

WIN!



**AN AIRBRUSH SET AND
PORTABLE SPRAY BOOTH**

**No.1 For
Sail & Scale**
November 2020
Vol.70 No.841

model Boats



YOUR STORIES

Views aired, information shared
and spectacular completed
projects showcased



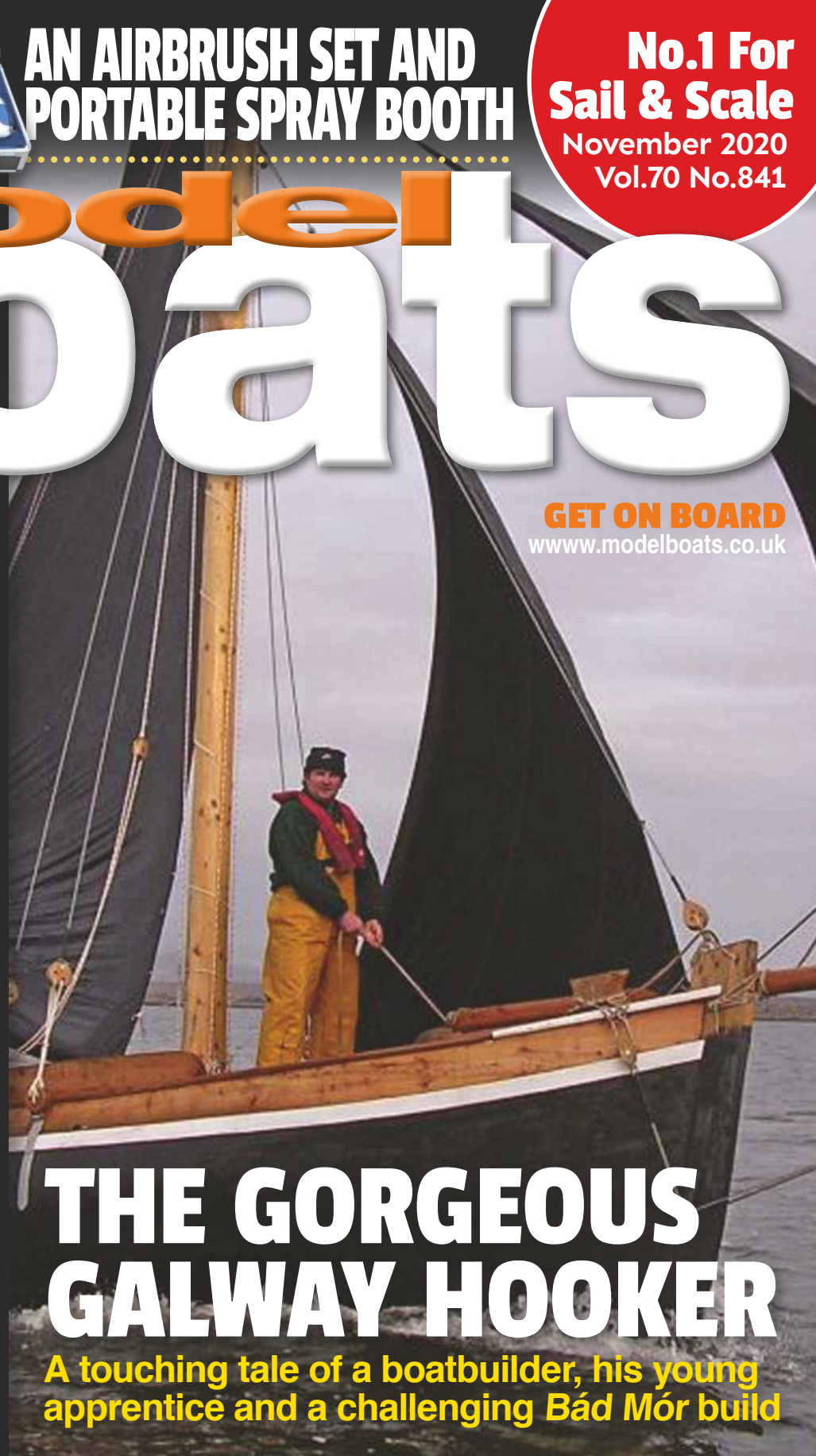
ATOMIC SMITTEN

Reflecting back on the
fascinating 1950s'
atomic-powered prototype
NS Savannah



TRANSFORMED INTO TORRENS

How a Cutty Sark kit was
modified to create another
magnificent Colonial cutter



THE GORGEOUS GALWAY HOOKER

A touching tale of a boatbuilder, his young
apprentice and a challenging Bád Mór build

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Plastic Kits

Trumpeter HMS Hood 1:200 scale
Trumpeter HMS Nelson 1:200 scale
Trumpeter HMS Rodney 1:200 scale
Trumpeter USS Missouri 1:200 scale 1352mm
Trumpeter Bismarck 1941 1:200 scale 1265mm
Italeri Schnellboot S-100 1:35
Italeri MTB77 1:35 scale 632mm
Italeri PT109 Torpedo Boat 1:35 scale
MTB Vosper St.Nazaire Raid MTB 74
Trumpeter HMS Repulse 1941 1:350
Trumpeter HMS Hood (1941) 1:350
Trumpeter Prinz Eugen 1945 1:350
Trumpeter Admiral Hipper 1941 1:350
Trumpeter HMS Cornwall Cruiser 548mm 1:350
Trumpeter HMS Exeter Cruiser 500mm 1:350
Trumpeter HMS York Cruiser 500mm 1:350

Plastic Kit Upgrades

HMS Cornwall fittings upgrade etch 1:350
HMS Dreadnought 1907 Railing Set 1/350
HMS Hood detail sheet pack 1:350 scale
Bismarck etched detail Tamiya Bismarck 1:350
Prince of Wales scales & railing 1:350
S-100 Schnellboot gun detailing etch 1:35
Jeremiah O'Brien Liberty Ship etch 1:350
Prinz Eugen etched set 1:350 scale
Vosper MTB 1:72 scale
Prince of Wales etch sheet pack 1:350
Admiral Hipper etched sheet set 1:350 scale
U-boat VIIC/41 for 1:72 scale Revell kit
Goat class submarine for 1:72 revell kit
ETC PT596 1:35 scale
Tirpitz (designed to be used with Tamiya kits)
Wooden deck & Etch set or Bismarck 1:200
DX Wooden deck & Etch for Bismarck 1:200
Wooden deck for HMS Hood 1:350 scale
DX Wooden deck & etch Nelson 1:200 scale
DX Wooden deck and etch Rodney 1:200 scale
Wooden deck Value Pack for Nelson 1:200
Wooden deck for KGS 1:350 scale
Wooden deck for Prince of Wales 1:350
Wooden deck for Bismarck 1:350 scale
Wooden deck for Prinz Eugen 1:350 scale
DX Wooden deck and etch for Essex 1:200
DX Wooden deck and etch for Hornet 1:200
DX Wooden deck and etch set for Iowa 1:200
DX Wooden deck and Railing for Warspite 1:350
DX 2Wooden deck & etch for Arizona 1:200
DX Wooden deck and etch set for Hood 1:200
Wooden deck for HMS Hood 1:200
Wooden deck for Graf Spee 1:350 scale
Wooden deck for HMS Repulse 1:350 scale
DX Wooden deck and Railing for Bismarck 1:350
Flower Class Corvette Deck & Fittings Set 1:72
Flower Class Corvette Type "C" Bridge Set 1:72

Harold Underhill Plans

Cutty Sark Clipper Ship 698mm
Marie Sophie of Falmouth 1033mm
Lady of Avenel. Wood. 850mm
74-Gun Two-Decker (Circa 1813 1422mm
Lady Daphne Thames Sailing Barge812mm
12-Gun Brig-of-War. Lines, 1187mm
Cunard Liner Servia, 1:192 scale 850mm
40-Gun Frigate (Circa 1790 833mm
Valerian. Brixham Trawler 1069mm.
Diesel Ring Net Fishing Boat 615mm
Three Brothers, Rye Fishing Smack. 797mm
Muirneag, Scottish Xulu. 1612mm
Clyde Puffer Sealight, 588mm
Leon. Wood Brigantine 514mm
Iron Paddle Tug 1:48 scale 863mm
This is just a selection of the range available.

R/C Boat Plans

MM1348 Miranda Steam Launch:42in
MM1040 Enterprise: 1:12 Northumbrian Coble
MM1390 Tyne Lifeboat: 740mm 1:19 scale
MM1245 H.M.S. Inflexible battleship 1:192
MM1256 H.M.S Exeter cruiser: 1:192
MM1387 H.M.S Diamond destroyer: 1:96
MM609 Brave Borderer: 36in Vosper P.B
MM672 H.M.S. Kent: 1:192 scale
MM1367 Norfolk Wherry: 1:48 scale
MM1212 H.M.S Ark Royal: 1:192 scale
MM189 Will Everard Thames Barge: 1:48 scale
MM1290 Tank Landing Craft MkIV: 1:48 scale
MM153 Dinghy, 14 foot sailing dinghy21in
MM412 Range Safety Launch: 1:12 scale 43in
MM1292 Director, navy paddle tug, 1:48 scale
MM1365 Celia Jane: Sailing Barge. 1:24
MM1441 Formidable: Steam drifter 1:33
MM567 Cervia:Thames tug in 1:48 scale
MM897 H.M.S Kent: 1:96 early cruiser 58in
MM1202 H.M.S Dreadnought 33in
MM1310 Ciochlighting Clyde Puffer 1:36
MM1448 Liverpool Lifeboat: 1:12 scale
MM826 St Louis Belle: stern-wheeler 33in.
MM1178 Inchcolm Clyde puff 1:32 scale
MM1275 Revive Brotham sailing trawler 1:60
MM1368 Victoria:Thames sailing launch 1:12
MM737 Eileen: motor fishing boat 1:24
MM1444 Pilot 40. police/pilot launch 27½
MM500 Cossack: 38inTribal class destroyer
MM1335 Vosper 73ft rescue launch 1:24 scale
MM1407 Smít Nederland: 1:28 scale tug.
This is just a selection of the huge range available.

Static Display Kit Plans

1004 Greek Bireme plan 560mm
1005 Vikingskip, Osjberg plan 1:50 440mm
1009 Santa Maria plan 1:65 scale 540mm
1013 Mayflower plan, Scale 1:60
1016 HMS Prince plan 750mm
1019 Greek Galley plan, Length 560mm.

1021 Chinese Junk, plan 1:100 400mm
1028 HMS Victory plan, 1:100 950mm
1032 HMS Bounty plan 1:60 720mm
1040 New Bedford Whaler plans 1:16. 550mm.
1200/03 Riva Aquarama plan 1:10 scale 860mm
1200/10 Endeavour Plan 1:80 480mm
1200/82 Endeavour J Class Plan 1:35 1130mm
1200/83 Titanic Plan 1:250 1070mm
1100/05 HMS Pegasus plan 1:64 800mm
1100/06 Mercury plan 1:64 860mm
969 HMS Victory plans, Scale 1:78.
971 Open Whaler, plans, Scale 1:16.
975 Victory Bow section, plans, Scale 1:78.
977 Armed Pinnae, plans, Scale 1:16.
979 Royal Caroline, plans, Scale 1:47
990 Victory Long Boat, plans, Scale 1:16.
This is just a selection of over 1000 plans available

R/C Equipment

RadioLink 8 channel + 2 receivers combo
Planet 2+2 4 Channel Combo
Viper Marine 40 amp speed controller
Viper Marine 25 amp speed controller
Viper Marine 20amp speed controller
Viper Marine 15amp speed controller
Viper Micro Marine 10amp speed controller
Viper Marine 15 Plug Play speed controller
Mtroniks High Power/Micro Switcher
Programmable mixing module
Waterproof mixing module (w-tail)
Full range of R/C installation equipment available

Motors

Schottel drive unit 40mm dia prop
Schottel drive unit 50mm dia prop
Schottel drive unit 70mm dia prop
Mabuchi 540
Motor mount for MFA 800/850 Motors
385 Motor 6 to 15.0 Volt with mount
540 Motor 6 to 12.0 Volt with mount
RE800 Motor 12.0 Volt with mount
RE850 Motor 12.0 Volt with mount
Motor mount for 540/500.550 and 600 Motors
MFA 540 Motor and 2.5:1 Gearbox 4.5 -15v
MFA 540 Motor and 6:1 Gearbox 4.5 -15v
MFA 385 Motor and 2.5:1 Gearbox 4.5 -15v
950 series 385 Motor and 6:1 Gearbox 4.5 -15v
951 series 951 Motor and Gearbox 298:1 6volt,
800/850 Belt Drive Reduction Unit 2:1:1

Coupling Assemblies

Single Universal Joint Coupling
Double Universal Joint Coupling
Coupling set includes one UU, 2 inserts of your choice
and an allen key. Inserts sizes 2.0, 2.3, 3.0, 4.0, 5.0,
6.00mm plain M3, M4, M5 thread

Rudder Assemblies

MA306240mm x 27mm Rudder Assembly
RO1433 Steerable Kort nozzle with 50mm I/D
RO1487 Fixed Kort nozzle with 80mm dia prop
RO1591 Rudder assembly 30x27mm
U1 45mm x 30mm Rudder
U2 53mm x 36mm Rudder
U3 67mm x 44mm Rudder

Standard M4 Propshafts

4in long tube 4mm threaded Propshaft
5in long tube 4mm threaded Propshaft
6in long tube 4mm threaded Propshaft
7in long tube 4mm threaded Propshaft
8in long tube 4mm threaded Propshaft
9in long tube 4mm threaded Propshaft
10in long tube 4mm threaded Propshaft
11in long tube 4mm threaded Propshaft
12in long tube 4mm threaded Propshaft
13in long tube 4mm threaded Propshaft
This is just a selection from our huge range

Water Proof Propshafts

300/00 WP Propeller Shaft M4 290mm
301/02 WP Propeller Shaft M4 186mm
301/03 WP Propeller Shaft M4 211mm
301/04 WP Propeller Shaft M4 236mm
301/05 WP Propeller Shaft M4 261mm

Raboesch Brass Propellers

Brass Propeller (A Type) 20mm -3 Blade-M4
Brass Propeller (A Type) 25mm -3 Blade-M4
Brass Propeller (A Type) 25mm -3 Blade-M4
Brass Propeller (A Type) 30mm -3 Blade-M4
Brass Propeller (A Type) 35mm -3 Blade-M4
Brass Propeller (A Type) 40mm -3 Blade-M4
Brass Propeller (A Type) 45mm -3 Blade-M4
Brass Propeller (A Type) 50mm -3 Blade-M4
Brass Propeller (A Type) 55mm -3 Blade-M4
Brass Propeller (A Type) 60mm -3 Blade-M4
Brass Propeller (A Type) 60mm -3 Blade-M4
Brass Propeller (A Type) 65mm -3 Blade-M4
Brass Propeller (A Type) 65mm -3 Blade-M4
Brass Propeller (A Type) 70mm-3 Blade-M5
This is just a selection of a huge range of 3, 4 and 5 blades props in stock

Raboesch Bow Thrusters

Bow thruster unit with motor 14mm I/D
Bow thruster unit with motor 16mm I/D
Bow thruster unit with motor 19mm I/D
Bow thruster unit with motor 22mm I/D
Bow thruster unit with motor 25mm I/D
Mini Bow thruster unit with motor 10mm I/D
Bow thruster unit with motor 30mm I/D

Asst CAP Maquette Fittings

CAP/R113 Modern boat fender, 48mm long
CAP/R112 Modern boat fender, 39,mm long
CAP/R114 Modern boat fender, 56mm long
CAP/A48/15 Searchlight, 21mm dia x 28mm high
CAP/A84 Danforth anchor 50mm long
CAP/R940 'D' section fender 8mm high 2 mtr
CAP/R5 Liferaft container 58mm long
CAP/A62 Enclosed round radar array 30mm dia
CAP/A83 QCR Pouch around anchor, 60mm long
CAP/R70/20 Orange Lifebelt 30mm dia
CAP/A8/110 Motorboat/yaacht winch 47mm wide
CAP/R103 Modern boat fender, 32mm dia

CAP/A112/10 Echo sounder 23mm x 19mm
CAP/R94/2 'D' section fender 15mm high 2 mtr
CAP/A70/15 Fire monitor kit 37mm high
CAP/AQ9G Chrome steering wheel 48mm dia
CAP/B60 60mm dia ship's wheel, Chrome
CAP/A110/15 Radar receiver and stand, 19mm
CAP/A68/15 GPS receiver radome 10mm high
CAP/A115/15 VHF radio base & handset 14mm
CAP/A112/10Echo sounder/ 23mm x 19mm
This is just a selection of the range available.

BECC Letter & Number sets

2A Arial Lettering 2 mm,
3A Arial Lettering 3 mm,
4A Arial Lettering 4 mm,
6A Arial Lettering 6 mm,
8A Arial Lettering 8 mm,
10A Arial Lettering 10 mm,
12A Arial Lettering 12 mm,
15A Arial Lettering 15 mm,
20A Arial Lettering 20 mm,
25A Arial Lettering 25 mm,
5A Arial Lettering 5 mm,
Available in most colours

Waterline Marking Sets

Hull Markings Imperial, Colour: White, Size: 1:24
Hull Markings Imperial, Colour: White, Size: 1:32
Hull Markings Imperial, Colour: White, Size: 1:48
Hull Markings Imperial, Colour: Black, Size: 1:48
Hull Markings Imperial, Colour: White, Size: 1:72
Hull Markings Imperial, Colour: Black, Size: 1:72
Hull Markings Imperial, Colour: White, Size: 1:96
Hull Markings Metric, Colour: White, Size: 1:32
Hull Markings Metric, Colour: White, Size: 1:96
Hull Markings Imperial and Metric White 1:50
This is just a selection of the range available.

BECC Flags

GB02 White Ensign, Size: AAA 10mm
GB02 White Ensign, Size: AA 15mm
GB02 White Ensign, Size: A 20mm
GB02 White Ensign, Size: B 25mm
GB02 White Ensign, Size: C 38mm
GB02 White Ensign, Size: D 50mm
GB02 White Ensign, Size: E 75mm
GB02 White Ensign, Size: F 100mm
GB02 White Ensign, Size: G 125mm
GB02 White Ensign, Size: H 150mm
Also available, Naval ensigns in Red, Blue as well and

Quaycraft Ship's Boats

QR27 1:96 Scale 27ft Whaler 85mm
QD24 1:24 Scale 14ft Clinker Dinghy
QS77 1:72 27ft Clinker whaler 115mm
QD20 1:24 Scale 10ft Clinker Dinghy
QD38 1:32 Scale 16ft Clinker Dinghy,
QR26 1:96 Scale 22ft Motor cutter
QP27 1:48 Scale 12ft Royal Navy Whaler
QL37 1:32 Scale 16ft Clinker Ship s Lifeboat
QL59 1:48 Scale 25ft Lifeboat, double ended
QR16 1:96 Scale 16ft Dinghy 51mm
QD34 1:32 Scale 14ft Clinker Dinghy
QR26 1:96 Scale 25ft Fast motor boat
QS70 1:72 Scale 16ft Clinker dinghy,
QAL37 1:48 Scale 24ft Clinker Ship s Lifeboat
QL43 1:48 Scale 18ft Clinker Lifeboat
QL53 1:48 Scale 20ft double ended lifeboat
QR32 1:96 Scale 32ft Cutter post 1920
QP27 1:48 Scale 27ft Royal Navy Whaler
QP25 1:48 Scale 25ft Motor cutter 162mm
QAP12 1:48 Scale 12ft Clinker dinghy
QS75 1:72 Motor cutter 2 cabins 109mm
QP16 1:48 Scale 16ft Royal Navy dinghy
QP14 1:48 14ft clinker dinghy 89mm
This is just a selection of over 100 boats available

Robbe Fittings

RO1485 Ships crane with 160mm reach
RO1562 Fire-fighting monitor 80mm high
RO1577 Inflatable boat with 1.25 140mm
RO1560 Control Pulley set
RO1565 Ship's boat crane 90mm reach
RO1434 Working Towing hook 77mm wide
RO1643 Nav lamp set lighting board 30mm long
RO1553Door set, 5mm x 25mm (Pack of 6)
RO1404 Outboard motor 1.25 scale 60mm
RO1642 Deck illumination lamp 9mm dia 6v (2)
RO1300 Radar barred array type 1:50 73mm
RO1518 Round deck hatch 29mm dia 2pcs

Reade Vintage Fittings

LESPI14 Naval Searchlight 26mm dia
LESPI15 Naval Searchlight 20mm dia
LESPI16 Searchlight 13mm
LESPI21 Lifebelt 25mm
LESPI22 Lifebelt 19mm
LESPI24 Ship's Wheel 25mm dia
LESPI35 Cowl Vent 40mm high
LESPI4 Cowl Vent 32mm high
LESPI5 Cowl Vent 27mm high

1:72 scale Warship Fittings

Flower Class Corvette Deck & Fittings Set 1:72
Flower Class Corvette Type 'C' Bridge Set 1:72
Flower Class Corvette Depth Charge Set
4in Gun Mark IX Breech Loading Gun 1:72"
Coastal Forces Guardrail Set
21in Torpedoes and Tubes Set (2)"
Moored Mine & Sinker Set
Single 20mm Oerlikon Guns (2)
2 Pdr. Pom-Pom Gun with Bandstand 1:72
16ft Dinghy & Stowage 67mm long 1:72 scale
Aval Carley Floats 43mm x 25mm (2) 1:72
18in Torpedo and Tubes Set (2)
Rectangular Carley Floats 38x30mm (2) 1:72
2in Rocket Flare Set Incl. Stowage Boxes 1:72
Hedgehog Anti-Sub. Weapon 1:72 scale
Chemical Smoke Apparatus & Smoke Float Set
Wooden Reversible Life Raft 1:72
Single Depth Charge & Chute Set
Type A Mine Set (4)
Twin .303 Vickers Gas Operated MG Set (2)
9in Porthole (Scuttle) Set 4mm O/D (60)
Twin .303 Lewis Gun Set 1:72 scale (2)
This is just a selection of the range available

Brass Portholes

K67008 Porthole, 8mm, With 6 Hole Flange, (Pack 10)

K67010 Porthole, 10mm, With 6 Hole Flange, (Pack 10)
K67012 Porthole, 12mm, With 6 Hole Flange, (Pack 10)
K67014 Porthole, 14mm, With 6 Hole Flange (Pack 10)
K67016 Porthole, 16mm, With 6 Hole Flange, (Pack 10)
K67018 Porthole, 18mm, With 6 Hole Flange (Pack 10)
K67020 Porthole, 20mm, With 6 Hole Flange,(Pack 10)

Brass Stanchions

K66206 2 Hole Stanchion, Brass 6mm (Pack of 10)
K66210 2 Hole Stanchion, Brass 10mm (Pack of 10)
K66212 2 Hole Stanchion, Brass 15mm (Pack of 10)
K66220 2 Hole Stanchion, Brass 20mm (Pack of 10)
K66225 2 Hole Stanchion, Brass 25mm (Pack of 10)
K66230 2 Hole Stanchion, Brass 30mm (Pack of 10)
K66235 2 Hole Stanchion, Brass 35mm (Pack of 10)
K66240 2 Hole Stanchion, Brass 40mm (Pack of 10)
K66011 3 Hole R.N Stanchion, 11mm 1:96 (Pack of 10)
K66015 3 Hole R.N Stanchion, 5mm 1:72 (Pack of 10)
K66022 3 Hole R.N Stanchion, 22mm 1:48 (Pack of 10)
This is just a selection of our massive range.

Crew Figures

DF11 Civilian/RN Officer wearing cap and pullover
DF12 Seated ships captain wearing cap and pullover
DF13 R.N Civilian wearing waterproof jacket
DF15 Seated civilian crew figure
DF21 US Marine sitting
DF3 Standing civilian captain in sheepskin jacket
DF5 Standing civilian crew member
DF6 Standing R.N/Civilian officer with binoculars
DF9 Seated civilian crew member
DF9s 1:96 scale crew figure set
Ship's cat, sitting 1:48 Scale
Bearded Officer, 1:32 Scale
Crew member, 1:32 Scale
Officer, clean shaven, 1 32 Scale
Bearded Officer 1:48 Scale
Crew member, leaning on rail 1:48 Scale
Young boy, 1:48 Scale
Modern crew wearing dungarees 1:30 60mm
Modern crew in smock 1:30 30 scale 60mm
GM72/004 RN 1:72 Officers (Working Dress) (3)
GM72/005 RN 1:72 Ratings – pullovers (3)
GM72/006 RN 1:72 Officers – overalls (3)
GM72/007 RN 1:72 Crew – duffle coats (3)
GR144/01 Royal Navy 4 inch BL Gun Crew F:144 (4)
GR144/02 Royal Navy Gunners 1:144 (Pack of 4)
GR144/03 Royal Navy Sailors 1:144 (Pack of 4)
GR144/04 Royal Navy Officer and Sailors 1:144 (4)
CMF72131 Gun Crew for U-Boat Type VIIc: 1:72 (3)
CMF72127 U-Boat Crew Figures at rest 1:72 (3)
CMF48104 EU Mechanics 1:48 (2)
CMF72158 Schnellboot Bridge Crew 1:72 (Pf 3)
CMF52024 Schnellboot Crew at Rest 1:35 (2)
CMF52005 Schnellboot Crew 1:35 scale (Pack of 2)
CMF72116 Lookout Crew for U-Boat 1:72 scale (3)
CMF72118 Crew figures at rest (3)
CMF72133 Lookout Crew U-Boat 1:72 (3)
CMF72185 U-Boat Gun crew 1:72 scale (Pack of 3)

Boat Fenders

7361/25 Fender,Tyre 25mm Dia,(Pack of 10)
7361/28 Fender,Tyre 28mm Dia,(Pack of 10)
7361/32 Fender,Tyre 32mm Dia,(Pack of 10)
7361/38 Fender,Tyre 38mm Dia,(Pack of 10)
7361/43 Fender,Tyre 43mm Dia,(Pack of 10)
CAP/R112 Modern boat fender, 39mm long
CAP/R113 Modern boat fender, 48mm long
CAP/R114 Modern boat fender, 56mm long
CAP/R900 Modern boat fender, 24mm long
CAP/R901 Modern boat fender, 30mm long
CAP/R902 Modern boat fender, 35mm long
CAP/R903 Modern boat fender, 45mm long
CAP/R904 Modern boat fender, 55mm long

Scalelink Etched Brass

11mm 3 rail stanchions & railing 840mm 1:96
1:96 R.N. 3 rail stanchions and railing 11mm
1:128 scale vertical laddering
1:72 R.N pattern 3 rail stanchions and railing
1:192 R.N pattern 3 rail stanchions
Clarendon serif Letters 2,3, and 5mm high
1:200 Angled step ladders with handrail
Vertical rung ladders 4.5mm & 5.5mm wide
1:128 Angled step companionway ladders
5mm & 6mm wide Angled step ladders
6mm & 8mm vertical rung ladderding
This is just a selection from the huge range available

Belaying Pins

Belaying Pins Walnut 8mm (Pack of 10)
Belaying Pins Walnut 6mm (Pack of 10)
Belaying Pins Walnut 14mm (Pack of 10)
Belaying Pins Walnut 10mm (Pack of 10)
Belaying Pins Brass 8mm (Pack of 10)
Belaying Pins Brass 12mm (Pack of 10)
Belaying Pin Bronze metal, 9mm.(Pack of 10)
Belaying Pin Bronze metal, 7mm.(Pack of 10)
Belaying Pin Brass, Length 5mm.(Pack of 10)

Rigging Thread

Rigging Thread, 0.1mm Natural
Rigging Thread, 0.25mm Black
Rigging Thread, 0.25mm Natural
Rigging Thread, 0.5mm Black
Rigging Thread, 0.5mm Natural
Rigging Thread, 0.75mm Black
Rigging Thread, 0.75mm Natural
Rigging Thread, 1mm Black
Rigging Thread, 1.0mm Natural
Rigging Thread, 1.3mm Black (10mtr)
Rigging Thread, 1.7mm Natural 5 mtr
Rigging Thread, 1.8mm Black
Rigging Thread, 2.5mm Natural (2.5mtr)
This is just a selection of the range available.

Rigging Blocks & Deadeyes

Single Block, 2mm Walnut (Pack of 10)
Single Block, 3mm Walnut (Pack of 10)
Single Block, 4mm Walnut (Pack of 10)
Single Block, 5mm Walnut (Pack of 10)
Single Block, 6mm Walnut (Pack of 10)
Single Block, 7mm Walnut (Pack of 10)
Single Block, 10mm Walnut (Pack of 10)
Double Block, 3mm Walnut (Pack of 10)
Double Block, 4mm Walnut (Pack of 10)
Double Block, 5mm Walnut (Pack of 10)
Double Block, 6mm Walnut (Pack of 10)

Double Block, 7mm Walnut (Pack of 10)
Deadeye, 9mm Walnut (Pack of 10)
Deadeye, 7mm Walnut (Pack of 10)
Deadeye, 5mm Walnut (Pack of 10)
Deadeye, 3mm Walnut (Pack of 10)
Deadeye, 2mm Walnut (Pack of 10)
Deadeye, 12mm Walnut (Pack of 10)
This is just selection from our massive range.

Display Bases and Columns

5695/30 Varnished Hardwood Base 300x100mm
5695/40 Varnished Hardwood Base 400x120mm
5695/50 Varnished Hardwood Base 500x150mm
5695/80 Varnished Hardwood Base 800x550mm
5690/26 26mm high Brass mounting column
5690/29 29mm high Brass mounting column
5690/35 35mm high Brass mounting column
5685/00 Turned Wood Mounting Column 65mm
5685/02 Turned Wood Mounting Column 28mm
5685/03 32mm Walnut mounting column
5685/04 51mm Walnut mounting column

Timber

Lime Strip 0.5mm x 2mm x 1000mm
Lime Strip 0.6 x 10mm x approx 1 metre long
Lime Strip 0.6 x 3mm x approx 1 metre long
Lime Strip 0.6 x 4mm x approx 1 metre long
Lime Strip 0.6 x 5mm x approx 1 metre long
Lime Strip 0.6 x 6mm x approx 1 metre long
Lime Strip 0.5 x 7x approx 1 metre long
Lime Strip 0.6 x 8mm x approx 1 metre long
Lime Strip 1.5 x 1.5mm x approx 1 metre long
Lime Strip 1.5 x 10mm x approx 1 metre long
Lime Strip 1.5 x 2.0mm x approx 1 metre long
Lime Strip 1.5 x 3.0mm x approx 1 metre long
Lime Strip 1.5 x 4.0mm x approx 1 metre long
Lime Strip 1.5 x 5.0mm x approx 1 metre long
Lime Strip 1.5 x 6mm x approx 1 metre long
Lime Strip 1.5 x 7mm x approx 1 metre long
Lime Strip 1.5 x 8mm x approx 1 metre long
Lime Strip 1 x 1mm x approx 1 metre long
Lime Strip 1 x 1.5mm x approx 1 metre long
Lime Strip 1 x 10mm x approx 1 metre long
Lime Strip 1 x 2mm x approx 1 metre long
Lime Strip 1 x 3mm x approx 1 metre long
Lime Strip 1 x 4mm x approx 1 metre long
Lime Strip 1 x 5mm x approx 1 metre long
Lime Strip 1 x 6mm x approx 1 metre long
Lime Strip 1 x 7mm x approx 1 metre long
Lime Strip 1 x 8mm x approx 1 metre long
Lime Sheet 0.5mm thick x 100mm x 1 mtr
Lime Sheet 1mm thick x 100mm x 1 mtr
Lime Sheet 1.5mm thick x 100mm x 1 mtr
Lime Sheet 2mm thick x 100mm x 1 mtr
Lime Sheet 2mm thick x 100mm x 1 mtr
Lime Sheet 2mm thick x 300 x 1200mm long
Lime Sheet 3mm thick x 300 x 1200mm long
Lime Sheet 4mm thick x 100mm x 1 mtr
Lime Sheet 5mm thick x 100mm x 1 mtr
Lime Sheet 6mm thick x 100mm x 1 mtr
Lime Sheet 8mm thick x 100mm x 1 mtr
0.8mm Plywood sheet x 300mm x 1200mm long
1.5mm Plywood Sheet x 300 x 1200mm long
3.0mm Plywood Sheet x 300 x 1200mm long
6.5mm Plywood Sheet x 300 x 1200mm long
4.0mm Plywood Sheet x 300 x 1200mm long
0.5mm Plywood Sheet x 300 x 1200mm long
2.0mm Plywood Sheet x 300 x 1200mm long
This is just a selection of sizes. Other woods stocks include Walnut, Maple, Beech, Balsa, Obечи

Admiralty Paint Sets

HMS Diana Paint Set
HMS Cruiser Paint Set
HMS Snake Paint Set
HMS Agamemnon Paint Set
HM Brig Supply Paint Set
HM Bark Endeavour Paint Set
HMS Jalouse Paint Set
HMVA Bounty Paint Set
HMS Mars Paint Set
HM Cutter Sherbourne,Lady Nelson Paint Set
HM Yacht Chatham Paint Set
HM Mortar Vesel Convulsion Paint Set
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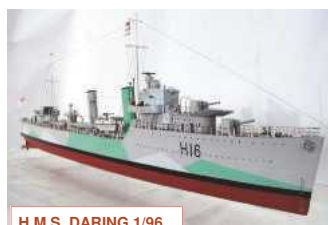
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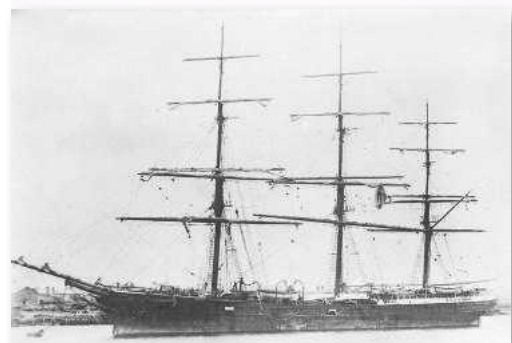
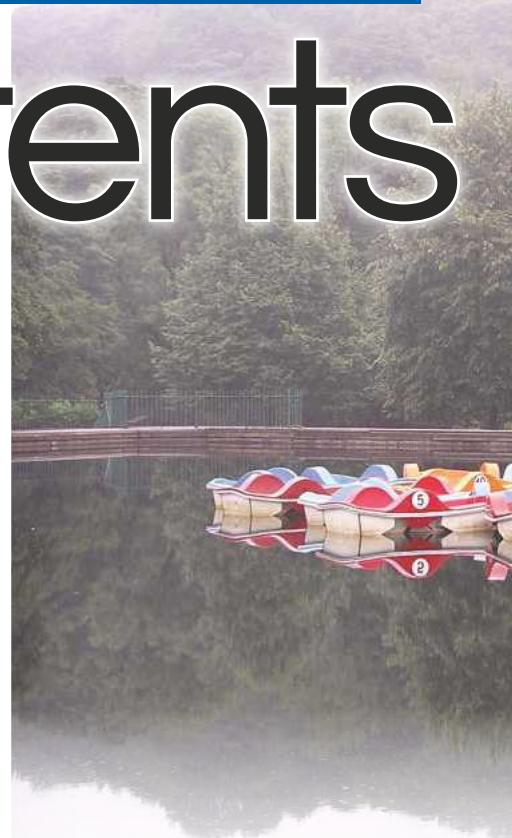
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From shooting stills to video footage... Nev Wade recommends bringing out your inner Spielberg – and, no, you are not going to need a bigger boat!

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John Parker reflects on the 1950s' atomic-powered prototype NS Savannah



32 Transformed into Torrens

David Bray explains how by making modifications to a Sergal kit for the Cutty Sark he's managed to create another magnificent Colonial cutter...



Thanks to your incredible input, this month we've been able to include a bumper Readers' Models/Readers' Letters/ Readers' Hints & Tips section. Frustratingly, however, I received one particularly interesting email just after these pages had been laid out (this column is usually the last thing I work on before we hit the 'Thunderbirds are Go' button and the issue gets sent to press). I have, therefore, decided to share the views expressed here, for a number of reasons... Firstly, I'm a great believer in the fact that negative feedback is incredibly valuable (I would always much rather learn why someone is disappointed or dissatisfied than have them quietly vote with their feet, so to speak. Secondly, the Letters pages are your platform and I have no desire to censor the content (provided it's not libellous or offensive in any way). And last, but not least, because I feel the points raised are indeed valid and in order to act on them I am going to need your help!

"I am the Chairman of one of the 'up North' Model Boat clubs (the North West Scale Model Boat Club). I know you must cater to all tastes but over a few months I've calculated that 38% of the pages have been devoted to naval ships and boats. Many of them not even Royal Navy! Yet within our club and the clubs I visit in the North, and also at the shows I attend up here, nowhere near 38% of the members/attendees operate navy vessels. So, much of the content of the magazine doesn't interest me. To add insult to injury, the boats we do sail, and show – tugs, trawlers and other working boats, often get no coverage at all. I'm sure you see where I am coming from. Don't think I am some sort of anti- navy type, as I'm not. I was a member of the RAF for 38 years and worked with the Navy on many occasions".

In a hobby like this, there are so many different strands of interest and one of the most important tasks an editor has is to try and keep the content both varied and engaging. As MB's incoming skipper/chief cook and bottle washer, I've inherited a pool of wonderful contributors but, naturally, I'm very keen to welcome more into the fold. I'm not looking for professional journalists but real enthusiasts with stories to tell. So, if you're interested in getting involved, I'd love to hear from you. For those of you who are unsure, I'll be providing some guidelines in a future issue.

In the meantime, though, I really hope you enjoy your read!

Enjoy your read,

Lindsey



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Compass 360

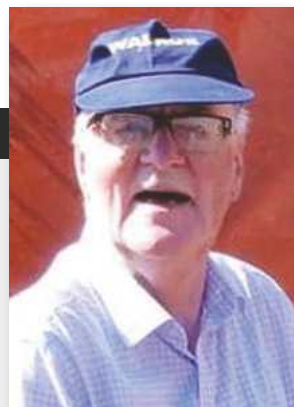
Our hobby-related news round-up

If you have a news story for these pages, please contact the Editor, Lindsey Amrani, via e-mail at editor@modelboats.co.uk Alternatively, pick up the phone and call 01689 869840

Obituary: Len Barton

Many readers may have known Len Barton, who sadly passed away in September. Len had a life long interest in model engineering and model boating. He was a long standing member of the MPBA and was also a member of several clubs in Yorkshire over the years, most recently Balne Moor MBC.

Len dearly missed his beloved wife, Vera, who died in 2012, and donated a bench to the Club in her memory. He loved to attend the Club's summer events and sit on that bench, watching the model boating and remembering



Vera. The Club's organisers and members tell us they will now sit and remember them both as they watch the sailing on the pond.

Len was considered a true gentleman by all who had the pleasure of knowing him. May he rest in peace. ●

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Good luck everyone!

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Humbrol Prize Draw Winner

Our congratulations to Hector MacDonald of Gairloch in the North West Highlands, the winning entrant drawn in the Humbrol Prize Draw featured in the August 2020 issue of Model Boats. The super useful £100 Humbrol Goody Package will soon be winging its way to him, and we would again like to thank the kind folks at Hornby Hobbies Ltd for their generosity.

WWII bomb intended for the Lützow finally explodes



Ground crew handling a Tallboy during World War II. The bomb, developed by Barnes Wallis, was so huge it could only be carried by making modifications to the itself formidable Avro Lancaster heavy bomber.

defuse it. Fortunately, despite creating a dramatic pillar of water, there was no loss of life or injuries when the 'Tallboy' (a.k.a the 'Earthquake' bomb), weighing nearly 5,400 kg and including 2,400 kg of explosive, detonated. The unexploded shell was found by employees of a German company carrying out work to deepen the Piast Channel and had been dropped by the RAF in 1945 in an attack on the German cruiser Lützow.

Built in 1933, the 186-metre Lützow was the pride of the Kriegsmarine. Originally known as the Deutschland, it's said Hitler worried this made her a propaganda target for the Allies, so she was renamed Lützow after a previous warship of the same name that was sold to the Soviet Union in 1940. Despite this, she was indeed sunk by the RAF's 617 (Dambusters) Squadron in the above mentioned raid. ●

A gigantic recently discovered World War II bomb finally exploded underwater in the Piast Canal, which connects the Baltic Sea with the Oder River on Poland's border with Germany, this October as navy divers tried to

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Good luck everyone!

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Revell Prize Draw Winner

We are also delighted to announce the lucky winner of the Revell Airbrush Set Prize Draw, featured in the September 2020 issue of Model Boats. Congratulations, and have fun, Ian W. Bromley of Oldham, Greater Manchester! And thank you Revell for making this possible.

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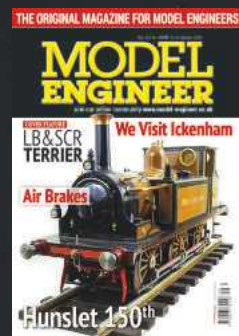
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The 80Foot Zulu Lady Isabella

Scale - 1:64
Length overall - 600mm
Width overall - 100mm
Height overall - 387mm

Price - VM/03 Lady Isabella - £158.00

VM/03/Sail set for Lady Isabella (3 SAILS) £36.00



The 70 Foot Fifie Lady Eleanor

Scale - 1:64
Length overall - 380mm
Width overall - 105mm
Height overall - 327mm

Price - VM/04 Lady Eleanor - £142.00

VM/04/Sail set for Lady Eleanor (2 SAILS) £28.00



HM Brig Sloop Flirt - 1782

Scale - 1:64
Length overall - 656mm
Width overall - 230mm
Height overall - 492mm

Price - VM/05 Flirt - £282

Price - VM/05/MS - Master Shipwright Flirt - £450



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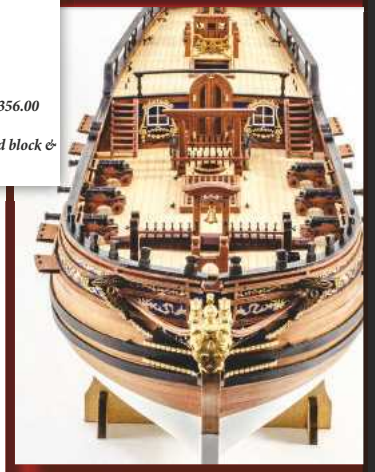
All of the area at and above deck level is pre-cut, it is only the area below this that requires planking - even the main wales are pre-cut.



Scale - 1:64
Length overall - 576mm
Width overall - 208mm
Height overall - 480mm

Price - VM/06 Duchess of Kingston - £356.00

VM/06/PB/ Optional machined pear wood block & deadeye set £35.00

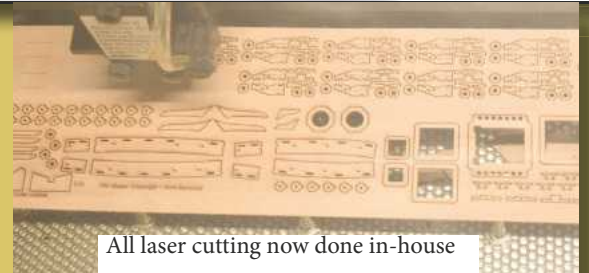


HM Brig Sloop Speedy
Lord Cochran's Command

Scale - 1:64
Length overall - 700mm
Width overall - 230mm
Height overall - 492mm

Price - VM/02 HMS Speedy - £286.50

VM/02/PB/ Optional machined pear wood block & deadeye set £40.00



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BY CHRIS WATTON

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Please note, all entries must be received by the closing date of December 4, 2020.

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Entry is open to all UK residents with a permanent UK address, with the exception of employees (and their families) of MyTimeMedia Ltd, its printers and agents, and any other companies associated with the competition. All entrants must be aged 18 or over. Only one entry per household is permissible. No responsibility can be accepted for entries lost, damaged or delayed in the post. Winners will be notified by post. Prizes are not transferable to another individual and no cash or other alternatives will be offered. The promoters reserve the right to amend or alter the terms of the competitions. The winner will be chosen from all correct entries received by the closing date specified. Please note that data will be managed in compliance with GDPR law. Our privacy policy can be found at www.mytimemedia.co.uk/privacy. The decision of the judges is final and no correspondence will be entered into.

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ABOVE: Model yachts at the Round Pond, Kensington Gardens, circa. 1895.

A Brief History of Model Yachts

John Parker explores the evolution of these scaled down beauties...

“Members of the leisured classes would compete with designs that were the work of a local craftsman/‘designer chappie’, whose identity would be kept a closely guarded secret if he produced winning designs.

“One of the prettiest sights on a summer’s day in London is that presented by the Round Pond in Kensington Gardens. On its tranquil waters may be seen a whole fleet of model yachts of every size and description, some of them shaped and finished with most extraordinary delicacy, and often sailed with consummate skill by their owners”. This description, along with an accompanying photograph, comes from a vintage tourist book and shows that the sailing of model yachts was already an established activity at the time of the book’s publication in 1897. In fact, the pastime can be traced back at least 70 years prior to that, to the early decades of 19th century.

Models of this period tend to be based on real vessels, such as coasters or fishing boats, and had their hulls carved from a single piece of wood. Little thought was given to hydrodynamic performance, the shape was simply made pleasing to the eye and scale-like, without an extended keel. Any ballast that was carried was fitted entirely within the hull. The sail plan was most commonly based on that of a gaff-rigged cutter and the resultant model, while appearing attractive, was difficult to sail, offering only rudder adjustment to cater for differing wind conditions. Inevitably, this led to attempts to improve things with experimental hull design, particularly for racing, and the model yacht began to evolve. Members of the leisured classes would compete with designs

that were the work of a local craftsman ‘designer chappie’, whose identity would be kept a closely guarded secret if he produced winning designs.

Automatic steering

By the 1900s, hull shapes were becoming longer and narrower and less scale-like. Attention was given to balancing the sail area to the hull and ballast was now carried low down in the form of lead half-bulb shapes bolted to each side of an extended fin keel of metal. The swing or pendulum rudder was introduced, which enabled the boat to hold its course better. This consisted of a lead weight on the tiller or rudder with an adjustable swing radius. When a wind gust causes the boat to heel and turn into wind, the rudder ‘falls over’ and tends to bring it back on course. This was the first of several types of automatic steering control that marked major advances in model yacht design. Keel design developed further with a full wooden keel becoming favoured, faired into the hull and with the shaped lead ballast forming its lower extremity. The sail plan was generally that of the gaff-rigged sloop, with a single mast and topsail.

The next major advance came in 1906 when George Braine of Kensington invented the automatic steering gear which bears his name. Far more effective than the swing rudder, it featured a quadrant fitted to the rudder post and a set of steering lines and

tensioners that translated movements of the sail as it responded to the wind into correcting movements of the rudder to maintain a course. A competitor to the Braine gear was the vane steering gear, recognisable by a light vertical vane adorning the stern of the boat. Said to be more accurate than the Braine gear, the action of the vane was applied to the rudder by various means that often involved some gearing. The origins of the vane gear may well pre-date the Braine gear, but perhaps because of its more difficult set up and operation it did not come into widespread use until the 1950s.

Construction methods were evolving too. Laminated or bread-and-butter construction had largely taken over from carved-from-solid hulls, and more advanced constructors were experimenting with built-up plank on frame construction. This was before the ready availability of reliable glues and plywood, so the frames tended to be very thick, with the planks held to them with hundreds of small nails or screws. The simple Bermuda rig (two triangular sails on a single mast) was found to be the most effective sail arrangement and became universal on almost all racing yachts.

Yacht classes

In 1911 the Model Yacht Racing Association was formed, becoming the Model Yachting Association in 1923. It encouraged the racing of model yachts by recognising official classes of models, based on rules governing such things as their size, weight and sail area. These rules are quite complex but enable models built in accordance with them to be raced on an equal footing. Their introduction led to the rising popularity of model yacht regattas and

8

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THE MARINE MODEL MAGAZINE

VOL. 4. NO. 10. JANUARY, 1932

The Turning Pole

The Journal of The Vintage Model Yacht Group

www.vmyg.org.uk

Turning Pole No. 35 Summer 2017

Editor: Charles Smith, 16 Manor Gardens, Farncombe, Surrey, England GU10 3LL. Tel: 01483 429792 Email: turningle@btinternet.com

many became recognised internationally. Some of the better-known classes are the Marblehead or International 'M' class, the 36-Inch Restricted Class, the Six Metre Class and

the 10-Rater class. The 10-Rater class, for example, has been used since the 1890s and has been an international class since 1932.

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These are the most perfect model racing yachts obtainable. Bermuda Rig can also be supplied at the same price.

N.B. Illustration shows 24 inch model.

ABOVE LEFT: Model racing yachts from the 1927 Stevens's Model Dockyard catalogue.

ABOVE RIGHT: The Turning Pole, journal of the Vintage Model Yacht Group, has a logo inspired by The Model Yachtsman magazine that was founded in 1928.

LEFT: The 48-inch yacht from this 1930 Bassett-Lowke catalogue was priced at over £19 - the equivalent of about £1200 today!

RIGHT: Model yacht designs abounded in contemporary books and magazines.

MODEL SHIPS AND POWERBOATS

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Model Racing Yachts

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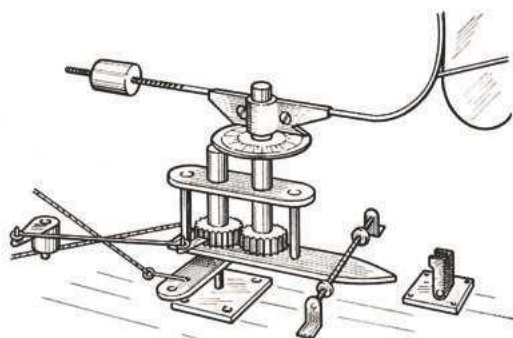
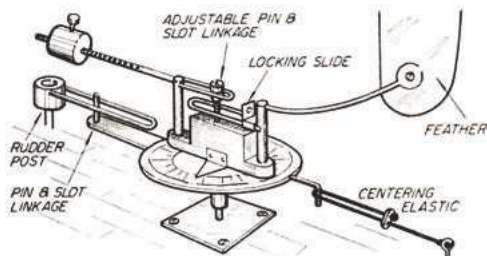
PRACTICAL MECHANICS

Building the P.M. MODEL YACHT

Spindrift

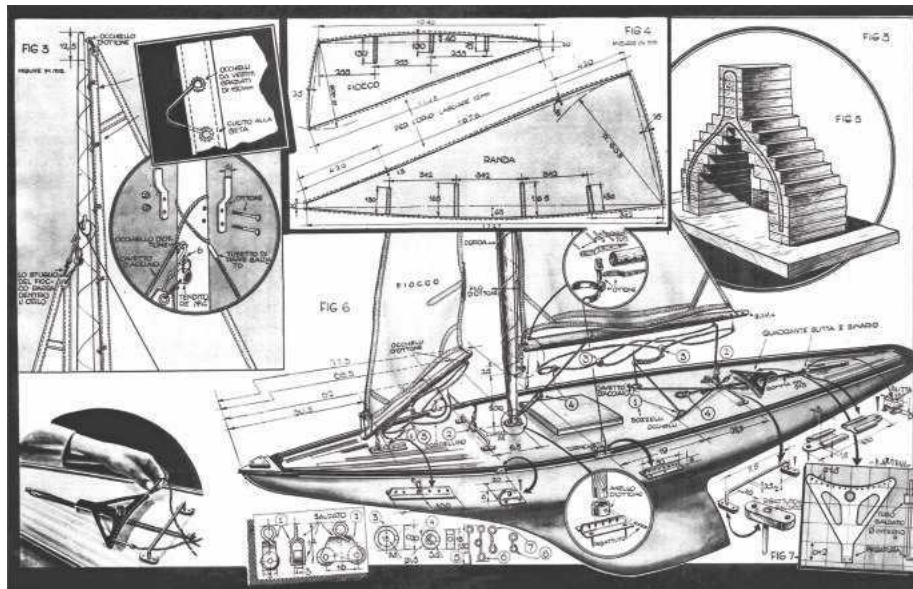


A typical vane gear (top) and some variations (Image courtesy of R. Verden/Model Maker).



Models are required to comply with the formula that states the load waterline length (in metres) multiplied by sail area (in square metres) multiplied by eight must equal ten, or $LWL * SA * 8 = 10$. A compliant design therefore trades off hull length against sail area to achieve the best performance.

Notwithstanding the emphasis on racing and how it has improved the breed of model yachts, there have always been people who, attracted to the beauty of sailing ships, produce scale or near-scale models without a thought to how they might perform in a race. Here varnished woodwork, scale cabins and elaborate, often multi-masted sail plans take preference, though usually a false keel needs to be added to their hulls when sailing to ensure stability. The schooner,



This illustration from a 1947 issue of the Italian Modellismo magazine highlights many features of a model yacht including the Braine gear.

with its attractive two-masted sail plan, has long been a favourite, and one of the photos illustrated here shows such a boat built from a 1940s' plan in the book *Model Boat Building*, edited by F.J. Camm. In 1947, Adamcraft produced a kit for an 18-inch clinker-built dinghy and it sold to the tune of 20,000 copies, demonstrating the simple pleasures that people found in making and sailing even such a basic craft.

The classic yacht designs of the 1930s are what most people think of when the term 'pond yacht' is used, though I have never been able to find a reliable definition of the term. Certainly, the image evoked is of a wooden free-sailing vessel of harmonious design, with a short, integrated keel that's less susceptible to getting snagged in weed when sailed just for fun on the village pond. Genuine vintage pond yachts are now collector's items, prized for their patina of age and nostalgic appeal, and can fetch quite high prices at auction.

Radio control

By about 1950, it was clear that radio control was on the horizon and there was much discussion about what this would mean for yacht design. But the promise of being able

to control the course of the boat in real time, responding to all the effects of the wind as well as being able change tactics mid-course to win a race was to be a long time coming. Early radio outfits were expensive and unreliable, they required a lot of space in the boat and were heavy. What's more, only a single boat could operate at a time because each was sensitive to interference from other sets. It took until the 1970s for the technology to develop to the point where it was cheap and reliable enough for wide scale adoption and able to cope with multiple operation. The International Radio Sailing Association was set up to administer the rules of radio sailing.

Radio control of a yacht normally involves control of the rudder in a similar way to a power boat, plus a means of adjusting the sails in or out. It can take a lot of force to hold a sail setting against a strong wind, and for this reason a normal servo with an extension arm is only suitable for small boats. The next step up is a specialised sail arm servo offering greater torque, or a sail winch which has a multi-turn drum that winds the sails in or out via a pulley system which can get quite elaborate. The average current drain is low since the servo or winch only needs to operate occasionally, so the battery in the boat can easily provide many hours of sailing.



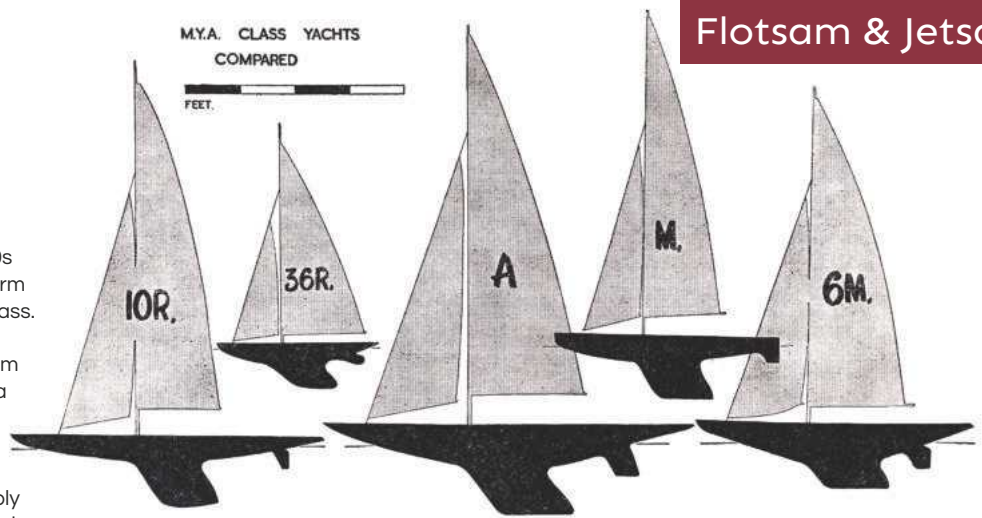
ABOVE: RC adaption showing pulley system for sails and rudder linkage - sail winch and rudder servo are under the deck (Image courtesy of R. Verden).

LEFT: Plank on frame schooner from a 1940s' plan (Image courtesy of R. Verden).

“In recent years several smaller classes of yacht have been recognised”

Composites

Another emerging technology of the 1950s was composite materials, initially in the form of glass reinforced plastic (GRP) or fibreglass. This lent itself to amateur construction, particularly as a mould could be taken from an existing hull or experimental plug and a new, light hull with an absence of internal framework produced from it. Commercial GRP hulls became available in the 1960s. Although plank on frame construction in ply has remained competitive, the modern racing yacht is usually made from composites, with carbon fibre having superseded glass fibre. This applies not just to the hull but to the use of Kevlar and other advanced materials for the mast and fittings. With a slim hull and a blade keel carrying a moulded ballast weight, this is the form of the modern racing yacht.



ABOVE: Common classes of racing yachts to scale (Model Maker). BELOW: ABOVE: A fine scale yacht built from Tasmanian timbers.



Wee Nip yacht by B. Russ.



In recent years several smaller classes of yacht have been recognised such as the 'Footy' class, which as its name suggests is only 12 inches long. Another is the Wee Nip or Strathclyde 70 class, with a single sail and simple chine hull, that beginners may quickly and easily build from plywood. For those not wanting to make their own, the Dragon Force DF65 and Dragon Flite DF95 yachts by Joysway, respectively 650mm and 950mm long, have been responsible for a tremendous surge in the popularity of radio control yacht racing. It is not uncommon to see fleets of 20 or more of these

boats racing on a pond. They are the outcome of skilled designers turning to the East for cheaper manufacture, and for minimal cost come complete with radio, requiring only some simple assembly and rigging. ●

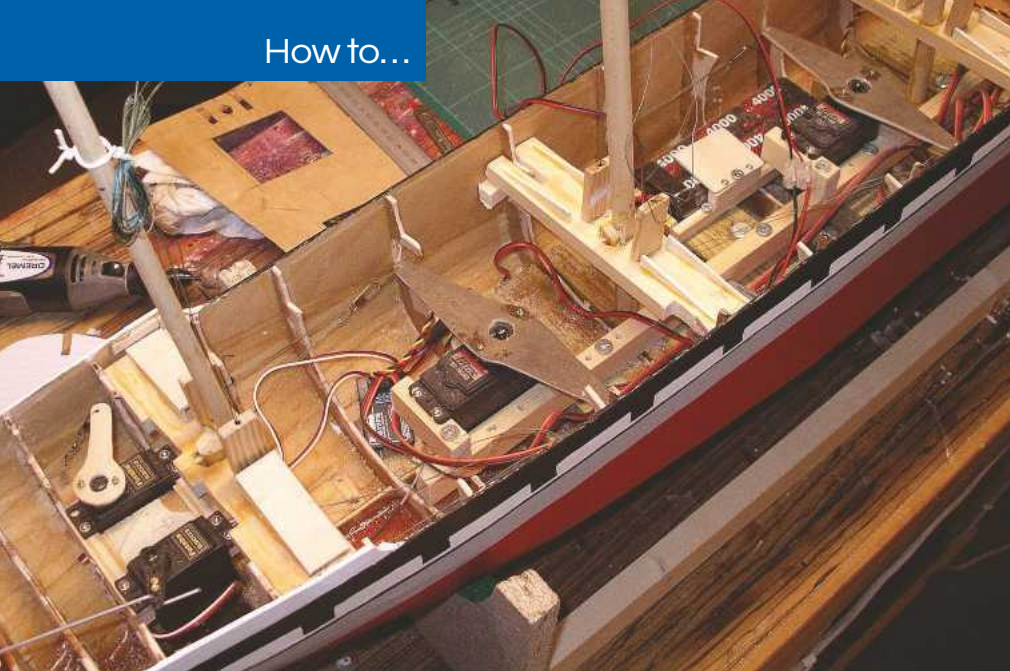
Acknowledgement

Our writer, John Parker, would like to thank Roy Verden for his assistance with this article and for the photographs of his schooner and vane mechanism.



ABOVE LEFT: A pair of 'Footies' by C. and P. Averill. ABOVE RIGHT: Marincraft yachts with fibreglass hulls from a 1960s' advertisement.





The "Where did I put what?" shot, taken a point and shoot camera. If the light's good, as was here, you'll not need flash. If you do have to use it take the camera at least a metre away and frame the picture using the zoom, that way you won't overexpose the image.

Capture the Moment

Nev Wade recommends bringing out your inner Spielberg – and, no, you are not going to need a bigger boat!

I've been taking pictures for the last 50 years. In the beginning it was slides and prints and there weren't many others doing it; now it's smart 'phones and everybody's at it! So, when I started building model boats, it was inevitable that I should take pictures of them and that's the burden of this piece. For a long time, I just took stills but now I make videos as well and it seems to me that I've learned some stuff along the way that might be useful to others, so here goes...

Stills

In the same way that there are styles and sub-divisions of general photography, there are almost as many types of image creation for model boats. While taking photos, I've just 'pointed and shot'. It's only later it becomes apparent that the results fall into categories and here I'll try to separate these out, using examples of my work to illustrate my points.

Most of us spend ages (in my case up to a year) on getting the construction, detailing and finish just right. Taking things one step further, though, visually documenting your labour of love not only adds to the sense of achievement on completion but can also prove extremely useful, both during the build process and going forward.

First of all, there's the "this will help me remember where I put what" type of reference

"Visually documenting your labour of love not only adds to the sense of achievement on completion but can also prove extremely useful, both during the build process and going forward"

shot. You know when you take a picture like this you just know that one day it will come in handy; for example, when you have to undertake a below deck repair.

In complete contrast, some images can be really amusing. Check out my shot of the inside of a plank on frame hull sat on the building board; it looks just like the inside of a Scandinavian church, don't you think?

Returning to the practical rather than whimsical, another shot I've included here was taken while I was doing a waterline test. This saved me from having to try and recall whether the boat had a list or was badly trimmed, fore and aft, when later making adjustments.

Of course, when your building efforts have come to fruition, you can also either take posed shots or capture a 'sailor's eye view' of your creation on the water. In a number of the shots I've chosen to illustrate here you'll see views either taken onboard or from the dockside. The others are action shots, and for these the advice gets a little technical...

I've always opted for single lens reflex (SLR) cameras – upgrading from one to another as finances permitted. Up until quite recently, a decent SLR camera wasn't cheap. All the adjustment options when it came to shutter speed and aperture settings, along with the ability to fit telephoto and zoom lenses, however, helped to justify the outlay.



The oddball shot, in this instance capturing the inside of a hull sat on a building board. This was shot without flash on a 2003 vintage 'point and shoot' digital camera.



The 'Keeping a record' shot, in this case of a waterline test, taken so that you don't have to try and remember how the trim actually was when making adjustments at a later stage. It's a good example of how a photo taken on a 'point and shoot' type camera can be much improved with a little digital cropping on a PC.

Fortunately, nowadays not only is a good SLR camera far more affordable (relevantly speaking) but many of the 'point and shoot' cameras on the market can ape the performance of an SLR (to a certain extent). Likewise, cameras on smart phones have evolved to the point where some seriously impressive results are possible. The advice that follows, therefore, lends itself to working with any of these devices.

My first recommendation is that you take up as low a viewpoint of your boat on the water as you can. I've been fortunate in regularly sailing at two lakes where the water was set into a slope, so I've been able to stand on the 'low side' of the water, with its level at about head height and shoot as if from a passing model rowing boat. This makes the whole view so much more 'real'. If you don't have access to a similar geographical vantage point, the same effect can be achieved by zooming in while shooting from a distance; your eyes will be deceived into believing that your line of vision is far lower than it really is. I know of an enthusiast in Holland who used to don a wetsuit and actually get in the water with the boats in pursuit of the perfect picture, but that does seem a tad extreme!

It's neither my intention to offer, nor am I qualified to run, a photography course, but I will say this: if your camera features a 'sport mode', use it! This will usually automatically increase shutter speed in order to freeze action in the frame. It also allows a series of pictures to be taken in very rapid succession, from which you can later select the best.

If you don't have 'sport mode', however, most cameras will allow you to manually adjust your settings.

Once you've downloaded your pictures to a PC, don't be afraid to go to work on them. You will have been either very clever or very lucky if you've managed to perfectly position your model/s within the shot. Fortunately, however, digital software now easily allows us to crop in and reframe. So, here's a tip... When doing so, don't go for dead centre of the frame positioning – leave a little dead space for your boat to run into. Think in thirds. Try it. You'll get the idea.

"It's neither my intention to offer, nor am I qualified to run, a photography course, but I will say this: if your camera features a 'sport mode', use it!"



Finally, don't forget that it's worth paying homage not just to your model boat/s but to your chosen location. Water, and its surrounding scenery, can provide some very atmospheric images and, along with your action shots, will 'capture the moment' for when you're even older and greyer than you are now and want to look back at your lovely sailing days with great pleasure.

Videos

After years of taking stills, it began to dawn on me that there was a whole other world out there to explore: video. Having viewed some of what was on offer on YouTube, I decided there were two types of video that would be interesting to have a go at: footage shot either from the bank or on board. I knew that, as previously mentioned, SLR cameras had become way more affordable and a little further research quickly revealed that video cameras, too, no longer cost the earth – so I

LEFT: Another 'point and shoot' shot taken using flash, this time with the camera angled upwards. Nev now wishes he'd painted the underside of the sailor's shoes!

BELOW: A view taken from the rigging, using a 'point and shoot' camera from more than one metre above with the flash turned on.





A quayside view, taken at distance using the zoom facility and with flash turned on.

bought a couple, both of which are illustrated in this article.

That was the simple part. I knew right from the outset that in order to make my own video I would have to go through a process called editing. I was also aware that this would require the use of a PC and

the purchase of 'editing software', which would need installing. I regularly work on a laptop (it's what I am using to write this!) so that was OK, but where to start with editing software?

I can offer you no better advice than to do what I did... I went to a well-known

department store, told them what I wanted to do, then took their advice and bought the software they recommended. You'll have gathered by now that by the time you've bought two video cameras and the software you'll be at least £250 down, so I can't tell you that it's cheap, and, to add effort to poverty,

BELOW: The portrait: there was no intention here of making the model look like a real ship. If you just want to see your creation on the water, looking its best, shooting from a high angle doesn't matter, as it works well in terms of capturing detail.





Using a single lens reflex (SLR) camera, Nev shot this model ship at a very low angle to create the impression of viewing it from a passing vessel, with lots of movement apparent in the model's attitude.

you'll have to start learning how to use all your new equipment!

In choosing the cameras, my first dilemma was viewfinders. I like them; they enable you to frame a shot more easily than a screen does, in all light conditions, and they help you to stabilise the camera against your face,

but (there's always a but!) when you're sailing a boat (which, in my case usually involves both hands) it's very difficult to manipulate a camera as well.

Viewfinder video cameras can also be quite expensive so, as this was a venture into the great unknown, I went for the cheaper option of

a camera with a screen. It's simple to operate, has a good zoom and, above all, I now know that, if mounted on a tripod, I will for the majority of the time have both hands free for the radio-control, only needing to occasionally use one of them to operate the pan or zoom functions on the camera. I already had a tripod but, after



Another splendid low angle shot taken with an SLR camera. You can achieve similar results by using a telephoto lens from a distance of up to 30 metres away.

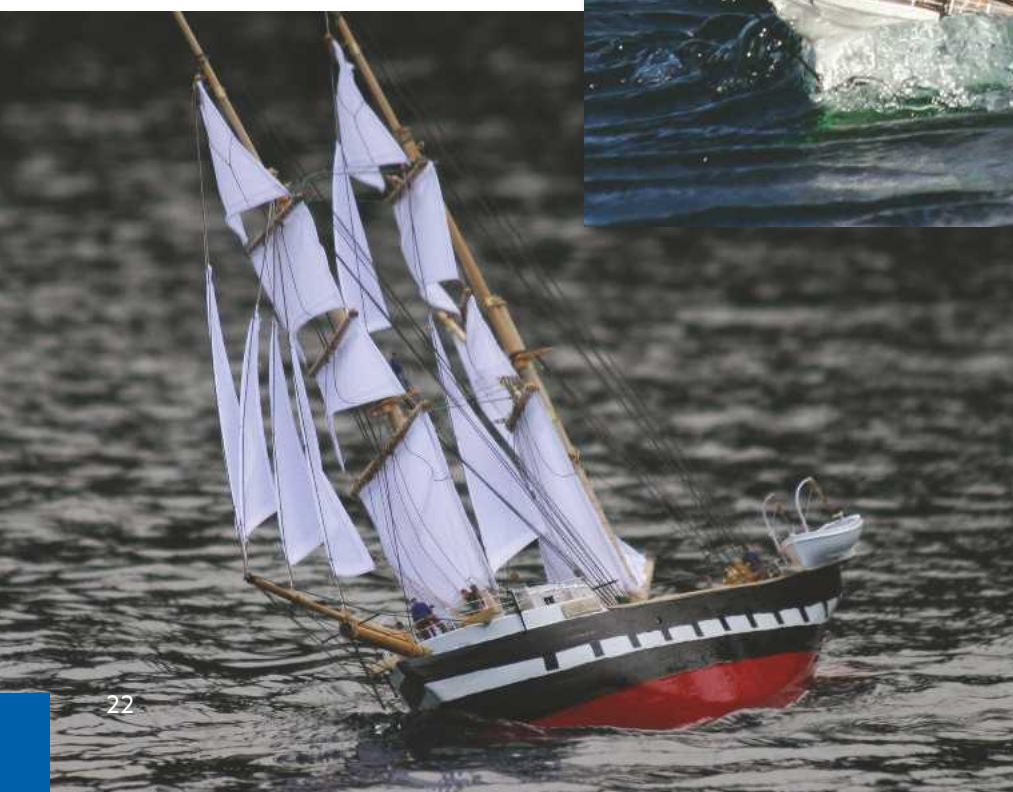


ABOVE: Shrek was about 10 metres away when this photo was shot. A low angle wasn't so important, as attempting realism clearly wasn't the aim here!

trying this, it quickly became evident that I'd require one more fit for purpose – another expense! I have to say, at this stage, that the screen is awful. On a bright day it's difficult to see anything on it. I rather suspect that they will all be like that, as they're probably intended to film the family at home rather than action in the great outdoors. I've gotten used to it now, though, and can make pretty good guesses from the visual clues it does offer!

For the onboard shots, all I initially knew was that I needed a small camera. For that reason alone, I didn't go for the obvious market leading strap-on camera, as it's a bit big for fastening to a model boat. The much tinier camera I opted for is smaller than my thumb, has an excellent watertight case and can be clipped to a boat; my only complaint is that you can't swivel the clip in such a way that the camera can be clipped in front of anything, it has to be to the side, or above/below. Despite that limitation, it's still an excellent device. The only thing I've added to it is a lanyard with a spring clip at the end, so that I can make a second attachment to the boat. If the big clip fails, the lanyard will keep the camera attached to the boat while I bring it back to the side of the pond.

BELOW: As can be seen here, it's well worth the effort to get low and take your chances.



ABOVE: As you gain a little confidence, zoom right in. If you have it, use 'sport mode' to shoot a series of pictures in quick succession. Alternatively, set a small aperture and fire away. More often than not you'll get some really great shots.



Action!

I use the big camera on the tripod as low as possible, sitting on a camping stool by its side. I try to resist the temptation to zoom in too much and I also try to let the boat traverse the shot for at least some of the time. Inevitably, of course, I cannot resist the odd close-up, and the desire to pan along with the boat. The main thing is to take plenty of footage; you can edit things out later, but you can't edit in what you haven't shot!

With the little camera it's mainly been a case of establishing whereabouts to clip to



ABOVE: The zoom facility on an SLR has been used once again here from 20+ plus metres away. The angle of heel will always create the impression of speed and strain. BELOW: Sunny days and cross lighting all help.



“Take plenty of footage; you can edit things out later, but you can’t edit in what you haven’t shot!”

get the best vantage points. I’ve used deck level and also up the rigging locations, all more or less successfully. Again, shoot plenty of footage so that you are spoilt for choice when making the final cut. I’ve now built a small ‘outrigger’ on which to mount the camera, as my boats, being model sailing ships, heel to the wind and take water over the bulwarks as a matter of course. The ‘out of the ship’ feel the outrigger shots provide really add to the drama of heavy weather sailing.

There’s also another type of on the water shooting I can thoroughly recommend. If you

If it’s realism you’re after, Nev cannot over emphasise the advantages of a low viewpoint.





ABOVE: Our hobby isn't just about the models. The places where we spend our time are also important. Beautifully captured here is a still, damp, summer morning in Sheffield.



ABOVE: Nev's video camera. RIGHT: Mounting the video camera on a robust and smooth operating tripod makes things so much easier.



A misty winter morning by the North Sea, at Tynemouth.



ABOVE LEFT: Nev's tiny miniature video camera and its waterproof case. ABOVE RIGHT: The lanyard attached to the case is Nev's own innovative addition. As well as clipping the camera case to the model, he also clips on the lanyard so that should the manufacturer's clip fail and the case and camera go in the water he doesn't lose the lot! BELOW: The miniature camera clipped to a model barque.

can arrange it, get someone to film your boat from aboard theirs. A good friend of mine (Andy Cope, also a contributor to this magazine) used to put his mobile phone aboard a model tug and film lots of other peoples' boats. When I used to sail at Buxton, he made some really excellent videos of mine (one of which can be viewed by typing <https://www.youtube.com/watch?v=Mubrv9HIFxE> into your browser). It's not something that can be done successfully single-handed and I often really miss this collaboration.

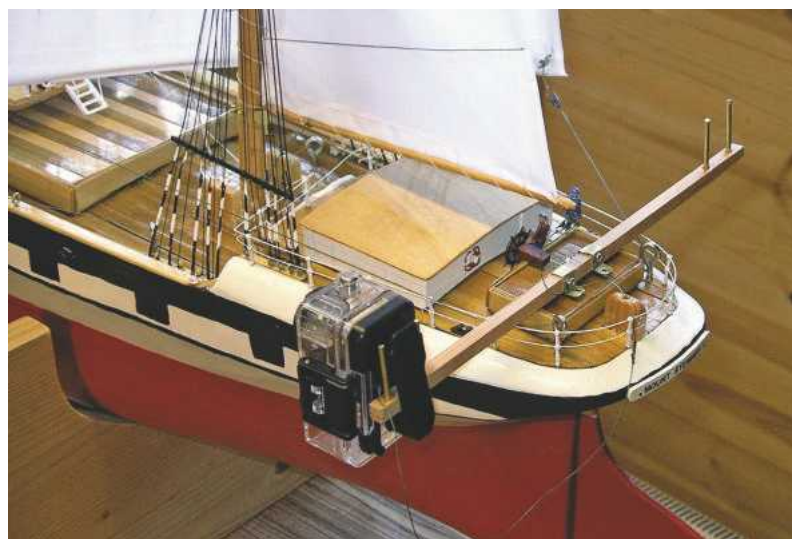
Cut!

The last element of all this is, of course, the editing. After buying the software it's relatively simple to install it on your PC. Then comes the interesting/trying/tedious/ complicated bit:





ABOVE LEFT: A still from an on-board video camera positioned to look forward from an 'outrigger' located near the stern. Check out that water coming over the bulwarks!
ABOVE RIGHT: You will find it pays to experiment with the positioning of your camera. Here Nev has it set up in the rigging. BELOW: Screwing an 'outrigger' onto your model permits you to clip/affix a miniature camera to it, thereby enabling some superb and dramatic 'over the side' shots/footage as a model heels.



“As you become more proficient, you’ll get a real kick out of being able to make a silk purse out of a sow’s ear!”



A screenshot of the editing software used by Nev on his laptop.

learning to use it. If you're interested enough in this aspect of our hobby to invest some money, you'll not find any insuperable obstacles with the editing and, as you become more proficient, you'll get a real kick out of being able to make a silk purse out of a sow's ear!

My editing software gives me the ability to upload to YouTube and I almost always do that with a completed video. It gives me so much pleasure to view my models in action on my laptop, iPad or on the TV and I also occasionally get some very positive and encouraging feedback from other viewers, too. If you're interested, just search Nev Wade on YouTube and see what comes up. Bear in mind that YouTube seems to like to mix up my stuff with other people's, so scroll down a bit for a broader sample of my work.

A new focus...

I'm sure lots of you already take stills of your model boats, but if do decide to take the plunge (hopefully, not literally) and give making videos a go, I hope you have as much fun as I've had. Good luck! ●

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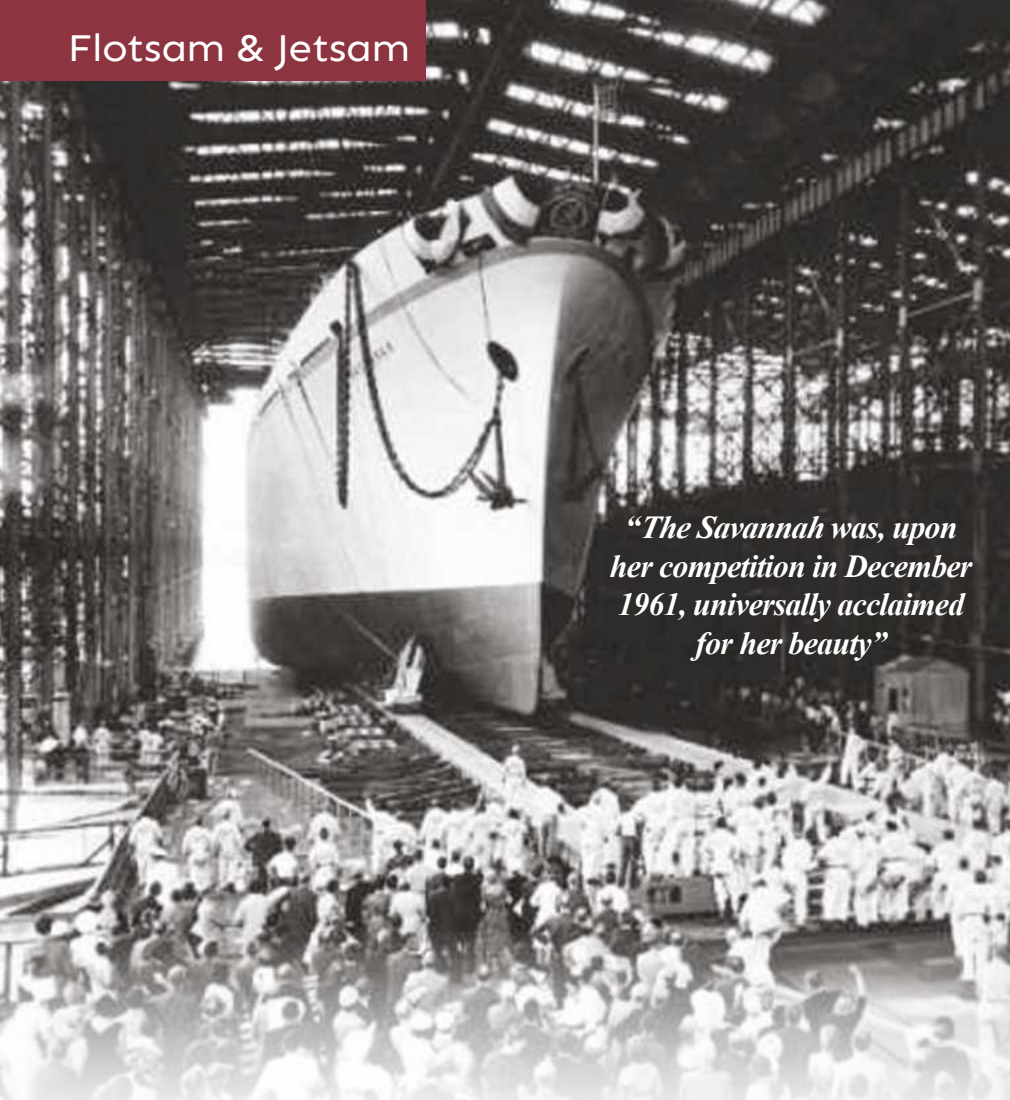
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“The Savannah was, upon her competition in December 1961, universally acclaimed for her beauty”

The NS Savannah

John Parker reflects back on this 1950s' atomic-powered prototype



NS Savannah as she is today.



ABOVE: The 'Atoms for Peace' initiative promoted on a US postage stamp of the day. LEFT: The launch of the NS Savannah.

The 1950s were proudly proclaimed to be 'The Atomic Age' and the world looked forward to the benefits that would come from the harnessing of atomic power, including (it was said) electricity generation so cheap that there wouldn't be any need to meter it. US President Dwight Eisenhower sought to bring shipping into the atomic age by proposing a nuclear-powered hybrid cargo-passenger vessel that could travel the world showcasing American achievement and act as flagship for his 'Atoms for Peace' initiative. The joint Atomic Energy Commission, Department of Commerce and Maritime Administration project would be named Savannah after the first steamship to cross the Atlantic. Funding was approved in 1955, and the ship launched on July 21, 1959.

The dream

Built by the New York Shipping Corporation to a design by the naval architect George G. Sharp Incorporated, the Savannah was, upon her completion in December 1961, universally acclaimed for her beauty. The finely shaped bow and stern of the gleaming white hull made her look fast, and her superstructure, carried far aft to allow crane access to the reactor compartment for re-fuelling, was streamlined and unsullied by the need for a smokestack. Even the cargo-handling derricks were designed to look good.

Sumptuous cabins with 'Atomic Age' décor featuring swirling atom motifs were provided for 60 first-class passengers and there was 10,000 tons of freight capacity. Her nuclear powerplant would be capable of propelling the 22,000 ton ship fourteen times around the world on a single refuelling at the service speed of 21 knots.

The nuclear reactor was built by Babcock and Wilcox to a design based on that of the first nuclear submarine, Nautilus, modified to civilian standards and rated at 74MW. This supplied the steam to drive two De Laval steam turbines, which in turn supplied 20,000 horsepower (15MW) to a single shaft driving a five-bladed propeller. The extensive shielding layers for the reactor included 100mm of steel, 1.2 m of concrete, 150mm of lead and 150 mm of plastic, with a further barrier of alternating

“The nuclear reactor was built by Babcock and Wilcox to a design based on that of the first nuclear submarine, Nautilus, modified to civilian standards”



Savannah makes an early visit to San Francisco in 1962.

steel and redwood layers in case of collision. Automatic stabilisers were fitted, providing not only a smoother ride for passengers but also, perhaps more importantly, a safer environment for the reactor. An electric motor, powered by diesel-generators, was fitted for emergencies, to drive the reactor's coolant pumps and enable it to manoeuvre out of ports. Following delays with the reactor – full power was not achieved until April 1962 – the Savannah began her maiden demonstration voyage in August 1962.

The reality

States Marine Lines, the first operator, only used the Savannah for three years as a cargo-passenger liner, finding her hopelessly uneconomic. Government subsidies were needed to cover the acquisition (47 million dollars) and crewing costs. The crew of 124 outnumbered the passengers by two to one, and to this needed to be added a land-based committee whose sole job was to negotiate permission for the ship to enter foreign ports. Crossing the Atlantic for the first time in 1964, she visited German ports as well as Dublin and Southampton, becoming a wildly popular draw card for visitor tours. The ship was, however, excluded from ports in Australia, Japan and New Zealand due to safety fears.

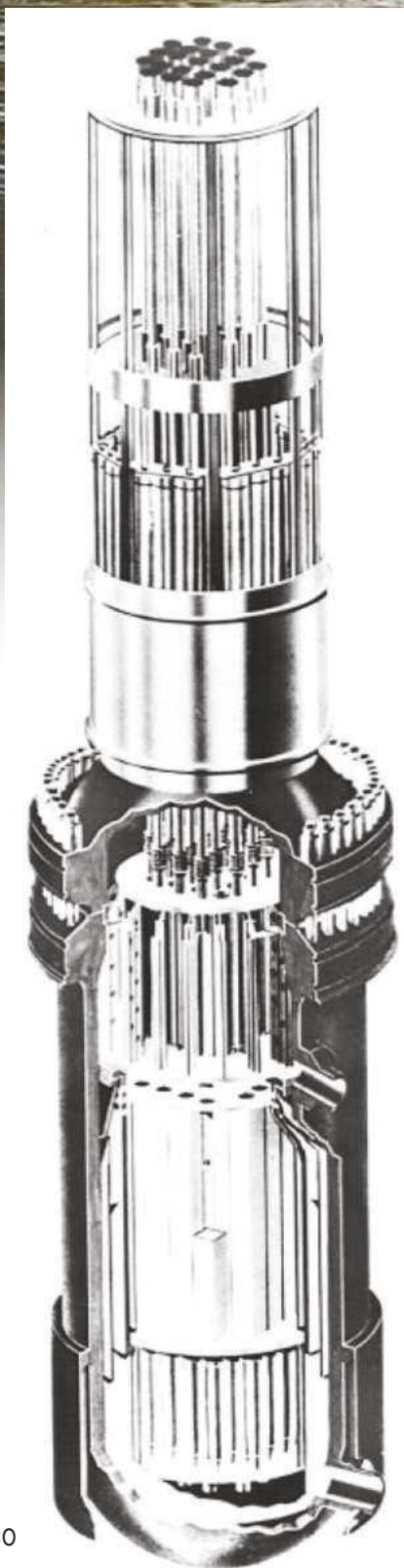
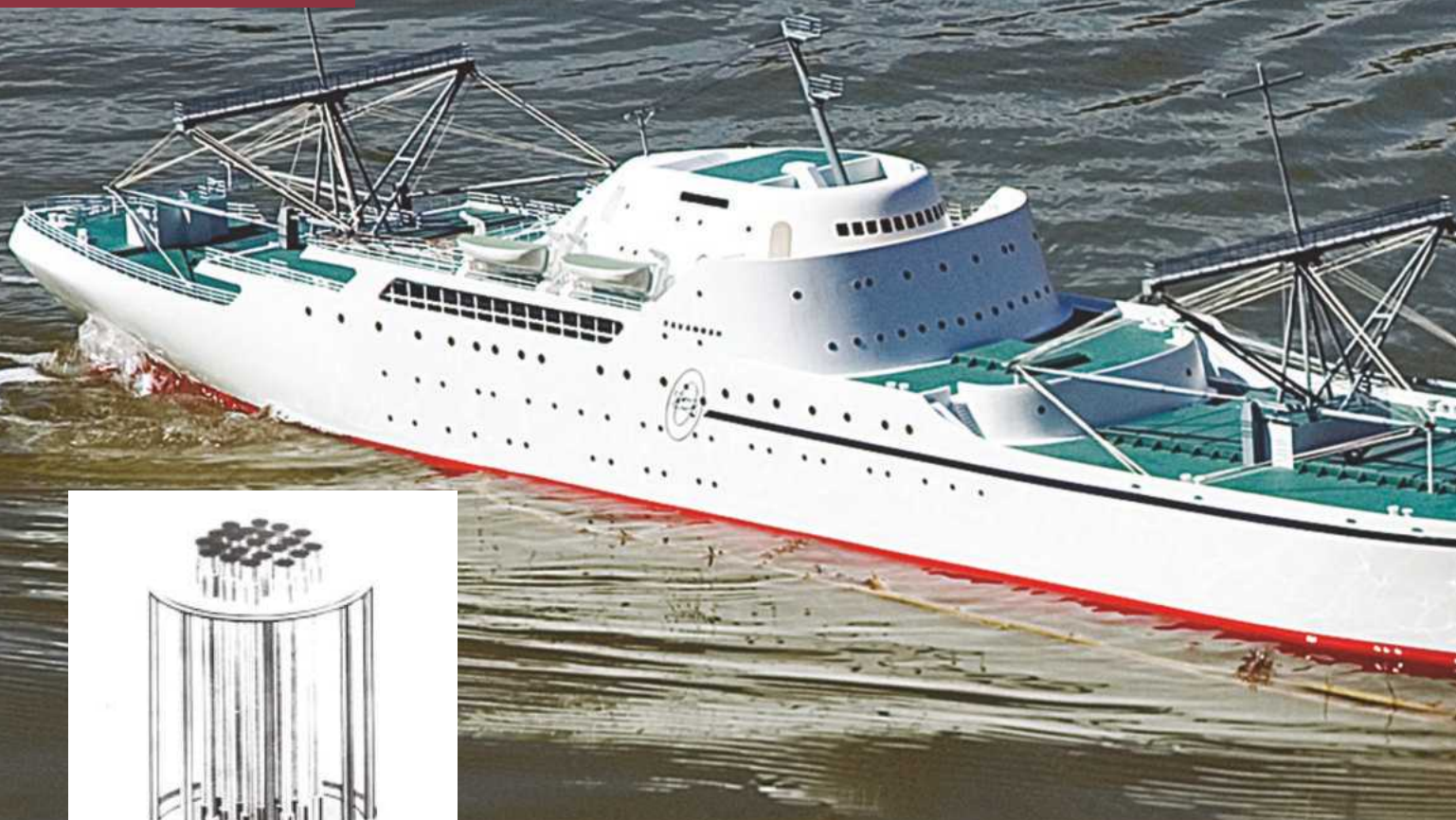
A nuclear service vessel was built to service and recover low-level radioactive waste from the ship after an episode when it had to be dumped at sea.

In 1965, she was leased to American Export-Isbrandtsen Lines for operation as a pure cargo vessel, with her luxurious staterooms closed off. This operator, too,



ABOVE: The bridge is surprisingly spartan. BELOW: The ship's control room bears similarity to a power station's.





LEFT: At the heart of the Savannah was this pressurised water reactor. ABOVE: The main machinery room.

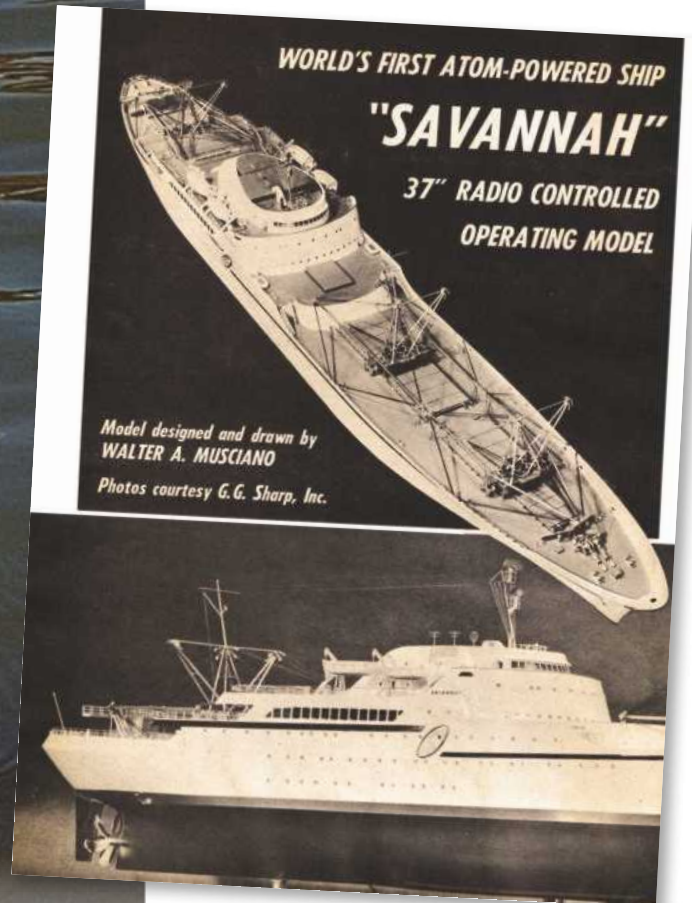
found her not to be competitive. Her finely shaped hull would only hold 8,500 tons of cargo, considerably less than other similarly sized ships, and was difficult to load because of the shape of the holds and the stylised on-board derricks. Maintenance of the complicated safety systems unique to the vessel became a problem, leading to difficulties in training and unrest caused by the use of a non-union crew. After three years the ship needed re-fuelling, which was duly done. Following this, she remained in service for just a couple of more years until de-fuelled and retired in 1971 to save costs.

Success or failure?

It's all too easy to view the Savannah as a failure. She was, after all, a test ship and despite her short service life did fulfil many of the stated aims of her conception. She handled well at sea, was reliable and proved safe to operate. With her futuristic appearance, the Savannah served to herald in the new atomic age, and as a prototype helped solve many of the technical problems posed by nuclear propulsion. In the present era of greater financial restraint and less optimism for the future, the building of such a ship purely as a technology demonstrator or

"Built as the first of her kind, she effectively proved to be the last"

A fine model of the Savannah by A. Endicott.



ABOVE: The plans featured in the 1959 *Air Trials Model Annual*.



The dining room.

national prestige project, without any clear-cut commercial role, would be unthinkable. It was on the harsh grounds of commercial reality, not the failings of the technology, that the *Savannah* fell short. Built as the first of her kind, she effectively proved to be the last.

Savannah as a model

The handsome and futuristic *Savannah* was always going to be a popular subject to model. Plastic kit manufacturers released a flurry of kits at about the time of the *Savannah*'s debut, all lured by the prospect of

being the first to offer 'the ship of the future'. One of the first sets of model plans appeared in the *Air Trails Model Annual* for 1959, penned by the prolific American model designer Walter A. Musciano (see *Flotsam and Jetsam* no. 25, April 2015 issue, for Walter's story). Essentially, the same plan was reprised for his 1965 book *Building and Operating Model Ships* but with a planked instead of a bread-and-butter balsa hull. Walter was on the design staff of architectural firm George G. Sharp Incorporated, so we can assume his plans are accurate. In keeping with the advanced nature of its subject, the *Savannah* plan was presented as multi-channel radio controlled model, with a geared Pittman Panther 9002 electric motor standing in for the nuclear powerplant.

For the dedicated scratch-builder who can design his own model, a set of general plans and much useful documentation, including a virtual tour of the ship itself, may be found on the website of the San Francisco Maritime National Park Association, <https://maritime.org/tour/savannah/>. There are also numerous videos on different aspects of the ship's operation on YouTube. The *Savannah* is currently mothballed at the Port of Baltimore in Maryland pending a decision on her future, which must include removal and dismantling of her reactor by 2032. ●

Images 1-6, all of which are the work of Acroterion, have been released into public domain/Creative Commons and can be found on Wikipedia.



Built in 1875 by James Laing of Sunderland for the Elder Line, Torrens made numerous trips from the UK to Adelaide, South Australia.

Transformed into Torrens

David Bray explains how by making modifications to a Sergal kit for the *Cutty Sark* he's managed to create another magnificent Colonial cutter...

Cutty Sark's youngest captain!



About a million years ago (1957 to be precise), I found myself, then aged eight, swept up in a world of childhood fantasy where, as the youngest captain of the *Cutty Sark*, I stood resolutely at her wheel as we rounded Cape Horn during a hurricane. My parents had taken me to Greenwich to visit the *Cutty Sark*, then the National Maritime Museum. The experience had a profound influence on me, and I quickly developed a passion for veteran sailing vessels that's remained with me this to this very day. It was perhaps not surprising then, that several years later, I embarked on a seagoing career, joining the Merchant Navy as Cadet.

Now retired, I have more time for model building and have completed a number of ships, mostly static period vessels, usually

built from the most excellent kits available today. So, when last year a new project beckoned, I found myself pondering what it should be. I had already built *Cutty Sark* from a Piccolo kit many years ago.

Thoughts turn to Torrens

Thumbing through a copy of the catalogue for the Harold A. Underhill drawings of sailing vessels, I kept returning to the Colonial clipper *Torrens*, built for carrying wool and passengers on the Australian run.

Torrens was built in 1875 by James Laing of Sunderland to the joint order of Elders, Smith & Co and Captain H.R. Angel, who was afforded considerable input into the design of this new vessel. She was of composite construction, with teak planking and decks laid onto iron frames. Three masted and ship-rigged (square rigged on all masts), the ship was named for Colonel Robert Torrens, an advocate of trade with South Australia. Under Captain Angel, *Torrens* made 15 successful voyages between the UK and South Australia. She carried passengers as well as cargo and could boast an impressively high standard of accommodation for the period. In later years, the author Josef Conrad sailed in her as Mate. Although not designed as an extreme clipper, having a fuller hull form than *Cutty Sark* and her contemporaries, *Torrens* was heavily rigged with skysails and stunsails and under the command of Captain Angel always made smart passages.

“The hull and sail plan would require only minor changes, but the deck layout was completely different”

RIGHT: The first stage: frames mounted on keel.

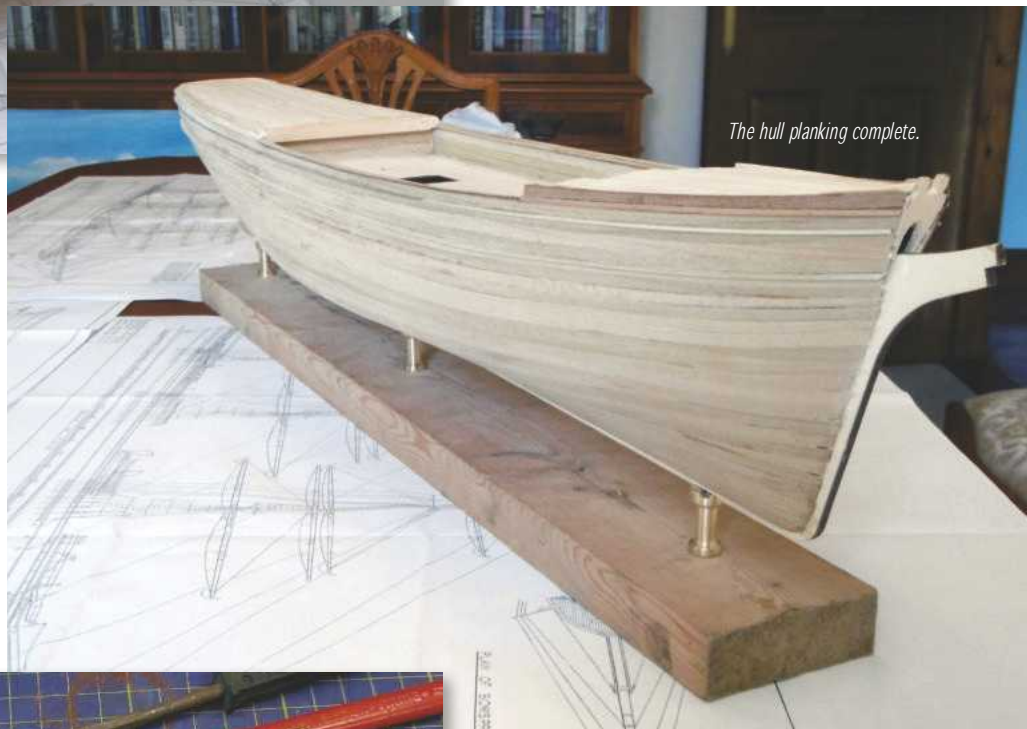
BELOW: The deck structure in place. The *Torrens* shows considerable differences from the *Cutty Sark* kit layout.



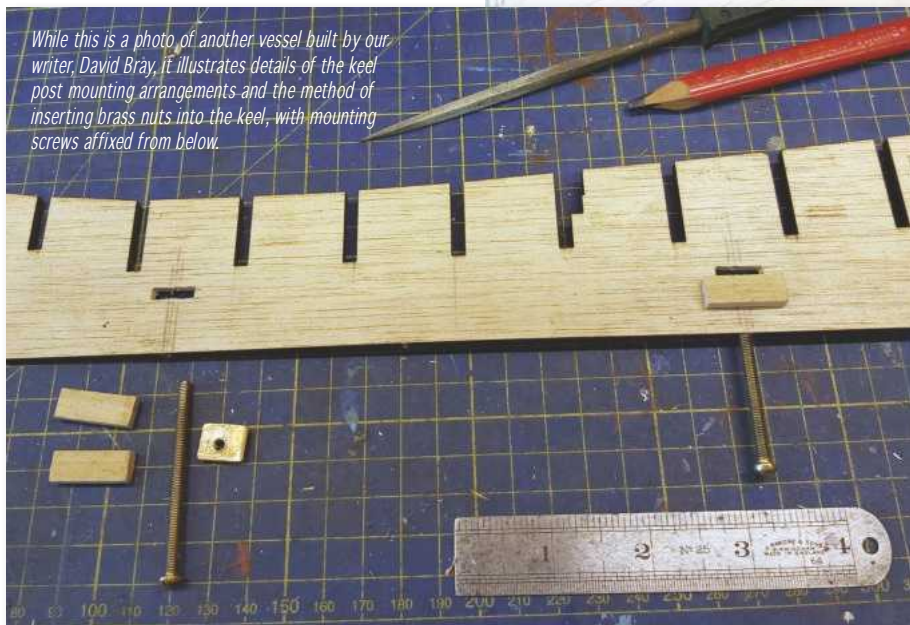
“Kits of this type often provide a cradle type stand, so this was the point in the build where I made a very particular modification”

The build gets underway....

Drawings were sent for and duly arrived. I had already decided to build this ship by making modifications to a Sergal kit for the *Cutty Sark*. The drawings revealed that the hull and sail plan would require only minor changes, but the deck layout was completely different. *Cutty Sark* had a long main deck, with a half-height short poop and fo’c’sle. *Torrens*, on the other hand, had a long full-height poop deck, with the break of the poop forward of the mizzen in order to facilitate the inclusion of passenger accommodation under deck. Further passenger cabins were located in the forward tween deck. The fo’c’sle head was a full-height deck, considerably longer than that



The hull planking complete.



While this is a photo of another vessel built by our writer, David Bray, it illustrates details of the keel post mounting arrangements and the method of inserting brass nuts into the keel, with mounting screws affixed from below.

of *Cutty Sark*. All of this, therefore, necessitated a considerable amount of adaptations.

Up to deck level, the hull was of straightforward double-skin plank-on-frame construction, but I did have to make some minor alterations to the laser-cut frames to achieve a fuller hull form, and the stem profile needed changing, too. *Cutty Sark* has a straight raked stem, while *Torrens* has a curved forefoot, with the stem vertical at the waterline, curving forward above towards the figurehead.

Kits of this type often to provide a cradle type stand, so this was the point in the build where I made a very particular modification.

Kit modification



ABOVE: As a boy, David had a copy of *Modelling the Cutty Sark* by Edward Bowness (then priced at six shillings); reproduced here is the front cover illustration, including the hairstyle!



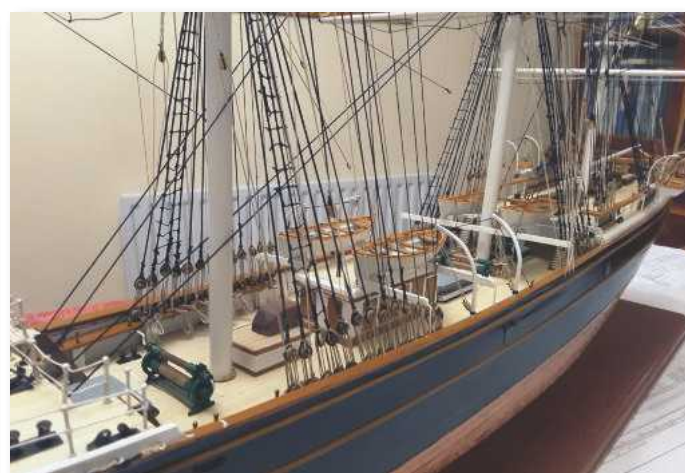
The lower masts stepped and rigged.



ABOVE: The hull and deck structure complete. BELOW: Hull and deck structure complete.



BELOW LEFT: Detail to the poop area. BELOW RIGHT: Detail to the midship area.



"I managed to obtain a second-hand copy of Underhill's *Masting and Rigging the Clipper ship and Ocean Carrier* and this proved invaluable"

Once complete, the hull was mounted on a baseboard, using turned brass pillars on the keel. In order to ensure complete stability of mount, I carefully drilled vertically into the keel piece, then cut an aperture to take a brass nut. Three mounting points were formed, forward, midships and aft. Three brass nuts, about 10mm square tapped 6BA, were used. These nuts were securely fitted and glued into the keel, allowing long 6BA screws to be inserted from below. The screws were securely married to the baseboard, brass pillars and hull. For anyone intending to adopt the same method, this must be done before completion of the planking, as otherwise the nuts will be inaccessible.

As previously mentioned, considerable modification to the deck layout was required, but the mast locations of the *Cutty Sark* design remained unchanged. I also obtained a set of scale open boats from Quaycraft. This may be seen as cheating, but I simply don't have the skills to produce a clinker boat with a visually correct run of planking at this scale. I've tried, but the results always end up looking very agricultural!

Torrens was the first large-scale vessel of this era I had tackled, and I wanted to show

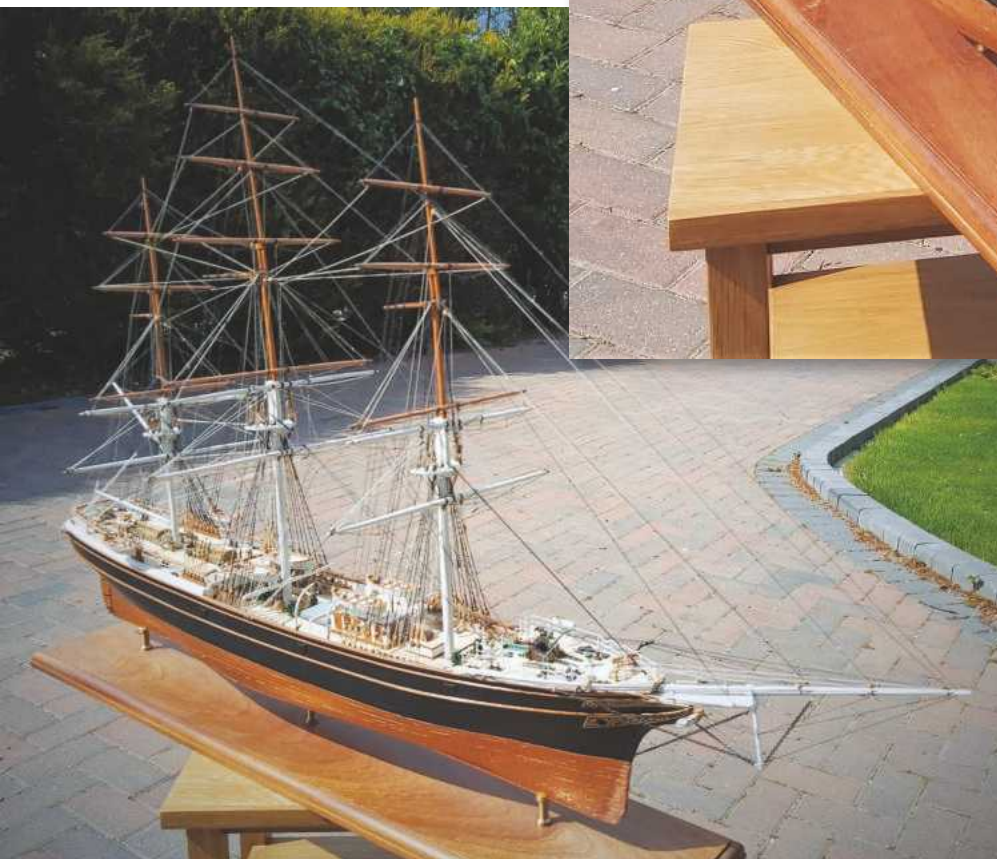


Every kitchen should be fitted with a shipyard as standard!

the rigging correctly. The ship was to be depicted as a full-hull model, with sails sent down. The Sergal kit's rigging left much to be desired but, fortunately, I managed to obtain a second-hand copy of Underhill's Masting and Rigging: the Clipper ship and Ocean Carrier (originally priced at three pounds and six shillings) and this proved invaluable.

Creature comforts

As my workshop is in the garage, this spurred me on to get the hull and deck completed by the end of autumn and before the winter to come. I commandeered the breakfast bar in our kitchen to serve as the rigging shop so the model could be completed in the warmth of the house; proof that any kitchen can be improved by the addition of a shipyard!



LEFT & ABOVE: Finally, Torrens is complete...

Help and inspiration

Having been lucky enough to have experienced sailing on a full-size square-rigger, I thought I was fully conversant with the complexities of the rigging of such a vessel. Underhill put me to rights on this! His work is truly awesome in terms of description and illustration of the subject. Using his excellent drawings as my reference point, I was able to complete what I believe is a reasonably authentic replica of this famous vessel. Posthumous thanks are, therefore, due to Harold A. Underhill, and, of course, to my parents for taking me to Greenwich all those years ago! ●



"When I asked about plans, my enquiry was met with much amusement and the good humoured retort: 'If you need a plan, you haven't got the eye!'"



Saint Brendan

Part 1

ABOVE: The Máirtín Oliver on her maiden voyage (Image courtesy of Riona Egan, Galway City Museum).

Mike Benson tells the touching tale of a boatbuilder, his young apprentice and a Galway Hooker...

Look up! Sharp stem slicing the air, smooth run of a fish aft, unmistakable topsides and tumblehome, dark sails aloft seeking wind she once knew! On the bow, her name, *Máirtín Oliver*! At the Galway City Museum, which overlooks the harbour, a full size Galway Hooker welcomes you, floating in the air – suspended from the ceiling by steel cables. The boat is built on the lines of the last of the old Hookers, *The Truelight*, herself built one hundred years ago.

The Galway Hooker is distinguished by a sharp entrance at the bow, significant tumblehome in her topsides, fine run aft below the waterline, and strongly raked transom. The largest are called *Bád Mór* [Gaelic for 'big boat' – although we respectfully apologise for not having the correct accents used in Gaelic in our library of fonts! Ed]. There is, as the Museum points out "hardly a flat plank in her". When I asked about plans, my enquiry was met with much amusement and the good humoured retort: "If you need a plan, you haven't got the eye!"

The workhorse of the West, the Hooker was used for fishing and carrying peat turf (then essential fuel). Before railways and tarmac roads came, the Hooker and the donkey and cart were the only way to move goods from A to B. The boats also carried livestock and general necessities, including Poitin (moonshine), as well as ferrying passengers.

Rigging and sail making were undertaken by the *Bádóir* (boatman), the calico used for sail cloth more often than not laid out on the local church floor for cutting. Once finished, and then annually thereafter, the sails would be 'barked', i.e. treated with a preservative mixture, giving them their deepening, rusty brown hue.

By the mid-1960s, there were only six *Bád Mór* still working. During the following decade, however, the first restoration of one of these historic boats was undertaken. This led, in 1978, to the Galway Hooker Association being formed and several regattas were held around the West coast that same year. Today the Galway Hookers

are back, in numbers, and are very much celebrated as a part of Ireland's valued maritime heritage.

Plans get underway

Once home from my trip to Galway, I went to visit Wilf Burton. Wilf, by then in his mid-eighties, had previously worked in a boat yard and was well versed in creating loft lines (lofting being the transfer of lines plans to full-sized ones) for new boats. We had last worked together on two Norfolk Wherries (see *Model Boats*, September 2018). He announced he was going to build a hard chine Norfolk Wherry next (for speed, you understand) and produced the frame templates. I knew, therefore, that the experience of 'the Boatbuilder', as I shall affectionately refer to him going forward, would, as usual, prove invaluable, and of course it did – hence from this point on I shall refer to myself as 'the Apprentice'.

Anyway, the Boatbuilder readily agreed to draw up plans for a Galway Hooker, based on



ABOVE: The Galway Hooker Exhibition in the City Museum. RIGHT: The Máirtín Oliver, in Galway City Museum.



those for the Saint Patrick (a Hooker that was named after the Irish primary patron saint: Saint Brendan was known as 'the Navigator', but no Hooker bore his name in real life) in Richard Scott's excellent book *The Galway Hooker* (which is available on Amazon, or alternatively plans can be sourced by running a Google 'Plans for Galway Hooker' search).

Three days later the Boatbuilder was on the phone with a progress report. There was an issue with the transom template, since the rake made it difficult to lift a true shape off the page, and he was not happy about the adjoining frame 10. He also mentioned that if he was to make the spars, he would need measurements.

The Apprentice explained that in this case the spars would need to be measured by rule of thumb – so, the mast should be as long as the hull and the gaff four fifths the length of the boom – the same as the mast foot to the hounds. A pause. "What are hounds?" came

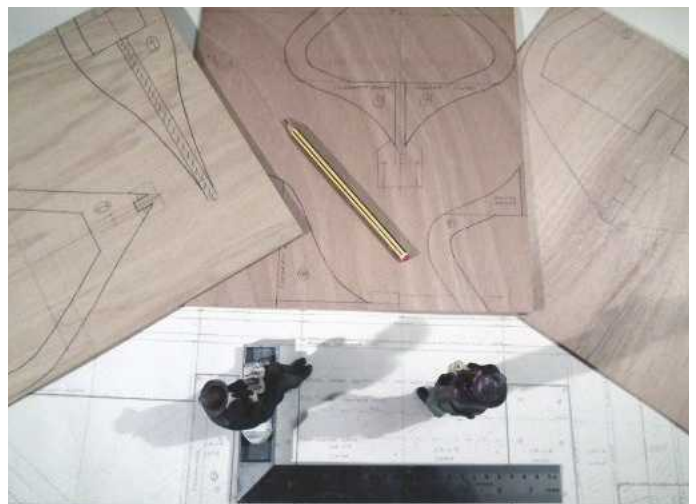
the reply. On a hooker, the hounds are where the main stays join the upper mast. The Apprentice continued "The bowsprit, outboard, needs to be the same length as the beam". Another pause, then "That's a long bowsprit!".

Following this conversation, the Apprentice began planning his build. The model would require a removable, ballasted centreboard and therefore a strong keel, with a centreboard case. Frames would need to be solid ply, to support the centre board. Carvel planking a Hooker would be a challenge, compared to his last two scratch builds (sailing barges). He opted for double planking, for ease of working the shape – the inner skin to be strip planked.

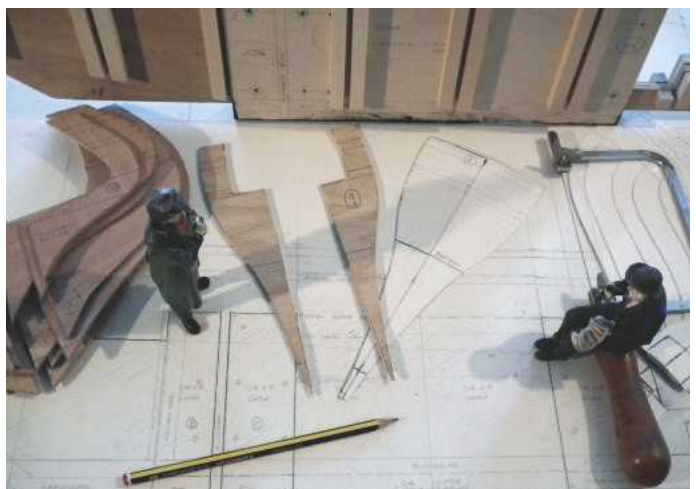
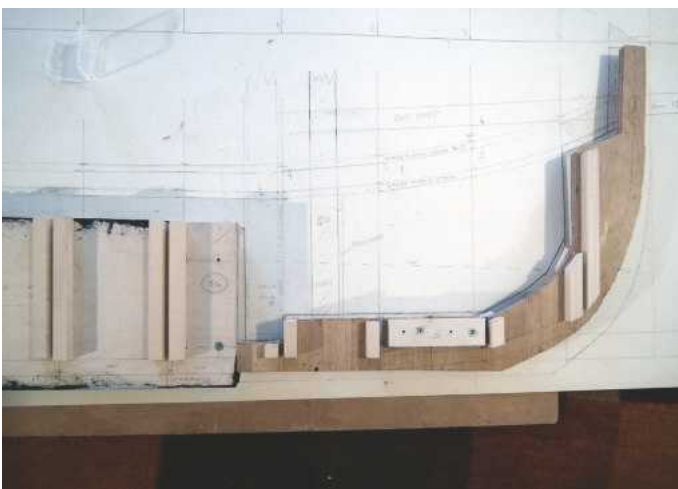
A second boatyard meeting was arranged. Over mugs of tea, and after more of the Boatbuilder's seemingly inexhaustible repertoire of boatyard stories, he unrolled with a flourish his full size plans for the hull. There were question

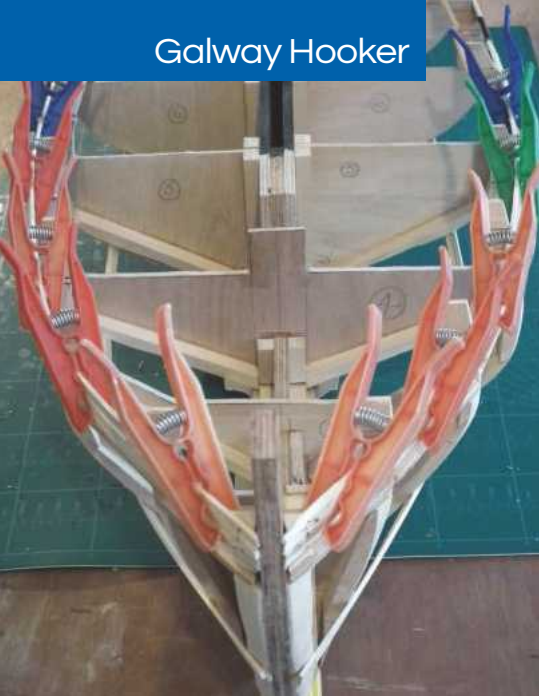
marks over frame 10 but, transom aside, the plans were a work of art. The Apprentice's build plan was agreed. The Boatbuilder, however, insisted he wanted spar measurements in feet and inches, not in riddles!

They met again over Christmas. The Apprentice got the nod to checking frame 10 and the transom by extending battens aft, taking the run of erected frames to the sternpost, and then shaping two cardboard templates, port and starboard, averaging them



ABOVE LEFT: Working on Wilf's plan. ABOVE RIGHT: Framing up. BELOW LEFT: The stem and centreboard case. BELOW RIGHT: Plans, templates and frames, with centre board case and keel beyond.





Planking up begins with strip planking.

and making them up as a transom template. Thereby, the tumblehome aft acquired a slight flair and the stern became the slimmest the Apprentice has ever seen – but Hookers are not ‘One Design’ racing yachts!

They mulled over rounding errors, when the model is 192 times larger than the plans illustrated in the book! The Apprentice handed over spar dimensions and specified spruce, pointing out that Hooker men reckoned the mast and gaff would flex in a blow. Often there was only one mainstay, port and starboard. You wouldn’t want to gybe a Hooker in a blow!

The keel and frames

The Apprentice got to work. Keel, stern and stern post were cut out with a small jig saw and assembled, then the combined centre board and rudder box case (the inside of which had been pre-painted) was added. Joints were glued and screwed with deadwood splints, but not scarfed. The Boatbuilder sucked his teeth but said nothing.

Frames were cut, labelled and tidied as a set, for a clean run. Keel slots were cut out carefully

“The Boatbuilder sucked his teeth, but said nothing...”

in each frame, tight and square. 10mm x 10mm softwood strip was added, as deadwood, to strengthen the right angle joint between frame and keel. “I like that!”, said the Boatbuilder.

After raising the frames on the keel, battens were used to check contact on each frame and softwood added to line the frame edge, then bevelled to give a better land for the planking. The hull was putting on some weight, but strength was crucial and with a big rig aloft weight down below would be welcome.

With a framed up hull, it was time to refer back to the Boatbuilder. He studied her run aft below the waterline. “Like a pear drop – beautiful! She’ll be quick!” – his appreciation of speed surfacing once again.

The Boatbuilder then unrolled his professional sketches for the spars, questioned why there were no parrel beads on the gaff, voiced concerns about the angle of the jaws – which he wanted to thicken, and asked where to start tapering the mast.

Troubled by the weight of spars and the power of the rig aloft, he queried the mast housing below deck – the mast should be keyed into the keel. Standing and running rigging were reviewed and plans to reef the huge mainsail made. Scaling down cubic hull and square sail measurements change their respective proportions, otherwise leaving a sailing model over canvassed.

The Apprentice’s plan to use a hidden rudder forward was approved: to avoid control rods in the open cockpit; to provide a vertical shaft and because a Bádóir will tell you helming can be a challenge in a big



Hull interior, strip planked, from forward.

following sea. The hidden rudder was to be large, without stern leverage. The Apprentice adopted the Boatbuilder’s custom of adding a rebate to the stern, for abutting the planking and then adding a false stem to finish.

Planking

“They’re painted black – covers a multitude of sins!”, the boatbuilder mused. “We did a strip planked craft once. Went off like a gun when the joints failed. All glued together. Couldn’t give.”

The Boatbuilder advised the Apprentice to start the top planking at the garboard: go six



ABOVE: Strip planking at the stern.

RIGHT: Strip planking finished.



“No wonder it’s said pay included three taoscáns of whiskey a day!”

planks up, then come six planks down, from the gunwale; the gap to be closed by measuring the space at each frame, dividing by the number of planks and tailoring each plank individually. Also, the garboard should be generous, and shaped to the run of the hull. Lastly, fitting the final, or shutter, plank, which could not be clamped, was going to be challenging. “I’ve known one spring out and knock someone off the scaffold!” recalled the Boatbuilder.

The Apprentice was to rely on glue, gimp pins and black paint more than he cares to admit. With the second skin, he learned to tailor thin sheet ply planks to the hull rather than twisting straight strip planks to fit.

He came to respect the men who built the Hookers, working on the foreshore without plans or power tools, handling the massive scantlings of a *Bád Mór*, with “hardly a flat plank in her”. No wonder it’s said pay included three taoscáns of whiskey a day!

Another yard meeting... The Boatbuilder reviewed the finished planking, at length. “Excellent! You’re obviously good at covering things up, an important skill”, he quipped. He went on to reminisce, “When the foreman was due to come around we used to drape our coats to hide things! He knew – he always went for the coats!”.

After painting, the Hooker was bath tested before being decked. She leaked. The hull was weeping at the garboard strake and inside the centreboard casing: classic leaks, hard to get at. The Apprentice ran resin, then varnish, down inside the centre board casing, and treated the garboard. Finally, she floated watertight and true.

Two questions to self: “Would you rely on modelling techniques, glues and paints on a 1:1 scale boat?” and then, “So, why rely on them on a large, planked, working model?”.

Decking and fitting out

The foredeck was made up with a thin plywood covering, laid over deck frames. Then, planks were laid on the plywood, to create an authentic finish. Side deck coamings were challenging: both in following the sheer line by curving upwards; and at the same time curving inwards, towards the

BELOW: Planking up, the second skin, at the stern.

stem. After some experimentation, they were laminated with strip planking. A peat cargo provided a hatch cover.

The radio installation was/is dated, a two channel analogue; but simple is good and control modifications were made elsewhere.

The model’s rudder and mainsheet controls were moved and hidden – the scale fittings on display in the cockpit are actually dummies. Foresail and jib were reduced, to self-tack and to balance a reefed main.

The Boatbuilder produced the spars, fashioned on his lathe. Rigging was to be as close to the original as possible; a *Bádóir* would have rigged the *Bád Mór* himself. Wary of trying to create such a powerful rig, the Apprentice treated his Hooker to Cap Maquettes’ working blocks.



Planking up, starting the second skin.

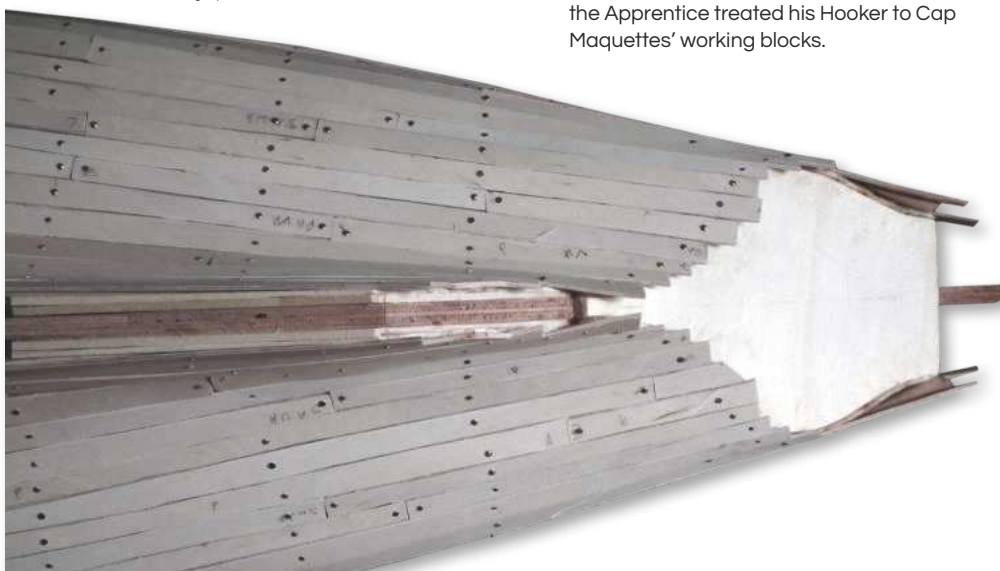


Forward deck beams.

Sail making

The sails were homemade, as they were in 1:1 scale. Attempting to stitch authentic, but pre-treated with a fire retardant chemical, calico immediately trashed the domestic sewing machine owned by the Apprentice’s other half and broke the needle... So, jib and foresail had to be hand sewn – sail yards with a representative stitch, neither double stitched nor tailored for a wind bag, hems double stitched, and bolt ropes sewn around not through.

A sewing machine (tougher, but with a dubious pink polka dot décor!) owned by the Apprentice’s daughter was, therefore,





ABOVE: The port bow.

LEFT: The finished model, starboard bow.



ABOVE: The rudder, painted and weathered.

RIGHT: The stern, painted.



BELOW: Wilf Burton, the boatbuilder, with his model of a Norfolk Wherry, which was featured in the A Tale of Two Wherries article in the September 2019 issue of Model Boats.



“Riding off on his motorbike, on an impulse the younger man stopped, turned his head and looked back...”

requisitioned before the big mainsail was started. But while it proved possible to machine sew the single yard stitch on this sail, it otherwise had to be hand stitched, just as the foresails had. Eyelets were stamped rather than hand sewn: there were just too many and they needed not only to look neat but be robust.

Weathering

The Apprentice's interest in traditional sailing working craft led him to weather the model, using wood stain and diluted acrylics. This was achieved by applying several coats until he had the effect he wanted, then sealing with matt varnish. Old black and white photographs reveal harsh wear and tear on working boats. The Galway Hookers were fine workhorses, enduring long, hard lives, and the model would reflect this.

The last wave

The last yard meeting was at the Boatbuilder's bungalow in the summer. He instigated and led an hour long progress review, including tank testing, rudder and radio installations, rigging and sail making.

“You've no idea how therapeutic that was!” he grinned, just before they parted. Riding off on his motorbike, on an impulse the younger man stopped, turned his head, and looked back. The Boatbuilder was standing in his doorway in full sunshine, smiling. They both waved.

A few days later, the Boatbuilder's daughter telephoned to say that her father had passed on. This one is for you, Wilf Burton: a wonderful boatbuilder, modeller and friend. Thank you!

Next month...

Despite this sad ending to Part 1, the story is not yet done... So, join me again for Part 2 and the Saint Brendan's maiden voyage! ●



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ABOVE: RPG's box art.

Phalanx formation

Gary Radford provides a hands-on assessment of RPG Models' 1:35 scale Mk-15 Phalanx Close-In Weapons System

One of the most effective and enduring military formations in ancient warfare was that of the Greek Phalanx (meaning finger). Use of the Phalanx can be traced back to Sumeria (the modern day Iraq) in the 25th century BC, through Egypt, and on to mention being made of it in 8th Century BC Greek literature. Basically, it involved a rectangular mass military formation, usually composed entirely of infantry armed with spears, pikes, and sarissas (a long spear or pike about 4–6 metres in length) or similar pole weapons and interlocking shields. The idea of the Phalanx was to rapidly move forward on the enemy and punch a hole in their defence line, so in some ways this modern day gun has notable similarities.

The Phalanx weapon system is a rapid-fire advanced radar-controlled gun system, which provides last chance defence for ships against anti-ship missiles, aircraft and other close-in threats, such as small surface vessels that have pierced other lines of defence. The system has also been adapted by the US Army as part of its counter-rocket, artillery and mortar systems (C-RAM). Known as the Centurion Weapon System, this detects and destroys incoming rounds and also helps provide early warning of attacks. In the land-based design, a Phalanx Block 1B is mounted on a wheeled platform that provides both a stable base and mobility relocation ability. The Centurion System can be mounted on an articulated trailer, which is attached to the

rear of an Oshkosh truck. In October 2008, however, the Raytheon Company, which manufactures Phalanx and is, along with Oshkosh, a major US defence contractor, unveiled the Mobile Centurion, which mounts the system on a hybrid-electric HEMTT A3 heavy truck.

Both the land and sea versions are self-contained units. The Phalanx automatically carries out functions usually performed by multiple systems, e.g. search, detection, threat evaluation, tracking, engagement and kill assessment. It features a 20mm M-61A1 cannon (with a rotating cluster of six barrels) and has a rate of fire of 4,500 rounds per minute, which equates to 75 rounds per second, and is equipped with a 1,550-round magazine. The system also features a search and track radar, along with forward-looking infra-red cameras (FLIR); this allows the operators to visually track and identify targets before committing to engagement.

In April 2006 the British Royal Navy ordered, through a \$57 million contract awarded to Raytheon, 16 Phalanx Block 1B upgrade kits to replace the Dutch built Goalkeeper close-in weapon system (CIWS). Kit deliveries started in September 2007 and were completed six years later. The system has also been fitted to both the new Royal Navy aircraft carriers, HMS Queen Elizabeth and HMS Prince of Wales. The Royal Navy's intention with the purchase of Phalanx 1B weapon systems was to improve its ships' performance in the coastal combat operations environment. To date, the United States Navy and 24 allied nations have purchased more than 850 Phalanx CIWS systems.

Construction

Construction of the Phalanx commences with the assembly of the turntable on which the system rotates. There are four rubber doughnuts shaped shock absorbers that fit in



ABOVE: The turntable section of the base showing photo-etched detail. BELOW: The simple construction of the main body of the CIWS system there are a number of photo-etched parts to be added.



ABOVE & BELOW: The electronics cabinet with its smooth top.



each corner of the platform and need photo-etched (PE) Xs attaching to them. These need to be fixed with superglue. Realising they would be very difficult to paint, I omitted mine until later. There are also four PE brackets that need to be folded up and placed over the shock absorber mounts. Again, these are fixed in place with superglue.

Assembly then moves to the building of the main body of the system; this consists of four sides, which form a square and a top. The turntable then attaches to the top and the gap between them is hidden by a rubberised skirt. I decided not to fit these parts together, as I felt it would be far easier to paint them as separate components.

The following four stages of the instruction book deal with adding all the various handles and PE brackets to the main body. Take care with these, as some of them are very delicate and small and there are no spares provided by RPG Models.

In this picture of the actual system the anti-slip surface is quite visible and Gary felt this was something he needed to incorporate into his build.



With Mr Surface 500 brush painted on and still slightly wet, Gary dragged an old saw blade across the top to simulate the anti-slip surface.

The systems electronic cabinet is a simple box construction and goes together really well, with no filler required. One thing I did notice while checking reference pictures is that the top of the cabinet has a smooth surface, while on the real thing it's anti-slip textured. To replicate this, I first brush painted the area in Mr Surface 500 compound and, when almost dry, passed an old saw blade across the surface until the desired effect was

achieved. Once I was happy with the effect, I added the remaining PE edging and brackets to the outer case.

When fitting the electronic cabinet to the main body, as with the turntable, a rubber skirt connects the two.

Continuing on through the instruction book, the next component is the large R2-D2 droid look-alike from the Star Wars films. This is made up of a dome (A03), which is the search



The front of the electronics cabinet.



ABOVE: The rear of the cabinet, with the photo-etched edging and the rubber skirt in place.



BELOW: How these two parts look when placed together.

radar compartment, and three moulded sides and a base which make up the tracking radar compartment. The main door to this section is a large piece of brass PE, which will need to be curved to the correct profile. To do this I first heated the brass up to cherry red over the gas cooker and when cool formed it around a spice jar my wife had in the kitchen. RPG gives you the option of leaving this door open and has included a basic interior in the form of a tracking dish and its support brackets, etc. I decided to keep mine closed as I couldn't find any reference pictures to add the extra detail to the compartment.

Attached to the side of the tracker is the forward-looking infrared camera, this is only a little item but it's intricate in its construction. There are a number of very small PE parts to be added, one of which I spent rescuing from the carpet monster for 20 minutes! These all need to be held in place with medium consistency super glue, which will give you a very small window of time in which get the part in the correct position. Once the camera is built and the glue has set, it is fixed in place on the side of the tracker. As you can see in the accompanying pictures, there's quite a bit of brass work that fits on the outside of the unit; the good thing is that none of this has complicated folds to contend with. The plastic handles are very delicate, so removing them from their sprue requires care. I would suggest you use a new blade to perform this task.

The breech and gear mechanism that drives the gun is built up next. The individual



ABOVE: The door to the radar dome fitted after being annealed, as described in the text. BELOW: How the FLIR attaches to the side of the dome.



cog wheels come on a photo-etched sheet. When fixing these in place make sure you refer to the instructions, as they need to be fitted in sequence to achieve the correct effect. A total of 36 components make up the breech/gear box, which is less than 25mm in length, and, be warned, some of the parts to be added are very small.

The next item is the A frame that fits on the front of the gun to support the multi-



The small cogs on the breech and gear box that power the gun (which is less than 25mm long).



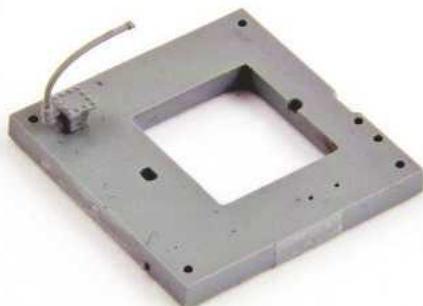
ABOVE: The forward-looking infrared camera; as you can see, there are a number of very small photo-etched parts to be fitted. BELOW: Further brass fittings for the dome; this time the foot/hand hold brackets.



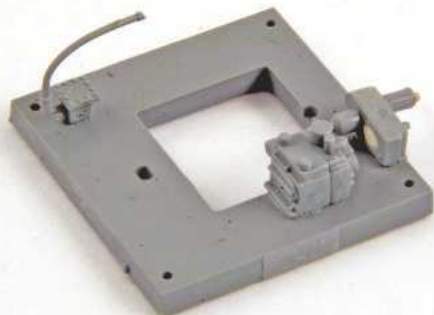
The A frame which supports the six barrel cluster.

barrel cluster. This is made up of four sides and a front plate. I must say I was pleasantly surprised by how good the fit was with these parts and, just as with the rest of the kit, very little filler was required. Once the A frame is dry, the joints must be cleaned up and the eight triangular brass fillets secured in place with the superglue mentioned earlier.

Construction now moves to the chassis of the gun. This is built up over a number of stages, all outlined in the instruction book. For the purpose of this article, I have photographed each part to illustrate the process.



ABOVE: The chassis of the system is assembled starting with the base. BELOW: More operating machinery attached.



ABOVE & BELOW: The breech and gear box in place.



ABOVE: The top, showing the groups of rivets that need removing.



Finally, with the sides added.



Various parts are first added before the breech and gear box are fitted in place. The top of the chassis, part A13, has eight rivets moulded into each corner; these should be removed in accordance with the instruction sheet. I have indicated them with a red arrow in my photograph picture. There are some very small PE parts to be folded and fixed prior to the exterior parts being assembled. Once all the parts have been put together, the resulting joints need to be filled and sanded smooth 24 hours later. All that then remains is to fit the PE trim around the rear of the chassis.

There was one particular part of the build I'd not been looking forward to ever since opening the box the kit came in and seeing it there. I'm talking about rolling the end of the barrel, as this part comes as a flat section on the PE sheet. First, I cut the part from the fret and cleaned up any burs on the brass. When doing this, always remember to sand along the length of the part and not across it, as this could cause damage. Satisfied with the results, I gently heated the part up over the cooker gas ring. Once cool, I found a drill that was just slightly smaller than the diameter required, using parts C22 and C23 as a guide. I then placed the brass part on a piece of rubber matting and, after checking I was rolling in the appropriate direction, I gently applied pressure to the drill shank and began rolling it back and forth. The part formed a cylinder, with a slight overlap at the joint. The remainder of the barrel cluster was

The assembly barrel fitted to the main chassis.



"There was one particular part of the build I'd not been looking forward to ever since opening the box the kit came in and seeing it there..."

The assembled barrel.



assembled as per the instructions. The rear plate (C23) was slid over the barrels and the rolled section was gently eased into place on the moulded rim. The same thing was done with the front plate (part C22) when the brass part was eased into place. The result was a nice tight joint that was difficult to discern. In order to assist with the painting, the barrel, the A frame and chassis were all kept separate, but just to show what the finished sub assembly would look like I temporarily fixed them in place.

The penultimate part to be built is the 1,550-round magazine drum. The basis of this is made up of four parts, which when dry will need their joints cleaning up. The ammunition chutes that feed the rounds into the gun come moulded as rubberised items. I did attempt to fix these in place with ordinary liquid poly cement but that didn't work, so I resorted to superglue which did the trick. I did wonder if the springiness of the rubber would have any effect to the fit of the plastic parts that connect them to the magazine, but it

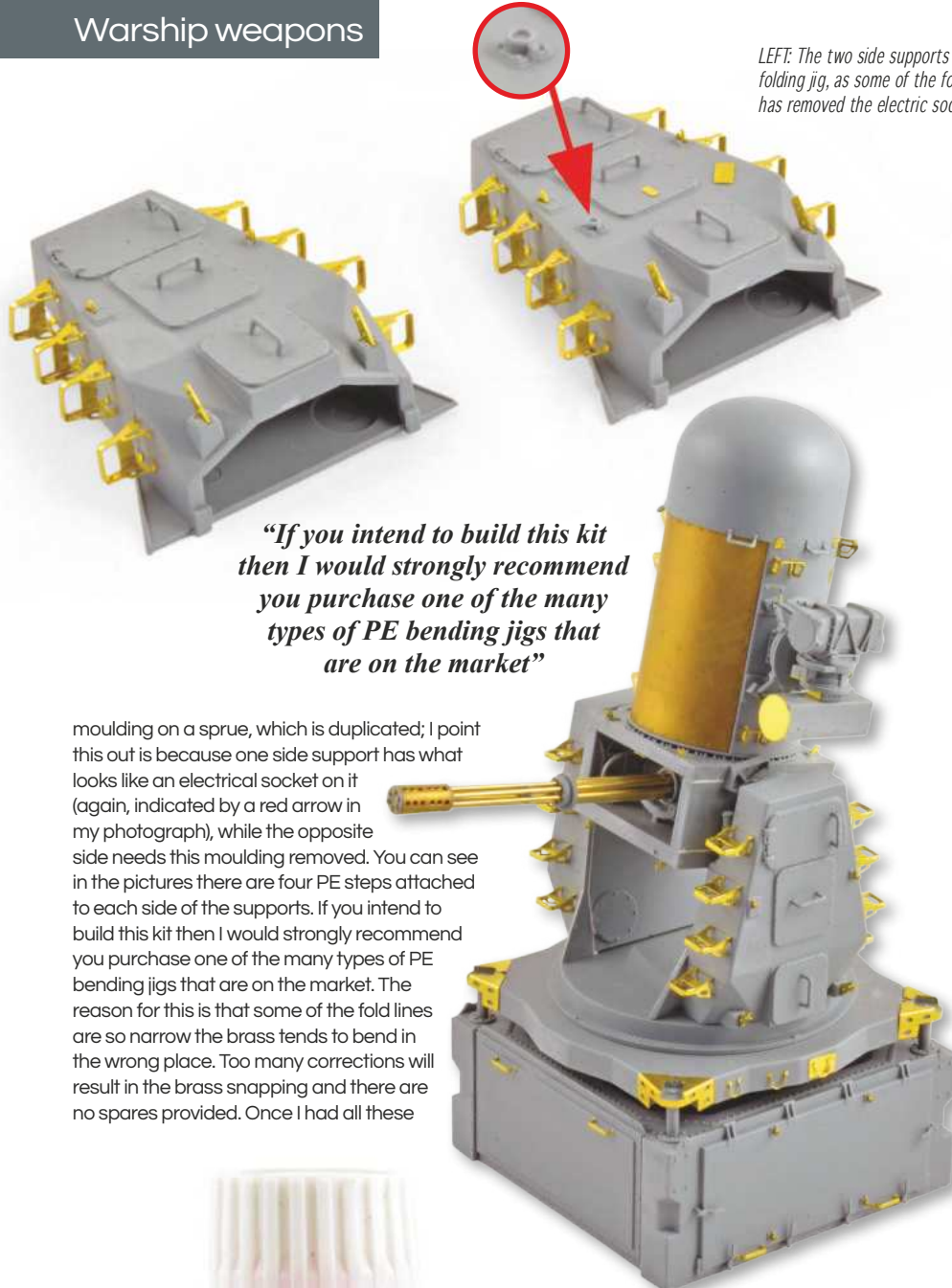


The magazine assembled; the rubberised ammo chutes go on with very little problem but will need a bit of cleaning up.



seems RPG took this into consideration when moulding them. There are four PE sleeves which slide over the top of the chutes, two of which attach to the side of the magazine; these help keep the chutes in place, too. This leaves just the fitting of another sequence of cogs and the magazine can be placed to one side ready for painting.

The final sections to be built are the two side supports that allow the system to pivot up and down. These consist of a front and rear



LEFT: The two side supports showing the 16 steps that need folding: it is advisable to use a folding jig, as some of the fold lines run along thin sections of brass. Also, you can see Gary has removed the electric socket moulding, indicated by the red arrow, from one of the parts.

"If you intend to build this kit then I would strongly recommend you purchase one of the many types of PE bending jigs that are on the market"

moulding on a sprue, which is duplicated; I point this out is because one side support has what looks like an electrical socket on it (again, indicated by a red arrow in my photograph), while the opposite side needs this moulding removed. You can see in the pictures there are four PE steps attached to each side of the supports. If you intend to build this kit then I would strongly recommend you purchase one of the many types of PE bending jigs that are on the market. The reason for this is that some of the fold lines are so narrow the brass tends to bend in the wrong place. Too many corrections will result in the brass snapping and there are no spares provided. Once I had all these

bent, they were fixed in place, making sure their alignment was correct.

All parts should be test fitted to ensure everything sits in its correct place before moved onto the painting.

Painting

Seeing that there's a lot of fine detail in this kit build, I didn't want to lose any of it in the painting process. I decided, therefore, to use Alclad White Primer and Microfiller on the radome section and the Alclad Grey Primer on the remainder; the reason being that the pigment in this primer is a lot finer than most others and, as a result, you get a much sharper finish.

To take away the starkness of the white, I gave it a light spray over with Vallejo White Grey (70993), which toned it down to my liking. The grey areas were then given a very light over spray with Tamiya Sky Grey (XF-19) and the whole thing was left in a plastic air-tight box to dry overnight; this prevents dust from settling on the fresh paint. The following day all the parts were given a coat of Tamiya Clear (X-22) in preparation for the decals and the weathering.

After another 24 hours, the decals were applied as per the instruction sheet and once set in place another coat of clear was applied to seal them in place.

Having looked at many pictures of these systems on ships, none of them seem to have much in the way of heavy weathering, or rust for that matter. With this in mind, I mixed up a thin solution of Windsor and Newton Paynes

ABOVE: The Phalanx prior to painting.

BELOW: The selection of primers and topcoats Gary used (as described in the text).





The parts now painted and with decals added. In pictures of the actual system there is little evidence of weathering, so Gary kept this to a minimum when finishing his model. Gary's display base, made from 2mm plastic card and a 6x4 inch picture frame. The nameplate was created in Word on his PC.

Grey oil paint with turps and applied it to the panel lines and corner joints of the white area. After about 15-20 minutes I gently blended the lines in with a large soft brush moistened in the turps. To finish off the blending I then went over the lines with a soft dry brush, using very little hair and plenty of air. The grey parts were treated in the same way but this time I added a touch of Lamp Black oil paint to the Paynes Grey mixture. Some of the mixture was applied randomly to surface edges and after a time this was gently blended down the sides of the units to represent water and rain streaks.

Display ready

To finish the kit off I made a simple display stand from a 6x4 inch picture frame and 2mm plastic card. The Mk 15 Phalanx was fixed in place and a name plate was made up in Word on my PC.

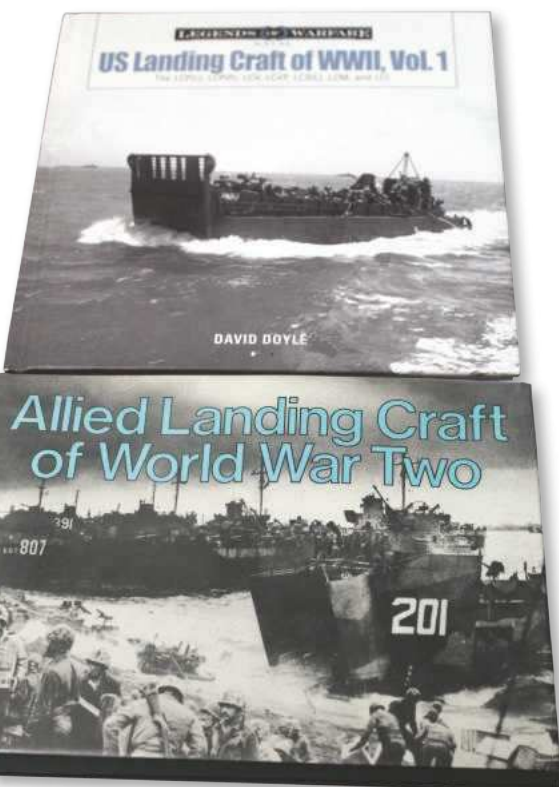
So, there we have it, folks... A nice little 1:35 scale rendition by RPG Models of the Mk15 Phalanx CIWS, which I'm sure would be welcome on many tables at shows around the country. ●





Hitting the Beach Part 3

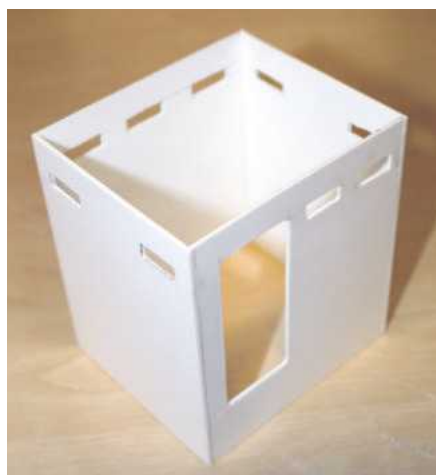
Nick Brown enters the third and final phase of his mission to complete Mountfleet Model's LCM(6)...



Nick used two sources of information while undertaking research for this model, with the latest book acquired proving to be a photographic goldmine.



ABOVE: The basic structure of the pilot house, with the vision slots and door already cut-out. The resin figure shows the size of the steering position. BELOW: The assembled pilot house, the console and instrument panel, yet to be added.



Anyone who knows me will be aware that I like to carry out continuous research on the subject I'm modelling. After all, you never know what you'll discover that will allow you to add little extra touches to make the end result really special. With this build, I started by reading *Allied Landing Craft of WW2*, published by Arms & Armour Press, which gave me some excellent

"This is where the waters start to muddy, so to speak..."



ABOVE: The console supports the steering wheel; this was built using one of the kit's templates. BELOW: Nick constructed the instrument panel from two layers of plastic card; the top layer was drilled out to accept the dials and gauges which were attached to the lower layer.



technical information on the LCMs; there is, however, very little in the way of photographic reference material. Fortunately, an excellent book by David Doyle called *US Landing Craft of WW2 Volume 1* came to my attention. This covers all the variants of the smaller type of landing craft, including the LCM 2, 3 and 6.

One of the more interesting points mentioned in Part 1 of this series was the conversion of many LCM(3) craft to the LCM(6), accomplished simply by extending the centre section by 6ft. This is where the waters start to muddy, so to speak, as there are two types of LCM(6). You therefore have to check your references when deciding upon which particular vessel you wish to model. So, for the remainder of this article I shall point out the relevant differences so you that you can then choose which parts will be relevant for your build.

The pilot house

The pilot house is located at the aft section of the vessel and is constructed entirely from 1.5mm thick plastic card sheet using the templates provided in the kit. The reference sources I referred to differ from the kit details

“The resin fittings you choose to incorporate will depend upon which variant of LCM(6) you’re going to be representing”

when it comes to the position of the door and the vision slots, so I relocated the door entrance to the starboard side and adjusted the vision slots, as per the photographs in the aforementioned book. There should be two vision slots per side, with the exception of the port side plate, which has three. Interestingly, in most circumstances it appears that the door itself was not fitted.

The console is also made using the templates and plastic card sheets but with the inclusion of a white-metal ship’s wheel from the fittings pack. I decided to scratch build the instrument panel on my model, working from reference photographs, as the resin one provided in Mountfleet Models kit is too modern looking with its built-in throttle levers. The panel was constructed from two layers of plastic card, with the upper layer being drilled out for the gauges and the lower layer having the vinyl sticker gauges affixed to create a three dimensional appearance. I added angled supports to each of the four corners of the pilot house and a brace beam next to the door for additional support.

The pilot house sits atop of the conning deck and it built using 2mm plastic card sheet that fits snugly around the deck coaming, which I constructed from left over lite ply. One point to note here is that the cut-out marked on the template for this area is not the same size as the conning deck, so don’t be tempted to use it as the base for your structure! This area was also coated in the N-gauge tile textured plastic sheet, as mentioned in Part 2, to represent the pressed steel deck.

The fittings pack also comes with four cowl vents and bases cast in yellow(ish) and white resin. These require a little clean-up to remove any flash and/or imperfections, but you’ll find a few swipes with a sanding stick is enough to bring them up to standard. While doing this, don’t forget to wear a mask and wet sand the resin parts, as the dust from these fittings is toxic. The cowl vents sit in each corner of the conning deck: two facing forward and two facing aft. A resin hatch sits forward of the pilot house, which on the real vessel leads to the engine room. This component features moulded detail to its surface – don’t remove it, it’s supposed to be there!

A second hatch, providing access to the ‘lazarette’ – a storage area under the deck, is located aft, offset to port.

Tank well detailing

The external sides of the real craft’s tank well had vertical ribs along the upper part. On LCM (3)s there were ten ribs but the extended LCM(6) had an extra two; it’s worth knowing this as it enables you to differentiate between the two types. Unfortunately, the kit’s template for these ribs is incorrect, showing only ten. I, therefore, measured for my own, which were roughly 68mm apart between centres. Before I made these vertical ribs, I fitted a capping to the tank well sides from a length of 6mm wide 1.5mm thick plastic card.



ABOVE: The oval manholes are located on either side of the tank well; cast in resin, they require sanding to reduce their thickness.



Not mentioned in the main text, Nick’s homemade jig, inspired by David Wooley’s methodology, creating four identical rungs for the ladder in the tank well rear bulkhead.

This was affixed with slow setting superglue, which not only ensures a strong bond but allows time for any adjustments you may need to make. The vertical ribs were created from 4mm wide softwood strips that were cut to fit between the deck and the capping snugly to give a bit of tension. Once glued in place, their top sections were carefully filed to a slight curve in profile.

While detailing the main focus area of the landing craft, its tank well, I started by marking a centre line along the length of the well deck, as it’s important for everything to be symmetrical in this area. Mountfleet Models includes three different types of manhole access hatches: two large circular ones, four small circular ones, and eight oval ones. All of these manholes are cast in resin and will require a clean-up to remove the moulding plugs and some minor flash. Some time needs to be spent on reducing the thickness of these manholes in order to achieve a closer scale likeness. The kit’s instruction booklet shows the location of the manholes evidenced in photographs of the prototype, but I referred back to US Landing Craft of WW2 Volume 1 as a more accurate source of information for my model. Consequently, the two large circular manholes are situated on the tank well deck to the fore and middle deck sections, while the remaining four circular manholes sit on the aft section, spaced evenly apart along the centre line. The oval manholes are placed on the tank well sides (four per side) and evenly spaced to allow access to the areas between the hull and the tank well, as on the real boat. In order to protect these oval manholes from ‘moveable cargo’ damage, e.g. a loaded tank smashing into them while being driven off, I’ve added vertical fenders to each side of them on my model. These were fashioned from some softwood strips I had on my spares shelf. If you decide to follow my lead, make sure you keep the deck sections removeable so that you can fit these fenders.

A key feature of landing craft is the lateral traction strips which extend from the aft of the well deck to the ramp. These allow a tank to grip the deck and be driven off onto the beach. In reality, strips of metal were welded

Kit review



ABOVE: The six circular manholes in position along the centre line marked on the deck. Note that the larger circular manholes sit on the forward and centre deck pieces.



The completed rungs can clearly be seen here, as can the lateral traction strips and the forward engine room hatch.

to the deck to facilitate this, but on my model I’ve used lengths of wood strip I had left over from another project. These strips were all cut to 70mm in length and I marked a line either side of the large circular manholes, as per the reference photos, to act as a guideline for them to butt up against. Before gluing them permanently into place, I marked out the pattern I wanted to replicate, which, I discovered, required them to be spaced approximately 15mm apart.

The remaining resin fittings you choose to incorporate will depend upon which



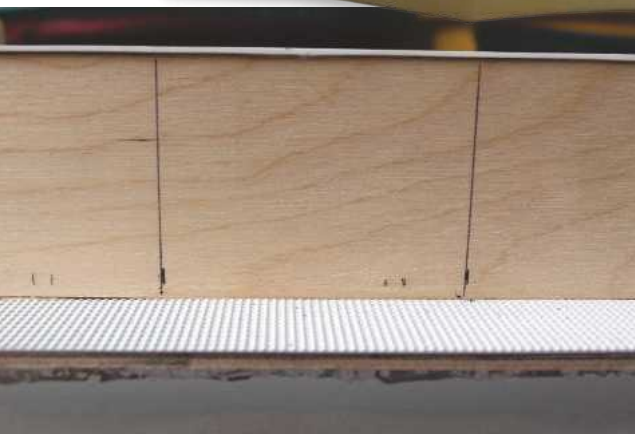
ABOVE & ABOVE RIGHT: The hoisting pads were a very noticeable feature on the LCM(3)s converted into the LCM(6) variant. Mountfleet Models' cast in resin representations need to be reduced in thickness before being attached to the hull sides.



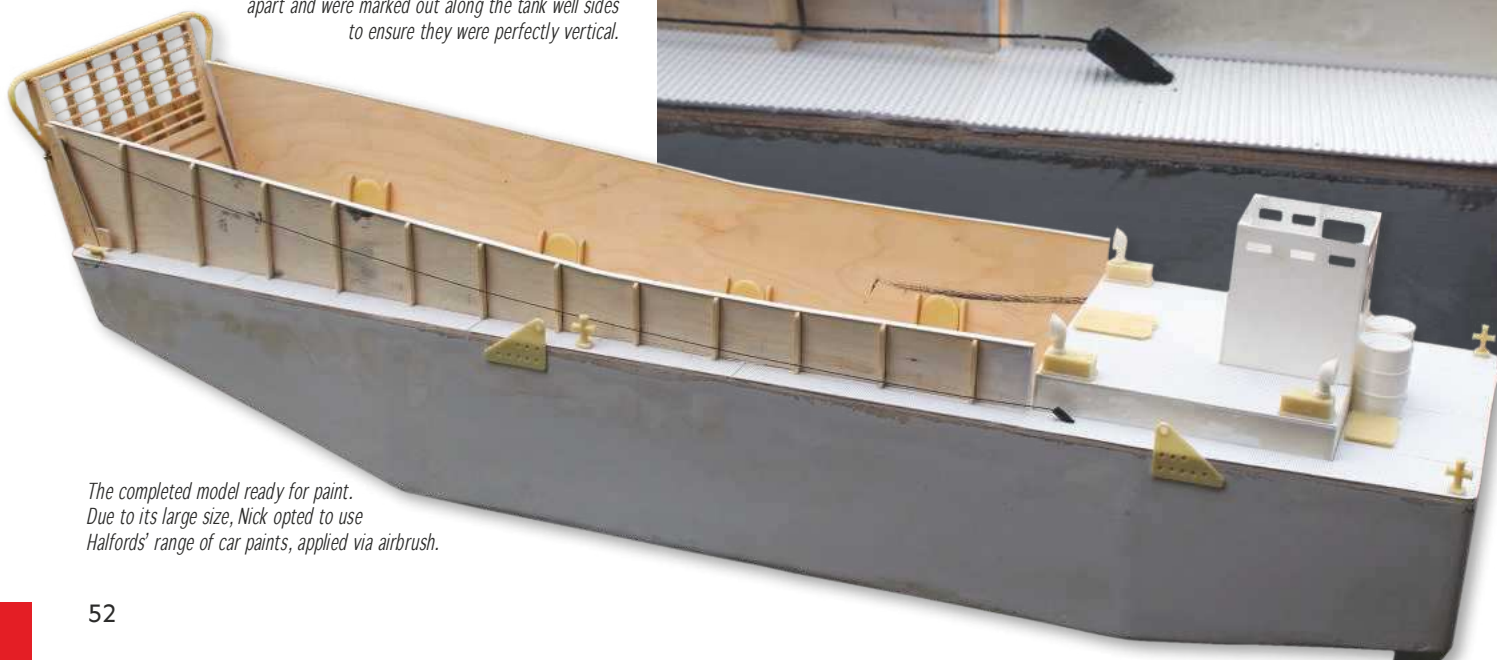
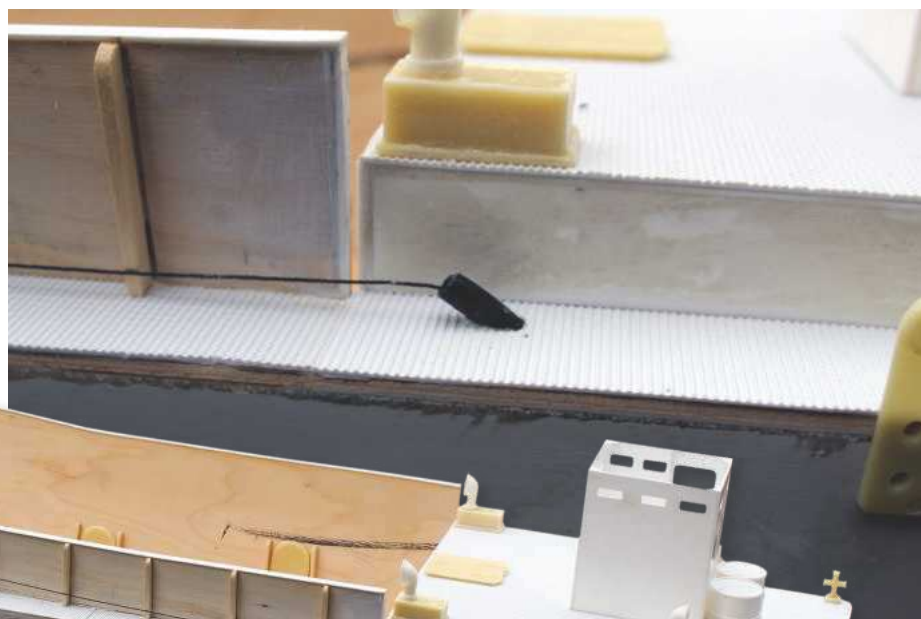
variant of LCM(6) you're going to be representing. I chose to build a modified LCM(3), converted to an LCM(6) later in its service career. This was to make the most of the parts that came in Mountfleet Models' fittings pack, which includes four substantial hoisting pads not fitted to pure-built LCM(6)s. Again, these have to be filed to reduce the thickness of the parts and fitted to the hull sides as indicated in the photos and the kit instructions. In reality, they should angle inwards but I didn't want to risk breaking my fittings. The other compromise in authenticity I had to make so that I could use the resin items included concern the cruciform tie points; these should be single bollard posts, but to those not in know they look the part! I also used the two life rings that live on the pilot house sides (left off until painting was complete) and two tie down cleats situated just behind the ramp supplied as resin components in this kit, purely because I didn't want the hassle of building my own from scratch. I chose not to use many of the white-metal fittings, most of them gooseneck vents and mushroom style vents, because I couldn't find any visual reference to them in photographs of the full size boats. I figure that I can always add these later, when/if I manage to track down images that reveal the correct positioning for them.

ABOVE: The completed tank well, showing all the manholes, traction strips and fenders.

BELOW: Also not mentioned in the main text, here we see the tubes Nick added to the deck through which to pass the ramp operating cord. Nick incorporated these tubes into his build to prevent water ingress via the deck.



ABOVE: Nick noticed that the template was incorrect for an LCM(6) and so added two vertical ribs for authenticity. These have been set 68mm apart and were marked out along the tank well sides to ensure they were perfectly vertical.



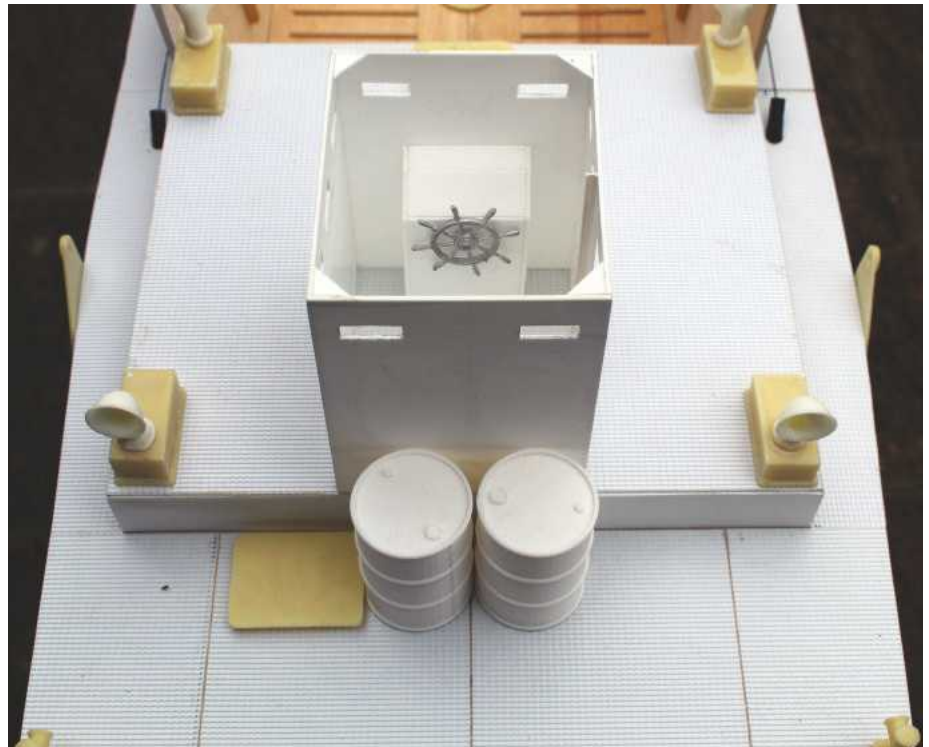
The completed model ready for paint. Due to its large size, Nick opted to use Halfords' range of car paints, applied via airbrush.



The 3D printed oil drums to the aft deck area were added by Nick to further detail his model. They seemed to be a common feature of LCMs so they could be refuelled quicker.

Grey or blue?

So, on to the painting... During World War II, landing craft tended to be of one colour above the waterline. These vessels were considered expendable, so wasting time on elaborate paint schemes simply wasn't going to happen. Basically, then, you've got a choice of two colours, depending on which theatre of operation you wish to represent; essentially, a dark blue for the Pacific or a dark grey for the Atlantic. Both would have had anti-fouling paint below the waterline, which was usually a dark red or even black. I decided on the D-Day colours of dark grey upper works with a dark red beneath. I tend to use just one brand of paint to stop any risk of two different manufacturers' products reacting to each other. Because this is a large model and I knew a lot of paint would be required, I opted to go with the car paints in Halfords' range. I found the grey primer grey worked well in representing the dark grey, while the red primer proved a good match for the anti-foul paint. I also selected a clear coat lacquer. Firstly, I sprayed the whole model



with the grey primer in order to highlight any minor imperfections I may have missed. I then used body filler to fill the gaps and resprayed. Once the grey was completely dry, I measured the waterline and masked off the grey upper works (using Tamiya masking tape and newspaper). The red primer was sprayed next. Once this, too, had dried, the masking was carefully removed and, thankfully, I discovered no bleeds had occurred. A good coat of clear lacquer was then applied to the entire model to seal the paintwork.

I thought the aft area looked a bit bare, so I bought some 3D printed oil drums from a

well-known auction site. Once primed and painted Olive green (a very military colour!), these were attached to the deck next to the lazarette hatch just to add some colour to the monotone scheme.

The coxswain figure included in the kit is a solid resin item, with separate arms and helmet. The will require a bit of tidying up and a little filing if you want to display him in naturally posed position. I have been practicing and experimenting for some time now in order to achieve a realistic-looking flesh tone on the small figures I paint. I've seen far too many figures that just don't look life-like due to their faces being painted all in one colour, or in a shade that's either too pale or too dark. As



The kit includes a 1:16 scale resin figure, with separate arms and helmet. Nick used various different coloured paints to achieve a realistic result here.



ABOVE: The fully completed pilot house with all the trimmings; the coxswain figure and instrument panel have been fitted and the craft is almost ready to deploy.



ABOVE & RIGHT: Coming in to storm the beach... Brace, brace, brace!

LEFT: The most important piece of cargo! The Heng Long 1:16 scale RTR M4A3 Sherman tank. Just charge the batteries and have hours of fun with a landing craft.

BELOW: Ramp down, ready for action... Go, go, go!



for my coxswain's attire, I gave him dark blue trousers, a yellow-brown lifejacket and black boots. Satisfied with his credibility, he was then added to pilot house just behind the wheel.

Cargo loaded

The cargo I decided upon just had to be a Sherman tank and, of course, I wanted it to be capable of driving off the LCM deck onto the 'beach'. Looking around for reasonably priced radio control tanks led me to the Heng Long 1:16 scale US M4A3 Sherman tank. I promptly bought myself an example and it was added to the LCM deck ready for D-Day...

D-Day

I suppose the maiden voyage of my model was very much like the real D-Day in regards the weather. I arrived at Wicksteed Park model boat lake in between the storms that plagued our summer this year. I'd already put all batteries and cargo in place. All that was left for me to do was turn the switches to 'on' and see what would happen. So? Well, I'm delighted to report that I have a model that sails, in my opinion, very realistically, creates a good wake and replicates the iconic bow slapping I believe most landing craft make. The winds were quite brisk that day and so, much like the real LCM(6)s did on D-Day, my scaled down version got blown about a fair bit and yet, fortunately, proved easily

recoverable. The next manoeuvre was to beach the bow onto the lake side. Time for the moment of truth... With much trepidation I flicked the relevant switch, and, to my joy, the landing ramp lowered onto the concrete beach in a most convincing manner. The tank started up and, with my heart racing, it stormed the beach. I have some serious respect to those brave men who did it for real 76 years ago!

Mission complete

While this is not a 'shake and bake' kit, and there are some very repetitious tasks involved in the build, the end result is a very decent looking LCM(6). ●



55ft Coastal Motor Boat



Scale: 1:16

L.O.A. 43 inches (1092mm)

Beam: 8.75 inches (210mm)

Displacement: 6.6lb (3kg)

Built and developed by Thornycroft. Introduced in 1917 as a larger, heavier armed version of the earlier 40ft craft. Capable of speeds of up to 41 knots. Used as smoke layers during the 1918 Zeebrugge raid and in the Baltic against the Bolsheriaks. Also used as anti-submarine craft in the early years of WWII.

The kit is to the usual high standards of all our fleet and includes GRP hull and superstructure, light weight resin torpedoes and depth charges, deck and bridge fittings, rudder, skeg, prop shafts and props, plan and building instructions.

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Almost there, a dry run assembly of the unpainted fittings for Dave Wooley's Soobrazitelnyy build.

Soobrazitelnyy-Russian Corvette

Dave Wooley continues his 1:72 scale build of the new Russian multi-purpose Soobrazitelnyy corvette...

We have now reached the stage in the build where it's time to assemble the fittings onto the model, prior to painting, so this month I will be talking you through this in depth and revealing a particularly nifty trick that will make constructing the accommodation ladder nice and easy...

Fitting out

There are certainly different schools of thought on the subject of when to apply paint, whether using a paintbrush or an airbrush, to a model boat/ship. Some like to paint components individually as the build progresses, whereas others, like myself, like to get all of the build's fittings assembled onto an unpainted build, as this approach prevents

any errors that will later prove difficult to go back and correct.

Photo 1 shows 90% of Soobrazitelnyy's fittings laid out in their correct locations on deck. Each of these fittings has already had a pin (45mm brass wire) inserted into its base. By adopting this simple method, when the time comes for the fittings to be permanently affixed adhesive needs only be applied to the pins. This reduces the chance of glue seeping from beneath the base of a fitting, thus spoiling the appearance of the finished model. Likewise, note how the gun mounting and the gun itself are located using a length of styrene rod.

A further example of this approach, albeit with a slight difference, can be seen on the starboard bridge. The WT doors are firmly

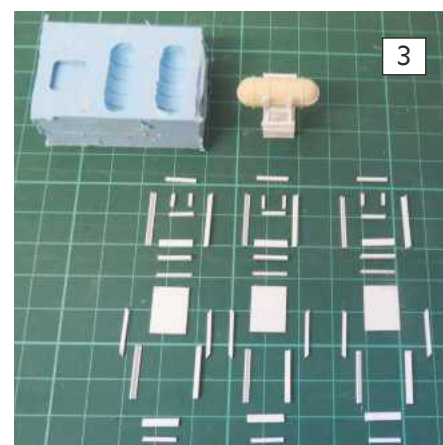


Photo 3: The resin cast life raft container and support frame formed from Evergreen strip.

in place but the duck board is laid within its aperture but not yet fixed or pinned in place, as the deck surface has yet to be painted red-brown or Russian fleet deck red. The same applies to the life raft containers, the support cradle, the raised bulwark and the timber capping (see **Photo 2**). The life raft container is shown with its rubber mould and parts for the construction of four support frames (see **Photo 3**), while the assembled frame and



Photo 1: Most of the fittings installed on a dry run for the forecastle. Photo 2: The starboard bridge wing, with most of the fitting secured but not yet fixed in position.



Photo 4: The combined life raft containers and container frames: the containers simply slot into the frame. Photo 5: The 3D printed radar dome sits forward of the prepared foremast.

the containers can also be seen slotted into place (see **Photo 4**) – much of the frame constructed from Evergreen sections.

The next stage in the locating of the fittings can be seen on the foremast (see **Photo 5**). As the mast and its associated fittings are predominantly painted in Northern Fleet grey, all of the mast fittings are now be fixed in place – at this stage, however, the mast is not be fixed. The fittings associated with the tower are mounted on their respective platforms using a brass pin and, like the other components, are not permanently affixed until everything has been air brushed.

The funnel top, or exhaust, is no different and is not yet be fixed, as the top and part of the sides are yet to be painted black. For the sake of expedience, however, the inner part of my funnel already contains the on-off power switch and charging socket (see **Photos 6**

and **7**). The hangar also remains removable and will not be permanently secured until the interior has been painted and lighting installed.

Primer coat and final on-water test

With the hull and basic superstructure ready for one final on the water ballast and power trial, the model can now receive its primer coat; this will provide a good foundation for subsequent coats of paints. Halfords' acrylic grey primer, which comes in a rattle can, proves ideal here. The benefits of using a spray can as opposed to an airbrush include no pre-paint preparation/dilution and no post-spray cleaning of your equipment. Spray cans do, however, have their limitations. These are points that I will go into in more depth in a future stand-alone article on various painting methods and techniques, including airbrushing.

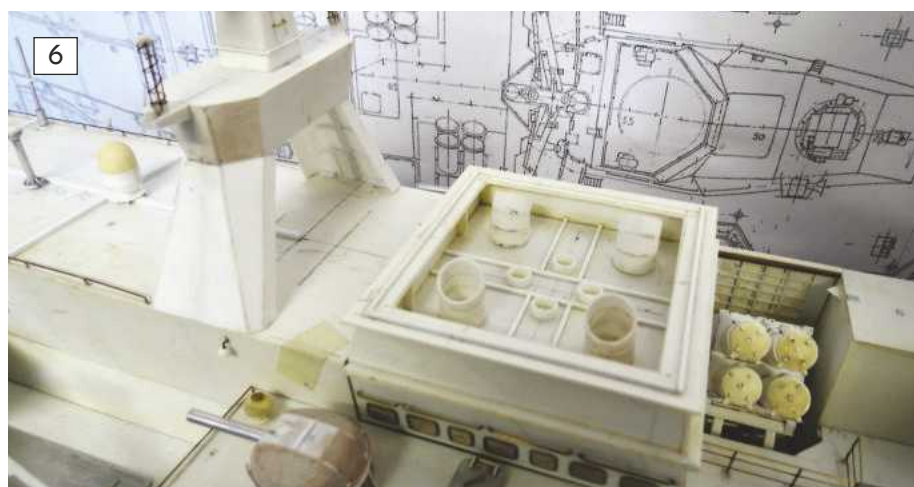


Photo 6: Both the hangar and funnel casing are still removable in this shot, and the top of the funnel and the inside are yet to be painted black. Photo 7: One useful and very practical method to avoid the need of constantly removing the battery for charging is to have the top of the funnel removable, with the charging socket, indicator light and power switch already located within. The only proviso is to ensure the battery compartment is well ventilated.



“Yes, the F14 is bulky and looks like a throwback from yesteryear, but I do love this old faithful”

A converted Futaba - Robbie F14 TX

As a matter of interest, and as part of the preparation for the final on the water trials I had my 20-year-old F14 TX converted to work at both 2.4GHz and 40 MHz I also invested in a dual-stick throttle control and two slider switches. Yes, the F14 is bulky and looks like a throwback from yesteryear, but I do love this old faithful; it's comfortable and many of its original expandable features, such the large



Photo 8: Dave's 20-year-old Futaba-Robbie F14, originally 40MHz, has been converted to operate selectively at both 24 GHz and 40 MHz. Photo 9: Added to Dave's original F14 is the duel stick throttle control; he explains that operation initially required some practice but that it's something he wouldn't want to be without now.



number of additional switches to choose from, can still be opted for should the need arise (see **Photos 8-9**).

Final ballasting and trimming trials

While all of the detailed fittings are yet to be added, a final ballast and trim with the bulk of the superstructures in place will ensure the completed model will require very little in the way of adjustment. The only change I made was replacing the 6V 7AH battery with a 12V 2.2AH, giving a reduction in capacity, size and weight but an improvement in performance (see **Photo10**). Where possible, I always try to emulate the trim of the model against that of the full-size vessel and shown here is the result thus far (see **Photos 11-12**).



Photo 10: Preparing the last of the ballast trimming trials prior to final painting and assembly of the model.

Preparations for airbrushing

As stated, Halfords' Grey acrylic was my primer of choice. Like all primers, this covers the surface and exposes some of the flaws that need attention. Chief amongst these on my build was the timber forecastle deck. Although sanding sealer was applied to these surfaces, certain aspects of the surface clearly indicated that the latter required additional sealing. For this I turned to Revell Plasto, a filler that comes in the form of a thin paste, but which quickly



Photo 11: Dave's trim guide as referenced from the full size Soobrazitelnyy.

Photo 12: Trim and ballast are about right, as this image indicates.

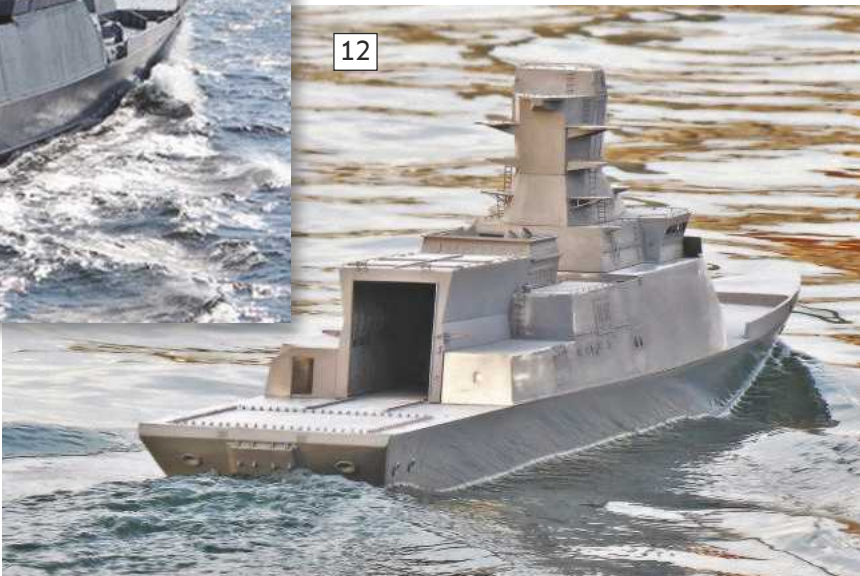




Photo 13: Refining the surface of the forecastle with a coat of Revell Plasto and rubbing down with 800 wet and dry sandpaper.

sets. Using a spatula tool, the forecastle was coated over and gently sanded down with 800 wet and dry. The net result is a very smooth, flaw free surface ready to accept the finishing coat (see **Photo 13**).

Once the model has its primer coat on, attention shifts to allocating the various fittings that need to be fixed into place, commencing with the forecastle and VLS deck. To assist in the fixing of the safety rail, small styrene spacers of the appropriate thickness need to be cut to size and placed between the top length of wire and the deck thus providing the same level throughout (see **Photo 14**). Other fittings, for example, the deck house lighting, WT doors and two electrical boxes can be seen **Photo 15**.

Prior to the flight deck being airbrushed in its red/brown finish, any fittings that are temporarily in situ but will need to be separately sprayed should now be removed to a board that mirrors their location on the flight deck's layout; this will make it so much easier to site them again later (see **Photo 16**). As we shall see, this area will become highly-populated with fittings, one of which will be the addition of the accommodation ladder.



Photo 14: After a coat of primer, the safety rail is fixed into position with the help of spacers.



Photo 16: A final positioning of fittings on the flight deck prior to their removal for airbrushing.



Photo 15: The preparation for final airbrushing continues, and here we see installation of the safety rail around the edge of the VLS deck.



Photo 18: The accommodation ladder stowed in position aboard Soobrazitelnyy.

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Photo 17: The accommodation ladder, as fitted to the first of the class, the Steregushchiy.



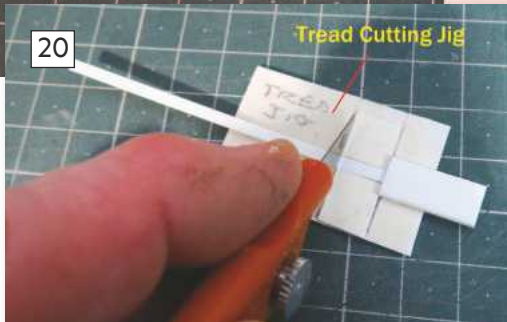


Photo 19: Two nifty techniques are applied to ensure the treads for the accommodation ladder are set at the required height and angle and are cut to the exact width to fit between the stringer boards.

Photo 20: The use of a jig enables allows each tread to be of exact same width.

“It’s an incredibly simple method but amazingly accurate when it comes to achieving consistency”

into the correct angle. Hey presto –you have a track levelling tool! This process needs to be repeated for each tread (see **Photo 21**). It’s an incredibly simple method but amazingly accurate when it comes to achieving consistency (see **Photo 22**). I managed to get all the treads in place within ten minutes.

Forming the handrail

The handrail is formed from a combination of .6mm nickel silver wire for the rail and .45mm brass wire for the stanchions. The angle (which can be copied from the drawing) needs to be marked out on a length of timber. Timber strips should then be cut to hold the rail and stanchions in place. Each of the rails and stanchions also need to be cut to size and inserted into the jig. The use of solder paste is advisable throughout, as this will add exceptional strength and security (see **Photo 23**).

The individual parts that form the accommodation ladder (see **Photo 24**) are identified thus:

Assembly of the parts for the ladder begins with the fixing of the handrails to the ladder stringer. It’s worth noting that each end stanchion is folded at a right angle to secure into the stringer; the net result thus far being shown here (see **Photo 25**). This is followed by measuring and fixing the ladder steady strut (see **Photo 26**). With the strut in place, the upper and lower securing pins can be inserted through the stringer boards to the corresponding holes pre-drilled into the side of the hull (see **Photo 27**) and a fender can be cut to size from 1mm styrene to affix adjacent to the lower platform (see **photo 28**).

The davit arm is fitted with sheaves. I formed these from a set of 2.5mm diameter PE brass wheels from Scale Link and a styrene punched spacer, onto which the PE wheels were fixed. The sheaves need to be fitted into the prepared gaps in the davit arm and a .33mm pin inserted through the side of the davit and through the centre of the sheave (see **Photo 29**).

The entire assembly is now ready to be fitted to the model, but not fixed. Additional fittings (see **Photo 30**) are listed below:

Photo 21: A strip of styrene between the stringers works for determining the angle of treads to the stringers.

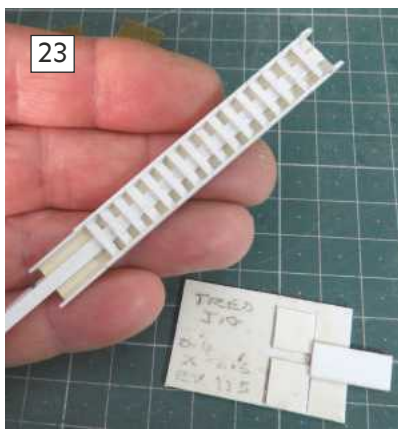
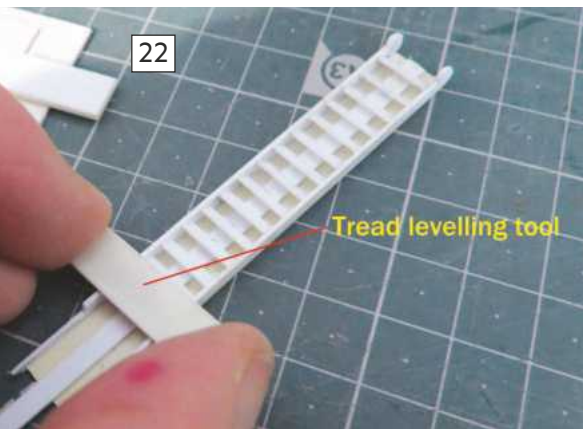
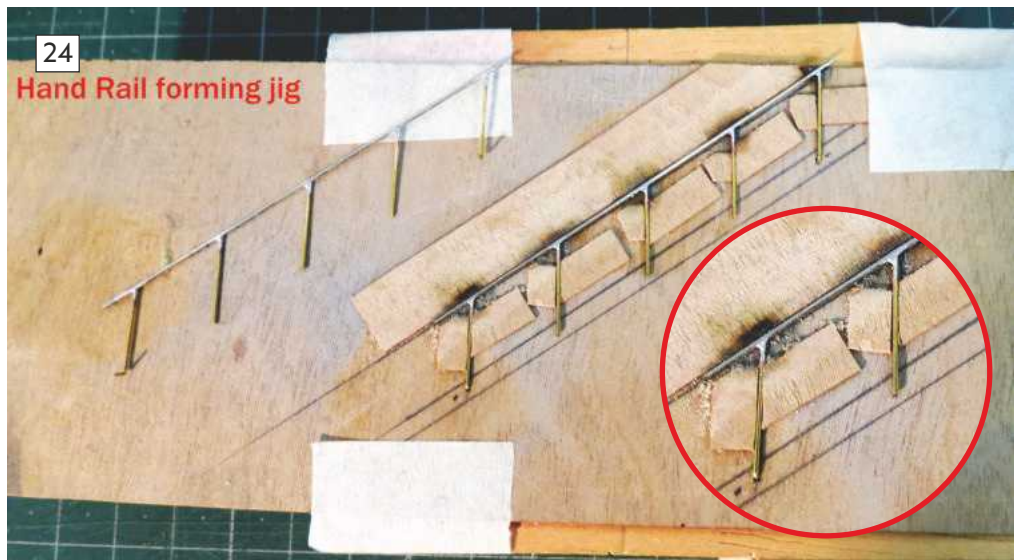


Photo 22: By gently sliding a strip of styrene across the top of the stringer the slightly raised tread is pushed into position. This process needs to be repeated for each individual tread. Photo 23: All the treads now in place and fixed.

underside and sides, or stringer boards, can be cut to shape from .50mm styrene sheet. You will then need to cut the treads to an exact length using a simple jig (see **Photo 19**).

To form a spacer, use a length of styrene, 0.75mm (depth) x 4mm (width) x 100mm (length) – Evergreen 137, and mark the position of each tread along its length. Temporarily secure this between the stringer boards and then take a tread and insert it vertically onto one of the marks made on your styrene spacer (see **Photo 20**); this allows the tread to sit slightly proud of each stringer. Brush a small amount of solvent along the inside edge of the tread and then taking a flat piece of styrene track this along the stringer boards; you will find this will push the tread

Photo 24: A timber jig is formed to enable the handrails to be soldered at the correct angle.



25

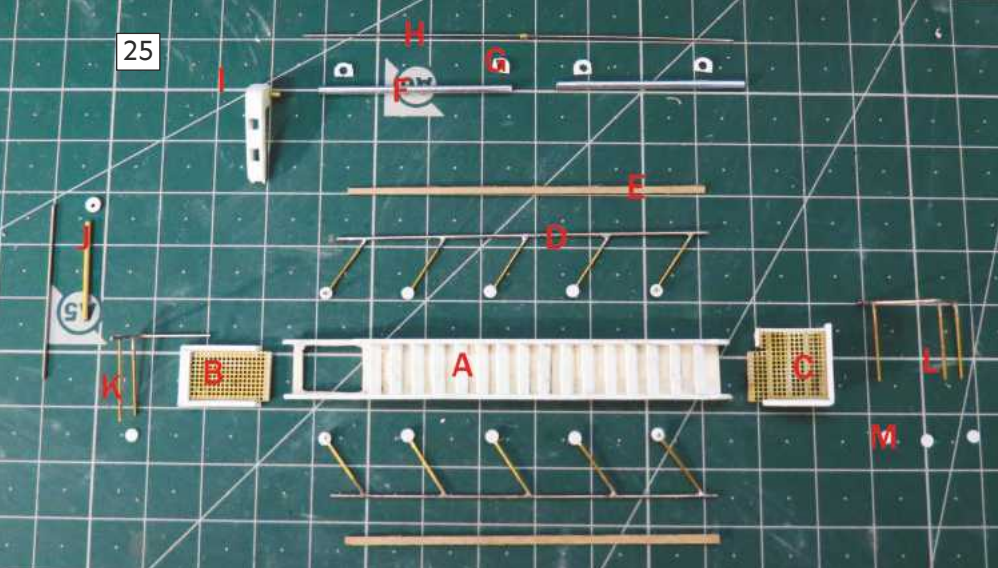


Photo 25: The parts needed to form a completed accommodation ladder.

Part	Material
A. Stringers and treads	1mm styrene/ 0.25x2.5mm, Evergreen 105
B. Lower platform	Photo-etch plus styrene surround
C. Upper platform	Photo-etch plus styrene surround
D. Handrail	.6mm nickel silver wire, .45 brass wire
E. Timber capping for rail	.50 ply
F. Davit crank shaft	1.5mm od aluminum tube
G. Crank shaft mountings	.50mm styrene
H. Davit arm link shaft	.6mm nickel silver wire rod
I. Davit arm	.75mm styrene
J. Ladder steady strut	1mm od brass tube
K. Platform handrails (lower)	.5mm brass wire
L. Platform handrail (upper)	.5mm brass wire
M. Stanchion securing plate	.25mm styrene

Any questions?

If you have any queries regarding the build methods, tools and techniques, materials, etc, mentioned in this series so far, or indeed any questions about the full-size vessel this particular model is based on, please do write to/email me care of the editor and I will do my level best to either address these in person or tackle the subjects in individually themed future articles.

Next month...

All that remains is the timber capping, as fitted to the rails, rigging and the ladder falls. Affixing these, however, will have to wait until the final coat of paint is applied (see **Photo 31**). So, join me again in the December issue when we'll be looking at selecting paint, how to prep for the best possible finish and the stunning results that can be achieved using an airbrush. ●

Part	Material
N. Ladder winch and winch pedestal	.50mm styrene, 4.8mm od styrene tube, Evergreen 226, .1mm styrene rod.
O. Winch wire casing	2mm od aluminium tube covered with .50mm. styrene
P. Ladder stowage support aft	.50mm styrene
Q. Davit pivot frame	.50mm styrene, 1.5mm od brass tube
R. Ladder stowage support forward	.50mm styrene.

Points of reference for research purposes:

Severnaya Verf, St Petersburg Russia.
Almaz Central Marine Design Bureau, Project 80382, Tiger official images

Acknowledgements and thanks to:

Anthony Horabin, for the preparation of the etched fret
Mark Findler, for the use of his images of the Soobrazitelnyy
Kurt Grainer, Warships Underway, USA
Peter Brown, former naval architect at Vosper Thornycroft, for his help and assistance.
Dave Melville, for his work on converting my F14 TX

Sourcing of parts and materials

The GRP hull: Fleetscale, www.fleetscale.com
Lithoplate, tubes rods and wire: Albion Alloys, www.albionhobbies.com/

N.B.

It was mentioned in September issue that the PE fret used on Soobrazitelnyy was from 4D. This was actually, however, produced by PPD Ltd, who can be contacted via e-mail at enquiries@ppdltd.com or by calling 01546 603029. My apologies for any confusion caused.

Warship Scale - Part 20

26

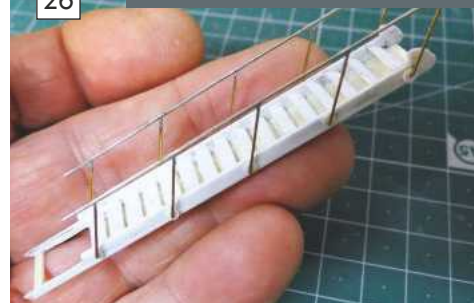


Photo 26: The handrails temporarily positioned onto the stringers.

27

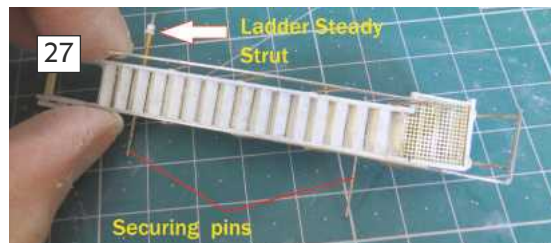


Photo 27: Two .6mm securing pins, one at the top and one at the bottom; the latter is inserted through the securing strut then into the side of the hull.

28

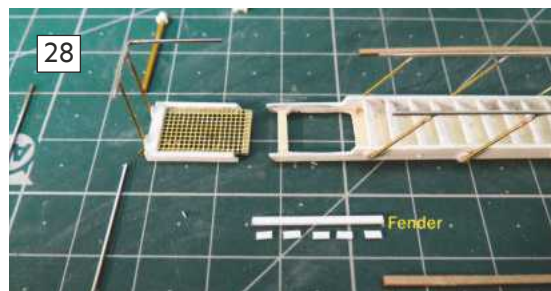


Photo 28: A fender being prepared for fixing to the lower part of the stringer outboard.

29

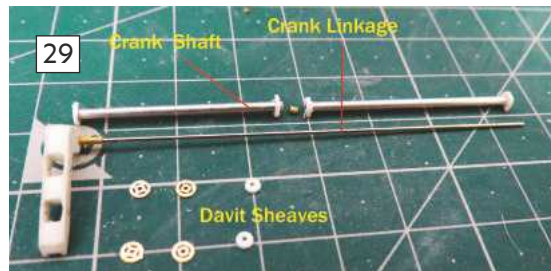


Photo 29: The crank, linking and shaft that couples up the davit and upper platform; also shown is the davit arm with the hand winch, plus parts for the sheaves.

30

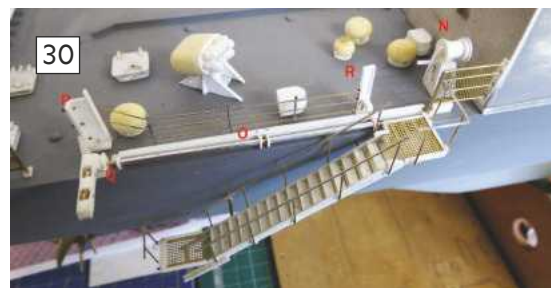
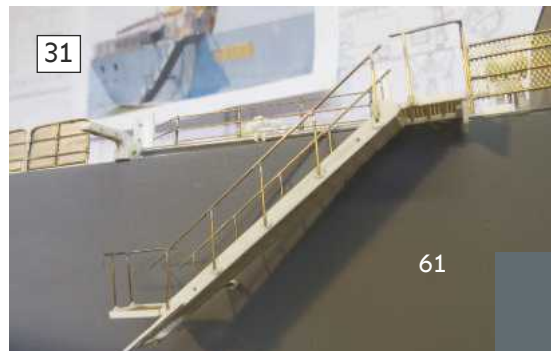
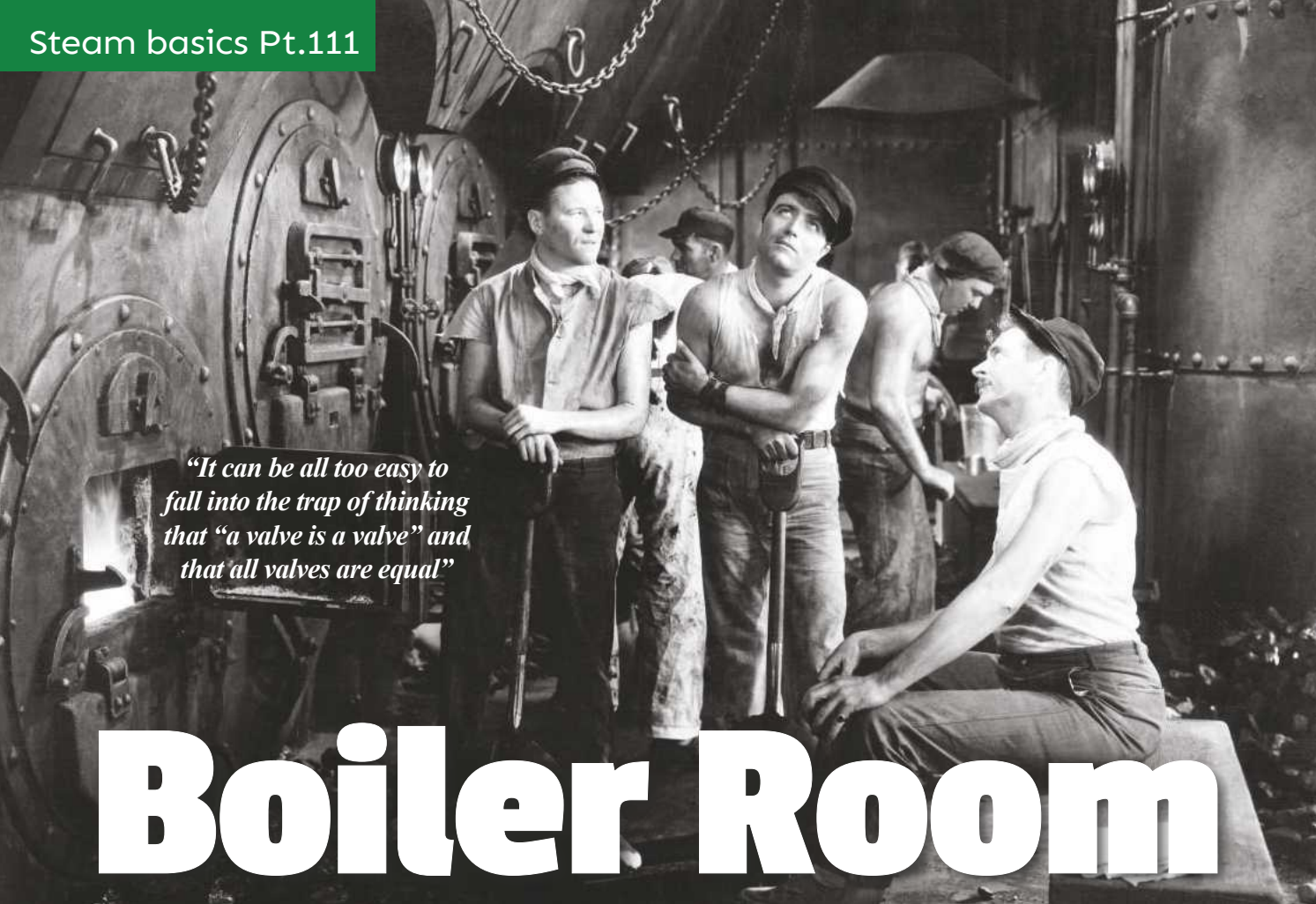


Photo 30: The accommodation ladder in place, along with more of the associated fittings. Photo 31: 90% complete. Remaining tasks are timber capping and the fixing of more sheaves to the ends of the wire casing - which will link the hand winch to the davit arm so that it's ready to be rigged to the lower platform.

31





"It can be all too easy to fall into the trap of thinking that "a valve is a valve" and that all valves are equal"

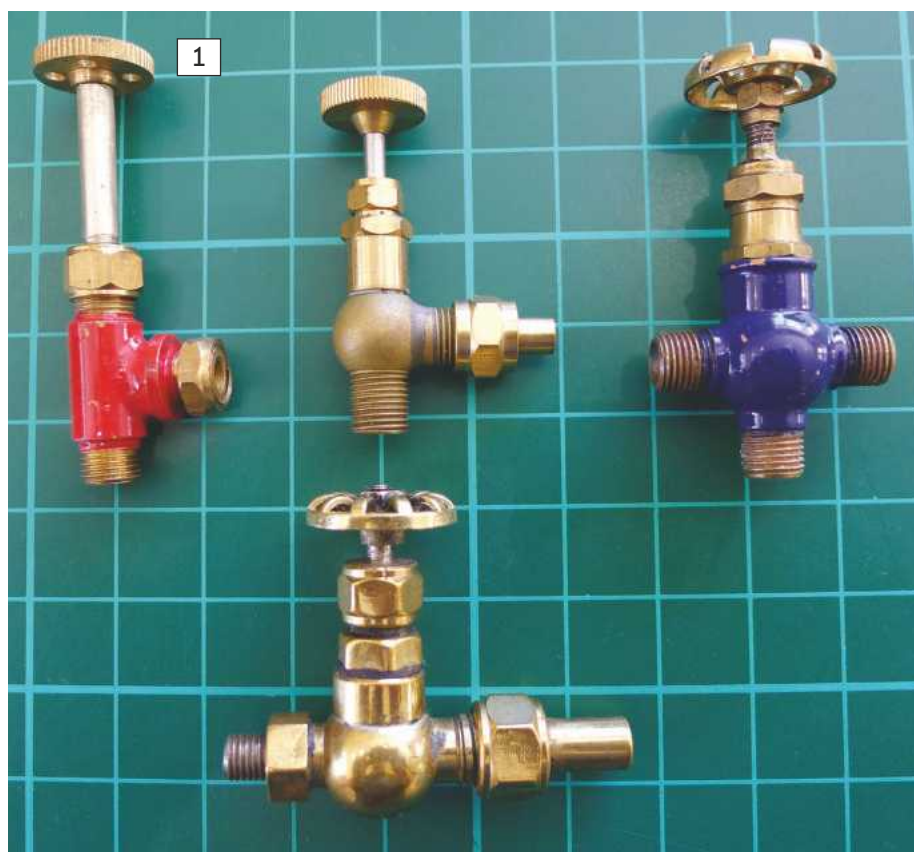
Boiler Room

Richard Simpson shares the benefit of his experience when it comes selecting the correct valve for your particular requirements....

I was having a good chat with a friend recently, specifically regarding the type of valve he should best use to control the steam outlet from his boiler and therefore the speed of the engine. The valve he wanted to use was in his spares box and available so already had a huge advantage over anything I offered as an alternative, i.e. it wasn't going to cost him anything. As I tried to expound upon just why the valve was not suitable for the purpose he was considering, it occurred to me that this was a subject that perhaps needed expanding upon in a Boiler Room article. I spent my entire working life in the marine industry and frequently found myself explaining the huge range of valves and what they are best suited to in that environment to the younger lads. While there are far fewer types in the model engineering world, a basic understanding of what they do, and therefore which type is best suited to a particular application, can save a lot of challenges in the future.

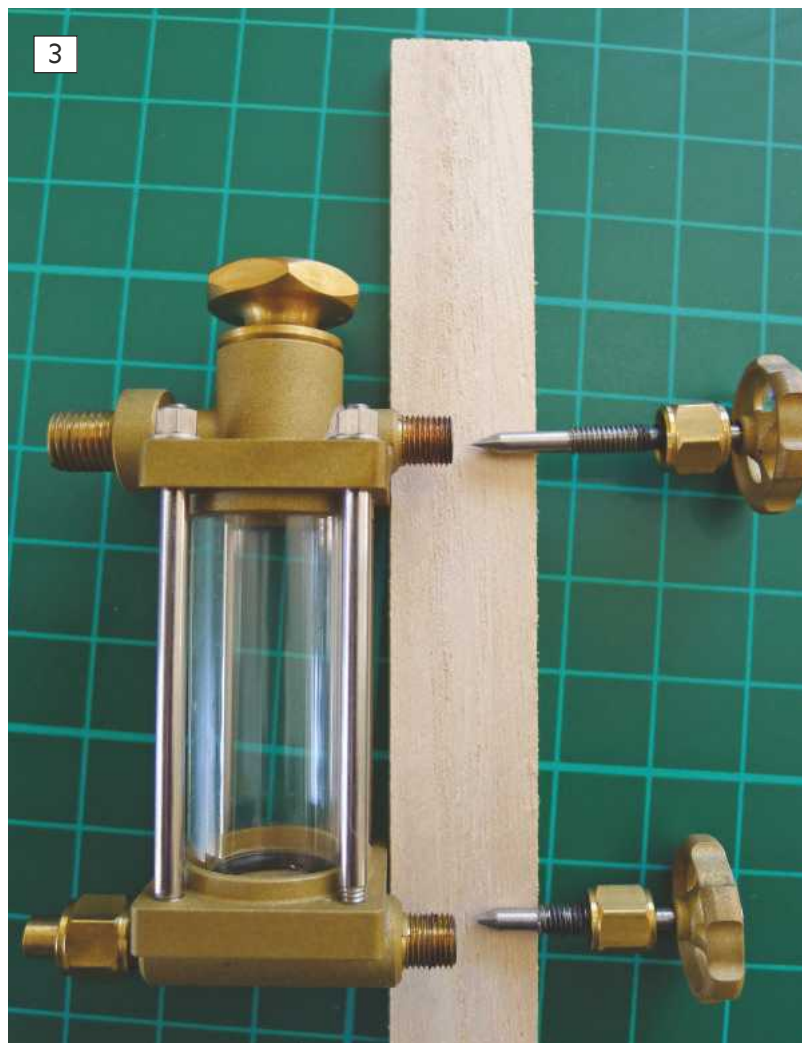
Fit for purpose

I think it can be all too easy to fall into the trap of thinking that "a valve is a valve" and that all valves are equal. One thing that works against us when buying a complete plant from a manufacturer is that all this type of thinking is done for us and we might not even realise that certain valve types have been chosen for a specific reason. I've always thought of valves in this way: a valve is there



A few different takes on manufacturer's screw down valves: the lower one is a straight-through, the two on the left are 90-degree mounted for boiler tops and the right hand one is a two-port valve to balance an input into two directions for boiler feed lines.

“It’s probably one of the simplest, cheapest and most common valve types, which is possibly why it can get used in situations not best suited to it”



ABOVE LEFT: Just about the simplest valve you can get: this cone shaped valve sits on a narrow ground seat in the valve body. The removable workings contain the spindle, threaded into the valve ‘bonnet’ and the gland to allow rotation while sealing the spindle. ABOVE RIGHT: An excellent example of two valve types in a single item. The fine needle valve offers control but can be damaged with the excessive force used to shut off flow. The on/off valve for the drain is much sturdier and more robust for tightening down on the seat for a complete shut off.

to control the flow of fluid in a system in some way. It may be to shut the flow off, to redirect it, to throttle it in, to split it proportionally or even to mix an input proportionally but, whatever its purpose, it is somehow controlling the flow of a fluid. In our case this fluid could be steam, water or even gas. Just by looking at the very simple definition above we have already identified different uses so we are, even now, identifying that different valve types might just be better suited to the different tasks.

Valve types

First of all, it might be worth just having a look at one or two of the most commonly found valve types, which will help us understand their strengths and weaknesses.

Valves can be split into perhaps three main categories, these are: **A) Screw Down Valves**; **B) Plug Valves** and **C) Disc Valves**. For the purposes of this article, I will incorporate all the other types within a fourth, miscellaneous, category – **D)**.

A) Screw Down Valves

Screw down valves, as you might expect, will usually have a handwheel connected to a spindle. This spindle will have a male thread cut somewhere along its length that runs in

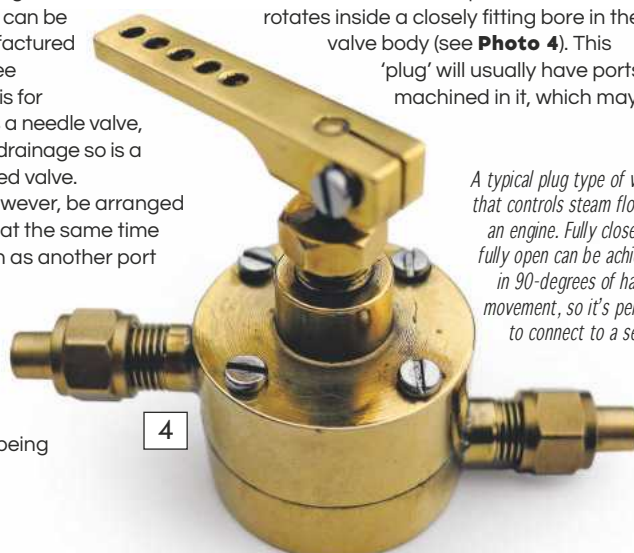
a female thread in the valve body so that rotating the handwheel moves the spindle up and down (see **Photo 1**). This action can then be used to adjust the position of a valve seat attached to the spindle, which will almost certainly be either a conical shape (see **Photo 2**) sited on a fine seat for a shut off valve or, alternatively, could be a needle valve which sits in a finely machined tapered seat. With a needle type of valve, you can very accurately position the needle to vary the opening, thereby achieving fine flow control. This is why a needle valve is used to control the air flow in an airbrush. A good example of the differences can be seen in this German manufactured displacement lubricator (see **Photo 3**). The upper valve is for controlling the oil flow, so is a needle valve, while the lower valve is for drainage so is a simple on or off cone shaped valve.

The valve could also, however, be arranged to open one internal valve at the same time as closing another, or even as another port is opened; this will reduce the main flow, which is normally fully open. This can then be used to balance an output between two supplies, such as boiler feed water being

controlled between supplying the boiler or going back to the feed tank. The simple cone type screw down valve is probably one of the simplest, cheapest and most common valve types, which is possibly why it can get used in situations not best suited to it. Because of the fine seat of the cone type of screw down valve it is not as good at controlling flow, so it is best being used as an on/off valve, with it normally being either full open or full closed.

B) Plug Valves

A plug valve usually consists of a cylinder or cone attached to the spindle, which rotates inside a closely fitting bore in the valve body (see **Photo 4**). This ‘plug’ will usually have ports machined in it, which may



A typical plug type of valve that controls steam flow to an engine. Fully closed to fully open can be achieved in 90-degrees of handle movement, so it’s perfect to connect to a servo.

“One of the big advantages with this type of valve is that a lot of control can be achieved with only a small movement of the spindle”

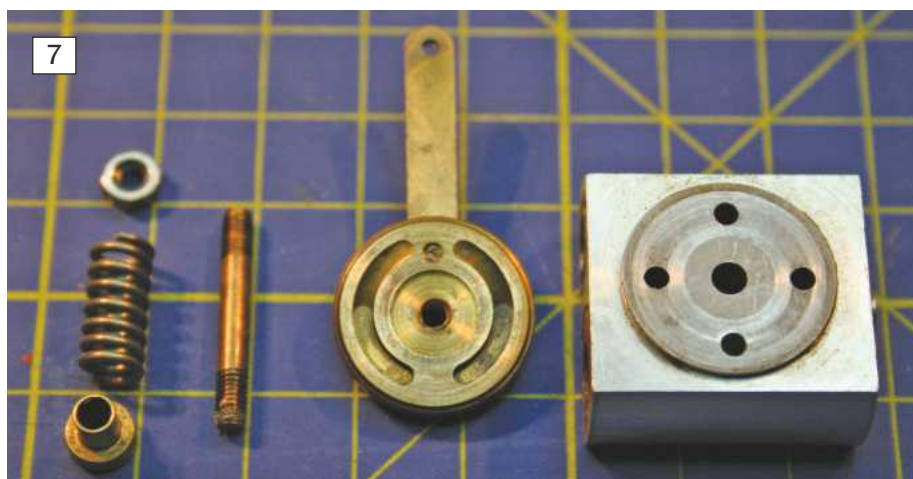


Taper plug valves can either be left with minimum clearance to get the best seal or the nut can be tightened for a complete shut off. It will then require slackening off to operate the valve.



Frequently used as cylinder drain valves, this type of valve can be seen at a glance to be either open or closed. Usually, the convention is that the port drilling in the plug is in line with the position of the handle. Consequently, this valve is open.

be nothing more complex than a bore drilled through it or it could even be complex grooves machined into the surface that match up with appropriate drillings or machining in the valve body. Rotating the plug with the spindle opens or closes the various ports, making



ABOVE: Frequently used for directional and speed control of an oscillating engine and frequently built into the body of the engine control valves such as these give excellent control from full astern in 90-degrees of movement. BELOW: Not to be forgotten non-return valves perform crucial tasks. This one is from a boiler feed line, so it ensures that boiler pressure cannot act on the feed pump unless it is on the delivery stroke. Frequently, a ball bearing is simply sat on a seat machined into the valve body.



for an extremely flexible type of valve that can be configured for shutting off or redirecting flow.

One of the big advantages with this type of valve is that a lot of control can be achieved with only a small movement of the spindle. One of the main disadvantages is that clearance is required to allow the plug to rotate so there is a path for leakage around the plug. This can be addressed in a situation where a simple on/off action is required by using a tapered plug. This can either be tightened down into the seat to ensure a good seal when closed or it can be adjusted to minimise the leakage to an acceptable level (see **Photo 5**). This is why tapered plug type valves are used as cylinder drains for steam engines. They can be fully opened and fully closed by only 90 degrees of movement of the handle, and they can be completely sealed after use by tightening the cone down with the exposed nut (see **Photo 6**).

C) Disc Valves

Disc valves can perhaps be considered as an expansion of the surface of the taper plug valve into a disc shape. These valves have a body with complex drillings and ports machined into them, while a corresponding disc, also with ports and drillings, rubs over the surface of the valve body. The two are held together by a spindle

“While compact and very effective, if not looked after appropriately they are prone to leak”

and a spring to enable the disc to rotate but the faces be held together. This type of valve is very commonly used as a combined speed and direction control for an oscillating engine, which just goes to show how a simple valve

can provide complex and comprehensive fluid control (see **Photo 7**).

The main disadvantage with this type of valve is that you have a very wide sealing surface, which must be absolutely perfectly machined and lapped to ensure minimum leakage across the face. While they are compact and very effective, if not looked after appropriately they are prone to leak. This type of valve basically functions using the same principal of operation as a steam engine slide valve controlling the steam flow inlet and exhaust from both above and below the piston.

D) Miscellaneous

There are various one-off type valves, such as pressure regulating and pressure relief valves, that could be considered and indeed attenuator valves as other flow regulating devices. There are also, of course, non-adjustable valves, such as non-return valves, or clack valves as they are commonly called, there to simply ensure flow in a single direction in such positions as boiler feed lines and simple reciprocating water pumps (see **Photo 8**).

10

“The best arrangement if you want flow control but also complete shut off is to use both valve types in line”



9

Taking full advantage of the design of a screw down valve, this manufacturer uses exactly the same components in the removable elements for its straight-through and its 90-degree valves, keeping design and manufacturing costs as low as possible.

If you need complete shut off as well as full flow control you will almost certainly have to consider using more than one type of valve. Here a screw down valve and a pressure regulating valve are connected in series to give the control needed in a gas line.

Strengths and weaknesses

Screw down valves have a couple of significant advantages over other types of valves. They are simple in construction, which therefore makes them relatively cheap to manufacture. You will even see manufacturers using exactly the same valve components in two different design valve bodies to keep costs down to a minimum (see **Photo 9**).

This, of course, is a pretty good reason for looking at a screw down valve as a first option. Their main disadvantage is a lack of control. They tend to work effectively as an open or closed valve but controlling flow between the two can be a bit hit and miss, plus the valve handle has to be turned a number of times to get a small movement in the valve. The nature of the valve seat also leads to poor flow across it if the valve is used to throttle in the inlet and can lead to erosion and then leakage of the valve. They should really be considered as on/off valves or for flow control only when they are a two-port valve designed for splitting flow.

Plug type valves are much better suited for flow control; with a small rotation of the operating lever they can produce a wide range of changes in flow. Their main disadvantage is that they invariably do not completely shut off, as a result of the

“I’d like to invite all those of you interested in, and involved with, model boat steam propulsion to propose topics that you’d like to see covered in the future installments of my Boiler Room series”

necessary clearances. Taper plugs can address this to a degree by adjusting the clearance, but the bottom line is that the clearance required to allow movement will also create a path for leakage. A significant advantage is that the valve can be sighted as being open or closed simply by looking at the handle.

To keep it simple, bear in mind that a screw down valve is designed to be either open or closed, so not best suited to flow control; while a plug type of valve, or any other type of flow control valve, is specifically designed for flow control, so doesn’t offer the most effective shut off. The best arrangement if you want flow control but also complete shut off is to use both valve types in line (see **Photo 10**).

Open to suggestions

In conversations I’ve recently had with the new editor of Model Boats Magazine, one of the things that she’s emphasised to me, and which she has commented on in her editorials, is the desire to make the readership feel that they have ownership and a degree of input into the magazine content. This is an idea I wholeheartedly support and one that I would encourage everyone else to get onboard with. To follow that lead, and to maintain the initiative, I would therefore like to invite all those of you interested in, and involved with, model boat steam propulsion to propose topics that you’d like to see covered in the future installments of my Boiler Room series.

Up until now, 90% of all subject matter covered has been a direct result of conversations at clubs and shows, with very little in the way of suggestions from the magazine’s readership. That said, ‘Thread Systems’ and ‘How A Stephenson’s Reversing Gear Works’ were in fact penned following requests from readers. Both proved challenging yet rewarding subjects to tackle and both features received lots of positive feedback. So, please feel free to put forward (via the editor) any topics that you’d like to see addressed going forward. ●



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Sietas and its ships (Part 1) by Bernard McCall

If you're looking for inspiration or a visual point of reference for your next cargo ship build, then the wealth of (mainly) colour photos in this hardback, landscape format, book from Coastal Shipping Publications offers plenty of food for thought.

The J.J. Sietas shipyard, arguably one of the best known in northern Europe, has been in located on the south bank of the Elbe in the west of Hamburg since 1635 and, remarkably, up until 2014 had remained in the ownership of the founding family. While the introduction provides a brief potted history of the company, the focus here is the large cargo ships built from the mid-1950s onwards.

In order to cover all the various types, including some of the special vessels built so as to keep the company competitive in all market situations, the author, Bernard McCall, acknowledges that it quickly became apparent his work would need to be split into two volumes – this being Part 1, with Part 2 soon to follow.

Publisher: Coastal Shipping Publications
(www.coastalshipping.co.uk)
Pages: 96
Format: Hardback – 195 x 245mm
Price: £16.50 (RRP)
ISBN: 978-1-913797-01-0



US Navy Ships vs Japanese Attack Aircraft, 1941-42, by Mark Stille reviewed by John Deamer

This new book by naval historian Mark Stille (part of the 'Osprey Duel' series: Duel 105) offers a vivid account and expert analysis of both the war machines pitted against each other and the combatants who operated them in the Pacific during World War II.

The striking power of carrier-based aircraft of the Imperial Japanese Naval Air Force (IJNAF) became evident at Pearl Harbour. Indeed, at the start of the Pacific War the Imperial Japanese Navy (IJN) had the most powerful naval air force in the world. Its ten aircraft carriers and 37 land-based air groups were equipped with 1,800 combat aircraft in total.

The next opportunity to

show off the prowess of their carrier-based torpedoes and dive-bombers came during the Battle of the Coral Sea, when the Japanese sank the USS *Lexington* and struck the USS *Yorktown*.

Even during the (disastrous for the Japanese) Battle of Midway, the small number of IJNAF bombers launched at the US fleet once again managed to heavily damage *Yorktown*.

After a brilliant initial attack by land-based IJNAF on two Royal Navy capital ships in December 1941, however, these same bombers were unable to replicate their former success against US Navy targets.

By 1942 the tide was beginning to turn, with US Navy ship defences inflicting crippling losses on the IJNAF.

Illustrated with full colour artwork by Jim Laurier, together with contemporary black & white photographs and maps, this engrossing volume details the design, tactics and operational records of both the US Navy ships and the IJNAF aircraft which attacked them over the year following Pearl Harbour.

Publisher: Osprey Publishing Ltd
(www.ospreypublishing.com)
Pages: 80
Format: Softback – 247 x 185mm
Price: £13.99 (RRP)
ISBN: 978-1-4728-3644-1



Soviet Cold War Attack Submarines – Nuclear Classes from November to Akula (New Vanguard 287) by Edward Hampshire reviewed by John Deamer

At the forefront of the USSR's strategic defence, the Soviet Navy's nuclear-powered attack submarines were designed to hunt NATO ballistic missile submarines, as well as counter NATO's own attack submarines. They included some of the

most striking and remarkable designs of the Cold War.

Researched using Russian-language sources, this book by naval historian Edward Hampshire explains the features and history of these submarines and their roles in the Soviet Cold War fleet – from the single experimental Mike class, which sank on its first operational deployment, to the reliable workhorses of

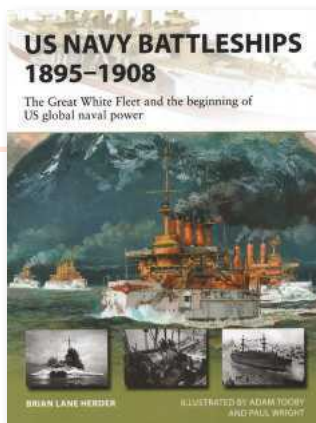
the Victor class.

Utilising full colour illustrations (including cutaway artwork) by Adam Tooby and photographs in both black & white and colour, this new work is essential reading for anyone interested in the Russian submarines of the Cold War era.

Publisher: Osprey Publishing Ltd
(www.ospreypublishing.com)
Pages: 48
Format: Softback - 247 x 185mm
Price: £11.99 (RRP)
ISBN: 978-1-4728-3934-3

**US Navy Battleships
1895-1908 –
The Great White
Fleet and the
beginning of US
global naval power
(New Vanguard 286),
by Brian
Lane Herder
reviewed by John Deamer**

The US Navy's pre-dreadnought battleships were critical to its development of advanced warship technology; they were also the first tool of international hard power wielded by the United States. These battleships were the stars of the 1907-1909 Great White Fleet circumnavigation – an exercise



that showcased the emerging power and reach of the US Navy, and how it was progressively closing the quality gap that had previously between it and the European navies across the Pond. The Connecticut class, for example, featured the finest pre-dreadnoughts ever built. These ships took part in the

bombardment and landings at Veracruz and served as convoy escorts in World War I. Two were, however, later sunk during World War II after being transferred to the Hellenic Navy.

This book by naval historian Brian Lane Herder examines the design, history and technical qualities of the final six classes of US pre-dreadnought battleships, all of which

joined the Great White Fleet, and compares these pre-dreadnoughts to their foreign contemporaries.

Packed with black & white photographs and new full colour illustrations (including cutaway artwork) by Adam Tooby and Paul Wright, this book serves as an invaluable guide to US Navy battleships at the turn of the 20th century.

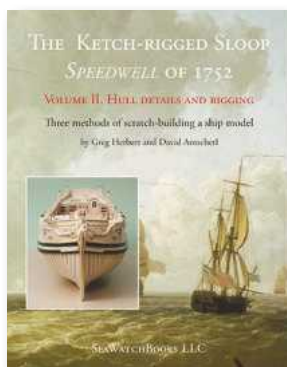
**Publisher: Osprey Publishing Ltd
(www.ospreypublishing.com)**

Pages: 48

Format: Softback – 247 x 185mm

Price: £11.99 (RRP)

ISBN: 978-1-4728-3998-5



**The Ketch-rigged
Sloop Speedwell
of 1752, Volumes
1 & 2, by Greg
Herbert and
David Antscheri**

A member of the Cruiser class, Speedwell's rig was designed to sail close to the wind, thereby enabling the Royal Navy to pursue and engage pirates and smugglers.

Volume 1 covers three different options for the scratch building of the hull (plank on frame, plank on bulkhead or the creation of a solid hull using the

lift method) and comes complete with five sheets of plans from which to work.

The newly released Volume 2 offers equally comprehensive instructions, along with hints, tips and plans for detailing said hull, adding the remaining fittings and crafting the carved decorative works, plus completing the masts, spars and rigging.

Illustrated with useful step-by-step photographs and diagrams throughout, a table of contents, index and bibliography are also featured for ease of reference.

There is no denying that, with Volumes 1 & 2 priced at \$75, plus shipping, each, you're looking at a considerable outlay. What you get for your money, however, is the very next best thing to having a personal tutor guide you through entire build, which has been based on original draughts and the rigged contemporary model of Speedwell that now resides in the Royal Museums Greenwich Collection

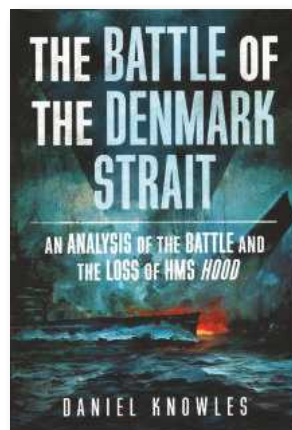
**Publisher: Sea Watch Books
(www.seawatchbooks.com)**

Pages: 184

Format: Hardback – 292 x 226mm

Price: \$75 + shipping

ISBN: 978-1-7320162-5-5



**The battle of the
Denmark Strait –
An analysis of the
Battle and the loss
of HMS Hood,
by Daniel Knowles
reviewed by John Deamer**

At dawn on May 24, 1941, two naval convoys, one British, one German, sailed into the Denmark Strait. In their ranks were two giants of maritime history: the battlecruiser HMS Hood and the 'pocket' battleship Bismarck. Within minutes of the ensuing battle,

the HMS Hood was hit and sunk, resulting in an appalling loss of life (out of a crew of 1,418, only three survived) that shook the both the Royal Navy and the British public to their very core.

While this was a cause of celebration for the Germans, the Bismarck was also badly damaged, thereby curtailing her Atlantic raiding sortie.

Despite the wealth of documentary information and photographic evidence available, there continues to be controversy as to what actually occurred. In this new book, therefore, author Daniel Knowles re-analyses the events of that fateful day in an attempt to shed new light on, and provide clarification of, the tactics used, the damage the different ships sustained, and how the pride of the Royal Navy came to be destroyed in such a catastrophic manner, using numerous black & white archive photographs, coloured maps and profile line drawings to back up his fascinating narrative and conclusions.

**Publisher: Fonthill Media Ltd
(www.fonthillmedia.com)**

Pages: 162

Format: Hardback – 240 x 164mm

Price: £22 (RRP)

ISBN: 978-1-78155-786-0

A Celebration of Books from SeaWatch

By Greg Herbert and David Antscherl

The Ketch-rigged Sloop *Speedwell* of 1752

Volume I & II

By Greg Herbert and David Antscherl

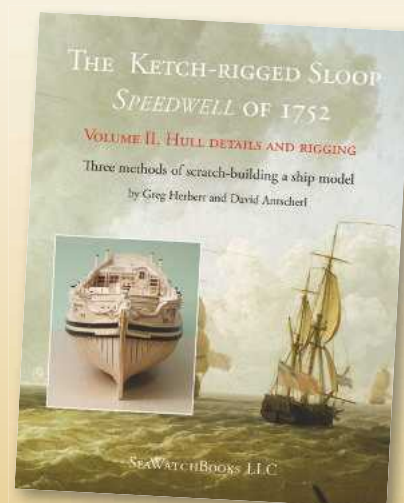


238 pages, 5 sheets of plans

Greg Herbert and David Antscherl have teamed up again after their efforts in the very successful Swan series to produce a new series on *SPEEDWELL*, a ketch rigged sloop of 1752. Her rig was designed to be able to sail close to the wind to be able to go after her main prey, privateers and smugglers. She had light scantlings and was armed with 8 three pounders and 10 swivels.

She was a member of the Cruizer class and had a long life, being converted into a fire ship in 1779.

In **Volume I** the authors cover building the hull using three methods: plank on frame, plank on bulkhead and solid hull using the lift method. In **Volume II**, the masting and rigging are covered.



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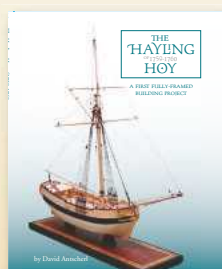
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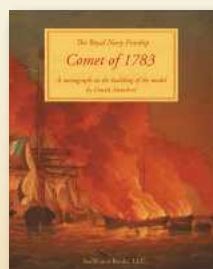
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By David Antscherl

This model is aimed at the novice scratch builder or for the experienced modeler who is looking for a small project in-between major builds.

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By David Antscherl

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THE GREENWICH HOSPITAL BARGE OF 1832

By David Antscherl

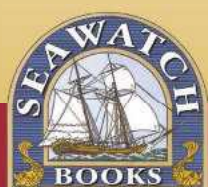
This book offers a step-by-step construction of the ceremonial Thames barge model, built clinker fashion. Also learn to construct scale models of carvel-built open boats.

It's been years since a book on this subject was published and will fill a need for anyone faced with the challenge of miniature boat-building.

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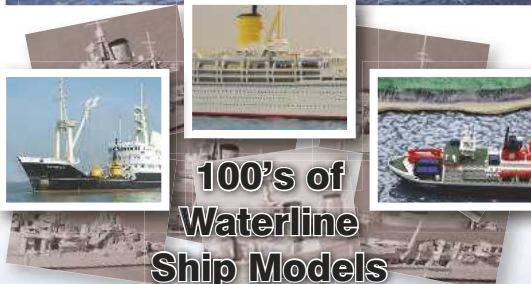
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Your Models

Whether you're highly skilled and experienced or completely new to the hobby, you're definitely invited to this launch party! So please keep the contributions coming by emailing your stories and photos to editor@modelboats.co.uk

1937 era RAF Class 100 High Speed Launch

May I just say what a refreshing change your editorship has brought about at Model Boats Magazine. I had allowed my subscription to lapse earlier this year as I felt the magazine then had lost its way and offered little that I found of interest. The last couple of editions, however, have rekindled my interest.



At pondside, ready for launch.



INSET: Making her debut on the water.

To that end I would like to submit a couple of pictures of my 1937 era RAF Class 100 High Speed Launch, precursor to the RAF 63ft and Whaleback ASR launches of World War II. Although the plan for this model is readily available for purchase, it is a model I have never seen elsewhere or on the pages of a magazine. I hope you are able to use them
STEVE FISHER
EMAIL

I would say flattery will get you everywhere, Steve, but in this case none was needed. How could I ever have resisted including this beauty of a build! Love your perfectly scaled and attired skipper, too. Many thanks for sharing these fantastic pics. Ed

Royal Barge

For my first attempt at an R/C boat I started on a Deans Marine 1:15 scale Royal Barge kit. It took over a year to build and I learnt a huge amount along the way. I wasn't quite expecting how much scratch building I would need to do but after finding a few photos of the original, I couldn't help but add more and more detail.

I conducted a small launching ceremony in August, which was a success and it planes nicely. Being only 23, I look forward to many more years of this great hobby and already have two/three more boats on the go!

FELIX BURKE
EMAIL

*I, and I would imagine even the far more seasoned and experienced modellers reading, would never have guessed this was your first ever R/C build, Felix. The level of detail you've packed in is seriously impressive and the fact that you mention you are still only 23 also bodes really well for the future of the hobby. There are so many exciting and innovative advances being made in computer-aided technology but it's lovely to think that this will not necessarily be at the expense of losing the traditional hands-on skills and artistry forever. **Ed***



ABOVE: Getting very patriotic at pondside for a small launching ceremony. BELOW: The Royal Barge looking suitably regal as she glides through the water.



Amazingly, this 1:15 scale Royal Barge was built from a Deans' Marine kit as Felix Burke's first ever R/C project. Clearly, Felix doesn't do things by halves, as incorporated into the build are loads of authentic extras he's built from scratch.





Geoff Brown's astonishingly detailed model of HMS Kingarth, built from a James Pottinger, but with some of the fittings moved a little and the lifeboats made a little smaller to allow access to the motor and R/C equipment installed.



HMS Kingarth

James Pottinger has commented in the past that he likes to see pictures of model made from his plans, so I thought I would share some photographs of my recently completed HMS Kingarth. I think the results, although not perfect, give a fair impression of the ship.

Some of the fittings have been moved a little and the lifeboats made a little smaller, all to allow me to access the motor and R/C equipment installed. The lifeboats, cowl vents and oerlikons are some of the new fittings that I have purchased. It takes so long to make model ships' boats that I can build another model and have it on the water in the same time. Plus, I can't make them to the same standard as Quaycraft.

HMS Kingarth makes an impressive sight on the water and travels at a scale speed of about ten knots.

I am sending you a photograph of the two main deck winches before painting. After fitting them on the deck and then fitting the boat deck overhang, I realised that you could no longer see them. After spending six weeks in lockdown making them, I was determined that would be visible, so I fitted six LEDs under the deck.

While making the model I did a fair bit of internet exploring and found some good pictures, even some movie film of Kingarth, Kinbrace and Uplifter working to clear the Suez Canal. One picture shows the Kingarth

leaving Malta, with just a small work boat on the foredeck.

I would like to thank Glynn for his great drawing, which, even though I found some aspects of the build challenging, enabled me to survive lockdown with my sanity intact. I had to build two hulls: the first one was rubbish but the second one was better, even if the stern is still wrong.

GEOFF BROWN
WESTON-SUPER-MARE

*I think you are being way too modest, Geoff, and I am sure Glynn will agree. There's just so much intricate detail to take in and marvel at. **Ed***





LEFT: The model yacht found by John Maynard's godson in a somewhat sorry state.
 ABOVE: John shows off his finished project and just what a little TLC can achieve, but he is still unsure about the model's origins. Can anyone out there advise?
 BELOW: The pretty little yacht finally back in the water.

Pond yacht rescue

My young godson (now in his mid-50s!) found a wreck under the table at a sale. With broken mast, sails in rags, and a tangle of parcel twine for rigging, he thought it would make a good project for Uncle John.

He was right. I have just taken the result to Tiverton Canal Basin to wet its bottom. With no rudder, no control, and no access to the other side, it had to be on a tether, but it looked pretty on the water. It is very like an Ailsa Pond Yacht but I have never seen a picture of one with a deck-house for mounting the mast.

If any of our readers could identify and date it, I would be delighted.

JOHN MAYNARD
EXMOUTH

*What a superb job you've made of her, John! Hopefully someone out there will be able to provide some background info – over to you, chaps! **Ed***



Your Letters

A man with white hair, wearing a white t-shirt, is holding a detailed model of a ship's hull and superstructure. He is standing in a workshop or garage with shelves in the background. Another person is partially visible in the foreground on the left.

A large wooden boat with a white sail featuring a blue and red fish logo is displayed in a museum. The boat is mounted on a trailer and is positioned in a large, arched hall with stone walls. A staircase is visible to the right of the boat.

COLIN BISHOP
EMAIL

*Thank you so much for flagging this wonderful looking museum up, Colin. Sadly, right now, Crete is on the list of destinations the government advisee against all but essential travel to. But I think we all need to hold on to the dream that one day this will all be over and I can't think of a more fabulous future plan than enjoying some wonderful Greek R&R again! **Ed***

I was interested to see your reference to Greece and model boating in the October issue, together with the interview with

Navarino models. My wife and I are frequent visitors to Greece and always on the lookout for examples of the long maritime history of the area. Chania in Crete hosts the National Maritime Museum of Greece, with a fascinating collection of marine artefacts and a superb collection of models.

I very much enjoyed the Aerokits feature in the August edition of Model Boats. Prior to coming to New Zealand in 1965 I lived in Ilford in Essex and went to school there. I started my model boating career in about 1962. I was doing woodwork at my secondary-modern school and I also had a paper round, the proceeds of which enabled me to purchase

the Sea Urchin kit, costing 19s 6d. To this was added 2s 6d for the electric motor, plus an amount for glue and paint. I bought some RipMax boat fittings as well.

Eager to make a start, I progressed with the framework and cabin structures and then got stuck! The difficulty was in trying to fit the skins to the frame. However, help was at hand as a church friend of my mother's, seeing that I had already made some effort, offered to complete the model and in due course it was returned to me, all ready to paint and finish off. It was not long afterwards that

I launched the boat on the pond in one of the local parks. I had a lot of fun with that model but gave it away before coming to NZ.

I now have a *Sea Nymph* to make up and if I need any help with this time around, I have fellow members of my model boat club to call upon.

BARRY WALKER
LOWER HUTT, NEW ZEALAND

*I'm so glad you enjoyed the Aerokits feature, Barry. It would be fantastic to see some pics of the Sea Nymph once you've completed the build.***Ed**





These wonderful images taken of, and from onboard, the Kathleen & May, the sole surviving British-built three-masted top sail schooner, were shot by Andrew Littlejohn, who, in July 2016, had the privilege of serving as navigator when she was sailed south from to attend the Bristol Water Festival.



Kathleen & May adventure

I read with great interest the article by Peter Simmonds, documenting his build of a 1:24 scale model of the Kathleen & May (previous known as the Lizzie May). I also noted his request for information on the current state and whereabouts of the real ship. Well, I was one of the last people to have had the privilege to have sailed on her.

She was moved from Bideford, North Devon to her new home in the Royal Albert Dock in Liverpool in 2011. Then, in July 2016, it was decided a crew of 13 who would sail her from Liverpool back south to attend the Bristol

Water Festival and I was asked to act as navigator. It was an amazing experience. With predominantly light head winds, we motored virtually all the way, although we did raise the sails, more as a gesture, once in the Bristol Channel. One particular thrill came while I was on watch between 00.00 and 04.00, when we had a large school of dolphins playing off our bow. In the dark they looked as if they had thousands of pin prick LED lights around them.

The return journey the following week back was all together more eventful. On arriving at the entrance to Avonmouth we were greeted by

a Westerly Force 7, right on the nose. We made slow progress under engine, finally arriving off Milford Haven in the early hours. The wind had moderated to F5, but there was a very confused sea state. Heading into the waves was amazing, as the bowsprit dug into them, sending several tonnes of water cascading down the decks. The three electric bilge pumps, which had been working on and off all day to cope with the spray finding its way down a very leaky deck, were by that point working overtime. Once clear of rock off Milford, we changed course to a more northerly heading, where for about an hour the same was on our beam. On several occasions she dipped her gunwales under water, taking considerable quantities of water on board. Only two of us were on watch during this time as sea



sickness had taken its toll and several of our crew members didn't appear again until we finally arrived in Liverpool. I don't believe she has been to sea since then.

Apparently, she suffered quite a lot of damage last year (2019). She'd been taken into Camel Lairds dry dock in Birkenhead for repairs, then moved into a wet basin. Sadly, immediately following this work having been completed, a pursuing gale saw her morning lines parted and she incurred considerable damage to her rigging when it became entangled in the scaffolding surrounding the other vessel. Two of her three top masts were broken, together with her bowsprit.

It was hoped to take her to Gloucester to have new spars made by Terry Neilson, the sole surviving spar maker for tall ships in the UK, but she's now too unseaworthy to make the journey, so she's back in the Royal Albert Dock, awaiting Mr Neilson being able to travel to Liverpool to provide her with new spars.

It would appear her current owner, the late Steve Clarke's



Kathleen & May leaving Appledore

ABOVE & BELOW RIGHT: Proving it always pays to have a camera to hand... On August 14, 2020, Terry Calvert happened to be standing on the pier at Appledore in North Devon when he noticed a very fine sailing ship (which he quickly learned from locals was the then newly restored Kathleen & May) coming downstream from Bideford, surrounded by a flotilla of small boats.

wife, is seeking to find a buyer for her. In the meantime, however, she's a wonderful tourist attraction to those visiting Liverpool and I feel tremendously privileged to have sailed on her.

**ANDREW LITTLEJOHN
EMAIL**

Thank you so much for this update on the Kathleen & May, Andrew, and for sharing this wonderful account of, and fabulous photos from, your amazing adventure. Ed



Kathleen & May, in Camel Laird's dry dock prior to accident 2019.

Right time, right place

Firstly, many thanks for your efforts in producing a first class magazine of such interest. Long may it continue.

I read with great interest Peter Simmonds' article about his model of the Lizzie May/Kathleen & May. On August 14, 2020, my wife and I happened to be standing on the pier at Appledore in North Devon when I noticed a very fine sailing ship coming downstream from Bideford, accompanied by a flotilla of small boats. Speaking to some of the locals who had gathered to watch, I soon found out that she was the Kathleen & May, setting sail on her first trip after an extensive restoration by Steve Clarke, who was well known in the area.

Not wanting to miss this opportunity, I took some photographs of her proceeding out to sea. She did make a splendid sight. During the ensuing months I had several conversations with Steve

Clarke over the telephone but, unfortunately, we never managed to meet up.

I am ending some copies of my photographs, so that these can be forwarded to Peter Simmonds, along with my contact details, and also shared with my fellow readers.

Best wishes for continued success with the magazine in the future.

**TERRY CALVERT
SOLIHULL, W. MIDLANDS**

I know Peter is going to be as delighted as I am that his feature has generated so much interest and has prompted such a marvellous response. I have a real soft spot for the North Devon coast, because when I was a small child we lived in Croyde Bay, very nearby to Bideford and Appledore, for a few years, and it's such a beautiful part of the world. Thank you so much for sharing these wonderful photos, Terry, and I will indeed pass your contact details on to Peter. Ed



and subsequently run by his executors and then his nephew, C.H. Walker. The yard specialised in harbour craft, such as steam mud hoppers, coasters, tugs and the occasional schooner. Included among these was the fire-float Denny which I was delighted to see featured in Richard Norman's fascinating article in the October edition. I am keen to locate photographs and plans of any of the other vessels built there.

In 2012, a Richard Hannay posted a picture of lovely model of a 1908 steam tug called Phoca on the Eelectric Edwardians blog spot. He had clearly photographed the model at an exhibition but did not say where. The image can still be seen if one Googles "tug Phoca". I would really like to be able to contact the builder of this model in order to discover where he or she located the plans. Can any of your readers help? Likewise, if any of them know of other plans of Walker-built ships, I'd be very grateful to hear of them.

RICHARD CLAMMER
EMAIL

I am so glad you enjoyed Richard Norman's Fire-Float Denny feature and I've passed on your contact details to him just in case he has any further information he can supply. Hopefully, your letter will also serve as a shout out to anyone who has further information on the Sudbrook Shipyard. It may even be that either Richard Hannay himself, or someone who knows him, is reading, and if that is so, please get in touch! **Ed**



ABOVE: The barn find hull that John Corrin was requesting information on in the October 2020 Your Letters section.

John Easterbrook believes the identity of John Corrin's I.O.M barn find hull may possibly be found in the 1st edition (1932) and 3rd edition (1951) of W.J. Daniels and H.B. Tucker's book *Model Sailing Craft* but as both books are long since out of print, he has also kindly allowed us to pass his contact details on to John Corrin.



whose interests are research, restoration and most importantly the sailing of vintage and classic toy and model boats and yachts. More information on the subject can be found on the website www.vmyg.co.uk. Membership of the group allows much more information to be available as well as an excellent magazine twice a year and periodic newsletters.

BRIAN PAUL
EMAIL

Another interesting possibility for John to investigate. Many thanks indeed, Brian. **Ed**

Sudbrook Shipyard vessels

I'm wondering whether you, through your wonderful magazine, may be able to help me with an historical quest? I am currently researching into the history of the Sudbrook Shipyard, which operated between 1887 and 1922 on the banks of the Severn Estuary. It was opened by T.A. Walker, the contractor for the Severn Railway Tunnel,



Can anyone reading advise Richard Clammer who built this model of the 1908 steam tug Phoca and, even better still, how he/she can be contacted?

Pearl of wisdom

Further to the letter from John Corrin in the October 2020 issue of Model Boats, I think I may be able to help identify the on old boat hull he has found.

I believe it to be a 6 metre I.Y.R.U. model of Pearl, details on the deck fittings, sail plan and line drawings for which can be found in the book *Model Sailing Craft*, by W.J. Daniels and H.B. Tucker. The 1st edition (1932) provides details of the fittings, while the 3rd edition (1950) features the sail plan and line drawings. Please feel free to give John my email address should he require any further information.

I am an old model boat enthusiast, age 85, and have lots of books and lots of old models.

JOHN EASTERBROOK
ISLE OF SHEPPEY, KENT

Wow! This is a great example of what I love about the Letters pages. There is such an incredible wealth of knowledge out there. Both of these books are now long out of print and may be difficult to acquire on the secondhand market, so I will indeed you're your contact details onto John Corrin. Thank you so much! **Ed**

Vintage Model Yacht Group

With reference to the letter from John Corrin and his request for information about his barn find on the Isle of Man, it looks like it might be a class racing yacht. May I point him in the direction of the Vintage Model Yacht Group, which has a national and international body of enthusiasts



When it comes to mounting a model on its stand, David Bray advocates the use of keel pillars, as these allow a better view of the hull below the waterline.

Hints & Tips

Please share your clever solutions to tricky problems, helpful short cuts and 'best practice' advice here!

Hints & Tips can either be forwarded via email to editor@modelboats.co.uk or via post to **Hints & Tips, Models Boats, MyTimeMedia Ltd, Suite 25, Eden Hse, Enterprise Way, Edenbridge, Kent TN8 6HR.**

Pillar mounting

I've been building scale model ships since I was at school. One early project was a small Cutty Sark built from the plans and instructions in Modelling the Cutty Sark by Edward Bowness. One comment made by him concerned the stand for the model. He preferred the cradle type of stand, saying that the keel pillar always made him feel nervous.

Years later I was building HMS Mars from a Caldercraft kit. The build was very enjoyable, the kit being first class in all respects. Before I began the keel/frame assembly I turned my thoughts to how the vessel was going to be mounted upon its stand. Unlike Bowness, I prefer the keel pillar arrangement, as it allows a better view of the run of the hull underwater. But how to make such an arrangement absolutely secure?

Prior to assembly of the keel and frames, I mark off and drill upwards into the keel plate. For the HMS Mars I used a 3mm drill and, as the keel plate was only 4mm, real care was required. Her keel required only two pillars, but larger hulls may require three.

For the HMS Mars two brass or steel nuts were made from scrap material, 3mm thick (actually 1/8"), filed to about 10mm square. These were drilled 6BA tapping size, and tapped 6BA. Modern builders will use metric thread sizes rather than BA, but my workshop is full of Imperial-sized tools. To me, a meter

is something you put a shilling in when the lights go out!

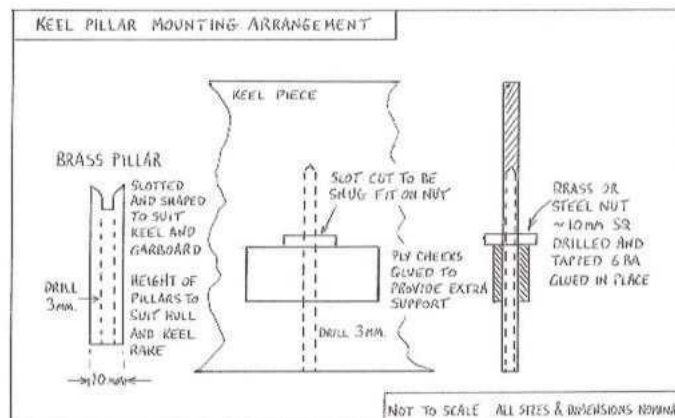
The wooden keel plate then has to be slotted to take these nuts. The slots are centred upon the holes drilled in the keel plates, sufficiently high up so as to not interfere with the subsequent planking. The holes drilled in the keel should go a short distance above the position for the nuts, to allow room for the tail of the securing screws.

The slots need to be carefully filed and shaped so that the nuts are a tight fit. They are then glued in position. Small rectangular ply bearers are glued either side of the keel immediately beneath the nut slots, providing additional support for the two nuts. Once the nuts are fitted, a 6BA screw can be inserted from below, engaging in the nut, with room above for the tail of the screw.

Brass pillars need to be turned on the lathe. The lengths may need to vary, as the hull may not have a level keel. Many sailing vessels have a rake to the keel line, and are of deeper draught aft than forr'ard, and the length (height) of the pillars must accommodate this. I use 1/2" or 3/8" brass rod drilled axially to take the screws. The bottom of each pillar is flat, but the top needs to be hand-filed with a slot to take the keel. It may be that the upper end of the pillar also needs to be shaped to suit the deadrise or 'V' profile of the garboard strake. The pillars can be turned to achieve the decorative features of your choice.



Work in progress and a useful diagram to refer to.... Our thanks to David for explaining in detail how to make a keel mounting arrangement totally secure.



6BA screws need to be the correct length to countersink into the baseboard and pass through the baseboard and the pillars into the nuts, which are now concealed forever behind the planking.

During a build I always mount my hull on a piece of spare 4" x 2" as a temporary base. This can be held in the vice and swapped for the real baseboard after completion. The final baseboard is usually thinner than the temporary one, so the screw lengths may need to be adjusted. You will see from my diagram why the original vertical holes drilled into the keel need to be continued 20 or 30mm above the position of the nuts.

I have used this method very successfully on a number of 'toy boats', as my wife refers to them. It alleviates any concerns because the tighter the screws, the more secure and solid the mount.

**DAVID BRAY
EMAIL**

Thanks for these very detailed and useful instructions, David. Much appreciated. **Ed**

Taking the ouch out of O-rings

As a recent subscriber I am looking forward to many hours of pleasurable reading over the coming months.

The September Boiler Room article mentions the very distinctive

smell of Red Stag paste. This evoked memories of my first trip to sea 56 years ago! Ships and their models have evolved beyond all recognition since then. However, may I add a small note of caution to Richard Simpson's excellent article....

'Viton' O-rings may cause very nasty injuries when handled after they have been exposed to high temperatures. The major shipping company I worked for always carried a tube of 'HF antidote gel' in the engine room first aid box.

Nitrile and Buna O-rings don't have this problem.

Amazon (and no doubt other suppliers) have this gel at around £10 per tube. Well worth having a tube in the toolbox if you are using Viton.

**DAVID HILL
EMAIL**

Thank you so much for this note of caution and really helpful advice, David. With the obvious wealth of hands-on experience out there, it would be great to be able to share more hobby-related hints, tips and tricks, so that we can devote a regular slot to these in the magazine. Over to you, chaps! **Ed**

Hot tip: if you're working with Viton O-rings, keep a tube of this in your toolbox, recommends David Hill!



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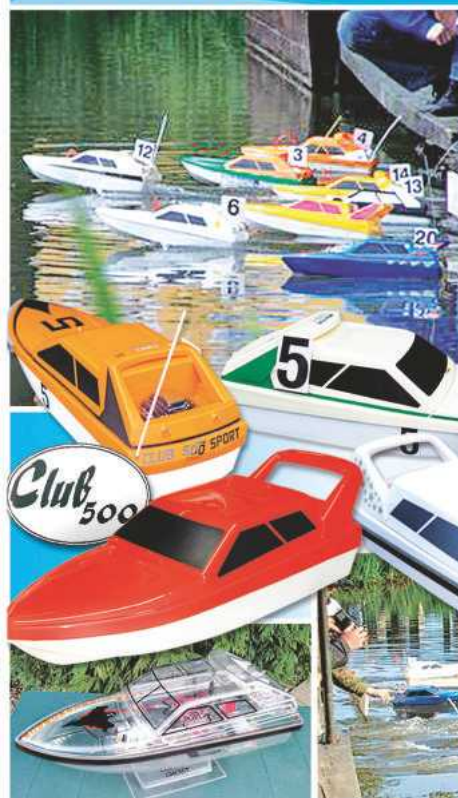


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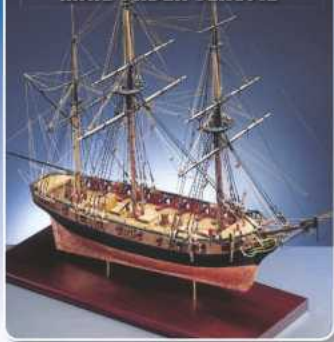
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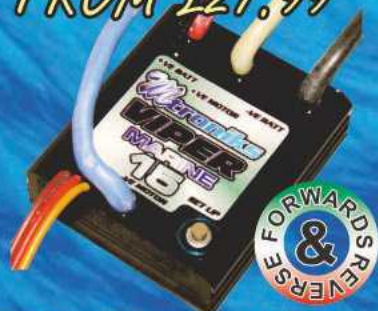


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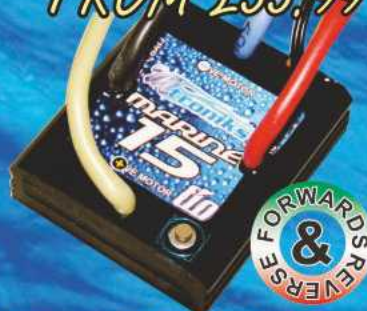
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