



THE STYRENE SHEET

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DON'T MESS WITH TEXAS ? An OLD STORY



Wit in hand, Chris Bucholtz Reveals Prehistoric Roots with PaleoCraftiness, All In 1/16 Scale

Text : Chris Bucholtz Photos: Mick Burton

For drivers in Texas, encounters with armadillos are somewhat commonplace, and almost always end badly for the armadillo. But if your Texas driver and his pickup were transported back in time 11,000 years, the results would have been reversed.

For thousands of years, the most numerous land mammal in the North American southwest and Gulf (page 3)

Editor's Ravings – this month's editor, Mick Burton

Perfection. Logic. Logical Perfection as you will if you must, in fact, *insist*. I really *really* couldn't less which of the three altars you worship at, I've heard them all. Also lived, worked, dealt with them all with every expectation to continue doing so whilst I am breathing. Pessimist that I am, actually plan being ready to continue this in whatever context afterlife ensues. Including one where the lifeless, soulless dust I thus join, triumphantly proclaim how THEY were right all along... I'll be the mote in their eye pointing out, WE are all here aren't we? A man builds on positive aspect of faith, not the negativity in "truth of logic". So, you may ascertain, fundamentally I'm nuts. Illogical. Most of all, I'm imperfect. *That* seems natural.

Many who make a hobby or a living studying Nature or the Natural Sciences well know, will tell you better than I, truth is Nature is imperfect in design, execution. Thusly perfection is unnatural. Also sterile, boring and worst of all, lacking in any thing to be added, subtracted or enhanced or reimaged. Perfect as an object of worship or adulation like a item of art, yes. But as something to be part of, or only respect, or pursue at the expense of all else and disrespect any who won't or don't? NO, I don't think or live so. My take on a hobby which I share a passion for with the rest of you in some form or another, is as life is for me. Constantly in awe daily, pleased at the surprises, reinforced in what's proven again true constantly: how utterly PATIENCE and PERSISTENCE often trump almost all else. Including vaunted Intellect, Power attributes so many mistake for all the marbles. Many a time in often surprising places. found myself either directly or as an amused bystander, explaining how "our silly pastime" has proven to be the reason for a success or understanding of inescapable facts of life. Patience, Persistence are skills as well as gifts we inherit from genetics and/or upbringing. Tools for living we'd be wise to get more aware of how much we unconsciously build as we build. I don't just mean build in our individual projects, if you recall my last editorial. Building institutions, institutional memories, tearing down that which no longer serves, reassigning parts or wholes to new adventures. Crafting new (gasp) unthought of or worse, badly tried out first time so discounted or discarded out of hand, ideas. Converting all these into actions and seeking "perfect results" are all part of our "thing", no? Like I tore forth with at start, "a perfect place to stop" is an uncanny turn of wise phrase. When we come to conclusion of something, we often say that, without really reflecting on how deep it goes. As Nature abhors a vacuum yes, also same for perfection. Nature demonstrates that's the stopping point, no more growth, no more anything. Thus is so for us. When we seek only Perfection in our models or our community or ourselves, we're actually setting up for spectacular failure at some point near or far. For we'll end up with something sterile, that can't grow (by design!) won't change (by design!). Despite our inability to perhaps see why Nature is imperfect, as we clearly are (I am part of we, so I speak for me and us by default) with faith we remain positive. Sure if we simply go on ahead in that single knowledge it's the best clear choice, we live and grow. Betting instead only on Logic and/or Perfection, soon enough find ourselves concluding with utter surety anything we do including our hobby is clearly pointless. For it's most all going to be ignored, tossed out or misunderstood most often regardless how well or to whom we communicate with over it. Powerlessness and inevitability greet you on way to ennui. Besides that, we'll all be dead no matter what so what's the point. Truly. Since it's SO provable that we're just returned to the dust of our material world, or so seems to some with equal passion and faith to match any spiritual fundamentalist. Me, I just know with illogical faith it's clear Nature is imperfect, so perfection is unnatural. Humorously, encountered this very theme at a Half Moon Bay Dream Machines Show 2012 display, which helped inspire this mad ranting. The "old car dude" included a simple frame of pictures captioned for his sum total wisdom on 61 years with the same car/same woman... with ending phrase simply "Wabi Sabi" = "Perfect Is Imperfect". So while all that I have scribed here may strike some or all of you as a complete waste of a page. Not model related in the least, or worse, offensively incorrect culturally or politically, oh wish I'd stay on safe topics. Well I can only offer this perhaps cautionary caveat from some of our dear departed members. BE CAREFUL WHAT YOU WISH FOR. You might get it. Then again, you might not. Oh too late to take back your wish! As I ended last month's essay, here again same. Sometimes it is better to wait/see before saying or doing something you are oh so sure of with hot righteous anger or indignation. Then having those you owe a "gee, you WERE right about that, after all..." leave forever before able to say we too appreciate what they do and why they do it. Food for thought – see y'all!

SVSM EDITOR'S CONTEST THEME MAY 2012 "MAY DRONE ON & ON"

Which is one way to say entrants are open to submit any manner of unmanned aerial vehicles of any scale, FINISHED, as long as they are air breathing and guided however rudimentarily. While it's expected RQ-1 Predators will abound for entry, don't forget, one can wreak Vengeance in this competitive category...

SVSM MEMBER'S CONTEST THEME JUNE 2012 "GO The Distance..."

Eligible: Finished items tied to Daytona, Sebring, of course Le Mans auto races. Also Targa Florio, Mille Miglia, Dakar Rally. Round the world aircraft (B-50D, B-52, Rutan Voyager), or sailing vessels that notably did the same, eligible. Not to be exclusive, Figures or vehicles associated with LRDG, LRRP activities also eligible. Figures of baseball players also competitive, for cinema reasons, Anyone willing to scratchbuild those spacecraft set to leave our Solar System, feel free, you'll win 1st place.

An Insane Armored Project Recounted in Photo Essay continued from page 1

Coast was glyptotherium, a giant ancestor of the armadillo. How large were these beasts? The largest was about the size and weight of a Volkswagen Beetle and sported a six-foot long carapace.



Perhaps G. Texanum takes exception to being compared to a German Bug...

The glyptotherium was the last in a line of prehistoric armadillos in North America that began when the volcanic isthmus of Panama rose above sea level and connected South America to North America. That resulted in a phenomenon known as the “Great American Interchange.” Bears, horses, elephants, deer, predatory cats and camels migrated south, while ground sloths, small marsupials and armadillos went north.

The most successful of this latter group were the armadillos – which evolved into a number of species whose range stretched across the grassy savannahs and marshlands of New Mexico, Arizona, Texas, Mississippi, Alabama, Florida and Georgia. That’s no mistake – the climate in what is now the desert southwest was radically different then.

One of these species was *Glyptotherium texanum*, a large subspecies that was typical of the North American giant armadillos. It lacked the clubbed or spiked tail of its South American relatives; instead, it had a tail made up of concentric circles of bony osteoderms, or bony deposits in the outer layer of the skin. The shell was made up of

thousands of hexagonal scuts, which was mirrored in an armored cap atop the animal’s head.

Why was the creature so big? For the same reason other plant-eating prehistoric mammals became enormous: as the result of a sort of arms race between predators and prey. As cats and other predatory animals became larger, animals like the glyptotherium grew as a means of survival. A big cat might be able to flip a 500-pound armadillo onto its back, but a 2200-pound armadillo? No way.

As a result, the enormous glyptotherium roamed in large numbers from about 2.5 million years ago until the Quaternary Extinction Event, caused by extreme climate change at the end of the last ice age. That event, which started roughly 11,500 years ago, may well have corresponded with the arrival of humans in North America, although there is no fossil evidence of humans hunting glyptotheriums. However, the fossilized carapaces of these animals are known to have been used by southwestern Indians as shelters!

Far right, no that’s not some sort of indirect commentary speculating on resin casting, merely a rear view !

As a kid, I loved dinosaurs and especially prehistoric mammals. There’s a family story about my first visit to the La Brea Tar Pits in which four-year-old me bursts into tears when told that the head paleontologist is unavailable for a discussion. The Glyptodonts were a favorite even then; of all the megafauna, these were perhaps the silliest-seeming to modern eyes (with the possible exception of diprotodon, the giant wombat).

At right, close up look at front end view of Mr G. Texanum



(continues...)



Grandpa Willy – *continued* . A visit to the Los Angeles Museum of Natural History in 2011 inspired me to look into prehistoric mammals again; I started by researching *Paleoparadoxiid desmostylian*, a dead-end creature that probably behaved like a hippo but which has no living descendants. This led me to look for a model, but the desmostylians are not well served in kit form! However, I did stumble across the website of Paleocraft, which exposed me to a swath of kits of unusual prehistoric creatures. There's the obligatory T. Rex and Triceratops (although beautifully rendered!), and a very nice Mammoth, but there were other far less well-known creatures: *Synthetoceras tricornatis*, a deer-sized camel relative with a forked horn on its nose; platybelodon, an elephant known by the nickname "shovel tusk" for its unusual dental equipment; dunkelosteus, a terrifying predatory fish from the Devonian period; and *Machrauchenia patagonia*, a South American camel sporting a short trunk-like proboscis. Also included in this menagerie was *Glyptotherium texanum*. The resin model had a \$93 price tag – I did a little thinking before I pulled the trigger, but it turned out to be well worth it.

The model came well packed in a sturdy brown cardboard box – there were no instructions, no other packaging, just three very big pieces of resin, a wooden oval and a length of wire. But what instructions do you need? There's no way that Paleocraft could offer painting instructions (who knows what they really looked like!), and the model itself is dead simple. The glyptotherium consists of two parts: body and tail. The body has the legs, head and, most astonishing to me, the ears all attached – a real caster's work of art. I have a lot of experience with resin, and I have no idea how the ears came out of the mold properly. The third piece of resin is a bit of scenery, pre-drilled to take bits of wire to anchor the beast to the base.

The first bit of work was to clean up the flash. There were many very small bits of flash around the base of the carapace, which were easily modified with a sharp hobby knife and a file. This was slightly time consuming, but not difficult. Next, I addressed some minor flash on the furry parts of the model primarily on the legs and neck. The tail had a bit of flash as well in some spots. Again, these were very minor, and they were removed quite quickly. I also did some work on his ears; there were some minor blemishes that a file handled in short order.

Now it was time for assembly. The tail has a large mounting pin that fits into an equally large square hole in the animal's rear end. I drilled holes for a metal mounting pin, since the tail is so large and heavy. Then stuck it in place with cyanoacrylate (CA) glue – a lot of it.

The fit was not that great, but with a creature like this that's not really a problem. I used Aves Epoxy Sculpt to fill in the gaps above and below the tail, rolling it into little snakes, then removing the excess with a moistened finger. To blend the Epoxy Sculpt with the figure, I merely textured the putty with a hobby knife to replicate the pattern of the tail. Once dry, only the difference in color between the Epoxy Sculpt and the resin gave away the filler work.

I had an idea of what I wanted my glyptotherium to look like. The Paleocraft site has a nicely painted example, and the carapace looks very much like what I've seen in museums, but the body was a dark brown, with some white features on the face. The result looked a little like a bear wearing a suit of armor. I checked out lots of photos of modern-day armadillos and decided I'd go a little lighter on the fur color.

My first selection was an earth brown color. I applied this with an airbrush to the legs, face, and belly. Once complete, I looked at the animal and was disappointed – the brown I used was far too red for my tastes. I headed to the hobby shop to pick up something a little more appropriate. Testors doesn't have an "armadillo brown" in its line of paints, but it does have armor sand – close to the color of British Army tanks in desert schemes. I also grabbed Russian topside gray for the carapace.



Chris' 1/16 Airman is advised about NOT taking this carapace for a shelter

I airbrushed these colors where appropriate. I was surprised at what this took on the fur-covered part of the model; the texture meant that I had to go over the same areas several times to make sure the paint filled in the crevices and cracks completely. The legs posed similar challenges, but soon I had the model completely painted. Once the base coat was dry, I gave the model a series of two washes, using a large, bushy brush that holds a lot of thinner. The first one, using a darkened earth brown, went over the fur and took advantage of the terrific

texturing. It popped the fur detail out immediately. The second wash was a very dark gray wash over the carapace and tail. This wash had some unexpected results. First, I applied the wash, then replenished the paint, then applied the wash again. I worked from the top down, allowing the thinner to run down the carapace. The result was a very uneven but perfectly natural looking effect on the carapace.

The heavy wash also had a secondary effect: it removed some of the paint, especially on tail. The unevenness wasn't just in the wash – it was also in the paint's saturation. In some places, the resin color came through, and in others the topside gray remained intact. Any areas that seemed too stark were addressed with a drybrushing of topside gray.

The face was the focus of some extra work, naturally. What glyptotherium's mug really looked like is subject to speculation; the front of the skull is quite flat, leading some to believe it had a floppy proboscis like a tapir. For my money, the kit rendering makes more sense – something this large had to eat a lot, and a floppy nose would just get in the way. The pronounced nose and lips reminded me of a cow, so that's how I decided to paint it. I used red and burnt umber inside the mouth and more burnt umber for the lips and nose, applying it with a fine brush. Then I added some pinkish tones to the nose to suggest a bit of rawness – if you spent your day grabbing bundles of brush in your mouth, your nose would probably get a little raw, too. The eyes were picked out with a black .01 Rapidograph black pen; these gave me better control than a brush would have. Next, I gently dry-brushed the fur on the face with lightened tones of armor sand, applying extra light paint above the eyebrows, below the eyes and on the cheeks. I also dry-brushed the rest of the model at this time.

At this stage, I shot the entire beast with several coats of Testors Dullcote. I thin this at least 3:1 with lacquer thinner. This avoids getting layers too thick and combats the Dullcote's tendency to yellow over time. When this was dry, I went back to the face and added some Future floor polish to give the eyes some shine. I also rubbed the nose with my fingers – I wanted a semi-gloss appearance, and the skin oil on my hands worked well to make the nose look moist but not wet.

The glyptotherium was now done – it was on to the base next. I stained the oval wood base and set it aside to dry. Placing the glyptotherium on the base was a little troubling – his rear right foot fit well into the indented footprint, but his other feet didn't quite match up. This resulted in a bit of a tip-toe look, which certainly did not suggest a one-ton animal! To remedy this, I brought the mountain to the monster, so to speak. I applied bits of Epoxy Sculpt to the footprints, then pushed the feet in place. Two feet took a little Epoxy Sculpt, but the front right needed a bit of a small platform. I blended the Epoxy Sculpt in; there were some discrepancies in texture, but I was confident I could hide them with plants a little later. I then airbrushed the resin groundwork a flat dark brown color.

When I was done, it looked like a 1:1 cow pie! Some of the rocks molded into the resin base were painted in shades of dark gray and tan, and then I got busy gardening.

I'd accumulated a lot of Woodland Scenics products with the wishful thought of building some 1:72 dioramas. This project demanded I put them to use. First, I used two different shades of tall grass to create the tall brush the glyptotherium was trundling through. I cut bunches at one end, leaving the upper end uneven, then dipped the cut end in scenic glue. It was tacked into place where appropriate – some in the open, but more of it growing from cracks and notches in the scenery. This worked far better than I expected; the scenic glue dried flat, and I didn't have to touch it up.

Next, I applied scenic glue unevenly and sprinkled on liberal amounts of coarse turf in both green and yellow shades to approximate low-growing vegetation. Some clumped bush-like material went on next, again using natural spots (next to rocks, in cracks, etc.) as the most likely places for plants to grow. The Epoxy Sculpt area under the glyptotherium's right front foot received careful attention to disguise it.

The final touch was the addition of a few nifty little flowering plants from a company called Wee Scenics. I found these in the hobby shop near the supplies for school children – here in California, making a model of a California mission is practically a requirement for advancement from sixth grade, and the scale is usually fairly large. These plants worked well as 1:16 lupines or some other flower. I drilled a shallow hole for each and affixed it with a bit of scenic glue. The base was glued to the wood oval to create a nice presentation, and the glyptotherium was pinned through one foot to the base.

And there it is! Back from 11,500 years in the past, the *Glyptotherium texanum* roams again! This simple kit spared me from any difficult building issues, but provided plenty of detail and tested my finishing skills – and gives me a chance to explain to people who see it in my collection just how weird and wonderful the creatures of North America's not-so-distant past were. – *Chris fini*

April 2012 SVSM MEETING Minutes by Chris Bucholtz and slightly re-fashioned by Mick Burton to allow for pictures.

New visitors ! Rob Layton and son Joey – Rob last came to a meeting when we met in Mercury Savings. Rob is into racing cars, son's into aircraft.

Mike Burton reported that the Kickoff Classic saw a major improvement in attendance, with 113 entrants and 450 models. The pre-programmed splits had many entries, only two adult categories had less than three entries. The unfinished category did well, and custom cars were particularly well represented. These numbers come even as we have more categories than any other club in the region. Next year's contest is set for March 23, 2013; the theme is "Go the Distance" plus we'll have 26 special awards (which means plenty of opportunities for sponsorships!).



Chris Bucholtz proudly announced a **NEW** type of event will be held on September 22. The USS Hornet Model Exposition will be a non-contest event aboard the ship; modelers are encouraged to bring any and all models they're proud of for exhibition. There will be vendor tables, and we're being encouraged to bring kits under construction; provision of build tables will allow you to work in front of the public and explain our art. We'll also have an interactive game for the youngsters and a make-and-take. This will also be living ship weekend, so the elevators and other working components of the Hornet will be in action (sorry-no catapults!). A similar event at the Museum of Flight in Seattle drew over 3000 models this February – let's show them what California can do! More details and volunteer opportunities will be announced soon.



We nominated and elected a new slate of officers at the meeting:

- Joe Fleming for President
- Frank Beltran for VP
- Mike Woolson for VP
- Mike Meek for VP
- Mike Burton VP Emeritus
- Chris Bucholtz Secretary
- Mike Burton Newsletter Ed
- Bill Ferrante Treasurer



Also, a quick scan of the membership roster revealed that 15 members from last year have yet to pay their dues. And we know your names. So get your dues in!

Another note: If you donate kits for raffle at the Kickoff Classic, check the donation – it can't be replaced if it's started or incomplete. Keep us from committing an embarrassing faux pas, please!

And for the vendors who come to the meetings: stick with the tables! We want to prevent malfeasance and protect your merchandise, just in case. At the very least, we'd like to minimize conflict, ensure harmony. So stay with your stuff!

In model talk... Cliff Kranz loved building Huma's 1:72 Fi-5. He says Huma kits are wonderful models that fit together very well. The fit was probably less good with Nichimo's copy of the 1:48 Lindberg Hawker Hunter, but Cliff built it with everything working, including the ejection seat. He needs one Hawker Hurricane rocket to finish it off. The model wears XtraCal markings; Cliff bought the model late last year at a club

meeting. Lindberg kits are crap, says Steve Travis, so it's a test of your mettle to build it. He tackled the 1929 Model T and built it mostly out of the box (only adding engine wires). He says it was a clean little build, so he splattered it with mud using Make It Suede for the mud; he shot his mud mixture through a straw to get the splatter effect. He calls the new car Ugly McFudd. Ron Wergin reports that the new Airfix 1:76 Cromwell is a very good kit. He built the model, used pastels to weather it, then modified a 1920s airliner passenger figure from Prieser into a WWII British tanker. Gabriel Lee is getting into the costuming business in his conversion of the Moebius Black Widow into Celine from the movie

“Underworld.” He’s changed the shoes, and he’s making an embossed corset from scratch. Luckily, Celine was popular as a Halloween costume so there’s a lot online about how to make her get-up. Shervin Shembayati is making quick work of Revell’s 1:72 Hawker Hunter F.6; the fuselage is together after just four hours. He says it’s a beautiful kit, which needs no putty. Shervin’s Ferrari Formula 1 car from Revell is close to being finished, but he threw away the side view mirrors by accident! Open wheel cars are tough – the parts alignment, paint job and decals are all challenging. This kit has amazing decals, Shervin says, but the kit itself has some problems. He used Testors custom lacquer system paint, decanted and shot through the airbrush. Shervin also built Airfix’s 1:48 Bf 109E using the kit decals for Adolf Galland. His Messerschmitt was painted with Gunze paints. The kit has very soft plastic, which made it tough to get the parts cleaned up, but the fit was really good. However the decals fell apart in water! Greg Plummer is working on a Hasegawa 1:72 B-25J, which he’s building as a PBJ-1J; he has the fuselage together, and thinks it’s a nice kit, although the interior is kind of weird. Greg also got small with Hasegawa’s 1:144 YS-11 in Japanese Coast Guard markings. He thought it would be a quick build, but the fit of the nacelles to the wings slowed him down. He used Testors classic white lacquers for the paint job. Dave Marzola’s big 1:32 Hasegawa Bf 109G-4 has a freehanded camouflage scheme, and Dave even masked, painted the Defense of the Reich band. Dave used all acrylics to finish his fighter. While Dave Balderrama was in the hospital, he was able to work on his DML 1:144 X-15. Dave likes the model and all the options it offers; two models are included in the kit. Randy Ray loves AFV Club’s 105mm howitzer – he finished it just in time for the Kickoff Classic, and he won a first! Randy’s also nearly finished with Dragon’s 1:35 SU-100; he had it at the meeting ready for paint. He says it’s a nice kit and shares the suspension with the other Dragon T-34 derivatives. On the small side was his German Weisel II Ozomat missile carrier, a very small AFV made by Revell of Germany. It had a few fit issues, but it assembled reasonably well. John Carr picked up a Mattel vacuformer machine for a good price, then sent it out for refurbishing. His souped-up vacuformer knocked out some great gun shields for his 1:350 in-progress model ship, the *Emden* by Revell. John added a wood deck, photoetched parts and metal gun barrels to the German battlewagon. He’s also pleased to have obtained a copy of his very first kit, the SWAT Van by Revell. It would be fun for other modelers to bring in their first kits, too! Mike Burton has a collection in mind; his 1:48 Pegasus Museum Classics V-2 bears the Nationals decals depicting Operation Sandy, first ship-launched ballistic missile. He also has a 1:72 Condor V-2 finished as a test shape with decals from the same set. He used Kora resin bits for the details. Another interesting Burton project was Airfix’s F-84F Thunderstreak; he’s creating the Mk. VII Carrier pylon for special weapons from styrene strip. He already has the special weapon in his collection! Moving to the Century Series, Mike’s Esci F-104 is ready for paint and plans are afoot for tactical camouflage. His Esci F-100D isn’t quite that far along, but it’s not far from the spray booth. Finally, Mike had three P-51 Mustangs on the table: two by Monogram, which will be Warbird Decal “What ifs” Thunderbird and Bicentennial schemes. And a final Mustang from Hasegawa which will become Arval Roberson’s “Passion Wagon” of the 357th Fighter Group. Bill Ferrante has modified Revell’s 1:72 Fokker DR.I into an F.I. He’s almost finished but has yet to paint the prop. Bill’s Tamiya P-47D has presented him with some paint problems; his Alclad refused to dry, and his over-painting with SnJ bubbled the Alclad! He also found his Microscale decals were incredibly fragile; they’re now fixed in place with Metalizer sealer! Chris Bucholtz has made a start on his Hasegawa 1:72 A-3 Skywarrior, installing an Obscureco interior and making sure the fuselage halves fit properly. His Tamiya F4U-1D is mostly together; he said the wing-to-fuselage fit gave him problems and needed a bit of filler to get right. Chris also has yet another Tamiya P-47D almost ready for paint; he discovered in doing the research for a Barracudacals decal sheet that the plane he wanted to do was a P-47D-30, which had a flat floor, not a corrugated floor like the kit provides – so he switched to another plane on the sheet, a P-47D-27, that has the right floor for his build. Mike Meek carved a mold for the canopy of his Sea Fury racer “Miss Merced,” and vacuformed a new one. He’s not scratch-building the entire model – he used Cooper Details’ wheel wells for his 1:48 build. Mike’s also got a Minicraft 1:144 B-36A in the first stages of paint; he says this model has too much of everything – too many wheels, too many propellers... and too much wing droop. He fixed that by cutting the wing in five pieces and adding shims. Joe Fleming found a Monogram 1:48 Bf 109E he built when he was nine, and it’s in surprisingly good shape! The landing gear still retracts, and the only thing missing is the rudder! Joe was quite pleased by a newer model, the HobbyBoss 1:48 T-34. It comes with a full interior, which is worth the clean-up of the parts needed to build a winner from the kit. Jim Priete was appalled at the Revell Halifax’s nacelles and cowlings, which are too wide, so he’s coming up with a correction for it using the Matchbox kit’s nacelles and cowlings. Ben Pada’s 49th Fighter Group P-40E was built from Hasegawa’s 1:48 kit, and he finished it off with decals from Barracudacals. He’s also taking an excursion into the world of 1:35 military vehicles, diving into Italeri’s Sahariana long-range patrol car. And the model of the month goes to... Chris Bucholtz’s Glyptotherium Texanum! Chris built the 1:16 resin kit from Paleocraft; the model was finished in armor colors (appropriately!) and added to the kit-supplied base, which was modified with Apoxy Sculpt and vegetation from Woodland Scenics and Wee Scapes. The subject is a giant prehistoric armadillo that was common in North America until 11,500 years ago.

Our club contest was “Tokyo Hauling,” commemorating the Doolittle Raid and our return to Tokyo in 1944 and 1945. In third place, with a very nice B-25J, was Dave Marzola. Dave used the Hasegawa 1:72 kit, and allowed his wife to choose the nose art! In second place, with his underway USS *Hornet* in 1:700 from Trumpeter, was Brian Sakai. Brian is waiting for the arrival of a photoetched set for the model, and he admits that the vacuformed base is a little weird and doesn’t allow the ship to sit exactly right. And in first place, with a remarkably nice looking build of Revell’s 1954 kit, was Cliff Kranz with his B-25 Mitchell. Cliff built it nearly out of the box. - *minutes fini*



CONGRATULATIONS TO
Chris Bucholtz
FOR WINNING April MODEL OF THE MONTH



Doolittle's 70th Brings Rewards to Three Who Showed Up



April 18, 1942 was truly “Bombs Away On A Honshu Bay”, as Lt. Col. James H Doolittle led his Raiders on an audacious and pugnacious punch in the nose mission on Tokyo. In celebration of this important anniversary, your Editor called for both Hornets and SVSM clubs to “bracket” with similar themes. Hornets had a “Tokyo Hauling” on prior week, and our club contest “Honshu”. Thanks to Brian Sakai (whose carrier was at sea the week prior) and Cliff Kranz (likewise, his Mitchell was week earlier ready) plus David Marzola who read the contest outlines dead accurate, Editor Mickb did not go home with his prize money unawarded.

Cliff Kranz took 1st Place honors with his “retro” period B- 25



Brian Sakai scored 2nd Place sailing with USS Hornet (WIP)

Dave Marzola took home a well done 3rd with a Gun Nosed B-25H in 1/72. As the rules for entry stated, “ANY variant of B-25 (even postwar) was eligible” not limited only to the Doolittle versions.

My appreciation to those who came to vvy for the token 10 from my wallet. For as they say, All gave some, Some gave All. Honors to our fallen and vets! -mick



UPCOMING EVENTS CALENDAR AS OF SVSM MEETING 05-18-12

Friday, May 18 2012

IPMS/Silicon Valley Scale Modelers monthly meeting, club contest theme “ May Drone On & On ” Which is one way to say entrants are open to submit any manner of unmanned aerial vehicles of any scale, FINISHED, as long as they are air breathing and guided however rudimentarily. Even possible to seek Vengeance with this one

Sunday, May 27 2012

IPMS/Fresno Scale Modelers host R-9 Regional with theme of “ Desert Warfare ” Location is a hangar on the grounds of Castle AirPort, 4139 Tanker Circle Dr. Atwater CA. It's OPEN COCKPIT DAY also, a bonus !

Friday, June 15 2012

IPMS/Silicon Valley Scale Modelers meeting, contest theme “ Go The Distance”. Finished items directly tied to Daytona 500, Sebring, 24 hr Le Mans, Dakar Rally, as examples of endurance and/or long distance racing. Other subjects include Round the World craft (air/sea) like USS Nautilus, Rutan Voyager, or “Lucky Lady”. All MacRobertson 1934 Air Race subjects qualify, as do Dole, Cleveland Air Race subjects. Use imagination, enter.

7:00 PM

FRIDAY

MAY 18

COMMUNITY ROOM

Milpitas Police Administration Building

1275 N. Milpitas Blvd

Milpitas, CA

