



Actually... you don't even have to enter!

In the last *beaverRTales* we told you about a new renewal notification system that we were initiating. To prod your memory:

"All members who are due for renewal will be sent an email before their last RT is mailed, advising them of the situation. There will be a link right in the email which will take you to the IPMS Canada renewal page when you click on it. You can then renew right then and there. Only those who do not renew electronically using this method will receive a printed renewal notice with their RT. (But then we're right back at the original problem once again.) So, it's hoped that most (all?) of us will renew via the web page link when the renewal email arrives. It's secure and simple, and will take just a few moments... and it will be done. Then there will be no interruption in your membership and you won't miss any RTs or beaverRTales, or free members-only stuff!... the easy way."

Well, we've decided to go a step farther, and offer those who do this the chance to win a nice prize... just by renewing your membership! Here's how it works: Members who renew using the link supplied in the email message will be entered in a draw, and before the next RT goes out a winner will be selected and sent his (or her) prize. The lucky winner, and the prize, will also be announced in the following *beaverRTales*. We'll keep this in place through the entire volume year so that everyone has a chance to win.

SPREAD THE WORD!



**Oh WOW! The new RT has a free decal sheet in it!
That's really grr... Uh Oh!... Damn it!**

The selection and production process for the next two IPMS Canada free decal sheets is now underway! Just as the last time we did this, the sheets will be sent out with your RTs starting in the next Volume. As you're already a member of IPMS Canada you have nothing to worry about – you'll be getting yours. (unless you expire before then) But... tell your non-member modelling friends about it. They might want to get in on the special deal. Remember... only those who are members at the time of mailing will get the free decals (probably worth about \$20-30 retail), so they won't be able to join later and ask for the stuff they've missed. All they have to do is go to the website below. So... **SPREAD THE WORD!**





I read with interest the ND's comments in Vol. 39-3 of **RT**. I fall into the category of a retired modeller in that I am retired and have come back to my love of plastic modelling in the last few years. It's a good fit.

Having just returned from IPMS Ottawa's CapCon, I have a few thoughts from that event for you.

CapCon was great. It was well organized. From a visitor's perspective it was very well run and the venue was simply first class. The Canadian War Museum was a natural fit for the event. IPMS Ottawa deserves a lot of praise for putting on a fabulous event.

I spent a lot of my working life running annual meetings and conferences for several hundred people. I looked at the event with a somewhat experienced eye. I passed on the few comments I had to the IPMS Ottawa members over lunch, making sure that my comments were absolutely positive. With some small tweaks, this event could easily become the "crown jewel" in IPMS Canada, with no disrespect intended to any of the other great meetings and contests which happen across the country.

In his column in 39-3, (**RT** editor) Steve Sauve speaks of some pressure to have a "Canadian Nats" like the IPMS USA Nationals. I don't think we need that. Canadian geography suggests the current model of regional gatherings and contests is not only sufficient but it reflects the unique nature of this country, running along the border with the US. While the point between Baker Lake and Arviat, Nunavut may be the geographic centre, the population travel centre is just north of Toronto. The various regional gatherings, contests and shows are our natural response. We don't need to copy the hierarchical structure of other countries, do we?

Is it about the contest? For some, yes. Contests matter to them. For myself it was the opportunity to see some models built that I might like to emulate. I could see the techniques found in magazines in a much clearer way and draw some inspiration from them. Others want the ribbon, the trophy or the bragging rights. Good on them. Everyone is different.

I also believe every contest, no matter where, should have a Junior section. That's what I found so positive about Ottawa. The Junior section was large,

well-patronized and of very good quality. As one of the IPMS Ottawa members said, "The real success is the Junior category. You can see excellent modellers who show a lot of promise. Some of it is downright scary." Perhaps the kids are all right.

For others, the gathering is the sociability. I met two members of Peel Scale Modellers at the Canadian Aviation and Space Museum warehouse tour (a must!) and had some great conversation with them at the War Museum the following day. Modellers tend to be a bit extroverted, love to swap stories and tell the occasional(?) whopper. These gatherings are no different.

The third aspect is the vendor section. Ottawa was slightly hampered by a small, somewhat cramped vendor room. At the same time, they moved a bunch of goods. I trust the vendors went home happy. I know I was happy with the selection available and my own purchases.

Finally, I now know of at least four regional gatherings in Southern Ontario alone in the next year, all within driving distance of me. That doesn't even count the various events in other parts of Canada. I'm pleased to know that.

I like IPMS Canada. It reflects a lot of this country. And the regional nature of our gatherings is reflective of that. After all, we're Canadian, eh?

David Shearman C#828
Owen Sound, Ontario



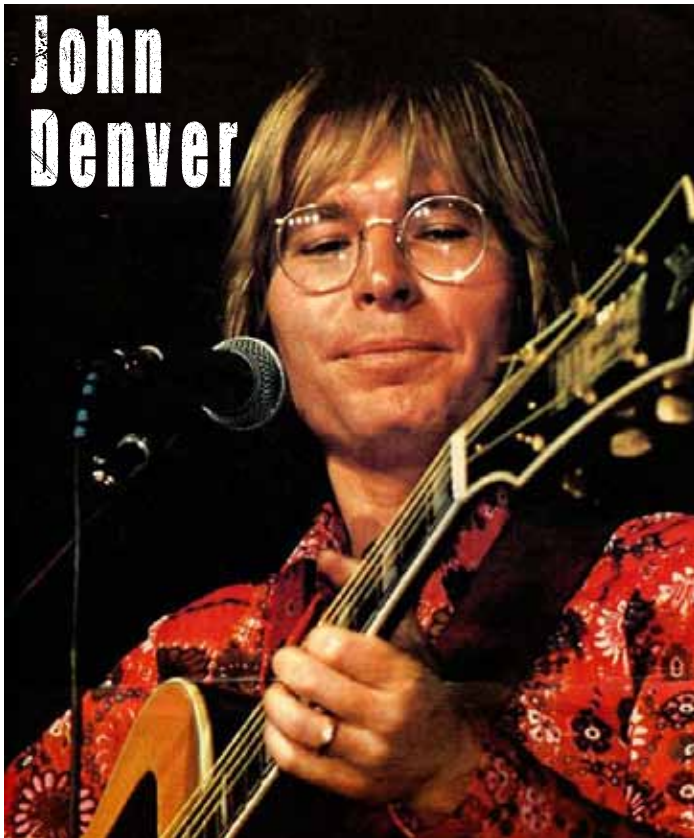
This must be the "**Invasion of the Freebies**" issue! And here's a great lead from Richard Marmo of IPMS USA. Testors has produced a "Guide To Acrylic Painting...In A Post-Floquil World", written by Joe Fugate. It's a 43 page PDF document that discusses techniques as they apply to water-based acrylic paints. You can save it to your hard drive or print a hard copy. The book is geared to model railroaders, but plastic is plastic, and it useful for anyone dealing with acrylics, or who wants to try them. Just click: <https://www.testors.com/~/media/DigitalEncyclopedia/Documents/Testors/ebook/MRH-Acrylic-painting-guide-post-Floquil-Portrait.ashx>

LONG LOAD

Recently the National Director's daughter – who is an aviation enthusiast in her own right – sent him a couple of photos taken around the corner from her house in Cranfield in the UK. Why, you might ask, would they drive a BAe 146 fuselage through such narrow old streets? Well, the airfield in Cranfield, which during the war was home to No. 51 Night Fighter OTU, is behind the houses, and there's a gate which exits there. Or maybe the driver wanted to stop at The Swan, across High Street, for a pint before carrying on down the M1! (OK... actually he was making a 3-point turn in the Swan's parking area. But it would make for an amusing diorama, wouldn't it?!)

Hmmm... At first I was joking about building a diorama, but then I noticed that Revell has issued a number of BAe 146 (and its later branding Avro RJ) kits in various liveries, so... maybe it's not such a far-fetched idea after all!





Our “Day the Music Died” series looks at a space-age homebuilt.

Singer and songwriter John Denver, whose ‘70s hits such as “Rocky Mountain High” and “Take Me Home, Country Roads” gained him worldwide fame, was killed October 12, 1997, when his small aircraft crashed into Monterey Bay. He was piloting the two-seat light plane along the California coast when the engine failed shortly after 5 p.m., plunging him into the waters.

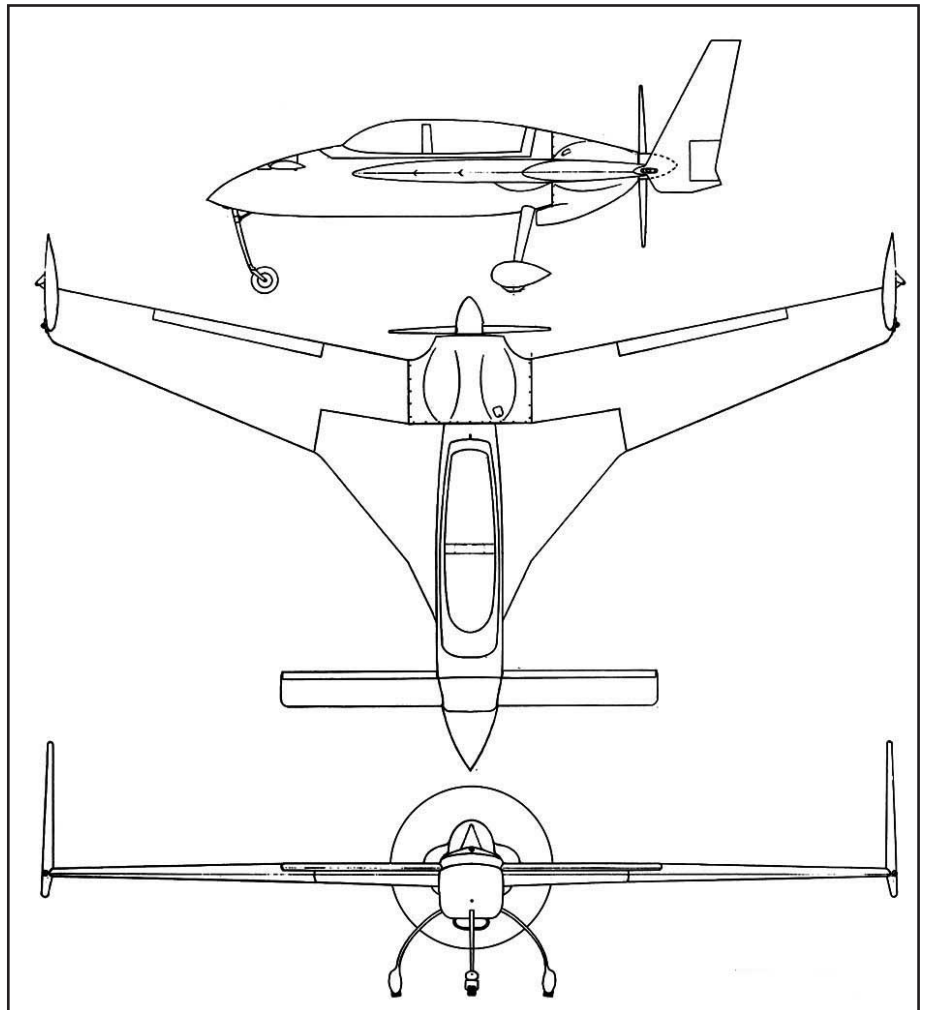
The Rutan Model 61 “Long-EZ” is a popular homebuilt aircraft with a canard layout. It is a larger version of one of Rutan’s previous designs, the VariEze, and the plans were first offered to homebuilders in 1980.

Denver heard that one, powered by a 150 horsepower Lycoming O-320-E3D engine, was for sale and went to look at it, and went for a test ride with a local who knew how to fly it. Though Denver was a seasoned pilot who held ratings from sailplane to a Learjet, he was unfamiliar with the

type. He also had it checked out by two mechanics, who gave it the OK. After buying it, he had it painted white, with dark red, orange, light blue and medium blue trim. Denver also directed the registration number of the plane be changed to N555JD.

The plane almost certainly was low on fuel when he took off from the Monterey Peninsula Airport in the late afternoon to practice takeoffs and landings. If one of the two fuel tanks had gone dry and the engine had started to sputter, there were indications that Denver would have had trouble switching to the other tank. The plans for the Long E-Z kit aircraft say that the fuel selector handle – which switches the fuel flow between the left and right tanks – should be located between the pilot’s legs. But the plane’s builder, aircraft maker Adrian Davis Jr., said he put it behind the pilot’s left shoulder because he did not want fuel in the cockpit.

On the day of the crash, Denver and a maintenance technician talked about the inaccessibility of the handle. The pilot would have had to remove his shoulder harness and turn around in his seat to switch the handle.



The National Transportation Safety Board later determined that Denver fatally crashed into Monterey Bay because his attention during flight was diverted in an attempt to switch fuel tanks. The fuel selector valve behind the pilot's left shoulder forced him to turn in his seat to locate the handle. This action, the Board concluded, likely caused him to inadvertently apply the right rudder, resulting in loss of aircraft control.

The Board further determined that the builder's decision to locate the unmarked fuel selector handle in a difficult to access location, combined with unmarked

fuel gauges was a causal factor in the accident. Additionally, the Board found that the pilot failed to train himself adequately for the transition to this type of aircraft and was inexperienced flying the Long-EZ.

Any modeller wanting to build this aircraft is in luck, because there is a 1/72 scale resin kit produced by Sharkit. There are also extant photographs of Denver's aircraft showing it as it was on the day of the crash. With some careful and delicate masking and generic decals, it shouldn't be too difficult to reproduce the finish.



Here's Denver's Long-EZ wearing its new colour scheme and registration.



And here's the 1/72 scale resin kit from Shatkit.

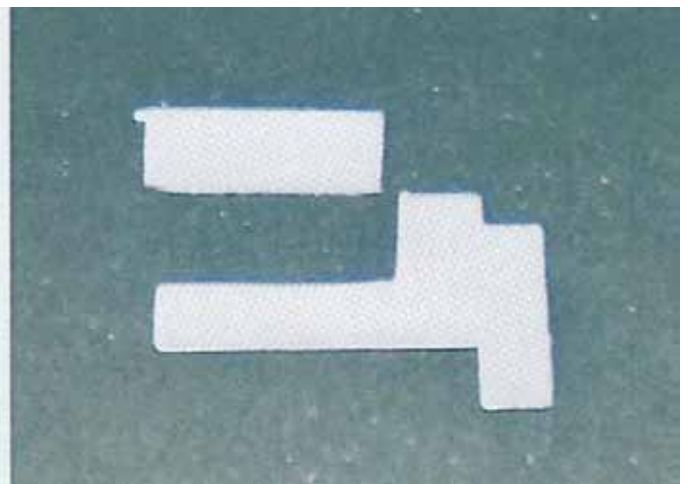
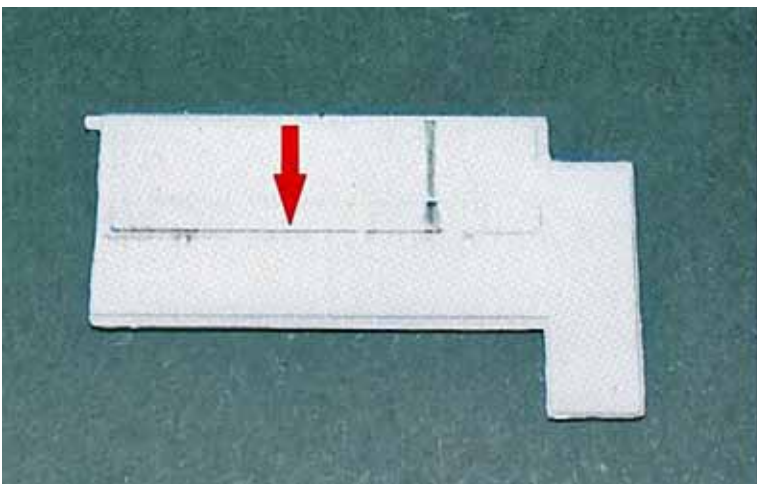
N.A.A.F.I. Van

by Gilles Pepin, C3702
Montreal Aviation Museum

In the October 2016 beaverTales we presented a Linton-on-Ouse diorama built for the Montreal Aviation Museum, which included a little N.A.A.F.I. "tea van". This simple little conversion would make a great piece for your RAF airfield diorama!



Solution: modify the Airfix 1/76 ambulance from the RAF Emergency set (A03304)



The right side ambulance wall; cut length level with the inside seat/stretcher holder.



The cut-out wall part attached as a lift-up counter space.



Add some prototypical decals from the spares box or commercial sources, and maybe a few wartime posters printed from online images.





by Gavriolo Princip

Black and white film records shades of gray 'logically'. If you take a B&W (black and white) picture of a blue and yellow beach ball, you expect that the blue will record dark and the yellow light. Of course. Except, it wasn't always so. If you had asked someone in 1920 what a photograph of a blue and yellow beach ball should look like, they would have said the blue is light and the yellow dark. Their expectation of 'correct' was based on the color-blind film in use at the time.

This early film used an **ORTHOCHROMATIC** emulsion. It has a high sensitivity to blue, generally correct sensitivity to green, but has too low sensitivity to oranges and deeper yellows, and is practically insensitive to red.

PANCHROMATIC films first appeared in the early 1930's, though ortho films were still commonly used into the early 1940s, and that is why some wartime photos can be so difficult to interpret. Kodak moved entirely to panchromatic by the mid-1950s.

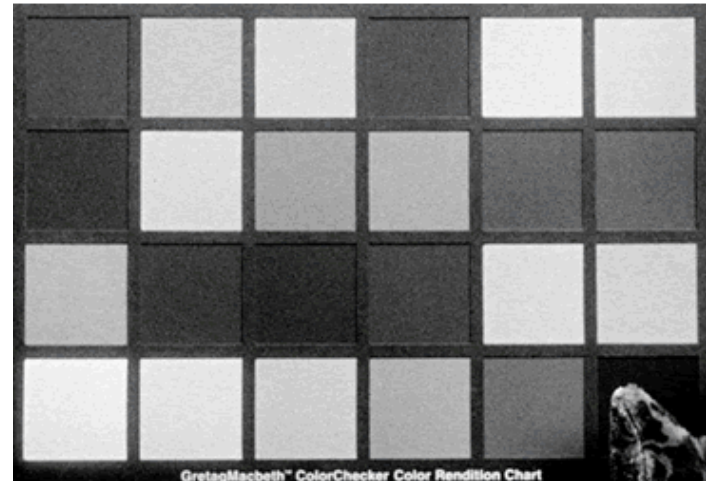
Panchromatic means sensitive to all colors of light. This is a photographic emulsion capable of recording all colours in shades of grey closer to what we expect them to look like.

Let's start by looking at a standard photographic colour chart, along with a B&W photo taken using orthochromatic film. Two things are especially worth noting. Look at the blues and colours with blue in them, and how much lighter they reproduce than what you might expect. Then look at the red, orange, and yellow colours and see how they photograph as being very much darker. And look at how the shades of green and brown in the top row reproduce very similarly. It is by no means what our mind's eye 'expects' the colours to look like, and makes it very difficult – if not impossible – to determine just what the colours are without something to refer to. In this case we have the colour original, so you know where the reds, blues, greens, etc. are. But where would you be without that?

Or...
What's with that weird roundel?



Reproduction of a standard colour reference chart.



The same chart photographed using orthochromatic black and white film.

*Stop... stop...
you're hurting my head!
What does all this mean
in the real world?*

ORTHO
film



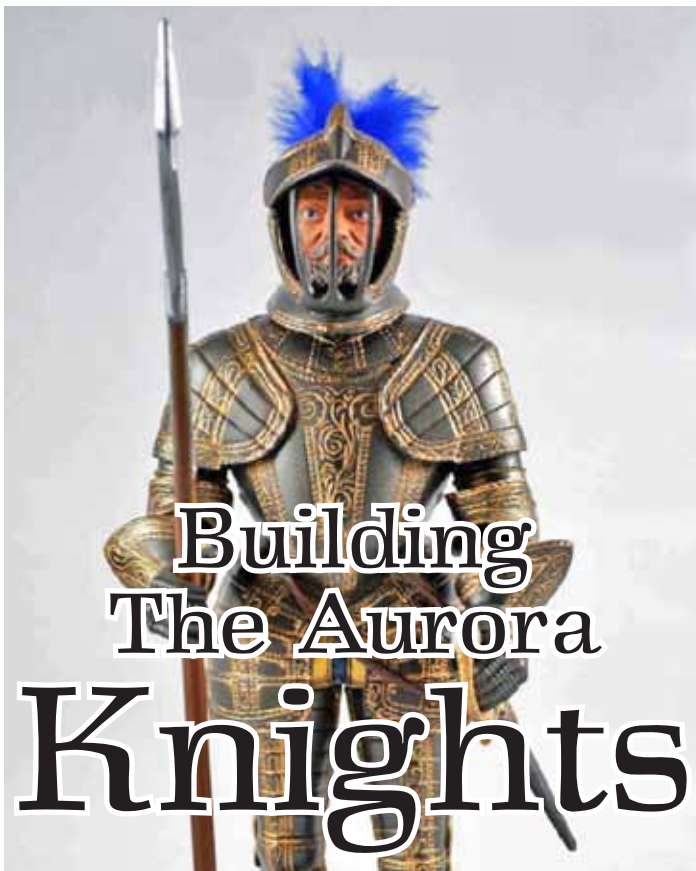
PANCHROMATIC
film

Here's a good example of what this means in the real (modeling) world. We have two 92 Sqn. Spitfires wearing essentially the same markings. The upper one was photographed on ortho film. Note the red and blue in the roundels and fin flash compared to the lower photo, taken with pan film. Also note the yellow on the A1 fuselage roundel. Sometimes, in such photos, it's claimed that the yellow ring has been 'painted out'. Be very careful and examine the entire photo before you accept this. On another level, note how the camouflage colours on the upper photo have very little contrast between them. In extreme cases this has given rise to claims of 'single upper surface colour'.

But, of course, we know what colour roundels and fin flashes are, so here's a more challenging question: What colour is the wide fuselage stripe on this A.W. Siskin III? And without further research into provenance, squadron markings, etc., all you can say is, "Who knows?"



ORTHOCHROMATIC film



Building The Aurora Knights

by Dennis 'Doc' O'Connor
Military Modelers Club of Louisville

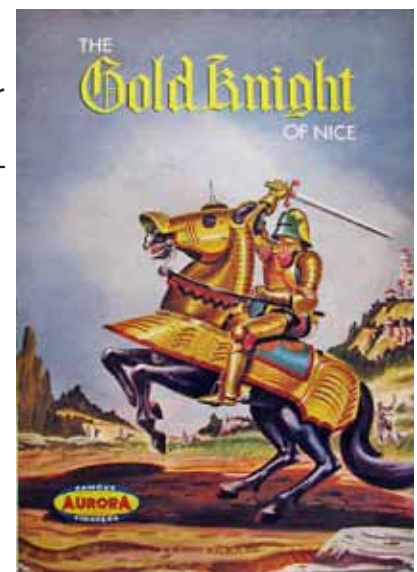
By the mid 1950s, the Aurora Plastics Company had established themselves as the creator and distributor of various popular airplane, ship and car models. In 1956, Aurora was approached by a startup company, Crown Plastics, in the hopes of creating working molds for three prototype knight figures. The concept had been introduced at a January toy fair, and enough interest had been generated to pursue the project. Aurora opted to purchase the original molds, with an agreement to pay Crown Plastics a percentage of the profits, and to market the first-generation kits with dual Crown/Aurora "Famous Fighters" logos. The steel molds designed by Crown were scrapped in favour of beryllium-copper molds that, although less sturdy, were less expensive to create and could be cast instead of cut. This latter feature had the advantage of showing better texture and shapes, qualities necessary for facial and armour surface features. The original three knights eventually became "The Silver Knight of Augsburg" (K1-released in 1956), "The Blue Knight of Milan" (K2-released in 1957) and "The Black Knight of Nurnberg" (K3-also released in 1957). These releases became excellent sellers, and were followed by "The Red Knight of Vienna" (K4-released in 1958) and "The



Gold Knight of Nice" (K5-released in 1959). The latter was unique as this knight was mounted on horseback. The original cost for these kits, as listed in the 1959 Aurora Catalogue, was 98¢ for each standing knight, and \$2.98 for the mounted knight with horse. Another knight ("The Green Knight of Landshut") was advertised in the 1957 catalogue as a future release, but was never put into production. In the end, the knights were a huge success.

As interest faded by the mid 1960s, the three original knights were slightly modified and released as "Knights of the Round Table" to coincide with the 1967 movie musical "Camelot".

Although the 5 knights are described as originating in various European cities (Vienna, Milan, Augsburg, Nurnberg, Nice), the original armour suits were probably limited to Germany and England, and dated from the late 15th to the late 16th centuries. Some of these can be found in the Wallace Collection in London, England. The Blue Knight is based on ceremonial armour made in Greenwich, England for Sir Thomas Sackville, Lord of Buckhurst. The Red Knight is based on tournament armour created in Augsburg or Nurnberg Germany around 1500. The derivation of the Gold Knight is not entirely clear, but probably represents gothic ar-



mour created around the end of the 15th century in Landshut, Germany. The Black Knight represents armour from Northern Germany, an example of which is in the Art Institute of Chicago. The silver knight has no known origin, but might be considered to represent generic Renaissance armour.

Building the 1/8 scale Aurora Knights

Some of the fondest memories of my youth revolve around the many models that I built. My ceiling was filled with almost every Aurora World War I airplane ever produced. The dresser had Revell and Monogram cars and trucks, and my shelves were lined by ITC dinosaurs, Renwal and Superior Plastic anatomic models and Aurora figures, including all five knights. As time went by, they were all lost to various moves, BB gun target practice, and firecracker demolition exercises. Over the years I hadn't thought much about the knights until I saw the Monogram re-boxing of the Red Knight. I immediately purchased it, and subsequently found out that the Black and Gold Knights were also going to be re-released. These were immediately ordered and added to the stash. That left the Blue and Silver Knights; unfortunately, there was no notification of any reissue. Determined to complete the collection, I started checking used model and auction sites hoping for an offering of those two at reasonable prices. Sadly, they usually went for hundreds of dollars. Then, as luck would have it, both showed up at listings of 30-40 dollars each. The boxes (the final 1970s reissues) were badly damaged, but the parts and instructions were all present and in good shape. With those last purchases, I had all five.

Thinking back on the original construction of the knights as an 8-10 year old, I can recall that there were considerable fit issues (a common feature of kits of that era). It took a lot of tube cement to get various parts to stay in place. That meant globs of glue at joints and attachments with the inherent fingerprints. However, time has given me some things that I didn't have back then: patience, cyanoacrylate bonding agents (super glue) with accelerants, extra styrene strips, rods and sheets, and epoxy putty. All of these items would become quite useful. With those considerations in mind, assembly was about as straightforward as one would expect from 1950s kits. The sprue attachments varied with some parts falling off the trees to others essentially welded on. Flash amounts also varied, with the worse being on the oldest release (Silver Knight). Those sprues had large areas of excess plastic about 1 mm in thick-

ness that extended across multiple parts. After considerable cleaning, the knights were built as subassemblies, with separate heads, upper torsos with attached arms, and waists with attached legs. The horse was assembled in toto, while the rear armour for the horse and saddle were assembled as a separate unit. The armour plates protecting the head, neck and shoulders were left unassembled until the horse



was painted. In the end, each knight (and the horse) had unique problems that required some attention to detail. For the Silver Knight, it became apparent that the alignment of the arms and gauntlets were such that the sword hilt could not be securely grasped. This led to creating a support (using 0.9 mm styrene rod and putty) on the stand behind the nameplate for the blade tip. The Red Knight had open gaps between the shoulder plates and upper arm plates. These were bridged using epoxy putty that, when dry, was ground into mail armour using a rotary tool. The attachment for the head and upper breastplate also lacked detail. To correct this, a ridge was formed around the edge at the breastplate neck, again using epoxy putty. For the Blue Knight, the leather strips attaching the scabbard to the waist had to be realigned so that the sword hilt would fit into the left gauntlet. The Black Knight had what I labeled the "left arm conundrum." The instructions directed that the elbow guard be glued to face forward. However, based on the accents, the forearm plates faced inward. I opted to follow the accents and glue the elbow guard facing inward, but it still didn't look correct when compared to the right arm. After the knight was finished I reexamined an image of the original, where it became clear where the error

originated. The suit had the gauntlets turned, which rotated the elbow guard inward. For the gauntlets to grasp the lance and mace (kit weapons) the elbow guard had to face forward. When the test model was created, one arm (the right) was appropriate; the left was not. In the end, I decided it wasn't worth removing the arm and gauntlet and re-articulating them to each other and the shoulder. Regarding the armour plates for the Gold Knight's horse, dry fitting showed that the left side below the saddle blanket was too short, which left a large gap. It was extended using sheet styrene. Lastly, although the waist of the gold knight was mail, it was unclear whether the back of the thighs was supposed to represent an extension of the mail or cloth leggings. I opted to replicate the former by drilling holes in the area using a rotary tool.

When it came time to paint the completed subassemblies, I had to choose the best approach for painting the various armour ensembles. The reissued Red, Black and Gold Knights were molded in grey plastic, while the Blue and Silver Knights were molded in their original metallic colours. I decided that I would try to reproduce a metallic effect that would more closely replicate their original suits. To do this, I decided that it was time to experiment with Alclad II Metallic Paints. I opted to use Magnesium (a non-reflective pewter) for the Red Knight, Gun Metal for the Black Knight, reflective Stainless Steel for the Silver Knight and Steel (a surprisingly dark non-reflective metal) for the Blue Knight. For

the metallic accents on the Black Knight, I chose to hand paint them using silver and pewter pigments. The problem of how to create the gold inlay on the Blue Knight was solved when I found an article by Lee Rouse from the IPMS East Carolina Plastic Modellers, which suggested using *Rub and Buff Gold Wax*.

Before application of the Alclad paints, flat and gloss black primers (Alclad and Tamiya) were applied after much filling and sanding of seams, joints, ejector pin marks and surface defects. The non-reflective Gun Metal, Steel and Magnesium paints went on without difficulty, and did not require a clear overcoat. However, the areas between the upper arms and tor-





the most expressive (however, with the exception of the black knight, they all lacked ears).

Final assembly for the four standing knights included attaching the helmets, three of which had to be glued around the painted and mounted heads. The helmet for the Silver Knight did not fit well and the head had to have most of the rear half sanded away. The other two (Blue and Black) fit better, but were extremely loose. I used epoxy putty inside

the top surface of the helmets to secure them. I had originally tried to leave the visor for the Silver Knight unglued. However, adjusting it would scratch the metal, leading to another bout of stripping, sanding, priming and re-spraying. In the end, I glued it open. The visor for the Black Knight snapped on so tightly that I could never get it off again without damaging the helmet or the head. For their weapons, I painted the handles of the lances, halberd and mace a wood grain using oils; the metal portions were sprayed Alclad Magnesium. For the upper portion of

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sos did not cover well and resulted in a gritty “sandpaper” appearance. Frustrated, I had to dis-articulate the arms from the shoulders of all the knights except the Black Knight (where the effect was not so noticeable), sand the torsos and arms, reapply primer and re-spray the paints. The reflective Stainless Steel was the hardest to apply, as every nick and scratch became glaringly obvious, and excessive handling – even after applying a clear overcoat – would remove the finish. This resulted in several episodes of paint stripping, sanding, re-priming and re-spraying. Thankfully, I eventually found that using Novus Scratch Remover applied with cotton applicator sticks would take out small nicks and scratches while smoothing the denuded metallic finish.

The accents and details were brush painted in oils; I found that acrylic and enamel thinners, but not mineral spirits, would remove the reflective paint. For the Blue Knight, the Rub and Buff Antique Gold Finish worked like a charm. I applied the wax paste over the etched areas with a brush wet with enamel thinner. Then I rubbed off the excess using a cotton applicator stick and more enamel thinner. This process was repeated until I was satisfied with the result. Happily, the underlying non-reflective steel coat was not affected. After trying various methods to create a metallic effect within the areas of chain mail (including dry brushing metal paint on a black undercoat), I found that the most satisfying result came with applying an undercoat of reflective metallic paint, then covering the area with a heavy wash using thinned black/grey oil paint. I then removed the wash with mineral spirits until a surface metallic finish appeared. Lastly, the heads were painted using an acrylic base and oils for features. It was interesting to see how the sculpting of the heads improved as the later kits were introduced, with the Gold Knight being



the Red Knight's lance, I opted to try a red-white "candy cane" effect using masking tape. Once again, perusing various forums, I found a post that suggested cutting the tape in a narrow isosceles triangle; once wound around the pole, it spaced itself without adjustment, leaving the tip symmetrically narrower than the base. Lastly, the helmets for the Silver, Black and Blue Knights had inserts for feathers. Unfortunately, none was provided for the reissued Black Knight, and the ones for the Blue and Silver were lost over time. These were replaced by feathers purchased from a craft store.

The horse for the Gold Knight was painted using an acrylic base with oils applied as shadows and highlights. To give it personality, I airbrushed stockings on three legs. Not without some reluctance, I decided that I would paint the armour for the horse

and Gold Knight with Alclad Stainless Steel. This application went better as I had gained a fair amount of comfort and experience working with the Silver Knight. Gold trim and accents for the horse and knight were accomplished by using the *Rub and Buff* Antique Gold, while oils were used for the fringe and saddle blanket on the horse. After mounting the knight on the saddle with epoxy putty, the reins and stirrups were attached. To get the former to reach the left gauntlet, strip styrene was used to lengthen them.

In the end, I was pretty happy with my attempt to, once again, turn silk purses out of 1950s era kits. Now that I've completed the Aurora Knights, I have to wonder what's next... perhaps a Renwal Visible Man or Woman? You never know...



A leftover from last issue's "Truly Weird Aircraft That You Can Actually Model" article, that we couldn't resist including. It's the Hiller VZ-1 flying manhole cover. And there's actually a kit of this thing by Rug Rat Resins!





Rug Rat Resins

1:72 multi-media aircraft kit
Suitable for experienced modellers, not suitable for children.



CONTENTS

- High quality cast resin duct
- Cast metal & etched brass detail parts
- Full colour Alpaes printed decals
- Instructions

Hiller VZ-1 Pawnee 'The flying platform'

RR7202001

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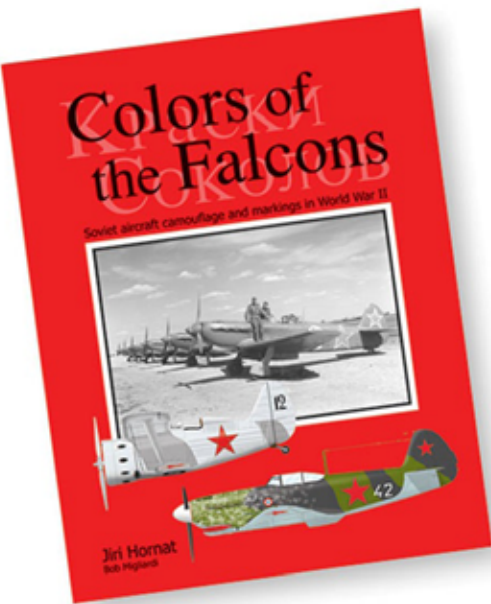
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The Greenwood Military Aviation Museum, CFB Greenwood, NS – www.gmam.ca



North Atlantic Aviation Museum, 135 Trans Canada Hwy., Gander, NL – northatlanticaviationmuseum.com



The Alberta Aviation Museum, 11410 Kingsway, Edmonton – www.albertaaviationmuseum.com



British Columbia Aviation Museum, 1910 Noresman Rd, Sidney, BC – www.bcam.net



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