Seattle Chapter News

Seattle Chapter IPMS/USA
September 2008

PREZNOTES

The Atomic City 1/12th scale Mercury capsule splashed down in our local hobby shops a few years ago. Because it was so different, I just had to have one. I've always had a high level of interest in the space program and I remember our earliest efforts at getting a man into space. I had great plans for this model - enhancing the interior details, including lighting the instrument panel (which screams to be done), and maybe even building a Redstone booster for it. Early on I had decided to build the model as *Liberty Bell 7*, Gus Grissom's ship, and the second US manned spacecraft launched. I messed around with the kit some, not always on the work bench but around it, close by. Then, a number of months ago I was approached to build it for the forthcoming movie *Night at the Museum II* but unfortunately that project fell through. Some time thereafter I was asked to finish the model to appear at a display at the Museum of Flight in Seattle as part of a collection celebrating the 50th Anniversary of NASA. Since I was now on a deadline it was chuck out the detailing plans and get the model finished, so I just built it OOB, closed the hatch and let it go at that.

The model is actually quite good for what you get, but somewhat oversimplified in areas. The assembly is very straightforward and the parts fit is great. Where the

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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 2008 meeting schedule is as follows. All meetings are from **10 AM** to **1 PM**, except as indicated. To avoid conflicts with other groups using our meeting facility, we must **NOT** be in the building before our scheduled start times, and **MUST** be finished and have the room restored to its proper layout by our scheduled finish time. We suggest that you keep this information in a readily accessable place.

September 13 **October 11**
November 8 **December 13**

Building a 1963 Pontiac Catalina – A Conversion Story

by Jon Fincher

Quest for Inclusion

The Northwest Scale Modelers are a club which meets monthly at the Museum of Flight in Seattle. One of the group's activities includes filling two permanent display cases at the Museum on a quarterly basis. These cases are populated with models supporting the activities of the Museum. Currently, the Museum is showcasing the 50th anniversary of NASA (the National Aeronautics and Space Administration), and so the club got together to build rockets, satellites, and NASA aircraft for display. Since I classify myself primarily as a car modeler (or at least, primarily not an aircraft modeler), I felt a little excluded from the action.

Then, one fateful day in June, Tim Nelson, a fellow club member who specializes in space related models, approached me with an idea and a book. He told me that in 1963, NASA was experimenting with vehicles called "lifting bodies" – aircraft which generated lift using the entire airframe body rather than wings alone. These airframes were used as experiments and proving grounds for ideas that eventually became the Space Shuttle. However, at the beginning in early 1963, they needed a way to get these unpowered airframes down the runway to test their flight characteristics.

In order to do this, the book says, NASA bought a stock 1963 Pontiac Catalina convertible, sent it to Straub in California for a "hot rod makeover", and brought it back to Edwards AFB where it was equipped with a tow package, high visibility yellow hood and trunk lids (more on why later), and some NASA markings. They then proceeded to tow the first lifting body (designated M2F1) down the runway behind the Catalina at a cool 110mph(!). By October 1963, a C-43 had replaced the Catalina as the tow vehicle, but the car had done its part and taken a step into the history books. With this inspiration, I undertook to build this early 60's "muscle car" for the NASA display.

Defining the Problem

My first problem was simple, but posed the biggest hurdle: there are no kits of a 1963 Catalina available, at least none that I could find. The early Catalina kits from 1960 and 1962 I did find had radically different bodies, and I didn't want to scratch-build an entire car body. I thought about using die-casts, but had problems finding acceptable subjects there. Armed with some Internet pictures and a video from the NASA archives of the Catalina in action, I went looking for a suitable substitute. Knowing I had an eight week deadline, and would lose some of that due to personal travel plans, I was looking for something that matched the basic body shape of the Catalina, and wouldn't require a lot of hacking and slashing to make it fit.

What I found was the 1965 Pontiac GTO kit by AMT. The basic body outline matches well, but to be sure, there are some significant differences between the GTO and the earlier Catalina.

1. The windshield on the Catalina wraps around, while the GTO windshield is flat.
2. The taillights on the Catalina are mounted vertically behind the fenders, while the GTO lights are mounted in a panel under the trunk, which spans the width of the rear end.
3. The trunk on the GTO is flat and opens on top, while the Catalina trunk bends over the rear "character line" and the trunk lid is also narrower.
4. The headlights are subtly different.
5. There are some badging, chrome, and character line differences as well.

Oh, and there's one other small minor difference between the two cars: the GTO is (supposedly) a lot shorter than the Catalina.

My second problem was simple after this: In order to perform the conversion, I had to figure out how to handle each of the problems listed above. In doing so, I considered the audience – most visitors to the Museum of Flight would not be able to tell a Camaro from a Firebird at a distance. I therefore opted to take on the easiest fixes – the tail section and trunk lid, character lines and chrome trim, and GTO badges. I decided to leave the windshield alone (I don't have the capability to vac-form new glass), and the front end changes were simply too difficult to undertake without

major surgery. I also decided about halfway through to make this a curbside model – no one would see the engine, so why bother building and detailing it?

However, and this may be the most surprising of all, I didn't bother with lengthening the GTO chassis. According to my sources, the documented wheelbase length difference is only 5 inches (.2 scale inches) and the LOA (Length Overall) difference is only 4 inches (.16 scale inches). I didn't think the change was worth the work, given the audience.

My third problem? This was by far both the easiest and most difficult problem of all: I've never done anything remotely like this before. The best I'd ever done to a car was to remove existing badges – no chopping, no channeling, no pancaking, no nothing. I hadn't even lowered a car by turning the king-pins over. This was brand new territory for me. Let's see how I did…

Execution

My first task was to resculpt the rear of the body. I cut off the rear fender pillars just above the GTO chrome rear bumper, and then used the pieces to build the rear bumper to look more like the Catalina. A lot of epoxy putty and CA glue later, and I had a reasonable facsimile of the Catalina rear bumper. I sanded down the top portion where the taillights were encased with some chrome and added strip styrene to form the housing. I also built down the trunk lid and scribed a new trunk line to fit with the new rear bumper shape.

My first attempt at rechroming the rear bumper with Alclad Chrome was a dismal failure – I used the incorrect base coat, and the results looked like bad aluminum paint. My second attempt was to use BMF (Bare Metal Foil) as chrome – after a few attempts, I had something that looked OK but not great. I had issues with seams and getting the BMF around the compound curves, but was running out of time, so I left it as is. With weathering and proper positioning, the rear bumper would be less visible, but I plan to fix it once the model is returned from the Museum.

I removed all the GTO badges from the car and sanded down the character lines on the body to look more like the Catalina. I added a chrome strip, which was eventually covered with BMF when the paint was complete. I also lengthened the rear wheel wells on the body to look more like the Catalina, and therefore had to modify the chassis wheel wells as well, sawing them off and replacing them with sheet styrene backed with some epoxy putty for firmness. This wasn't the first problem the chassis would give me, though.

Since this was a convertible, the interior would be highly visible and very important to get right. The interior of the modified NASA vehicle was described in the references my friend handed me – the driver's bucket seat faced forward, the passenger's bucket faced rearwards (?!), and the rear bench had been removed and replaced with a third bucket behind the driver, facing to the right. I cut the rear

bench out of the interior and built the floor and rear of the interior pan back up, making sure to carry the drive shaft tunnel through to the back.

This was covered eventually with flocking, so I didn't do much to restore lost detail here. The third bucket seat was provided by an older Mustang kit. No interior colors were mentioned, so I went with a neutral grey all over. The interior was completed with the addition of a simple roll bar behind the driver and passenger seats and spanning the width of the interior.

All this work, however, caused my first fit issue with the chassis – the new squared off interior interfered with the tops of wheel wells on the chassis. I cut out wedges in the tops of the wheel wells to accept the new interior corners so the interior pan would fit, reasoning that folks would be looking down into the model rather than up into the wheel wells when it was on display. However, to help disguise the openings, everything underneath was painted flat black.

The wheels on the real car were five bolt steel rims and unnamed black walls – I used flat black paint and some detail painting to convert the kit's chrome five-bolt rims, and a knife and files to remove the Goodyear logos from one set of tires. Some CA glue was used to overcome rim-to-tire fit issues, but since the wheels had to be wedged into the wheel well openings, I didn't try to glue them to the interior rims. Some weathering with light grey acrylic paint to represent the dirt and dust from repeated high speed runs down an active runway covered up the CA fogging and hit other sins on the tires.

The last major hurdle was the hood. The Catalina's hood is flat, but the GTO has a prominent hood scoop. I back filled the hood scoop with epoxy putty and started grinding down the profile. Once I had a good flat hood to work with, I applied primer and the first few color coats. It was then that I noticed the scoop outline and some epoxy putty irregularities ghosting through the paint. I wound up starting

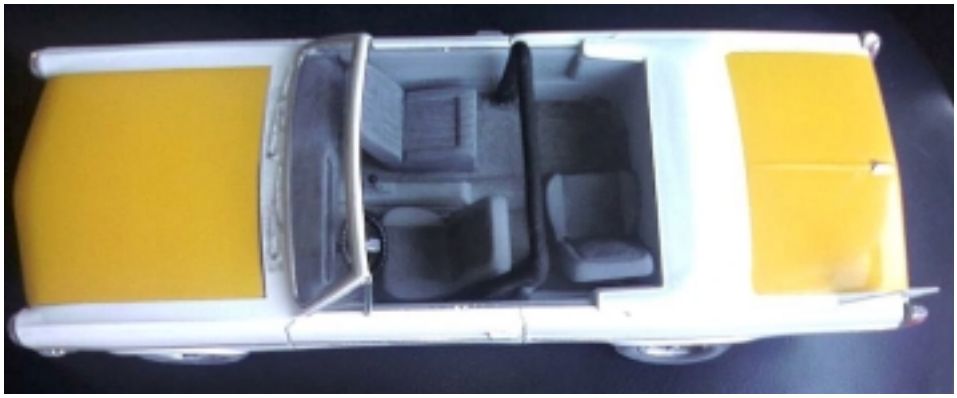
over on the hood, this time using automotive sealer to block the body work from ghosting up through the paint.

Paint and Decals

The original car was white, with the exception of the hood and trunk lids, which were painted high visibility yellow on the real car. The reasons here were two-fold: First, the car would be racing down active runways at Edwards AFB, and needed to be seen from the air as a safety measure.

The second reason was more interesting, though: the bright yellow marking discouraged NASA workers from taking the souped up car, capable of 140+ mph, out onto the nearby Nevada highways (with their lack of speed limits) on the weekends. One story tells of the regular driver doing this regularly to "calibrate the speedometer" at 100 mph and higher.

The car body was painted with Tamiya Acrylic Lacquer rattle cans in Pure White and Chrome Yellow – the interior was a mix of custom grey enamel and acrylic brush painting. The doors sported not NASA blue meatball logos, but the simple words "National Aeronautics and Space Administration" in a generic non-serif font. They were simple to print out using my ink-jet printer, some Super Cal paper, and Tamiya Clear Lacquer to seal them. No clear coat was used, but the body was lightly sanded and rubbed out with Novus polish before the decals were applied. BMF and some light weathering were added later, as was the final detail – a small white blade



antenna on top of the left rear quarter panel.

The final result was installed in the display cases at the Museum of Flight on August 23. See Terry's photo on page 7 - look closely at the case on the left.

Lessons Learned

I learned a lot doing this conversion, and there are a number of things I would do differently if I could. First, I'd start with a different kit – the AMT GTO has some fit issues outside the ones caused by my hack and slash attacks. The hood doesn't quite cover the entire opening in the body, and the interior pan doesn't fit up into the body well either – you can see over the dash into the engine compartment. The custom wheels don't fit between the body and the chassis wheel wells.

Second, I'd give myself more time. A wise modeler once said, "Nothing sucks the joy out of this hobby like building on a deadline." (Oddly enough, this was the same Tim Nelson who started me down this path). Taking more time to do more searching for the right kit, for asking more folks for advice and help on scratch-building things, and for experimenting with new techniques first is definitely in order.

Third, I'd add some more detail to parts of the model that got overlooked. There are no seat belts, which would be necessary on a 100+ mph vehicle. I couldn't find Catalina badges to add to the body. I would either replace the windshield with the proper version, or detail the inside of the vent windows. I'd rechrome everything properly, or at least apply Alclad Chrome properly. More weathering is in order as well.

However, I did learn one big positive lesson in this build: Modifications shouldn't be feared. I've been afraid to modify other models for fear of "screwing it up". This build taught me that even if I screw something up, I can fix it with styrene, epoxy putty, or spare parts from other kits.

Now if you'll excuse me, I've got a couple of Model Ts and As to hack into hot rods…

McMinnville Show Preview

The IPMS Region 7 Convention Model Show and Contest 2008, presented by Oregon Historical Modelers Society and the Evergreen Aviation Museum, will take place on Saturday, September 20.

The spectacular Evergreen Aviation Museum in McMinnville, Oregon showcases more than 60 military and civilian aircraft including a SR-71 Blackbird, Titan II Missile, and the Hughes HK-1 (also known as the Spruce Goose).

Model registration begins at 9 am and closes at 12 noon. The models will be displayed and judged until 4 pm at the close of the show. Registration forms, in Word or Adobe Acrobat format, can be downloaded at **http://www.geocities.com/oregonshow/reginfo.htm**

Again this year there will be a free Make'N'Take event for younger modelers. There will be a selection of models for kids to build (with the help of older hands) and then they can take home their creation.

Museum Admission:
(Note: all must pay museum admission)
- $13 Adults/$12 Seniors /$11 Youth (5-16)
- Free for Museum Members and Youth (under 5)
- Additional fees for second museum wing and/or IMAX movie. See the museum webpage for full prices

Contest Entry Fees:
- Adult: $5 for 1-5 models & $1 ea. additional model ($5 off for IPMS members)
- Juniors 11-17: $1 per model entry
- Juniors 10 and Under: Free
- Display Entry: Free

For more information by phone about the show, contact Brian Yee at 503-309-6137 or by e-mail at **byee1959@gmail.com**

or visit the show web site at:

http://www.geocities.com/oregonshow/index.htm

The Evergreen Aviation Museum is located about a one hour drive southwest of Portland. From I-5 Take Highway 99W to Highway 18 and proceed to Cumulus Ave. in McMinnville, Oregon. The Museum is across the street from the McMinnville Airport on 500 NE Captain Michael King Smith Way, McMinnville.

Special Awards:

Michael King Smith Memorial Award: Best of Show sponsored by OHMS
Best of Show: Peoples' Choice sponsored by OHMS
The Evergreen Award: Best Rotary Wing Craft sponsored by IPMS Seattle
Johnnie E. Johnson Memorial Award: Best Royal Air Force Subject sponsored by Tony Roberts
Pete Ball Memorial Award: Best Century Series Aircraft sponsored by OHMS
Pete Forrest Memorial Award: Best Artillery Piece sponsored by OHMS
Best Anti-Aircraft Weapon Subject sponsored by Adam Cox
Best Vietnam War-Allied Subject sponsored by Mike Howard
Best Israeli Subject sponsored by Larry Randel
Best NATO (Non-US) Subject sponsored by Ruud VanderSalm
Best Soviet WW2 Subject sponsored by Brian Yee
Best 40s and 50s Jet Fighter sponsored by naplak
Best Natural Metal Finish sponsored by IPMS Tacoma Green Dragons

2008 Classlists:

100 - Aircraft

101 - 1/73rd & Smaller
102 - 1/72nd Single Prop
103 - 1/72nd Multi-Prop
104 - 1/48th Single Prop/Allied
105 - 1/48th Single Prop/Axis & other
106 - 1/48th Multi-Prop
107 - 1/32nd & Larger Prop
108 - 1/72nd Single Jet
109 - 1/72nd Multi-Jet
110 - 1/48th Single Jet
111 - 1/48th Multi-Jet
112 - 1/32nd & Larger Jet
113 - Civil, Sport, Airliners & Racing/All Scales
114 – Biplanes, Vintage Types & Airships/All Scales
115 - Rotary Wing/ All Scales
116 - Vacuforms/Scratch-Built/Conversions/All Scales

Best Aircraft Award Sponsor IPMS Vancouver BC

200 - Military Vehicles

Note: All classes in this section have been changed for 2008

201 - Fully Armored — 1/35th & Larger, WW2 or Earlier – Axis
202 - Fully Armored — 1/35th & Larger, WW2 or Earlier – Allied
203 - Fully Armored — 1/35th & Larger, Post WW2
204 - Open Top AFVs — 1/35th & Larger, All Eras (TDs and SPs)
205 - Armored Cars & Half Tracks — 1/35th & Larger, All Eras
206 - Soft Skins — 1/35th & Larger, All Eras
207 - Towed Artillery and Missiles — 1/35th & Larger, All Eras
208 - 1/36th to 1/71st, (1/48th) all Eras
209 - 1/72nd and Smaller, all Eras
210 - Scratch Builds, Conversions, and Displayed Interiors – All Scales, All Eras

Best Military Vehicles Award sponsor IPMS Seattle

300 - Automotive

301 - Competition-Closed Wheel
302 - Competition-Open Wheel
303 - Competition-Drag Racers
304 - Showroom Stock, Box Stock Cars
305 - Street Machines, Custom Cars & Hot Rods
306 - Pick-Up Trucks, SUV
307 - Commercial Trucks
308 - Motorcycles
309 - Curbsides
310 - Scratchbuilt-All Scales

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Preznotes

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kit really falls down are the instructions, or lack thereof. They show basic assembly but some of that not very clearly. Included in the instructions are how to convert the model into *Freedom 7*, but no changes for any of the other ships. Basically, all were different and the kit is modeled on a non-flight example. There are issues with assembly of the escape tower which are addressed by an errata sheet. Painting instructions are most basic: Interior - gray, exterior - primer black, escape tower - red. No details for painting the instrument panel, except that it was multicolored. The only detailed decal instructions are for the retro package for the later flight vehicles. The remaining decals for the hull itself are just OK but are incorrect or incomplete for some of the flight vehicles. Even though the instruments are numbered on the decal sheet, no indication of where they go on the panel is provided. Since I was out of time, I only applied the ones that I knew the location of (by shape).

For my model, I used Tamiya paints nearly exclusively. Red for the escape tower, Black mixed 50/50 with German Field Gray for the hull, and Tamiya aluminum for the heat shield and a mixture of aluminum and white for the retro package. I painted Gus using Alclad for his suit, and oils for his face. Decals (which are always problematical for me) went on with some difficulty, considering the less than ideal flat surface of the hull. Don't look too closely at my photos! The "crack" that Gus had painted on *Liberty Bell 7* was not included on the decal sheet so I had to paint that on. Fortunately, there are many good references, both print and on-line and they helped considerably. I just wish Atomic City had spent a bit more time and done a proper job on the instructions. Given the opportunity, I would build another one, perhaps building it to the level of the *Friendship 7* model that was at the recently concluded IPMS USA national convention in Virginia Beach. A true example of the modeler's art. Remember my thought of building a Redstone booster? I figured it would be relatively easy, the basic rocket itself would be available in the plumbing department of the local hardware store as a length of PVC pipe. It would put the completed model at somewhere around 8' tall. The only problem with that is that the only place in the house it would fit would be in our dining room and Jill was not going to have any part of that!

Don't forget, next weekend is the OHMS show in McMinnville. Be sure not to miss it. It's always fun to see the Hughes Hercules in all its splendor! They always run a good contest and there is certainly so much to see in addition to the models in the show.

Unfortunately, I'll be working so I'll miss our meeting this weekend.

See you in October!

Terry

Eduard 1/48th Scale Polikarpov I-16 Type 10 'Week End Edition'

by James Mustarde

Eduard's 'Weekend Edition' kits are intended to offer the prospective builder a shorter and less expensive 'time to display case' by omitting the additional photo-etch and decal options found in the mainline versions. The Polikarpov I-16 Type 10 'Weekend Edition' is no different, with decals for a single Spanish Republican Air Force fighter.

During the Spanish Civil War (1936-1939), the Soviet Union supported Spanish military aviation by supplying the Fuerzas Aéreas de la República Española with the Polikarpov I-16. Although initially able to maintain control of the air, Condor Legion aircraft supplied by Nazi Germany helped to secure victory for the Nationalists. The Soviets supplied more than 500 aircraft to the Republicans, who affectionately called it 'Mosca' (Fly). Their Nationalist opponents called the compact fighter 'Rata' (Rat).

The Polikarpov I-16 Type 10 was a developed from the earlier Type 5 which was considered under-gunned with just a pair of 7.62mm machine guns. The Type 10 had double the armament with two additional machine guns installed forward of the cockpit on the upper fuselage, along with additional armor and other structural enhancements. Type 10s were first shipped to Spain in early 1938.

As well as being flown by Spanish Republican pilots, I-16s were also flown operationally by foreign pilots attached to the International Brigades. These military units were made up of volunteers from many countries that traveled to Spain to fight for the Republic. Eduard's I-16 Type 10 WE-edition represents an aircraft of the 4th International Brigade Squadron, circa 1938, and may have been flown by one of several American pilots.

It's becoming quite common these days for manufacturers to produce their kits in a more modular fashion, allowing for multiple kit issues of different marks using essentially the same sprue sets. Take this Polikarpov I-16 as an example: the 'F' sprue has two engine cowls, two propellers, and three spinners. According to the instructions, the correct cowl for a Type 10 is F14, F20 for the propeller, and F17 for the spinner. There is no confusion for the modeler, but it would be nice if there was a short description of the other parts. A little individual research never goes amiss, but some help from the manufacturer would be most welcome if you'd like to learn a bit about the aircraft you're building and the differences between marks and aircraft components.

If you're interested: Eduard specifies part F14 for the cowl, which is correct for an early I-16 Type 10 that retained the same engine as the earlier Type 5. Later Type 10s had the improved M-25V engine which was characterized by the small intake on the lower front of the engine cowling, as in part F8.

I was looking forward to this build and decided not to set any limits on the number of hours I would give to it. Before I started anything, the kit sprues were soaked overnight in a container of soapy water to remove any release agent and grease from previous handling. I use an old make-up brush to work up a lather on the sprues before rinsing. Everything is then put aside to dry off.

Unless you're going to open up the pilot's entry door on the starboard side of the fuselage, the view down into the cockpit is very limited. The instrument panel is all but hidden within the fuselage, as are the sidewall mounted controls. The only really visible elements are the pilot's seat and control column. Despite the restricted view, I did build out the cockpit per the instructions, using the supplied instrument panel decal. The cockpit floor, seat and headrest were painted a light green (I used RAF Interior Green) and the cockpit sidewalls were painted a light gray. Everything was given a few light misting coats of 50:50 Future/99% Isopropyl alcohol and then a light burnt umber oil wash to dull it down and highlight the minimal framing detail. The very small sidewall mounted controls were painted black and detail picked out with a silver pencil. As no seatbelts were provided in the kit, I made some from thin strips of aluminum kitchen foil and masking tape and then painted a light brown. Eyelets were punched out using a scribing tool.

Other than the need to add a couple of exhaust indents to each internal face, the fuselage went together with little fuss (I'm not sure why Eduard felt it necessary to add the two indents, as all the others are integrally molded). Alignment was excellent and the resulting seams were almost perfect. Only a little Mr. Surfacer in places and some general light sanding were required to clean them up. I then added the two front fuselage machine gun covers, both of which sat perfectly in place.

With the fin already molded into the fuselage, only the rudder, horizontal surfaces and a tail cone are required to complete the tail feathers. As with other Eduard kits I have reviewed and built, the horizontal surfaces are a single piece molding with integral elevators. Next time I think I'll separate and drop them a bit. Again, fit is excellent and I only needed a small amount of filler around the tail cone to make it all look neat.

The engine is a single piece molding with simple cylinder face detail. As with the cockpit, you're going to be hard pushed to see anything as the small openings on the front of the cowl won't allow you to see a great deal. I painted the cylinders silver and gave them a thin black wash to pick out the cooling fin detail. The spacing between the cylinders was painted black, as was the two-bladed propeller. The completed engine/cowl assembly includes a separate propeller shaft. As with the fuselage, I decided not to add any of the exhaust pipes at this stage. With the engine and cowling done and the tail feathers attached, the whole fuselage assembly was essentially complete.

The instructions say to insert the cockpit into the fuselage and then attach the wings. I decided to approach it in a different way by first fitting only the upper wing surfaces to the fuselage. Being able to get above and under the wing fillet to achieve accurate wing/fuselage alignment before gluing is the major advantage of this approach and helps to minimize any seam work later in the build. Wicking the liquid cement from the underside also has its merits. I find this approach especially useful if there is a lot of surface detail on the upper wing surfaces that risk damage from seam filling and sanding. Once the upper wing join was secure, I inserted the cockpit and then attached the lower wing surface to the fuselage/upper wings assembly. It all went together beautifully with a minimal amount of filling required at the lower wing/fuselage join. Eduard really has done a nice engineering job with the I-16. All the major components fit together beautifully, which makes construction that much more enjoyable and keeps build times down. Although indicated by the instructions, I decided not to add the other exhaust pipes, wing mounted guns, or pitot tube at this point as they would only interfere with clean-up and painting.

The I-16's undercarriage is quite a complicated affair, with two-part leg and four-part wheel well cover assemblies. The individual parts were nicely molded and in the most part clear of flash. I separated the legs and wheel well covers and tidied them all up before painting everything a pale blue. The wheel hubs were also painted blue, with dark grey tires. Following two coats of 50:50 Future/99% Isopropyl alcohol, a burnt umber wash highlighted the surface detail and added depth to the finish. The oleos were painted chrome.

Before painting began, the model was inspected under bright lights and any blemishes corrected. I then gave it a good wash in mild soapy water to remove grease and any sanding dust from panel lines. I then attached the tail skid and the fuselage mounted venturi, both of which had been left off until this point. I decide to give the model a prime with Floquil light grey primer. I love that stuff – it sprays and

covers beautifully. Some minor imperfections showed-up and were quickly remedied. Final light sanding with wet 2000 grit wet-and-dry was followed by another wash in mild soapy water and we were ready to paint.

Painting instructions and decals are for a single Fuerzas Aéreas de la República Española (FARE) aircraft, CM-274, operated by 4 Escuadrilla in the late 1930s. This aircraft, possibly flown by one of several American pilots involved in the Spanish Civil War conflict, featured Popeye in a boxing stance on the tail.

Painting was relatively straight forward with a simple olive green upper/light blue lower color scheme. Light coats of 50:50 Future/99% Isopropyl alcohol were applied between colors. The red fuselage and wing tip bands were then applied. Lastly, Republican flag colors were applied in bands to the rudder. I have found that very light sanding with soaked 2000 grit wet and dry automotive sandpaper effectively removes dust particles and very light imperfections without cutting through the full thickness of underlying paint. This is great if your masking creates minor ridge lines. The whole model was then given three coats of Future and left for 24 hours to set. Decaling was straightforward given that there were only four decals to apply – left and right side numbers and Popeyes on the fin. The decals went on easily and a few coats of MicroSol ensured everything sat correctly with no silvering. Finally, three more light coats of Future sealed the decals for weathering.

My usual technique for weathering is to give the whole model a wash with thinned burnt umber oils. The wash helps to show surface detailing and also brings out a greater feeling of depth by emphasizing shadows. I thin the oil paint to the consistency of milk using Turpenoid as a thinner and then apply it liberally to the entire model. You're ready to start cleaning it off when the wash appears to flatten out. Most of the techniques I've read call for using small swatches of kitchen towel to rub away the wash in the direction of airflow. That's basically what I do, but I don't bother with the small pieces of towel. I just use the whole piece, scrunched up and regularly turned and replaced. An ear bud or 20 helps get into the wheel wheels and other tight corners. Thanks to the protective coats of Future, you'll be able to remove all of the excess wash and buff the model to a nice sheen without damaging the decals or paint. Finally I choose to highlight some of the raised detail on the model with dry brushing using a white oil paint. This is a hard technique to master and I'm still learning! The I-16 got both of these treatments.

Now that all the painting and weathering was complete, final construction took place. First came the fitting of all the exhaust pipes, the wing mounted guns and the pitot tube. Then the undercarriage was assembled, followed the propeller and spinner assembly. Patience is required for the former, as it is fiddly work getting all those wheel bay covers to sit correctly. Super glue was used for all these attachments. Once everything was dry, the almost completed model was given a light misting of Testors Dull Cote to reduce the sheen of the Future without going totally matt. Finally I installed the gun sight and the canopy, the latter with white glue.

And we're done!

This was a really pleasant build, aided by extremely well engineered components that make construction simple and straightforward. The little Polikarpov is a very engaging subject – straightforward, easy to understand and easy on the eye, although not particularly attractive. The simple color scheme is well suited to the subject and works well on a small subject in this scale. I would wholly recommend the kit to anyone looking to add the aircraft to their collection.

Thanks to Eduard for the review copy.

[Thanks to Chris Banyai-Riepl and **www.internetmodeler.com** *for permission to use his, Jon's, and James's articles. - ED]*

Make Yourself Small: Easy Scale Reference Representation

by John DeRosia

How many times have you seen a model and wished there was a way you could get a fast sense of scale to the real thing. You know - "how big would it be if you were next to it?"

I ran into this while supporting the team putting on the Museum of Flight model display of real hardware used in space exploration. One of the models I put together was the Real Space Voyager2. It was a 1/24th scale model made of resin, metal wires, photo-etch, and a vacuum formed main radar dish. It arrived a few weeks before the actual display, but work and family requirements made me start it really close to the deadline (would you believe about 10 days out?).

A few days into the model build process. I was thinking that it would be ideal to display a 1/24th scale figure next to it. Nothing better than a 1/24th scale human to show how big the Voyager2 really is. Two days to deadline and display – and no time to look for a three-dimensional model figure or metal figure that would work. Let alone if I found one, I'm sure there would be a week's worth of alterations to make it look like an astronaut/space figure. The worst thing for me is I haven't ever dabbled in enough scale figures to make them look decent. What to do? Pressure on the brain…

Ever wake up in the middle of the night and get solutions to problems you never would have thought of during the day? Well, it didn't happen to me either at night or any other night. It was during work while dreaming of the completed Voyager2.

Why not go on the web, type in 'astronaut' (or what ever type of person you need, Army, Civilian etc…) and find a standing person (or what ever pose you need). For my project, it had to be a picture of them from the top of their head to the bottom of their feet. I then used the copy command and pasted the picture of the astronaut into a Word file since I knew the standard paper was 8 ½ x 11 inches.

Time now for some real fun…it's the miniature Dr. Jekyll and Mr. Hyde show time. Have someone take a digital picture

East Scale Reference Representation by John DeRosia

Simple:

1. Find a figure you need on the web. Copy picture to an 8 ½ x 11 PC Word File.
2. Electronically 'paste' a picture of your head onto the figures head.
3. Using the 'approximate eyeball method', copy several sizes onto the Word File.
4. Use a ruler on a paper copy and measure for the one that fits your scale.
5. Resize figure samples on the PC if needed and run another paper copy.
6. Get a good color (or black and white) paper copy of the correct scale figure.
6. Glue onto a stiff backing (Index Card, Business Card etc…)
7. Trim to exact outline and glue upright on simple stand.

Here is an example of the 1/ 24th Scale Voyager2 with and without the scale figure.

With no 'sense' of scale

Now we can imagine it better

easyscalerepresentation.ppt

of your head, or use your friends, or your wife's etc…. Cut and paste your digital head onto the picture head to the proper proportion scale. There are many simple computer programs/commands to let you do this. I strictly use the Paint program that comes with almost all computers these days. If you need help - ask any seven year old!

Okay – here comes the hard part. Math!

Do some simple math and see how tall of a figure you would need. For my simple brain, my astronaut would be 6 feet tall (6 x 12inches = 72 inches high). Use what ever height you like. Take the 72 and divide by 24 (since the Voyager2 is 1/24). It came out to three inches.

Remember - I'm just having fun. I don't really want to display a real miniature person's head without their permission…I'm just borrowing their outfit and skipping the whole six years worth of astronaut training.

Using the Print/Preview, I looked and 'guestimated' what looked about three inches. I then copied several more of the same picture stretching them (scaling them to different sizes) and had about six of the same picture on one 8 ½ x 11 page in various sizes. I ran off a copy and took my trusty wooden ruler to the figures. One was right at three inches. I erased the other five images from the file and then copied five more of the one that was three inches tall. This was so that when I ran my final color copy – I'd have a whole 'backup team' in case I goofed up one of them.

I cut this figure close to his outline and glued it to an index card for strength. Use any business card, poster board or cardboard if you like. I set some weights on it so it would dry flat due to the kind of paper glue I used.

When it dried, I used a sharp X-ACTO knife blade to trim the figure to the exact outline. Voila!!! A very simple 1/24th scale flat figure exactly to convey to the audience the sense of scale of the Voyager2. Realize - I focused my major energy and time on the model, not the figure.

I made a very simple plastic base and glued a vertical rectangular piece to this in the center. After painting the back of the figure – really the index card at this point - flat black, it was superglued to the vertical post.

By the way- I do realize figures may be difficult to cut out on very small scales such as 1/144th, 1/350th, 1/700th etc...

When this method does work for you, that's it. Done, signed , sealed delivered…ahhh! It's me in small scale!

If I could just get this guy to go to work for me so I could build more during the week…

Albatros Resurgence

by Scott Kruize

I knew I'd get around to building another Albatros. The first one turned out so cool: way back then, it was one of several I built in the Aurora "Famous Fighters" series, along about 1964. Now I'm doing an Eduard.

Recall from a prior "Hurricane Bookshelf" essay that when I got into model airplanes way back then, my favorite book came from the Idlewild Elementary school library. *Fighter Planes That Made History*, by David C. Cooke, described on page 12 the "Albatros Scout":

"One of the very best fighters to see action in World War I was the German Albatros, which was as deadly as it was beautiful. When the ship went into service it was so far superior to any Allied operational type that the British and French were driven into a state of panic even more severe than that caused by the

Fokker Eindecker." Here's the picture from that book.

It was way advanced for its day, both aerodynamically and structurally. That streamlined monocoque plywood fuselage is still impressive. I loved its smooth and sinister lines…

So I built the Aurora kit. It was about the fourth one I'd done in this series. I started with the Nieuport 28, and had a heck of a time trying to get the top wing on all those struts, but 'practice makes perfect', and by the time I built the Albatros, I thought it came out rather well. Of course, at the time I painted no airplane kit overall, trusting the manufacturer for plastic in the correct color. The Aurora Albatros was molded in a dark metallic green, with a sprue of black for the wheels, engine, prop, and guns.

And it was my first rigging job, done with black cotton thread from Mother's sewing box!

I wish I still had it to show you, but in the intervening years it's been lost. Still, here are photographs of a contemporary. My friend Ken Murphy built one, too, just before I met him. (I don't know which is more remarkable: the survival of his model, or our friendship, over such a long period of time.)

At the bottom of the opposite page, you see his old original, which like mine was unpainted. Next to it is his "Nostalgic Aging Baby Boomer Real Old Kit Experience": a recent build of the same old kit. We recommend NABBROKEs as a break from "serious" projects: build something now that you first built way back then.

Ken was the first other person I met who built model airplanes. A major difference in my mind, between modeling now and then, is that now I'm not alone in my modeling. Not only do I have two clubs' worth of fellow modeling friends—this one and the NorthWest Scale Modelers—but additional friends-and-relations everywhere. Partly, this is due to our natural affinity for each other, and partly to formal international organizations, especially the I.P.M.S. The Internet has had a profound effect in letting us communicate, wherever we are.

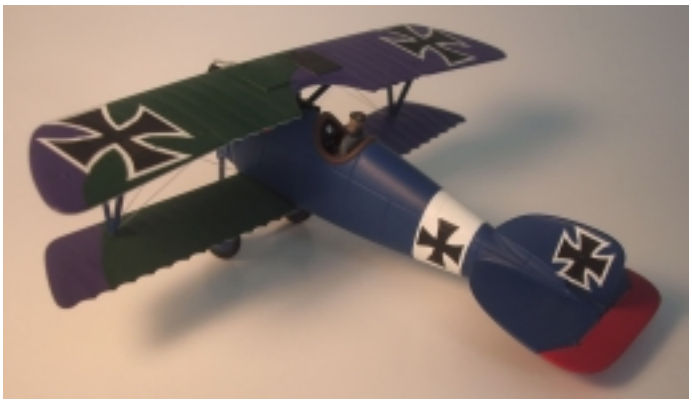
Anyway, back to having lots of modeling friends now. A buddy of mine, Tom Richards, builds flying models, and says he's done lots of Albatrosses, starting with the old Guillow stick-and-tissue kits (hmmn…must try one myself, again, one of these days…) and working up to scratch-built radio-controlled models, like his latest large 6-foot span one, pictured here, with its big 1.20-cubic-inch 4-stroke-cycle. He says they all fly well, just like the originals…

Mainly, I'm inspired by our 'group build' of Albatros models for display at our Christmastime meeting. (A.K.A. the "SugarFest"!) We just celebrated Labor Day. I'll bet the holidays will now start rushing at us, and we'll be gathering on December 13 before we know it. So rather than vaguely intending to build another Albatros scout "someday", I'm building it now!

The other major difference I see in modeling now and back then is that our standards are orders of magnitude higher now, and the kit manufacturers have accommodated us. What you can buy for quite reasonable fees today gives you dimensional fidelity, depth of detail, and support of historical accuracy beyond our conception way back when. So nowadays a kit is thirty or forty dollars, whereas back then it was seventy-nine cents or a dollar…but even correcting for inflation, we're still getting great deals on astoundingly accurate kits.

The higher standards and the resulting kit accuracy—and complexity—explains why I've so far spent about three times as long, on the Eduard kit, as I did building the entire Aurora kit back in the early 60s. The Aurora kit interior consisted of a floor plate, a seat, joystick, and instrument panel, none of which remotely resembled anything inside the originals. Now, Eduard's interior—not counting the fuselage inner surfaces, which are deeply embossed with structural details—requires painting and installing nineteen separate parts. Between a firewall and a rear former, there are ammunition boxes, a rudder bar, seat-support lattice, manual fuel pump, etc. All conform to detailed drawings and photos in books and Internet sites available to me now, quite beyond my ability to have imagined back then, when I found *Fighter Planes*…

So I'm just now at the stage of gluing the fuselage sides together. My second Albatros build, with forty-four years in between, is moving right along. Watch this space for developments!



NorthWest Scale Modelers Pool Brainpower to Work Resin and Photo-Etch Parts

edited by Scott Kruize

There are reasons to model together, and one is that while no one of us can "know it all", together, we do!

Recently, Neil Makar posted a message on our Yahoo Newsgroup:

"I have had less than spectacular results when using resin and photo etched parts in the past, and I think it may be because I am not properly preparing them for use. What is the best way to clean these parts for use, and in the case of photo etch, is there a different process for color vs. non-color sheets?

"I thought I saw an e-mail, article or posting in which the writer described his cleaning technique for PE, but I can't find it now."

A challenge! Rapidly taken up, too. Tim Nelson observed, "Personally, I hate PE..." but then provided useful advice:

"I clean resin with either soap and water or a degreaser like Formula 409, then thoroughly rinse and let completely dry. I've never cleaned photoetch. One of the keys to a decent bond is ensuring the surfaces to be joined have some "tooth" rather than being smooth, so I lightly sand the mating surfaces. If joining PE to resin or any other medium, you are dealing with very small mating surfaces, so lightly sanding is even more important. It will always be a fragile bond.

"I don't have any experience with colored PE sheets but would expect you'd need to sand off a little of the color (just as if you'd painted it) where the part will be joined."

Jim Schubert weighed in:

"I use both PE and resin and have no more trouble with these media than others. Tim's suggestion of thoroughly cleaning the parts before gluing and painting is sound advice.

"Most paints do not adhere as well to resin as to styrene. Bill Glinski tipped me off that Krylon-brand Fusion primer for plastics works well, and it sure does. It's available at hardware stores.

"For gluing PE and resin I use ACA (alpha-cyano-acrylate; "super glue") almost exclusively. For the very tiny, fiddly bits of PE, I usually position the part with a wee bit of Elmer's White Glue as ACA has no instant tac and when it does stick, it's really stuck. The initial use of Elmer's gives you time to move the part around for precise positioning before fixing it in place with the ACA."

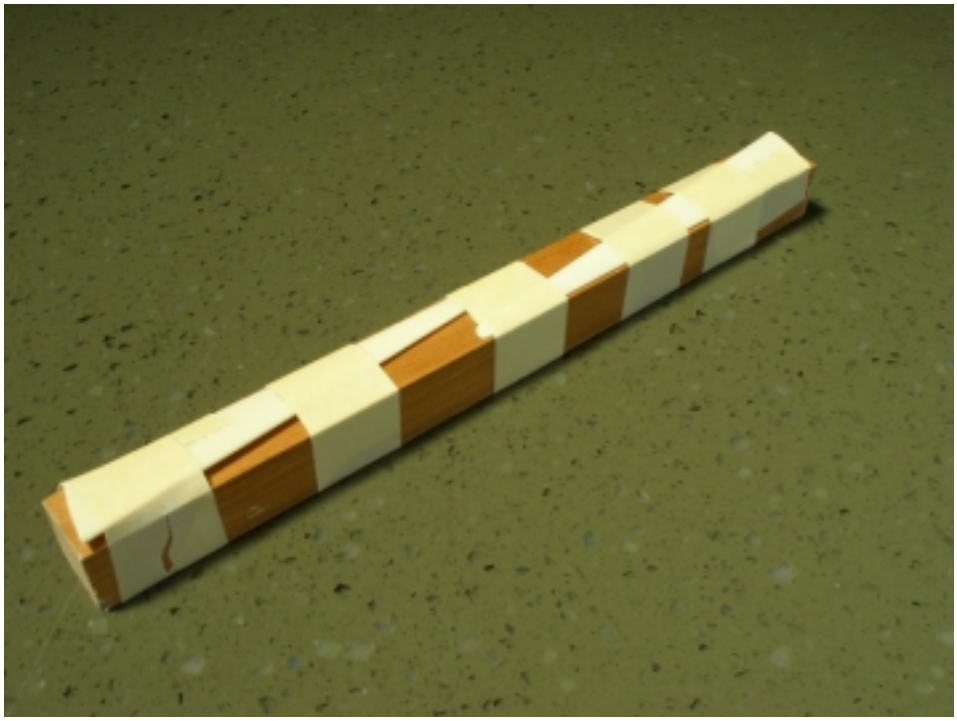
Resin is a significantly different media from the injection-molded polystyrene that we're most used to. The most obvious difference is that glues formulated for styrene are quite useless, and won't stick resin parts. But cast resin also varies in its density, with all that that implies. Jim says:

"Resin is generally brittle and when it breaks it has sharp edges that cut like a scalpel. Guess how I know that?

"Resin varies in hardness just like styrene. Some parts are quite soft and easy to carve, cut, file, etc.; others are very hard and difficult.

"Long thin resin parts frequently arrive warped. I used to be a fan of the hot/boiling water approach, but have switched to the slower, less potentially destructive method of low radiant heat. I tape the part(s) to a stout piece of straight wood, or a piece of bar stock steel, to force them into the desired degree of straightness, and place this assemblage under a 100-watt incandescent bulb about four or five inches away and leave it for a couple of days. After this I turn the lamp off and let the part(s) cool for a couple more days before un-taping and checking the results. It usually works the first time. If not, I do it over, letting it heat longer.

"Here's a pic of the wings of a Czech Master Resin Horten Ho IV sailplane ready to put under the lamp; the wood is a piece of 1" x 1" stock. I use Tamiya masking tape because it doesn't get soft in the heat and leave great gobs of stickum residue on the parts, as does hardware store masking tape.



"This method also works for styrene, and is how I straightened the wings of John Alcorn's 1/24th scale Rumpler."

Of course, once the flow of useful information was started, Neil managed to put his hands on the article he was seeking in the first place:

"I just relocated the article from *FineScale Modeler* on using resin parts. It's in the July 2008 issue. The author, Aaron Skinner, soaks his resin in a tire cleaner (Bleche-Wite) overnight and rises them the next day. According to the article, (page 34), it is caustic enough to require disposable gloves but won't hurt the resin. This should be added to [the newsletter] article as an alternative cleaning technique."

I can even add 'two cents', myself, to this exchange. Not that I have any great experience with resin or photoetch, but coming from a background in flying models, I'm used to working with mixed media. Flying models used to be made almost exclusively from balsa ("Balsa Flies Better!") but there's always been structural elements in other woods, including birch and so-called "lite" plywoods. Nowadays, there's increasing use of fiberglass, carbon-fiber composites, various solid or foam plastics, etc. That's why epoxy glues are so frequently used; they can bond anything to anything.

Epoxy glue can be used to join wood, metal, polystyrene, and resin, in any combination. The epoxy joints are only mechanical, not chemical, so they should be prepared clean but not glass-smooth; there should be some 'tooth' for the glue to grip.

Hope this information is helpful. Any and all of you are welcome to join the NorthWest Scale Modelers group on Yahoo, where many modeling and other topics are discussed. And please: take up those resin and photoetched parts with confidence, as you work on your Albatros project, or anything else. Working together on our modeling techniques, all of us can "know it all"!

McMinnville Preview

from page 6

Best Automotive Award sponsor OHMS

400-Ship And Sailing Vessel

Note/We have added three classes in this section for 2008

401 - 1/351st or smaller — Military
402 - 1/350th or Larger — Military
403 - Civilian Ships — All scales
404 - Submarines — All scales
405 - Non-Motorized (Sails) — All scales

Best Ship Award sponsor OHMS

500-Space Fact/Sci-Fi/Fantasy

501 - Space Fact
502 - Space /Sci-Fi Fantasy

Best Space Fact/Sci-Fi/Fantasy sponsor Chris Binnett

600 - Figure

Note/ We have combined Class 604 and 605 for 2008

601 - Figures, Smaller than 54mm
602 - Figures, 54mm, 1/32nd & 1/35th
603 - Figures, Larger than 54mm
604 - Figures, Sci-Fi, Fantasy, or Other

Best Figure Award sponsor OHMS

700 - Diorama & Vignette

Note/ We have modified the definitions for 702 and 703 for 2008

701 - Aircraft
702 - Armor/Military-Vignettes (Less than 5 figures and no story)
703 - Armor/Military-Dioramas (5 or more figures with a story)
704 - Automotive
705 - Ship/Maritime
706 - Space Fact/Sci-Fi/Fantasy
707 - Diorama-Miscellaneous

Best Diorama Award sponsor OHMS

800 - Other

801 - Flight of Fancy
802 - Collections - Five or More Related Models
803 - Humorous
804 - Miscellaneous - Anything Not Covered Above
805 - Group/Club Entries (each entry will count as one kit for entry cost)

900 - Junior-(Under 18) (All Scales)

901 - Aircraft
902 - Armor
903 - Automotive
904 - Ships
905 - Space Fact/Sci-Fi/Fantasy
906 - Figures
907 - Diorama

Best Junior Ages 11-17 Award sponsor Shasta Scale Modelers

Exhibition / Display

All Subjects/All Scales (Not Judged)

Contest Rules & Notes

IPMS/USA National Contest Judging Rules will be used.

Categories may be adjusted by the Head Judge based on number of kit entries on the day of the show.

Contestant may enter a model in IPMS Contest Classes and one OHMS Special Award Class.

Juniors may compete in Senior categories.

All Judges decisions are final.

Note for Class 805 - Each Group/Club Entry will count as one kit for entry cost (even if the group build consists of multiple pieces).

Sweeps are not allowed.

Windsock Datafile No. 130: *Ansaldo SVA Fighters at War*, by Gregory Alegi

reviewed by Chris Banyai-Riepl

The Ansaldo SVA fighters have always been one of my favorites from World War One, with their attractive markings complementing the interesting design. Of course, being a fan of the Fiat CR.42 doesn't hurt, as one can clearly see the heritage of the SVA in that plane in the strut arrangement. No wonder, either, as the engineer who worked on those later Fiat designs, Celestino Rosatelli, had his hand in the design of the SVA. With design beginning in 1916 and production in 1917, the SVA had its share of teething problems. In one official report, the SVA was marked as an inferior aircraft, but others felt that it was a good fighter and pressed for its usage on the front lines. The SVA finally flew on the Front at the end of October, 1917, with the 1a Sezione.

While the wartime usage was limited to the last year of the conflict, the SVA found a bit of a new life in the post war era. The United States expressed interest in the type, with a handful showing up stateside for evaluation. France and Britain also expressed interest, and the aircraft was displayed to both of those nations with no success. Argentina, though, did pick up twenty aircraft in 1920, and the King of Spain received a single aircraft as enticement to order (he did not). Finally, Poland, a large user of the SVA 10, received an unknown small number of SVA 5 aircraft and probably used them against the Russians during the 1920s.

Like other Datafiles, this book is a delightful blend of detailed text and copious photos. The history is very well written and does an excellent job of telling the story of this attractive Italian aircraft. The photos are likewise well done, and really scream out to be in color (wishful thinking, I know). The SVA fighters were quite colorful, with many sporting full-length fuselage markings, and the photos show these aircraft to good effect. A center section of scale drawings in 1/72nd and 1/48th is present, as expected, and the rear cover features a trio of aircraft in profile, done by Ronny Bar.

Overall, this is another excellent addition to the growing Italian lineup in the Datafile series. My thanks to Albatros Publications for the review copy. Visit their website for ordering information.

Upcoming Shows

Saturday, September 20
Oregon Historical Modelers Society and the Evergreen Air and Space Museum Present Evergreen Air and Space Museum Model Show and Contest 2008. McMinnville, Oregon. See page 6 for details.

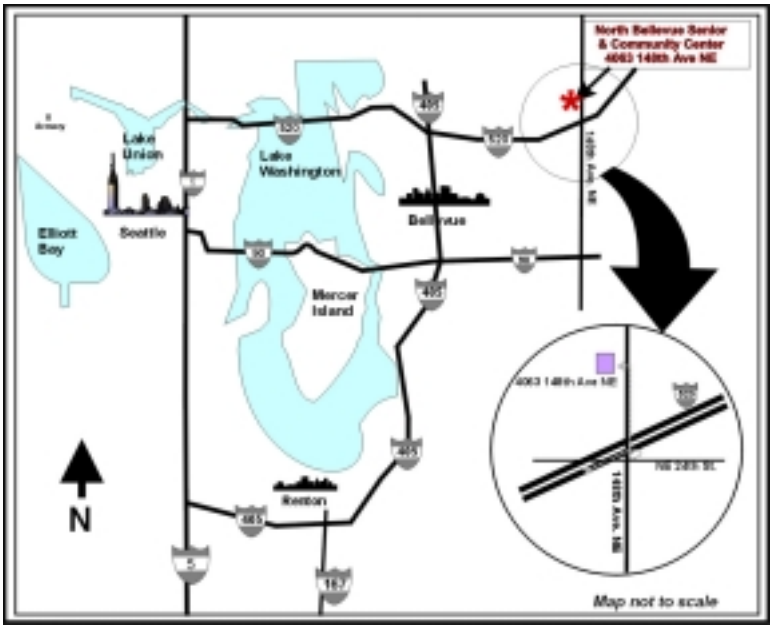
Friday/Saturday, October 10-11
Sci-Fan 2008. The Northwest's Premier Science Fiction/Fantasy Modeling Event. Galaxy Hobby, 196th & Highway 99, Lynnwood, WA. **http://www.galaxyhobby.com/scifan.htm**

Saturday, October 11
IPMS Vancouver 38th Annual Fall Model Show and Swap Meet. Burnaby, BC, Canada. **http://members.tripod.com/~ipms/fallshow.htm**

Sunday, October 26
Old Country Store, Silvana WA

Saturday, November 2
OSSM, Clackamas OR

Meeting Reminder



September 13
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.