



'69 Dodge Superbee 440 "Six Pack" in 1/24 scale

By Andy Kellock

By the end of the 1960's Dodge performance was described with one word – HEMI. Sure, the Hemi gave fabled performance, but it was expensive. Hemi powered cars cost in excess of \$4000, whereas their lesser equipped brethren could be had for closer to \$3000.

And \$1000 bought a lot of 104 octane gas in 1969! However, there was another large displacement V8 available, the 440ci, which was an extension of the B block design from earlier in the decade. This engine, when equipped with multiple carburetors (a favorite choice was three two-barrel carburetors, the so-called Six-Pack) had near-Hemi performance. In fact the main performance advantage of the Hemi was sustained high speeds, as you might find at super speedways such as Daytona, where the Hemi was capable of 200mph all day long. However for the typical driver, who was only going to compete in the stop-light drags on Main St, the 0-60 acceleration of the 440 Six Pack was identical to the Hemi. Once word got out, Dodge could not make enough 440 Six Packs – they outsold the Hemi 10-1. They even had a cheap body to put one in. They took the Coronet and stripped it of all the fancy stuff; no heater, no radio, no carpet, and you got to sit on vinyl bench seats. These cars were

basically taxi cabs with hot engines and beefy suspension. Because these cars were a Type B body, and had Type B engines, they were named Superbees. They even came up with a cute little cartoon character bee in a racing helmet to adorn the fenders.



The name Superbee is derived from the car's Type B engine and Type B body. The "Super" comes from the near-Hemi performance of the 440ci engine. Andy built his model from the 1/24 scale Revell-Monogram '69 Superbee Six Pack kit with few modifications.

model is Revell-Monograms '69 Dodge "Six Pack."

The kit was basically built box stock. I only made two modifications. I converted the bucket seats into the bench seats typically found in this model, and I changed the floor mounted 4 speed for a three-on-the-tree. Think low budget folks! The

kit used for this

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EDITOR'S BRIEF

Welcome to your December edition of the *Styrene Sheet*. This yuletide issue contains not just a couple of long articles, but a smattering of several. Kind of a smorgasbord—a pot-luck, if you will. A collection of stories from different writers, lined up in a row and kept warm in their chafing dishes, waiting for you to scoop large but skeptical spoonfuls and gently tap them into neat little piles on your plate. Then there is that one that will not come off the spoon. You have to smack the spoon a couple of times on your plate to get a large blob to detach. I won't tell you which article that one is. You'll just have to find out for yourself. You are welcome to come back for more but make sure you get a clean plate each time. Tip your waitresses.

First I want to correct an error in the November issue. As you may have noticed the "Just Japanese" in house contest was not in November as I reported in the November issue, but is actually scheduled for January. That gives you a little over a month to finish that Japanese project you haven't started yet. Try to time it so you have to tuck on those last couple of doo-dahs at work, when our boss is not looking, on the day of the meeting so you can come in and *wow* everyone with your freshly finished project. There will be prizes. I don't know what they will be, but I'm sure they will be awesome.

The SVSM Website has had a makeover. Go ahead, take a look. The URL is www.svsm.org. The Web-Team has added an expanded gallery section with many photos of some of your models as well as Kickoff Classic and club meeting photos dating back to the turn of the century! A large walkaround

section has also been added. If you have something you would like to contribute to the gallery, be sure to email the Webmaster. If you like, you can also add your contact information to the Members section and get on the SVSM Members' Mailing List. This list will be used only for sending crucial information that cannot wait until the next meeting. Don't worry. Your information will be kept private unless someone offers the Web-Team a lot of money. We are very interested in your impressions and suggestions for the site. Feel free to email the Webmaster with your input.

Alas, I seem to have created a little confusion last month. In my plea for more articles, I seem to have conveyed that I do not need more aircraft articles. This is far from the truth. I just figured that the aircraft articles would just keep on a-comin' but wanted to get the attention of you non-aircraft builders. The bottom line is, please write about any modeling related issue you choose. In fact, the January issues looks to be pretty thin if I do not receive some more writing in the next few weeks. The well has about dried up—so get typing.

As you know, this month is the gift exchange. You can double-check the rules for the exchange in the *Minutes* section of this newsletter. This year we will be meeting at the Milpitas Library as we do the other eleven months of the year. Be sure to bring some food to share, as the menu for the evening is whatever you bring—a pot-luck, if you will. Let's not all bring soda or chips.

- The Editor

LETTER TO THE EDITOR

Hello fellow IPMS Members—

I hope you don't take offence to my bringing this matter to the fore front but it is something I felt needed to be addressed. "Loud talking while the meetings is going on." I'm not talking about leaning to the person next to you and saying something then quickly being quiet again. I'm talking about the rude conversations going on in the back of the room that has nothing to do with what is going on in the meeting. I know everyone is aware of what I'm talking about and just hasn't said anything about this. These conversations should be taken to the foyer where they wouldn't bother the rest of the meeting. When we have model talk we are there to hear what the modeler has to

say about his model, maybe get some new ideas for our next model or just to hear how much was involved with making their model great. Banter back and forth during model talk is fun and good. I really enjoy the meetings, and I find myself in awe of some of the great talent in our club. I'm interested in hearing how each model was created. What I'm trying to get across is this, if your talking doesn't have anything to do with model talk then take it outside or wait till model talk is over. We always have a break during the meeting, have your conversation then or before or after the meeting. Be polite and treat each model talker like you would want to be treated when you are talking about your model.

- Anita Travis



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The advertisement features a tilted image of the November issue of 'The Styrene Sheet' newsletter. The cover of the newsletter is titled 'Special F-86F Sabre Issue' and 'THE STYRENE SHEET Vol. 36, No. 8 November 2004'. The main article on the cover is 'Hasegawa's F-86F as FU-351 of the 67th FBS' by John Black. The cover also shows a detailed model of a Sabre fighter jet in flight, with 'U.S. AIR FORCE' written on the fuselage.

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"V" is for Victory!

Theme Subjects Include:

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Dude! Where's my National Air & Space Museum?

By Bob Miller

With much fanfare, the National Air and Space Museum opened its new Udvar-Hazy facility near Washington, D.C.'s Dulles Airport as part of the centenary of the Wright Brothers' first flight. I went to D.C. a few weeks ago to visit with my daughter, and a trip to the new museum seemed like a natural part of any visit for an air enthusiast. It's a short drive westward from her Northern Virginia place (though one that had me utterly lost), and offered a good chance to compare the new place with their tight-packed digs on the Mall and their dusty, poorly lit, and even tighter-packed Garber Facility on Silver Hill Road. The new place lives up to its billing. It's vast, it's overwhelming, and it's a little disappointing.

It has the room for the big ones and they are well represented. The Space Shuttle sits in its own bay off at the side. But, at least on the day we were there, we got a far-away view from one limited area ahead of it. It seems that it is a sort of spare parts bank in case any of the aging fleet needs a replacement quickly. It's big. I had seen a landing at Edwards, from a distance, and contemplated NASA/Ames's 1/3 scale wind tunnel model up close, but seeing the genuine thing still is a revelation. But there were details I would have liked to see up close, and that couldn't be done. That sort of set the tone for much of the facility.

It may be inevitable, but it is quite impossible to get up very close to most of what they have on display. Things seem to be generally arranged in a few large roped-off squares that leave you strolling past one limited view of each item, but generally unable to get a real view "in the round." Several years ago I had been at Silver Hill while the Aichi Seiran was under restoration, and got a wonderful look and a stack of priceless photos, even from "outside the ropes." With the right docent and tour, it wasn't impossible to talk your way "inside." This time, up on is floats, it's very impressive and yielded a couple of interesting shots, but it doesn't add much to what can be found in books. No doubt, given enough time and the right credentials, one could talk their way into a more up-close and detailed look, but ultimately I just strolled by this unique aircraft, just like the most casual visitors. Similarly, their B-29 is posed up high, its wheels set on plinths that allow visitors to take in the whole vast picture. What I learned was that it's really big. But if you want a look at a B-29, drive over to the

Castle Air Museum. Give them a little advance notice and they might send you inside to polish the windows; at least I got that impression when I dropped in before IPMS-Fresno's recent contest.

There are catwalks to give a view from above, but they essentially consist of one long catwalk down each side of the main building and one cross-over.

I may be conveying too great a sense of disappointment: there was lots of good stuff. The F3F-based Gullfiawk II hung for many years in the Mall museum and became very familiar, but now it hangs in the new facility with a different aspect toward the viewer, and it was worth lots of views; from tiptoes to hands-and-knees, and finally flat on the catwalk with visitors stepping over me. Right next to it is a Monocoupe 110, of which I have probably seen near relatives at Watsonville, but this one was worth a long, longing look. And then there was the Caudron G.4. Oh, yes, that's how an aircraft should be shown! It had spent years hung from the rafters at Silver Hill, good for taking underside photos but nothing else. I probably took the same couple of pictures three times over and nothing changed. Now it stands at the corner of a roped-off area, with the corner of a catwalk just above. This is a weird and wonderful flying machine if a weird one ever was, and I may have spent a half hour on just this one. I even had my wife down on her hands and knees trying to understand what

had so fascinated me. And it did fascinate! I may write the Sheet a short note just on what I learned about this one. [And he did! See Bob's article in the October 2004 *Styrene Sheet*-Ed.]

There were some extremely interesting items among the big stuff, too. They have an exquisitely restored and perfectly polished Boeing 307 Stratoliner, which you can get a very good look at. More overhead views might have been nice, but I was very satisfied with what I had.

Dr. Seuss wrote a kids' book called "If I Ran the Zoo," and that's an easy exercise to have fun with. "If I Ran Udvar-Hazy..." Well, I'd want more catwalks. Yeah, you can get the views you'd like, but the object of your interest may be 200 feet away. (If you go, take a good pair of binoculars, maybe 8x magnification, and a 300 mm telephoto lens for your camera.) I could have found more informative ways to arrange things. Given my interest in sailplanes, I would have liked a better view of the TG-1 trainer that hung above the WWII military,



Howard Hughes' Racer (bottom) is now on the ground and is very easy to view. Bob feels it's the best finished non-fiberglass aircraft.

as well as of the Grunau Baby that was hung away in an unused alcove, 15 feet above the floor and 100 feet from the nearest catwalks. For that matter, why not be creative and hang the gliders close together, at or a little above catwalk height, and posed in the banked attitude in which they spend so many of their flight hours. This would have allowed us to see their topsides too. They are light enough when empty that they shouldn't tax the roof structure, and it would have shown us the evolution of the sailplane concept from the early 1930's to recent. Well, if wishes were horses, as the old saying goes, I wouldn't be flogging a dead one.

If you're in D.C., you may find it worth a look. Or give them some time. They may still be figuring out how to display things. Like all the Smithsonian, admission is free. Parking is \$12 or you can take a \$7 shuttle ride out from the Mall.

So, what happened to NASM on the Mall, with all this? I keep having the feeling that every time I go there's a new IMAX or something moving into former display space. Nah, that must be paranoia. The gallery where the Gulfhawk II hung is empty but the well-done carrier-deck display next door with the F4F and SBD has stayed the same. There's a 1/100 model of a carrier with full air group alongside that I find is easy to appreciate, knowing what went into it. And the good news is that many displays are better than ever.

Howard Hughes' Racer is now sitting on extended gear and very easy to view. Seeing it hanging above, I always felt that it was the best-finished aircraft I had ever seen --- prior to the advent of fiberglass --- and now seeing it close-up just confirms this (wonder why I've never seen a kit of this beauty?). And surprise, with the gear down you can see there is no shock absorption in the gear legs, only the squash of the tires. Hughes must have been one helluva pilot to land that with the short wings and the nose-high ground attitude, and not wrinkle



Backlit against the ceiling lights, the gliders are far above the floor and hard to view.

something. Now that's worth the trip!

Take a look in the WWI gallery and see the Voisin bomber. We tend to think of these open-framework WWI jobs as being a little rickety, something that would make you fear for your life even if nobody were around to shoot at you. The Voisin is a solid-looking machine, in person. It is probably the draggiest thing this side of the Old Post Office building, but solid. Nearby is the SPAD, with a TV monitor alongside playing an interview with the man who flew it (actually, not likely this one, but one that it is restored to represent.) It is a poignant work, made shortly before he died a few years ago. If you have time for one museum, go to this one.

So how about Silver Hill? It is still in business, though according to the Web site there haven't been tours for a year. The documentation library is still there (again, according to the Web site) but it may be a bit harder to talk your way into it now. I still wish I could have slipped into some of those buildings that weren't on the tour! Eventually restoration will move out to Dulles.

We're in a fortunate place here. Don't forget to visit the museums nearby us. In particular, the Castle Air Museum appears to be in parlous financial shape and could be lost. Already, they say, the Air Force (which actually owns many of their aircraft) is making noises about taking them away, and considering the damage sun and heat are doing, that is understandable. The museum could use a contribution, a few days of volunteer work or at least a visit. Now that's a great way to see some great airplanes.

Bob Miller started building wooden aircraft models when he was seven years old and has been a member of SVSM since the early '80s. His interests include ships, trains and most importantly aircraft, especially those from transition periods such as 1914 and the late '30s.



The highly polished Boeing 307 Stratoliner is "exquisitely restored."

M4A3 Sherman—12th Armored Div. Germany 1944-45

By Laramie Wright

I built this model several years ago as one of a continuing series depicting Shermans of all US Army Armored Divisions in WWII.

As most know, the M4 Sherman series was the most produced tank family of the Second World War. While the Nazi WunderWaffen surpassed it in many areas it nevertheless served successfully on all fronts in all climates. The most serious shortcoming of the Sherman was its low velocity 75mm gun. Against the German Mk III and Mk IV that it was designed to fight, the 75 Armor Piercing round was adequate and its high explosive round was highly effective in direct support and indirect artillery missions. Through 1942, 1943 and early 1944 the Army was satisfied and saw no need for a heavier gun. In fact, in late '43 the Army proclaimed the M4 to be the best tank in the world. Then came the very rude shock of fighting the Germans in Normandy.

The American tanks were knocked out in distressingly large numbers fighting in the bocage country where ambush was the norm and every field

and hedgerow was carefully sighted by the Germans. Worse, the Panther and Tiger tanks made appearance in large numbers for the first time against US forces. The previously well renowned M4 was seen to be seriously overmatched and incapable of killing the German cats from the front angle. To be sure, at close ranges from the sides they could knock out the enemy but that wasn't the usual luck of American tankers. The courage and devotion to duty those young men showed, continuing to go into battle again and again against a technically superior enemy while taking heavy casualties cannot be overstated in my opinion.

In early 1944 the Army had begun to receive small numbers of updated M4A1 Shermans armed with a new 76mm high velocity gun that was intended to handle the new German tanks. In the run up to D-Day the American Army commanders refused to integrate them into their formations, believing that the older models were good enough and not

wanting to complicate their supply situation. So they sat in England when the invasion began.

After a few weeks it became painfully apparent that a bigger gun was needed. The first 260 76mm armed Shermans were sent to Normandy in July in time for the breakout Operation Cobra. The 76mm gun was more effective but fell short of expectations and could not penetrate the Panther glacis though at close range it could penetrate the turret mantlet. The situation did not improve until early 1945 when the new HVAP rounds were available on a more regular basis.

The tank modeled represents a 12th Armored Division vehicle in Germany during February 1945. I was inspired by a profile in Steve Zaloga's book *The Sherman at War*, I

started with an Italeri M4A1 turret that was mated to a Tamiya M4A3 hull to depict the late production VVS tank.

The Italeri turret is pretty good and with some detailing and a bit of work makes a nice representation of the 76mm early turret. I added some casting texture to the sides and mantlet, then several photoetch details were added: periscope guards, roof mounted sight, stowage brack-



Laramie's M4A3 Sherman was inspired by a profile in Steve Zaloga's book *The Sherman at War*. Laramie used an Italeri M4A1 turret and a Tamiya M4A3 hull.

ets and the .50 cal. stowage clamp.

I used scratch built details for the hatches, including grab handles, head cushions and locking handles. The kit gun barrel can be reworked to eliminate a bogus step that was not present on the original article. I considered using an aftermarket barrel but decided to use sufficient elbow grease and putty. I would probably replace the barrel on a repeat project.

The Tamiya M4A3 hull is a very nicely done affair and with a little work looks super.

The upper hull was detailed using Eduard PE and various scratch built bits and bobs. For some things PE is great but tends to be rather two-dimensional for bulkier, more complex items. I replaced all the light guards with PE as well as adding tie-down straps for the pioneer tools. Hatch handles and periscope guards were added to the driver's and co-driver's hatches. I added a second tow cable cleat near the

drivers hatch and a Hudson and Allen tow cable was run through the cleats, secured in a bracket on the transmission housing.

On the engine deck solid handle blobs were replaced with brass wire grab handles.

The dust skirts mounting strips came from the Eduard PE set and were mounted along the bottom edge of the hull sides and rear fender stubs. The exhaust trumpets on the rear hull plate were detailed and the tiny slits opened to more closely approximate the appearance of the real deal.

As provided in the kit, the exhaust deflector is a poor representation of the prototype. The slats are too thick and the part is molded with a solid rear wall that would prevent the exhaust from passing through. I carved and sanded away the wall then filed the slats thinner. Again elbow grease prevails and appearance is improved.

I painted the model overall in Tamiya Olive Drab, then went over it in rolling bands of black. I used Pre-Size white stars for the national markings. The distinctive unit markings of the Chevron and ball were cut from a white decal sheet while the A came from a railroad lettering decal sheet.

The model was with clear flat, then washed and dry-brushed to bring out details. The undersides and running gear were sprayed a very dark brown and then progressively lighted with thinned tan. Afterwards they were dry brushed and dusted with pastels. Wear points on the sprockets and track were added using a silver artist's pencil. I added sooty exhaust stains to the exhausts and deflector.

I drilled out the headlights and added MV lenses for a more realistic appearance. Inserting a four inch length of blackened brass wire into the drilled out kit antenna base made the antenna.

I had fun building this one and it looks good. I will probably do at least a couple more M4A3 76's and when I do, I will add even more detail as my skills and references have increased since building this one.

[More photos of Laramie's M4A3 are can be seen on the SVSM web site at <http://www.svsm.org/gallery.html>. Click on the "Members' Models" section.

Laramie Wright started building models in 1964 and joined SVSM in 1995. His interests include 1/48 scale aircraft and 1/35 scale armor, especially Sherman tanks.



Laramie added casting texture to the sides and mantlet, and several photoetch details including periscope guards, roof mounted sight, stowage brackets and the .50 cal. stowage clamp, as well as several scratch built details.



Laramie modified the kit gun barrel to get rid of the incorrect "step." The model was painted over all Olive Drab with black bands. The unit markings are from white sheet decal and railroad lettering.



Laramie detailed the hull with Eduard PE, including the light guards and tie-down straps for the pioneer tools. The kit exhaust deflector was poor and was improved with sanding and thinning.

British racing green hymenopteran in 1/72 scale

By Mike Burton

Great Britain's deHavilland DH98 Mosquito is an absolute classic of twin engine piston engine aircraft design and is deservedly lauded. Not so well recognized or known is the ultimate airframe development of that line, the DH103 Hornet, which first flew in July 1944. Just missing the chance to dash the futile fantasies of "Luftwaffe '46" weaponry adherents with a dose of reality delivered from its four cannon, post war Hornets were gainfully employed. RAF Overseas units made them quite unpopular with the Malay "insurgent population" during Operation Firedog as a stinging example. The last variants of the Hornet served until 1957 with the Fleet Air Arm. Not a bad testament to this lesser known warbird from across the pond. Sadly, no known airframes remain!

So wicked looking and yet so seldom seen, hmmm. When called upon to join in a contestant collection eventually dubbed "Wacky Air Racers", my race team determined this was our secret weapon bird! Frog Model Company of England produced in 1/72 scale a nice DH Hornet F3 back in the 1970s, and happily I had acquired a couple economically over the years. Hearing that Special Hobby would be releasing a new mold DH

Hornet, my decision was solid. The heretofore heretical idea of making one of my Frogs into a prince among air racers seemed sensible use of an obsolete molding.

To keep it company, I would build along with it a "straight" Hornet, using Dynavector 1/48 scale vacform kit as reference material for "correcting" the Frog where I felt it was warranted. Having heard horrible pronouncements about the accuracy of this singular molding having gone awry at some critical points, I was pleased to find nothing of particular ghastliness when comparing to my references. Certainly nothing that backed up the gloomy and pained proclamations delivered to many ears including my own over the years in discussion of this rare kit. Content that my base kit would end up with lineage intact in both iterations, I was ready, steady, go!

For the "straight" F3 Hornet, the cockpit was refitted with scratch built seat, radio, instrument panel and side consoles, floor. The kit joystick is usable! Handily, the 1/48 scale Dynavector kit has instructions with 1/72 scale illustrations, which

made this work easier for lazy me.

Deepening and opening the four under-nose gun troughs, slightly refining the molded shape of the nose completed the major "improving" efforts I made with my Frog here, not being a subscriber to the "remove and restore panel lines when raised process."

Wings are in two halves and include the engine nacelles. Careful dry-fitting, and remembering to drill out the holes for ordnance mounts made the assembly of them pretty straightforward. Horizontal tailplanes are single piece moldings and like the wings, dry-fitting first will insure the final "glue in" fit will be nearly perfect alignment with tight joins.

Thanks to the Dynavector plans again, I knew the basic accuracy of the Frog kit landing gear legs were so chose that there was no need to "improve" them. Also, that the main wheels

should be "canted" in where they meet the runway, while the legs stand straight. Propellers are molded with four blades on the spinner, and they are handed so be sure to get the left and right rotations correct before gluing. The canopy is one piece and a might thick but the fit is acceptable.

Frog supplies you with full under-wing ordnance, the rockets are pretty well molded and on pylons only needing tail fins to be mounted. The

bombs were molded on their mounts. Removing them from pylons wasn't too tough and cleaning those mounts went quickly.

Choosing the rather attractive Medium Sea Grey uppers/ PRU Blue lowers with Medium Blue prop spinners scheme completed my "stock" DH Hornet. This gave me a legitimate entrant in a club contest called "Out To Launch" (rocket or missile firing aircraft displayed with such mounted were eligible) Building this stock Hornet helped guide me to areas easiest and harder to make "race ready" for my "Wacky Racers" entrant.

Seeking to reduce weight, my race team at once removed the vertical stab/rudder and mounted the existing horizontal stabilizers to form a "Vee-tail." This required some additional surface area, so sheet plastic extensions, which formed the new mounts, were blended into the fuselage and onto new "tails" A new location for the cockpit was decided upon—just in front of this Vee-tail. To aid the pilot in seeing in this new locale, "Pe-2" style oval windows were cut into the rear fuselage about where



Mike's "Wacky Racer" on the right is quite a departure from the production Hornet. Frog provided the kit for both models and 1/48 scale plans from Dynavector helped Mike correct the production version.

the rudder pedals would be mounted. These were spare windows off a Doolittle B-25 project.

A new "racer" canopy of conical curvature (another B-25 contribution, this time tail turret glass from a "PBJ-1D") was cut into fit this area, along with a simplified race seat, flying pedals, flight stick, and instrument panel. Blending in this whole menagerie ended up taking me much longer than the oval windows installation. This was a surprise.

Filling in the original location of cockpit with scrap styrene and blending into fuselage lines worked out pretty smoothly, and the racer began to look more "real" now. I originally did not plan to clip the wings as they are fairly short, but fellow "Wacky Racer" designers convinced me it would be sissy not to, and after sawing off .66 inches (measured in from tip— about 4 scale feet) on each wing, this bird truly got "racy" looking. Thanks Alaska and Racer!

Next to be "improved" was the filling in of exhaust stack areas on the engine nacelles. This was made easy by the simple rectangular recesses of the stock kit for mounts. Again, on the premise of "weight savings" and also with the reality of spare parts availability (just like in real life), a set of spare 1/72 P-51B Mustang wheels and tires were fitted in place of those stock Hornet "balloon tires". The stock props and spinners were originally spec'd and looked just fine if a bit plain. Fortunately spiritual guidance came to me in form of generous delivery of a white metal five blade Griffon engine Spitfire prop/spinner pair, recently made redundant by their owner and devilishly advocated for me to try employing on my bird.

With styrene shims essentially as mating fixtures and a fair



For Mike's stock hornet, he chose a medium sea grey over PRU blue scheme with medium blue prop spinners. The underwing stores are part of the Frog kit.

amount of sanding, polishing, and filling to make the white metal look more "plastic", the truly evil looking conversion of a deHavilland's darling Hornet into my "Green Hornet" was basically complete. Of course with three weeks to go for entry, I took advantage of the time to fritter it away worrying how best to apply a color scheme. Down to the wire, I ended up with overall gloss British racing green, flat black nacelles and under-wings and aluminum silver accents for the engine nacelles, with gloss black spinners and flat black blades and yellow tips. The Vee-Tail was diagonally striped with flat black tips, an aluminum silver band, then gloss British green meeting at a flat black housing which forms rear of cockpit area. Dull insignia red wheels mildly accent the landing gear. No race number appears on the bird, however it is six. John Drake, the hired pilot insisted on that and also wanted to know who is number one.

Well that's another story, this tale of two Hornets will at least have a happy and definitive ending, right here. Period.

Postscript! While this British Twin was a real beauty, which I managed to make into some beast, it was another wonderful example of twin engine prop success which I considered the conversion into racing form the finest of our "Wacky Racers" collection. I am sure Messr Petyakov never envisioned quite like that Black and Gold Beauty, my hat's off to Vladimir Yakubov for the perfect postwar Pe-2.

Mike Burton has been building plastic models since 1964 and joined SVSM in 1984. His interests include one-offs, obscure vehicles and creatures in 1/72 scale but will also gladly build in 1/35 and 1/48 scales.



Five bladed Spitfire propellers, clipped wings and incredibly poor ground visibility give Mike's Green Hornet unique lines. The plane was painted British racing green with black and silver accents.

And now, a little Christmas ham—Tamiya style

By Barry Bauer

How many of you have seen the Farm Animals Set by Tamiya and said to yourself, "Self, wouldn't it be fun to build a 1/35th scale farm animal?" Don't be ashamed, we've all done it (even, or should I say, especially those of you most vehemently denying it right now. Remember, the first step toward recovery is admitting that there is a problem.) Building an animal allows one to break free from the constraints of scale drawings and after-market detail sets. It provided me with a nice respite from the AMS infected world of aircraft and armor modeling. Simply put, it was fun! Let me give you a bit of insight into how I went about producing this miniature piece of porcine pulchritude.

The Tamiya kit includes a nice selection of farmyard residents from which to choose. The dog and puppies caught my eye at first, but then I was lured toward the dead rabbit; finally I was drawn to the finely sculpted sow split right down the middle, calling out for connective surgery. She consists of 4 parts; right and left body halves and, you guessed it, 2 sow's ears!

Assembly is quite straightforward, just glue the 2 halves together and stick the ears on. A little bit of filler was needed to hide the seam running along her belly all the way to her, ah . . . (how shall I put this as not to offend nor titillate?) pork butt. This proved to be something of a challenge however. This being a sow, she is endowed with an impressive array of mammary equipment throughout that region. It took some careful work with filler and sandpaper to get the area to a satisfactory contour. This

being a just model of a pig, I was easily able to keep my mind focused on the job. With that task completed, I fixed her ears in place and smoothed them into the top of her head.

I looked at my sow that was rapidly approaching completion and thought what I might do to enhance her realism. I quickly decided upon a couple of places that demanded attention (no, not those areas, you perverts). Her feet were not realistically shaped so I enhanced their appearance by carefully carving them to more pig-like, cloven hooves. Next, I turned my attention to her snout. Because of the way the body had been molded, it wasn't possible for Tamiya's master patternmakers to include the distinctive nostrils on the front of her snout. After carefully studying all my reference materials, I carved the correctly shaped respiratory apertures using a #11 blade and a little patience. With this the construction phase of the project was complete. I was ready to finish the beast.

As you may or may not know, pigs come in a wide variety of exterior finishes. From solid NMF (Natural Mammal Finish) to ambush camouflage, from disruptive splotches to wide stripes, the domestic pig can be a colorful subject for the modeler. Check your references carefully. Berkshire, Hampshire, or even a crossbreed feral pig, they all have their appeal. So take your time and choose one you'll be happy with. I chose to go with the deceptively simple NMF for my little sow. I mixed my own version of NMF pig skin tone using Model Master enamels. I gave her an overall light gray primer coat to make sure all seams and unwanted holes were filled. Then



After a long debate over several of the Tamiya Barnyard Set animals, Barry settled upon the "finely sculpted sow." The porcine masterpiece consists of four parts and was painted a custom "piggie-pink."



Shift your cargo, dearie... Show 'em your larboard side. Barry checked for seams in all the necessary places. Mr. Bauer had to sand in locations not commonly associated with, say, an airplane fuselage.

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Revell-Monograms 1/24th '69 Superbee Six Pack

Continued from page 1

bench seat was an easy conversion. The kit bucket seats come in two pieces—an L-shaped piece with the seat and the front of the seat back, and a separate back of the seat back. I cut a piece of styrene sheet (0.030") the right width and glued the two front seat pieces to it. Then I filled in the gap between the two seats with putty. There is a textured panel with the Dodge logo on it in the center of the seat back, but this just happens to be the same as the one on the rear bench seat. I made a foil copy of this panel by burnishing kitchen aluminum foil over it. The pattern was preserved by filling the back with 5 minute epoxy. I glued this new panel to the front bench and added piping from electrical wire.

I had to remove the molded in console on the floor to fit this bench seat. The column shifter was made from nickel plated electrical wire appropriately bent. The knob was made from an epoxy bead. While I was at it I replaced the overscale turn signal indicator stalk and horn ring with thinner wire pieces. These simple touches really make the interior come alive and look a lot more realistic.

The rest of the model was assembled box stock. Paint was Testors Competition Orange, which is a very close match to Hemi Orange. The bumblebee stripe and Six Pack lettering on the hood scoop were kit items. The hood was painted gloss black so the decal backing wouldn't "silver" and then it was painted with flat clear. The front grill and taillight bezels are chrome plated in the kit. The grill has a blacked out center, but even after you paint the center black, these pieces still look too shiny and toylike. Looking at pictures of the real car you can see that the grill and tail light bezels only have chrome accents. The majority of these pieces are actually a silver plastic. So I detail painted the grill surround and the head light and tail light bezels with Testors Steel, leaving only a thin line of chrome plating around the edge. After the paint had dried a week or so I used a thin wash of gloss black to fill in the recesses. Now these pieces look a lot more three dimensional and realistic.

The engine bay was totally detailed for all visible wiring and plumbing. Using various gauges of electrical wire I made spark plug wires, battery cables, heater hoses, vacuum hoses and throttle and carburetor linkages. It takes some time, but with patience you can make a very realistic looking engine bay. For color variation I painted the engine with Humbrol Orange (18).

The kit came with Magnum 500 wheels and wide radials, but car I was modeling had black steel wheels on skinny redline tires. The wheels and tires came from my parts box, and are generic Monogram Firestone tires. The redlines on the tires were done with Contact paper (yes, the same Contact you use to line your shelves!). I put a #11 blade into a springbow compass and made concentric cuts at two different radii.



Andy converted the bucket seats into a bench seat using sheet styrene. The piping is electrical wire and the Dodge logo is the logo from the back seat embossed in aluminum foil.



The column shifter is made from nickel plated electrical wire and the knob is epoxy. Andy also replaced the over sized turn signal. Yes, it was also made from electrical wire.



Andy added all visible plumbing and wiring by adding various gauges of electrical wire.

This is difficult since the redline is only about 0.010" in width and you have to be perfectly concentric with both circles. I had to cut about 30 rings to get the 4 that I used on this model. I sanded off the molded in Firestone lettering and painted the tire with gloss acrylic clear to provide a smooth surface for adhesion. The Contact sticks very well to the paint. I then painted the tires with flat clear, which also helps seal in the vinyl tape.

This kit builds into a faithful rendition of the real car, and goes together well with no major snags encountered.

This model has won numerous awards in the last couple of years. It has taken First Place in Factory Stock at IPMS Santa Rosa 2003 Model Expo, Mopar Alley 13th Annual Rally 2004 and IPMS Tri-City Spring Classic 2004. It won the Best Engine at the San Francisco Rod, Custom & Motorcycle show 2004. And because of it's tri-carb setup it also won the Theme Award at the IPMS Tri-City Spring Classic 2004.

Andy Kellock began modeling in 1965. He joined IPMS/Australia in 1977 and joined SVSM in 2000. Andy's modeling interests include cars from the 50's, 60's and 70's as well as aircraft from the period between World War II and Vietnam.



The Firestone tires came from Andy's parts box. Andy used a compass and a #11 blade to cut the redlines for the tires out of common contact paper. This proved to be rather difficult with a success rate of about one in 15.

Making a sow's ear from a sow's ear

Continued from page 10

I sprayed her with my home-mixed piggy-pink. When this had dried thoroughly, I painted her squinty little eyes a dark brown and her hooves a medium brown, just a bit darker than her skin. I then used artist's dry pastels to bring out subtle skin tone variations on her body. I used a light peachy-pink around the eyes, inside the ears and on the snout to give them some depth and contrast. On her belly, I used lighter shades of pink to make her teats more realistic and to stand out from her monochrome underside. And that was about all the color she needed. But I wasn't done yet. No sir. Not by a country mile. What I had at that point was a clean pig and that just wouldn't fly, so to speak.

Pigs are dirty. Hence the expression, "You dirty pig." They like to lounge around in mud for various reasons I won't go into here. It tends to make them dirty. So, ever the modeler in pursuit of realism, I dirtied my sow (not the kind of thing one should yell out in public). I mixed up a special blend of brown and gray that I like to call hog-wash, and daubed it liberally on her legs, flanks, muzzle, and even up onto her back. Then I used a little more gray-tan pastel to give her a coat of barnyard dust. Finally, I used some clear gloss to make some of the dirty areas look wet. I also used a bit around her eyes and nostrils to give them that slime-dripping look so common in pigs. To cap off the whole effort, I mounted her (come on, get your minds out of the barnyard, really!) on a small stand painted to resemble mud and she was done.

There you have it. It was a very quick and easy build, with opportunity for some extra detailing and certainly not beyond



Because of the parts layout, the nostrils on the model were not well molded. Barry used a #11 blade to give his subject a proper nose.

the skill of the average modeler. It makes an interesting addition to any model collection and is the talk of contests and dinner parties. I think I'm ready to try building the rooster from this set next. So, as I always say, "If you ever have a hankerin' to do a farm animal, go for it!" Just be sure to do it in 1/35th scale.

Barry Bauer has been building plastic models since 1962 and has been a member of SVSM since 1982. Barry primarily likes to build 1/72 scale Spitfires.

SVSM Book Review—A Separate Little War

By Chris Bucholtz

A Separate Little War: The Banff Coastal Command Strike Wing Versus the Kriegsmarine and Luftwaffe 1944-1945

By Andrew D. Bird
Grub Street, 2003

There is little doubt that the war fought between the Mosquitoes (and Beaufighters, Mustangs and Warwicks) of the Banff Strike Wing and the German-controlled shipping in the North Sea and the Kattegatt were among the sharpest and most violent aircraft-to-ship encounters in the entire European Theatre during World War II.

RAF aircraft fought to prevent valuable raw materials, including iron ore, nickel, molybdenum and iron pyrite, from reaching German industry. Similarly, it was seen as critical to prevent German forces in Norway from getting ammunition and other supplies, since Churchill retained a desire to liberate Norway until after D-Day. This made the 500 merchant ships plying these waters fair game for any aircraft that dared make the long over-water crossing and brave the intense anti-aircraft fire German flak ships would throw in their way.

Andrew Bird's new book on the heroic efforts of the Banff Strike Wing (which, along with the Beaufighter-equipped Dallachy wing, sent the majority of strikes against Norway's coast) is a good step in the direction of a truly complete history of this unit. However, while Bird captures some aspects of the strike wing's operations in great detail, other operations—especially the combat operations that make the story compelling—are described in ways that are usually bloodless, often confusing or redundant and on occasion inaccurate.

The development of the station from open land on a Scottish manor is articulated with the aid of enlisted men, WAAFs and even townspeople. The station was hardly a luxurious place to be posted, with harsh weather and substandard buildings. When the Mosquitoes of 235, 248 and 143 squadrons, along with B flight of 333 Norwegian Squadron, arrived, things began to accelerate as increasing pressure was brought to bear on enemy shipping. In December 1944, German air assets began to hamper efforts, leading to frequent escort by the Mustang IIIs of Peterhead-stationed 315, 19, 65 and 234 Squadrons. These units experienced frequent successes and equally frequent losses of aircraft and aircrew.

Unfortunately, when it comes to combat, Bird fails to convey the action to the same degree of detail that he communicates the station's establishment. He uses some first-hand accounts, but he never weaves them into a straight-forward narrative of

these admittedly chaotic events. In many cases, Bird describes the fate of an aircraft several times in the course of the same action, which can be confusing. His prose is also dispassionate to the point of dullness all too frequently. Although he may be trying to craft a dispassionate historical document, there is no reason for him to bore the reader with it. He also omits any significant discussion of tactics, never explaining what 333 Squadron B Flight's "outriders" would do (they would scout territory familiar to them and report back to the wing) or even illustrating the combat formations used to attack these difficult targets. The effect is an odd one; the reader who approaches the book with an idea of what went on during these

shipping strikes is left wondering why he is more excited about the subject than the author is.

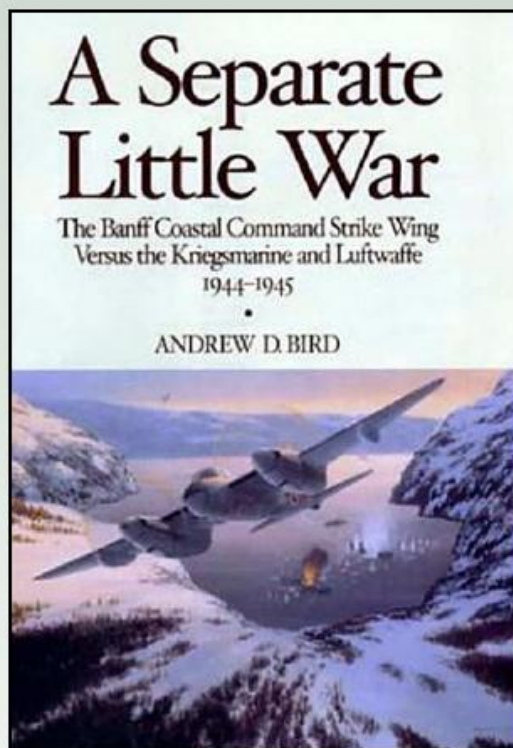
Bird does a good job of describing some of the more infamous events of this maritime war, including the sinking of the ferry *Austri* with the loss of 30 lives, including several female Russian and Polish POWs. This indicates a certain level of skill at research, but Bird falls short in sharing that all too many times. The book's appendices are evidence of that. There is no list of the shipping sunk or damaged by the wing and no record of missions on a day-by-day basis, even though Bird cites the war diaries of 143, 144, 235 and 248 Squadrons among his sources.

Other entries are truly sloppy. For instance, one entry in the Inventory of Aircraft appendix is headed "250 de Havilland Mosquito VIs delivered by de Havilland Hatfield, May and June 1945." It then goes on to describe aircraft like PZ251, which was shot down by flak on Oct. 21, 1944, and PZ412, which ditched with flak damage on

March 23, 1945. Obviously, these dates fail to correspond with the header. What's more, he transposes the histories of NT224 and NT225, and fails to mention that these were not Mk. VIs but Mk. XVIIIs. Errors like this cast doubts upon the other factual material in the book.

There is already a book that does an excellent job of communicating the ferocious nature of this theatre of combat: *Strike and Strike Again*, the history of 445 Squadron. These are Dallachy Strike Wing Beaufighters, and perhaps the focus on a single squadron helped the author organize his thoughts in a way that Bird was unable to do. In any event, even with the publication of *A Separate Little War*, a truly compelling and authoritative book on the Banff Strike Wing remains to be written.

Chris Bucholtz has been building models since 1973 and has been a member of SVSM since 1986. His interests include 1/72 scale aircraft of all types, but specifically World War II and subjects whose pilots or crew he has met.



GIFT EXCHANGE RULES

There's a chill in the air, there's a plastic snowman on your neighbor's roof, and the people at the local church are fist-fighting over whose kid gets to play Jesus in their living nativity scene. That can mean only one thing: it's time for the SVSM gift exchange!

This year, this blessed event is being held back at the friendly confines of the Milpitas Library. Instead of gorging ourselves on pizza, this year we have decided to hold a more sedate event in the form of a light holiday pot-luck. Bring snack-type things (cookies, candy, chips, etc.), sodas, or some other library-friendly hors d'oeuvre item from which we can all partake in the lead-up to the big event.

The big event, of course, is the gift exchange. Anyone may participate, or choose not to. The gifts should be valued at \$15—or more, if you're really motivated. The bigger the gift, the better the scramble will be to steal it from your peers! Please bring no more than three gifts (that means you, Jim Priete!) this year so that we can conclude the event before the arrival of the spring solstice.

Here's how it works: when you walk in to the room, your name will be written on a piece of paper (or pieces, depending on how many gifts you bring). These slips of paper will go in a hat. Also, write your name on the gift; this way, if you bring something lame or partially-built, retribution can be served upon you. (This means no Lindberg, no dumping of outdated kits, and no purging of useless supplies. Violators will have their crap gift given back to them and their names removed from the hat. The president will personally see to it this year. Why did he really run for president? To be the gift exchange enforcer, that's why!)

The gifts will be piled on the table, and when the clock strikes 8, the gift exchange shall begin. It works this way: the first name is drawn, and that person proceeds to the table. Picks a gift, and opens it for all to see. The next person whose name is drawn can open his own present, or steal the first present, in which case the first person will open a second present. The third person can open his own present or steal from the first two recipients, who may either steal from each other or open new presents. After a present is stolen three times, it is dead and out of play. This continues until all the presents are opened or Bert McDowell's ship model is stolen, whichever comes last.

Confused? Then read this fictionalized account of what might be:

Roy Sutherland's name is chosen first. He goes to the table and opens a 1:32 Hasegawa Bf 109G-6. "Oh, what a drag," he says. "All I build at work all day are 1:32 Hasegawa Bf 109G-6s. Woe is me. Can I get some sympathy?" He is met by stony silence. Jim Lund is picked next; he opens a Tamiya 1:72 P-47D. "Damn it! I was hoping for something fun, like an Execuform XF-11!" Jim says. Lou Orselli is next; he steals Roy's Bf 109, saying he wants to convert it into an Italian version of the Revell kit. Roy steals the P-47D from Jim, who opens the next gift: an Esoteric 1:72 P4M Lou Orselli is next; he steals Roy's Bf 109, saying he wants to convert it into an Italian version of the Revell kit. Roy steals the P-47D from Jim, who opens the next gift: an Esoteric 1:72 P4M Mercator. "Aha! That's more like it!" says Jim. Mike Burton is chosen next; instead of stealing Roy's P-47, he opens a 1:35 Italeri LCM 3 landing craft! Bert McDowell starts salivating. Gabriel Lee is selected next, and cleverly steals the LCM 3,

expecting it to be stolen later when there is more for him to steal from. Mike Burton steals Lou's Bf 109, and Lou steals the P-47. Mark Schynert, who has the ability to count and also knows good models when he sees them, swipes the P-47 from Lou, which means the P-47 is dead and Mark goes home with it. Lou opens the next gift, an AFV Club M883 recovery vehicle. Ron Wergin is next, and he steals the LCM 3 from Gabriel, who opens the next gift: a Hasegawa 1:48 P-40E! Steve Travis is next, and he steals the M883 from Lou, planning to build it as a monster tractor pull vehicle. Lou steals back the Bf 109 from Mike Burton, making it the third steal and taking the Bf 109 out of competition. Mike steals the P-40E from Gabriel, who opens the next gift: a three-volume reference book set on the history of the Venezuelan Air Force! Jim Priete's evil mind begins turning and he eagerly awaits his turn...

That is the way it works. While it seems complicated, the expert record-keeping of the president and his iron-fisted rulings will maintain order throughout. Please commit your acts of revenge in the parking lot. And happy holidays! And now...

NOVEMBER MINUTES

Steve Travis started the November meeting with a great report about our Veterans Hospital Model Drive, which continues to deliver snap-together kits to Northern California VA Hospitals for use in their rehabilitative services. Good job, Steve and Anita! Also, check out the SVSM website. John Heck, Vladimir Yakubov and Randy Ray have collaborated on a new-look site that is just terrific.

In model talk... Bert McDowell's back-and-forth work with Trumpeter has resulted in a 1:350 kit of a Liberty Ship. Bert said they took his superstructure pattern and rendered it in as complex a way as possible! Tom's Modelworks is offering detail sets for this kit, since it had its own Liberty Ship in resin not too long ago. Vladimir Yakubov's largest-scale project in sometime is a 1:35 Hotchkiss five-barrel gatling gun on a naval mount from a company called Box 261. Vladimir has also built a new 1:72 prototype T-34/85 from the Revell hull, a T-34/76 turret and details from Eastern Express and Extratech. In 1:35, Vlad was intrigued by Eduard's big brass set for the T-34/85. He's also done major surgery on Albi's 1:72 T-28 resin kit. It was too short and too narrow, so Vlad cut it, widened it and stretched it. Barry Bauer has Ventura's Seafire F. Mk. 47 taped up, but he's completed work on the Aeroteam 1:72 Spitfire F.21. Barry says it has wings that are too thick and struts that are too tall, but he still finished it off in a sporty post-war scheme. Gabriel Lee's next batch of Venezuelan aircraft will include a Heller 1:72 Vampire, which he hopes to finish in time for the Kickoff Classic. His Tauro 1:72 F-86K looks rather amazing in its finished condition, a far cry from the crude resin kit it came from, and Gabriel's fictitious Venezuelan F-20 Tigershark looks quite convincing in markings stolen from a Hobbycraft F-16. Mike Burton's foray into armor has brought him face to face with a Dragon T-34/85 as it would have appeared in the service of the North Vietnamese Army. Mike's finished his Dale Earnhardt Jr. Oreo Busch series car, and he had not one but two Rareplanes 1:72 AJ Savages on the table: a blue AJ-2P and a gray-and-white AJ-1. Mike is trying

to adapt a Hasegawa Neptune propeller into a better windmill for his Savages. Jim Lund was contemplating a scratchbuild of the Curtiss B-2 Condor, but he spotted an ad for a fairly pricey resin kit from Ardpol. One thing led to another and the result was a spectacular B-2. Jim said this kit changed his mind about resin kits. Roy Sutherland has at last finished his 1:48 Mosquito PR.XVII, using the two-stage Merlin engines from the Airfix kit and rebuilding their lower intakes. The PR-style blistered canopy came from CMK and finished the model off with a nice coat of PRU blue. Lou Orselli has two Ju 388s in the works, combining Airmodel fuselages and nacelles with Matchbox kits to create 1:72 renditions of these German bombers. Thom Ivansco made short work of ERTL's starship Enterprise, opting to use the waterslide decals rather than the stickers also supplied in the kit. Thom finished the camouflage on his Special Hobby A-9 piloted missile, using Silly Putty as a painting mask, and he fought his way through Heller's 1:350 X-15. Thom said the model was awful and doesn't really look much like an X-15 now that it's done! Mike Braun's return to scale modeling comes in the form of his 1:48 Tamiya Mosquito

Mk. IVB. Mike added a Paragon bulged bomb bay, a seat from Cutting Edge, Ultracast exhausts and tail wheels, and decals for 627 Squadron made with an ALPS printer. Chris Hughes's work on his Tamiya M4A3 will result in an M4A3E4, like the one he saw at the Littlefield collection; Chris wants to finish the partly-complete tank as an example used by India in its wars with Pakistan. Ben Pada converted his DML Ho 229 flying wing from a two-seater to a single-seat day fighter, with the appropriate speculative paint scheme. Ben's also still working on his Super F4U-4 racing plane conversion, and he's painted up a Black Box cockpit for his Hasegawa F-104. Bill Bauer's Sebring-winning Porsche got its body from an M&S Hobby transkit and sports brass detail parts from the Stratosports set. Andy Kellock's rehabilitated MPC Dodge rail dragster benefited from some careful seam scraping with a new tool from Micromark that prevented him from having to rebuild the front suspension with steel tubing. He also added new Herb Deeks wheels. Andy also completed the interior of his two Mopar muscle cars, finishing them with washes and drybrushing for a remarkably realistic and slightly weathered interior. Mark MacDonald's Firefly Mk. IC has a coat of paint and he's shooting for a completion date of February. Mark also had a 1:16 figure of a German Unterschfuhrer at the meeting; he's working on five such figures. Greg Plummer took a break from cars to churn out a Tamiya 1:35 Centaur tank; he said it went together easily and with little extra effort. He's also working to turn the Tamiya Yamaha YZR500 into the bike used by racing legend Kenny Roberts. Steve Quock discovered a Japanese chocolate egg at a local grocery store that had a neat little Seiran model inside as a prize! The model was pre-painted, and it was \$2 for the snack-and-plane combination! Brad Chun picked up a resin conversion to turn parts from a Testors F-5 and F-16 landing gear into a 1:48 X-29. He says the casting is a little rough, perhaps a step or two above Lone Star Models. Speaking of Lone Star, Ted Salamon built its Civil War-era mortar, a change of pace for this modeler who used to build wood-and-brass

artillery. Ted said he spent more time rigging his 1:72 Huma SG.38 glider than he did building it, and he also spent plenty of time rigging the old Hawk/Testors Spad XIII, which is armed with Tom's Modelworks photoetched machine guns. In 1:144, Ted tackled both the Revell S-37 Berkut and the Nichimo Ki-45 "Nick." Ken Miller got a kick out of discovering that Corgi's die-cast UH-1 was marked as the California Forestry Department helicopter based at a nearby attack base. Ken's completed the Bandai 1:300 Pokemon 747, which he said was an adventure in decaling. He also challenged the club to guess what airplane

the interior of his Heller CL-215 went with, and was quickly answered by several members! Kent McClure's 1:48 F-104 is coming along, aided by Kent's discovery of the proper model of ejection seat his variant will use. Kent's Academy P-40B is going to be an experiment in using Gunze Sangyo paints, and he used metallizers to achieve the burnt metal look at the bottom of his Monogram "Invaders" UFO. Sharp-eyed viewers would note that the three monitors in side the UFO are playing "Star Trek," "Dr. Who" and "The Flintstones!" Cliff Kranz is doing a good job of finishing a NF-104



Steve Travis' California Modelworks belly tank racer won model of the month.

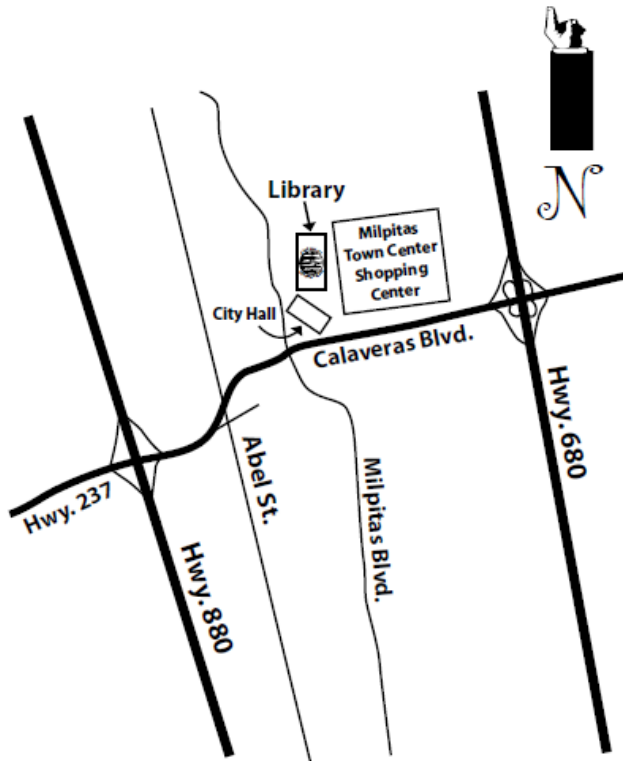
conversion started by Dave Shirley. Ron Wergin's M4 Sherman benefited from the application of pastels mixed into alcohol, and he crewed the tank with a Tamiya figure equipped with a new resin head. Aiden McMackin displayed a rather impressive G.I. Joe figure in paratrooper's garb, complete with Mae West, Thompson submachine gun and a wealth of other gear. On the downside, Aiden said the figure's parachute doesn't work that well! And the model of the month goes to... Steve Travis and his belly tank racer! Steve started with a pricey but crude kit from California Modelworks and turned it into a beautiful model by replacing a lot of the resin with metal and parts from the scrap bin. The model depicts a real racer that competed at the El Mirage Dry Lake Bed.

CONTEST CALENDAR

Saturday, January 29: **NNL West** presents the **14th NNL Western Nationals** at the Santa Clara Convention Canter, Santa Clara, California. For more information, visit their Website at <http://www.nnlwest.org/> or contact Steve Hinson at modelcarguy2003@yahoo.com.

February 13, 2005: **Silicon Valley Scale Models** host the **Kickoff Classic** at Napredak Hall, 770 Montague Expwy., San Jose, CA 95131. For more information, contact Chris Bucholtz at BucholtzC@aol.com.

March 11 & 12, 2005: **Southern California Area Historical Miniature Society (SCAHMS)** present their **2005 SCAHMS California Show** at the Doubletree Hotel, 100 The City Drive, Orange, CA 92868. For more information visit the SCAHMS web site at <http://home1.gte.net/sulla1/index.htm>.



Next meeting:
7:00 p.m.,
Friday,
December 17
at the
Milpitas Public Library
40 N. Milpitas Blvd.
For more information, call the
editor at (408) 307-0672
email: editor@svsm.org



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If your renewal date is in red, it's time to pay your dues!