



“Happy Jack’s Go Buggy”—Academy’s 1:72 P-38J

By Chris Bucholtz

In 1998, our club was invited to stage a display at Celebrate History, a weekend-long affair in South San Francisco. We had eight tables at our disposal, and we did it up right: Jim Lewis had his armor out in force, I had my collection of planes on the table, and Mike Burton had a medium-sized air force of his own deployed. Brad Chun and Lou Orselli were also there to add some variety to things. We set up on Friday, then manned the tables for the next three days.

On Saturday, a gray-haired old fellow came wobbling into the room and gave the model planes a once-over. “Do you have any P-38s on this table?” he asked in a high-pitched Texan drawl. Mike pointed out the P-38F in his “P-for-pursuit” collection, and the old man began to extol the virtues of the Lightning. It was rugged, fast and had firepower to spare. Best of all, it had two engines. “I came back on one engine seven times!”

“Oh, you flew P-38s?” Mike said.

“Yeah, I sure did,” the man said. “I flew them in Africa and in Europe. Hey, Besby! There’s a Lightning over here!”

A second older man came over. At that point, Mike and I introduced ourselves. The old fellows did the same. They were Jack Ilfrey, an eight-kill ace, and Besby Frank Holmes, who flew on the Yamamoto mission and shot down the second Betty in the ill-fated admiral’s flight. The two of them stayed and spoke with us for 90 minutes, and they repeated their admiration for the P-38. The plane not only was versatile and extremely capable, but it had a special ability to bring pilots home. What was not to love about it?

Meeting Jack spurred me to learn more about him. He was known as the first Lightning ace, although he said that Virgil

Smith deserved that title. Smith was killed on Dec. 28, 1943 and missed out on being feted as the first to five in the Lightning.

Ilfrey worked at Hughes Tool Company while enrolled in college and the Civilian Pilot Training Program, and on one occasion actually met Howard Hughes; he was asked to wash Hughes’ car! On Feb. 1, 1941, he joined the Army Air Corps and went to primary cadet training at Hemet, California, followed up by basic flight training at Moffett Field, during which time he enjoyed many evenings at the Spanish-style bar at San Jose’s Hotel DeAnza. In October 1941 he transferred to Luke Field in Arizona for advanced training.

Ilfrey graduated from advanced training five days after Pearl Harbor and was assigned to the 94th Fighter Squadron. On June 25, 1942 he was part of an experiment to see if it was possible to ferry aircraft across the Atlantic via Newfoundland, Greenland and Iceland. His flight of five P-38s and a B-17 navigation ship made it; the famous “Ghost Squadron,” which was



Chris built his P-38J as the mount of the first Lightning ace, Jack Ilfrey. Chris met Mr. Ilfrey back in 1998 and they discussed the merits of the P-38.

forced down and Greenland and re-discovered 50 years later, was part of this mission.

The 94th arrived in England July 25. After a period of training (during which “The Texas Terror” and “The Mad Dash” were applied to the booms of Ilfrey’s P-38), the unit was sent to North Africa. On Nov. 8, the unit bolted 150-gallon ferry tanks to the P-38s’ pylons for the long journey. Mid-flight, one of Ilfrey’s tanks fell off, leaving him short of fuel. He landed in neutral Portugal, and had his belongings and identification confiscated. He was interrogated for most of the afternoon; later a Portuguese pilot asked Ilfrey to show him the instruments of the P-38 so he could fly the plane to a military airfield. Ilfrey sat in the cockpit while the Portuguese pilot sat on the wing of the now-refueled plane. When a second P-38

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Building Tamiya's 1:12 scale 1983 Yamaha YZR500

By Greg Plummer

Tamiya, the model company we all know and love (most of us anyway), has just passed a milestone. It has just released the 100th model in its 1:12 scale motorcycle kit series. This is an amazing number for one manufacturer considering the complexity of molding a motorcycle kit in injection plastic.

To commemorate the event, Tamiya has also re-released the kit that started it all: Kenny Roberts' 1980 Yamaha YZR500 MotoGP championship winner. That year, Roberts had won the International Motorcycle Grand Prix championship for the third time in a row, inspiring Tamiya to make a kit of his bike and get into the motorcycle model business, which it has dominated since.

This article is not about that bike, however; it's about Robert's 1983 Yamaha YZR500, done in the bright red and white colors of his sponsor that year, Marlboro (boo, cigarettes!). After dueling with rider Freddie Spencer and his Honda, Roberts placed a respectable second in the championship standings for the season. Roberts then stepped down from MotoGP racing to concentrate on building his Yamaha team, though he did find time to win at Laguna Seca and the Daytona 200 in 1984.

For those of you not familiar with MotoGP, it is the motorcycle equivalent of F1 auto racing, with the fastest riders in the world riding the fastest bikes. If you're not familiar with F1, you're probably not reading this article. Like F1, MotoGP is raced on closed circuits with purpose-built machines. Current riders are breaking 200 mph in the straights, and while that may sound amazing, consider that Suzuki's GSX1300R Hayabusa street bike, a motorcycle you can buy at your nearest dealer, can do 200 m.p.h. with a few minor tweaks. Darwin Award, anyone?

Where MotoGP really shines is in the corners. Suspension tuning is just as critical as power on these bikes, and rider skill makes or breaks a team. Riders hang off the inboard side of the bike as it turns and scrape their protected knee on the pavement for stability, all to get well over one G in a curve. While that does not approach the cornering ability of a four-wheeled race machine, the results are nonetheless impressive. A small error by the rider here, like a missed shift, can mean falling far back in the pack, while a serious mistake can mean dropping the bike. Deaths are very rare nowadays, but they do happen.

The International MotoGP used to be dominated by European makes, most notably MV Agusta, but in the early 1970s the Japa-

nese makers, flush with success in selling street bikes, started to gain interest in the series. Yamaha, looking for riders to race their hot 500cc two-strokes, hired Kenny Roberts in 1974. A Modesto, California native, Roberts had a winning record in the American Motorcycle Association's Superbike race series and he went on to win the GP championship three times in a row, from 1978 to 1980, earning him the nickname "King," and then placed in the top five the next three years. Kenny's son, Kenny Roberts Jr., would go on to have some success racing Suzukis in this series in the late '90s. He has returned stateside to race in the AMA series after some very unfortunate seasons in the past few years.

The subject of this article, the elder Roberts' 1983 Yamaha YZR500 (officially known as the OW70), was one in a long line of successful two-stroke racing bikes. The OW70, little modified from the 1983 season, would bring Yamaha the championship again in 1984 ridden by the legendary Eddie Lawson. Limited by

MotoGP rules to 500 cubic centimeters, the OW70 engine still made 140 hp. It doesn't sound like much power for racing, but the bike weighed only 260 pounds, thanks in part to the YZR's new aluminum frame. Yamaha also switched from its previous straight 4-cylinder engine to a new slimmer 40-degree V4 configuration with dual crankshafts. This allowed the carburetors to be placed in front of the engine for better



The fairings on Tamiya's 1983 YZR500 MotoGP come molded in clear plastic. Since that year Robert's motorcycle was sponsored by sin, Greg painted the fairings with Tamiya's Bright Red and Pure White.

cooling and airflow, and this along with Yamaha's trick valving allowed the engine to make its 140 horses out of 30 cubic inches. The last MotoGP two-strokes were making nearly 200 h.p. with the same 500cc limit, but the class is now dominated by one-liter, four-stroke engines. Rider skill is still paramount though, as current rider/motorcycle god Valentino Rossi has shown, but that's a whole other story...

The building starts with the cockpit. Well, bikes actually don't have cockpits, except maybe those huge Goldwings you see on the streets. Construction starts with the frame. Molded in two halves with a couple of cross beams, the parts fit well but not quite as well as current Tamiya motorcycle kits. A little filling with thick cyanoacrylate (CA) glue was required to get rid of the few gaps. Molding technology has come along a bit in 20 years, after all. That being said, the overall fit of this kit is quite good, which is vital when building a complex subject like a motorcycle. The frame and the assembled rear swing arm were sprayed with Tamiya AS-12 bare metal silver, one of their aircraft color sprays. I found it to be a good match for the semi-gloss aluminum color

of the real item, and it took a light wash of black enamel with no problem.

Next came the engine. The 32 parts that make up this assembly fit well, fortunately. The crank case unit was airbrushed in a mix of flat brown and aluminum enamels to represent the magnesium alloy used, while the separate cylinder and head pieces were done in Testors aluminum metallizer. Various details were painted in their respective colors; for instance, the carburetors are brown and the exposed clutch is aluminum with clear blue bolts. Tamiya provides thick and thin vinyl tubes for the large amount of cooling hoses and control cables on the bike. These were used with wire hose clamps added to each of the seven coolant hoses.

Tamiya provides an actual spring for the rear monoshock, a nice touch they have used on nearly all their motorcycle kits. I painted it yellow before slipping it onto the gold-colored shock unit. The assembly was then glued to the frame. The rear brake, chain and wheel were added to the swing arm. The instructions show the wheel to be red with a silver rim, but I painted it solid red and the front wheel gold following a photo on the side of the box. Wheels were changed for each race, so a number of color combinations could be seen on one bike depending on the venue. The slick racing tires received a good sanding to remove the center mold seam.

After the engine was placed in the frame, the rear swing arm was attached. Here a problem was found: the swing arm could actually swing its full range even after its mounting screws were tightened. I had to guess at a good level at which to hold it (not easy, since none of the body or exhaust was in yet) and glued in a square piece of plastic under the swing arm to hold it onto the monoshock link. Thank goodness for CA glue.

Next came the exhausts. Each of the four resonator chambers was molded with an open back. This is unrealistic, and even

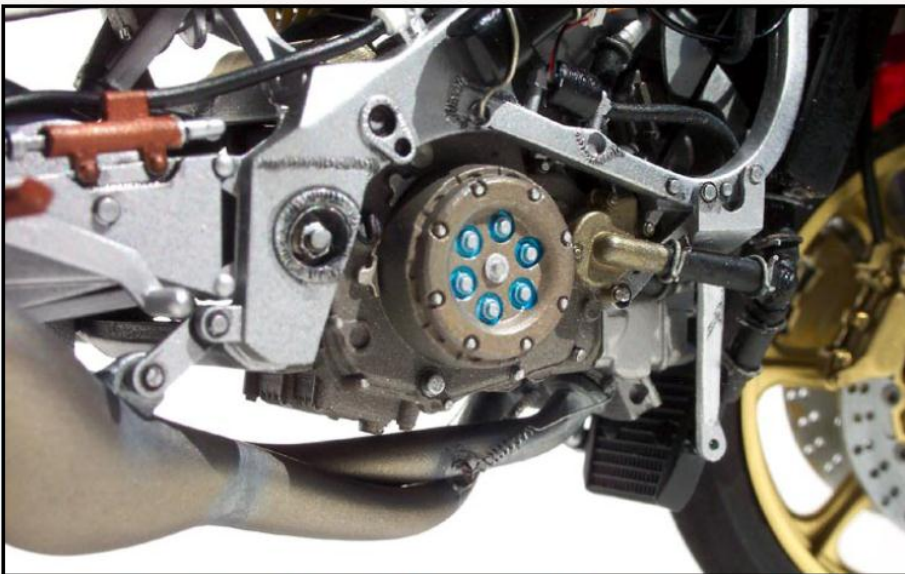


The frame was painted with Tamiya AS-12 Bare Metal Silver. The windshield is held in place with only two thin tabs to attach it to the fairing so Greg used Testors Glosscote that he ran into the join to help hold it.

though the open backs were somewhat hidden on the finished bike I decided to fill them in with polyester putty. Lots of sanding and priming followed, and then each resonator was painted in dark metallic gray. Details such as the weld lines were carefully airbrushed with gunmetal metalizer, and then the hottest parts of the resonators (both ends) were airbrushed a clear bluish brown to represent heat staining. The pipes were then added to the engine/frame unit, where they just barely fit. A little fiddling was needed to get them into position, but once there they locked in.

Two-stroke exhausts are actually held onto the head by springs as a precaution against backfire. I replicated these springs using fine wire wound around a straight pin. The springs were then attached with small photo-etch brackets to the exhaust and head. Frankly, the springs weren't all identical in length and twist like they should be, but I have a life and didn't want to spend an entire weekend coming up with eight identical springs. The four tiny black mufflers were then added to the tips of the resonator chambers.

The front forks were next. I painted these in Alclad chrome after a primer coat of gloss black enamel. The lower tubes are aluminum, with gold brake calipers. The brake calipers are molded as only the outer half; I added an inner half made out of plastic card in case anyone looked in between the brake rotors, and you know someone will. The front rotors also had all of the cooling holes drilled out—tedious, but the results are worth it. The front fender, the first “body” part to be assembled, was sprayed with Tamiya's bright red and assembled with the forks. The wheels, rear swing arm, and the fork-to-frame swivel all use small kit-supplied screws for assembly. All of these screw heads were covered with resin bolt heads, as the real bike is not held together with slotted screws. Don't cover the rear axle screw, however, as the supplied stand



The many kit engine parts fit well. Greg painted the crank case unit with a mix of flat brown and aluminum enamels. The separate cylinder and head pieces were painted with Testor's aluminum metallizer.

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Frankentank! Cobbling together an M4A1

By Laramie Wright

As those who know me are abundantly aware, I am a Shermaniac. Yea, verily, the big kitties were more powerful and so on and so forth, but on all fronts the Sherman soldiered on to victory. Propelled by reliable drive trains and the supreme courage of the Yanks, Tommies and Ivans, along with Free French and Polish, Aussies, Canadians and all the others, Shermans fought through to the end. Nearly three decades later, rebuilt Israeli Shermans would defeat Soviet T-55 and T-62 tanks operated by Arab armies, a fine end to active service. But that is another story.

The subject of this build is the M4A1 cast-hull Sherman as operated by the U.S. 1st Armored Division in Italy, May 1944. The M4A1 was the second major design variant of the Sherman, though it actually went into production before the welded-hull M4.

The inspiration for the build was a couple of nice visits with Rob Ervin of Formations Models at the 2004 Nationals in Phoenix. Rob is a greater Sherman freak than I am and I enjoyed the time spent at his booth. I also bought a heap o' resin stuff for Shermans – a whole heap! I bought several bags of hulls, turrets, an M4A2 conversion and many detail accessories. Once I got back home and had time to sort through it, I saw that I had the ingredients for several earlier production vehicles including two M4A1s. Now, I had only to find an appropriate subject to model. Normandy and Operation Cobra vehicles are the most popular models built by modelers, but I wanted something different.

After checking through my references I decided that a two-tone camouflaged Sherman from the Italian campaign was just what I was looking for. In Steve Zaloga's *The Sherman at War*, Volume 1, there was a nice profile of "FRANTIC," an M4A1 of the 1st Armored Division at Anzio in May 1944. A mid-production vehicle, "FRANTIC" lacks the added armor upgrades of later vehicles and did not have the periscope guards, making for a simpler build. There were several pictures of similar Shermans in a couple of my resource books.

I call the project "Frankentank," as there were so many sources for the parts:

- The turret is a superb Chesapeake Model Designs early production item.
- The upper hull is a mid-production cast hull from Tank Workshop.
- The engine deck was from a Tamiya M4.
- The lower hull was donated by an Italeri Marines Sherman.
- The bogies and running gear are from Academy.
- The tracks are from Tamiya.
- Formations parts were used for the .50 cal. machine gun and antenna as well as some of the OVM tools.
- Photo etch details are from On The Mark and Eduard.
- MV lenses were used for headlights.

I usually start with the hull and running gear as that is where most of the work is on a Sherman. The rear plate was attached to the lower hull as were the final drive housings.

All bogey parts were clipped from the sprue, cleaned up and joined. Deviating from the customary instructions, I do not install the road wheels until the end of assembly. Instead, I reinforce the axle assembly points with superglue, then after it has set I cut through the axles, leaving stubs on either end that are filed to their final height, allowing the completed wheels to be snapped into



"FRANTIC" was a mid-production M4A1 of the 1st Armored Division at Anzio in May, 1944. Laramie's model is made of parts from many manufacturers, earning it the nickname "Frankentank."

place later. Sherman bogies need lots of clean-up to fill and eliminate seams.

I added 10 bolt heads to detail the skid and roller bracket. I also added four bolt holes on the front face of each bogey. I repeated this five times for a total set of six bogies.

Next comes detailing of the mounting plates. As provided by Italeri, the bogey plates are devoid of the 10 bolt heads that should be present. I put my trusty punch and die set to work once again and produced a nice pile of .020 bolt heads. After attaching them and adjusting the spacing, I installed the bogey assemblies.

Once the bogies were done, I added the missing bolt details to the transmission housing sides and bottom, then drilled the locations for drain plugs and added them, again using the punch set.

The next big thing was to detail the rear hull plate. I added a pair of air filters from the Tank Workshop hull as well as the exhaust trumpets from the Italeri hull. There is a prominent

framed mesh screen that fits between the filters and around the exhausts. I didn't have a photoetched part for this, but it did not look too hard to scratch build. I used railroad diamond mesh and plastic strip for the frame. It took two tries but resulted in a lovely screen.

Next, I attached the engine deck to the upper hull. The Tamiya parts required only a bit of filing to fit snugly. I laid plastic strip under the edges of the deck opening for strength and alignment of the deck. I superglued it in place. At that point I began preparations to mate the upper and lower hulls. The sponson floors had to be adjusted to fit the contours of the upper hull. Thus began repeated cutting, filing, sanding and fitting until a snug fit was achieved. In the course of that work, it was discovered that the left side of the upper hull was not fully formed, being only half the thickness required. I built it up with strip, superglue and putty. Once restored, the hull was re-textured with Mr. Surfacer 500. Now complete, the upper and lower hulls were joined and the transmission housing was attached.

The upper hull details came next. The grouser storage covers were installed on the rear deck. As there were no indicators, their locations had to be carefully plotted. Ventilators, lift-eyes, lights and brush guards were added, as well as the OVM tools. I also plotted and drilled out the hole for the engine crank. Armor plates were added outboard of each air filter, which were made from .020 sheet styrene. Weld seams and drain plugs were added to the sponson floors and the tow pintle bracket added.

Hatches were detailed with Custom Dioramics photoetch and resin periscope parts, then fixed in the open position. The final addition was a jerry can rack added to the right rear corner of the hull, which was then filled with Italeri U.S. jerry cans. These were secured with a photoetch strap and buckle.



Laramie's M4A1 is made up of parts from nine different manufactures. The turret is from Chesapeake Model Designs, the upper hull is from Tank Workshop and the lower hull is from Italeri.

The CMD turret is a gem and goes together well. The finish and details are great. The only change I made was to modify the assembly of the coaxial .30 cal. machine gun so it would rotate with the 75mm main gun trunnion. Lift eyes were added and faired in, as was the shell ejection port. I detailed the commander's hatch and ring with a new periscope assembly, latches and handles. One particularly nice feature of the CMD turret is the 75mm main gun tube. It is beautifully cast, representing an early gun with a gracefully flared muzzle. This shape is critical to the appearance of an early Sherman.

Like many tanks in the Mediterranean Theater of Operations (MTO), "FRANTIC" was camouflage-painted and had white counter shading to aid in long-range concealment by eliminating shadows. Counter shading usually consisted of a wavy band on the underside of the barrel and beneath the transmission housing, sometimes carried around to the sides of the lower hull, which lightened the normally dark area below the tracks. The camouflage painting of the real tanks was handled by engineer units and was professionally finished.

The model was first painted overall in Tamiya Olive Drab followed by the rolling bands of Tamiya Hull Red for the earth red. The pattern was sprayed freehand, going back a few times with either color to eliminate over spray, achieving a tight soft edge separation.

Once the base coats were done, it was time to use what is for me a new technique: post-shading. This is accomplished by mixing up a very dark brown-black color that is heavily thinned. The mixture is sprayed in a narrow strip following



Laramie built his Sherman's running gear in such a way that he can install the wheels into the bogeys during the kit's final assembly. Laramie added bolt heads that he created with his punch and die set to the bogeys.

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Combrig's 1/700 Protected Cruiser Aurora

By Vladimir Yakubov

One of the most famous ships in the world, the Russian Cruiser Aurora, embodies the tragic history of Russia in the 20th Century. Together with Russia and its navy, she went through the rise and fall of the country and was directly involved in the most important events to happen to Russia in the 20th Century.

Throughout the 1890s, Russia was involved in a mad scramble for colonial possessions in China. All of the European powers were trying to carve out a piece of China for their bases and trading rights. Russia's two main competitors in the arena were England and Japan. The Russians realized that they could not match the Royal Navy in a stand-up fight, so they chose the French strategy of commerce warfare. To this aim,

the Russian Navy laid down several cruisers designed for commerce warfare. One of these classes was the Diana-class protected cruiser. These cruisers sacrificed firepower and speed for endurance. The design was started in 1895 and went through several permutations, finally settling on a 126-meter long ship that weighed in at 6800 tons, had a speed of 20 knots, was protected by an armored deck of 38-63mm and was armed with

eight 6-inch/45-caliber Canet guns and 24 75mm/50-caliber Canet guns for anti-torpedo boat defense.

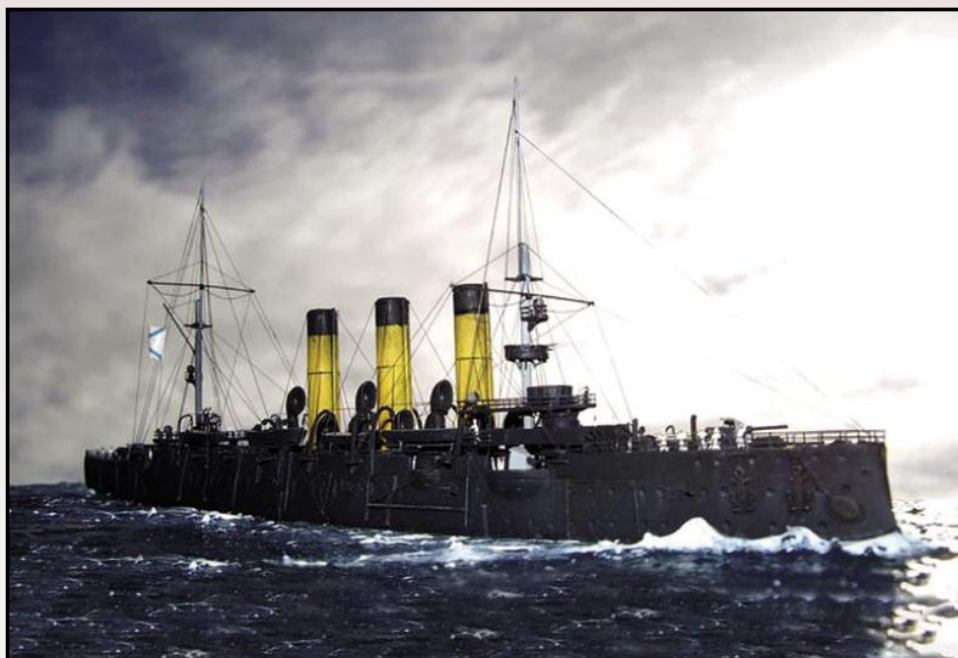
The class consisted of three ships, all named after Greek goddesses: Diana, Pallada and Aurora. All three ships were laid down on the same day, May 23 1897. Construction proceeded slowly and the first two ships were launched in September 1899, while Aurora took another year to launch. Fitting out took another two years and the Aurora was ready for trials in 1902. Unfortunately, even through Aurora's engines produced more horsepower than designed, the speed during trials was a disappointing 18.7 knots and coal use was more than twice the designed figure. This was due primarily to the ship having the wrong hull shape. Fixing these defects took another eight months and Aurora repeated the trials, this time making 19.2 knots. St. Andrew's flag was raised on the ship in July, 1903.

A crisis was brewing, and all of the new ships in the Russian navy were immediately sent to the Far East. Aurora's two sisters were commissioned a year earlier and were already

serving with the First Pacific Squadron at Port Arthur. Aurora, together with the new battleship Oslyabya, an old armored cruiser Dmitry Donskoy, seven destroyers and four small torpedo boats, were in the transit to the Far East when the Japanese Navy attacked Russian ships at Port Arthur, starting the Russo-Japanese war. For some inexplicable reason, the Russian headquarters ordered Aurora's squadron to return to the Baltic instead of proceeding the Far East, and the ships were back in the Baltic by April 1904. There, they were immediately refitted and included in the Second Pacific Squadron, which departed the Baltic in October 1904.

The Second Pacific Squadron reached Tsushima on May 14, 1905. Aurora's role in the battle was, together with the other cruisers, to cover the flanks of the squadron and to protect the transports. Aurora and Oleg were engaged by up to eight

Japanese cruisers during the day. At 4 p.m. a piece of shrapnel entered the conning tower and killed the captain. By 7 p.m., in darkness, the cruisers lost the main forces of the fleet. At the same time, Japanese destroyers launched continuous attacks on them. By 10 p.m., Aurora, Oleg and another cruiser, Zhemchug, were totally alone and had no hopes of finding their squadron mates; all of the ships were damaged (Oleg could



The Aurora is a Diana-class 126-meter long protected cruiser. Aurora and her two sister ships were laid down on May 23, 1897. Aurora was the last to be completed and was launched in 1902.

only make 10 knots) and the coal was running low, so the decision was made to turn back to Manila and try to fix the damage, re-coal and try again. During the battle, Aurora was hit 10 to 15 times and lost 15 men killed and 98 wounded out of her complement of 570 men.

The Russian ships entered Manila on May 21. U.S. authorities told the Russian admiral that they could stay only long enough to get enough supplies and to fix enough damage to get to the closest Russian port, and on May 24, the Russian ships were informed that they had 24 hours to leave port or to disarm. While the crews were ready to leave Manila in their damaged ships, on May 25 they received a telegram from Nikolas II allowing them to intern the ships and disarm. That is what they did, and they stayed in Manila until the end of the war.

Soon after the war ended, the surviving Russian warships returned to the Baltic and, as one of the few surviving cruisers, Aurora, became a training ship. Aurora spent the next eight

years in local and foreign deployments, undergoing a refit in 1910 where she traded four 75mm guns for two 6-inch guns. Aurora met WWI as a part of the Second Cruiser Squadron of the Baltic fleet.

Most of 1914 was spent patrolling the Baltic, and in the winter of 1914-15, Aurora went in for a major refit. Sixteen out of 20 75mm guns were removed (all of the casemate guns and six of the deck guns) and four more 6-inch guns, which were removed from Aurora's sister ship Diana (which was at the same time rearmed with 10 130mm guns), were added. Most of the rest of the war was spent doing boring patrols and exciting mine-laying operations. In mid-1916, Aurora went in for a much-needed capital refit, which ensured that she was present in Petrograd during the fateful day of November 7, 1917. On that night, Aurora forever wrote itself into history

by firing the shot that signaled the start of the Bolshevik revolution. Aurora's sailors took part in the storming of the Winter Palace and in the securing of the city immediately after the overthrow of the government. Aurora's radio broadcast Lenin's proclamation about the change of government to the world.

Because of the chaos of the revolution, the refit that was started in 1916 was never finished and the ship was put in reserve in 1918. Most of the artillery and the crew were taken off the ship and went on to arm armored trains and river craft that fought on the side of the Reds during the Civil War. The ship remained virtually abandoned until 1922, when the Soviet government started to rebuild the fleet. The ship was examined and it was found that, due to the refit four years ago, she was in a pretty good shape, so the decision was made to repair her. The ship was once again rearmed; instead of the 14 obsolete 6-inch/45-caliber Canet guns, 10 modern 130mm/55-caliber guns were installed. The anti-aircraft battery consisted of two 3-inch Lender AA guns. The repair was completed by mid-1923 and the ship spent next 10 years training sailors for the growing Red Navy. By 1933, however, the machinery was once



Although the Combrig model has good detail, Vladimir scratch built the deck detail such as the ammo rails and aft bridge.

again getting worn and the ship was due for a major refit. The refit was started, but the funds were not available to finish and she was instead converted into a non-self propelled training base. By 1940, the name Aurora was assigned to one of the new Project 68 Chapaev-class cruisers. It seemed the ship was going to be scrapped, but WWII intervened.

In June 1941, the ship was moored in Oranienbaum, a bay near Leningrad. From the first day of the war, she was active in defending the base against German air raids; at the time her anti-aircraft armament consisted of two 76mm/55-caliber 34-K AA guns, two 76mm/30-caliber Lender AA guns and three 45mm/46-caliber 21-K AA guns. As the Germans drew closer to Leningrad, the crew and guns were removed from the old ship to arm the small ships, armored trains and land batteries around Leningrad. By September, the crew consisted of only 30 people. Throughout September, German artillery and aircraft hit the ship numerous times. On September 30, the ship was hit with several 152mm shells and started quickly taking on water; soon the list reached 23 degrees and only the quick actions of the crew, who opened the seacocks on the other side of the ship, prevented her from capsizing. The ship settled to the bottom of the shallow bay on an even keel. There were no resources to raise the obsolete ship, so she was left there until the summer of 1944. At the time, the fate of the Aurora was being decided; her most likely fate was to scrapping, but several prominent naval officers came to her defense and fought for the ship to be saved and turned into a museum. At the end, the participation of the ship in the revolution was her saving grace and it was decided to repair the ship.

The ship was raised in the summer of 1944 and in July, 1945 it was towed to Kronshtadt for repairs. To make the hull waterproof, the inside of the hull was covered in 50 to 90mm of concrete. In 1946, the ship played its contemporary Varyag in a movie about the Battle of Chemulpo. To that end, a temporary fourth smoke stack was added and the guns were moved around. On 7 November 1947, the 30th anniversary of the Bolshevik Revolution, the repaired ship took its place near



In 1948, the Aurora was permanently moored near the Nakhimov Academy. This photo was taken by the author in 2004.

The first Lightning ace—Jack Ilfrey's P-38J

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suddenly appeared, the guards raced off—and so did Ilfrey, who gunned the engines, blowing the Portuguese pilot off the wing. He sped to Gibraltar, just ahead of the diplomatic protests of the Portuguese, who demanded he return with his P-38 to be properly interned. The higher-ups at Gibraltar responded to these demands by saying that he'd already left for Africa.

The 94th was in action shortly after its arrival, conducting ground attack missions and fighter sweeps in support of Operation Torch. On Nov. 29, Ilfrey was awarded a half-credit for downing a Bf 110, and on Dec. 2 he downed two Bf 109s during a fighter sweep to the airfield at Gabes, Tunisia. During the latter mission, he made his first single-engine landing; his plane had been holed 248 times by flak and German fighters! On Dec. 26, Ilfrey and his flight drove off several Fw 190s that were menacing B-17s; two Fw 190s fell to Ilfrey's guns in the process.

Ilfrey contended he destroyed two more Fw 190s on another escort mission in the vicinity of Lake Bizerte. His fifth official



Mike Burton (left) and the author (second from the left) met Jack Ilfrey (second from the right) at the Celebrate History event in South San Francisco in 1998.

kill was a Bf 109 on March 3, 1943, and on March 8 he shared a victory over another Bf 109, giving him six official kills.

In April 1943, Ilfrey was sent home as an instructor, and was stationed at Santa Ana, California, where he rose to the rank of captain. In April 1944, he was ordered to England where he assumed command of the 79th Fighter Squadron, 20th Fighter Group. His personal aircraft was christened "Happy Jack's Go-Buggy," and featured a polished nose intended to look like the glass nose of an unarmed "droop snoot" P-38 pathfinder. On May 24, 1944, his third mission with his new command, his flight was jumped by 30 to 40 Bf 109s over Eberswalde, and a frantic dogfight ensued. Ilfrey dispatched one enemy fighter, then turned and found himself in a head-on pass against a second Bf 109. At the plane passed, he felt a jolt, and looking behind him he saw the Bf 109 spinning to earth; then, without warning, his P-38 spun wildly! Perhaps because its pilot had been hit, the German fighter had pulled up as it flew underneath Ilfrey's right wing and struck it from below, twisting off four feet of the wing tip and slicing open the right fuel tank, causing the right engine to stop. Again, Ilfrey nursed his P-38 home, arriving an hour overdue.

"Happy Jack's Go Buggy" was repaired and back in action quickly, but on June 12 the plane was lost. Ilfrey was shot down by hidden 88's as he strafed a locomotive north of Angers. He bailed out at very low altitude and was aided by French farmers, who gave him civilian clothes, a bicycle and a forged I.D. card with a note saying he was deaf. Ilfrey made his way to allied lines in a seven-day voyage, during which a truck he was hitching a ride on was strafed by P-38s!

Ilfrey oversaw the transition to the P-51 and flew on the "Frantic" shuttle missions to Russia. On one occasion, he picked up a downed squadron-mate by landing his Mustang and sitting in the rescued man's lap. In 1944, he was sent back to the U.S. to help plan the invasion of Japan. After his discharge in December 1945, he worked as a commercial pilot, then in the early 1950s went to work for the Alamo National Bank, where he stayed for 30 years. He enjoyed a long retirement, and passed away on October 15, 2004.

When the Academy P-38J kit came out, I contemplated other paint schemes—"Virginia Marie" of the 375th Fighter Group,



Jack Ilfrey next to his P-38J 15LO. He was quite a fan of the Lightning's ruggedness, and the fact that it had two engines, stating "I came back on one engine seven times!"

especially. However, thinking about Jack and remembering the time he spent with Mike and me made my decision an easy one.

Before Academy's kit, modelers who wanted a 1:72 P-38 were faced with the Hasegawa kit (which had raised panel lines, an improper landing gear stance and a wing that seemed to join the fuselage at the wrong spot), the poorly-fitting and pebbled-surface DML kit, and the older Airfix and Revell kits. The Academy kit fixes the problems that these older kits posed. The surface detail is delicately scribed; the nose gear is the right length; the gear bays are fully enclosed; the carburetor intake scoops on the sides of the booms are made with a three-part mold so that they have a deep, round opening; and perhaps most importantly, the fit is outstanding. If the kit has a downside, it's the underwing stores. The bazooka tubes are nice but limited in application, and the bombs and tanks are molded to their pylons. Worse, the tanks connect to the sprue along their fine raised external keels, which are invariably destroyed when they're removed from the parts tree.

When I got the kit in March 2004, there were no detail sets available for the brand-new model (although CMK has since issued one). I did have an Aires detail set I had won in a raffle at the IPMS/Mt. Diablo contest in 1998, and I decided to jam the set into the new kit.

I ground off significant amounts of resin from the bottom of the cockpit tub, especially beneath the radios, to get the tub to fit properly. I also thinned the sidewall parts by rubbing them against a coarse sanding stick. When I was able to dry fit the parts in the fuselage, I painted the resin components, including the seat. I always airbrush a coat of Testors Model Master aircraft interior black first, aiming the brush at the sidewalls from "below" the parts in relation to their final position. Then, airbrushing from "above," I added a coat of U.S. interior green from the White Ensign line of paints. This results in a "shadow," and it eliminates the need for a wash on the sidewalls (although I do add a wash to the cockpit tub).

The resin set's instrument shroud is the wrong shape, and the kit provides a very acceptable shroud, so I chopped the shroud off the resin part and painted it black. The photoetched instrument panel was airbrushed black and details were picked out with sharp colored pencils in silver and gray, and a few details were painted red. I slopped a coat of white paint on the back of the acetate instrument panel and cut it from its sheet, then applied a layer of Future floor polish to its front side and centered the brass panel on top of it. Future is great for this because it gives a little time to align the panel, sticks the acetate part firmly and creates the illusion of clear "lenses"

on the instrument bezels once dry. I also painted the Aires set's brass rudder pedals silver and glued them to the bottom of the instrument panel.

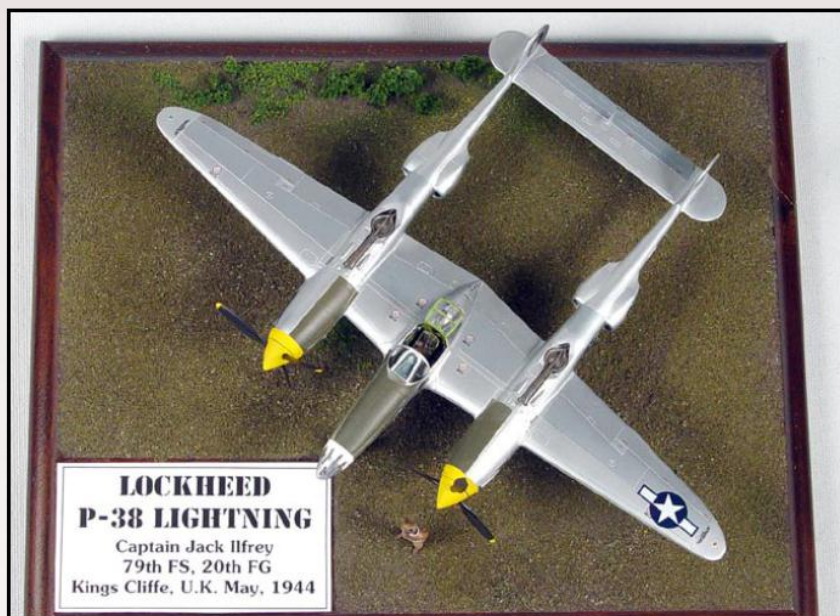
The finished panel was added to the modified resin part, which included the small "shelf" characteristic of the P-38. The switches on the shelf were drybrushed silver, and the entire assembly was superglued to the upper fuselage/wing piece.

The radio section was painted using several shades of dark gray. Photos showed a wide range of colors and equipment in the radio compartment of P-38s, ranging from unpainted metal to black. I matched the shapes on the resin parts roughly to color photos in the "Detail and Scale" and "P-38 Walkaround" books and brush-painted the parts appropriately. Next, I painted the boxes on the floor area and the sidewalls. The trim tab wheel was painted red, and other details were highlighted with gray or silver. I lightly drybrushed chrome silver over the sidewalls to simulate wear, and I more aggressively drybrushed the floor and kickboards in the same way.

Once the parts were painted, I superglued the tub to the

lower fuselage/wing and placed – not glued – the sidewalls in their proper locations, then glued the upper and lower wings together, trapping the tub, sidewalls and instrument panel in place and allowing me to adjust the placement of the sidewalls to eliminate gaps. Once these were placed properly, I fixed them in place with a drop of superglue.

The brass seat belts were painted and added to the already-painted seat. This mounted easily in the cockpit, and it was followed by the kit control wheel



In spite of his fears, Chris found that the typically troublesome boom assembly more or less aligned itself on the Academy kit.

and its mounting arm.

At this point, I set the wing/fuselage assembly aside and started work on the booms. These assemblies are fairly complex, each comprising left and right halves, a plate surrounding the turbosupercharger, the turbosupercharger itself, a front intake piece, radiator vent doors, intake lips for the radiator housings (two for each boom) and blank-off plates for the insides of the radiator housing (four for each boom). There's also a gear bay "box" that needs to be trapped inside the boom. I cemented the gear bay into the left side of the boom, omitting all the extra kit detail from the gear bays until later. I painted and added the blank-off plates to the booms; these are very effective and the screen detail is acceptable. Next came the lips to each of the housings; these are a little undersized and required considerable sanding to fit properly. When all the components were in place, I joined the boom halves and added the front intake part. This was a tad oversized, so some additional sanding was needed. The supercharger insert fit extremely well. Just a tad of superglue as filler was needed to

minimize seams.

Once the booms were together, I noticed that there was an uneven seam inside the landing gear bays where they joined the lower side of the boom. I shimmed these gaps with .010 styrene strip and carved the leftover styrene away with an X-Acto knife. I also used the X-Acto to thin the trailing edges of the bleed air exhaust doors and the lips to the radiator intakes.

With the booms finished, I faced the task of mating them to the wing. This would be a supreme test of alignment, or so I thought. Thoughts of the struggle I went through with my Hasegawa P-38 in the 1980s flashed through my head. I didn't need to worry. The fit of the kit is so good that the booms more or less align themselves; trapping the horizontal stabilizer between them was easy and revealed that the booms were dead straight. The seams that remained either followed natural panel lines at the wing roots or left easily-accessed areas on the booms to clean up. I had almost entirely finished construction of the basic model with no major issues!

That was not going to stop me from stretching this into a long project. I decided I needed to add the boarding ladder, a task that would have been considerably easier had I opened the slot for it before gluing the wing halves together. I drilled two small holes at the ends of the slit-like opening for the ladder and then attacked the remaining material with an X-Acto knife. Eventually, I decided I'd opened it a bit too much and shimmed the sides with .005 styrene sheet, which killed two birds with one stone. First, it reduced the width of the ladder opening, and second, it covered the rather rough cuts nicely! I blended it in with a little superglue and sanded the area smooth.

The transparent parts are spectacularly clear. The first to be installed were the signal lights below the fuselage; I painted their openings red, yellow and blue, then cemented the lights into place. A tiny bit of sanding evened them out with the skin of the plane. I masked the windscreen, rear canopy and flip-back upper panel with Parafilm and then sprayed the rear canopy interior green and the windscreen black. I also carefully painted the inside of the top canopy green, since the interior color would be exposed to the viewer. Next, I added throttle and mixture levers to the throttle quadrant and fashioned a gunsight mount using styrene and bits of wire, using period photographs from magazines as a guide. I carefully strung lengths of braided copper wire painted white to the terminals of the radios, using the "Detail and Scale" book on the P-38J as a guide. I waited to add these details until now because I knew they'd be protected from my clumsy fingers by the clear parts, which went on next. A test-fitting of the windscreen and canopy revealed a good fit. I almost couldn't believe how well

they fit, so I tacked them in place with Woodland Scenics white scenery glue, expecting to have to go back with superglue and a file later.

I drilled out the landing light in preparation for the use of an MV lens later in construction. I also popped open the hole for the pitot boom and nose radio mast using an X-Acto knife point.

I prepped the model for paint by giving it a polish using Blue Magic auto polish. This gave the model a shine that would help the metal finish and it also revealed seams that needed attention and panel lines that needed to be re-scribed. I doctored up the areas that demanded attention and then masked the fronts of the booms using thin strips of Tamiya tape. I masked off the bare plastic so the natural metal paint later wouldn't settle on a rough, matt-painted surface. When the time came, I would mask over the painted areas, which has the pleasant secondary effect of giving you a glossy metal scheme with flat paint over it (as opposed to paints overcoated with sealer, glosscoat or some other extra clear coat). I used Testors

Model Master insignia yellow, and it covered reasonably well. This area was covered with tape and I masked off the nose stripe. I used very thin strips of Tamiya masking tape to mark off a stripe on what must be the most dramatic compound-curve surface I've ever painted, then went in and filled in the area outside the thin strips. Humbrol matt white was used for the nose stripe, and I had to go over it several times before I got either the painting or the masking just right.



To lure German fighter into combat, "Happy Jack's Go-Buggy" had a highly polished nose to give it the appearance of an unarmed "drop snoot" P-38.

The paint ended up a little rough, so I rubbed it down with a 3600-grit sanding pad.

The white stripe was masked off, using the exact opposite technique as I used to mask it in the first place, and I masked the anti-glare panels on the nose and the insides of the nacelles. The nacelle areas were tricky, only in that there were several patterns used for these areas and overhead views of P-38s are pretty rare! I settled on the pattern used on the EagleCals decal sheet, which stopped just ahead of the turbosupercharger installation. I applied a coat of olive drab to these areas, only to discover that I'd botched the rescribing of the panels atop the nose where the gun access doors are hinged. I fixed the scribing, but in doing so marred the white stripe.

Once I'd fixed my mistakes, I added the carburetor intake scoops to the sides of the boom, masked all the painted areas... and realized I needed to add some detail to the wheel wells. I used fine fly-fishing lead line to replicate the prominent wire runs in the main bays, and built up the ribbing in the back of the bays using stretched sprue. The small tanks in the backs of the bays were made from .040 styrene rod; I sanded the ends gently

to get them round, then painted them green and applied the "mounting bands" using a .010 drafting pen. I also used squares of .005 styrene to hide small knockout pin marks in the bays. I also added styrene strips to the back of the bay that covered the seam made by the join of the boom halves. A few additional bits of stretched sprue created the structure around the front of the nose wheel bay. I masked these areas off and shot them with Testors Model Master green zinc chromate, then added the rear plate to each bay and let everything dry.

I masked the signal lights with dabs of white glue. The wheel bays were masked with wet tissue, and the open canopy was plugged with strips of tape.

Now that it was prepped, I gave the model a quick inspection for any further defects, then loaded up the airbrush with Testors Model Master buffable aluminum plate and gave the model a spray. Ninety seconds after I finished, I rubbed the model gently with an old T-shirt, which gave the model a bright, warm shine. It also revealed minor problems around the tail and a few incomplete panel lines on the booms. I used an X-Acto to re-trace the lines, cleaned up the tail issues and gave the model another shot of metallizer in those areas. I repeated this three times until I was satisfied with the combination of paint and panel lines.

The dissimilar panels were masked off with post-it notes and airbrushed mixtures of aluminum, titanium, steel and a couple of custom mixes of aluminum and yellow and aluminum and blue. There were surprisingly few issues during this stage, and the result was a subtle patchwork of metal shades.

Getting decals for this plane was a minor struggle. When I'd decided to do "Happy Jack's Go Buggy," I found the SuperScale sheet, but comparing the photos of the plane to the decals was disheartening. The nose art lacked a yellow surround and was too thick and clunky. The serial on the tail on the decal sheet was contained within the square geometric symbol, while the photos revealed the serial extended beyond the borders of the square. There were issues with the "MC-O" codes. This was not going to work. I started looking for



Having only the SuperScale decals available in 1:72 and finding them inadequate, Chris enlisted David Newman of Muroc Models to create new ALPS decals. Chris was very impressed with the results.

alternate versions of these markings, but the only ones I could find were the EagleCals 1:32 sheet intended for the Trumpeter kit. David Newman graciously offered to reduce the markings for me, and the results were amazing. David shrank down the nose art, the kill and mission markings, the aircraft data block and the codes, and his decals are so refined yet still readable that I may strongly consider using 1:32 decals for my future projects!

I used Superset and Supersol to get my markings to settle down. I trimmed the images as close to the art as I could to avoid a "shadow" effect on the natural metal. The ALPS-printed decals needed a little extra help conforming to the bumps on the vertical tail, but two extra applications of Microsol helped them suck down into place. Superscale's data decals were used for the numerous "NO STEP," "NO PUSH" and other markings, but I used the Academy kit's fuel filler markings (they were red, vs. the black ones on the SuperScale sheet). The nose art markings went on last, and looked fantastic once they were in place.

The decals were allowed to dry overnight and the model was given a coat of metallizer sealer. Many people deride Testors metallizer paints as too delicate and say the sealer kills the shine. I've used them enough to know that they require gentle handling, but if you keep your hands clean and handle the model carefully, the paint is robust enough to hold up until the sealer goes on. The sealer reduces the shine a little, but it ties the model together and makes it look like slightly-oxidized natural metal instead of like a chrome hood ornament. It also protects the decals and gives you something a little more sturdy to weather over.

The key to using the sealer is to apply a very small amount. This is a goal in all airbrushing, but it's of great importance in applying final coats, whether they're dull coats, gloss coats or sealers. Too much can alter the appearance of the paint job, and it can wreck all your earlier efforts. I applied the sealer using the finest needle/cone



The transparent parts are very clear in the Academy kit. Chris used braided copper wire painted white for the battery terminal leads.

combination for my airbrush to ensure I wouldn't overdo it.

With the sealer on, I peeled off the masking and was very surprised by what I saw. There was a minute amount of overspray in two locations, but these were easily fixed. The frames on the canopy were nice and sharp, and there had been no overspray into the cockpit. When I removed the glue masks from the signal lights, they left perfectly round red, yellow and blue marker lights.

Next, I added the landing gear components. The main gear struts were cleaned up and painted with three metallizer shades, then glued into place. The kit doesn't make it clear, but the main gear has a slight forward cant to it, which places the center of gravity farther aft than you might suspect. I began to fret that my P-38 would be a tail sitter! The retraction strut, provided as a separate piece, went in next. The large coolant ducts are provided in the kit, and I painted them silver and cemented them into place. A wash was slopped around the main gear bays to pop out the detail once again. I had painted the wheels and tires at the very start of the build, and I added them to the struts, then made brake lines from bits of fly-fishing lead line and cemented them systematically to the points on the struts they attach to in real life.

The nose gear is comprised of a sturdy strut and a delightfully delicate forked retraction arm. These were cleaned up, painted and installed in the same manner as the main gear, and they wound up looking just as good. The nose

wheel fit snugly and without an odd cant to it, as can be the case sometimes. Even better, when I put the model on its gear, it rested on all three wheels instead of tipping back on its tail like I'd feared!

Once the model was on its own legs, I could start installing what our British friends like to call "the dangly bits." The P-38 has a lot of these items, which tend to hang down at odd angles and make handling the model difficult. First up were the gear bay doors, which I airbrushed aluminum on their outsides and green zinc chromate on their insides and carefully cemented into place. The main gear doors have hinges which are great as details but lousy as attachment points. I also discovered that they were darned hard to tell apart once cut from the sprues and painted; they fit only one way and it took a little fiddling to match the door with its actual mating surface. The nose gear door was a little easier; it had notches lined up with its hinges, but it also had a retraction strut provided as a part that needed to fit a small hole in the door. The easiest approach is to glue the strut into the door, then fit this assembly to the nose gear bay.

The machine guns and cannon were painted and installed

in the nose. Next, I bent the canopy hinge from the Airwaves brass set to the right angle and I glued the forked end to the rear canopy with superglue. The hinge was brush-painted metallizer silver on the outside surfaces and interior green on the inside surface where it mated to the upper canopy; then the upper canopy was superglued to the hinge. I also added a photoetched handle to the forward canopy to replicate the canopy actuating handle, and the brass boarding ladder was painted and slipped through that slit in the rear fuselage. To finish off the canopy, I had to add the tops of the roll-down side windows. I initially planned to add the "NO STEP" decal to a bit of styrene card, but then simplified things by cutting the decal off the sheet, painting the backing paper silver, and adding the un-soaked decals to the cockpit!

The MV lens landing light was cemented into the pre-drilled hole in the wing, followed by the pitot boom. The chin mast antenna was carefully superglued in place; nothing's more fun than using superglue on clear parts except using superglue on a hard-fought natural metal finish! Clear Tamiya red and green acrylics were applied to the wingtip formation lights using a sharp toothpick.

I painted the propellers and spinners earlier; now, I assembled the blades into the spinners (being careful to keep the two propellers oriented in different directions, and to keep them on the proper nacelle) and cemented the props in place. The model doesn't look like a P-38 until the mass balances are added to the



Chris used an Aires P-38 resin cockpit which he supplemented with the Academy cockpit parts.

horizontal tail. The kit balances are splendid and, with care, they were added using superglue and an eye peeled for alignment problems. The radiator exhaust doors were painted and added with slow-setting superglue.

The only weathering I used was a bit of pastel around the turbosupercharger exhaust and the guns. This was applied sparingly.

And, with that, my P-38J was done! It took a long time, but to be honest the duration of the project was mostly attributable to my apprehension about working with such an unusually-configured airplane.

I hope that my 1:72 "Happy Jack's Go Buggy" is a fitting tribute to Jack Ilfrey and the other P-38 pilots who loved the Lightning. Thanks go to Chris Banyai-Riepl and David Newman for their extraordinary help in the completion of this project.

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.

1:700 Aurora during the Battle of Tsushima

Continued from page 7

the Lieutenant Schmidt bridge in Leningrad. In 1948, she was moved to her permanent place near the Nakhimov Academy (a prestigious naval school for Russian youth). The ship has been there ever since. She was completely rebuilt in 1983-87; the entire lower part of the hull was removed and a brand new one was built. In the 1990s, Aurora came full circle as St. Andrew's flag was raised over it once again and the ship took its place in the ranks of the Russian Fleet, in its birth place, St. Petersburg. The ship remains a fitting monument to the history of Russia and its navy in the last 100 years.

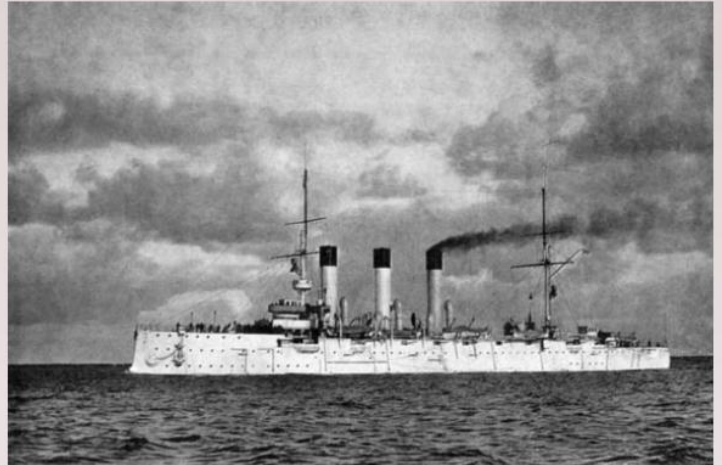
You can see a photo tour of Aurora <http://svsm.org/gallery/Avrora>

One of the latest Combrig releases, Aurora consists of 104 excellently cast resin parts. There is no photoetch or decals. The kit represents the way Aurora appeared during the battle of Tsushima. The hull is beautifully cast with fine detail on both the deck and the sides of the hull. The guns are all included in the correct numbers and configurations for the time period. The boats and boat davits are also given in the correct numbers. While not readily apparent, the hull is slightly mis-proportioned in the middle; the stacks are about 2mm farther back from the bow than they should be and the positions of the 75mm guns amidships are slightly shifted forward. It is a very minor problem and is not noticeable on the finished ship. The only thing that it affects is the placement of the boats amidships; they will not match the plans. This, however is somewhat minor, and impossible to fix, so I suggest not worrying about it.

The real ship was 123.75m long on the waterline, which gives us the length of 176mm in 1:700 scale. The model scales out to 175mm so the length is spot on. I did not measure the width of the model.



Vladimir modeled the ship in action so he could pose several of the figures loading the ship's guns. Little do their tiny photoetched minds know that they are about to get creamed by the Japanese.



The Aurora in the Baltic wearing peace time colors shortly after being commissioned in 1903.

Overall, the kit is fine, the details are excellent and casting of all its parts is flawless. The kit doesn't have any major problems and is easy to build whether from the box or with additions.

Aurora had 10 75mm guns on each side of the mid-deck in open gun ports, which were cast closed on the model, so before I did anything else I cut out the gun ports. Since the top of the gun port was very narrow, I cut it out all the way without preserving it and then rebuilt it using thin styrene strip. After the gun ports were done, I sanded down the sides of the hull using Mr. Surfacer to fill in the line that Combrig has running through the portholes on virtually every kit. There were various small raised hatches represented on the sides of the hull, but after looking at the photos of the ship I noticed that they were actually flush with the hull and therefore sanded

them off and scribed them on the hull. To make hull clean up easier, I also sanded off the casemate covers for the hull-mounted 75mm guns and, after sanding down the hull, rebuilt them. After that was done, I glued on the smoke stacks in my usual way, gluing the first one, making sure that it was straight and then aligning all of the others based on it. Once they were on, I sanded their bases to get rid of the seam and then added the small smoke exhaust stacks on the front and back of the main stacks.

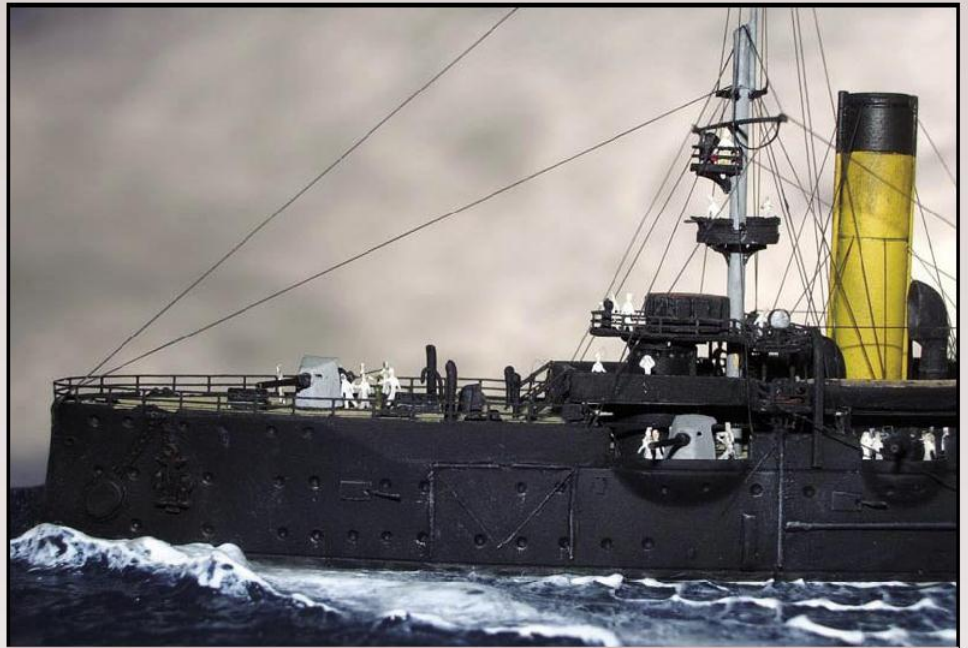
The next step was to add torpedo net booms on the side of the ship. I used the drawing that Combrig included on the instructions and photos to determine their locations. At this time I also added the barrels to the casemate-mounted 75mm guns made from hypodermic tubing.

Now it was time to paint. There are three paint schemes that are appropriate for the time period that

Combrig gives: overall white with yellow stacks (from commissioning to April 1904 [the 6-inch guns will have to be modified to remove the gun shields to build this version] and during internment in Manila, June 1905 to 1906), overall black with yellow stacks (from April 1904 to June 1905) and overall medium grey (from 1906 to 1910; in 1910 the refit changed the appearance of the ship somewhat). I like "combat" paint schemes and I hate working with white, so I decided to model the ship in the colors of the Second Pacific Squadron as she appeared at Tsushima. As usual, first I painted the deck using Model Master enamels that I mixed to make the worn wood color. After the color was dry, I masked off the deck, covering minor deck fittings and leaving major ones exposed, and sprayed the hull with black Polly S acrylic paint slightly lightened with white. After that was dry I masked off the rest of the hull and sprayed the stacks yellow. It turns out that the yellow I used was too bright; a couple of months after painting them I had an opportunity to visit St. Petersburg Central Naval Museum and saw that the stacks should be pale yellow. At that point it was too late to change them, so I left them as-is.

After all of the paint was dry I painted the small fittings on the deck and did the touch-ups, after which I covered the model with Black-It-Out detailing liquid. This spread into all of the crevices and after I wiped off the excess with a cotton swab and a stiff brush it created a very nice appearance. The last step was dry-brushing with appropriate colors.

After the hull was completed, the next step was to add details. As usual for me, I started with the bridges. The forward bridge was a complex two-level structure with a conning tower in the middle. The bottom deck of the forward bridge was correctly shaped, but the wings were too short, so I removed the splinter shielding in that area and extended the wings of the bridge about 1.5mm. According to the photos, that area was supposed to have railings instead of the splinter shields, so it worked out well. I added the complex supports on top of the conning tower that held the upper deck of the



Vladimir achieved the rigging on his Aurora by pulling elastic threads from panty-hose. The threads are very stretchy and therefore resistant to breaking.

bridge. Unfortunately, the upper deck of the forward bridge provided in the kit represented the enlarged WWI version, so I replaced it with a scratchbuilt one which was somewhat smaller and had a smaller pilot house, which I also scratchbuilt. After that, I added the ladder between the bridges (note that it was not in the same place that the modern ship has it; refer to the drawing provided by Combrig), bridge supports and the railings around the bridges.

Next I added that ventilators around the smoke stacks. After that came the aft bridge, which was also shaped slightly wrong and had splinter shields. It represented the bridge as it appeared in WWI with slightly enlarged end platforms that were installed to fit the 3-inch AA guns. I sanded them off and put railings around the platforms. I also scratchbuilt the steering platform on the aft bridge using parts of the photoetch from the White Ensign Models Askold set. It comes with round platforms and supports for them, while Aurora had an oval platform, so I reshaped the platform and modified the photoetched supports.

Various other small details were scratchbuilt in the process of construction, like small ventilators that were not included in the kit. The boats were installed later in the build after the guns were installed.

After the major parts of the superstructure were added, it was time to add the armament. Combrig provides eight 6-inch guns, six with gun shields and two without. This is a correct representation for the ship as she appeared during Tsushima. The gun shields were initially removed from the design to lighten it, and



Vladimir built the water with acrylic gel medium which was shaped with a paint brush. It was then painted blue and then dry brushed white.

the ship was completed without them, so if you want to build the ship in the white livery of 1902-03 you will have to replace the guns with open mounts. In April 1904, gun shields from coast defense guns were installed on six of the guns based on combat experience. The two amidships guns didn't receive shields for the simple reason that they didn't fit under the boat skids and there was no time to modify them.

Combrig also provides 12 very nicely cast 75mm guns for the mid ship open mounts. While the 6-inch guns with shields are very nicely cast, I decided to scratchbuild the replacements so that the shields can be open from the back instead of being filled. I took the eight guns without shields from the Combrig Vladimir Monomakh set. I then made a pattern for the shield and heat formed the shields for the guns. I also added several small details, like handles and gun sights. I decided to pose the ship in action and opened the breach on two of the guns so that I can show the gun crews loading them. The 6-inch guns that are currently installed on the real Aurora look exactly right for the period that I was modeling. (Of course they are wrong for the rest of the real ship, but that is a different part of the story...)

The guns in the middle of the ship didn't have individual hoists for the ammunition, but rather a complex rail system down which the shells were sent. The kit didn't provide for it, but it was a pretty prominent part of the ship, so I decided to scratchbuild it. The rails stretched from the end of forecastle to the aft superstructure. I used a .01 square rod to simulate the rails and supported it using parts of the boat davits from the White Ensign Models Askold photoetched set as well as other pieces of .01 square rod.

Once the rails were done, I installed the 75mm guns into the gun ports that I made earlier. The installation was very straightforward. Since I was going to pose the ship in action I decided to put gun crews next to the guns, which had to be done before the boats were installed since they went over the guns amidships. Each 6-inch gun has a crew of 8 to 10 people, while the 75mm guns had a crew of 5 or 6 people, so it was a long and tedious process of putting more than 100 figures next to the guns in somewhat realistic places and poses. I decided to show the bow and stern guns in the process of loading, so I posed the crew loading the shell into the bow gun with the rammers standing by, while at the aft gun, the shell is already loaded and the rammers are ramming it home. It was a very tedious process, but it was definitely worth it, since it really brought the ship to life.

Now that the guns were done it was time to install the boats over them. The kit provides an adequate number of boats and I decided not to install the boats on the stern since they would have interfered with the guns and were removed before combat. The boats were installed on boat skids that were scratchbuilt using square styrene rod and parts of the White Ensign Models Askold photoetched set. Boat davits were a combination of the kit parts and the Askold set.

After the boats were installed, the last thing to do was to make masts. I scratchbuilt them using brass rod. Refer to the photos of the time period you are modeling for the exact location of the yardarms and platforms since the configuration changed many times. After soldering the masts, I added scratchbuilt platforms, using big round gun platform that came from the kit modified by sanding its bottom flat. The supports below the platforms came the Askold set; I took the perforated boat skids provided in the set and cut them in half and glued them

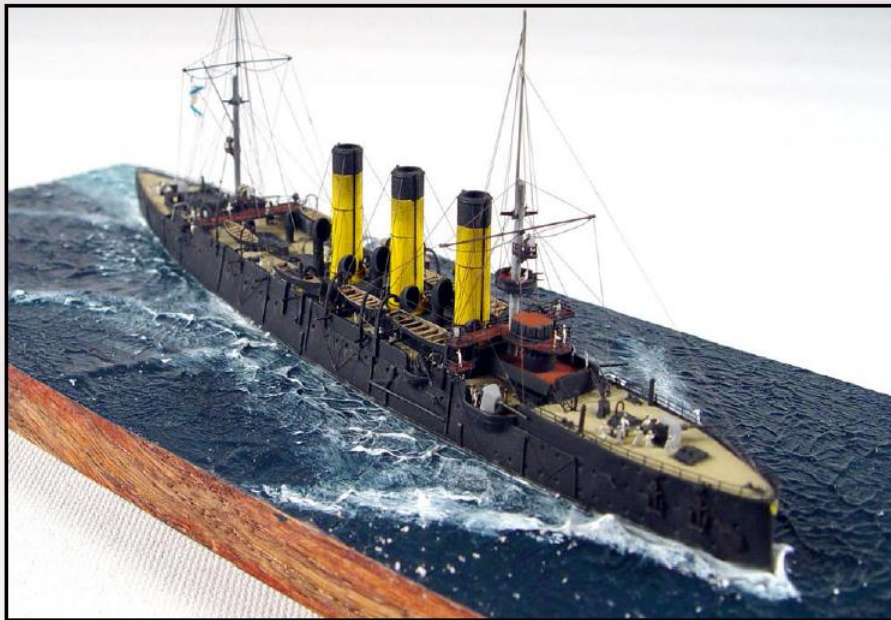
upside down below the platforms. The masts on the ships of the Second Pacific Squadron were painted light grey with black platforms. The 37mm guns on the forward mast came from the modified 20 mm Oerlikons from a Tom's Modelworks set.

The ship was rigged using pantyhose. The flag came from a Russian decal set and the Imperial crests were printed on the ALPS printer.

Once everything was finished, I weathered the ship with pastels and drybrushing. The

ships of the Second Pacific Squadron were very weathered from the long trip, so I made white streaks of dry salt and rust stains on the hull sides. I dirtied the stacks and the masts with black pastels to simulate coal soot. After everything was finished, I sprayed the whole model with Model Master Dullcote to cover all of the glue spots.

This is a very good kit that builds up into a beautiful model of a very important and interesting ship. There are few very minor flaws that do not distract from the quality of the kit and are easily fixed. The kit was a pleasure to build. I would recommend this kit to anyone interested in the Russian ships or in the ships of the Russo-Japanese war.



The Combrig kit of the Aurora consists of 104 parts and represents the way she appeared during the battle of Tsushima. The resin hull is well cast and has lots of fine detail.

Vladimir Yakubov has been building models since 1982. His interests include 1:700 scale Russian ships, 1:72 scale Russian armor and aircraft plus all kinds of 1:72 scale 1930's aircraft. He has been a member of SVSM since 1999.

The many parts of a M4A1 Cast Hull Sherman

Continued from page 5

the color demarcations between the OD and Hull Red. As the paint is thin and translucent, it serves to shade the border, blending the colors to a gentle degree, resulting in a pleasing unified appearance. Additionally, hatches, deck plates and other features were outlined and defined with the thin paint.

Once I was done with the main scheme, I masked the barrel and upper tranny housing and shot several thin coats of Tamiya flat white, building up the paint to produce a patchy appearance. I applied light coats of thinned Tamiya Buff to replicate dust and dirt build-up. This also served to tone down the white paint. Special attention was paid to the running gear, where I applied heavier coats to approximate the dirty conditions present on the real deal.

The tracks were attached and also oversprayed with the buff to dust them up. Track pads and rubber tires were picked out with dark gray to portray the wear areas where movement cleaned off dirt and muck. Wear points on the tracks, wheels and sprockets were applied with a silver Prismacolor pencil and varieties of metallic paints, highlighting them and adding interest to the areas.

I used Woodland Scenics rub-on lettering to put the name "FRANTIC" on each side of the hull. I ran a strip of Tamiya Masking tape along the hull as a bottom guide. The individual letters were applied in sequence, taking care to keep spacing



Woodland Scenics rub on lettering was used for "FRANTIC" on the sides of the tank. The stars are from a Pre-Size dry transfer set and the blue tactical markings are from a Master's Hobby Supply decal sheet.

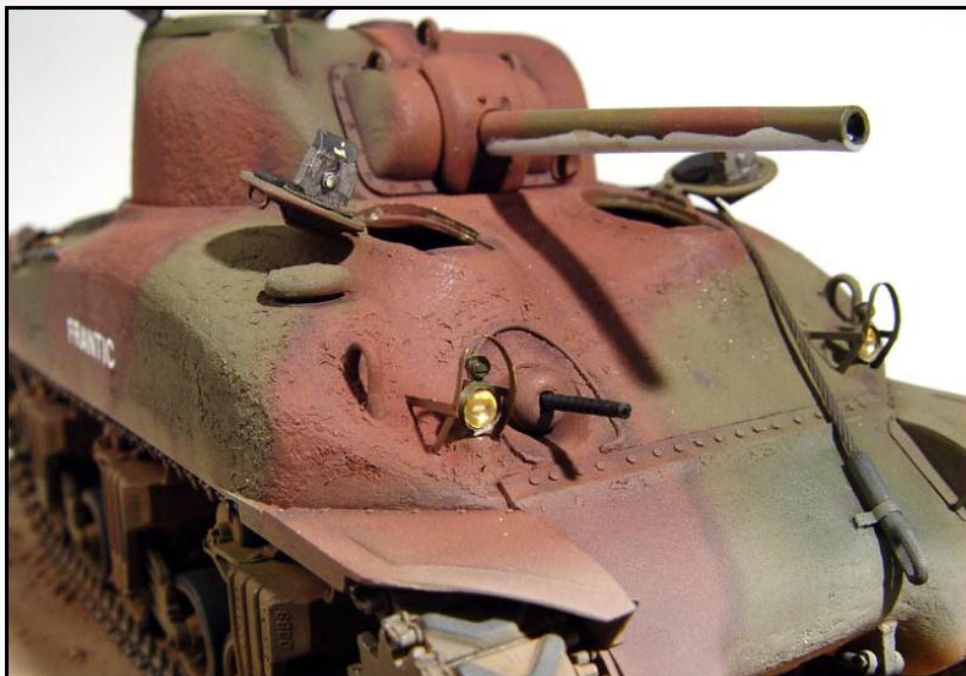
even. It took maybe 10 minutes per side and looked very nice. The stars on the turret roof and engine deck came from a very old Pre-Size dry-transfer sheet. I've had them eight or nine years and they went down over bumps and casting numbers with no problems.

The blue tactical markings came from an out of production sheet from The Master's Hobby Supply that I picked up at the 2004 IPMS Nationals. Printed as a single sheet, they required cutting out and trimming of each design. I did not want to

gloss the whole tank, so I dipped the two bar markings in Future Floor Wax after they came free of the backing paper and applied them to the tank directly. They sucked down perfectly as the Future dried.

Some weathering was applied, including dust streaks and fuel spill stains, and the whole vehicle was oversprayed with a couple of coats of clear flat. I added a bit of on-deck stowage and called it done.

I made up a base from a decoupage plaque painted gloss black. Ground cover was made from Durham's Water Putty painted light earth and buff. A custom printed label and a Fifth Army pin was attached to the base and the model set on top. Presto! Finito!



"FRANTIC" had a three-tone paint scheme. Laramie used Tamiya Olive Drab and Tamiya Hull Red for the main camouflage scheme as well a Tamiya White for the counter shading under the barrel and transmission housing.

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.

Building “King” Kenny Roberts’ last GP racer

Continued from page 3

holds the finished model at this joint. Ask me how I figured that one out... Speaking of that, the stand was assembled and painted black. It comes in handy when assembling the rest of the model by holding it upright.

Next came the multiple body units. Motorcycles don't really have a body, of course; we're talking about the front and rear fairings and the fuel tank. Interestingly, Tamiya molded the entire front fairings in clear to show off the engine detail with the fairing on. This is not really a new idea (think Phantom P-51 Mustang kit from Monogram), but not a really good idea, either. I have yet to see a bike with a clear fairing. I chose to cut the upper fairing off the lower front fairing and install just the upper on the bike, a good compromise compared to leaving the entire thing off making the bike look naked, or putting the whole fairing on, hiding the entire engine that was so fun to build and detail. All of the fairings and fuel tank are molded in halves; they were glued together with thick CA glue and the joints were sanded down. There is also a choice to put on the handlebar fairings used on the later bikes. I didn't use these as I think the front fairing looks much better without them. This decision had nothing to do with the fact that these added-on fairings would complicate painting and decaling quite a bit.

After the usual prime, oops, sand again, prime again, oops, etc., the parts were sprayed with a coat of Tamiya pure white. Don't use their racing white; this color should actually be called Gloss Pale Taupe, with the results being as bad as they sound. The distinctive bright red patches must be painted on, and fortunately their edges are straight. Unfortunately, the body parts are all curved, especially the rear fairing. Careful masking gave good results, however, with the red being sprayed directly out of the can. The paint was polished just a bit – not enough really, but just a bit, and the inside of the fairings were airbrushed in flat black.

Decals have always been a weak point of Tamiya kits, and these 1984 vintage stickers are no exception despite being fairly well printed. They were thick and silvered easily with numerous air bubbles, even on gloss paint. MicroSol helped, sometimes at least. The yellow number patches provided as decals were so bad that I ended up masking and spraying the yellow. This meant I would lack the black border around the front number patch unless I painted it on. I didn't paint it on, so sue me.

Studio 27 decals are highly recommended here if you can get them. At least now Tamiya uses Cartograf decals for their new

kits. I didn't clear coat after the decals were on; like NASCAR the markings on the real bike are stickers and should not have a show-car shine.

Final assembly had now arrived. After the fuel tank was glued to the frame, I glued on the seat pads and installed the back fairing. The fit over the upper resonators is very tight here, making for some real pucker moments, but it finally snaps into place with the small hook provided as a separate part on the rear fairing. I must say the two mufflers sticking out of the back look cool, too. The simple instrument cluster was painted, and the decal instrument dials were covered with clear epoxy for more realism. Throttle and tachometer drive cables were added using black wire to substitute for the kit vinyl tube, which is too thick for use here. Actually, the kit does not provide throttle cables, nor does it have the power valve control unit cables, all of which I added.



Greg painted the front wheel gold and the rear solid red after a photo on the Tamiya box top side. The model won second in the motorcycle category at the Great Salt Lake Model Car Championship.

A pair of primary coil wires made from fine copper speaker wire were added to each of the four coils, and a chrome wire bracket was made for the coolant overflow bottle on the side of the frame. The foot controls were added (they are the type of part that always breaks off unless you put them on last, like airplane pitot tubes) and the front upper fairing was installed.

A fuel tank breather pipe was made from clear vinyl tube stained with clear

acrylic red; there was a lot of lead in the gas in those days. The windshield only has a pair of thin tabs to attach it to the fairing. I used Testors Glosscote that I ran into the joint to keep it on. Amazingly, it hasn't broken off yet.

The finished model was entered in the motorcycle category at the Greater Salt Lake Model Car Championship contest of this year. Just like Roberts in 1983, I came in second behind a model of a current race bike ridden by V. Rossi, appropriately enough. While race bikes haven't changed radically in the past 20 years, they have gained a lot more graphics and carbon fiber along the way. I like the older bikes for their cleaner look; there's not a sponsor sticker on every single square inch of the fairings. This is not to say the new bikes look bad, though. Some of the graphic packages are quite well done, and the refinements in fairing technology give them a lean, aggressive look. My next motorcycle model will be the one first mentioned in this article, and Tamiya's first bike kit, Roberts' yellow and black 1980 YZR500.

Greg Plummer has been building plastic models on and off since 1973. His interests include most everything. He has been a member of SVSM since 1998.

JUNE MINUTES

President Plummer apologized for the last minute change of venue for the May meeting and made sure that it was understood that the July meeting would again be at the Los Altos library. Be sure to see the back of this issue for more information. After several months, Bert McDowell was finally in the same room with the Tim Curtis award that he was bestowed back in February at the Kickoff Classic. Bert humbly accepted the award.

In model talk... Bert McDowell provided us with test shots of the up coming Trumpeter U.S.S. North Carolina and the old U.S.S. Lexington that was lost at Coral Sea. John Cobb, who is a friend of Bert's and who works with the volunteer groups on the Hornet and O'Brien, brought his 1:350 model of the Jeremiah O'Brien. The model makes extensive use of after market parts from Tom's Modelworks. These parts were left unpainted, as the model will be photographed by Tom's Modelworks to show off its products. John said the model was a fun build and went together in about 30 hours. Jack Clark has built another 1:72 model. This time he brought his green 1:72 Airfix RAF ambulance.

Charles Smith finished his Fw 190D-9 in the markings of Oscar Rohm. Charles reported that it was a good kit that was fun to build, and he deemed it one of his more successful efforts. Frank Babbitt's 1:48 Heller Super Etendard is ready for paint. The paint scheme will be two-tone grey and will be finished in French markings. Jim Lund's P.M. Beech AT-11 wears an all-metal finish. Jim said it was a good kit and P.M. deserved kudos. Jim's Williams Bros. Northrop Gamma 2D required a bit of modification in the form of a new engine cowling and turtle deck. Originally a simple project, it proved to be difficult. The model was finished in Testors Metallizer. Ron Wergin has finished his old 1:35 Tamiya JagdTiger kit, adding a lot of scratch built items. The model is finished in an unusual ambush style scheme that Ron got out of a magazine. Hanchang Kuo built his 1:72 Academy Bf 109G-6 in only 10 days. Next to it was his 1:72 Tamiya Bf 109E. Hanchang also builds armor, as witnessed by his 1:72 Dragon M1A1 still in its green NATO camouflage scheme. Randy Ray's 1:35 British 2-pounder gun has returned from its triumphant tour of Fremont where it placed third in its category. Randy says that while the kit is pricy it is well molded and he was quite impressed with the kit. The model is finished in British Bronze Green. Randy also had on hand his brand new and still in the box Dragon M4A3 (76) W VVSS and German 88mm Flak 36. Both have a ton of extra bits including metal barrels. Steve Travis' Polar Lights Dick Tracy Magnetic Space Coup was painted bright yellow straight from a Tamiya rattle can. Steve cut out the windshield and replaced it with smoked acetate. Richard Linder had on hand his PST 1:72 Zis truck, which seems to actually be a copy of the AER kit. The Zis itself is actually a copy of a Ford truck so maybe it is fitting. Richard said this was a clean kit that was easy to build. The second biggest thing on the table was Kris Miller's

1:16 Tamiya King Tiger. The kit is back on the bench after a three-year hiatus. The model is painted as a well-photographed vehicle that fought at the Battle of the Bulge. Mark McDonald is about ready to paint is 1:35 DML Hetzer. The model represents an early version. Mark says that it is a nice kit for out of the box and it took him only about two hours to assemble the individual link track. Greg Plummer baffled the membership with his take on the 1950s-era Messerschmitt three-wheel cars. This modernized version is a custom build from Italeri Rafael parts and is painted a shade of green that Greg would never refer to as "sea foam." Greg also raised a few eyebrows with his Hasegawa's 1:48 Ki-61 that he painted to look like a Macchi MC. 202. The rationale

is that when U.S. pilots first saw the Ki-61, they thought it was a license build of the Italian fighter. Bill Ferrante has finished his blue and gold racing 1:72 Hurricane and it now glistens with a lovely coat of Future Floor Wax. It won second place at the Fremont Regional show. Gabriel Lee is modifying an Italeri kit of the U.S.S. Roosevelt and thus far has the lower hull assembled. Gabriel also has the hull assembled on an Airfix 1:144 DC-10-30. It will be finished as a Venezuelan airliner. After having some peculiar problems with its original silver finish, Gabriel is nearly done with



Mike O'Leary's father built this model of the S.S. Ethiopia which won Model of the Month.

his 1:72 C-47 that is now painted white and sports Fuerza Aerea Venezolana markings. He is also modifying a Hobbycraft 1:72 CF-105 into a hypothetical Venezuelan recon version. Laramie Wright brought his 1:35 long-barreled M4 Firefly. The project is a kit bash with a Tamiya turret, MP Models M-50 hull and many scratch-built parts. Laramie has just finished his 1:35 M4A1 "Frankentank." The model is made up of parts from nine different manufacturers and is painted in the three-color scheme used by the First Armored Division at Anzio.

...And the model of the month goes to Mike O'Leary. Mike brought is father's scratch-built model of the S.S. Ethiopia with a real wooden hull. The model was built about 20 years ago and represents the ship that brought his great-grandparents to America in 1880.

The June in-club contest was "Immigrants." The entrants include any model not in its native markings. The turnout was large, and that did not even include Barry Bauer's large collection that he brought in last month. Surprisingly, Mike Burton had several entrants, all in 1:72 scale: a Hobbycraft CT-114 Tutor finished as a Malaysian trainer, a Hobbycraft F-86F in Argentinean markings, a tulip-nosed Heller F-86F in West German markings, a vacuformer F-86L in Thai Air Force markings, a Mach 2 1:72 HUP-2 Aeronavale helicopter in French markings, an Airfix 1:72 East German Il-28 Beagle in Polish markings, and a KP Mi-4 helicopter in Czech markings. Gabriel Lee brought a 1:72 Heller Vampire and a Toro Models F-86K; both in Venezuelan markings. Cliff Kranz entered his 1:72 Airfix Turkish F-5, his 1:72 DC-3 painted overall bright orange in Dutch

markings, and a 1:72 SBD Dauntless in New Zealand markings. Ron Wergin had on hand a nicely-built 1:48 Monogram Do 335 in captured U.S. markings. Kent McClure entered several 1:43 scale cars. His black closed-wheel Cooper, number 47, was in New Zealand markings. Next was Kent's yellow open-wheeled racer numbered 14 for the Belgian team, and lastly a yellow D-type Jaguar number 10, also in Belgian markings. Kent also had a collection of small scale tanks: a Chinese marked Panzer II, a FT-17 in Finish markings, a Japanese Chi-Ha in Chinese markings, a Russian KV-1 in Finnish markings and a Russian T-62 in Syrian markings. Kent also brought a couple planes: a Heller 1:72 SABB J-29 in United Nations markings, and a Bf 109G in Israeli markings. Bill Ferrante emptied his shelves and brought a Burtonesque number of kits to enter: a rather sweet Sweet 1:144 Hurricane Mk. I in Belgian markings, a 1:72 Ju-52 done as a Swiss bomber variant, a Hasegawa 1:72 Bf 109 also in Swiss markings, a 1:96 Vickers Viscount in Italia Airlines markings, a 1:72 East German Mig-21bis, a 1:72 Ar 68 in Spanish markings, a Hasegawa 1:72 P-40 in Australian markings, a 1:72 Hasegawa Bf 109 in Finnish air racer markings; a Hasegawa 1:48 Taiwanese MD-500 helicopter, a KP 1:72 S-199



Jim Priete, Greg Plummer and Frank Babbit bravely judge the "Immigrants" entrants.

in Israeli markings, a Heller He 112 in Spanish markings, a 1:72 Matchbox radial-engined Hawker Fury in Persian markings and a 1:72 Aviation USK I-15 in Finnish markings. Bill Bauer's M & S Hobby German Porsche 962 was modeled as a car that had an American driver and was covered in Miller Beer decals. As we all know, Germans who know beer drink Miller. Mike Woolson's Revell of Germany 1:144 TF-104G Starfighter donned German markings while his Italeri 1:72 F-100F was built in Danish markings. Brian Sakai's Roden 1:48 Newport 28 was finished in American markings. Mark Schynert's Heller Bf 108 was finished in United States Army Air Force markings and his Hasegawa MS-406 wears Finnish markings. Laramie Wright's 1:48 Spitfire Mk IX – a heavily reworked Monogram kit – was in American markings. His Heller 1:72 T-28 was in French markings and painted in a natural metal finish. The winners of the Immigrants contest were... in third place: Bill Ferrante for his 1:96 Vickers Viscount in Italia Airlines markings. In second place: Laramie Wright for his 1:48 Monogram Spitfire Mk. IX in U.S. markings. And in first place: Bill Ferrante for his 1:72 East German Mig-21bis.

EDITOR'S BRIEF

Another National Convention is upon us and to celebrate, we have a Fonzy-cool issue of the Styrene Sheet that is 25% larger than usual. That is a whole four pages.

For those of you daring enough to make the trip all the way to Atlanta, you will be able to stare directly at other people who are reading this very same issue of the Styrene Sheet. Four members of your club have donated the funds necessary to print up an extra 200 of this rag so we can take them to Nats and share with the fine folks there. It's only right that we do this. You all build some great models and write some interesting articles so it would be a shame to not let people outside the club see your handy work once in a while even if it makes your editor's hands calloused and bloody from all extra the folding and stapling.

For those of you who are not able to make it we will bring back way more photos than you care to look at. We will post them on the Website and maybe even slap a few of them in the next issue of this thing.

I want to thank you all for donating heavily to the Veterans' Model Drive last month. Steve Travis reported that he received some great kits. Javier Romero bought a particularly nice kit from Steve and upon realizing he paid too little for it gave Steve some more money. That's the spirit!

I do need to make a small correction. While Steve and Anita have supplied kits for the clubs Make 'n Take, this was not in conjunction with, nor is it function of, the Veterans' Model Drive as I reported in last month's Editor's Brief. The kits collected for the Veterans' Model Drive go only to the veterans.

—The Editor

CONTEST CALENDAR

July 20–23, 2005: **IPMS Metro Atlanta** hosts the **2005 IPMS USA National Convention**, at the Cobb Galleria Centre, Atlanta, Georgia. For more information visit the 2005 National Web site at <http://www.ipmsusa2005.org>

August 13, 2005: **Kings County Scale Modelers** hold the **First Annual Kings County Classic** at the Lemoore Civic Auditorium, 435 C St., Lemoore California. The theme is Those Fabulous '40s. For more information contact Cheryl Wormerdam at (559) 904-3290 or e-mail her at cherylwormerdam@sbcglobal.net.

August 20, 2005: **IPMS/Ontario** presents **MiniCon '05** at 225 East B Street, Ontario CA. For more information visit www.ipms-ontario.org or contact Al Parra at parratech@aol.com.

September 10, 2005: **The Reno High Rollers** host their **Annual Model Contest** at the Desert Heights Elementary School, 13948 Mt. Bismark, Reno/Stead, Western States, NV 89512. For more information contact Neil Hulse at KNK41063@aol.com.

November 5, 2005: **IPMS/Antelope Valley** hold their **Desert Classic IX** at the Antelope Valley College. For more details contact Mike Valdez at (661) 256-0410, or email him at mikevaldez151@msn.com

The July SVSM meeting will be held at the Los Altos Library

Next meeting:

7:00 p.m.,

Friday,

July 15

at the

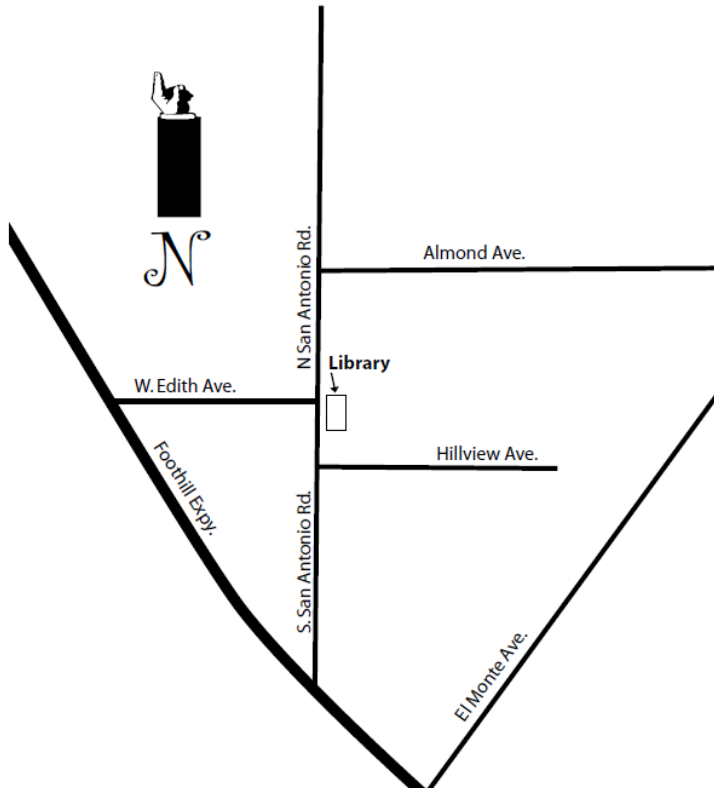
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If your renewal date is in red, it's time to pay your dues!