



The FlakSheet

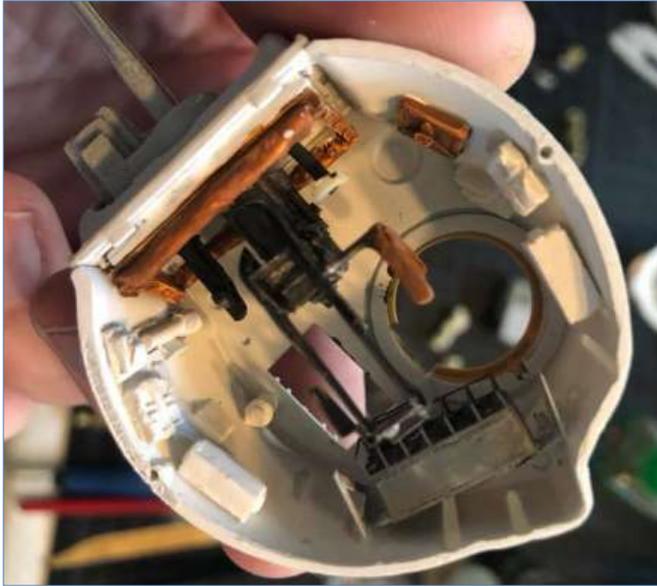
January 2019
All the News We Make Up to Fit



*Fokker Dr. I 213/17 Replica
Pioneer Flight Museum
April 14, 2018*



The Prez Sez!



Brad Belsheim's 1/35 Matilda

Hello again to all. Since we are nearing the end of the year I felt this was a good time to speak to you. As you know we have been very active this year with Make and Takes and Scalefest. I would like for this trend to continue in the future, but in order to do so we still need some more participation at these events. These events are away for us to reach the local communities and demonstrate who we are and what our hobby and organization are about. I see our goal to help promote the hobby to a younger generation who can carry hobby into the future.

The group as a whole as gelled into a fine organization. Those dark days of old are well behind us. This can be seen by the participation of the group in our group projects for Nationals. And speaking of Nationals as you know next year will be held in Chattanooga, Tenn. And 2020 the Nationals will be held in San Marcos, Texas. For the next year's group build we have teamed up with the George Armstrong Custer Gin Drinking and Model Building Society for a D.A. K. (Afrika Corps) vehicles under the leadership of James Sharp. I have seen the base and his ideas for the display. Judging by what I have seen this project will be a great contender for next year's competition. I am not just tooting a whistle here. With the combined groups and a few others this project will be a great competitor. If you have signed up for a vehicle please bring them to the next meetings so we can check our progress. If you have any questions contact me and I will forward them to James.



Buddy Wolfe's 1/72 Airfix Spitfire S 31

Now for the future. Scalefest 2019 is set for June 1st at the Grapevine Convention Center. Again we need lots of help to make this happen especially in the early morning set up time. I would like for all of you check your calendars and try to make some time for this event. We as a club produce and promote this show for our fellow modelers and others. Your participation makes it happen. Once again we have been invited back to do Make and Takes at the Fort Worth Aviation Museum, the Alliance Air Show, and the C.A.F Air Show. These events although not strenuous do require a good deal of MAN POWER to make them run well. When we have more details as to dates and times we will forward them to you.

The January meeting is our return to our home away from home the Garden & Arts Center. This facility suits our needs much better than the location from last year. We will be meeting at this facility 9 times next year which means we can do more things more easily. So for now let us say so long until the January meeting. And as always HAPPY MODELING.

Randy

President I.P.M.S/NCT IPMS # 7854
Proud IPMS NCT Member and Chief Cat Herder



Mick Jones' 1/32 Wingnut Wings Fokker D.VII

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KEEP SCRAPPING Rubber - Metal - Rags

GIVE TO A COLLECTOR,
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<http://www.ipmsusa.org/>

Membership

IPMS/USA is an organization dedicated to the fun of Scale Modeling. It was started by Jim Sage, of Dallas, Texas, in 1963. There are now branches of IPMS all over the world. Many of our Local Chapters and Regions sponsor Model shows and contests every year. Of course, you needn't be a member to just visit the shows, or attend the clubs.

As part of your IPMS/USA Membership, you will receive **The Modeler's Journal** six times a year. In it you will find stories of interest on subjects such as aircraft, armor, automotive, ships, figures, you name it. You will also find listings of IPMS contests and swap meets, hints and tips, and reviews.

Membership also qualifies you to participate in IPMS/USA sanctioned **Regional Contests**, as well as our World-famous **National Convention**, held each summer. As a member, you'll also be able to access our online Member's Forum where a wide variety of Society and Modeling topics are discussed, and enjoy real-time access to other Modelers for help with questions about Modeling or the Society in general.

In addition, many Hobby Shops around the county offer discounts to IPMS/USA Members. Memberships are available in several packages:

Junior 17 years old or Younger, \$17.00 per year

Adult 1 Year, \$30.00 2 Years \$58.00 3 Years \$86.00

Family Adult Membership plus \$5.00 (Additional Membership cards as requested)

Canada or Mexico \$35.00 per Year

Foreign \$38.00 per Year (Journal via Regular Mail)

Payment Information: Payment may be made via Personal Check, Money Order, or Credit Card. Applications using payment via Check or Money Order should be printed upon completion of the registration process, and mailed to:

IPMS/USA
PO Box 56023
St. Petersburg, Florida 33732-6023

For any questions or problems with your membership application/renewal, please contact the IPMS/USA Office Manager, Marie Van Schoonhoven, at

manager@ipmsusa.org



The VP's Notes!

January 13, 2019 1:00 pm
Christmas Haul Show N Tell
Irving Garden & Arts

February 10, 2019 1:00 pm
TBD
Irving Garden & Arts

March 10, 2019 1:00 pm
Auction!
Irving Garden & Arts

April 14, 2019 1:00 pm
TBD
Irving Garden & Arts

May 12, 2019 1:00 pm
TBD
Irving Garden & Arts

June 9, 2019 1:00 pm
TBD
Irving Heritage Park

July 21, 2019 1:00 pm
Pitch-In, Hamburgers / Hot Dogs
Joint Meeting with MCMA

August 11, 2019 1:00 pm
TBD
Irving Garden & Arts

September 8, 2019 1:00 pm
TBD
Irving Garden & Arts

October 13, 2019 1:00 pm
TBD
Irving Garden & Arts

November 10, 2019 1:00 pm
TBD
Irving Garden & Arts

December, 2019
Annual Christmas Party
Impending Volunteer's Humble Abode

Garden & Arts, 907 Senter Rd., Irving, TX, 75060
Senter East, 228 Chamberlain St., Irving, TX 75060
Heritage Park, 217 Main Street, Irving, TX 75060

All Dates Subject to Change



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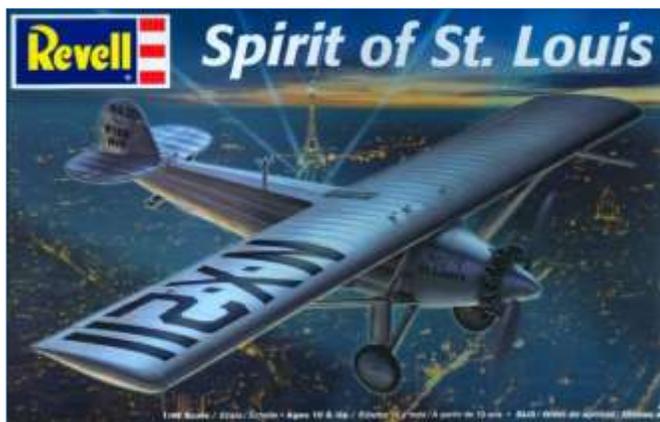
By Patricio Villarreal Revell 1/48 Spirit of St. Louis



Pat Villarreal's Revell 1/48 Spirit of St. Louis

Attached are pictures of my latest Stash Reduction. It is the 48th scale Spirit of St. Louis by Revell. I bought it many years ago from Hobby Lobby for under \$10 with a coupon. I've been eyeing this kit recently and I finally decided to get on the hobby table.

Historical Facts about this airplane. It was piloted by Charles Lindberg and was a custom built aircraft with the sole purpose to fly solo across the Atlantic Ocean. Lindberg made the solo flight from Long Island, NY to Paris, France on May 20-21, 1927 (33 hrs & 30 minutes). The plane was built by Ryan Airlines in San Diego, California.



Revell 04524 1/48 Spirit of St. Louis



Revell 04524 1/48 Spirit of St. Louis Decal Sheet

This is a box-stock build including the decals. Decals were applied using Micro Set & Micro Sol and protected with Future prior to clear flat coat.



Pat Villarreal's Revell 1/48 Spirit of St. Louis

Paints used are Testor's / Model Master, Alclad and Vallejo flat black. The plane's exterior was sprayed with Alclad Aluminum (wing leading edge) & Dark Aluminum with no primer, just straight onto the plastic. A final overcoat of clear flat lacquer was applied to tone down the reflection and represent more of the flat dope of the fabric.



Charles A. Lindberg portrait



Pat Villarreal's Revell 1/48 Spirit of St. Louis

The kit did come with a spotted pattern nose decal to mimic the wire brush circular pattern markings on the aluminum. However, I thought the color was too white and not metallic enough. Looking at other builds on the internet, who did use these decals, the effect did not seem 'correct'.



Pat Villarreal's Revell 1/48 Spirit of St. Louis cowling

So I experimented by applying a dotted base pattern and then over coated with Alclad. The worst that could happen was to strip the paint and try again. First, the nose cowling is painted by hand with a pattern of small flat black dots (MM Flat Black) and then sprayed with Alclad Polished Aluminum. You can see in picture how I experimented with the painting patterns on a scrap part by adding dots (RHS) and then painted it with Alclad. This seemed satisfactory as far as the effect so I proceed to apply this to the nose cowling (LHS).



Ryan NYP Spirit of St. Louis on display at the National Air and Space Museum in Washington, D.C.



Nose of the Ryan NYP Spirit of St. Louis.

After his historic non-stop solo trans-Atlantic flight, Charles Lindbergh took the aircraft, first on a US tour, and then on a goodwill flight to Central and South America. Flags of each of the countries he visited were painted on the engine cowling.

I did spray a second coat of Alclad Aluminum since the Polished Aluminum was too shiny. Next was several coats for Future to create a smoother surface in preparation for the decals. Then an application of clear flat lacquer to tone down the gloss finish and one last coat of Future to give it a little reflectivity.



Pat Villarreal's Revell 1/48 Spirit of St. Louis



Lindbergh takes off from Roosevelt Field



Ryan NYP Spirit of St. Louis cockpit

Not a “perfect” pattern to the real plane but close enough in 48th scale.



Pat Villarreal’s Revell 1/48 Spirit of St. Louis

Engine detail was highlighted with a silver Prismacolor pencil and touched-up with a foam brush.



James Stewart 1957 movie “The Spirit of St. Louis”



The Spirit of St. Louis arrives at Le Bourget Aerodrome, 21 May 1927

While building this plane I kept remembering the James Stewart 1957 movie “The Spirit of St. Louis”. Being a kid and already fascinated by aviation this movie and the history of the historic flight made me love planes even more.



Pat Villarreal’s Revell 1/48 Spirit of St. Louis

The science, the dreams and the pioneers who made those dreams a reality. kits like this make history fun.

Cheers! – Pat V. Enjoy the pictures and “Build On!”

Cheers! – Pat V.

*Pat Villarreal, IPMS 467836
Proud IPMS NCT member since 2007*



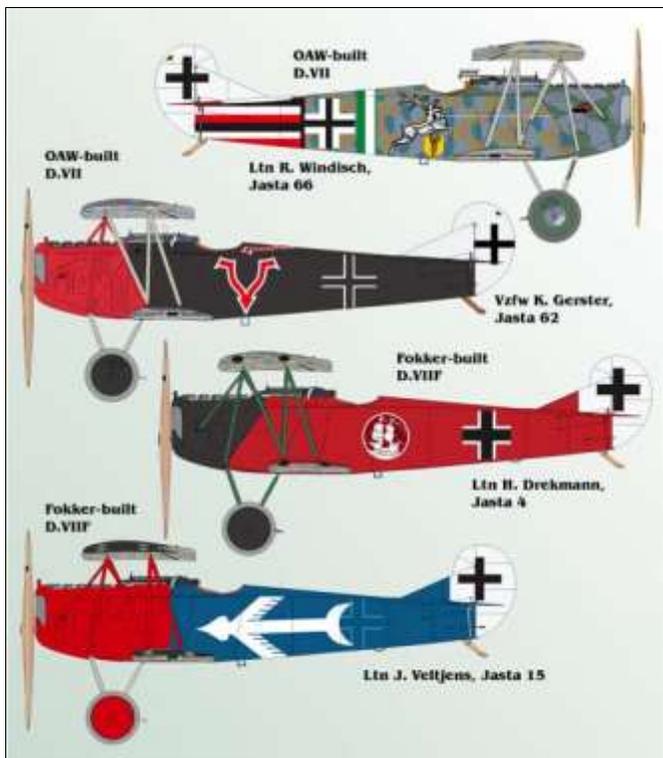
Charles A. Lindbergh and the Spirit of St. Louis over San Diego Bay

Floyd's Fling

Lifelike 1/32 **Fokker D.VII Part 4**

By Floyd S. Werner, Jr.

IPMS No.: 26266



Lifelike 32-019 Fokker D.VII, Part 4

Manufacturer website:

<http://www16.ocn.ne.jp/~lifelike/>

MSRP: \$

Direct Link to Item:

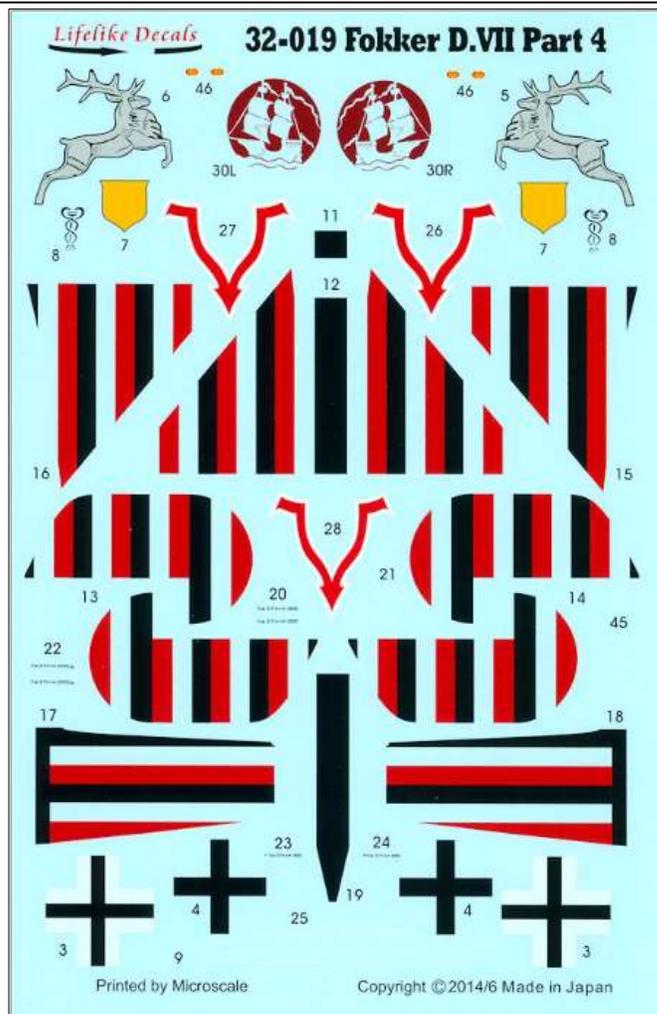
http://www16.ocn.ne.jp/~lifelike/32_019.htm

Target Kit: Wingnut Wings

Mfg Stock Number: 32-019

Wingnut Wings models are just canvas for decal manufacturers. Why more manufacturers don't provide colorful options is beyond me. Lifelike is one who provides some great looking options for the modeler.

Their latest sheet is designed for the Fokker D.VII, the ultimate Fokker of WWI. A common color for this sheet is red. So there are some really bright examples on this sheet. There are four aircraft included. The instructions are printed on two single sided A4 pages. The instructions not only gives you the color callouts but some history and best of all how Lifelike determined the colors.



Lifelike 32-019 Fokker D.VII, Part 4

Lifelike is not like other decal manufacturers in that they don't claim to be infallible. They base their decals on the best information available at the time.



Leutnant Rudolf Windisch

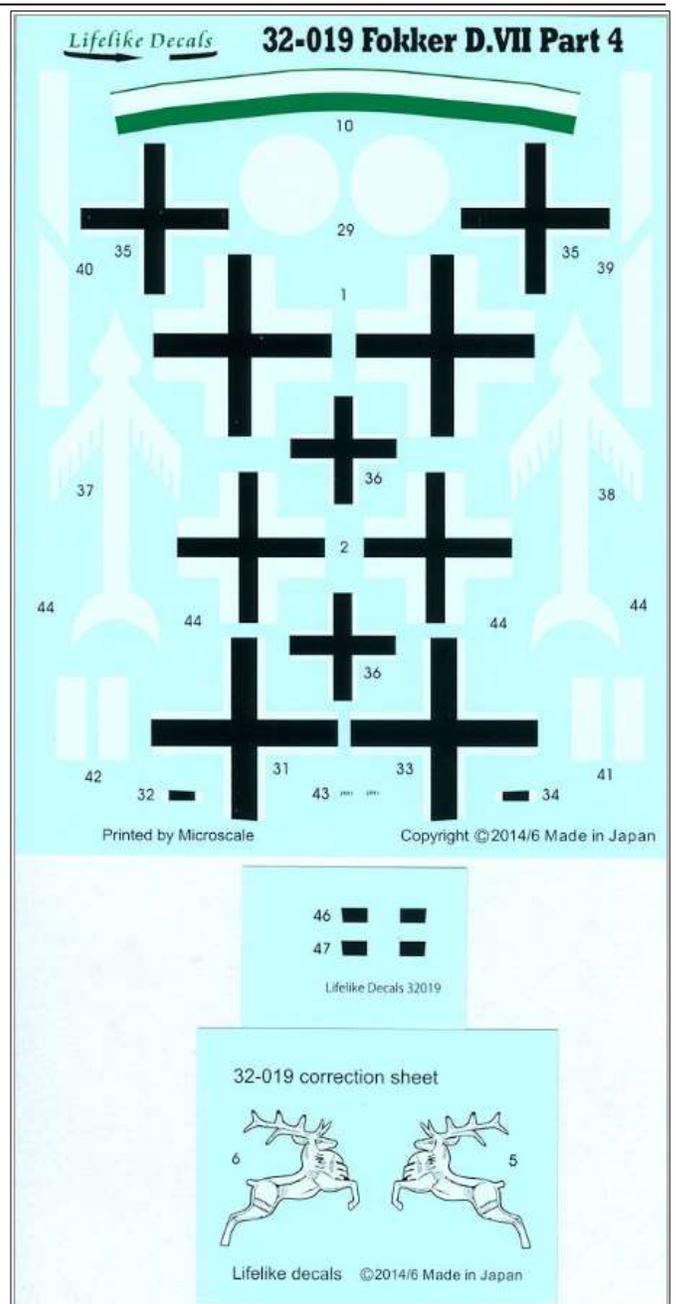


Leutnant Rudolf Windisch

If there is a question they let you know that in the instructions and often provide alternate decals. Also unlike other decal manufacturers, if they find newer information they print correction sheets and offer them for replacement. Do you know any other decal producer that does that? That is a level of customer service not found anywhere.

The decals themselves are printed by Microscale and are in perfect register. The decals are printed on three sheets. The first sheet is the largest at 8 x 5 ¼ inches. This sheet has red, black, yellow and grey on the sheet. The second sheet is 6 ½ x 5 ¼ inches. This sheet is black and white with the green striping. The final sheet is a very small 1 x 1 sheet with four extra black decals that extend the German national markings on the upper wing to the ailerons.

The first aircraft is an O.A.W. built machine assigned to Jasta 66 and flown by Leutnant Rudolf Windisch in May 1918. This predominately-lozenged aircraft sports a big beautiful stag on the sides, as well as, a black, white and red striped tail plane. The German markings have larger than normal white surrounds. The aircraft has a green, white, and green fuselage band to add that much more color to a beautiful aircraft.

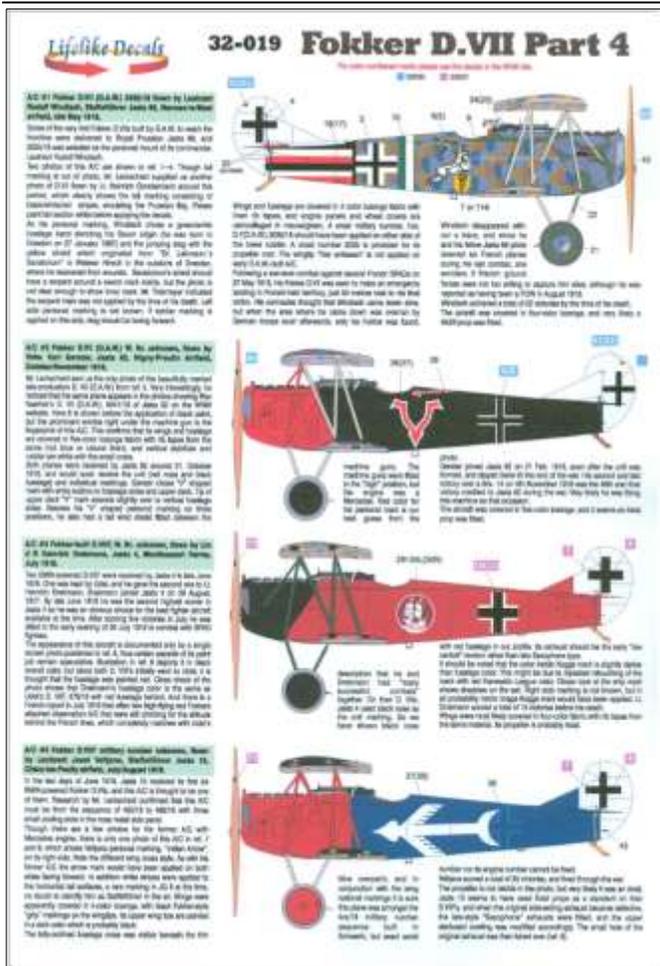


*Lifelike 32-019 Fokker D.VII, Part 4
Including White Hart option {Correction} and upper
aileron national marking extensions*

The second aircraft is a gorgeous black and red O.A.W. built aircraft. Flown by Vzfw. Karl Gerster from Jasta 62 in November 1918 this aircraft has dark five-colored lozenged wings but the fuselage is predominately black with a red nose and a white tail.

It in itself would make an interesting model but the inclusion of a downward stylized white outlined red "V" in three positions (side-top-side by the cockpit) gives it a splash of color.

The aircraft also has a large windscreen between the guns, which are mounted in the high position. Vzfw. Karl Gerster's second (and last) victory was Jasta 62's final victory on the war. This airframe probably was utilizing an Axial propeller at this time.



Lifelike 32-019 Fokker D.VII, Part 4

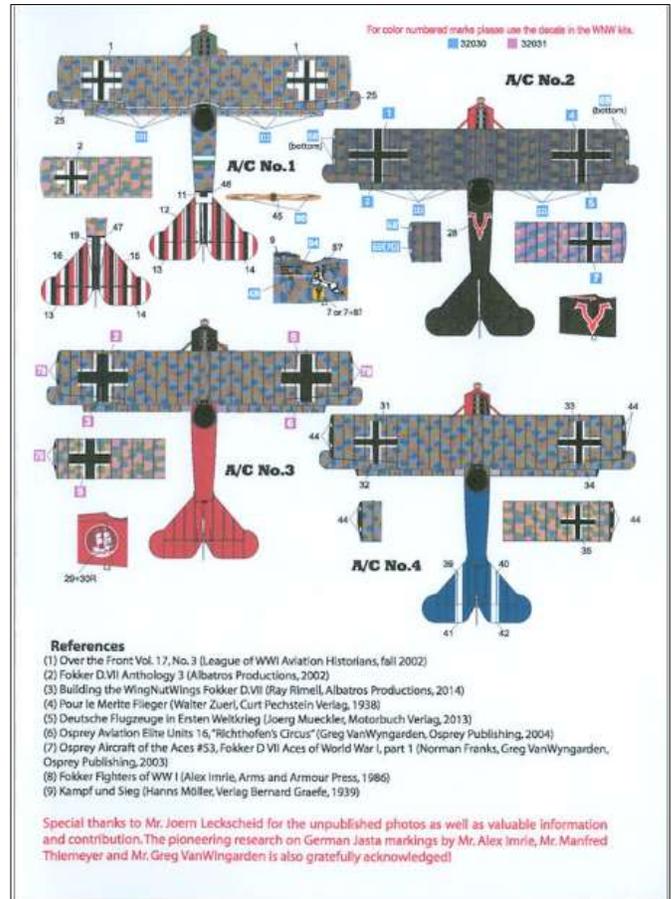
A Fokker built D.VIIF is the third aircraft on the sheet. This aircraft is one of two BMW F model equipped Fokkers delivered to Jasta 4. Flown by Lt. D R Heinrich Drekmann flew numerous missions with Udet in this machine. When I think back on Fokker D.VIIs, I always think of red aircraft with black noses. This aircraft is a perfect example of just such an aircraft. The aircraft has a white vertical tail. The wings had a four lozenge upper and lower surfaces. The aircraft has a 'low central' version of exhaust. The circular ship emblem's background is a slightly darker color and there appear to be shadows in the sails. The right side markings are not known, but probably mirror the left side.

The last aircraft is really unique. Another D.VIIF flown by Leutenant Josef Veltjens of Jasta 15. The wings are the traditional four-color lozenge pattern but the fuselage has a red nose, blue fuselage and white vertical tail. The horizontal tail is blue with a white strip on each side mid span. The side of the blue fuselage sports a stylized Indian Arrow. What is unique is that the German national emblem is over sprayed in blue and barely visible. The wings are slightly smaller.

The Wingnut Wings models cry out for options. Here are four more colorful examples to add to the stable. Well researched by a company whose philosophy is that their products are never done just because they released

them and colorful subjects just makes these decals a value for the money. Printed flawlessly by Microscale you know they are great decals.

As I was finishing this review Lifelike contacted me and informed me that the stag on Windisch's aircraft should be white and not grey so they would be sending out replacement decals with the correct color. FREE of charge. Just contact them at lifelike@eos.ocn.ne.jp. Now that is customer service that you will not find anywhere else. That is the level of detail and attention to detail that you can expect from all of Lifelike Decals.



Lifelike 32-019 Fokker D.VII, Part 4

Highly recommended

Thanks to Lifelike for the review copy. You can only get them from them directly at <http://www16.ocn.ne.jp/~lifelike>. Let them know you read about it here.

*Floyd S. Werner, Jr., IPMS 26266
Proud IPMS NCT member since 1989*





Leutenant Josef Veltjens

Babe Of The Month

Eleanor Parker



Eleanor Jean Parker (June 26, 1922 – December 9, 2013) was an American actress who appeared in some 80 movies and television series. An actress of notable versatility, she was called Woman of a Thousand Faces by Doug McClelland, author of a biography of Parker by the same title.

At age 18, Parker was signed by Warner Brothers in 1941. She was nominated three times for the Academy Award for Best Actress in the 1950s, for *Caged* (1950), *Detective Story* (1951) and *Interrupted Melody* (1955).



Her role in *Caged* also won her the Volpi Cup for Best Actress at the Venice Film Festival. One of her most memorable roles was that of "the Baroness" in *The Sound of Music* (1965).

Parker was born on June 26, 1922, in Cedarville, Ohio, the daughter of Lola (Isett) and Lester Day Parker. She moved with her family to East Cleveland, Ohio, where she attended public schools and graduated from Shaw High School. "Ever since I can remember all I wanted to do is act," she said. "But I didn't just dream about it, I worked at it.

She appeared in a number of school plays. After graduation she went to Martha's Vineyard to work on her acting. She got a job as a waitress and was offered a screen test by 20th Century Fox but turned it down.





Wanting to focus on films, she moved to California and started appearing at the Pasadena Playhouse.

She was in the audience one night at Pasadena Playhouse when spotted by a Warners Bros talent scout, Irving Kumin. He offered her a test and she accepted; the studio signed her to a long-term contract in June 1941.

She was cast that year in the film *They Died with Their Boots On*, but her scenes were cut. Her actual film debut was as Nurse Ryan in *Soldiers in White* in 1942. She was given some decent roles in B films, *Busses Roar* (1942) and *The Mysterious Doctor* (1943), and had a small role in an expensive production, *Mission to Moscow* (1943) as Emlen Davies.



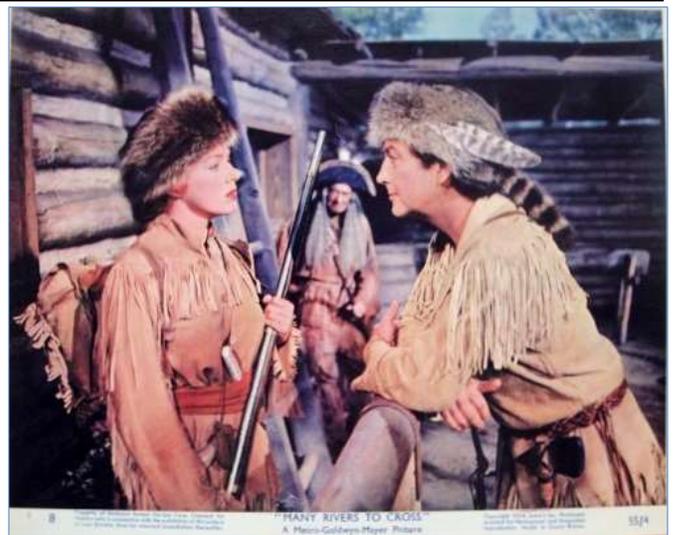
This impressed Warners enough so when Joan Leslie was held up on *Rhapsody in Blue*,

Parker replaced her in a strong role in a prestige production, *Between Two Worlds* (1944), playing the suicidal wife of Paul Henreid's character.





She stayed in support roles for *Crime by Night* (1944) and *The Last Ride* (1944), then was given the starring role opposite Dennis Morgan in *The Very Thought of You* (1944), replacing Ida Lupino. She was considered enough of a "name" to be given a cameo in *Hollywood Canteen* (1944). Warners gave her the choice role of Mildred Rogers in a new version of Somerset Maugham's *Of Human Bondage* (1946); although director Edmund Goulding called Parker one of the five greatest actresses in America, previews were not favourable and the film sat on the shelf for two years before being released to an underwhelming reception. However in 1953, she called it her favourite role. Parker later said the "big break" of her career was when she was cast opposite John Garfield in *Pride of the Marines*.



"It was a great part and who wouldn't look good with John Garfield," she later said. "He was absolutely wonderful." However two films that followed with Errol Flynn, the romantic comedy *Never Say Goodbye* (1946) and the drama *Escape Me Never* (1947), were box office disappointments. Parker was suspended twice by Warners for refusing parts in films – in *Stallion Road*, where she was replaced by Alexis Smith and *Love and Learn*. She made the comedy *Voice of the Turtle* (1947, aired today under the title "One for the Book") with Ronald Reagan and was in an adaptation of *The Woman in White* (1948). She refused to appear in *Somewhere in the City* (1948) so Warners suspended her again; Virginia Mayo played the role. Parker then had two years off, during which time she married and had a baby.





She turned down a role in *The Hasty Heart* (1949) which she wanted to do, but it would have meant going to England and she did not want to leave her baby alone during its first year. "I probably received my salary for only six months during 1947 and 1948 but I can't regret that," she said. "All my life I wanted a child and anything that might happen to me professionally on that account would hardly seem a loss."

She returned in *Chain Lightning* with Humphrey Bogart. "I've had my fling at roles that have little or no relation to most people's lives," she said in a 1949



interview. "I want to keep away from such assignments as I can from now on even though, as some may say, they mean exercising your skill and talent in acting."

Parker broke the champagne bottle on the nose of the *California Zephyr* train, to mark its inaugural journey from San Francisco on March 19, 1949.

Parker heard about a women in prison film Warners were making, *Caged* (1950), and actively lobbied the role. She got it, and won the 1950 Volpi Cup for Best Actress at the Venice Film Festival and was nominated for an Academy Award.





She also had a good role in the melodrama *Three Secrets* (1950). In February 1950, Parker left Warner Bros. after having been under contract there for eight years. Parker had understood that she would star in a film called *Safe Harbor*, but Warner Bros. apparently had no intention of making it. Because of this misunderstanding, her agents negotiated her release.

Parker's career outside of Warners started badly with *Valentino* (1951) playing a fictionalised wife of Rudolph Valentino for producer Edward Small. She tried a comedy at 20th Century Fox with Fred MacMurray, *A Millionaire for Christy* (1951) (originally called *The Golden Goose*).

In 1951, Parker signed a contract with Paramount for one film a year, with an option for outside films.^[15] This arrangement began brilliantly with *Detective Story* (1951) for director William Wyler, playing Mary McLeod, the woman who doesn't understand the position of her unstable detective husband (played by Kirk Douglas); Parker was nominated for the Oscar in 1951 for her performance.

Parker followed *Detective Story* with her portrayal of an actress in love with a swashbuckling nobleman (played by Stewart Granger) in *Scaramouche* (1952), a role originally intended for Ava Gardner. Parker later claimed that Granger was the only person she didn't get along with during her entire career.^[9] However they had good chemistry and the film was a massive hit; MGM rushed her into *Above and Beyond* (1952), a biopic of Lt. Col. Paul W. Tibbets, Jr. (Robert Taylor), the pilot of the aircraft that dropped the atomic bomb on Hiroshima. It

was a solid hit. While Parker was making a third film for MGM, *Escape from Fort Bravo* (1953), she signed a five-year contract to the studio.

She was named as star of a Sidney Sheldon script, *My Most Intimate Friend* and of *One More Time*, from a script by Ruth Gordon and Garson Kanin directed by George Cukor, but neither film was made.

Back at Paramount, Parker starred with Charlton Heston as a 1900s mail-order bride in *The Naked Jungle* (1954), directed by Byron Haskin and produced by George Pal. Parker returned to MGM where she was reunited with Robert Taylor in an Egyptian adventure film, *Valley of the Kings* (1954), and a Western, *Many Rivers to Cross* (1955).

"I maintain that if you work, believe in yourself and do what is right for you without stepping all over others, the way somehow opens up," she said in 1953. "By that, I don't mean just sitting back. At Warners, they still have a mile-long list of my suspensions for refusing certain parts. Anyway I never did a Western. Not once. It's paid off too."

In a 1954 interview, she said her favorite films were *Caged* and *Detective Story* and her least favorite were *Chain Lightning*, *Escape Me Never*, *Valentino* and *Woman in White*. She had commitments to make two films a year at MGM and one a year at Paramount. "Personally I prefer to be under contract," she said.

MGM gave her one of her best roles as opera singer Marjorie Lawrence in *Interrupted Melody* (1955). This was a big hit and earned Parker a third Oscar nomination; she later said it was her favorite film.





Also in 1955, Parker appeared in the film adaptation of the National Book Award-winner *The Man with the Golden Arm* (1955), directed by Otto Preminger and released through United Artists.



She played Zosh, a wheelchair user and the wife of heroin-addicted, would-be jazz drummer Frankie Machine (Frank Sinatra). It was a major commercial and critical success.

In 1956, she was billed above the title with Clark Gable for the Raoul Walsh-directed Western comedy *The King and Four Queens*, also for United Artists.

It was then back at MGM for two movies, both dramas: *Lizzie* (1957), in the title role, as a woman with a split personality; *The Seventh Sin* (1957), a remake of *The Painted Veil* in the role originated by Greta Garbo and, once again, intended for Ava Gardner. Both films flopped at the box office and, as a result, Parker's plans to produce her own film, *L'Éternelle*, about French resistance fighters, did not materialize.

Parker supported Frank Sinatra in a popular comedy,





A Hole in the Head (1959). She returned to MGM for *Home from the Hill* (1960), co-starring with Robert Mitchum, then took over Lana Turner's role of Constance Rossi in *Return to Peyton Place*, a 1961 sequel to the hit 1957 film. That was made by 20th Century Fox who also produced *Madison Avenue* (1961) with Parker.

In 1960, she made her TV debut. "I look for the quality story and for parts that I think will be good or fun. People told me I was crazy to do *Hole in the Head* and *Home from the Hill* but both those pictures appealed to me. I did enough of the bad ones while I was under contract - because I was being told to do them. That's the problem with being under contract. You do the pictures or be suspended. Now I don't want to work unless I have faith in the part. This has nothing to do with wanting to be famous or anything like that. It's just that I love acting."



In the early 1960s, she worked increasingly in television, with the occasional film role such as *Panic Button* (1964).

Parker's best-known screen role was playing Baroness Elsa Schraeder in the 1965 Oscar-winning musical *The Sound of Music*. The Baroness was famously and poignantly unsuccessful in keeping the affections of Captain Georg von Trapp (played by Christopher Plummer) after he falls in love with Maria (played by Julie Andrews).

In 1966, she played an alcoholic widow in the crime drama *Warning Shot*, a talent scout who discovers a Hollywood star in *The Oscar*, and a rich alcoholic in *An American Dream*. From the late 1960s, television would occupy more of her energies.

In 1963, Parker appeared in the NBC medical drama about psychiatry *The Eleventh Hour* in the episode "Why Am I Grown So Cold?", for which she was nominated





for an Emmy Award as Outstanding Single Performance by an Actress in a Leading Role. In 1964, she appeared in the episode "A Land More Cruel" on the ABC drama about psychiatry, *Breaking Point*. In 1968, she portrayed a spy in *How to Steal the World*, a film originally shown as the two-part concluding episodes of NBC's *The Man from U.N.C.L.E.*.

In 1969–70, Parker starred in the television series *Bracken's World*, for which she was nominated for a 1970 Golden Globe Award as Best TV Actress – Drama. "I wanted to do the series so I could stay put," she said.



"Every movie I'm offered is shot in Europe or Asia or somewhere. I'm tired of running around." Eleanor also appeared in the NBC series *Ghost Story* episode "Half a Death" (1972), a suspense-thriller about a wealthy woman reconciling the lives of her two daughters.

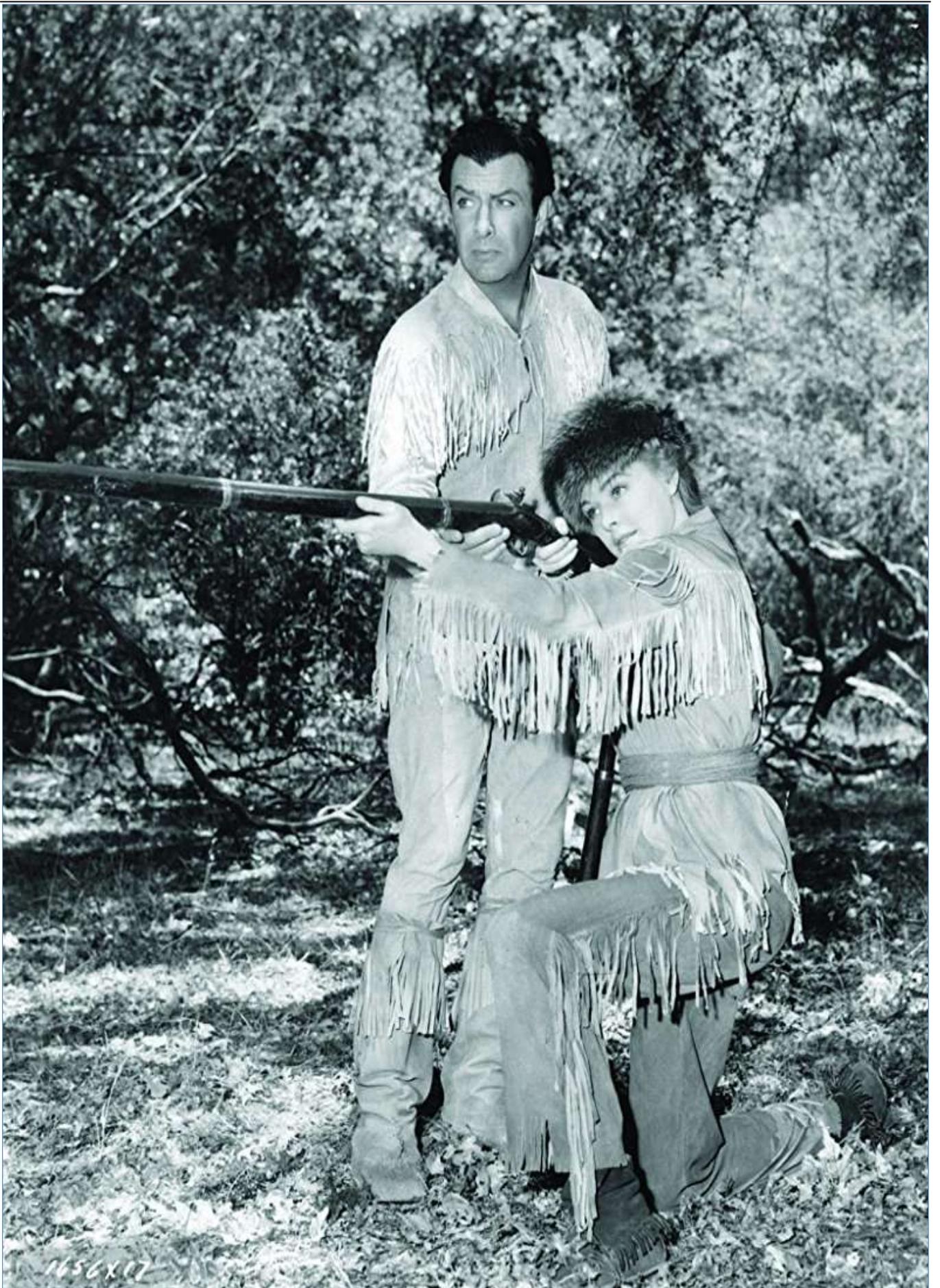
Eleanor Parker starred in a number of theatrical productions, including the role of Margo Channing in *Applause*, the Broadway musical version of the film *All About Eve*. The role was originally played in the musical by Lauren Bacall and in *All About Eve* by Bette Davis. In 1976, Eleanor played Maxine in the Ahmanson Theater revival of *The Night of the Iguana*. Unfortunately, Eleanor quit the Circle in the Square Theatre revival of *Pal Joey* during previews. She has a star on the Hollywood Walk of Fame at 6340 Hollywood Boulevard.

Eleanor was the grandmother of one-time child actor Chase Parker. Eleanor Parker died on December 9, 2013, at a medical facility in Palm Springs, California, of complications of pneumonia. She was 91.

Eleanor Parker was raised a Protestant and later converted to Judaism, telling the New York Daily News columnist Kay Gardella in August 1969, "I think we're all Jews at heart ... I wanted to convert for a long time." Eleanor Parker later embraced Messianic Judaism and was a supporter of Messianic Jewish philosopher, teacher, and commentator Roy Masters, owner of the Foundation of Human Understanding in Grants Pass, Oregon. In 1978, Eleanor wrote the foreword to Masters's book, *How Your Mind Can Keep You Well*.

Eleanor Parker was married four times.





Museums

American Airlines C. R. Smith Museum

<http://www.crsmithmuseum.org>

Fort Worth, Texas 76155



Cavanaugh Flight Museum

<http://www.cavanaughflightmuseum.com>

4572 Claire Chennault, Addison, TX 75001



Cold War Air Museum

<http://www.coldwarairmuseum.com/>

Lancaster, Texas 76106



Corsair (Goodyear FG-1D), Commemorative Air Force

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Lancaster Municipal Airport
630 Ferris Road, Lancaster, Texas 75115



Dallas-Fort Worth Wing, Commemorative Air Force

<http://www.dfwwing.com/>

Lancaster Municipal Airport
630 Ferris Road, Lancaster, Texas 75115



Flight of the Phoenix Air Museum

www.flightofthephoenix.org

Hanger One, Gilmer Texas 75644



Frontiers of Flight Museum

<http://www.flightmuseum.com/>

6911 Lemmon Avenue Dallas, Texas

Hangar 10 Flying Museum

Hangar 10 Flying Museum

<http://www.hangar10.org>

1945 Matt Wright Lane
Denton Municipal Airport
Denton, Texas 76207



National WASP WWII Museum

<http://www.waspmuseum.org>

Sweetwater, Texas



OV-10 Bronco Museum

<http://www.ov-10bronco.net>

3300 Ross Avenue, Meacham Airport, Fort Worth, Texas



Invader Squadron, Commemorative Air Force

<http://www.invadersquadron.org>

505 NW 38TH ST. Hangar 33 South, Fort Worth, Texas



Silent Wings Museum

www.silentwingsmuseum.com

6202 North I-27 Lubbock, Texas 79403



Texas Military Forces Museum

<http://www.texasmilitaryforcesmuseum.org>

Camp Mabry, Austin, Texas



Tyler Historic Aviation Memorial Museum

<http://www.tylerhamm.org>

Jake Smith Exhibit Hall Tyler, Texas



Vintage Flying Museum

<http://www.vintageflyingmuseum.org>

505 NW 38TH ST. Hangar 33 South, Fort Worth, Texas

Local Plastic Emporiums



M-A-L Hobbies

<http://www.malhobby.com>

108 S. Lee St., Irving, TX 75060
(972) 438.9233

HobbyTown USA Fort Worth



http://www.hobbytown.com/Fort_Worth-TX/

677 Sherry Lane
Fort Worth, TX 76116
(817) 735-0021

HobbyTown USA Dallas



<http://htudallastx.com/>
6060 East Mockingbird
Dallas, TX 75206
(214) 987-4744

HobbyTown USA Arlington



<https://www.hobbytown.com/arlington-tx/1130>

4634 South Cooper St
Arlington, TX 76017
(817) 557-2225

HobbyTown USA Lewisville



<http://htudallastx.com/>

500 East Round Grove Road
Lewisville, TX 75067
(972) 315-3700

HobbyTown USA Plano



<https://www.hobbytown.com/plano-tx/1119>

3303 N. Central Expressway
Plano, TX 75023
(972) 424-8493

HobbyTown USA Hurst



<http://htudallastx.com/>

746 Grapevine Highway
Hurst, TX, 76054
(817) 581-1027

HobbyTown USA Rockwall



<http://htudallastx.com/>

935 East Interstate 30
Rockwall, TX 75087
(972) 771-1233

Local Plastic Emporiums

HobbyTown USA Tyler



French Quarter Shopping Center

<http://hobbytown.com/TXTYL/>

4566 S. Broadway

Tyler, TX 75703

(903) 509-3000

Mason's Hobby Lobby



6905 Grapevine Hwy.

Fort Worth, Texas 76180

(817) 284-0264

Roy's Hobby Shop



1309 Norwood DR.

Hurst, TX 76053

<http://www.royshobby.com/>

(817) 268-0210

Wild Bill's Hobby Shop



535 East Shady Grove Rd.

Irving, Texas 75060

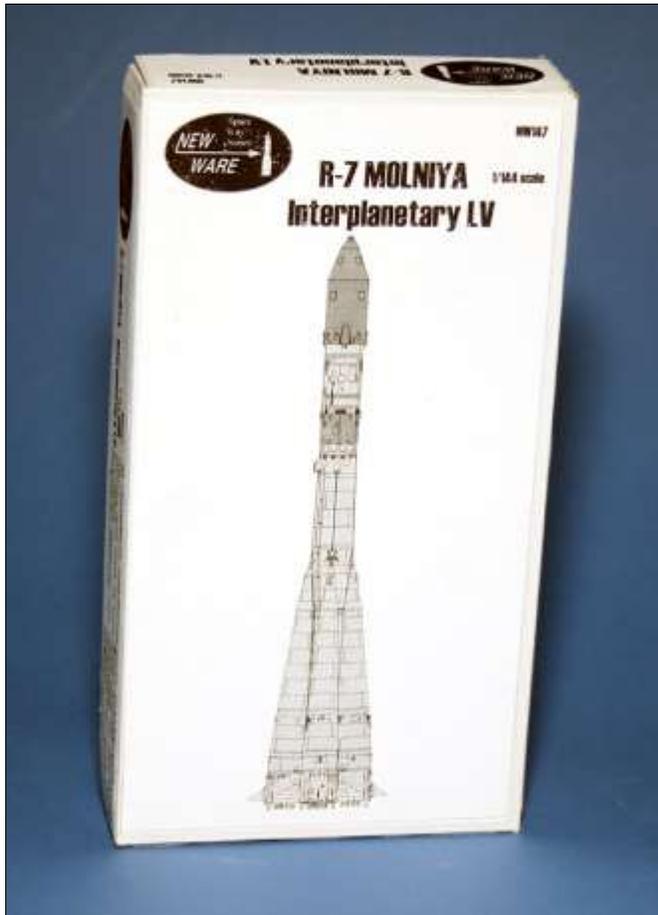
(972) 438-9224



December 5, 2006

Denis Manning's BUB 7 Streamliner he designed and built captured the ultimate goal when it set the new absolute motorcycle land speed record at Utah's Bonneville Salt Flats. Rider Chris Carr piloted the BUB 7 streamliner to 354.832 mph on the down run and 346.939 mph on the return for an average speed of 350.885 mph, a new world record.

New Ware
1/144
R-7 Molniya
Interplanetary LV
 By Sven Knudson, IPMS 32490
www.ninfinger.org



The kit box has a line drawing of the launch vehicle

Russian orbital launch vehicle. Four stage derivative of the R-7 ICBM developed on a crash-program basis in 1960 for Soviet lunar and planetary deep space probe missions. The third stage found later use in the Voskhod and Soyuz launchers. By the 1970's mature versions of the launch vehicle were used almost entirely for launch of Molniya communications satellites and Oko missile early warning spacecraft into elliptical, 12-hour earth orbits.

On 15 January 1960 Korolev signed the order for development of a four stage rocket based on the R-7. The draft project was completed on 10 May 1960.



Here's what comes in the box.

The original design was intended for launch of unmanned probes toward Mars, but it had universal uses.

The first two stages - the four strap-ons of the first stage and the second core stage - were based on the R-7 ICBM, but reinforced for the heavier upper stages.

On aerodynamic grounds the new third stage had to follow closely the diameter of the Vostok third stage. Therefore it could only be increased from the Vostok's 2.58 m to 2.66 m diameter. The new third stage used



This begins a series of rotated views of the main core stage, upper stage, engine nozzles and interstage parts.



This continues the series of rotated views of the main core stage, upper stage, engine nozzles and interstage parts.

engines developed for the R-9 ICBM. Although first developed for the Monlniya four-stage booster, it later would be used with modifications in the three-stage Soyuz launch vehicle.

The fourth stage would have to restart in weightless conditions in an earth parking orbit, presenting a number of problems. It needed to be equipped with an orientation and stabilization system (SOIS) and a jettisonable engine section (BOZ). The BOZ had to start in weightlessness provide a low thrust to settle the propellants in the main stage so that the main engine could ignite. The stage was based on the existing Vostok third stage, with two toroidal tanks of 600 mm cross section, and a single S1-5400 Lox/kerosene engine.

Russian Venus probe. The IVA probe, the first spacecraft sent towards Venus, consisted of a cylindrical body topped by a dome, totaling 2 meters in height.

AKA: IVA. Status: Operational 1961. First Launch: 1961-02-04. Last Launch: 1961-02-12. Number: 2. Gross mass: 644 kg (1,419 lb).

Two solar panels extended radially from the cylinder. A large (over 2 meter diameter) high-gain net antenna was used to receive signals from the ground. This antenna was attached to the cylinder. A long antenna arm was used to transmit signals to Earth.



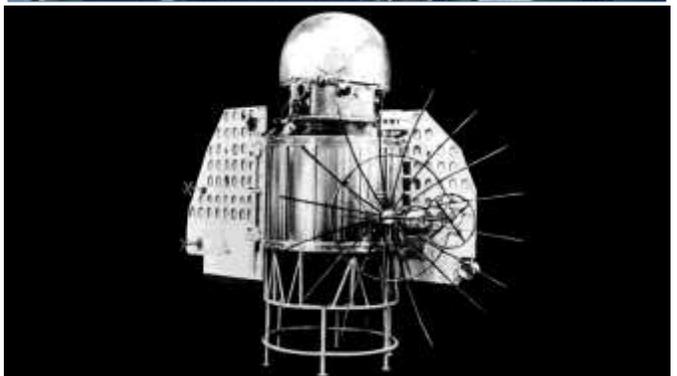
This concludes the series of rotated views of the main core stage, upper stage, engine nozzles and interstage parts.



Transportation of four-stage launch vehicle carrying the automatic interplanetary station

The probe was equipped with scientific instruments including a magnetometer attached to the end of a two-meter boom, ion traps, micrometeorite detectors, and cosmic radiation counters.

The dome contained a pressurized sphere which carried a Soviet pennant and was designed to float on the putative Venus oceans after the intended Venus impact. Venera 1 had no on-board propulsion systems. Temperature control was achieved with thermal shutters.



Russian Venus probe. The IVA probe, the first spacecraft sent towards Venus, consisted of a cylindrical body topped by a dome, totaling 2 meters in height. The engineers had only a three-month launch window to prepare the probe.



This begins a series of rotated views of the strap-on booster tanks.

Venera 1 (Russian: Венера-1 meaning Venus 1), also known as Venera-1VA No.2 and occasionally in the West as Sputnik 8, was the first spacecraft to fly past Venus, as part of the Soviet Union's Venera programme. Launched in February 1961, it flew past Venus on 19 May of the same year; however, radio contact with the probe was lost before the flyby, resulting in it returning no data.

Venera 1 was the second of two attempts to launch a probe to Venus in February 1961, immediately following the launch of its sister ship Venera-1VA No.1, which failed to leave Earth orbit. Soviet experts launched Venera-1 using a Molniya carrier rocket from the Baikonur Cosmodrome. The launch took place at 00:34:36 UTC on 12 February 1961

The spacecraft, along with the rocket's Blok-L upper stage, were initially placed into a 229×282 km low Earth orbit. The upper stage was then fired to place Venera 1 into a heliocentric orbit, directed towards Venus. The 11D33 engine was the world's first staged-combustion-cycle rocket engine, and also the first use of an ullage engine to allow a liquid-fuel rocket engine to start in space.

Three successful telemetry sessions were conducted, gathering solar-wind and cosmic-ray data near Earth, at



This continues the series of rotated views of the strap-on booster tanks.



This ends the series of rotated views of the strap-on booster tanks.

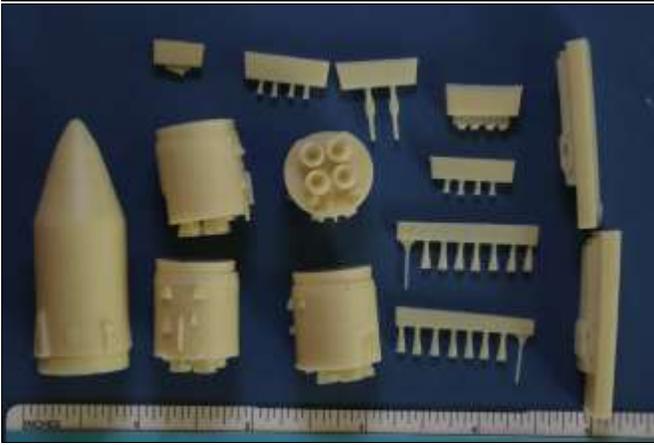
the Earth's magnetopause, and on February 19 at a distance of 1,900,000 km (1,200,000 mi). After discovering the solar wind with Luna 2, Venera 1 provided the first verification that this plasma was uniformly present in deep space. Seven days later, the next scheduled telemetry session failed to occur. On May 19, 1961, Venera 1 passed within 100,000 km (62,000 mi) of Venus. With the help of the British radio telescope at Jodrell Bank, some weak signals from Venera 1 may have been detected in June. Soviet engineers believed that Venera-1 failed due to the overheating of a solar-direction sensor.

The first Soviet attempt at a flyby probe to Venus was launched on February 4, 1961, but failed to leave Earth orbit. In keeping with the Soviet policy at that time of not announcing details of failed missions, the launch was announced under the name Tyazhely Sputnik ("Heavy Satellite"). It is also known as Venera 1VA. Venera 1 and Venera 2 were intended to fly past Venus without entering orbit.

Venera 1 was launched on February 12, 1961. Telemetry on the probe failed seven days after launch. It is believed to have passed within 100,000 km (62,000 mi) of Venus and remains in heliocentric orbit. Venera 2



This begins a series of rotated views of the payload fairing, strap-on booster engines and braces, engine nozzles and other fiddly bits.



This continues the series of rotated views of the payload fairing, strap-on booster engines and braces, engine nozzles and other fiddly bits

launched on November 12, 1965, but also suffered a telemetry failure after leaving Earth orbit.

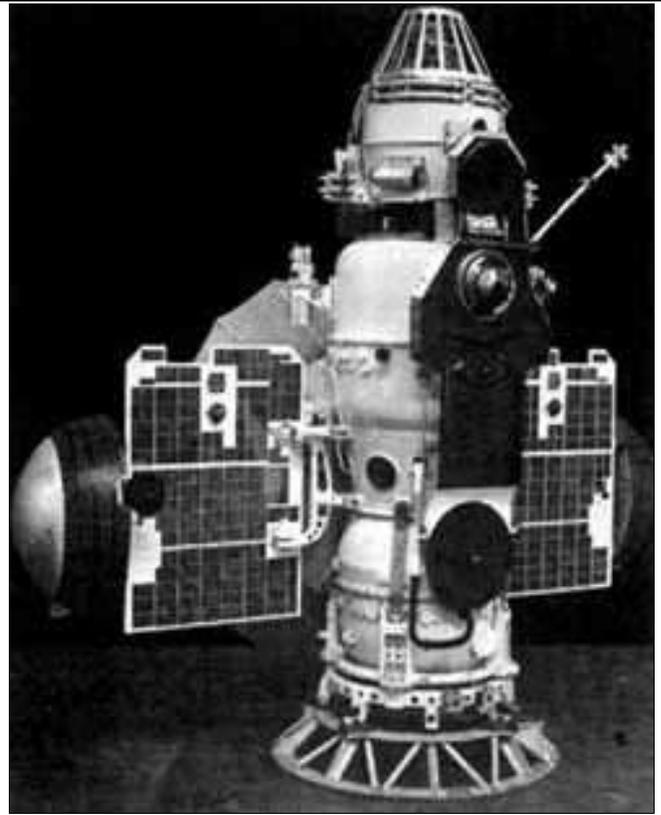
Several other failed attempts at Venus flyby probes were launched by the Soviet Union in the early 1960s, but were not announced as planetary missions at the time, and hence did not officially receive the "Venera" designation.

The Venera 3 to 6 probes were similar. Weighing approximately one ton, and launched by the Molniya-type booster rocket, they included a cruise "bus" and a spherical atmospheric entry probe. The probes were optimized for atmospheric measurements, but not equipped with any special landing apparatus. Although it was hoped they would reach the surface still functioning, the first probes failed almost immediately, thereby disabling data transmission to Earth.

Venera 3 became the first human-made object to impact another planet's surface as it crash-landed on March 1, 1966. However, as the spacecraft's dataprobes had failed upon atmospheric penetration, no data from within the Venusian boundary were retrieved from the mission.



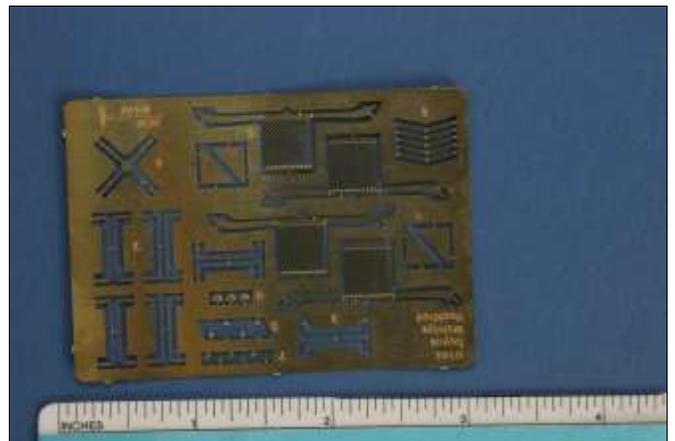
This ends the series of rotated views of the payload fairing, strap-on booster engines and braces, engine nozzles and other fiddly bits.



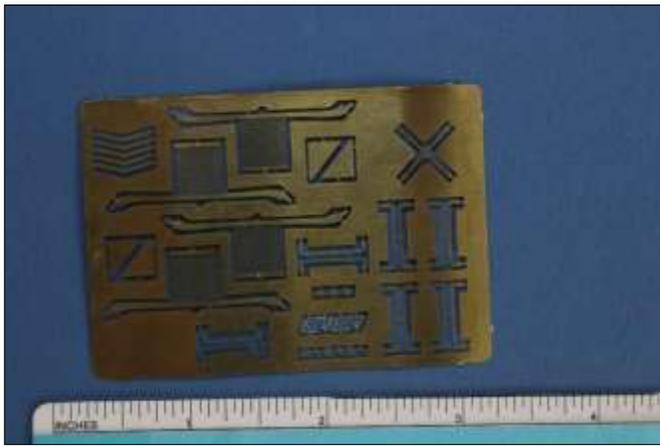
Venera 3MV-4 carried a television system and other scientific instruments. First launch was November 12, 1965

On 18 October 1967, Venera 4 became the first spacecraft to measure the atmosphere of another planet. While the Soviet Union initially claimed the craft reached the surface intact, re-analysis including atmospheric occultation data from the American Mariner 5 spacecraft that flew by Venus the day after its arrival demonstrated that Venus's surface pressure was 75-100 atmospheres, much higher than Venera 4's 25 atm hull strength, and the claim was retracted.

Realizing the ships would be crushed before reaching the surface, the Soviets launched Venera 5 and Venera 6 as atmospheric probes. Designed to jettison nearly half their payload prior to entering the planet's atmosphere,



Here's the front side of the photoetch fret. Not all of the parts will be used.



And here's the back side of the photoetched sheet.

these craft recorded 53 and 51 minutes of data, respectively, while slowly descending by parachute before their batteries failed.

Kit Review

This kit can depict the launch vehicle for either Venera 1 or Venera 4, the Venus probes launched in 1961 and 1966, respectively. The resin parts are solid with crisply molded details, fine panel lines and a smooth surface finish. The engine bells are nicely hollowed out.

There are no visible airholes, but there is some flash around some of the more delicate parts. All parts are still attached to their pour plugs.

The instructions show the main core stage as a single part, but my kit has it cast as two parts. It's fairly obvious how to assemble them. Some extra resin and photoetched parts are included. Also included is a set of the R-7 stencil decals.

The instructions consist of a short program history, a multi-step graphical assembly guide with detailed insets, a painting guide for either the Venera 1 or Venera 4 launch vehicle and a decaling guide.

Contents: 57 resin parts
23 photoetched parts
decals
instructions

Order from: New Ware
ing. Tomas Kladiva
Klimkova 5
710 00 Slezska Ostrava
CZECH REPUBLIC

email: tom.nwkits@seznam.cz

web: <http://www.mus.cz/~ales/newware/>

Price: \$ 95.00 plus shipping

Review By Sven Knudson, IPMS 32490



Tamiya 1/35 M3A1 Scout Car By Cookie Sewell



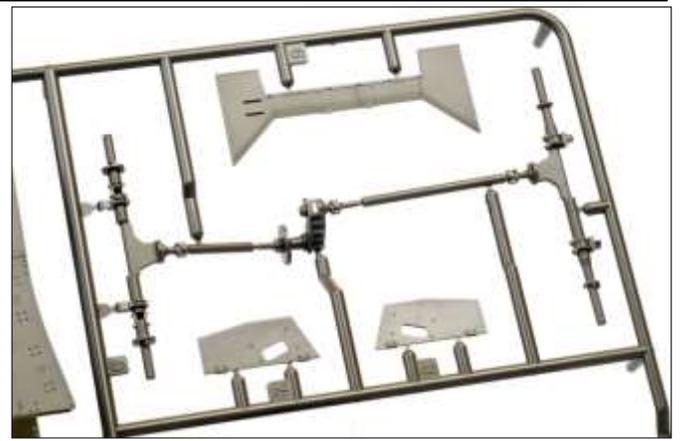
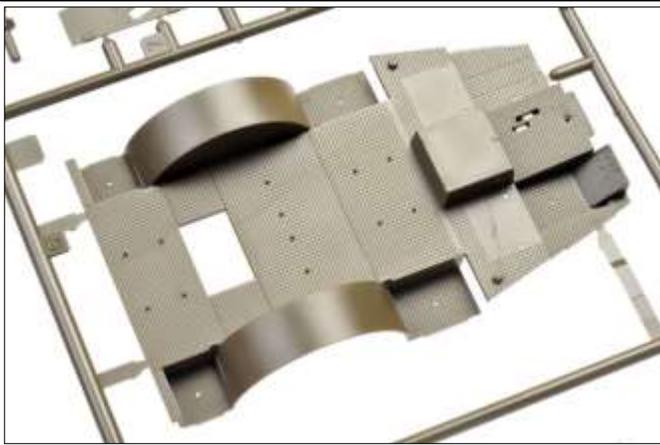
Tamiya 35353 Box Top

- Kit Number:** 35353
- Media:** 279 parts (232 in olive drab styrene, 39 in grey styrene, 4 clear styrene, 4 black vinyl).
- Advantages:** Clean, neat kit of this popular vehicle; excellent machine guns; five man Russian crew in action poses a nice touch.
- Disadvantages:** No US radio sets included in the kit
- Recommendation:** Highly Recommended to all Allied wheeled armor vehicle fans.
- Price:** US \$ 69.95



Prior to World War II the US Army was testing a variety of armored vehicles, one line of which were armored reconnaissance and scout cars for their newly developed armored force. The M3 Scout Car was designed in 1936 and between 1937-1939 100 were built before changing over to the improved M3A1 Scout Car. The latter had a wider body, eliminated the rear door, rearranged the seating, and an anti-ditching roller was added to the front bumper. While the cars underwent a number of modifications during production, most notably being armored wheels, twin 5 gallon “jerry” can mounts, and sliding covers for the windshield view slots. It remained in production through March 1944 and 20,894 M3A1 versions were built.



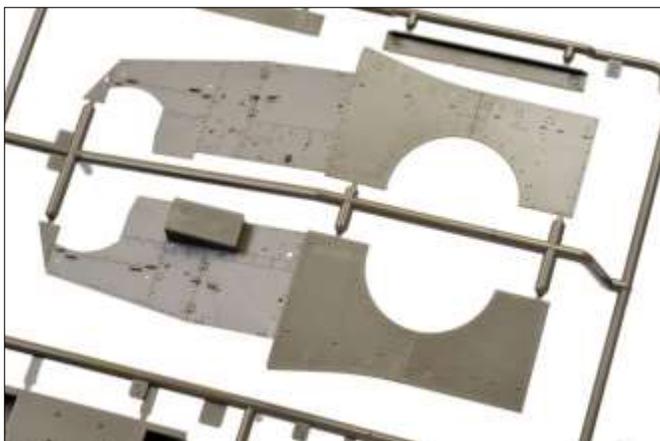


More than half of the production run (over 11,000) were allocated to allied armies, most notably being 6,987 to the Commonwealth, 3, 310 to the USSR and 104 to China.

The M3A1 carried a variety of armament, including .50 caliber M2HB machine guns and .30 caliber M1917 or M1919A4 machine guns, and most of them were mounted on clip-on mounts attached to a skate rail that ran around the inside of the body. Nominal seating was for six (two in the control cab area and six in the body, but this varied based on mission and fittings). The vehicle could carry either an SCR-510/610 radio between the front seats, or in command form an SCR-508/608 radio at the front of the body and an SCR-193 at the rear with change in seating to only two in the rear but three in the front.

More than 40 years ago Peerless Max produced a kit of the M3A1 and for its time it was a great kit. But as time went on its details such as the skate rail and massive .50 caliber machine guns did not age well; with work a good model could be made and it did at least include the tarpaulin roof. No radio sets were included in the kit.

In 2011 Hobby Boss produced pair of new kits, the early and late M3A1 Scout Cars (No. 82452 is the late version). The latter had 296 parts and was much improved over the older kit, but still had a lot of niggling detail problems and bizarre construction details to include the skate rail.

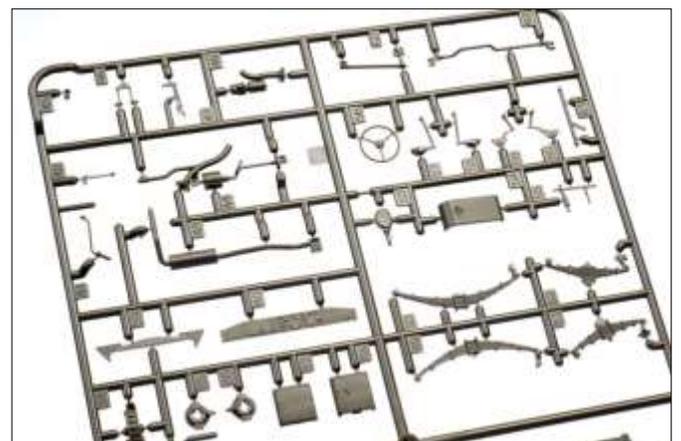


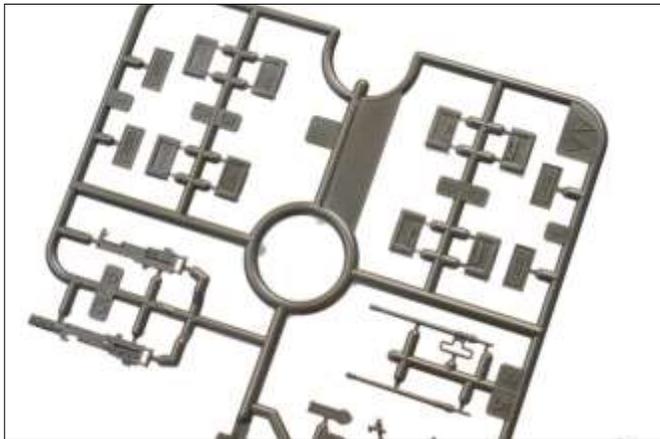
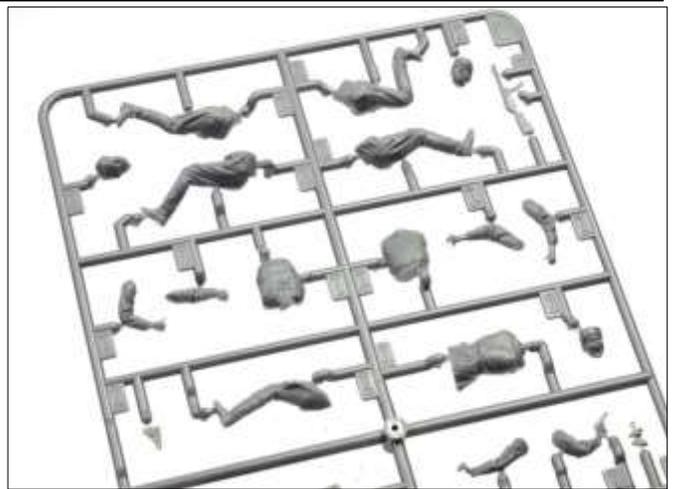
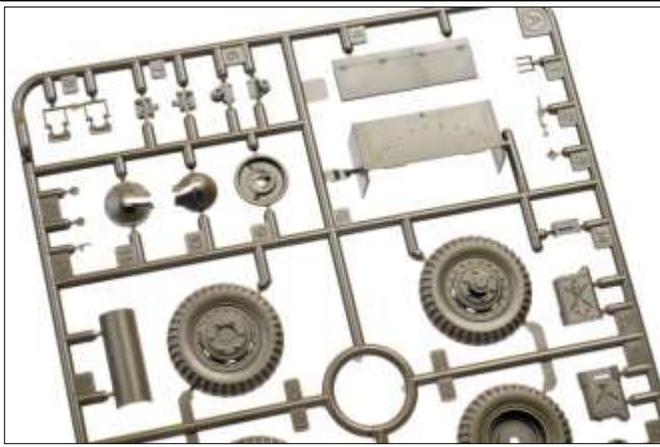
Again, no radio sets were included in the kits.

As they say third time is the charm, and now Tamiya has produced a lovely and relatively simple kit of the M3A1 with a wealth of detail provided in the box. It comes with one .50 and one .30 machine guns and their related ammo boxes. The machine guns are multi-piece affairs with optional opened loading gates; the M2 also offers two different barrels, one clean and one with carrying/changing handle. Tripods for each gun are included and stowed at the rear of the hull.



But once again the kit does not provide any radio sets and that is a shame. Perhaps Tamiya plans another variant in the future that is more oriented on US command vehicles; this one is optimized as a Soviet

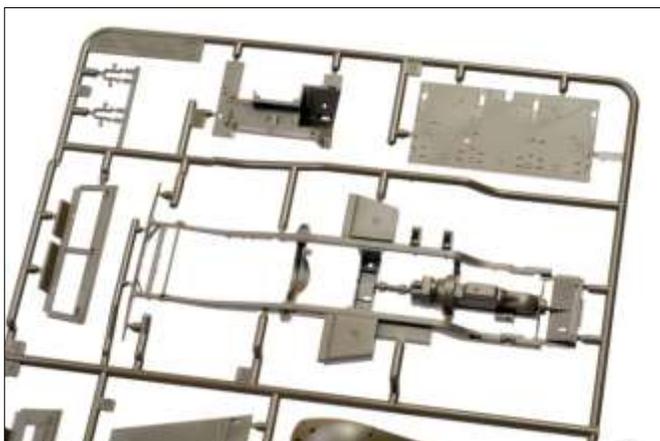
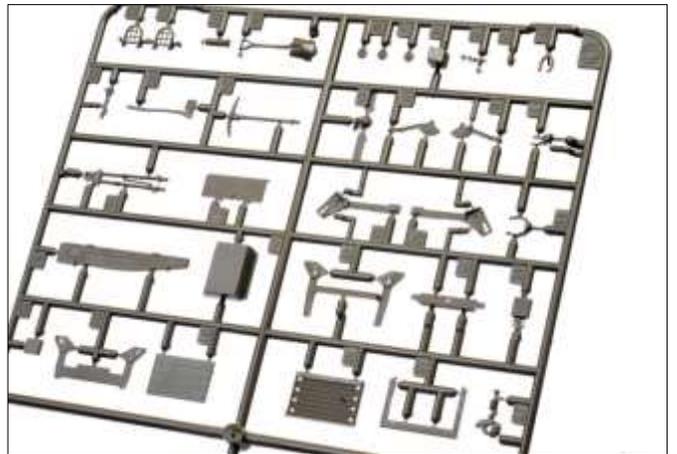


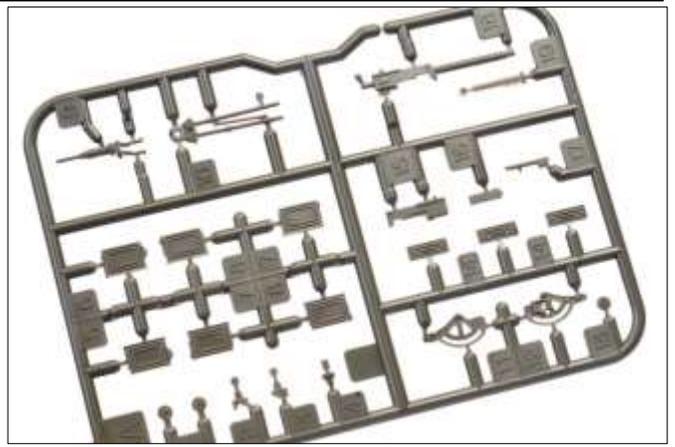
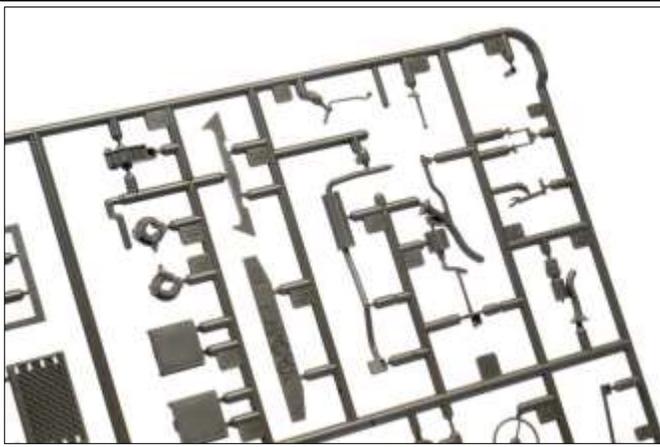


that the openings (such as on part D-48) are hidden when installed (Italeri should pay attention to this concept!).

Wheels are two-piece styrene types and have a vinyl keeper inside them to permit easy installation after painting (and also permitting the wheels to roll). The interior is very complete and includes pedals and levers where appropriate other than a molded-on accelerator pedal. The body stowage bins are molded with their lids closed but with a bit of work could be opened up by the modeler. There is a full fender well under them so the modeler does not have to fill or replace anything if opened up.

reconnaissance vehicle and to that end the kit includes a nicely animated set of five figures. They include an officer with pistol, driver, .50 caliber gunner, .30 caliber gunner, and soldier with a PPSH submachine gun. Each figure consists of six basic parts (head, torso, arms and legs) and a separate headgear; the driver has a tanker's cap and the other four have ushanka fur caps. A holster, magazine pouch and binoculars complete the figures. Assembly is in the current Tamiya style with fussy parts "pre-assembled" in the mold, such as a single-piece driveline that only needs differentials and covers added to complete, no tiny U-joints being involved. Some parts that have seemingly been skimped on fit well enough

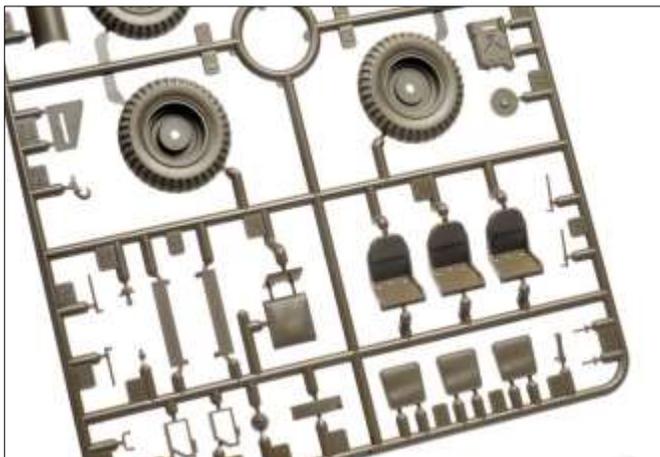
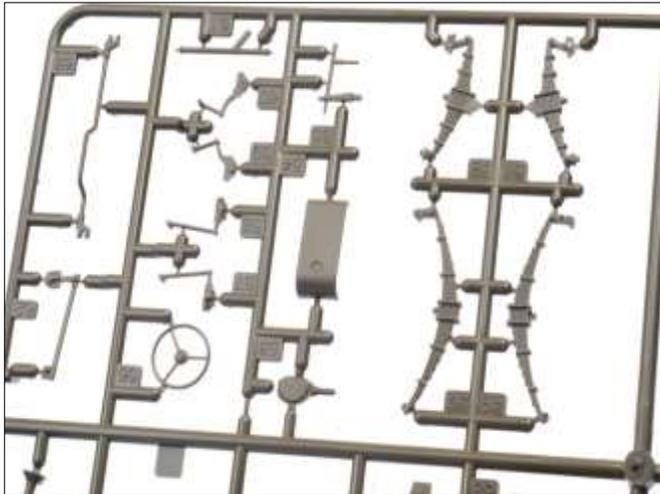




While the doors are fixed their upper panels may be attached in either the open or closed positions, as is the windscreen cover.

The directions are a bit fuzzy as for open covers you need part B-4 and for closed you use B-6, something not pointed out in Steps 15 and 16 which cover the options.

The four-piece skate rail is attached in Step 18 and needs the sliding mounts fitted before cementing the rails to the body. There are three (one front and two sides) but they are trapped within their sectors by buffers, so must be installed correctly.



No etched grills are included for the headlights, and while the plastic ones are petite you may wish to file them down before installation.

Three finishing options are included:

Soviet Red Army, 3rd Guards Tank Army, eastern Germany 1945 (olive drab with white 3s and Km and a Guards badge on each door);

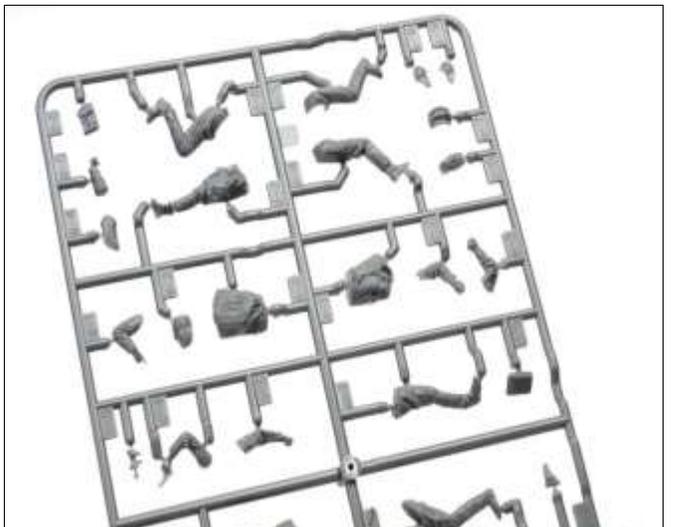
Red Army, Prague, Spring 1945 (olive drab with white 6 underline in a triangle and motto "Avenge the Death of our Dear Commander Guards Lieutenant Irzin" on the left side in Russian);

82nd Armored Reconnaissance Battalion, 2nd Armored Division, Sicily 1943 (earth and olive drab camouflage with large ringed white stars, bumper codes 2Δ82 B-20 and name "Buster Crabbe" on both doors).

Two different star decals are included for closed or open radiator louvers.

In summary, while a bit disappointing that no radio sets were included (as I want to do "Panther", the command vehicle of 3rd Armored Division chief of staff COL John A. Smith with the 508 set in the front and 193 in the rear) but still the best kit of the beastie so far!

Tamiya kits are distributed in the UK by The Hobby Company Limited.





Sprue Layout

- A 51x2 Wheels and tires, seats, driveline components, body details
- AA 19 M2HB machine gun and two ammo boxes
- B 14 Chassis, fenders, interior components, skate rail
- BA 24 M1919A4 machine gun and accessories
- C 9 Body, driveshaft assembly
- D 64 Driveline components, machine gun mounts, chassis components
- E 39 Five Russian figures and accessories
- F 4 Clear styrene
- 4 Vinyl keepers

Cookie Sewell

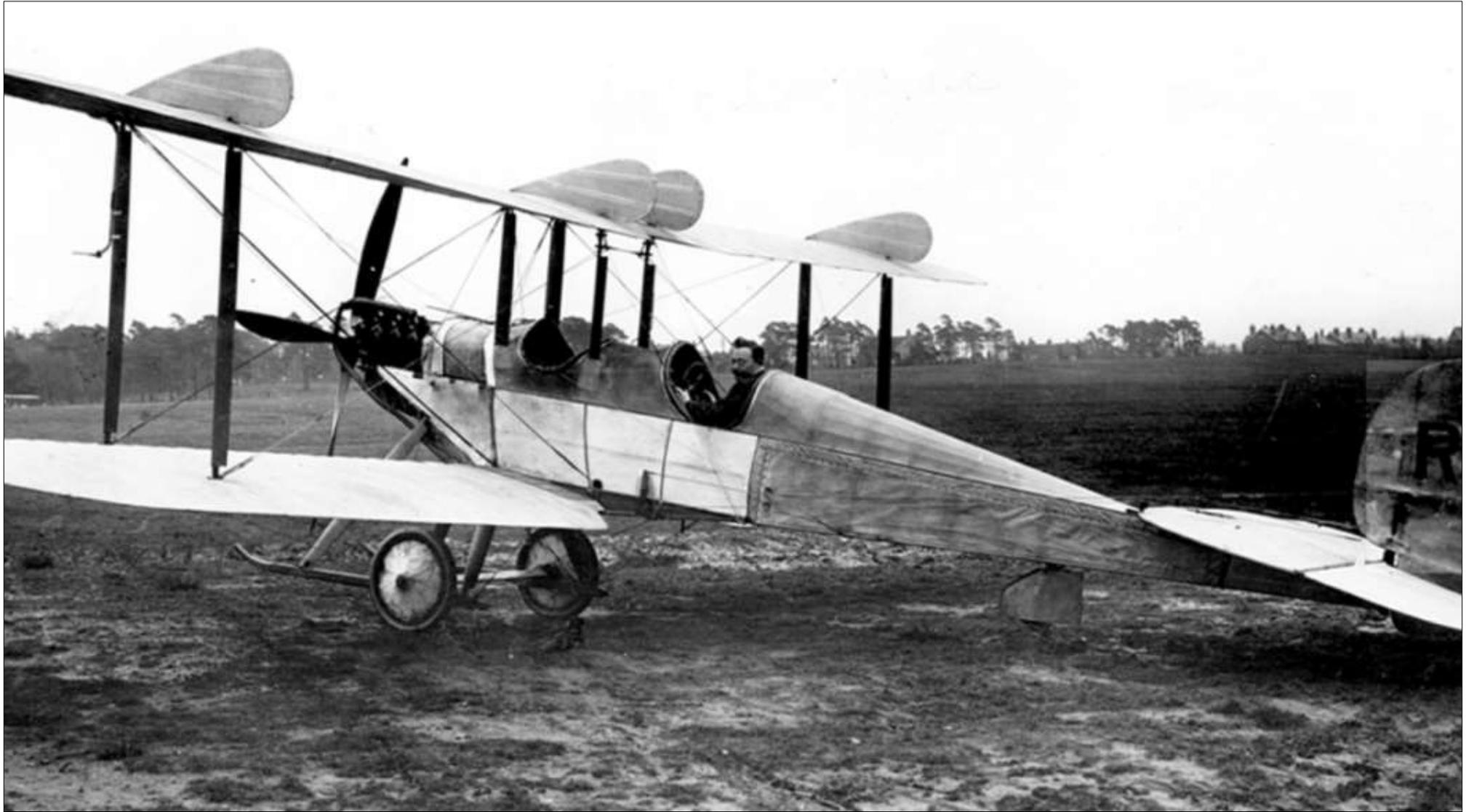


Texans



U.S. School of Military Aeronautics at the University of Texas at Austin in 1917.

Name That Plane



LST of the Month



*USS LST-1 underway soon after completion c. December 1942, in the vicinity of Pittsburgh, Pennsylvania
LST-1 was laid down on 20 July 1942, at Pittsburgh, Pennsylvania by the Dravo Corporation; launched on 7 September 1942; sponsored by Mrs. Laurence T. Haugen; and
commissioned on 14 December 1942, with Lieutenant W. L. Chessman in command.*

Afrika Korps of the Month



German General Erwin Rommel with the 15th Panzer Division between Tobruk and Sidi Omar. Photo taken in Libya, in 1941

Art for Art's Sake



**“Fairchild Over Kansas”
Fairchild PT-19A-FA; 41-115171; 18” x 24” oil on canvas, 1985, © Gerald Asher**

Tail Shot



Avro Canada CF-100 Mark 1; FB-D; 18101; Wright Field, November 1950. The first of two prototypes emerging from the factory painted gloss black with white lightning bolts running down the fuselage and engine nacelles. 18101 flew its maiden flight on 01/19/50 with Gloster Chief Test Pilot Bill Waterton at the controls. 18101 can be distinguished by the similarly painted 18102 (FB-K) by the absence of a nose mounted pitot tube and wing-tip fuel tanks. Neither 18101 nor 1802 carrying any armament. 18102 crashed on 04/05/51 west of London, Ontario with probable cause being a failure of the pilot's oxygen system. 18101 was struck off charge 05/31/65 and was scrapped later in 1965. The RCAF loaned 18101 to Avro Canada for the bulk of its career, where 18101 was involved in wing tip pod rocket trials.

Photo © Jay Miller Collection, IPMS #45, Proud IPMS-NCT member since 1964

IPMS North Central Texas

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IPMS North Central Texas meets on the second Sunday of every month. Door opens at 1:00 p.m.; meeting begins at 1:30 p.m. See *Coming Events* for which facility the current meeting is being held.

The FlakSheet is a monthly publication of IPMS-NCT and is used to communicate chapter news, functions, contest information, and other events or items of interest on the local, regional, and national scenes. Subscriptions are 460 Kronor annually for an electronic subscription via email.

The views and opinions expressed in this newsletter are those of the authors and should not be construed as the views or opinions of IPMS North Central Texas or IPMS/USA.

Editor: Frank Landrus (viggenja37@sbcglobal.net) IPMS USA # 35035, IPMS-NCT Member since 1985.

Deadline for submissions to the *FlakSheet* is the 25th of the month prior to month of issue. Please submit as a WORD or ASCII text file on compact disc at the meeting or as an attachment via email to your editor.

