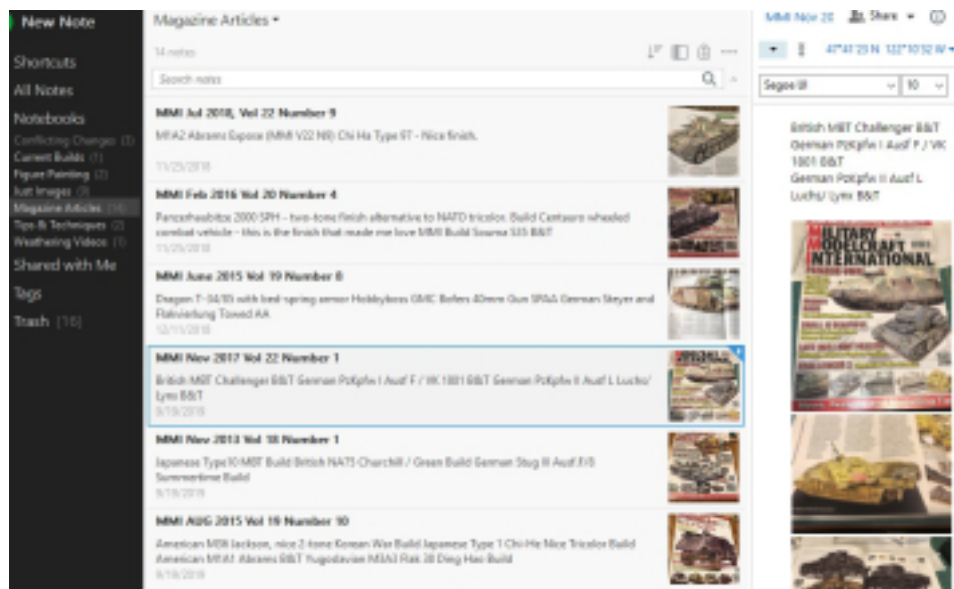


Seattle Chapter News



Seattle Chapter IPMS/USA
October 2019

PREZNOTES



There's An App For That!

A few weeks ago, I was looking for a picture I really liked in one of my magazines...or was it in a booklet? Or was it online? Or on a DVD? I couldn't remember. Poof – it was gone. Something that is happening more and more these days!

Vexed, I decided to find a solution to this common modeling dilemma. And this month I'd like to talk about what I found; namely a pretty cool (and free) App called Evernote (<https://evernote.com/>). As it turns out, Evernote has been around for a while, but I wonder if anyone has ever used it to catalog a modeling research library? I have, and I love it.

The key to using Evernote is how the data gets entered (which is the Achilles heel of most other, similar apps). In Evernote, I'll type a few key words, but otherwise, all the data management is performed by taking pictures with my phone, or verbally describing something (creating a WAV file), or imbedding Website links, or attaching Word or Excel files, etc., etc. Most other data management software involves so much typing that keeping

everything up to date becomes so onerous that I just stop using it. And with Evernote, everything I do is synced automatically with my desktop computer, where a robust and full-featured host application (also free) resides. Everything I've described to this point; I get for free. The company makes their money on corporate upgrades, which are more for collaboration and pushing data across multiple devices or platforms. Most modelers, however, can get by without all that. (I did upgrade, but only out of curiosity – it's about \$5 a month).

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Public Disclaimers, Information, and Appeals for Help

This is the official publication of the Seattle Chapter, IPMS-USA. As such, it serves as the voice for our Chapter, and depends largely upon the generous contributions of our members for articles, comments, club news, and anything else involving plastic scale modeling and associated subjects. Our meetings are generally held on the second Saturday of each month, (see below for actual meeting dates), at the **North Bellevue Community/Senior Center, 4063-148th Ave NE**, in Bellevue. See the back page for a map. Our meetings begin at 10:00 AM, except as noted, and usually last for two to three hours. Our meetings are very informal, and are open to any interested modeler, regardless of interests. Modelers are encouraged to bring their models to the meetings. Subscriptions to the newsletter are included with the Chapter dues. Dues are \$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 2019 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.

October 5 (VFW Hall, first Saturday)
December 14

November 9

| IPMS/USA MEMBERSHIP FORM | | | |
|--|--|-------------------------------|------------|
| IPMS No.: _____ | | Name: _____ | |
| Address: _____ | | First | Middle |
| City: _____ | | State: _____ | Zip: _____ |
| Phone: _____ | | E-mail: _____ | |
| Signature (required): _____ | | | |
| Type of Membership: <input type="checkbox"/> Adult, 1 Year: \$30 <input type="checkbox"/> Adult, 2 Years: \$58 <input type="checkbox"/> Adult, 3 Years: \$86 | | | |
| <input type="checkbox"/> Junior Under 18 years \$17 <input type="checkbox"/> Family, 1 Year: \$35 (Adult + \$1, One for Juvenile) How Many Cards? _____ | | | |
| <input type="checkbox"/> Canada & Mexico: \$35 <input type="checkbox"/> Other / Foreign: \$38 (Surface) Checks must be drawn on a US bank or international money order | | | |
| Payment Method: <input type="checkbox"/> Check <input type="checkbox"/> Money Order | | | |
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Confessions from a Color Wars 'Wannabe'

by Scott Kruize

Once upon a time, 'KolorKnotZees' would attack Seattle chapter IPMS members at Show-&-Tells. They would come up and announce imperiously: "That color's not right! I know from my charts of RLM/FS Standards/Air Ministry Directives that that green you used is 2.5% too blue, and 6.73% too dark!"

Such obtrusions ruined the pleasure of bringing something to Show-&-Tell for some. So I am reliably informed by other, long-time Club members. Nowadays we don't seem to have any KolorKnotZees; I haven't encountered any since starting to hang around with you guys, around the turn-of-the-century. Leads me to a sort of perverse disappointment...were I reproached about a build by a KolorKnotZee, I'd tell him - in great detail and with excruciatingly correct manners - to Go Take A Long Walk Off A Short Pier - because he'd have no idea whatsoever what he was talking about.

Permit a digression, critical to my point. I met Ken Murphy an 'eternity' ago. (But we're not a 'couple'...sorry if that disappoints salaciousness-seekers...) We were both in the 6th grade at Custer Elementary in Lakewood, but being in opposite classrooms, what with the mores of the time, we didn't speak to each other. But in 7th grade, still at Custer, we happened to meet in the lunchroom line and struck up a conversation. Somehow - by happenstance or intervention by the Fates - we realized we both built model airplanes. Ken's the first person I ever met that modeled as I did. In fact, we'd inadvertently shared some builds: some old Aurora "Famous Fighters" World War I biplanes.

Just a couple months later, Father moved our family to Kent. But Ken and I continued as pen pals. (Or more like what Charlie Brown described as 'pencil pals'.) We stayed in touch, exchanging information primarily about modeling. As time passed, we both got into motorcycling, permitting summertime-break in-person visits. Eventually we headed out for the University of Washington, rooming together after our first quarter.

Ken settled right away into graphic arts, earning a degree which enabled his long career at Pierce College, doing catalogs, event posters, and whatever other artwork the college needed. Off he'd go to class with his texts, none of which interested me at the time...not even that big orange-covered book all about typography. I studied Political Science and Economics. Didn't occur to me that someday, things Ken studied would be of great help in my career.

Which developed much more disorderly and eclectic than his. One job I ended up taking was office manager for a sign making and graphic arts firm. I had to learn, from scratch, all about computer-based commercial art, then train graphic artists who'd never touched a keyboard, or looked at a monitor, to completely change the way they did their artwork. The company had bogged down, but my work of conversion fixed everything into productive profitability.

It helped that my junior high school chemistry teacher tutored me into dabbling with photography. I knew something of composition, lighting, pictorial impact. Now, leading Olympic Poster's graphic artists into the Computer Age, I had to extend such knowledge into typography and color management. Where'd those old texts Ken studied go...?

Small staff and pressing deadlines sometimes saw me in the shop, laying down ink on signs. Now, if I had the power, no one would ever get a title or license as a graphic artist without proving experience of working with real color pigments, putting them onto real substrates in the Real World. Matching a conception/description to a mock-up on a video monitor, thence to a color printout, finally to a silkcreened product, is nearly a bottomless 'can of worms'. Just tuning video monitor settings so what comes out on the printer is more-or-less alike, occupied several dense chapters in the CorelDRAW! documentation. The standardized common-issue Pantone® booklet of precisely organized and labeled color swatches, intended to let graphic arts professionals and their customers to 'be on the same



page' about a color, is itself fraught with limitations, variations, and problems. The color patches are printed on paper, after all. Two types, to be sure: glossy and flat...but that hardly spans the degree of surface differences real paints and inks are to be laid down on. Handling the pages degrades them; colors fade with age; exposure to light, particularly the bright lights of artists' worktables, accelerates the degradation. Within my hearing, two very experienced graphic artists discussed their Pantone booklets, joking: "How long ago did you buy yours? And don't tell me you actually took it out of its packaging and EXPOSED it to LIGHT, didja? That RUINS the color fidelity...no WONDER we can't agree on a color!"

So back to the KolorKnotZees. Colors printed in a book or magazine do not match what shows on a video monitor. The paint colors that you buy or mix up and put down on a model's surface diverge further. Whole volumes of highly technical information considers such issues. I list only a few here:

- what the surface qualities are like. We all do understand (don't we?) that no light plane, airliner, warplane, car, truck, automobile, ship, spaceship, or figurine has a surface of injection-molded polystyrene. It's pointless to argue that sheet metal, heavily-doped fabric, or sealed and polished wood have surfaces exactly like plastic.
- what texture and color is in the primer, if any, already in the surface
- what texture or degree of gloss in the paint itself, and of course
- what kind of overcoating, if any, is then put down; the results can range infinitely from the dead flat of model railroading to the gleaming high gloss sought by Custom Showcase Car modelers
- what 'carrier' holds the color pigment, and how much they're thinned
- how quickly the pigment dries: naturally, forced, or - ?
- how old is the application
- what kind of weathering it was exposed to. Bright sunshine, desert sand, heavy rains, high or low humidity, and especially the presence of salty sea air all rapidly degrade color finishes
- what treatment does the surface get over time? Is it exposed to blowing dust and debris, the workboots of maintenance mechanics? Does it get cleaned and polished, or heated and soaked with fuel, oil, de-icing sprays, hydraulic fluid?
- how faithful can the paint manufacturers have been to the official ordered specifications? Particularly in wartime, I can't believe anyone could spare even a moment of concern about a few percentage points drift away from official color specifications. Emphasis would be on just having enough paint, and getting it applied to the military equipment coming off the production line...all of which was needed for frontline service YESTERDAY!

Even if you have a sample of the actual paint used on the prototype, you can't put it on the model and claim complete color fidelity. You can't know that your sample is truly representative...it's aged...you can't have thinned it exactly as it was originally...the plastic model you put it on is DIFFERENT!

Even if you think you've gotten around the problems hinted at on that listing, you're still not 'home free'. Under what lighting conditions are we to see the results? And what about 'scale effect'? Size perception changes color perception. Except for one local colleague with his famous R2-D2 build, a huge hit at public events like the Museum of Flight yearly display, we don't model at 1:1 scale. Our replicas are 1/24th or 1/35th or 1/48th or 1/72th or 1/144th the size of the real thing. If somehow a completely authentic paint scheme were put on a model, it would still look wrong at that scale. Our patron saint Ted Holowchuk urged us to lighten our application of colors proportionately: the smaller the modeling scale, the lighter the colors should be made.

None of this description of complexity and variability is intended to denigrate efforts of modelers to paint their models as faithfully to the original machines as possible. Those efforts are praiseworthy. But Sense of Perspective, people! At some point, modelers MUST say "That's close enough."

Ken's a real artist and can mix any color pigment from a handful of base colors, a skill that crosses over into his modern modeling...way better than most of us...and he doesn't claim they're perfect. I can't do nearly as well. Nor do I aspire to be as fussbudget-y as Lucy. Once Ken and Ed Pinnell were deep into a discussion of what exact RLM-specified shade was needed for yet another Messerschmitt 109 build, a shade neither one seemed to have in their extensive paint bottle collections. And Emil's was closed, at the moment...major crisis...what to do? I looked over the documentation they had, and suggested "Paint those areas medium gray and call it good."

I don't now know if that 'solution' was taken on that particular occasion. My own approach to accurate painting goes like this: if a digital photo of my model were sucked up into modern photo-editing software, then pasted next to its stablemates, in a photograph from back Then...would viewers accept the resulting image? If so, I say: it's close enough.

Some KolorKnotZees may insist their color judgment is firmly grounded on authentic color pictures of the original. Oh yeah? Seriously?! Color fidelity in photography is another literally bottomless subject, with no definitive resolutions back Then, now, or in the foreseeable future. My dabbling included reading lots of technical information, much from the Kodak Corporation, which certainly knows more about film, and image processing, and color fidelity, than any other source on the planet. Kodak explicitly and vehemently DISAVOWS any claim their products produce accurate color rendition. If they can't, no one can!

I said 'whole volumes of highly technical information consider such issues'. Look up and read all that you will. At some point, your expertise will exceed mine. But you will never get to the bottom of the can o' worms...nor will you ever achieve such a pinnacle of color-fidelity knowledge and skill that you can take the Moral High Ground as a KolorKnotZee and depend on the rest of us to grovel apologetically before you.

Please, fellow members: do bring your work to Show-&-Tell tables for all of us to see and admire. We gather together monthly, and even put on a yearly Contest-&-Show, plus a big Display at the Museum of Flight, specifically so that we can show off our models to each other and anyone else who cares to see them. Worry not about having a KolorKnotZee come up and start dishing out harassing baloney. If one traps you into a state of tongue-tie-ed-ness, just wave me over and I'll gladly put him in his place. Take reasonable care picking or making colors to put on your models...then have the serene confidence to say, "That's CLOSE ENOUGH!"



Quiz: the models you see here were painted and finished:

A) In precise conformity to Ilmavoimat Operational Equipment Directives, #26 (1940) "Gloster Gladiator", Appendix C, 'Prescribed Finish and Markings'; #31 (1941) "Curtiss Hawk", Appendix C, 'Prescribed Finish and Markings'; and #49 (1944) "Messerschmitt Bf 109G-10", Appendix C, 'Prescribed Finish and Markings'

B) With paints and materials obtained from the original manufacturers, placed after close hands-on detailed examination of perfectly-preserved examples of the original three aircraft in the Ilmavoimat Wartime Museum in Helsinki

C) To look pretty much like images from the Web and materials on the 'Hurricane Bookshelf', primarily from Osprey Aviation publication #23, *Osprey Aircraft Of The Aces: Finnish Aces of World War 2*, containing black and white (only) photographs, supplemented by a color section of artist's IMPRESSIONS of the Ilmavoimat's wartime fighter equipment

ANSWER: how would YOU know? You're looking at an insert into a PDF, either on a video monitor on a computer (which you probably have NO CLUE how to tune for color fidelity), or the screen of your smartphone (which probably has little or no provision for doing any such thing, even if its user knew how), or a printout from a color printer (which probably hasn't been adjusted for anything like color fidelity, either!), of a digital photograph taken under early daylight through a slightly off-white semitransparent curtain, with a Kodak EasyShare C360 – hardly the 'last word' on the cutting edge of modern digital photographic technology - using only the default settings of the color-correction and speed settings, to make a JPEG ('lossy' type; causes digital generation loss) image file. (Or so the author of this article asserts...but you weren't there at the 'shoot' and can't verify that he isn't feeding you an elaborate-but-plausible 'line', something all-too-common in these days of Social Media and its enormous load of 'Fake News'!) This file was then sent to the Seattle Chapter of the IPMS's Newsletter Editor and WebMeister, who may have done various things with it to make it suitable for publication on their respective outputs...without telling any viewers/readers!

Eduard 1/48th Scale Messerschmitt Bf 109E-3 ProfiPACK

by Jacob Russell

This is a reissue of Eduard's Messerschmitt Bf 109E-3 in the ProfiPACK boxing. It's a multimedia kit of injection molded plastic and photo-etch. It consists of 192 parts, 133 of which are plastic on five sprues, plus a sheet of rice paper masks. 26 of the plastic parts are surplus and destined for your spares box.

The surplus parts are applicable to later Emil variants such as the E-4 and E-7. They include the 300 litre drop tank and rack, the ETC 50/VIIIId and ETC 500/IXb bomb racks, and a single SC 250 and four SC 50 bombs. The Emil was pressed into service during the Battle of Britain, so these bombs and racks cater to the fighter/bomber variants while the drop tank is for the late E-7. The clear sprue includes six parts, including the armored windscreen of the E-4 and E-7.



There are 49 PE parts on two frets, one of consists of mostly pre-painted items. These include a new instrument panel, seat harness, starboard sidewall console, etc. The non painted parts provides items such as the rudder pedals, oil cooler and wing radiator faces, and the chain for the landing gear retraction wheels. The masks include the windscreen and canopy.

The quality of Eduard's injection molding is above reproach. The surface detail consists of rivets and both raised and recessed panel lines where appropriate. The rudder and ailerons are molded separately and the fabric effect is well depicted. The wing radiator flaps and leading edge slats are also individual pieces.

The E-3 includes a complete engine and it will be an impressive sight with wiring and plumbing. The engine area also includes the upper cowling mounted MG 17 machine guns. You can build the model with an open cowling and machine gun bay. You get most of the makings of a convincing maintenance diorama.

A ProfiPACK boxing also means that you have five colorful decal options to choose from:

1. "Yellow 12", Ruff. Karl Wolff, 3./JG 52, Pihen/Calais, France, August 1940. This aircraft had the standard early scheme of RLM 02/71/65 with the Light Blue 65 extending up the fuselage sides. The fuselage sides were over painted with a dense mottle of 02 and 71. The wing upper surfaces were RLM 02/71. The RLM 65 extended over the wing leading edges and the nose, gun cowlings, rudder and wing tips were white. The spinner was half white and RLM 70 Dark Green.
2. "Yellow 1", Oblt. Josef Priller, CO of 6./JG 51, France, Autumn 1940. This VERY colorful aircraft, which underwent several camouflage modifications during its career, also had the standard early scheme of RLM 02/71/65. The Light Blue 65 extended up the fuselage sides. The port fuselage side was over painted with a heavy application of RLM 71 with 02 mottling under the horizontal stabilizer. The starboard fuselage had a heavy over spray of RLM 02 with dense RLM 70 under the canopy area. The wing upper surfaces were RLM 02/71 with a non standard application. The nose and rudder were RLM 04 yellow and the spinner was white with an RLM 70 Dark Green backing plate.
3. "Black Chevron", Obstlt. Hans-Hugo Witt, CO of JG 26, Dortmund, Germany, April 1940. This plane was RLM 02/71 over 65, with the 02 and 71 carried low down the fuselage sides. The upper wings were in a standard RLM 02/71 pattern, with an RLM 65 rudder and RLM 70 spinner.
4. "White 7", 1./JG 2, Bassenheim, Germany, May 1940. This plane was RLM 02/71 over 65, with the 65 carried high up the fuselage sides. The upper wings were in a standard RLM 02/71 pattern, with an RLM 70 spinner.

5. "Yellow 3", 3./JG 51, Mannheim-Sandhofen, This plane was RLM 02/71 over 65, with the two colors all the way down the fuselage sides. The upper wings were in a standard RLM 02/71 pattern, with an RLM 70 spinner, the cowling gun troughs were RLM 04 Yellow, and the upper and lower wing Balkenkreuze were much larger than standard. The spinner was RLM 70 Dark Green with an RLM 04 Yellow tip.

The two decal sheets (one for markings and one for air frame stencils) are up to Eduard's usual standards with crisp, bright colors and blacks. They are legible and in-register.

The instruction sheets follow Eduard's customary pattern with a brief Bf 109 history, parts map, a well illustrated and logical build sequence, color aircraft profiles, stencil decal application guide, and color call outs for GSI Creos (Gunze) Aqueous and Mr. Color paints. This is a great presentation.

The Messerschmitt Bf 109 Emil is one of my favorite World War II planes. Eduard has done the aircraft justice with this reissued kit. It is accurate and well detailed. You can produce a great model right out of the box or you can upgrade the kit with some of Eduard's Brassin and PE sets. The Emil was a colorful aircraft and all of the decal options are interesting. If you don't like the kit markings there are plenty of aftermarket sheets to choose from. I recommend this kit and I would like to thank Eduard for the review sample.

References

Messerschmitt Bf 109E, The Blitzkrieg Fighter, by Marek J. Murawski, Jakub Plewka, Kagero Publications, 2013

The IPMS Vancouver Annual Fall Model Show & Swap Meet

by IPMS Vancouver

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 "Blitzkrieg", open to armour, aircraft, figures, dioramas etc. The Show is held Saturday, October 12, 2019 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 modellers in the greater Vancouver area. The show attracts modellers from Western Canada and the Pacific Northwest. Recent Shows have had around 470 kits entered in dozens of trophy or ribbon categories. Several other modelling 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 club's archives.

Bonsor Recreation Complex, 6550 Bonsor, Burnaby, BC

October 12, 2019

9:00 AM - 4:30 PM

Entry registration closes at 12:00 noon

For more information please visit the club's website at

<https://ipmsvancouver.squarespace.com/>



Italeri 1/72nd Scale Fokker F27 Friendship

by Allan Murrell, IPMS #49715

Italeri have re-released this 1991 kit with new decals. The decal options include three airlines - Air UK (1985), Canyon Eagle Airlines (1998), and Schreiner Airways (1966).

The twin-engine Fokker F27 was designed during the fifties by the Dutch aircraft manufacturer to provide a successor to the old DC-3s that were still in service since the Second World War. It was a great commercial success for airlines and military use.

In the box are:

- 4 x white sprues (one varies from the illustration in the instructions)
- 1 clear sprue
- 1 large decal sheet
- 1 instruction booklet



The kit consists of four main sprues, very well molded with very little flash but a few large ejector pin marks on some parts. I decided that I would build the Air UK aircraft as I worked with Air UK in the past on a few interior projects.

Construction starts with the interior including the cockpit. The only issue here were a few ejector pin marks that needed cleaning up. The main floor was also a little bowed but was easily formed back to shape.

Continuing the interior, the seats and small rear galley are added. I did add back panels to the seats as they were open. They are not very visible when the fuselage is closed up but I wanted it to look a little better. The instructions say to add the ten seats included but you can only install nine with the galley. I also painted the seats dark blue as per pictures I found of the Air UK interior.

The windows are added next. The interior is now added to one side of the fuselage. A nose weight is needed to stop the plane being a tail dragger. The instructions show 5g, you need double that to make it sit on the front wheel correctly. The two fuselage halves are now joined. I did find it did not go together very well and was a little twisted. But with a lot of work and filler it closes up well.

The wings are assembled next with no real issues, except the slots for part 21a are a little large.

Now on to a few subassemblies - The main landing gear is first and there were a few pin marks and seams to be cleaned up. Then the two engines and lastly the rear stabilizers which were numbered incorrectly in the instructions, but it is very easy to see which is correct.

The above subassemblies and wings are attached to the fuselage. The only issue I found during this stage was that the engines when attached to the wings do have join gaps that need filling.

The landing gear doors are now added and some external details finish the kit off.

Then the painting of the aircraft and addition of the decals completed the build. The decals I found to be great and positioned and adhered very well indeed.

This was a very nice kit and was a fun build; I highly recommend it to all modelers.

Thanks go to MRC for providing this kit to review and IPMS USA for allowing me to review it for them.



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

by Jacob Russell

This is a reissue of Eduard's Fw 190D-9 kit in the ProfiPACK boxing. It's a multimedia kit of injection molded plastic, photo-etch and rice paper masks. It consists of 192 parts, 133 of which are plastic on six sprues. Six of the parts are surplus and destined for your spares box. The clear sprue includes eight parts.

There are 59 PE parts, most of which are pre-painted, on a single non-adhesive fret. The masks include the main wheels, tail wheel, windscreen plus masks for regular and "blown" canopies.

The quality of Eduard's injection molding is above reproach. The surface detail consists of rivets and both raised and recessed panel lines where appropriate. You have your choice of open or closed cowl rings, main wheels with or without tread, and a one-piece tail wheel, or one with a separate, two-piece fork and tail wheel. Some modelers might find the one-piece tail wheel easier to paint.

The rudder and ailerons are molded separately and the fabric effect is well depicted. The wheel wells are a detailed, complex, multi piece assembly. The visible lower part of the Jumo engine is well depicted. This engine "plug" consists of 11 pieces plus firewall. With the addition of plumbing lines and an oil wash this area will look very impressive.

The firewall/engine plug assembly also incorporates the mount for the upper cowl mounted MG 151 machine guns. The spent cartridge chutes are also included and with the addition of the various wires and hoses you have the makings of a convincing maintenance diorama.

The D-9 cockpit was painted RLM 66, a very dark Grey. Despite this the cockpit is busy and it will look pretty cool with an oil wash and dry brushing. Much of the PE fret is devoted to the cockpit and it includes rudder pedals, seat harness, a new instrument panel, canopy opening wheel, and sidewall consoles.

The upper wing gun bays can be depicted open or closed. For the lower wing pylon you have your choice of a 500 KG bomb or drop tank.

A ProfiPACK boxing also means that you have 6 colorful decal options to choose from:

"White 12", W. Nr. 500408, 5/JG.301, Bad Langensalza, Germany, May 1945. This aircraft had the blown canopy. The fuselage was painted in RLM 81 and 82 over 76. The upper wings were 81/82 with the starboard aileron in RLM 76. The lower wing leading edge was RLM 81 and the rest of the wings were natural metal. The lower fuselage was a lighter shade of RLM 76. There was an RLM 23 Red/04 Yellow fuselage band, and the spinner was black with a white spiral.

"Black 1", W. Nr. 210003, Oberleutnant Hans Dortenmann, IV./JG 26, Germany 1945. This aircraft also had the blown canopy. The fuselage was painted RLM 81/82 over 76 with a black/white fuselage band. The upper wings were 81/82. The spinner was black with a white spiral. This plane also had an RLM 04 Yellow lower cowl, fin, rudder and rudder leading edge.

"Black Chevron/1", W. Nr. 600150, Stab/JG 4, Frankfurt am Rhein-Main, Germany, April 1945. This colorful aircraft had the standard, flat canopy and was painted in the mid War RLM 74/75 greys over 76 with RLM 75 spots on the cowl ring and nose, with the spots terminating just in front of the gun bay. The engine area had a lightened application of RLM 76. The upper wings were 74/75. The fuselage band was black/white/black. The lower wing leading edge, flaps and ailerons were RLM 76 and the rest of the lower wing was natural metal. The spinner was black with a tightly wound white spiral.



"Red 18", W. Nr. 211115, I./EKG(J) or V./EJG 2, Pilsen, Czechoslovakia, May 1945. This aircraft had the standard, flat canopy and was painted in RLM 81/82. The upper wings were RLM 81/82. The fuselage band was RLM 04 yellow. The lower wing leading was RLM 81 with 76 ailerons. The rest of the lower wing was natural metal. The spinner was black. The fuselage "plug" (extension) was a lighter shade of RLM 76.

"Black Chevron/4", W. Nr. 211164, Stab/JG6, Prag-Rusin, Czechoslovakia, May 1945. This aircraft had the standard, flat canopy and was painted in RLM 81/82. The cowl ring and most of the upper fuselage were in 81 with the area aft of the canopy in 82. The upper wings were RLM 81/82. This aircraft also had a light colored fuselage band heavily over painted with RLM 81. The lower wing leading was RLM 81 with 76 landing gear doors and ailerons. The rest of the lower wing was natural metal. The spinner was black. The upper starboard horizontal stabilizer had one portion of the standard 81/82 pattern missing.

"Yellow 1", W. Nr. 210003, Oberleutnant Hans Dortenmann, IV./JG 26, Germany, Spring 1945. This is the same aircraft described in Option 2. Hans Dortenmann was appointed Staffelfkapitan of 3./JG 26 on March 29th and the markings were changed to reflect this. The camouflage remained RLM 81/82 over 76 with 81/82 upper wings and the D-9 retained it's black/white fuselage band but the IV. Gruppe wave was removed. The black spinner and RLM 04 Yellow elements were the same. There is also a possibility that this plane was actually painted in the mid War RLM 74/75 greys, but there is no surviving documentation to support this.

The two decal sheets (one for markings and one for air frame stencils) are up to Eduard's usual standards with crisp, bright colors and blacks. They are legible and in-register.

The instruction sheets follow Eduard's customary pattern with a brief D-9 history, parts map, a well illustrated and logical build sequence, color aircraft profiles, stencil decal application guide, and color call outs for GSI Creos (Gunze) Aqueous and Mr. Color paints. This is a top notch presentation.

The Focke-Wulf Fw 190D-9 is one of my favorite World War II planes. Eduard has done the aircraft justice with this reissued kit. It is accurate and well detailed. You can produce a great model right out of the box or you can upgrade the kit with some of Eduard's Brassin and PE sets. The D-9 was a colorful aircraft and all of the decal options are interesting. I recommend this kit and I would like to thank Eduard for the review sample.

References

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

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



Photo of the Month

On September 23, the BAE Hawk T.1s of the RAF's Red Arrows stopped at Seattle's Boeing Field during their transit from Portland to Abbotsford as part of their North American tour. It rained, of course. Photo by Robert Allen.

AFV Club 1/35th Scale 8 Inch Howitzer M1 WWII

by Bill O'Malley, IPMS #46473

The 8-inch Gun M1 was a 203 mm towed heavy gun developed in the United States and was also used in small numbers by the British Army. Serious development began in June 1940 of an 8-inch (203 mm) gun that would have the longest range of any US Army field artillery weapon in World War II. The gun used the same projectile as the 8-inch coastal gun and the US Navy's 8-inch cruiser gun. The M1 consists of equilibrator assemblies, elevating and traversing mechanisms, two single-wheel, single-axle heavy limber, and a two-axle bogie with eight tires and two trails. After 1962 it was designated the M115 Howitzer.

The AFV Club Kit was originally issued in 1997 & reissued in 2000 as the post-1962 M115 Howitzer, this kit release has been modified to the original WWII M1 version with new parts. The new parts include:

- Aluminum rod and brass sleeves for the equilibrator assemblies
- Vinyl brake lines
- Heavy carriage limber M2
- Injection gun sight
- Injection gun bolt
- Aluminum gun barrel (with rifled end)
- M2 Heavy limber



The kit includes parts molded in a fairly soft olive drab colored plastic and have good detail. There are mold seams on most of the parts and some have minor flash (including the bogie sprue B). There are a few parts with misaligned molds. The sprue connections are fairly large, so care is necessary when cleaning them up. Several figures are shown on the box art but are not included with the kit.

The first two steps assemble the barrel, which includes an aluminum upper section and lower plastic section. There will be a seam on the plastic parts that needs to be cleaned up. The threads on the breech are installed half on the breech and half on the block. The different sections of threads will need to be smashed together to allow the breechblock to close. I am modeling the gun in transport with a closed breech, so I left off the E48 threads on the breechblock section.

Steps 3 and 4 assemble the recoil assembly and install the barrel. The travel lock, part B33, is installed between halves of the recoil assembly. It can be left unglued to position later depending on whether the gun will be in the firing or traveling configuration.

Steps 5 and 6 assemble the upper carriage for the gun. There are several very small parts in these steps. Fit is generally good although there are some parts without locating pins that need to be placed. The elevating gear C46 is not glued in place which will allow the gun to elevate when installed. Step 6 installs the barrel and recoil assembly into the upper carriage, with a somewhat loose fit. The carriage arms are too far apart to hold the barrel in place if unglued. The small detail a shows assembly of the tail spades, of which two are required.

Step 7 builds up the trails for the gun, but is fairly confusing. The box on the middle of page 6 shows detail to be removed and parts added but is not clear that part A12 is actually reversed. Holes are shown to be drilled in the trails for brake cables in step number 16, but it may be easier to do it now.

The equilibrators are built and assembled in step 8 with aluminum cylinders and brass sleeves that fit very nicely. Avoid getting glue on the plastic equilibrator ends when installing to the gun to allow the barrel to be raised and lowered.

The carriage bogey is assembled in a complicated step 10. The axles are shown not to be glued to parts B31, but they are subsequently locked in place by parts B34 & 35. Note that the front axle B37 has an in and out orientation so make sure to install with the slots

opening to the outside. The struts B34 and B35 are very thin and delicate.

Step 11 is a very challenging step that installs the brake levers and air receivers. Instructions show a 0.5mm hole to be drilled in parts B4 but I found 0.6mm holes were a better fit for the subsequent brake lines. It would be good to install the brake lines into parts B4 in this step as they are not very accessible later on.

The inner wheel drums and struts are installed in step 12. The parts B29 are not glued inside the wheel to allow the wheels to rotate. The step also shows the struts not to be glued to the inner wheel backing plate, but the other ends are glued so there won't be much movement. Step 13 shows installation of the elevating jacks and front bogey to the trails. The end of the brake hoses should be connected to the brake air drums prior to this step.

The bogey wheels and tires are assembled in step 15. The rubber tires have a very nice tread and sidewall detail. The tires can be installed after the wheels and hub are glued together to facilitate painting.

The top carriage is installed to the bottom carriage and step 16. I had trouble getting them fit together and had to enlarge the opening in the bottom carriage and reduce the size of the tabs to get them to fit. The gun carriage will rotate but with some difficulty.

Step 17 is optional to show the gun in firing position with installation of the front and trail spades. Part C20 fixes the elevation angle of the gun. Step 20 shows configuration of the gun in a towed configuration option with the spades stored.

The front limber is assembled in steps 18 and 19 in a fairly complex series of parts. The leaf springs parts D16 and D17 have a different anchor configuration than shown in the instructions. One end of the spring is held by a small metal rod. There are two options for the limber elevating screw, D2 or D4 depending whether the gun is in towed or firing configuration. The limber assembly ends up being a fairly delicate assembly considering the large mass of the gun itself.

The last assembly step 20 configures the gun for a towed configuration by storing the trail spades and adding a reflector to the gun barrel. There are several options for the barrel tools.

Pages 14 and 15 are color profiles of the gun in an overall olive drab color scheme, and the last page shows images of the sprues and parts.

I spent about 15 hours on assembly, plus another five or six hours on finishing of the kit.

AFV Club's kit builds into an impressive model of the M1 Howitzer. The part fit is good and the detail on the gun is very good. There are some challenging steps due to small parts and the complicated structure of the gun, so the kit would not be easy for beginning model builders. The new parts with this version add nice detail to the kit. The kit parts are still in good shape despite the age of the model.

Thanks to AFV Club for producing this nice model and providing a review sample to IPMS.



Aoshima 1/72nd Scale JGSDF Observation Helicopter OH-1 “Special Marking”

by Robert Allen

This is a reboxing of Aoshima’s Kawasaki OH-1 kit, a recent effort first released in 2016. The new issue contains markings for four OH-1s that received special markings in 2011, 2013, 2015, and 2016, but the featured example is clearly for the “Yuzu Kizarazu” helicopter of the Eastern Army Flying Corps’ Fourth Anti-Tank Helicopter Squad, Japan Ground Self-Defense Forces, from 2013.

Four Fuji-built AH-1S Cobra and Kawasaki OH-1 helicopters were adorned with the images of the fictional Kizarazu sisters, which started out as a PR idea from a couple of members of the unit, and then expanded, with professional manga artist and illustrator Takashi Fujisawa brought in to provide the artwork.

Unfortunately, the costs ran over budget, and the unit got a harsh reprimand from the higher-ups, meaning we won't see this again. But it was fun while it lasted. The sole OH-1 painted was adorned with the image of Yuzu Kizarazu, the youngest of the sisters.



Aoshima’s kit contains 106 parts on nine sprues – five molded in dark green, two in gray (for the pilot figures), one in black (primarily with interior parts), and one clear sprue. Tiny metal shafts are included for the undercarriage. There are rivets on the body of the helicopter, but they are not too heavy.

The instruction booklet consists of twelve pages, with two of them devoted to the decal schemes. There is also a parts map. Paint instructions are provided for Mr. Color and GSI Creos Aqueous Hobby Color. Assembly is shown in 19 illustrated steps; as is usual for Aoshima, some English translations are provided, but not for everything.

There are a few options provided. The undercarriage can be assembled in retracted (landing position) or extended (flying position) versions. The two crew doors on the starboard side can be built in either open or closed position, as can four hatches on the same side. There is good detail in the cockpit area, but the rear fuselage interior looks fairly bare, if the option to open the rear fuselage hatch is used. Two crew figures are provided, with separate arms and heads should you wish to reposition them. External stores carried on the stub wings include fuel tanks for the inner pylons, and pods containing Type 91 AAM for the outer pylons.

The large decal sheet contains markings for four specially marked OH-1s, and some extras. The example from the JGSDF Aviation School in “Ninja” markings is very attractive, and appropriate – although not its official name, the OH-1 is commonly nicknamed “Ninja”. Several of the decals contain artwork by Takashi Fujisawa of Yuzu Kizarazu that is not used on the model – the instruction sheet tells you to “Stick the left decals to your favorite spots.” The decal sheet itself is quite glossy. Part of the Yuzu Kizarazu decal is placed over the lower part of the clear side window – masking it so that a clear overspray can be applied appears to be a delicate job.

This looks like a good, if a bit fiddly, kit of a very unusual subject.



Upcoming Model Shows

October 12 - IPMS Vancouver Fall Show.

Bonsor Recreation Complex, 2nd Floor
"Arts Room", 6550 Bonsor Avenue,
Burnaby, B.C., Canada. For more information please see page 7 of this newsletter, or visit the club's website at

<https://ipmsvancouver.squarespace.com/>

October 12 - Orangecon 2019

Orangecon is one of the premier model contests in Southern California, having been around almost constantly for more than 40 years. It is hosted by IPMS/Orange County, one of the oldest model clubs in Southern California.

Hotel Fullerton Anaheim
1500 South Raymond Ave., Fullerton, CA,
92831
9:00am to 5:00pm PDT

For more information, please visit the club's web site at

<http://www.ipmsoc.org/>

PrezNotes

from page 1

Now, whenever I am reading a magazine or I see an image I like, I pull out my phone, bring up the app, and snap a few pictures, and add some kind of annotation. When I get back to my computer, I can organize what I have added via a feature-rich interface, that sports an absolute killer search engine. I can enter text via a word processor, attach images, URLs, spreadsheets, Word Docs, even recordings (stored as WAV) files, and organize all of this any way I want to – there are no limitations that I can find. I keep everything in five electronic notebooks called 'Magazine Articles', 'Single Images', 'Weathering Tips', 'Online Tutorial Videos', and 'Figure Painting'. The search engine looks through everything; even the content in Word and Excel documents.

The beauty of Evernote is its simplicity and powerful interface. If the company ever goes bankrupt, the app will still work on the desktop – there are no lingering

cookies or security issues, and the contents can be directly exported to any number of different file formats, including MS OneNote and Apple Notes. Bottom line: I won't lose my stuff.

Evernote really is a game changer for me, and even though I've only used it for a couple of weeks, I am already enjoying the benefits - during several football games-worth of time spent cataloging my magazine collection, I found that rascal picture I was looking for way back when for my next project: the West German Panzerhaubitze 2000 SPH. Score!

Eric

Meeting Reminder

October 5 (First Saturday)



This month's IPMS Seattle meeting will be at VFW Post #2995, 4330 148th Ave NE, Redmond, WA, 98052, at 10 AM.