

Seattle Chapter News



Seattle Chapter IPMS/USA
September 2017

PREZNOTES



End of an Era

Normally at this time of the year, I am running around like a chicken without a head. For the past 13 years this has been one of the busiest times of the year for me due to my son William's soccer. Initially I was his head coach, from age 5 until he turned 12. Anyone who has coached at this young age knows that to be an effective coach, you have to prepare in advance to occupy every second of the players' practice time, or you lose them. So, at this time of year, I would be drawing up various drills to keep the players learning, and focused on soccer. It takes a fair few drills to avoid too many repetitions during a week's worth of practices.

Upon turning 12, my son left his DOD (dear old dad) behind as coach, and joined a team with a paid, and thus professional, coach. DOD turned around and signed up to be the team's Manager. This involved dealing with the parents to get everyone's e-mail addresses, learn everyone's name, and sort out the practice schedule and game schedule on whatever Team Management website we used. Then answer the inevitable 101 questions from said parents that would come in once the practice and game schedules were posted.

Thirteen solid years of joyous soccer. And it has all come to an end, at least with my son's team. His team managed to go to the National Championships twice, winning a Bronze and a Silver medal. Great times, with plenty of highs, and the occasional low. But I have just dropped William off at college, where he will not be playing collegiate soccer for his University. As he pointed out to me, "you go to university to learn things, and get a degree. Soccer would just get in the way of this". Suits me!

I will of course continue for a few more years with my refereeing. Until the knees give out. Which they are slowly doing. In the meantime, all that time once devoted to coaching, and managing? MODELING!

And speaking of modeling, we have an important event on the horizon, and an event that if you are planning on attending, needs your help: the IPMS Vancouver (Canada) Fall Show is coming up on Saturday, October 7. Full details can be found on page 18 of the newsletter, and directions are here:

<http://www.ipmsvancouver.com/fall-show>

Your help? The Vancouver folks have asked for a list of those IPMS Seattle members who will be attending the Show, and are willing to judge. I will have a signup sheet at this week's September Chapter meeting.

One of the great American film documentary makers, Ken Burns, has a new series starting soon on PBS. I have been transfixed as I have watched his various series on the American Civil War, Baseball, Jazz, Prohibition, The Central Park Five, to name just a few. I am sure I won't be disappointed with his Vietnam series, covering arguably the most significant event in US history in the past 55 years.

Sunday, September 17, 8:00PM, KCTS Channel 9 (a ten part series)

I look forward to seeing everyone at the September meeting!

Cheers,

Andrew

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IPMS Seattle Web Site (Web Co-Ordinator, John Kaylor): <http://www.ipms-seattle.org>

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 \$15 per annum, and may be paid to Twyla Birkbeck, 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. Please do not embed photos or graphics in the text file. Photos and graphics should be submitted as single, separate files. 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 425-885-3671 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 2017 meeting schedule is as follows. All meetings are from **10 AM to 1 PM**, except as indicated. To avoid conflicts with other groups using our meeting facility, we must **NOT** be in the building before our scheduled start times, and **MUST** be finished and have the room restored to its proper layout by our scheduled finish time. We suggest that you keep this information in a readily accessible place.

September 9
November 11

October 14
December 9

IPMS/USA MEMBERSHIP FORM

IPMS No. _____ Name: _____
 Address: _____
 City: _____ State: _____ Zip: _____
 Phone: _____ E-mail: _____
 Signature (required): _____

Type of Membership: Adult, 1 Year: \$30 Adult, 2 Years: \$58 Adult, 3 Years: \$86
 Junior (under 18) \$17 Family, 1 Year: \$25 (adult - \$5, child 6-18) How Many Cards? _____
 Canada & Mexico: \$35 Other / Foreign: \$38 (surface) (Checks must be drawn on a US bank or international money order)
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Chapter Affiliation, if any: _____
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John Stewart Alcorn, 1932 – 2017

by Bob LaBouy

photo by Tim Nelson

John was born on February 29, 1932 and passed away peacefully on August 27, 2017. In his mind he was only 21 real years old!

John was not a complicated person, his interests included his artistic renderings of the Geoffrey Chaucer and the Canterbury Tales and his pen and pencil sketches of architectural scenes from around the world, daily walks, fine music, DVR recordings of favorite movies, fine wines, and being at home with his wife Francie (she pre-deceased him) and his many friends.

He was a proud graduate of Rice University in the NROTC program and briefly served aboard a U.S. Navy destroyer, the *USS Craig* (where he indicated he had to carry a bucket around as he was usually sea sick and was known to fill it often).

After the 1992 IPMS-USA Convention in Seattle, he and Francie had acquired a taste for the Pacific Northwest, where his two sons Stewart and Pete lived. They moved here in 1996.

His professional life was as a mechanical engineer where he worked primarily for the U.S. Department of Energy at the National Accelerator Laboratory (SLAC) at Stanford University. It was there that he met and became life-long friends with George Lee. He also worked for a time in both La Jolla and Williamsburg, Virginia.

For those of who were privileged to share some of his life, we primarily knew him through his modeling efforts. His early accomplishments included building solid models from various woods leading him to his building scale model kits. With his keen interest in both the mechanical engineering and model building, his interest was quickly drawn to the aspect of modeling that he was largely known for, scratch building.

To say that John Alcorn was a truly gifted model builder is an understatement. He authored and co-authored two books on scratch building (*The Master Scratch Builders*, 1999; *Scratch Built!*, 1993, both books published by Schiffer Military/Aviation History and are both currently available from Amazon and other book sellers).

In his book, *The Master Scratch Builders*, he enumerates and describes most, if not all the skills and techniques required to successfully master the art of scratch building. Though it is a complicated and arduous task, it is quickly becomes clear that it is also truly an art. As a further illustration of his technical skills and modeling artistry, John's Chapter IV outlines the last completed project, building the De Havilland DH.9A. In this chapter, he completing details his NINAK, including each area of detail, including construction, finish, painting and his time management for this monumental project in which he described himself as "a plodder."

Local members who have not read Jim Schubert's excellent article, can read the September, 2000, article in which he describes John Alcorn's completed Vought O3U-3 Corsair, in which he took over the task of completing George Lee's scratch built effort. The URL is:

<http://www.internetmodeler.com/2000/september/aviation/vought.htm>

John's greatest gift was his ability to guide other builders in our efforts. He took immense pride in his craft and art. He left all of us richer in our knowing him and we are deeply saddened by his passing.



Thank You, John

by Scott Kruize

I started meeting you guys at the next-to-the-last meeting in the Armory. Before, I'd been heavily involved with R/C modeling in the Boeing Hawks R/C Club, until that organization lost its Company sponsorship and flying field, and was forced to disband.

Besides, I needed to get back again to plastic scale modeling. After an incredibly long "Dark Age" that began when I went off to university, I found a hobby shop I'd previously not heard of, namely Emil's Skyway Hobbies. He told me of the NorthWest Scale Modelers and the Seattle Chapter of the IPMS. I put together the 1/48th AMT Hawker Tempest V... which I couldn't quite remember from my modeling way back Then...and brought it to Show-and-Tell tables at both clubs, half expecting to be laughed out of the room. But that didn't happen so I stuck around.

It took awhile, but finally someone explained to me just who John Alcorn was. I got a copy of *Scratch Built!*, read through it in admiring amazement, and got John to autograph it. Before that, if asked whether I myself scratch-built, I'd have answered yes. But all my scratch-builds have been flying all-balsa models, looking minimally model airplane-ish, not high-fidelity scale at all. I was only vaguely aware that there were craftsmen who could start with raw materials—wood, metal, and plastic—and produce museum-quality replicas of even the most obscure aeronautical subjects. John's book, written with other great modelers, goes into great detail about how it's done.



Eventually invited into the Thursday Night Irregulars, I twice visited John Alcorn's home. Overused though the term might be, 'Renaissance Man' is an appropriate label for him. John had eclectic tastes and knowledge and was a true artist.

(I myself have no artistic ability, and can't understand my mother, who painted in oils, or my father, who did fine pencil-stroke portraits of pet dogs, or my brother Chris who dabbled in imaginative cartoons of aliens, and especially not my brother James. He does fine pen-and-ink impressions of sailing ships, decrepit rusty tractors, and other obsolete technology. He sculpts in wood and metal. Polynesian Tikis range from desktop ornaments to near totem-pole-sized yard statues; metal sculptures include caricatures of a bicyclist, waterfowl, and a whole rock band. His Crucifix is the most startling I've ever seen, essence of cruelty and suffering. I can't comprehend talent like this...dabbling a bit with photography, writing a bit...In modeling, my best is assembling a kit to be recognizable and putting it out on the table where it has no chance in IPMS contests against good builds.)

But John Alcorn did artwork such as I've never seen: complex fine pen-and-ink editorial-cartoon-like amalgamations of cultural, social, and political issues. That's not a very clear description, but perhaps John's son will make them available in some form, to us and perhaps to the public at large.

That art, and John's mastery of scratch modeling, didn't quite exhaust his creative urges. He collected fine—if odd—objects. He had a modest number of mechanical Victrola record players on display, obviously well cared for, but not hidden under glass or plastered over with 'Do Not Touch!' signs. Believing in our carefully-controlled modelers' touches, John let us put our hands on these gems.

He also has a Volkswagen Beetle, from the 1960s I think, although they all look exactly alike to me. It was shiny, polished, pristine, and perfect—yet occasionally driven. I'm ever so glad my wife Sandra didn't come to those TNI trips to his house. She would've plastered herself all over that 'bug', never to be pried loose again!

I was able to reciprocate, hosting TNI a few times. Jim Schubert brought John to one of them. As it happened, my choice of entertainment, for after our pizza-and-yak session, turned out to be perfect. We watched *Those Magnificent Men in Their Flying Machines* – and John hadn't seen it! He joined our laughter at the antics of Red Skelton as 'Everyman', trying to get into the air. And in admiring the replicas of 1911 aeroplanes, actually flying around long before Hollywood started substituting CGI artistry for real flights. And with the rest of us guys, lusting after the Newspaper-Magnate/Air Race Promoter's daughter, played by Sarah Miles. Even though we all recognized—as soon as we first saw her—that...She's TROUBLE!!

At the very end, it's clear she's going to be Trouble for our hero Stuart Whitman. Alone at last—if only briefly—they stand up...trying, this time, for him not to step on her skirt and pull it off. They smile at each other but then look up, startled by a ripping sound. The camera viewpoint reverses to show the Black Arrows, roaring in on streams of airshow smoke in perfect formation. It's not 1911 anymore, but Now. John was taken by surprise by this twist, and I was glad to have been his host for it.

Speaking of Now...Now is when we enjoy each other's company and admire each other's efforts. We will not be together forever. Most of us, we trust, will decline only very slowly with age. Some will leave us abruptly...some have already. But all of us will go sometime, so we need to enjoy the Now. Each of us is better off, our modeling skills and lives improved by our interrelationships. I'm inspired—we're all inspired—to be better modelers after learning something of what John Alcorn could do. And he was our pal...and still is. Thank you, John!



Example of John Alcorn scratch-build



Example of Scott Kruize scratch-build

Looking For A Bristol

by Terry D. Moore

Earlier this summer we had an opportunity to visit Australia, courtesy of our Australian daughter and her family. Our trip lasted five weeks (which wasn't nearly long enough!). We stayed in Brisbane, flew to Sydney for five days, visited the Gold Coast among other scenic locales in eastern Australia. During our stay I had the opportunity to attend an IPMS Brisbane meeting. They're a lot like IPMS Seattle members, save for their accent, and fine model builders as well. I also attended a model show in Coolangatta that included the IPMS Brisbane chapter, the Figure Modellers of Queensland as well as other model types, like railroads, radio control ships, and more. They even had a small make-n-take going on. On one of road trips, I visited the Queensland Air Museum in Coulundra which has a large collection of Australian built and imported aircraft. Most of the collection was housed indoors in very cramped quarters, but there were many types that I had not seen before. The centerpiece of the collection is their F-111C, which looks like it just rolled out of the paint shop. During the summer they have open cockpit days and do engine runups. Unfortunately it's winter...

Another stop was the Caboolture Warplane Museum where they have four flying aircraft including a CAC Wirraway and Winjeel, P-51 and SNJ-4. The only flying aircraft in attendance was the SNJ, the others being away on "winter" maintenance. Of course. They had a number of artifacts in their collection, though, which made the visit interesting. One subject I was interested in was the Bristol Beaufort, which was based on the Bristol Blenheim, but designed as primarily as a torpedo bomber. I knew there were parts and pieces throughout Australia with one being restored in Victoria, which wasn't on our itinerary. I asked the volunteer at the Caboolture museum if he knew how it was progressing. He didn't know about that one but he did say "why don't you check the hangar next door. They're restoring that one to flying condition." To say I was stunned was the understatement of the hour! And there, in the next hangar was DAP Beaufort Mk. VII, A9-141/KT-W in the process of being restored. I was most fortunate that Ralph Cusack, who is heading the restoration project, gave us a personal tour of the aircraft. It is a beautiful airplane (larger than I was expecting) and Ralph suggested the project is about 65% complete but as it is with most volunteer restorations, it is proceeding rather slowly. The outboard wings aren't quite finished yet and have yet to be attached and there are the usual assortment of detail bits/parts/pieces that need to be added. They're very optimistic that it will be flying some day.

The website for the restoration project is: <http://www.beaufortrestoration.com.au/>

It was a fantastic trip and hopefully a return trip is in our future - maybe to see the Beaufort fly.





MiniArt 1/35th Scale T-54-2 Model 1949 Soviet Medium Tank

by Andrew Birkbeck

As production ramped up, it was discovered that the T-54-1 Model 1947 had a number of technical issues. This led to relatively few vehicles being produced, and production ceasing quickly, to be replaced as the problems were sorted out with a modified variant, the Model 1949. This second variant had a different turret configuration than its predecessor, the fender mounted machine guns of the Model 1947 were deleted, and the fender mounted cylindrical fuel tanks (as seen on late model T-34/76 and T-34/85 tanks) were replaced by a rectangular design.

This is the second T-54 kit from MiniArt that I have had the great pleasure of reviewing for IPMS/USA. The first, MiniArt Kit #37003, was of the T-54-1 Model 1947, the first production variant of this important Soviet Cold War warrior. For this review, see here:



<http://web.ipmsusa3.org/content/t-54-1-model-1947-soviet-medium-tank>

The T-54-1 Model 1947 kit was an “Interior Kit”, which meant it included an almost full interior: driver’s area, hull shell stowage, and a superb engine, plus a fairly complete turret interior. The kit under review today is a stripped-down version, being minus the interior. I believe most modelers would be quite happy to avoid the interior of the other kit, since it was a heck of a lot of work, and most of it can’t be seen once the model is “buttoned up”.

What’s in the MiniArt Box:

- 48 sprues large and small of gray plastic parts
- 1 sprue of clear plastic parts
- 1 fret of photo etched brass parts
- 1 sheet of water slide decals with 6 different marking options
- 1 black and white instruction booklet, 16 pages, with 69 assembly steps and incorporating a color markings and painting guide

Before you start construction of this kit, you will need to figure out a very important matter: how to create a sane system to keep track of where each sprue is on your workbench and the parts thereon. Even with “fewer” sprues than the “full interior” kit (74), it is quite a task! I came up with the idea of getting a large document storage box, and a bunch of large file folders. These were then labelled “A”, “Ba”, “Cb”, “Hk” etc and the appropriate sprue(s) slipped into each folder. Then as you need a part, you reach into the storage box and pull out the appropriate folder and the sprue(s) contained therein.

The MiniArt T-54 series of kits are a tour de force of model engineering. Whether you tackle a full interior kit, or one that is minus the interior detail, each model is loaded down with parts that contain the highest levels of detail, and, thanks to CAD, that fit together surprisingly well for incorporating such a smorgasbord of parts, both plastic and photo-etched brass. Everywhere you look you find crisp bolt detail, fine weld detail, and great representations of cast metal. Strangely for a new kit, there was flash present on various items, such as very occasionally on the road wheels. Absolutely nothing to be alarmed about, as a few simple swipes of the hobby knife removes the offending plastic. However, it is a tad surprising given these are new molds. I noted no ejection pin marks on any parts that are visible once construction was concluded. One note however before construction begins: make sure you have a VERY fine razor saw blade, one such as this available from UMM USA, as seen here:

http://umm-usa.com/onlinestore/product_info.php?cPath=21_28&products_id=35

Why? Because if there is one “fault” to MiniArt kits that I have built, in terms of ease of assembly, it is that some very fine parts are attached to the sprues by masses of sprue attachment points. Even though the plastic used by MiniArt in this kit is fairly robust and flexible, there is a risk of damage if you try to remove these finer parts from the sprues with regular sprue cutters. Be warned!

Construction of the kit starts with the lower hull plate, part A42 and the (workable if you are careful) torsion bar suspension parts. Study the kit instructions carefully, and highlight the parts that you need to keep free of glue (so that they remain working). If these workable parts bind up with glue, you will have problems later. Carefully following the diagrams, Section 1 through 10, and making sure the glue doesn't go where it isn't supposed to for the working parts, makes for these sections being trouble free.

Section 11: care is required in getting the parts in this section, KC2 (x4) and KC3, to attach to the model such that the suspension arms remain free moving. Section 12 repeats the process for the other side of the hull.

In Section 13, the instructions ask the modeler to remove sections of plastic from part A2. You have to measure, and then cut/file away various small sections, making a chamfer. Measure twice, cut once. You will be asked to do similar cutting/filing in Section 16, part A1.

Section 20: this is where the modeler glues together the three main sections of the lower hull: the lower hull plate, and the right and left sides of the lower hull. It is advisable to have handy at this point part Ba5, the sloped glacis plate part. Also have handy parts C32, C34, and Ca30. These are the rear hull plates. Utilize the rear hull plates and glacis plate at this time to make sure that the lower hull plate and left and right hull sides are all lined up properly. If they aren't, you will experience gaps later when it comes time to actually install parts C32/C34/Ca30.

Section 21: the road wheels. These are the so called "Spider" type, early versions of which began to appear on T-34/85s at the end of WW2. The detail on these is amazing, including the subtlest of weld marks. Slightly (but only very slightly) let down by the need to remove small amounts of flash from some of the areas of these parts. The road wheel assemblies are a total of five parts. There are the two actual road wheels themselves, parts Hk5 and Hk6, plus a small disk part, Hk3, which goes on the inside wheel (Hk6) which butts up against the hull. Then there is the outside wheel's hub cap, part Hk1, plus a mounting pin, Hk4. I mention all this because the parts are interchangeable, and yet they are not. What I mean is that when you are gluing the parts onto one another, they fit two ways. The right way and also the wrong way. And if you glue them on the wrong way in Section 21 (the first three parts), they won't fit properly when you go to glue on the last two parts, in Section 22.

Section 22 has the modeler assembling the four-part drive sprockets. If at all possible, keep these free moving, as it helps with the installation of the individual link tracks later. Likewise, the idler wheels, each six parts, and their mounting arm, part Kd2, should be kept free to move/pivot to help with track installation.

Section 22, continued: mounting the road wheels to the suspension arms. Start by gluing the First and Fifth place road wheels to first one side, and then the other and applying glue to the suspension arms so that they are glued in position solidly and at the correct ride height. I use a jig to hold the wheels in place so that they are lined up exactly front to back and at right angles to the hull. I let the glue set for about 15 minutes on the first side, then work with the two wheels on the opposite side. Then clamp the first side in the jig again for a further 15 minutes, and repeat with the other side again for 15 more minutes too. Check while this is going on that all four corner wheels sit on a flat surface evenly. Allow the glue to set overnight. Return the next day and install the second, third and fourth position road wheels, again using a jig to make sure they are all lined up both front to back and at right angles to the hull. As with the first time around, allow the road wheels to set up for 15 minutes and then do the other side, clamping them in their jig for 15 minutes. Switch sides, and clamp for 15 minutes a side, making sure once again that all the wheels are touching a flat surface evenly.

Sections 23 through 26 involve the attachment of various small fittings to the front glacis plate, and the rear hull plates, and then the installation of these onto the main lower hull unit. Make sure you drill out the various mounting holes from the inside of the glacis plate and rear hull plates at the appropriate times during the assembly sequences. In Section 23, you install part Ca3 on the rear hull plate Ca30. Ca3 is a very fragile, spindly part, attached to its sprue way too many times for ease of removal. CAREFULLY remove it from its sprue utilizing the UMM razor saw, and then equally carefully, using a sharp hobby blade and sand paper, remove all the burrs where the part attached to the sprue. If you are careful, the part will remain intact for installation onto the rear hull plate.



Section 27/28: upper hull main plate and fittings. The main upper hull plate, part F11 is a near perfect fit to the lower hull unit. Sections 29 through 33 involve the rear upper hull plates and their fittings. There are three lovely photo etched grill parts, PEa37 and Pea38 (x2). Carefully remove these from their PE “sprue”, and carefully clean up the attachment burrs. These parts are very easily bent by flexing, so as I say, be careful. Mount them extremely carefully with very low tack tape onto some small pieces of cardboard or popsicle stick so that they can be primed and painted on their own. Make sure to mist on the primer and the paint, and have the parts mounted so that the primer/paint doesn’t build up, causing the fine mesh to become clogged. In Section 33, parts C1 and C2 are yet more parts that are attached excessively to their sprues by multiple attachment points. Unfortunately, my luck ran out here, and I shattered these parts attempting to clean them up. Thankfully when this happened, I managed to hold onto the parts, and thus denied the Carpet Monster an easy lunch. I was able to glue them all in place without ruining things, thankfully.

Sections 34 through 37: construction of the fender mounted fuel tanks and storage boxes. All these parts are highly detailed, and the fit is superb. The design of the parts insures that if assembled carefully, there are no seams that need cleanup. Once assembled, these tanks/boxes are glued in place onto the fenders. They have restraining brackets and extremely fine fuel lines, Sections 38 through 42. Make sure that once the various brackets are glued in place, the fenders are test fitted to the hull sides. Adjust the mounting brackets as necessary before the glue sets up solidly, to insure a good fit of the brackets to the hull sides later.

Section 43: track assembly. MiniArt supplies the modeler with individual track links, each attached to their sprues in four places. So, there is the very tedious process of removing each track link and cleaning up the four sprue attachment points. HOWEVER, your reward for this tedium is that you receive some of the most amazingly detailed injection track links you will ever see, down to tiny little casting numbers clearly readable on each piece with magnification. Astounding. Did I mention that there were 90 links per side? Remove and clean up all the links, before beginning the process of gluing them together. Glue the track links, and utilize a metal straight edge ruler to keep them lined up. Start by putting together a straight section of track for under the road wheels where the track touches the ground. Once this straight section has been allowed to dry overnight, glue it to the road wheels.



Once attached firmly to the road wheels, start a second length of track moving backwards from the rear road wheel, up and around the drive sprocket, and across the road wheels, to the front idler and back to the section of track glued to the road wheels. Adjust the drive sprocket position and the idler arm to that you get a nice sag to the tracks and so that this second length of track attaches evenly to the already glued section. Make sure you use a slow curing glue for this process as you will need time to test fit as you go along.

Section 44: fender attachment to the hull sides. Take your time, test fit, adjust where necessary, and apply glue. If possible utilize a clamp, all the while keeping an eye on the large fender parts as they dry, so that they don’t move out of alignment. Also in this section, install the two tow cables. MiniArt provides the two cables as one-piece units, cable and ends together. These parts, Kb1 x 2, are attached to their sprues with numerous attachment points. The attachment burrs must be cleaned up carefully, to avoid damaging the cable detail. Frankly, I found this a total pain, so instead I cut off the plastic cabling from the cable end pieces, drilled out the cable mounting points and replaced the plastic cabling with Eureka brand braided copper wire tow cable of a suitable diameter. Eureka brand is a superb product, and is very user friendly.

Section 45: unditching log. Soviet T-54/55 tanks (and many others!) come with an unditching beam of some sort. In the case of the T-54, this is attached to the vehicle at the rear, below the rear hull external fuel tanks. MiniArt provides a very nice “log” with good detail. It attaches with two small photo etched brass straps.

Section 46: attachment of the rear hull external fuel tanks. This is a very tricky procedure, requiring as it does the construction of a couple of mounting “straps”, each involving two plastic and two PE parts. Study the instruction diagrams very carefully, and proceed with caution and due diligence. If you do this, things should work out well for you!

Sections 48 through 61: turret construction. MiniArt provides some turret interior detail in this kit, but nothing compared to the earlier, full interior kit. What is provided in certain cases makes little sense, other than perhaps because it was contained on sprues needed for this kit, and so “why not install it”? Some of the detail is often random, and certainly can’t be seen through the turret hatches if left

open, so why include these details? Who knows. This isn't a criticism at all, simply a statement of inquiry. What is required are the interior parts for the gun breach and the parts that mount this to the turret shell. The detail for the coaxial machine gun is included, such as ammo box and spent casing collection container. Other than the barrel, it can't be seen once the turret is buttoned up, but it is there. The commander's and loader's hatches can be deployed open or buttoned up, and there are internal periscope and latch details included. Everything fits together superbly well, as it has throughout the construction process thus far, and again, the parts are loaded down with excellent detail such as subtle weld marks, and excellent cast metal texture details.

Sections 63 through 66: the turret top mounted commander's AA gun. A miniature model itself, consisting as it does of nearly 30 plastic and PE parts. Definitely the most detailed such weapon on any existing kit on the market today.

Sections 67 through 69: the final few assembly sequences wherein the main gun and gun mantlet are attached to the turret base, and the turret shell is attached to the turret base. The main gun is a one-piece affair, and the part is straight as can be. A simple matter of removing the seam line via a sharp blade and some sand paper.

Paint and Decals:

MiniArt provides the modeler with six marking options, all in standard "Soviet Green", and reading between the lines (because it isn't clear), being contemporary to the manufacture dates, i.e. the 1950s. I chose vehicle "649", which also comes with a diamond symbol with a roman numeral "III" in it. Paint colors are called out in the instructions for the following brands: Ammo by Mig, Humbrol, Mr. Color, Testors, and Vallejo.

I first airbrushed the kit in my favorite primer, Tamiya rattle can "Fine Surface Primer Light Gray". This is an acrylic lacquer product and one of the best primers on the market IMHO. I first get a bucket of hot water from the tap and immerse the rattle can in the water for five minutes. I remove and dry the can, and then shake the living daylights out of it, to insure a thoroughly mixed can of paint. The hot water heats the paint, thus allowing it to flow better, and by heating the can, I also increase the pressure within the can, thus providing a higher PSI as the paint exits the spray nozzle. This is particularly helpful when the can is less than a quarter full near the end of its life. The Tamiya primer leaves the model with a very smooth surface once fully cured, and doesn't obscure the fine detail on the kit parts. I then airbrushed Vallejo Black acrylic primer over the entire model.

For the Russian Green, I found a mixture online consisting of the following Tamiya acrylic colors: XF-73 Dark Green x 6 parts, XF-49 Khaki x 3 parts, XF-4 Yellow Green x 1 part, plus some X-22 Clear Gloss to give the paint a glossier finish to aid decal adhesion. This was thinned with Tamiya brand acrylic thinner. Once dry to the touch, the original mix was lightened with more XF-4 Yellow Green, and thinned further, and airbrushed onto various panels.

I then found a couple of additional green colors from my various paint stores, and airbrushed these randomly about the place, including various fuel cells, hatches, etc. This is to break up the "uniform green" look of the original Tamiya color. This isn't necessarily accurate, but it certainly is appealing to my eye, in a sort of "Impressionist" way of painting a model kit. Like the original Impressionists from the late 1800s, my intention isn't to portray life "with complete accuracy", but rather to give the viewer something interesting to look at. My model, my way of enjoying the hobby, and I have found many people enjoy looking at this way of depicting a vehicle model.

Once the paint had cured for a couple of days, I airbrushed a few thin layers of Tamiya X-22 onto the model, and applied the decals. Four in total: two turret number decals, and two diamond symbols, applied in front of the turret numbers. MiniArt's decals in this case are perfectly useable. I utilized the Gunze Sanyo setting solution combo (blue top, green top), and after allowing them to dry for 24 hours, applied some light coats of Tamiya X-22 to seal the decals.

After the final clear coat was given a couple of days to cure, I mixed up some dark brown oil paint "wash", and applied it liberally to the areas of raised detail and in the various recesses. This was allowed to dry for 24 hours before some Q-tips dipped in odorless mineral spirits were used to remove any excess "wash". The model was then left alone for 72 hours to allow the oil paint wash to set up, before a few light coats of acrylic matt clear were applied. My favorite is AK Interactive's "Ultra Matt Varnish AK 183", the "matt-est" matt on the market. I airbrush this without thinning it, straight from the bottle. All my paints are airbrushed utilizing an Iwata HP-C and the paint is sprayed at between 12 and 15PSI depending on the consistency of the paint (if thin for post shading, then 12PSI, but otherwise 15PSI for most applications).

I then took a suitably dark gray color from the Vallejo range of acrylic paints and mixed a couple of drops up with some distilled water and a dab of Vallejo airbrush thinner to break the surface tension. I snipped off a small piece of sponge from a sheet I have of this

material, and dipped the sponge material in the paint. I then wicked most of the paint off on a paper towel, and then proceeded to dab the paint-covered piece of sponge randomly about the model, “chipping” the Soviet Green paint. I then repeated this process using a dark rust color, only less so. I added to the “chipping” using both these colors, and a fine tipped brush, making scratch marks etc.

Once this was dry, I got out my Lifecolor set of “Liquid Pigments: Rust”, and proceeded to apply dabs of liquid pigment here and there about the model’s surfaces where I thought rust might occur. I paid particular attention to the engine exhaust outlet, as the high temperatures associated with this area of the vehicle tends to blister off the paint on the metal parts fairly quickly. Without paint, these parts are then prone to surface rust.

I took the primed rear deck screens which I had left off the model during earlier assembly work, and painted them with Vallejo Olive Drab primer. Why? Simply to add another green hue to the “texture” of the vehicle! The screens were then glued in place using super thin cyano glue utilizing a Glue Looper. If you haven’t tried the Glue Looper for applying runny super glue, you don’t know what you are missing! Google it, buy it!

Regarding the commander’s turret AA gun, this was sprayed independently of the turret and hull with Vallejo black primer. Once fully cured, I hand painted all but the barrel with Vallejo Olive Drab primer, the same color used for the rear deck screens. I then “chipped” this paint utilizing the gray paint method mentioned earlier.

The tracks were hand painted utilizing Vallejo “Track Color”, a dull rusty brown color. Various shades from the Lifecolor Liquid Pigments: Rust set were utilized as “washes” for the tracks.

I then airbrushed some Tamiya XF-57 Buff over the running gear and parts of the lower hull as “road dust”. A very light coating was applied to the entire vehicle.

The AA gun was attached to the turret, and the turret to the hull, and the whole model given a few light coats of AK Interactive Ultra Matt Varnish to seal the whole deal.

In conclusion: while I very much enjoyed the challenge of the earlier MiniArt T-54-1 Model 1947 with its full interior, it was a very time-consuming build. For those with less time, I believe these “exterior only” kits are a great idea. You get fabulous detail in all the areas that you can actually see following completion. If you are looking for a great T-54 kit, you need look no further than the MiniArt range. This kit is **HIGHLY** recommended for its superbly detailed parts, and excellent parts fit. My sincere thanks to MiniArt for allowing IPMS USA to review this wonderful model kit.





Prayer to Goddess Styrene

by Scott Kruize

illustrated by Ken Murphy

O Styrene, earthly embodiment of sublime metamorphoses, and the True Meaning of 'plastic'! To You may we offer all our desire and devotion!

We humbly beseech Thee: make us worthy to hold and work Thy most precious gift. Sharpen our eyes (and our #11 blades), guide our hands, and strengthen our wills as we strive to make models worthy of Thy blessing.

Give us resolve to finish a kit build, even when overwhelmed by parts on the sprues more numerous than components on the original machine...

Give us the moral fiber to confront and overcome:

- instructions obscure as the runes of lost ancient civilizations...

- parts that refuse to mate with each other in harmony...
- detail bits that snap under our clumsy mortal touch...
- and that then flee into the Nether Regions ruled by the Carpet Monster...
- paint that drips, runs, orange-peels, and dries in our airbrush...
- decals which wrinkle and shatter, fold over and stick to themselves, and worst of all, silver...



Preserve and protect our domestic tranquility, when our Significant Other sees our stash overflowing its allotted storage space...and computes how much our acquisitions cost...

Maintain our eyes and hands against the ravages of Time, that we might always fill Show-And-Tell tables at our monthly meetings.

Grant that at our yearly Contest, our efforts survive scrutiny by the eyes of Thy most holy disciples, the Judges of the IPMS.

Through it all, may we achieve the Enlightenment that embraces that Serene Concept:

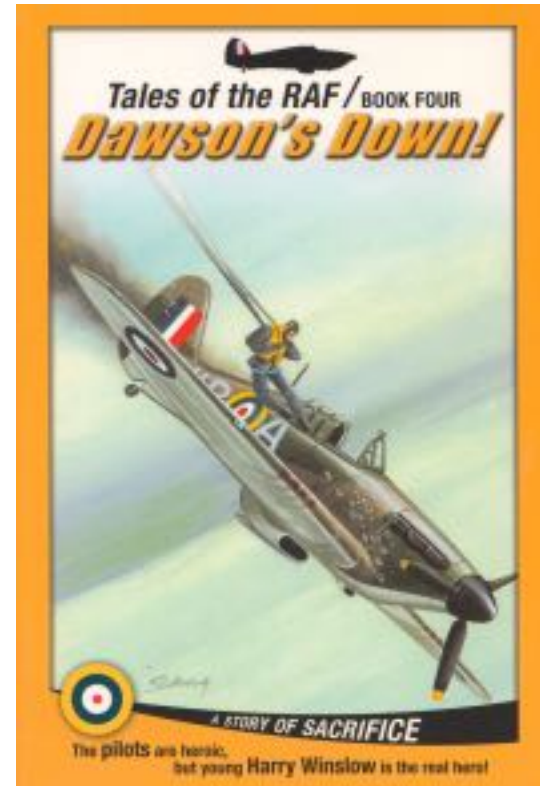
It's Only A Hobby!

Hurricane Bookshelf: 'Children's Books' Author?!

by Scott Kruize

I've nothing against kids' books. To the contrary, I'm glad some writers make the effort to cultivate young readership. Take this one, for example, which I encountered recently at a used book sale, but would have been very happy to read back in elementary school. *Dawson's Down* is one of several "Tales of the RAF" books. Author Don Patterson tells a story of danger and heroism, relating the activities of adults trying to fight the Second World War to a young protagonist kids can identify with. 12-year-old Harry Winslow turns out to be clever enough to have some useful ideas when his hero, local Hurricane Squadron Commander Dave Dawson, fails to come back from a battle over the Channel. Of course things work out in the end.

Mr. Patterson did his homework, and it shows. The story has no aviation history implausibilities or mistakes. After the story wraps up, there's a short section entitled "In Hindsight" explaining some military history and concepts, including a Glossary, in simple, clear prose. This particular one is about air/sea rescue services, which reached a reasonably high level of organized competence in time to save many World War II Royal Air Force aircrew. There are reproduced photographs of a Short Sunderland flying boat and a specialized 'float'. I didn't know about these, so from the text: "...the Air Sea Rescue Service developed an elaborate system of large floats, similar in design to a houseboat. Survivors could swim to the float and climb inside. Painted with brilliant red and yellow banding and Red Cross markings to make them easy to spot, the floats were equipped with radio, food, dry clothing, bunks, and first aid supplies. Outside, a flag was raised to alert patrolling aircraft or surface vessels to the presence of the survivor. Anchored at strategic positions offshore, floats dotted the English Channel from the Straits of Dover up to the North Sea."



All quite satisfactory, if conventional. Then there are some stories, ostensibly written for children, but more than strange and twisted enough for the most jaded, worldly adult. These come from a man whose publisher modestly describes as "The World's Number One Storyteller", namely Roald Dahl. I recently read his book *Matilda*, about a girl whose telepathic qualities foil a plot against her by truly evil conspiring relatives. And *The Twits* tells of a married couple whose nastiness to everyone else is exceeded only by their nastiness to each other. They come to a satisfyingly weird bad end. There's *The Witches*, where innocent children stumble across the timeless worldwide plot to reduce all kids to mice, and then to stew...

And a book all us aviation buffs know about: *Gremlins*. This is the original and definitive explanation of their origin, and the destructive and terrifying things the little monsters do to make aviation so fraught with peril, and the efforts of aviators so often futile.

And we've all seen the Hollywood movie *Willy Wonka And The Chocolate Factory* with the late Gene Wilder as the strange, reclusive factory owner. The recent remake, *Charlie And The Chocolate Factory*, with Johnny Depp in the title role, comes from the same book source.

If you've seen these movies, or *James And The Giant Peach*, or *The BFG (Big Friendly Giant)*, or read any of the source books, you might think that author Roald Dahl might be weird. If you read his autobiographical works, you'll realize: he IS weird!

Mr. Dahl is weird, and it's not enough to say it's because he's English. (Even though we all know who's out in the midday sun with the mad dogs...) It's not his fault: weirdness was thrust upon him from all directions.

The publisher's introductory page explains that Roald Dahl was born in 1916 in Wales, of Norwegian parents. His autobiography starts with *Boy* (which I haven't yet read), and resumes with *Going Solo*. Dahl has just finished his education and is "away to East Africa on my first job" with a chapter on "The Voyage Out". The trip is weird, with his fellow passengers all weird English characters also on their way, for a variety of reasons—some inexplicable—to Africa.

His job: “Only three young Englishmen ran the Shell Company in the whole of that vast territory, and I was the youngest and the junior... The first thing you had to do when you came to work in Dar es Salaam was to learn Swahili, otherwise you could not communicate with your own boy [house staff assistant] or with any other native of the country because none of them spoke a word of English... Swahili is a relatively simple language, and with the help of a Swahili-English dictionary and a grammar book, plus some hard work in the evenings, you could become pretty fluent in a couple of months. Then you took an exam if you passed it, the Shell Company gave you a bonus of a hundred pounds, which was a lot of money in those days when a case of whiskey cost only 12 pounds.”

I remember my first jobs, after my college years, and they sure weren't like Mr. Dahl's...

After some very weird African adventures, some involving large, aggressive, poisonous snakes, the war broke out, and Dahl joined the Royal Air Force. The weirdness only intensified. Under orders, and with a little native help, he managed to intercept a convoy of German residents in the colony, and hand them off to be sent to a British prison camp for civilians for the duration.

Then in Nairobi, he was taught to be a pilot. “At the aerodrome we have three instructors and three planes. The instructors were civil airline pilots borrowed by the RAF from a small domestic company called Wilson Airways. The planes were Tiger Moths. The Tiger Moth is or was a thing of great beauty. Everybody who's ever flown a Tiger Moth has fallen in love with it. It is a totally efficient and very aerobatic little biplane powered by a Gypsy engine, and as my instructor told me, a Gypsy engine has never been known to fail in midair... You could spin her vertically downwards for thousands of feet and all she needed was a touch on the rudder bar, a bit of throttle and stick pushed forward and she came out in a couple of flips. A Tiger Moth had no vices. She never dropped a wing if you lost flying speed coming in to land, and she would suffer innumerable heavy landings from incompetent beginners without turning a hair.”

So he learned to fly, and you would think that the RAF hierarchy would assign a 6-foot-6-inch-tall cadet to bombers or transports, which have room in their cockpits. Wrong: the weirdness continued, and he was assigned to a fighter squadron. After a very brief introduction to the most advanced Royal Air Force fighter in Africa—the Gloster Gladiator—some deskbound officer gave him instructions to go join 80 Squadron in the field. The weirdness continued: his instructions were 180° in the wrong direction, leading only to endless rock-strewn wilderness. When he ran out of fuel with no sign of his squadron or anything resembling civilization at all, his most careful emergency landing resulted in a fiery wrecked plane. Instinctively he crawled away from the fire and suffered ‘only’ bad injuries to his head and upper body. It was entirely possible for permanent brain damage and blindness to have resulted. Somehow, he pulled through and recovered completely.

The weirdness continued. He was assigned to take a Hawker Hurricane and fly it to Greece, where 80 Squadron had been sent. Now, knowing nothing whatever about British military accounting, it nevertheless seems sensible that fighter planes must be very pricey, and ought not to be tossed at clueless cadets without first giving them thorough training and some supervised experience. Here's Mr. Dahl's recollection:

“I must learn very quickly to fly a Mark I Hurricane and I must take it to Greece to rejoin my squadron. This, I told myself, is a waste of manpower and machinery. I had no experience at all in flying against the enemy. I had never been in an operational squadron. And now they wanted me to jump into a plane I had never flown before and fly to Greece to fight against a highly efficient air force that outnumbered us by a hundred to one. I was petrified as I strapped myself into the Hurricane for the first time. It was the first monoplane I had ever flown. It was without a doubt the first modern plane I had ever flown. It was many times more powerful and speedy and tricky than anything I had ever seen. I had never flown a plane with retractable undercarriage before. I had never flown a plane with wing flaps which had to be used to slow down your landing speed. I had never flown a plane with a variable pitch propeller or one that had eight machine-guns in its wings. I've never flown anything like it. Somehow I managed to get the thing off the ground and back down again without smashing it up, but for me it was like riding a bucking horse. I was just beginning to learn where most of the knobs were located and what they were used for when my two days were up and I had to leave for Greece.”

Spoiler alert: he managed somehow to get to Greece in one piece and joined his squadron. The weirdness continued: in the face of 200 or so Luftwaffe Messerschmitt 109 and 110 fighters, 80 Squadron was sending one plane out at a time ‘on patrol’ from which—surprise, surprise!—it often didn't return. Then on April 20, 1941, Squadron Leader “...Pat Pattle was a legend in the RAF. At least he was a legend around Egypt and the Western Desert and in the mountains of Greece. He was far and away the greatest fighter ace the Middle East was ever to see, with an astronomical number of victories to his credit.”

That morning he led 80 Squadron's 12 Hurricanes against an uncountably large German formation over Athens. "I can remember seeing our tight little formation of Hurricanes all peeling away and disappearing among the swarms of enemy aircraft, and from then on, wherever I looked I saw an endless blur of enemy fighters whizzing towards me from every side. They came from above and they came from behind and they made frontal attacks from dead ahead, and I threw my Hurricane around as best I could and whenever a Hun came into my sights, I pressed the button. It was truly the most breathless and in a way the most exhilarating time I have ever had in my life. I caught glimpses of planes with black smoke pouring from their engines. I saw planes with pieces of metal flying off their fuselages. I saw the bright red flashes coming from the wings of the Messerschmitts as they fired their guns... I stayed with them until I had no ammunition left in my guns... When I finally had to break away and dive for home, I knew my Hurricane had been hit. The controls were very soggy and there was no response at all to the rudder. But you can turn a plane after a fashion with the ailerons alone, and that is how I managed to steer the plane back. Thank heavens the undercarriage came down when I engaged the lever, and I landed more or less safely at Elefsis."

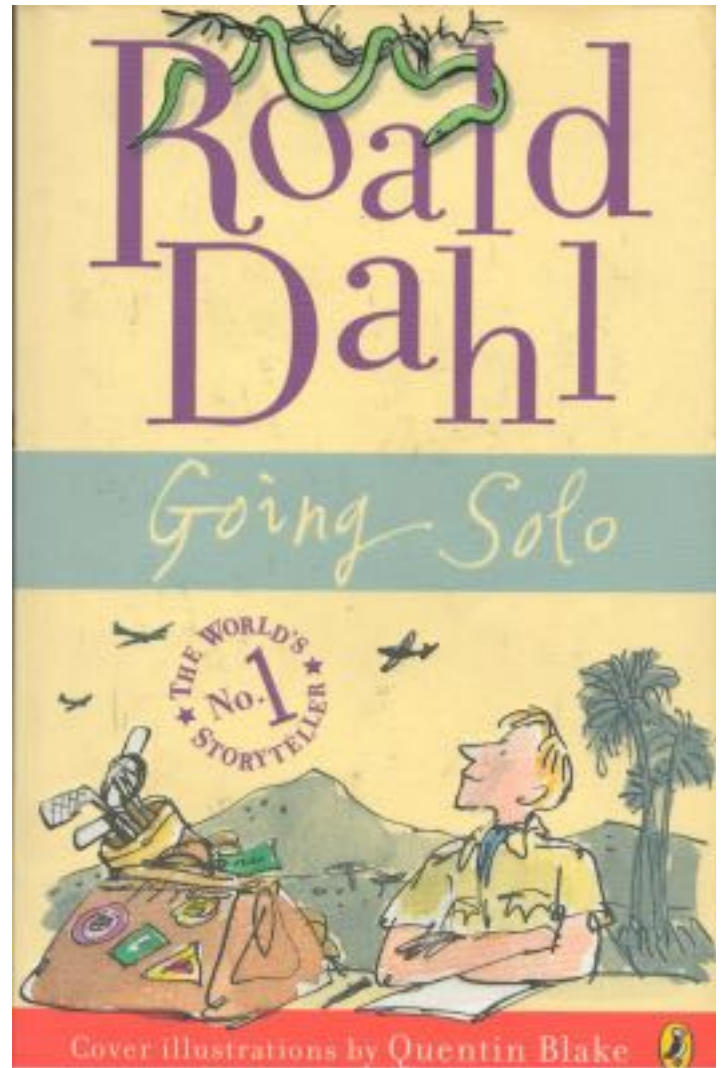
Later, survivors tried to comprehend such news as the Greeks were able to give them: "They got five of our 12 Hurricanes in that battle. One of our pilots bailed out and was saved. Four were killed. Among the dead was the great Pat Pattle, all his lucky lives used up at last. Greek observers on the ground as well as our own people on the airstrip saw the five Hurricanes going down in smoke, but they also saw something else. They saw twenty-two Messerschmitts shot down during that battle, although none of us ever knew who got what."

What can this reader say...or any of us think? Flying a decent—but not super—fighter, with youthful energy if not much skill, Dahl and his squadron mates did really well against utterly impossible odds. Reading his descriptions of combat and his own role in them evokes frequently saying "YIPES!" [*For all of his self-effacement, Dahl became an ace pilot, credited with five enemy aircraft destroyed.* – ED]

He was born midway through the First World War and grew up during the Roaring Twenties and the Great Depression, also known as the Twenty Years Crisis. He somehow served in and survived the Second World War to reach the Atomic Age, where warfare continues all over the globe but at a 'small' (!) scale, in order to avoid setting off the Ultimate Weapon. He saw innumerable political, cultural, and economic changes till he left us in 1990 at the age of 74. If he's weird, so are we...for the same reasons. But his unique talent was preserved and used to write remarkable stories. Unless and until we blow ourselves up, there will never come a day when kids—of ALL ages!—stop reading them.

Dawson's Down! Book #4 in 'Tales of the RAF,' by Don Patterson, illustrated by Sunny Schud. Copyright 2002, 2010 by Hindsight LTD. Published in Minneapolis, MN by Rising Star Studios, LLC. 6" x 9", softbound, 98 pages.

Going Solo, by Roald Dahl. Illustrated with the author's own photographs; cover art by Quentin Blake, for this book and all Dahl's books from PUFFIN BOOKS. Copyright 1986. Published by the Penguin Group of London, England. 5" x 8" softcover, 210 pages.



IPMS Vancouver BC Fall Model Show & Swap Meet

Bonsor Recreation Complex, 6550 Bonsor, Burnaby, BC, Canada
Saturday, October 7, 2017

9:00 AM - 4:30 PM

Entry registration closes at 12:00 noon.

IPMS Vancouver's Fall Show & Swap Meet, a model competition and swap meet, takes place on the Saturday of the October long weekend.

This year's special theme "post-war East Asia", open to armour, aircraft, figures, dioramas etc.

The Show is held at the Bonsor Recreation Complex in Burnaby, from 9 a.m. to 4:30 p.m. The main show room is closed to everyone but judges between 3 and 4 pm for final judging and ribbon placement. The event is not limited to IPMS members. Anyone can come and view the show. Additionally, anyone can enter a kit to be judged, the objective is for the best kit in a category to win, not the best kit built by an IPMS member.

This is the event of the year for modelers in the greater Vancouver area. The show attracts modelers from Western Canada and the Pacific Northwest. Recent Shows have had around 470 kits entered in dozens of trophy or ribbon categories.

Several other modeling clubs are involved, sponsoring trophies, door prizes, and volunteering to judge or just helping out.

Most of the hobby shops in the lower mainland contribute to the show, sponsoring trophies or donating door prizes. Several manufacturers and suppliers also contribute. There is a vendor room with tables set up in flea market fashion.

Door prizes, largely donated by hobby shops and suppliers to the industry, are given out during the day.

At the end of the day, awards and special prizes are handed out and the winning models are photographed for the clubs archives.

Admission:

\$5 CDN (17 and Older); FREE (16 and Under)

Vendor Tables:

\$40 CDN

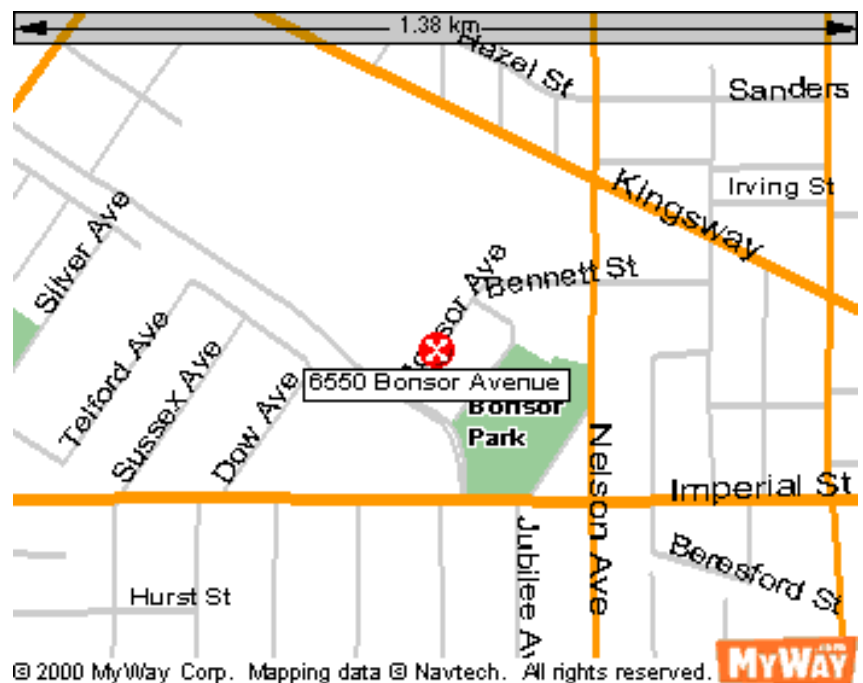
Exhibitor Registration: from 9:00 am to 12:00 noon

\$7 CDN (17 and Older)

\$2 CDN (16 and Under)

For more information:

<http://www.ipmsvancouver.com/fall-show>



IPMS Palouse Area Modelers Present the 23^d Annual "SHOW OFF THE GOOD STUFF!" SCALE MODEL SHOW & CONTEST



Saturday October 7, 2017
The 1912 Center, 412 East Third Street, Moscow, Idaho



Model Registration: 9 am to Noon
Awards Presentation: 2:30 pm
Best Viewing: 11 am - 2 pm



Unlimited Model Entries: \$7
Youth (16 and under): Free
Admission without Models: \$1

Door Prizes, Raffle, Silent Auction, and Free "Make 'n' Take" for Kids
Show profits donated to the local "Christmas for Kids" charity

Judged Categories
With Best of Class Awards for...

Sponsored Awards for Best...

- Aircraft**
- Military Vehicles/Artillery**
- Civilian Vehicles**
- Gaming Miniatures**
- Science Fiction/Fantasy**
- Junior (age 16 and under)**
- Ships**
- Dioramas**
- Figures**



- WWII Luftwaffe Aircraft**
- WWII Allied Aircraft**
- Large Scale Aircraft**
- WWI Aircraft**
- Jet Aircraft**
- Allied Armor**
- German Armor**
- Vietnam War Subject**
- Automotive Finish**
- Engine**



Judges' Best of Show Award
Wally Bigelow Memorial Award (Popular Vote)
Jack Cooper Memorial Best Figure Award
Dick Winters Memorial Award*



*Aircraft including 1919-1938 interwar years, racers, seaplanes, or planes that crashed in water

For more information, contact Scott Rowland: scottrow@earthlink.net

