



# ***IPMS Seattle News***

## ***Seattle Chapter IPMS USA***

### ***February 2021***



## **IPMS Seattle Guest Editorial: Viva la Irony**

**by Jon Fincher**

In the summer of 2018, I moved away from Seattle to a small town in rural southern Illinois.

There are only two ways out of this town. The north-south road leads to other small towns just like this one, farmland filled with soybeans or feed corn, and after a while, a major state university. The east-west road leads eventually to the interstate and its access to cities like St. Louis, Nashville, and far-off Chicago.

There are no model shops here. There aren't even any craft stores here. Besides me, there are no modelers here.

Still, I made the best of what I had around me. I found the closest IPMS chapter in St. Louis and attended one of their shows. I attended the Wonderfest fantasy/sci-fi show, held three hours away in Louisville, Kentucky. I created two separate areas in our new home for modeling.

But I left all my friends behind, so I took every chance I could to see them. The last IPMS National Convention in Chattanooga was only a five hour drive away from me, which was an easy decision to make. We took and planned regular trips back to Seattle and Vancouver to visit.

Despite this, I could feel my motivation slipping away. I wasn't building like I was in Seattle. There, I enjoyed working on kits during IPMS meetings. I loved heading to someone's home for a Thursday Night Irregular's (TNI) meeting. I recall fondly taking the ferry to Kingston and spending a Saturday with good food and better friends.

Here, I missed my friends, and I despaired that these experiences would never happen again.

Then 2020 happened. Everyone's plans were cancelled. We all retreated to our homes. We all wore masks. We all stopped seeing each other face to face.

I took some solace that this small town was socially distanced before it was cool. Despite that, we were stuck here. We couldn't go to St. Louis for model shows. We couldn't visit family in Tennessee. We certainly couldn't fly west to see our friends or family. The Interstate was a cruel reminder of all that we couldn't do. I was still isolated, but now so was everyone else.

Then Eric sent out the first Zoom meeting invitation for a virtual TNI meeting. The mailing list included not only local Seattle people, but some Seattle "ex-pats" like myself. It even included friends from other parts of the country who we only see at the Nationals. All Eric wanted was to keep in touch with the modelers who couldn't get together either.

What he actually did was send everyone a life line.

These online meetings allow us to socially open ourselves up again safely. Instead of packing up a model kit and some tools to go to someone's home, now we just connect in our own work area. Instead of waiting for a monthly meeting, or a yearly contest, or a distant convention, to see our modeling friends, we can see and talk to them weekly.

Instead of being alone, we can all be together again. And for me, that has made all the difference.

Rick Taylor made an observation in a recent TNI Zoom call. He said it's ironic that the pandemic has taken our hobby, where we all work essentially alone at home, and turned it into an online social activity.

Viva la irony. My sincere thanks to Eric for this opportunity, and the others as well.

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# In Memoriam: John Amendola

by Ken Murphy and Bob LaBouy

IPMS Seattle and the modeling world in general lost a great artist and friend on January 8 when John Amendola passed away at age 90. Though many modelers may not know his name, they would certainly recognize his outstanding artwork gracing the box tops of so many models as well as the artwork on the covers of several of our original Seattle Chapter newsletters.

An early member of IPMS Seattle Chapter, he regularly attended our monthly meetings and Thursday Night Irregular get-togethers. He enjoyed the company of people who loved aviation as much as he did. He built models from all eras, but his first love was the Golden Age aircraft of the 1920s and '30s which became the subjects of many of his paintings. In his career as a commercial artist, he created countless illustrations for advertising as well as model box tops for Aurora, K&B, MPC, Glencoe, and Williams Bros. John was a graduate of the Academy of Aeronautics, the Pratt Institute of Art, and the Art Center College of Design. His work has appeared in numerous publications including the Smithsonian National Air & Space Museum, Time-Life Books, Boeing, Grumman, Martin, and Republic Aircraft Corporations, among many others.



Born in New York in 1930, John showed an early talent for drawing coupled with an interest in aviation, building his own balsa and tissue airplanes. He took his first flight in an airplane in 1933 and was hooked for life. As a young man he served in the U.S. Army during the Korean War (he would later transfer to the Air Force reserves and still later serving and retiring as a Chief in the U.S. Navy Reserves). He left the Army in 1953, earned his private pilot's license and took a job with a commercial art studio in New York. In 1958 he met the love of his life, Wendy Harward, a young stewardess with American Airlines and they married two years later.

They moved to Los Angeles in the early 1960s and John found employment in the aerospace industry with the Lunar Space program where he worked with aerospace giants Jimmy Doolittle, and Werner von Braun. In 1966 Amendola moved north to become art director for the Boeing Corporation, working there until he retired in 1986.

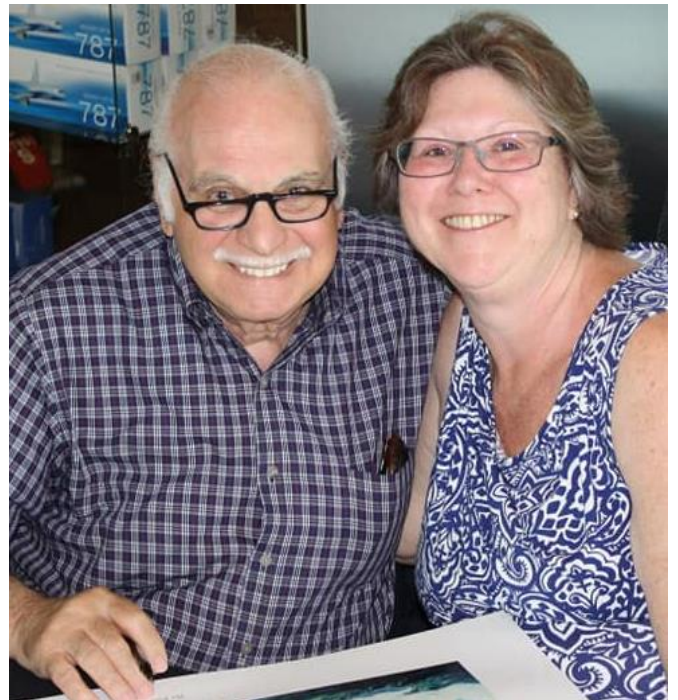
The hallmark of John's art was his attention to detail balanced by his artistic sensibility creating images both accurate and inspiring. His paintings are prized

by modelers and aviation enthusiasts around the world. He is survived by wife Wendy, four children, eighteen grandchildren, and seventeen great-grandchildren. He was buried with full military honors at Camp Williams, Utah.

If you are interested in obtaining one of his paintings, contact Wendy at [wendysworld2@live.com](mailto:wendysworld2@live.com).

*Many of our friends in both the Art and Modeling world know of the talents of John Amendola. A revered aviation artist with a voice for radio, a wonderful storyteller with a terrific sense of humor. I will miss our times together. - Jill Moore*

*It has been my privilege and honor to have known John, even for such a few short years. He will be missed. The world will be less interesting place without John. - Bob LaBouy*

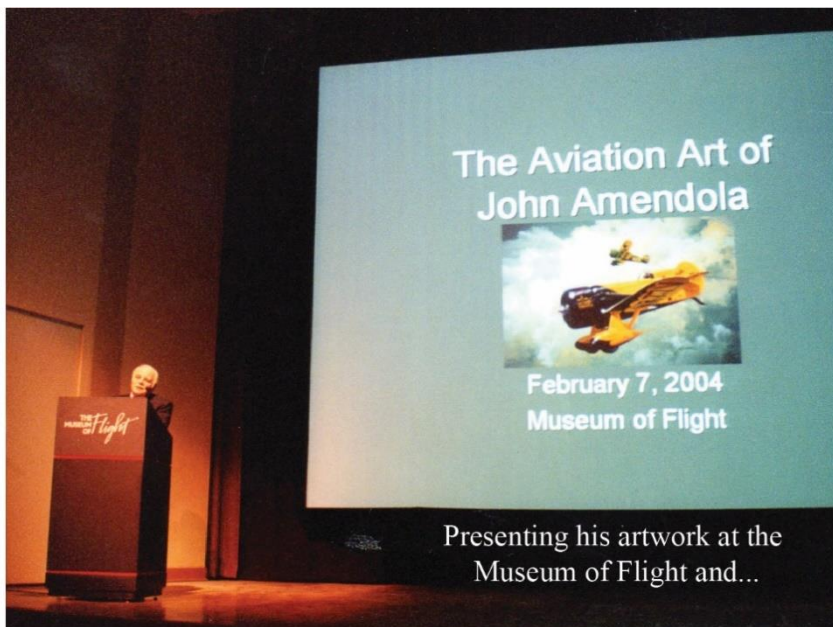


Renowned artist, veteran, and pilot, and a devoted family man - John was one of us.

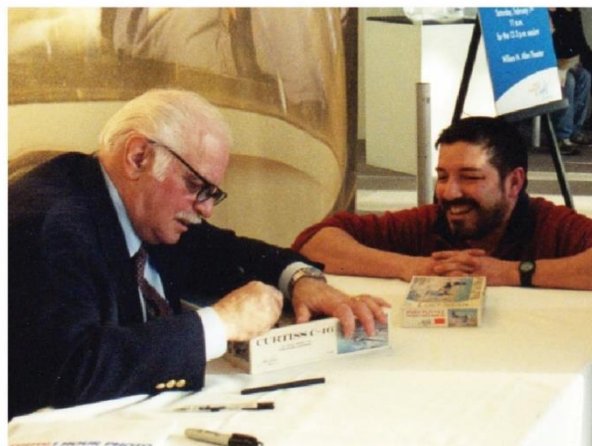




With wife Wendy (right) and Helen LaBouy



Presenting his artwork at the Museum of Flight and...



...displaying his paintings, books, and model art, and signing autographs for his admirers.

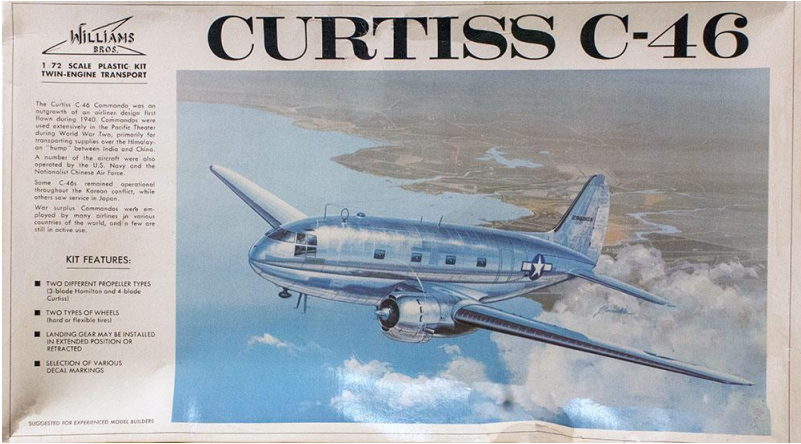
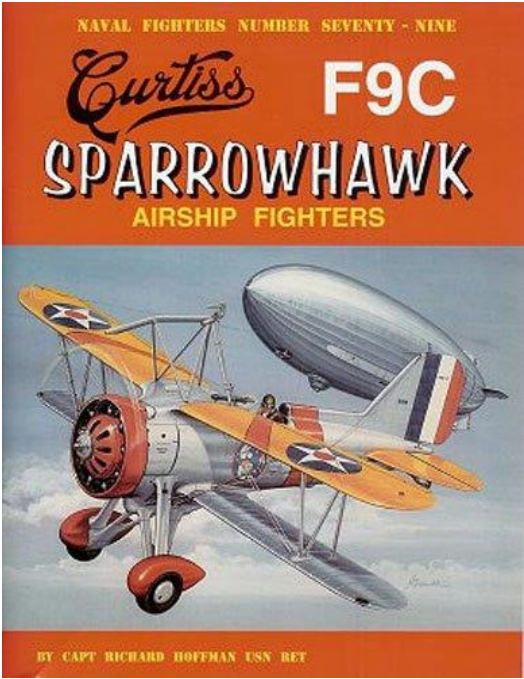


At home hosting the Thursday Night Irregulars



His "entry" in our mythical 1949 Schneider Trophy Cup seaplane race model contest.





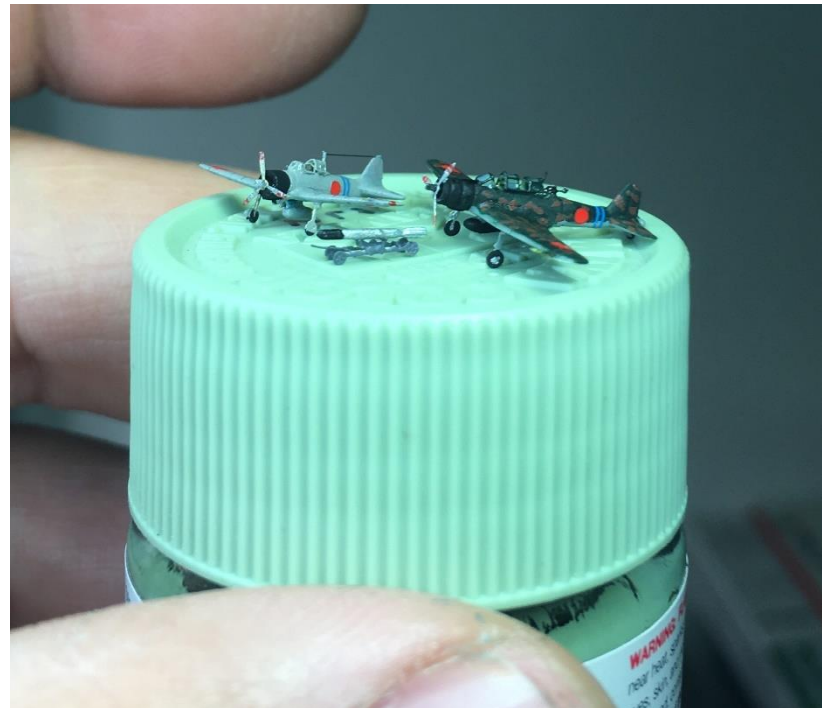
# The Dangerous World of Swiss Tweezers

by Hisashi “Sho” Ebata

## 1. What are the real Swiss Tweezers? Why/when are they needed?

From 1/35th firearms to 1/72nd AFV, 1/144th aircraft and 1/2000th ships, I (a cheap person) used to do everything with “Run of the Mill” tweezers...until building 1/700th aircraft on *IJN Hiryu* deck for MoF group display. Today’s products can actually make 1/700<sup>th</sup> airplanes look like airplanes (they often didn’t) with one problem...I needed finer tips to speed things up, without destroying PE canopy frames and launching pitots into air at non-indicated air speed and headings. That’s when I read in my ship building textbook (have you seen a detailed 1/700th Emily flying boat?) that the author was using “\$80 Swiss Tweezers”, which made me wonder and start looking.

Generally, the scaling modeling articles didn’t provide specific information I was looking for here in US, and in Japan. I knew Micro Mark carries “Swiss Style Watchmaker’s” tweezers without listing the tip size, but I wanted to make sure I get small enough tips for my job as they would be my second, upgrade sets.



**An example where precision tweezers are needed:** 1/700th aircraft with photo etch parts. Note the excessive tip size of the run-of-the-mill Style 7 tweezers(#1), which caused the inadequate fit of the sliding canopy frame on A6M2 (left).

Subsequently, B5N2 Kate (right) was built using newly purchased Swiss tweezers, where slid canopy frames fit nicely over fixed frames.

## 2. The Purchase

After some research to avoid ‘shooting in the dark’, I bought tweezers #3 through #13.

#3~#9 represent affordable Chinese set of 7 from Amazon, to study Swiss Style Numbering. #10 represents middle-of-the-road (turns out to be Italian, which is fairly common, according to Internet wisdom), and #11~#13 are Swiss tweezers at substantially higher cost (it was the holiday season ;- ) ).

### Test Specimens

ID	Swiss Style Number	Manufacturer (Retailer)	Part Number	Country of Origin	Material	Cost	Note (Tip, Action=Spring Rate)
#1	7	(Local Hobby Shop)	n/a	Pakistan	“Stainless” (Reacts to magnet)	\$5~7	Measured Tip Dia. 0.59mm, <b>Medium Action</b>
#2	7 (Cross Lock)		n/a			\$5~7	Serrated Tip, <b>Heavy Action</b>
#3	SS	FEITA (Amazon)	SS-SA	China	“Surgical Grade Stainless” (Reacts to magnet)	\$14.99 (set of 7**)	Sharp Tip, <b>Light Action</b>
#4	2A		2A-SA				Flat Round Tip, <b>Heavy Action</b>
#5	3C		3C-SA				Sharp Tip, <b>Medium Action</b>
#6	5		5-SA				Sharp Tip, <b>Heavy Action</b>
#7	5B		5B-SA				Blunt Tip, <b>Light Action</b>
#8	6A		6A-SA				<b>Medium Action</b>
#9	7		7-SA				Measured Tip Dia. 0.42mm, <b>Medium Action</b>
#10	5B	CHP (American Hakko Products)	5B SA	Italy	Anti-Acid/Anti-Magnetic SS (Reacts to magnet)	\$5.57	Tip Dia. 0.1mm, <b>Heavy Action</b>
#11	7 (Cross Lock)	(EMS=Electron Microscopy Sciences)	78325-7X	Switzerland	Anti-Acid/Anti-Magnetic SS (No reaction to magnet)	\$32.00	Sharp Tip, <b>Light Action</b>
#12	5/45	DUMONT (EMS)	0304-5/45-PO			\$32.00	Sharp (0.1x0.06mm) Tip, <b>Light Action</b>
#13	7B		0103-7B-PO		Dumoxel (No reaction to magnet)	\$42.00	Sharp (0.17x0.1mm) Tip, <b>Light Action</b>

\*\* Includes shipping, actual cost may be lower. Comes in a pouch.





### Swiss Tweezers with shipping cases and sheaths upon arrival

#### 3. Swiss Style Numbering

This seems to be a customary designation, as I couldn't find any public/commercial/proprietary specifications (such as DIN, ANSI or BAC). Perhaps someone with greater knowledge can fill us in on this. Not all manufacturers use this, either. For example, no Japanese manufacturer (Anex, Engineer, Hozan, etc.) seem to use this style designation.



### "Swiss Style Number" Examples (Chinese 7 piece set by FEITA)

#### 4. Comparison

##### Style #5B

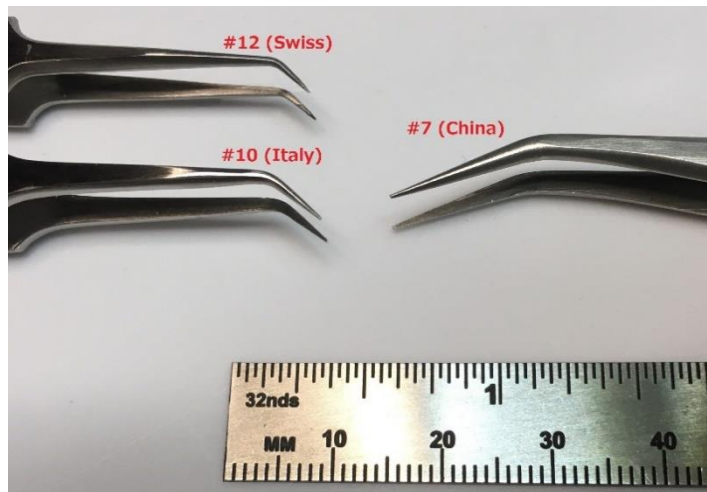
This is a straight-bent tip style. Note the tip size difference (proportional to cost), and thickness taper on Swiss piece to achieve both minimum flex and light action. This is very noticeable, as heavy action on the otherwise fine Italian piece (almost no taper) makes it almost unusable for jobs suggested by its fine tips. The Chinese piece has pleasant light action (contributed by longer cantilever), but takes its tolls on less tip bend angle in larger tip size.



#12 (Swiss)

#10 (Italy)

#7 (China)



#12 (Swiss)

#10 (Italy)

#7 (China)

##### Style “5B” Comparison

##### Style #7

This is my favorite style. Note again the tip size difference, and the thickness taper on Swiss unit to achieve both minimum flex and light action, although other two have bearable medium actions.

#13 is the most expensive piece (\$42) among the test pieces, probably due to combination of material (Dumoxel, as SA is not available), precise forming of bent tips, and tip serration (a rare feature among pointy tweezers).

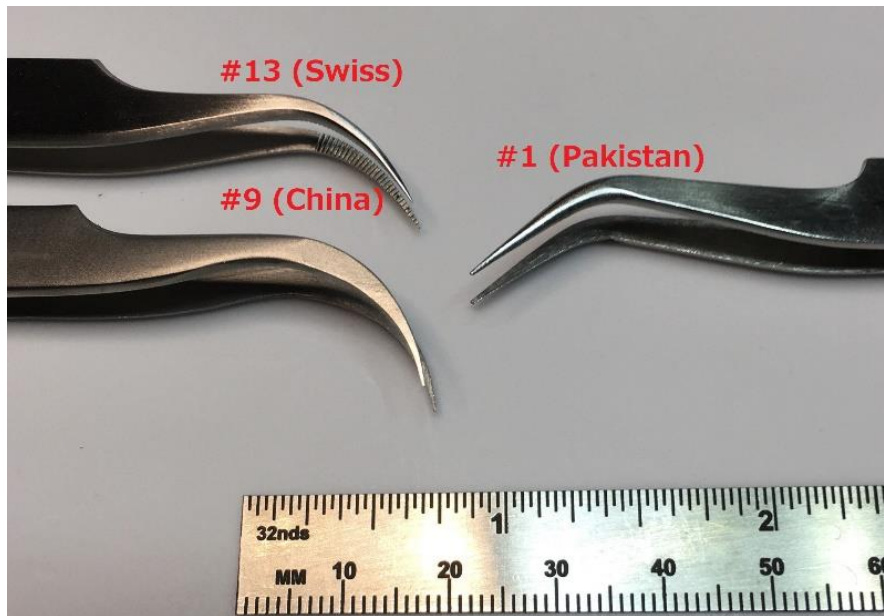




#13 (Swiss)

#9 (China)

#1 (Pakistan)



#13 (Swiss)

#9 (China)

#1 (Pakistan)

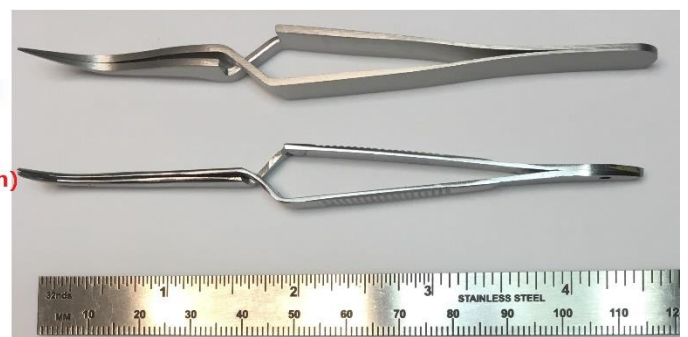
### Style “7” Comparison

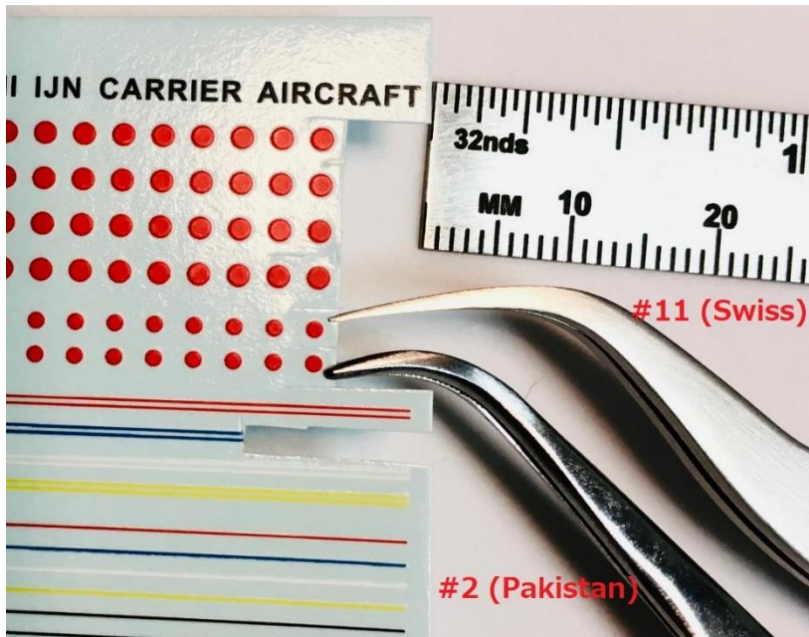
Cross Lock (Reverse Action) Note the tip size difference, and very pronounced thickness taper on Swiss piece. The difference in precision between the two is night-and-day, although cross lock tweezers typically don’t require high precision. An exceptional example is grabbing tight margin around decals where tweezer #2 often loses decal sheet in the water.



#11 (Swiss)

#2 (Pakistan)





### Cross Lock Tweezers Comparison

As a side note, after owning six different types of clothespins (eight if including my childhood), I ordered the following cross locking tweezers solely for holding duties (some 1/700th aircraft require fuselage/wing assembly). They have 4.5 stars on Amazon with reviews by modelers, and reasonable \$13.99 (minus coupon, I'm kicking myself now) for a set of six. I'll let you know how they perform!



*Good clothespin alternative @\$13.99!*

## 5. Conclusion

- **Style** – Knowing *Swiss Style Numbering* could help searching what the modeler is looking for, but also in finding out what other styles are out there (you'll be amazed). I use bent tips (Style 5B or 7) heavily, because of their natural hand posture and ability to access confined space by rotating.
- **Material** –DUMONT lists Carbon Steel, Inox 02, Inox 08, Dumoxel, Dumostar, Antimagnetic, Titanium, Ceramic and Brass, for bio/medical (autoclave sterilization may be important) and electronics (EDS may be important) purposes. For my modeling, SA (Stainless Antimagnetic) would suffice.
- **Tip Alignment** – Good alignment is a must, but there was no bad alignment observed among the test specimens, even on the cheapest pair. One thing to note is that some tweezers meet at the very tip only (like the Italian #10, see plan view in Style 5B Comparison), probably because it's easier to manufacture this way. If you want a broader gripping area, you may want to pay attention to this detail.



- **Tip Size** – For finer work, finer tips definitely help. They not only enable more delicate work, but also prevent parts ‘launch’ by holding a part at its ideal location (such as center frame of canopy, as opposed to bluntly grabbing the edge of canopy). One advantage of Swiss tweezers is that most of the time the tip dimensions are listed in the catalog. Fine tips also seem difficult to manufacture with bent tips. I haven’t seen fine (~0.1mm) *bent* tips, other than Swiss/Italian (If alternative exist, it is not explicitly listed on product description, so it’s hit and miss).

Of course, blunt tips will always have their places, I use it to lift 1/700th airplanes.

- **Overall Length** – All specimens were 4 to 5” length, except FEITA SS (5.5”). For me, I prefer short pairs as I don’t need long reaches on my small models (1/72 ~ 1/2000) and saves work space.

- **Spring Rate (Action)** – **I found that low spring rate has a prominent effect on ease of use.** Lighter action requires less gripping force, resulting in finer motor control and less frustrating parts ‘launch’. It also causes less damage when the tweezers are accidentally let go within a part (it destroys PE canopy frames beyond easy repair). I have not seen quantitative (such as oz. of force) listing of spring rate in any catalog (Swiss or otherwise), but this seems to be one area Swiss products consistently excel (see test specimens list), whereas one has to ‘get lucky’ with other products (you never know until it arrives).

- **Shopping Strategy** – Given the substantial cost (\$25-\$45/pair), these Swiss tweezers may or may not be justified, depending on the scale and subject. But when you do it is worth the cost, so I recommend buying the least expensive material version (normally SA, around \$30), unless you have some special requirement. The Swiss manufacturers I came across are: DUMONT, RUBIS, and REGINE. My only experience is with DUMONT, but I read that almost all Swiss tweezers tend to be equally good.

EMS (Electron Microscopy Sciences, Hatfield, PA): I purchased mine from here. EMS also sell on Amazon, but they have much more selection on their own web site, and item/shipping cost are identical to Amazon purchase.

<https://www.emsdiasum.com/microscopy/products/tweezers/biological.aspx>

Excelta (Buellton, CA, not to be confused with Excel blades): They have many tweezers that are OEM-made for their brand by Swiss(~\$40), Italian(~\$20) and Pakistani(~\$5) manufacturers, and many are sold on Amazon and other online tool retailers (Zoro, MSC, etc.). What’s nice about their products is data sheets (material/mfg country/dimensions) can be viewed online.

<https://www.excelta.com/products>

Vetus (Shanghai, China): This is a potential affordable alternative. They are available on Amazon, with Swiss Style Numbers (“SWITZERLAND STANDARD” is printed on their products, which signifies the style identification only). They are typically less than \$10 a pair. No tip dimension is available. Amazon reviews are generally good, but I have no personal experience.

[http://www.vetustools.com/?\\_lang=en\\_US](http://www.vetustools.com/?_lang=en_US)

So...in a nutshell:

*Swiss Tweezers... You don’t always need them, but when you do, it’s markedly better (the best mankind can make for now) but hits you in the wallet. (It’s a Porsche of tweezers, with no substitute).*

I hope this information helps in your modeling activities.

# Modeling Pioneer Aircraft

by Morgan Girling with Tim Nelson

The very early aircraft had doped fabric covering over a wooden frame. Later aircraft added paint or colored dope for camouflage or aesthetic reasons, often with an undercoat of aluminum dope as an ultraviolet blocker. The aircraft of that early period of “clear doped linen” have a delicate appearance as one can see shadows of the internal ribs, formers, and bracing wires cast on the shadow side of the aircraft. Over the years, various kit manufacturers have tried to capture this effect with a “stick and tissue” approach, providing a covering film which the modeler applies over a skeletal structure. There are three technologies that I know of for the fabric skin on 1/72nd scale models.

## Aero-skin

This was introduced by Renwal in their “Fabulous Flying Machine” series and consists of a thin tissue which resembles Silkspan™ with a mix of fine and coarse/long fibers – the long fibers being out-of-scale. It also has a textured outer side, where the texture resembles woven fabric. The instructions are reproduced below:

The material used in the Aero-skin finishing process is especially formulated for strength, translucence and porosity and is imprinted with a cloth texture on one surface. Because this Aero-skin material has these characteristics, it enables the hobbyist to easily capture the authentic, fragile quality of the antique flying machines.

Unlike cloth or other materials previously used to cover model airplanes, Aero-skin material is very easy to apply and requires no further painting or doping. Follow the procedure detailed below for best results.

1. Work on one airplane at a time so as not to intermix the parts.
2. Find, detach and carefully remove all excess plastic from all the parts which will be covered by Aero-skin material. Note that some parts (wings, rudders, etc.) will be covered on both sides.
3. Lay out the parts on the Aero-skin material (printed surface down) so that there is at least ¼” between parts and, with a pencil, outline each part lightly – do not forget to make two outlines for those parts covered on both sides.
4. Use a pair of scissors to cut out each piece leaving 1/8” outside the outline except for certain edges (indicated on diagram) which should be cut exactly on the dashed line. It is best to cut out one piece and apply to the plastic part before cutting the next piece.
5. Lay the cut-out Aero-skin material on the plastic part with the unprinted surface against the plastic in order that the cloth-like pattern is visible. Allow the Aero-skin material to overlap all edges except where otherwise indicated. The liquid plastic cement is applied with a small brush to the Aero-skin material over the plastic. The liquid will seep through to the plastic which will dissolve slightly and enter the pores of the Aero-skin material. When the liquid evaporates, a strong bond will be formed between the plastic and the Aero-skin material.

Work from the center of piece toward outer edges to eliminate wrinkles. As you apply the liquid cement, the plastic should become sharply visible. Where necessary, press the wet Aero-skin material against the plastic with finger to insure good bond. Do not use more cement than necessary. Areas which are not bonded can be gone over.

6. When cement has completely evaporated, use a small sharp file, emery board or sandpaper to remove the excess Aero-skin material. Stroke lightly at right angle to the covered surface, so that the Aero-skin material is cut at the extreme outer edge of the plastic.
7. Holes in plastic parts will be covered by the Aero-skin material and must be opened with a sharp pin, needle or pointed file. Open these holes after each surface is covered in accordance with diagram. This will avoid having holes where not necessary.



Tim Nelson: "With the Renwal Curtiss kit, I found the Aero-skin application to be easy enough, but I felt compelled to paint the surfaces with a light coat of paint to a) give it the tint I wanted and b) reduce the stark contrast between the Aero-skin and dark black wing ribs. The full build article can be found at:

[http://www.internetmodeler.com/scalemodels/aviation/Renwal\\_1\\_72\\_Curtiss\\_Flyer.php](http://www.internetmodeler.com/scalemodels/aviation/Renwal_1_72_Curtiss_Flyer.php) "

### **Litespan film**

This is the covering material provided by Aircraft in Miniature/Historic Wings (AIM/HW) photoetched kits and is a tough translucent plastic film painted the yellowish clear doped linen on one side. The color seems a bit too bright for the scale and comes with no cloth texture (which at this scale would be invisible). The instructions are as follows:

A. If the airframe is to be painted, do it at this stage in the assembly. Paint the structure to resemble a light to medium brown wood. If the model is to be covered with Litespan film, do not paint those areas where adhesive will be applied.

B. If the model is to be covered with Litespan film (the film), cover the fuselage and flying surfaces now. For each area:

- 1) Cut a piece of the film which is larger than the panel.
- 2) Apply a continuous layer of cyanoacrylate adhesive (superglue) to the structures where the film will be attached. Note – cut slits in the film for the wing rigging posts before you attach the covering on the wings.
- 3) Attach the edge of the piece of film to one long edge of the bay and press it down so that is smooth, and without creases.
- 4) When the superglue has attached the film securely, apply more superglue to the other three sides of that bay.
- 5) Pull the film smooth and attach the other three sides of the panel film, so that it is smooth and not slack.
- 6) When the film is securely attached, use a sharp blade to trim off the excess film.
- 7) Do this procedure again for all the other panels to be covered.

I find the use of CA glue is frightening here because it is unforgiving and gives minimal working time, leading to a stressful build where having to repair a blunder (or trim off excess film over the previous bay) is going to be tricky. I suspect that the stick-n-tissue approach of using a single piece to cover an entire wing will be inviting disaster as it would be difficult to keep it evenly tensioned and wrinkle-free.

### **Tissue and matte medium**

This is the technique that I've used on my Renwal Voisin, and AIM/HW Demoiselle and Antoinette. Scott Kruize kindly gave me a range of flying model tissue paper to work with. I experimented with several of them and with giftwrap tissue paper from the drugstore, making a set of test coupons. In the end, I settled on a slightly off-white tissue (actually very lightweight Silkspan™), that shares the mix of short and long fibers like Aero-skin. I soaked it overnight in tea to try to give it a more vintage appearance, but this failed to dye it as much as I'd like. One can (and probably should) iron the tissue after it dries. Application is much like Aero-skin:

- 1) Cut out slightly oversize pieces.
- 2) Wet each piece in "wet water" (water with flow-aid, or a drop of detergent or photo-flo to break the surface tension)
- 3) Brush on some artist's matte medium to the structure to be skinned and lay the material on the structure, gently tensioning it to remove wrinkles.
- 4) While it is still wet, brush a little more matte medium over the contact areas, and work it in a bit with the brush. The goal here is to get a good bond through the material. (Variation on a theme: skip step 3 and just apply the matte medium from the outside – it seems to work as well).

- 5) Repeat steps 1-4 for the other parts. For surfaces covered on both sides, I complete steps 1-6 before covering the other side.
- 6) When dry, trim off the excess tissue with a sharp blade or use the emery board approach described with Aero-skin.
- 7) Brush a dilute solution of matte medium and wet water (about the consistency of skim milk). The tissue will relax – don't worry, it'll tighten back up again as it dries, just like dope. (Hint: in thin structures covered on both sides, do one side, and let it dry before doing the other side. This will keep the two sides from becoming joined.)
- 8) Repeat step 7 as desired to semi-seal the tissue. I found about three coats seems to do the job.
- 9) (Optional step, which I used on the Antoinette) I used AK Interactive's AK 2290 Clear Doped Linen set to color-shift the tissue to be more vintage. My worry here was that the paint is opaque, and I wanted to retain the translucency of the tissue, so I misted on a very dilute (wash quality) AK2293 "Clear Doped Linen ver. 2" (the pale yellow shade) over the sealed tissue. I did enough of a coat to knock down the bright white of the tissue and stopped there. The result was still wonderfully translucent, so I decided to leave well enough alone.

### **Tromp l'oeil**

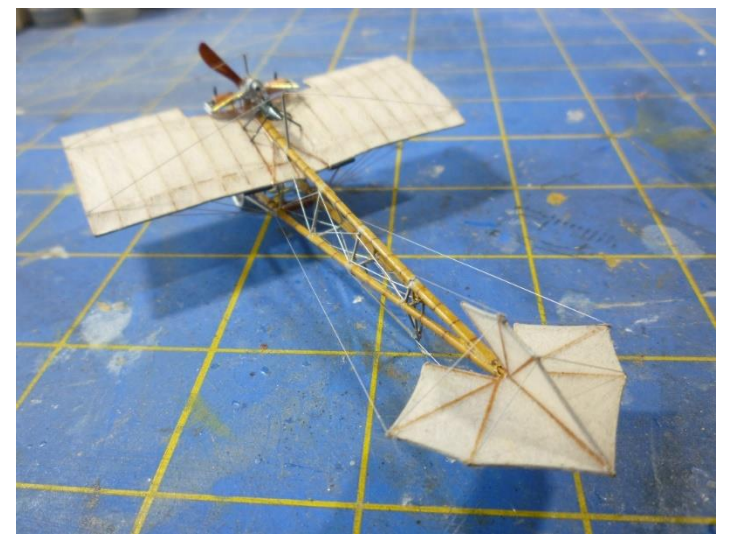
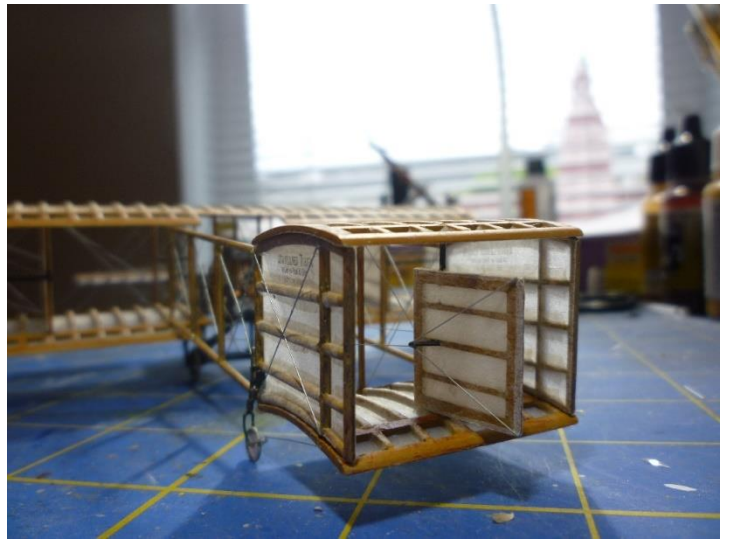
Another option (and the only one available for opaque models) for this genre is simulating translucence via paint. Gabriel Stern has done it quite a bit to great effect. Good example can be found here:

<https://wingsofintent.blogspot.com/search?q=santos+dumont>

Having tried this a few times, the results have been unrewarding, though each time, it becomes less so. I hope to have a follow-up article on this technique in the future.







# Atlantis 1/104th Scale Consolidated PBY-5A Catalina

by Blaine Singleton

Atlantis Models has released a PBY-5A Catalina in 1/104 scale. This was originally a classic Monogram kit, which debuted in 1955. On the older model there were some issues reported with parts alignment; I found none of that with the kit.

## In the Box:

Instructions: There is a one-page instruction sheet. Illustrations for the parts and their construction sequence were very clear.

Sprues: two molded in blue plastic

Clear plastic: one sprue

Decal Sheet: one

## Building the Model:

The cockpit has only the upper half of a pilot and co-pilot, no other detail for it.

Because there was no detailing in the cockpit and the waist gunner positions (they too had upper body figures only) I decided to paint those areas black and did not install the figures.

Canopy Clear parts: Cockpit, forward gunners' area and two waist blisters.

The fuselage has no panel lines, the only details are raised rivet heads throughout. On older model reviews (original model release) the fuselage locator pins would not line up. This new model does not have this problem. When the fuselage was joined the real difficulty for me was sanding the seam along the spine and preserving best to my abilities the rivet heads.

The nose gear was molded into the right side of the fuse and has no detail. I was afraid that when I put the fuselage together that I would break off the nose wheel. I broke it off shortly after I put it together. I waited until I was done with the model then glued it back in place.

The fuselage has a built-in spike to the rear of the model, this is in place so the model would not be a tail sitter. I removed the spike and loaded up the front of the fuselage with enough weight to make it sit on the main and nose landing gear.

The wing went together without any problem. It was molded in an entire span with the parts being top and bottom. Like the fuselage, the only detail on the wings were raised rivets, no wing panels.

The wing tips were floats that on the real airplane, swung down to keep the main wing from leaning to one side or the other and impacting water. I chose to have the wing tips deployed in the down position.

The engines and cowling were molded together so when it was time to add them to the wing there were no issues. I painted the engine areas black to hide the lack of detail.

The gear consisted of struts off the side of the fuselage. these were the main landing gear and fit with positive locating holes in the fuselage. The nose gear was dealt with after the rest of the model was built.

I painted the underside of the model with Mission Models MMP 01 white. The upper surface was sprayed with Mission Models MMP 61 medium blue. The de-ice boots were painted with Mission Models MMP 47 black.

The torpedoes were painted with AK real metals metallics Aluminum for the body and Brass for the tips.

There was one small sheet of decals, star and bars (two sizes), stencil lettering, and the number 8. The decals went on easily and after the decals were applied, I sprayed two coats of Mission Models Clear Gloss thinned with 70 percent of Mission thinner CP30, to blend the edges of the decals.



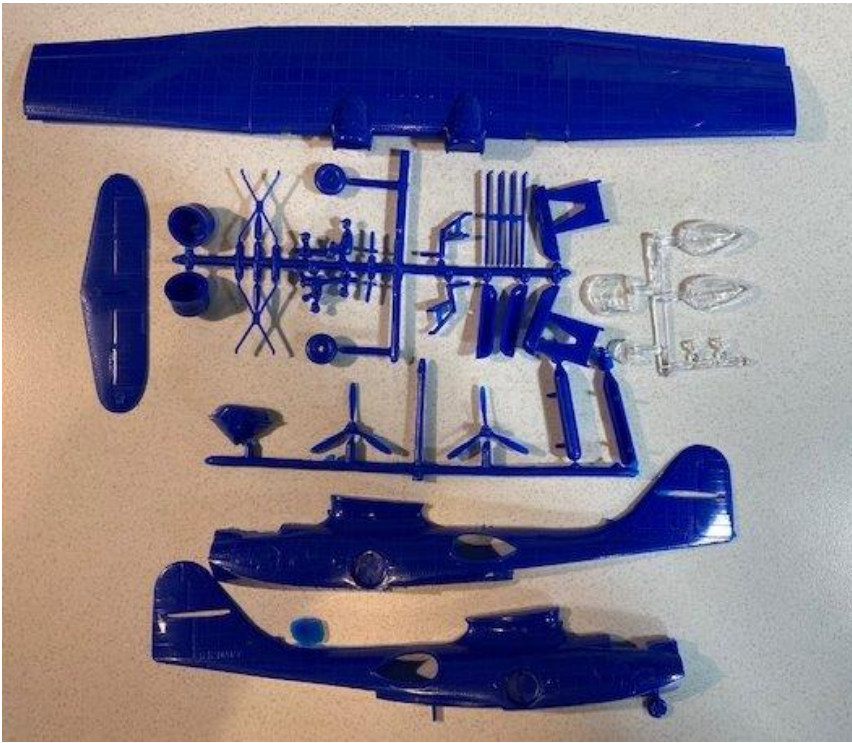


The model had molded outlines of decals in the plastic where the individual decals should be placed, this was new for me to deal with. I can see up close where a couple of the decals were a hair off from the molded lines but for the most part, they looked good.

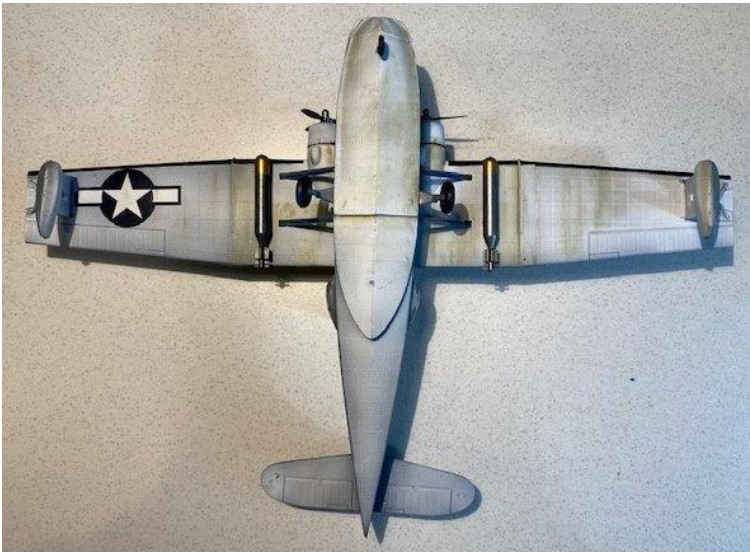
Tamiya Black panel liner was used for the leading edges of flight controls. Other stains on the wing and fuse were applied with Abteilung oils. Once the weathering was complete, I sprayed the model with a matt coat.

This model was an easy build. There was not too much in the way of parts to be cleaned or that did not fit. The lack of detail on the kit was a bummer, but I got over it because I knew it was an issue before I built it. I knew this was a very basic model and prepared myself for some issues building it, but they never really materialized. Now that the model is completed and painted, I like the way it turned out. With some love and care this model could be a nice little addition to any collection

Thank you to Atlantis Models and IPMS/USA for the opportunity to review this model.







# ***Box Top Airpower: The Aviation Art of Model Airplane Boxes,***

**by Thomas Graham**

**reviewed by Ken Murphy**

The box top made me do it. Once that cool dramatic image caught my eye, I knew I had to have that kit. That's what got me hooked on modeling as a boy and I've been a huge fan of aviation art ever since, saving many of my favorite box tops. So, you might imagine how thrilled I was to discover this book on Scott Kruize's Hurricane Bookshelf and which I've kept until it was well overdue.

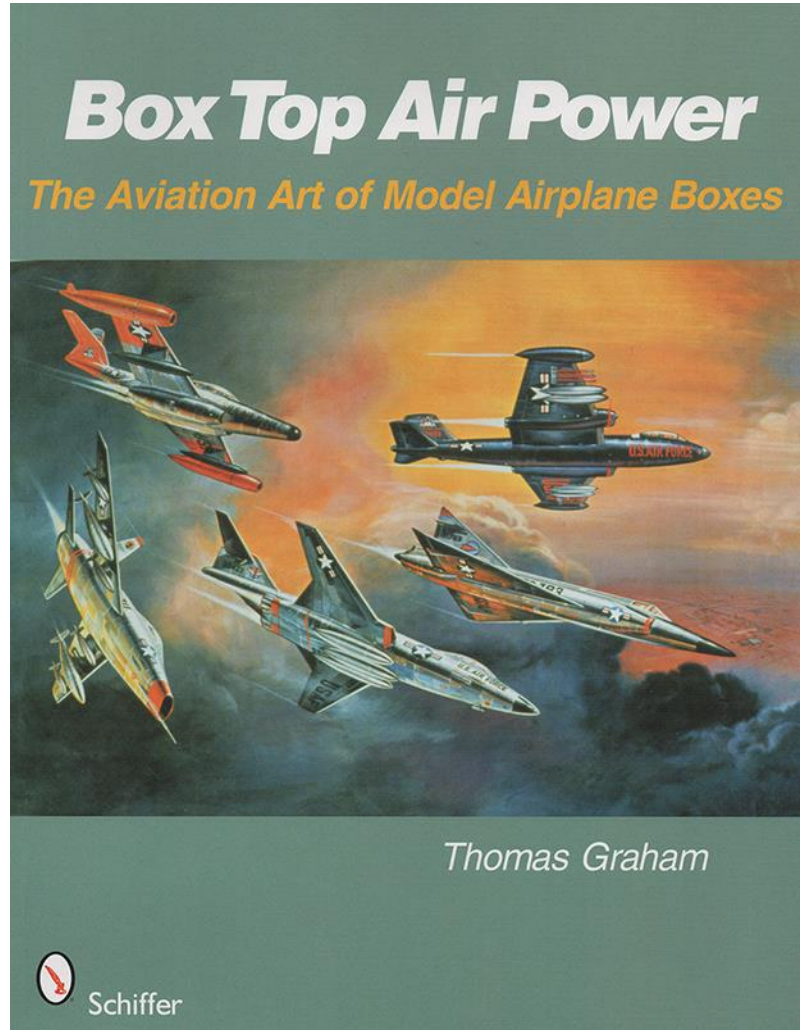
As a boy my interest in aviation was limited to pictures of aircraft in black and white, so to find these kits with their colorful and action-packed box tops was a revelation. The artwork of this era from the 1950s to the 1990s, before computer graphics replaced paint and brush, represents what is in my opinion some of the most dynamic examples of aviation art ever produced. *Box Top Airpower* covers the three major American companies: Revell, Aurora, and Monogram, as well as Lindberg, K&B, Hawk, AMT, Williams Bros., MPC, and more. The book contains more than 170 of the most memorable examples. They chronicle aviation history from the Monogram Wright Brothers' Kitty Hawk Flier to the Aurora Orion III "Space Clipper", including many of the best-known aircraft in aviation history. Each image is accompanied by a brief history of the aircraft pictured and comments by the artists about their art and careers. Among the many artists whose works are portrayed is John Amendola, a great friend and former member of our club who recently passed away (see his obituary in this issue) whose paintings are simply stunning, as you can see in this image of a Boeing P-26A created for K&B. Another favorite of mine is Jack Leynwood. His painting of a Flying Fortress for Revell is one of the finest aviation images I have ever seen. I'm sure Terry Moore would agree.

How important was this artwork? John Amendola thought art helps sell the kit, "because that's what makes you want to grab it." I could not agree more. He regretted that Aurora and other companies began using photos of built models on their kit boxes in the 1970s and felt that the loss of the glamour and excitement of illustration art contributed to the decline in model sales in the 1970s.

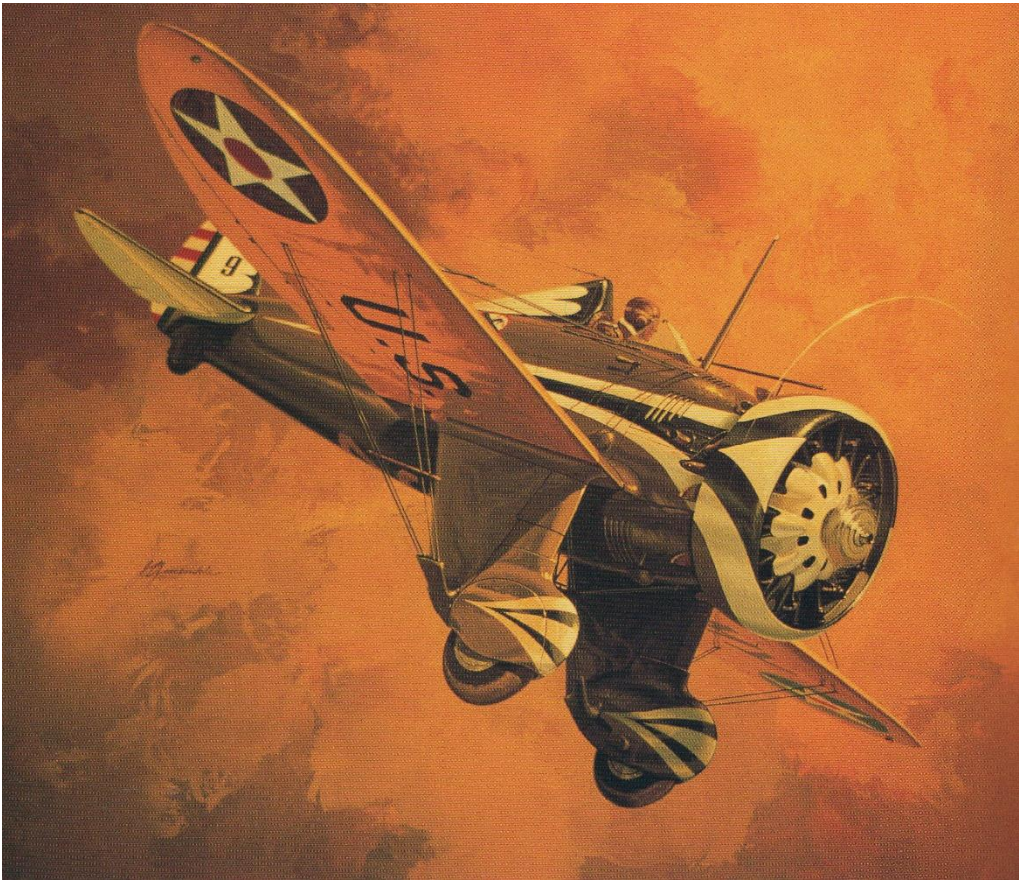
It's a fun trip down memory lane for those of us old enough to have enjoyed the golden age of model box art. From that first exciting discovery to this day, it has been the rousing illustrations on box tops that have fired my imagination and made me want to grab it.

The book has a copyright date of 2008 and may be hard to find, but I was able to recently get a copy on Amazon and I was finally able to return Scott's copy, with a modest overdue fee.

Other modeling books by Thomas Graham include *Aurora Model Kits*, *Remembering Revell Model Kits*, and *Monogram Models*.









# Valid Vac Value Verified!

by Scott H. Kruize

There will be no further need for idle academic, esoteric speculation about the value of vacuum-formed kits – in our stashes, or anywhere else.

An experiment has just been concluded under the most rigorously controlled conditions, conducted by an entity\* whose intellectual caliber, dispassionate observational expertise, financial acumen, Internet sophistication, and accurate reporting capabilities are all beyond question. No preconceived notions, 'fake news', or 'alternative facts' intruded in any way on the experiment. Complete reliance can be placed on its results.

*\*[That would be me, of course...who else?!]*



Some background: after endless evangelizing by our former Prez-for-Life, Terry Moore, two incidents placed vacu-formed kits into my hands. First, the Marymoor Radio Control Club hosted a swap meet at Marymoor Park, attended mostly by members, but open to all in the modeling community. Most items offered were applicable to radio-controlled flying models, of course, but various odds-and-ends were also present. One guy, charged with selling on his brother's behalf, had a whole box of plastic models, including some very desirable WWII models in 1/48th scale – which is what I most often build. But there were also a bunch of airliners, including one vacuformed, a Douglas MD-81 from a small manufacturer. To get the models I wanted, the deal was: I had to take the whole box full.

The other incident occurred at one of our in-person meetings at the Bellevue Community Center...remember how we use to do that? Seems an eternity ago... Anyway, our current Prez, Eric Christianson, was finishing up after the meeting by selling/disposing of a wide variety of kits. Who provided them, I've no clue. But as I was buying a couple of kits I wanted, Eric found he was down to only two leftovers, both vacuforms. Employing the most callously cruel psychological pressure imaginable, he threatened to throw the two kits into the trash can, right before my eyes, unless I agreed to take them. What else could I do?

That's why I eventually built this little Chance Vought F7U Cutlass. The build required me to mold a new cockpit canopy from clear plastic, and new jet intakes of sheet styrene - the kit parts were quite unusable. So there, Terry and Eric! I hope you're satisfied!

I was left with fresh admiration for modelers who can build a vac into a really good-looking IPMS Contest winner...such as Tim Nelson and his Formaplane Boeing B-9, Contrail Blackburn Kangaroo, and several others. It also left me with renewed determination to not build another vac!

So I chose to take the remaining two vac kits, and put them up on eBay, in popular modeling categories. Auctions for them were allowed to run for one full week. eBay auctions, if you're not acquainted with them, involve sophisticated courage and judgment in making and following up one's bid(s), based on realistic appraisals of the depth of one's desire for any given item, considering the likelihood a similar item will or won't come available in the foreseeable future...backed by rigorous financial analysis to make sure adequate fiscal foundation is there to support it. The desired item might be noted shortly after its posting, and then for one full week, there's jockeying for advantageous position, sometimes in the midst of a furious bidding war with other equally-determined, equally-acquisitive eBay members...finally concluding in a last-minute flurry of bids placed in the hope of beating the opposition.

In this case, when the auctions passed their climactic last instants, those determined financial commitments spoke for themselves. The MD-81 went for 11¢, and the Polish PZL fighter, an additional penny. Incontrovertible results!





# Masterbox 1/35th Scale British and German Cavalrymen, WW1 Era

by Jeff Smith

This is my latest build. It is the Masterbox 1/35th kit. This company has oodles of different subjects in this scale. They are very well molded and assembly hardly takes any time. All of the leather reins, stirrup straps, and ropes are added. They are not provided for in the kit. I drilled out the muzzle of the German's rifle and Dremeled horse shoes onto the bottom of the horse's hooves. I also used my Dremel and a very small diameter bit to add more lines representing the hair on their tails and manes. I used Ace hardware plex for the dust cover and some leftover trim from a recent remodel for the base. The ground work is mainly model railroad material. Start to finish was a bit under four weeks. These 1/35th figures are a lot of fun to assemble and paint and make a good break from ships, tanks, and aircraft. I hope some will like this build and maybe even try one for themselves.







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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. 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 edited using a PC, and is currently transitioning to InDesign. Any Word, 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 second Saturday of the month - 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.

## **A Note Regarding This Issue of the Newsletter**

You may have noticed that this issue of the newsletter looks slightly different than usual. That's because the computer I have been using to prepare the newsletter for the past twenty-odd years finally expired, and I had to do this issue as an emergency project using a different program. It's a temporary thing – I hope that the newsletter will not only be back to normal, but improved, as soon as next month.

I've been meaning to update the program I use to make the newsletter from PageMaker to InDesign for some time, but hadn't completed learning how to use InDesign before my old computer downstairs broke. My main computer upstairs is much more modern – I use it to administrate the Facebook groups I help run, play Strat-O-Matic baseball games, listen to tricot and Regal Lily, and do all the other important things – but because it runs Windows 10, I can't install my old version of PageMaker on it. Therefore, I had to do this issue of the newsletter using Word, just to get it published. I followed the format of the old newsletter as much as I could, but it's very basic. I plan to concentrate on learning InDesign in the next few weeks, so that I can get the newsletter back up to speed as soon as possible.

I'd also like to give my thanks to all of the Chapter members who contribute articles for the newsletter month after month. It's wonderful to have members who continue to contribute great material. I thank you all.

Thanks for your patience, and special thanks to Eric Christianson, Spencer Tom, and John Kaylor for their help with this transition.

*Robert*

## **Meeting/Show Information**

The IPMS Seattle meetings have been cancelled through February 2021. It is impossible to know at this time for certain when our meetings will resume. Please check the web site at <http://www.ipms-seattle.org> for updates.

Eric will be sending out an e-mail blast to all members inviting everyone to a Saturday (online) Zoom meeting during the hours of our normal IPMS meeting (10:30am – 1:30pm). If we can't meet in person, at least we can meet online and work on models together. It is a lot of fun. You can join the meeting via your smartphone or from your camera/microphone-equipped laptop or PC. Look for the e-mail on Friday.