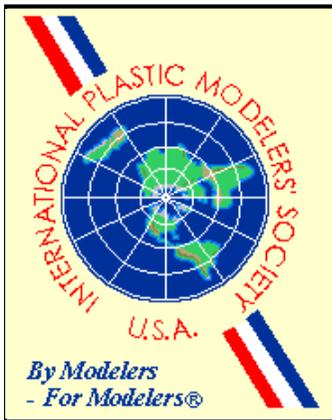


Seattle Chapter News



Seattle Chapter IPMS/USA
December 2006

PREZNOTES



Well, my last trip the local hobby emporium certainly was interesting. I walked out of the store with a submarine, a battleship (and its “necessary” PE aftermarket set), plus a car model!

The sub is the new Revell *Gato* class boat, the BB is the Trumpeter *HMS Hood* and the car model is the Revellogram '71 Hemi 'cuda convertible. Jill even asked me: “What, no airplanes?”

Does this portent to some change in the direction of my modeling or does it mean that Emil just didn't have the airplane in stock that I was looking for? I would tend towards the latter explanation, although my interest in the models that I did buy was quite irresistible and now I have models to go with some of the references I've collected over the years. My interest in the sub was rekindled when I was on my trip to the east coast last month and I saw the *Balao* class boat. And of course, I picked up the “Mighty” *Hood* because the price was right and I've always had an

interest in that particular British ship. It started with the movie “Sink The *Bismark*” which I saw for the first time when I was quite young, and after I saw the movie, I actually found a book in the school library about *Bismark* and *Hood*. Over the years, I've always had a fascination with her history. The last model, the '71 Hemi 'cuda, I saw at the store and due to a personal connection with the real thing, I just had to

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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.

December 9

IPMS/USA NEW MEMBER APPLICATION

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

Painting Your Pre-War *Saratoga* Air Group

article by Gordon Erickson

artwork by Tracy White

So you've got your Trumpeter *Saratoga* and upon looking at their painting instructions you notice that the part covering the planes is a bit sparse. You remember that pre-war naval aircraft were painted silver with yellow wings but weren't there chevrons or stripes on the wings, and didn't the tail color mean something? And what was up with those cowls? Some were painted overall red; others were blue on the top half or green on the bottom. Trumpeter is little help in sorting this out.

Having these same questions myself, I dove into my references and put together a guide to painting the *Saratoga* Air Group.

Naval Aircraft Paint Schemes 1935 - 1938

The basic paint scheme during this period is fairly well known – overall silver paint/dope with the upper surface of the top wing in chrome yellow (the upper surface of the wing on monoplanes).

Starting in July, 1937 the Navy assigned a specific color to each aircraft carrier and directed that the flying surfaces of the tails of each plane assigned to that carrier be painted in that color:

CV-2 *Lexington* – Lemon Yellow
 CV-3 *Saratoga* - White
 CV-4 *Ranger* – Willow Green
 CV-5 *Yorktown* - Red
 CV-6 *Enterprise* – True Blue
 CV-7 *Wasp* - Black

Squadrons consisted of 18 aircraft, numbered 1 to 18. Each squadron was divided into six sections of three planes and each section was assigned a color.

Section	Plane #	Color
1	1, 2, 3	Red
2	4, 5, 6	White
3	7, 8, 9	True Blue
4	10, 11, 12	Black
5	13, 14, 15	Willow Green
6	16, 17, 18	Lemon Yellow

Each aircraft in a section had a chevron in the section color on the top wing. On monoplanes a diagonal stripe was painted on each upper wing surface.

The first plane in the first section, #1, was traditionally the squadron commander's aircraft. The first plane in each of the remaining sections was flown by the section leaders (4, 7, 10, 13, 16). They carried a vertical band in the section color on the aft fuselage. In addition the cowl rings of the leader's aircraft were painted in the section color. The second and third planes in a section had no fuselage band.

The second aircraft in the section (2, 5, 8, 11, 14, 17), sometimes called the right wing, had the upper half of the cowl painted in the section color while on the third plane (3, 6, 9, 12, 15, 18) the bottom half was painted. The third aircraft in the section was sometimes known as the left wing.

In addition, some aircraft have a pinstripe border on the cowl paint, wing chevrons and, on the section leader planes, the fuselage band. It was usually white for the darker colors and black for the lighter ones. Some aircraft had them and some didn't and when they were applied not all planes in the squadron had them. For that reason it is unlikely that the pinstriping was part of a Naval Bureau directive. I'll leave it to the individual modeler's discretion as to whether they wish to do the pinstripes in this scale.

When squadrons were assigned extra aircraft as spares the planes had their tails painted in the carrier color but carried no chevrons/stripes or fuselage bands and the cowls were left silver.

So What Do I Paint My Air Group?

The first question that needs to be answered is: what time period does the model actually represent? Just saying it's "pre-war" isn't much help. Based on the configuration of the ship and the planes and decals provided, the kit seems to represent the *Sara* between July, 1936 and June, 1937.

The squadrons assigned to the *Saratoga* Air Group at that time were as follows:
 VS-2B: a scouting squadron flying Vought SBU-1 Corsairs
 VB-2B: a bombing squadron flying Curtiss BFC-2 Goshawks
 VT-2B: a torpedo squadron flying the Great Lakes TG-2
 VF-6B: a fighter squadron flying Grumman F3F-1s and Boeing F4B-4s
 (Please note that the *Saratoga* kit does not include F4B-4 aircraft nor does Trumpeter do them as an aftermarket set.)

Trumpeter gives you six each of the SBUs, BFCs, TG-2s, and F3Fs. You're given national insignia, chevrons, fuselage bands, wing numbers and fuselage codes for each plane. For some reason you only get decals to do section leaders and the second aircraft in the section. The third aircraft, with the section color on the bottom of the cowl, is ignored.

There is a problem with the squadron codes for the aft fuselage. The color of the dashes and letter in the middle of the code, e.g., 2-S-1 designating the type of squadron (Scout, Bomber Fighter or Torpedo), are wrong for some aircraft. You are given only white dashes and letters. They should be black on all non-section leader planes (no fuselage bands, remember?). On section leader aircraft with green, white or yellow bands the letters are black. For section leaders with red, blue or black bands they are white*. Hope you can print small!

I've matched up the fuselage codes on the decal sheet with their accompanying color scheme:

F3F

- 2-F-1 Red cowl, chevron and fuselage band, white code letter, white tail
- 2-F-4 White cowl, chevron and fuselage band, black code letter, white tail
- 2-F-7 Blue cowl, chevron and fuselage band, white code letter, white tail
- 2-F-10 Black cowl, chevron and fuselage band, white code letter, white tail
- 2-F-13 Green cowl, chevron and fuselage band, black code letter, white tail
- 2-F-16 Yellow cowl, chevron and fuselage band, black code letter, white tail

SBU

- 2-S-1 Red cowl, chevron and fuselage band, white code letter, white tail
- 2-S-2 Red upper cowl and chevron, no fuselage band, black code letter, white tail
- 2-S-4 White cowl, chevron and fuselage band, black code letter, white tail
- 2-S-5 White upper cowl and chevron, no fuselage band, black code letter, white tail
- 2-S-7 Blue cowl, chevron and fuselage band, white code letter, white tail
- 2-S-8 Blue upper cowl and chevron, no fuselage band, black code letter, white tail

BFC (Trumpeter goofed on these numbers – because it is a bombing squadron the fuselage code should be 2-B-xx)

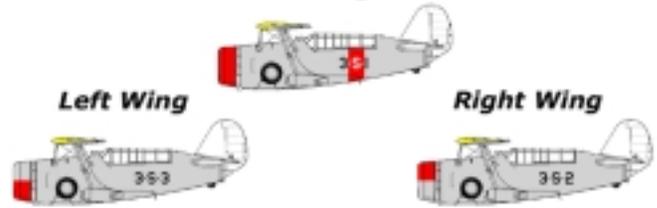
- 2-S-10 Black cowl, chevron and fuselage band, white code letter, red tail
- 2-S-11 Black upper cowl and chevron, no fuselage band, black code letter, red tail
- 2-S-13 Green cowl, chevron and fuselage band, black code letter, red tail
- 2-S-14 Green upper cowl and chevron, no fuselage band, black code letter, red tail
- 2-S-16 Yellow cowl, chevron and fuselage band, black code letter, red tail
- 2-S-17 Yellow upper cowl and chevron, no fuselage band, black code letter, red tail

TG-2

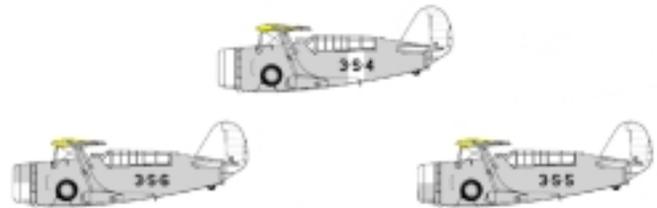
- 2-T-1 Red cowl, chevron and fuselage band, white code letter, red tail
- 2-T-4 White cowl, chevron and fuselage band, black code letter, red tail
- 2-T-7 Blue cowl, chevron and fuselage band, white code letter, red tail
- 2-T-10 Black cowl, chevron and fuselage band, white code letter, red tail

Scouting Squadron 3 (VS-3) Markings, late 1937 to early 1941

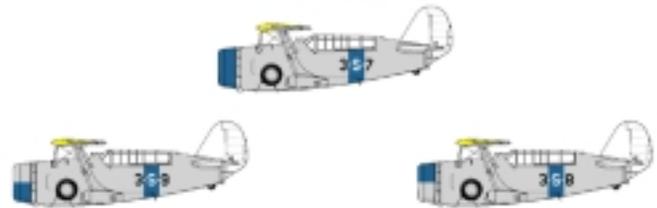
**First Section
Commanding Officer**



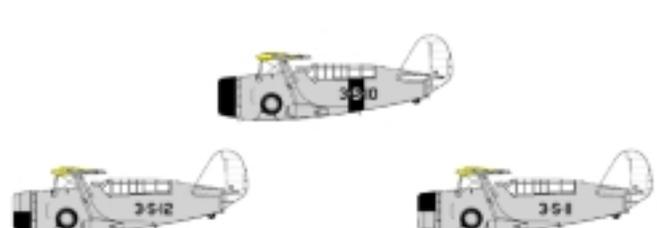
**Second Section
Section Leader**



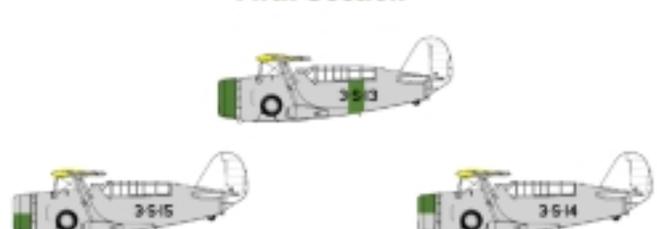
Third Section



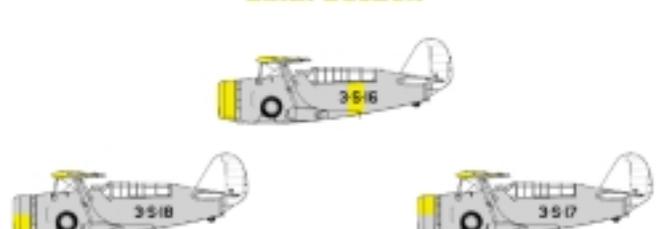
Fourth Section



Fifth Section



Sixth Section



2-T-13 Green cowl, chevron and fuselage band, black code letter, red tail

2-T-16 Yellow cowl, chevron and fuselage band, black code letter, red tail

Mixing and matching the numbers provided will allow you to do the planes in a squadron that Trumpeter overlooked – like all of the third section aircraft.

*I have information that officially the letters on the red bands were to be aluminum. So far all the photo evidence that I have obtained show the letter in white.

Wait A Minute – Shouldn't All The Tails Be White?

Not necessarily - Two of the four *Saratoga* Air Group squadrons at that time did have white tails (VS-2B and VF-6B) but the other 2 (VB-2B and VT-2B) were flying red-tailed aircraft. Tail color didn't designate the assigned carrier until July of 1937.

Trumpeter also makes sets of other pre-war naval aircraft so you can model the *Saratoga* in a number of time periods (as long as you make the necessary modifications to the ship herself, of course). But for now I think I've given you enough information to get started with your Air Group. Enjoy!

Thanks to Tracy White for his help in researching and illustrating this article.

Illustrator's note: You may note that the aircraft opposite are SBCs, which began to appear in September 1937. The command, cowling are applicable for the period Gordon describes, and the numbering markings are partially correct - the squadron was renumbered in 1937. The tail colors may or may not be depending on the squadron and time period...post 1937 all were white, but before that Gordon's comments are spot on. SBCs are available separately from Trumpeter, at least.

A Famous Small City

by Paul Ludwig

It is the fall season here in Seattle and the leaves are being assisted to the ground by rainfall. I was in another city not long ago during the start of the fall season and the leaves had begun to change color and the weather was warm and there was much sunlight, so, on the face of it, I should have had a nice day. I had come to visit a large, beautiful city and stay for several days. While checking in at the hotel I overheard an American couple speaking to the concierge about a nearby famous small city; the female of the couple was incredulously surprised about learning, she was told, what turned out to be the surprisingly easy method of transportation to the small, famous city. I too was amazed to hear that this famous city was on the subway line. Imagine you are thinking about visiting a famous place and believe it is too far away or inaccessible. Then you find out it is on the subway line! You go!

I had not planned to visit but since it was so easy to get to it I decided at that moment to change my plans and see the other town, truly famous, the next day. In the morning after breakfast I took the train to see this city twelve miles northwest of where I was staying. It is so famous its name is known by everyone. Why was I apprehensive yet full of steely determination in the warm fall weather? You see one small town you've seen them all. But I was expecting I would be dropped off in a desert or onto a moonscape; I expected something not only different but unchanged from the past; I expected to be taken back in time and feel revulsion.

The subway line train emerged onto the surface and became like any train and very quickly I was at the place to get off. Underneath the canopy at the train station platform was a fixed metal plaque common to all train stations, giving the name of the famous town in six small letters. Who on a train in a different time had arrived at this platform against his will? How is it that six

small letters carried such drama in my heart? I followed a small group from the train station to the nearby bus station and joined many others waiting beneath a sign indicating this was where the bus would meet us for the short trip to the most well known part of the small town. The bus arrived and we got on, to be among a busload of people already on board. Like any bus serving a city it does not stop only at tourist attractions - it serves the community and on the bus were mothers with babies in arms or in prams and there were workers enroute to jobs and people heading for shopping or lunch. Like any other bus. In any city that uses buses. You pay the fare and hope you get off at the right stop. Couldn't miss!

I was in a foreign country and I was alert to find my stop but on this trip, half the bus load was going to the same stop. The bus circulated through town then at last it pulled to a stop in front of a very large, fixed, metal sign with information in two languages indicating this was the place I told myself I needed to see. Not your typical tourist attraction, no sir.

Dachau is a pleasant small town full of families and trees and homes and the roads and paths seem to wind pleasantly rather than form a grid. Its shops are intimate and interesting. At the stop we stepped onto fine white gravel apparently carefully tended, and off to my right was a wall of some sort obscured by trees and leaves and since this was Dachau I knew that at one time, behind the wall, people had been killed because they were not Nazis. The gravel path led to the entrance to the death camp. To my left was the remains of the platform and train tracks from which disembarked those the Nazis intended to experiment upon, then kill. Off limits to tourists and to my left was the camp commandant's house, now used commercially. Off to my right was the typical (?) death camp building arching over a large thoroughway barred by a now-unlocked iron gate containing the scrolled metalwork words "Arbeit Macht Frei." In an instant I, unaccompanied by guards with rifles wearing black uniforms, was inside.

Excepting a single replica of the type of building that housed the prisoners, all prisoners' buildings are gone, though the concrete foundations remain.

The fence and guard towers define the original circumference to the camp so that the eye takes in a very, very large area. I am not a good judge of linear distance but it looked like nearly a half-mile to the rear fence and a quarter-mile to the side fence. Directly in front of me was the parade ground where people were forced to stand for hours in all kinds of weather. To the distant rear are three new places of worship for three faiths. To the right is the original long and permanent structure known as the "maintenance" or "service" building which once housed torture chambers adjacent to the laundry, the mess hall, the administration area and the room Nazis hung people. There were rooms where Nazis experimented on living people. The building brought Mengele to mind.

There is a gift shop, a complete and illustrated history on wall-mounted sign boards of the history of Nazism and the Holocaust and the war. In front of the building are great sculptures and memorials decrying what the Nazis did. Far to the rear and through an opening, beyond the wall are the crematory and a small little spot in a forest where the Nazis shot people before burning them. I cannot avoid saying that the most disturbing spot in the entire camp was a sign in the ceiling of the crematory showing meat hooks used to hang three female British agents; the meat hooks are directly in front of the ovens. The mind does flip-flops at a moment such as I had.

When I'd had enough I waited for the bus, it took me to the train which dropped me back off inside Munich. A stiff drink was required.

Top to bottom: The railway line, platform, and main gate-house; the enclosed area with guard tower, and distant places of worship. It also shows the foundations of buildings housing prisoners; the "service" building, which housed everything from a laundry to Nazi doctors' experimenting rooms. It now has a gift shop and historical displays.



Hasegawa 1/48th Scale RF-86F Recon Sabre, as Canadair CL-13B Sabre Mk.6

by Hal Marshman, Sr.

I can't think of the last time I did a "suck and blow" machine, but it was probably 25 or more years ago, and then an Me 262. At this year's Bay Colony Show, Bob Don challenged anyone to beat his Sabre build. The list included Furies and Canadair types. I've always enjoyed the BundesLuftwaffe Sabre color schemes, particularly those adorned with the Hartmann black and white tulip petals.. The kit I purchased was for the Japanese JAASDF photo recon Sabre. For those interested in that version, the kit includes beautifully done resin parts for the camera bulges, and a very comprehensive decal sheet with US style numbers for many different individual aircraft. Well worth saving, if as I, you opt for a different bird. I made purchase of the Eagle Strike Luftwaffe's Sabres Pt. II decal. The sheet had markings for three different Luftwaffe planes, with national markings and complete stenciling for one.

Hasegawa's Sabre is cast in the usual medium gray, easy to work styrene. Surface detail is engraved panel lines, nicely done, and just prominent enough to showcase your favorite panel line treatment. Cockpit is rather decent, with a relief cast instrument panel, stick, rudder pedals, detailed floor and side panels, and a very nice seat and rails, with separate head rest. The area inside the canopy just behind the seat is well executed, with separate details, including a clear cast beacon. (Instructions call for this to be painted "clear" orange.) I found the cockpit to be complete enough, in my case calling only for scratch built seatbelts and buckles, arm rests, and seat cushion. Altogether, the assembled and painted cockpit came off quite well. The wheel wells, dive brake interiors, and all necessary covers are crisply and fully detailed. Such being the case, I was

pleased to leave the dive brakes open. Gear struts, activators, and all covers are fully detailed and nicely cast. Hasegawa even includes FOD (Foreign object damage) covers for the intake and exhaust outlet. A nice touch, and well done. The glass parts are very clear, distortion free, and moderately thin. Separate windscreen and sliding bubble, along with lenses for the under-nose landing lights, and the above mentioned beacon are included, as well as a glass reflector for the gun sight. By the way, the crisply cast wheels feature unflattened tires, so you may want to file them flat yourself. As far as the lights are concerned, I used MV lenses for navigation lights, landing lights, and the tiny lights in the tail fairing.

This kit went together with few problems, and I used no putty in the construction. I knew I was going to use the supplied nose intake FOD cover, so I filled the intake with BB sized ball bearings, cemented in with super glue, and that proved to be the trick as far as holding the nose down onto its gear. I would not hesitate to recommend this kit to all but perhaps the rank beginner. In the pictures supplied, I had not glued on the canopy as yet, as I wanted to show off the interior without it. As an aside, I think the Sabre series of airplanes are just about the prettiest of all the '50s, '60s, and '70s jet fighters, employing a genuine symmetry and purity of line. In my opinion, the esthetics of the bird belie its deadly purpose.



Eduard 1/48th Scale Polikarpov I-16, Type 24

by Scott Kruize

How convenient, to have the Fates conspire to endorse and enable a good intention!



I build mostly World War II fighter models, and have quite a few, unbuilt, on my shelves. (Enough to generate remarks about their number, compared to my actuarially-likely life-span, from wife and friends.) Several are for Soviet planes, but I hadn't yet gotten around to building any. Then e-mail arrived from Matt Bittner at *Internet Modeler*, offering this kit if only I'd build it.

In the May issue of *IM*, Matt described the test shots Eduard let him see, that would become this kit series. He noted some problems, and made some suggestions. The June issue describes his observations of the improvements made. Will Hendriks then built the newly-released Type 10 kit, and wrote a full review for the October issue. I recommend all three articles to readers who wish to come "up to speed" about this fine kit series.

We'll turn to my experience with the kit in just a moment. Without going into

anything like detailed history, let me just observe that the Polikarpov I-16 is a very important machine in aviation history. It was the first fighter built as a low-wing cantilever monoplane, with retractable landing gear, in service anywhere in the world. Although it seems not to have attracted much attention from the snobbish West, it was for several years in the mid-

1930s technically well advanced over all other warplanes. It was produced in large numbers in several variants, each more powerful and better-armed than the last. It fought the Japanese over China and

Mongolia, and was heavily committed to "dress rehearsal" - the Spanish Civil War. Even though it had been technically surpassed by then, it was still in front-line service in large numbers when Nazi Germany attacked the Soviet Union in the "Great Patriotic War".

The first impression about opening the box: what a lot of parts! And how elegant!

The instruction sheet is a large, 12-panel, full-color booklet, which begins with a substantial history of the I-16, particularly version 24. This is followed by sprue maps with the surplus components, not used in this version, clearly marked out in blue. Then there's a series of assembly steps, sharply drawn, sort of reversed-exploded views. There are no assembly instructions per se, but it's perfectly clear exactly where each piece is to go.

The last four plates have full-color four-views of the color schemes the decal sheet is made for.

There's a small square envelope with two pieces of "glass", the canopy and the tiny reflector gunsight. There's a reusable plastic envelope with a fret of etched stainless steel detail parts, and another with die-cut painting masks for the canopy and wheel hubs. Finally, there are very large sprues that measure seven by eleven inches, taking up most of the room inside the substantial box.

The molded plastic parts are equal to the finest I've ever seen, and many are astonishingly small. For example, the shock-absorbing scissors for the main landing gear legs are each provided as two interconnecting pieces. Each exhaust stack is molded separately. Two tiny cowl





bumps are perfectly formed, although they're so small they're dwarfed by several of the photoetched metal parts. Astounding!

After admiring all this hardware awhile, I started to build the kit. It's a great inspiration to a hack builder like me. The quality of parts continued to show as I clipped pieces from the sprues and began to dry-fit them together. For example, the fuselage sides were a perfect fit. I did not bother with any of that nonsense needed with other kits, wet-sanding down the mating seams and removing slightly off-target locating pins to get a better fit. Here, I just taped the fuselage halves tightly together with slightly-stretchy Tamiya masking tape, then touched Testor's liquid cement to the seams. Once this set, I had next-to-no sanding and cleanup to do.

I spent a delightful couple of hours detailing the cockpit interior with all the little plastic and photoetched parts. This isn't like me, but the parts were so exquisite I felt I had to give them a fair trial. There was even a choice of using a very finely-engraved plastic instrument panel, or the even more elaborate pair of photoetched plates which sandwiched together into an outstanding miniature sculpture.

All this elegant cockpit detail work and painting went well, and when I assembled

the fuselage sides around it, it was next-to-impossible to see anything but the seat back and bucket. I'm reminded of a remark heard among NorthWest Scale Modelers and IPMS Seattle club members, about spending such time and effort on interiors like this, always followed by cynical laughter: "Because God sees!"

Oh, well...some of you like to play with these things, whether they're ultimately visible or not. Mr. Hendriks' solution was to cut out the cockpit entry side doors, just to make the work a little more visible.

On the other hand, everyone notices the fit between fuselage and wing. In this kit build, I had just a slight amount of difficulty. The bottom of the wing is molded in one piece, and I super-glued it in place. The fit was extremely good near the ends of the fuselage's molded-in fillets, normally a serious problem area. But I got the center bulges of the wing and fuselage shells slightly off. Later, application of a little Green Stuff putty and a spell of wet-sanding blended them acceptably, but I think this may have been a ham-handed error on my part. More care, holding the parts in proper contact and alignment as the CA set, might have made for a perfect joint. Apparently Mr. Hendriks had no trouble here.

With the wing bottom in place, I glued on the top wing panels. I had just a bit of trouble getting the L-joints correct, between these upper panels and the broad molded-in fillets of the fuselage shells, while also maintaining alignment between the tops and bottoms of the wing panels all the way out to the tips. Watch for this, if you do this build yourself, and I think you'll see what I mean. Some effort will be needed to get everything lined up and glued together correctly.

The rest of the assembly went well. The landing gear is made up of a number of quite small, spindly pieces, and is a bit troublesome to get together, but once all the struts are glued in place properly to each other, their strength seems adequate. I will not be simulating carrier-type landings, however.

My "Hurricane Bookshelf", despite its name, did yield useful information about the I-16, such as that the propeller was metal. The kit's molding is so nice, I was inspired to reach into a modest supply of Bare Metal Foil, and do the forward-facing surfaces. The pilot-facing ones I did in the same semi-matt black as the cowl and spinner. By the way, there seems to be a lot of discussion and criticism out there on the Web, about the exact shape and size of the cowls and spinners fitted to the various I-16 types. Hobbycraft's efforts seem to be less than acceptable, but it looks like Eduard now has the matter in hand, after doing revisions following the first test shots; see Matt Bittner's articles for details. In any case, the results on the kit I've built look very much like pictures I have.

One trivial modification I made was to drill four very fine holes opposite the hinge boxes on the rudder and tail fin, which are clearly visible in the moldings. Into the small holes are short lengths of very fine floral wire, so the separate rudder can be slipped on, and even angled.

The decals are beyond criticism: they're very thin, but remarkably opaque, even the white markings. I put each decal element down over a thin coat of clear gloss paint,

to avoid silvering. Each decal then snuggled right down over the fine surface detail without a touch of setting solvent. A light spray of matt clear made them look exactly as if they'd been painted on, in scale.

I drew on the kit decals for a color scheme derived from the I-16's page in the book *Flying Colors*, and color snapshots of three of the six I-16s the Alpine Fighter Collection in New Zealand had restored. Just to be different: not a criticism of the instruction booklet's four schemes, which

are well-illustrated and obviously well-researched.

Builders like me should be inspired by this kit to add to their collections a really fine rendition of this important Soviet fighter from the 30s and World War II. Those who aspire to win major awards at hotly contested IPMS shows should find material here for a winning entry. I feel privileged to have had the chance to build this excellent kit from Eduard and *Internet Modeler*...and the Fates who conspired to get it into my hands!

Dispatches From Europe; My Trip to a Modeling Event in Prague

by Stephen Tontoni

The following is a series of e-mails that I sent back to Seattle during my trip to Europe. I sent other reports, nearly every day for about a week in there, but these are representative of the dispatches I was sending back to the 'States.

I was in Amsterdam for two days, then in Prague for two weeks. While in Amsterdam, I visited the Luchtvaart Aviodrome (air museum) and while in Prague visited Kbely Letecke Muzeum (air museum). The big thing to see for me in Prague, of course, was the E-day modeling event sponsored by Eduard. I saw a bunch of other stuff too, but this crew probably isn't too interested in that.

From: Stephen Tontoni
Date: 9/16/06 3:44 am
Subj: first day E-day

The model show is in a parking garage, which means low ceilings and poor lighting. Poor lighting enhances my model, as would a cordon keeping the judges six feet away. Unfortunately, no such cordon exists.

Registration here is free, and I was pre-registered via e-mail, although an error needed to be straightened out. There was a fellow in line with me whom I met in Kansas City (at the IPMS USA Nationals), and he explained the source of confusion to the person dealing with registration: rather than entering two models, I was entering a single conversion. No big deal. People were taking pictures of my model while I was still brushing off the dust! I know that the first pictures of my DB-7 included my hands. The model won't do much besides garner interest, and I'm happy with that. (NB: Indeed, the model captured a lot of interest, but no certificate, as I expected).



The model club of Brno (I think about 200km to Prague) has an island of tables. They have several modelers building, even airbrushing. What's more, they have a cute girl there serving free beer! Also, I'll take a picture later...these modelers are working while that girl keeps their mammoth beer mugs full. Imagine walking around a model show with beer in hand! That's how it's done here. There's a food vendor...looks like sausage is the main event, but there the beer is also flowing.

I met Petr Buchar, a friend of Jim's from Czechmaster Resin. He told me that he and another modeler pioneered the resin method of modelling. Very, very friendly, enthusiastic fellow.

Speaking of enthusiastic, I just had a long talk with a French fellow. He spoke mostly English, some French, as did I. I had to ask if the Vichy markings that I chose for my DB-7 were offensive. I believe... (shrug) ...he said it could be offensive to some, but not to him. Also the red/yellow was called "prison pajamas" by the Free French. He was born in 1947, and his father was an aviation mechanic for the Vichy air force,

but he joined the resistance in 1942. Interesting chat!

Will write more later!

From: Stephen Tontoni

Date: 9/17/06

So the show ended, as shows do, with a whimper. Unlike our shows, however, the judging and awards placement were finished on Saturday and modelers were directed to leave their models until 4 pm on Sunday. THEY DID. I noticed one model missing early, but most of the rustling began around 3:45 pm on Sunday. Is this unreal or what? I was given a receipt for my model when I entered it, but wasn't asked to produce it on leaving. They're halfway there, it seems. (Side note...am having lunch now, and ordered bread with it. The butter is a soft blend ...and it's got little bits of garlic in it. Wow, it's good!) Moved out of the old brewery to a pension called U Lillie. I believe it means something like "at the Lillie". I expected a dingy small room with a shared WC etc...instead, it is more like a ski lodge. I'm on the top floor, so the pine covered ceilings are slanted

deeply downward. Jacob and Terry...you'd hate it. Your necks would complain, anyway! Got a skylight, fan, TV, minifridge....it's quite posh. Next place is even more palatial...I was shocked when I saw it. U Lillie is running me 1800Kc a night, or \$78. The next place will be more like 2340Kc each night, or about \$100. Both places are spendy because they're in the heart of the Stare Mesto - the old city. Both buildings are ancient...wouldn't be surprised if they were standing before the Plymouth colony was. I really haven't the faintest clue...sounds interesting though.

Yeah Will, the hostels are cheaper, but as it is now, even the dorms at hostels are running around 1200Kc...That's \$52 a night. Some places advertise their extremely low rates, but none of that applies in the high season, which it is right now. The top season is Christmas to New Year, apparently. Seeing as good king Venesclas was from here, it's pretty Christmassy, I guess... vs the Venesclas IV who drowned a pretender to Pope in the 1300s. Flung him off the Karlov Most (Charles Bridge). That's a couple blocks from where I am now.

From: Stephen Tontoni

Date: 9/19/06 8:49 am

My old buddy Murphy followed me across the pond. I've been loving my new camera, and have been giving it a work-out on this trip. After the model show, and part of Kbely air museum (a must-see museum)... I filled my 1gb card today, and put in my 512mb card. Today it crapped out. This camera has to deploy and retract the lens each time it's turned off or on. I noticed the zoom function getting slow and kind of wonky today. Then it froze and turned itself off with the lens extended. I figured it was a battery issue and put in new ones. No go. I tried various trouble shooting ideas and finally resolved to enjoy the rest of the museum without taking pictures. The thought of taking pictures with my cell phone was just too depressing. After going through the 1924-1938 hangar and then the WWII areas, I went outside and got more physical with it...I rotated the



1/48th scale Heinkel He 111 in Rumanian markings



1/72nd(!) scale Mosquito

lens unit by hand, then turned the camera on again. This time it obediently retracted! I turned it on, and it deployed! Joyously, I went back to the 1924 area and turned the camera back on. No go....I was ready to throw the damn thing at the wall. Then the volunteer came over making key motions...they close the hangars each hour as far as I can tell.

So the question is similar to the tree falling in the forest...if you go on vacation, but take no pictures, did you have a good time? I'd have been happy as hell today if I'd left that camera in the pension.

NB: on returning to the museum with my camera repaired a couple days later...and me \$86 lighter...I learned the nature of the museum. Since they use only volunteers to crew the hangars, they must lock up hangars that don't have a volunteer watching. So that volunteer locks up one hangar to open another. In a way, they do close each hangar every hour, but for very good reason.

From: Stephen Tontoni
Date: 9/21/06 4:04 am

I was at the Blue Sklep (blues basement)

last night... I love that joint. Live music and \$1 beer.

Overheard some Americans who, as it happens, were from Mississippi. Of course they didn't know a word of Czech, and asked me for translations of English

sentences because they couldn't deal with the Czech accent. The mother in the family (son in late 20s, I'd guess) said how much trouble she had with Czech. I kindly didn't point out that the problem may have been language in general. Sorry Will, you're probably a 'damn Yankee' in their book...

I did mention to her that English is much more complicated. In Czech, each letter is pronounced, and they don't really have diphthongs. Letters always make the same sound unless modified by an accent mark.

Some of English is totally whacky...take the word 'tear' and the word 'tear'...one is liquid from the eye, while the other is what you do to paper.

Another one that really cracked me up is the word 'gel'. I've heard deaf people speak and pronounce it with a hard G as in 'get'. Those of us who use English know that in this case, you soften it, so it sounds more like 'jel'. In Czech, the word 'gel' means the same thing but is pronounced with a hard G.

The question that raises for me is how do you spell the english word that sounds like 'gel' but with a hard G? Ghell? Guell? In English, it's very difficult to spell a word



BAT Bantam

you'd never heard before, if the letters could have more than one sound.

To pour gasoline on the flames, consider this: English has by far the largest vocabulary of any language in the world. It's got more words than the next two biggest languages combined. (I used to know what the other biggies are, but don't recall now) Yet we must memorize spellings...

Czech is difficult? Oh my...

Valom 1/72nd Scale Northrop BT-1

by Gerry Nilles

The total history of the Northrop BT-1 and its subsequent follow-on variations is in reality a very well-known story of a very well-known US Navy aircraft that played a key role in WW II. Of note is the fact that it had a very advanced design for its time in that it was a low-wing all-metal monoplane with semi-retractable landing gear and split trailing edge flaps. Of course some of you are asking what I am talking about and just how the BT-1 played such a major role in WW II.

The story of the BT-1 begins with its brilliant designer Jack Northrop. Northrop started his career, in the late 1920s, with Lockheed and is credited with the design of their famous Vega. Northrop, being very independent, left Lockheed and started a series of his own companies that subsequently were taken over by the larger ones that had backed him. Of course Northrop eventually was successful in establishing his own aircraft company that still bears his name to this day. However, at the time that he designed the BT-1 his company had been financed by, and was a wholly-owned subsidiary of, Douglas. As noted above the BT-1 was very advanced for its

time and as such, in 1937, the Navy placed an order for 54 of the aircraft. Production deliveries, starting with VB-5, began in April of 1938. As is the case with most aircraft, after the initial production batch is delivered a design improvement program is initiated. The BT-1 design was no exception; however the company itself had gone through some changes and was now known as the El Segundo Division of Douglas Aircraft. As a result of this shift in ownership the designation of the BT-1 was changed to SBD and the aircraft was then named the Dauntless. And as it is said, now you know the rest of the story.

The Valom 1/72nd scale BT-1 is a multi-media kit consisting of an injection-molded airframe, resin, and photo-etched details, and a choice of either vacuformed or injected molded canopy.

The airframe comes molded on a single sprue tree in dark gray styrene. The molding looks to be fairly clean with very little clean-up required and no sink holes. The recessed panel lines are well defined but not overly heavy. The cockpit is made up from a combination of the resin and photo-etched parts, including a PE instrument panel with film instruments and PE seat belts. The engine is also made up from resin parts. The split flaps/dive brakes are very nicely detailed PE, as are the detail for the resin bomb and bomb release mechanism. The injected molded canopy is of excellent quality being both delicate and very clear. However if you choose to have an open canopy on your BT-1, Valom has thoughtfully provided a thinner vac canopy that can be easily cut apart and slid under its other sections.

The instruction sheet seemed to be adequate and fairly easy to read and understand, as does the colored decal placement guide. However be advised that the colors as printed on the decal guide are slightly incorrect. For example the tail surfaces of the aircraft from the *Enterprise* are not purple but medium blue. So be sure to use the color guide provided on the instruction sheet that references either the Fed Standard number or the correct color from the various companies, such as Humbrol, Model Master, or Gunze Sangyo.

The kit provides two sets of markings for the BT-1. One is for a VB-5 aircraft circa



1938 that was assigned to the *USS Yorktown* (CV-5). The other scheme is for a VB-6 aircraft that operated off of the *USS Enterprise* (CV-6) also in 1938. The decals look to be of very good quality both in registration and color.

This kit is nicely done and well detailed. The makings look to be of good quality. If you are a pre-war (yellow wings) buff this will be a nice addition to your collection.

Thanks to Valom for this sample copy.

[Thanks to Chris Banyai-Riepl and www.internetmodeler.com for permission to use Gerry, Scott, and Chris' articles in this issue - ED]

Trumpeter 1/72nd Scale Fairey Gannet AS.1/4

by Chris Banyai-Riepl

The need for antisubmarine aircraft was painfully obvious during the Second World War. With the emergence of the Soviet Union as a global naval power the need became even more pressing and Britain quickly decided to try and fill the void. A combination of endurance and payload resulted in a need for a new type of powerplant. Armstrong Siddeley took a



pair of ASM.3 Mamba engines and mounted them back to back, resulting in a very compact powerplant with high output. This engine was packed into the fuselage of the Gannet and contra-rotating propellers were fitted to the front. This resulted in excellent power for takeoff and landing, while once in the air the ability to shut down one of the engines allowed the plane to have a very long endurance.

The Gannet quickly found itself in fleet service, where it performed admirably. So much so that several countries expressed interest, including at least two navies that had no ships to operate them from. The navies of Australia, Germany, and Indonesia all purchased the Gannet, putting the Fairey aircraft over just about every ocean in the world.

Trumpeter's 1/72nd Fairey Gannet kit is just about the only game in town for those wanting to build an injection-molded

Gannet. There is the ancient Frog kit, but from what I remember it was not all that great of a kit. For the true Gannet lover, there is the Czech Master Resin kit, which is simply stunning in its detail. If you are planning on doing one superdetailed Gannet, I would suggest going with the CMR kit, as its price of more than twice the Trumpeter kit would limit building a bunch of them. For the rest of us, there is the Trumpeter kit, and it looks like it's a good one out of the box. Molded in the typical light gray plastic, it comes on three main sprues, with one of clear parts. The overall surface detail is good, with recessed panel lines throughout. The decal sheet provides

options for three aircraft, but if you're looking for colorful variations, look elsewhere: all three are finished in Dark Sea Grey and Sky.

Diving into construction, there really are no surprises here. The cockpit is basic, with the minimal of detailing, but since the canopies are small and the

cockpit opening tight, not much can be seen anyway. The instrument panel and radio boxes offer enough variation and relief to make the interior busy enough, and about the only addition needed would be a set of seat belts. Now if you plan on opening up the canopies, then you'll want to add a bit more, and I'm sure it won't be too long before we see some photoetch from Eduard for this kit.

The fuselage halves get quite a bit of stuff crammed in between, from the nose wheel well to the front and rear cockpits to a very useful twin wing spar. The latter is a nice touch as it gives a very solid attachment point for the wings, which are just butted up against the fuselage. Since there are no fillets or smooth blends to the wing/fuselage joint, this is one spot that you'll want to take a lot of time fitting, as there's nothing to blend into here. The landing gear is sturdy and should hold up the kit well enough. There is no mention of

placing weight in the nose of this aircraft, but given the large amount of plastic behind the main gear, I'd plant a good chunk up front to keep it on all three. Luckily, the nose piece is separate, which allows you to add more weight if needed.

The wings and tailplanes are simple assemblies. The tailplanes have the vertical finlets separate, fitting into notches in the stabilizers. The wings have separate flaps, but the detailing inside the wing is, well, none. Most photos of the Gannet on the ground show these flaps up, but the interesting mechanism used would make for an appealing point on the finished model. Of course, if you want real appeal, you can fold the wings, but that'd take a lot of cutting and cursing to get the double fold lined up right on each side.

The kit is clearly engineered for a future COD variant, as it has the forward conduit bulges on the fuselage molded separately. These were different on the COD bird, as is the rear lower fuselage. This is a separate piece, with this kit incorporating the radome. The COD bird is simply faired over. Now if you have already built up a Czech Master Resin kit, it looks like the COD pieces would fit almost perfectly onto this kit, so you could use those leftover parts and do this one up as a COD Gannet. If you can't wait for Trumpeter to release it, that is.

The decal sheet is well printed, with perfect alignment. This is really impressive, given the many colors in the pirate's head and squadron badges. While on the subject of pirate's heads, that decal is for the Gannet XA322 of No 796 Squadron (the instructions have this wrong, listing 769 Squadron), seen at RNAS Culdrose in 1957. This was a training unit and it has that pirate's head on the stabilizer finlet, with the number 771 on the nose and the letters CU on the tail. The second FAA Gannet is XA402 of No 820 Squadron off of the *HMS Bulwark* in 1956-57. This happens to be the same aircraft I illustrated for the Czech Master Resin kit, and it has red and white vertical stripes on the finlets, a matching spinner, and the number 327 on

the nose. Finally, there is a single German option, UA+112, from MFG 3 in 1960. It is clear that these decals were based on the illustration found in the Warpaint on the Gannet, as it includes the MFG 3 badges for the nose and the finlet. However, the photo of this specific plane in that same book clearly shows no badges, and the addition of the aircraft number (in this case, 12) on the wing leading edges in Sky. Leaving the badges off is no problem, but sourcing a set of Sky Luftwaffe numbers could be rather challenging.

This is a nice kit overall, and much better than the old Frog kit. Out of the box it should build up into a very nice replica of the Gannet. For those more ambitious, it offers the potential of a real show stopper by folding the wings and opening up the weapons bay, perhaps. I'll leave that to the masochists, though, and I am looking forward to building this one straight out of the box. My thanks to Stevens for the review sample.



PrezNotes

from page 1

have the model. Back in 1999, our company sold one of the seven cars of the type produced at auction. It was a police drug seizure that brought \$400,000. That was a fun day! No I'm not swearing off aircraft models, far from it. It's just that on one day a few weeks ago I walked out a hobby shop without an airplane under my arm. Don't read anything into it. I'm not... After I finish the 11 or 17 half-built models on the bench I may start the 'cuda. Or the sub...

I was reviewing some of my past December columns and in the December '01 column, I was bemoaning the fact that the *Tora Tora Tora* Val I was converting from a White Eagle vac BT-13 was not progressing at a decent enough pace. I asked the question, to no one in particular, "are we ever going to see a decent kit of the BT-13 in 48th scale?" Well, it's finally happened.

Lonestar Models has produced a kit in resin of the Vibrator, which should make it a whole lot easier for me to do my Val (and my Kate). The problem is that the original project has sat untouched, on my bench, for five years. Hope I can find my references...

I mentioned a while back about the \$25 gift certificate from Meteor Productions to be used as a reward for the chapter member who has done the most for the chapter that year. We need your nominations by **December 15**, so please talk to, or e-mail, either me or Spencer if you'd like to nominate a club member for the prize. You can also use the renewal form on page 16 to make your nomination. All nominations are confidential - only Spencer and I will see them.

Unfortunately, I have to work on Saturday so I won't be able to make it to the meeting, so I'll wish you all season's greetings and best wishes for the New Year!

Terry

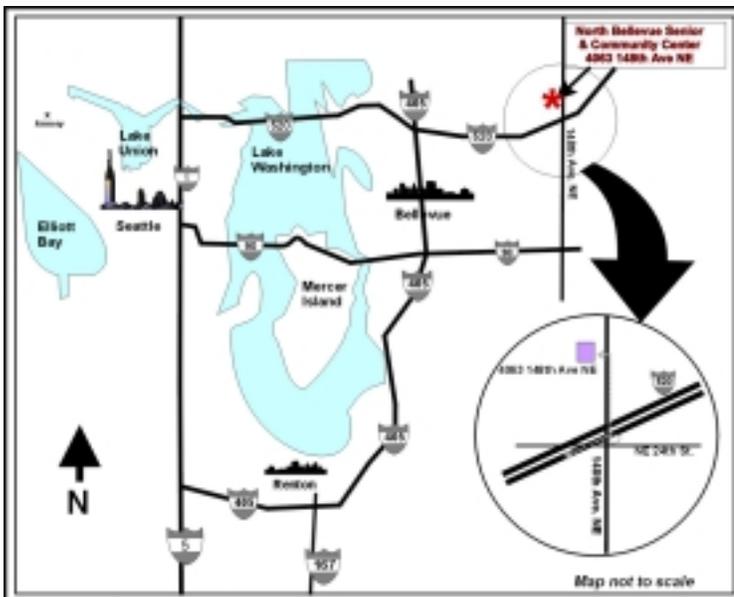
IPMS Seattle 2007 Renewal Form

Your 2007 IPMS Seattle renewal form is included below. If you have not renewed by the release of the January 2007 newsletter you will get a final reminder with that Newsletter. If you do not renew then, you will not get any more newsletters. You can renew by writing a check for \$24.00 to IPMS-Seattle and mailing it to the address below. Or you can bring the form and payment to the December or January meetings. Please be very careful when filling out the form. Many of our returned newsletters are the result of poor interpretation of handwritten address information. Our e-mail distribution of the Newsletter has been working very well. You get the Newsletter the day it goes to the printer, and it is in full color. It also saves us a considerable amount of printing and postage costs and we would really like to encourage you to consider this method of distribution.

IPMS Seattle 2007 Dues Form		Remit to: IPMS Seattle ATTN: Spencer Tom 318 N.E. 81st Street Seattle, WA 98115
Full Name _____		
Mailing Address _____		
City _____	State _____	Zip Code _____
Telephone (Area Code) (_____) _____		
E-mail address _____		
<input type="checkbox"/> I prefer e-mail delivery of the newsletter. <input type="checkbox"/> I prefer regular mail delivery of the newsletter.		
<input type="checkbox"/> Please do NOT release my e-mail and phone information for distributed club rosters.		
Nomination for Meteor Productions award (with reason for nomination) _____		

Meeting Reminder

December 9 **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.