Seattle Chapter News

Seattle Chapter IPMS/USA
July 2011

EDITOR-NOTES

The lack of a serving club President leads me to fill in again. We'll discuss the issue at the July meeting, and hopefully come up with a few ideas to a way forward.

Paul Ludwig's article on the Flying Heritage Collection's Fw 190 reminded me of how lucky we are in the Seattle area, especially if you are a modeler of WW2-era aircraft. Between the Museum of Flight and the FHC, there are two excellent sources in the area for seeing WW2 aircraft in the flesh, as it were. Add in the additional other museums/collections/ workshops at Paine Field, and you've got a veritable smorgasbord of real-life references. Having multiple Spitfires and Thunderbolts to study is great, but how many places in the world give a modeler the opportunity to see multiple Nakajima Ki-43s?

See you at the meeting (where have I heard that before?),

Robert

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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 $25 a year for regular mail delivery of the newsletter, and $15 for e-mail delivery, 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.

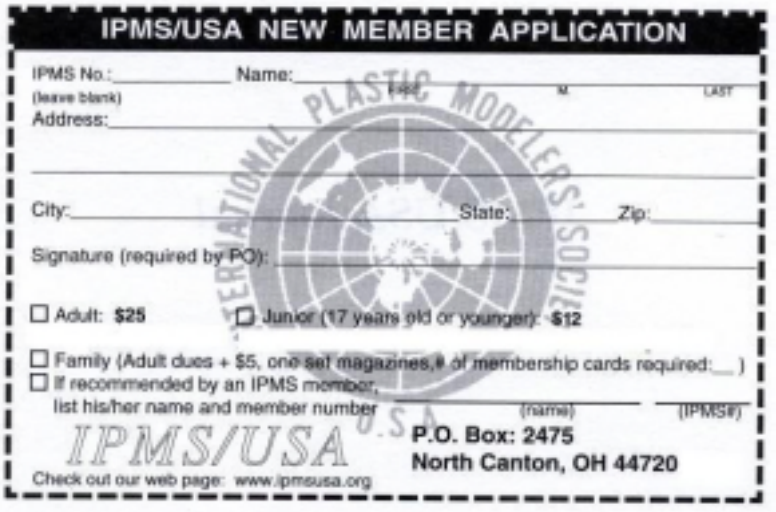
The views and opinions expressed in this newsletter are those of the individual writers, and do not constitute the official position of the Chapter or IPMS-USA. You are encouraged to submit any material for this newsletter to the editor. He will gladly work with you and see that your material is put 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, WordPerfect, or text 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 2011 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.

July 9 **August 13**
September 10 **October 8**



Opinion: Time for Change

by Stephen Tontoni

The results from Ohio and Florida are in; there appears to be no clear winner for the next president of IPMS Seattle. I'm actually pleased with this result, or lack thereof. Why would I be pleased? I'll answer that with a question: Can you guess who the sole write-in vote for co-presidents was? I don't mince my words....it's not in my DNA.

As the club is torn dead-even between two qualified candidates, we've been presented a great opportunity to try co-presidents for the one-year term. Call it a great experiment rather than a permanent structure; we can discard this after a one-year trial. In fact, this should be formally revisited prior to the next election.

Both Andrew Birkbeck and Jon Fincher bring their own background/expertise and organizational skills to the table. And both have multiple responsibilities and priorities that take them away from meetings from time to time. They can employ their abilities to complement each other, and provide continuity of administration. The potential synergy (to throw out there a 1980s buzz word) is impressive.

The essential question is how well they would communicate/team with each other, always playing to each others' assets. It's not that easy to do. I'd say that if they couldn't coordinate their efforts, we'd be in trouble!

That being said, I've known these characters for years, and that will not be a challenge for either of them. I think they'll have a lot of fun too.

Something that will be a subject for discussion later, entire co-president teams don't have to rotate in each election cycle. Maybe the best bet would be one of the positions rotating out and the other president stay on for a second term (however we want to design that) to pass on the institutional memory to the next president. There won't be a steep learning curve for each president as they'll have a year (or whatever) to learn the ropes from an out-going president.

I won't be able to present this idea at the July meeting as I have my own work commitments. (I really enjoy living in my house rather than a cardboard box underneath the viaduct). I'm presenting it here in the newsletter, and invite everyone to keep their minds open to new ideas. Thanks!

Correction

In the May issue of *Seattle Chapter News*, the results of this year's IPMS Seattle Spring Show were given. The first place winner of category 504, Automotive, Pickups, was incorrectly given. Terry Davis built the 1937 Ford Pickup, converted to a housecar, that won the category. My apologies for the error.

B-24 Liberator Units of the CBI, by Edward M. Young

reviewed by Chris Banyai-Riepl

While the B-17 and B-29 tend to be the most well-known bombers of the USAAF during World War Two, it was the B-24 that was the real mainstay of the US strategic forces, especially in the Asian theatre. This latest book from Osprey examines the B-24 Liberator in the China-Burma-India (CBI) Theatre, where the range and payload of the B-24 was particularly well suited. The Tenth and Fourteenth Air Forces each had one B-24 group, the 7th and the 308th respectively, with the 7th BG operating out of India and the 308th BG flying out of China.

The book covers these Liberator units in the usual Osprey manner, with a well-written text that is filled with interesting anecdotes that quickly puts the reader in the CBI Theatre with the B-24s. Operations in the CBI Theatre were tough, with long distances and no navigation aids. The 308th had the additional difficulty in that it had to fly all the fuel and bombs from India for each of their missions. Despite the challenges, morale remained high, and many of the aircraft as a result sported some impressive nose art.

As usual, complementing the text are the photographs and color profile illustrations. The photos show many of the aircraft and their crews, as well as the environment they operated from. The color illustrations really highlight the artwork worn by these planes, and the last couple of pages of color artwork are montages of nose art.

Overall, this is a great book on one of the lesser-known operational theatres of the B-24 Liberator. My thanks to Osprey Publishing for the review copy.

Publisher: Osprey Publishing
ISBN: 978-1-84908-341-6
Binding: Softcover
Pages: 96

This Bus Stops at Official Stops Only!

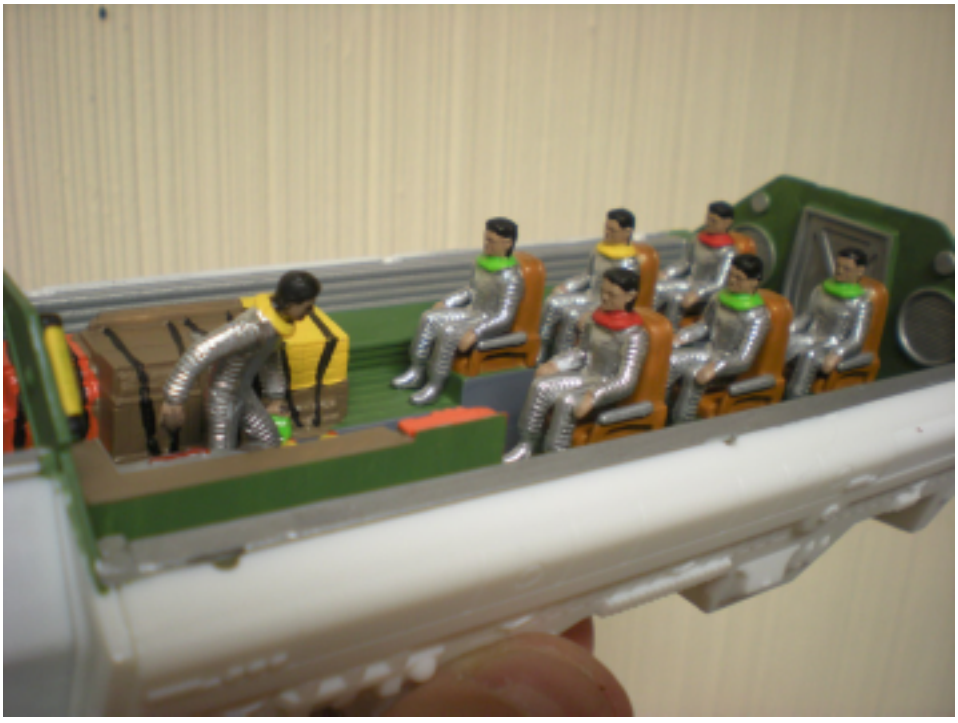
by John DeRosia

Please - don't get in an uproar. *2001: A Space Odyssey*, to me, is still the best of the best of the best in science fiction movies. After seeing it maybe 30+ times, I finally understand all the monkeys at the beginning. Considering it was released WAY BACK (1968) before many of our IPMS model friends were born, it showed the way you would think future space travel and space vehicles should be. 'Simple' flight decks and instrument panels compared to what we see today in new sci-fi movies. They even had 'HAL' a master computer to run everything even though he had a 'little glitch' later on. I think we have his relative living in our computer at home: a mind of its own.

The sci-fi movies today show more bells, whistles, and disco lights than you would think the future vehicles should have. Even Boeing's early 747 flight deck (1970s era) went from about 1,000 switches, lights and gauges to about 350 for the newer 747s today. The future - simpler...or?

Finally - after all my years drooling over wanting models of the *2001* movie- I just bought my first one a month ago. The re-released Aurora/Moebius Models 1/55th Scale Moon Bus. The box it comes in is the heftiest model box I have ever seen. Kind of like our 25-year-old Monopoly game box. Strong to the hilt. I'll probably use the empty model box to support our house when we jack it up to add a second story. The model, like its movie counterpart, was simple and didn't have 2001 parts like some 1/350th models today. It does come with a full interior and lots of figures. I painted the inside in simple colors and also added the two pilots and the seven passengers that were included. Thank goodness that you cannot really see their faces. I'm still about 3,345 figures plus or minus a dozen) behind in practicing painting model figures.

After test fitting the roof on my model, I realized I was not going to make it removable. It would have shown too much of an 'Abyss' (another all time favorite sci-fi movie of mine by the way) – that is, real deep panel-lines. Gluing the roof on for me was much easier.



I'm getting so much better at multi-tasking on all model projects. I was able to complete this kit in about 15-20 hours or so. While waiting for some items to dry from painting - I would already start gluing other parts (like all the landing gear legs or rocket motors). Then, while the glue set on these, I'd get back to painting different parts and so on. I crank out many models fast because I can't afford to spend 2001 hours on each!

This model was nothing but fun and joy to build. The parts were 99.99% crisp with hardly any cleanup needed. Of course, the whole time building it, I imagined myself on the bus going out to be one of the first to see the monolith on the moon. Yes - Dr Haywood Floyd called me personally to be the one to find out where it came from and what it was made of. Actually, he knew I was a paper pushing FAA/Boeing/Airplane Certification psycho. There would eventually be mountains of paperwork to write about the monolith. Nothing about that has changed in the now 'future' (paperwork-r-us)! Being that this was an 'official' USAA (United States Astronautics Agency) moon bus trip, they also did not stop at any other sight-seeing stops. You know - like the moon's Micro-Gravity Disney Park or Tranquility Base to show us where the first U.S. Astronauts landed.

Anyway…

I glued all nine figures together at once. To add to the simplicity of the figures, they ALL got silvery suits - none of those modern 101 designer colors and patches like Captain Kirk's crew has! ALL also got silver boots and black hair. Forget opening 12 different bottles of paint for their hair color. You want to go to the moon in 2001? You get a silver suit and matching boots. Period. I did take liberty with the helmet docking collars around their necks though. They got either green, red, or yellow. I figured red for project bean counters (gotta stay within budget!), green for LEPA officials (Lunar Environmental Protection Agency people to see if the monolith is leaving contaminants in the soil), and yellow - the ones who have to do any

actual cleanup work-grunts like me…laugh will you?!

I remember the scene inside the Jupiter mission *Discovery* space ship where the PODs were stored. There were three different color suits hanging. Colors to match my docking collars. How convenient. That was supposed to be six months later in the movie, after the monolith was found on the moon. Quite possibly that's how long the paperwork took to read through about the moon trip. Report 7-1-2001: Pages 1 thru 1267…."What is the monolith made from and how did it get there?"..."Don't know and haven't got a clue" written in 1267 ways - just like trying to understand the many government forms that say a lot but make absolutely zero sense.

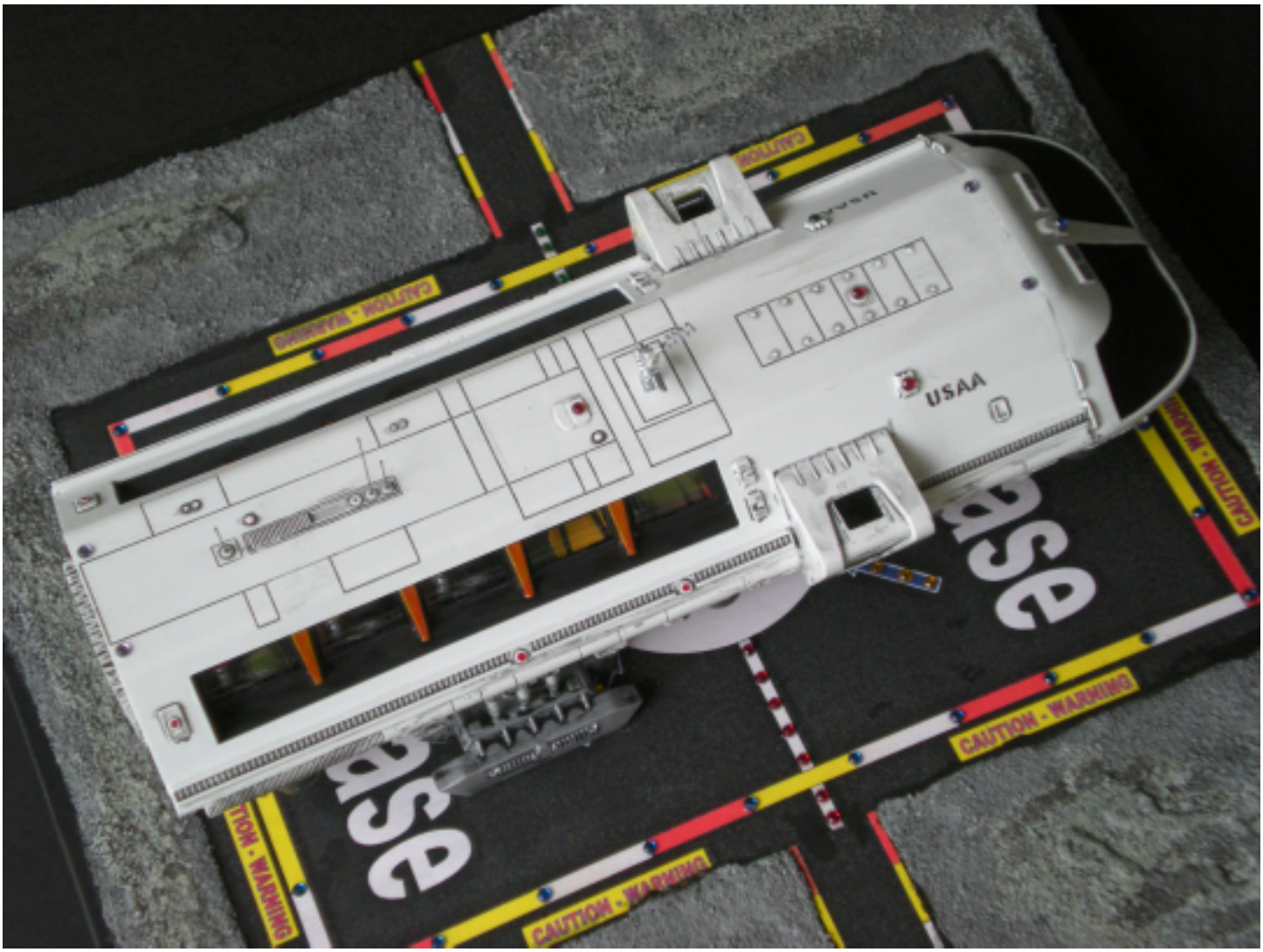
I decided to dirty the awesome landing gear - why? Come on! You've seen pictures of our NASA astronauts' space suits when walking on the moon. Dust, dust and more dust. I'm sure the real Lunar Lander had a sign at the door that said, "Must Remove Shoes Before Entering!" Well, something like that. I also weathered the outside of the moon bus to simulate lunar use.

The moon bus is sort of plain looking, but cool nevertheless. Our minds are so used to thinking sci-fi vehicles need 456 weird thingies added on and 124 thrusters and 87 different colors for panel lines. Not to mention 93 of the latest death ray/weapon add-ons. Not the case in 2001. I did take the liberty to add on lots of headlights, tail lights etc. I did not have the back-drop of the movie to show my model against so I wanted a few extra eye-catchers.

When my dad took me to see the movie when it first came out – over thirty years BEFORE the real year 2001, it showed us what the future would hold. It seemed so real. Big screen movies were as real as we could get back then. Our minds had been shocked. We were literally speechless. All of a sudden, we had monoliths to be scared of along with nuclear bomb annihilation. Afterward, for some reason, all we could do was sing "Daisy" v-e-r-y-s-l-o-w-l-y to ourselves. Well, here we are in 2011, life is kind of normal, the bills still come in monthly and I'm always fighting the latest viruses with cousin 'HAL' at home. Also to my knowledge, we still have made no 'CONTACT" (yup, another one of my favorite sci-fi movies) with alien life forms – Microsoft upgrades sure comes close though.

I built a simple landing base to set the moon bus on last night and this morning found a miniature monolith on it. Where in dad burn blazes did that come from? Thank goodness the moon bus is full of silver suited guys with silver boots ready to find out.

I recommend this model to any of you sci-fi fans or any real artifact modelers who want a fun change in pace. Sure, you can paint the moon bus in Panzer gray or Blue Angels colors. Just remember: Keep It Simple and enjoy. I had pure fun building this Moon Bus. By the way, the next bus will come along in 2020 perhaps…have your tickets ready!



Eduard 1/48th Scale Focke-Wulf Fw 190D-9 Weekend

by Jacob Russell

The Plane

The Focke-Wulf Fw 190D-9 was a late-war conversion of the Fw 190 airframe. The Fw 190D used the 12-cylinder, liquid-cooled Junkers Jumo 213A instead of the BMW 801A air-cooled radial engine. Focke-Wulf added a 50cm extension fuselage plug at the rear of the plane to maintain the aircraft's center of gravity. The D-9 entered service with III/JG 54 in September of 1944. By the end of the War approximately 183 were in service, and perhaps more than 1,800 were built. The D-9 was built mainly for combat operations above 20,000 ft. (7,000m) where Allied bomber formations operated. The D-9 was a very good aircraft that could hold its own against the best of the Allied fighters.

The Model

This is the new Weekend Edition of the D-9 kit, which means you get a single decal option and no masks or photo-etch. The kit (item number 84100) is packaged in Eduard's customary stout cardboard box. It consists of 133 parts on six sprues. Eight of these parts are clear (and separately bagged), and 10 more parts are unused. The kit is molded in Eduard's light brown plastic. The wings and fuselage feature very fine engraved panel lines and convincing rivet detail. The inner recesses of the wing gun bays are molded as part of the fuselage halves - nicely done! The ailerons and rudder are separately molded and can posed in a displaced position. There are two pairs of main wheels (ribbed and smooth tires) and tailwheels (a single piece or multi-piece option).

The exhaust stacks are molded with accurate raised weld seams. You might spend some with a micro drill bit to open up the ends to enhance their detail. The oleo scissors for the landing gear are individual pieces. You can choose from open or closed cowl flaps, and the "early" (flat) and "late" (bulged) canopies. I think that the kit propeller is the VS 111 and it looks pretty good. This kit is the only 1/48th D-9 available with correct open wheel wells and visible lower engine.

Eduard provides the latter with a 12-piece assembly which attaches to the lower front of the upper cowling gun bay assembly. The wing and cowling gun bays are very detailed and can be displayed with their respective access doors open and there is accurate and convincing detail on the doors' inside faces. You get a separate wing spar for the rear of the wheel well and individual cannon barrels that you can attach in the final assembly phase. You also get to choose from a drop tank or 500 lb. bomb to fit on the lower fuselage rack.

The cockpit consists of 11 pieces and this will look quite convincing with detail painting, some dry brushing on raised areas - and a set of Eduard's photo-etched seat belts.

The single decal option is "Black 1", Oblt. Hans Dortenmann, IV./JG 26, 1945. The plane was painted RLM 82/83/76 with black/white RVD (Reich Defense) band. The fin and rudder were painted RLM 04 Yellow, and the spinner was painted black. The decals are in register, well printed, and include a complete set of stencils.

Accuracy

I laid the wings and fuselage on the 1/48th scale plans in Kagero Publications' *Focke Wulf Fw 190 Volume IV*, and the kit is very close to the plan dimensions - it looks every inch the late war Wurger (butcher bird).

Conclusion

This is a great kit! I would advise you to take your time with the multi-piece upper gun bays, wing gun bays, and wheel wells for the best results. The cockpit is very detailed right out of the box. I would add a set of Eduard photo-etched seatbelts, some brake lines to the landing gear, and call it done. I would like to thank Eduard for providing the review sample.

References

Focke-Wulf Fw 190 Volume IV, by Krzysztof Janowicz, Kagero Publications, 2004

Fw 190A-5 Debut

article by Paul Ludwig

photos by Terry Moore

On Saturday, June 18, the Flying Heritage Collection at Paine Field, Everett, exhibited their newly-restored Focke Wulf Fw 190A-5 to the general public for the first time. It rained and the plane did not fly; but the engine was started and the 190A was taxied. I've become more interested in the Fw and Ta series of fighters designed by Tank than any other fighter; and I, like many people, drove north to the FHC despite the rain just to see and hear the 190A. Some people were leaving even before the noon debut after they were told the 190A would not fly; still, the crowd was huge and the event was not ruined by the rain. The very crowded parking lot was extended beyond the fence and well to the north; and the line to get into the FHC was long, but members did not stand in line. I'm a member. There was another, short line at the entrance to see the Collings Foundation's P-51C and B-17G. Collings' people charged $6 to get in, and many people refused to pay twice and most did not get close to the Mustang and Fortress. I paid to get in, because there was room at the barrier in the Collings area to see and hear the 190A better because the crowd inside the hangar was deep, and short people were at a disadvantage. The hangar doors remained open after the 190A was pushed out, and people in the hangar were kept behind a barrier there, as well. It was good to see and talk with IPMS Seattle members John Frazier, John Alcorn, Bob LaBouy, and Bill Johnson at the FHC; and we discussed the idea that the hangar will need to be extended or another, larger hangar will be bought, because Paul Allen's newest artifact - a B-25 - forced moving one of the original planes somewhere else. At a previous event at the FHC, a truck built to bake pizzas was there, and pizza sold by the slice; the truck was not there for the debut, because of rain. Having a slice of pizza would have been good.

What impressed me, besides seeing the 190A again, was hearing the world's only running BMW 801. The sound was not a lot different than the sound a 3350 makes in an AD-6. But what was really impressive was to see the 190A shake like a wet dog throwing off water as the engine started and was run on a rich mix and it might have been running a little rough as the engine was warmed up. The AD-6 did not shake like a wet dog when the engine started but the whole cowl shook because of shock-absorbing engine mounts taking the strain of the initial torque. Which means to me that the engine in the 190A was almost too big for the airframe. I really do not know of any airplane that shakes when the engine is running at idle on the ground, other than the 190A that I saw shake. The wingtips

sort of danced up and down as the oleos on the landing gear flexed from the engine torque.

An external electric cart gave juice to start the engine, then after a warm-up the pilot taxied in a 270 degree left turn, then he shut down the engine.

Books that I have show that the paint scheme used on the Russian front in the summer is correct for the camouflage on the FHC's 190A, but the same books show that colors do not end abruptly when adjacent to the next color. Some planes were hand-painted at the front and hand-painting disregards making exact delineations.

Tamiya 1/24th Scale Aston Martin DBS Sports Car

by Jon Fincher

I'll admit – I'm addicted to *Top Gear*. Not the cheesy American knock-off, but the original British series about three lads cocking about in cars. It was on that show that that I learned how difficult it is to put the convertible roof on a Lamborghini Murcielago. It was on that show that I marveled as Captain Slow pushed a Bugatti Veyron Super Sport to over 260mph. And it was on that show that I fell in love with the Aston Martin DBS.

The name DBS isn't unique – Aston Martin used it once before on a late 60s grand tourer coupe. This latest car to carry the moniker is based on the DB9 platform, but with substantial tweaks. The DBS sports a 5.9L V12 engine producing 510bhp and 420lb-ft of torque. It takes 4.3 seconds to get from 0-60, and has a top speed of 191mph. For a while in 2006, it was the number #2 car around the Top Gear test track. In fact, the only thing the two DBS cars have in common is that James Bond has driven both of them (the original in *On Her Majesty's Secret Service*, and the newest one in *Casino Royale*).

http://en.wikipedia.org/wiki/Aston_Martin_DBS_V12

Opening the Box

The box provides the prospective modeler with a wealth of plastic and other materials. Five sprues in various shades of grey make up the bulk of the kit, with a sprue of chrome, one of clear, and body shell also present. The chrome is typical Tamiya – not too bright and very well done. A bag containing tires and some miscellaneous hardware is also provided. Everything is separately wrapped to prevent damage. A separate bag with decals and other goodies is held within the 12-page instruction sheet.

Inspection

First up was the body, because let's face it: if the body isn't right, the rest of the kit just doesn't matter. Tamiya got the body shape right – there are some minor mold parting lines in very easy to sand locations. The gentle curve of the hood is matched by the sprue in which it's contained, which is a very nice touch.

The engine provided is extremely basic, comprising just two major parts so the engine bay isn't bare when the bonnet is opened. In fact, there are more suspension parts than there are engine parts – while you spend one step building the engine, you spend five pages building suspension and undercarriage details. Detail painting will help make the engine appear more substantial.

The interior is well apportioned, as is expected of a high end European sports car. You have the option of building either a manual or Touchtronic II style interior. All molding is well done, with ejector pin marks in discrete and easily hidden locations.

Tires are rubber, and the wheels on the aforementioned chrome sprue are well cast and appear to require very little, if any, attention in the clean-up or detail area. The brake discs provided aren't round – they have cutouts for the calipers to fit onto them. I have an idea why this shortcut was taken, which I will explain later.

Instructions and Decals

The instruction provided are well written and complete, and very typical of Tamiya. Painting, decal, and other detailing instructions are provided throughout, as are all options. Language choices include English, German, French, and Japanese – paint colors provided are for Tamiya paints.

The decal sheet is typical Tamiya as well – exceedingly thin and well registered, providing interior detailing as well as European style license plates and other details. Also in the bag with decals are a sheet of window masks, which allow you to quickly and accurately paint the window seals on the windows. And that's not all that's in that bag…

Two sheets of photo-etch, one adhesive backed, and the other on a sprue, are provided. The adhesive backed sheet contains engine badging and mirrors, while

the photo-etch sprue contains grills and vent covers for the body, as well as an identification plate to put on a display base.

Price

This kit was not inexpensive by any means – MSRP is US$71, and I paid well over US$75 for mine in my local hobby shop. Prices on the Internet as of this writing ranged from US$50 to US$60. Given that the last Tamiya kit I purchased, the Ferrari FXX, was issued with photo-etch details for around US$50, it seems a little excessive to issue this kit at the US$70 price point, especially given the lack of engine detail and shortcuts on engineering in the brakes. I can only conjecture that the costs of licensing this subject from Aston Martin, coupled with the decline in the world economy since the introduction of the FXX kit, are contributing to the cost.

Overall

A wise man once said that in order to get that which we love, we will pay the price but will not count the cost. In this kit, I agree whole-heartedly. The engineering overall is well-done and typical of Tamiya quality. The addition of photo-etch and window masks in the box mean I don't need to look everywhere for aftermarket details. Reference materials on this kit are everywhere on the Internet, and easy to find. I have gladly paid the price for this kit, and will not count the cost – I'll only count the days until my bench is clean enough to begin work on it.

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

Osprey Aircraft of the Aces 99: Aces of the Legion Condor, by Robert Forsyth

reviewed by Chris Banyai-Riepl

The Spanish Civil War is a fascinating period in history, a precursor to the Second World War. All the major participants took part, if not actively at least indirectly. The Luftwaffe had a more active role, with the Legion Condor flying combat missions for several years. This latest book in the Osprey Aircraft of the Aces series examines the Legion Condor and those first German aces.

The book is very well written, and the author clearly knows the subject. Robert Forsyth has researched the Spanish Civil War and the Legion Condor for many years, and his knowledge and expertise shine through in the text. The story of the Germans in Spain is an intriguing one, and the combination of detailed research with personal anecdotes helps keep the reader riveted to the page.

While the text alone makes this book worth the price, it is an Osprey book, which means there are quite a few photos spread throughout the pages. These include photos of the major participants as well as the aircraft. The latter cover both the Luftwaffe aircraft and some of their opponents. Complementing the photographs are the center section color profile illustrations. These show some of the interesting personal markings carried by these aircraft.

This is a very well done book on the aces of the Legion Condor, and one that should be quite at home in any Second World War reference library. My thanks to Osprey Publishing for the review copy.

Publisher: Osprey Publishing
ISBN: 978-1-84908-347-8
Binding: Softcover
Pages: 112

Upcoming Shows

Here are the known shows and events for 2011:

7/22-24 Puyallup Good Guys
8/3-6 Omaha IPMS Nationals
9/17 McMinnville OHMS
9/24 Lynnwood Galaxy Sci-Fan
9/25 Milpitas, CA Tri-City Classic VII
???????? Silvana 5th Annual
10/1 Moscow ID Bring out Good Stuff
10/8 Burnaby IPMS Vancouver

Thanks to Chellie Lynn.

Hurricane Bookshelf: On-the-Spot Germanic Informant

by Scott Kruize

Warplanes of the Second World War – Fighters by William Green, copyright 1960

Famous Fighters of Second World War by William Green, copyright 1957

Warplanes of the Third Reich by William Green, copyright 1970

Wings of the Luftwaffe - Flying German Aircraft of the Second World War by Eric Brown, copyright 1977

The German Fighter Since 1915 by Rudiger Kosin, copyright 1983. First published in German by Bernard and Graefe Verlag. Translated by Keith Thomas; Putnam Aeronautical Books, London. English translation, 1988. 224 pages.

I've been modeling The German Fighter for decades. Some photographic evidence is shown here, such as my Albatros D.III, Fokker D.VII, and Dr.1. Recent builds include Focke-Wulf 190s in German and Turkish liveries. My earliest were Aurora 'Famous Fighters': a Messerschmitt 109 and a Focke-Wulf 190. You might remember

the pics from my nostalgia build/essay 'Messerschmitts Are Purple!'

You all must recognize the first three titles, by William Green. Shortly after I started modeling, I began to seek aviation reference books, more informative than Paul Gallico's enchanting, but slightly silly, *The Hurricane Story*. In junior high school, I discovered the local library had a couple of volumes of William Green's *Fighters*. Volume One had all the fighters of Germany, and reading it was satisfying and a stimulant to my modeling. Thereafter, I acquired William Green's books however I could, finally filling out my collection of the *Fighter* volumes when eBay came on the scene. I still pull Mr. Green's books down first.

You may also recognize that fourth title, by Eric Brown. Captain Brown of the British Royal Navy's Fleet Air Arm is a genuine Great British Hero-type, having flown everything the FAA even considered flying during WWII, and also testing German aircraft during the war, as they came to be captured, and afterwards, following Germany's surrender. Captain Brown liked the Hurricane but explains in his book *Wings of the Navy* just why, although it was much better than any other FAA fighter when it was rushed into service, had faults aboard ship. When trying to line it up on approach to a flight deck, rudder motion would drop the nose. Even non-naval types realize that the point of the exercise was to put the wheels on the deck, not crash into the fantail. Also, the Hurricane could not be safely ditched. Its big ventral radiator would snag on contact with the water and make the machine 'turn turtle'.

These source books are my mainstays, but I recently came across that fifth title. My friend Tom Richards loaned it to me. He's a former Boeing Hawks R/C Club member, against whom I used to fly 1/12th Scale Combat. With planes such as my Finnish Me 109, I scored some victories and sustained some losses, flying against Tom, the other Hawks, and the dreaded Snohomish Radio Aero Club warmongers.

This is the same Tom Richards who's building a 1/2 scale F-16 fighter plane with the stated intention of flying it to the Experimental Aircraft Association's meet in Oshkosh, there selling it for a quarter of a million dollars. The basic airframe is all laid up in fiberglass, so it's merely a matter of installing a modest-power jet engine from a military-surplus target drone, which he has already, and fitting the fuel system, retractable landing gear mechanism, flight controls, and various instruments. I'm not quite sure when it will be ready, but Tom assures me it will be someday. I promise to tell everybody when that happens.
Not sure whether his unique modeling ability is related to his reference-finding talent, but I hadn't heard of Kosin's book before. *The German Fighter Since 1915* is interesting, with a unique insider's viewpoint of the country's aircraft industry, and its relationship to government ministries and the military. Here's from his Introduction:

'From the summer of 1933 the author took an active part in the development of aviation, following on from his initial training and gliders, and his years of activity in the University Flying Group during his period as a student. He had the good fortune to work on interesting projects during his industrial career as an aircraft construction manager, to be fully trained as a pilot, and experience the early years of the buildup at Rechlin test center…Rechlin at the time was in the hands the tightly knit group of individuals, which the author joined the just the right time. By coming into close personal contact with leaders from industry, research institutes and the future Luftwaffe, he was party to information and opinions which would not otherwise have been accorded to a young man in his mid-20s.'

Kosin seems to have no particular axe to grind, and tells the story of the development of German fighters, some of which he personally worked on, with clarity and simplicity, using terms non-engineers can understand. He reveals, in the process, things that I had not gotten from English writers like William Green, or others. I'll cite one example here.

You've heard of the dreadful mess Messerschmitt made in designing, testing, and trying to get into production the replacement for their 110 twin-engined fighter? The Me 210 prototypes were unstable about all three axis, and it took a long period of tinkering to get one to fly reasonably well. William Green writes as if the problem was a big mystery, resisting all attempts to fix it until:

"… development and testing of the aircraft continued unabated, and the solution to the most serious problem suffered by Me 210, its poor stability, had been found. Automatic slots were provided on the wing leading edges and, simultaneously, an entirely redesigned rear fuselage was introduced. The depth of the fuselage was markedly increased from a point immediately after the cockpit, and its length was extended by 3 ft. 1 1/2 inches…Comparative handling trials performed with this aircraft and the Me 210 V16 left no doubt as to the satisfactory effect of the modification…"

Doesn't that sound like the engineers were really reaching for a solution? Not at all; not a bit of it. They must've been looking for a cheap 'band-aid' they could stick on, avoiding the real problem they all knew about. Here's Kosin's description:

'On 2nd September 1939, one day after the start of the war, Herman Wurster piloted this aircraft on its first flight. The first thing he said after landing was: 'The aircraft must be lengthened by at least a meter.' And [Willy] Messerschmitt's immediate reply was: 'To do that I would have to throw away jigs worth three million!'

Another example of an industrialist more concerned about his own 'bottom line' than what was good for his 'customer', the country's air force. Of course, such things never happen here…

This book was originally printed in English in 1988, and reprinted in 2003, but is now, like all of the Putnam books, out-of-print. (The thought occurs that the Jim Schubert Library may contain a copy, perhaps even in the original German version…) In any case, I thought it would be useful to tell fellow modelers about it. Whenever in doubt about this to that bit of historical aviation-related information, theories, or even conjectures, it's best to go to knowledgeable sources; the closer associated with the facts, the better. The effort makes our modeling more satisfying. Perhaps it even makes our building attempts better! Now, I know I've got more German fighter kits in my stash…

Eastern Express 1/72nd Scale Vickers Vimy - First Nonstop Transatlantic Flight, 1919

by Andy Kirby, IPMS Avon, UK

The Commission

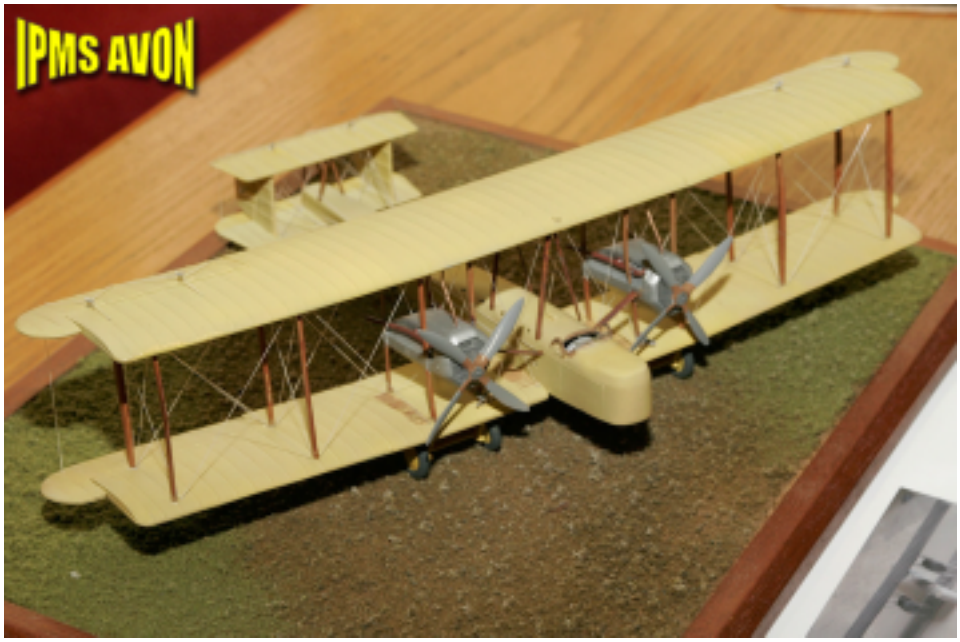
The lady who commissioned the build is the granddaughter of Mr. Frank Wand, who was one of 11 men chosen to assemble the Vimy in Newfoundland. She purchased the Eastern Express Vimy kit at Brooklands.

The Kit

There is only one place to start and that is with the old Frog, or in this case Eastern Express, kit. The kit was first produced as the Transatlantic Vimy in its original boxing, in the Trail Blazers series in 1960 something. The kit does not require much modification as it has the "humped back extra fuel shape" of the original and not the flat deck of the bomber.

The Build

The first thing to do is to throw away all the bombing clutter and fill the holes left once the gun stations are removed. As you can see from a kit of this age, nothing fits. It was at this point I made my first mistake, a lot more time should have been taken lining up the engine supports to ensure a square build, of which more later

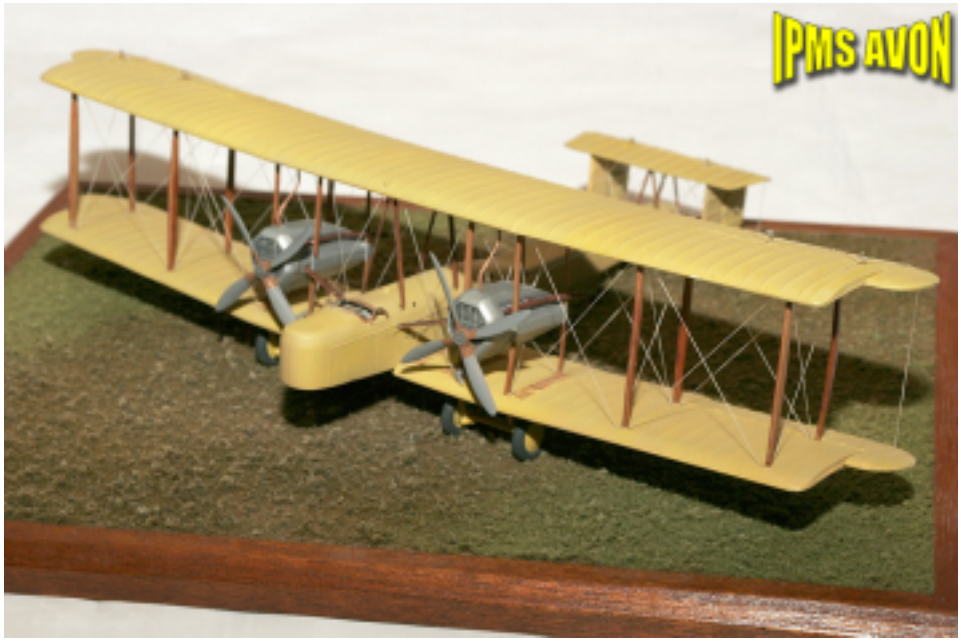


At this stage there was some discussion on color and a text was produced proving the Vimy was pale yellow. The build progressed with much filling and sanding until a pale yellow piece of plastic was due to have the top wing fitted.

At this point the first disaster occurred; the top wing would not meet any of the strut locations and the engine supports visibly twisted. This was the point where Aeroclub were called and a pack of plastic "STRUTZ" and a biplane jig was purchased. All the engine support struts were replaced, a drawing (of a bomber with Russian text) was procured and a rebuild ensued using the drawing dimensions, and had reached the point of being rigged when disaster two happened.

The plane was out of the jig, which is in my view essential for biplane modeling, and was being rigged when it decided to jump off the modeling table. I caught it between my knees (superb reactions) and the sound was that of the original landing in Ireland. I knew I should not have told my wife "the customer can have this soon, as the rigging, which I hated, was going well". At this point the UK Nationals were happening and I saw the completed item on the Frog SIG stand which gave me hope.

All the rigging and struts were removed (again), I tried and failed to buy a new kit, so once again reverted to Strutz, the drawing, and the jig. All went together well; I had taken the opportunity of the second disaster to repaint in a more appropriate yellow. I think only one Eastern Express strut is on the plane - all the others were broken and replaced, and I found a new system of rigging which takes the pain out of it as a result of disaster two which I will continue to develop. I decided to put the plane on a base to reduce the chance of disaster three and to aid customer handling. This was sprayed with aerosol adhesive and railway scatter products were used to finish it off.

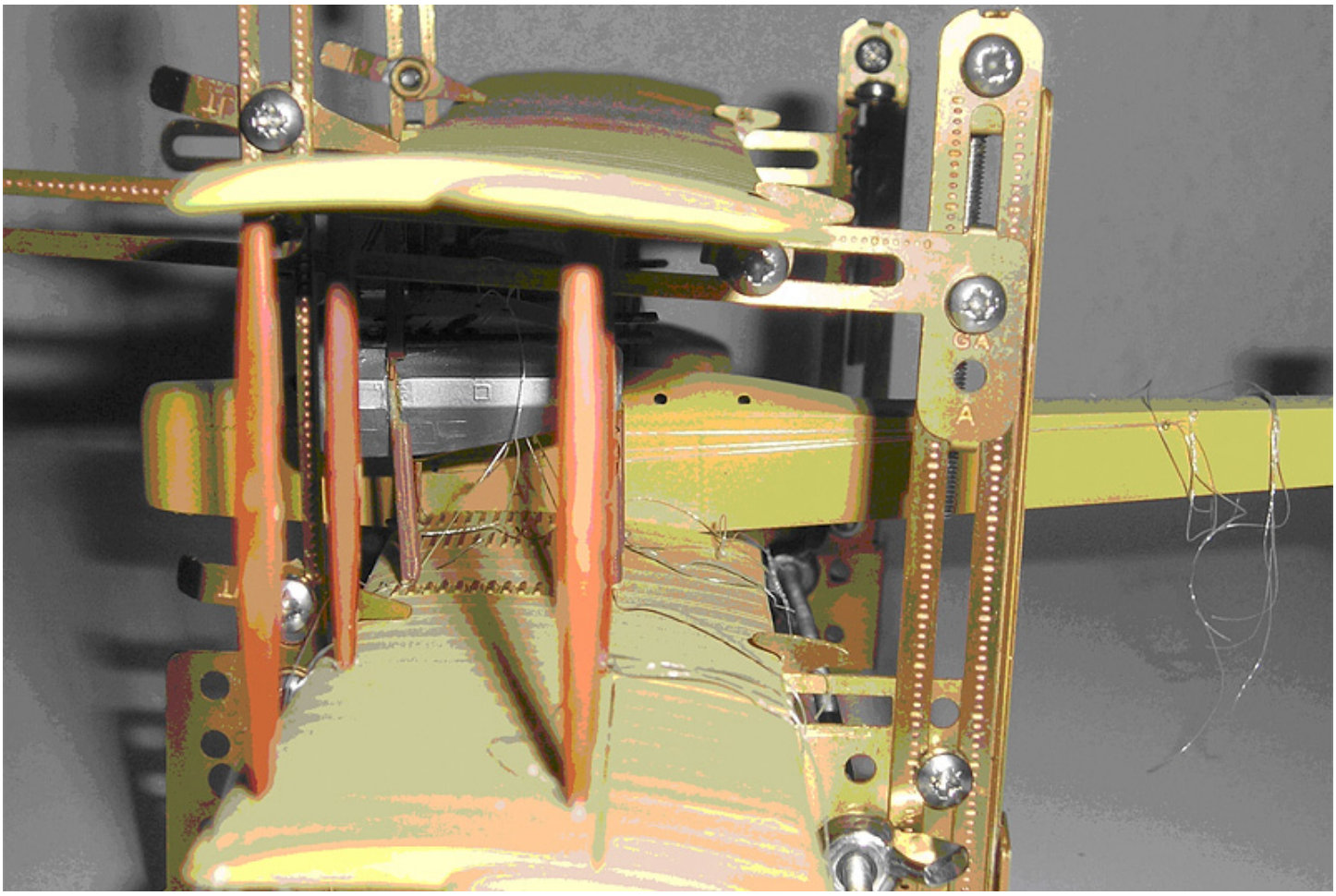


The Results

•One very satisfied customer. I turned down the chance to build a 1/144th Airfix VC10, the excuse was "not my scale".

•A wish to build more biplanes.

•A wish to develop the rigging system and to try a product called Bob's buckles. A Sopwith One-and-a-Half Strutter will be used as the guinea pig for this and is under way.



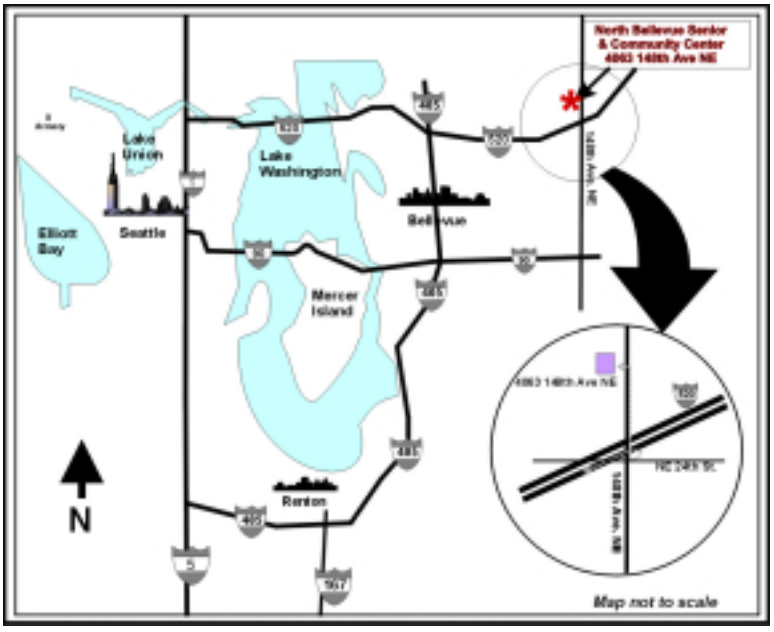
Terry's Farewell Speech

photo by Morgan Girling

Just in case you've forgotten what an IPMS Seattle Club President looks like, here's a photo of outgoing Prez Terry Moore making his farewell speech at the May meeting.

Meeting Reminder

July 9



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.