

The Builder

NEWSLETTER OF THE INTERNATIONAL MODEL CAR BUILDERS' MUSEUM

THE VIEW FROM HERE: HOW ABOUT AN OUTRAGEOUS PROJECT?

MARK S. GUSTAVSON

You know, there are some opportunities that static builders should exploit if our segment of the hobby is going to continue to grow, gain the respect of auto enthusiasts everywhere, and attract the attention of the general public. In a recent issue of *Road & Track*, well-known slot car enthusiast Robert Schleicher presented a one-page piece on the current state of slot car racing. Yeah, I know, we're talking here about *slot car racing* and many of us have a reflexive, nearly-DNA level, negative reaction to *slot cars*.

That article makes it clear that the days of the goof-ball "thingie" racing (which bore little resemblance to an automobile in either appearance or performance) are gone in favor of a strong emphasis upon scale realism. The most able practitioners of that hobby have been cheered on by manufacturers who have been quick to respond. Monogram has also jumped into the game with exquisite 1/32 scale slot cars, among which are Cobra Daytona and Corvette Super Sport cars. From just a few feet away, it's hard to distinguish them from the work of the best "out-of-the-box" static model builders. The Monogram slot cars feature full-on exterior detail and remarkably "deep" interiors that almost require that someone prove to you that a very tiny DC motor is hiding in there, somewhere.

What might the strong resurgence in slot racing—*realistic* slot racing—mean for the static builders? Maybe a lot, or maybe nothing at all. But if we're thoughtful about the state of our static modeling, we might consider that it is time to stretch the boundaries of what we do. To expand the boundaries of our corner of the scale vehicle modeling hobby might require that we enthusiastically embrace the "risky" step of thinking outside our comfortable box. If we can move beyond our historic antipathy toward slot cars (we have inherited

the model equivalent of "genetic memory" that holds that slot car racing caused great injury not only to our corner of the hobby but also nearly bankrupted several kit manufacturers due to the meteoric collapse of slot car racing in the late Sixties), the slot racing hobby could provide some needed challenges to us that we could exploit to our collective benefit.



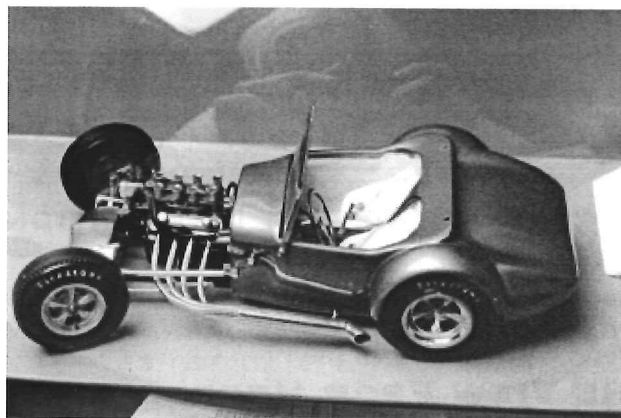
Monogram's 1/32 slot cars are virtually contest-ready pieces. And they run!

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Most model builders can construct, these days, a reasonably realistic scale vehicle. The wide availability and use of auto lacquer and urethane paint finishes, Bare Metal Foil, aftermarket machined and photo-etched parts, scale upholstery materials and textured paints, exquisite decals and photo-reduced items, and the like, certainly assist even the moderately-talented builder to produce excellent models. And, we've all seen what high-effort builders can do on a static level (one excellent example is Andy Kellock's Mopar which is featured elsewhere in this newsletter).

This is all fine and good, but I want talk here about another kind—another *level*—of scale vehicle construction. However brilliantly engineered and finished, few “static” models presently feature those operational features that now can be built in light of the materials and technologies available today. The “disconnect” between what could be done, and what is being done, could create a kind of creative tension in the hobby if we stand back, a bit, and take a broader view of our part of the hobby. Here's the issue: said bluntly, our models just *sit there*, doing little that scale miniature automobiles *could do*. Some adventurous builders install working lights (a feature that has not met with universal approval). Other operational features are more common and well-developed: for instance, years ago, Jairus Watson and Ken Hamilton were building working latches and hood releases, torsion bar trunk hinge assemblies, rotating fan belt and pulley assemblies, and the like (Ken even once slipped a very small DC motor into the engine block of a bucket “T” model!). More recently, Bill Geary has been working on folding convertible tops and roll up windows. But as aggressive as those recent efforts are, risk-taking hyper-detailing and working parts were pioneered, in major part, about forty years ago. Starting in 1962, Augie Hiscano was building working drum brake set ups in 1962, Jerry Svitek installed a working—if unrefined—drive train (electric motor hidden in the engine block feeding a drive shaft that spun the rear wheels), and Dave Shuklis led the way by fashioning folding convertible top mechanisms and roll up windows. While the general level of “craftpersonship” today could not have been imagined even a decade ago (for instance, the best machinists today are producing parts of a technical sophistication that would virtually pass for the “real thing”), other aspects of scale vehicle technology haven't materially progressed at all. Acknowledging the superb work that is being done in some quarters, most contemporary operational and related features are just improvements on the work of those pioneers—the surprising thing is that there has been *so little* technical development in the last forty years.



Augie Hiscano's 1963 Revell-Pactra contest winner pioneered techniques that have seldom been exceeded.

With all of this in mind, I'm going to propose a new hybrid kind of scale vehicle construction. Though not every hobbyist—and maybe not more than a very few number of builders—might be interested in this next step, I think it's essential to the health of our hobby to design and build a “halo” project that might elevate the general level of building and craftsmanship on the theory that a rising tide floats all boats. Once built, the planted assumption that some things can't be built would evaporate.

Here's the challenge: What about combining the best of our style of static building with a sophisticated take on model car locomotion? Using the newly-issued Monogram slot cars as inspiration, what about striking out on fresh territory and building a truly realistic scale model vehicle that would stand its ground in a top-flight contest, *and* be able to move around on a slot track? Imagine an authentic Chaparral, Corvette Super Sport, '32 Ford street rod, or Starbird's Predicta moving realistically around a sophisticated layout complete with a realistic setting—perhaps depicting Laguna Seca, a rod run, or a car show? Clearly, we're talking here about striking out on genuinely new territory.

Before you scoff, or dismiss this as either corrosively subversive or as a fatally distracting fantasy, hear me out: I envision a genuinely contest-ready miniature vehicle (as distinct from a *model* car) which would feature a scratch built brass frame with fully-operating suspension details: working ball joints, control arm bushings, operational U-joints and steering gear—they're all possible *right now*. The frame of such a model could be designed so that a small, machined plastic plug—perhaps centered in the front cross member, or otherwise disguised as a mechanical feature—could be removed and the slot pivot guide slipped into place. (Perhaps this guide could also activate the steering linkage to “steer” the front tires right and left as the

scale miniature vehicle moves along the track). One of the new micro-miniature DC motors could be placed inside the kit engine block and connected to a functional drive shaft with operating/machined U-joints sending the twist to a third member/rear axle set up. The rear axle shafts, realistically hidden within the axle housing, would attach to machined wheels with right- and left-hand knockoffs. The two power leads could attach to electrically-distinct metal parts on the scale vehicle—one lead attaching to the brass frame to which the motor could be grounded through its mounting bracket, with the other lead transversing to the engine with the wire hidden as a battery cable! And, think about this: micro-miniature digital technology could produce realistic engine sounds matched to the scale rpm of the engine—a technology already pioneered by the model railroad folks: the sound of the engine could be recorded from a ‘real’ car with the same kind of engine, burned on a chip then installed in the model with the throaty rasp matched to the movement of the rear wheel setup. All this would take is enough motivation, and, of course, an adequate budget.

No operational description for the model I propose here is inconsistent with opening doors, full under-hood detailing, a full-depth interior, a fully-articulated suspension set up, and other advanced aspects of traditional static detailing. I’m reasonably sure that this sort of project could be built with enough effort and careful planning. With many of the critical components fashioned from sheet brass (the chassis, for instance), and other parts machined from brass or aluminum for the sake of strength, no part of what I propose here is technically impossible. I have consulted with Cody Grayland about this proposal and he assures me it could be done in each detail that I have described. Other notable machinists (listed alphabetically), of course, are also easily capable of fashioning the parts for the kind of project that I’m dreaming about: Bob Asselta, Bob Breslauer, Robert Bentley, Bill Cunningham, Duane Drew, Jim Drew, Bob Dudek, Augie Hiscano, Bob Korunow, John McGowan, Greg Nichols, Bob Seagraves, Mark Smackal, John Siriecki, Dennis Smith, and Dave Vander Wal, just to mention a few. Such a project *would* bridge the gulf between the two model car disciplines by creating a new species of scale miniature automobiles that would eclipse both traditionally distinct venues.

In pursuit of this goal, I’m going to prepare an outline of such a project. If it looks plausible, I’ll try to assemble a team to work with me to create the parts to construct such a model. I’ll take the exclusive financial risk and personally fund this multi-disciplinary project. Since I have a major, long-term project already underway,

I’ll use that subject as the guinea pig (please visit the site for The Predicta Project for more information: ThePredictaProject.org). This might seem like an arcane subject to many (if not most), but this project is already underway, and it will have my full attention and devotion because of my confessed obsessional interest in Starbird’s signature car.



Though obviously from another era, a scale miniature of Starbird’s Predicta presents some remarkable opportunity for detailed, operational, realistically functioning features.

I’m not advocating that anything like this effort should be universally, or even widely, mimicked. And I am not certain right now that such a project can be built. This project is pretty risky, not only from a financial point of view, but also because it might produce frustration among those who might attempt any aspect of it. One principal risk to be avoided is that this project doesn’t become just another collection of wild ideas and handfuls of cool parts that doesn’t come together into a completed model. However, if we’re lucky, this project will push back the boundaries of modeling to the point where many modelers might be encouraged to try to build additional mechanical features that would exhibit what can be done in designing, fabricating and constructing a genuine scale automotive miniature. This project will be a great adventure in which we’ll attempt to push boundaries—not as a criticism or denigration of either the static or slot racing communities which are venerable and well-respected hobby venues—but as a simple hope that *something more* might be accomplished.

The Museum is about preserving the past for the sake of those in the future who wish to know and honor those who have pioneered all that we enjoy today. But an equally important goal of our Museum is to endorse and advocate the future of our hobby. It’s high time that our hobby stretches its technical boundaries a bit—okay, maybe a *lot*—and this proposed project is surely one way to do that. For our hobby to remain viable, we must have aspirational goals that directly challenge commonly-held beliefs about what can be done when

building scale miniature automobiles. The thing we *can't* do is to be satisfied with a "business as usual" attitude. Your comments are welcomed!

I'll report to you from time to time in this newsletter. Your comments and suggestions are welcomed. Until then, *On to the future!*

THE EARLY YEARS OF MODEL CAR CONTESTS IN AMERICA: THE CHUCK JONES SAGA

MARK S. GUSTAVSON

As you may be aware, I started writing a book, several years ago, on the Revell-Pactra and Revell-Testor model car contests. I thought that those "first" great contests would be a proper subject for a book so that those epochal builders and their championship-level models wouldn't be lost. It's critically important to preserve that history so that future generations in our hobby might understand how it all started.

As work progressed on the text, I was genuinely surprised with what my research was turning up. Aided by discoveries from Museum research associates Randy Vandraiss and Rex Barden, it became clear to me that there were a lot of contests—some of them well-supported and well-publicized—that occurred before or during the first Revell-Pactra contest was presented. As information of those contests continued to appear through our research efforts, I decided that the contest book should be split into two separate volumes, with the first one focused on all contests that were presented either before the Revell series or that were concurrently presented, but not past 1965 when the last of the "independent" contests finally disappeared. Of course, strictly local contests can't be covered because there wasn't any media coverage of the same. I'm also sure that contests were occurring in Canada and in other countries outside the United States, but diligent searching hasn't turned up any media coverage of those events (if our international members can provide such information, please send it to me posthaste).

The text for that first volume is just about finished. In fact, I'll soon turn over the hundred-odd documents, artifacts and media articles over to Museum Trustee Mike Swan so that he can scan them for this book. It's my hope that this book will be ready for sale by the end of this year.

However, there is one story out of this first book that is so compelling that I must summarize it here for you. In this, I want to express my great appreciation to member

Tim Boyd who made the connection between the name in a footnote in my GSL book and the fellow who works in a Ford styling studio. That guy and Museum member, Charles Jones, won a major (but these days little-known) contest in 1963 that had a prize unlike any ever offered elsewhere: at last, the promoters *offered* a prize unlike any other. You see, as the top winner in the first and only national contest promoted by an organization called the International Modelers' Guild, Chuck was rightfully expecting that Ed Roth would actually build a full-scale, operational replica of his winning model, as advertised. But, like a Greek tragedy, Chuck was denied the benefits promised in the contest campaign literature.

INTERNATIONAL MODELERS' GUILD PRESENTS THE FIRST ANNUAL WORLD CHAMPIONSHIP MODELRAMA

Revell WORLD'S LARGEST MODEL CAR COMPETITION

IN CONJUNCTION WITH INTERNATIONAL CHAMPIONSHIP AUTO SHOWS

BE NAMED WORLD CHAMPION! WIN A \$10,000 ACTUAL LIFE SIZE REPLICA OF YOUR MODEL BUILT BY ED ROTH

WIN YOUR SHARE OF THE \$25,000 IN PRIZES AND AWARDS

Notably known as the builder of:

- * Outlaw
- * Beetnik Bandit
- * Ra-Tar
- * Mysterion

WIN ONE OF MANY EXPENSE PAID TRIPS TO THE NATION'S CAPITOL WASHINGTON, D. C.

AN EXPENSE PAID TRIP TO SEE THE FAMED INDY 500 DAYTONA 500

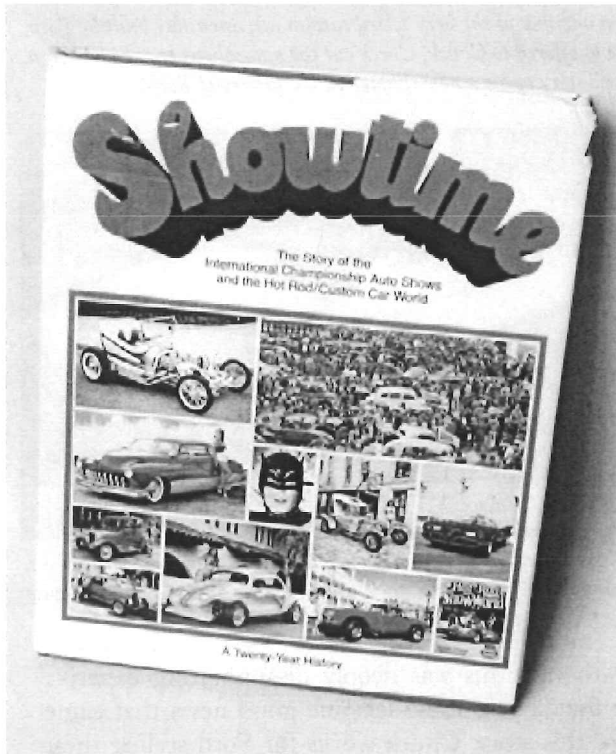
In these days of modest prize packages privately funded by contest promoters (and not aided by major sponsorship), looking at this poster is almost mind numbing. Just imagine seeing this kind of model car contest advertisement today!

A bit of history is needed here to set the scene. The International Modelers' Guild existed for only a very brief period of time. About the time of the first Revell-Pactra contest (1962-63), the International Modelers Guild held a series of model car contests across the United States, culminating in the finale held in Detroit's Cobo Hall. Held under the auspices of the show car division of Promotions, Inc., the model car event coverage revealed that the top thirteen winners were

culled from regional competitions across the United States and Canada.

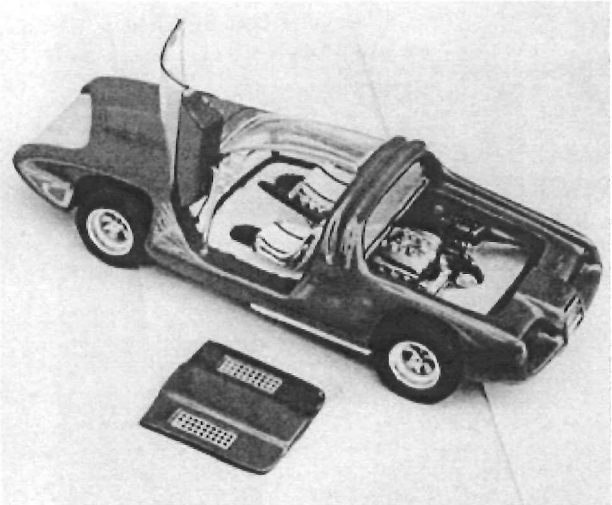
In a wonderful but today rare book, *Showtime: The Story of the International Championship Auto Shows and the Hot Rod/Custom Car World*, the author talks about how Promotions and Revell came to be associated with one another. In *Showtime*, we learn:

During the Summer of 1963, Ron Ekhlm announced the formation of the International Championship Guild to oversee the International Championship Modelrama to be held in twenty major cities in the United States and Canada. With Revell as cosponsor, a championship would be selected in each city and the city champs would then meet in a final to select the International Champion Model Craftsman. Membership was free to newsletter readers who would also receive a free subscription to *Model Craft* magazine (official IMG publication), a membership card, jacket patch, and free entry to the contest. Trophies and prizes would be awarded in each city with the major prize being one that all model would strive for. First prize in the World Modelrama, paid for by Revell, would be a lifesize replica of the winning entry to be built by Ed Roth. Other prizes included all expense paid trips to Washington, D.C., Los Angeles, California, Indianapolis, Indiana to see the Indy 500 and Daytona Beach, Florida to see the Daytona 500. This array of awards and the scope of the project plus the commitment of Revell, Inc., and Promotional, Incl., would insure the success of the nation's first national model car contest."



Further reading in the book reveals that Revell was deeply involved with Bob Larivee: Revell's Lou

Glaser provided financial assistance to Bob Larivee when a summer 1964 proposed deal to have Peterson Publishing purchase Promotions, Inc. fell through. For that reason, and perhaps others as well, it is not a surprise that Revell would forge a relationship with Larivee to promote model car building in general and Revell's products in particular: the record makes it plain that the International Championship Guild was presented at the same time that the first Revell-Pactra contest was underway. (Later, Revell would work with Promotions to present other model car contests in its shows).



Presenting then-popular asymmetrical styling, Jones's wild, mid-engined custom easily outpaced its competitors. Chuck has sculpted a duplicate that we'll cast in resin and then finish. The original model was lost in Ed Roth's studio.

This historical information is breathtaking for several reasons: (1) The characterization of this contest as the first national model car contest was clearly in conflict with the then just-concluded Revell-Pactra I contest which was a much larger competition that generated tens of thousands of entries; (2) The book omits the important detail that Chuck was to have had his great model replicated in full size by Ed Roth, and that the car would be promoted in Promotions shows across the country with its builder, Chuck Jones, as part of those shows; (3) The winner would also receive a \$1,000 savings bond; and (4) The promised prize is utterly unique in the history of our hobby. Only with the second and last Revell-Testor contests would there be a prize that even approached the Guild top award.

Although the announcement of his win should have ushered in a great time for Chuck Jones, just the opposite was true. Chuck hoped that all the parties would honor the promised prize package, but that was not to be. Although the *Car Model* magazine article celebrated the claim that Ed Roth would build "... a full scale,

reproduction of (Charles') winning model . . ." Roth refused to complete a full-scale, drivable version of Jones' model (Roth apparently started to build a full-scale version). The car was supposed to have been finished to show standards and then placed on the Promotions car show schedule, with Chuck there as a compensated celebrity to highlight the winning model and the full-size replica. But, that was not to be.

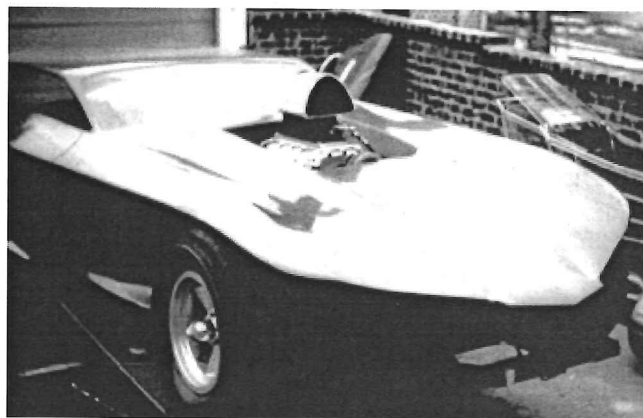
This contest was absolutely remarkable: Just imagine that the top prize was the promise for a world-known custom car builder to construction a full size replica of your car! Other prizes included a savings bond, a tour of the Revell plant, and paid attendance at ISCA shows with the real car being delivered at the end of the show-year."

Although there isn't enough room here to let Chuck tell his whole story (he wrote the Museum a wonderful, many-page piece on this whole sorry history), he'll have his chance in my book. So, for now, let's just summarize the facts here. Although Roth started the car, he declined to finish it after which Chuck, through his parents, engaged legal counsel who pressured Promotions and Revell to abide by the promises in the contest promotional materials. After months of unpleasant wrangling, and following Chuck's rejection of the tender of a previously unknown wild Roth custom, Chuck settled with Revell and Promotions by taking possession of a Sunfire yellow 427 'Vette coupe that he specified in addition to a valuable savings bond and enough money to pay the attorneys' fees. The fact that Roth was deeply involved with Revell, and Revell (in turn) financially and promotionally involved with Promotions, explains how Chuck's

attorney could get the concurrent attention of all three. Just a little over three decades later, Roth conceded that he never finished the car because he lacked interest in building it which confirms Roth's in-person statement to Chuck that since he didn't have a role in selecting the winner, Roth wasn't going to build (actually, finish) the car. (*Hot Rods by Ed "Big Daddy" Roth*, © Tony Thacker, 1995, Motorbooks International, p. 37). Unbelievably and sadly, Chuck's great model was never returned despite aggressive efforts by Chuck's mom to retrieve the model from Ed Roth as late as 1969 when Chuck was in Viet Nam.



This is one shot of the very weird custom car, ostensibly built by Roth, that was offered to Chuck. Check out the amorphous rear body design. Chuck's story opens a new chapter in the history of Roth.



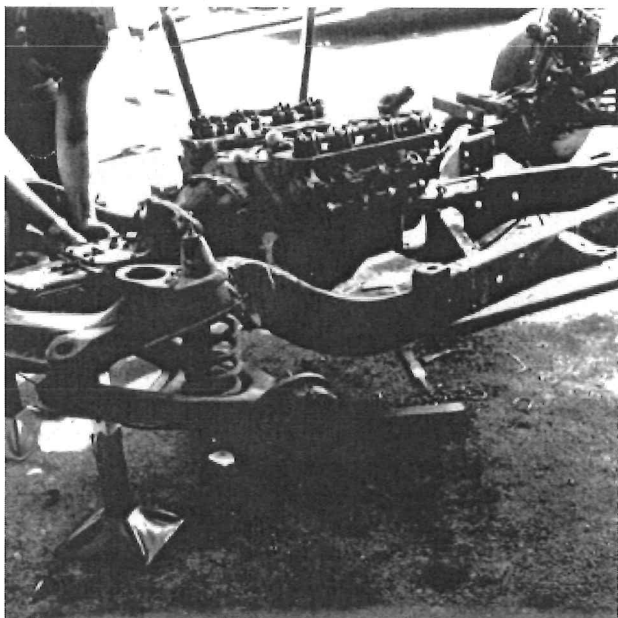
The front end of this way-out car was little better than the rear aspect. Of note is the fact that the car is shown on a trailer. Chuck was wise to reject this odd piece. Wonder where it is now?

Although this was deeply disappointing experience for Chuck, there is some good news that came out of this story. Chuck works for Ford styling these days, and my wonderful talks with him have led to a plan to clone Chuck's winning IMG model under the auspices of the Museum's *Clone the Past* pro-

gram (www.themodelcarmuseum.org/Projects/Clone/clone.html). Chuck's winning model has been on the Hot 150 list for a long time, and this will allow us to replicate this historic and famously asymmetrical model. Chuck is working to create a "master clay" of the model which will be used to cast the model in either resin or fiberglass. We'll need to find a good, public-spirited caster who will take on this project, after which the body will be shipped to Salt Lake. I'll put together a team to build the model (I get to paint it!) after which it will be presented at a future GSL Championship as part of the Museum's seminar.

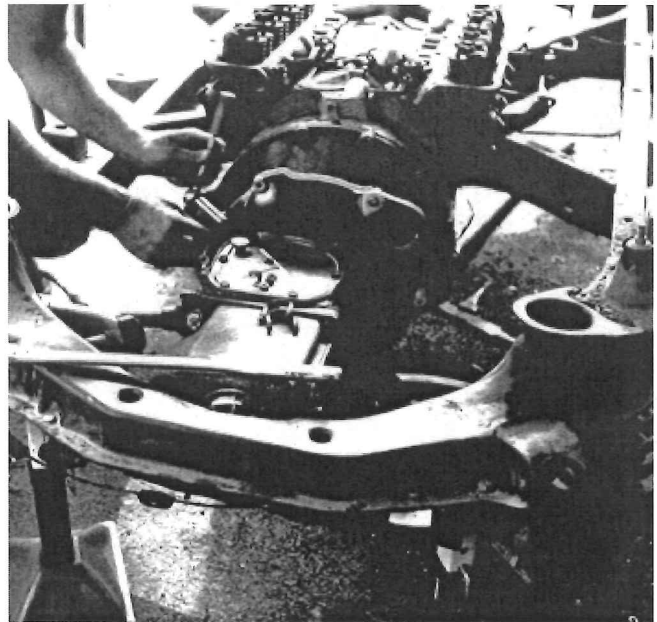


Though not previously known, Roth and his crew apparently started to work on the replica of Chuck's car. The rear end of a cobbled-up frame, of unknown origin, is seen here. Note the odd placement of the drum brake/axle setup.



The work got to the stage where a Buick V8 was fitted and where the lower A-frames of the rear suspension setup were basically in place.

In the meantime, please enjoy the accompanying images of the contest documents and two pictures of the model. Nothing else remains of his epochal model except Chuck's recollections and fond memories of a great piece of styling and craftsmanship. For some images of this great piece, check out these bibliographic references: *Car Model*, Aug. 1964, p. 56; *Model Car Science*, Aug. '64, p. 21; *Model Car Science*, Aug. '65, p. 21; *Rod & Custom*, March 1964, p. 39; *Models and Modelers World*, Spring 1964.



Remember that Chuck's model feature a rear-engined layout. Check out what appears to be some sort of a transaxle setup.

Thanks, Chuck, for your generous sharing of this important bit of history. And, welcome aboard as another new member of the Museum!

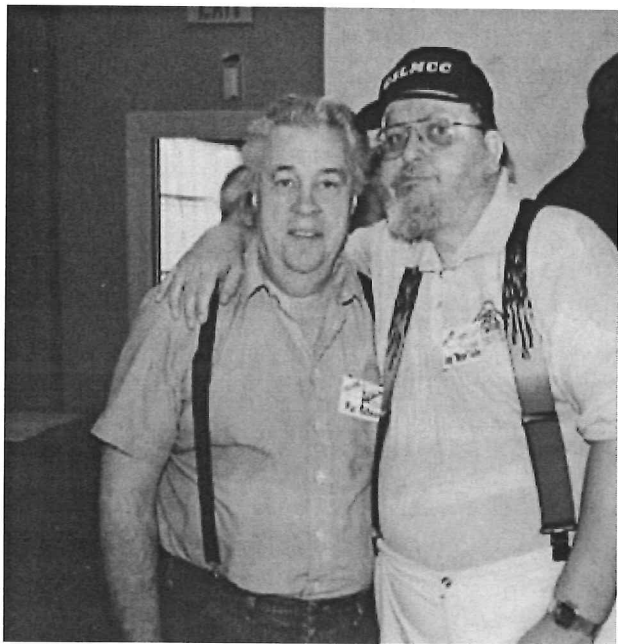
ANDY "MOOSE" KALLEN PASSES ON

MUSEUM STAFF

We are sad to announce that Andy "Moose" Kallen died Friday, May 14, in Phoenix, at Paradise Valley Hospital, following a long illness. The shock of Andy's passing came quickly and lingers on. The Moose is gone, and with that passing, his geniality and outrageous antics. Gone too is more of his excellent model craftsmanship and his role as an ambassador for the hobby. Andy was a fixture at GSL for twenty years, regaling everyone with his outrageous stories and passionate love of the hobby. Year after year, he was the comic glue that held the GSL Plastique Players together.

In his honor, the GSL Championship will inaugurate, next year, the “Moose is Loose” Award to that person who, with good humor, welcomes everyone to GSL and smooths the way for newcomers. We hope to capture Andy’s good spirits and remember what we’ve all lost.

Most of all, Andy’s passing reminds us once again that all of this ends too quickly, and that we should enjoy each other’s camaraderie while we can.



Andy, on the right, was never afraid to be goofy in the service of good will. Here, Andy is upstaging the unflappable Pat Bibeau!

CELEBRATING CONTEMPORARY MODELING: ANDY KELLOCK’S CORONET HEMI R/T

ANDY KELLOCK

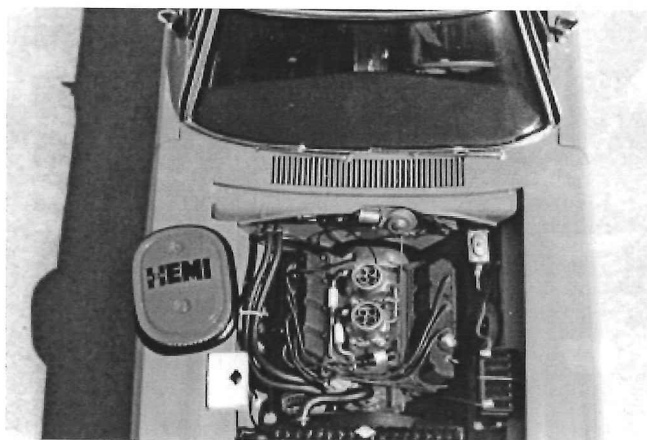
Editor’s Note: As you may be aware, the Museum is the sole sponsor of the Best in Show award at the Goodguys model car contests. Wherever possible, we like to feature the top models from those shows. In this issue, we’re pleased to feature the top-drawer work of Andy Kellock. In his own words, let’s enjoy a few notes about his ‘70 Dodge Coronet.

Aah, the 1970 Dodge Coronet Hemi R/T. This was one of the most controversial body styles of the muscle car era. The chromed double hoop front grill/bumper design provoked either love or hatred—personally, I find it rather attractive. This is one of my favorite Mopars of the period—luxury wood and leather interior, plenty of room, and gobs of power. The fist in the velvet glove. I think MPC made a 70 Coronet, but I have never

seen one, so I decided to convert the AMT/Ertl 1970 SuperBee kit. The major external differences between the SuperBee and the Coronet are the tail light panel and the side scoops. There is also the minor difference of the badging—the little helmeted bees are replaced with red/chrome R/T logos. Though the badge changes are trivial, the tail panel and scoops would require some scratch building.

Using lots of reference photos I made a scale drawing of the tail light panel. I used one flat piece of styrene sheet for the panel back, and added two more pieces for the tail light housings. In these pieces, I cut out the three holes for the taillights and made the raised bezel edges by wrapping wire around a buck made from a suitably carved piece of plastic. These wire loops were then glued around the tail light holes. The DODGE script was cut-out from the original SuperBee tail panel and glued into a hole cut in the new tail panel. The whole assembly was then covered in BMF and

clear red was painted in the recesses for the lights. The rest of the panel was detail painted with flat black and the DODGE script and the chrome strips around the taillights was revealed by scraping the black paint off with a toothpick. Each side scoop was made from two pieces of styrene sheet glued together, leaving a hollow in the middle. The outer piece of styrene was curved by rolling over a file handle until it had the correct shape. The inner styrene piece (the part that gets glued to the body) was basically flat. The challenge was making two the same! It was during this project that I learned to resin cast. I put so much time into making the tail panel and scoops that I knew I wouldn’t want to do it again so I cast these pieces so I can make a Coronet convertible.



The rest of the SuperBee kit was built basically box stock, and provided the Hemi engine, wheels and hood scoops. I know there are differences between the interiors of the SuperBee and Coronet, but they are

minor, and since the interior is black, they wouldn't be visible! (Now you know too). The engine bay and engine were detailed with many different sizes of electrical hookup wire to simulate the electrical and vacuum lines as well as the hydraulic lines. I also scratch built the carb linkage, return spring, hose clamps and the battery bracket from wire. The fuel filters were made from small resistors. The interior was painted in flat, semi-gloss and gloss black for visual interest and the carpet was flocked. I replaced the horn ring and turn signal lever with fine wire. The interior was detailed with scratch built sun visors and pedals and seatbelts were made from paper with BMF buckles. The wood grain dash and console were painted with three shades of brown to simulate wood. Paint is Testors Sublime covered with Testors Boyds high-gloss clear. The clear coat was polished out with the Detail Master cloths. The engine, air cleaner and Ramcharger induction box were painted with Testors Competition Orange & Humbrol Orange (18). The chrome on the car is a mixture of kit chrome, Bare Metal Foil and Alclad II Chrome. The Vinyl roof is a combination of semi-gloss and flat black misted on from distance to give texture. The decals are also a combination of kit, Fred Cady, The Last Detail and Microscale. The tire lettering is dry-transfer from Shabo.



This was a fun project, but I was hampered by the poor fit of the Superbee kit. Apparently this was well known when this kit was released in the early nineties—the vague chassis fit to the body, having to carve the glass to clear the dashboard and the air cleaner. I found out why AMT included such nicely detailed hood hinges in the kit: if you build the Hemi version and add the Ramcharger induction box under the hood, it won't close! The induction box is too wide and hits the battery and washer reservoir. Of course I didn't find this out until the final stages of assembly when everything was

painted and detailed, so my solution was to cut 1/16" out of each side of the box and re-glue it to the center air cleaner ring. If I had known this earlier I could have moved the battery and reservoir.



MORE DONATIONS FROM PAUL SABLE

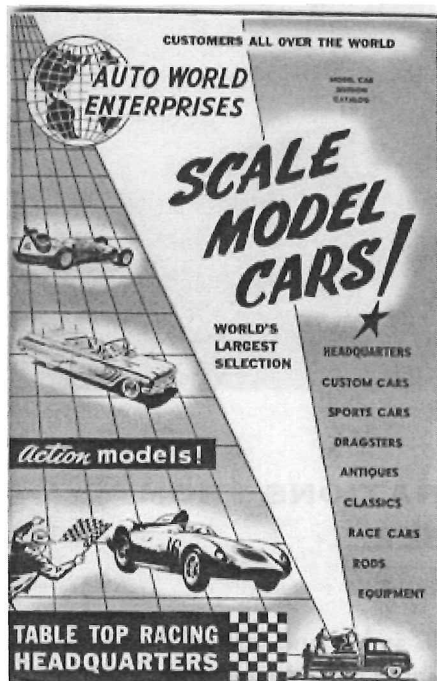
PAUL ANAGNOSOPOULOS

Famous *Car Model* author and builder Paul Sable has recently donated more rare documents to the Museum. He has contributed mint, uncirculated Auto World catalogs from 1960 (duplicates) and the "regular" 1962 catalogs. These are nearly impossible to find even in marginal condition, and these are impossibly mint. Check out these accompanying photos.

How about these interesting facts about those catalogs:

- The 1960 catalog features the then-new AMT 1932 Ford 5-window coupe on the back cover; and promo/friction collector Bob Wingate got a full page piece on him in the context of encouraging the purchase of such models from AutoWorld.
- The 1962 catalog features Ed Roth artwork featured on the cover (over the "Roth '62" signature). There's a full page on the models of R. A. "Smitty" Smith including a picture of Smitty holding one of his creations, alongside a page on Dave Shucklis's (surname misspelled) work.
- Kits and plans for Aggravation, T-Bird Monte Carlo MK II and The Wild One all sold for \$1.49 which included an instruction sheet. On another page, there's an advert for the Auto World Custom Club, with Shucklis's incredible full custom '36 Ford, as well as an ad for the Auto World Custom Club T-shirt which featured Roth's artwork. On the back cover, there's a full range of photos of apparently winning models where nine differently-configured models of AMT's 1940 Ford were featured.

Thanks, Paul, for your continuing support of the Museum!



This is a 1960 issue of Auto World. We have both versions: one with a predominant light aqua color, and the other one where the major color is a light lilac color.



This is the AutoWorld catalog for 1962. Both models on the cover are by Dave Shuklis (credit given on the cover): The Red Rever is on the left hand side, while the '40 Ford is also a model that did not make it to the Museum. Note the Ed Roth artwork on the upper left-hand column; the first time it appeared on an AW catalog.



This Auto World catalog is from 1961 and is the self-proclaimed "Collectors Edition." The cover gives credit to Dave Nieuwstad for the '40 and to Dave Shuklis for the "Wild One" chopped '32 Ford. The '32 Ford is not in the Museum's collection, and little is known about it.

DONATION CORNER

MARK J. BENTON

Very early this year, we sent out a plea to the Hobby Heaven discussion board and the Model Car List for donations. We were graced with a generous outpouring of monetary support. Here are some of the notes sent with the donations:

Dear Mark:

Following the very successful twenty-first annual show and swap meet, please find enclosed our traditional contribution to the Museum. This has indeed become a tradition for us and on behalf of many in this neck of the woods. It's terrific to see the Museum doing well, with the support from the international auto modeling community included.

Contrary to the occasional nattering about the future of the hobby of the hobby and where it is going, it appears to be as strong as ever in most respect, and I'm convinced the Museum has an important role to play in that.

Here's to continued success!

Regards,

Gerry Bamforth

Automotive Model Builders of Greater Vancouver

Thanks so much for your continued efforts with *The Builder* and the Museum. I built my first plastic model cars in 1959 and have been building ever since. I began as a "putty thrower" and my friends at the time wondered why anyone would want to add plastic wood fins to the new AMT 1932 Ford. My son is 17 and it's really great that we both share this wonderful hobby. We both exhibit our work at NNL East every year. Keep up the good work!

Bill Prior

Please accept my donation. I consider the Museum to be a valuable asset to the model builder hobby.

Steve Zipoff

Here are the donations we received:

MICHAEL ABBATECOLA. \$500
DR. CONSTANTINE ANAGNOSTOPOULOS. \$1,000
AUTOMOTIVE MODEL BUILDERS OF GREATER VANCOUVER. \$127
STEVE BARONE. \$50
HOWARD BROWN. \$50
RUSSELL COOK. \$50
BOB DUDEK. \$600
JIM FERNANDEZ. \$100
JOHN HANSON. \$25
WILLIAM HADLEY. \$40
ANDY KALLEN. \$100
ANDY KELLOCK. \$100
KELLOG & ANDELSON ACCOUNTANCY CORP.. \$250
JAMES A. KROEGER. \$200
BILL LINDIG. \$50
LONG ISLAND AUTO REPLICAS SOCIETY. \$100, in memory of Tony Delvecchio
JOHN AND JOAN MAHAFFEY. \$500
GLENN D. MAREK. \$100, on behalf of the Cleveland Automotive Modelers Society
METROPLEX CAR MODELERS ASSOCIATION. \$100
PERFORMANCE MODELING CLUB. \$100
BILL PRIOR. \$65
ALAN RAAB. \$500
STEVEN P. ROULIER. \$50
SAN DIEGO MODEL CAR CLUB. \$50
SCALE AUTO BUILDERS OF SPOKANE. \$100
SCALE PLASTIC AUTOMOTIVE MODELERS,. \$73.25
CHARLES E. SCHEERER. \$50
GREG STRUHAR. \$100
GARY SUTHERLIN. \$50
TOWN OF NEWBURGH MODEL CAR CLUB. \$200

TRI-STATE SCALE MODEL CAR CLUB AND NNL EAST. \$1,424

UTAH STUDEBAKER DRIVER'S CLUB. \$75

NORM VEBER. \$35, in memory of Andy Kallen

H.T. TOM VOGT. \$50

WEST COAST MODEL EXPO. \$500

ROGER YU. \$100

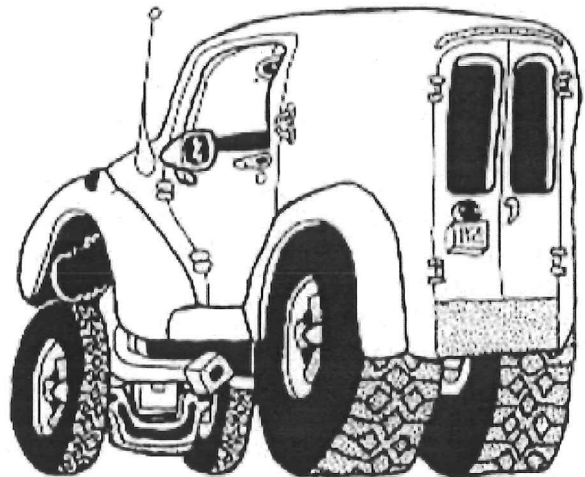
CAR MODELING IN THE GOOD OLD DAYS

IRA DAHM

Editor's Note: We're pleased to say that famed Car Model writer Ira Dahm is a new member of the Museum. Ira built some of the most innovative and stylish models in the history of our hobby. Mark S. Gustavson asked Ira to produce an article for us which Ira has done for us. All photos are by Ira Dahm. Welcome aboard, Ira!

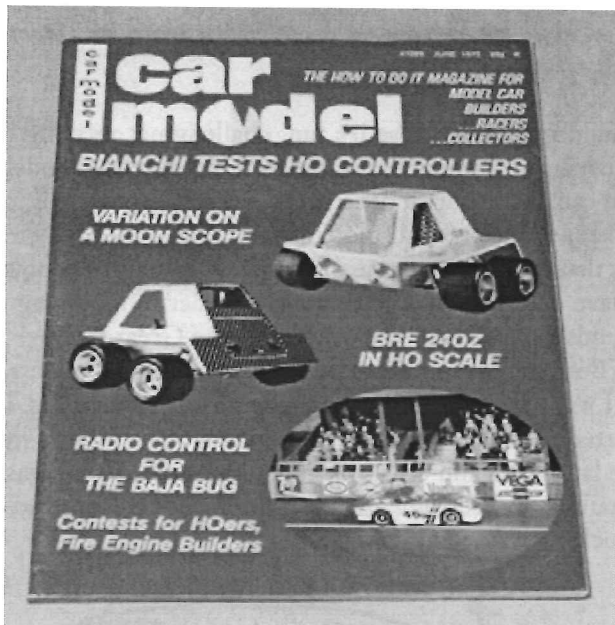
I build models because it's fun, challenging, relaxing, satisfying and when you've finished building the model you can share it with others, enter it in contests, sell it or keep it and enjoy just looking at it. I also am happy to say that modelers are one of the nicest groups of people I have ever known. I have many wonderful modeling friends from all over the world. What a Great Hobby!

Both my parents are artists as well as model builders, so I was exposed to modeling when I was very young. I started with small simple car, boat and plane models in the late fifties and early sixties. By the mid sixties I was detailing and customizing 25th Scale Model Cars and Trucks.



It was a great time to be building models. I got to buy

and build some of the legendary (and now rarest) plastic car models produced! AMT Styline 3'n1 Customizing Kits, Trophy Kits and Double Kits like the Dragster Kit and the Ala Kart and '29 Ford Kit, Revell Race Car Classic Kits and Roth Creations, Monogram Tom Daniel Kits, Classic Kits and Show Car Kits were all on the hobby shop shelves along with great offerings from a more than a half dozen other model companies. Revell, AMT, Monogram, Aurora and others had custom "Parts Packs" available at the time, and the Auto World Catalog was the main "Mail Order Source" for the latest model products. There were at least three different lines of spray paints with a fantastic selection of colors for the car modeler. *Car Model* and *Model Car Science* magazines were very popular in the sixties. I read every issue I could, down at the drug store, and saved my money for models and paint.



In my early teens I subscribed to *Car Model* and read every issue cover to cover, what great inspiration! In 1968 I took 8th Place in Monogram/*Car Model* Garbage Truck Contest. (See *Car Action* magazine, February 1969.) Soon after, *Car Model* sent me an invitation to write for them. In 1971, at the age of 21, I started writing for *Car Model* magazine.

The first article I wrote for *Car Model* was the "PINTO PANEL," (5/71), a Pinto Gasser Panel Truck. This article showed how to make a Pinto Panel Truck with parts from AMT's Pinto and Revell's Thames Gasser Panel Truck. My next article was the "MISSING LINK" (9/71), How to Section a Road Runner. I did these articles with the photographic help of a good friend Gordon French. Gordon was the owner of "FRENCH

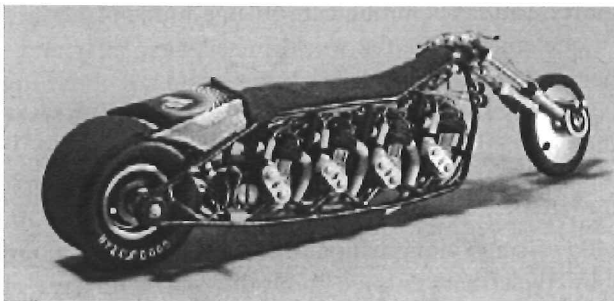
RACING MOTORS," (I raced on his Company Slot Racing Team in the mid-1960s). I would work on the model, article, and set up for several photo shots during the week, then Gordon would come by on the weekends to take photos for me.



Later that year I got a 35MM camera and was soon doing my own photography. The "RAM" article (11/71) showed how to combine parts from the Eldon Milk Truck and Sand Draggin' to make the "RAM" a Wild New Show Rod. I also showed how to apply variegated gold leaf to the "RAM." This process created paint finishes similarly to the Swirladelic Process, but with much more control.



The "FRISCO FUNNY" Article (12/71) showed how to make a Twin Engine Hornet Funny Car from 2 Johan Hornet Funny Car Kits. The next article was in two parts, the "VW PANEL," (2/72), a V8 Powered VW Panel Truck and the "THAMES DRAG," (3/72), a Big Gasser Sedan for Drag Racing. This two-part article showed how to make two dramatic kit-bashed customs from just two kits! This was also the first *Car Model* article that included some of my pen and ink drawings. I included these wild, cartoon-like, drawings with every article and monthly column from this time on.



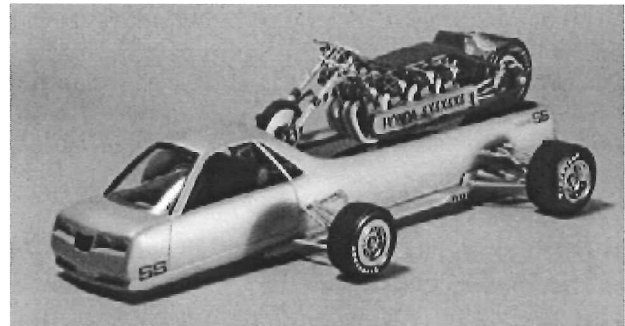
In 1972, I set up my own darkroom and started doing my own black and white photo processing. Yes, *Car Model* was printed in black and white, only the cover was in color. The "VERY FAST KAWASAKI" Article, (4/72), showed how to super-detail an 8th scale Drag bike and scratch build a drag racing frame. The "CANDY CHOP" Article, (5/72), showed how to build a 24th scale Custom Harley Trike. "CANDY CHOP" was made from the parts from the chopper and trailer from the Monogram "Cherry Bomb" kit.

Later that year I did the "MOONSCOPE VARIATIONS" Articles. I did these four articles using the electric powered "MPC Moonscope" kits. These included the "MS1" article (6/72), a small City Car, "MS2" (8/72) an Off Road Pickup Truck, "MS3" (12/72), a C-Cab Panel Truck and "Mooncube-MS4" (3/73) an Electric Show Trike. These articles showed how to customize and scratch build different body designs for electric powered vehicles.

I started the monthly column "CYCLES AND OTHER STRANGERS" in July of 1972. Unfortunately, I was in a bad motorcycle accident the week before

I wrote the first column, but that gave me some interesting subject matter to start the column with. "C.A.O.S." was a column about mostly Motorcycle Models, it was published through July 1974.

My "THOR" article (7/72) showed how to fabricate a custom 1/8 scale trike body from sheet plastic. This was followed by the "TRIAD" article (9/73). "TRAIID" was a 25th scale Three Wheel Custom car built from a 32nd scale IMC Jetranger Helicopter kit. (By the way, I need the windshield from one of these kits to restore the original "TRIAD," if anyone has one that they can spare, please contact me. My email is dahms@sonic.net.)



In March of 1974 *Car Model* Magazine published my "TRION" Article. This was my favorite and most complex article! This article showed how to build the "TRION" The "TRION" is an 8th scale Custom Harley Trike with a scratch built body, scratch built Weber Carburetor and super detailing. I also showed how to do custom paint designs on the "TRION" using different shaped sponges! The "TRION" cover photo actually filled the entire front cover that month. I think this was a first for *Car Model*.



The last article I had published *Car Model Magazine* was the "TRICLOPS" (7/74). This was an article showing how to build a Comical Character from a "Mini-Man" with a "Deals Wheels" head and a Monster Tricycle for him to ride. This scratch built Monster Trike featured a "Richard Carroll" front tire and "Zinger" rears. The Trike Rider's body and head were modified, assembled, puttied and sculptured with many fun details added. I felt this was a light hearted, fun article to end with.



I built a 25th scale "HONDA 750 4X4X4X4" Drag Bike for another *Car Model* article. This four-engine drag bike was made from 4 MPC Honda 750 Chopper kits and literally hundreds of scratch built parts. This "HONDA 750 4X4X4X4" *Car Model* article was never finished, but the model is finished and you can see it, with complete details, on my website. *Car Model* ceased publication around this time.

If you would like to see some of the original models from the *Car Model* magazine articles and several new models come visit my model website at: www.dabms-intl.com/BBoard.html

I have been designing "Dahm's Racing Bodies" for radio control cars and trucks for the last 15 years. I have designed many different types of R/C bodies and several have been National Champions.

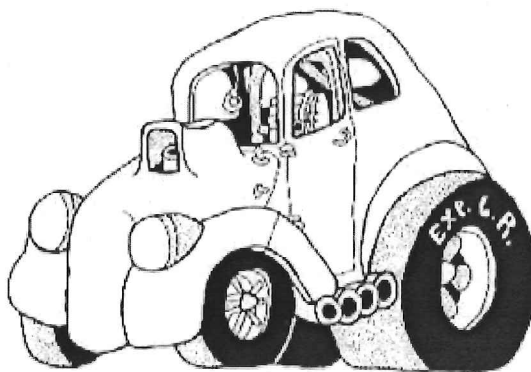
A couple of years ago I started building models again, and I think I am having even more fun modeling now than I did 30 years ago! With the new "Zap-A-Gap" Instant Glues and my Dremel Tool, I am able to make custom modifications very quick and easy. I can sometimes do several MAJOR body modifications and have a rough design glued together in a day!



Today there is so much out there for modelers to draw inspiration from. The "After Market Products" including resin body and part reproductions, metal part reproductions, photo etched parts, custom tires, decals, paints and two great model magazines are all fantastic! Many of the kits from the sixties and seventies have been recently re-released, and the variety of new car and truck kits is amazing.

The internet has so much to offer modelers. If you have a question or problem, you can usually get help on one of the "Modeling Boards" within in a few minutes. You can communicate on-line and send pictures to modelers all over the world in seconds. Ebay and other on-line auctions make it easy to find just about any model, model magazine or related product that was ever produced.

This just might be the "Golden Age of Modeling" now. We have access to most of what was available 30 or 40 years ago along with all the new additions to our hobby. Well, that's enough about the "good old days", I think I'll go start another model!



FINISHING MORE BOB BARNETT CUSTOM MODELS

MARK S. GUSTAVSON

As you know, the Museum "inherited" a broad range of Bob's exquisite unfinished customs after he passed in

1994. So far, several have been finished, but more need to be done.

Several years ago, Lyle Willits offered to finish Bob's replica of Goulart's '51 Ford. Recently, the Museum received this great note from Lyle:

Mark,

I'm sure this is hard to believe after about nine years, but I've started, once again, on completing Bob's replica of Goulart's '51 Ford. Most necessary parts are collected and I finally found a good color pic. in a back issue of Rodder's Journal. I've partnered with Irvin Arter for this project as Irv is an exceptional painter and can do the correct lime-gold color on the car, using his airbrush expertise. (I have always spray-bombed everything.)

Thanks, Lyle and Irv! Your joint work will produce an exquisite replica custom that will be placed in the Oakland Roadster Show Diorama.

Last year, the Museum shipped a wildly customized '57 Ford to Fred Grumke (GSL Best of Show winner). Fred will do another fine job with this great custom—just as he did in finishing up Bob's replica of the Johnny Zupan Mercury (drop by www.themodelcarmuseum.org/Models/Barnett/Zupan/zupan.html) and enjoy Fred's earlier work. Thanks, Fred!

The Museum deeply appreciates the help of Lyle, Irv and Fred, as well as the other builders who have finished other Barnett customs in the past. If you're a qualified builder, and are willing to finish one of Barnett's customs, please contact me at msgsl@xmission.com

HOW WE DID IT THEN . . .

MARK S. GUSTAVSON

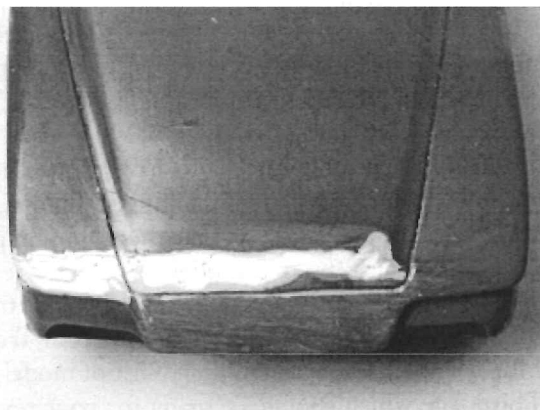
Regular readers of this newsletter know that I've been working on our AMT Styline Valiant for many months. This model is a follow up to the out-of-the-box construction of another AMT Styline kit, the '61 Falcon Ranchero. The goal here is to use supplies only available when the kit was initially offered to hobbyists, including glues, putties, paints and so forth.

After a lot of hard work in getting the poorly-fitting AMT Styline front and rear appliques to fit the kit body (this was an ineptly engineered kit, made worse by the use of old AMT putty), we drained an old AMT lacquer can of its candy red lacquer and airbrushed three good coats over AMT's silver base. A coat of clear was applied to protect the delicate, vintage candy paint. The paint job went on well, and was set aside to dry before polishing with old Auto World rubbing compound and wax (yeah, we have a tin of each!).

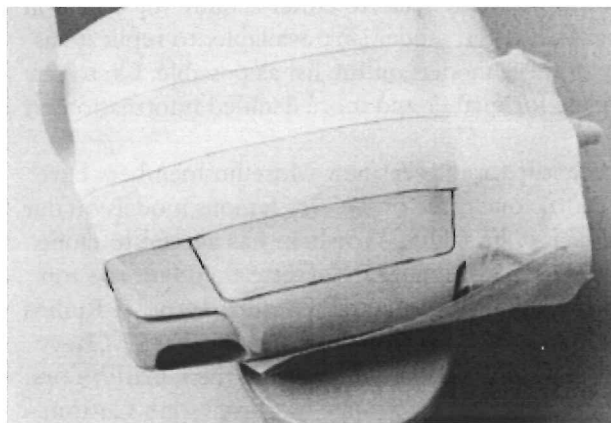
Then, disaster struck. I accidentally knocked the body off my workbench and it crashed to the floor, hitting the top of the passenger front fender/headlight area on the concrete. The bodywork cracked and shattered. I was really upset, and said some really appalling things about my clumsiness and the specific gravity of well-cured concrete.

Then, I determined that the damage was repairable. To speed the work and sidestep the need to massively rebuilt the front end, the bodywork was reinforced from the underside with modern instant glue matched to some accelerator. The fractured bodywork was then ground down with a Dremel, and filled again with the last of the Museum's now exceptionally rare AMT body putty. After a lot of work, the affected area was back in grey AMT primer. Check out accompanying pictures and see how things look before the front of the model is spotted in candy paint. I guess I need to be more careful, eh? (And maybe carpet my hobby room floor?).

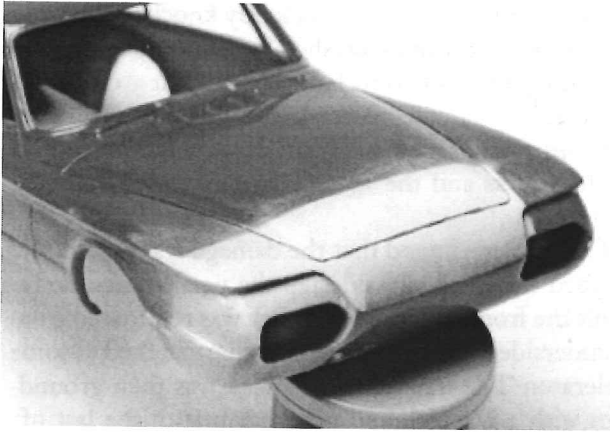
Next time, we'll take a look at the completed model, hopefully. Unless stupidity and clumsiness strike again, which is likely.



To minimize the disruption of the rest of the model, only a narrow area was reworked



Once basic bodywork repair was done, the unaffected area was masked off. It will be possible to "spot in" the candy paint.



Several more sanding/priming sessions will be needed. We will get this finished.

CLONE THE PAST

MARK BENTON

One of the most important programs of the Museum is our *Hot 150/Clone the Past* program. As you know, the Museum is attempting to present, in a special display case, a history of the development of model car technology and detailing. It is our goal to present to visitors, and the hobby, a visual narrative history of the hobby.

To qualify, each model needs to have pioneered a new or noteworthy assembly or detailing technique, and had to have been published so that the hobby might have been influenced by that model. We have already identified 53 models for "Ages" One and Two. With the help of Tim Boyd, Chuck Helppie and Museum Trustee Mark Brown, we're now assembling a list of models for the Third Age which should be ready for your review and voting by the end of this year.

Replicating an historic model is an important effort. This effort initially seeks to either acquire (by donation or loan) or, if the model isn't available, to replicate as many of these models on the list as possible. Go to our web page for further and more detailed information on this program.

Recently, three great new Museum members have offered to clone three of the very famous models on our *Hot 150* list. First, Jeff Worsham has agreed to clone Tom Davison's metalflake Corvette that won the top paint award in Revell-Pactra I contest. Terry W. Rollins then offered to replicate Harry Auffinger's '57 Chevy that is model no. 41 on our list. And, then, Carl Moore, a new member and a winner in Gustavson's Custom Clinic contest, has jumped into the fray and said that he's going to replicate Budd Anderson's '61 Ranchero

and '58 Chevy passenger car pickups. Wow, many thanks for Jeff, Terry and Carl!

Of course, other builders have already signed up for other famous models, and are working hard on their projects:

DAN BOOKER. Dick Reynold's replica of the Tiago Ranchero (*Custom Car Models* by Barris, p. 12; *Car Craft*, April 1961, p. 55).

MARC HAVICAN. Jim Ray Yont's dragsters (2), *Model Champions*, page 6, 1964; *Car Model*, November 1963, p. 19; *Car Model*, January 1965, p. 42.

PRYOR PASSARINO. Carl Dunn's Revell-Testor winning dual engine dragster, *Car Model*, January, 1964, pgs 16-17; *Model Champions*, page 8 (thanks to Norm Veber for casting the Mustang aircraft engine parts).

BOB PAETH. Jack Herndon's '29 Ford custom, *Car Model*, March 1965, p. 27.

MARK S. GUSTAVSON. Lonio Stern's Astrodan '40 Ford Sedan, *Car Model* 3-65, p. 27.

CHARLES JONES AND MARK S. GUSTAVSON. Charles Jones' mid-engine custom, *Car Model*, Aug. 1964, p. 56; *Model Car Science*, Aug. '64, p. 21; *Model Car Science*, Aug. '65, p. 21.

RICK HANMORE. Bill Neuman's '60 Starliner, *Rod and Custom Models*, June 1965, p. 52.

TIM PENTECOST. Jim Keeler's double-engine dragster (*Car Model*, August 1969). Though this Keeler model isn't on our list, it is still a significant piece.

Of course, there are many more famous models from the First and Second Ages of our *Hot 150* list that need to be replicated. Why don't you clone any one of these legendary models, each of which needs to be tackled because of their historic importance:

CHARLES GIBILTERRA. *Sty-Ray*, *Car Model* October 1963, p. 49.

DONALD KATZ. *Off Beat Beauty*, *Car Model*, February 1964, on the cover, pp. 22, 27.

BOB SIFFERD. *Tiger by the Tail*, *Car Model*, Sept. 1964, pgs. 18-20.

HARRY AUFFINGER. *1957 T-Bird*, *Car Model*, April 1965, cover, p. 28.

JERRY SVITEK. *1962 Pontiac*, *Model Champions*, 1963, p. 10.

Please go to the Museum's site and go to the Clone the Past page at: www.themodelcarmuseum.org/Projects/Clone/clone.html for photos of the models listed above.

IN MEMORIAM

MIKE BARLOW

One aspect of the Museum's duties is to maintain a list of those known model car builders who have passed on. Recently, we posted a note on both the Hobby Heaven discussion board and the Model Car List, asking those modelers if they would examine our list and let us know if we had missed anyone. Sadly, we added many names.

In response to those pleas for names, the Museum received many notes, including this one to which we responded:

Dear Museum:

If your list is opened for late Brazilian modelers, I'd like to offer to the list the names of two great friends and modelers. Francisco Pennino (2001), Luiz Fernando Calandriello (2004)

Thanks a lot and keep the good work

Regards,
Ruy Villani, Brazil

Dear Ruy:

Thanks for your note. The Museum's In Memoriam list is open to all scale vehicle modelers, regardless of nationality, ethnicity and other irrelevant matters. The Museum list is to honor *all* model car modelers, no matter where they lived. The name of the Museum is the "International Model Car Builders' Museum." We have no political boundaries whatsoever. I will add those names to the list, and am honored to include these esteemed modelers from your great country.

Best personal regards,
Mark S. Gustavson

Here's the list:

DEAN MAUNDER. 1976
DAVE SHUKLIS. 1977
JAMES ETTER. 1993
HERB JACKSON. 1986
HARRY MATTINGLY. 1986
TED CALVIN. 1988
MIKE POPE. 1989
MILES MASA. 1989
HAL TAYLOR. 1990
CASSIE VANDRAISS. 1990
KEN GIPSON. 1991
JIM BIDERBOST. 1992
GEORGE GRANT. 1992
STEVE UNGER. 1992
STEVE YODER. 1992'
KEN CONKLIN. 1992
MIKE WATGEN,. 1993
AL WATSON. 1993
BUDD "THE KAT" ANDERSON. 1994

BOB BARNETT. 1994
JACK MULLENS. 1994
MIKE STUNZI. 1994
BILL KERNAGHAN. 1994
CARLO BRIANZA. 1995
STEVE LAYTEN. 1995
TOM SHOWERS. 1995
WALTER GLARDON. 1995
STEVEN JEWETT. 1995
CHARLES NANCE. 1995
RON ROEBUCK. 1995
ED SOLTIS. 1995
RICK REICHARDT. 1995
MANUEL OLIVE SANS. 1995
WOLF PECHOTSCH. 1995
RANDY CAPPELLO. 1995
JOHN SALEMME. 1995
MICHAEL CONTE. 1996
TIM McLAUGHLIN. 1996
DON HILLYER. 1996
RICK BASSETT. 1996
JOHN REID. 1996
JOE CAVORLEY. 1996
BOB GAUDARD. 1997
TOM AUGUSTYN. 1997
JOY TOWNSEND. 1997
JOHN SLIVOSKI. 1997
JOSE RODRIGUEZ. 1997
JOHN HANLEY. 1998
DALE KARTCHNER. 1998
RON HERTE. 1998
DUKE TANAKA. 1998
MONTY TUCK. 1998
JIM ATKINSON. 1999
DAVE NIEMANN. 2000
RICHARD DUNN. 2000
ARTHUR HENRIQUES. 2000
JESSE CORNETT. 2000
JOHN SALLEY. 2000
STEVE WILCOX. 2000
MIKE DUNN. 2000
DAVE DALTON. 2001
JOEL CHEVERY. 2001
HARRY NEWTON. 2001
BOB BRAY. 2001
TOM LIMA. 2001
ED "BIG DADDY" ROTH. 2001
BRUCE TREADWELL. 2001
OLAF WAHL. 2001
SAM MILLER. 2001
RICK NOBLE. 2001
THE MODELERS OF THE WORLD TRADE TOWERS. 2001

FRANCISCO PENNINO. 2001
 MIKE HESTER. 2002
 TONY DELVECCHIO. 2002
 BILL TAYLOR. 2002
 EVERETT WESTPHAL. 2002
 GLENN ROELOFS. 2002
 JERRY WOREL. 2003
 RICK SOMERLOT. 2002
 PERRY MITCHELL. 2003
 JOHN KESTER. 2003
 JERRY LOTZ. 2003
 JIM WATERS. 2003
 JIM RICKS. 2003
 RICK LAUER. 2003
 RANDY KEIFER. 2003
 ROBERT HORAK. 2003
 RAY DENNEY. 2004
 JOE SYSZYNSKI. 2004
 JIM SUMMEY. 2004
 BILL DART. 2004
 LUIZ FERNANDO CALANDRIELLO. 2004
 SAM CHAVEZ. 2004
 PHIL JENSEN. 2004
 ANDY "MOOSE" KALLEN. 2004

DO YOU HAVE VINTAGE ISSUES OF FISHER BODY CRAFTSMAN GUILD DOCUMENTS?

JOHN DINO

We have recently inventoried our sparse collection of Guild newsletter and associated materials. Here's what we have, so we need every issue *except* for these:

- 1957: Volume 4, Nos. 3 4,5
- 1958: Volume 5, No. 4
- 1959: Volume 6, No. 3
- 1962: Volume 10, Nos. 1-5
- 1963: Volume 11 Nos. 2, 4

If you have any issues other than those listed above, would you please copy them (or donate them!) and send them to the Museum? Hopefully, we'll be able to present an article on these materials in the future.

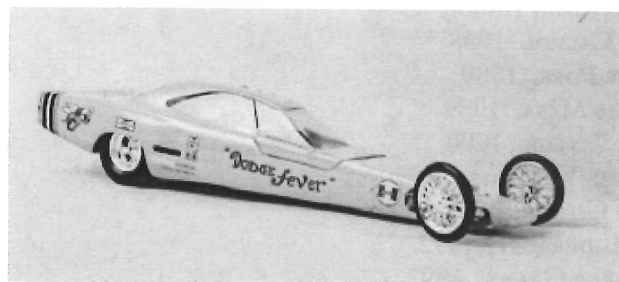
RAMBLINGS FROM THE MUSEUM LIBRARY

JOHN DINO

Greetings Fellow Modelers,

For my second article for *The Builder*, I thought I would continue the theme of modeling which "pushed the envelope" for its day, but for this installment of "Ramblings from the Library," I have blended in some history, as well. You may remember that last time I wrote about Gerald Wingrove, whose work has appeared in the collections of kings, millionaires and museums, and who is considered one of the finest modelers who ever lived. This time I am going to "shift gears" and tell you about the work of another accomplished modeler, Jim Keeler. While Jim's work has been important to the hobby, his personal story makes for good reading, as well!

At age 27, Jim was the winner of the Dodge/Model Car Contest, whose theme was the conversion of the MPC 1968 Dodge Coronet kit into a funny car. It was an important contest, sponsored by Dodge, MPC and *Car Model* magazine. The unique and interesting part about this contest was that it required the modelers to mail their creations in to a central location to be judged! (Kind of makes Mark's Custom Clinic Photo Contest seem tame by comparison, doesn't it?) There were over 1600 entries, which the judges reduced to 200, then the top 25, and then the winner. Jim's entry, along with the other 24 top finishers, was featured in the October 1968 issue of *Car Model*. Each winner was featured in a short bio, with a photo and description of their projects. Jim also got a color "beauty shot" of his project, Dodge Fever, on the cover (interestingly enough, the photo is a left rear 3/4 shot of the model, probably its worst view. I guess model magazines weren't very sophisticated back then).



Dodge Fever I was a monumental achievement in the hobby with its working engine parts, radical body work, and exceptional craftsmanship. This model has been reassembled and is part of the Museum's Hot 150 program.

After the contest, Jim received a lot of mail asking for construction details. Therefore, beginning with the

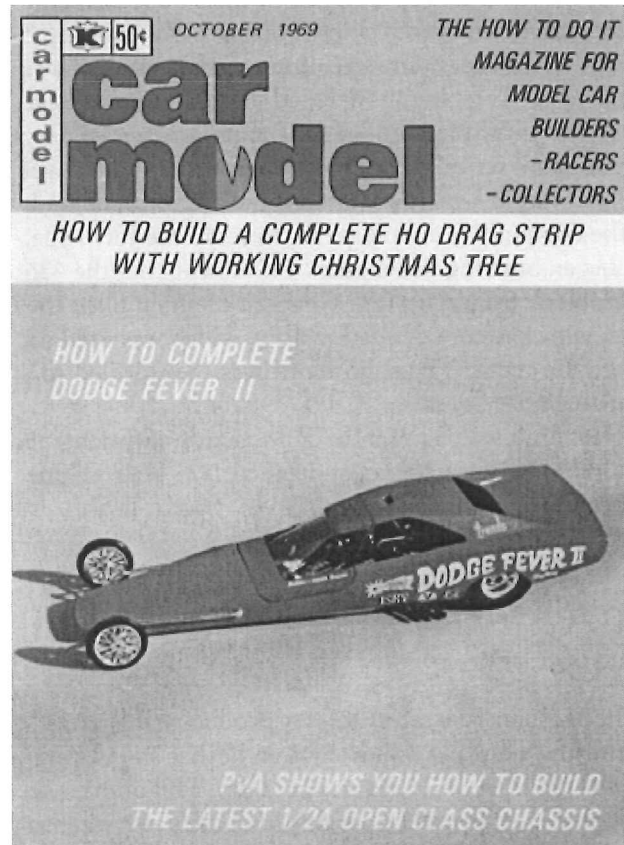
April 1969 issue of *Car Model*, and continuing to the October 1969 issue (all of which are in our Library collection), Jim wrote a series of articles on how to build a project he named Dodge Fever II, based on the MPC 1969 Dodge Charger kit. Like the earlier Dodge Fever, this was for its time a very advanced design for a funny car. If one looks at examples of contemporary funny car models (for example, the other 24 winners of the Dodge CM contest), it's obvious that Jim's model was unique, indeed. It had a body shape reminiscent of the full-sized Dodges of that era, but lengthened and streamlined to handle the incredible speeds such a car would experience (his estimate at the time was 200 MPH). The front suspension was like that of a AA fuel dragster, with motorcycle wheels, while out back racing slicks were housed inside the body.

This project was of Jim's own design, and wasn't meant to replicate a real car of that era, which just makes it all the more amazing.

The first article in the series addressed the chassis, which was of a "monocoque" style, which Merriam-Webster defines as "a type of vehicle construction (as of an automobile) in which the body is integral with the chassis". Jim built it by the then-advanced technique of shaping sheet styrene and covering it with very thin aluminum "printer's plates" (pre-Bare-Metal Foil days!). These plates were probably pretty hard to obtain (a barrier to entry for everyone but an advanced modeler like Jim). After cutting it to shape, he punched hundreds of "rivets" in the backside of the aluminum with a ruler and a number 11 X-Acto blade, before gluing it to the styrene with contact cement. The result was a box-like chassis which placed the driver in front of the engine, and the engine amidships (two more very advanced features, when you consider the contemporary models). Jim included templates for the frame sections, which probably encouraged many modelers to attempt this project.

The next installment covered the front and rear Axles. Jim used multiple kits for the front end parts, including the Don Garlits Dragster, Revell's Tweedy Pie and MPC's Ramchargers Dragster. Modifications to the MPC 1969 Dodge Charger body were next, and these included removing a pie-shaped section from the long axis, and removing the front end forward of the doors. A new front section was fabricated from sheet styrene, and integrated with the back half for a really streamlined appearance. It should be noted here that instead of traditional glue and putty Jim used a material he called "goo" to cement and fill the body sections. This was the subject of a separate "mini-article" in the May 1969 *Car Model*. "Goo" was made by dissolving

small chips of kit runners in Testor's Liquid Cement in a baby food jar until they formed a viscous liquid. This was then used for gluing and/or filling, because it had the properties of both cement and styrene. Jim recommended drying the filled parts in the refrigerator (I'm sure Mom was thrilled!)



In response to enthusiastic reader reaction, Jim built another version of the model and walked readers through a step-by-step process. This model has been restored and is also part of the Museum's Hot 150 program.

The following month (June 1969), Jim tackled some of the more difficult aspects of the project, such as cutting the complicated windshield shape from celluloid and forming the driver's hatch in the front of the vehicle. The chassis and front axle were fitted, and some of the final body modifications were made.

July 1969 saw the fitting of parts in the cockpit and shaping of the hinged roof panel. Details in the cockpit were typical for that era, which means crude by today's standards. However, it must be remembered that there was virtually no aftermarket in those days, save for some bits and pieces from Auto World. July was also the month in which Jim began building the engine for this project. One interesting point to note is that he started to paint the body in this installment, and stated that the color scheme would be white with red and blue lettering.

However, the model appears on the cover of the final installment (October 1969) with an orange finish. There was never another word said about the paint until step 83 of that final installment, where the color was stated to be Testor's Orange.

While it's clear that the Dodge Fever models were "cutting edge" in many ways, from their body shape to their aluminum-covered chassis, the part of this series of articles which caught my attention was the engine (I was doing research on highly-detailed model car engines at the time, and Mark reminded me about the extraordinary engine in this series). It was Jim's intention to build a level of detail into it which was pretty much unprecedented on the competitive circuit at that time. In the July issue, Jim began building the engine by hollowing out the 426 Hemi block from the MPC Charger. He then filled the block with Fastcure dentist's plastic, which was used to make false teeth. The solid block was then drilled to create cylinder bores.

Next time, we'll look at the construction of the engine for Dodge Fever II, the most detailed 1/25 scale engine ever built to that time.

BITS AND PIECES

MARK S. GUSTAVSON

- The Museum is in the process of producing a "contest" administration package for clubs and other sponsoring organizations that may request our help. This effort is an on-going one, but will be developed to the point where a downloadable package can be accessed by any individual, group, club or other sponsoring organization can get the documents. Our first such effort was in support of a contest to be held in Willingboro, NJ, in connection with the *Burlington County Times*. Roland Gruszewski is our contact. We'll be getting a report on this contest that hopefully will be just the first of many that the Museum can encourage.
- The Kimberley Modelers' Society, hailing from South Africa, recently sent us three issues of their journal, *Small Talk*. We're now on a newsletter exchange basis with KMS!
- We are delighted to announce that Simon Rivera Torres, hailing from Puerto Rico, is our newest International correspondent. The Museum just heard that the Puerto Rican IPMS auto club, headed by Simon Rivera Torres, and Miguel Barbosa, will be in attendance at GSL-XX in April, 2005. Miguel will be presenting a seminar, and the whole Puerto Rican crew will be here. I met Simon and Miguel a few years ago, and they are just great guys.

We're looking forward to reports and photographs on the great model car activities underway in Puerto Rico!

- From a letter sent to us: "My name is Clark (Eddie) Enslin and I love your site, I was a staff writer for *Car Model* magazine during the late 60's and my Dad (Clark Enslin Sr.) was the company controller. I worked with Bob, Joe, Aloise, Nancy and Phillis every day after school. I was great friends with Oscar and spent time at Auto World. I had an office and a work shop at *Car Model* OLR in New Jersey. It was a fun time in my life and I'm glad to see it remembered. Great Work I will look and see what I may have to donate. ??? Clark"

- In response to the recent wonderful \$500 donation from Bob Dudek, we've decided to push ahead with our long-term plan to allocate a specific shelf (in the large cabinets, in the first room) to metal parts (machined, and shaped panels, and so forth) to this still-largely under-explored aspect of advanced model making. We're going to approach each known machinist and ask for a sample of their work, as well as other modelers who fabricated soldered assemblies and hammered brass panels. Thanks for the encouragement, Bob!

- Museum member Herb Pfeiffer has recently donated a mint copy of the October 1969 issue of *Car Model* magazine for our collection. As well, Herb has offered to donate additional magazines. Trustee John Dino will compare Herb's list to our collection and determine which issues we need. A special thanks to Herb for his generosity!

- We're happy to report that we have four new scanners who have signed up to help us digitize our vintage magazines (*Scan the Past* program). Andy Kellock, Terry Rollins, Dave Cura, and Dean Eubanks have joined the list. All four of our new scanners have already digitized these magazines: the September, October, November, and December 1963 issues of *Model Car Science*. Preceding that, Dave Mikrut sent us a disc containing the July 1964 issue of *Rod & Custom Models*. We express our great thanks to all of our scanners who have worked long hours to help us preserve these old magazines.

MUSEUM PRESENTATION AT THE 2004 IPMS NATIONAL CONTEST

PAUL ANAGNOSTOPOULOS

We're pleased to note that two of our Museum Trustees, Mark J. Benton and Mark S. Gustavson, will be presenting a seminar at the 2004 IPMS "Nats" to be held August 4-7 in Phoenix, Arizona. Both of these guys will be showing a PowerPoint presentation with accompanying artifacts. This will introduce the Museum to an entirely new audience! We'll report on this presentation in our next 2004 newsletter.

A NOTE ABOUT THIS NEWSLETTER

MARK S. GUSTAVSON

We're sorry that this first 2004 newsletter comes to you as late as it does. We've all been very busy at the Museum with new acquisitions, program work, planning for the next GSL (April 2005, make plans!) and other things. We hope that the second 2004 newsletter will be published by mid-August with the final 2004 publication ready for distribution in early December. Thanks for your patience!

NEXT TIME

We're working on an article on the custom model plans prepared by "Smitty" of Auto World, and how that integrates into the Shuklis collection. Museum Member Jim Wallace recently emailed the Museum a copy of Smitty's special instructions (originally released by Auto World) that led someone to build a model of the '40 Ford pickup that we have in the Museum. Our '40 Ford pickup, originally attributed to Dave, might not be his work. We're investigating this minor mystery.

We'll also present an update on our *Scan the Past* and *Clone the Past* programs. Lots of guys are really working to help the Museum with these projects.

With some luck, we'll also be able to present the finished AMT Styline Valiant model, that is, if we can avoid dropping in onto a concrete floor after it's painted!

Finally, we'll present an update on our Over The Top modeling project mentioned in the opening piece in this newsletter.

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Monogram
Quality
Model Kits

Monogram models hired famed customizer Darryl Starbird to design the custom features for many of its early Sixties kits. Before he constructed his famed Electra bubbletop '58 T-Bird, Darryl specified that a bubble top be included in this kit. Note that Monogram indicated on this dealer-only sheet that "Attention Grabbing store display with built-up model and other promotion material for only \$1.98 with 12-kit Retailer Pack."

Yes, IPMS is for Car Modelers!



"I've been a member for over 10 years. I like the fact that IPMS promotes strong fundamentals in modeling, and I've seen many a modeler improve as a result of the fellowship the society has to offer."
Pat Covert - columnist & author


"IPMS has been a strong supporter of the National Model Car Builders' Museum and the GSL Championship for many years. I'm a member for life!"
Mark S. Gustavson - writer & author

IPMS/USA is the world's largest modeling organization, with chapters located throughout the USA. As a member, you'll receive 6 issues of the IPMS/USA Journal per year—each packed with articles and updates covering modeling of all types. Join today!

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The Museum and its Trustees wholeheartedly endorse the IPMS and encourage all Museum members to join the Society. Thanks to Editor David Von Almen for carrying Museum advertisements in the IPMS Journal.

ADOPT THE MUSEUM FOR A MONTH!

People and organizations often contribute more than just the \$15 annual membership fee. The Museum uses a portion of these generous donations to pay the rent, and acknowledges the individuals and organizations by sending a certificate of appreciation. The giving levels are as follows:

Supporter. \$65–149

Friend. \$150–249

Adopter. \$250–499

Benefactor. \$500 or more

The Adopter level was instituted years ago to acknowledge donations of one month's rent. Because the rent is now \$500 per month, we added the Benefactor level to recognize this extremely generous donation.

Here are those groups and individuals who have contributed rent since our last newsletter. The Museum expresses its profound appreciation to all those individuals and associations who contribute funds to pay the rent and related expenses.

January. John and Joan Mahaffey

February. Scale Plastic Automotive Modelers, Andy Kellock, Greg Struhar, Andy Kallen

March. Mike Abbatecola

April. Bill Lindig, Gary Sutherlin, William Hadley, Jim Kroeger, Russell Cook, San Diego Model Car Club

May. Jim Fernandez, Performance Modeling Club, Scale Auto Builders of Spokane, Long Island Auto Replica Society, Town of Newburgh Society

We also thank Bill Prior, Cleveland Automotive Modelers Society, and Alan Raab for help with newsletter costs and the cost of utilities.

INTERNATIONAL CORRESPONDENTS

The Museum has enlisted the aid of modelers outside the United States to act as our international correspondents. We hope these modelers will continue to contribute articles about the state of the car model hobby in their countries. If you are interested in taking on this role for your country, please contact us.

JUHA AIRIO. Finland

RICHARD BOROZDIN. Australia

ANDERS ERICSON. Sweden

KEVIN FENTEN. Ireland

MARK FLYS. Great Britain

RIK HOVING. The Netherlands

K. S. RAMAN. India

FRANCISCO RUPP. Brasil

JOAN OLIVE SANS. Spain

ZELJKO SEGIN. Croatia

DOUGLASS SEYMOUR. Western Canada

SIMON RIVERA TORRES. Puerto Rico

HOW TO CONTACT US

You can leave a message for Museum staff by calling 801 576-6478 and pressing '3'. All calls will be returned collect. Use this number to request a Museum tour. You can also email us at msg@theModelCarMuseum.org

If you have materials for the Museum, send them to the address in the box below. Please do not send packages requiring someone's signature.

Submissions to *The Builder* and questions about receiving it in the mail or via the Internet can be addressed to Editor Paul Anagnostopoulos, 978 371-2316, paul@windfall.com

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