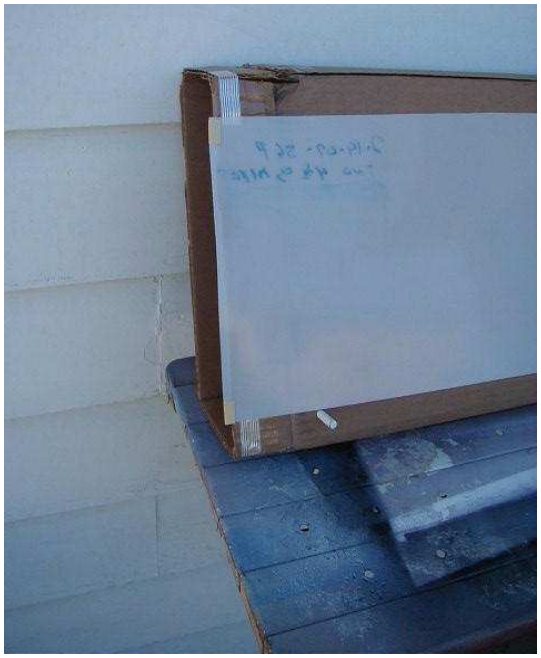
MISCELLANEOUS PICTURES and THINGS

Acres of sod to fly on north of Pasco, WA, about 65 miles from Walla Walla. This is a wonderful site for weekend flying and contests. It's been the location for several of the NWSS season's end tournaments. This is a view looking east. Eagle Butte, the famous slope soaring site, is to the southwest about 30 miles.

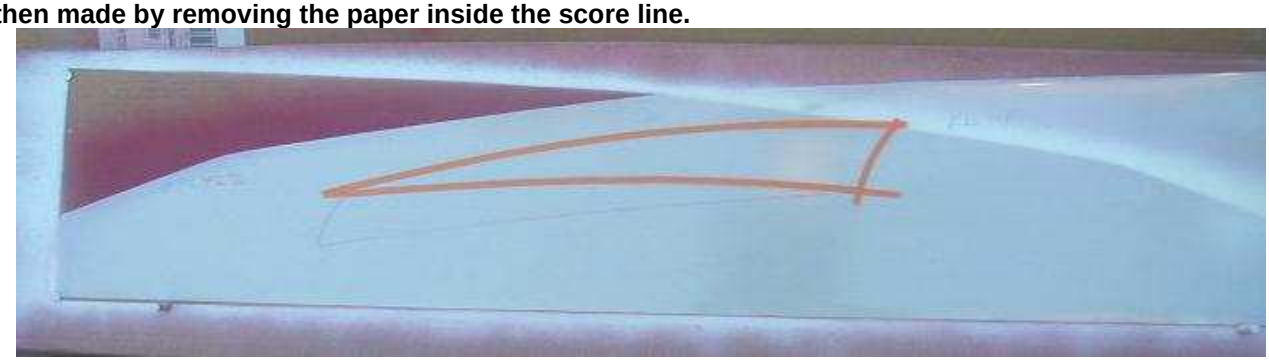
SETUP FOR PAINTING CARRIERS

It's good to paint outside so you can hold your breath while making passes, and back away from the swirling mist. Carriers can be taped at ends to a cardboard box. The finished panel after trimming away overcaps or where tip is to be rounded after bagging will not be missing any paint. Cardboard sheet behind the box keeps paint off the house. Well, almost. Old ironing Board makes a good portable stand.



The 54" center section carriers for the Smooth Genie Pro can be secured with masking tape bits to a 48" box if the ends are opened and taped to extend the length. Fold the inner ends of the masking tape to easily peel it away but do not pull it inward or it will take paint with it.

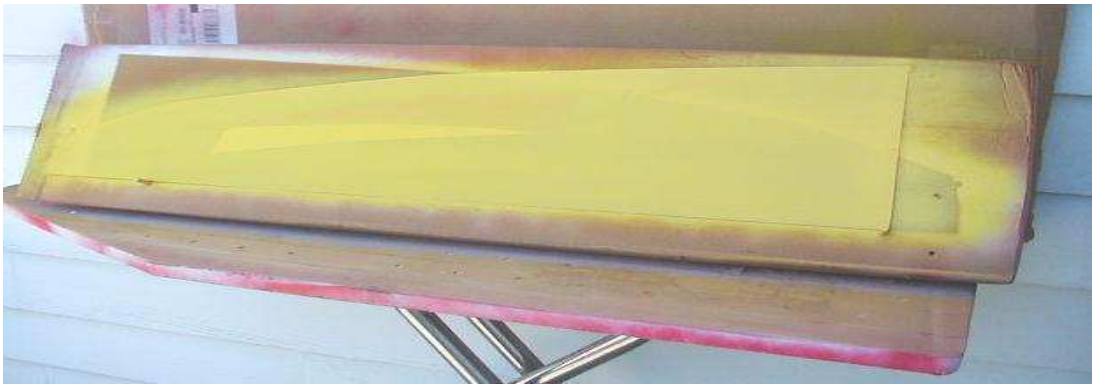
Below, vinyl tape on inside of a carrier outlines a swoosh pattern. Tabs are put on the tape for quick removal. Waxed paper is laid over the carrier and scored along outer edges of the vinyl. A stencil is then made by removing the paper inside the score line.



The stencil is secured to the vinyl with ordinary masking tape.

After the first swoosh was painted (see orange in pic below) that masking was removed and with that paint well dried, overall masking for the white second swoosh was applied. Masking must be quickly removed before paint edges dry and stick to it. Tabs are put on all tapes to easily grab and pull.

As shown below, with masking removed the carrier is sprayed yellow overall. This shows as the finish with the swooshes on top of it. Not shown here, <u>white top coat</u> is sprayed over the yellow to complete the pre-bagging painting. The white backing gives more brilliance to finished color coats that end up on top. White primer will crack and looks like a dry lake bed that shows through the finished color coats.



This is a different tip, all finished. Under vacuum, swoosh edges are flattened. Note close fit where tip butts center. This is possible with careful preparation of the endcaps, uniform application of the glass

and CF cloth and careful trimming after bagging. Note how closely the aileron fits the wing when edges are trued with a long sanding tool.

Pedestal snugly jams between the slab sides and serves as a handle while painting various areas of the fuselage. Top is slotted to fit around the stab pushrod. The taped-on dowel became obsolete when a slot in the former was later used in place of a hole. The slot allows easy pushrod adjustments. Ironing board comes in real handy for painting outdoors. Hunk of steel on the pedestal keeps it anchored in case a wind comes up.

My 150" MISKEET (next page) appeared on the cover of the July, 1969 issue of FM and was the featured construction article. Huge stab was influenced by free flight design. The ship was later refined with spoilers, small stab and kitted by Ralph White (Fliteglas Laminates). It came in ready to fly at 64 oz. It had a 2-piece fiberglass fuse with circular cross sections that telescoped together behind the wing, making it easy to ship and get the tail aligned.

The plug for the fuse was turned on a lathe with the two wood halves temporarily joined. My glass fuse weighed 27 oz. Ralph did a beauty at under a pound. Kit sold for a whopping $75.
Every few years, I'll hear from some modeler, now retired, and who bought and stored one in the 1970's and is finally beginning to think about getting ready to start to commence to proceed to build the thing. I tell them it's a dinosaur and to build a Genie unless they just want something to hang from the ceiling, That sounds like sacrilege to them with their nostalgic visions of grandeur.

The Miskeet didn't do <u>anything</u> anywhere near as well as the GENIE, but got a lot of press way back then. According to an analysis by a 1970's aeronautical engineer-modeler it had the best L/D (27 to 1) of any contemporary R/C design. Well, it was hard to get down, that's for sure.

The play of the air stream over the wing caused the Monokote across each progressively smaller rib bay to vibrate at a different audible frequency. It flew making a sweet, ever-changing musical phenomena I called "Miskeet Music". At 4 pounds it was the ultimate floater. The 5th one built had spoilers, flaps and ailerons, but it was too heavily loaded and performance disappointing. By the mid-1980's I'd gone to 3-piece, saddle-mounted wings. With this and new airfoils, performance got progressively better as reflected in the Atrix (MA), Keetah (RCM), Jouster (MA) and the unpublished GENIE, LT/S, GENIE PRO and SMOOTH GENIE PRO.

<u>CARBON PLATE CUTTER</u>

See pic on next page. Blocks of wood were glued to a base to secure the rotary tool fitted with a 2" cutting disk. A piece of ¼" balsa was grooved with the rotary tool and glued to the base as a platform on which to slide the carbon plate.

A ¼" x 3/8" strip of bass was glued adjacent to the platform as a "fence" for the plate edge to bear against. Things were positioned to make a 1" wide cut. Surfaces were waxed and polished for easy sliding. The "L" shaped piece, made from ¼" x 1/2" hard balsa, feeds and guides the plate through the disk. The 1" wide plate is cut into narrower strips by placing a "shim stick" (shown on the right)

against the “fence”. Cut at lower RPM to reduce flying CF dust. Wear dust mask and eye protection. Keep your head off to one side of the disk.