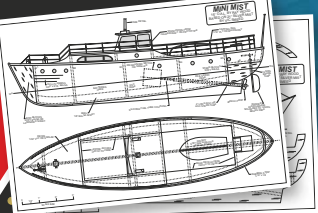


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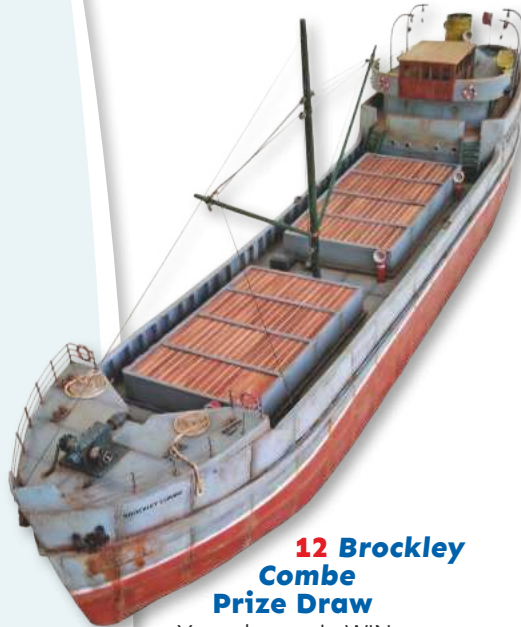
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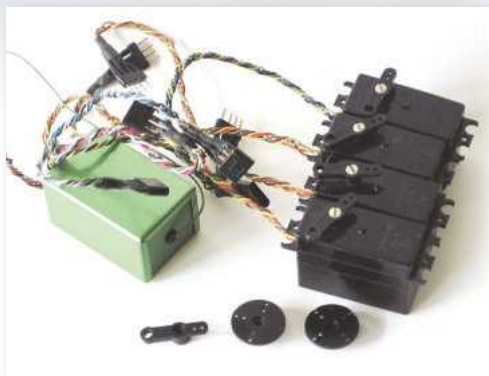
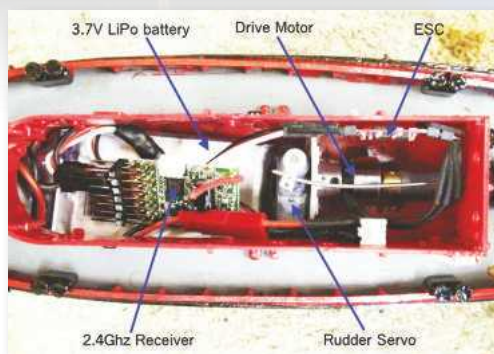
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The launch party that everyone's invited to

Due to the second national lockdown we've had to again revise our publication schedules, so firstly apologies for the fact that you're reading this issue a little later than envisaged.

Unfortunately, our interview with Charles Miller Auctions Ltd has also had to be postponed, but you can enjoy a little taste of hobby-related, 'cash in the attic' type, nostalgia on this month's Auction News pages.

On the subject of content, you'll see on the Letters pages that the Chairman of the North West Scale Model Boat Club's comments (aired last month) about the need for more balance and variety of subject matter in the mag has prompted some lively debate. As a newcomer to the scene myself, I genuinely have no thematic preference or bias, but I so empathise with reader Greg Lamb, who points out: *"I see few warships afloat compared to the sport runabouts, tugs, fishing boats and so on, but for that very reason I welcome the coverage of those in the magazine. I am less fussed about the boats I see every week (or did until lockdown Mk 2) because of how frequently I talk to the builders of those boats"*. I, too, am all for expanding my general knowledge (especially as I'm a bit of quiz show fan) and I'm also always keen to try and gain a better understanding of what makes others tick, and why.

Naturally, as individuals there will be some subjects that simply leave us cold. Rather like good teachers, however, great storytellers can somehow breathe life into even the seemingly mundane. If you've ever watched David Attenborough enthuse over the ingenuity of ants or Brian Cox fascinatingly explain different aspects of particle physics in layman's terms, you'll know what I'm talking about. It's all about the infectiousness of passion, and passion is something this hobby has in spades.

I'm hoping, therefore, that whether you're a seasoned vet or a complete novice you'll give some thought to how you can compelling convey the passion you have for your own chosen specialism by sharing 'the learns' and trying your hand at feature writing. Don't worry if you're not the best at spelling, grammar or punctuation; what I'm really looking for, as outlined in my feature writing guidelines on pages 62-63, are stories that will intrigue and engage.

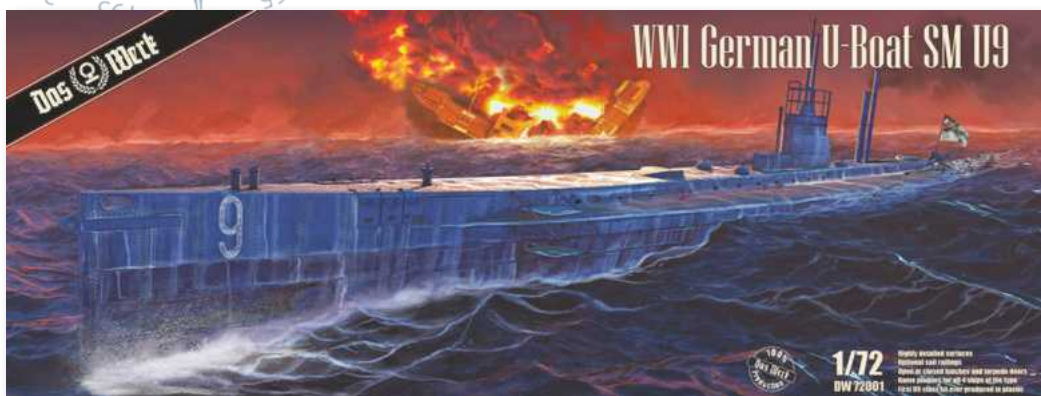
I'm now all spaced out (literally – I haven't started the party early!), so let me wrap up by wishing you all a very merry Christmas and a healthy, happy New Year!

Lindsey

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



Das Werk announces 1:72 scale World War 1 U-Boat kit

NEW TOOLING!



- Name plaques for all four ships of this class (U-9, U-10, U-11 and U-12);

- Optional upper rudders; optional masts;

- A positionable exhaust stack;

- Turnbuckles for advanced modellers;

- A display stand.

On completion, the model will be 804mm long, 150mm high and have an 83mm beam.

SM U-9 (Seiner Majestät U-Boot), a petroleum-electric submarine commissioned as the first ship in its class was launched in February 1910. This double hulled U-Boat measured 57.38 metres long, 6m wide, had a draft of 3.13 metres and a displacement of 493 tons above and 611 tons under water. It could dive to a maximum of 50 metres in about 50–90 seconds.

It was powered by 1000 HP petroleum motors on the surface and by 1160 HP electric motors while submerged, facilitating a speed 14.2 knots above water and 8.1 knots under water. Armament consisted of six torpedoes, which could be fired through two bow and two stern tubes.

Due for release in January 2021 is German plastic model kit manufacturer Das Werk's newly tooled 1:72 scale S.M. U-9. Exciting news, as this World War 1 U-Boat, which can genuinely be credited with revolutionising naval warfare, has never before been modelled as a 1:72 scale plastic kit.

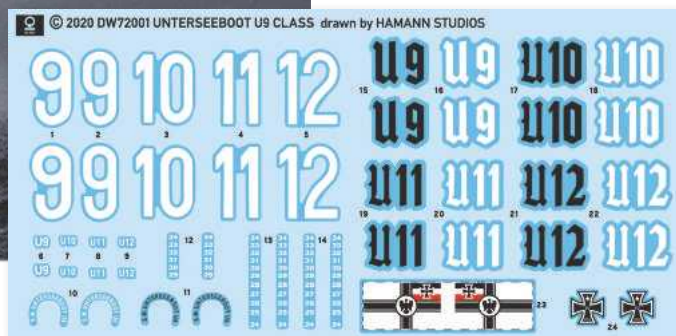
Das Werk tells us the kit (Ref. DW72001) will feature:

- 164 parts of accurate shape and dimension;

- Highly detailed surfaces with realistic rivet details;

- Optional sail railings with fine details on both sides;

- The option of open or closed hatches and torpedo doors;



GOT TO HAVE IT?

The kit will carry a recommended retail price of €99 and pre-orders can be now be placed with Das Werk's UK distributor Albion Hobbies (<https://www.albionhobbies.com>) or via Das Werk's web shop at <https://www.modellbau-koenig.de/en>. The above mentioned book is included as part of the package but as explained can also be ordered separately at a cost of €14.95.

Time running out to save national treasures

On September 22, 1914, while patrolling the Broad Fourteens, a region of the southern North Sea, U-9 spotted the British armoured cruisers, the *HMS Aboukir*, *HMS Hogue* and *HMS Cressy*, which had been assigned to prevent German surface vessels from entering the eastern end of the English Channel, and promptly torpedoed them. All three were sunk in less than an hour, resulting in the loss of 1,459 lives and sending shock waves through Britain's Admiralty, who up until this point had widely regarded submarines as 'toys'.

On October 15 of that same year, U-9 struck again, this time capsizing the British armoured cruiser, *HMS Hawke*. In recognition of her prowess, U-9's tower was adorned with an Iron Cross – an almost unique honour, only bestowed upon one other vessel during World War I (the small cruiser SMS *Emden*). In all, U-9 undertook seven combat cruises, remarkably destroying five warships (no other boat was attributed with sinking more warships than this during the conflict) and 13 merchant ships. Surrendered to the British at end of the war in 1918, she was subsequently scrapped in Morecambe, Lancashire in 1919.

The surviving data and partial drawings relating to this U-Boat found were inconsistent and conflicted with the images sourced for research and development purposes. Undeterred, Das Werk got in touch with two divers, Neil Richmond and James Hartley. They were able to measure and photograph the wreckage of SM U-12, a vessel of the same type located on the seabed at a depth of around 50 metres approximately 25 kilometers off the Scottish coast.

The information that surfaced from this in depth exploration, along with lots of the archive material sourced on U-9 and its missions, is shared in a fascinating illustrated 100-page paperback book, is included free with the first edition of Das Werk's U-9 kit. If, however, you're not a plastic kit modeller but simply a keen historian with an interest in the role and impact of the German Imperial Navy's U-Boats during World War I, the good news is that the book can also be ordered as a stand-alone item. ●

A bid to save ten maps drawn as part of the plot to defeat of the Spanish Armada has been launched by The National Museum of the Royal Navy. Although these unique hand-drawn maps were sold earlier this year for £600,000, the Secretary of State for Digital, Culture, Media and Sport imposed a temporary stay of execution in the form of export ban while a last-ditch campaign was mounted to try and ensure they remain in Britain.

Believed to be based on a set of engravings by Elizabethan cartographer Robert Adams, then surveyor of the Queen's Works, the draughtsman responsible for them is unknown. It's thought, however, that the maps were drawn shortly after the battle in 1588 in the Netherlands and went on to inspire the tapestries that hung in the House of Lords for nearly 250 years.

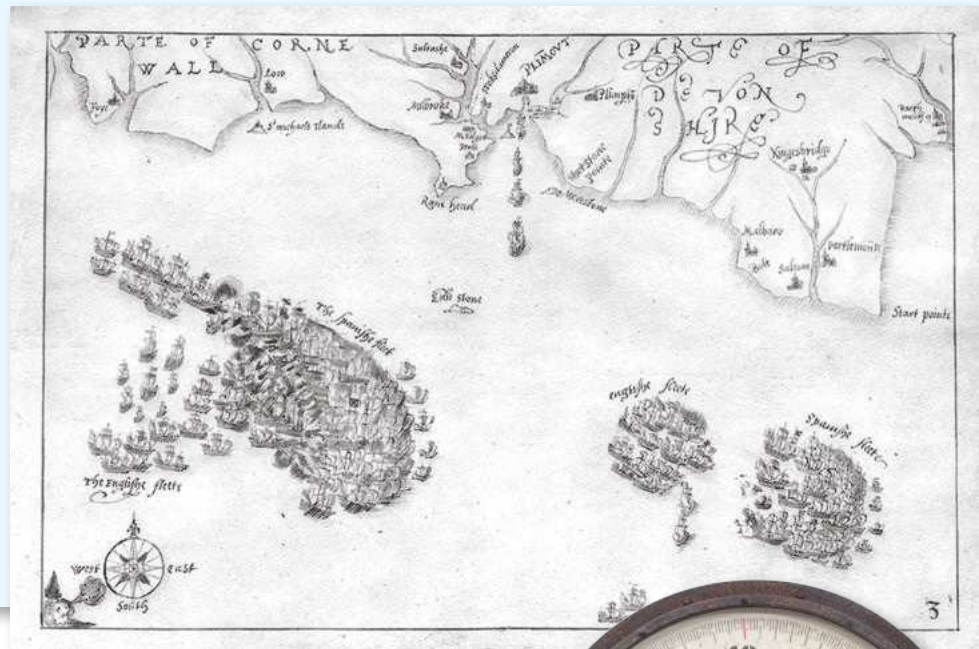
Dominic Tweddle, Director General of the National Museum explains: "The Armada maps represent a defining moment in England's naval history and

speak directly to our identity as an island nation. They depict a Navy and country that defended our shores against a world superpower and are a milestone in the story of England.

This has been an incredibly tough year for the Museum, with our COVID enforced closure and loss of revenue. However, when we learned that the maps could be lost abroad into private hands we decided we were honour bound to step in and lead the fight to save them for the nation".

While the National Museum has already laid down £100K from an annual purchase grant from the Royal Navy and secured the rollover of the export ban until January 2021, the clock is ticking and there's still £500K to be raised if the Museum is to secure incredible items, bringing them into public ownership and place them on display for the very first time.

Anyone wishing to support the campaign should visit nmrn.org.uk/armada-maps to find out more. ●



October issue prize winners

We are delighted to announce that the winning entrants in the prize draws featured in our October issue are as follows:

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Peter T.B. Fisher of Chichester, West Sussex

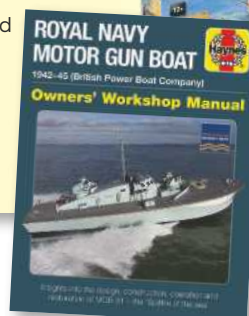
The Revell Mayflower Kit

J.T. Patterson of Bedlington, Northumberland

The Haynes Gun Boat Manual

Brian Young of Cirencester, Gloucestershire

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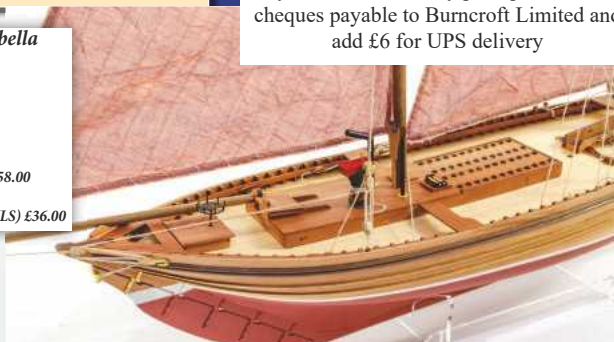
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The 80Foot Zulu Lady Isabella

Scale - 1:64
Length overall - 600mm
Width overall - 100mm
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Price - VM/03 Lady Isabella - £158.00

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



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Scale - 1:64
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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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Our latest release, in stock now, is the royal yacht built for The Duchess of Kingston (1778)

This kit has been developed using the original plans, and developed to be as easy to build as it can be, while keeping every detail possible. To achieve this, there are almost 20 separate laser cut sheets, 9 of which are in solid pear wood (Second planking is also pear wood), and 5 photo etched brass sheets. The stern decoration and figurehead are in fine cast resin, and the kit comes with a second stand in acetate, complete with laser engraved nameplate. The decks are also laser engraved and cut in maple veneer. The 81 page full colour instruction manual is the most comprehensive yet, along with 13 full size plan sheets which include all masting and rigging drawings.

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

UK Postage - £6.00



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



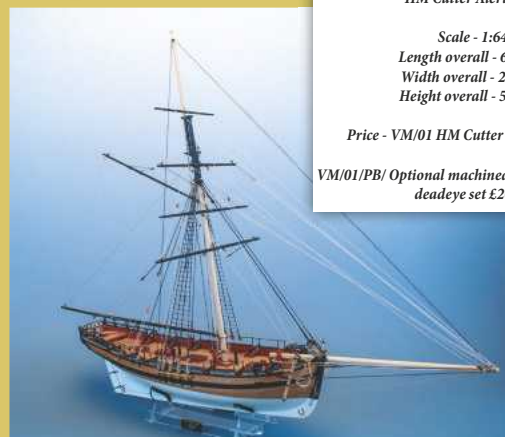
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Scale - 1:64
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Width overall - 256mm
Height overall - 517mm

Price - VM/01 HM Cutter Alert - £221.50

VM/01/PB/ Optional machined pear wood block & deadeye set £20.00



VANGUARD MODELS
BY CHRIS WATTON

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Designed, developed and made
in the UK

by Chris Watton

WIN!**NAVARINO MODELS' BRILLIANT
BROCKLEY COMBE KIT****WORTH
€340!**

Those of you who enjoyed our interview with Navarino Models' owner and designer Charalambos Karkatsoulis in the October issue of *Model Boats* will be aware that the company generally tends to produce models of ancient and traditional Greek vessels. While these are, of course, fascinating subject matters in their own right, we were excited to learn that the British cargo ship *Brockley Combe* also features in this manufacturer's current line-up.

Charalambos, an avid modeller himself, explained that having already scratch built a 1:50 scale model of the *Brockley Combe* for his own personal collection some years ago, subsequent market research for Navarino Models revealed there were no kits available for this particular vessel. Fortunately, therefore, Navarino Models decided to fill this gap in the market by added her to its repertoire in 1:72 scale.

The *Brockley Combe*, built by Hill Charles & Sons in its Bristol shipyard back in 1938 is a



typical example of a dry load cargo ship of the age. Powered by a diesel engine, she was an impressive 56.2m long (meaning the kit when built will make an imposing approximately 730mm in length display model). Having survived World War II, the ship's career sadly came to a sad end on December 15, 1953, after she ran aground on the islands known as the Minquiers, south of Jersey – at low tide, the rock shelf around the Minquiers has a larger surface area than Jersey itself but at high tide only a few of the main heads remain above water. Consequently, she broke and sank.





Navarino Models

To explore the entire Navarino Models range, visit www.navarinomodels.com

HOW TO WIN!

Navarino Models' kit comes packed into a good sturdy box, illustrated with a photograph of the completed model on its lid. Included are the timber, metal, resin and (just a few) plastic parts, all of excellent quality, you'll need to complete the build, along with a full set of plans and a comprehensive, colour illustrated, instruction booklet.

With a long winter ahead of us and the restrictions imposed by the pandemic seeing us have to spend more and more time indoors, this kit provides a really engaging project, which will result in, as you will see from the photos featured here, a truly satisfying and spectacular end result.

We are, therefore, delighted, to be able to offer you, thanks to the generosity of the kind folks at Navarino Models, the chance of winning this wonderful 1:72 scale kit.

To be included within this prize draw, all you have to do is complete the entry form included here and mail it back to us at:

Navarino Models
Brockley Combe Prize Draw

Model Boats
MyTimeMedia Ltd
Suite 25, Eden House
Enterprise Way
Edenbridge
Kent TN8 6HF



before the closing date of January 4, 2021.

Good luck, everyone!



TERMS & CONDITIONS

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.

BROCKLEY COMBE PRIZE DRAW

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1



Plunder like a pirate! – Part 1



Richard Simpson draws our attention to the wealth of repurposeable and adaptable goodies worth raiding other sectors of the hobby market for...

I find it very interesting that, in all aspects of the hobby world, whether it's baking, arts and crafts, wine and beer making, model engineering, railway modelling, woodworking or model boat building, there are those who have dedicated their entire lives to their chosen subject and there are those who dip their feet in briefly before then possibly moving on to something else. I think a lot of us fall somewhere in the middle of those two categories, probably concentrating

“One of the aspects of the plastic kit world that offers particular food for thought concerns the innovative new products being marketed and the clever techniques being employed, as these have the potential to create some amazingly realistic finishes on our model boats”

LEFT: Converting static plastic kits to radio control use is very common, but there's also a wealth of other tools, materials and resources to consider.

on a specific hobby but also having a look in occasionally elsewhere. Personally, I concentrate the majority of my time with model boats, but I also get involved with the model engineering side of the hobby (which lends itself to all sorts of applications) and model railways (which is supported by huge and generally thriving industry). As a youngster, I spent many a happy hour putting plastic static kits together and as a teenager I actually worked in a toy and model shop for a while. I've dabbled in the radio controlled model aircraft world, too, although the small crater in the ground that marked my crash site after around ten seconds in the air would indicate that this was a less than successful enterprise.

What it's worth remembering is that other hobbies can actually offer model boat builders some very useful resources and so, consequently, they're well worth keeping an eye on. Don't forget that technology is progressing just as fast in these sectors as it is in the model boat industry. Chances are things may have moved on since the last time you looked, so sticking your nose over the fence from time to time can prove very rewarding. The purpose of this article, and the second part next month, therefore, is simply to highlight a few examples of repurposing I have personal experience of, while remaining very aware that there's a huge range of other hobbies out there potentially worth raiding!

Plastic kits

Many of us have at some time had a go at converting a static plastic kit to a radio controlled model; the Revell Type VII U-Boat (see **Photo 1**) for example, being a popular candidate for such treatment. Likewise, many of us have built radio-controlled kits using plastic sheeting as a construction material, so the use of polystyrene as a building medium is certainly not new to us. One of the aspects of the plastic kit world that offers particular food for thought, however, concerns the innovative new products being marketed and the clever techniques being employed, as these have the potential to create some amazingly realistic finishes on our model boats.

I think it's fair to say that the plastic kit industry has long led the way in a number of modelling innovations we are now all well aware of, such as photo-etched or machined brass and ferrous metal parts (see **Photo 2**). But what about some of the painting techniques that the armour modellers are using nowadays? Have you seen

2

Plastic kit modellers have been using turned metal fittings and photo etched details for years, many of which also have uses in the model boat world. Strips of readymade riveting and even corrugated tin roofing may well prove of use in our individual builds.





ABOVE: The Mr. Hobby range of paints and materials is extensive and even includes primers of varying surface finish, allowing you to select your product according to what you are painting and the finish you're after. The example shown here is 1000 grade primer/filler.

how realistically surface textures and finishes are being mimicked? For starters, the fillers/primers from the likes of Mr. Hobby now come in a range of densities, enabling the correct product for the surface you're preparing to be selected (see **Photo 3**). Also, there's seemingly no end to the enamel or acrylic ranges of paints available. The manufacturers seem to have thought of everything. Sets of paints that include various skin tones for figurines are now available, as are sets containing graduated tones of particular colours, allowing textures and shading to be more convincingly achieved than ever before (see **Photo 4**). Likewise, both enamel and acrylic metallic paints now incorporate flakes of metal that actually have been suitably scaled down and will therefore give a far more credible finish to a model. What's more, the Humbrol metallic paints, once dry, can be buffed up to give a truly life-like metallic sheen (see **Photo 5**). Using paints such as these alongside artists' oil paints and accurately coloured pigments (see **Photo 6**) opens up a whole new level of possibilities for us as marine modellers.



Pigments are a very finely ground paint powder, which you brush on dry to achieve softly blended colour shading. Used properly they can approach the effects created by an airbrush and are available in a wide range of colours.



ABOVE: Metallic paints have come on leaps and bounds in recent years, with a huge range available in acrylics from manufacturers such as Vallejo and Alclad. Humbrol also does some superb metallic finish enamels, which buff up with a cloth when dry to a realistic metallic sheen.

ABOVE: To ensure consistency, having ready mixed paint sets consisting of a base, highlights and shadows can be very handy, particularly for flesh tones. Inks, washes and many other paints are also available in handy sets.



Those of us who used to use salt or hairspray to generate a chipping effect can now buy a fluid marketed specifically for this purpose. There's a whole range available, providing effects that cover everything from lightly scratched to heavily chipped finishes.

The armour modellers also use paint chipping fluids to replicate battle weary tank surface finishes and the ranges of rust paints now are unbelievable – although, of course, there's always the good old standby hairspray technique, which for years many of us have used to generate similar effects (see **Photo 7**). By using these fluids over the metallic paints already mentioned, even the less skilled of us can obtain the kind of results on our boats that previously only professional

8



Here Humbrol metallic paint has been dry brushed with rust enamel, had chipping fluid painted over it and then an acrylic grey topcoat applied. When the topcoat is removed with water and the effect enhanced with washes and pigments, the final appearance can be remarkably realistic. Note, also, the nuts on the valve chests; these came from a plastic accessory detailing set.

9



Things have moved on from the tubes of polystyrene cement we all used as youngsters. Nowadays very thin liquid cement that can be applied by brush is available. There's also relatively thin cement that can be very precisely applied via an applicator pipette. Or we can still, of course, opt for a good old tube of thicker cement.

10



This is just a very small sample of the huge range of plastic extrusions marketed for building. Every possible cross-section imaginable is available, each in a very wide range of sizes, making it hugely versatile.

"It's not just the paints either; the glues offered in the plastic kit modelling world also seem to be that bit more diverse"

modellers could have boasted – as an example, check out the effect on my cargo winch (see **Photo 8**).

So, in view of the above comments, the superb paints by Mr. Hobby, and in particular the Mr. Surfacer range of filler-primers (which make achieving a perfect finish substantially easier) are worth exploring. Likewise, the Alclad range of paints for metallic finishes and the Lifecolor sets for such things as flesh tones and varying hues of a single colour are also highly recommended.

It's not just the paints either; the glues offered in the plastic kit modelling world also seem to be that bit more diverse, as I've recently discovered. While putting the two main halves of a Club 500 together, I found that the recommended adhesive was initially acting more as a lubricant than a bonding agent, encouraging too much movement and therefore making the securing of parts before the glue set extremely difficult. So, exasperated, I decided to clean it all off before it set and look for alternatives. While riffling through my drawer of plastic model glues, I came across a bottle of Plastic Magic. To be honest, I wasn't at all convinced it would be do the job for the Club 500 but, purely as an experiment, I tried applying it to two pieces of scrap, which were then secured together with a clothes peg and left overnight. The next day I was amazed to find that the surfaces had actually fused together really well, so a couple of different glues were similarly tested. Eventually, I found that Revel Contacta worked perfectly on the model plastic. Consequently, that glue was used to bond the two halves together and an excellent joint was achieved. The job was, therefore, basically done with good old polystyrene cement, which nowadays, as mentioned earlier, is produced in a varying range densities to suit our particular needs (see **Photo 9**).

Also always worth investigating is what the suppliers that serve plastic modellers might have to offer in the way of tools and materials. One of the most innovative and prolific suppliers is Tamiya, as the company seems to produce a tool for just about everything you can imagine. Some may seem a little like overkill, but amongst Tamiya's repertoire are some gems. I really don't think you can beat Tamiya's paint stirrers and its fine masking tape is undoubtedly one of the best around, but yet more amazing are the range of brushes, abrasives, tools and materials offered. Have a good look through a Tamiya tools catalogue one day and you'll see what I mean.

While we're on the subject of plastic modelling, I think I should also mention the vast range of plastic fillers that are available – from the old Squadron Green putty we were all so familiar with many years ago to the more modern two-part epoxy putties, which are specifically designed to be easy to sand and sculpt while at the same time providing a strong bond with the parent material, not to mention excellent gap covering properties. If you're making a superstructure out of polystyrene, one of these plastic fillers followed by a coat of Mr Surfacer primer will almost certainly see you on the road to achieving a superb finish.

“Another great treasure trove within the plastic modelling world is the huge array of extruded plastic materials on the market”

Another great treasure trove within the plastic modelling world is the huge array of extruded plastic materials on the market. These are produced first and foremost with the scratch builder in mind, but they're also extremely useful to anyone who wants to modify a standard kit or enhance it in some way. Just about every conceivable extrusion shape imaginable is available, which can be an extremely useful resource for us in the model boat environment (see **Photo 10**). I've used beams in structures to support flat sheet, as well as half rounds to create edges for bulwarks, with the great asset here being that the material is easy to glue together with polystyrene cement, which forms an extremely strong bond and it's waterproof. It proved the perfect material from which to construct an internal feed water tank for my Ben Ain model; I used a combination of styrene sheeting and extrusions to create an extremely strong yet very light structure, which I'm pretty confident will last for the entire life of the model (see **Photo 11**). I also found flat polystyrene sheeting a perfect material when constructing a building jig for the ship's boats (see **Photo 12**), as wood glue wouldn't adhere to the plastic. Take a good look through the Evergreen range and the Plastruct range of polystyrene extrusions, as well as the Plasticard range of plain and textured sheets.



For a model boat steam plant internal feed water storage tank long term watertight integrity is crucial, so polystyrene card sheeting and structural extrusions make a perfect choice of material, as polystyrene cement firmly fuses the joints together.



ABOVE: Two different thicknesses of polystyrene card were also used to construct this clinker boat building jig. Using polystyrene ensured that the wood glue would not stick to the jig, so removal was easy and the jig could be adjusted and reused for a differently shaped boat.

RIGHT: Using plastic figures from the kit world is a common means of breathing life into our models, as these two fishermen perfectly demonstrate. Celebrated modeller Stan Reffin has not only used modified Tamiya figures from a motor racing pit crew set but has also used the supplied tools to add further detail to the scene.



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Detail has been added to the boat deck of this Ben Ain kit by using a Tamiya field kitchen cook and a Russian tank maintenance team member. By simply positioning these figures and giving them a civilian paint job, this lovely little cameo was created.

either Russian tank crew or German tank maintenance team members. They are also joined by a German field kitchen cook (see **Photo 14**). Keep an eye open as well for the diorama detailing kits produced by many of the plastic kit manufacturers to support diorama buildings. These provide some excellent detail touch additions for model boat detailing (see **Photo 15**).

Dolls' houses

The dolls' house world is again a very well supported industry and one that I became more aware of a few years ago when my wife started to have a play around with fitting out a little house of her own. Perhaps inevitably, I became involved with the electrical installation and the more structural jobs, such as flooring and wall coverings. What this made me realise was that there are some

really good quality materials and fittings marketed, and how useful these could be to us in the model boat world.

When it comes to the floor coverings, for instance, dolls' house suppliers sell wooden planked flooring which is mounted on paper backing (see **Photo 16**) and simply but superbly put together. This can be very effectively used as decking or construction planking for model boats.

The availability of items to the dolls' house world could even tempt you into considering building something in 1:12 scale specifically for the purposes of being able to make use of doll's house items. The types of model boat that have a high degree of domestic areas, such as pleasure craft or narrowboats, lend themselves perfectly to the use of doll's house accessories, with foodstuffs and kitchen items for the galley (see **Photo 17**), resin figures and many other ready to buy

and fit items in that scale. The wide range of available resin figures, including domestic animals, also work extremely well and may also even provide a basis for some modification work to more specifically suit your requirement. I had a very old model of HMCC Badger in 1:12 scale and used a dolls' house resin figure as a basis to create a customs officer to man the wheelhouse. This simply involved painting him in the appropriate garb and fashioning my own uniform cap. I've now used numerous doll's house fixtures, fittings and figures to enhance my model boats (see **Photo 18**).

LEFT: Dolls' house suppliers are prove a great source of 1:12 scale figures; the painted cast resin types being so much more realistic, points out Richard. Here a boat load of passengers, a helmsman and a fireman have all been sourced from dolls' house sellers to populate this Borkum model. Interestingly, the galvanised bucket and the pushbike are also from the same source.

15



Depending on the type of model boat you're building, plastic kit manufacturers offer a wealth of resources when it comes to figures and detail accessories, mostly in the popular armour scales of 1:35 and 1:48. You can have great fun populating a work area or adding some extra deck clutter.

16



Dolls' house suppliers are well worth checking out as a source of building materials, in particular wood and floor and wall coverings. This particular product is designed to create 1:12 scale wooden flooring but could be used on any model boat where 1:12 scale wooden planks are required.

17



Food for thought: there's a whole smorgasbord of model food for dolls' house use that would also work perfectly in the galley of 1:12 scale model boats. Made from coloured modelling clay, the detail and levels of realism are simply stunning and, considering this, prices are quite reasonable.

Next month...

I hope that this initial look into just a couple of other areas of craft based hobbies will have been interesting enough to tempt you to have a dig around and see just what else is out there. A lot of it may well already be familiar but I'm certain there are many useful and interesting items for our own hobby yet to be discovered – so, please share any little gems you manage to unearth by sending in details and photos for the Letters pages.

Next month we'll be taking a look at a couple of other areas that I've delved into over the years... ●

18



WIN!**REVELL'S EASY CLICK
TITANIC & 3D ICEBERG KIT****ANOTHER EXCITING MODEL BOATS' PRIZE DRAW
COURTESY OF REVELL!****RRP £49.99**

Courtesy of the kind folks at Revell, this month we're offering you the chance to win Revell's latest easy click 1:600 *RMS Titanic* kit, which includes a new 3D Iceberg and illustrated card plinth that will allow you to show off the ill-fated liner in an ominous, but visually stunning, diorama-style display setting.

Simple to construct, this new to the market kit (Ref. RV05599) aimed at modellers from age 10 years old upwards offers something for everyone: whether you're a massive *Titanic* enthusiast, a complete

**HOW TO
WIN!**

novice or an experienced modeller just looking for a bit of fun. Alternatively, you may just want to get younger members of the family involved in the hobby by offering them a project they'll probably see as especially 'cool' thanks to Rose (Kate Winslet) and Jack (Leonardo DiCaprio)!

To be entered in the prize draw, all you have to do is complete the entry form below and return it, before the closing date of

January 4, 2021, to:
Titanic Prize Draw
Model Boats
MyTimeMedia Ltd
Suite 25
Eden House
Enterprise Way
Edenbridge
Kent TN8 6HF

**More about the Revell range...**

To learn more about the latest additions to the Revell range, and for some exciting Christmas gift ideas, visit www.revell.com

TERMS & CONDITIONS

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.

**TITANIC PRIZE DRAW**

Name: _____

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Steve Whitelock shows off the working model of an Amble paddle tug he built by making just a few modifications to the free plan in our June 2014 issue...

*Ayr entering Amble Harbour.
Image courtesy of Alan Hughes.*

Ayr time

Charles Renoldson became a partner in J.P. Renoldson & Son, a position he was to hold for 38 years. During this time he designed high class tugs, salvage steamers, yachts and coasters, with Ayr being one of the paddle and screw tugs built at the yard in the 1890s.

Charles Renoldson left the company in 1913 to start his own yard, Charles Renoldson & Co, building various vessels, including the mine sweeper HMS Valerian for the World War 1 effort. Charles died in 1924 but work at the yard continued without him until its closure in 1929. In 1931, it was acquired by the National Shipbuilders Security and, sadly, dismantled and cleared along with seven other yards.

The build

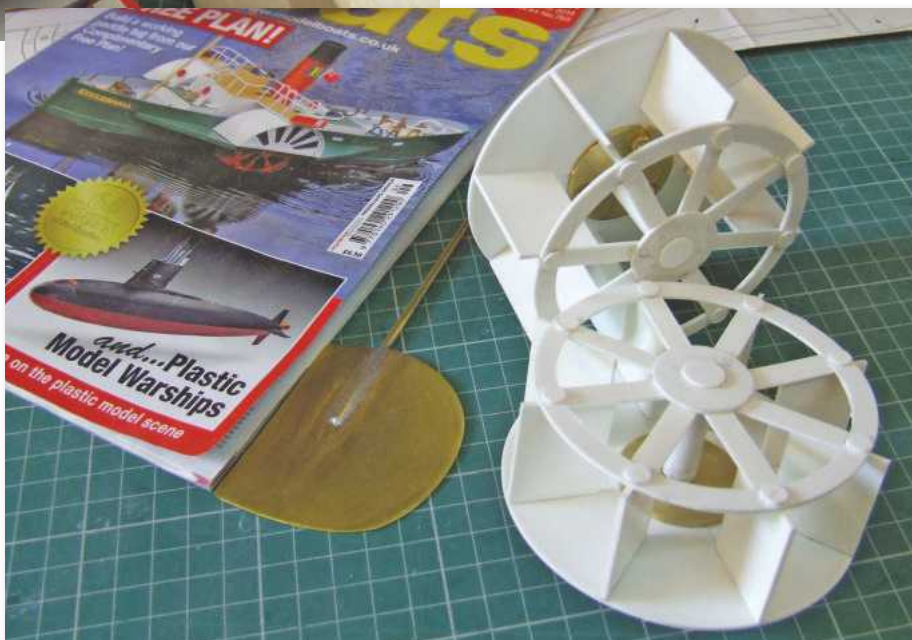
A Glynn Guest plan supplied free in the June 2014 issue Model Boats magazine, along with an accompanying article providing a guide to construction, served as the basis for my build. Looking at the sketchy photographs of

LEFT: Construction of Steve's 148 scale rendition of Ayr began was based on one of the free plans featured in Model Boats magazine (June 2014 issue).

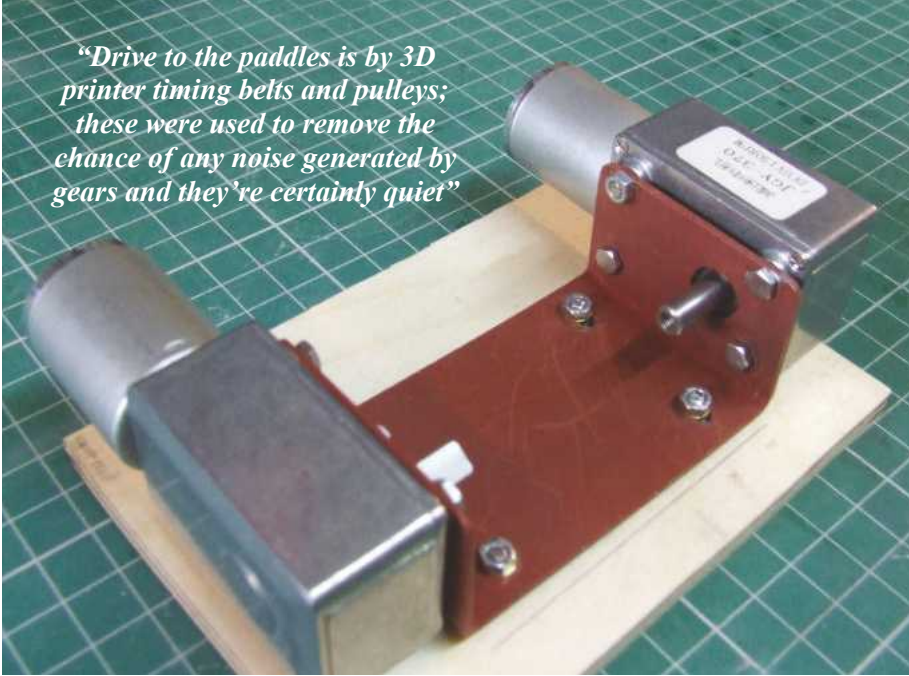
BELOW: The paddle wheels finished.

The inspiration for modelling the Ayr was the result of a holiday visit to the Northumbrian port of Amble a couple of years ago. While in Amble, my wife and myself visited a few restaurants and cafes and in two of them were photos of the paddle tug Ayr taken in the then coal port of Amble.

Since then, my research has revealed that Ayr was scrapped back in 1950 and, unfortunately, not only are photos of her are very scarce but there no drawings are to be found. What I do know, however, is that the Ayr was built by J.P. Renoldson & Son in South Shields in 1896. She hailed from a small yard that was opened by James Purdy Renoldson in 1896. This yard was initially dedicated to the building of wooden craft but from 1870 the construction of iron ships began. In 1875



"Drive to the paddles is by 3D printer timing belts and pulleys; these were used to remove the chance of any noise generated by gears and they're certainly quiet"



ABOVE: The twin motors and mount bracket. BELOW LEFT: The steering gear, servo end. BELOW RIGHT: The steering gear, tiller end.

150rpm at 6v. Drive to the paddles is by 3D printer timing belts and pulleys; these were used to remove the chance of any noise generated by gears and they're certainly quiet. The timing wheels were also bought on eBay. They're sold as a set of five, with 5m of belt and 6mm wide 16-tooth pulleys. The pulleys had a bore of 5mm, so they needed enlarging to fit the 6mm shaft of the motors and reducing to fit the 4mm brass shaft. If you are planning to tackle this, or a similar, build, I would recommend using a lathe to do these jobs. Accuracy is essential, as any wobble will affect the belt tension, causing the belt to jump teeth. If, therefore, you don't have a lathe, you'll probably have to call in a favour from a fellow modeller.



90ft long Ayr I had to hand, and considering her dimensions, Glynn's plan appeared to be a pretty close match – certainly close enough for the 1:48 scale representation I had in mind. The basic hull and superstructure were, therefore, built using the plan, with just a few modifications to minor details made. Of course, with very little in the way of photographic reference material, a fair amount of modeller's license had to be taken.

You will see from the photographs that I opted for independent power for the paddles. The motors were sourced from eBay and are



ABOVE LEFT: 3D printer belt, showing its join. ABOVE RIGHT: The motors and electronics used.



“As this is a wet area, I recommend oiling both before and after use”

The timing belt comes as a length, so you will need to join it. The way to do this is to wrap the belt around the two pulleys to ascertain length and then cut two equal lengths – you will need a really sharp blade as it's quite tough. Make sure you cut in the centre of the tooth at each end of the belt so that when pushed together the two ends will form a complete tooth. Then, fasten them together at the back with duct tape, open up the joint and with a sharp cocktail stick apply a small drop of C.A. This done, the joint can be closed, but first make sure there are no blobs of glue in the teeth. If you're not feeling entirely confident, there are tutorials on YouTube that demonstrate how to do this.

It's a good idea to slot the holes in the motor mounting; this will enable small adjustments to be made to the belt tension; for smooth running, this will need to be tight enough to prevent slippage but not overly tight. I made the paddle shafts from 4mm O.D. brass and used brass tube journals to support them. These were 40mm long and an oil hole was drilled to aid lubrication. As this is a wet area, I recommend oiling both before and after use.

Apart from making a few fittings and painting, that's the build almost finished. Remember, the Ayr was a working boat, so your finish should reflect this. You'll also need to add ballast to attain the correct trim down to the water line.

Off to the lake for some paddling...

As you will see in the photographs featured here, the Ayr looks really good on the lake. She responds to the control inputs well when going forward and astern and she's super quiet. All that can be heard is the paddles splashing through the water. ●



Ta'dah! The finished model makes her debut.



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Fast Electric Racing

Ian Williams provides some useful advice on how to get started, what to expect and the etiquette to be observed...

Once upon a time, if you wanted a fast-electric boat you had to design it yourself or build one from plans. There were no kits available. Today, there are so many different fast electric boats available. The choice of which one to build will be determined by a number of factors. Is the boat going to be used for fun running or for competition? How much building you are prepared to do? What sort of boat do you like the look of? And, of course, how much money you are prepared to spend?

If you intend to go racing, my advice is to ignore any plastic kit boats, no matter how good they look and/or how fast they are; they will not last long in competition. Look for GRP or Carbon Fibre hulls from the specialist manufacturers. If you're of a risk taking nature, want to run something stupidly fast for a first boat and really want to self-build, hydros are the way to go; I'd suggest searching for plans on the internet, there are a few about. However, even though they can look a bit agricultural, hand-built wooden hydros, if well made, can be every bit as strong and fast as the more esoteric looking GRP hulls.

And they're off.... The start of a Cat Class race.

Club and competition racing

To get an idea of which boats are being run, a good port of call is one of the many club or national race meetings, which are normally held from March through to October. You'll get an idea of what's competitive and what's not, and you can speak with the owners of the various boats being raced and find out what sort of components they've used and what modifications, if any, they've had to make (although don't attempt to engage them in conversation while they are actually racing!)



"My advice is to ignore any plastic kit boats, no matter how good they look and/or how fast they are; they will not last long in competition"

ABOVE: The Mini Mono Class provides loads of fun for those wanting to get competitive.

BELOW: Competitors getting ready for the start of a Northern Amp Draggers (NADS) race - our contributor Ian's local club. As far as he's aware, it offers competitors the only rostrum and control booth in the country.

You will also see what's now possible in performance terms from modern Fast Electric boats. One of the comments often heard from spectators is: "Never thought electric boats could go so fast!".





Ian's hydro and marine Intruder 4-cell Cat.

Model boat clubs will almost always have a few members who are into Fast Electrics and some clubs even hold their own race meetings. Club racing is, of course, much more relaxed than national competition, and some clubs adopt a one class approach (such as Club 500) in order to encourage as many people as possible to have a go.

Classes, rules and regulations

Importantly, though, whether you want to race at club, national or even international level, you will need a copy of the relevant rules and regulations in order to build a boat that conforms to the particular class you wish to compete in: this can be obtained from the Fast Electric section of MPBA's (Model Power Boat Association) website at mpba-fes.org.uk. Many clubs base their competition rules wholly or partly on MPBA and NAVIGA regulations, as this then makes it easy to run at local, national and international level.

There are basically two forms of Fast Electric being run in the UK. Submerged drive boats run anti-clockwise on a triangular or M-shaped course, while surface drive boats run clockwise around an oval course. I'm not going to run through all the racing classes here, as there are quite a few and there may be slight variations at club level. A look at the



ABOVE: An unusual outrigger hydro with skis rather than full sponsons. Runs well as you can see.

MPBA's Fast Electric section, however, will provide you the details of all the national and international classes and rules, while the main MPBA website will give you contact details for the clubs affiliated to the MPBA. As well as being Public Relations Officer for the Fast Electric Section of the MPBA, I'm a member of the Northern Amp Draggers (NADS), a club that mainly offers oval racing and which (in normal times) has a busy race calendar. So, if you are based in the North and fancy a go check out www.ampdraggers.co.uk

For the purposes of this article, I am not going to go into detail on all of the classes. I've not raced in any of the submerged drive multi classes before (we mainly run surface drive oval classes in the UK, especially at

national level), so I will merely be mentioning the basic types of boats. As for SAWS (Straight Away Speed Records), I will leave you to check out the MPBA-FES website, as there are numerous classes. When it comes to surface drives classes, however, the basic rules are:

- 1) Mini Mono/Mini Hydro
Maximum length 450mm excluding outdrive components. Any motor 2S or 3S Lipo cells
- 2) Mono 1/Hydro 1
No hull or motor restrictions. 2S or 3S Lipos
- 3) Mono2/Hydro2
No motor restrictions. 4S or 6S Lipos.
- 4) Cat class
Offshore Cat/Tunnel hull boats no other hull restrictions (UK only racing class)
No motor restrictions. 4S or 6S Lipos



ABOVE: Ian's two monos: with the Mini Envoy Mono Class (top) and the Etti Mono1 (below).

Father and son team Tim and Tom Watson's pit area; the two outrigger hydros are David Baker-designed Dr Wattson hydros.





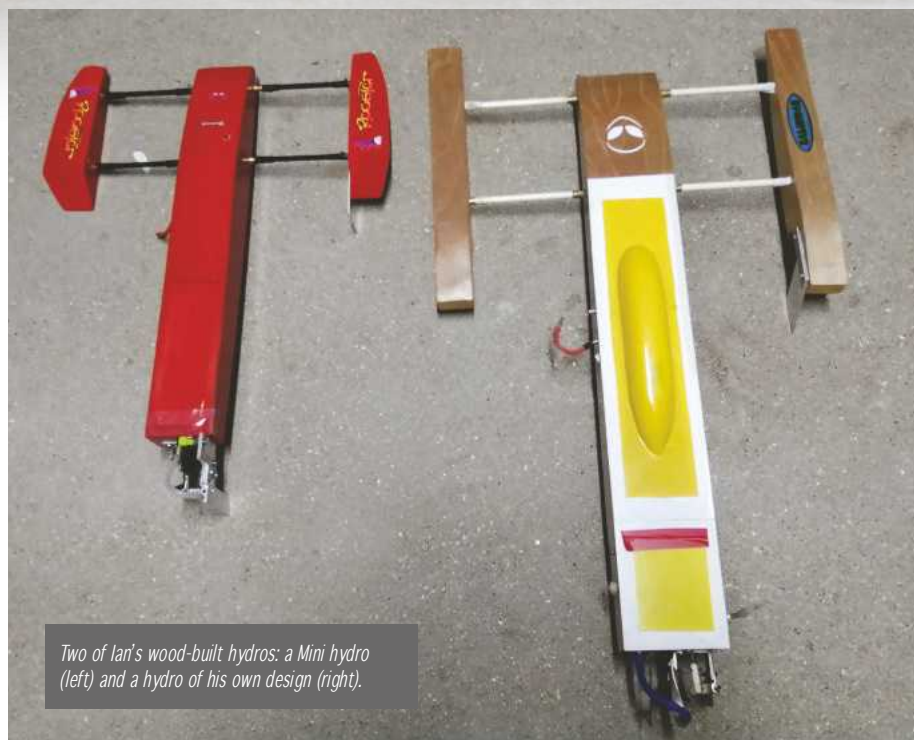
ABOVE: Whoops! These two perfect reason for adhering to the old adage "Don't run up a rooster's tail".

In the mono classes, stepped hulls are the norm, while the Hydro classes run mainly outrigger hydros.

These are very basic outlines of the classes. For complete details check out the MPBA-FES website and or the Northern Amp Draggers site.

There is a third type of competition for FE boats, SAWS (as mentioned above) run by the MPBA at a national level once a year. The setting of speed records holds a fascination for some people. The idea of building a boat that's as lightweight as possible but with a great amount of power is certainly a challenge, and pure speed machines can be very exciting to drive.

Up until a few years ago, speed records in the UK were solely the province of those with the means to buy expensive rare earth motors and lightweight cells, but a revision of the regulations and cheaper and more powerful brushless motors, Lipo cells and radio equipment has allowed the creation of many more classes in an attempt to encourage as many people as possible to have a go.



Two of Ian's wood-built hydros: a Mini hydro (left) and a hydro of his own design (right).

Proof you don't need an R/C model aircraft to perform a barrel roll!



“Building a really fast boat is one thing, keeping it in that way is another”

The speed course is set between two points 110 yards (1/16th mile) apart. Boats are timed each way and must make one run in each direction. The aggregate times of your two best runs are used to calculate your average speed over the course, and you will get the fastest speed if you drive the straightest, therefore shortest, course, between the two timing points.

I must reiterate my advice to anyone considering running any kind of Fast Electric boat, whether in competition or simply for leisure in a public place: join a club affiliated to the MPBA, or better still, join the MPBA directly as a countrywide member. There are several advantages of membership, but the main one I'm thinking about here is that you'll have £5 million worth of third party liability insurance cover (yes £5,000,000). FE boats are far from dangerous and racing them could never be described as a 'contact sport', but accidents can, and occasionally do, still happen.

Play nice

OK, now let's take a look at some of the etiquette of racing. Normally there will be a drivers' meeting before the racing starts. Make sure you listen carefully as there could be some information about judging, rule changes, etc, you'll need to take onboard. Check for the appointed times of your races and then make sure you where you should be, when you should be, and ready to race. Do any judging duties as soon as you are asked, as this will help the racing go smoothly for all.

There is a well-worn motor racing cliché which says that “to finish first, first you've got to finish”, and this is very true of model boat racing. Having a really fast boat is one thing, but if you can't drive reasonably neatly, avoiding the turn marker buoys and the other boats, then you will struggle. Any sort of contact with another boat or a buoy runs the risk of damaging your boat and putting you out of the race. Catamarans and hydroplanes run the risk of trapping a marker buoy between the front sponsons, and monohulls with sharp bows can embed themselves in the soft foam from which the buoys are made, and either of these scenarios will put you out of the race, so it pays to give yourself plenty of room.

Your boat must be easy to drive, leaving you free to concentrate on what's happening around you. Twitchy, nervous-handling boats are difficult enough to drive even when blasting up and down an empty lake on your own and so can be an absolute nightmare to control around a tight oval course amongst a pack of other boats. Most people will shrug off the odd incident, but if you make a habit of crashing into others you will not be popular!



INSET ABOVE: Poor maintenance can have devastating effects on a flexi-shaft.

BELOW: A nice, shiny new flexi shaft.

So, the basic advice is to keep your head, drive a neat and tidy course, and try to stay out of trouble. Common sense is the most valuable tactic when racing. If you're running on the recognised racing line, the onus is on the other drivers to find a way past you if they want to overtake. So, hold that line and don't weave around trying to facilitate them; unexpected moves on your part will only make things harder and may even result in a collision.

If you have to come into the pits for some reason, for instance if you get something wrapped around the prop, when rejoining the race have some consideration for the other boats. Don't just drive straight out into their path. They will be travelling at full speed, you will not. Take a wide line into the first turn until it is safe for you to rejoin on the racing line.

After-run maintenance

Building a really fast boat is one thing, keeping it in that way is another. The more speed you want, the more power you are going to need. The more power you have, the more stress you impose on the motor, the drive system and the cell pack, so the more time you're going to have to spend maintaining your boat. Regular maintenance reaps benefits, as you're more likely to spot a potential problem before it stops your boat in the middle of a race.

I know after a day out racing, and perhaps a long drive home, best practice will seem like a chore, but try not to put off the following tasks:

1. Remove, dry and re-oil the flexible cable drive shaft if fitted. You should try to do the same with solid or wire drives if possible, too. Only replace just before you use the boat again; do not leave a flex shaft in place on your boat.

2. Clean out any oil/water residue from the drive shaft tube.

3. Check all hardware mounting bolts are tight.

4. Remove the receiver, receiver cell pack if used and electronic speed controller and check for moisture. If you have your receiver in a balloon, remove it, even if there is no water in the hull, as there could be condensation inside.

5. Check your drive cells for damage, make sure they are dry and, if storing for any length of time, charge to about 50% (Lipos). Never store uncharged.

Pre-season checks

Just as you need to undertake after-run maintenance, you will also need pre-season or even just pre-race checks. There are people who pick their boats out of the garage the night before the first race of the season and later wonder why it didn't perform like it did the season before. Don't be that person! Give yourself plenty of time.

Inspect the hull thoroughly for any cracks. Check all the hardware to be sure everything is free and that all mounting bolts, etc, are tight. It's amazing how much water can come into a hull through a slightly loose rudder bracket bolt. Two particular areas that allow water into your boat are the rudder bellows and the water cooling tubes. The former can easily perish and split, and the latter can easily get nicked and holed either while inserting batteries or taking them out. In other words, check everything!



One of Ian's well used, but well looked after, flexi shafts.

Two Cats battle it out along the pit straight.



**“To quote the late George Michael:
‘If you’re gonna do it, do it right!’”**

Once you’ve finished with the hull, carry out radio/motor checks to ensure all the electronics are working correctly. Over winter, your Lipos should have been stored away on a storage charge (your charger should be able to do this). If not, oh dear, how sad – never mind!

Assuming that everything seems OK, give the boat a couple of shake down runs before the start of the new season.

Oh, and you did remember to remove the flex shaft from your boat after the last run, didn’t you? No? Oh dear, again! For those of you who haven’t used flexis before I have included some photos of flex shafts [see previous page] to explain. One shows a nice

shiny new flex shaft and another shows one of my old shafts, coming up for its third season – yes, it’s stained, but it’s still in perfect condition because it’s been removed from the boat after every day’s running and cleaned, dried and lightly oiled before being stored away, (not left fitted to the boat). I’ve also include a photo that illustrates what can happen if you don’t maintain your flexis correctly. Dirt and rust can clog the strands of the shaft causing friction in the inner liner; this could induce melting, thereby causing more friction and eventually failure. I’ve seen whole shafts, including the brass outer, tied into a knot, causing real damage to the hull. So, to quote the late George Michael: “If you’re gonna do it, do it right”!

Useful gadgets

One of the photos featured in this article shows a group of gadgets which, while not actually essential for racing, are extremely handy...

The first is a digital voltage checker for Lipo batteries. The one illustrated here was purchased from Hobbyking and can check up to 6s batteries. When plugged into the battery’s balance socket, the meter will cycle through the individual cells showing those voltages and then finally indicate the total pack voltage. Using a fully charged and perfectly balanced 2S pack as an example, the display should read No.1 - 4.20 (volts), No.2 - 4.20v, finally 8.4 volts as the pack voltage, assuming the cells to be perfectly balanced. Obviously, this is a great way to check if any given pack is fully charged and ready to use. It also shows how well the cells in the pack are balanced after charge or discharge. For various reasons, I think that everyone who runs FE should have one of these meters, whether they race or not. Prices vary but, in general, they’re fairly inexpensive. Check out eBay or suppliers such as Hobbyking.

The second is a Watt Meter. The one illustrated is by Turnigy, and was, once again, purchased

from HobbyKing. I’ve been using this to get some useful info while setting up my boats. It retains Peak amps, minimum volts, total watt hours used and peak watts. When you bring your boat in (you need to leave the battery connected, but you can remove the safety loop), the watt meter continuously scrolls through those values, while also displaying the present battery voltage. This means you can predict your run time with any given propeller and make sure the peak currents are safe for motor, ESC, wiring and connectors. It’s also useful to check for wiring and connector power losses. Plus, it offers a few other advantages too: it can be used as a charging monitor and a servo/receiver tester. In fact, it can be used to measure the power and energy consumption of any device with a battery. All in all, it’s an extremely useful piece of kit.

The third is a GPS speed meter, which is great for checking out different motors, props, etc, and for gauging any performance increases these upgrades may possibly make.

Noted below are a few manufacturers whose high quality, race proven, boats and parts/spare listings are well worth checking out. There are, of course, others, but a browse of the websites below will provide plenty of food for thought...

Hydro and Marine: www.hydromarine.de
Etti: www.etti.com.hk/
Tenshock: www.tenshock.com/

Fast Electric fun

There are lots of reasons why so many people enjoy attending race meetings. For starters, the racing itself can be very exciting, whether you’re a competitor or a spectator. Then there’s the social aspect: the chance to meet new people who share your enthusiasm or to simply spend the day with old friends, talking, comparing notes and tinkering with model boats. Taking home a nice shiny trophy can be very satisfying, too!

Fast Electric meetings are usually very relaxed and friendly affairs. We try not to take ourselves too seriously. Why not come along and give it a try? I guarantee you’ll be hooked. ●



Some useful technology for an FE racer: a Hobbymaster lipo battery checker; a Turnigy watt meter and a GPS speed meter and tracker.





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Laser Cut Wood Pack WPMM2079 **£50.50**
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Plan MAR2324 **£14.50**
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Phil Button shares details of how to repurpose an R/C model helicopter esc to achieve both forward and reverse control in a small plastic model boat kit conversion...

"A major stumbling block has been finding a small, and light, brushless electronic speed controller (esc) that offers anything other than 'forwards only'"

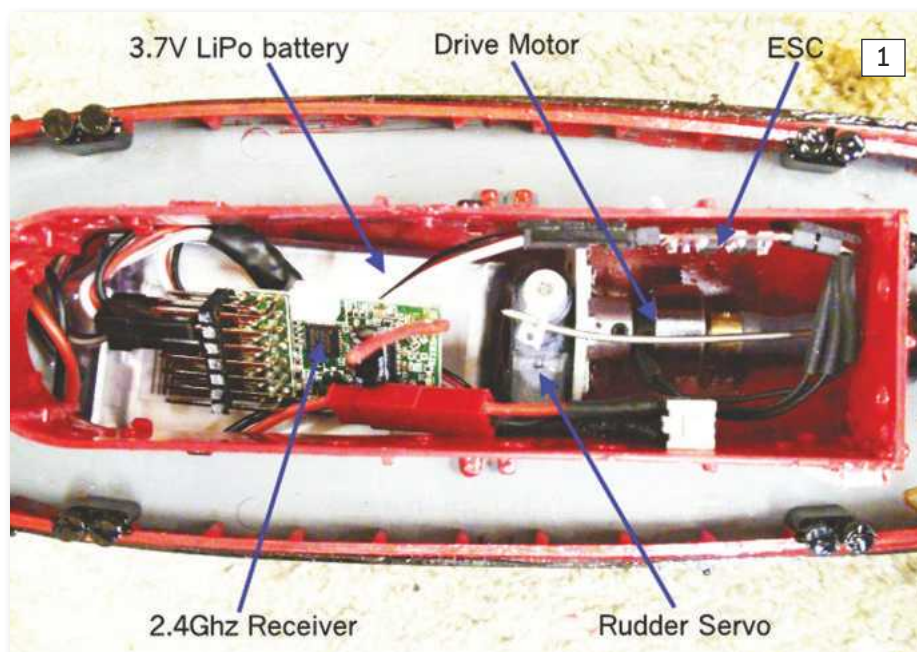
2

Transferable tech

Over the last few years I've undertaken a number of 'plastic magic' conversions from small scale model boat kits and all of them have utilised the smallest (and lightest) brushless outrunner motors that I've been able to find. For newcomers to the hobby, with an outrunner motor the windings are fixed to the boat and the magnets, inside the rotor, rotate with the drive shaft to turn the propeller.

All of these small models have been fitted with a type HXM1400-2000 motor from Hobbyking (www.hobbyking.com). This motor, which weighs all of 5 grams and is rated 2000kV (2000rpm/volt), will drive the propeller at 7400rpm from a 3.7V LiPo battery and it's proved to be very effective for tiny models and their correspondingly scaled down propellers. **Photo 1** illustrates the electrical installation in my 1:108 scale, 231mm long, Revell Harbour Tug, *Lucky XI*, marked up to show the components.

A major stumbling block, however, has been finding a small, and light, brushless electronic speed controller (esc) that offers



“I built and converted one of these kits some years ago using NiMH batteries with brushed motors and let’s just say the performance wasn’t exactly sparkling”

anything other than ‘forwards only’. This is because most brushless escs are not designed for boats but for R/C aeroplanes and helicopters (or multi-copters), which, as we all know, don’t really need ‘reverse’.

I’m currently in the initial planning stages of building a second fully operational model of the German lifeboat *Hermann Marwede*, based on the Revell 1:72 scale plastic kit. Part of my specification is to achieve the performance benefits of brushless motors with a LiPo battery pack, but also to have the capability of going astern if I want to (even if only to cover the emergency stop situation).

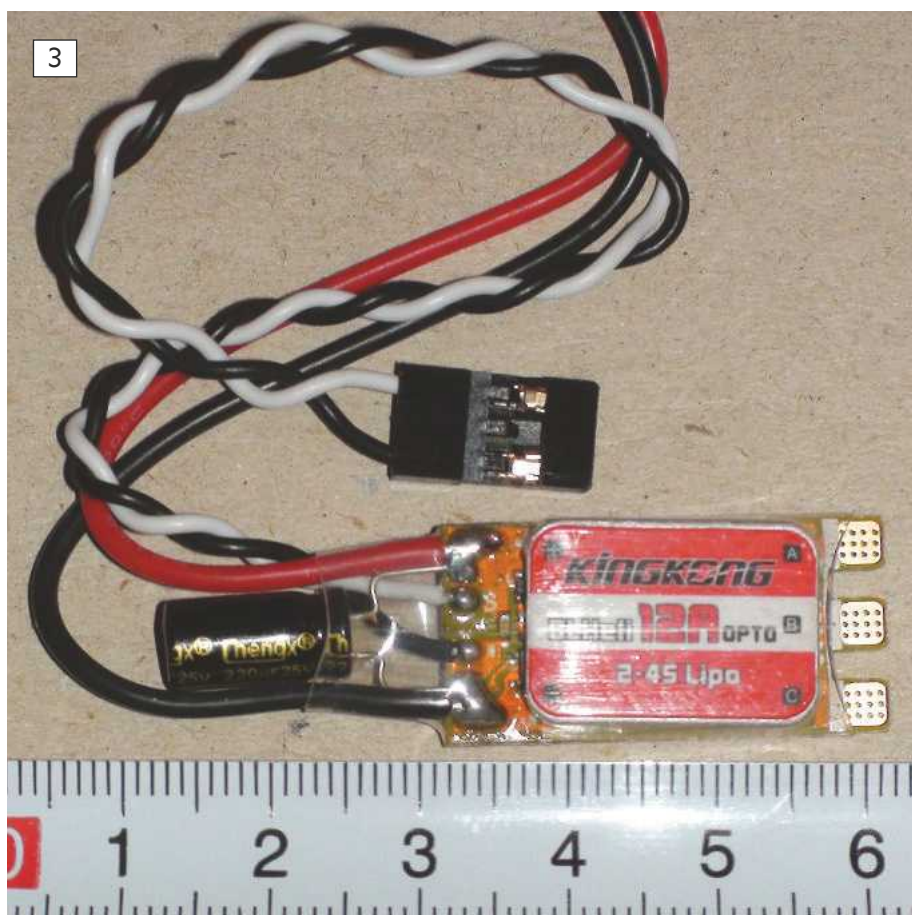
I built and converted one of these kits some years ago using NiMH batteries with brushed motors and let’s just say the performance wasn’t exactly sparkling. **Photo 2** shows this earlier model on the water.

Ron Rees covered one possible solution (which I have also used) in an article entitled ‘The Easy Way Back’ in the December 2017 issue of *Model Boats*, but now I’ve found another way to achieve forward and reverse. So, for those of you who wish to use small brushless motors and electronic speed controllers (esc) for both ahead and astern operation, I thought I’d share how I’ve overcome the ‘problem’ of going astern without recourse to additional servos or the more expensive marine type of esc. You will need to have a bit of computer knowledge to use this method, but the end results seem well worth it.

The speed controller

While searching the Internet, I discovered a type of brushless esc that can be programmed, thanks to a piece of software wizardry called ‘BLHeli’, for what the makers call ‘tail mode’. This feature, specifically designed for control of the tail rotor on a model helicopter, allows the esc to work in a bi-directional mode (i.e. forwards and backwards) and operates via a centre zero control stick on the transmitter, offering full speed control in both directions.

Hermann Marwede is much larger than most of my ‘plastic magic’ conversions, so she will be fitted with three Hobbyking AX1806N outrunner motors, which weigh 19 grams each and are rated to draw a maximum of 7amps, running at 2100kV (2100 rpm/V). Since these drive motors only draw a maximum of 7amps, I don’t need a high power esc, but I have found a suitable unit rated at 12amps that can be fused down to protect the motor in case of problems (like a fouled propeller). This esc is a ‘King Kong 12A Opto ESC BLHeli’ (just Google the description



to find suppliers), and it can be acquired at a very reasonable price for a potentially bi-directional brushless speed controller.

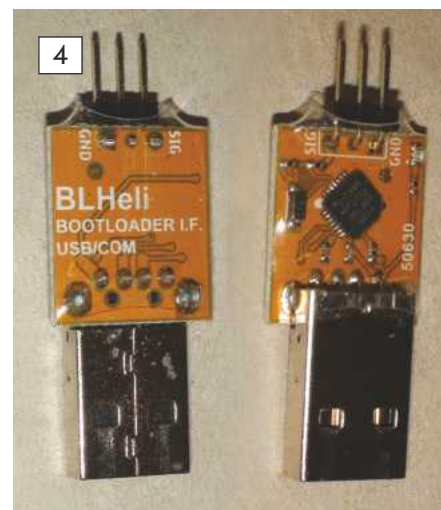
The esc is opto-isolated, which means that it has no BEC (receiver power supply) circuitry built in, so it is necessary to either provide a separate power supply for the receiver or fit a dedicated BEC unit.

Unfortunately, the esc will not work from a 3.7V LiPo battery (I have tried it!) as it’s rated for operation from a 7.4-14.8V supply. This means that I will have to use a minimum 7.4V battery, resulting in 15540rpm at the propeller. How that will work out when using the standard kit propellers remains to be seen!

Programming the esc

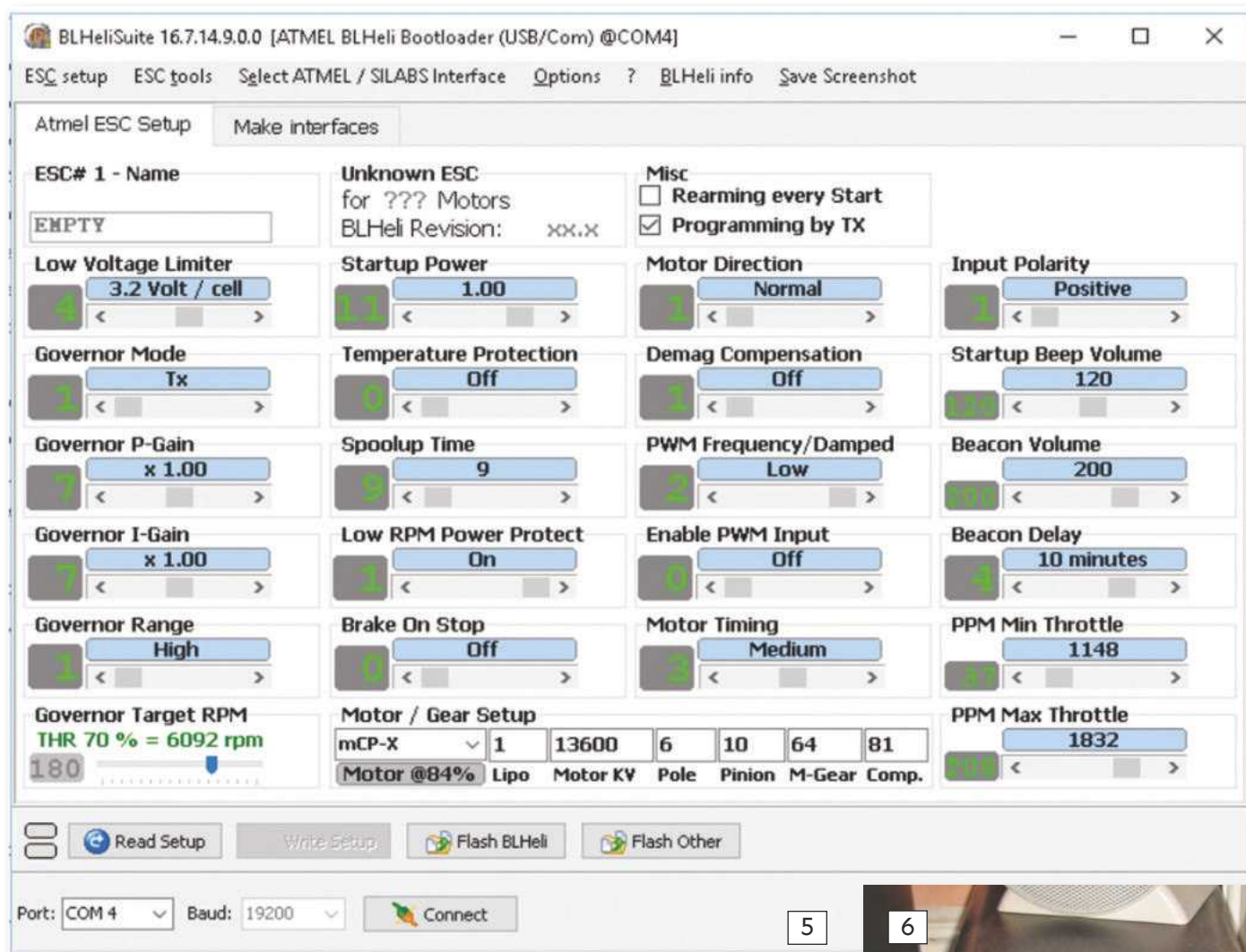
As received, the esc is set up for unidirectional operation and has solder pads for the motor connection wires. The signal cable for connection to the receiver only has two wires (signal and ground) and is fitted with a standard servo type plug. The power supply takes the form of red and black wires for connection to the battery: positive and negative leads. **Photo 3** shows the esc as received, along with a ruler to illustrate scale.

In order to reprogram the esc, you will need a small piece of kit called a USB Bootloader (also known as a linker) to connect the esc servo wire to a USB port on your PC, laptop, or whatever device you use. The esc also



needs to be connected to a battery power supply. **Photo 4** shows front and back of the Hobbyking bootloader that I used. To actually get my PC to ‘talk’ to the USB bootloader, I found that I had to download and install a piece of software called Silicon Labs USBXpress. This allowed the device to be read by my Windows 10 PC.

The PC, or whatever device you’re running, also has to have another piece of software called ‘BLHeli Suite’ installed on it. This software comes in the form of a



“After testing with a transmitter and receiver, I now have a brushless esc that is bi-directional, with full speed control in each direction of rotation, working from a centre zero stick on the transmitter”

*.zip file, which you can download free of charge, but you will need to unzip it into a folder in order to gain access. There are a number of YouTube videos that show how to download the software from the Internet (one example can be found at www.youtube.com/watch?v=EcPNwaUbA74).

Having downloaded all of this software to the PC, the next step is to click on the BLHeliSuite.exe icon in the folder where you stored it to open a programming window (see **Photo 5**). At the top of this window, click on ‘Select ATME/L/SILABS Interface’ and select option C from the drop down menu – at least, it worked for me! Next, go to the bottom of the new window that you’ve opened. Where it says ‘Port’, click on the arrowhead at the right hand side of the box and select ‘COM4’ – again, this worked for me! Plug the bootloader into a USB port and

then click ‘Connect’; this opens a pop up window with the message ‘Please connect esc and power up (cycle power)’.

After plugging the esc signal cable into the bootloader and powering up the esc, click on the ‘Read Setup’ button towards the bottom left hand side of the window. If you’ve got it right, the settings of the connected esc will show on screen with a confirming message of ‘ESC#1 setup read successfully’.

You can now change any or all of the settings of the esc using this window (a manual is available for download if you like to refer to the instructions, but I didn’t use it for my initial set up). When you’re happy with your settings, simply click on the ‘Write Setup’ button, which will send your new data to the esc and provide a message on screen to confirm your action.

My own settings consisted of changing ‘Motor Direction’ to number 3 for bi-directional and leaving just about everything else as the default settings. After testing with a transmitter and receiver, I now have a brushless esc that is bi-directional, with full speed control in each direction of rotation, working from a centre zero stick on the transmitter. **Photo 6** shows my temporary (very!) test hook up to the PC of battery, esc, motor and bootloader – but, hey, it works!



Trial time...

The next job is to install the esc and motor in a model boat and test it out on the water – watch this space for the results! ●

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"It occurred to me that a smaller version of Silver Mist would work perfectly for beginners, younger readers and those working within a limited budget. Here, then, is Mini Mist. She's a 15-inch version of Vic Smeed's class rendition of the full size craft, Silver Vanity"



Mini-Mist

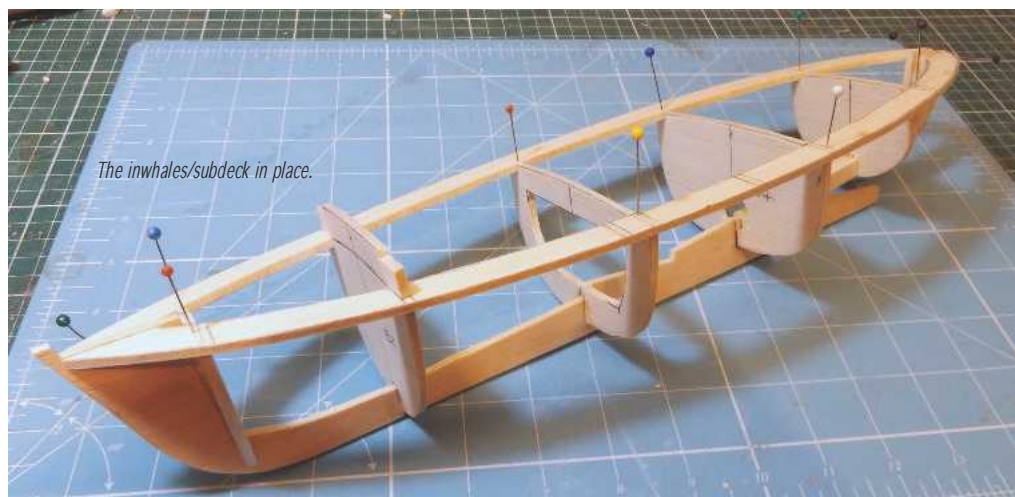
Ray Wood supplies instructions and some really useful hints and tips for those of you wishing to make use of this month's free plan...

Vic Smeed designed a wide range of craft types over the years. I built his model design *Silver Mist* while at school in the late 1960s, as designed at 21-inches long, and it became a firm favourite of mine. Fast forward 50 years and I decided to build her again but this time slightly larger, at 30-inches long. Still basically of balsa construction, with a plywood keel for strength, she has been run for a few seasons now and looks splendid on the water.

Having enjoyed her so much, it occurred to me that, in line with the plans I've previously produced as A3 size designs for the magazine, a smaller version of *Silver Mist* would work perfectly for beginners, younger readers and those working within a limited budget. Here, then, is *Mini Mist*. She's a 15-inch version of Vic's classic rendition of the full size craft, *Silver Vanity*, which was designed by James Silver back in the 1950s – the same decade 'yours truly' hailed from!

Construction

OK, let's get started... Firstly, you will need to trace the keel and bulkheads from the drawing using an HB pencil. Having done so, reverse your tracing, go over the lines with



The inwhales/subdeck in place.

said pencil, and transfer the image onto your 1/8-inch balsa sheet. Alternatively, this can be achieved by getting extra copies of the drawing printed so that you can spray mount your parts onto the balsa as a guide for cutting round; the repositionable spray by 3M is a good choice, as this peels off the balsa much more easily than other similar products on the market.

The keel and bulkheads then need to be cut from the 1/8-inch balsa sheet. The positions of the stern tube and rudder tubes should be marked upon the keel and doublers fitted both sides. It's possible using a standard 6mm stern tube to hollow the doublers to fit each side of this tube later. The hole for your rudder tube (*I used a left-over piece of brass tube from my scrap box to create this) can

“This boat is pretty much built in the palm of your hand, although building on a base board is also possible by extending the bulkheads to a common datum – either way works”

be drilled at a later stage. *If you're new to the hobby and haven't yet started a scrap box of your own, make sure you do so – trust me, holding on to the surplus to requirements bits and bobs at the end of a project will pay dividends time and time again!

The bulkheads should have part of their centres removed for the motor, battery and radio access. The main deck edge, formed from sheet balsa, can be traced from the drawing with the bulkhead positions marked for alignment. The bulkheads should be pinned in position on the keel and the deck edge sheet fitted into the notches in the bulkheads; this will require some trimming and adjustment as the drawing's not 100% accurate, being based on work from the pre-CAD [Computer Aided Design] days. Once you have every part aligned to your satisfaction, the whole thing can be superglued initially and then filleted later with balsa cement.

This boat is pretty much built in the palm of your hand, although building on a base board is also possible by extending the bulkheads to a common datum – either way works.

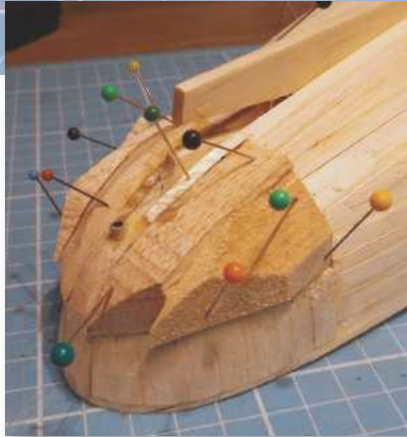
The hull is planked with 3/32-inch x 3/16-inch strips, which are easily cut from sheet balsa using a steel rule and a sharp blade. I like to start planking from the deck line, working down to the waterline; this allows you to create neat joints to the part of the hull that will be seen. The planks stop short of the bow and stern so there are few awkward bends to achieve; if your balsa is slightly hard, the outside surface of the plank can be dampened to aid the bending process. I recommend using good old fashion balsa cement for this task as it sets fast and smells great. The planks should be pinned to the bulkheads temporarily with modelling or dress making pins until its dry. The small holes made can later be addressed with filler or a blob of cement, both of which sand down well. Alternatively, the planking can start at the keel, working to the turn of the hull. If you choose to take this route, you'll end up with some tapered planks that need to be fitted in the resulting gaps; the photos featured in this article will help you visualise this sequence. Once dry any wayward planks can be sanded into shape.

The bow and stern blocks can be formed with laminations of sheet balsa or whatever is to hand. I cut templates from cereal packet card for most of the parts so that I can check the angles and fit prior to cutting the wood. The parts can then be glued into place before being refined with a sharp knife and some abrasive paper attached to a block, although my favourite tool for such a task is the Permablit block sander, which has a different grade of sandpaper on each of its sides and is one of most useful tools you can have.

The centre section of the deck is raised to a higher level with another part bulkhead and deck edge sheeting. The decks on my Mini



ABOVE: Planking from the keel commences.



LEFT: Stern blocks balsa laminations.

BELOW: The stern tube and 25mm three-blade propeller in place.



Mist are 1/64-inch ply but you could use 1/32-inch ply or balsa, at a push.

The deck is such a lovely feature of this little craft. Again, I made card templates matching the hull in order to cut the ply to shape. You can then use a fine line black pen to draw on your planks: 1/8-inch wide planks look about right, and don't forget to show a few joints as, let's face it, her deck wasn't constructed from 55ft long planks! Mark out a rear deck access hatch to the internals and make up a sub frame for its removal. The

“You can then use a fine line black pen to draw on your planks: 1/8-inch wide planks look about right, and don't forget to show a few joints as, let's face it, her deck wasn't constructed from 55ft long planks!”



steering servo and the rudder linkage to the simple brass rod rudder stock and tiller with a brass blade soldered on is best

installed before the rear deck is finally glued in place. On such a small model, this will be fiddly; it is, however, essential for navigation. The deck edge rubbing strip can be fashioned from any strip material, but, personally, I like to use mahogany strip, varnished to produce bright work that will match the wheelhouse. The ply deck will look good toned down with some light oak coloured Coloron wood stain. The rear deck will be part covered by a dingy, carved from



The steering servo and rudder linkage.



ABOVE: The wheelhouse, with roof and carved ships dinghy in progress. INSET ABOVE: A nifty way of waterline marking. BELOW: Stanchions threaded on to handrail wires prior to positioning.



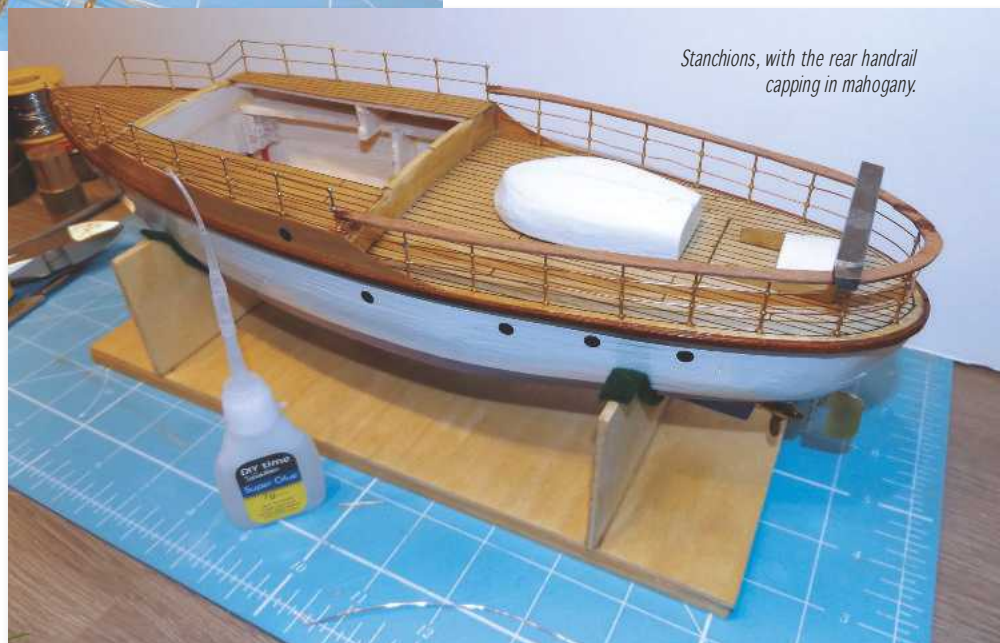
“A neat trick I can share here is to employ an office-type hole punch”

required, which are fortunately offered in the Caldercraft range, at my local model boat shop at Chatham Dockyard. The timber rail needs to be cut and sanded to section and glued onto the three rail stanchions around the rear deck, with the top opening cut off and superglued in position. The wheelhouse is a simple structure, the windows and door of which can either be glazed with acetate or represented using black self-adhesive Fablon shapes. The portlights on the hull can also be made from Fablon sticky backed plastic; a neat trick I can share here is to employ an office-type hole punch, as you should find this will easily and efficiently punch out just the size ‘portlights’ you require.

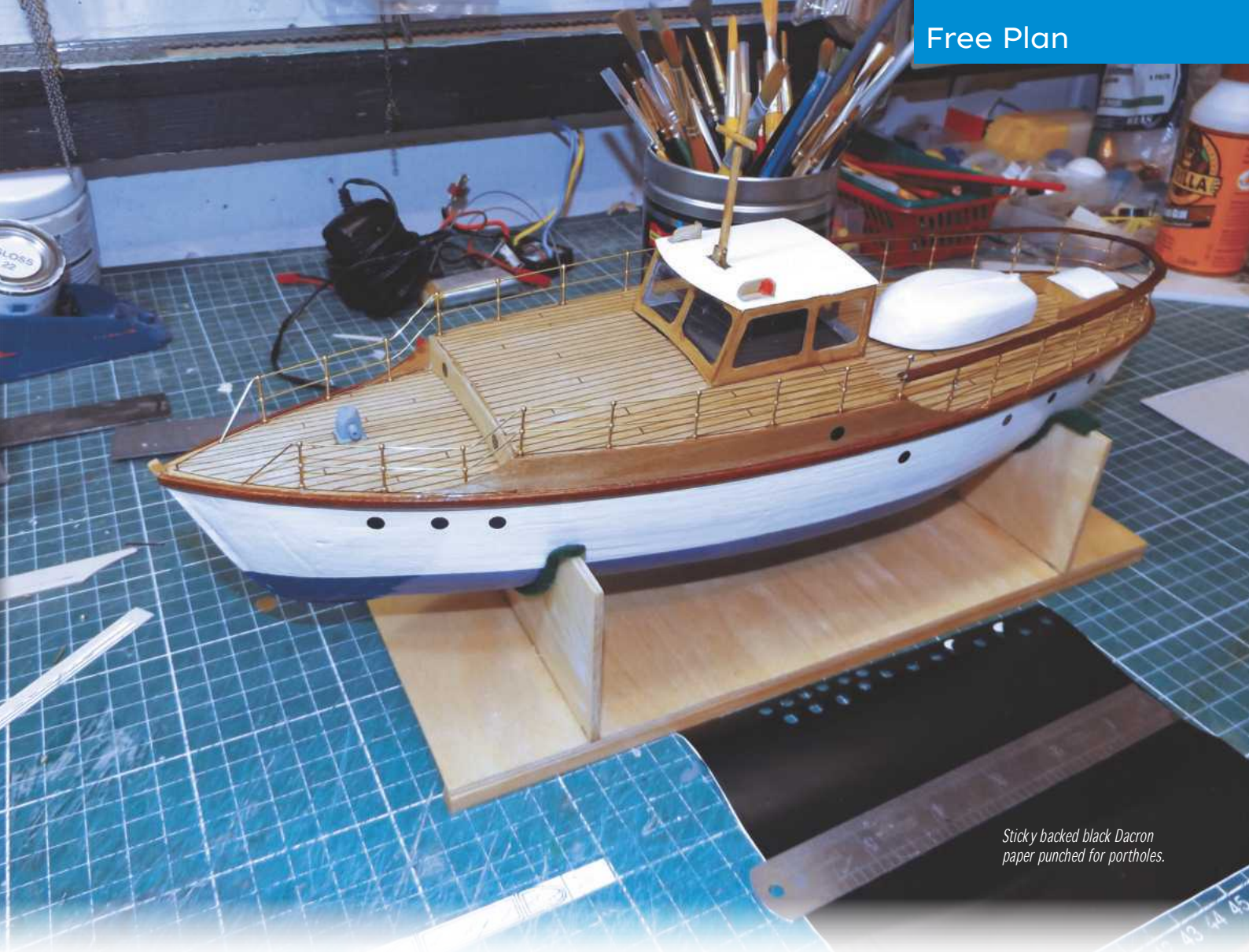
soft block balsa or Styrofoam, and there is a small access companion way hatch over the rudder position.

Deck fittings, rails and windows

Now for the expensive part of the build... The design created by James Silver featured handrails to all decks, both two and three rail stanchions, with a timber capping rail around the rear deck. The cost effective method here would be to fabricate these from brass rod and solder them into position – not being confident I could make a proper job this, however, I bought the two sizes of stanchions



Stanchions, with the rear handrail capping in mahogany.



Sticky backed black Dacron paper punched for portholes.

Engine room and ballasting

Engine room installation here is easy: any small brushed motor that runs on 3-6 volts will suit purpose and the simple low power required allows the use of small diameter silicone fuel tubing (older readers may

remember using cycle valve rubber back in the day). Space is at a premium inside this small model but fortunately a speed controller is optional as you'll find a simple servo operated micro switch, giving either on or off, actuated by a micro servo will work just fine.

With a small model, ballasting to the correct waterline is extremely important. To mark this line on your hull, it's best to make a support stand for your model to sit in. Then, with the waterline parallel to the base of the stand, use a felt pen inserted into a





suitably sized block (as illustrated) to run the line around the hull.

Having done this, and once you've applied a couple of coats of sanding sealer or cellulose dope, a flotation test in a bath or hand basin with all the gear aboard will show what is required. My larger 30-inch version used the drive batteries as ballast quite successfully and the same applies at this smaller scale when positioning a pair of Sub C rechargeable cells either side of the keel amidships and the receiver and speed controller, or servo and micro switch I used, in the forward part of the hull, although some small lead weights or similar maybe required at the stern.

Painting, decorating and final touches

I pondered briefly over the fact that the external finishing of the balsa hull could be made really strong with glass cloth and resin, but quickly concluded that seeing as its so

lightweight this would simply be 'overkill'. However, the choice, as they say, is yours. Sanding, sealer and Humbrol enamel has served me well over the years and only a very small tinlet was required to give my hull a couple of coats of white on the topsides and royal blue below the waterline. Whatever you decide upon finish wise, remember the stain to the deck should be sealed with some matt finish varnish for protection.

Fixtures and fittings are not complicated at this scale. The anchor and winch on the foredeck can be made from block and wire and the mast on the wheelhouse from dowel, with cotton rigging. If, however, you wish to go further, it might be worth buying the plans Vic's 21-inch original from Sarik from SARIK (Ref. MM 524), as this smaller version has been simplified to suit the size and decrease the build time.

Not to be missed!

I believe anyone who embarks on this good old balsa wood basis build will have a most enjoyable experience, and, on completion, will find that *Mini Mist* is generally very well behaved (naturally, however, being so small and light, she does get blown around a bit in a fresh breeze). So, I hope I've inspired some of my fellow Model Boats readers, whether young and old, to have a go at building this smaller scale version of one Vic's prettiest ever model boat designs. ●

BELOW: Mini Mist complete, alongside her big sister, the 30-inch Silver Mist.



55ft Coastal Motor Boat



Scale: 1:16

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

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Brendan Part 2



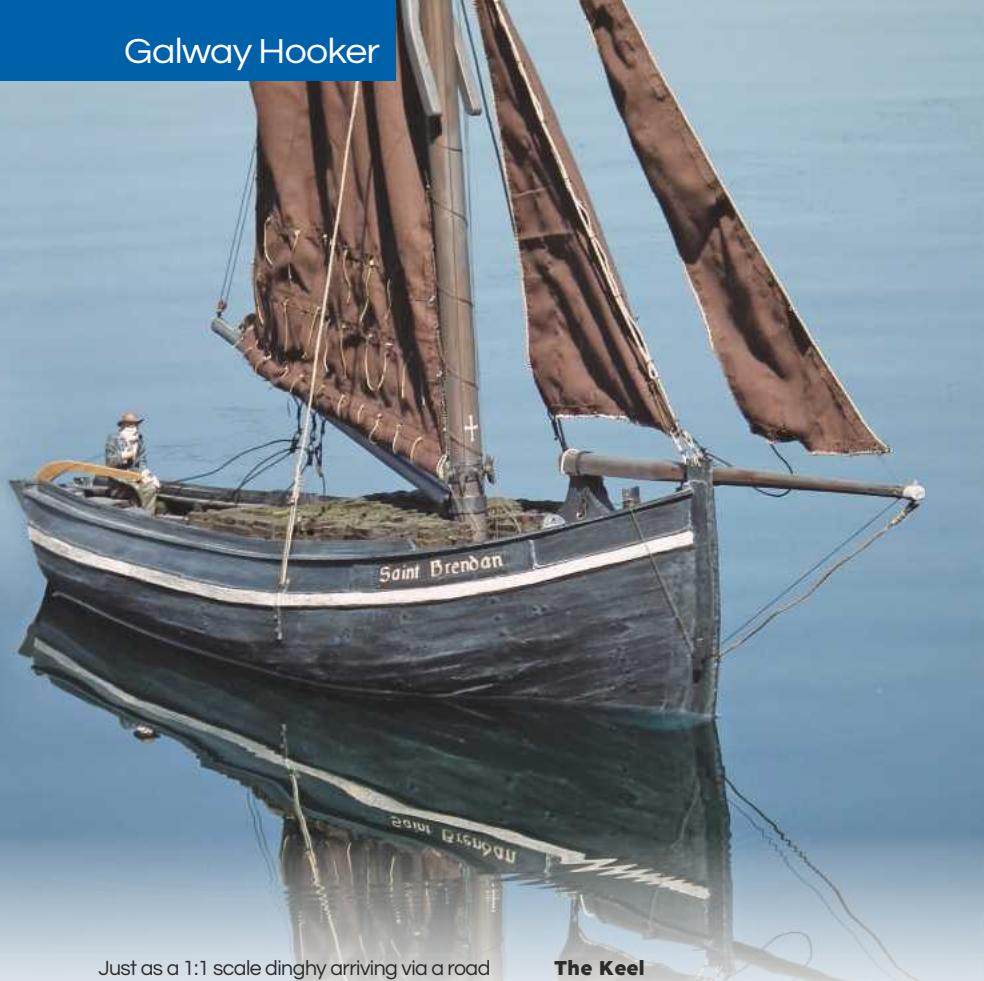
In Part One, the story of the Galway Hooker was outlined and the building of my 1:12 scale model was detailed. For me this was, to say the very least, an ambitious project: a carvel built hull, with a sharp bow, pear drop shaped lines, a fine run aft, pronounced tumble home and a sharply raked transom. Drawings were scaled up (x192!) from plans featured in Richard Scott's excellent book, *The Galway Hooker* (available on Amazon or alternatively via Google – search 'Plans for Galway Hooker').

As you will have noted in Part 1, being relatively inexperienced, I dubbed myself 'the Apprentice' but I did have the assistance of 'the Boatbuilder', Wilf Burton – now sadly no longer with us. Wilf, a former 1:1 boatbuilder, kindly produced 1:12 scale, full size, model drawings, made the spars for the *Saint Brendan*, gave hands on help, advice and encouragement, and never tired of yarning about boats over a brew! As his young Apprentice, I had in the past already built and sailed a handful of less challenging models, including two scratch built sailing barges, but having had him as a mentor proved absolutely invaluable. His loss made me even more determined to complete this tricky project as a lasting tribute to him, and now complete I've been able to draw on my experience as a 1:1 dinghy sailor while sailing my Galway Hooker.

Logistics

Fortunately, the Hooker has its own trolley, made for me by 'the Boatbuilder', originally for a model Norfolk Wherry but since adapted for any model and its gear. When laid on her side, sail lowered and brailled, the *Saint Brendan* fits into the boot of my Super Mini (just) – once the back seat is down, that is. This avoids having to lower the mast during transportation, which thankfully saves me much time and trouble.





Just as a 1:1 scale dinghy arriving via a road trailer takes some time to prepare before being taken out to sea, so a historic sailing model needs, of course, to be properly made ready at the pondside. The logistics of transporting the Hooker, setting her up on arrival and sailing her on said pond, therefore, all had to be taken into account when designing the model's rigging. In every other aspect, however, this was kept as close to scale as possible.

While the 1:12 scale Hooker was definitely more challenging to build than my 1:24 scale Thames Sailing Barge (both models being of a similar size), her single mast and simpler rigging certainly make life easier and, better still, sailing this larger scale model has proved far more engaging.

Modifications

Following on from last month's coverage of the build, there were, of course, a few modifications to be made...

The Keel

A lead bulb on the end of a fin keel gives a working model the self-righting moment she needs.

Saint Brendan is laid on the pond wall on her side, to fit her keel and working model rudder underneath. The ballasted centreboard fitted, borrowed from an RC Laser, slides into a centreboard slot, making the keel removable for transport and the model's other life as a static display model. The centreboard is secured over the open top of the slot. I realised, of course, that the case would need to be strong enough to take the lateral strains from the keel under way, so it's securely cross braced by solid frames within the hull. The freeboard inside the case matches that outside the hull, so the top of the case is sealed.

A longer centreboard case than necessary allows the position of the keel to be trimmed, fore and aft, in case of need. Out of trim, a boat will not sail well.



In a dinghy, the centreboard is normally just aft of the mast; a full-size Galway Hooker, however, was not designed with a centreboard in mind – so I was taking a leap of faith!

On deck

A watertight deck is, of course, important. So, however, is easy access to the radio controls below, and the usual modelling solution of on deck coamings inside a raised hatch cover, does not suit the Hooker's open hold. My model, therefore, runs the same gauntlet as her big sister, relying on deck coamings when she heels. What was it my friend 'the Boatbuilder' once advised: "Don't build open sailing models – too risky!"

The distinctive long bowsprit is a feature I'd avoided on previous models. In my experience, modelling this spar in large scale sailing models is relatively high risk: firstly, because of possible damage to the spar, and therefore rigging, when the model is being transported; and secondly, on the water, when – not if – the model decides to ram the nearest pond wall at full speed!





This has either been because of radio failure (i.e. I put batteries in back to front!), or owing to a historic sailing model having a senior moment (typically, failing to go about and, having missed stays, proceeding to fall off downwind in the inevitable sudden gust of wind into the nearest stone wall – which is invariably on the far side of the pond!). So, the spar retracts on impact in case of need; but also, occasionally, due to the inboard pull of her rigging – hence the slack bobstay and fore stay in one or two of the photos!

Another modification I needed to make was to the mainsheet. Control was discreetly taken from mid-boom to the receiver's sail arm below deck, with the prototype mainsheet modelled in the cockpit being purely cosmetic and made of elastic. The mainsheet on a full-size Hooker needs four blocks to control her mainsail and is very much part of the Hooker's iconic profile. A working model sheet with four blocks would, however, be far too long a reach for the receiver's sail arm below. Fearing for my hand sewn sails, I've not attempted a more powerful sail winch either.

The sails

For setting sail, the hull is transferred onto a folding cradle. The mainsail is handled authentically and hoisted into the wind in a sheltered spot, having already been pre-reefed at home, with the weather forecast taken into consideration.

A sailing model needs to reduce her sail area by at least 10% of that required by her full-size counterpart. Scaling down a three dimensional hull and a two dimensional sail area alters their respective proportions, so if the sail area is not reduced she will be over canvassed.

Sailing

Working Hookers used smaller rigs than today's restored and replica boats and would therefore typically be double reefed before sailing if there was a blow outside. The West coast of Ireland is a challenging coastline: the open Atlantic lies beyond rock strewn islets and cliff girt headlands. So I decided 'two reefs in' would be the *Saint Brendan's* standard, aware that in a stronger, gustier breeze further reefing would be required.

The Hooker is fore and aft rigged: handier for beating to windward than a square rigger. Her gaff rig makes her a powerful sailor on a beam reach but less efficient when beating than a Bermudan rigged craft, such as a modern racing dinghy.

Do not gybe a Hooker! An unintended gybe, that would fling her massive top hamper across the boat if the wind ever veered behind the great mainsail, which would be a nightmare.

Tuning

Tuning is needed to coax optimum performance out of a traditional sailing craft. Raking the mast forward helps her beat windwards, whereas raking the mast aft stops her veering into the wind. Setting the gaff higher improves windward ability, as does moving ballast forward. So, the *Saint Brendan's* foresails were reduced in size for easier self-tacking and to match a reefed main.

A balanced, trimmed boat should be able to sail herself: floating level, port and starboard, and assuming a true hull and a straight keel.



Traditional working craft, like the Hooker, were trimmed with more draught aft for seaworthiness, not with a level keel. During the build, I was aware that my model would need to be ballasted accordingly, as such craft were not designed to be sailed without cargo or ballast. Besides her weighted keel, the *Saint Brendan*, therefore, carries ballast boxes, low down against the keel in the centre of the hull. Two of these boxes carry lead weights to balance the heft of the radio control gear.

Test sail day

So, forget the theory: this, fellow apprentices, is what can happen when you take a historic working model out sailing...

The story begins on a broiling hot 2020 day – indeed, the hottest for 15 years, with the water 70 miles away and an hour's traffic jam on the road ahead. At the forefront of this dingy sailing/model boat building apprentice's mind while sat at the wheel is that, after four months of lockdown, there's still the threat of renewed local restrictions on the horizon and that an imminent break in the seemingly endless dry spell is now forecast.

On arrival, I find the park heaving with people, all out making the most of the heat wave, not least the school children enjoying an extended vacation. A discreet, quiet launch, this is not going to be!

St Brendan is going to have to share the water with various companions: a handy scratch built Norfolk Wherry; a beautifully scratch built *Astrid* – also on her maiden voyage, and two high octane speedboats chasing each other round the pond. Not only that but a lad is attempting to swim in it!

There's a flat calm, with only the occasional fleeting zephyr faintly rippling the surface and this does not suit a heavily built Galway Hooker on a working up sail. Occasionally, she shows a clean pair of heels, as I'd expected. But the dinghy sailor in me knows she's manoeuvring with difficulty, so I attempt to socially distance at the quiet end of the pond and consider putting on a face mask to spare any potential blushes.

It's proving difficult to assess her handling in these conditions, something I soon find myself discussing with the aforementioned scratch builders who've come over to introduce themselves and have a chat. One of them ventures this is why he prefers kits. I conclude that she's struggling to answer her helm because her working rudder is hung too far forward to afford enough turning leverage (this modification in the build having been adopted to avoid hanging a working rudder on a heavily sloping transom, and then having to take unsightly steering rods through the open cockpit).

Meanwhile, the black hulled, brown sailed stranger is generating interest amongst other

park regulars, who head over to the pond to see what's on the water. The locals know she's not a Norfolk Wherry – the local sailor – so they want to know what she is. I notice that when I describe the boat as a working craft – hence the heavy weathering – folk speak up for the Hooker: "She's beautiful!"; "It's huge!"; "That looks expensive!" ("That" pronounced in an Irish accent!). The charms of the Galway Hooker!

What's more, despite the dead heat and total lack of breeze not being conducive to putting the *Saint Brendan* through her paces, the calm conditions are certainly making my photoshoot easier – bearing in mind I'm a one man band, with no film crew or deckhands in tow.

On the drive home I mull over a few of the issues that will need to be addressed. Firstly, there's rudder control. A steering fix is going to be needed: I'll have to change the working rudder's profile, extend the blade further aft, and hinge the prototype's dummy rudder to swing freely and not resist the working rudder. Also, while sheet elastic may work well on a reach, it's certainly far from ideal when becalmed. Lastly, stability: her initial tenderness when heeling proved as expected, but she's still only partially decked and so secondary stability will need to be assessed.

I am, however, very happy with how easy transporting and setting up the *Saint Brendan* has proved, how she promises to be a powerful sailor – having tracked well on a deep keel, and how very photogenic she looked on the water.



The Saint Brendan's maiden voyage

Six days later, with the weather beginning to break and continuing rumours of further lockdowns, I spy a small window of opportunity; time to get to the pond with my Mk 2 working rudder and swinging scale rudder before it's too late. Thunderstorms are predicted this afternoon and mist shrouds the countryside on my early morning drive. Arriving at pondside, a quick check of my watch tells me it's 8.30am, and, as if on cue, sunshine finally breaks through the murky veil. Right now, the water is completely calm but soon will come fitful zephyrs and, later, a light breeze.

Saint Brendan responds to the helm and she tacks as well as can be expected of a heavy traditional craft in such conditions. She's undoubtedly doing enough to pass muster as an occasional sailor on this quiet pond. For use on a busier waterway, she's going to need testing in a stiffer breeze – and with more staff.

i.e. a crew member manning the far wall, and looking out for that bowsprit; a photographer to off load and put to use the camera that's hanging round my neck; and an enquiries officer, for fielding audience questions.

While the Saint Brendan is not as handy as a Norfolk Wherry, that's hardly surprising – as a Wherry wouldn't look too clever in a heavy sea off the Aran Islands! And after initial tenderness, she has good secondary stability. She's quick off the mark, too, and potentially fast (something I know would have immensely pleased 'the Boatbuilder'). With her deep keel, she tracks well but, consequently, takes time to turn and needs way on her to handle efficiently. What's particularly obvious is how she relishes a breeze on the beam.

Suddenly, I see in my viewfinder that her mainsail is flapping (a loose boom tie) and, damn it, in the multi-tasking mayhem of bringing her in, I lose my favourite sunglasses in the pond!



Sadly, Mike's model boat building mentor, Wilf Burton, didn't live to see the Saint Brendan make her maiden voyage, but his advice on her design and construction proved invaluable.

The sky hazes over as thunder rumbles. Meanwhile, the Saint Brendan is still drawing passers-by to the pondside to admire her gorgeous lines, ask questions and shower her with compliments: "Lovely!"; "Beautiful!"; "Fantastic!". The magic of my Galway Hooker strikes again – what a craic!

A warning for fellow apprentices!

Working sail is part of our past; it's embedded in our DNA. As such, historic sail draws an audience at the quayside, and once under way stirs the soul. Much to my delight, the Saint Brendan, my very own tribute to Ireland's maritime icon, not only commands attention on the water but also when displayed as a static model, too.

Why the warning, then? Well, trust me, you'll find modelling historic working sail is dangerously addictive – and, believe me, there's no cure! Prepare to find yourself well and truly hooked!

And finally...

I cannot end this feature without once again paying tribute to Wilf Burton, my former and never to be forgotten fellow model barge builder. Thank you, Wilf. Sail on, my friend! ●





Boiler Room

Richard Simpson helps simplify the setting up an oscillator control valve...

I was recently involved with helping a chap to build his first steam powered model boat. He eventually went for a classic and perfect first-time combination of a Krick Borkum kit with a Miniature Steam Models Clyde plant in it. Having put it all together, a lot of questions and explanations went backwards and forwards as regards how to set up the operation of the engine control valve, which ended up feeling a bit like one of those exercises in communication that you undergo on big company development courses. This served to remind me that some aspects of plant can seem a little tricky to those new to the hobby. Indeed, even the more experienced amongst us can get caught out by the odd aspect we've not taken into consideration. I hope, therefore, that what follows may prove to be of some assistance...

Preparation

Those of you old enough to have been taught how to use a slide rule at school may remember the first step: undertaking a mental estimate of the result. This was basically to ensure we ended up with the decimal point in somewhere like the correct place. The interesting part is that this is a process that applies to a great many aspects of design, in so far as we need to mentally visualise at least the direction we want to take before we even start to consider how to achieve our goal. Consequently, first of all we need to have an idea of where we're going to situate both the engine and the servo. The engine position will likely be determined by the parameters of the model, the shafting and the plant, but there's a lot more scope when it comes to the servo. Favourite locations are below an adjacent toolbox, water tank or, as is the case with the Borkum, hidden below the convenient box

“The engine position will likely be determined by the parameters of the model, but there's a lot more scope when it comes to the servo and you are going to have to decide where you want it to go. To help with this, there are a couple of very important considerations...”

located in front of the steering wheel, but you are going to have to decide where you want your servo to go. To help with this, there are a couple of very important considerations...

Firstly, if you place two coins on a flat surface on the desk in front of you and imagine that one of the coins represents the arc of movement of the engine control valve handle and the other represents the movement of the servo arm, then the two coins are said to be “In the same plane” (see **Photo 1.**). This is ideally how you want your arrangement to be. Tilt either coin to any other angle and they are no longer in the same plane (see **Photo 2**). If, however, you tilt the coins together, they remain in the same plane (see **Photo 3**). If you create a mechanism with the two arms in different planes you could well end up with sticky and unreliable movement and, very likely, leakages as the linkage tries to lift the control valve disc away from its contact surface. As we're starting from scratch, we're going to try to achieve the ideal situation. If you now lay any form of straight rod across the edge of the two coins, you'll create a diagram of the ideal arrangement we're trying to achieve

(see **Photo 4**). If the coins are of different sizes you can still lay the rod across them at the same distance from the centres of the coins, so that movement by any number of degrees of one coin will correspond to the same movement of the other. You can play around with the coins and the rod to get a feel for the relationship between them; this will help you visualise how you want the servo and the control valve to be arranged in your model. Just by doing this, you will be able to see one or two workable options for what you are trying to achieve:

1) The servo arm and the control valve lever should be in the same plane; this means that they should be at the same height and not at any angle to each other.

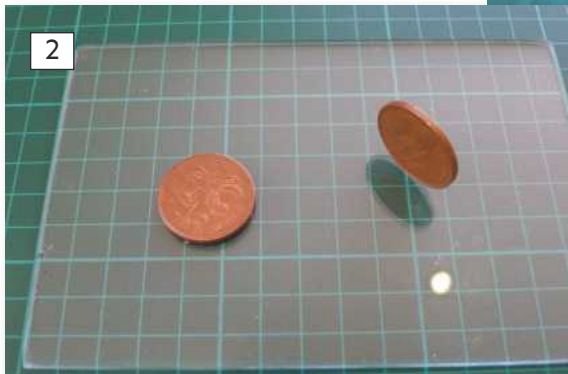
2) The position of the servo body is not important; the location of the servo spindle is everything. Life is so much easier if this is in line with the control valve centre of rotation, either longitudinally or transversely.

Installation

Having got our heads around what we want to achieve, we can go ahead and fit the engine and the servo. The correct servo location will ensure that the cable run is hidden but easy to access for future removal, the arm is accessible for adjustment – so almost certainly on the top, and the servo bearers are supported at either end for rigidity. As mentioned, the location of the servo spindle should be either perpendicular or in line with the control valve centre and the arm should be in the same plane. With all that sorted and fixed in place, we can have a go at setting up the arrangement. Most oscillating



ABOVE: Two coins can be used to represent the arcs of movement of the servo arm and the control valve arm; these are said to be in the same plane when sat flat on a common flat surface, such as this piece of picture glass.



ABOVE: If either of these coins become positioned at an angle, no matter how small, to the other, or be offset by any amount, then they are no longer in the same plane.



ABOVE: If, however, you change the angle of their common base by tilting it, then the coins (or arms) remain in the same plane, albeit now a different one!

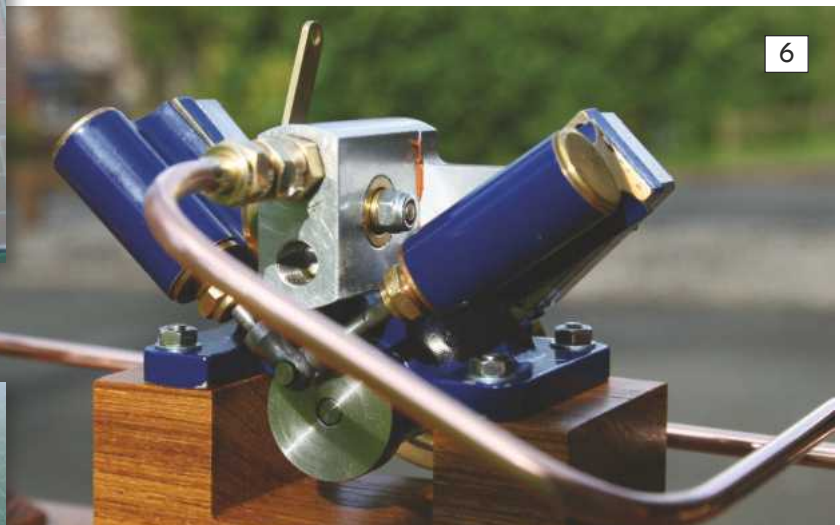
BELOW: Simply placing a linkage across the coins helps us to visualise the relationship of the two arms in your plant (think of one coin as the servo arm, and the other as the control valve arm).



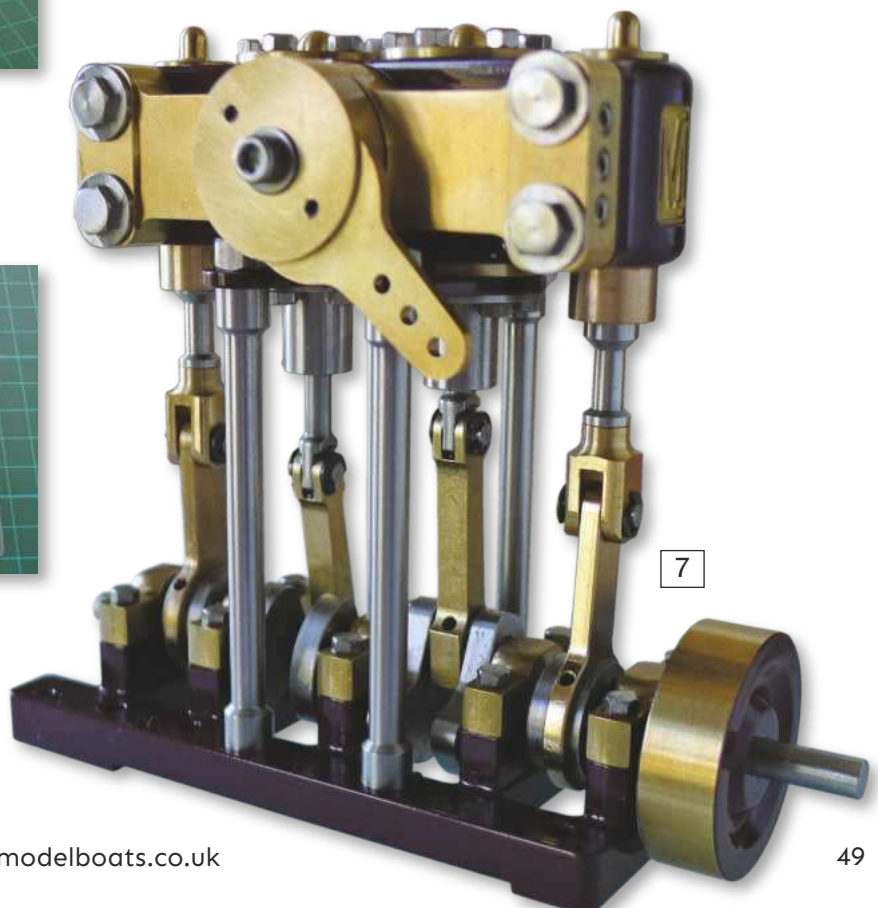
engines you'll come across nowadays will have the control valve on top of the engine (see **Photo 5**); however, you may also come across an engine with it mounted vertically either in line or perpendicular to the engine (see **Photos 6 and 7**). At the end of the day, though, all of the above considerations still apply.



ABOVE: A common location for a control valve is simply sat on top of the engine. The old Cheddar engines used this arrangement, as does this Miniature Steam Models Clyde engine.



ABOVE: Some manufacturers use a separate control valve mounted vertically and in line with the engine, such as this Hemmens Richmond twin oscillator. BELOW: Another example of a vertically mounted valve in line with the engine can be found in this Monahan engine. Although it's a valve-operated engine as opposed to an oscillator, the control valve works in the same way and requires the same considerations.



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The ports in the body simply connect the cylinders to either inlet of the exhaust lines by means of the machined grooves in the valve disc. Everything about the two planes is perfectly symmetrical, so any one of four positions will operate the engine.

Setting up the engine

The control valve consists of a main body with four holes drilled, equally spaced, into it, around a central pivot. Each of these holes is connected internally by drillings to either of the two cylinder spaces, be it above or below the piston. These ports are then effectively linked by the curved grooves cut into the face of the rotating disc, which will then connect the holes together in one of four different ways (see **Photo 8**). As you can see, the grooves and ports are symmetrical, so the valve will work in any one of four positions. The first part of the process is to set up the engine control

valve position. To do this, I would connect a compressed air line to the steam inlet pipe and turn on a low air pressure. Depending on your engine and its state of running in, you should be fine with 5 to 10 psi. With the air on, you can then rotate the disc of the control valve through 360 degrees and continue. You will see the engine stop, start and reverse as you rotate (see **Photo 9**). If you don't, give it a little more air. If after this you still don't, stop the process and find out what's wrong with the engine!

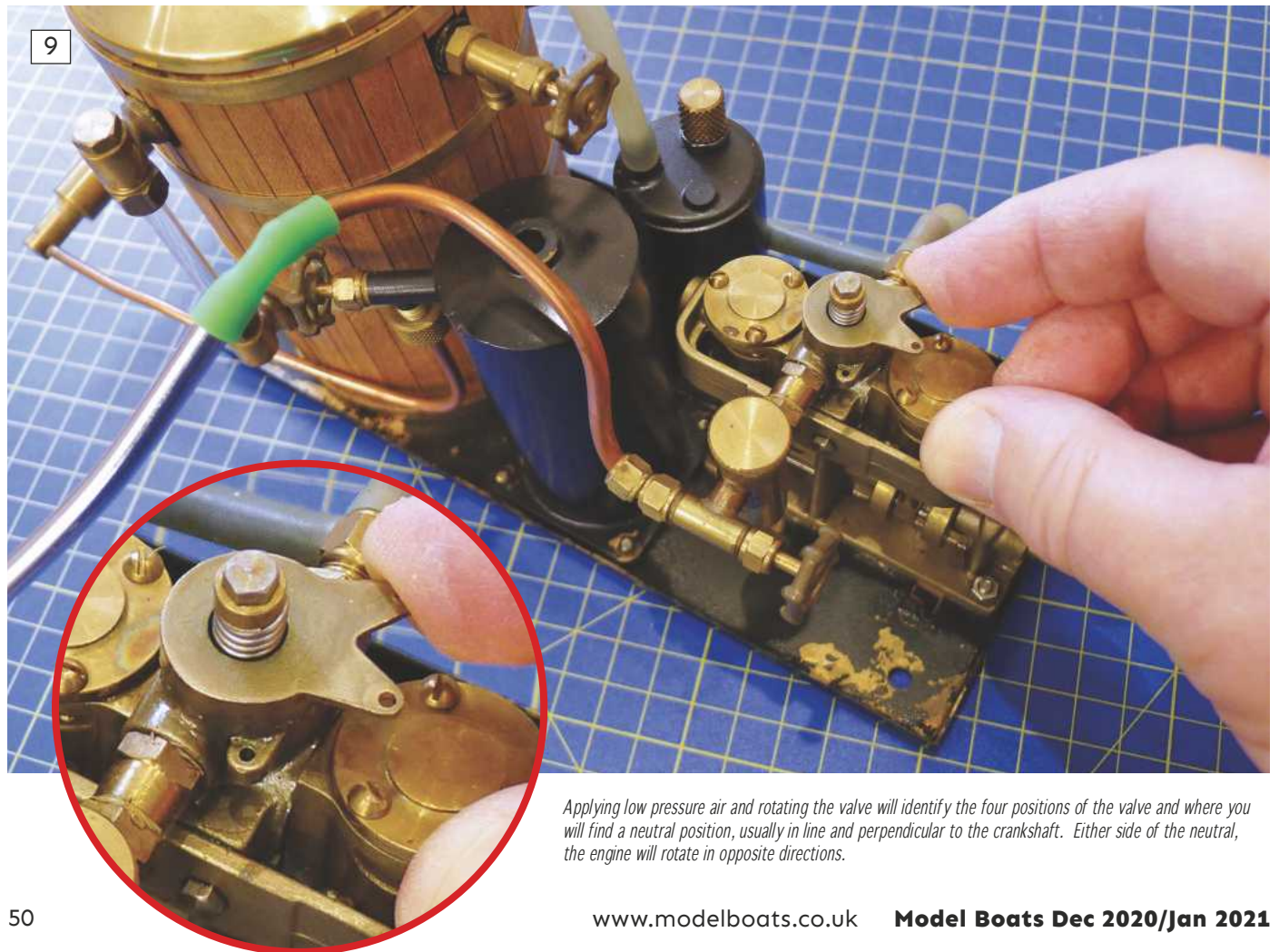
As you rotate the disc and watch the behaviour of the engine you should be able to identify four separate points at which the

engine stops, but it rotates one way on one side of this point and in the opposite direction on the other side. These are the four neutral points, spaced at 90-degree intervals, with ahead and astern either side of these points. You now need to identify, by the position of the arm, which of these four positions best suits your installation. Some valves have a single arm, and some have a couple of arms, but you will usually find that there is a neutral position with an arm facing forwards, backwards, port and starboard. When you have selected the position of the arm that suits the location of your servo, then leave the valve in that neutral position (see **Photo 10**). Make a final check to ensure the engine moves one way when you rotate clockwise from this point and the other way when you rotate anti-clockwise.

Setting up the servo

Now we need to turn our attentions to the servo... Your transmitter should be configured so that your throttle lever springs to the centre and moves upwards and downwards from this neutral position. It doesn't matter which stick you want to use as a throttle, but up and down is usually the more intuitive, and spring to centre is, to my mind, the safer option. Some prefer not to have it sprung and I certainly won't bother arguing, but my transmitters all spring to centre on the throttle lever.

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Applying low pressure air and rotating the valve will identify the four positions of the valve and where you will find a neutral position, usually in line and perpendicular to the crankshaft. Either side of the neutral, the engine will rotate in opposite directions.

“With the servo in neutral, you need to look at the servo arm. You may need to make adjustments...”

Now we can turn the transmitter on. The throttle servo in your model should be connected to the appropriate channel in your receiver. If it is, your servo will automatically go to its centre position. Moving your throttle stick up and down should see the servo arm rotate one way and then the other way around the neutral position. With the servo in neutral, you need to look at the servo arm. You may need to make adjustments, so the servo arm is in a parallel position to the arm of the control valve. In order to do this, unscrew the arm and lift it off before locating it on the spline closest to parallel; if it's out by a couple of degrees, don't worry.

So, now we have the servo arm and the engine control arm both in the neutral position.

Connecting

The final part of the installation is connecting them together. Some modellers use simple bent rods and some use a combination of bits and pieces from any one of a number of radio control gear suppliers. I think the best option is to use 2mm threaded rod with a metal threaded clevis on the end. You can buy these from most radio control suppliers, and, for complete flexibility, a 2mm die nut is invaluable (see **Photo 11**). The rod can be bent at one end to fit one arm and the clevis screwed to the other end to give a perfect fit. I have seen a clevis used on both ends but adjustment tends to be easier with one end fixed. The rod should be approximately the same distance from the point of rotation of both arms; you can, however, play around a little with increasing or decreasing the throw by varying this distance. Playing with the coins will help here but, basically, locating the rod closer to the servo spindle will decrease the throw at the control valve, while moving it further away will increase the throw of the valve. The opposite effect will be seen with the control valve operating arm. A great advantage of the clevis arrangement, apart from adjustment, is the fact that the rod can be disconnected in seconds, making for easy and convenient removal of the steam plant.

Finally...

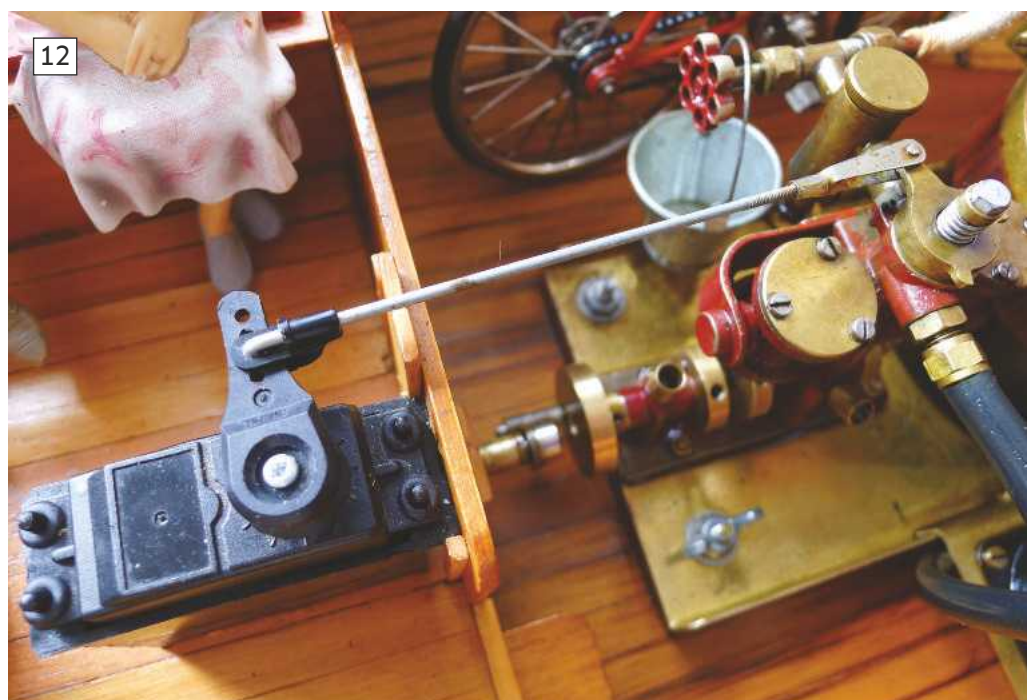
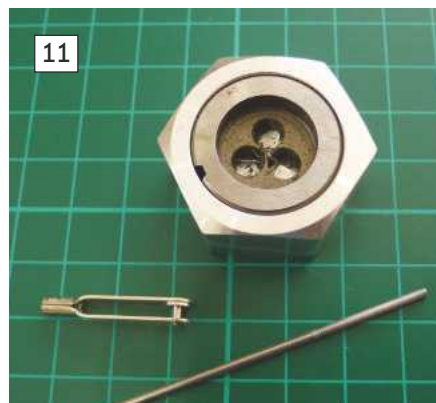
With the two arms now connected you should see a movement of the throttle lever on the transmitter correspond to a similar movement of the control valve in one direction, while a movement of the throttle lever in the opposite direction should move the control valve in the same way. Now you can increase the air to the engine, and you should be able to control the engine fully in direction and speed from your throttle lever. If the engine does not drive the model straight ahead when you

push the stick forwards, as most modellers would prefer, then simply reverse the channel operation in your transmitter.

Hopefully this might have helped one or two of you see just what the potential challenges with servo operation of a control valve might be. In summing up, remember, no matter what the orientation of the valve, the same considerations apply: keep the two arms in the same plane for a reliable, smooth and long-lasting operation. ●

RIGHT: Although there are two arms on this valve, with the valve in one of the neutral positions the arm on the right is on the centre line so would connect up neatly to a servo placed on either side of the engine.

BELOW: 2mm threaded rod is neat, flexible and a very convenient means of connecting the valve to the servo arm. Disconnecting the device and rotating through 180 degrees gives you half the thread pitch as a fine adjustment, which is 0.2mm!



A neat and tidy arrangement, easy to adjust and consistent in operation: the linkage has been controlling this engine for around 15 years now; it still doesn't leak and continues to perform smoothly and reliably.



Soobrazitelnyy- Russian Corvette

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

Flight deck operations on Soobrazitelnyy.

“A project like this is where an airbrush really comes into its own”

This month we shall be finishing the hangar interior, completing the crew boat and RHIB [Rigid Hulled Inflatable Boat], airbrushing with the use of a spray booth and adding a 3D nameplate. I will also be flagging up the launch of a long-awaited F14 look-alike...

Completing the hangar

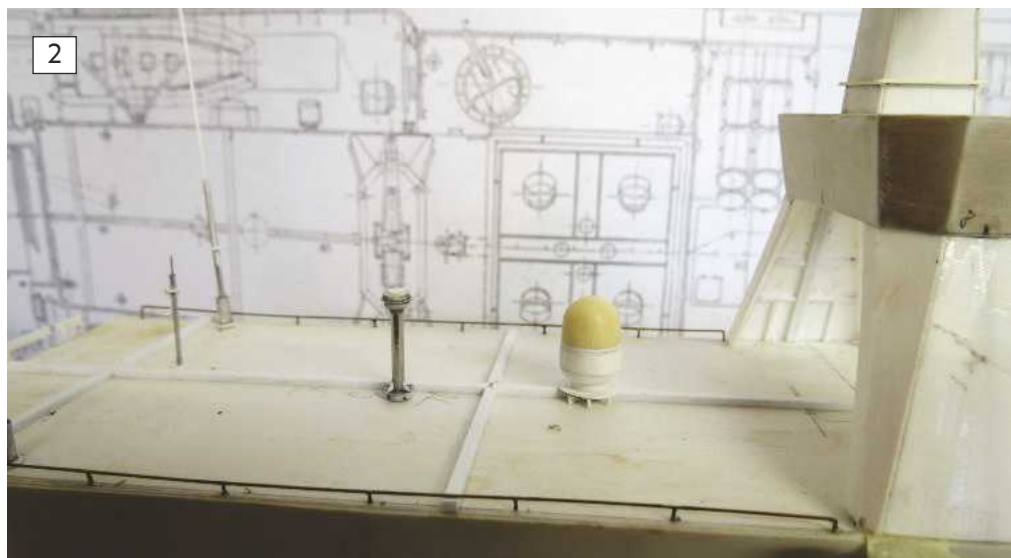
In the February 2020 issue I discussed the construction of the hangar on the premise that it was to be fitted with internal lighting. This made the job of installing various parts of the superstructures more problematic, not just in terms of painting, fitting of wiring, etc, but also when it came to securing the roof. As a reminder, included here is a shot of the interior of the hangar space prior to painting, with 90% of the fittings in place (see **Photo 1**). As can be seen in the header, the roof of the hangar is far from being an open space. Included is a windsock, communication aerials, compass repeater, Sat Nav dome and trunking, all fitted off of the comms mast (see **Photo 2**).

Airbrushing the hangar's interior

A project like this is where an airbrush really comes into its own. Close to the inner roof space on Soobrazitelnyy there is a sprinkler system, trunking, plus an assortment of pipes and cabling. Given that the top and bottom are that stage of the build still open, all that's required is to select the area for painting and all the nooks and corners in the deck head space are easily accessible from above. As you'll notice, the hangar space, unlike that on the likes of the Type 45, is cramped; the KA27 helicopter only just



Photo 1: The hangar's interior prior to airbrushing. Photo 2: A number of the fittings on the hangar roof, one being a windsock mounting (see the introductory photo).





“What’s important when painting is not just properly masking off but knowing how to achieve the best results”

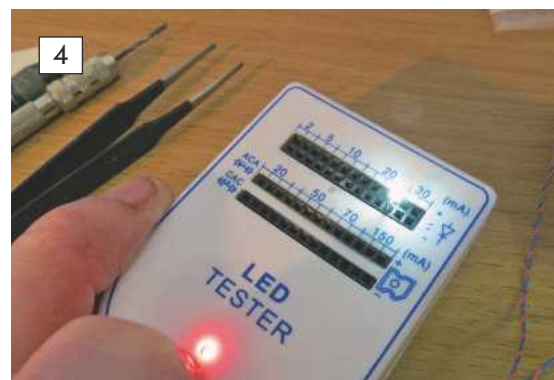


Photo 3: When you’re preparing to airbrush the interior of the hangar, having access through the roof space and floor makes masking off and painting so much easier .

Photo 4: Prior to installation of LED lighting, each of the LEDs need to be tested .

fits. Fortunately, however, unlike when painting manually, you’re not going to come into direct contact with any of the rather more delicate fittings and your airbrush can be directed either from above or below.

The upper area halfway up the side walls of the hangar should be coated in Tamiya acrylic flat white, while the lower sides of the hangar need coasting in Sovereign enamel matt Russian Northern Fleet Grey, the same colour that will be used for the overall finish (see **Photo 3**). Certain fittings, such as the two foam monitors, will need to be singled out and painted in red.

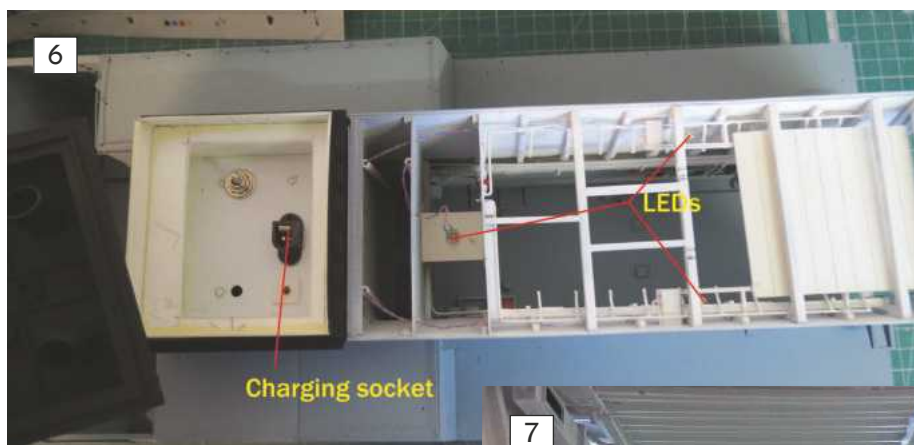
Interior lighting

You will need some white LEDs to illuminate the hangar: two x 3.3v warm white LEDs are required to fit within the roof space, while at the extreme end of the hangar opt for a single yellow 2.4v LED coupled to a variable Voltage Regulator, or VR. The latter will also require a resistor. As the LEDs are to be fixed and so will become inaccessible as the build progresses, it’s essential you’re 100% sure they’re actually working. For this purpose, I find an LED tester a very useful piece of kit (See **Photo 4**).

When viewed from the exterior, the hangar ventilation grilles appear as a dark space along the trunking so, using visual licence, a black trim line at just the right width needs to be slotted into place (see **Photo 5**). You will see in my photograph how, when all the jobs that need to be done are complete, the lighting is tracked and distributed. To alleviate any doubts about whether you’ve over done the lighting, test first to ensure you have in fact got it right (see **Photo 6**). Once convinced all is well, the top of the hangar can be fixed into place and the hangar module returned to the superstructure. Next, connect up the 12volt 7.2AH supply via the VRs. We now have an illuminated hangar space and with the upper side walls and roof space painted white as per the full size vessel the results are quite satisfying (see **Photo 7**).



Photo 5: Having airbrushed the interior of the hangar, the vents along the length of the trunking on both sides need to be covered with black trim line. Photo 6: The positioning of the LEDs is more for effect than accuracy. Photo 7: Once installed, the LED lighting to the hangar looks both effective and satisfying.



Airbrushing the hull and superstructure

As shown in previous builds, what’s important when painting is not just properly masking off but knowing how to achieve the best results. As illustrated in last month’s instalment, the grey Halfords acrylic primer coat I applied to the hull was left untouched for several weeks. If you have followed my lead, you can now apply enamel paint in the form of Sovereign Hobbies’ (previously White Ensign) Russian



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Northern Fleet Grey above the water and Russian Deck Red (from the same supplier) to part of the deck surfaces. You will find that for the underside (anti-foul), No. 73 in the Humbrol range is almost the perfect shade.

For those of you that haven't followed previous builds, my choice when it comes to the application of these finishing coats is an Iwata Neo TRN2 trigger grip, mostly for the larger areas, and a Sparmax Max 4 gravity feed for the fittings, combined with the Iwata Smart Jet Plus compressor (see **Photo 8**). These are excellent airbrushes but, like all precision pieces of equipment, they need to be treated with respect. All of this will be explained in detail in a future

Photo 8: Dave's compressor of choice. Guess where the air reservoir is? Right first time; it's in the handle.

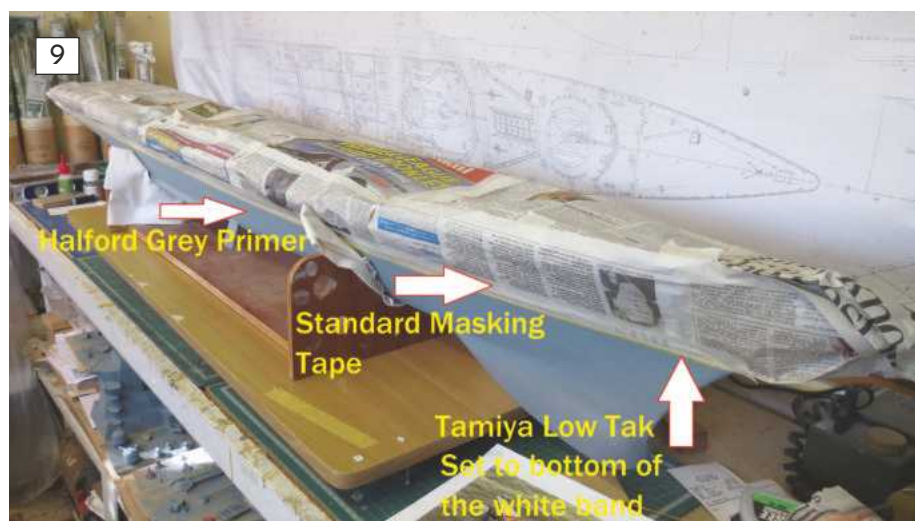
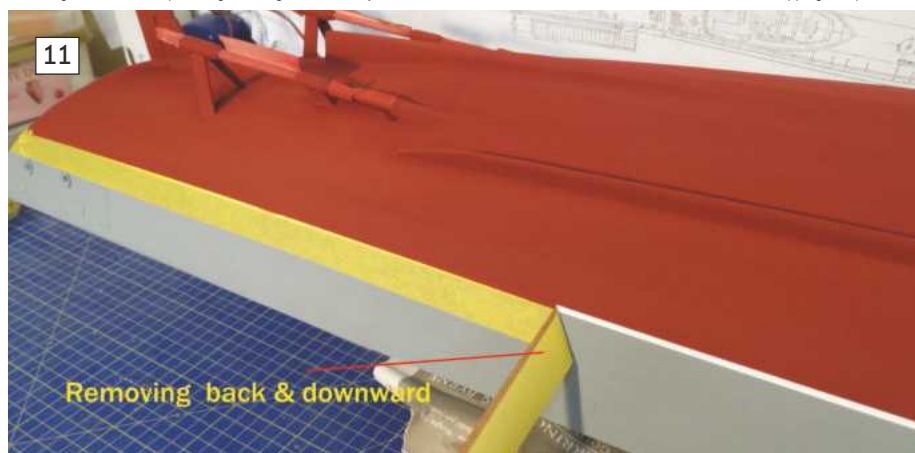


Photo 9: When preparing to airbrush, masking off properly is very important aspect of achieving a good clean finish.



Photo 10: Humbrol's Matt No. 73 Wine Red proves perfect for the anti-foul coat. Photo 11: Illustrated here is the method Dave uses for removing the Low Tak tape along the length of a freshly air brushed surface. Photo 12: The anti-foul and white boot topping completed.



article, which will be dedicated purely to the various types of airbrushes, compressors, paints and materials used in preparation and finishing.

Taking advantage of some reasonable spells of settled weather (good temperatures and no wind), the majority of the spray painting I undertook was conducted outdoors. I think it's important to point out, however, that should you opt to airbrush al fresco, this does not preclude the need for a face mask.

Prior to airbrushing, your hull will need to be placed on a level surface. A set square with a pencil attached at a right angle can be used to mark the position of the waterline along the entire length of the hull. You can then apply a strip of Tamiya Low Tak that corresponds to your markings – just make sure you thumb the tape to ensure no seepage of paint. The hull below the waterline will need to be covered over while the exposed upper half is airbrushed in Northern Fleet Grey.

Once perfectly dry, use Low Tak to tape a band along where the waterline sits and paint this in. Again, wait until your paint is dry before masking over this, again with Low Tak tape. A further covering of some sort (I use old newspaper) will be needed on the surfaces above the waterline, using standard masking tape applied over the Tamiya Low Tak. The rationale here is to avoid the masking tape pitting any part of the finished surface (see **Photo 9**).

Using a trigger grip airbrush, a mix of 25% thinners (white spirit) and Humbrol No.73 should be evenly applied to the underside of the hull. The pick-up time when airbrushing outdoors in reasonable temperatures enables a second coat to be applied within the same spray period. I wasn't quite satisfied with my first application, so when this coat was firmly set the surface was rubbed down with a 6000-grade pad (available from Albion Alloys) and a further coat applied (see **Photo 10**). You will need to allow about two hours (for enamel paint) drying time. After this, gently remove your covering, followed by the Low Tak tape. It's preferable for the latter to be removed in a slightly downwards direction, away from the joint (see **Photo 11**). Provided you have prepped and masked properly, the finished result should be very pleasing (see **Photo 12**).



Photo 12: The anti-foul and white boot topping completed. Photo 13: The blue used for the Crew Boat's hull.

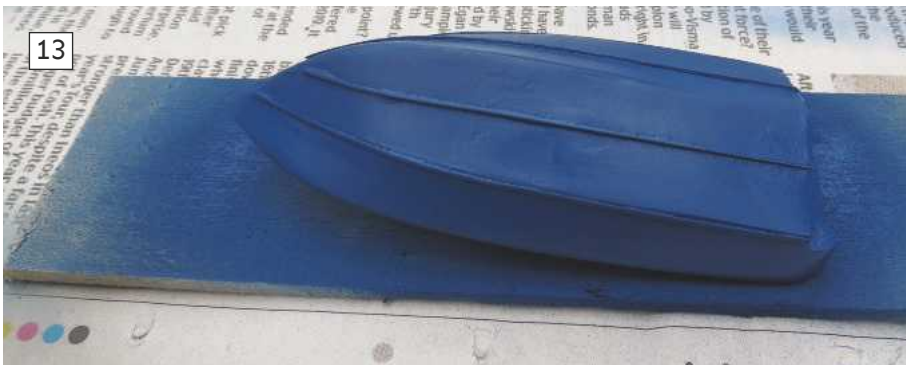


Photo 14: Nicely finished, Dave's Crew Boat with white upper works. Photo 15: Airbrushing the collar of the RHIB.

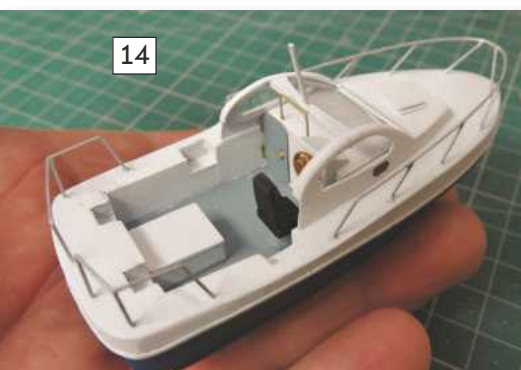


Photo 16: The inboard outboard drive unit, as fitted to the RHIB on Dave's Soobrazitelnyy build.

Photo 17: The construction of the inboard outboard drive unit. For the record, Dave changed the propeller he fitted to a three blade, rather than the four blade shown here.

Photo 18: Use Low Tak for masking off when forming the dual stripes along the length of the collar.



Airbrushing the Crew Boat and RHIB

In the October 2020 instalment, I covered the construction of both the crew boat (an enclosed power boat) and the RHIB. We now move on to finishing both of these. As mentioned, the Crew Boat is built in such

a way that the deck and cab can be easily separated from the hull; the reason being that the upper part of the boat is to be finished in matt white, while the hull is to be painted blue and being able to separate along a given line negates the need for masking off the divide. Your hull will need to be airbrushed in Tamiya acrylic matt blue FX8 (see **Photo 13**), while most of the cab and deck will require Tamiya acrylic matt white. You'll need grey for the detachable cab floor, and the door, which you'll fit later, along with the steering wheel are to be painted in a light brown. Alternatively, of course, you could opt for a stainless steel or chrome finish. I used an aluminium shade for the surrounding rails (see **Photo 14**), but I think they may well be stainless steel, so the choice is yours.

Painting the RHIB

First, the floor space should receive a coat of RNF grey. Next, the collar will need to be airbrushed in Revell's No. 69 Dark Blue (see **photo 15**), and the inboard/outboard drive all in matt black (see **Photos 16-17**). Once the former is completely dry, the latter needs to be masked off to create a double white stripe along the side and bow portion of the collar (see **Photo 18**). Following this, all of the upper surface needs to be masked off so that the underside (hull) can be airbrushed in Tamiya's XF9 Matt Red Brown, or, alternatively, Revell's Matt No. 37). Once your underside has been painted, work on fitting out can commence.



This involves the crew and helm seating, glazing of the cab and, finally, giving the various rails a chromium effect (see **Photo 19**).

At this point in my build, I took a visit to my local lake just to see if the RHIB would actually float and, of course, to take advantage of a picture opportunity (see **Photo 20**).

Preparing the flight deck landing spot

As mentioned in a previous issue, the landing spot on the flight deck needs to be surrounded by a bumper bar arrangement. Each length of bar requires a series of semi-circular supports mounted on a square plate. The landing spot itself and track way into the hangar should be painted, just like the rest of the Soobrazitelnyy, in matt Russian Northern Fleet Grey, with the remainder of

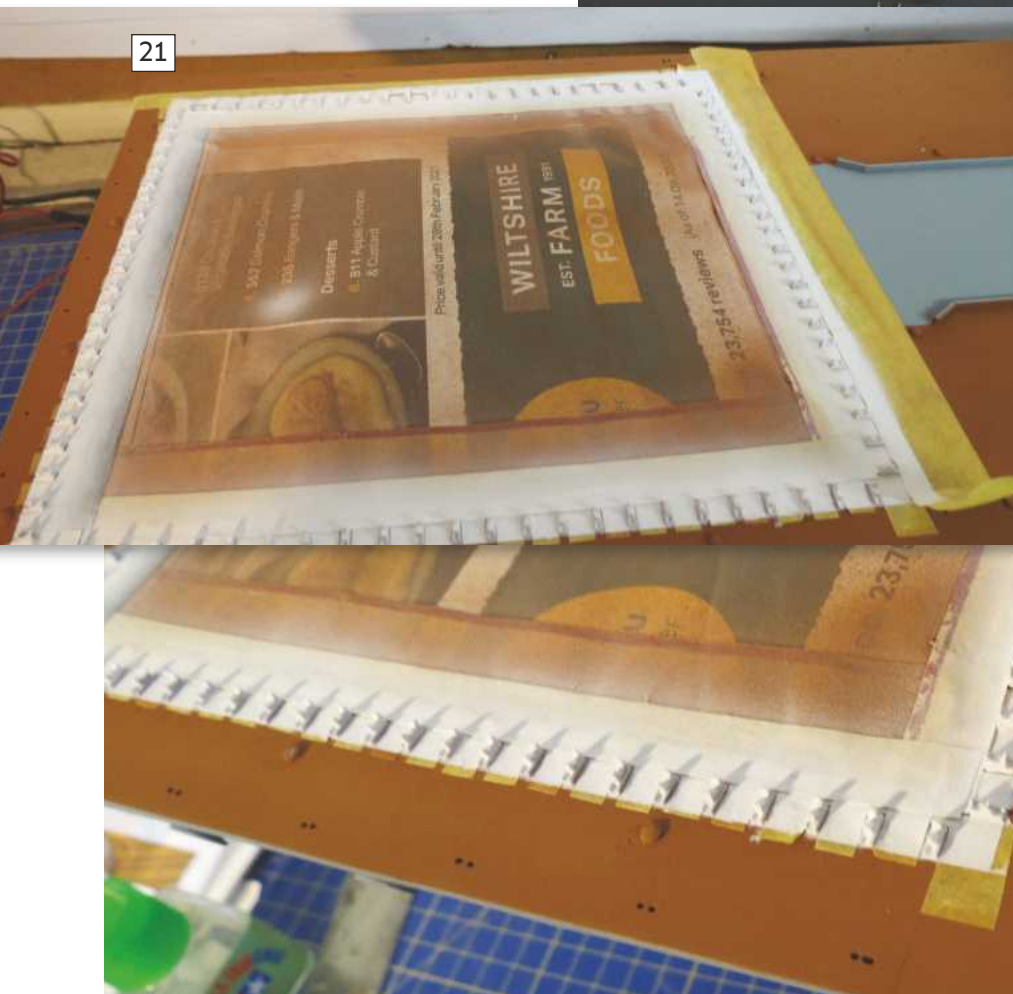
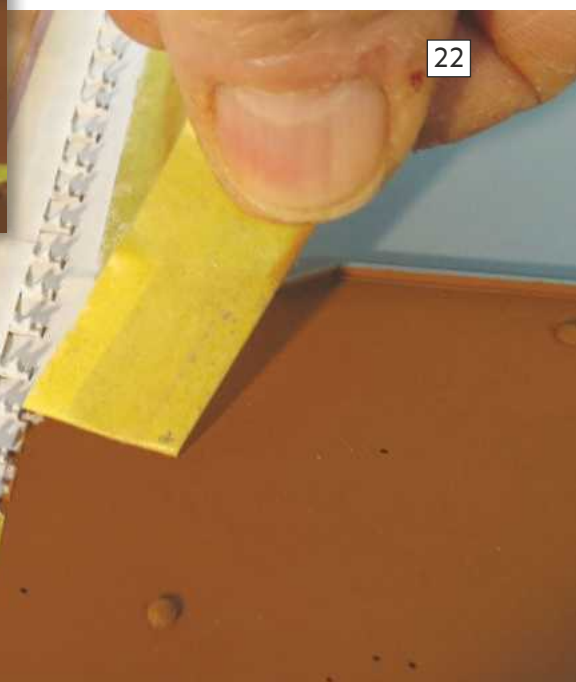


Photo 19: Dave's completed RHIB.

Photo 20: Just for fun, Dave conducted a float testing on his local model boating lake.

Photo 21: The masking off and painting of the bumper bar supports.

Photo 22: Remember, when removing the Low Tak tape, peel backwards and sideways.



“Providing you’ve followed these instructions everything should look splendidly neat”

the surrounding area in matt enamel Russian Deck Red (available from Sovereign Hobbies). For the semi -circular supports, however, you’ll require Humbrol matt white. Just how do you successfully paint these whilst in situ? Well, the solution I came up with was to carefully apply Tamiya Low Tak around each support. Trust me, it’s not as difficult as it sounds, just rather time consuming. The masking must be cut precisely to size to fit between each support and, unlike the rest of the painted surfaces, each support will need to be individually brush painted.

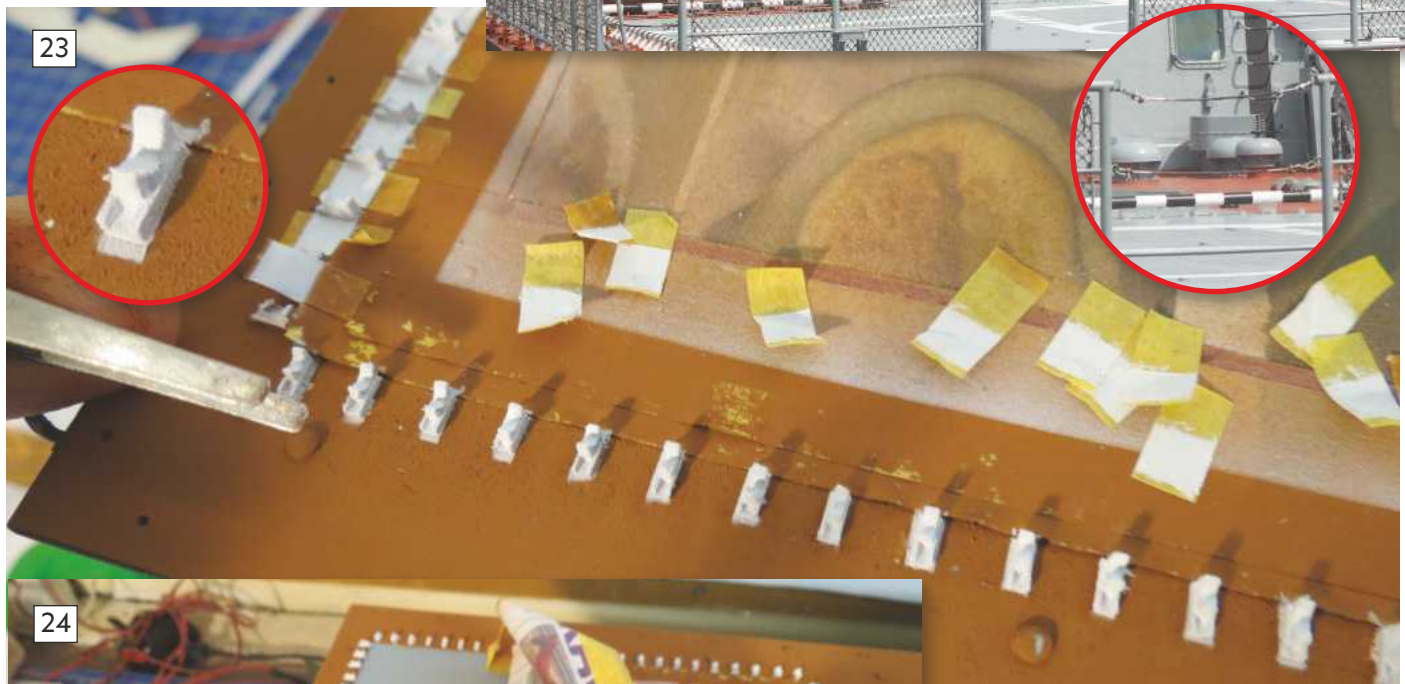
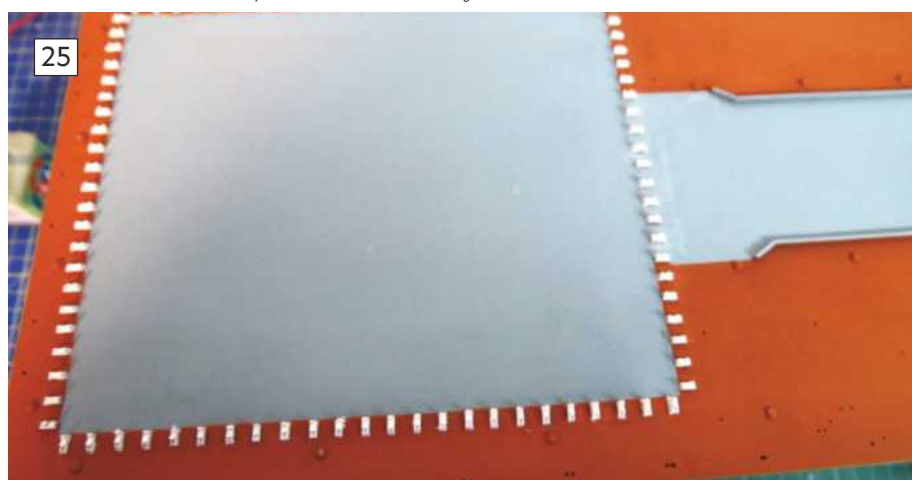


Photo 23: Carefully remove all the centre masking tape. Photo 24: Gently peel back the flight deck covering. Photo 25: By following his instructions, hopefully you will achieve the same satisfying result as Dave. Photo 26: The black and white bumper bar that surrounds the flight deck.



After patiently waiting until your paint is dry, carefully remove the Low Tak tape. Provided you’ve followed these instructions everything should look splendidly neat (see **Photos 21-25**). All that is now required to complete the process is to prepare your bumper bars in a black and white pattern, as illustrated in this feature, along with a view of the hangar crew boat and RHIB (see **photo 26**).

Fittings, preparation and the spray booth

As explained, having taken advantage of some settled weather, much of my airbrushing was undertaken outdoors. There remained, however, many smaller fittings that required finishing. My thoughts, therefore, began to centre on preparing for a time when all subsequent spray painting would need to be carried out within the confines of my garden shed. Although I have a suitable mask, it’s very bulky and not at all comfortable, so the solution was to equip myself with a spray booth.

From regular visits to Telford IPMS Scale Model World, I had a fair idea as to the type of spray booth I required. Thus, given the present circumstances and the knowledge of what



27



28 Plaster board covering over timber frame

Exhaust Fume Extraction pipe

Photo 27: A fold away spray booth, with a 412mm wide opening to a depth of 380mm and a height (frontage) 412mm. Photo 28: On this occasion, Dave had no need to make use of the excellent flexible extension. Photo 29: OK, so you can't fit a large-scale hull into one of these portable spray booths, but the space is more than adequate for the superstructures, as demonstrated to good effect here. Photo 30: Soobrazitelnyy's ostentatious Cyrillic nameplate. Photo 31: The 3D-generated Cyrillic nameplate Dave created for his model.



29



30



31



was on offer, a visit to Amazon was in order. The booth I chose came equipped with a fold away spray area, turntable, filter, electric extractor fan, 1.7m of expandable hose, fitting accessories and LED lighting (see **Photo 27**) and at £69 I felt this represented very good value for money. For me, all that was required was to form a suitable opening in the rear wall of the shed and feed the exhaust directly through to outside (see **Photo 28**). I was now ready for some indoor airbrushing (see **Photos 29-30**).

3D nameplate

The Russian Navy tend to be rather overt when it comes to nameplates. For example, that fitted to the stern quarter of the Soobrazitelnyy features an imposing stretch of Cyrillic script, with the lettering embossed in a gold colour (see **Photo 31**). Some thought was therefore given to how best to reproduce that effect. Thanks to Mark Hawkins/Shapeways, the answer was 3D printing and illustrated here is the result. All that's now required is to hand paint the lettering – as they say, watch this space!

Carson Reflex Stick Multi Pro 14- Channel R/C for boats

Last month I made mention of my vintage F14 being converted to operate at 2.4GHz. At that point I was unaware, however, that the German manufacturer Carson was about to introduce a multi-channel R/C that's ideal for R/C boats. Having now seen this advertised, I note that, as well as the huge advantage of 14-channels, it comes complete with all the channel switches – an extra on the much older but similarly configured F14. So, at £109.30, I think this unit is bound to prove a very welcome addition for R/C boat modellers, especially those with an interest in multi-functional operation. ●



32

Photo 32: A step in the right direction, at last R/C gear for multi-functional scale model boats by Carson.

Points of reference for research purposes

Severnaya Verf, St Petersburg, Russia.
Almaz Central Marine Design Bureau, Project 80382 Tiger, Official Images

Acknowledgement and thanks to...

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.

Sourcing of parts and materials

The GRP hull: Fleetscale (www.fleetscale.com)
Tubes, rods, wire, etc: Albion Alloys Lithoplate (www.albionhobbies.com/)
The preparation of the etched fret: Anthony Horabin
The 3D nameplate: Mark Hawkins/Shapeways (www.shapeways.com/shops/3dboats)
Carson Reflex Stick Multi Pro 14- Channel R/C: Carson R/C (www.carson-modelsport.de)



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All that glistens...

David J. Wiggins reflects on a pretty, if imperfect, present from Christmas past



ABOVE: The Staveley-4 transmitter with American Kraft sticks in its most expensive guise was the last British analogue full house proportional to resist the digital takeover.

BELOW & RIGHT: The Staveley analogue 4-channel receiver pack: note the British servos. More expensive versions had the Kraft KPS10 as an option.

Back in the 1970s, when British R/C sets were seriously expensive gifts, many a modeller would have been more than pleased (ecstatic even, if poor like me!) to find a brand new 4-channel proportional outfit (of any sort) under the family Christmas tree, and this particular and most attractive of offerings would very likely have filled its lucky recipients with joy...

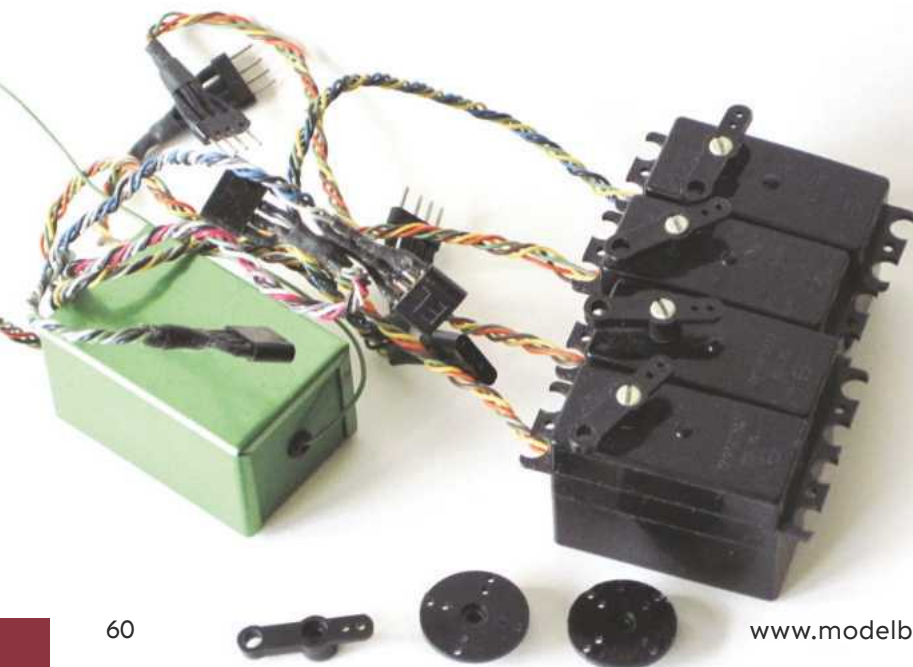
New kid on the block

Staveley Industries Ltd was an established manufacturer of industrial electronic systems and a large engineering concern that decided to dip a – possibly hesitant and, as things were to turn out, ill advised – toe into the R/C and model market.

The designer of this radio was a Staveley staff engineer called Mike Dench, working under the management of a chap called

Des Jones and this month's 4-channel radio was the very top of the first Staveley R/C line, being offered with American designed and built Kraft-Hayes sticks and with Kraft KPS10 rotary servo mechanisms, both sourced from world leader Kraft Systems of Vista California. An alternative and less costly servo mechanism, sourced from another American manufacturer, Controaire, was offered, as were various less expensive versions of the design: plainer looking 2- and 3-channel outfits for boats or gliders, using British sourced sticks and servos. The outfit I have, and show here, is indeed a touch later, being supplied with low cost British made Macgregor servo mechanisms but retaining the top end Kraft Hayes sticks in the transmitter.

Staveley got off to an uncertain start by surprisingly marketing an analogue design with a maximum of 4-channels at a time when



“Despite launching its new enterprise with a large scale magazine advertising campaign and much energetic ‘promotion’ featuring attractive ‘model girls’, Staveley Industries’ hasty approach soon proved wrong”

the R/C world was already firmly digital and 5- or 6-channel sets were commonplace. This suggests to me that the firm’s managers had not researched the R/C business at all well. It’s equally possible, however, that the company decided to adapt a 4-channel analogue circuit it already had (for machine tool control) by simply re-casing the design for the R/C market, thereby saving itself huge research and developments costs. Indeed, this scenario seems highly probable, as Staveley clearly imported sticks and servos from Kraft in the States in order to break into the model market very quickly.

The ‘Spreng Era’

Despite launching its new enterprise with a large scale magazine advertising campaign and much energetic ‘promotion’ featuring attractive ‘model girls’, Staveley Industries’ hasty approach soon proved wrong. The UK market, aside from some limited success in the North of England, largely ignored these attractive, green cased analogues. In a bid to rectify the situation, the firm, therefore, decided to call in an experienced ‘digital’ radio designer from California (then the hothouse of cutting edge electronic design), in the well regarded form of Mr Doug Spreng.

One of the most influential radio control designers in Southern California, c.1970 or so, Doug Spreng’s first attempt at a ‘digital’ based proportional design was the ‘Digicon’. This hand built and limited sale piece of equipment was (along with the F&M Digital-5, Bonner ‘Digimite’ and the first Kraft designed by Jerry Pullen – easily the most successful of the trio) one of the very first wave of PPM (Pulse Position Modulation), circuits offered for sale.

Once Doug set foot in England his first work was for Harry Brooks in Portslade, Brighton. The resulting radio was the start of the Spreng-Brook line, which quickly became one of Britain’s best-selling R/C ranges of the era. I’m illustrating the only early Spreng-Brook example in my collection here: a 4-channel set, aimed at club fliers, pylon racers and the better off model boaters. This was a simplified and reduced price model, with British sticks to replace the American Micro-Avonics’ hardware used on Spreng-Brooks’ first 6-channel set. Like the first, it was enthusiastically received by the British modeller.

Together, Staveley Industries and Doug Spreng started again, with an all new black cased set that they called the ‘Silver Star’. The new set, pretty much born out of panic, was, I always thought, a rather strange creation, in that Staveley had expressly employed an American engineer to design a modern ‘American Style’ digital but then chose to use indifferent British sticks and servos of a not particular posh type to keep the price competitive. Perhaps not surprisingly, it bombed.

Professing not to like cold old England after all, Mr Spreng, promptly flew home to sunny California, where he had extensive links throughout the US R/C industries; as well as the

accomplishments noted above, he’d also produced Micro-Avonics’ first digital, a successful 5-channel set. On return to the States, he became Phil Krafts’ leading R/C design engineer and Kraft Systems went on to become the world’s leading manufacturer in this field.

No ugly duckling

Back here in good old Blighty, however, neither the analogue nor digital Staveley radios were manufactured for much longer before the entire R/C division was sold off to a company called Swan in Buckingham.

In my opinion, however, there’s no denying how aesthetically attractive the first Staveley radio, with its winning combination of a green vinyl alloy case, red badge, pair of polished chromium Kraft sticks and a chromed handle that positively gleams when carefully looked after, was. Whoever did the cosmetic presentation at Staveley clearly knew their stuff because, its outdated technology aside, it’s a vintage radio that still has huge visual appeal.

Back to the future...

Finally, as this is the last instalment in the Memory Lane series for 2020 (I’ll be back in 2021!), let me take this opportunity to wish you all a very merry Christmas and a successful, happy and healthy New Year. ●





**SOLD FOR
£290**

Despite some minor damaged acknowledged in the catalogue, this job lot of 1200 scale merchant ships by Bassett-Lowke, including, the Queen Mary, Orcades, Orion, SS Leviathan, Prance, Carnarvon Castle and another unnamed, more than doubled the top end of estimate when the gavel fell.

Auction News

Whether you're wondering if you've got cash in the attic, in the market for adding to your collection or perhaps simply fancy taking a little trip down memory lane, enjoy!

SPLASHING THE CASH AT SAS

This month we thought it would be interesting to share some of the prices realised during the pre-lockdown (October 27/28) two-day Toys for the Collector sale held by Special Auction Services (www.specialauctionservices.com) in its Berkshire showroom...



**SOLD FOR
£460**

This rare pre-war Kuramochi (C.K., Japan) tinplate Whiz Power Boat, complete with flag, figures, burner and funnel, all in the original box with original paper wrapping, was snapped up for slightly less than the £500-£700 anticipated.



**SOLD FOR
£250**

Despite a little corrosion and wear to the grey upper body, this early example of Sutcliffe's tinplate, clockwork Grenville Destroyer, offered along with its original box, made light work of its £120-£140 catalogue estimate.



**SOLD FOR
£480**

Despite catalogued as 'untested', this 1960s' nautically themed, 'What shall we do with a drunken sailor?' playing, produced for a pier, amusement arcade machine more than doubled the top end of its £100-£200 catalogue estimate.



**SOLD FOR
£20**

ABOVE: We think whoever snapped up this unmade (and although not checked appearing to be complete) Billing Boats White Star 570 Model Boat Kit in its original box, carrying a £40-£60 estimate, got themselves a bit of a bargain.

BELOW: Offered as a job lot were these Sutcliffe Mettoy and VIP plastic and tinplate pond boats, a Mettoy tinplate battery operated Cabin Cruiser, a VIP Vosper RAF Crash Tender, a Sutcliffe Kestrel Cruiser and a Benson King plastic battleship, all in original boxes, together with unboxed Sutcliffe Submarine.

**SOLD FOR
£90**



**SOLD FOR
£130**



ABOVE: With the deck lacking its cover and a missing propeller, no doubt this wooden Bassett-Lowke electric powered launch, 'Madeleine', was bought by the winning bidder as a restoration project.

RIGHT: Offered complete with its original clockwork key, this well preserved 1930s' tinplate warship from German manufacturer K. Arnold & Co. was snapped up for £10 shy of the lower end of its £100-£150 estimate.



**SOLD FOR
£90**

BELOW: Offered in lovely condition was this large scratch-built static model of Dublin passenger ferry the 'Connemara', constructed by Richard Adshead to commission (in fibreglass, with wood and metal detailing).

**SOLD FOR
£200**



RIGHT: Offered as a pair were these two white metal 1:250 scale models of the Queen Mary II and Queen Elizabeth II from the famous Liners range by Classic Ship Models. With no apparent damage and their boxes being in 'Good-Excellent' condition, these beauties cruised comfortably past their £100-£120 estimate.

**SOLD FOR
£160**

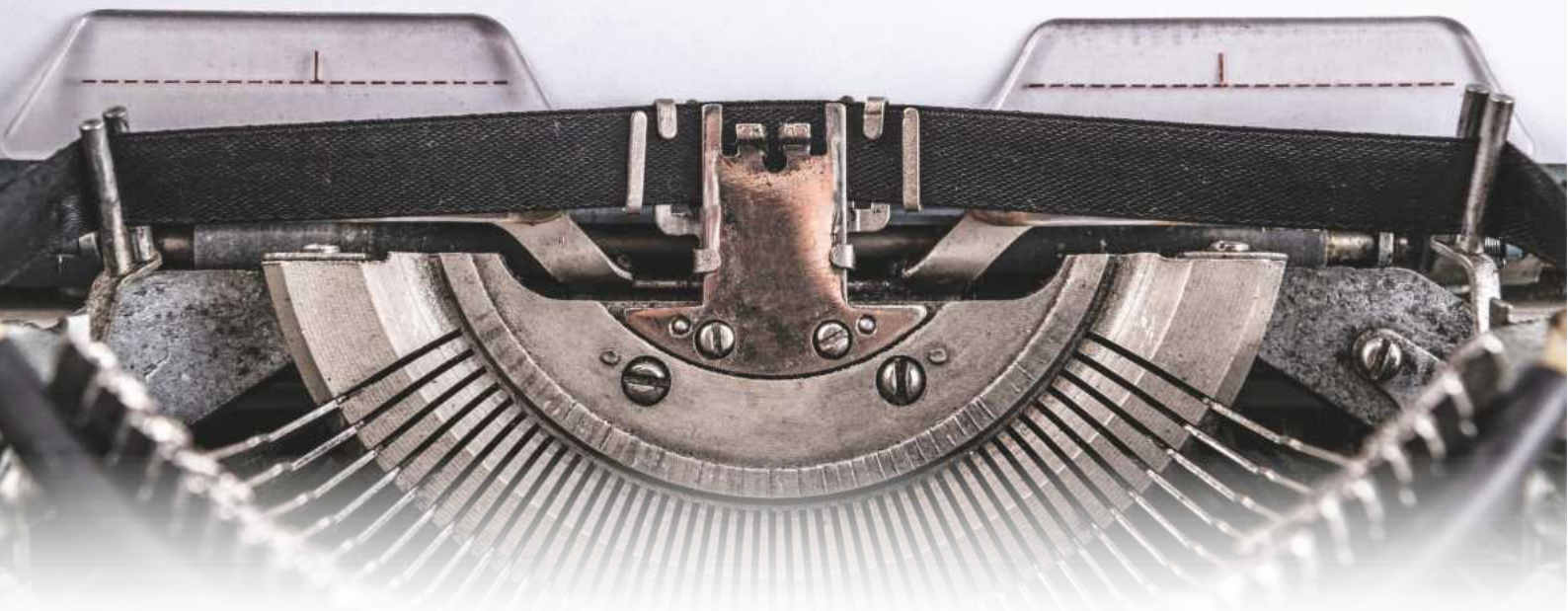


BELOW: Listed as 'untested' and offered minus its original packaging was this charming Hornby clockwork Racer 111, which, original ads boasted could/can(?) travel 500ft on one winding.

**SOLD FOR
£50**



What's Your Story?



Our Ed, **Lindsey Amrani**, provides some (hopefully, helpful) feature writing guidelines...

The balance and variety of features included in *Model Boats* has been a hot topic on the Letters pages this month. Unlike mainstream magazines, however, specialist hobby titles rely heavily on those actively involved in the communities they serve rather than on professional freelance journalists (who are far less likely to have any hands-on experience). This, therefore, is my appeal for more of you to get involved and help keep *Model Boats* afloat.

If you're thinking "I wouldn't even know where to start" or perhaps you've submitted articles in the past that haven't been accepted for publication and you're still wondering why, then hopefully the guidelines that follow will answer some of your questions and encourage you to take the plunge – either that or they'll see you running for the hills!

Seriously, though, it's not nearly as daunting as it sounds and, whether you're a seasoned modeller or a complete novice, at the end of the day your stories are what *Model Boats* is all about.

You will need to consider the point of your article – which once you're clear about you should be able to sum up in just a sentence or two. Remember, what the reader is going to get out of the finished piece is of paramount importance

"Please bear in mind that the tone taken in a magazine article should be very different to that used in a reference book or instruction manual"

Before putting fingers to keyboard...

- Having decided on your subject, you will need to consider the point of your article – which once you're clear about you should be able to sum up in just a sentence or two.

- Remember, what the reader is going to get out of the finished piece is of paramount importance. I don't know about you but if I commit to reading an article I want to, say, be inspired, learn something I didn't already know, be made to look at a subject in a new light, have my existing opinion on a subject or way of doing things challenged, or perhaps simply have my nostalgia button triggered.

- In a hobby as diverse as this, you can never please all of the people all of the time (as the correspondence regarding balance of content in the Letters pages this month clearly highlights). So, from an editor's point of view, the broader the appeal of your feature the more attractive it will be. Think: "How to...", "Xxxx simplified", "The do's and don'ts of...", etc.

- Niche interest subjects can, of course, be fascinating, but you will need to convince readers, right from the off, that it's worth their while learning more about a subject that may

currently be outside the scope of their particular interest. This is particularly something to bear in mind if you decide to adopt the step by step guide to a specific build approach. It's very important that this format is not used simply to showcase your own talents but rather to share lessons learnt, divulge useful hints and tips (especially when it comes to transferable skills and techniques – as the number of readers looking to embark on the same, or a very similar, build is likely to be pretty limited) and to offer general good practice advice.

Style and structure

- A feature writer is basically a storyteller, so use your headline, standfirst (the brief introductory summary that appears immediately after the headline) and very first paragraph to intrigue and engage. Think: "You had me at hello!"

- Please bear in mind that the tone taken in a magazine article should be very different to that used in a reference book or instruction manual. Inform by all means, but also entertain by injecting some of your own personality, anecdotes, opinions, turns of phrase, etc, along the way. My advice here would be to imagine you are simply chatting with the reader over a pint or a cuppa.

- Be conscious of the fact that you're not just writing for those with years of experience but also for those completely new to the hobby. This doesn't mean you have to dumb things down, just be very careful not to assume knowledge; a brief explanation of any technical terms, techniques, acronyms, etc, will prove incredibly helpful to novices.

“When we’re passionate about a subject a subject, it’s easy to get carried away. So, remember you’re writing a magazine article, not War and Peace!”

- Don’t use long, over complicated sentences. Try to keep things clear, concise and easy to follow.

- Break the body copy of your feature into sections, with several headings, for easy organisation.

- Stories have endings, so don’t forget that yours needs to come to some sort of conclusion. Inviting further information, opinions and questions is also a great way of generating feedback and getting the community talking.

Word count

- When we’re passionate about a subject, it’s easy to get carried away. So, remember you’re writing a magazine article, not War and Peace! I would suggest aiming for a minimum of 1,000 and a maximum of 3,000 words. Personally, I usually struggling with my first few sentences and then find I have more rabbit than Sainsbury’s! If you’re the same, then you will need to read back through your copy and decide how best to cut.

- If your feature genuinely can’t be condensed down without losing its *raison d’être*, then you will need to find a natural break and split it into two parts. I appreciate in the past the magazine has included a number of long running series devoted to specific builds but personally, and I know every editor will have his/her own views on this, it’s not something I feel works in the best interest of the magazine or the readership.

- Prepare yourself for the fact that, if accepted, your work is going to be edited and is highly unlikely to be published verbatim.

Images

- To support your feature you will need to provide high resolution digital images of a size that will successfully transfer over into print in JPEG format.

“Do not under any circumstance submit images you’ve simply swiped off the internet, scanned from books, etc”

- Before submitting images, make sure the focus is nice and sharp and that the composition has been well thought out. If shooting on the water, try to avoid including unwanted objects in the background. If photographing a static model or build components/R/C equipment/etc, please shoot against an uncluttered (preferably smooth, all white) background. Also, make absolutely sure absolutely everything pertinent is captured within frame and that you’ve not inadvertently cropped off, say, the tops of masts or far extremities such as the tip of a model’s bow.

- Please don’t supply dozens and dozens of images. Instead, carefully select the best shots and/or diagrams needed to illustrate points made in your feature. That said, when supplying images of the completed model, it is always useful from a design perspective to be sent a choice of port and starboard views. Our designer will need a good copy to image ratio to work with. For short (1,000 word) features, he will be able to accommodate approx. 6-8 images, whereas for longer (2,000-3,000 word) features we’re talking around 15-25 images.

- Also, as we may just decide to feature your model as our main cover star, if possible please include at least one or two front three quarter portrait shots.

- Supporting images of the full size vessel your model boat/ship is based on and indeed just about anything of relevance to your storyline will help us visually enhance the layout. If, however, you haven’t taken these images yourself, we’ll be unable to use them unless you can confirm you’ve obtained the copyright holder’s express permission to do so (and if a specifically worded acknowledgement/credit is required, please advise). Do not under any circumstance submit images you’ve simply swiped off the internet, scanned from books, etc. Wikipedia can be a very good source of photographic material, but do first check that the image is in the public domain (i.e. where copyright has expired or never existed in the first place).

- Please chronologically renumber your JPEGs to correspond with your individually numbered captions, i.e. 001.jpg, 002.jpg, etc. These should follow the order in which they need to appear in the feature. Please don’t use your captions as image file names or include any characters other than the ones suggested above. Caption text needs to be reserved strictly for your captions listing and never used as image file names.

Pitch perfect

As writing the copy and shooting the photos for a feature can be a very time-consuming process, and there’s no guarantee of acceptance, it’s always best to pitch ideas first. When doing so, please send a brief synopsis of your proposed feature, the first couple of paragraphs (from which a flavour of your writing style can be gleaned) and a couple of sample images for consideration.

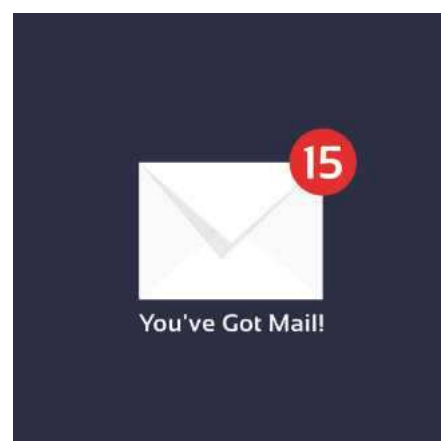
Remuneration

If your finished feature is published you will get paid, but don’t get too excited, the fee is modest, to say the very least! You won’t be able to make a living from becoming a contributor but, on the upside, you will be able to put a little in the kitty towards your next project.

Don’t be shy!

Finally, if you’re tempted to try your hand at feature writing but still have questions or concerns that I’ve failed to address here, please don’t hesitate to get in touch via email at editor@modelboats.com. If you’d rather discuss a potential submission in person, simply include a telephone number in your email and I’ll happily give you a call. ●

“It’s always best to pitch ideas first. When doing so, please send a brief synopsis of your proposed feature, the first couple of paragraphs (from which a flavour of your writing style can be gleaned) and a couple of sample images for consideration.”



- Please pitch your feature ideas via email to editor@modelboats.com

Your Letters

Got views to air or information to share?
Then we want to hear from you!



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

Everyone's talking about: Variety of Content...

Horizon broadening

Firstly, well done for taking on Model Boats! As you are finding, there is always someone who is unhappy with what you're doing. So here is a letter from someone who enjoys (nearly) all of the magazine.

You quoted the reader who was upset that 38% of recent pages have been military-oriented. Like him, I see few warships afloat compared to the sport runabouts, tugs, fishing boats and so on, but for that very reason I welcome the coverage of those in the magazine. I am less fussed about the boats I see every week (or did until lockdown Mk 2!) because of how frequently I talk to the builders of those boats. Also, many modelling techniques are universal, whether you are building a *Bismark* or a trawler.

And I welcome the variety of articles, on topics as broad as photographing your models to the history of model yachts.

I hope everyone realises that you can only print the articles you get, so if someone wants more tugs, they should get writing!

Keep it up. You are doing just fine and I hope others will also let you know how much they enjoy the fruits of your labours.

GREG LAMB
EMAIL

Zero interest in naval craft

After reading the November 2020 issue, I felt compelled to send a short message backing my support for the correspondent's comments within your editorial Welcome column.

Having been a subscriber for a short while I have always purchased either Model Boats or previously the Marine Modelling mag before it ceased production. This decision was made purely on the content as I, along with many others, have absolutely no interest in naval craft whatsoever, so I'm somewhat pleased that this has been raised.

To be brutally honest with you maybe two editions out of twelve have content that is of interest to me. The UK is an island and relies on a huge selection of craft, from work boats to the 400m long ultra large container carriers that are capable of carrying over 25,000 20ft shipping containers. Very little focus is given to the offshore oil and gas vessels which are serviced from the main fossil fuel ports of Aberdeen, Peterhead, Montrose, Gt Yarmouth and Lowestoft. These vessels consist of everything from tugs to standby safety vessels, specialist jack up crane barges, platform supply ships and anchor handling vessels.

I think the magazine also needs to reach out to the younger generation. At my local club, for example, we have a great bunch of chaps but at 47 I'm the second youngest!

DARREN GREEN
EMAIL

Crunching the numbers

I read your editorial column in the November 2020 issue with interest and was very surprised by the claims of the high percentage of pages devoted to naval ships and boats that had been made by a fellow reader. The calculation of 38% of pages being devoted to these vessels seemed high and as I had not been consciously aware that naval craft had hijacked such a large proportion of the magazine's pages, this prompted me to conduct an analysis of my own.

I took as my sample the previous nine issues of the magazine, starting in January 2020 and noting that the June and July issues were not publishing owing to the COVID-19 problems. In making an assessment of the number of effective pages compared to the 'naval' pages, I discounted covers in the page count since every magazine has one and decided the 'Overlord' diorama in the April issue should also be omitted as it depicts a subject too important in history to be simply lumped in as 'naval'. The Landing Craft series (run across the August, September and November issues) should be included as it is not strictly a 'naval' craft, but I have included it since it is definitely not civilian. It is arguable whether the Phalanx CIWS in the November issue should be included, as it is both a land and naval weapons system, but I have included that also as it is fitted to warships. *HMS London* (Jan 2020) and *Victory* (March 2020) should, I submit, be discounted as, being period sailing ships they are a category apart from what might popularly be understood as modern naval ships. However, in deference to your correspondent's claim, I have included them.

Out of a total of 668 pages, there were 155 pages of commercial adverts and 116 pages of naval craft of all types, giving a ratio of nearly 22% naval to non-naval pages, or 23% if the six pages devoted to the 'Overlord' diorama are included as 'naval'.

Even if, however, one counts just those pages given over to features (including show reports) but ignores all other pages (Contents; Compass 360; all of Crow's Nest, advertisements – including Model Boats promotions; prize draws; Your Models, Letters, etc), then there were 433 pages of 'pure' features in the period investigated and the resulting ratio rises to around only 27% of naval to non-naval pages, or 28% with the inclusion of 'Overlord'. All of which are a long way from the percentage your correspondent arrived at.

I must here declare an interest in warships myself, as I am a retired Naval Architect and specialised in warship design and construction. I can, however, see no evidence of a warship bias in the magazine whatsoever. Quite the contrary; the magazine of late seems to have become refreshed with lots of new and innovative articles on all aspects of model boat building, covering a whole range of ship and boat types, making it interesting and informative for both skilled and novice modellers alike, and this is very welcome indeed.

PETER BROWN, C. ENG, MRINA
EMAIL

Thank you all so much for this feedback. I genuinely have no bias and am very much of the opinion that, for the sake of variety and balance, content should embrace every aspect of the hobby. But, as Greg has so kindly pointed out, I am reliant on those actively involved in the model boats community to submit features for consideration, as professional freelance journalists simply don't tend to have the level of specialist knowledge or hands on experience required. In view of this, I've put together some (hopefully, helpful) feature guidelines (see pages 64-65). Ed

Further info on Phoca

With reference to the letter from Richard Clammer regarding the model of the steam tug *Phoca* of 1908 in the November issue, I am fairly certain that this model was displayed in the old maritime gallery of the Science Museum and that the photo was taken in situ. Following

the regrettable closure of this gallery some years ago all the models were put into storage and I don't know how accessible they now are. I couldn't find the ship on the museums website but then the number of ship model photos in 'collections' on the museums website does not reflect the number of models they have and used to exhibit.



Mystery cargo ship

My father has been given a half finished kit found in a loft. The fact that the glue has



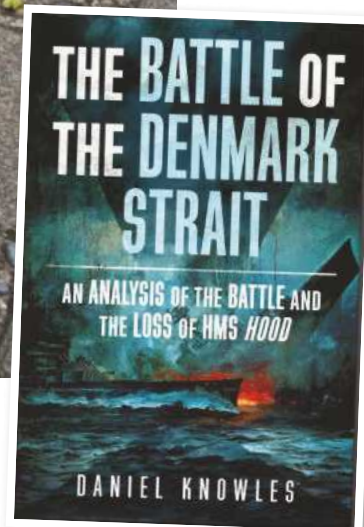
disintegrated and the timber is warped would suggest that it's been up there, simply packed away, for a significant number of years. The kit has a motor and servo, and the plug is of a type he's never come across before. The hull is plastic.

Perhaps one of your readers can provide details of the manufacturer, the name of

the model/ship itself, and any other relevant information. I appreciate it's a long shot, but here's hoping...

JO NICHOLSON
EMAIL

I don't want to make any promises but I reckon you've come to the right place! Over to you chaps...Ed



Battle of the Denmark Strait

I would like to point out an error in the review of the book *The Battle of the Denmark Strait* by Daniel Knowles. Hood was indeed a Battlecruiser and Bismark was a Battleship, not a "Pocket" battleship. The expression "Pocket battleship" was given to the Graf Spee by the Royal Navy at the Battle of the River Plate. Spee was a very heavily armed cruiser with 6 x 11" guns compared to the 6 x 8" guns of Exeter, which was regarded as a Heavy Cruiser by the RN.

I doubt there will be any dramatic revelations to be read in this book as the action has been well documented. Bismark was sunk because the 16" shells of Rodney and 14" shells of KGV shredded the ship and made her a virtual colander. She just took on too much water through hull damage. The Germans claimed they set scuttling charges to sink her. This was, however, patently to save face. Bismark was not a super ship. She succumbed to terrible damage because she was a World War II ship built from a World War I design. Exploration of the wreck has shown the terrible damage inflicted by Rodney and KGV. No ship could have survived that.

ROD ACKERS
PORTSLADE, EAST SUSSEX

Many thanks for setting the record straight here, Rod. Much appreciated. Ed



According to my 1949 museum catalogue the inventory number of the model was 1926-781 and the model had been lent by the builders.

ALAN LUDBROOK
EMAIL

Thanks so much, Alan. The information you've provided may provide Richard with a

reference point, as there's a free enquiry service that allows the public to find out more about items in the Science Museum Group Collection. Contact can be made via email addressed to smlwroughton@sciencemuseum.ac.uk although due to COVID-19 responses may take a little longer. Ed



Sea Commander

Further to John Parker's Aerokits feature in the August 2020 issue, I remember, in around 1962, building a Sea Commander, as illustrated in

the ad included on the first page of your layout.

The photos I am sending you here were taken in 1996 at the family house we grew up in. I found a couple of boats that I had



last touched in about 1963 on top of the wardrobe in my old room. One being the Sea Commander and the other an unfinished model of the German warship Bismark [I think] made from a kit imported from Germany, possibly manufactured by Graupner.

I still have, and also including photos of, the original Reptone single channel radio control from about 1962 made by George Honest-Redlich in Sheen Lane, London.
GRAHAM ROGERS
PERTH, WESTERN AUSTRALIA

Not just a privileged pursuit

Further to the article on the History of Model Yachts in last month's issue, it wasn't just members of the leisured classes who raced model yachts in the 1880s. It seems that inshore fishermen and river pilots raced models on the sea. Racing seems to have been organised on an ad hoc basis. Information about this pastime is, therefore, very hard to come by and this sport seemed to have died out into 1930s.

If anyone is able to offer any further information, this would much appreciated.

MAX COCKETT
EMAIL

Thanks, Max. It would be fascinating if someone out there could further enlighten us! **Ed**

Flotsam & Jetsam

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-chap' whose identity would be kept a closely guarded secret if he produced winning designs."

One of the earliest light-to-medium sized yachts in the world was the 'Puffin' built by the local craftsman 'designer-chap' who was known to the local community as 'the puffin' and was built in the 1880s. The puffin was a small, simple, and sturdy boat that was built for racing. It was built by a local craftsman who was known to the local community as 'the puffin' and was built in the 1880s. The puffin was a small, simple, and sturdy boat that was built for racing. It was built by a local craftsman who was known to the local community as 'the puffin' and was built in the 1880s.

Automatic steering

By the 1880s, the design of model yachts had evolved significantly. The 'Puffin' was replaced by the 'Automatic' which was a more complex and sophisticated boat. It was built by a local craftsman who was known to the local community as 'the automatic' and was built in the 1880s. The automatic was a small, simple, and sturdy boat that was built for racing. It was built by a local craftsman who was known to the local community as 'the automatic' and was built in the 1880s.

Yacht classes

In 1881, the first Model Yacht Association was formed. It was a group of people who were interested in model yachts and wanted to promote the sport. They held races and exhibitions and were known to the local community as 'the association' and were built in the 1880s.

Flotsam & Jetsam

The Model Yacht

Vol. 4, No. 11

The Model Yacht is a magazine that is dedicated to the sport of model yachting. It features articles, photographs, and plans for model yachts. It is published by the Model Yacht Association and is known to the local community as 'the magazine' and was built in the 1880s.

The Turning Pole

The Turning Pole is a book that is dedicated to the sport of model yachting. It features articles, photographs, and plans for model yachts. It is published by the Model Yacht Association and is known to the local community as 'the book' and was built in the 1880s.

Model Yachts

Model Yachts is a book that is dedicated to the sport of model yachting. It features articles, photographs, and plans for model yachts. It is published by the Model Yacht Association and is known to the local community as 'the book' and was built in the 1880s.

HMS NEWCASTLE

I am sending a couple of photos of my 1:96 scale HMS Newcastle for you to consider for your readers models section, the pictures were taken very early in the morning at the Headcorn Model Show in Kent two years ago.

ALAN POOLE
(SECRETARY, MODEL BOAT ASSOCIATION, DOVER)
EMAIL

She looks superb, Alan, and I love how atmospheric these shots are – you can actual sense how still and quiet that morning was! Ed

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

WHITE MARLIN

I thought you might like to see the *White Marlin* I built earlier this year and based on the free plan that appeared in the December 2019 issue of *Model Boats*. I changed the construction slightly in that I used single diagonal planking in 3mm balsa, but everything else was built as per the plan designer Ray Wood's very helpful instructions. So, I feel I owe a big thank you to both Ray and the magazine for saving my sanity during lockdown!

I fitted my *White Marlin* out using two Graupner Compact 345Z brushless motors, which I picked up at the Southern Model

Air Show for £10 each. They are paired with two of Hobbyking's own brushless speed controllers. I finally got to sail the finished model at the Camborne Pond Hoppers Model Boat Open Day (Sunday, September 6) in Helston Cornwall) and everything seems to work really well.

I am currently member of Kenwith Castle Model Boat Club (Bideford, Devon) and Camborne Pond Hoppers Model Boat Club Cornwall.

Keep up the good work!

PETER PARKES
EMAIL

She looks splendid, Peter, and it's also great to put a face to a name. Thanks for sharing! Ed





HARRY SIMON

I was interested to read your interview with Navarino Models and note that they are going to produce a model of the freighter Brockley Combe.

The ship first came to my attention when I read the book *Ship Modelling from Scratch* by Edwin B. Leaf. The book uses the ship as an example of a plank on frame build and contains some nice drawings, albeit at a very small scale, of the boat. As my first grandson had recently been born I decided to build a working model of Brockley Combe but name it after him. The model is not true scale as I used a fibreglass hull that was a bit narrow in the beam and needed building up at the bow and stern.

I'm sending you a few pictures of the result, beating Navarino by quite a few years!

DOUG THOMPSON
EMAIL

Perfect timing, Doug, because as you will see Navarino Models' brilliant Brockley Combe in built form stars on this month's front cover and we've got an example of the kit to give away in this month's prize draw. Your version, the Harry Simon, is absolutely great, too, though! **Ed**



TANUM

I thought I'd share some photos of my latest build, this being the *Tanum* from the August free plan. It's powered by a Graupner Speed 400 brushed motor running on a 7.2v 3300mAh battery pack, turning a 35mm three-blade propshop propeller. I find this set up works well for this type of model, giving a good balance for speed and endurance.

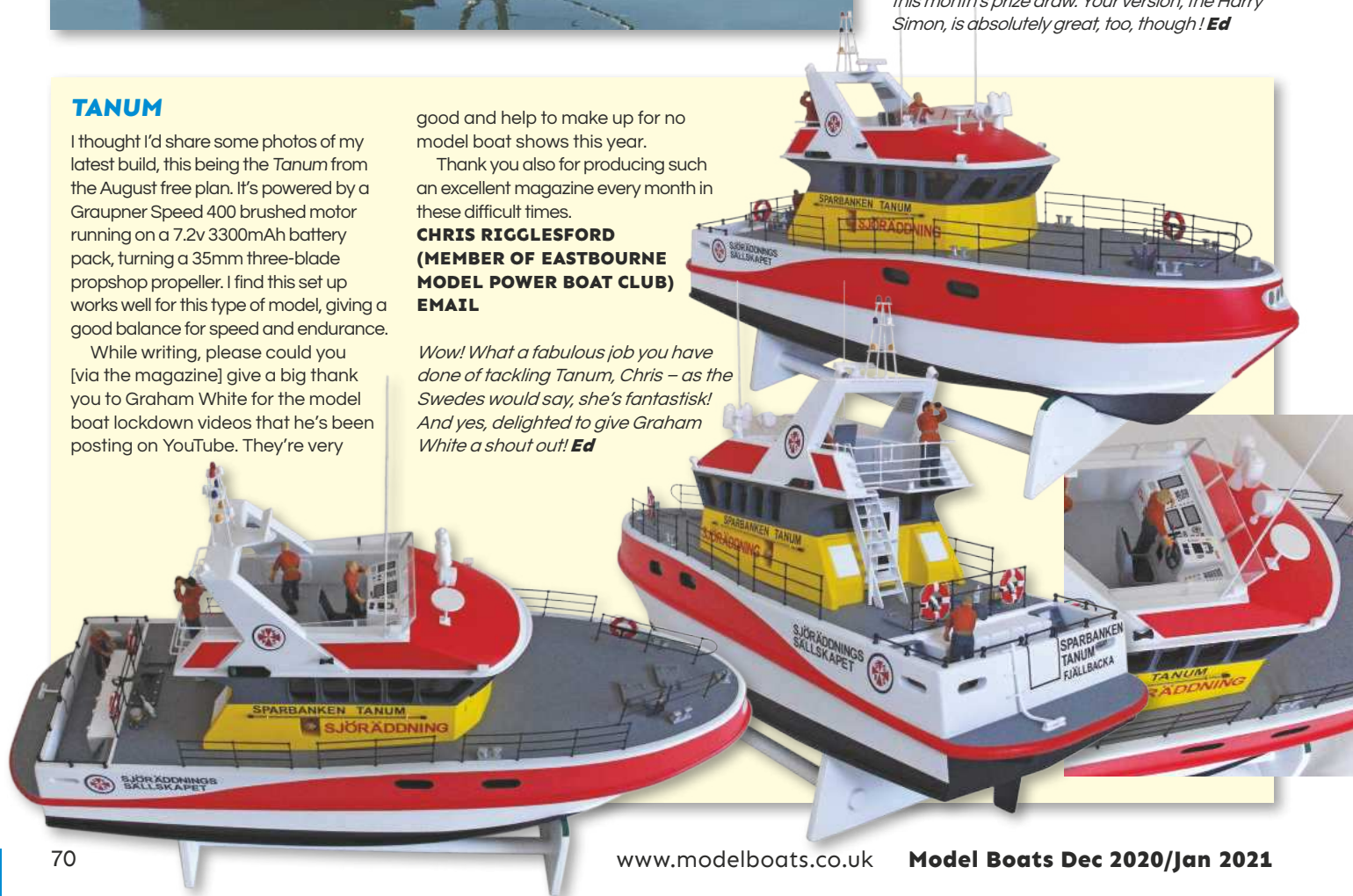
While writing, please could you [via the magazine] give a big thank you to Graham White for the model boat lockdown videos that he's been posting on YouTube. They're very

good and help to make up for no model boat shows this year.

Thank you also for producing such an excellent magazine every month in these difficult times.

CHRIS RIGGLESFORD
(MEMBER OF EASTBOURNE
MODEL POWER BOAT CLUB)
EMAIL

Wow! What a fabulous job you have done of tackling Tanum, Chris – as the Swedes would say, she's fantastisk! And yes, delighted to give Graham White a shout out! **Ed**



Next month in **model Boats**

In our February issue, on sale from January 8, 2021, be sure not to miss...

● Wondering what to build next?

How about this Guardian Survey and Crew Tender vessel?



● Scrap box challenge

Get inspired by the story of a thrifty and innovative lockdown project



● Kandahar converted

How an old Revell kit bought at a car boot sale was transformed into this charming little R/C fishing trawler

● **PLUS LOTS, LOTS MORE!**

You will find more about the exciting content coming next, features of particular interest you may have missed in past editions and details of the very latest subscription offers on our website at www.modelboats.co.uk

You can, of course, order your copy of the February issue, which goes on sale at all good newsagents from January 8, 2021, now, but why not treat yourself to an annual subscription, as monthly copies will then be delivered directly to your door.

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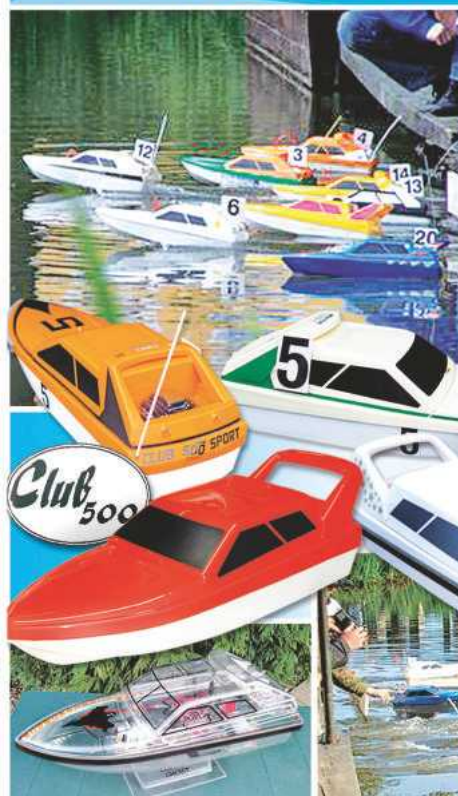


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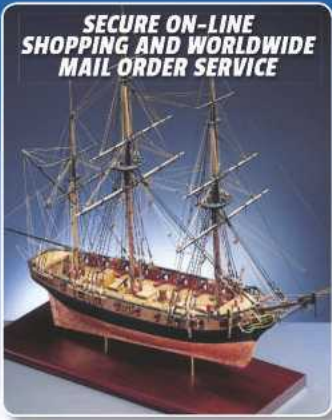
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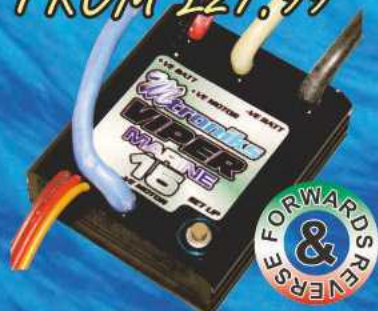


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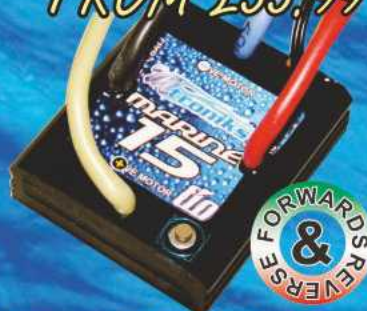
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