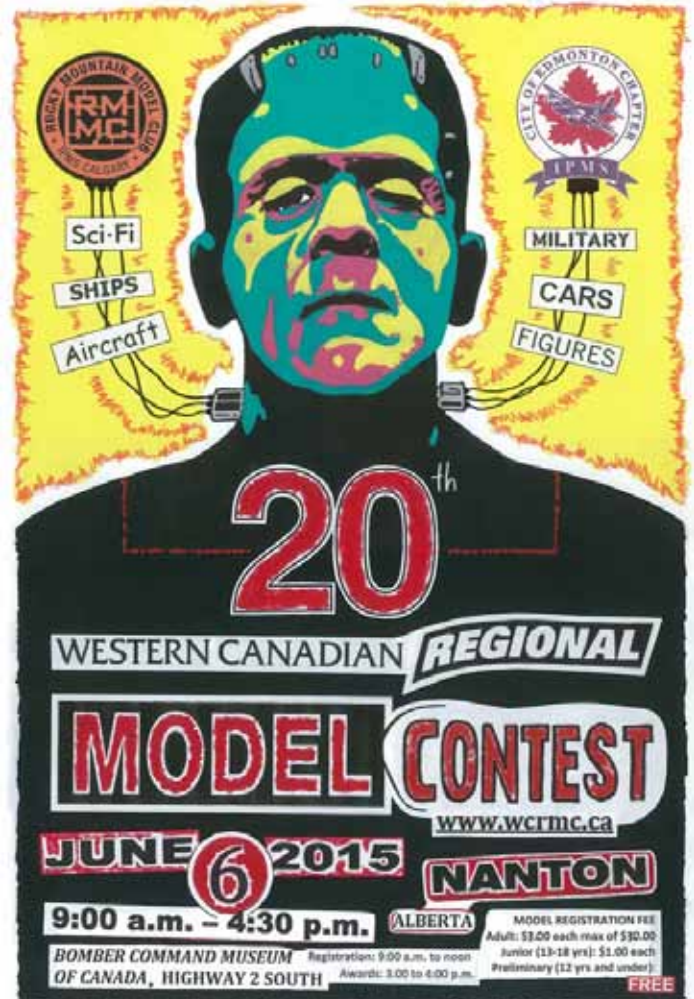




It has been mentioned that IPMS Canada's media outlets (**RT**, **BT**, Facebook) contain very little car modelling material. This is unfortunately true. Of course as the saying goes, you can only print what you have. So, consider this a shout-out for more modelling material of the automotive persuasion. Looking through Chapter newsletters and websites it's obvious that car modelling is very popular. So how about sending some of that to our editors so we can better cater to our members' and potential members' interests. And I would remind everyone that you need not be a member of IPMS Canada to have an article published in **RT** or **BT**. So talk to your non-member car modelling friends and see if they'll share some of their knowledge with the rest of us. Personally, I'd like to see some stuff which may seem really basic to the experienced car modeller, but about which we car newbies haven't a clue.

Maybe if I pose a question it will encourage some replies from the car community: One thing which has always bugged me is that I couldn't figure out how to achieve a realistic chrome finish. Metal paints look like paint, and chromed kit parts look like what they are – chromed plastic. How about a "how-to" on achieving a realistic looking chrome finish?!

Oh, and by the way, according to Guinness, the record number of people stuffed into a Volkswagen Beetle is 20... and wouldn't *that* make a cool little diorama!



We know this is **very** short notice, but we were only informed of this contest in late May. Still, if you are in the area, we know you'll really enjoy this show. More info at [wcrmc.ca](http://wcrmc.ca).



# Chapter Info

from Kerry Traynor  
IPMS Canada Chapter Liaison



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As a change of pace, we thought it would be good to write to the members through *beaveRTales* and bring them up to date with what we have been sending along to the chapters. If you are member of a chapter, you may want to confirm that the chapter executive is receiving the emails we're sending. If you are not a member of a chapter, you should consider joining the chapter in your area, or if no chapter exists in your area, you might want to consider starting one. Visit our website [www.ipmscanada.com](http://www.ipmscanada.com) and click on the "Our Local chapters" link. You can also send me an email and I'll be happy to provide you with the information.

There are a couple of things I would like to mention so you can pass the word on to your fellow chapter members. The first is that IPMS Canada is looking at producing other special products such as decal sheets for the membership. The anniversary decal sheet was a huge hit and the response was very positive. So, we are looking for ideas for other subjects. Ideally, the subject matter should be Canadian – although it's not necessary – and unique, as in not available elsewhere. Please note that the subject matter does not need to be military... civilian vehicles, airliners or whatever would be welcome. So if you can bring this up at your next chapter meeting, it would be appreciated. Please send your ideas to the IPMS Canada address, [box626@ipmscanada.com](mailto:box626@ipmscanada.com). No promises, but you never know!

The second matter is related to model show sponsorship. IPMS Canada has always supported IPMS local chapter events, primarily by providing financial aid through sponsorship. We will continue to do so, but we are now adding TWO conditions to the deal. First off, we would like all requests to be sent to us at least 6 months prior to the show date. This does two things. One, it provides time for the request to be processed and a cheque sent to the chapter BEFORE the show date, and just as important, we have time to promote the show in *beaveRTales*, **RT**, and on Facebook. The second condition is that

the chapter sends IPMS Canada a short summary of the show (tell us about the best of show winner, the attendance, etc.) along with a few photos so that again, we can publicise the chapter (and the show...) in *beaveRTales*. So for those chapters that are planning shows for later in the summer or in the fall, please send your request to me so that we can get things rolling.

In my last **RT** column I asked for the chapter contacts, or the chapter president, to email and let me know how things are going in the chapter, and to confirm that information is being sent to the right person. As of the middle of May, I had not received any replies. So that made me think that people don't want to talk to me, or maybe my email contact list was out of date. I can't do much about people not wanting to talk to me, but I did have control over my contact list. So I spent an afternoon going through all of the chapter websites, and emailing individuals in chapters who don't have websites, to see if any changes had been made to the chapter executives. Turns out that indeed, there were changes.

I have now modified my email address list and sent out this update to the chapters. Again, the response has been lack-lustre. I have only heard from 6 out of 26 active chapters. If you are reading this, and you belong to an IPMS Canada local chapter, please take a moment and ask your chapter executive if they are receiving my emails and whether or not they are responding. I would appreciate it.

There are two chapters that I have lost contact with altogether. Specifically, IPMS Taber/Lethbridge and IPMS Kelowna/Okanagan. If you are a member of one of these chapters, or know what their situation is, please send me an email and let me know what's going on.

I would like to thank those chapters, and they know who they are, which send along their newsletters. This is greatly appreciated. I am asking yet again for the other chapters to send along an update once in a while... doesn't have to be every month and certainly doesn't have to be pages long. A quick email letting me know what you guys are up to, and maybe a few photos from the monthly meeting would be great. It is our plan is to promote what the various chapters do in *beaveRTales* and Facebook. So the more information we have, the better.

So there we are. If you have any questions about the above, or you have concerns, please do not hesitate to contact me.

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# IT'S THE MONEY THAT MATTERS!

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*Just for your info we thought we'd pass this on to our readers for consideration. This comes from Michael Virr. Michael is an IPMS Ottawa member and has recently retired from a long career with DFAIT, where he worked on international trade and commerce for the USA, Asia, Europe and Latin America. He was posted to Sweden as a trade commissioner and to the US during his career, so he definitely knows what he's talking about. He has given permission to share this.*

*It seems that, as many people surmised, Eduard has been jacking up their North American prices for years.*

Here is an exchange I had with Eduard about country pricing. If you follow the string from the beginning, you will see that the price charged to Czechs is much more reasonable than the price we are charged here in North America. We pay almost 50 % more here than someone from the Czech Republic.

The latest message from Eduard is interesting. Pressure from customers might bring about change in their country pricing policy. Maybe a few messages from clients would be in order.

Michael

*(Note: We have arranged the emails in order from oldest to most recent, to make it easier to follow.)*

Virrmg  
Mar 14, 22:06

Hi. I am trying to determine which currency my billing is in. I live in Canada but you might be quoting me in US dollars.  
Please advise.  
Thank you  
Michael Virr

Petra Šolcová (Eduard Support)  
Mar 15, 10:50

Dear Mr. Virr,  
Yes, the currency shown in US dollars. We only have 3 prices available. Czech Krowns, EURO and US dollars.  
The currency is shown depending on your location. For your region USD.  
Have a nice day.  
Petra Solcova

Virrmg  
Mar 15, 20:14

Thank you for your prompt reply.  
This confuses me a little. While I understand Eduard's policy of offering only three currency choices, what I find confusing is the apparent disparity between the Kc price and the US \$ price. I will use the Spitfire Mk VIII as an example.

In Czech crowns the price is Kc 573.75 for Bunny Club members of which I am one. If you use the current rate of exchange between the Canadian \$ and the Czech crown, (Kc 1 = .0490664 C \$) that would equate to Cdn \$ 28.49. Yet when I log in the price for the same kit is US\$42.46. At the current exchange rate between the Canadian and US dollar, (1 Cdn \$ = US \$.7841) that would give a price tag of Cdn \$54.15. This is a good Cdn \$25.66 more for the same kit. How can this be? I would be grateful if you could explain this apparent disparity.

Can you bill me in Czech crowns? My bank will make the conversion and I would save a considerable amount.

Thank you for taking the time to deal with this query.  
Sincerely,  
Michael Virr

Libor Havranek (Eduard Support)

Mar 16, 13:21

Hello Michael,

I'm sorry we've confused you with our pricing model. As Petra mentioned, we sell in different currencies for different regions, however the prices in each currency is set differently. That is why you're not getting any senseful (sic) numbers when comparing the converted CZK prices with USD prices.

For your country, USD currency applies and we will only accept order in such currency from you.

Hope this clears this up for you.

Wishing you nice day.

Libor Havranek

Virrmg

Mar 16, 15:22

Thank you for your message. This is a most disappointing policy. It sounds a bit like a policy that Volkswagen tried to impose on its dealerships in Italy. The summary of the case that went before the European Commission is as follows: VW restricted its dealerships in Italy from selling cars, where the price was much lower for the same model, to anyone with an address in Austria, where the price was much higher. The EC found VW in contravention of its competition laws and fined them. Here is the case for your information.

[http://europa.eu/rapid/press-release\\_IP-00-725\\_en.htm?locale=en](http://europa.eu/rapid/press-release_IP-00-725_en.htm?locale=en)

You are forcing North American customers to pay much more for your product offer. While not exactly the same, there are parallels in this case that might bring bad press to Eduard, a company that I have consistently patronized over the years.

I hope that you will review your pricing policy with a view to making it fairer to the thousands of customers around the world.

Sincerely,  
Michael Virr

Libor Havranek (Eduard Support)

Mar 17, 10:50

Hello Michael,

We are always trying to accommodate our approach to the market, so that the customers get what they want for a fair price.

Note that just recently, we've change currency policy for several European countries, which is allowing them to purchase our goods for even better prices. I cannot confirm this at the moment, but if we feel some pressure from the market, we'll certainly change the policy for the western countries as well.

Libor Havranek

From: Eduard Support <support@eduard.com>

Sent: Tuesday, March 17, 2015 05:50

To: Virrmg

Reply To: Eduard Support

Subject: Re: Currency

Your request (#13045) has been deemed solved. To review, comment and reopen the request, follow the link below:

<http://helpdesk.eduard.com/requests/13045>

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●  
**COMING  
SOON  
IN  
RT**  
●





# CHAPTER PAPARAZZI

From Mike Roy, IPMS Ottawa, C5708

The Ottawa chapter of IPMS held their monthly build session at the *Canada Aviation and Space Museum* on April 11. We hold this event on the second Saturday of each month. All are welcome, you do not have to be an IPMS Canada or Ottawa chapter

member. Just drop by for a visit and if you are inclined bring a kit to work on and discuss modelling topics with any of the club members.

With this event we are able to promote both IPMS Canada and our local IPMS Ottawa chapter and we have actually gained some new club members. If nothing else it brings back memories for many of the visitors of their younger days. Many folks are not aware of the club or its worldwide affiliations. Basic kit building to significant detailing, all seem to draw a sincere interest.



Benoit Bonnier  
and  
Janyce Roy



Graham Mansell  
and  
Dave Wynes



Dave Wynes hard at work



Glenn Cauley (chapter Pres) and Bill Eggleton (our non-camera shy chapter Vice Pres)

# HERITAGE CON 9

a report from Allan Murrell, IPMS Hamilton chapter

IPMS Hamilton's Heritage Con 9 was held on March 22<sup>nd</sup> 2015 at the Canadian Warplane Museum Hamilton, ON.

This year's show was a resounding success with between 1200 and 1400 attendees and around 500 model entries. The show this year included a few new additions with a Make'N'Take for children, supported by Revell, and a fantastic presentation by Ying Louie. There were many new attendees this year as word was spread using a dedicated Heritage-Con web site and social media to promote the show.



Canadian Warplane Heritage Museum – a great venue for the show!

We had visitors from all parts of Canada, Michigan, Ohio, New York, the UK, France and Eastern Europe to name the ones we were aware of. We are very lucky to have one of the best possible venues for such a show to truly bring great models and great history together.

The show this year was reviewed in two Model magazines and a local newspaper, as well as coverage on many social media sites, all giving the show a big thumbs up.

Once again we were generously supported by the local hobby stores, distributors and hobby manufacturers with great raffle prizes including yet to be released kits and some of the most sought after and available model kits of all genres. In fact we had in excess of \$2500 worth of prizes and were doing 8 prize draws during the show.

IPMS Hamilton is looking forward to next year's show which will be our tenth, and hopefully we can take it up a level... if in fact that is possible. The show's success is mainly due to the great support from the attendees, vendors, sponsors and of course

the Canadian Warplane Heritage Museum. We thank all our supporters for helping us keep putting this show on.

IPMS Hamilton meet the last Wednesday of the month at the Canadian Warplane Museum in Hamilton Ontario, please come and see us if you are local or just visiting they are all welcome.

[www.ipmshamilton.ca](http://www.ipmshamilton.ca)

[www.heritagecon.ca](http://www.heritagecon.ca)

[www.warplane.com](http://www.warplane.com)

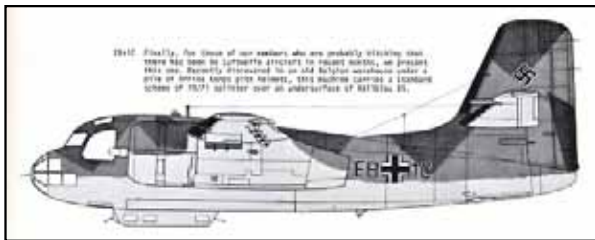


Awards waiting to be won.

# I started a joke...

by Bob Migliardi

The genesis of this story lies in an **RT** article published in 1976, when both the Jan. and Feb. issues (**RT** was a 12-page monthly then) were entirely Grumman Tracker material. Realizing that this probably wouldn't sit too well with the Luftwaffe or Japanese aircraft buffs out there, the then editor – yours truly – included a spurious scheme in the camo & markings section. It was a Tracker with a ventral gondola and nose glazing, à la He 111, and was in standard Luftwaffe splinter finish. The somewhat sarcastic caption acknowledged that this one was for those members who were bemoaning the lack of wartime Axis aircraft for two straight months.



The instigator – the “Luftwaffe” Grumman Tracker.

Jump ahead to the December **RT**, a “special” issue prepared entirely by our friends of IPMS NENY (North-East New York). In with a selection of Siebel Si.204 schemes was one in RCN markings – complete with an arrester hook, ASW radome and a MAD boom... payback for our spurious Luftwaffe Tracker!



IPMS NENY's RCN Siebel

The jokes, lame though they were, should have ended there. And they did... until 1998, when perusing an issue of the well respected Czech aviation magazine, *Letectvi + Kosmonautika*, I noticed that their regular modelling column dealt with the Si.204 – and had perpetuated the RCN Siebel myth, complete with the profile drawing! I expect the tongue-in-cheek attitude in **RT** didn't translate into Czech very well, and the info was taken as fact. When I wrote to my Czech friend and pointed it out, the reply was something along the lines of, “don't make a fuss and maybe it will go away”.

Well it didn't go away, and over the years the RCN Siebel has popped up in other aviation magazines, and now has even found its way onto the internet. I wonder if anyone has ever actually built one.



L+K obviously thought it was an interesting scheme!



More RCN Si.204s... now they've even been colourized!





Following last issue's article on the search for information on the weird, RCAF-marked V-1, several readers emailed with some ideas

**Wayne Saunders** writes:

Today, I happened to be doing some research at the Archives and, by chance, came upon references to early post-war testing of German equipment by the Canadian Armament Research and Development Establishment (CARDE). This included a 15 cm. gun; a 10.5 cm. howitzer; and flak 43 3.7 cm anti-aircraft equipment. This may be more equipment brought back at the same time as the V-1s (or not?). There is also a file there re CARDE testing rockets; same time period. Could be a coincidence and, of course, doesn't match the dates for Clinton. But the "MENT" in the photo could possibly be the "armament" in CARDE. All this may or may not help, but at least it might give a few hints to the big puzzle.

From **John Lumley**:

Just received the beaverTales today and thought you might find the attached of interest - a couple of shots (below) I took at Centralia back in '65 while being screened for pilot selection.



**David Knights** writes:

The photo on page 6 of BT appears to be a V-1, not a JB-2. From Wikipedia:

By 8 September, the first of thirteen complete JB-2s, reverse engineered from the material received at Wright Field in July was assembled at Republic Aviation. The United States JB-2 was different from the German V-1 in only the smallest of dimensions. The wing span was only 2½ inches wider and the length was extended less than 2 feet (0.61 m). The difference gave the JB-2 60.7 square feet of wing area versus 55 for the V-1.[1] One of the few visible differences between the JB-2 and the V-1 was the shape of the forward pulsejet support pylon ? the original V-1 had its support pylon slightly swept back at nearly the same angle on both its leading and trailing edges, while the JB-2's pylon had a vertical leading edge and sharply swept-forward trailing edge.

It would help if the erk could have stood out of the way so we know for sure by seeing the rear of the front support pylon.

However, the item in color on the bottom of page 7 is a JB-2. Clearly not the same a/c as on page 6. See the different pylon shape.

The a/c behind the Fi-103 on page 7 appears to be a JB-2 and may be the same one at the bottom of page 7.

And IPMS Canada's webmaster, **Kim Elliott** emailed:

Last week I was at the Pima Air & Space Museum in Tuscon, Arizona. There is a V-1 on display that may be part of the Canadian puzzle. I have images, but have not yet processed (downloaded) them from my camera. Here is the web page from the museum: <http://www.pimaair.org/visit/aircraft-by-name/item/fieseler-fi103-a1-hoellenhund-v-1>

Although the info is not on the website, or anywhere else on the web that I have yet discovered, the placard beside the actual missile states that the origin of the aircraft is Canada. It was brought to Canada as a war prize, evaluated by a 'Government Agency', then sold to a private company. Pima A&S Museum then purchased it. No-one could give me any more information. (The volunteer Docents are lovable old guys, but stick pretty well to their scripted spiels. Anything other than American hardware is a bit vague - our tour guide had to be informed that the big Brit four engine plane was an Avro Shackleton, not a Shackelford).

## THE SCALE COLOUR MYTH

*"There is no such thing as scale colour."* There... I've said it.

For those of you not familiar with the concept, it is, in a nutshell, that the further away you get from an object the more our perception of its colour changes due to atmospheric interference; ie, darker colours become lighter and lighter colours become darker, very generally speaking. In the context of modelling, scale colour is an attempt to capture this full size phenomenon in miniature so precisely that your brain is fooled into thinking it's looking at the real thing parked x number of feet away instead of a model sitting inches from your nose. It is the unattainable enlightenment of Zen modelling.

Take for example a 1/72 scale aircraft model, where 1 inch equals 6 feet on the real object. In other words, a model with an 8 inch wingspan scaled up 72 times would equate to a full size aircraft with a 48 foot wingspan. By this logic, viewing a model from an average distance of 12 inches would equate to looking at the real thing from a distance of 72 feet. Similarly, a 1/48 scale model viewed from the same distance would be like looking at the real thing from a distance of 48 feet. According to the scale colour rulebook, paint hues change proportionate to the distance from the viewer, therefore a 1/72 scale model would need to have its paint altered by a greater percentage than a 1/48 scale model because it represents an object viewed from a greater distance.

I'm not sure if Ian Huntley is the instigator but he certainly went into great depth on it in his series of articles in *Scale Aircraft Modelling*, even to the point of coming up with charts giving percentages that paint must be altered for each of the popular modelling scales. Harry Woodman, a modeller whose skill I greatly admired, was also a proponent of the theory. Both cited the use of the technique by artists as an effective way of representing distance and perspective in paintings. Though this was the basis of their arguments for scale colour, to me it is the fundamental flaw in the theory.

Artists use the technique because they are attempting to create the illusion of a three-dimensional world

within the constraints of a two-dimensional medium. Assuming the artist set out to create realism (as opposed to Cubism, Surrealism or some other kind of 'ism), a landscape portrait would lose any semblance of depth and distance and look amateurish if the mountains in the background were painted with the same intensity as the bowl of fruit in the foreground. Our perception of colour does change over distance, this I am not disputing, and the principal works very well in a two-dimensional painting. But we modellers are not working with two-dimensional subjects therefore painting them to try and capture a sense of depth and perspective is not only unnecessary, it is unrealistic and inaccurate. It works in the painting because the theoretical distance between the bowl of fruit and the mountain is fixed and the whole image works as a single scene with all the elements viewed in context. It doesn't work with models because they can be viewed from any distance and they are clearly models sitting on a shelf, no matter how they're painted.

The concept could be put to use in a large scene where the lighting and viewing angle are strictly controlled such as an airfield diorama which could only be viewed from one end. In this case it would probably be quite effective to paint the aircraft and surrounding scenery in progressively altered shades as the distance between them and the viewer increased. Like the painting, the distances and viewer's perspective are fixed and the elements work together to produce a single coherent scene. But take those elements out of that scene and place them side by side and you suddenly have aircraft that, though they should be the same, look completely different from each other because they are being viewed out of context. The faded Hurricane from the far end of the diorama doesn't look like the pictures you have of Hurricanes because the colours are all wrong and it looks out of place next to the other Hurricanes on the shelf.

Scale colour seems to be the sole domain of military modellers and I believe this is the main reason why it has been so widely accepted without question. Military models don't look wrong to our eyes with faded and dulled paint, not because of any "scale effect", but because military subjects fade and get dull! Personally, I know of no modellers of civilian aircraft or vehicles who apply scale colour rules to their models, in fact a couple I mentioned it to gave me a blank stare – they had never heard of such a thing. This is not surprising when put into perspective (no pun intended). A Spitfire with faded and weathered

paint looks just fine but a John Players Special Lotus would look decidedly odd painted in dark grey with pale gold pinstripes, just as a Qantas Airbus A380 would in off-white with a pink tail. But how can this be so? Scale models are miniature representations of the real thing regardless of the subject matter, therefore the same rules should apply whether you're building shiny racing cars or drab earth movers. The answer is of course that it's all in the perception of the beholder and our expectations when viewing a certain subject. We expect bright shiny colours on cars and civilian aircraft just as we expect military subjects to be faded and grimy. We don't question the use of scale colour in the latter genre because it satisfies our expectations of a well used, war weary subject, nor do we frown upon bright colours in the civilian world because again, it's expected. It's "right". But the faded colours on military subjects are not "scale" colours, they are weathered colours. The modeller may have painted it with scale colour in mind, but it's fooling no one into thinking it's actually the real thing parked however many feet away. It looks right because we have a preconceived idea of what a well used military vehicle or aircraft should look like and scale colour rules merely cater to that notion, albeit for all the wrong reasons.

The basic concept is therefore flawed in my opinion, but if we insist on adhering to the bizarre idea of scaling down a colour then we must consider just how many variables we are actually trying to capture in order to paint a model so it more closely represents the real thing viewed from a certain set distance. With respect to the late Mr. Ian Huntley, the idea of actually drawing up a chart - even as a rough guide - is ludicrous. Consider these points:

1. The original paint could change dramatically for a good many reasons. Though we may rely heavily on structured paint references such as the Federal Standard or Methuen systems, it is not nearly so cut and dried in the real world. Different paint manufacturers had different interpretations of the official colour specs - if there were any - and different paints weathered in different ways. And during wartime official standards sometimes went out the window due to lack of supply of the correct paint. Ground crews often painted aircraft with whatever paint they had to hand and it may or may not have been the "correct" colour. Anybody who has owned a white car knows just how many variations of white there are when it came time to buy a spray can of touch up paint.

How can it be said then that olive drab paint

must be lightened by 10% for a 1/72 scale model when the paint on full size aircraft may change that much or more from aircraft to aircraft? Which shade do you lighten and by how much: the factory fresh olive drab on a P-40B built by Curtiss in 1940, or the weathered olive drab on a P-51B built by North American in 1943?

2. Taking samples from original paint on museum examples is also unreliable. Paint oxidizes, fades, and gets dirty over the years. Austro-Hungarian WW1 aircraft are a good example. For years it was thought that some were painted in the so-called "Autumn Leaf" camouflage - red/brown and green hexagonals painted over a mustard yellow base. Recent chemical analysis has shown that the paints used were actually three different shades of grey, and that the paint and overcoat of varnish had oxidised over the years and turned into the "Autumn Leaf" colours. I recommend reading Robert Mikesh's book on restoring aircraft for museum display for a good insight into the difficulties of matching paint from surviving specimens.
3. I think it's safe to say that most of us work from photographs of the real object we're modelling,



even with modern subjects. It's just not practical or possible to visit airfields, military bases or war zones all the time to match up paint colours, and that just isn't an option for most historic subjects unless you have access to a time machine. If anyone out there does by the way please let me know - I'd love to borrow it someday just to see if anybody really was on that grassy knoll in Dallas in 1963. But I digress....

Photographs bring a whole new set of variables into the equation. Different film, different cameras, different lighting, different labs developing the film. Even two photos of one subject taken from different angles will show the same paint differently due to refraction. The digital revolution hasn't removed these variations, in fact it has added its own set of idiosyncrasies. It all adds up to incredible variations in colour when working from photographs.

Both photos on the previous page were taken at the same time with the same digital camera on the same settings. Both are of the same side of the aircraft but from different angles and distances. Which grey do I lighten and by how much to make my model look more like the real thing? And which angle and distance am I representing? Presumably I would then only ever be able to look at my model from the same angle and (scale) distance in order for it to be a completely faithful reproduction.

4. The hobby paints we are using vary immensely, despite the fact that many of them claim to be authentic matches. When painting the cockpit of my Hasegawa Tomcat, I compared paints from Testors, Humbrol and Polly Scale. All purport-



ed to be matched to FS 36320 yet they were all quite different from each other, and none of them matched any of the colour photos I had of Tomcat cockpits! In other words, why change the colour of paint by a certain pre-ordained amount simply because it's an "out of the bottle" colour? It could very well be the wrong shade to begin with and lightening it will only exacerbate the error.

As an interesting aside, I have several of the same shades of paint from both Aeromaster and Polly Scale. Both brands were manufactured by Floquil and were, for all intents and purposes, the same paints in different bottles. Aeromaster boasted that its paints were lightened for "scale effect" while Polly Scale made no such claims - yet they are exactly the same shades. It's obvious that had I altered the Polly Scale paints for scale effect I would have ended up with different shades to Aeromaster which already claimed to be scale colours! Aeromaster, I might add, annoyed me to no end with its insistence on the use of scale colour for its decal sheets. Their Japanese markings in particular were far too orange and really bore little resemblance to bright red hinomarus. Also the red in some of their British roundels looked closer to pink than a brick red. Neither of them looked "right" to my eye.

And while I'm at it, scale black is just silly. There is dark grey and there is black, there is no "scale black" (and before you point it out, yes I know that there is no such thing as "pure" black in the paint world anyway). I'm reminded of a certain Father Ted episode where the differences between priest black socks and non-priest black socks are discussed....

5. Lighting and weather conditions can affect colour perception immensely. An aircraft viewed in a poorly lit hangar on a dull day will look completely different out in bright sunshine. Similarly, a model lit by a 60 watt desk lamp will appear to be a very different colour when viewed by fluorescent light, or by natural light. How then would scale colour be at all relevant or useful to an object that looks different in varying light qualities anyway? In order to achieve the Zen of scale colour, surely I'm limited to displaying my model in the same quality of light the original was viewed in?
6. If we take it to the nth degree, wouldn't 1/700 scale ships end up being a single monotone

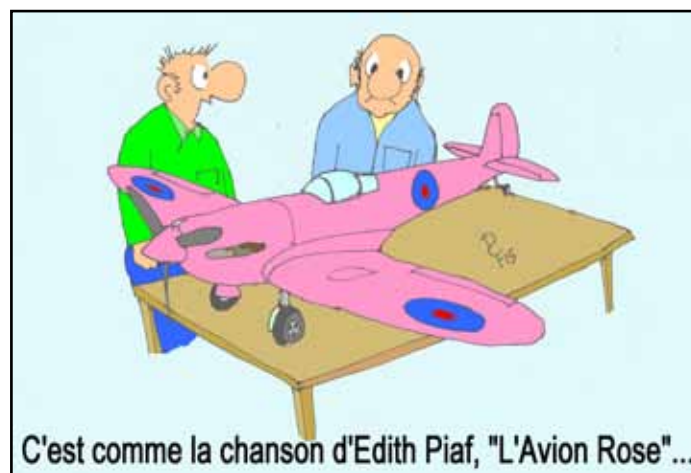
shade? Just spray the whole thing; propellers, hull, decks, superstructure, aircraft - everything - a very pale grey or off-white and be done with it. It would certainly simplify the painting process, wouldn't it?

7. Finally, and to me the paramount reason, I don't for a second look at my models (or anyone else's models for that matter) and think of them as the real thing 72 feet away. Call it cynicism, call it a lack of imagination, but I just can't suspend my disbelief that much - nor do I particularly want to. They are supposed to be miniature representations of the full-size object and therefore should be painted in as close to the same colours as the full size object as I can get. If an RCAF Harvard is trainer yellow with a black anti-glare panel then that's how my model should be painted, not pale yellow with a dark grey anti-glare panel. While I try to be as accurate as I can when building and painting models, my idea of accurate does not extend to dubious colour changes based on hypothetical atmospheric conditions and viewing distances. Models I've seen completed according to scale colour rules looked to be nicely faded and weathered, but they didn't look any more like the real thing parked x number of feet away than the rubber toy in the original King Kong did a giant ape. They looked like models with faded paint.

Yes, our perception of colour does change the further away objects are, I'm not debating that. What I am saying is that attempting to reproduce this effect in model form is folly. Distance is but one variable in a very long list of variables and trying to compensate for all of them simply by splashing some white paint in your camouflage colours is not only pointless, it is no more accurate or realistic than a model painted with a straight-out-of-the-bottle colour. Why

bother researching colours and worrying about the correct FS paint if you're just going to change the final shade anyway? You may just as well paint it with any old paint that comes to hand. Furthermore, the practice has been taken completely out of context, adopted from a different medium with a different objective that is in no way relevant to scale modelling. Recreating a distant mountain on a flat piece of canvas is about as similar to a model of a Sherman tank sitting in a display cabinet as a Volkswagen Beetle is to a pot of marmalade. The latter two are exempt from scale colour rules anyway of course, unless they're military issue!

"Scale colour" is, in my opinion, a modelling fad that has been adopted because it is considered to be *en vogue* to do so and I think many people adhere to it without actually thinking it through. It has been instilled in us to such an extent that we automatically see a model as "wrong" if it has been painted with colours straight out of the bottle (though really, with all the variations in model paint, how would we know that if the modeller doesn't tell us?!), but the scale colour standards are nothing more than guesswork based on a flawed concept. I find it ironic that some people who so fervently worship the god of accuracy that they get bent out of shape over a misplaced rivet will think nothing of chucking white paint willy-nilly in their finish coats in a vain attempt to adhere to a fantastical ideal. If you want to model a battle weary vehicle or aircraft with faded paint then that's fine, but please don't tell me it's a "scale" colour! It boils down to this: if you think it looks right, if you're happy with the way it turned out, then that's really all that matters. And if anyone tells you it's not "scale colour", tell them to prove it. Then just tell them to go - well,... instead of that, how about if you're happy with the way it turned out, then that's really all that matters.



# Teaching English With Model Building

By Raymond Moskowec  
SMAS (IPMS Saskatoon)



I had the great opportunity to travel to South Korea and teach English to South Koreans, mostly young people and adults, during the years 2001 to 2013. I had many experiences while teaching conversational English to young people and would like to share one of those experiences with you.

I had a student age 12 named Mung-Sop whose parents had contracted me to teach him English once a week. For two months as I tutored him, he would not speak or even try to say any words in English. I tried all the methods that I had in my repertoire, grammar books, rewards by stickers, cartoons, etc. and had reached the end of my teaching rope. I

felt helpless in the sense that I could not get him to talk and therefore, not meet my end of the contract. One day prior to Mung-Sop's class, I stopped at a bookstore and purchased a Korean Modeller magazine. While getting my teaching resources out of the briefcase, I pulled out the Hobby magazine. Upon seeing it, Mung-Sop became very interested and asked to see the magazine. Immediately, the light bulb went on above my head! I then used the magazine pictures to ask questions and get Mung-Sop to answer in English. "What is this? It's an airplane."

Once we got a rhythm going in the ensuing weeks, I purchased 1/35th scale model tanks (an Abrams and a Leopard), a couple German U-boats and some aircraft. As Mung-Sop and I constructed the models we spoke English, naming parts, reading instructions and general conversation. Both parties were quite happy as the result was meeting goals and having fun to boot.

That was a win! How-ever, the story doesn't end there. After a week's vacation from Mung-Sop, I returned to tutoring him and noticed a completely built model of the TITANIC. I complimented him on the completeness of the model (It was above his level). He stated that he and his father built the model over the holidays. Another win! Apparently, his father liked building models and there was a "bonding" between father and son.

One more win! I wrote and submitted an article to an ESL Teaching magazine in the U.S. and they sent me a cheque for \$250.00. *WHO SAYS MODELLING ISN'T A WINNING HOBBY?*

**THiNK  
About It**

Schurtzen armour plates hung on the sides of German AFVs were just 5 mm thick. In 1/35 scale this would reproduce as 0.142+ mm (.0056"). In 1/76 scale this would reproduce as 0.0657 mm (.0026"). Makes you look twice at those schurtzen skirts supplied in kits!

And if you thought that was interesting, let's look at aircraft panel lines. How big a gap is the average butt-joined panel line? Let's be generous and say 1 mm. In 1/32 scale that's 0.03125 mm (.0012"); in 1/48 scale it's 0.021 mm (.0008"); and in 1/72

scale it's 0.0139 mm (.0005"). Obviously even the finest moulded panel detail is grossly over size, although perhaps we should make some allowance in order to

create an "impression" of fine panel detail. Now look at the panel detail on a typical 1/72 scale kit. What size is it? Probably around 0.25 mm. If you then take this 1/72 scale model up to life size you get a panel line that's 18 mm wide! Think about it.

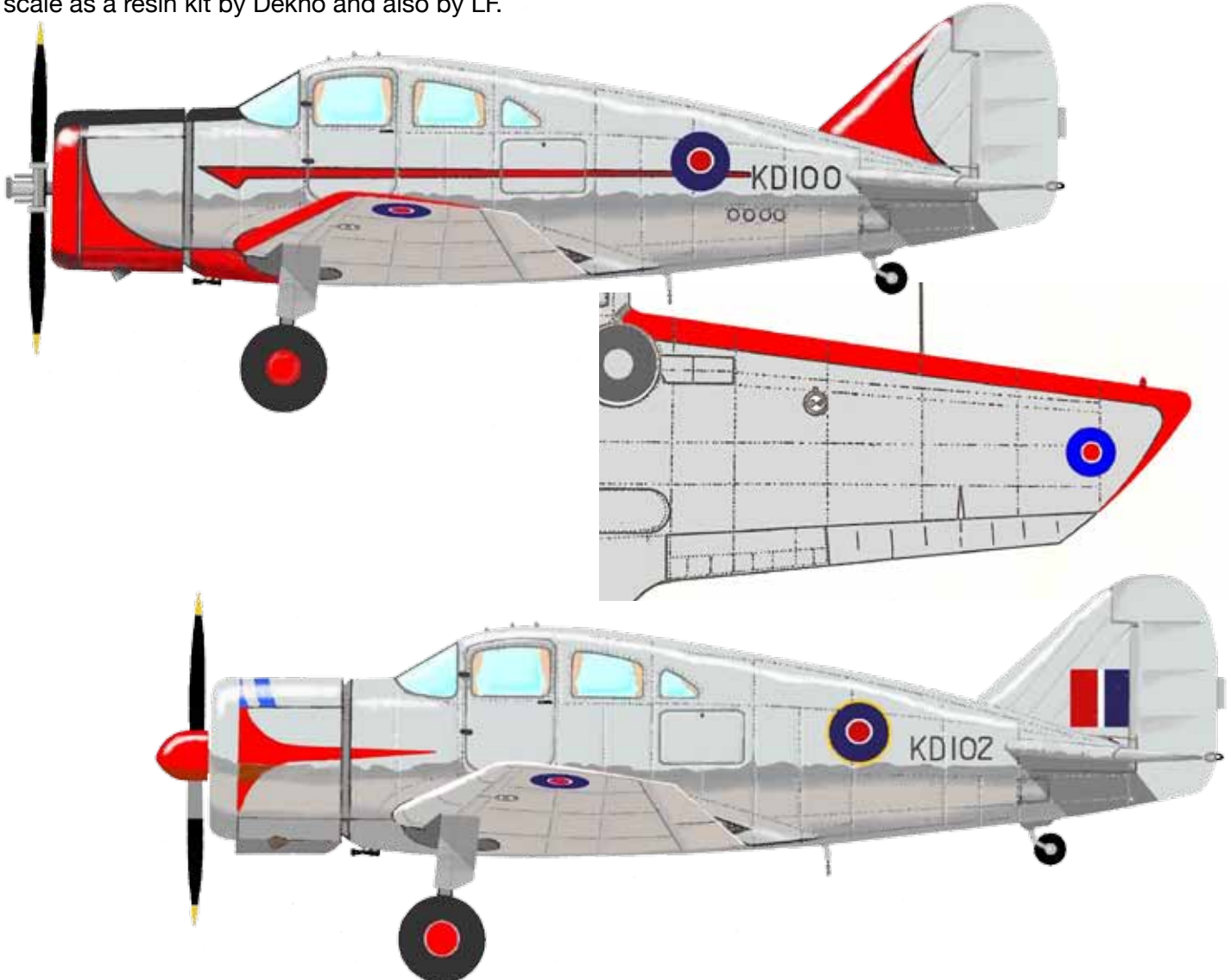


# A CANADIAN (MAYBE) SPARTAN

by Dave Fletcher (C-390)

Eight Spartan 7W Executive 5-seat light communications aircraft (serials KD100-KD107) were purchased by the RAF for use in Canada, but to my knowledge, very little information on their use has come to light. KD100, illustrated here, was at Malton during late 1943/early 1944, but this may have been as a visitor. A photograph of this aircraft with a Lancaster Mk. X appears in the Harleyford Lancaster book. None of the Executives appear in J.A. Griffin's book, so perhaps they were used by the British Purchasing Commission or some other UK agency – although the “Canadian-style” paint work would tend to indicate at least RCAF maintenance. Perhaps some member is able to provide additional marking information, photographs or aircraft histories and therefore fill in the blanks.

If you're intrigued, the aircraft is available in 1/72 scale as a resin kit by Dekno and also by LF.





A not-very-good photo of NC 17630 at 2 BFTS (British Flight Training School) in California. She later became KD102 and moved to Canada.

KD102 as she exists today in the states, wearing registration N17634



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The Alberta Aviation Museum, 11410 Kingsway, Edmonton – [www.albertaaviationmuseum.com](http://www.albertaaviationmuseum.com)



British Columbia Aviation Museum, 1910 Noresman Rd, Sidney, BC – [www.bcam.net](http://www.bcam.net)



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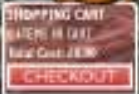
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