

Seattle Chapter News



Seattle Chapter IPMS/USA
February 2018

PREZNOTES



It's Time Once Again to Make a Difference!

At this month's meeting we will have sign-up sheets for the upcoming April 21 IPMS Seattle Spring Show. The Show is our club's opportunity to give back to the modeling community by providing a venue for the display of our work and the work of other modelers from around the Pacific Northwest. The Show Committee does most of the up-front leg work, and all that is required from each chapter member is the devotion of a couple of hours of your time on Friday afternoon for set up, and/or Saturday, Show Day.

For those new to the club, we have a number of "volunteer opportunities", and you pick the one that best suits your talents, or how you want to configure your day. Friday, from 2 pm to 5 pm, we set up the tables and dress them with table cloths. This requires a little muscle power, and the ability to follow simple directions.

For Saturday, Show Day: if you wish to work the morning hours, feel free to sign up to do a stint at the Raffle Area, or help with Registration. Both provide the opportunity to rest your legs, as there is a lot of sitting involved. If you prefer a job on your feet, sign up to be a Host: a person who helps modelers find the correct table and category for their model. Each area has a Team Lead, who knows the ins and outs of their area, and can provide lots of guidance. No one is asked to do anything beyond their abilities.

Contest Registration closes at Noon, but we continue with the Raffle and then it is time for the Judges to do their magic. Judging is extremely well organized by our dedicated Head Judges, Mike Millette and John Chilenski. There is a judges' meeting at 11 am, and once all the entries are in, judging commences. Judges are provided with refreshments such as Top Pot donuts, various liquid refreshments, and sand-

wiches. ALL volunteers will be offered cold water, juices and donuts throughout the day.

Never been a judge before? NO PROBLEM: be a rookie judge. You will be placed with an experienced crew, and shown the ropes during your first Show judging stint. You will learn a heck of a lot about how the judging process works, and everyone who has ever volunteered has said they learned a lot towards improving their own modeling skills.

So please sign up at the February meeting if you are attending. If you aren't able to make this Saturday's meeting, drop me a quick email at acbirkebeck@comcast.net and let me know where you wish to volunteer! Many hands make light work, and with everyone volunteering, everyone can have time to enjoy the Show, such as viewing the models, perusing the vendor tables, and making new friends at the area's premier model Contest and Display.

See you all Saturday,

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 2018 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.

February 10
April 14

March 17 (Third Saturday)
April 21 (Renton Spring Show)

IPMS/USA MEMBERSHIP FORM

IPMS No. _____ Name: _____
 Address: _____
 City: _____ State: _____ Zip: _____
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 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: _____
 If Recommended by an IPMS Member, Please List His / Her Name and Member Number:
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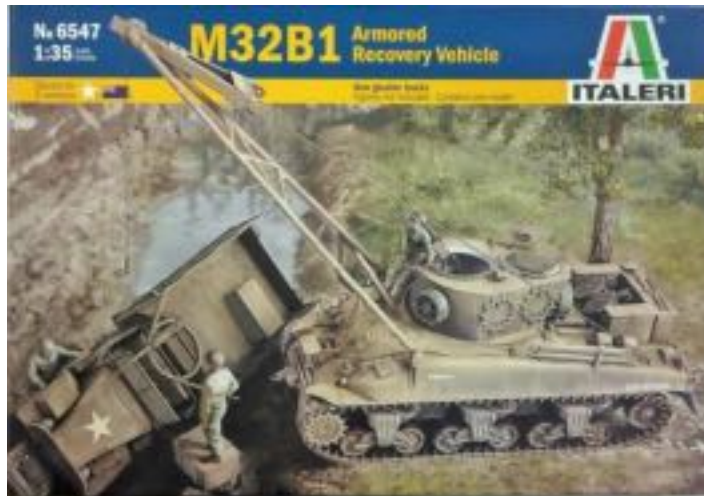
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Italeri 1/35th Scale M32B1 Armored Recovery Vehicle (ARV)

by Eric Christianson

(Editor's note – this abridged version has been edited for use in our newsletter – mostly by removing the specific build notes. You can see the full article posted in the 'Reviews' section of the IPMS USA website or on our own IPMS Seattle website.)

The Italeri M32B-1 Armored Recovery Vehicle (ARV) Kit # 6547, originally released way back in 1980, was, at the time of release, still standing sentry duty as the only injection-molded set of sprues for this Sherman-based Allied tank recovery vehicle readily available. The model has gone through a number of updates and improvements since, culminating in what you see reviewed here. After all this time, however, Italeri's offering 'still has it goin' on', sporting a relatively detailed interior and winch/cable assembly; all housed in a decent Sherman chassis. As boxed, this kit is one heck of a value.



The M32 ARV was used by the allies during World War II and afterwards, during the Korean war. The first prototypes were produced in early 1943 and the M32 entered combat after Operation Overlord in June of 1944, eventually employed in all corners of the European Theater of Operations. It was also used during the Korean War, but phased out after the introduction of the M74 Tank Recovery Vehicle in 1954, when heavier tanks like the M46 Patton were fielded. The M32 weighed just over 27 tons, and contained a winch, an 18-ft. boom, and an A-frame jib. It was armed with two machine guns and a mortar to provide cover for an emergency retreat.

Opening the box

After building newer kits with hundreds and hundreds of parts, photo-etch sheets, brass barrels, and multi-part track links, opening the Italeri M32 box was breath of fresh air.

The finish, I knew, would be complex because of the amount of on-board detail and relatively large open hatch exposing the interior, but the actual build would be a breeze when it comes to parts count. The plastic is soft, free of flash, and reasonably detailed. There are some visible ejection pin marks that will need to be filled and/or covered with weathering, but that's about it.

The contents of the box include:

- 3 sprues in soft, dark green plastic, packaged in separate bags
- 2 nylon track sections
- 2 lengths of string and a short length of thin wire
- 1 8-page black and white instruction sheet with 14 steps

The kit comes with three finishing schemes represented using black and white three-view drawings, and a medium sheet of decals, perfectly registered. These schemes include:

1. 1st US Army, 5th Corps, 102nd Cavalry Group, ETO 1944/1945
2. 1st US Army, 5th Corps, 777th Tank Battalion, Germany 1945
3. 4th New Zealand Armoured Brigade, 20th Armoured Regiment, Italy, 1944/1945

Italeri instructions contain an introduction written in six languages (including English) and describe the assembly steps using symbols only. Paint color callouts only list paints from the Italeri Acrylic Paint line, but Federal Standard (FS) paint codes are listed as well. The black and white, exploded-view images are clear, relatively uncluttered, and free of errors.

The sprues hold some part numbers, but not all, and the instructions show images that likewise are missing (some) part numbers. Thankfully, the instructions also contain a parts map showing the sprues and part numbers - a little sleuthing should clear things up.

Things to consider before building:

The M32 has two openings up top; one with a hatch and one simply exposed to the elements. Both openings are relatively large, so I decided to assemble, paint and weather the interior before addressing the exterior of the vehicle. In other words, the 'build it all and then paint it' approach might not be the best course to take. The interior includes a visible corrugated floor, side stowage panels, seats, fire extinguishers, etc., and serves as a good start for super-detailers.

While Italeri provides locators for much of the on-deck equipment and detail, the placement of a lot of it is up to the modeler, which is probably a lot like it was in real life.

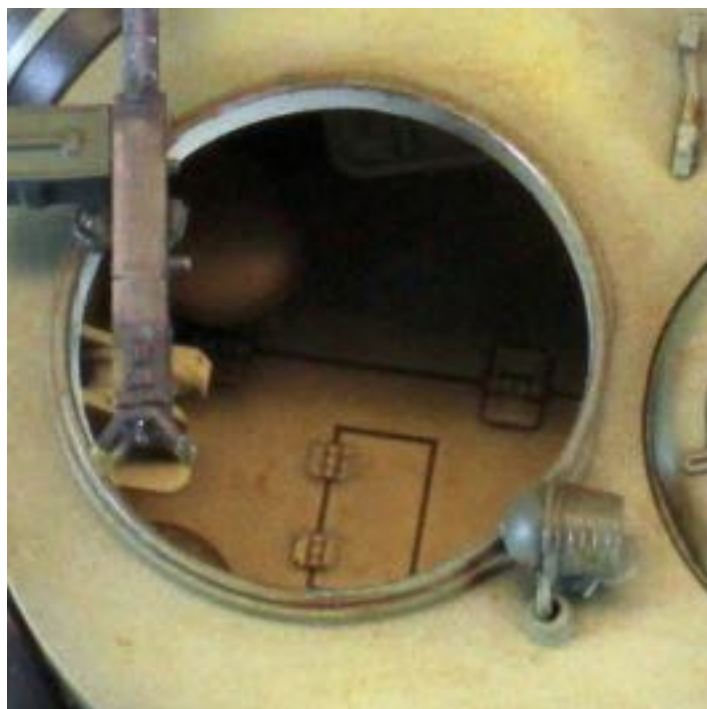
You will have complete access to the track, which can be attached at any time, although with the fragile nature of the completed vehicle I chose to add the track early in the build, as instructed.

Finally, while Italeri provides white string and wire to represent scale cable and such; I have a roll of very nice pigmented waxed wound string that I use for this kind of thing. I added small bits of chain from my spare parts box as well.

Lower Hull and Running Gear: Due to the low parts count, the lower chassis of the Sherman is a breeze compared to most of the other AFVs I've built. The stowed A-frame on the M32 helps to busy up the rather sparse rear end of the vehicle, which comes together without any issues. The interior is sparse, but serves as a good start for super-detailing. A surprising amount of it can easily be seen from the two turret hatches.

I halted assembly after Step 4 to paint and weather the interior, completed Step 5 and halted again to paint the lower chassis, before adding the tracks.

The Track: Italeri has included two runs of nylon track that are supposed to be held together using super glue. The track itself is reasonably detailed on both sides and appears to take (Tamiya) paint just fine. That said, I have had trouble in the past with Italeri track breaking apart after the finished model has sat for a period of time, possibly due to the paints and weathering products I use weakening the track - I don't know. Consequently, I decided to use a spare set of early Sherman track for the build.



Normally when I have access to the area under the fenders I leave the track off until the end of the build. On this vehicle, however, with all of its fragile detail added later, I thought it best to follow the directions and paint, weather and attach the track up front.

Main Deck and Rear Hull: Once I had the lower chassis built up and painted, it was time to drop the upper hull down onto the chassis. I had to poke and prod some of the edges into place, but once that was done, the fit was perfect.

All the hatches on the M32 can be modeled open or closed, and while the hatches contain interior handles, the two in front expose an empty interior unless filled with a figure.

The M32 contains a normal complement of pioneer tools and then some. These are stuck here and there on the hull as well as on three large stowage bins arrayed across the back of the rear deck. The placement of a lot of other detail is up the modeler. You may want to consider finishing some of it off the vehicle and adding it later since once the A-frame is added you will have limited access to most of what's on the rear. The fit of everything (that DOES have a place to go) is perfect.

A tow cable runs from the rear along the port side of the vehicle to the front, but I could not seem to get it to look convincing so I left it off.

A-Frame: A heavy-hinged A-frame provides the main focal point of the M32, and Italeri did a good job designing and engineering it. The entire complicated-looking assembly consists of just a few simple parts, and attaches to the hull perfectly. Great job here Italeri!

Finally, the last step in the instructions provides a roadmap for adding the cables and such if you want to deploy the A-Frame forward. Since there is no comparable diagram for assembly in its stowed configuration, you're on your own here.

Painting and Finish: As a U.S. Army combat vehicle, the M32 is going to be U.S. Army green, period, so my challenge would be to try and put as much life as I could into all that monochromatic finish. I came across an excellent article in *Military Modelcraft International* magazine that incorporated a medium-blue pre-shade for a British Sherman Firefly that looked interesting, so I decided to try that on my M32.

Primer, Pre-Shade and Hairspray: I remain a stalwart believer in using cheap rattlecan primers when I can. Accordingly, I started by applying a primer coat using Krylon Color Master with Durable ColorMax Technology rattlecan (Flat Black) enamel paint.

Once the hot enamel had a chance to de-gas overnight, I toned down the 'very black' tire portions of the wheels with Mission Models NATO Black. I then waited 20 minutes and shot the lower chassis with hairspray to make it easier to clean up overspray later when I applied additional coats of paint.

I next applied Alclad Light Grey Primer to the upper surfaces that would be exposed to sunlight. This will insure that the camouflage coat to come will lay down in different shades, depending of the underlying color.

I followed this with a light overall 50/50 mix of Tamiya Dark Green and Tamiya Flat Blue. Already I could see the breakup of the surface color and I didn't even have the green applied yet!

I let that dry and then laid down the standard Vallejo Model Air Olive Drab triad (71016, 71043, 71044). Working from the center of each panel outwards, I left some of the darker shades to show through around the edges.

I then mixed a highlight color to accent spots here and there, using 50% 71.044, 25% 70.847 Dark Sand, 25% 71.025 Dark Yellow (Vallejo Model Air).

Interior: I finished the interior – some of which is visible through the two large openings in the top, using Mission Models German WWII Elfinbein (Interior White). Once dry to the touch, I hand painted the various interior parts using Vallejo Panzer Aces and Model Color paints (including 314 Canvas for the seats, and Tamiya Gloss Red for the fire extinguishers).

Track: I gave the track an initial airbrushed coat of Tamiya Iron. Once that had a good chance to dry, I applied a 'splotchy' coat of Mig Wash Brown from the bottle, and, while still wet, applied Vallejo Light Sienna Pigment on both sides. After that had a chance to dry, I applied a coat of Uschi Chrome pigment on the part of the track that touches the pavement, spread on with my finger. I did not use a fixer because I feel it changes the color and texture of the finish, so I very carefully glued the track lengths and stretched them over the running gear. From then on, hands off!

Decals: Once the paint was dry, I airbrushed the areas that would receive decals with Future acrylic to give the decals a smooth surface to work with. I applied the decals using the Red and Blue Micro Sol/Set system without any issues.

On-Board Detail: Once the decals were on, I painted the wooden portions of the various pioneer tools with Tamiya Buff or Desert Sand, and the steel parts with (first) Tamiya NATO Black and then a quick rub using Uschi Chrome pigment applied with a rubber-tipped artist's blender. I used the same process for the two machine guns.

I then airbrushed Future over the entire vehicle to seal the decals and to prepare the surfaces for washes, trying to avoid the track as much as possible.

Once the Future had dried overnight I started the weathering process. To give the wooden parts of the tools more depth, I brushed on a little Mig Wash Brown oil paint straight from the tube and let that set overnight. Since the surfaces were covered beforehand with

Future, the oil paint will be easy to work with. In the morning I carefully removed most of the oil paint using a Q-tip, leaving the areas near the latches and metal parts darker than the center of the wooden shafts. I then let a little black wash puddle up on the horizontal surfaces of the metal axe and shovel heads. When dry, I think this gives them a convincing look of used steel.

Pin Wash, Streaking: With a glossy coat still on the model, I applied a pin wash to highlight the detail all over the vehicle, starting with Mig Dark Wash (aka Raw Umber) mixed 10:2 (Mona Lisa thinner to Wash) applied with a small, long-bristled, red sable brush, concentrating on the panel lines, recesses, buckles, pioneer tools, etc.

Next I added dots of Wilder Products 'Bright Ochre' and 'Grey Blue' filters here and there, swirling and pushing the enamel paint around using a small brush damp with Mona Lisa.

I then clamped a bit of sea-sponge and used it to add chips to the edges of the vehicle using Vallejo German Cam. Black Brown.

Finally, I used two of the new Mig Oilbrushers (enamel paint applicators) – Dark Mud and Ochre – the latter shade as a dot filter on the horizontal surfaces, and 'Dark Mud' for streaking vertical surfaces and lining the recesses and edges to add grime deposits. The goal of all of this was to break up the overall green color as much as I could without making things look garish.

Once satisfied, I gave the entire model a coat of Vallejo Matt Varnish, mixed 50/50 with Vallejo thinner and a couple drops of Liquitex Flow-Aid, and followed that with a light dusting of the tracks and bogies using Vallejo Model Air Light Brown. Off to the photo booth!

Italeri kits are a great value – they go together well, are reasonably detailed, and are never hard on the pocketbook. If some other company decides to release an M32, you can bet that it will cost three times as much and have ten times the number of parts. My bet is that the final result will be hard to distinguish from what Italeri has produced here, with a little attention. Throughout the build, Italeri's solid engineering effort allowed me to concentrate less on the assembly, and more on the presentation. In the hands of a decent modeler, this old Italeri M32 ARV will remain a favorite (and a heck of a value) for Sherman fans.

I would like to thank Italeri for providing this kit for review, and to IPMS USA for giving me the opportunity to review it.





Eduard 1/48th Scale SSW D.III ProfiPACK Edition

by Ken Murphy

The Siemens-Schuckert SSW D.III first entered service in November of 1917. The aircraft was designed around the unique Siemens-Halske Sh.III 11-cylinder rotary engine which was geared to rotate in the opposite direction of the propeller, eliminating the worst of the gyroscopic effects of rotary engines. It was only slightly faster than the Fokker D.VII and harder to fly, so it saw limited service at the front. However, its phenomenal rate of climb made it a perfect air defense fighter.

Having built the Weekend Edition of this kit for *Internet Modeler* in 2016, I was surprised when asked to tackle ProfiPACK's offering in the market. Intrigued by the opportunity to correct my numerous mistakes on the first build, I figured this would be my chance to get it right. Or so I thought.

The ProfiPACK Edition comes in the usual sturdy box with dramatic cover art of Ernst Udet's "LO!". Inside there are two sprues with 78 injection-molded parts in the typical Eduard grey and a clear sheet with two printed windscreens to be cut out. The moldings are crisp with fine detail and recessed panel lines. All of this is included with the Weekend kit, but the ProfiPack Edition provides some extra goodies that take the model to the next level.



Those additions include a photo etch fret with replacement seat back, harnesses, machine gun cooling jackets, and turnbuckles, plus some other things I didn't use (if I need a microscope to see what I'm working with, I tend to do without). Also included are paper tape masks, a full color instruction booklet, and decal marking options for five planes.

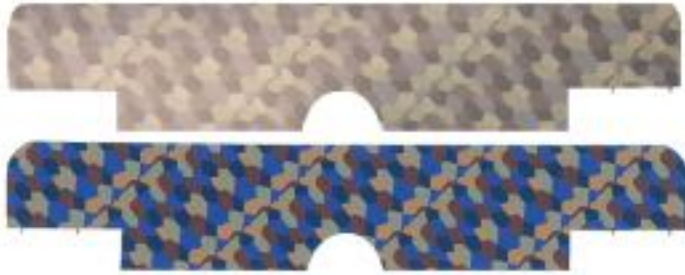
The office is a busy place in this kit with 20 parts along the fuselage halves and another 11 on the seat and controls mounted on the wing center section. Here's where I got to correct my first mistake on the previous build. This time, I decaled the lower wing before I assembled the cockpit. That requires two pairs of long lozenge decals along with 26 rib tapes for each half. Before, all that handling resulted in breaking the control stick several times.



The Trouble with Lozenges

When first released (Cat.No.: 8256), the lozenge colors were multiple shades of gray. Not 50 shades, but quite a few. Unfortunately, the lozenges were not wide enough to wrap around the struts and thus required touching up. It's interesting to note that the decals in the Weekend Edition were corrected in color and size, so I was surprised when I got this ProfiPACK, also numbered 8256. Eduard must have been listening because this packaging has a new set of lozenge decals with more accurate, albeit oversaturated, colors. They should have used the better decals from the Weekend kit, or maybe that kit was the third try.

Decaling the wings proved a major challenge in terms of time and patience. In addition to the wing, control surfaces, and tail lozenge decals, there are a grand total of 173 rib tapes! It gave me a sense of comradeship with jet modelers who work with hundreds of stencil decals.



I toned down the colors with a mist spray of light gray mixed with a touch of tan.



After decal application, I assembled the seat and controls on the center section of the lower wing.

Next, I worked on the gun deck which slides between the fuselage halves. The kit provides PE details for the guns including the cooling jackets, end pieces with sights, cocking levers, and a few other parts that I couldn't identify (although, I'm certain machine gun guys would know). In total, there are eight parts per gun and they really add to the look. Alternatively, you could save a lot of time by simply dry brushing the one-piece guns also provided (which I did on the Weekend Edition build, and they look acceptable – and they avoided a problem that I'll mention in a moment.

I consider every build to be an experiment (some successful, some not so much). I often attempt some hair-brained idea just to see if it will add a degree of realism that I might not otherwise achieve.

For this build, I chose the scheme of Lt. Heinrich Dembowsky whose airplane had an all-black fuselage with a gold script insignia and crest. Very cool. It looks very polished and shiny in the color profile, but I wanted to show it with some subtle wear and weathering. My clever plan was to paint the fuselage with wood texturing, overcoat with black, then wear away here and there to reveal the wood grain underneath. I also decided to try another experiment for the wood effect itself. Usually, I'd paint a base coat of acrylic wood followed by a coat of burnt umber oil color streaked on with a cut-down flat oil paint brush. The stiff bristles create streaks through the oil paint simulating wood grain. This technique works very well but takes a while as both paints must be thoroughly dry. Instead, I painted the acrylic base coat and scrubbed over it with darker and

lighter acrylic tones using the oil brush. I liked the effect and briefly considered sticking with the scheme with the bare wood fuselage. But I quickly came to my senses and decided to stick to the original plan, so I coated the wood with thinned flat black, but not thin enough as black covers very well indeed. I wiped it off and tried again, but the results were much the same. The grain in my wood basecoat was too subtle to show through any amount of black. Oh well. I was able to wear away some around the cockpit and panels and thus achieve an effect I could easily have accomplished with simple dry brushing. Live and learn.



Despite nearing completion after months of puttering, I faced the possibility of missing the deadline for the IPMS Vancouver Show. Once again, I found myself scrambling to complete another project at the last minute. Often, this approach to modeling results in some form of disaster, and this was no exception. Hastily, I glued the machine guns onto the forward deck without dry fitting and discovered only too late that both guns were sitting a bit high with one drifting off to the right. I could have bent it back a bit, but there was nothing I could do about their position. That problem presented itself only after I tried to do the inter-cabane rigging. The line from the strut to the center of the gun deck would have to bend around the gun. Yikes. On my Weekend version, the one-piece guns (sans PE) not only laid down on the cowling, but they were smaller in diameter as well, so no obstruction to the rigging. Since there was nothing I

could do with this model, I decided to leave that part of the rigging off. I was interested to see a photo of another build in which that rigging was missing as well, no doubt for the same reason. Given my travails, I would suggest that you do whatever carving or sanding is necessary to get the guns to lie down, and test fit to be sure that they do.

For those of you looking for a quick and easy way to drive yourself insane, may I suggest attempting to rig a biplane under deadline pressure. I used ceramic Wonder Wire for rigging, and it worked very well. Just drill a small anchor hole at each end, measure the length of the line with calipers, and with a touch of glue, slip them into place. No muss, no fuss. But in my haste, I forgot to drill all the anchor holes and had to rely on holding the line in place while the glue (Gator Glue) slowly took hold. I had to recut and redo several lines while muffling my swearing so as not to awaken my wife.

I finally completed it in time, and it took third place even with all the problems. As we say: there are no bad ribbons.

What did we learn? This is an excellent kit. It has a few challenges, but what kit doesn't? In particular, I wish they hadn't molded the tail skid with the fuselage half. Although I have a history of breaking those off, I managed not to do so this time. The lozenge decals are better in the Weekend Edition kit, so if you don't mind and also like those two marking options, I'd suggest getting that one. Otherwise, buy this kit and just tone down the lozenge. In addition, the ProfiPACK Edition has some great marking options and excellent color PE. One other thing: since the early kit with the gray lozenge decals has the same serial number as the new version, you won't know for certain what you've got until you open it. A surprise in every box. Having said all that, I still think you can build a very nice version right from this box.

But if you want to take the build even further, Eduard offers several resin enhancements.

As for me, I learned that getting the opportunity to build the same kit a second time doesn't always mean a better result – especially if you're in a hurry.



Puzzle Puzzle!

by [one of Santa's elves]

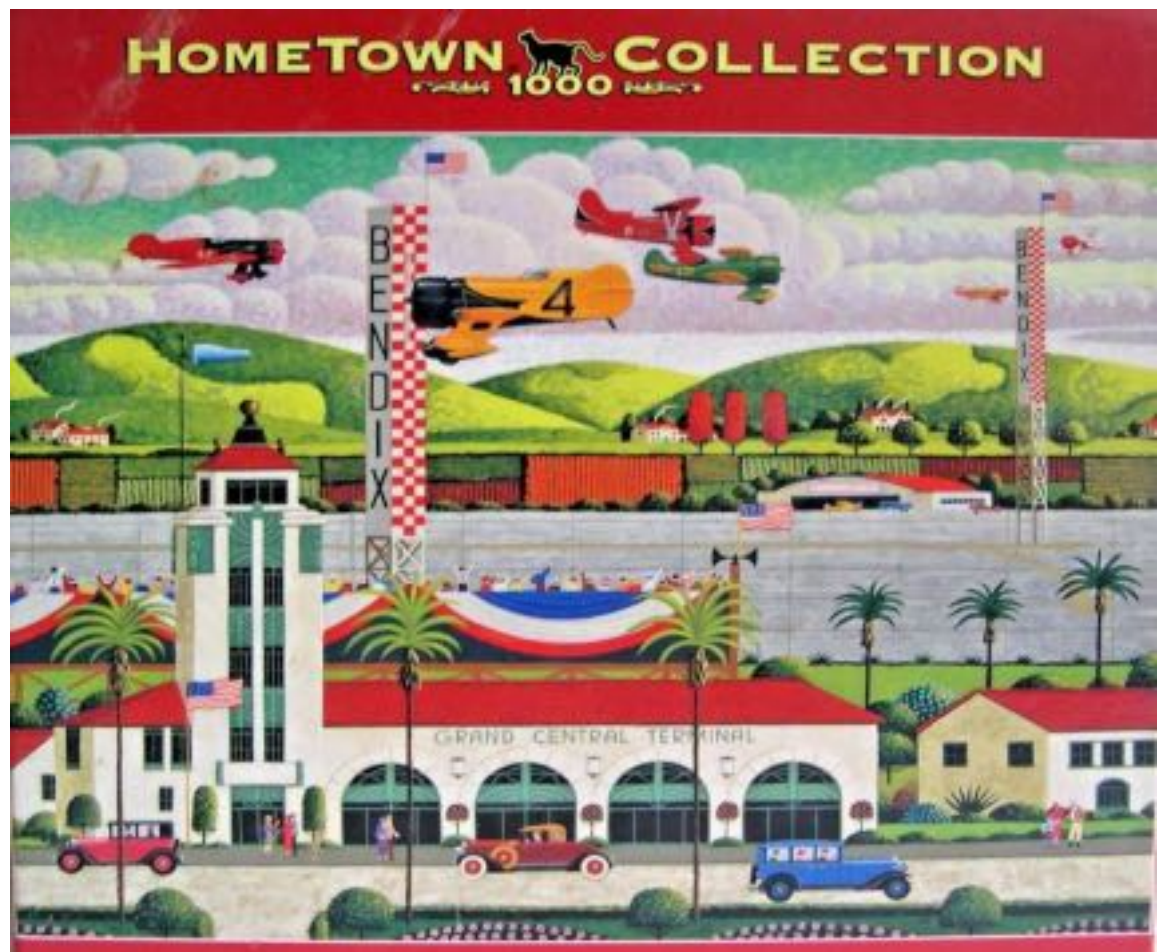
Puzzles make great Christmas gifts. A suitable theme lets modelers and non-modelers alike -- of all age and skill levels -- join in holiday season harmony to put a puzzle together.

The 'Hometown Collection' series is popular, with colorful artwork a bit on the old-fashioned side. The style is often referred to as 'primitive' or 'naïve' art. To us non-artists, the work looks like what a careful, competent elementary school student would do, who draws carefully and can color within the lines...but hasn't yet learned advanced techniques about perspective, shadings and shadowing, objects fading in color and sharpness over distance, etc.

This all makes for great puzzle assembly, however. Here's the puzzle question: who among our own IPMS Chapter membership was given THIS puzzle as a gift? Here are three hints:

- 1) Instantly recognized the real airport represented by the artwork
- 2) Quickly named off every racing plane seen in profile between the pylons. (Well, okay: nearly all of us in the airplane 'clique' could do so...)
- 3) Culled his memory of aviation history to speculate whether all the planes shown could have been in a race together at the same time

Think you know? Check your answer at the February meeting!



No Horses Under This Hood

by John DeRosia

No horses? But how will I get around, Batman?

My early 2018 model confession to you. I hardly ever, ever put engines under the hood.

“I have to ask John....WHY?...”

Okay - several reasons. Unless a purple moon is aligned with the Seattle Space Needle every February 32nd, I glue my hoods shut. Makes painting and completing a model vehicle so much easier. Just me. I like to use kit-included engines on other applications for my projects. An engine for one of my airboats is an example. A generator on the back of a supply vehicle is another.

When I was younger, I loved doing engines. I was doing everything possible to make sure the hoods could be opened to look inside the engine compartment. However, in my more mature age, I realized I haven't looked at any of those builds or popped the hood for eons...almost literally. And I finally figured out my time is more valuable than to include something that will never be seen again.

Kind of like the insane modelers who build compete interiors with 1,000+ parts in armor or aircraft and then glue the parts together so NOTHING can be seen on the inside again. Yea - you may be one of those crazies...ONLY KIDDING!

You are now asking - will a vehicle look just as cool and awesome without an engine? Of course it will. Sometimes they are referred to as curbside models. Sort of means 'what you see is what it is.'

What I do is basically cut an engine profile and glue it in where the engine would sit. All two-dimensional.

I may even include a rectangular piece and glue it in front to take place of the radiator. This could hide seeing through the front of the vehicle. I use scrap plastic (typically cheap "For Sale" signs) to make these profiles.

Here's another confession for you. I DO NOT MAKE THE PROFILE TO LOOK LIKE THE REAL DEAL. Yup - call out the model police. There will only ever be one in a bazillion people (tell me it is not you, please) who will say "but the profile shows the transmission back 4.34 inches from where the real thing is located." GggGgrrrrRRR!!!!!!!!!!!!!!!!!!!!!!

My goal is to make sure that for the 23 people that do not have a bad back, or can still bend down and try to look through the wheel wells can't see the distant shore on the other side of my vehicle. You can call it sun-blocker #12!

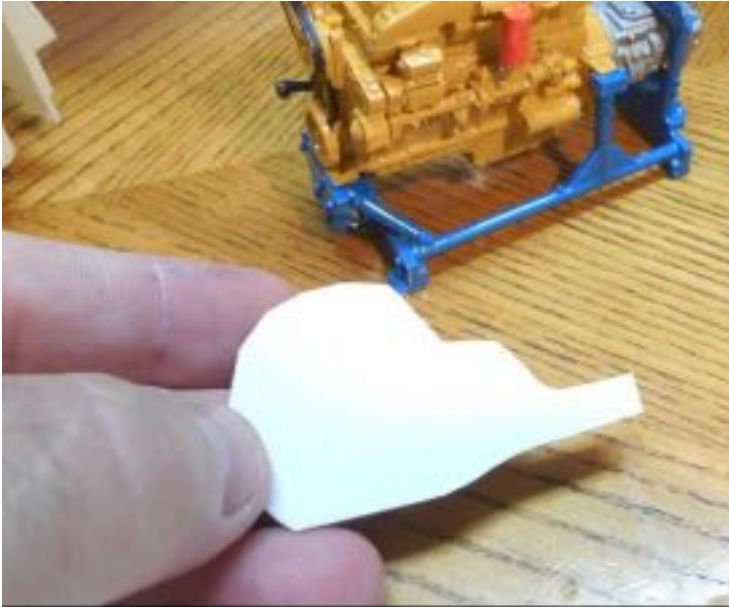
See the pictures to illustrate my '2D' engine. I paint them all flat black.

Remember the article last year I wrote called "The Art of the Illusion"? Well, my vehicles fooled you didn't they? For some reason- you could 'see' and 'hear' the horses under my vehicle hoods. Funny how that works!

Bottom line - keep having fun. That includes short cuts that NEVER take away the illusion of what you think you or others are seeing.

Now, please hand me that bottle of extra strength aspirin so I can bend down and see if I can look through other people's model vehicle's wheel wells...

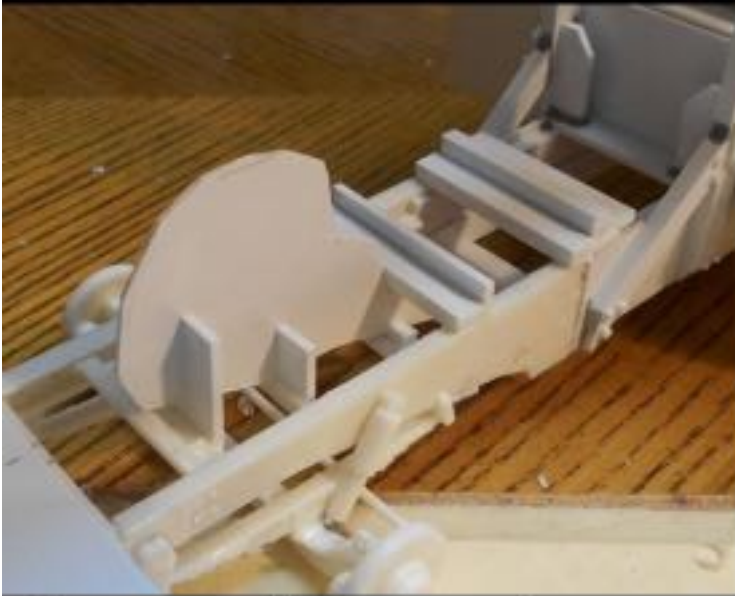
Vroom...Vroom...



Scrap plastic engine profile.



Glue into engine area.



Secure with scrap pieces.



Radiator rectangle. Paint it and engine flat black.

Hurricane Bookshelf: Great Air War -- Greatly Detailed

by Scott Kruize

Uncountable books have been written about World War I in the air. When the conflict broke out, the airplane was still a novelty. Scarcely into its teens, airplanes were few in number and many people had never actually seen one. Four years later, with a hundred thousand and more having been manufactured and thrown into the conflict, stories and news of them were everywhere. Sober histories were written after the war, as well as a lot of pulp fiction, supplanted only after the Second World War began. (And not totally even now: do any of you other Aging Baby Boomer former readers of super-hero comic-books remember the Superman D.C. series "Enemy Ace"?)

Besides several general aviation history books with chapters on the Great War, more than a few books exclusively about early aviation and the War have passed through my hands, or are still on my shelves. Examples include Eddie Rickenbacker's autobiographical *Fighting The Flying Circus*; Ezra Bowen's *Knights of the Air*, in the Time/Life series "The Epic of Flight"; *The Canvas Falcons* by Stephen Longstreet; Alan Clark's *Aces High: The War In The Air Over The Western Front 1914-18*. John H. Morrow's book *The Great War In The Air: Military Aviation From 1909 To 1921* is remarkable in the high level of detail it contains, even compared to these fine other accounts.

Mr. Morrow says in his Preface that he wants to give "World War I airpower...its genuine military and industrial significance...that epitomized the new total warfare in its requirement of meshing the military, political, technological, and industrial aspects of war – the front and the rear, the military and the civilian." He writes with an economics point of view: "Critical determinants of the success of airpower were the quality and quantity of material. Producing masses of aircraft that would be reliable combat machines was a unique and exceedingly difficult task. The nature of air warfare necessitated frequent innovations and changes in production, and the race for aerial superiority had to be won first in design offices and on factory floors, as the airplane evolved from an experimental vehicle into a weapon in the arsenals of all combatant powers."

Again, from an economics point of view: "The airplane exemplified the harsh demands and enormous waste of modern industrial warfare, as the intensifying air war necessitated increased production to replace destroyed craft and to meet the front's incessant demands for more aircraft...It demanded much higher standards of precision and reliability than the automobile..."

Chapters follow which elaborate on this highly detailed and critical story, in chronological fashion. Chapter 1 brings us "To 1914", concluding in Chapter 7 "Aftermath and Conclusions".

The book is dense and hard going for a reader. There is some blood-and-guts excitement, mostly based on quotes from observers and pilots describing their combat experiences. These are brief, almost peripheral comments amid the densely-detailed main texts. These cover air war history as it unfolded, with regard to military and political goals, the state of technology, and consideration of enemy countermeasures at the time. Here is one example, from the part of Chapter 4, "1916", about air activity over the fortress of Verdun during its great battle:

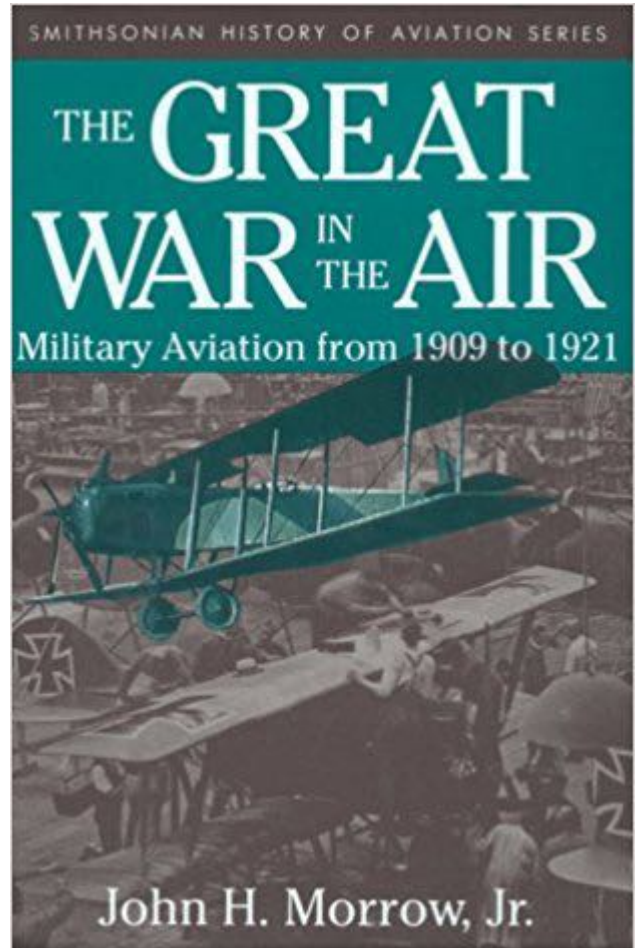
"The French relinquished close protection of their planes for 'permanent' or constant patrol by sectors. Operating units of 4 to 5 planes, the French fighters swept the skies clear of the Germans' 3 to 4 plane patrols to enable observation with reconnaissance planes and tethered balloons. Since it was difficult to surprise the Germans with these patrols, some aces flew alone or in groups of two or three above the patrols, using them as lures. Although the patrols initially lacked regular formations and well-defined tactics, by late May they were performing group attacks on tethered German observation balloons using Le Prieur rockets. Despite severe losses... after April the French virtually closed their airspace to German observation."

There are descriptions of what all the combatants' forces and industries were doing throughout the fighting; of the British Army and Navy leaderships' high-level political maneuvering; of what was happening back in the U.S.A. as the fighting intensified before our entry, and then afterwards; of the proliferation of military aviation among smaller 'Powers' during and after the War, and their use of the new weapon among themselves. (I have to cite a term, for lack of alternatives, that I heartily dislike: the phrase "little wars" – because to the people involved in them, they could hardly be bigger or more dangerous, killing you just as dead. But of course the conflicts between Greece and Turkey, the Red and White Russians and their allies, the struggle for independence as the Austro-Hungarian Empire fell apart, and all the others...all were dwarfed by the 'Great War'...)

I learned a great deal from this book, and its unique viewpoint and way of telling of the epic struggle. I submit that as we work on model S.P.A.D.s, Siemans-Schuckerts, and Nieuports, honoring (not celebrating!) the Centennial of the Great War, we ought not to look down on them as representations of antiquated and even primitive technology. This book is a studied but emphatic reminder that there was nothing primitive or simple about what the people of the time went through. They had to use all their intellect, resources, and fighting ability to make the best use of the technology, which could not have been clearly foreseen before it developed over the course of the Great War. It was desperately hard to even try to keep up with developments, much less deliberately advance and steer them in favor of one's own side, faster and better than the adversaries on the other side of the Western Front were doing. But they did so, at enormous expenditure of blood and treasure. The Great War in the air accelerated the development of aviation technology almost beyond our ability to understand and appreciate it fully, even today. More than any dozen or so other volumes, Mr. Morrow's efforts to try to explain all this in his book deserve our readership concentration.

The Great War In The Air: Military Aviation From 1909 To 1921

Copyright 1993 by John H Morrow, Jr. 458 pages. From the Smithsonian Institution press of Washington and London



IWM caption: "LFG Roland C.II (Walfisch - Whale) two-seat reconnaissance biplane. Equipped with a fixed forward-firing machine gun." Source: IWM (Q 66683)

IPMS Seattle Dues for Calendar Year 2018

Your 2018 IPMS Seattle renewal form is included below. If you have not renewed by the release of the February newsletter you will get a final reminder with that issue. If you do not renew then, you will not get any more newsletters. Dues will be \$15, which includes monthly e-mail delivery of the newsletter. You can renew by writing a check to IPMS Seattle and mailing it to the address below. Or you can bring the form and payment to the February meeting.

IPMS Seattle Dues for Calendar Year 2018

Remit \$15 to:
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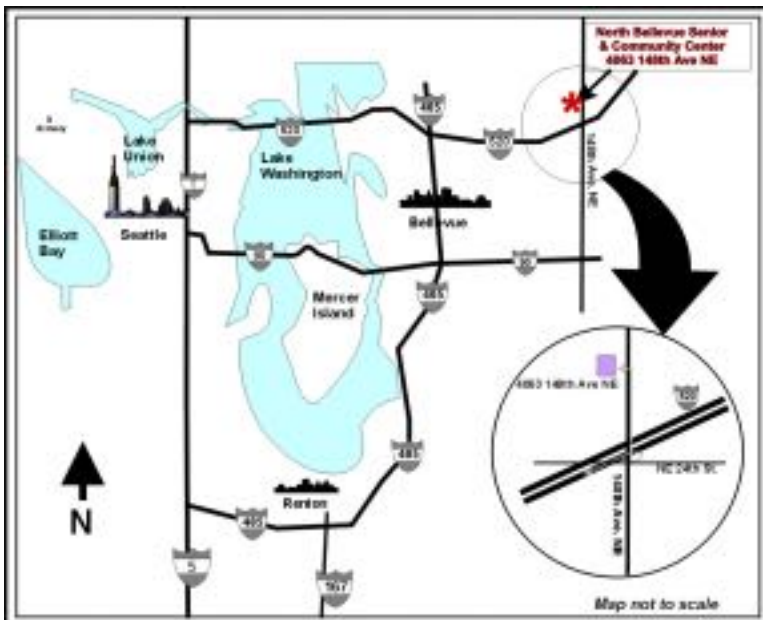
Telephone (Area Code) (_____) _____

E-mail address _____

[] Please do NOT release my e-mail and phone information for distributed club rosters.

Meeting Reminder

Meeting: February 10



North Bellevue Community/Senior Center
4063-148th Ave NE, Bellevue

Directions to NBCSC: 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.