



# GTR Newsletter July 2017

**Hello GTR and Friends:**

**By Steve Jahnke**

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- Celebrating 50 Years of AMG
- *Parts and Recreation*: The Revell Models Story Part 2
- Fujimi Porsche 917K Monza 1971

In preparation for last night's (June) GTR meeting I usually scan my bench and shelves for something new and interesting to bring for show and tell that I hadn't brought in before. Luckily, I had recently read an article in the July 2017 issue of Automobile Magazine titled "**50 Years of AMG**". Bang, I was hooked like a big ol' Northern Pike striking my tarnished and trustworthy Dare-Devil fishing lure. My mind instantly recalled the unbuilt Mercedes-AMG tuned vehicle models in my stash. I must admit that I really like the "tuner" look of those big fabulous big Merc SLS's.

For a bit of history, AMG is a German "tuning" company that initially focused on designing and building powerful and successful racing engines as well as developing other performance parts for Mercedes Benz vehicles. In 1995 AMG officially became part of the Mercedes Benz organization and is known now as Mercedes-AMG. AMG gained fame here in the US by providing a vast array of monochromatic trimmed and tinted window AMG tuned Mercs driven in various episodes of the "Miami Vice" TV series from the 80's. Monogram models picked up on the popularity of the series by producing our hero's Ferrari Daytona Spider (really a Ferrari skinned Corvette) a Testarossa, and an off-shore "Cigarette" style racing boat. Other AMG model kit manufacturers include models from Revell-Germany, Fujimi and Tamiya.

So, if you are a connoisseur of fine European (German) design, engineering, performance and style look no further than the AMG labeled vehicles from Mercedes Benz. They are a "kick".

## **Grand Touring & Racing Auto Modelers**

**Based in the Chicago, IL Northwest Suburbs  
2002/2003 IPMS/USA Region 5 Chapter of the Year  
2007, 2008 & 2015 IPMS/USA Region 5 Newsletter of the Year  
2017 Meetings: Every 1st Saturday @ 7:00 p.m.**

Location alternates between member's homes and the Algonquin Township Building

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The GTR Newsletter is written and edited by Steve, Chuck Herrmann and Doug Fisher.

If you or your club has news that you would like to pass on to the modeling community, send the info on to me digitally at [stevejahnke@comcast.net](mailto:stevejahnke@comcast.net) and I will add it to this newsletter as a blurb or link. Show dates are subject to changes/cancellation as dates shown. 2017 club dues are due \$15 measly bucks, send check or give cash to me with your contact information. Thanks! Please make check out to "Steve Jahnke" (9as we could not get a "club" named bank account)

Visit and Join us on Facebook at GTR Auto Modelers



# MAILBAG

by Chuck Herrmann

## Industry News

### Revell FOOSE 56 Ford Pick UP



In case you have not yet seen the kit, the new Revell Foose 56 Ford Pickup is indeed all brand new, no parts are carried over from their venerable 56 Ford Pickup. That old mold has been around forever and reissued countless times, and it suffered many fit issues. This Foose version is all new, updated into the 21<sup>st</sup> century, it is only buildable as the Foose custom truck, no stock version. It looks nice, an interesting feature is the tailgate is engraved not with the standard FORD lettering but instead it is stamped FOOSE.



### Testors to Discontinue more enamel paints

Testors has announced they will be discontinuing more enamel based paints. Their "International Military & Figure Enamel was recently discontinued due to the lack of support for it in the marketplace." (per Testors). These include:

- Figure Enamels
- US Military Enamels
- WW II US & UK Enamels
- WW II German Luftwaffe & Panzer Enamels
- WW II Italian/Japanese/Russian Enamels
- Modern Armor NATO/Gulf War/Russia
- Naval Enamels
- Stain Enamels

Some are still available in rattle cans or as acrylics. If you want any of these grab them up is you can.

The internet is abuzz with comments. Testors is owned by Rustoleum, so some are angry at corporate leaders not understanding hobbyists and only looking at profits and volume. (Testors began as a hobby company, but has been long removed from that at the corporate structure level for a couple of decades now). Other reasons include EPA regulations on solvent based paints and the difficulty (and expense) of shipping them. Also is the hobby shrinking to the point

companies cannot make a profit? Or is it a combination of many or all these issues?

As car modelers we don't utilize these colors as much as the military builders but they are useful for interiors, weathering, etc. And who knows, are automotive enamels next?

If you want to try to change this decision you can call Testors at 1-800-837-8677 and contact product support and tell them you don't want them to discontinue the line or any others that they might consider discontinuing.

## Events

### GTR Summer NNL

Our 2017 GTR Summer NNL is coming up fast! There are trophy packages available, cost is \$35. Please contact Steve Jahnke if you are interested.

### Model Expo in Chicago

July 7-9 is the Model Expo in downtown Chicago. This is a world class event, it is not often held in the US let alone Chicago. While not really automotive it allows you to see world class figure models.

### IPMS Nationals

July 26-29 is the IPMS National Convention, this year it is in Omaha, NE, not too far from GTR's home base. If you have never been to a Nats, it is a big event, not only automotive but all kinds of models. There are also seminars and a large vendor area.

See the events calendar for details for all of the events that I know of. If any readers wish their shows or any other events of interest to GTR listed send the information along to GTR.



## IPMS News

GTR is a local chapter, in Region 5, of IPMS/USA. We need five current IPMS/USA members to remain a chapter. We always encourage those who have lapsed to renew their IPMS/USA membership, or if you have never been a member enroll now! Details can be found at their web site, [www.ipmsusa.org](http://www.ipmsusa.org). GTR is a proud member of the IPMS organization.\

The 2018 IPMS Region 5 Convention has been awarded to IPMS/MOSS (Missouri Ozarks Scale Specialists). Details to follow.

## IPMS Calendar

JUL 26-29 2017 IPMS/USA Nationals  
Omaha, NE

TBD 2018 IPMS Region 5 Convention  
hosted by IPMS/Moss Branson, MO

2018 IPMS/USA Nationals  
Phoenix, AZ

## GTR Update

The next regular GTR meeting will be on Saturday, July 1, 7:00 pm at the Algonquin Township Building.

Future regular monthly meetings will meet at the Algonquin Township Building. Any member who wants to bring up other ideas or suggestions for future meetings or activities, do so either at the meeting or contact us.

## GTR on Facebook

GTR has a Facebook page. Check it out and join up! We encourage members and fans to post photos of your models or projects. Also the GTR Newsletter can be accessed as well as information and entry forms for the GTR Summer NNL.



## June GTR Meeting Show and Tell

The June GTR meeting was held on June 3. Here are photos of stuff from Show & Tell.



Fujimi Mercedes Benz-AMG SLS Safety Car – Steve Jahnke



Revell Mercedes Benz-AMG GT – Steve Jahnke



Fujimi Mercedes Benz SLS AMG GT3 – Steve Jahnke



Revell Mercedes-Benz SLS AMG - Steve Jahnke



Tamiya Mercedes-AMG DTM 'C' Class - Steve Jahnke



Mark Minter - Revell Stacey David roadster



- Has full plumbing including dipstick and engine gaskets
- Testors Green with Tamiya clear pearl



Gary Paquette 57 Ford Wagon

- Had to revert to original body due to a crack in a Jimmy Flintstone resin body
- Modified interior
- Fully plumbed brake lines hoses and plug wires



Mark Minter

- Ed Roth Mysterion Roadster
- Just purchased book detailing the build of the full-size car from the model



Dave Edgecomb Tamiya NSX

- Aoshima seems to have taken over from Tamiya on quality and engineering for kits

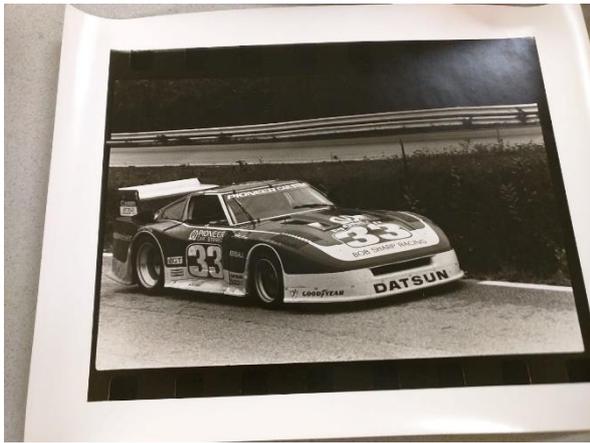


Earl Spiegelberg

- IMEX kit of a 1995 Harley XLH
- Mostly scratch-built
- Modeled from his 1:1 bike



Dave Green – Vintage photos from Meadowdale raceway - Steve McQueen



Steve McQueen's Datsun #33



Dave Green – New Foose pickup custom

- New molds
- Great wheels and a NASCAR motor



Dave Edgecomb - Sesto Elemento from Aoshima

## 2017 IPMS Region 5 Contest: NIMCON 6

By Chuck Herrmann

The 2017 IPMS/USA Region 5 Convention was held May 20 at McHenry County College in Crystal Lake, IL. The host club was our fellow local IPMS chapter IPMS/Lakes Region Scale Modelers. Their annual NIMCON 6 show was upgraded to the regional this year.



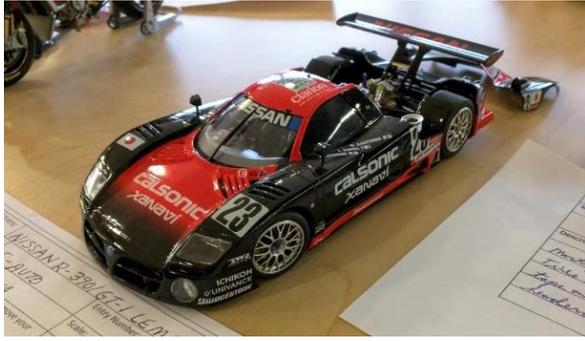
I missed being there, last year NIMCON 5 was my last model event before moving. Reports are that the attendance was good and it was a success for the Lakes chapter, thanks for hosting it.



Here are photos of the event from various sources, our own Steve Jahnke as well as off Facebook and the internet.



# NIMCON 6 Region 5



Judges Grand Award - Robert Raver's 1/35th scale Trumpeter "Kriegslokomotive BR 52".



Contest Room



Trophies



Raffle



Vendor Room

# NIMCON 6 Region 5

Lots of Non-automotive stuff. It was for all categories of models.



# IPMS Region 10 Contest: ChileCon 4



June 16-17

Marriot Pyramid, Albuquerque NM

by *Chuck Herrmann*

Hello from New Mexico. The regional IPMS convention for my new home region (Region 10 – New Mexico, Arizona, Colorado and Utah) was held June 16-17 in Albuquerque. It was hosted by IPMS/Albuquerque Scale Modelers for the fourth time. Your editor was wearing his GTR T-Shirt on Friday to represent the Midwest.



It was a very nice venue, a Marriott hotel.



Plenty of room in the contest hall.



There were about 460 models entered by 72 entrants. Winning entries also came in from Texas which borders New Mexico to the East. There were about 50 or so Automotive, yours truly picked up 2 Seconds and 2 Thirds.



1/43 Racing Jaguars Collection entry.



Auto Dioramas.9



Two Howmet Turbines.

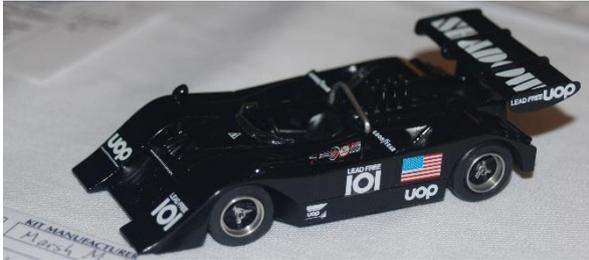


NASCAR Daytona Charger.

# ChileCon 4 IPMS Region 10



Some small scale stuff above and below.



Best Production Class Automotive



Best Auto Out of the Box – Resin Jaguar



Original Issue Rommel Rod, signed by Tom Daniels!



Clear body on an Avanti kit.



Best Figure



Judges Best in Show – Ship with Blimp – it was huge!

# Parts & Recreation: Revell Models Story Part Two

© 2016 by Jeff Greenwald. This story originally appeared on Craftsmanship.net

*(Several GTR members had an opportunity to assist in the preparation of this article that originally appeared in the online magazine Craftsmanship.net. Last month we reprinted Part 1. Here is Part 2. The entire article is available on the website, where there are a lot of interesting articles... editor.)*

## UNIQUELY AMERICAN INDUSTRY

Revell currently releases about a half dozen new models each month. These include products that have never been made before, as well as previously released models—like a 1949 Mercury wagon and USAF F-105—that are upgraded with new parts, and renamed. Car models account for about 70% of Revell's sales, with planes at 20% and ships at a modest 5%. But there are the odd cash cows: perennial best-sellers like Han Solo's Millennium Falcon™.

During my visit, a new Revell product – a 1929 Model A Ford “Street Rod”—was nearing completion, the culmination of nearly four years of development. Like many such kits, this one will include a choice of parts—different steering wheels, front grilles and tiny gear shift levers—to give diehard enthusiasts the option to customize their cars. The people assembling and painting these models are not inventing original works of art, or course. But like chefs reimagining a classic cheeseburger or bands covering Chuck Berry, they're putting their own spin on emblems that define our culture. And though I couldn't yet take one home and build it, the Model A would introduce me to an industry that still feels uniquely American.

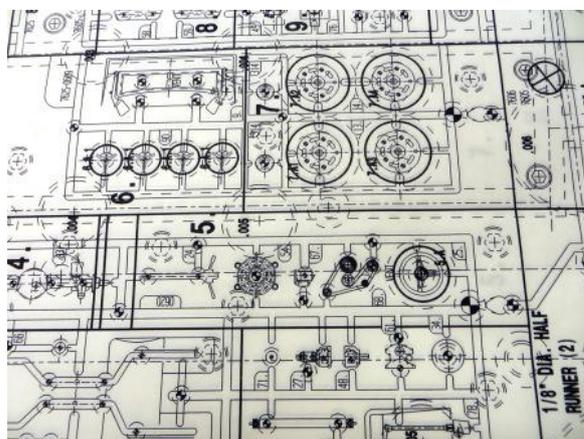


Brian Eble, Revell's Director of Marketing, holds a B-17 Flying Fortress, a 1:48 scale model of the

plane that took the air war to Germany and Japan. Prior to joining Revell, Eble owned three Kung Fu schools.

Even though Revell has joined the outsourcing exodus, the denizens of Elk Grove are the ones who visualize, create and perfect those models. They labor in small offices or shared workspaces, their desks littered with blueprints and plastic model part “trees.” Stacks of boxed fighter jets and vintage Bel Airs fill the corners. At first glance Revell looks like a corner of Santa's Village. It feels like it, too. The people at those workstations seem to realize that, for all the technicalities and snafus they faced, their basic business is about having fun.

There were three old-timers at Revell during my visit: Ed Sexton, Ron Rowlett and Larry Lyse. Between them, these technicians and designers have had a hand in nearly every model the company has produced since 1971.



*Intricate schematics illustrate the position and number of each plastic part of the Ford Model A, as shown in this blueprint for the model's “tree.” This pattern will then be cut into both sides of the steel mold using computer numerical control (CNC), which captures every detail. “The art of laying out the mold is somewhat of a black art,” says mold wizard Larry Lyse, who has had a hand in nearly every model Revell has created since 1971.*

With his peppered hair and no-nonsense blue eyes, Ed Sexton could pass as the Sheriff of Elk Grove. Sexton is a former sports car driver and pit stop boss who, before joining Revell in 1994, raced Formula Fords and open-cockpit Sports 2000s. It's part of his job to decide which of the world's seemingly infinite array of land, sea and air vehicles deserve to be immortalized in plastic. Apparently, the old hot rods (some call them “street rods”) like the 1929 Ford Model A were, and remain, some of the most popular.

After World War II, old jalopies from the 1920s and '30s were abundant; car lovers would buy them, drop in modern V8 engines, soup up the bodies and turn them into sexy roadsters.

They still do, with legendary hot rod builders like Boyd Coddington and Chip Foose spending enormous sums on their iconic roadsters. These guys are bellwethers for Revell. “The modeling community tends to have the same likes and dislikes as the full-size car builders,” said Sexton. “Since Revell never really had a good Model A street rod, we thought this would be a good idea. It’s probably the most complicated kit we’ve made in 30 years.”

Thirty years have brought a lot of changes to the industry, so more complicated is not necessarily more difficult. Technology has accelerated the fabrication process, but the fundamentals of creating models, Sexton told me, are the same. “Most still start with what’s called a ‘pattern model’: a large-scale, 1:10 replica of what the plastic model is going to look like. It’s usually hand-carved—out of bass wood and other materials—using knives, chisels and sandpaper.”



*Hobbico purchased both Revell and Monogram, America’s premier model makers, in 2007. Revell Germany, a strong company in its own right, was acquired in 2012. The company also owns Estes, which has been making solid-fuel rockets for hobbyists since 1958—the year Explorer 1 was launched into orbit (which was a year after the Russians’ legendary launch of Sputnik).*

From the 1950s until about 15 years ago, the Revell plant did everything. The intricate pattern models were made in Revell’s fully equipped woodshop, the steel molds cut and tested on-site, and the polystyrene model parts stamped in leviathan banks of multi-ton molding machines.

Today the pattern models are made by Chinese craftsmen, who may never have seen (or even imagined) an all-American hot rod. Everything depends on the information they get from Elk Grove. The 2D specs and diagrams that Revell sends to China have to be incredibly accurate—down to one three-thousandths (0.003) of an inch. This means (with a ’68 Pontiac Firebird, for example) that Sexton’s team has to start by finding a meticulously preserved example of that car. Sometimes, this involves a

nationwide-search. Once it’s located, they travel to the vehicle and take hundreds of detailed photographs, cataloguing every tiny part and the car as a whole. (For newer models Revell designers get a break, because car manufacturer often send the company complete specs.)

“But street rods are different,” said Sexton. “They’re individual expressions of craft. There’s really no single, definitive example. A ‘perfect’ 1929 Ford Model A street rod didn’t actually exist.” This forced the Revell team to go searching for the car’s myriad parts, and create 2D drawings of all those parts. The company’s design team then created what’s called an “exploded drawing”: a roadmap of what each part of the model will look like, and how they’ll all fit together. (In this case, they had taken a car with some 2,500 parts, and condensed it into a model kit with 125.)



*Sexton at his workbench in Northbrook, IL. As Revell’s Sr. Product Development Manager Sexton helps select Revell’s new models.*

Once these drawings were received at the Chinese plant, the overseas craftsmen used them to create a 3D pattern model of the car, at 1:10 scale. The Chinese team then did a 3D scan of the pattern model, and sent the files back to Elk Grove—where they ended up on the screen of Ron Rowlett, Revell’s Senior Engineering Designer. Rowlett, who has been with Revell since 1978, studied the 3D scans of the pattern model to make sure they were accurate in every detail.

At this point, a sometimes maddening “call-and-response” process begins. After Rowlett designs all the individual plastic parts of the Model A on his computer screen, he sends the 3D schematics over to China. The Chinese factory then molds all the individual parts, creates the full model kit, and ships this “test shot” (think of it as a first draft, in plastic) back to Revell. Rowlett uncaps his glue, puts the model together, makes note of any problems (and there are always problems), and sends revised schematics back to Guang Dong. And so it goes, back and forth, until perfection is achieved.



*Sexton zeroes in. In the foreground, with a base coat of silver, is a tiny driver figure. "I do most of my painting with a combination of paintbrush and airbrush," Sexton says.*

This long-distance dance seemed a far cry from the company's early days, when Revell's technicians and designers worked cheek to jowl to ensure each model was perfect. I asked Rowlett if anything is lost in translation. "It's not the same as seeing a design first hand, and touching it in real life," he nodded. "And you have a greater chance of something being missed. Like a given shape on a car body. We grew up in a car culture; they didn't. So they might overlook something we'd catch right away."

One result of the long-distance relay is that there are more test shots than there use to be—which can add from six to eight weeks to the process. Even so, Rowlett says, "The big advantage is the cost—and the fact that we not longer have those types of skill sets in the States. There are still some highly detail-oriented pattern model makers, sure. But they're retired—or very hard to find."



*A close look into one of Ed Sexton's display cabinets shows a collection of Formula One Ferraris. Sexton's home, in a suburb of Chicago, is filled with nearly 1,000 models. Though his wife Ruan is a sports car enthusiast (they met during his race track days) their 21-year-old son, an IT major, doesn't share his father's passion.*

I sat with Rowlett's at his workspace, watching him scrutinize the latest test shots of the '29 Ford. "It's more than seeing if the pieces fit," he said. "We have to make sure that every detail we put in the design package is in the test shot—whether it be a dial in the dashboard, a tail pipe or a firing pin."

Some models go through a dozen test shots. The Model A had been through five; the next version Rowlett would receive would be the last, ready for its 2015 release. With this 'final draft' of the street rod approved, Ron would give the go-ahead for the final, indelible and most unforgiving step: cutting the giant steel molds in which the model's pieces will be cast.

## **INDUSTRIAL IKEBANA**

Most of the Revell building is hidden behind anonymous doors. One steps from the carpeted meeting rooms and modern offices directly into a cavernous warehouse, lit by skylights and smelling of fresh oil. Towers of dull metal blocks—some the size of toasters, others as big as bank safes—line reinforced shelves, and form steel monoliths between forklifts and heavy machinery.



*More from Sexton's collection*

These blocks, called "tools," are the original steel dies for almost every model Revell made prior to the mid-2000s, when manufacturing moved overseas. Many are for tiny, clear parts, like windshields or cockpits. The bigger tools weigh nearly a ton: These are complete injection molds for battleship hulls, fighter plane fuselages and space shuttle bays, and there are hundreds of them.

Larry Lyse (pronounced "lease"), who was then Revell's senior director of tooling and graphics, walked me through this metal mausoleum. When Lyse started out as a Junior Draftsman in 1970, Richard Nixon was President. Telephones still had rotary dials, and humans were visiting the Moon two or three times a year.



*Thousands of steel molds, some the size of refrigerators, fill Revell's Elk Grove warehouse. This essentially an archive for nearly every plastic model Revell produced from the late 1950s to the mid-2000s—from the '64 Chevy Impala to the Star Wars™ Millennium Falcon. A treasure trove of Americana and personal nostalgia, the warehouse feels like a hybrid of Fort Knox and Willy Wonka's Chocolate Factory.*

We approached two gargantuan molding machines, each the size of a small yacht. Bins of granular plastic pellets, the raw material for the model parts, stood nearby. Each machine can be fitted with any of the steel dies, fired up for mass-production, and force-fed raw plastic. But these two machines were relics, kept only for testing purposes. They were all that remained of the 44 that thumped and roared in Revell's Morton Grove factory two decades ago—when designers and molders worked together right here, and every Revell model was Made in the USA. A two-piece steel die of a Blue Angles F-18 Hornet fuselage lay open on one of the dormant machine's decks, gleaming and precise. A million years from now, I imagined, alien anthropologists will find these indestructible relics and include a miniature version of homo sapiens in their textbooks. "The steel mold," Lyse nodded quietly, as if reading my mind, "is the legacy of our designs."



*From the Wolfman to Dracula's kindred vampire bats, Revell's back rooms are filled with assembled models that recall (at least for this writer) a childhood well-spent.*

Until the 1990s, the steel molds for Revell's injection machines were cut on-site with a machine called a Pantograph—a sort of glorified key replicator. While a technician followed the curves and lines of a three-dimensional pattern model, steel-cutting tools would mirror these motions precisely, shaping a block of metal. Today, the mold cutting is done in China by computerized numerical control (CNC). This system works from files created by 3D CAD (three dimensional, computer assisted design), with zero loss of detail. It's a near-perfect translation: from an ethereal digital file into gleaming steel.

Lyse (who retired, in January, 2015) embodied the heart and soul of the model making craft. Like J. Robert Oppenheimer at the Manhattan Project, he could step into any job at Revell—from accounting to package design—and do it almost without thinking. Even Lou Aguilera, Revell's charismatic VP and General Manager (a generation younger than Lyse, and a skilled model-builder in his own right) admitted that it will be impossible to replace him.



*Ed Sexton (from left), Larry Lyse and Ron Rowlett hold a model of Revell's USS Cobia, a Gato-class submarine first built by the US Navy in 1943. Lyse, center, retired from Revell in 2015 after 44 years.*

All craftsmen have their special powers—the single steps in the process where they seem to possess an ineffable gift. For Lyse, it's the ability to design a steel mold in which the injected plastic flows into all the right places in exactly the right measure. It's not an obvious skill. Most of us have seen plastic models: The pieces come arrayed on rectangular matrices called "trees," from which one twists off tailpipes, fenders, and retro-rockets. What we take for granted is the skill involved in *designing* the tree so that, during the molding process, each interconnected piece, both large and miniscule, fills with the proper amount of molten plastic goo. In the case of the '29 Ford, there were dozens of parts that could be malformed, from the tiny exterior door handles to the front shock absorbers.

“The art of laying out the mold is somewhat of a black art,” Lyse told me. “It’s magical to place all your parts so that they are served at the same time by the injected plastic. And this,” he said, “comes only from experience.”

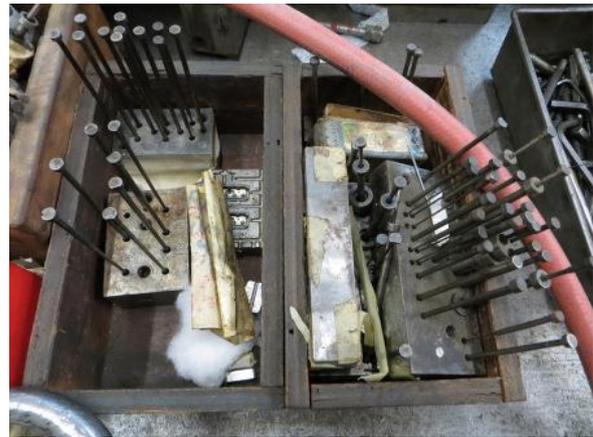


Revell technician and mold manager Ken Funk examines a steel mold prior to a test. When the mold is ready, hot liquid plastic shoots in at 2,000 tons per square inch of pressure. The force is so great that, without support rods, the steel could actually warp. Once the plastic has cooled (in about 30 seconds), the two sides open and hundreds of release pins—which Funk examines here—pop the parts out of the mold.

Once the two halves of the steel die are compressed together on the injection machine, the liquid plastic—heated to 500° F—shoots in under enormous pressure. It travels first through runners, then through smaller openings called “gates,” which become the fragile nibs that connect each part to the tree. This takes just two seconds—and in that time the plastic has to reach every cavity in the mold.

It’s a form of industrial ikebana. If the mold has been designed magically enough, every piece on the tree—be it the Model A’s oil filter or the Mummy’s cobra—is rendered perfectly. The mold then cools, the two halves pop open, and release pins jolt a neatly formed, finished tree into a bin.

Back in his office, Lyse showed me the first model he ever worked on: a reissue of “Black Widow” Ford Model T Pickup, which Revell first released in the early 1960s. As he admired the painting on the box (a James Dean-like scene of the car pulled up at a drive-up diner), I saw 43 years of craftsmanship—and teamwork—mirrored in his eyes. “A kit like this...” He shook his head. “It’s the sum total of all our knowledge.”



Release pins for two very small steel molds. Some molds are made for single clear or colored parts, like windshields or cockpits. Others, weighing nearly a ton, are complete injection molds for large-scale battleships, spacecraft and fighter planes.



Mold manager Ken Funk stands in front of one of the two Cincinnati Milacron injection molding machines still at Revell’s Illinois plant. When the company was located in Morton Grove, 44 such machines pounded out plastic model parts by the thousands. Today, all of that manufacturing is done in China; these machines are used only for testing.

*Jeff Greenwald is a writer, photographer and performer. Photos by the author.*



*(Next month we will conclude the series with Part 3, including “guest appearances” by GTR members!)*

# Bench Racing

By Doug Fisher



For this month's session, we are focusing on detailing rear suspensions, but first a tip from Earl Spiegelberg on the new chrome pens.

Using a refill, Earl has tried to use an airbrush to paint parts. Still in the experimentation stage, results so far are that a very low air pressure is the best way to apply. Problems are that the media being applied is ink, not paint and drying of the ink is VERY slow. Handling the part after several weeks will still produce fingerprints. Earl is trying different sealers so there may be a follow up to this subject.

I build racecars and in most cases the rear suspension is a focal point of the engine bay. They are very difficult to make look great due to the mold separation lines that really mess up the springs. Over the years, I have found a few tricks to help get these pesky parts to really be a highlight of a model.

Stage One is to just clean up the mold lines for painting. I have found that an Exacto knife can get most of the mold lines taken care of. I shove the tip of the knife into the area between the individual springs and just twist the knife to remove mold lines. You can then paint the cleaned springs your favorite color and you are good to go.

Stage Two is to use a triangle jewelers file to completely remove the mold line separation line. The advantage of the file is that it allows you to keep the rounded form of the springs as you are cleaning up the mold lines. To paint the springs, I use about 3-5 colors depending on reference photos. First, I use Tamiya flat aluminum for the base coat. The end caps of the suspension get masked and the springs then get whatever chrome you wish to use, I normally use an Alclad color that looks right. Once the chrome has cured, take Tamiya rice tape [the yellow stuff] and using a new blade cut a 3-inch-long piece about 1-2 mm wide or so. On one end of the tape trim it to a point. Insert the point of the tape into the start of the space between springs and roll the tape into the space between springs until you reach the other end. Trim the tape to fit. Spray the springs your favorite color and remove tape. You will have better depth of paint than free-handing will ever give you.

End caps will then get a light dusting of various color depending on your reference. Colors I have found to work really well are titanium gold, titanium sliver, both with 50% flat mixed in, clear yellow with flat, bronze with flat and a highly dilute mixture of red brown and flat white [all Tamiya colors]. Any Alclad color will work as well. The advantage of the first overall coat of flat aluminum is that dilute final colors give you great color variations on various parts.

Stage Three is when only the very best will do. In this case we are taking one suspension piece and removing the spring assembly by using a razor saw. Do not do both pieces as you will need one part for reference [I have already done that mistake for you]. You will then have both ends of the suspension piece. In the center of each piece drill a hole about 1/2 of the thickness of the piece - you do not want to drill through the piece. Determine the length of a piece of wire that will form the backbone of the suspension. This piece should be shiny [I use solder or wire that I have polished]. Double check the length of your new assembly against the original piece before progressing. I then use a piece of aluminum tubing for the shock and cut to fit. The tube needs to freely move into the wire.

The spring is next and I use solder of the appropriate thickness [I have about 8 different types]. Take another piece of tubing similar to that cut previously and wrap the solder tightly against the tube. Keep all the wraps tight against each other. Count the number of coils on the original piece and cut the solder to correct number of coils. Be sure you cut the solder flat so that it will nest right up against the end caps with no gaps. Now spread the coils apart to a length about 150% of the length that they need to be [This is important later and coils need to be equally spaced when fully stretched]. Paint the coils your favorite color and let fully dry. Paint the end caps and let dry.

Now it is time for assembly - this is tricky as you need to keep the geometry identical to the original piece. First superglue the wire into one of the end caps followed by the shock tube, also glued. Then slip the elongated coils over the tube. I normally give a touch of superglue on the coil to make sure it sits correctly on the end cap. Now say a prayer and put glue on the other end of the wire and carefully squeeze the two end caps together and hold until the glue sets. Make sure the geometry is correct as you are doing this. What has happened is that the solder coils have been pressed together in the correct spacing. If there is any adjustment needed use the end of a flat toothpick to coax the coil spacing to be equal. Small touches of superglue keep everything together.



Good luck - hope this was informative and be sure to get me your "tricks of the trade" so we can continue the sharing.

# Fujimi Porsche 917 Monza 1000KM 1971



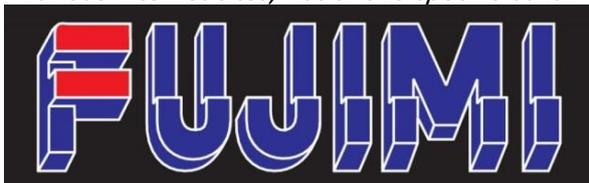
**Description:** Porsche 917K 1971 Monza 1000KM Winner

**Manufacturer:** Fujimi

**Kit: #:** HR-25/12199 **Scale:** 1/24

*By Elliott Doering*

*Reprinted from the IPMS/Bong Chapter (Milwaukee, WI) Newsletter. Photos are from various internet sites, not of this specific build.*



In keeping with last month's review of the Porsche 962 Endurance racer, I thought I'd also review a kit from the famous Monza 1000Km endurance race. In its time, Monza was one of the most daunting, high-speed circuits in the world, and its banking became legendary, as did the Gulf team's Porsche 917-Ks.



The fold-out instruction sheet for this premium quality kit features no history of the Gulf Team, nor the Porsche 917-K. Being a retired librarian, as well as a model builder, I am constantly looking for books with a history of a particular marque, for we all realize that good history and reference material will make for a more detailed model. Thus, I have borrowed from the outstanding book "Porsche: The Sports Racing Cars – 1953-1972", by Anthony Pritchard. I found my copy of this excellent book thru

amazon.com, at a greatly reduced price. For any Porsche fan, this book should well be in your library.

For the 1971 race on the very fast Monza road course on Italy's "Independence Day", the Gulf Team prepared two standard 917s, with the longer tails surmounted by twin tail fins, and 4-speed gear boxes. It rained heavily throughout practice, and the first qualifying session.

There were 29 starters in the event. Mike Parkes led on the first lap with a Scuderia Filipinetti Ferrari 512-S. Both Ricardo Rodriguez and Jo Siffert with their Gulf 917s were in the lead by the second lap. Rodriguez/Oliver now led until the finish, and at the closing of this 165 lap race, was three laps ahead despite Rodriguez having been forced to ease off because of loss of third gear. Monza was another race in which there was no real opposition to the Gulf Team 917s, not just because they were driven so quickly, but because of the famous efficiency of the Gulf Team's preparation and pit work.

So, let's examine this model kit of a historic racer, one of Porsche's greatest race cars ever. The front page of the instruction booklet shows a complete parts breakdown. There are eight trees of flash-free, finely cast parts, to include rubber racing slicks, a chromed parts tree, and a decal sheet.



I must make note here that while the box has no skill level marking, I consider this kit to be a skill level three, possibly four kit. Also, many of the parts are very thin, and one must take considerable care and attention when removing the thin parts from their tree. Use a cutting tool/nipper that will allow you to remove the thin parts as close as possible to the tree, because trying to hold the thin parts to sand, file and remove any slight nubs of plastic could cause breakage. Take extreme care!

Regarding the decals, the kit's decals seem ok, but I've too often heard that Fujimi decals are a struggle to work with, because no one knows for sure what setting solutions work with Fujimi decals. So with That in mind, I purchased a great sheet of Cartograph quality decals for the Gulf

Porsche 917-K, thru Strada Sports. Their sheet features ALL the various number configurations, roundels, and the various orange stripes for just about any of the Porsche Gulf Team cars, to include the orange nose band decals. They're well worth the money.

It's also been argued as to how to achieve the famous light, pale blue color used on the Gulf Porsches. Years ago, I built a Gulf Ford GT-40. To arrive at a very close paint, I used Model Master Thayer Blue. This however is a flat, military paint. But, one can simply add some clear to your paint mix, spray the car, and then shoot straight clear to enable decals to stick to the Thayer Blue paint, followed by additional clear coats. Worked for me! The kit comes cast in an ugly aqua sort of greenish color – totally wrong!

This kit has 25 assembly blocks, and in some you only work with a few parts, making assembly quick and easy. Page 2 of the instructions features a good decal placement guide, featuring a frontal, rear, top, and side view. Below the decal placement guide, is a list of all the paints to use in building this model, but don't forget to use Metalizers or Al-Clad metal tone paints as well as those listed.

Thus, assembly starts with placing the wheels into the tires. While there are no Firestone tire decals on the Fujimi decal sheet, there are some Firestone logo decals on the Strada Sports sheet, but for the body, not the tires. Be sure to lightly sand the tires for a raced-on look. After detail painting the disc brakes, they are mated to the polycaps, axle pin, and spindles in block 2, for both the front and rear brake assemblies.



In block 3, it notes that some of the thin framing on the chassis plate needs to be carefully painted. However, this will not be seen on the completed model, so one could forego the detail painting of the thin bracing, and only do the control arms. Notes are made on how to paint the fire bottle as well.

Step 4, shows how to paint the rear structural bracing on the frame, as well as painting the undersides of the frame plate.

Then additional bracing parts are added, and the upper front parts of the suspension get added to the lower frame plate.

In block 5, the frontal wheel well side plates are added to what we completed in block 4.

Then, in block 6, one adds the front completed brakes, and spindles, with the axle pins in place.

Block 7 shows how to detail paint the front shocks, and where to add them to the front suspension, as well as placement for the shift lever.

In block 8, the tie rod and control brace are added. The kit's designed for pose-able front wheels, so do not glue the tie rod here.

Block 9 concerns the dash, steering column and wheel, and a dash bracing part. Decals are given for gauges.

Then, in block 10, the pedals, completed dash, and seats get added to the front of the frame pan. Unfortunately, there are no seat belt or shoulder harness decals, so one will need to hunt some down from another kit.

In block 11, we meet with a box-like part with the exhaust pipes rendered, as well as partial representation of the rear of the motor, differential, and exhaust pipes, plus the carrier part to hold the pipes in place.

In block 12, the rear window is added to the rear bulkhead, and the bulkhead and completed motor assembly from block 11 is added.

Block 13 deals with constructing the rear brakes, spindles, the rear axles and inner axle and polycaps.

In block 14, the completed rear brake assemblies are added, right rear and left, as well the inner axle parts.

In block 15, some support bars are added to the rear suspension. These parts are the thin ones I noted earlier, so take extreme care while working with them.

Block 16 continues our working with thin support braces, carried thru into block 17, where funnels and hoses get added. The spare wheel and tire are also added to a rear trellis carrier

Block 18 deals with the injector cover and turbo fan for the engine. That is placed in position in block 19, along with our completed trellis assembly from block 17, and rear support pieces for the trellis.

In block 20, the rear wheel wells are added. Once done, the four wheels and tires are placed on their axles in block 21. You can opt not to glue them, so that the tires will revolve.



In block 22, we begin adding parts to the body. The frontal nose plate, lower lip of the nose section, and roof piece are all added. The addition of the lower lip of the nose section of the body may cause a seam that will need to be filled and carefully sanded.

In block 23, the two shark fins are added to the tail section, as well as the rear tail light panel and actual tail lights get added.

Block 24 continues our work on the body. After detail painting the windshield and window frames, they are added, along with the windshield wiper, grille insert, headlight bezels, actual headlight lenses, door handles, refueling cap, and rear-view mirror.



In block 25, take care in placing the front body section, and rear tail section onto the completed rolling chassis. The tail section can be removed to show some of the motor representation, and rear suspension.

Also, the instructions state to paint the insides of the areas on the front body section's headlight nacelles black, so don't forget to mask them off and paint them, rather than leaving them painted Gulf Blue.

All that's left is final decaling to complete this model.

While working with thin parts may be difficult, if you take your time, use proper tools, and think thru each part and its location, this kit builds into a stunning, and most historic racing Porsche, one of Porsche's greatest racing cars with a long record of wins.

Have fun! Happy building! ED

Here is an internet photo of a built up, not Elliott's but you can see what the finished kit looks like.



## The Real Thing in Action Monza 100 KM 1971



# 2017

## GTR Summer NNL

### 10<sup>th</sup> Annual Contest & Swap Meet

Hosted by: IPMS/GTR

**Theme: 50 Years of Camaro and Firebird**

**Subtheme: Ford GT40**

**Attention Automotive Modelers; we have a summer show and swap meet for you! You are invited to our GTR Summer NNL contest and swap meet.**

The Summer NNL will be held on Sunday August 6th 2017 from 9:00AM to 2:00PM at the Algonquin Township Building, 3702 US Highway 14, Crystal Lake, Illinois 60014

For the out-of-towners, there are tons of local accommodations from Days Inn to Holiday Inn. Admission to the show is a measly 5 bucks; you can enter as many models on the tables as you like (no additional charge) and we will serve a pizza lunch (again, no additional charge, soda extra; sorry had to draw a line somewhere) to all show entrants.

Did we mention that there is a swap meet too? There will be a free "trunk sale" swap meet in our spacious parking lot, vendors and show goers are encouraged to open their trunks and sell-sell-sell rain or shine. Vendor set-up starts at 8:30AM.

We also we raffle off some nice prizes too!

Our NNL style contest bestows "Best Of" awards as mandated by popular vote as determined by show attendees, official judging and nit-picking is strictly forbidden, praise and admiration from fellow modelers strongly encouraged.

#### Classes:

Competition Open Wheel	All scales	F1, Indy, Drag, etc
Competition Closed Wheel	All scales	NASCAR, LeMans/IMSA, Can-Am, Drag
Street	All scales	Street legal - Muscle Cars, Sports/Exotics, Tuners, beaters, factory stock
Custom	All scales	Modified custom vehicles
Commercial	All scales	Trucks, Taxis, Police, Ambulance and Emergency
Motorcycles/ Miscellaneous Curbside	All scales	All types
	All scales, all types	Hood closed, judged as displayed, includes slammers
Out of the Box	All scales, all types	No modifications to the kit except filler, paint, decals and foil
Theme: 50 Years of Camaro/Firebird	All scales, all types	
SubTheme: Chris Ducey Memorial Award	Ford GT40 All scales, all types	Best Ford Kit
Tim Leicht People's Choice Award	Any model in the contest	

Contact: [gtrchab@yahoo.com](mailto:gtrchab@yahoo.com)  
[GTR Auto Modelers Group page on Facebook](#)





## 2017 GTR Event Calendar

July 7-9 World Model Expo  
Chicago Hilton, Chicago IL  
[www.we2017chicago.com](http://www.we2017chicago.com)

JUL 26-29 2017 IPMS/USA Nationals  
Omaha, NE  
[www.ipmsusa.org](http://www.ipmsusa.org)

July 25 Koehler Grand Prix IndyCar  
Road America, Elkhart Lake WI

July 23 Brickyard 400 NASCAR  
Indianapolis Motor speedway

August 3-6 Weathertec Sportscar IMSA  
Road America, Elkhart Lake WI

August 6 GTR Summer NNL 10

**Theme: 50 Years of  
Camaro and Firebird**

**Subtheme: Ford GT40**

Algonquin Township Building  
Crystal Lake IL

Sep 27 68th Illinois Plastic Kit and Toy Show  
DuPage County Fairgrounds, Wheaton IL  
Past Time Hobbies 630-969-1847

October 7 NNL Nationals #38 Sylvania OH  
Sylvania Expo Center at Tam-O-Shanter,  
Contact Glenn Marek at [opsglenn@aol](mailto:opsglenn@aol).

October 14 Glue Crew 2017  
Wausau, WI  
Contact Joseph Drew at [jdrew09@charter.net](mailto:jdrew09@charter.net)

Oct 14 Grand SLAM NNL #2 and Swap  
Johnstown Community Center Johnstown, WI  
Info: Krvin Koch920-723-6508  
[Kookoe1958@hotmail.com](mailto:Kookoe1958@hotmail.com)

Oct 15 Countryside Collectors Classic Toy Show  
Park Place of Countryside, Countryside, IL  
Jim Welytok (262) 246-7171 [unievents@aol.com](mailto:unievents@aol.com)  
[www.uniqueeventsshows.com](http://www.uniqueeventsshows.com)

Oct 22 US Grand Prix  
Circuit of the Americas, Austin TX USA

Nov 5 Scale Auto, Hobby & Toy Swap Meet,  
Serb Hall, Milwaukee WI  
Jim Welytok (262) 246-7171 [unievents@aol.com](mailto:unievents@aol.com)  
[www.uniqueeventsshows.com](http://www.uniqueeventsshows.com)

Nov 11 WAMC17 Winnebago Area Model  
Classic 2017 Model Show, Contest and Swap  
Hilton Garden Inn Oshkosh, WI  
[www.wamclassic.wix.com/wamc](http://www.wamclassic.wix.com/wamc)  
Email: [WAMClassic@gmail.com](mailto:WAMClassic@gmail.com)

Nov 11 35th annual IPMS/Butch O'Hare Open  
Model Contest and Swap  
Lakeview Jr. High School Downers Grove, IL  
Hector Colon [hdcolon@yahoo.com](mailto:hdcolon@yahoo.com)

Dec 3 Tinley Park Toy Show  
Tinley Park HS, Tinley Park IL  
Jim Welytok (262) 246-7171 [unievents@aol.com](mailto:unievents@aol.com)  
[www.uniqueeventsshows.com](http://www.uniqueeventsshows.com)

