



# The Navigator



October 2020

*Still all the News We Make up to Fit*



## Return to In-Person Meeting

Yes boys and girls, Alamo Squadron is having a LIVE MEETING! And you are invited to the festivities. We will be having Work in Progress presentations and a Model Contest. Dana Mathes will be giving a fascinating (his word) Demonstration on armored vehicle tracks. Our Venue is an open air pavilion in Northrop Park in Boerne, so dress accordingly. We will also be following COVID Virus Protocol. Please review the information below.

### Meeting Time and Location:

**Thursday, October 1, 2020, 6:00-7:30 P.M.  
Northrop Park Pavilion, 37550 IH 10 West,  
Boerne, TX 78006**

### COVID Virus Prevention Protocol:

- 1) We will require that anyone who has had COVID symptoms in the past 14 days or been known to have been exposed to the virus in the past 14 days not attend the meeting.
- 2) All participants will wear masks upon arrival, during the meeting, and till they depart.
- 3) We will socially distance at 6 ft. or more during and after the meeting. This includes the spacing of chairs during the meeting.
- 4) Hand sanitizer will be available and participants will be asked to apply it as they enter and leave the pavilion.
- 5) We must be diligent in observing this protocol.

**Keith Rule**

**President, Alamo Squadron**

## More details regarding upcoming face-to-face meeting in Boerne from Dana Mathes Vice-President

All. Hope you can come to our upcoming October meeting!

Please be aware that there are no chairs or tables at this venue. It is a covered basketball court with lighting (see photo). For those of you attending, please be sure to bring a chair or stool for yourself to sit on. We'll likely have a couple of extra ones, but best to bring one for yourself. Also, if you can bring a small card/folding table, please let Keith or I know via email.



One comment related to the Covid protocol: It was not a given that we were able to reserve this facility. It is possible that an official will come by during the meeting to check on our compliance. Please do not take the attitude that because this meeting is being held outside Bexar country in an open air setting therefore we can be lax about our safety protocol. Just the opposite is true. The first priority is to

prevent anyone in the club from becoming ill. We also don't want to require our club members to quarantine again and cause us to revert to virtual meetings. In addition, we don't want to put at risk our privilege to use this facility for future meetings.

As Keith noted, I'll be demonstrating techniques for modeling tracks on armored vehicles ("tankie" things). This topic was requested in previous club discussions. If you have specific questions or problems you've encountered, please send me a note and I'll be sure to address those issues.

## **Top Ten Things that could have been overheard at the 2020 Nats...**

10) *"Where's the closest Tex-Mex chow?"*

9) *"Where's the closest BBQ?"*



8) *"Is there a shuttle to the local mall for my wife?"*

7) *"Psst... need some super glue?"*

6) *"Is it Out of the Box or not, for Pete's sake!!!?"*

5) *(At room checkout) "Movies? What Movies? I didn't order any in-room movies."*

4) *"Dude... you could... like, take that model plane... and... you know... put some pyro in it... and like... throw it in the air... you know... oh...oh... but you need to light the fuse first... you know, Dude... it would be... like.. so awesome...."*

3) *"Damn struts!!!!!"*

2) *"They are not dolls! They're Action Figures!!!"*

1) *"Yeah, yeah, yeah... I know what "IPMS" really stands for."*

## Tigers in the “Far” East? <sup>1</sup>

One of Hitler’s closest military advisors, Admiral Erich Raeder, had always been keen on the far-flung operations. Directly after the Japanese entered the war, he gave orders to start design and construction of large cargo submarines, foreseeing their use to effect exchanges with the Far East. U-boats began operating in the Indian Ocean as early as 1942, and in 1943 he based a small U-boat flotilla at Penang (in the Dutch East Indies), and later at Japanese-held Singapore. A total of 57 German and five Italian submarines operated in the Indian Ocean or the Far East during the war, several serving in the Pacific theater itself. German surface raiders also made port in Japanese-held harbors for re-supply.

Substantial cargo moved back and forth between the Far East and occupied Europe – critical raw materials such as rubber, exotic metals, mica, quinine and oils went from east to west in exchange for high-tech war goods – opticals, switches and other electronics, specialized artillery pieces, armor plate, radar gear and a complete Me-262 jet fighter and bomb-quality uranium isotopes. Those latter items were in the U-234, the last U-boat to make the trip in 1945.



The Japanese also purchased a Tiger tank but it seems to have never made the trip east though the possibilities are fascinating if the Japanese had been able to produce their own version of the

AFV. A limited exchange of technical personnel and weapons experts also took place. The peak period for such voyages was 1942-43 but after that the loss rate en-route rose sharply making the trips very risky. A total of some 200,000 tons of cargo was sent from the Far East to Germany with perhaps half of that in return. It was carried in German and Italian submarines and also in surface blockade runners.

Efforts also took place to establish an air link between Nazi Europe and Japanese Asia including transpolar flights, but they never proved to work. Mutual trust and the willingness to share technology increased over time but those contacts were too tenuous to produce results. Still, the potential was there. Germany was short on key mineral resources and the Japanese needed technology. Had a regular, high-volume traffic been possible there was great mutual benefit to be had for all parties of the Axis.

## Yokosuka E14Y Reconnaissance Floatplane – “Glen” <sup>2</sup>



The 2-seat reconnaissance floatplane carried by some Japanese submarines was the Yokosuka E14Y which received the code name “Glen” from the Allies. A total of 138 Yokosuka E14Ys were built.

The aircraft was stowed in a cylindrical watertight hangar at the front of Japanese “I” type submarines. The Glen could be broken down into 12 components for storage in the hangar. For launch, the crew would assemble the aircraft on the deck of the sub and then launch it from a 60 foot long steel track catapult. With a top speed of only about 150 miles per hour (245kph) and armed with only a single 7.7 mm machine gun mounted in the rear cockpit, the Glen was in danger if spotted. Because of this it often carried out its recon flights in darkness. It had a range of somewhat over 500 miles which usually proved adequate for its task.

The Glen was used for a number of reconnaissance flights over Australia and the African coast. One investigated and reported on damage to Pearl Harbor after the December 1941 raid.

The Glen has the distinction of being the only type of Axis aircraft to drop bombs on the United States mainland during the Second World War. On June 25, 1943 an E14Y from submarine I-25 piloted by Warrant Flying Officer Nobuo Fujita flew two missions and dropped four 200-pound incendiary bombs on Oregon forests in an unsuccessful attempt to ignite uncontrollable forest fires.



Kit: Fujimi No 72120



MPM 72111

<sup>1</sup> Excerpt from *Strategy & Tactics* #230; SMC

<sup>2</sup> Leveraged from *the Europa Magazine* #87; SMC



[Editor: It is not my usual habit to leverage articles from other IPMS newsletters but I offer this one exception contributed by a local club member.]

## The History of Vallejo Acrylics

Source: **Rubén Galgo's** interview with Vallejo Acrylics CEO, **Alexander Vallejo** as published in the BrandStocker podcast, Madrid, Spain; September 2020.

Translation and images provided by **Gerardo Escobedo-Sainz**

### A NOTE FOR THE ALAMO SQUADRON BULLETIN "THE NAVIGATOR":

*The opinions expressed in this publication are those of the original author. They do not purport to reflect the opinions or views of IPMS or the Alamo Squadron modeling club or its members. The designations employed in this publication and the presentation of material therein do not imply the expression of any opinion whatsoever on the part of IPMS or the Alamo Squadron modeling club concerning the legal status of any company, its employees or spokesmen.*

Original article in Spanish can be found here:

<https://www.brandstocker.com/vallejo-el-mejor-fabricante-de-acrylicos-del-mundo/>

### Intro by the translator:

This is the result of the sole interview that the Vallejo company has given after the death of Vallejo Acrylics founder, Mr. Amadeo Vallejo, in 2019. The content of the following article has been facilitated by the Vallejo family, including facts and photos, mainly from the founder's son and current CEO, **Alexander Vallejo**. I contacted Mr. Galgo who in turn contacted Mr. Vallejo for the authorization to reproduce the article in "The Navigator". I will send Mr. Vallejo a copy of this issue.

Do you know what the Warhammer 40K, Yogi Bear, Dungeons & Dragons, and the Flintstones have in common? Vallejo; the best acrylic manufacturer in the world.



Our protagonist today is named Amadeo Vallejo Díez, a fellow from Madrid born in 1941. Like so many kids of his generation, he lived a childhood marked by the devastation of the postwar period of the Spanish Civil War.



Despite everything in 1962, at the age of 24, he met a Dutch girl whom stole his heart and they started a relationship. Like a good Dutchwoman, **Eugenie Safranek Arnouts** spoke several languages, including Spanish and English. After a year of their relationship Eugenie saw clearly that this young man was the person with whom she wanted to share the rest of her life and decided to introduce him to her family. So, the couple went to Holland. They lived there for a year until 1964 when they embarked on an adventure to try their fortune in the United States of America.

Eugenie Safranek was a writer and she thought that New Jersey would give her possibilities to develop her profession, so they moved to that state. Once they got there, they had to start from scratch. So Amadeo was making a living as he could, from hustle to hustle, until he started working in an ink company, with water-based colors very similar to what today would be liquid watercolor. This whim of destiny ended up being a job that he would be passionate about and that marked the rest of his life.

Mr. Vallejo was very fond of painting thus he was like a fish in water in that company. Proof of this was that in a very short time he became the production director. As time went by, he mastered the trade but he also realized that the type of product they were making was not the best for the factory line of business, so he proposed to the owner to produce a new line of colors – but they did not agree. He was so convinced of the success of the range of colors he had in mind that in the fall of

1965 he left the job and founded his own factory to manufacture them himself.

Vallejo had set his sights on the animation industry. Since Walt Disney was founded in 1923, countless sheets of acetate were required to color a single frame so it could be an industry with enormous potential.

The **Vallejo-Safranek** marriage started the business. He did it in the garage of his house in true Californian startup style. To give an idea, the first commercial director was Eugenie. She spoke English so she was in charge of managing the PR part of the business while Amadeo focused on defining and treating the product. Soon the first orders arrived and time proved Vallejo right. One of the brands that knocked on their doors was the legendary **Hanna-Barbera** animation studio. They are the creative parents of The Flintstones, Yogi Bear, Wacky Cars, Scooby-Doo and an endless series of cartoons that have marked the childhood of millions of children.



Everything was going smoothly until in 1969 something unexpected happened to Vallejo - homesickness. Amadeo was tired of the New Jersey routine. The city bored him, and he longed more and more about the life and activity of the streets of Madrid and its people. Therefore, he convinced his wife to return to Spain and move the business and family from the America's East Coast to the Spanish East Coast.

How did they do it? Well, they took a boat towards Valencia and filled their suitcases with literally hundreds of dyes, paints and pigments.

Before sailing back to Spain, Vallejo wanted to explore the possibilities that his company would have in the Spanish audiovisual industry. And he went to New York and stood at the Empire State Building to speak with the RTVE (Spanish Radio and Television Corporation) contact for the branch in the US, a young

journalist called Jesús Hermida who had just narrated the Apollo 11 moon landing for the Spanish television that same year.

At that meeting Vallejo told Hermida (with all the illusion of the world) that he wanted to return to Spain to create colors for cartoon filming. However, the journalist tried to put the idea out of his mind by reminding him that in Spain there was still no color television. And he said: "Amadeo, it doesn't make much sense to make colors for TV if you can't see them". But again, Vallejo's instinct led him to ignore the third parties' attitudes and he continued with his return plans – "Color television will arrive in Spain", he said.

Once they set foot on solid ground, Amadeo, Eugenie and Alexander (the current CEO of Vallejo Acrylics who was only 3 years old at the time) looked for a place to rebuild their lives. They were looking for a place near the port of Valencia or Barcelona. If Vallejo wanted to maintain the business that he had forged in the US, he knew that it has to be relatively close to a key seaport to continue importing the materials from which he made his colors and, above all, to continue selling abroad.

Finally, the couple rented a house in Vilanova i la Geltrú, a town in the province of Barcelona. The first Vallejo Acrylics factory on Spanish soil, as in New Jersey, began producing paint for cartoon filming in the garage of the family home.

Since his arrival to Spain, the business has evolved, and eventually they stopped having business with the North American animation studios and started selling to Spanish and Central European ones. There were many new cartoon studios in the Czech Republic, Hungary and in other eastern European countries that edited films of the great filming companies in London and Paris. They were studios that needed high-quality colors but at a reasonable price – which is where Vallejo came into play.

Among its Spanish clients, the Cruz-Delgado studio stood out, which among many productions, they came up with the "Naranjito", the 1982 Soccer World Cup mascot, and they used Vallejo acrylics to paint him.



In 1972 Vallejo found out that **Film Color**, the color he had designed for acetate sheets used in animation, was regularly purchased by advertising and design studios. The reason for this was that it was a very high opacity painting and it was also quite matte. So, he decided to create an artist-specific acrylic.

For this purpose, he had to develop the first acrylic tube in Spain and the second in Europe, and as you can imagine, the demand for this type of paints skyrocketed in specialized stores nationwide. The Vallejo brand had just started a paradise for the world of creativity and design that was established during the 80's thanks to new ranges that perfectly fit the specific needs of designers.

Remember there were no computers yet and that paintings and color were the main source of expression for visual artists. I would just mention the liquid watercolors that Vallejo made just for graphic designers. So, it was a dream time for the company, because it expanded the business with product lines for airbrushing, decorative arts and the launch of **Acrylic Studio**. The Acrylic Studio was born in 1981 when several professors from the Faculty of Fine Arts of Barcelona asked Vallejo to develop a specific range of colors for their Fine Arts students.

This milestone was not only relevant for the company; it was also for the Spanish art and painting industry. Up to that time everything was painted with oil in Fine Arts and it was Vallejo who introduced acrylics. In Spain, the use of acrylics in Fine Arts soared between 2000 and 2005, and Vallejo had been doing them since the 80's. If this is not leadership and know-how, God knows what is.

We reach the year 1992. Spain was euphoric by the Barcelona Olympic Games and by the World's Fair of Seville. And so was Vallejo who had just found the market niche that would allow them to continue being on the crest of the wave of innovation in their sector. The year 1992 was when Vallejo focused on scale modeling.

The point is that Vallejo manufactured this type of paints for third parties but then the scale model stores found out about them and began to order directly from Vallejo. Amadeo realized that neither the color offer nor the product's presentation was ideal – the same thing he saw in the old company in New Jersey. So, in 1992, his hound instinct led him again to create his own range of specific acrylics for modeling and dioramas in a different format.

Here the firm's excellent product design team came into play because they developed a 17 ml bottle with drip dispenser. This accomplished two things: the ink was not wasted and that it did not dry out therefore the color lasted longer. The idea worked so well that in 1995 they expanded the range and in 1998 they created the assortment of what is now **Model Color**, the widest range of colors for modeling in the world.

All of this happened while in 1995 the US animation industry was madly embracing pixels and 3D in movies like Toy Story. We know that this movie was the first computer-animated feature film and it also established an expiration date on traditional

animation. Therefore, Model Color was undoubtedly the turning point that raised the pillars of what is today the Vallejo Acrylics brand.

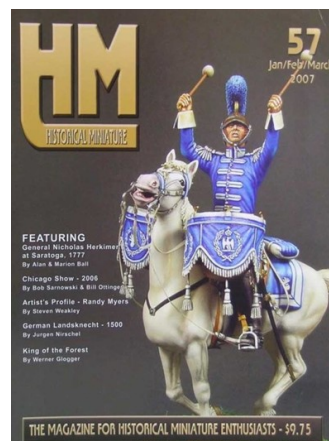
The demand for Model Color was increasing and the company did not limit itself to fill the orders. In addition to that, Mr. Vallejo invested a good part of its resources in the end users, in understanding their needs, and providing quality solutions. He established very close communication with the retailers that were selling their paints and also with the hobbyists themselves. They began to go to international fairs such as the one in Nuremberg (the Mecca of modeling) and appeared in specialized magazines such as the North American Historical Miniature, which was a firm commitment to increase their presence internationally.

In 1997 they were already distributing their products in France, Belgium and Italy, but they also began to notice the awakening of a special interest in the modeling hobby in Spain. Although it was not an easy task. In the 90's and well into the 2000's, modelers understood acrylics as solvent-based colors with a small percentage of acrylic resin but certain users were not familiar with the water-based acrylics that Vallejo was making.

Therefore, Vallejo exercised essential pedagogical work with their clients. This became even more apparent in 2002 with the arrival of **Model Air** a specific color range for airbrushes.

In 2003 Vallejo Acrylics had 25 employees and they were flying full speed. Then Amadeo and Eugenie decided to step aside in the direction of the business and leave it to the eldest of their three children, Alexander. Although Amadeo continued to supervise everything that was done in the company practically until he passed away on March 31, 2019 at the age of 78.

Amadeo would be very proud of the management with his son at the head of the company; no doubt about it, as its finances are enviable. Vallejo Acrylics has more than doubled its number of employees, reaching 65 in 2020. The **Model Color** product line is one of its best-known brands in the sector. But it has also added the **Game Color** line, specialized in miniatures and scene graphics for board games thanks to joint work of its team of technicians. Game Color has become one of the most popular in this niche in no time. They have also expanded their product range in order to offer their clients the possibility to start and finish scale model projects using only water-based products.





But there's more because from 2010 to 2020 Vallejo Acrylics has quadrupled its business volume, improving the formulas, and manufacturing them at a rate of 7,000 pounds of paint per day. This is of notable importance because many of its competitors just label and package third-party paints – and that is why Vallejo is the best acrylic manufacturer in the world.

This expertise has led them to have the majority of sales in the US. Although followed by the United Kingdom, Germany, Spain, Holland, Denmark, China (in this order) which allow them to achieve double-digit annual growth.



Thus, it's not surprising that they have been subject of acquisition several times, or that they receive constant joint ventures offers and even very important companies in the sector have approached Vallejo in order to outsource the production of all their paints. The Vallejo family had to politely dismiss all these proposals, mainly because they like their work and want to continue making paints themselves, and this is a decision that both Alex Vallejo and his brothers Mike and Amadeo have engraved in them, just like the rest of the brand's team. Despite its situation today, it continues to be a family business. It is currently looking for locations to build a new factory and is open to studying the possibility of acquiring a company that complements the offer.

Vallejo is working now with iridescent pigments – color shifters. In short, they are changing colors depending on the reflection of light. This is very similar to the pearlescent effect that became fashionable in tuning cars during the 90's. Actually, the **Eccentric Color** range was presented in 2019. Under that brand they will market several lines of "eccentric" colors of which **The Shifters** are the tip of the spear.

Finally, I want to tell you about two of the priorities that Vallejo Acrylics is currently working on: Reducing the impact of the carbon footprint and of all its products, and on the other hand,

they want to license and promote partnerships with board game manufacturers. They started these ventures with the Spanish company Corvus Belli, creators of the wargame **Infinity** (a Games Workshop's Warhammer 40K competition tabletop game) with WizKids, Battlefront and other important tabletop game firms. And we are seeing now that Dungeons & Dragons, Pathfinder and others are painting the adventures of their role-playing games with Vallejo Acrylics.



*[Solution to last months' "Plastic Emporium"]*

1. Dibbles Hobbies
2. Al's Hobby Shop
3. Hill Country Hobbies
4. Hobby Lobby (*any location*)
5. Michael's (*any location*)
6. Radio Control Headquarters
7. Bulverde Hobby Shop (*RIP*)
8. Stephen's Collectibles



# Work in Progress

## Article and photos by Keith Rule

### ***"Paint 'em All?" – Part 3***

It is now **Tuesday, September 15**. I have played in the River Crossing Club Senior Club Championship and Club Championship the past two weekends, cutting into my modeling time. But progress and failure has been accomplished since Part 2.

Assembly of the 32 Ford Sedan has moved along nicely. There was some interference between the windshield/interior glass pieces and the interior/dash assembly, but I was able to overcome that problem.



I have finished the button tuck interior using the Tichy Train Rivets as buttons, drilling each one in individually. I used red flocking for the interior carpet and installed the seats. The more I looked at the seats, the less I liked them. I have ordered 4 seats found on eBay and also considering a scratch-built option.

All of the Harley Davidson parts have been painted and assembly has

begun. The chrome detailing of the wheels was accomplished by applying bare metal foil to the chrome spokes and rim, priming the wheel, removing the primer with a Tamiya "Q-Tip" at the chrome areas, painting the wheel semi-gloss black, and again removing the black with the Tamiya "Q-Tip". All parts have been painted Tamiya semi-gloss black and AK Extreme Metal aluminum and steel, referring to online photos. The kit chrome parts are excellent and are used as they come off the sprue. A Molotow chrome pen will be used for a few touch-ups. So far, the parts have fit quite well, but the process is tedious, requiring careful test fitting and much patience!

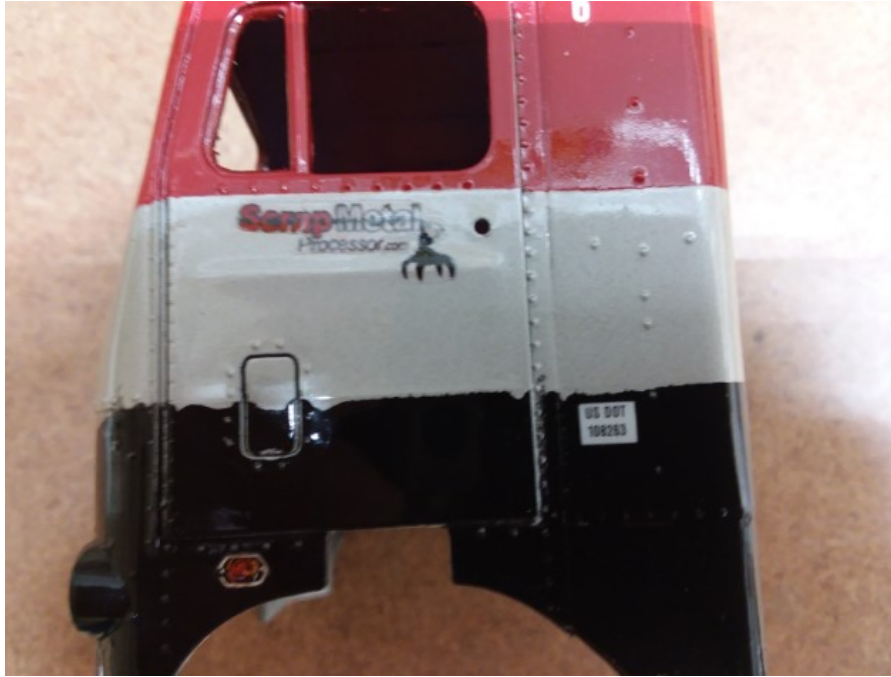


The 2017 Camaro has been polished and I am pleased with the result. After polishing, as I said before in *"Paint 'em All Part 2"*, I would need to "kill" the gloss black hood and spoiler with flat clear. I was successful in taping off the polished yellow and spraying the flat clear over the gloss black.



## Now for the failure of the month.

The White-Freightliner Tractor was taped and painted a black/titanium silver/red combination. Decals were applied. The Mr. Color GX 100 Clear Coat and Leveling Thinner has arrived from another supplier. A test spoon was sprayed and I saw no problem. I was excited about trying this new product recommended in an article in by Scale Auto Magazine. I sprayed a mist coat to seal the decals, followed by three wet coats. It all looked good and was set aside.



When I went back to check 30 minutes later, I was very disappointed. The clear coat had "reacted" with the Tamiya colors along one side of the cab, ruining the line between the black and silver. And I was disappointed in the level of orange peel the clear coat left as it cured. I agonized over a "fix" for this situation, but realized there was no "fix". I am averse to stripping paint, so I have abandoned the kit. I have ordered a European MAN Tractor kit by Revell-Germany found on EBay as a replacement. I am also rethinking the entire design/color combination and decal setup for this kit. If anyone wants 2 ½ bottles of Mr. Color GX 100 Clear Coat, I have them! Not sure yet what I will do with the Leveling Thinner.

After a visit with my son's family in Illinois and the Member/Member Golf Tournament at my club, it is now **Sunday, September 27.**

The seats ordered for the 32 Ford Sedan arrived but they would not fit the sedan interior so I went to the scratch-built option (see photo). They will be trimmed out with seat belts and shoulder harnesses. Careful assembly of the Harley has continued. So far, so good.




The European MAN Tractor kit has arrived. I have reviewed the instructions and components and am excited about this build. It will be combined with my Revell Dumper Trailer. More on this project later.

Keith

## Upcoming IPMS Region 6 Area Club Events

*Provided by Dick Montgomery IPMS #14003*

***Coordinate with Contacts to verify the schedule and location is accurate before finalizing plans.***

Date	Title	Contact	Location	Address
<del>January 31, 2021</del> <b>CANCELLED</b>	CALMEX 35	Robert Leishman <a href="mailto:swampclub@yahoo.com">swampclub@yahoo.com</a>	Lake Charles Civic Center	900 Lakeshore Drive, Lake Charles, LA, 70601
February 20, 2021	ModelFiesta 40	Mark Verdi <a href="mailto:alamosquadron@gmail.com">alamosquadron@gmail.com</a>	San Antonio Event Center	8111 Meadowleaf Drive San Antonio, TX 78227
March 20, 2021	RiverCon X IPMS Region 6 Regional	Andrew Bloom <a href="mailto:1952@gmail.com">1952@gmail.com</a>	LSUS University Center	One University Place Shreveport, LA 71111
August 18 -21, 2021	IPMS National Convention 			Las Vegas, NV

### IPMS/USA MEMBERSHIP FORM

IPMS No.: \_\_\_\_\_ Name: \_\_\_\_\_  
If Renewing First Middle Last  
 Address: \_\_\_\_\_  
 City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_  
 Phone: \_\_\_\_\_ E-mail: \_\_\_\_\_  
 Signature (required by P.O.) \_\_\_\_\_

Type of Membership ☐ Adult, 1 Year: \$30 ☐ Adult, 2 Years: \$58 ☐ Adult, 3 Years: \$86  
☐ Junior (Under 18 Years) \$17 ☐ Family, 1 Year: \$35 (Adult + \$5, One Set Journals) How Many Cards? \_\_\_\_\_  
☐ Canada & Mexico: \$35 ☐ Other / Foreign: \$38 (Surface) Checks must be drawn on a US bank or international money order  
 Payment Method: ☐ Check ☐ Money Order

Chapter Affiliation, (if any): \_\_\_\_\_

If Recommended by an IPMS Member, Please List His / Her Name and Member Number:

Name: \_\_\_\_\_ IPMS No.: \_\_\_\_\_

**IPMS/USA**

Join or Renew Online at: [www.ipmsusa.org](http://www.ipmsusa.org)

PO Box 1411

Riverview, FL 33568-1411



# **“On the Road” Feature**

*Article, photos and images by Dick Montgomery IPMS #14003*

## **A Modeler’s Bucket List – the IPMS/UK Convention in Telford. “Going Long – Part 3”**

***(Continued from the September 2020 Navigator)***

The IPMS/UK Convention is held each year (with the notable exception of 2020) in Telford, England. This event is attended by modelers from across the UK as well as Europe, Australia, and countries in the Americas, Asia. In short, the Telford Convention draws visitors from around the world. In the first article in this series we chose to “go short”, flying to Birmingham and arriving on Friday, the day before the opening of the IPMS/UK convention in Telford. We bought a train ticket from Birmingham to Telford. Arriving in Telford, we walked to the hotel in which we had made our reservations for Friday and Saturday nights a full year in advance of our trip. We thoroughly enjoyed the convention, and then, in keeping with our plan to “go short”, we trained back to Birmingham Airport and flew home on Sunday evening and arrived home on Monday.

In the 2<sup>nd</sup> installment (*The Navigator* September issue) of the “Going to Telford” series, we opted to “Go Long” rather than “go short.” We flew to the UK to either Heathrow or Birmingham, trained to Telford arriving at our hotel on Friday afternoon. We enjoyed the convention on Saturday and Sunday morning, departing Telford as the event closed its doors around 4pm on Sunday afternoon. After the convention, rather than flying home, we took the train into London and arrived in time to check in to our hotel of choice on Sunday evening and then grab some dinner. We had planned for a full day of sightseeing in London on Monday, starting at the Wellington Arch and ending at the Imperial War Museum – Lambeth. If we stuck to our pre-trip planning, we visited the Wellington Arch, and did a Walk-by of Buckingham Palace on our way to Churchill’s War Rooms. From the War Rooms we walked to Westminster Abbey for a self-guided tour. From the Abbey we walked the short distance to the Jewel Tower. From the Jewel Tower we did a “walk-by” of the Boudiccan Rebellion Monument located next to the Westminster Bridge and proceeded to walk across the bridge to the south bank and to the Imperial War Museum-Lambeth. We visited some historic sites and then some sites that would interest modelers. We walked about 3 ½ miles, and upon leaving the Imperial War Museum, we went to a nearby Tube Station and went back to our hotel, planning to visit a nearby restaurant for some dinner. It was suggested that the Royal National was a great hotel for your visit due to its location near a Tube Station and some other sites. And two local restaurants can be recommended, those being “Burger and Shake” and the “Marquis Cornwallis”, both just a 3-minute walk from the Royal National. Visit “<https://www.imperialhotels.co.uk/?lang=en>” for more information about the Royal National.

We will start Part 3 of this series of articles on Tuesday. We arrived in London on Sunday after the Telford show closed, and we enjoyed our visits to various tourist sites on Monday. Today is Tuesday and today we will visit some ships and naval vessels, the Royal Observatory in Greenwich (the Prime Meridian passes through the Royal Observatory), and some other sites that tourists want to visit. It will be a long day, and very enjoyable, so let’s go!



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First, let's identify those sites that are on the "Must Visit" list. Then, a look at two options will help you to use your time and money wisely according to your interests.

The Cutty Sark (<https://www.rmg.co.uk/cutty-sark>) The Cutty Sark is located in Greenwich in eastern London. There are no nearby Tube Stations but that is not a problem. A very enjoyable method of transportation can get you to Greenwich and back to any number of tourist sites along the banks of the Thames. There are numerous transportation services that offer "cruises" on the Thames. The two that offer all the options that make this river cruise enjoyable are:

- City Cruise (<https://www.londoneye.com/tickets-and-prices/general-tickets/river-cruise/>)
- Thames River Sightseeing (<https://www.thamesriversightseeing.com/>)

Both offer Hop-On/Hop-Off service at several piers that are conveniently located near tourist attractions. I chose the City Cruise service and was incredibly pleased with the experience.

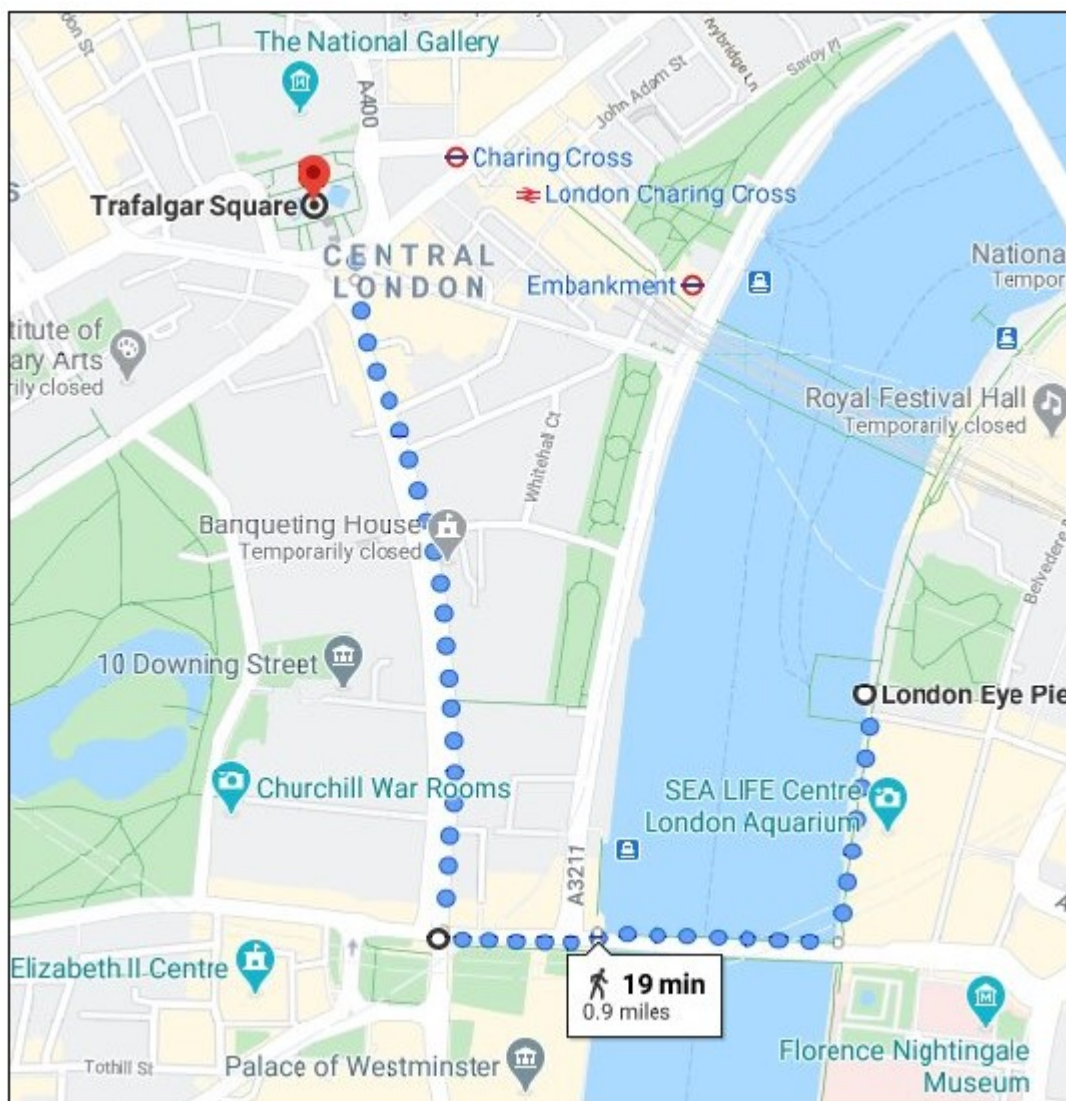
1. The Royal Observatory (<https://www.rmg.co.uk/royal-observatory>) An easy walk from the Greenwich Pier and the Cutty Sark, features an excellent museum and, of course, the Prime Meridian.
2. National Maritime Museum (<https://www.rmg.co.uk/national-maritime-museum>)
3. HMS Belfast (<https://www.iwm.org.uk/visits/hms-belfast>)
4. The George ([https://www.greeneking-pubs.co.uk/pubs/greater-london/george-southwark/?utm\\_source=g\\_places&utm\\_medium=locations&utm\\_campaign=](https://www.greeneking-pubs.co.uk/pubs/greater-london/george-southwark/?utm_source=g_places&utm_medium=locations&utm_campaign=)) The George dates back to the late 1400's and is also known as Shakespeare's Pub. There is no evidence that William ate and drank at The George, but it is just minutes away from Shakespeare's Globe Theatre. The George has been in existence for an exceptionally long time and is the last remaining "Coach House" in the U.K. The George is a functioning Pub and you can eat here during your visit.
5. The Golden Hind (<https://www.goldenhinde.co.uk/>) A replica of the Golden Hind can be toured, or you can do a "walk-by" without going on board.
6. Southwark Cathedral (<https://cathedral.southwark.anglican.org/>) Southwark Cathedral is located about 100 yards from the Golden Hind. It's an Anglican Cathedral with an 800-year-old history. I had not planned to visit the Cathedral but once on site I decided to step inside and look around, and I'm glad I did. This Cathedral allows photographs to be taken, so fire away.
7. The Tower of London (<https://www.hrp.org.uk/tower-of-london/#gs.ffyp9d>) The Tower of London is across the river from the HMS Belfast, the walk from one to the other will take about 15 minutes and you will cross the Thames on the Tower Bridge. Tower Bridge is the iconic lift-up bridge that runs between two tall towers and is often seen in movies. The Tower is one of my favorite sites to visit but is a time thief. It is well worth the 2 to 3 hours you can spend checking out the Traitor's Gate, the rooms in which prisoners were housed, the Crown Jewels, the site where Mary lost her head, and other historic events.
8. On the same side of the river as the Tower, and located very close to the northern approach to the London Bridge is the Fire Monument. (<https://www.themonument.org.uk/>) The monument is a tall column with an observation deck (lots of stairs!) and a fantastic view of London!
9. HMS Wellington (<https://www.thewellingtontrust.com/>) The HMS Wellington is the last surviving member of the Grimsby Class of sloops which served Britain with much distinction in World War Two.

It would be difficult to wedge these nine sites into a single day of sightseeing. Opening times for museums and tourist sites is usually set to 9:30 to 10am. Closing times are usually set at 4pm to 4:30pm. And ticket sales for the

river cruises might begin between 9:30 and 10:00am so some careful planning must be done to maximize your time. Some of these sites may not be of interest to you and you can save time by deleting them from your plans.

Here is another option. There are some sites that you can visit without a concern about “opening hours.” These sites are “classic London” attractions and the only fee to see them is the Tube service to get you to the starting point. Note that this option will still get you to Greenwich and you can still visit the Cutty Sark, the National Maritime Museum, and the Prime Meridian, with a visit to the HMS Belfast on your return trip back toward the point at which you began your cruise.

The Option: Plan your day to arrive at the Charing Cross Tube Station located just a short walk from Trafalgar Square. The plan is to walk from Trafalgar Square to Westminster Bridge and then buy your cruise ticket and catch the boat to Greenwich Pier, arriving in Greenwich as close to 10am as the cruise schedule allows. This option will not consume any of the time that you will spend in the Greenwich area. In fact, this walk from Trafalgar Square to the cruise docks near the Westminster Bridge will have you arrive at the cruise ticket office just in time to buy your ticket and board the boat.



The assumption is that you have selected the Royal National as your “residence” while in London. I remember that the dining area opens for breakfast at 7am or 7:30am. Go ahead and enjoy your full English breakfast, but keep in mind that there are many sites to see and some of these sites start shutting down at about 4pm. So, now that we’ve had our cuppa and eggs, let’s get going.

This schedule starts with a visit and walk-through of Trafalgar square. The world-famous National Gallery is located at Trafalgar Square, but we are not going to visit it.

One could quite easily spend the entire day at the National Gallery, but that would be at the cost of the other sites that are put forward for your consideration. Assuming you

chose the Royal National as your “home away from home” You can walk to Trafalgar Square, taking about 27 minutes to cover the 1.3 miles from the Royal National to the Square, or you can take the Tube. Walk to Russell Square station (about 5 to 7 min) and take the Blue Line (Piccadilly Line) to Leicester Square Station, then transfer to the Northern Line and go to Charing Cross Station. The walk from Charing Cross Station to Trafalgar Square will take

about 2 minutes. In the end, walking might be a little faster than the Tube, depending on how long a wait you have when transferring from the Piccadilly Line to the Northern Line. And walking is certainly done at no cost whereas the Tube ride will run you about £2.50 or so.

By either option it is suggested that you arrive at Trafalgar Square by about 8:15 to 8:30am. The controlling factor, here, is to arrive at one of the piers on the Thames at which you can buy your ticket for the boat ride to Greenwich Pier. You are going to need to do your homework. There are several “cruise lines” that ply the Thames and they all seem to share the many piers that are strategically located near tourist attractions. Note that the websites for the City Cruise and Thames Cruise services were provided to you previously in this article.

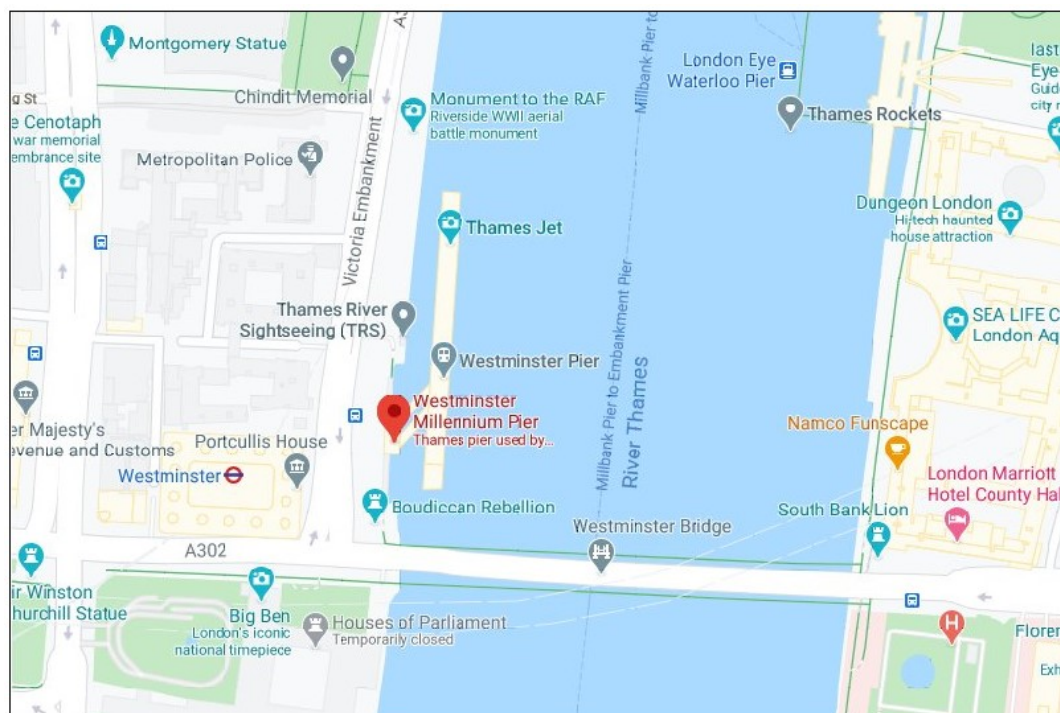
Your starting point for this option is Trafalgar Square, and you want to reach the cruise pier by 9am. The walk from Trafalgar Square to the two piers near Westminster Bridge is about 25 to 30 minutes at a slow pace. It is only 6/10ths of a mile from Trafalgar Square to Westminster Bridge. Westminster Pier is on the Parliament side of the Thames, and London Eye Pier is located at the base of the London Eye on the opposite side of the Thames. Starting at Trafalgar Square you will walk along White Hall Street passing some well-known monuments and memorials, and also some famous buildings.

Trafalgar Square (<https://www.london.gov.uk/about-us/our-building-and-squares/trafalgar-square>) Trafalgar Square is famous for a number of reasons. The National Gallery, a world-class museum, is located there. It will not be open when you arrive at the Square and it is also not one of the sites being suggested for a visit. The Nelson Column is the hallmark monument in the Square. Statues and busts include Admirals Beatty, Jellicoe, and King George IV. The Admiralty Arch borders the Square and is worthy of a photograph. It might take 10 to 15 minutes to gather the photos you wish to take and then you will exit the Square by Whitehall Street (aka A3212).

Walking toward Parliament, (you can see the top of the Bell Tower) one of the first monuments you will see is dedicated to George, Duke of Cambridge. Most of the monuments are easy to see because they are in the middle of the street. Take a pic, you will wish you had when you get home. Just beyond the statue of the Duke, on the right side of Whitehall you will pass a facility used by the Horse Guards. During my 2018 visit the Guards were on station but without horses. Oh well. Again, take a pic.

Beyond the Horse Guards, another monument in the middle of the street is dedicated to Earl Haig. Click goes the camera. Looking farther along Whitehall you will see another monument dedicated to the Women of W.W. II. Take a few pics. And now, check your watch.

You are about halfway to Westminster Bridge and the piers previously mentioned. Your pre-trip research has indicated at what times the Westminster Pier and London Eye Pier Ticket



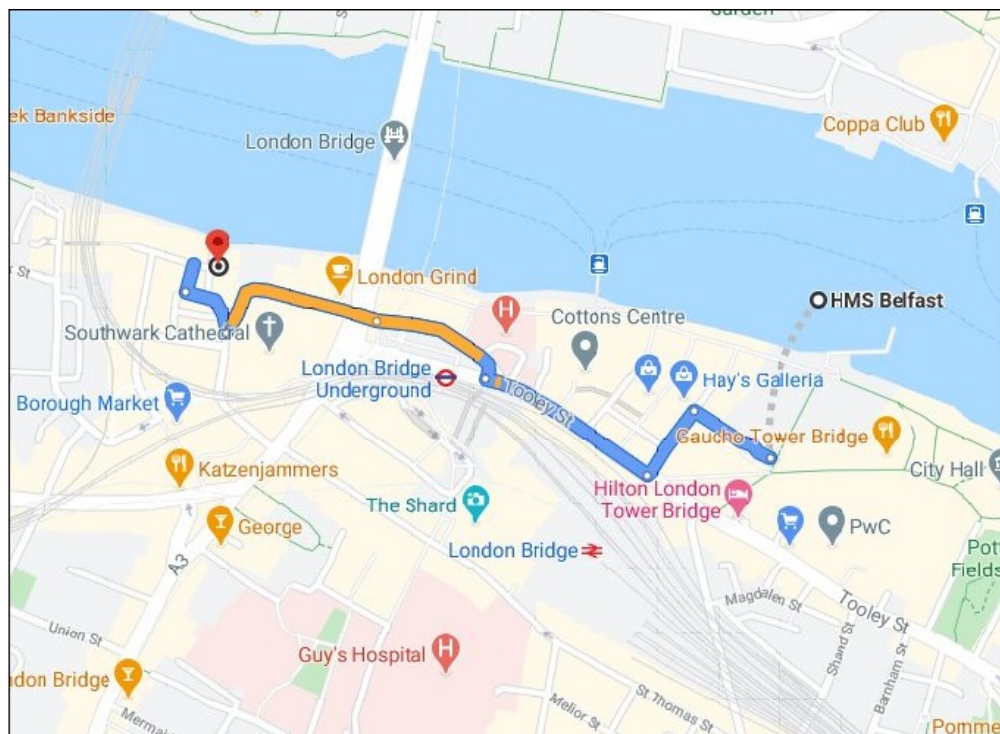


Offices open, so you will know if you can slow down or need to speed up a bit. Continuing your walk along Whitehall, just beyond the memorial to the Women of WW2, and on the left side of the street you will easily recognize the statue of General Bernard Montgomery. And on the other side of Whitehall, just beyond Monty's statue is Downing Street. Back in the "old days", before the "Troubles", visitors could walk up to within 5 or 6 feet of the door to the Prime Minister's house. Now, Downing Street is gated off. You can still walk up to the gate and get some pics of the P.M.'s residence.

It is near the Downing Street intersection that Whitehall becomes Parliament Street. And just a few steps along Parliament Street you will see the Cenotaph Memorial.... More pics.... And now it's time to move along. The Cenotaph is the last monument along this part of the walk so head to the intersection with Great George Street (you were here "yesterday" if you studied the previous article in this series). Turn left, toward Westminster Bridge. Westminster Pier is on this side of the Thames, to the left (down river of the bridge) and easily seen. London Eye Pier is on the opposite side of the bridge and is located almost directly under the London Eye. Again, you want the Ticket Office for the Cruise and not the ticket office for the ride on the London Eye. The goal is to arrive at the Greenwich Pier via a pleasant boat ride at about 10:00 am or a little after.

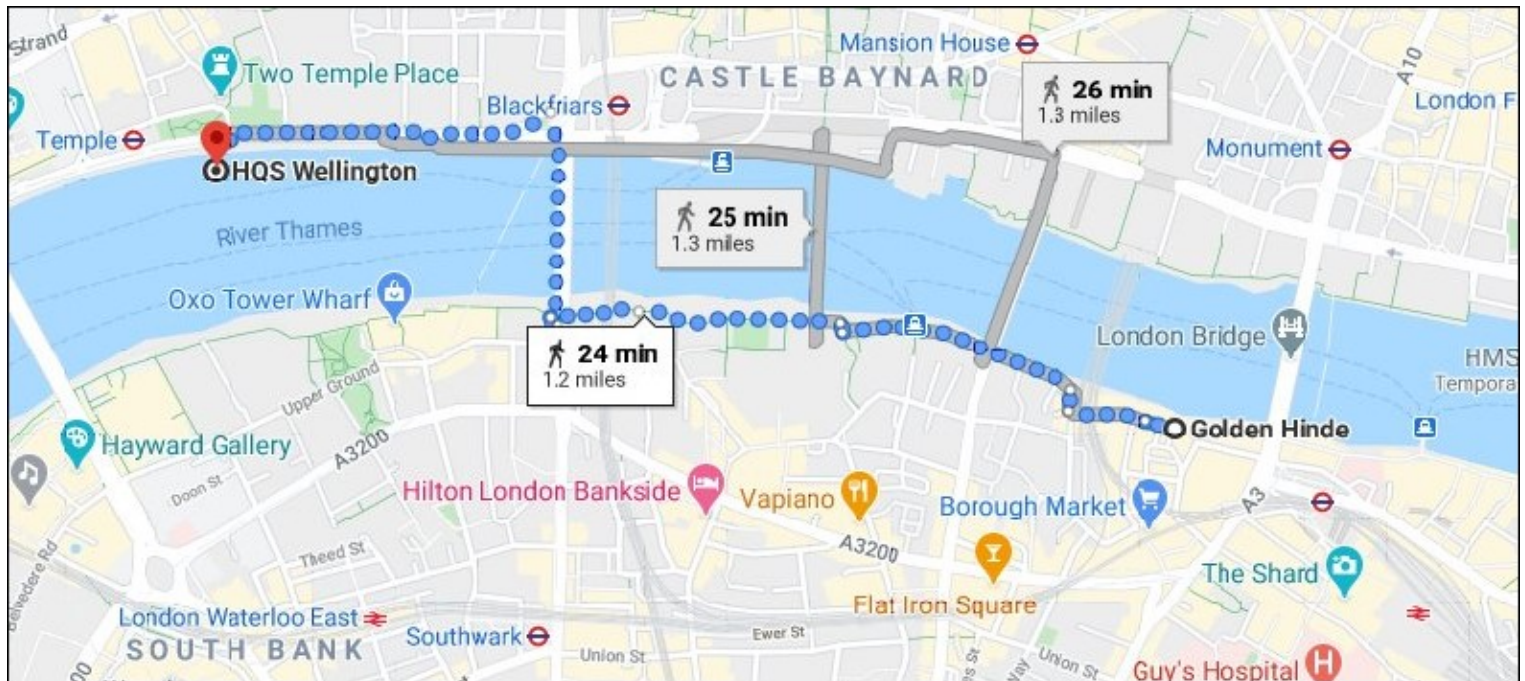
Ahoy, Mate! If you arrived at the London Eye Pier by 9:45, and bought your ticket to catch the 9:50am ride, then you have arrived at Greenwich Pier between 10:15-10:30.

Depending on your interest in each of these three sites, visit the websites to gather information on opening times, price of admission, and general information on each site. It is suggested that you try to finish with the Greenwich sites and return to the Greenwich Pier by 1:30 to 2:00 to catch a boat upriver to visit the HMS Belfast.



Check your watch from time to time and try to depart Greenwich Pier by about 2:00. Your next stop will be to visit the HMS Belfast. It will be important to check which cruise service stops at the London Bridge City Pier. From that pier to the Belfast is a short walk. Once you are aboard the Belfast there is no real rush to complete your tour and then head to the Golden Hind or HQS Wellington. You can get a good view (and a free view at that!) of both vessels without boarding them. If time allows, and you have an interest in an onboard walk around, then buy a ticket and enjoy! You may need to.

The HQS Wellington (<https://www.thewellingtontrust.com/>) it is recommended that if there is time to visit the Wellington prior to closing that you go to the Wellington prior to the Golden Hinde. Good photos can be taken of both vessels without boarding them, but the Wellington offers a bit more for the money if you want an onboard tour.



The Golden Hinde (<https://www.goldenhinde.co.uk/>) The Golden Hinde is dry-docked and you can get good views of the stern, starboard side, and bow from the walkways which border the vessel. From the Golden Hinde to the HQS Wellington is 1.2 miles and you can walk that distance in about 25 minutes. There is a Tube route but that could take up to 40 minutes depending on your luck at catching the trains “just right”. If you wish to take the Tube to the Wellington, then the Temple Tube Station is your destination station. Or, if your cruise ticket is a Day-Pass ticket, then when you disembark from the cruise boat at the London Bridge City Pier (just upriver from the Belfast) you might want to confirm that you can return to the London Bridge Pier and “Hop On” an upriver cruise boat to go to the Blackfriar’s Pier, where you will disembark and walk to the Wellington.

Ok, it has been a busy day but well worth the time and money. Tuesday is drawing to a close. It’s time to select a restaurant for dinner and then get a good night’s sleep. We are going to assume that Wednesday will be your final day in London and that you have scheduled your departure for Thursday morning to fly back home from Heathrow. And Wednesday will, depending on how many days you have extended your visit, present a very difficult decision as you will see in the next and final installment of this series of articles.



# One More Thing...

## Return of the Modeler's Horoscope

<b>Aries (March 21-April 19)</b> 	<i>To maintain a high personal energy level this month allow some time for rest between coats of paint.</i>	<b>Libra (Sept 23-Oct 22)</b> 	<i>If you are unhappy with something, trash it. Don't pursue perfection when simplicity will do</i>
<b>Taurus (April 20—May 20)</b> 	<i>Never splurge on something that you can get at half off. Also, the kit you have been anxiously awaiting will arrive but disappointment will soon follow.</i>	<b>Scorpio (Oct. 23-Nov 21)</b> 	<i>Defer any drybrushing until November. Photoetch bending may best be delayed until next month, too.</i>
<b>Gemini (May 21-June 20)</b> 	<i>Do not toss kit instructions; one never knows when an OOB entry is around the corner.</i>	<b>Sagittarius (Nov. 22- Dec. 21)</b> 	<i>Do not exaggerate modeling war stories. Too many "Xacto-knives-in-the-thigh" tales may be tiresome.</i>
<b>Cancer (June 21-July 22)</b> 	<i>Get away to a place when you can enjoy some peace. Buy a multi-media kit and caress its contents.</i>	<b>Capricorn (Dec. 22-Jan 19)</b> 	<i>Persistence on a project pays handsome dividends.</i>
<b>Leo (July 23-Aug22)</b> 	<i>Buy another duplicate kit since you will have, hopefully, have learned from the last effort.</i>	<b>Aquarius (Jan. 20-Feb. 18)</b> 	<i>Convince others your model's shade of [fill in your color of choice here] is accurate. Ship, tank or plane; it doesn't matter. Be prepared to defend.</i>
<b>Virgo (Aug.23-Sept 22)</b> 	<i>Live within your modeling allowance. (But not less)</i>	<b>Pisces (Feb. 19-March 20)</b> 	<i>Learn to unbox your new postal boxes in the garage to avoid partner confrontation when sneaking them into the house.</i>



**Executive Board for  
IPMS Alamo Squadron San Antonio, Texas**

President:	Keith Rule	<a href="mailto:krule1148@gmail.com">krule1148@gmail.com</a>
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Treasurer:	Christopher Settle	<a href="mailto:csettle99x@yahoo.com">csettle99x@yahoo.com</a>

## The Newsletter of the IPMS Alamo Squadron IPMS Chapter

*The San Antonio chapter of the International Plastic Modelers' Society*

*A registered 501c-7 organization*

Team Lead for the National IPMS/USA Convention: 2023  
IPMS/USA Region 6 Chapter of the Year: 2016

IPMS/USA Region 6 Newsletter of the Year: 2017  
IPMS/USA Chapter of the Year: 1999 & 2005

IPMS–Alamo Squadron San Antonio Texas meets on the 1<sup>st</sup> Thursday evening of each month. Meetings start at 7:00 PM Central Time for general social catch-up with the business portion starting at approximately 7:15 PM. Monthly agendas usually consist of event (local and regional) updates, members promoting their “works-in-progress, a member vote for the month’s model of choice, a kit of the month feature and presentation or demonstration of a modeler’s technique.

Every attempt is made to communicate with chapter members any last minute changes in the meeting locale. For information on meetings, future agenda items, coming events or general IPMS Alamo Squadron please contact Keith or Dana.

*The Navigator* is the monthly publication of IPMS–Alamo Squadron used to communicate chapter news, functions, contest information, and other events or items of interest on the local, regional, and national modeling scene. Subscriptions are \$12.00 annual\* as part of club membership dues and distributed electronically via email.

The views and opinions expressed in this newsletter are those of the respective authors and should not be construed as the views or opinions of either IPMS–Alamo Squadron or IPMS–USA. Article contributions, feedback and questions for the newsletter are always welcome and actively encouraged. The deadline for written submissions to *The Navigator* is the last Friday of each month prior to month of issue. Written contributions can be provided as an MS-Word or ASCII text file on floppy diskette at any meeting or as a file attachment via an email note to the editor.

Sam Casas – [scasas002@satx.rr.com](mailto:scasas002@satx.rr.com)  
Newsletter Editor

*\*(Update: Via E-board decree, the collection of membership dues will be deferred until Sep., 2021. Nothing is due until further notice.)*

**[www.alamosquadron.com](http://www.alamosquadron.com)**



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QR Code for the club Facebook Page. Scan it with your cell phone’s QR software to get to our home on FB.