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November 2022

Vol.72 No.864

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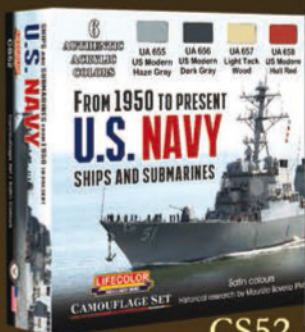
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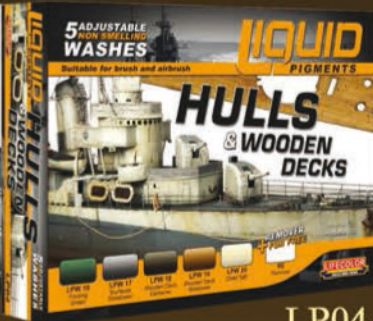


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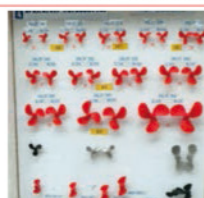
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Editor: Lindsey Amrani

Designer: Richard Dyer

Illustrator: Grahame Chambers

Retouching Manager: Brian Vickers

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Answerphone 24hr
help@classicmagazines.co.uk
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Archive enquiries: Jane Skayman
01507 529423 jskayman@mortons.co.uk

ADVERTISING

Advertising Sales Executive: Angela Price
aprice@mortons.co.uk Tel: 01507 529411

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**FREE
PLAN**



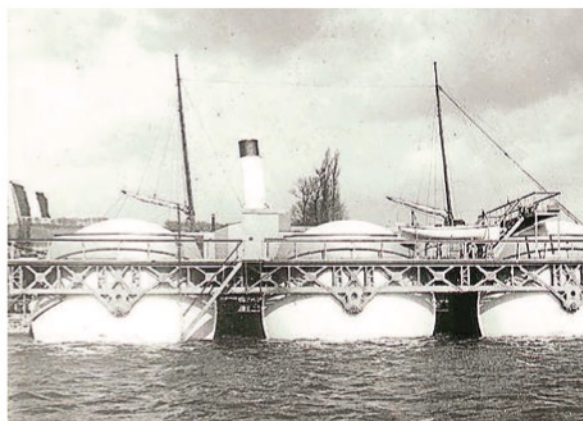
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The sensory impact a beautifully shot photograph never fails to amaze me. I don't know about you but the stunning black and white image of Woodleigh (the subject of this month's free plan) on our front cover gives me the shivers and makes me want to turn my heating up (something I am trying to resist), so apologies if it triggers the same response in you! It also somehow manages to convey all the hard work and the danger involved in working on one of these vessels; if you're not already following the fascinating new BBC documentary series *Trawlers: Hunting the Catch*, it's well worth checking out. This particular plan was chosen due to calls for more trawler coverage, so please keep your input coming as we always do our best to take your suggestions onboard.

In complete contrast, we're turning up the heat with our exclusive *African Queen* Prize Draw. And while Billing Boats 1:12 scale kit is aimed at the advanced beginner, I would imagine even the most experienced amongst you who are fans of this all-time classic movie won't be able to resist, as this is a project that lends itself perfectly to weathering and detailing your finished build to the nth degree. Indeed, that will be the focus of a feature we plan to run in the very near future.

As well as the prize draw, courtesy of JSC we also have a generous and exclusive 20% reader discount on the already very reasonably priced new Operation Dynamo (Dunkirk evacuation) 4-in-1 card kit.

But, as you will see from the listing to the left of this column, there's loads more content to get stuck into besides.

Enjoy your read!
Lindsey



VANGUARD MODELS

BY CHRIS WATTON

To order, and see our full list of kits and fittings, please visit our website at:
www.vanguardmodels.co.uk

Scale - 1:64
Length Overall - 525mm
Height Overall - 486mm
Width Overall - 94mm
Price - VM/11 Ranger - £179.00
Sail set for Ranger (4 SAILS) £45.00



New Release - Available Now
The Barking Fish Carrier
RANGER - 1864

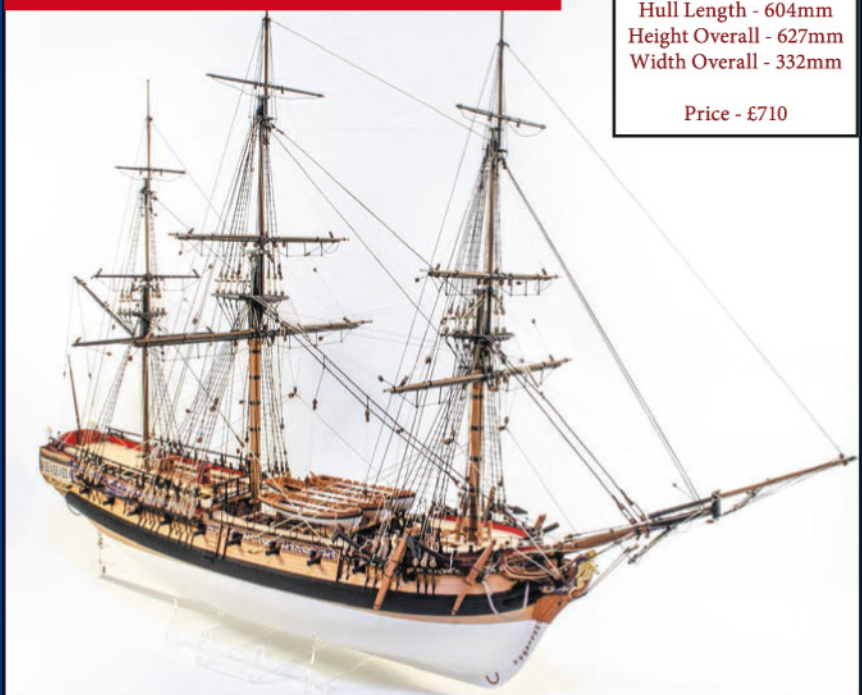
Laser cut materials
Double planked hull
Laser cut and laser engraved deck
2 x Photo-etched brass sheets
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11 plan sheets
14 Foot Cutter (pre-made hull) and 2 barrels Included

Premium pre-made sail set available separately



The fast Fish Carrier 'Ranger' was a typical example of this type of vessel. She was built at Barking in 1864, and was 74ft. 3 inches overall. These vessels could sail to windward faster than any vessel then afloat. With such a perishable cargo as fish, minutes counted and the weather least desired was calm or light airs. Those that survived into the steam age enjoyed new careers as fast yachts. Ranger is the final historical fishing vessel for now, bringing the total to six in this collection.

HMS Sphinx - 20 gun 6th Rate. 1:64th Scale



Length Overall - 797mm
Hull Length - 604mm
Height Overall - 627mm
Width Overall - 332mm

Price - £710

Erycina - Plymouth Ketch

Scale - 1:64
Length Overall - 524mm
Height Overall - 380mm
Width Overall - 90mm
Price - VM/09 Erycina - £185.35
Sail set for Erycina (5 SAILS) £50.00



Nisha - Brixham Mumble-Bee

Scale - 1:64
Length Overall - 387mm
Height Overall - 311mm
Width Overall - 74mm
Price - VM/08 Nisha - £150.70
Sail set for Nisha (4 SAILS) £40.00



Saucy Jack, a Barking Well Smack, 1836

Scale - 1:64
Length overall - 426mm
Width overall - 88mm
Height overall - 360mm
Price - VM/10 - £150.70
Premium Sail Set - £40



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VM/40a Thomas Cochrane (1:64th) £10.00

VM/41a Lord Nelson (1:96th) £8.50

VM/41b Lord Nelson (1:72nd) £12.00

VM/41c Lord Nelson (1:64th) £12.50

VM/41d Lord Nelson (1:48th) £17.50

VM/41e Lord Nelson (1:32nd) £22.50

VM/42a Captain Pellew (1:48th) £17.50

VM/42b Captain Pellew (1:64th) £12.50

VM/42c Captain Pellew (1:72nd) £12.00

VM/55d Captain Pellew (1:32nd) £22.50

VM/42e Captain Pellew (1:96th) £9.50

VM/43a Lieutenant Hornblower (1:48th) £17.50

VM/43b Lieutenant Hornblower (1:64th) £12.50

VM/43c Lieutenant Hornblower (1:72nd) £12.00

VM/56d Lieutenant Hornblower (1:32nd) £22.50

VM/56e Lieutenant Hornblower (1:96th) £9.50

VM/60 Set of 6 Cannon crew (1:64th) £24.00

VM/61 Set of 6 Cannon crew (1:48th) £28.00

VM/62 Set of 6 Cannon crew (1:72nd) £22.00

VM/62a Set of 6 Cannon crew (1:96th) £14.00

VM/62b Set of 6 Cannon crew (1:32nd) £36.00

VM/63a Ships Cook (1:96th) £3.00

VM/63b Ships Cook (1:72nd) £3.50

VM/63c Ships Cook (1:64th) £3.80

VM/63d Ships Cook (1:48th) £4.80

VM/63e Ships Cook (1:32nd) £8.50

VM/64a Royal Marine Officer and Private (1790's) (1:96th) £7.50

VM/64b Royal Marine Officer and Private (1790's) (1:72nd) £8.20

VM/64c Royal Marine Officer and Private (1790's) (1:64th) £9.20

VM/64d Royal Marine Officer and Private (1790's) (1:48th) £12.20

VM/64e Royal Marine Officer and Private (1790's) (1:32nd) £17.20

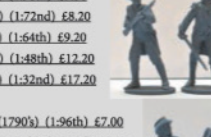
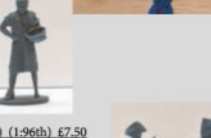
VM/65a Royal Navy Able Seamen - Two Figures (1790's) (1:96th) £7.00

VM/65b Royal Navy Able Seamen - Two Figures (1790's) (1:72nd) £8.00

VM/65c Royal Navy Able Seamen - Two Figures (1790's) (1:64th) £9.00

VM/65d Royal Navy Able Seamen - Two Figures (1790's) (1:48th) £11.50

VM/65e Royal Navy Able Seamen - Two Figures (1790's) (1:32nd) £16.00



The royal yacht built for The Duchess of Kingston (1778)

This very popular 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.

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

Price - VM/06 Duchess of Kingston - £413.60

UK Postage - £6.50



The 80Foot Zulu Lady Isabella

Scale - 1:64
Length overall - 600mm
Width overall - 100mm
Height overall - 387mm
Price - VM/03 Lady Isabella - £184.50
VM/03/Sail set for Lady Isabella (3 SAILS) £36.00

These two Scottish fishing vessels are the perfect introduction to scale wooden modelling. They include very easy to follow instructions, complete with pictures for every step of the way.

Unlike many 'Beginner' kits, the materials used are the same as the most expensive kits in the range, with lime-wood for first planking and pear wood for second planking, plus pear wood laser cut parts, photo etched brass sheet and high quality colour manual and plan set. Also as with the rest of the range, each kit has two stands, one for building, and an acetate version for displaying your completed model.

The 70 Foot Fife Lady Eleanor

Scale - 1:64
Length overall - 380mm
Width overall - 105mm
Height overall - 327mm
Price - VM/04 Lady Eleanor - £162.80
VM/04/Sail set for Lady Eleanor (2 SAILS) £28.00

NEW DEVELOPMENT

HMS INDEFATIGABLE - 1794 (1:64th Scale)

Work started on this development back in February. I have designed the model kit as she most likely appeared in 1796-1799. Following on from Sphinx, Indefatigable goes a little further with detailing, with not only scale spaced upper and poop deck beams, but also lodging and hanging knees. The cabins at the stern will be fully detailed, including sideboard, a table and two chairs. A 3D printed high quality figure of Captain Pellew will be included, with an option for a Hornblower figure.

Her armament will be:

26 x 24 Pounders

18 x 42 Pounder Carronades

2 x 12 Pounder (Long) Chase Guns

Overall length

(With Flying Jibboom) - 1345mm

(Without Flying Jibboom) - 1247mm

Hull Only - (approx.) 880mm

Height Overall - Approx 875mm

Width of Main Yard and Stunsail Booms tips- 500mm

This is our twelfth (and by far the largest, made possible due to investing in a second much larger laser machine) kit development since 2019, when Vanguard Models was founded, and expect this kit to be released between December 2022-January 2023. The figures and furniture are available to purchase now, though, via our website.



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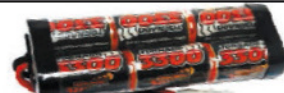
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BOATS EXPECTED END OF SEPTEMBER

Compass 360

If you have a news story for these pages, please contact the Editor, Lindsey Amrani, via e-mail at editor@modelboats.co.uk



1:35 scale Dutch Botter

Artesania Latina's significantly upgraded new 1:35 scale *traditional Dutch Botter* kit (Ref. 22125) is now available.

Botters were used primarily for fishing in shallow waters coastal waters of the the former Zuiderzee (once an inland body of water to the north of the Netherlands, which was, in 1932, divided into a large saltwater lake and the Frisian Sea following the completion of a large dam). After this division no new Botters were built, and the wood and the sails were replaced by steel and motor propulsion. There is, however, still a handful of boats cherished by enthusiasts and being used as pleasure boats, and an association for Botter preservation means several of them are still maintained in their original state today.

Offering modellers a type of assembly using false keel and frames that's closer to the construction of the real ship, Artesania Latina's new kit is aimed at **modellers with an intermediate level** of skills. Contents include high-precision laser-cut board parts and hardwoods, details in brass and cast iron, ready to place hand-sewn cotton sails and a wooden display base with nameplate.

Once complete, the model measures 18.7-inches (475mm) in length, 4.5-inches (115mm) in width and 14.7-inches (375mm) height.

Instead of a printed manual, step-by-step instructions are provided on DVD. You can also watch video footage of the model being assembled on Artesania Latina's YouTube channel.

The kit is priced at €99 and can be ordered directly from the company's website at www.artesianialatina.net, as can the Specific Acrylic Paint Set for the Botter, which is sold separately and priced at €14.99. ●



1:50 scale *Flying Dutchman*

Occre has released its new 1:50 scale model kit for the *Flying Dutchman* (Ref. 14010) – the legendary ghost ship, whose crew were allegedly damned to sail the world's oceans for eternity without ever reaching land.

Occre's 500-piece kit builds to a model measuring 775mm in length, 300mm in width and 654 in height. Its single-lined hull has been designed to feature a side opening, thus allowing the ship's interior (complete with cannons, ammunition, hammocks, merchandise, barrels, etc) to be viewed.

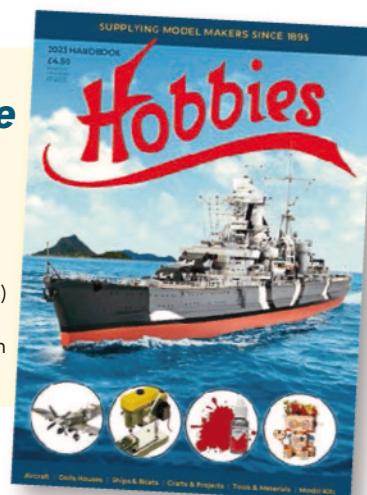
The kit comes with scale plans, a parts list, and full instructions – which come in five different languages (including English), and which are illustrated with step-by-step high-definition photographs. For added assistance, there are also video tutorials.

Optional extras include an LED Lights Kit (Ref. 55010) to give the vessel its ghostly glow; a ship specific painting set (Ref. 90508) and an exhibition stand (Ref. 191480). To order, see ads in this magazine or visit www.occree.com ●



The 2023 Hobbies Handbook Catalogue

The 2023 Hobbies Handbook Catalogue, which is jam-packed full of kits and model making products, is now available to order directly from www.hobbies.com and is priced at £4.50 (including postage and packing) for those residing in the UK, £7.15 for those in Europe and £8.15 for those in the Rest of the World. ●





OUT AND ABOUT

Santa Special canal boat cruises

The Chesterfield Canal Trust is now taking bookings for its popular annual Santa Special cruises. The £9 fare includes sweets and a gift for every child and a mince pie and a festive drink for every adult. For dates and departure times of the various vessels taking part in the festivities, and to make reservations, visit <https://chesterfield-canal-trust.org.uk/santa-special-cruise-bookings/>

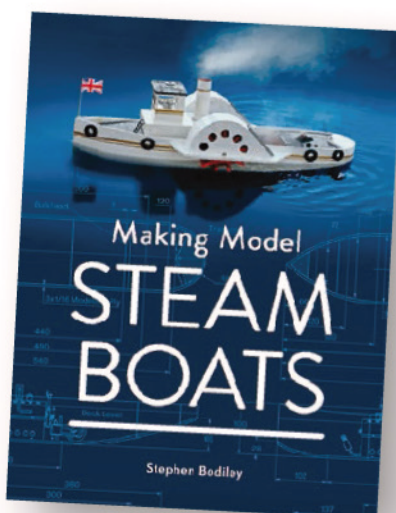


BUY THE BOOK

Making Model Steam Boats

Published by The Crowood Press and due for release on October 24 is a new title *Making Model Steam Boats* by Stephen Bodiley. Focused on designing, building and sailing model steam launches, the book covers all aspects of boat design, from the inner workings of the engine to the finishing coat of paint. A broad range of skills, including machining, silver-soldering, sheet metal work, woodwork and finishing are explored, as are topics such as hull dynamics, propeller selection and boiler capability, along with information on engine performance, boiler safety and hull design. Likewise, technical information and theoretical calculations explain how boats are designed and allow builders to progress to creating models of their own. Indeed, plans to build a simple screw-driven launch, a fast patrol boat or a twin cylinder paddle steamer are also provided.

The 176-page book, which is presented in hardback format and carries an RRP (Recommended Retail Price) of £19.99, can be ordered directly from the publisher's website at www.crowood.com or from your local bookstore by quoting ISBN 9780719841323.



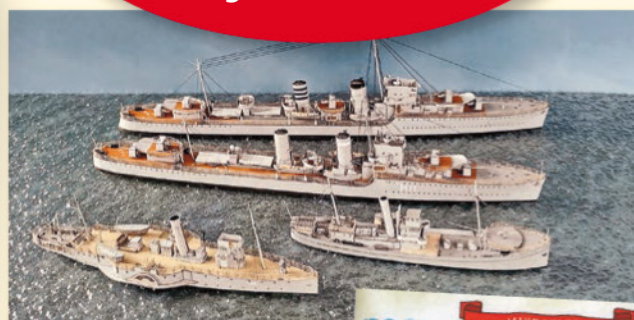
PRIZE DRAW ANNOUNCEMENT

Warrior won

We are delighted to announce the lucky winner in September's Prize Draw for Billing Boats' 1:100 scale *HMS Warrior* kit as Mark Brabham of Pontefract, West Yorkshire. Congratulations, Mark, and, once again, our sincerest thanks to the team at Billing Boats for so generously donating this superb prize.

CLAIM YOUR 20% DISCOUNT!

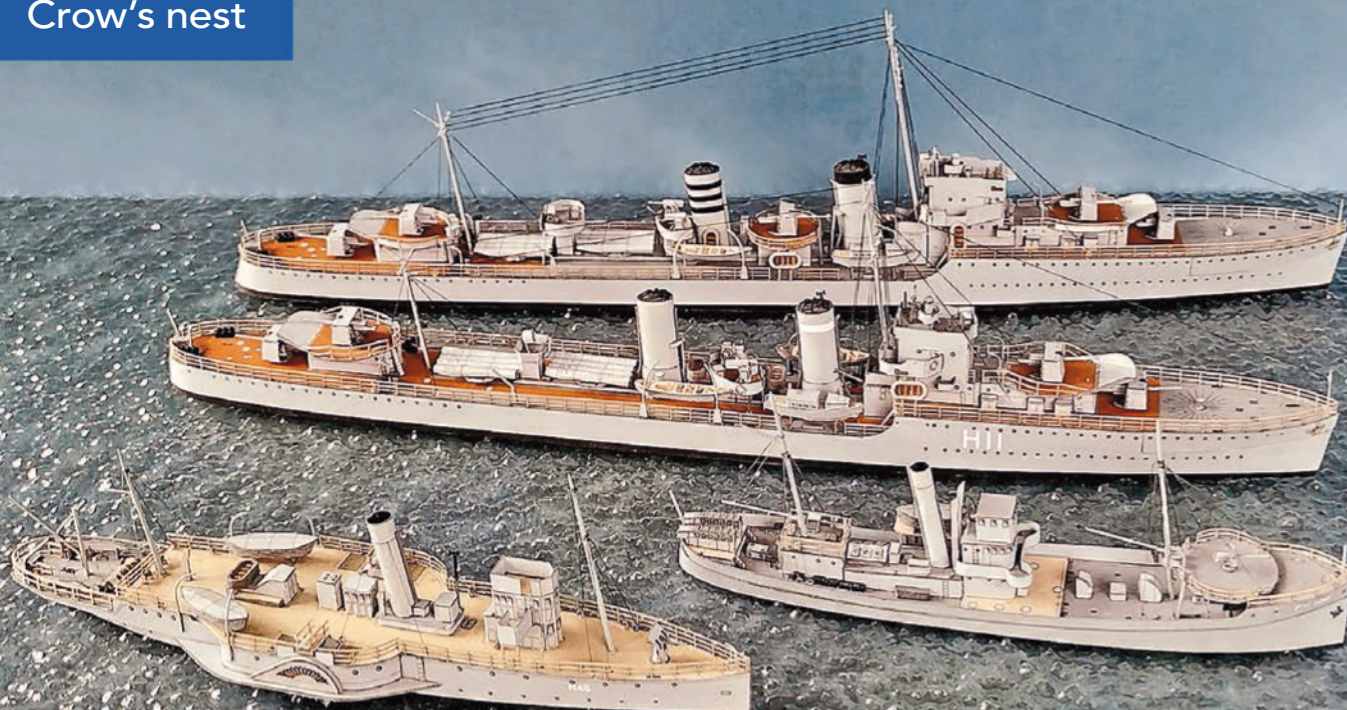
JSC's new Operation Dynamo Kit



EXCLUSIVE READER OFFER

Thanks to the generosity of the kind folks at JSC, this month we can offer readers a dynamic deal on the new Operation Dynamo set (for further details, see Richard Dyer's review overleaf). Simply by quoting the exclusive to Model Boats magazine discount code of **DYNAMOMB20** you'll be able to claim a whopping 20% off this already very reasonably priced new 1:400 scale card kit when placing your order via the company's website at www.jsc.pl





Printed kit preview

Operation Dynamo

Richard Dyer assesses JSC's latest 1:400 scale 4-in-1 offering

JSC's latest kit (or perhaps that should more accurately read 'set', as it includes not just a single ship but is rather a 4-in-1 package) continues the World War II naval theme nicely. The new kit/set allows the modeller to represent four of the vessels which took part in the famous rescue of over 338,000 Allied soldiers from the beaches of Dunkirk between May 26 and 4 June 4, 1940; this mass evacuation being given the designation of Operation Dynamo.

The kit is presented in the now familiar A4 booklet format of paper pages for text and templates from quality white card stock used for the colour printed model components. The front cover of this kit is illustrated with an evocative painting by Roy Garget, showing the *Medway Queen* laden with troops while under attack from Stuka dive bombers, while the inside front and back covers have colour photos of all four models assembled from the kit by way of extra reference and inspiration.

FACTS AT YOUR FINGERTIPS

Company: JSC
Product: Card model construction kit
Kit No: 420
Scale: 1:400
Difficulty: 2/3

Length: 260 mm / 10,2 in (HMS Codrington)
245 mm / 9,6 in (HMS Basilisk)
144 mm / 5,6 in (HMS Medway Queen)
123 mm / 4,8 in (HMT Thuringia)

Hull type: Waterline
Price: €12.60

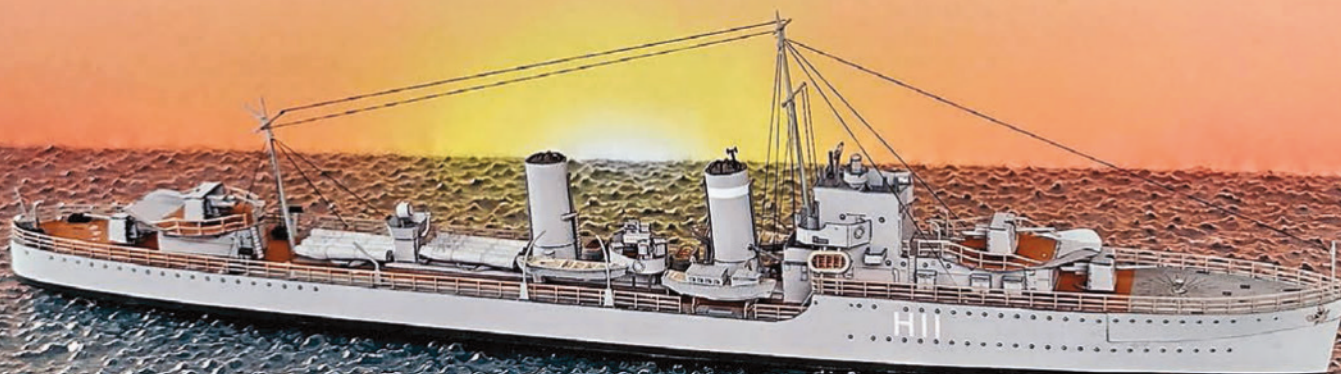
* A laser cut detail set (Catalogue No. 420-L) to complement the Operation Dynamo kit can be purchased for an additional of €14.73

Website: www.jsc.pl



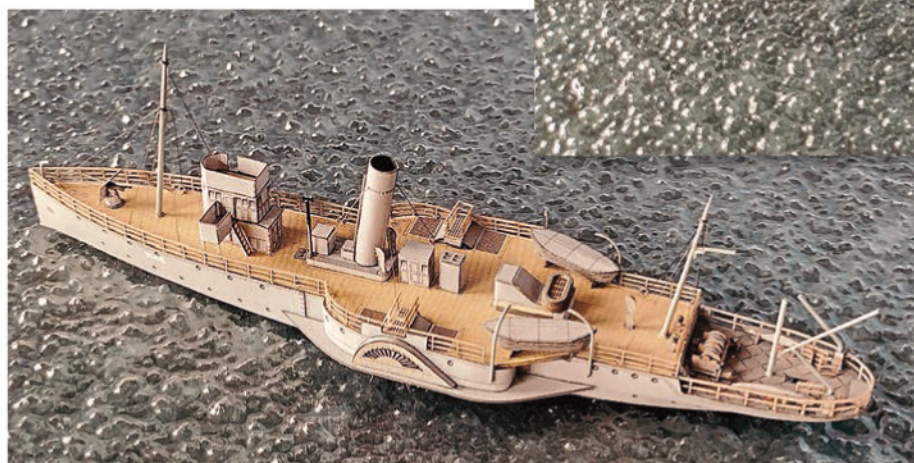
What's in the box book?

The four individual waterline models featured in JSC's Operation Dynamo kit/set are (in the order they appear in the build instructions): *HMS Codrington*, *HMS Basilisk*, *HMS Medway Queen*, and *HMT Thuringia*. *Codrington* and *Basilisk* are both destroyers, A and B-class respectively. *HMS Medway Queen* was, pre-war, a passenger paddle steamer servicing the rivers Medway and Thames, but in 1939 she was requisitioned by the Royal Navy and converted into a minesweeper which is how she appears in this kit. Last, but not least, is the smallest vessel of the quartet, *HMT Thuringia*. Like *Medway Queen*, the *Thuringia* also started life as a



ABOVE: HMS Basilisk. RIGHT: HMS Codrington.
All models built by Bartek Czolczynski. Images courtesy of JSC.

BELOW: HMS Medway Queen is well known as the "Heroine of Dunkirk" as she saved some 7000 soldiers during Operation Dynamo. Image courtesy of JSC.



civilian vessel but was later commandeered by the Royal Navy and converted into an armed trawler, equipped with a 120mm gun and depth charge launchers.

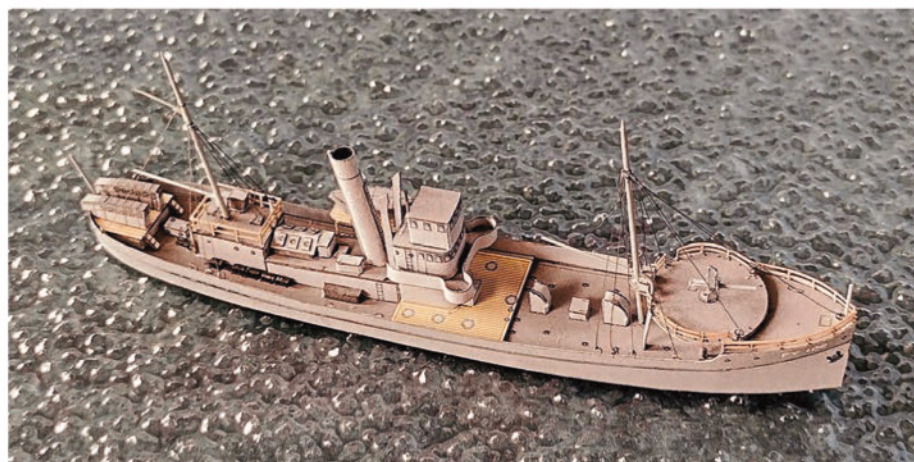
The kit comes with a potted history of Operation Dynamo and short synopsis for each of the four vessels that can be built from this set. The assembly guidelines begin with a short paragraph recommending basic

modelling tools and a key to some of the symbols that the modeller will encounter while following the build instructions. The text then moves onto the chronological construction of each of the four models, starting with HMS Codrington and ending with HMT Thuringia. All written text is provided in Polish and with an English translation. These written build instructions

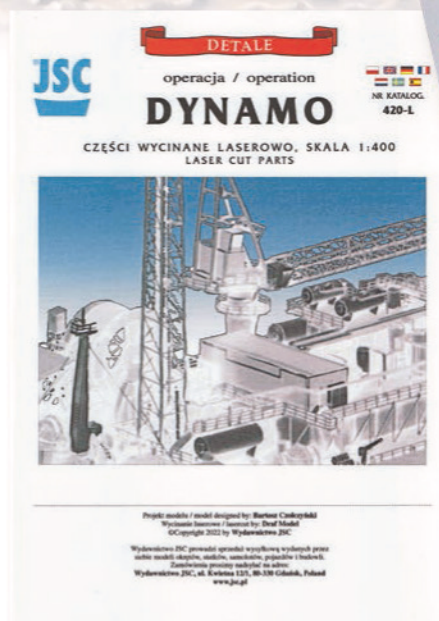
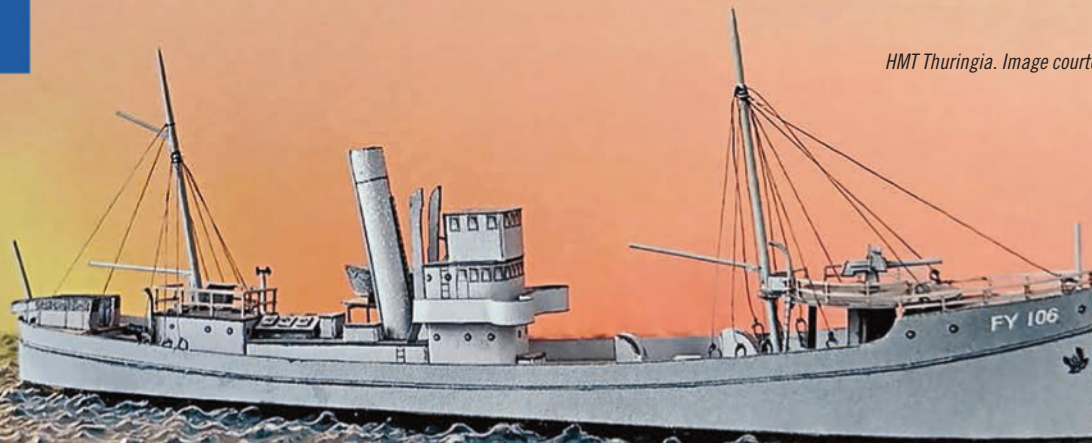
are further supported by clear CAD drawings and scale templates for items that cannot be constructed from the printed card of the kit (such as masts and gun barrels). There are also additional photographs of the completed models, serving as further visual reference points.

The actual printed components of the kit exhibit the usual high standards of draughtsmanship and attention to detail that we have come to expect from JSC. Colour registration is spot on and there's some particularly fine line work representing the wooden decking on each ship. As with the most recent releases from JSC, this kit also boasts double sided printing, which saves the modeller the task of colouring the under or interior surface of some sub-assemblies. All you'd really have to do is carefully touch up the white leading edges of the cut card. Talking of touching up and colouring the card stock, it's nice to see that, where space permits, JSC also provides extra swatches of colour and, even better, duplicates of some of the smaller items too. It's always good to have the safety net of some spares! Tucked into the centre spread of the set you will find a small piece of paper with four miniature white ensign flags to add to your finished models. Also provided as standard with the kit are two laser cut card sheets providing accurate internal frames for each model. This is becoming standard practice in JSC kits and is much appreciated.

All four vessels included in the set (which is priced at a very reasonable €12.60 plus p&p – and that's before the very generous exclusive reader discount offered in this month's issue – see page 11) are to a scale of 1:400.



ABOVE: The smallest of the four models at 123mm in length is armed trawler HMT Thuringia. Image courtesy of JSC.



LEFT & ABOVE: The cover and contents of the extra laser cut detail set designed specifically for the models in JSC's new Operation Dynamo kit.

More high-tech help

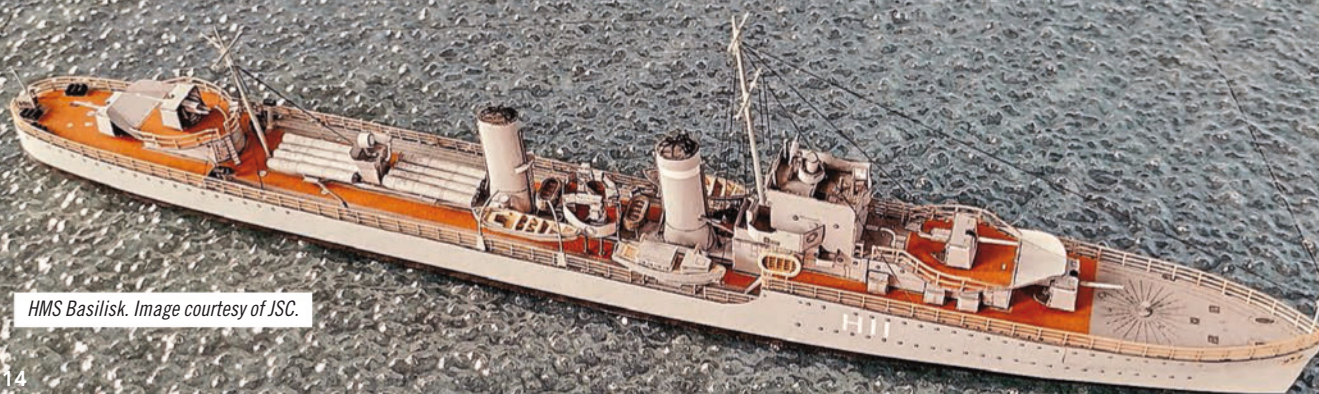
Want to add more detail? Well, JSC has you covered. There's a bespoke set of extra and replacement laser cut card and paper parts designed to further enhance the standard Operation Dynamo kit. Set 420-L contains black and grey coloured paper and thicker card laser cut components too. The set aims to replace or add extra detail that only a laser could achieve. Items such as ladders, anchors, and floats (or dingy doughnuts, as I call them!) are all represented. There's also fine laser cut replacements for the decorative pierced paddlewheel housings found on the *Medway Queen*! Now, at €14.73 this set costs more than the standard Operation

Dynamo kit on its own but, seeing as there's a discount of 20% off the standard kit offered in this issue, why not splash out?

Parting shots

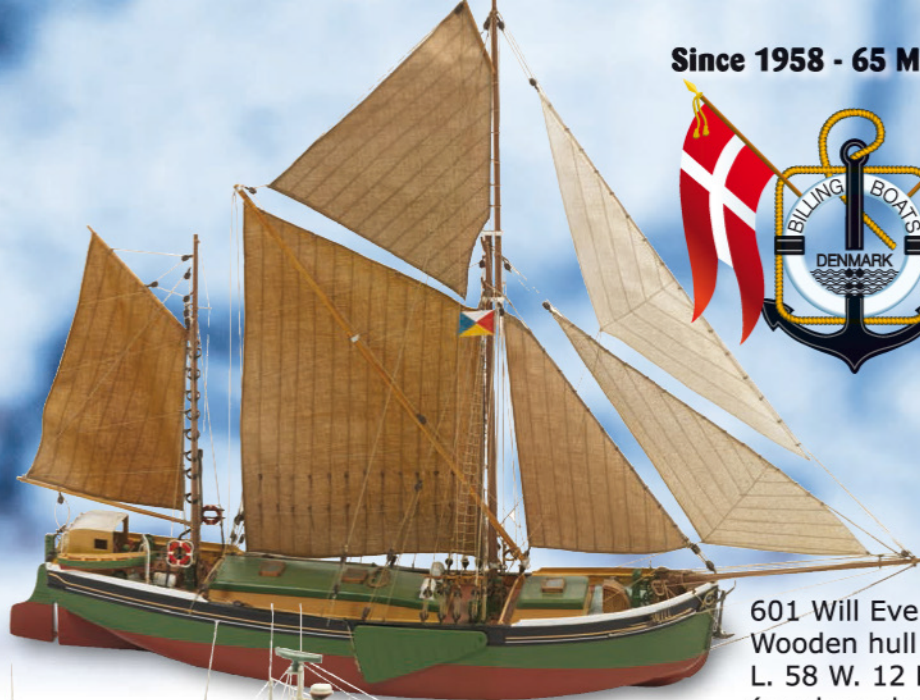
JSC rates this new model set as having a difficulty level of between 2 and 3, which will, of course, depend on how you choose to build each of the four vessels provided in the set. Choice is the key word here, as you could opt to build one or all of these models straight out of the box – sorry, I mean, straight out of the book! The inclusion of the laser cut card interior formers for each of the models in the kit is a true benefit, especially if you're a novice to card modelling. Having a good accurate internal structure in card models like these should not be underestimated.

So, would I recommend this kit to a novice? Well, yes, I would... Normally, I'd suggest anyone new to card modelling starts with a kit that has a lower skill/difficulty level', just to get the feel of things. This kit, however, gives you four ships in the one set – so, even if you're a complete beginner, you could practice on three of the ships and save your favourite till last. The bottom line is, whether you're a first-timer or a more experience card modeller, this is a charming little set, offering plenty of scope for waterline marine dioramas, expanding an already established collection, or simply as a starting point for a new one. I think JSC's little historical four vessel flotilla is going to prove hard to resist. What a great tribute to Operation Dynamo! ●



HMS Basilisk. Image courtesy of JSC.

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601 Will Everard
Wooden hull 1:67
L. 58 W. 12 H. 49 cm
(ready end october)



560 Calypso - Plastic hull 1:45
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L. 56 W. 16 H. 42cm (in factory stock)

Billing Boats is the oldest shipmodel factory in the world



588 African Queen
Plastic hull 1:12
L. 74 W. 21 H. 43 cm
(in factory stock??)



No retail sale

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See all 65 models at BillingBoats.com

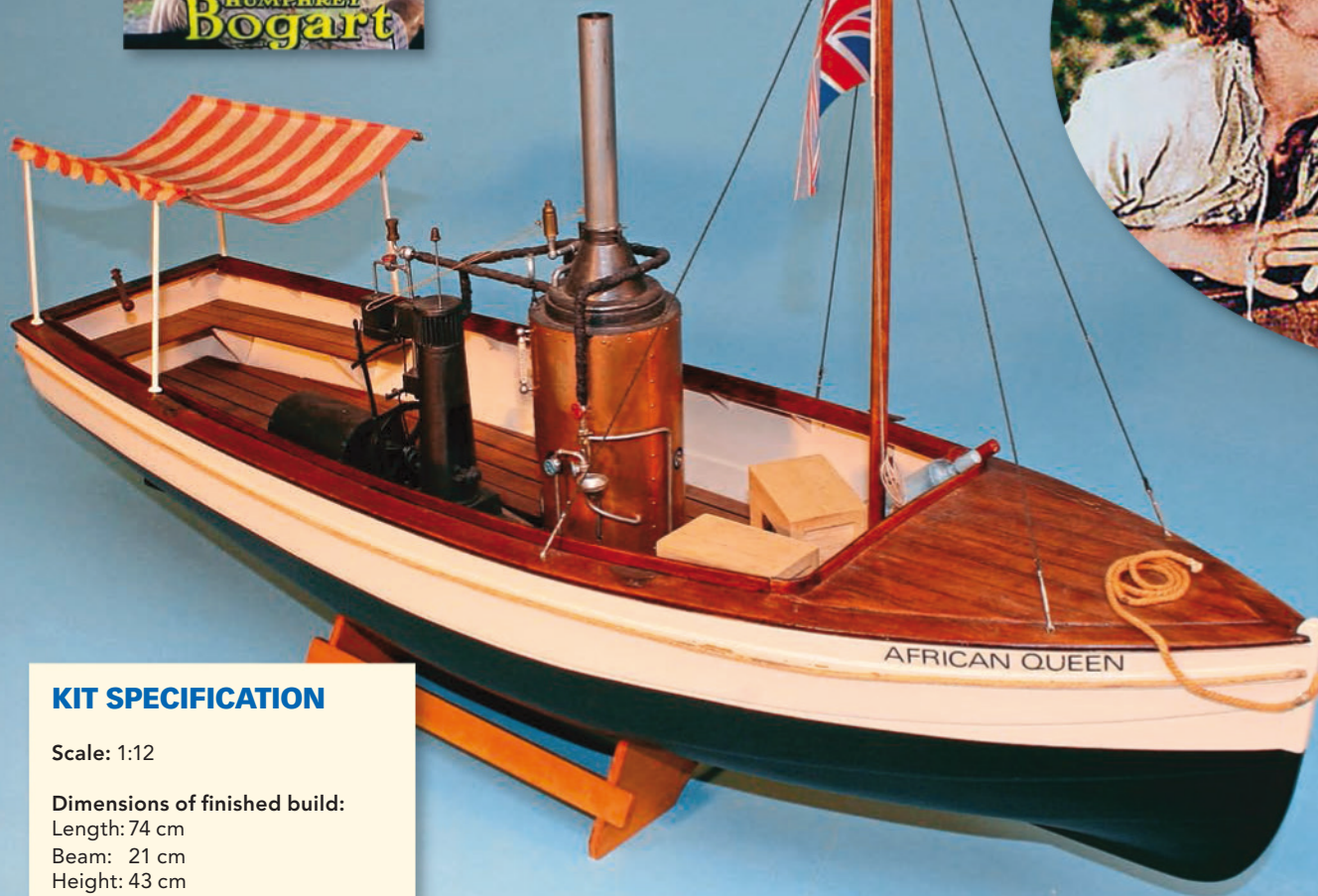
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WIN!

Billing Boats' 1:12 scale kit for the *African Queen*



KIT SPECIFICATION

Scale: 1:12

Dimensions of finished build:

Length: 74 cm

Beam: 21 cm

Height: 43 cm

Difficult level: Advanced Beginner

Once again the folks at Billing Boats have proved to be absolute stars, donating a top Billing kit for this month's draw!

The *African Queen* achieved fame in the much-loved movie of the same name, in which gin-swilling riverboat captain Charlie Allnut (played by Humphrey Bogart) and strait-laced English missionary Rose Sayer are thrown together in Tanzania during World War I and end up navigating their way through jungle rivers to Lake Victoria, with the ambitious intention of blowing up the German warship *Königin Luise*. The boat used in the 1951 film, which was shot on location in Uganda, had actually been built in Lytham, England, in 1912 for the East Africa British Railways Company. After etching herself into immortality in director John Huston's silver screen classic

(which, interestingly, led to Bogart being awarded his only ever Oscar, for Best Actor), the *African Queen* then remained in service in Africa up until 1968. She's since been renovated and now resides in Florida, where her present owner uses her as a pleasure craft.

This Billing Boats' kit, which comes with a full set of instructions in a variety of languages – including English, is aimed at the 'Advanced Beginner' but, considering all the possibilities when it comes to finishing the completed build, e.g., weathering, accessorizing, etc, this project will surely appeal to even the most experienced amongst you! Plus, of course, the iconic *African Queen* is sure to attract plenty of attention and serve as a real talking point pondside. ●



To further explore the Billing Boats range visit,
<https://www.billingboats.com>

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HOW TO ENTER

To be included in the draw, all you need to do is complete the entry form included on this page, cut it out (photocopies of the form will be acceptable for those of you who do not wish to deface your magazine) and mail it back to us at:

African Queen Prize Draw
 Model Boats,
 Mortons Media Group,
 Media Centre,
 Morton Way,
 Horncastle,
 Lincs LN9 6JR



Please note, the closing date for entry submissions will be December 23, 2022.

Good luck, everyone!

TERMS & CONDITIONS

Competition closes December 23, 2022. There are no cash alternatives available. Terms and conditions apply. To view the privacy policy of MMG Ltd (publisher of Model Boats) please visit www.mortons.co.uk/privacy

African Queen Prize Draw

Name: _____

Address: _____

Postcode: _____

Tel No: _____

Email: _____



LEFT: Just a sample of the range of model boat crew recently released by ModelU. Currently fishing boat crew related but this may expand in the not-too-distant future with other types of crew.

INSET: As the figures arrive with the supports still attached, referring to the picture on the packaging will help you to identify what needs removing and what doesn't.



Man your boats

Richard Simpson on how to paint really credible crew figures using techniques, tips and tricks that really work...

You may remember in the September 2022 issue of Model Boats it was announced that resin figure manufacturer ModelU had started producing a range of new figures aimed at the model boat market (see **Photo 1**). I followed this up in the October 2022 issue with a brief explanation of the company's manufacturing process, i.e., how real-life figures are scanned in order to create perfectly scaled down replicas, and an overview of the new 3D printed crew figures. So, as ModelU had been kind enough to send me a couple of unpainted sample figures to examine, the next step seemed fairly obvious!

I have previously written on the topic of adding figures to model boats (see the November 2021 issue of Model Boats Magazine) but this time around I will be providing a step-by-step guide to painting them, in order to try and break down, and take some of the fear out of, what some modellers perceive to be very complex and daunting task. My aim is not to demonstrate how beautiful show standard Napoleonic bust models are created but simply to share some techniques that you can try out for yourself, and which will help you add that little bit more life and visual interest to your model boats.

Different strokes...

In this article we'll be looking at two examples of the same figure but produced in different scales. By doing so, you will be able to see how and why, determined by size,

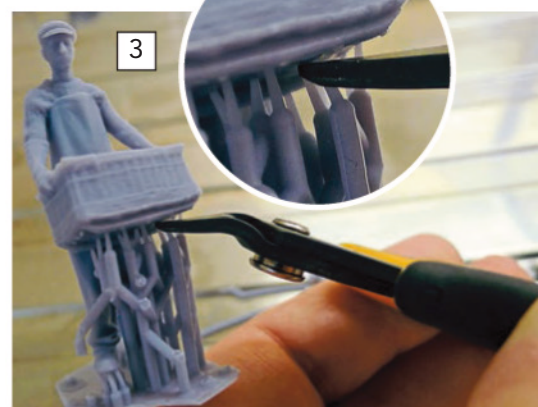
different approaches are taken and therefore decide which strategy it will be most useful to adopt when it comes to your own projects. One option tends to work better for larger figures while the other tends to work better for smaller ones.

Firstly though, just a brief word about one particular aspect of figure painting that seems to put some modellers off the whole idea: the eyes...

"One option tends to work better for larger figures while the other tends to work better for smaller ones"

Eye test

As a very rough guide I always tend to think that for 1:35 scale figures, and smaller, you really don't need to consider painting eyes onto a face. Some modellers go for a simple coloured spot; I tend to leave well alone. My way of looking at it is this... Measure the height of the figure's face you intend to paint. Next, get a few magazines out and flick through them. Look for a picture of a face of the same dimension as the figure you'll be painting. When you find one or two, hold the magazine at arm's length and ask yourself "Can I really see the eyes?" If you can't, job done! With larger figures, however, you will probably need to consider painting the eyes.



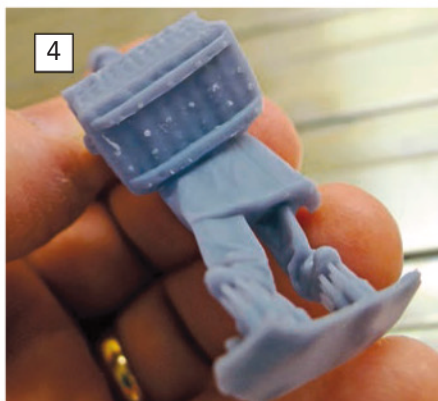
Electrical pointed nose side cutters are probably one of the best tools to use. Keeping the flat side against the figure minimizes the amount of trimming that will need to be done when the supports are removed.

Larger figures

For larger figures we are going to look at a technique that creates dark and light areas by what is known as pre-shading. This is nothing more than pre-painting the darker areas of shadow before applying a thinned coloured paint over that; this will allow the darker areas to show through and create the illusion that there are areas of shade within the final finish.

As ModelU also offer a painting service, courtesy of Mr Dan Evason, I asked him to demonstrate this technique for us on a 1:20 scale figure so that we can see the effects it's possible to achieve.

Acrylic paints tend to work better here, as they dry and then harden fast, thus allowing things to progress very quickly. This does, however, mean that you'll have to work swiftly



Just about all the figures Richard has seen have been supported from below, so the remains of the attachment points are hardly visible anyway. Here you can see what is left below the basket. Note Richard left the supports under his feet to create a convenient handle for painting.

while blending areas such as flesh tones. Alternatively, you could consider changing to enamels for these areas. That said, eyes, are definitely easier to tackle with acrylics.

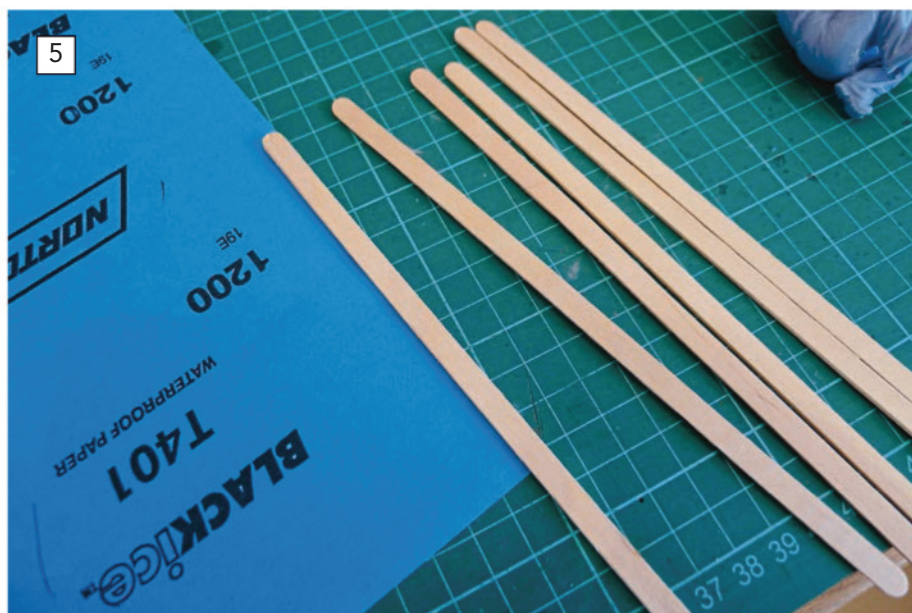
Smaller figures

For the purposes of this article, I decided to work on finishing a 1:48 scale figure to compare and contrast with the 1:20 scale figure Dan had kindly agreed to paint.

For smaller figures a more traditional painting method tends to work better. This is the old tried and tested wash and brush up technique that we've looked at many times in the past in this magazine. A base colour is first applied and allowed to dry thoroughly, then a very thin wash is painted over it. This wash should collect in all the nooks and crannies of the detail and will then dry out significantly darker in the areas where shadow would naturally fall. Once dry, highlights can then be picked out by adding a spot of light grey to the base colour and then dry brushing this over the surface. With smaller figures you might find it easier to use acrylic paint as a base colour, and then an enamel wash to ensure you do not disturb the base with the high concentration of thinners. Flesh can, again, be either acrylic or enamel and, while you don't have the eyes to worry about, you might find blending a little easier with enamel.

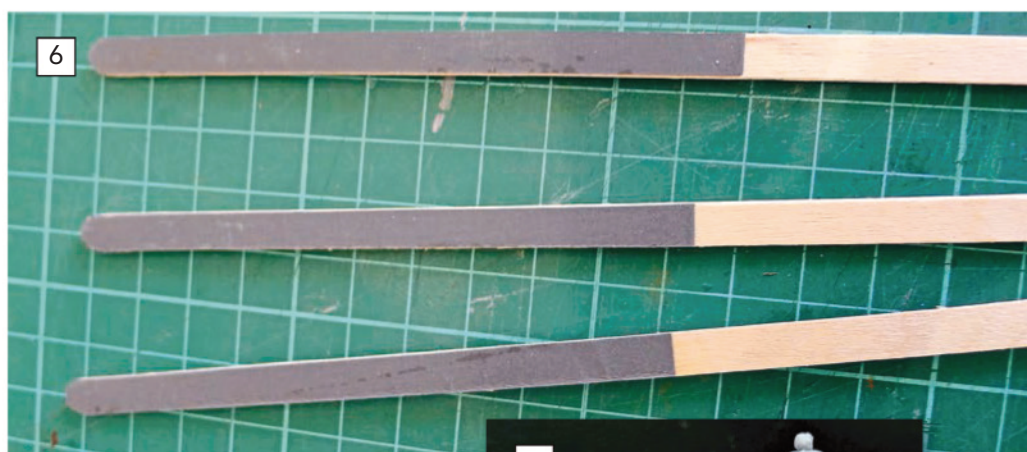
Preparation

As the figures from ModelU are 3D-printed they arrive with their supports still attached, which can initially look a little daunting (see **Photo 2**). These are very easy to remove however, and, if this is done carefully, require very little dressing up. The supports are all tapered at the attachment points so actually come away very easily. For most of them I tend to use small electrical flat sided pointed nose side cutters, which can get into the small spaces with the flat side sitting against the surface of the figure. Removing the support completely at both ends on the outer ones might also be useful to help gain access to the ones deeper in the middle of the support cluster, and you might find that some supports simply break away with your fingers if they are small enough. Be very careful when doing this, though, to ensure that no detail is damaged on the figure. Using the cutters is definitely a safer option (see **Photo 3**). With



ABOVE: You can buy ready-made emery boards, but Richard tends to make his own. He can then use whatever grade of wet and dry paper he has and stick them to any type of suitable wooden backing. Wooden coffee stirrers work well.

BELOW: Wipe a thin layer of neat PVA onto the stick, place them on the back of the wet and dry paper with a weight, then cut them out when the glue has dried. You can be using them in half an hour.



certain figures you may want to consider temporarily leaving the supports underneath the feet in situ so they can serve as a handle while painting (these can, of course, be removed once the job is done).

When your supports are removed, you may need to dress up the attachment points (visible under the figure's basket in **Photo 4**). This can be done by either gentle cutting or scraping with a sharp scalpel, with needle files, or with fine small abrasive tools made up by gluing abrasive papers to wooden coffee stirrers (see **Photos 5 and 6**) – these can even then be cut to shape to suit tricky areas. Having dressed up the support connections, your figure will benefit from a wash in warm soapy water to remove any remaining dust or grease from finger contact, thereby giving you the best possible clean surface. I give mine a blast off with air then leave them to dry overnight.

With the preparation work complete, it's time to decide which of the two following techniques will suit your figure best and break out the paint and brushes.



The cleaned up and prepared figure ready to paint. Even before any paint is applied the detail on the surface looks superb.

Painting a 1:20 scale (or larger) figure

With your figure cleaned up, washed off and nice and dry, he's ready for the painting process (see **Photo 7**). The paint used for the 1:20 scale here was Vallejo Model Colour, a water-based acrylic paint that can be quickly



The first job a very lightened down coat of flesh. It is probably best to start with a few spots of ivory on your palette, then simply add a very small spot of flesh.



The bit that concerns a lot of us: the eyes. This is simply a fine black vertical line across the eye area. It is critical that the two lines are of equal width and across the same part of the eye. Get that wrong and your figure will look cross eyed! If that happens wash it off and do it again.



The main blocks of colour in the flesh areas have now been added. The mid flesh tone, or base colour, around the top of the face, followed by a shadow tone around eyes, below the nose and mouth. Note the original highlight colour is now left in the areas where the light would enhance the tone.



Probably the most difficult part of the process is to blend these areas together. It works well to put three blobs of the three main colours onto a palette so you can dip the brush into each and create mid tones quickly and easily. This is then applied to the edges of the blocks of colour.

“The next job is the one that most of us approach with some trepidation: the eyes”

and easily watered down, and, as an added bonus, can be cleaned off brushes simply with water. Your first job will be to apply a base of pale flesh colour, lightened with ivory on the faces and hands. You don't need full opacity at this stage (see **Photo 8**). The next job is the one that most of us approach with some trepidation: the eyes. A simple fine vertical line with a fine brush is all that is needed at this stage. This will probably make your figure look a little like a French mime artist, but fear not! All you have to concentrate on at this point is making sure the width of the stroke is the same on both eyes and that your lines run right down the



Starting with the softer areas of the woolly jumper and hat, an all-over black wash is applied, allowing it to settle into the shadow areas.

middle of the eye (see **Photo 9**). Don't worry about anything above or below the eye yet.

You can now prepare the groundwork for the flesh shading. Medium areas around the hands and face are painted in with a flesh base colour and then, over that, the areas around the upper face, eyes and mouth are filled in with an even deeper flesh tone to give more depth, thereby creating shadow. This is when the shape of the eye can be created by painting over above and below the eye. Note the highlight areas such as the backs of the hands, cheeks and nose are left in the original light flesh tone (see **Photo 10**).

We now come to probably the trickiest part of the whole process: blending in the flesh tones. With the main colours already blocked in, it's now time to blend them together. It's best to have a palette with blobs of your three main colours on it so you can dip your brush in and out of each and create a mid-colour quickly and easily. All you are doing here is creating a blending between the blocks of colour. You will find



This is then followed by a light grey highlight enhancement, dry brushed over the same areas to pick out the high spots.

this much easier if your paint remains wet, as this will assist with blending one area with another, so you'll need to do this all as one process. If you're not happy with how things are going you can simply wash everything off with a suitable acrylic thinner and start again. You can do this as often as you like until you are satisfied (see **Photo 11**).

With my flesh areas done it was time to move onto my figure's jumper and the woolly hat, with the first step being to apply a black wash to the entire area. You will find a wash will conveniently settle into all the nooks, crannies and recesses and enhances the darker areas you'd naturally expect to see there. This needs to be quite a dark wash as you'll want it to show through the next process (see **Photo 12**). Following on from this, to emphasise the highlight areas a dry brushing of a much lighter tone should be applied over the wash; this will greatly increase the contrast. As illustrated on the figure (see **Photo 13**), at this point you will have a pre-shaded base on which to apply the top colour.



Finally, the jumper colour is applied over the pre shading. Being low in opacity, a number of coats will be required and applied thinly so the paint does not collect in the shadow areas. The shadows and highlights should still show through.



Exactly the same process used on the jumper has been employed for the hat. Because a higher contrast is required for the waterproofs, the shadow wash is only applied in the specific areas, not all over.



Again, the yellow is then built up over a number of coats to get to the level of opacity that still shows the pre-shading.

“It’s imperative this is built up slowly, so be patient and don’t rush the process”

A watered-down colour of a suitable opacity to allow the shading underneath to show through should also be applied to clothing (as per my fisherman’s jumper). This may initially seem too ‘watery’ but don’t get heavy handed here as otherwise you will obliterate your pre-shading and lose the effect. It’s imperative this is built up slowly, so be patient and don’t rush the process of achieving the opacity you require. It may take three or four coats. Take care not to have too much paint on the brush for this part as the paint will try to behave like a wash and settle in the recesses. Keep the brush lightly loaded and gradually build your layers up (see **Photo 14**).

Using this technique and with my fisherman’s jumper done, his woolly hat was similar painted before attention was turned to painting his waterproof trousers. Interestingly, the hard plasticized surface of such garments requires a much sharper contrast between areas of light and shade. Consequently, the pre-shading technique employed here was not an overall wash, as used on the woolly jumper, but a much more definite and distinct application of paint in the shadow areas only. This gives a stronger contrast when over painted (see **Photo 15**). As you will see, once the yellow colour had been applied over the pre-shading, the effect was noticeably more contrasty, something assisted by the different texture of the surface, faithfully reproduced by the scanning process (see **Photo 16**). The next job was



A coat of semi-gloss black on the sea boots picks out our fisherman’s footwear nicely.

simply to apply a matt black to the sea boots, which I painted in full opacity to represent this heavy rubber footwear (see **Photo 17**). Finally, a very light dry brushing in a pale grey was undertaken to create some highlights on the boots, a technique also used to pick out one or two highlights elsewhere on the figure (see **Photo 18**).

The treatment of this completed 1:20 figure can now be compared with exactly the same figure but in 1:48 scale, generated of



A final very light and fine dry brushing all over the figure will bring it all together and add a little texture to the footwear.

course from the same original scan.

Painting a 1:48 scale (or smaller) figure

At this size I prefer to have some sort of handle for the figure so that I don’t get greasy fingerprints on him as I paint. Plus, of course, this means the figure is securely held while the paint dries. A bit of scrap anything can be used here but, in this instance a scrap of wood and a couple of very small spots of PVA glue



Same figure, different scale and different technique. Richard likes to keep his fingers off while painting, particularly with a smaller figure, so a base of a couple of scraps of wood was put together and the figure attached with a couple of very small spots of PVA.



On the 1:48 scale figure the hat and jumper were painted at a full opacity, as the highlights and shadows are going on top.

did the job nicely. A word of caution: don't use too much glue; you will want your handle to break off easily once painting has been completed, (see **Photo 19**).

Begin with a mid-base of light flesh colour on your figure's face and hands. Again, I used Vallejo acrylics for speed and convenience. After the acrylic has thoroughly dried a light wash of medium brown enamel should be applied all over to accentuate the shadow areas (see **Photo 20**). Once your wash has dried, a lighter shade of the flesh base colour should be dry brushed over your figure's face and hands. This can just be seen in the picture of my figure on his nose, cheeks and chin. Basically, that's all that's need for flesh areas. The technique is quick, simple and perfectly suitable for a 1:48 scale, or smaller, face (see **Photo 21**).

The next stage is the base colour for clothing (in my case the fisherman's jumper and wooly



First job is a mid-flesh base colour over all the flesh areas. Richard likes to use Vallejo Acrylic sets which consist of a mid-base, two shades of highlight and two shades of shadow to ensure consistency.



The flesh base enhanced by a light enamel brown wash and a dry brushed flesh highlight. These two very simple processes give the flesh areas a much greater tonal range and add a noticeable depth to it.



A brown enamel wash over the clothing base colour will sit in all the shadow areas and enhance them. Even the hat received this treatment, which, as you will see, makes a noticeable difference to the level of realism.



The 1:48 scale figure's jumper has been given a very light dry brushing with ivory paint, while the hat has been dry brushed with the base green mixed with a spot of ivory in it. The yellow base colour for the trousers has also been applied – this involved multiple coats for the required coverage.

hat). Again, I used Vallejo acrylics for the base colours, with a green for the hat and an ivory for the jumper; unlike the 1:20 scale figure, however, these were painted in full opacity.

A fine sable brush was used to create a nice fine line around any edges where clothing met flesh (see **Photo 22**). Once my base colours had dried thoroughly, again a light wash of medium brown enamel was applied. You'll find when doing same this will sit nicely in all the recesses of the detail and accentuate the shadow areas (see **Photo 23**). Next, I dry brushed my base ivory colour over the whole jumper area to pick out the highlights and create a contrast between highlights and shadows. While this was drying, a base colour of yellow was applied to my fisherman's waterproof trousers. Here, three coats were required to

BELOW: For the trousers Richard used a mid grey coloured wash all over, with a slightly darker shade in the really deep creases.





ABOVE LEFT: Richard went for green wellies with these guys, but he's not sure if he likes the colour as it is too close to the woolly hat! The footwear might get redone. It's actually very interesting generating a credible and lifelike pose with the figures. You might know where you want to put them from the start, or you might want to have a play once they are painted. ABOVE RIGHT: Lifeboats make for an interesting little cameo and present the figures to the viewer in a very noticeable location. Plus, crew are always tinkering about with something!

achieve the desired coverage (see **Photo 24**). The waterproofs were then given the same treatment of a medium grey enamel wash, followed by a dry brushing of the base yellow with a spot of the ivory mixed in to lighten it (see **Photo 25**). The final touch was to paint the sea wellies with a green base, which was then lightly dry brushed with the same green that I mixed with a spot of ivory.

Pose perfect

Having completed the painting, the only thing left to do is to play around with the figure on your model until you've determined a location and pose that will give him a real sense of purpose. Two figures having a chat usually works quite well, and you can easily paint both simultaneously to speed up the process. Indeed, I did just this (see **Photo 26**); check out the flat cap of my crouching figure – to credibly paint this I simply used a brown base, accentuated by a little dry brushing with the same colour that I'd mixed a spot of ivory into. Figures working inside a lifeboat also makes for a realistic cameo (see **Photo 27**).

Endless possibilities

The idea here has been to show two simple methods of achieving credible crew figures for our models boats using the new range of ModelU figures. The detail in all scales is simply superb, which makes painting these figures a joy, as the edges and details are so clearly and crisply defined. Added to that, the idea that you can be scanned, clad in whatever attire you wish to don and in

“Play around with the figure on your model until you’ve determined a location and pose that will give him a real sense of purpose”

whatever pose you wish to assume, e.g., performing a particular task, means that you can even crew your own model boat (or, more specifically, a miniature version yourself can). The possibilities are endless. I fully intend meeting up with ModelU at one of the shows they will be attending in the future and getting a scan of myself done.

Even with the range of off the shelf figures, though, once suitably painted up (see **Photo 28**), wonderful little scenarios can be created on your model boat – and, in doing so, you will achieve a level of realism you previously could never even have imagined possible (see **Photo 29**).

As a final thought, to make your figures that little bit more resilient, a final coat of a clear acrylic matt varnish may be worth considering. This is easily applied from a rattle can.

I thoroughly recommend having a go at adding some ModelU figures to your next build or even having your own scan done and mini-me produced.

If you're still not feeling confident, as mentioned, ModelU does offer a painting service, courtesy of the aforementioned Dan Evason, whose skills are so ably demonstrated by the four 1:20 figures fitted in the fishing boat featured in this article. ●

CONTACT DETAILS FOR MODELU

Website: www.modelu3d.co.uk

E-Mail: info@modelu3d.co.uk

Tel: 07887 803737

Address:

Unit 21C,
Easton Business Centre,
Felix Road,
Bristol,
BS5 0HE

CONTACT DETAILS FOR MR DAN EVASON MODELU PAINTING SERVICE

Facebook:
The Tunnel Lane Model Railways page

Instagram:
TUNNEL_LANE_MODEL_RAILWAYS

email:
tunnellanemodelrailways@hotmail.com

Tel: 07917764931



The full set of four figures done by Mr Dan Evason. Refer to the details in the contact box if you'd like Mr Evason to paint up some figures for you.



BELOW: It's surprising and rewarding to see your model brought to life with the addition of a couple of figures. Imagine the possibilities, though, of having a figure of yourself on your model, in a pose of your choice.

Building a Victorian Steam Launch the easy way

John Mileson starts a new beginner's guide series...



Of all the model boats I've constructed, it's the live steam powered models that have given me the most pleasure. Many of the fellow model boat enthusiasts I've encountered pondside have expressed real interest, too, but most of their comments tend to be along the lines of "I'd love to build one myself, but I just don't have the necessary skills or equipment". This series of articles, then, is intended to dispel such views, even amongst those with little or

no boat building experience and/or limited access to tools and workshop facilities.

My intention is to show how you can 'semi scratch build' a live steamboat, based on the Victorian river launch *Laura*. If you choose to take up the challenge, the end result will be a radio-controlled model measuring 820mm long x 220mm wide, with servo units operating a steam regulator and rudder. I will be covering every aspect of the process, including materials, suppliers, tools,

construction techniques and, of course, some helpful building tips. Hopefully you'll find my instructions comprehensive but simple to understand –and, of course, there are plenty of step-by-step images for refer to.

Why build this live steam launch?

- * It's an opportunity to broaden your horizons
- * Operating a live steam engine will give you a totally different outlook and experience compared with, say, more traditional sail or electric powered craft
- * While the initial cost is relatively high, it's comparable to many up-market kits, and, as an added bonus, the steam plant purchased can be easily transferred to any number of future models (something which will only take you about five minutes to do!).
- * Steam-powered vessels tend to hold their value more than most other types of model boats
- * The gas fired boiler is easy to use and requires little preparation and maintenance
- * Construction is very simple, so it's highly unlikely you'll abandon this build and end up with 'a project under the bench'
- * While the description that follows will guide you through the build of a basic launch, you can, of course, 'personalise' your version. I did just this in order to create a Fenland Lighter, which regular readers will be aware was the subject of the article 'Come on baby light my fire' featured in the August 2022 issue of *Model Boats* and, best of all, no previous experience is necessary!

APPENDIX A. Tools required

Many of the tools required are probably already in your possession, and, if not can probably be borrowed for this project, but they are as follows:

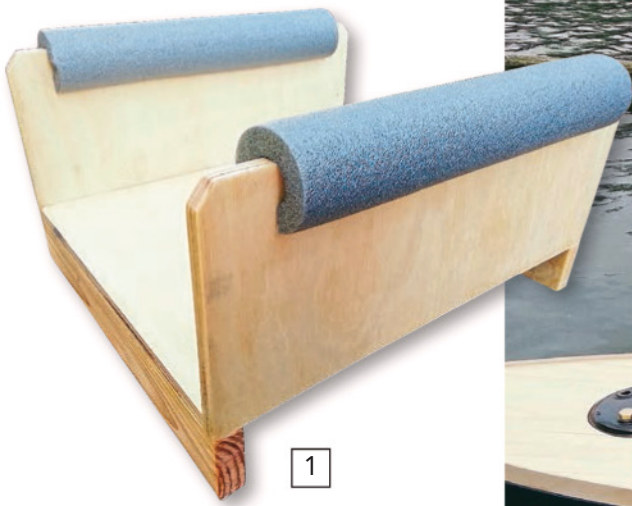
- * A craft knife and new blades (a Stanley type in preference to a scalpel)
- * A cutting mat (not essential, but it does save carving up the kitchen table!)
- * A pencil and fine permanent marker pen
- * A steel or aluminium straight edge. 3 ft long inexpensive aluminium rules/straight edges are available from DIY stores
- * A fine-toothed wood working saw

- * A hand or electric drill, or a Dremel
- * Various drill bits (see body copy for sizes)
- * A coping saw, or a band saw
- * Fine and medium grades of sandpaper or wet and dry paper (80 to 100 grit is ideal)
- * A set of small BA spanners
- * A small bench mounted vice
- * A steel rule, either 150mm or 300mm in length
- * Artists' paint brushes (see painting guidelines as the series progresses for suggested sizes)
- * A small screwdriver

APPENDIX B. Materials, components and suppliers

Below is a list of all the components and materials you will require, along with supplier suggestions (alternatively, see ads in this magazine)

- * A Victoria and Albert launch hull from Deans Marine. No deck moulding is required
- * A Virgo vertical plant kit, including condenser and gas tank plus gas filler adapter and steam oil from Clevedon Steam
- * 1 x offcut of 2mm x 300mm x 900mm Birch faced plywood
- * 1 x offcut of 9mm x 300mm x 900mm Birch faced plywood
- * 1 offcut of 1.6 mm x 300mm x 900mm Birch faced plywood
- * 5 x offcuts of 6.5mm x 300mm x 900mm medium balsa wood
- All of which can be sourced from SLEC.
- * An 8-inch (200mm) propellor shaft, which can be purchased from either Howes Models or Dean's Marine



First things first: the launch cradle

Before we get started on the boat itself, I am going to explain how to construct a launch cradle. This will support the hull during the build and ultimately can be used for carrying your finished model (see **Photo 1**)

Materials required

- * A 9mm x 300mm x 900mm sheet of Birch faced plywood
- * Two lengths of scrap wood (say, 270 mm x 40 mm x 15 mm)

- * Aliphatic resin adhesive
- * Varnish (optional)
- * Two lengths of central heating pipe insulation (to suit 15mm diameter pipe)

Construction method

To create the base, using a pencil and rule, mark off from one end of the plywood a piece measuring 250mm long (see **Photo 2**).



* A 4-bladed 50mm diameter brass propellor, which can be acquired from either Howes Models or Deans Marine

* A double universal joint to suit an M4 thread prop shaft and standard splined end, again, available from either Howes Models or Deans Marine

* A rudder assembly (Ref No. RDB 23065), supplied by Dean's Marine

* A length of piano wire cut into two pieces (when ordering your piano wire, ask for a kink to be put into one end of each piece), available from Deans Marine OR (John's preferred option) Quicklinks 4 off M2 plus threaded rods, one packet of M2 rods, as supplied by either Howes Models or Deans Marine

* Isopon P38 body filler and hardener, available from Halford's

* Two-part epoxy resin (5 minutes setting time). John suggests using the two separate tubes type rather than the rather wasteful combined dispenser. Suppliers here include Deluxe Materials, Wickes or most local DIY outlets

* Instant Superglue (liquid), the same suppliers as noted for two-part epoxy above are again the 'go-to's here

* Aliphatic resin wood glue (112gm size) from Deluxe Materials

* Paint

Grey primer (125 ml)

Gloss enamel (125ml) in the colour of your choice for outer hull surfaces

Satin varnish (125 ml)

We all tend to have our preferred manufacturer. However, John always uses Phoenix Precision Paints as he feels these guarantee a superb finish under all conditions

* A small tin of wood dye (John suggests a Medium Oak dye); these are available from most DIY stores John points out he didn't use any dye, preferring to varnish his plywood

* Tamiya 10mm wide masking tape, available from most good model shops

* Foam pipe insulation for 15mm pipes, which, again, can be sourced from most good DIY outlets

* White spirit, generally available from DIY outlets

* Pure distilled (NOT de-ionised) water (an initial purchase of 5 litres is recommended). This is widely available to order online

* A 277g GoSystem 2289 Butane gas cartridge fitted with standard type EN417 threaded self-sealing safety valve, these are widely available in DIY stores

* Radio control equipment, John recommends consulting Howes Models or Deans Marine here

APPENDIX C. Supplier contact details

Clevedon Steam

www.clevedonsteam.co.uk

Tel. 01326 291390/07818044648.

Deans Marine

www.deansmarine.co.uk

Tel. 01733 244166

Deluxe Materials

www.deluxematerials.com

Tel. 01529 455034

Howes Models

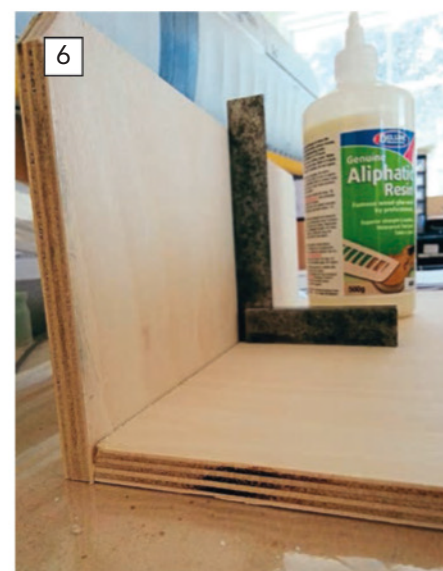
www.howesmodels.co.uk

Tel. 01865 848000

Phoenix Precision Paints

www.phoenix-paints.co.uk





Once you've checked your dimensions, use a relatively fine-toothed wood saw to cut off this part (see **Photo 3**), which should measure 250mm x 300mm.

For the side members, mark off (as you did with the base) two pieces, although this time measuring 120mm x 300mm (the piece of plywood you have left over should be approximately 420mm x 300mm), and then cut off your two side members (see **Photo 4**). Using medium grade sandpaper, say 80/100 grit, sand off the ragged edges to avoid splinters. Don't overdo it. You need to keep sharp corners at this stage. Also, sand off the top four corners of the sides (this will give a more 'professional' appearance to the finished cradle (see **Photo 5**).

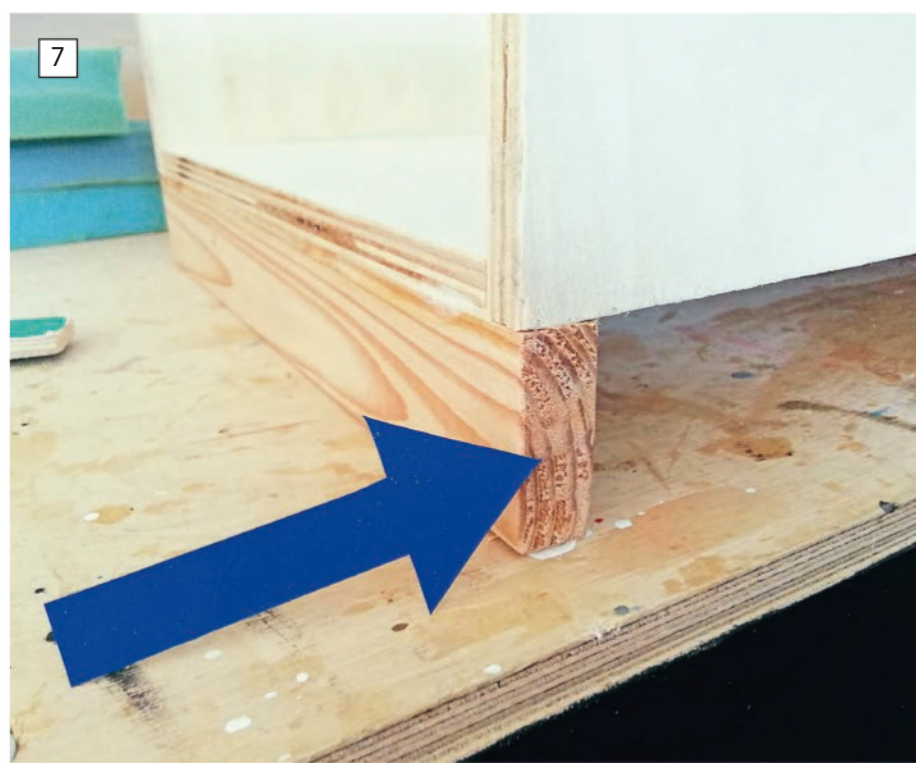
Apply aliphatic resin to the long edges of the base, then place it down onto a sheet of polythene or similar (this is to stop the wood sticking to the bench!). Butt up the two side panels to the glued edges. Check these are at 90-degrees to the base. Leave to dry – a couple of hours will probably do it (see **Photo 6**).

Once dry, sandpaper all edges to remove sharp corners.

The cradle can be improved by adding a length of scrap wood along the open ends of

the base to create 'feet' for the stand. These feet allow you to get your fingers underneath the cradle when lifting. They also give some clearance to the rudder and propeller. The

scrap wood here needs to be 270mm long and can be any cross section (see **Photo 7**). I used some strips of 40mm x 15mm wood from a packing case.



If you elect to varnish or paint your cradle, now is the time to do it.

Next, cut two lengths of your central heating pipe insulation to 280mm long. Split along the seam of the foam with your fingers and fit along the top edges of the cradle.

Finally, check that your new fibreglass hull fits snugly into the cradle (see **Photo 8**).

Advice worth noting

- * Before cutting any material it's worth remembering the old adage: measure twice, cut once!
- * Use a sharp saw. Blunt saws rip the wood. Let the saw do the work for you. Don't use excess pressure or force
- * Always cut on the 'waste' side of your pencil line
- * Clamp the plywood down securely when cutting, or get a chum to hold it down for you
- * When sandpapering down cut edges, beware of splinters

* It pays to close the nozzle of the aliphatic resin after each use, thus avoiding blocking

To the boat!

Cradle complete, you are now ready to launch yourself into building the boat itself, so let's make a start with the fibreglass hull, propellor and rudders...

Important prep

On receipt of your fibreglass hull, firstly check for any obvious damage that may have been sustained in transit, and then, all being well, more carefully examine it for any 'pinholes' in the moulding. These fibreglass hulls are usually superb but, as the photo shows (see **Photo 9**) at the stern of mine, where the propellor shaft fits, there was a pinhole. Ignore these at your peril! Many a model boat has taken on water as a result of a small hole running through the moulding. So, mark the position of any hole/s you discover with a



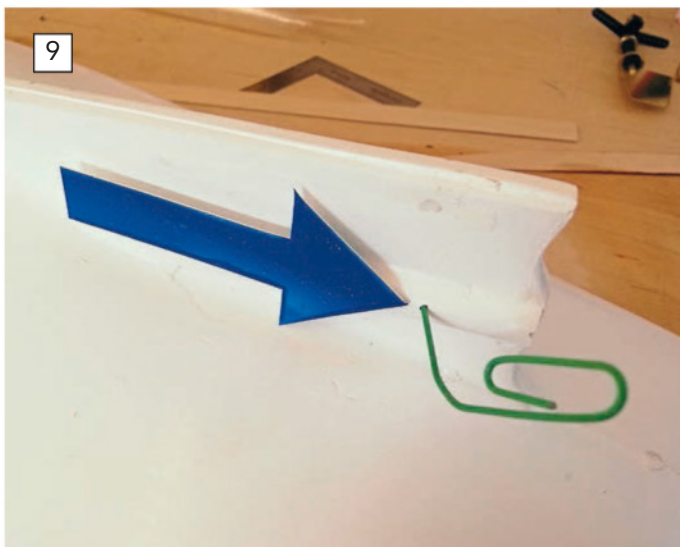
marker pen, and when you come to mix your filler, be sure to fill it/them in.

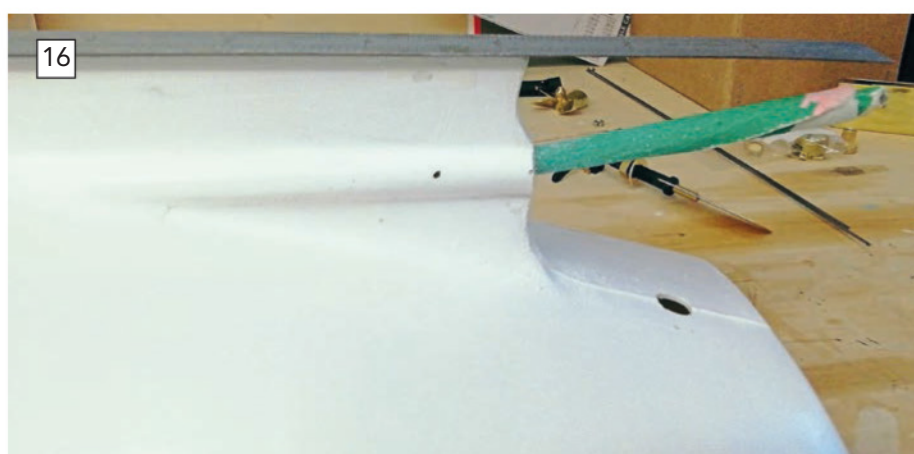
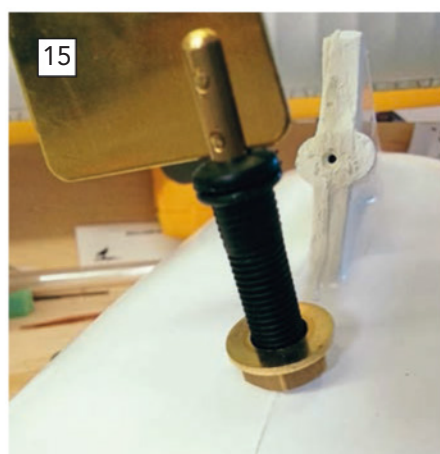
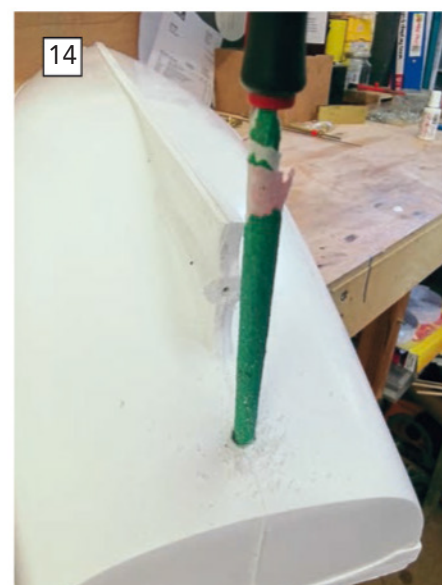
The next thing to do is clean both the outside and inside of the hull with a cloth and white spirit (see **Photo 10**). Give it a good scrubbing to remove all traces of the releasing agent. Don't skimp on this, as adhesive and paint will not bond to the surface if there is evidence of the agent.

During the construction, take care not to scratch the outer surface of the hull as scratches can be difficult to obscure with paint.

Next, mark out the position of the propellor and rudder tubes. At the stern, on the end of the keel is a round boss through which the propellor tube will pass. There is no obvious mark in the moulding, so it's necessary to establish the centre of this boss. The only way to achieve this is to guess where you think it is, and then create a positional dot with a marker pen (see **Photo 11**).

Similarly, at approximately 90-degrees to the proposed propellor shaft hole, you will





see, on the underside of the hull, a small, raised area in the moulding. Locate the centre of this and, again, mark with a dot.

Using a small drill bit, say, about 3mm diameter, and holding the bit between forefinger and thumb, carefully drill a dimple in each of the above locations. The dimple will act as a guide for a larger hole to be drilled (see **Photo 12**). Now, this is the difficult job; using an electric drill can end up with the bit 'snatching' at the fibreglass and tearing an ungainly hole in the hull. I have found the safest way in both instances is to hold the drill bits, once again between finger and thumb, and, starting with a small diameter drill bit, gradually increase the diameters until roughly the required hole size is achieved (see **Photo 13**). To make this a less painful

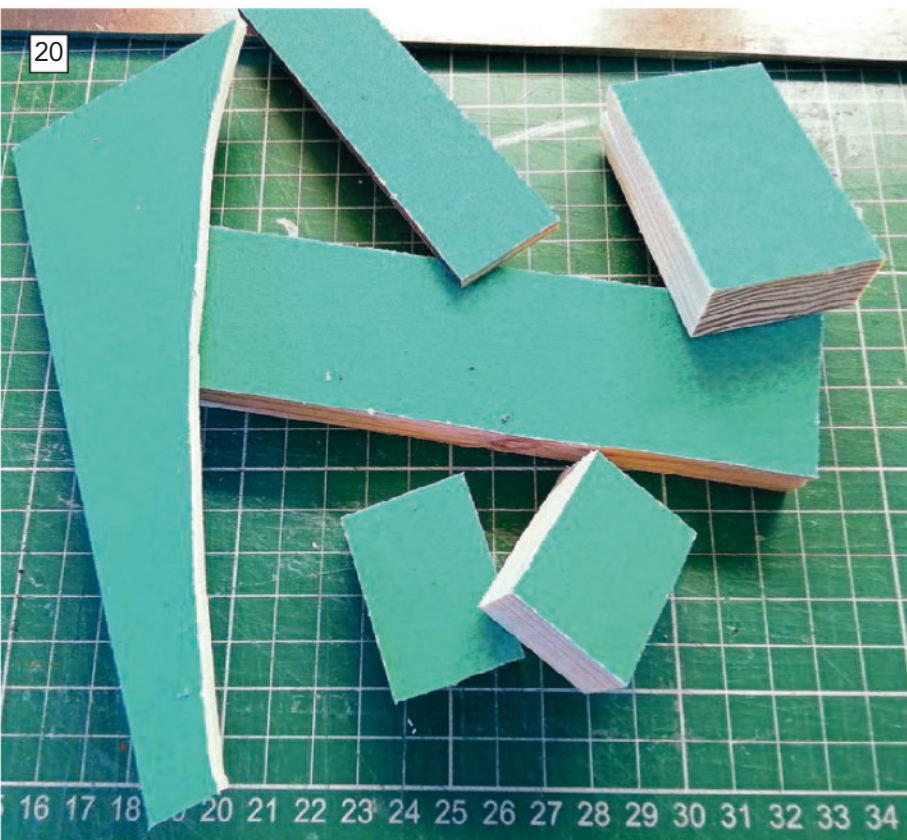
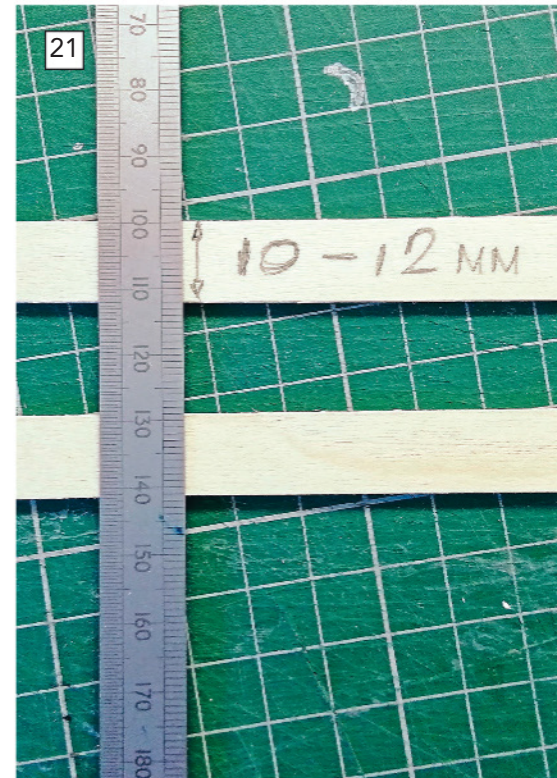
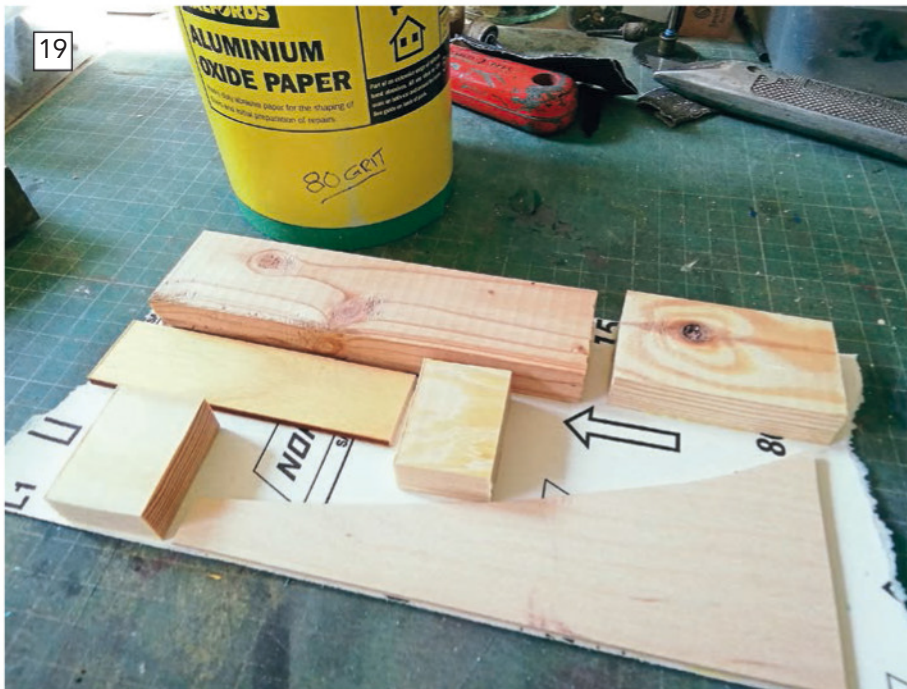
operation, wrapping some masking tape around each drill bit will avoid sore fingers and thumb. Turn the drill bit backwards and forwards rather than rotating in one clockwise direction. This helps to avoid the bit snagging. Take your time, in the knowledge that once these two holes are finished, the worst job of the whole build is over!

The finished size for the rudder shaft should be 8mm diameter, and that of the propellor shaft 6mm.

A good tip to finish the holes is to use a sandpaper 'pencil' (see **Photo 14**). This 'pencil' can be made by simply rolling a small piece of sandpaper around a small diameter piece of bar, e.g., the shank of a small screwdriver, and then removing the screwdriver and using the 'pencil' as a file.

Keep trying the plastic rudder shaft into the hole until it is a reasonable fit (see **Photo 15**).

The hole for the propellor shaft should ideally be slightly oversized. If anything, make it oval-shaped, the longer diameter being from top to bottom. Bias the direction of the hole up into the inside of the hull (see **Photo 16**). The shaft can then rock up and down in the vertical plane. You will probably find it difficult to fit the shaft right through into its final position in the hull. This will try your patience! It will bind on the inside of the hull along the keel channel. Ease the groove out using coarse sandpaper (see **Photo 17**). Take your time. When fitted the propellor shaft should protrude into the hull at a suitable angle in order that you can align it with the engine shaft (see **Photo 18**).



NB: Do not fix the rudder or propeller shaft in at this stage.

The next operation is the removal of the moulding joint line. This is evident as a thin raised area of fibreglass that runs from the bow, along the length of the keel, and up the transom/stern. This needs careful removal using sandpaper. I use a home-made sandpaper block (see tips below).

A word of caution: when sanding fibreglass, a face mask should always be worn to avoid inhalation of dust. And, when sanding the line off the transom, take it gently, as you need to avoid scratches on the gel coating.

Advice worth noting

* Make yourself a range of sandpaper 'files' by bonding sandpaper onto various strips of

thin plywood or blocks of wood. Use aliphatic resin to bond the wood to the paper. Trim off the excess paper with an old blunt craft knife blade (see **Photos 19 and 20**).

* Always wear a face mask when sanding fibreglass

* Make a sandpaper 'pencil' by rolling coarse sandpaper (80 grit) around a small diameter piece of rod

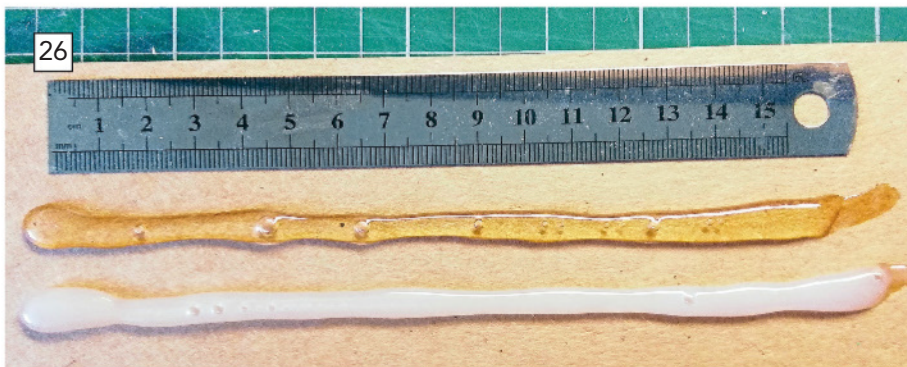
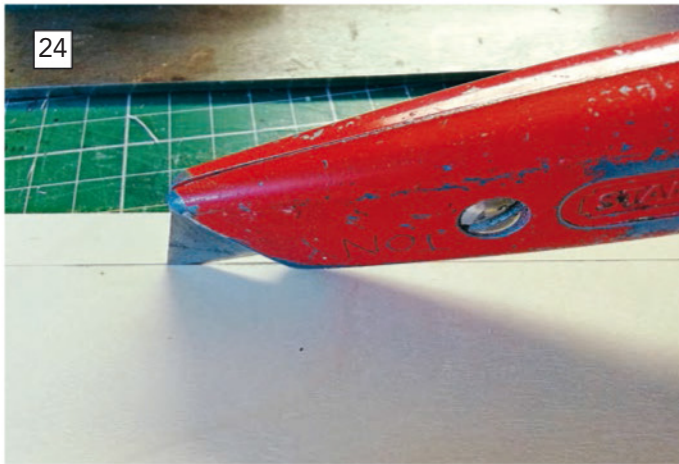
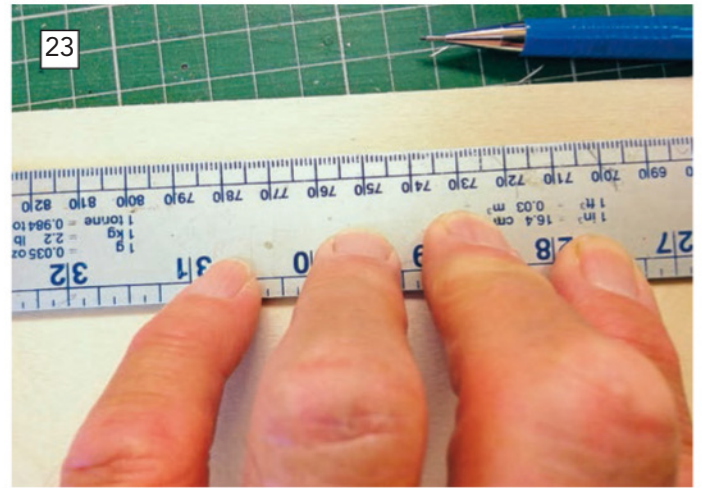
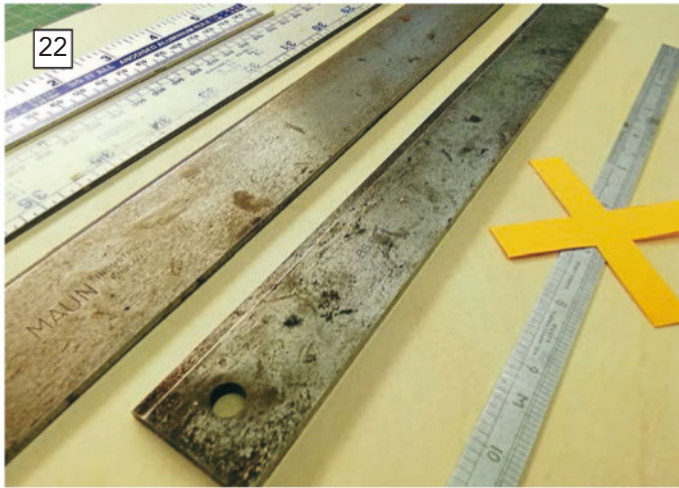
* Don't be tempted to use an electric drill when boring the holes in the fibreglass. It can be disastrous!

And cut!

The next stage involves making a start on fitting out the hull by cutting the 1.6 mm Birch faced plywood. This is a relatively simple job, provided you follow a few guidelines.

The first two strips of plywood to be cut will ultimately be glued on the inside top edge of the hull and will run the whole length of the boat. These strips will act as reinforcement for the fibreglass edges and give better adhesion properties for the balsa and plywood strips that will be glued to them. They will not show in the finished launch. The width of these strips is not critical, but I suggest 10 to 12 mm.

Take the sheet of 1.6 mm plywood and create a series of pencil marks 10 to 12mm in from the 300mm edge (see **Photo 21**). Then, using as long a straight edge as possible, lay this edge against these marks. Exert pressure on the straight edge, and with the craft knife gently score along its length. Make sure the knife is held tightly against the straight edge as the grain of the wood will tend to divert the blade off course. Hold the knife at a



The adhesive takes about five minutes before becoming unworkable. There's no need to panic, but don't hang about.

Mix thoroughly and apply a thin layer of adhesive along the top inside edge of the hull. Place the plywood strip roughly in line with the top of the fibreglass hull and starting at one end clamp this roughly in place along its length. Now go back and level up the top of the ply with the top edge of the fibreglass.

NB, you will probably find that in places the plywood will stick slightly above the hull. The aim is to get as much in line with the top rather than below (see **Photo 27**). Clamp securely and allow to dry for about 15 minutes. Then tackle the other side. Finally, bond a short strip of ply across the stern of the boat – inside (see **Photo 28**). You can use the two off-cuts of the ply for this purpose. Don't be tempted to sand down the ply at this stage.

shallow angle to the wood (see **Photo 24**); do not hold it vertically (see **Photo 25**).

If you make a mess of things, start again. There is ample plywood for this project.

After about five passes, the plywood will be cut through – but take your time. Repeat the operation until you have two strips 300mm long x approximately 10mm wide. Carefully sand the edges to remove any splinters.

Advice worth noting

* Use a new blade in your craft knife and replace your blade frequently. Don't attempt cutting the plywood with a blunt blade or scalpel

* A range of straight edges are shown for reference (see **Photo 22**). The type with a cross against it is a thin steel rule and should not be used; the blade will tend to ride up over the edge of the rule, taking your fingertips with it!

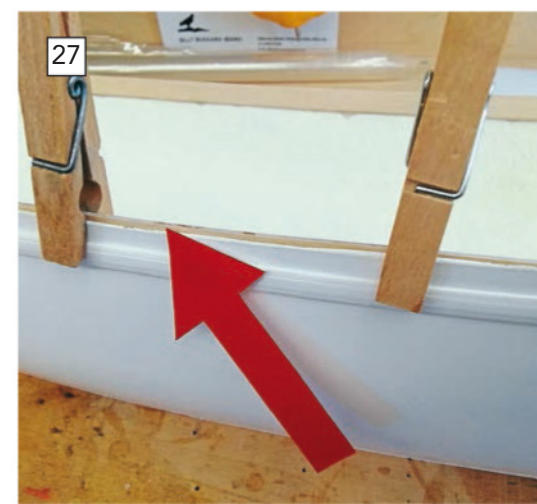
* The thicker and longer the straight edge is the better. 3 ft long aluminium rules are inexpensive and available from many DIY stores

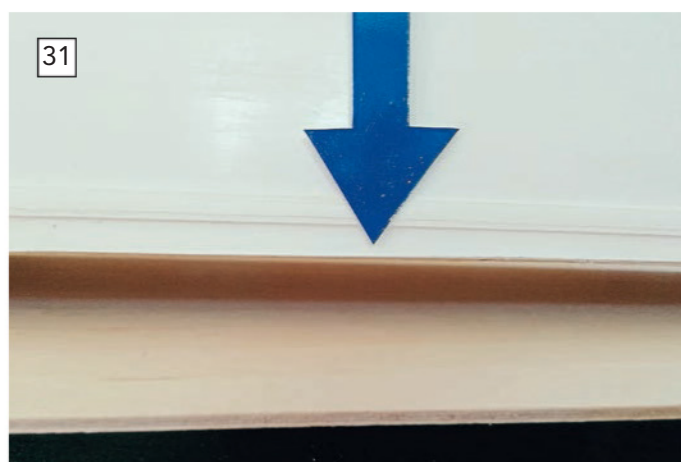
* Always keep fingers well back from the cutting edge (see **Photo 23**)

Bonding your strips to the hull

Apart from your ply strips, here you will need two-part epoxy resin and about 20 clamps, crocodile clips or pegs.

The strips of plywood you have just cut fit inside the hull, along the top edge. Bend them round inside and cut to length. There's no need to be too fussy, just check they fit easily. Prepare to stick these strips on. On some scrap card, squeeze out about 150mm of product from each tube of epoxy resin (see **Photo 26**). This will be sufficient for one side. Don't attempt to do both sides at once. Have your clamps ready.





The final operation on the hull for the time being is gluing on the 6mm x 6mm balsa strip around the inside of the plywood previously glued to the hull.

Carefully bend the balsa, starting from the bow, around the inside of the hull level with the top of the plywood. You may need to clamp it at the bow while you follow it round to stern. Mark off the finished length and cut off surplus balsa. If possible, make it a snug fit.

Coat one face of the balsa with aliphatic resin and insert against the inside face of the plywood, level with the top of it (this is important). Now clamp and allow to dry (see **Photo 29**). Repeat the process for the other side and the transom (see **Photo 30**).

Advice worth noting

- * Ensure your epoxy resin is well mixed
- * Always mix more than you need, to avoid having to scramble to mix more mid job
- * Have everything prepared for the 'gluing' operation
- * Double check everything is correctly located before the glue sets

Getting propellor shaft and rudder ready

Before you fit your propellor shaft and rudder assembly there is one more important operation to carry out: marking out the 2mm plywood deck.

Place the sheet of 2mm plywood on a flat surface. Turn the hull upside down onto the

plywood. You will notice there is a gap between the shaped hull and the plywood (see **Photo 31**). Find a piece of wood, or indeed anything to pack up underneath the plywood such that it follows roughly the shape of the hull (see **Photo 32**).

Using a sharp pencil, trace around the outer edge of the hull, making sure the hull doesn't move. Once done, check this is correct (see **Photo 33**). Next, make a pencil mark to indicate which face of the wood will be next to the hull. Then place your sheet of plywood to one side for the time being. Don't be tempted to cut it.

Full steam ahead...

In Part 2, I will be covering the assembly and operation of the steam plant (the engine and the boiler), so join me again next month! ●



Tackling *Tornio* Part 1

Dave Wooley begins a three-part serialisation covering the construction and finish of this 1:48 scale Finnish coastal missile corvette

Way back in August-September 2021 issues of Model Boats I covered the installation of a twin water jet drive in a hull that was to become a coastal Finnish missile boat, *Tornio* – a model principally designed and built to demonstrate the installation and effectiveness of this type of drive (see **Photo 1**). Once satisfied the principle worked, my attention then shifted to the construction of the boat's main superstructure.

"I find myself increasingly drawn back to using what was once, during the 1950s and '60s, the favoured material for construction of all types of model boats... Its appeal isn't anything to do with nostalgia – there's a far more practical rational to it than that."

Finnish focused

Although in this, Part 1, I will be explaining how I went about the build, the main purpose of this follow-on series, as you will discover in Parts 2 and 3, is to draw your attention to the finishing/airbrushing methods and techniques so perfectly suited to the complex geometric shapes seen on these types of corvettes. For me, akin to learning the nuances of water

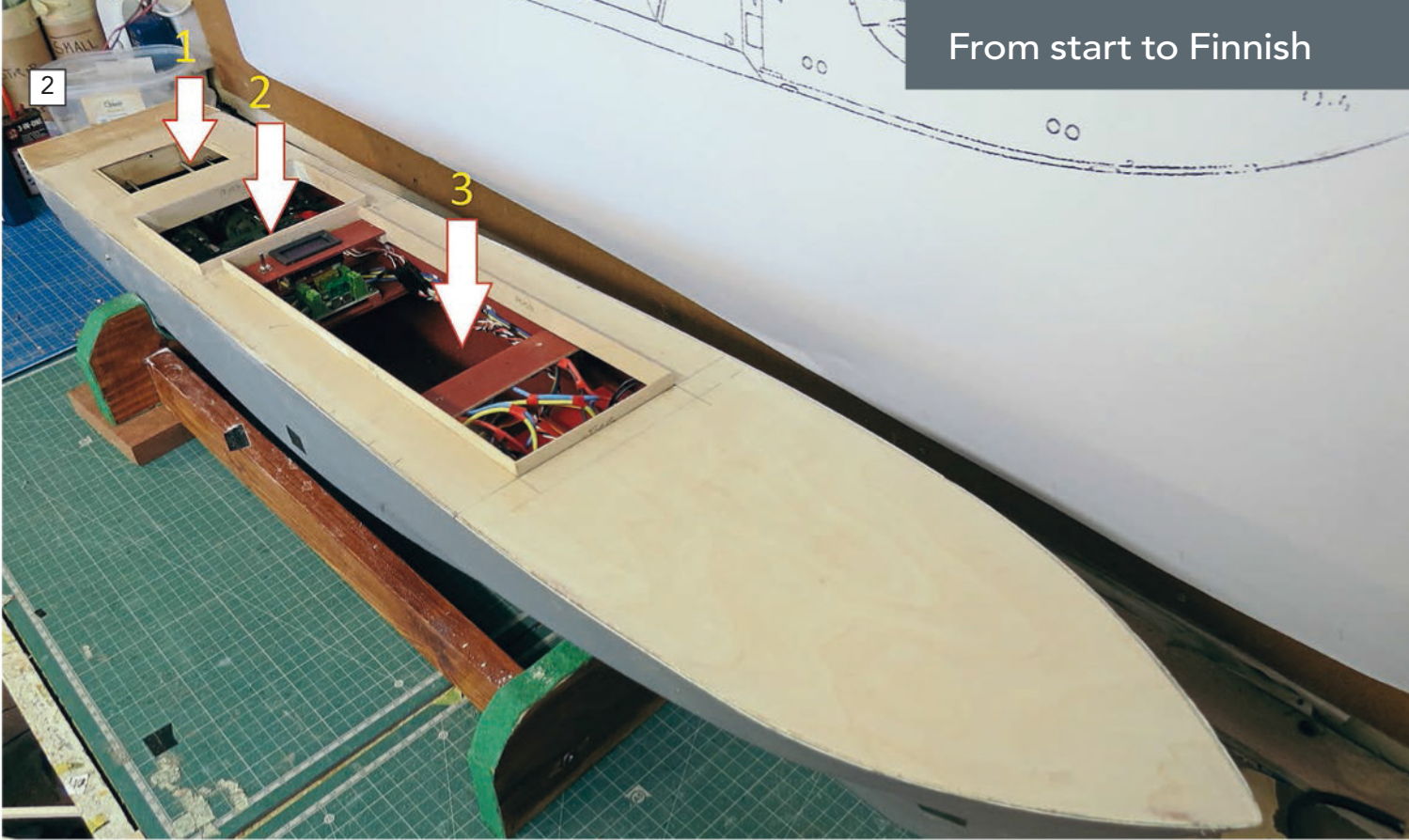
jet installation, it was back to classroom to become acquainted with the wizardry of today's airbrushes, which not only reduce time spent on masking but also produce a much better end result.

For now, though, let's return to the construction of the boat itself...

Timber!

Although the hull I was working with was GRP, I made the decision to construct 90% of the model above the waterline in timber. Why? The truth is, I find myself increasingly drawn back to using what was once, during the 1950s and '60s, the favoured material for construction of all types of model boats, well before, that is, GRP, styrene and more exotic materials started to trend. Its appeal isn't anything to do with nostalgia – there's a far more practical rational to it than that. Not only is timber cost effective, it's also extremely light and isn't affected by high temperatures or long exposure to the sun.





“This saved having to photocopy the frames from the body plan and then cut out and fix the images onto the timber”

You only need to look at some of the vintage Aerokits or Veron models to appreciate the longevity of this material.

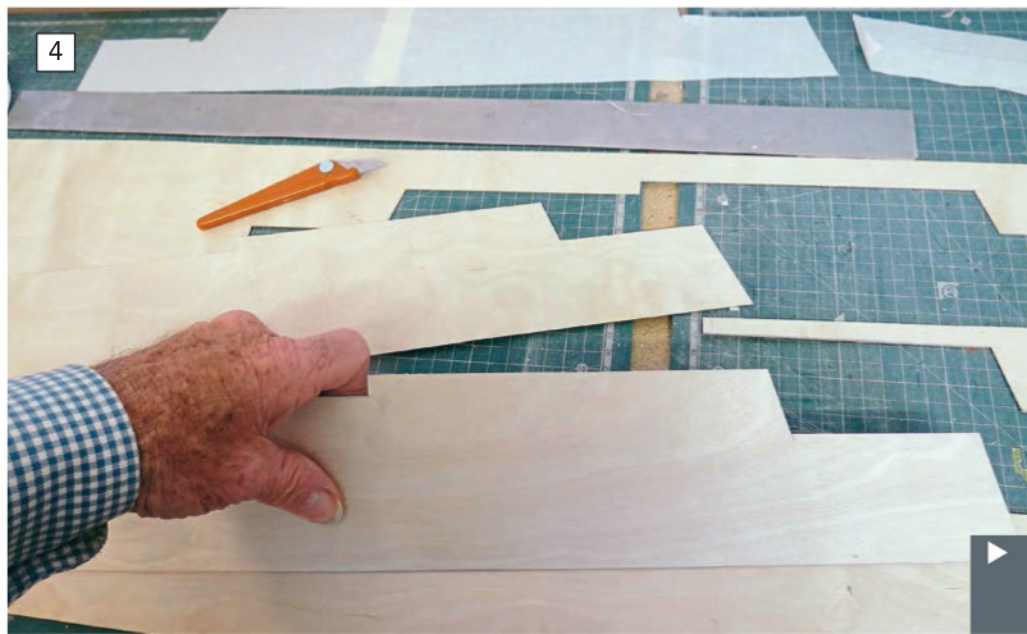
The deck

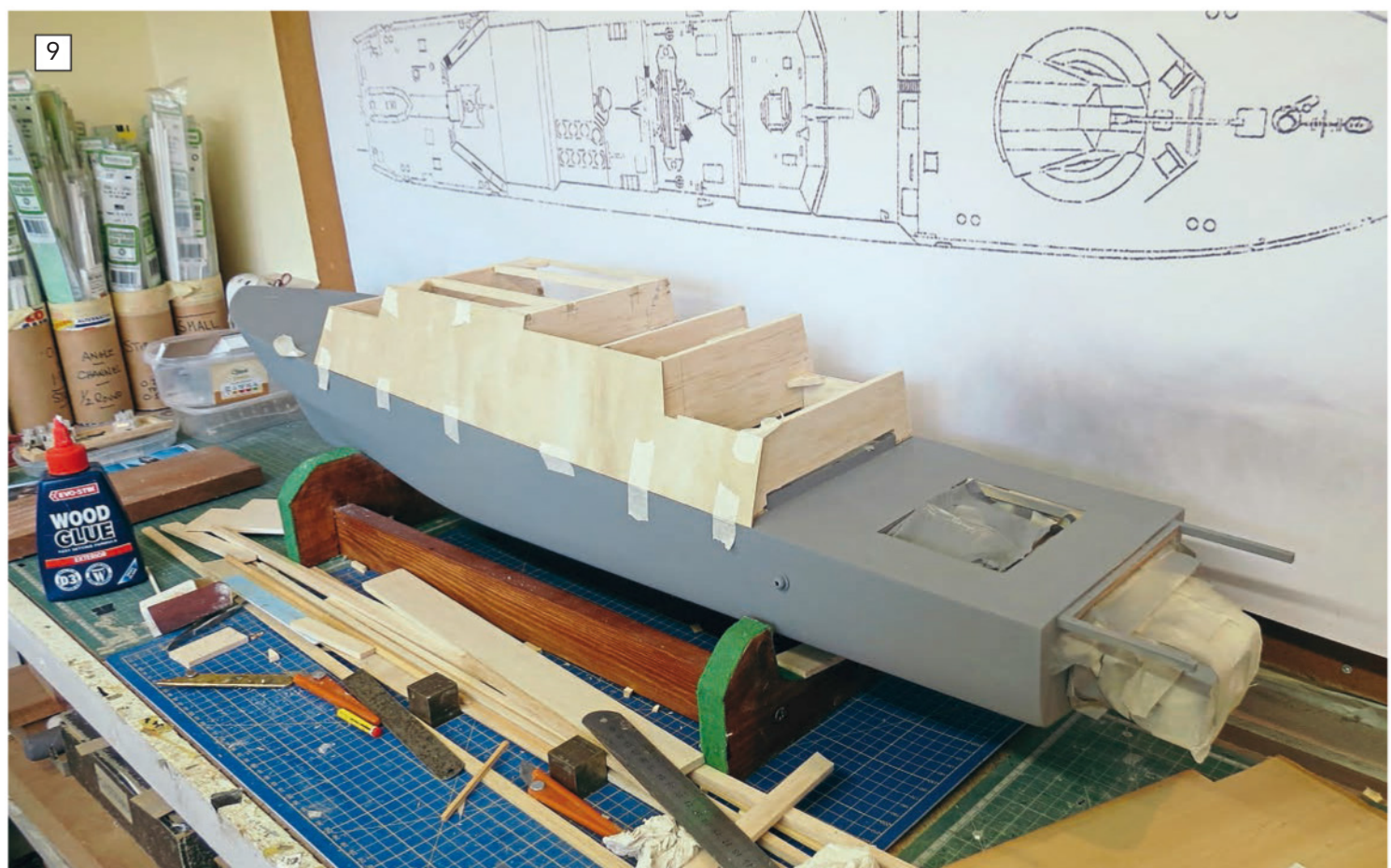
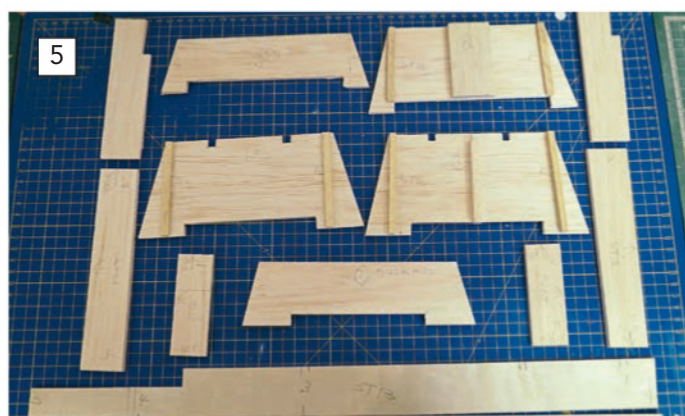
First and foremost, the deck was formed from 1 mm marine ply. Into this I built three access areas: one for the water jets and motors, another for the servos, and a third for the fuse board, batteries (x 2), RX and two ESC (Electronic Speed Control) units (see **Photo 2**).

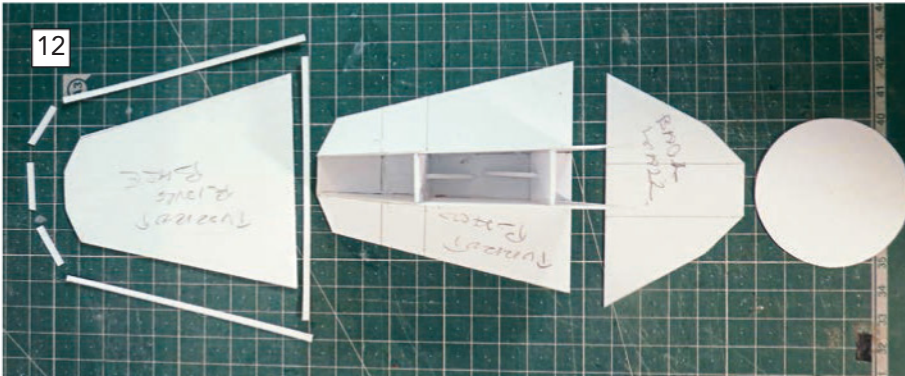
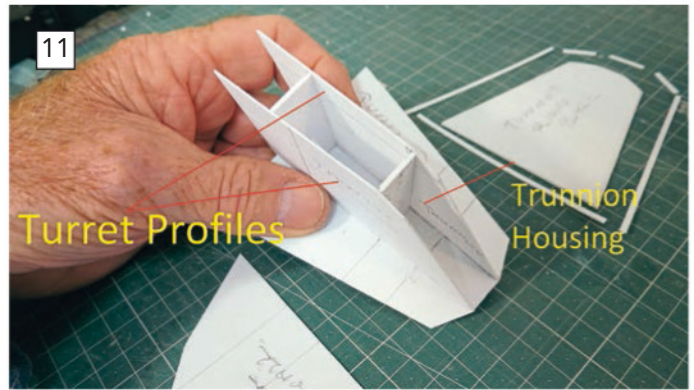
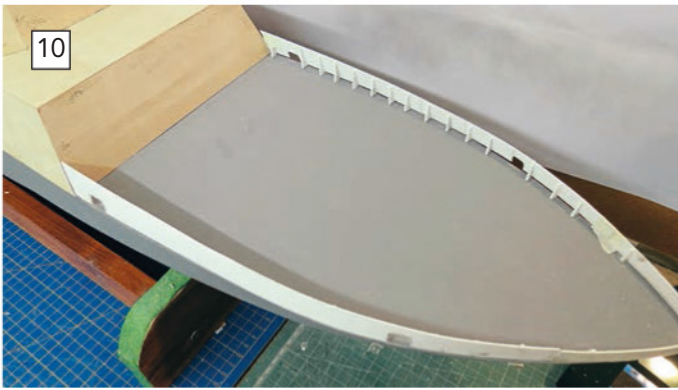
Construction of the main superstructure

Here thought was given to reducing the weight of the superstructure, which forms a large portion of the model. For this my choice of timber was 1:64 marine ply on a balsa frame. While this may sound very fragile, it was not only very easy to work with but, in the box format of construction, produced a strong and resilient structure.

To start with, the sides were prepared using an old but trusty method of transferring the shapes from the profile to the timber: instead of tracing paper, I opted for domestic backing paper, which is inexpensive, readily available and perfect for the job (see **Photo 3**). This saved having to photocopy the frames from the body plan and then cut out and fix the images to the timber. With the sides cut, the internal framework was then prepared and cut to size from 5mm thickness balsa sheet, with sections fitted to the deck around the comings of each opening (see the sequence shown in **Photos 4-9**). The adhesive used was Evo Stik waterproof exterior resin; once







again, a product that's readily available at a reasonable cost.

Once the superstructure had been covered in 1:64 marine ply, attention shifted to forming the forward bulwark, which is slightly raised clear of the deck, thus the internal supports were fitted with pins, locating the bulwark firmly to the deck and yet remaining removable for painting. This bulwark was cut as a single piece from 1mm styrene, taking into account the shear of the deck (see Photo 10).

The 57mm 70-calibre main gun and mounting

The gun profiles

Much of the structure thus far had been constructed from timber. For the main gun, however, there was a slight shift back to .50mm styrene sheet. The simple fact is styrene is more flexible than timber when you're looking to create the angular shapes inherent within this 57mm 70calibre gun.

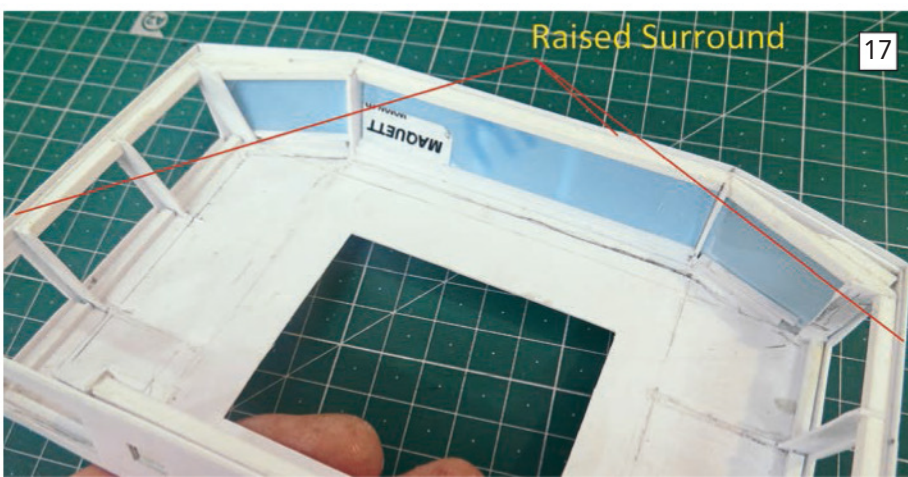
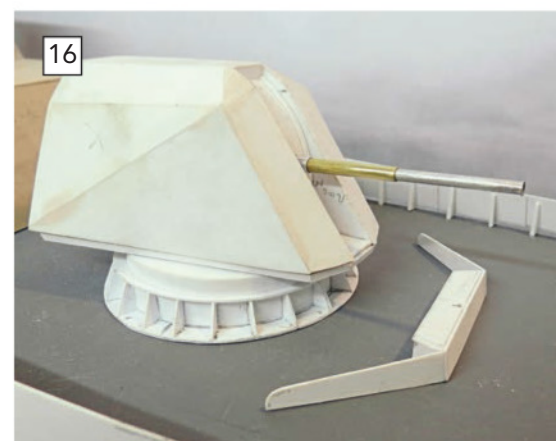
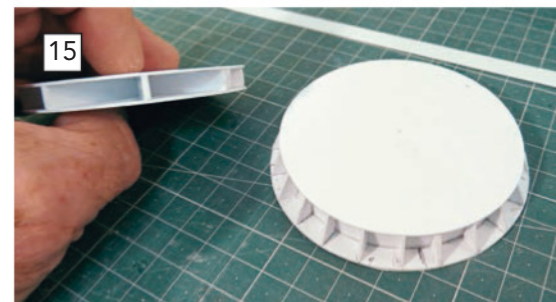
As shown in previous builds, reducing the construction to its basic parts makes for a straightforward assembly (see Photo 11). Here I began with a base onto which I fixed the trunnion guides; this also forms the profile of the gun, onto which I fitted the geometric panels (see Photos 12-14).

Gun mounting

My gun mounting consists of four styrene rings: two of these being for the lower barbette, with angled sections surrounding the inner circumference, while above the gun mounting consists of two equal diameter circles (see Photo 15) – these come together as one (see Photo 16). The trunnion was fitted between the two guides, with the barrel consisting of an amalgam of brass and aluminium tube.

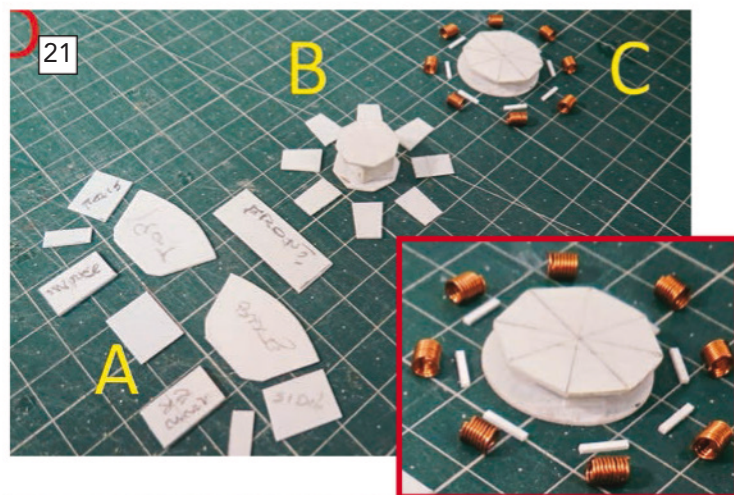
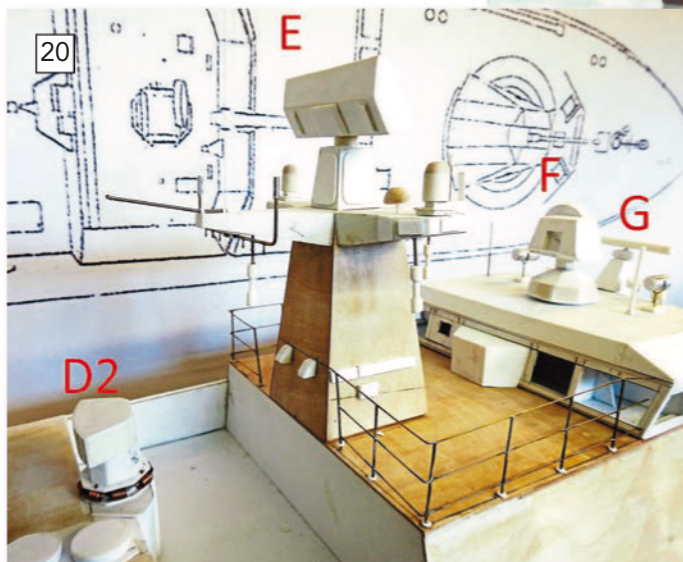
The wheelhouse

The construction of the wheelhouse lent itself well using both styrene and Evergreen styrene sections. The basic method of construction centred on the criteria that the windows' clear acetate sheets would just slot into their internal frames. This allowed the interior of the wheelhouse to be painted prior to glazing. The actual window frames are angled outwards, with the roof slotting into a raised surround. The square cut into the base allows easy removal of the wheelhouse, and this can just as easily be slotted back into its exact location on top of the superstructure (see Photo 17). Here the roof fits snugly into the raised





"This may sound complex, but it's actually a very simple process..."



surround, which also provides the fixing for the windscreen wiper motor housings (see **Photos 18 and 19**).

The main radar tower and surround

Like the superstructure, the material favoured for the radar tower was 1:32nd marine ply, as this is both easy to work and cut. The four-sided star-shaped platform atop of the tower was formed from styrene and is shown here with all the various sensors and fire control fittings added (see **Photo 20**: D2 – Decoy Launcher; E – Acquisition Radar; F – Ceros200 Fire Control Radar; G – Navigation radar). The four arms radiating from the tower also support the various ECM (Electronic Counter Measures) and satellite communication arrays in the form of dome fittings.

The MASS decoy launcher

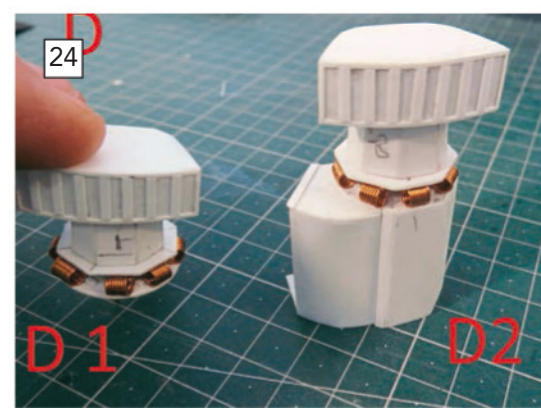
Akin to all the other fittings thus far shown, the preparation for assembly of the various parts adopted the same method of reducing things down to just three separate fittings, then dividing each of these into its constituent parts. This may sound complex, but it's actually a very simple process and even difficult shapes can be tackled with confidence (see **Photo 21**: A is the decoy housing; B. the mounting and C. the base).

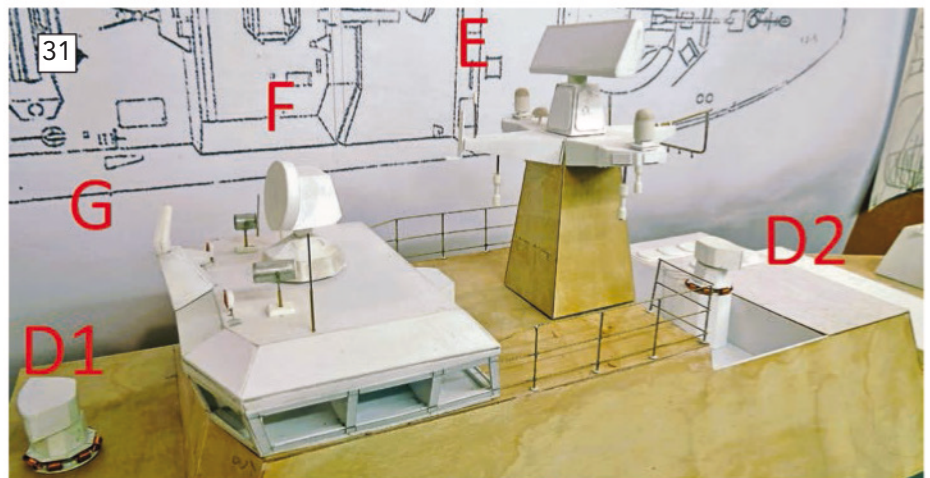
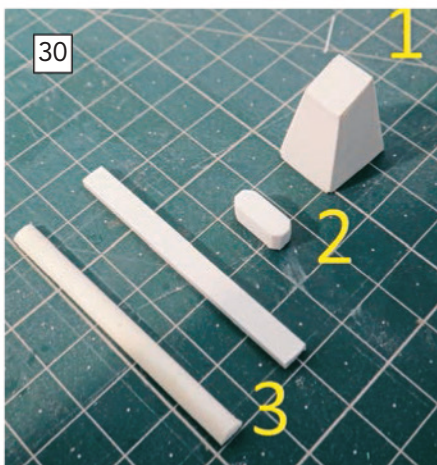
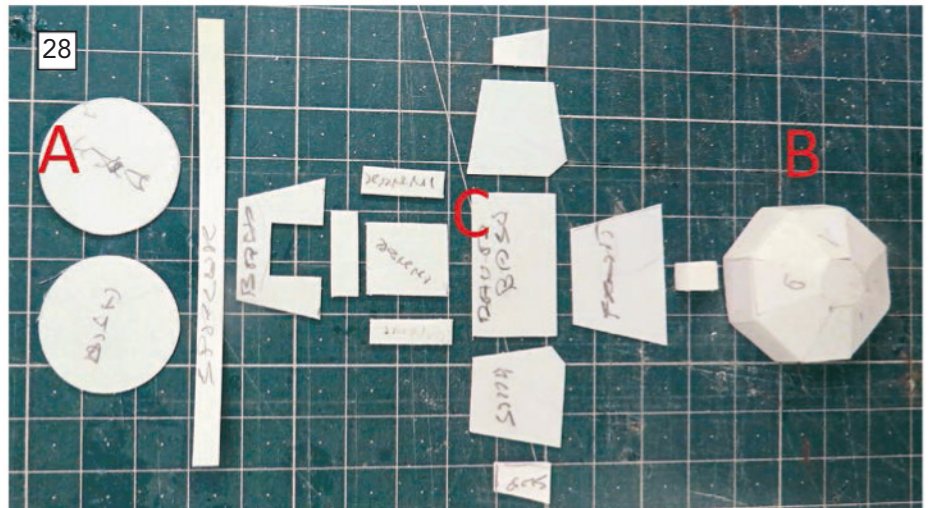
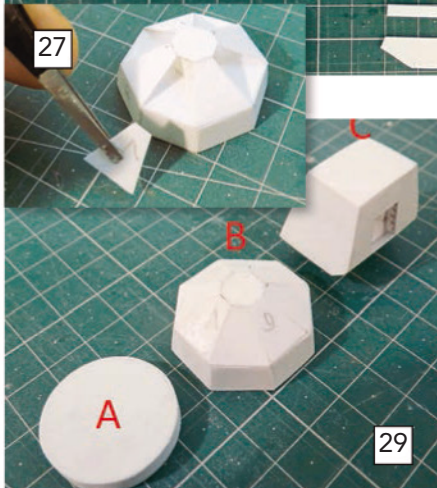
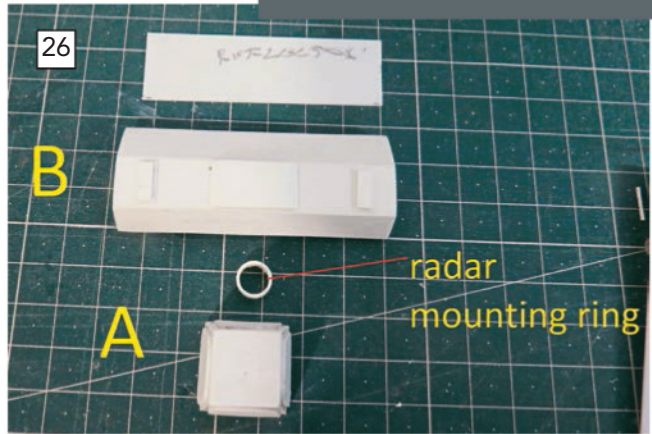
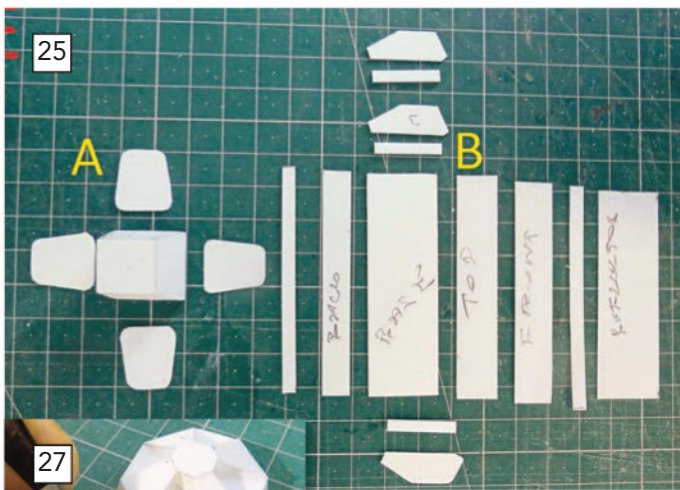
This type of decoy launcher is also fitted with shock absorbing springs set into the base surround, shown here on the full-size vessel (see **Photo 22**). To form each of the eight springs all that was required was a thin strand of copper wire (malleable) and using a screw thread to coil the copper wire around until a suitably sized length was reached (see

Photo 23). Now fully assembled, both D1 & 2 are identical, save for the lower section on D2, which forms part of the amidships superstructure well deck (see **Photo 24**).

TRS air search radar

The TRS air search radar is a prominent feature on this class of missile corvette. The entire radar was cut from .50mm styrene





sheet (see **Photos 25-26**: A. denotes the radar mounting while B. marks each of the sections forming the array – all of which I positioned using drawing and images as reference points).

Other significant fittings involved the Ceros fire control radar mounted on the bridge roof. The octagonal base I created for this (see **Photo 27**) was, once again, formed using .50mm styrene sheet. On my model I divided the entire FC radar into just three fittings (see **Photo 28** – on which A. show the radar dish; B. the radar dish mounting and C. the octagonal base and **Photo 29** – illustrating the completed assembly).

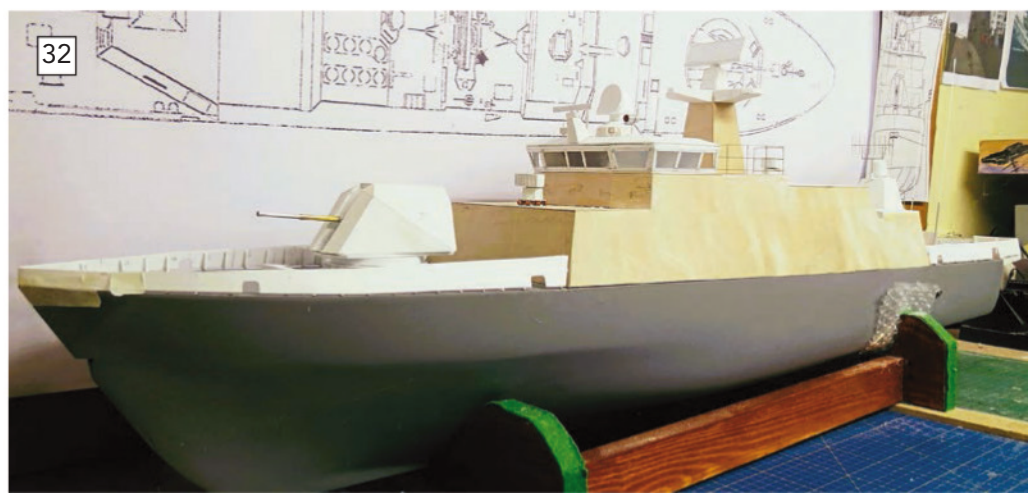
Navigation radar array

This simple navigation radar scanner fitting was, again, reduced to its constituent parts (see **Photo 30**: 1. being the base; 2. the radar mounting and 3. the radar scanner). For the Hamina class the mounting is angled at the base to suit the slope in the bridge roof (see **Photo 31**, where this is indicated by the letter G.).

Next month...

The progress made on the general arrangement, and the fittings explained up to this point, can be seen in **Photo 32**. In Part 2, I'll be covering the remainder

of the fittings and the preparation for painting – with an intro to a unique method of airbrushing that makes creating complex camouflage schemes or multi coloured application a breeze. ●



Woodleigh entering probably Lowestoft. This shows the derrick and two navigation lights angled out to starboard.



Woodleigh

Jim Pottinger shares the backstory of this near water motor trawler, and explains the real-life purpose of some of the important components that feature on the pull-out plan featured in this month's issue from which she can be modelled...



A profile view of Woodleigh, with derrick stowed up against the mast. Note she has no radar fitted in this photo. The lifeboat derrick is prominent and shows the outreach, able to launch on either side of the vessel.



A quarter view of the Boston Argosy, Woodleigh's sister ship.

Ship specifications and timeline

LOA:	116 ft 3 ins
LBP:	104 ft
Moulded breadth:	23ft
Engine:	Crossley diesel 6-cylinder two-stroke turbocharged 550 BHP
Original owners:	Putford Enterprises Ltd.

Timeline:

1975: Converted to North Sea Standby safety ship, fishing registration cancelled.
 1982: Advertised for sale at £60,000
 1985: Re-engined
 1993: Sold for possible use as restaurant; left Lowestoft on 13 July bound for Sheerness.
 1994: Advertised for sale at £50,000
 1994: Detained off Cornwall after caught drug smuggling.
 1999: Laid up at Falmouth, last seen half sunken and subsequently broken up.

learnt his trade as a boatbuilder as apprentice to his father, Sam senior, in a yard founded by his forebearer's generations further back.

Arriving at Lowestoft, young Sam somehow managed to eke out his savings to allow him to set up his own boatbuilding yard on a site in the narrow creek running from Lake Lothing, Lowestoft's inner harbour.

The yard remained in family ownership until April 1957, when it was bought out by the United Molasses Group, which already owned W.J. Yarwood & Co of Northwich. In 1968 the Group also acquired the Fellows yard at

In this view from aft, the transom sterned lifeboat is prominent.



This plan illustrates *Woodleigh*, a near water trawler which was one of a series of similar vessels built by Richards Ironworks Ltd of Lowestoft for a number of owners. *Woodleigh*, carrying port registration number LT240, was completed in May 1960 as builders yard No. 452.

She and her sister ship, the *Boston Provost*, were the eighth and ninth vessels respectively in this class, with 16 in all being built in the years 1960 to 1961.

Woodleigh had quite a long career, serving in two roles – initially (for 15 years) being employed as a fishing vessel and then later (for the next 18 years) operating as a North Sea oil rig Stand-By vessel.

It was in the spring of 1876 that the 24-year-old Sam Richards left his home in Penzance with 25 golden sovereign in his pocket and worked his passage to Lowestoft aboard a Yarmouth sailing drifter. He had

Woodleigh arriving port on a blustery day. Note the anchor hawse opening on the starboard side only.

“This effectively spelt the demise of the British deep sea trawling fleet, and consequently smaller near water trawlers, such as depicted in this plan, were built to fish in the North Sea and near Atlantic waters”

Yarmouth. Indeed, during the Group's history it built a wide variety of fishing boats (both wood and steel), tugs, coasters, ferries, dredgers, etc, and various service craft for the Admiralty.

In the late 1980s, however, due to lack of orders and the conditions prevailing in the industry, the Yarmouth yard was closed, followed by the Lowestoft yard in 1994.

In 1952 Iceland extended her fishing limits from three to four miles, and then

subsequently, in 1959, from four to twelve miles. This gave rise to protests by Britain, but, following a series of meetings, disputes and what was to be termed the Cod War, the result was the establishment of a 200 miles limit being imposed. This effectively spelt the demise of the British deep sea trawling fleet, and consequently smaller near water trawlers, such as depicted in this plan, were built to fish in the North Sea and near Atlantic waters.

Another of Woodleigh's sister ships, the Boston Whirlwind.



“The hull illustrated on my plan represents that of many fishing vessels of this type and era, relatively fine lined and with considerable flare forward to ensure adequate buoyancy in this area”

Colour scheme

- * Hull, trawl winch, windlass, sheaves noted as ‘S’ on drawings, deck, centre and side rollers, gallows, miscellaneous blocks and sheaves – Black
- * Funnel – black with orange band
- * Wheelhouse and casing, masts and spars, boat davit, forward breakwater, name and port registration number, and narrow band around the hull at lower edge of bulwarks below the freeing ports – White
- * Hull underbody – Dark Red
- * Lifeboat – Varnished hull; Dark Red cover.

The plan and parts explained

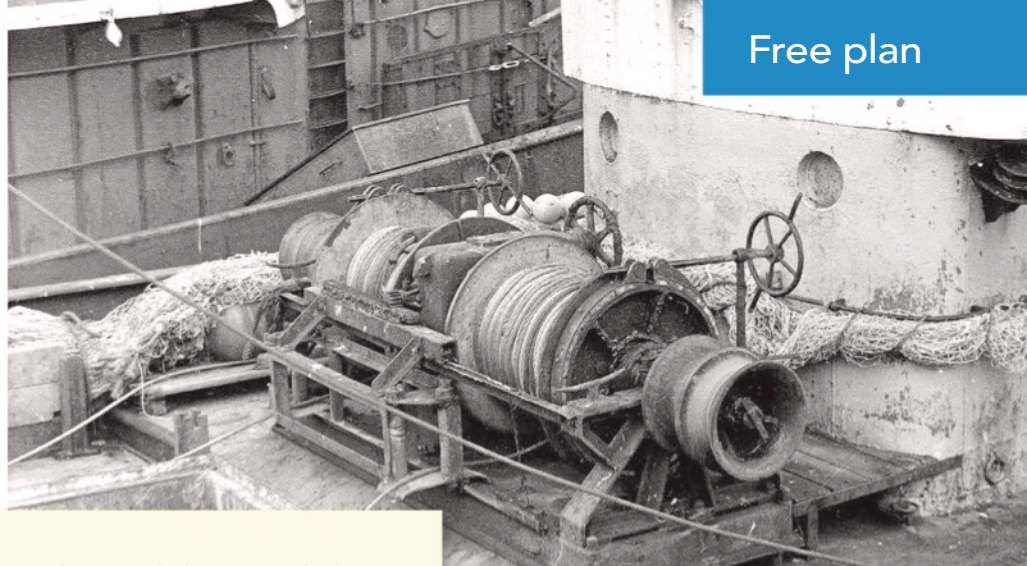
The hull illustrated on my plan represents that of many fishing vessels of this type and era, relatively fine lined and with considerable flare forward to ensure adequate buoyancy in this area. The shape of the deckhouse, indicated by dotted lines, lends itself readily to being constructed for ease of removal and to give access to any power units installed in the hull; alternatively, the whole upper deck, including the wheelhouse, can be made to lift off.

I have included a short description of some of the components and their respective purposes when engaged in trawling. All these miscellaneous fittings are there for a specific reason, and therefore I firmly believe that understanding their whys and wherefores affords modellers a better sense of what actually goes on aboard the real ship.

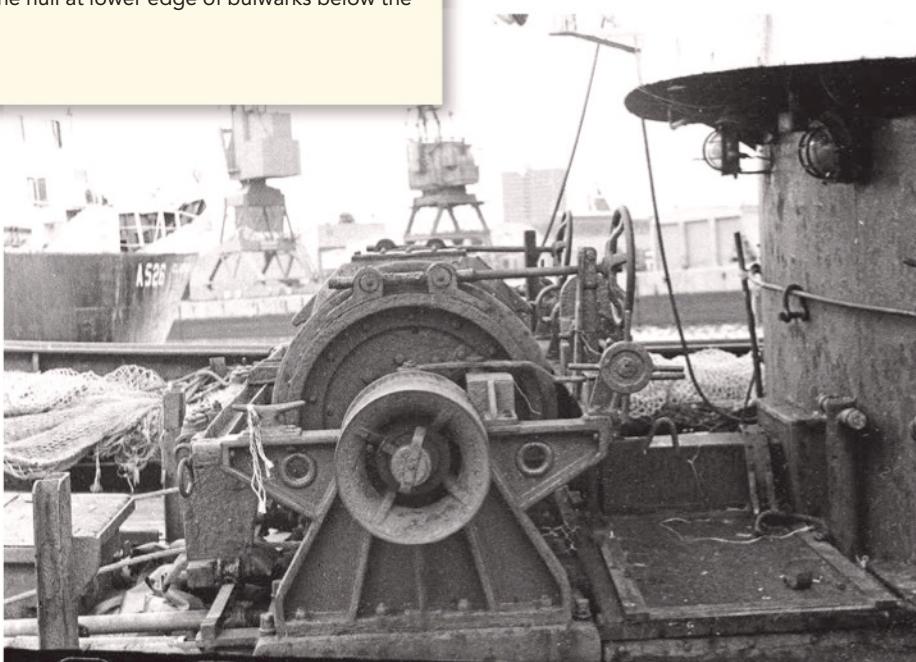
Shown are the basic components of a bottom trawl; when not in use this was stowed inboard along the bulwarks. The net can be represented by twisted and bunched up small mesh netting. The trawl doors are a prominent feature on this type of vessel and are stowed between the gallows and bulwark forward and aft; these are shown as being of wooden construction with steel sheathing on the bottom, with a number of steel bars holding the wooden planks together. Nowadays trawl doors are made of steel, with heavy anti-wear armouring on their bottom edge.

The gallows are also a prominent feature, usually made of H section steel with triangular brackets on each foot, suitably flanged to be bolted to the thick wooden pads on the deck. As illustrated, the trawler is rigged for fishing over the starboard side.

At the foot of the forward gallows are angled brackets which carry a roller sheave. One trawl wire, used when towing and heaving the trawl, is led through the hanging blocks on the starboard forward gallows initially, and then down through these sheaves, thereby being suitably angled to



ABOVE: The trawl winch. The two end handwheels are for the brake, while the centre handwheel operates the sliding guide on gear to the forward side.



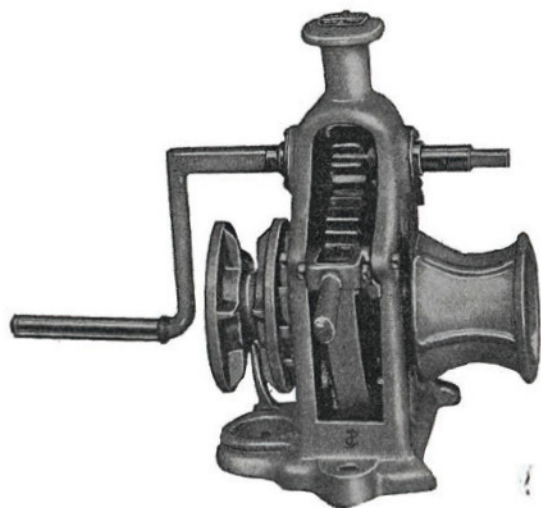
A side view of a typical trawl winch; the drive shaft is hidden under the cover between winch and deckhouse.



An example of a single arm davit on another vessel.



ABOVE: Forward gallows on starboard side, with trawl door outboard and angled sheave at base of gallows.



give a fair run of the trawl wire to the port centre roller and hence aft to the trawl winch. It is important that the alignment of these blocks in two planes allow a fair run of the warps as directed.

The other wire is similarly led through the hanging block and bottom sheave at the foot of the aft gallows, then forward around the starboard side and centre rollers, and aft to the winch. When actually trawling, the trawl doors ensure that the mouth of the net is held open, but on the vessel the trawl wires are brought together on the aft quarter of whichever side is being used, and both wires are actually clamped together by a towing block on a short length of stopper chain attached via a fairlead positioned on the ship's after quarters. These are indicated on the elevation view fitted on top of the bulwark rail directly below the lifeboat, although, actually, the position of fairlead and sheave should be reversed from that shown on my drawing.

The three small sheaves on each side of the casing are to take the lead of the messenger wire to a winch barrel; this messenger wire has a hook at outer end and is used to bring the two warps together to enable them to be clamped by the towing block when trawling.

Note that the forward gallows are supported by rod stay extending to the aft end of the forecastle deck and another to the mast, the aft gallows by stay to the bulwark top rail and another to the casing side, also shown indicated on the plan view.

When not fishing, the trawl wires would be lying loosely on deck, generally following the above arrangement. It all sounds a little complicated, but I have indicated the run of these trawl wires on the plan view of the drawings.

The trawl winch is belt driven from an extended shaft on the forward end of the main engine.

LEFT: A typical anchor hand winch as fitted on the forecastle, with chain on left-hand side and warping barrel on right-hand in this picture.

BELOW: Woodleigh, half sunken at Falmouth.

The fish would initially be sorted in the deck ponds – which are constructed from wooden planks, forming the divisions that are located in the vertical slotted supports – so that after gutting they could be sent down to the hold via the deck hatches.

A twice scale diagram is included showing the bulwark stanchion and deck edge arrangement. The stanchions proper and bulwark top rail are formed from bulb plate bar; the stanchion being welded to a flat bar stiffener on the inside of the bulwark plating. A flat bar margin plate contains the cement waterway and boundary of the wooden deck planking.

A derrick is hinged on a bracket at aft end of the mast, shown hoisted along the mast, and, additionally, a triangular bracket on the aft side of the mast carries other hoists. Note that the upper and lower lights would be lit when trawling and offset to starboard to avoid being blanked by the mast, being all round lights; the middle mast head light shows light from 22.5 degrees aft of the beam on each side, i.e., a total spread of 225 degrees; while the stern light shows 135 degrees, that is 67.5 forward from aft centreline on each side of the vessel.

Those of you deciding to undertake this build will no doubt adopt for your own preferred method of construction, very likely plank on frame. What the editor and I are especially hoping for, as she has recently pointed out to me that there have been a number of calls for more trawler coverage, is that you will send in some photos of your finished builds. ●

Acknowledgements

Photos of vessel and miscellaneous data: Malcolm White.

Views of deck fittings: contributor Jim Pottinger's own images.



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Hilda 2

Bristol Channel Pilot Cutter
By David Alderton. This cutter has lovely lines with a deep keel at the transom end

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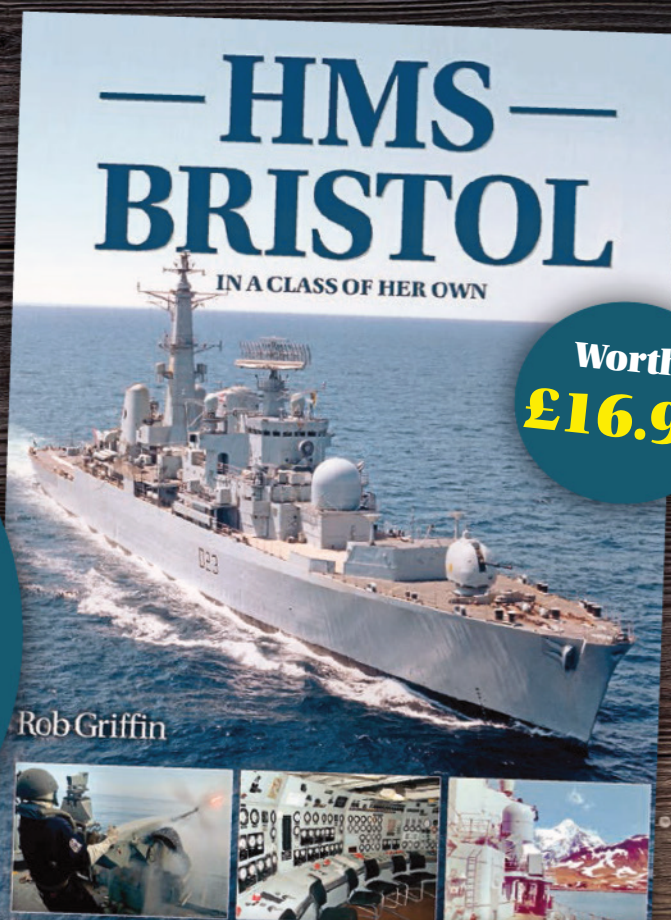
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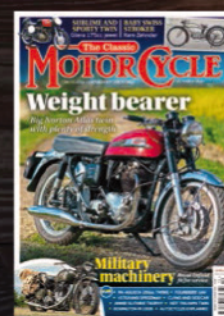
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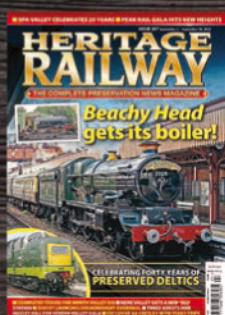
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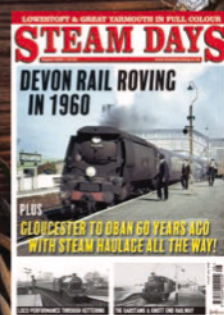
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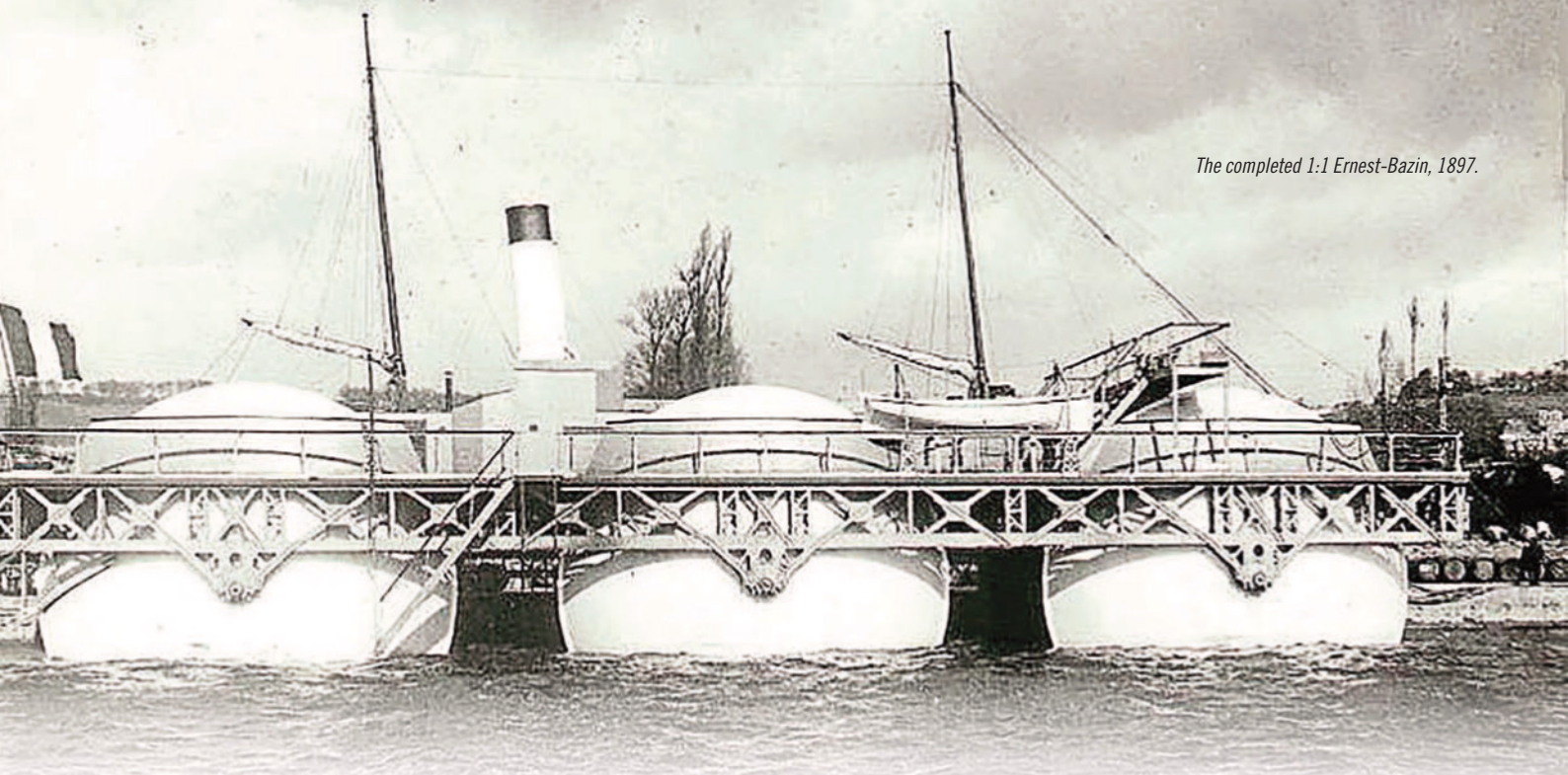


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The completed 1:1 Ernest-Bazin, 1897.



The Ernest-Bazin

When it comes to building the bizarre, modeller **Lionel Broadbent** is on a bit of a roll!

As a modeller attracted by the unusual, while recently pondering my next project I came across the Ernest Bazin, a subject even more curious and quirky than my round Ironclad Vitse-Admiral Popov (see the April 2022 edition of Model Boats). Now, if I proposed you build a model of a vessel that was square, with six wheels, a screw and sails, what would you say? *I'll forgive you that one!* I, however, was absolutely fascinated by the concept, and decided this was a challenge I just couldn't overlook.

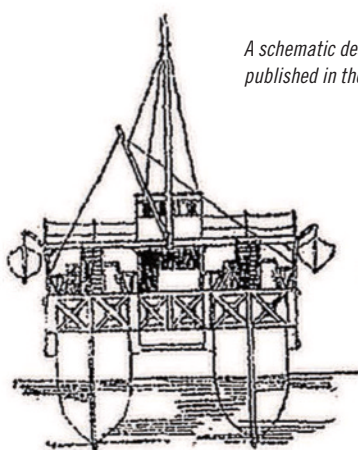
This 'Roller Ship' was an unconventional and unsuccessful ship design of the late 19th

"This 'Roller Ship' was an unconventional and unsuccessful ship design of the late 19th century, intended to be propelled by means of large wheels"

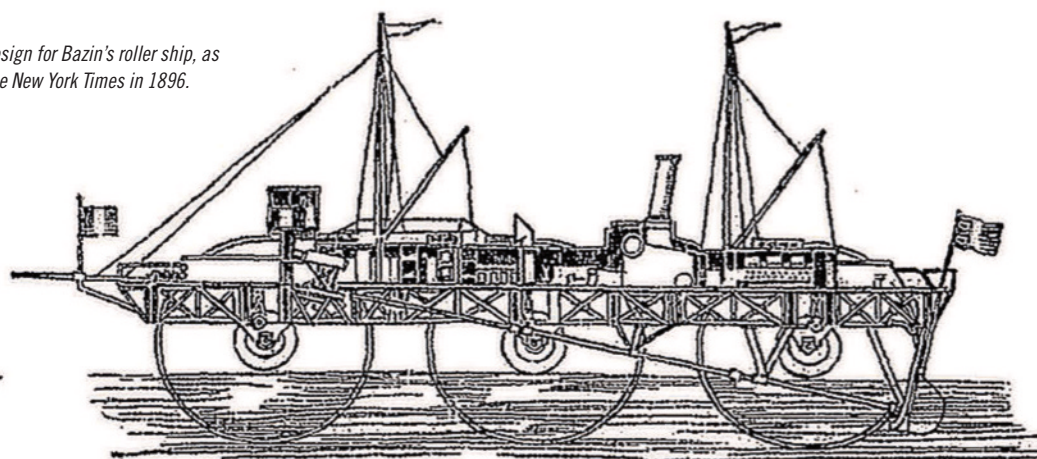
century, intended to be propelled by means of large wheels. The first and only operational roller ship ever built, the concept for the 280-ton Ernest-Bazin was conceived by the French inventor Ernest Bazin. After five years of model-based tests she was finally

launched at Saint-Denis on August 19, 1896. She featured three pairs of discs that were ten-metres in diameter and three-metres thick. Each pair was independently driven by a 50-horsepower engine while, under normal conditions, being about one-third submerged. The main hull was supported just above the axles of these discs, four metres above the sea level, and measured about 40 x 12 metres; this contained the engines as well as the crew housing.

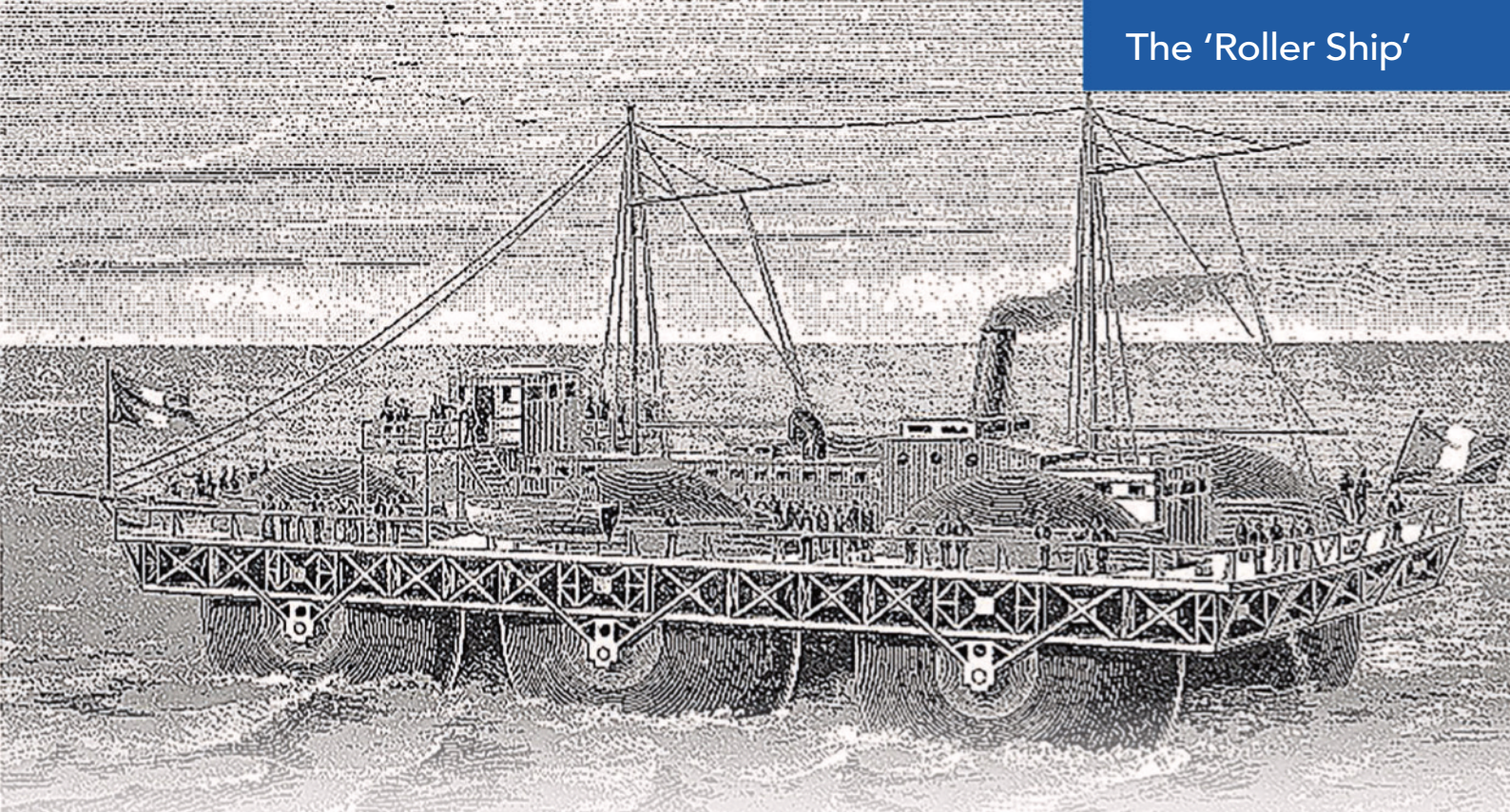
I do like researching the ships that I am keen to build, and this is a fascinating vessel. If you're interested, there is much more information available, particularly on Wikipedia.



A schematic design for Bazin's roller ship, as published in the New York Times in 1896.



PROFILE OF THE ROLLER SHIP.

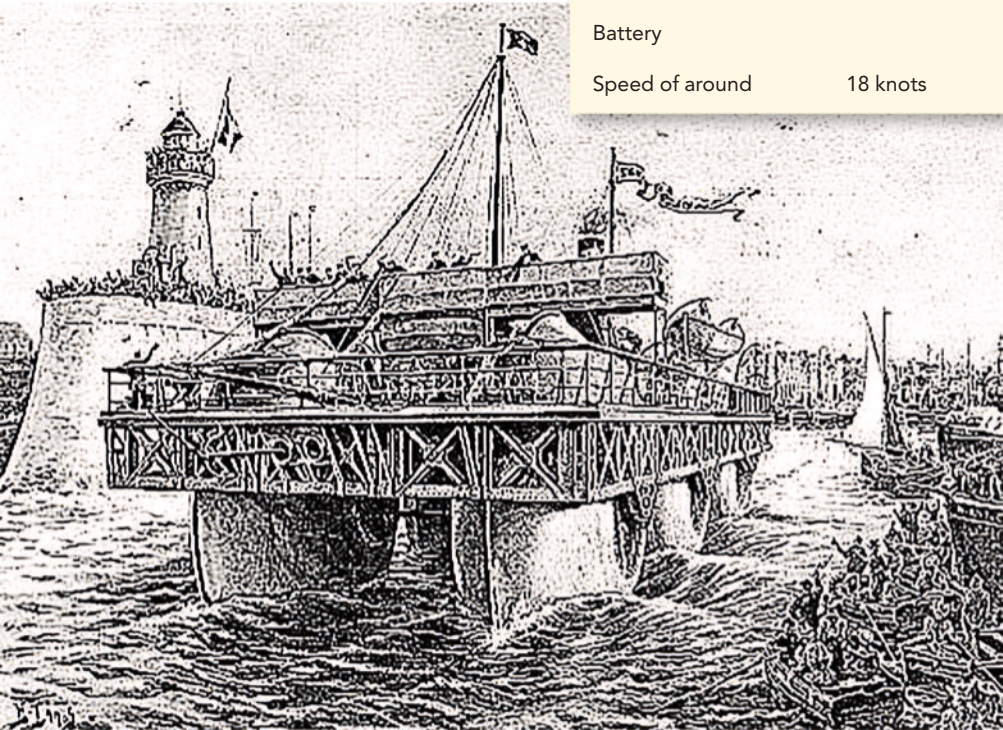


ABOVE & BELOW: Artists' impressions of the Ernest-Bazin.

Getting the project rolling

As with the Vitse-Admiral Popov, with no plans available (or at least none that I could find) I had no other choice but to start from scratch, working purely from photographs and measurements provided on Wikipedia (a valuable source of information, and I do contribute). Bearing in mind I would need to scale down to a model that would fit in my car (measurements of the actual ship and the model are included in the specifications box within this article), I started with 6-inch diameter rollers.

My first problem was creating those rollers. Initially I tried sticking two Chinese rice bowls together. This might have worked but, unfortunately, I couldn't find enough identical shaped melamine rice bowls, and any other material would have proved too heavy. I then tried using one of my bowls as a fibreglass



SHIP AND MODEL SPECIFICATIONS

	Ship	Model
Builder	Ernest Bazin	Lionel Broadbent
Length	130ft (40m)	1ft 9in (54cm)
Beam	39ft 4in (12m)	1ft 3in (38cm)
Hull draught	13ft (4m)	2in (5cm)
Displacement	280 tons	4.1kg (9lb)
Propeller below hull	1 x 3 blade	1 x 3 blade
Freeboard	13ft (4m)	2in (5cm)
Rollers-3 pairs	32ft 6in x 9ft10in (10m) x (3m)	6in x 3in (15cm x 7.5cm)
Rollers Drive	3 x 50hp	3 x 6v 80ma
Propeller Drive	Unknown	1 x 6v 80ma
Battery		Li-Po 11.1v 450ma
Speed of around	18 knots	Slow

mould from which I could cast more in a similar shape. I would have had to make 18 halves in order to have sufficient, as I needed six complete rollers and six half rollers (to use as deck covers for my rollers). My attempt with fibreglass, however, wasn't too clever, so I gave that a miss. Eventually, I decided to go down the 3D-printed route. The cost wasn't too bad, actually: buying 18 rice bowls would have cost almost as much.

The second problem was the drives. I had to drive three double-sided rollers and one screw. I thought about double-sided drive motors linking each side to one roller. After struggling with the linkages and realising that the motors would have to be below

decks and subject to water spray, though, I rejected that idea. I then discovered some 'Synchronous Wheel Stepped Motor Pulley Reduction Gears'. Not only did these look ideal (the drive would be above deck) but they would also reduce the speed of the rollers' motion. The main drive is a three-blade screw, so I needed to drive three pulley gear motors and one screw motor.

A tale of two halves

Having solved the drive problem, I decided to build the ship in two parts. The bottom part would incorporate the drive deck and electronics, while the upper part would consist of the main deck, superstructure and furniture. This meant that a simple removal of the main deck (with all its furniture) would give me clear access to all the mechanics and electronics below. Just a matter of measurements!

The Pulley Reduction Gears.



"Connecting the drive shafts to the motors and to the rollers wasn't easy..."

All about the base

Because the ship had no proper keel, I had to design and make a base for it to sit upon to allow the suspension of the rollers, the main drive shaft and the rudder shaft.

In order for all the motors to fit in, I had to stagger the roller motors, so, two motors rotate clockwise and the third, along with the propeller, rotates anticlockwise.

Connecting the drive shafts to the motors and to the rollers wasn't easy. I initially tried 2mm drive shafts. Unfortunately, not only would they not fit the gear pulleys, but they didn't have enough strength – they flexed slightly. I therefore opted for 4mm shafts; this meant re-boring the rollers. These also didn't fit the gear pulleys, so I had to add another tube and use Araldite to fix them to the pulleys. I also used Araldite to adhere the rollers to the outer shafts. I sealed both sides of each roller with washers, making sure they were leak-proof; after all, the six rollers are what the ship floats on. The cross supports for the screw shaft and the rudder shaft were fashioned from a wire coat hanger; it's amazing what a bit of improvisation can do!

With the drive deck complete with rollers and electrics, it was now on to the main deck and superstructure.

Building the upper main deck

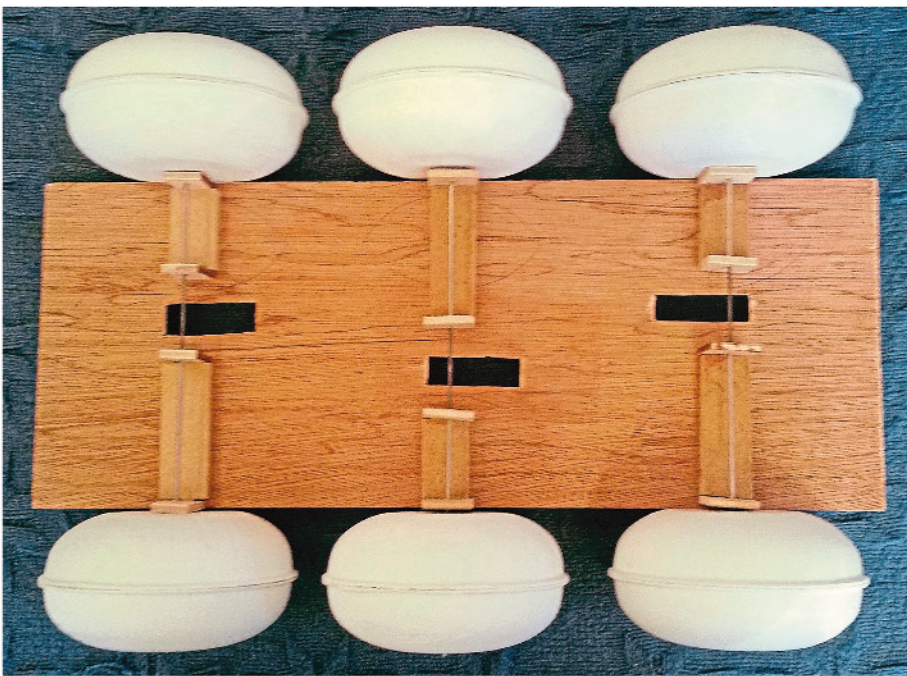
In building the upper main deck I had to provide six openings for the rollers to pass through, with sufficient room for the bridge, roller covers and cabins.

The flying bridge has a canvas surround; this meant a bit of work with the old



Lionel's 3D-printed rollers.





ABOVE: Lionel's first trial fit and location of drive shafts.

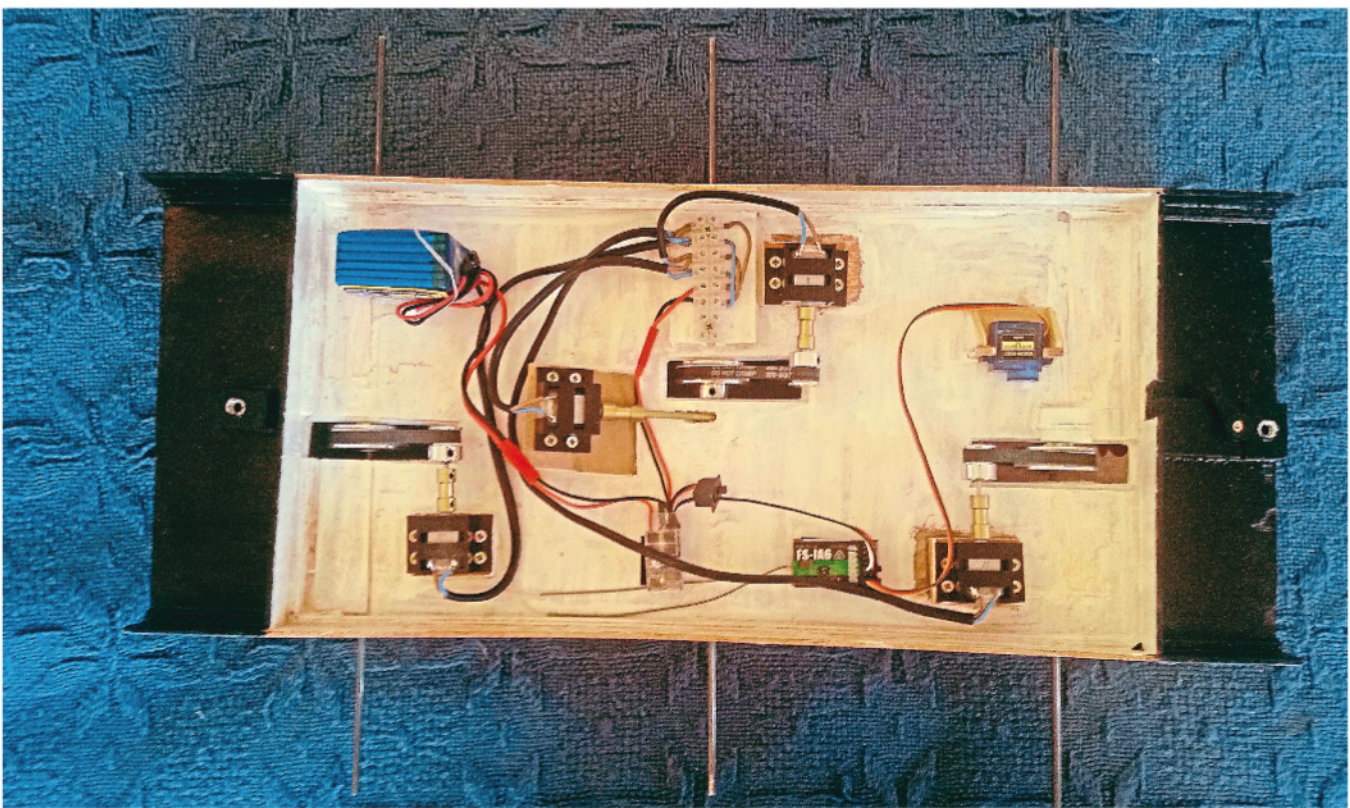
"Crafting this was a bit fiddly..."

sewing machine (thank you, Mom, for those early lessons!).

The upper main deck features a lattice surround. Crafting this was a bit fiddly, but I had plenty of strips of wood left over from previous models and once painted up I was pleased with the result. Amazingly, although made of glued wood strips, the lattice proved to have great strength when fitted. The roller shafts do not connect with the lattice supports; this enables me to remove the upper main deck from the bottom drive deck for easy access to the motors and electrics. I disguised two bolts as large bollards fore and aft to attach both decks securely. All surfaces were sealed and either painted or varnished for water protection.

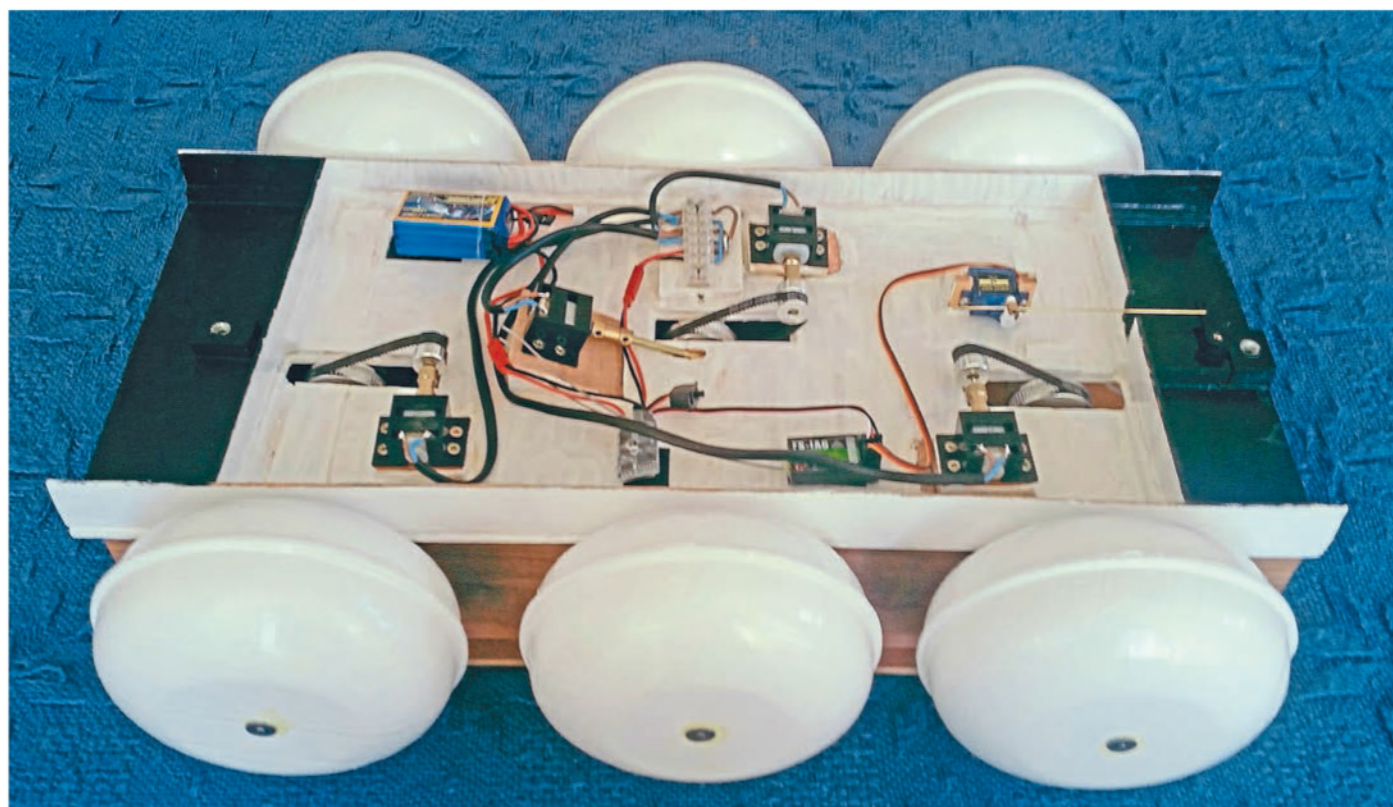


ABOVE: The ship's support base. BELOW: The drive deck as viewed from above.





The drive deck from below and above.





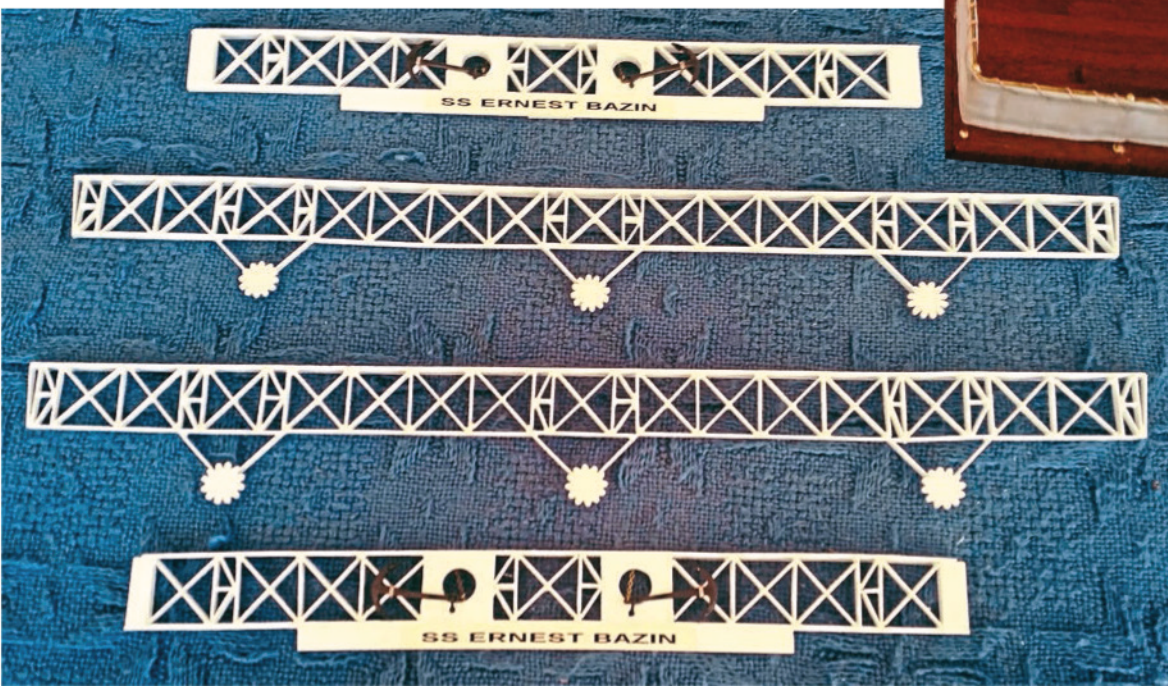
ABOVE: The upper main deck. RIGHT: The cabins and flying bridge.



ABOVE: The main deck with rollers and lattice deck surround added.

RIGHT: The glazed and painted bridge and cabins.

BELOW: The lattice deck surround with anchors.

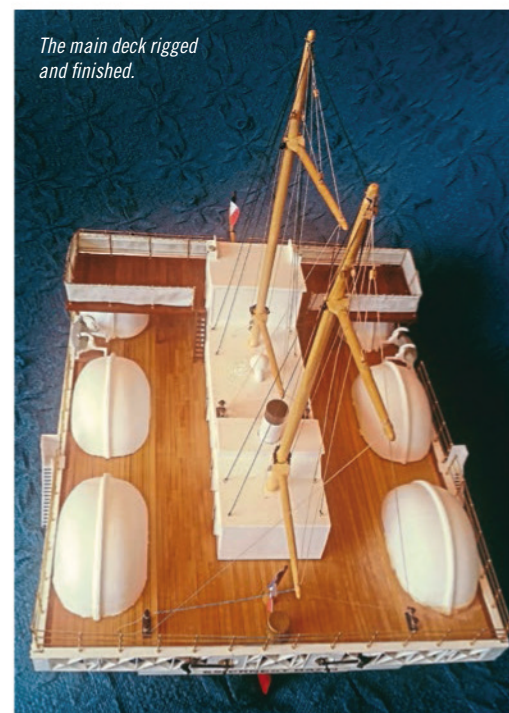
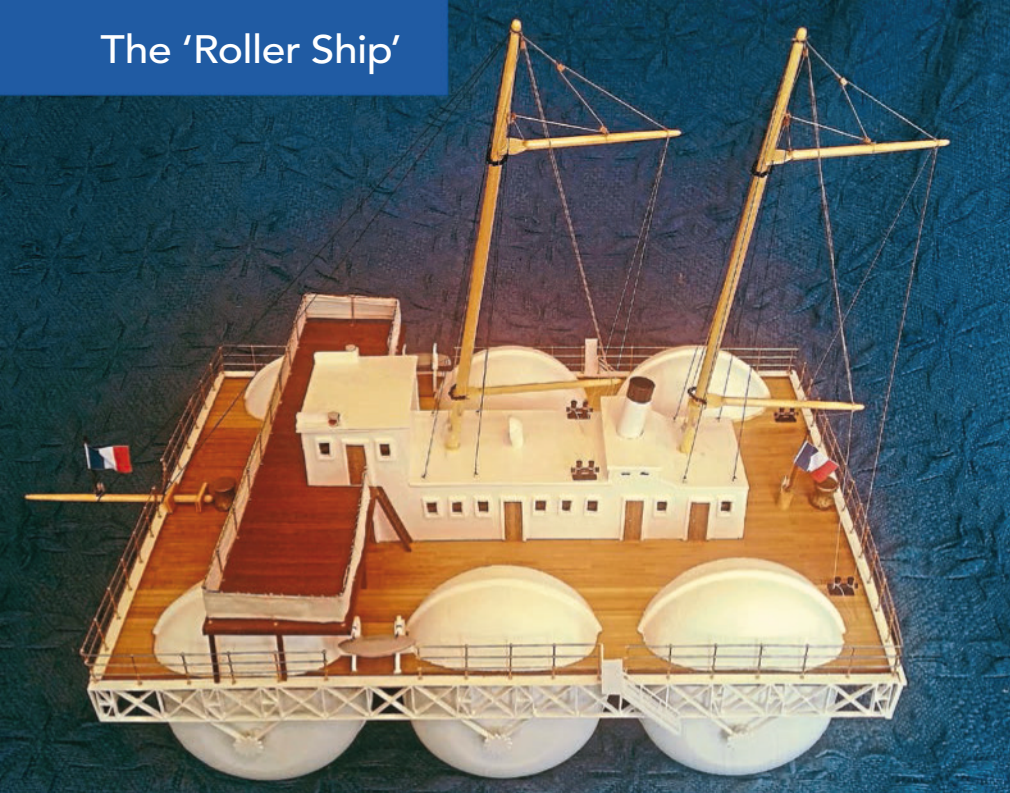


Performance

The model floats well; a little lower than I expected. This is probably due to changing the main deck from 3ply to MDF – a bit heavier but more stable. The rollers work, but I experienced the same problem as Bazin, in that they don't help much in the craft's forward motion – in fact, the faster they turn the more drag they create; steering also

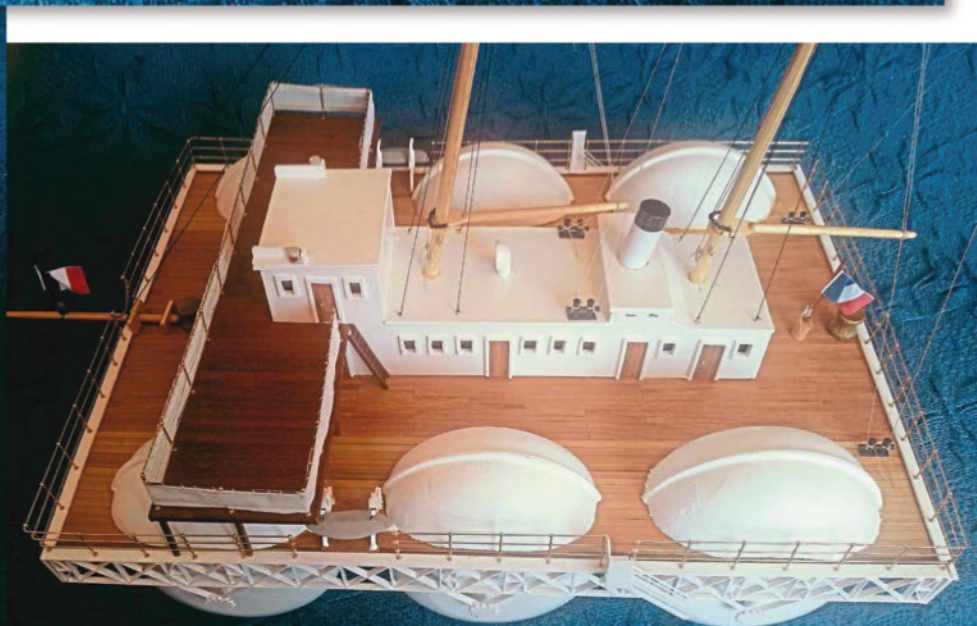
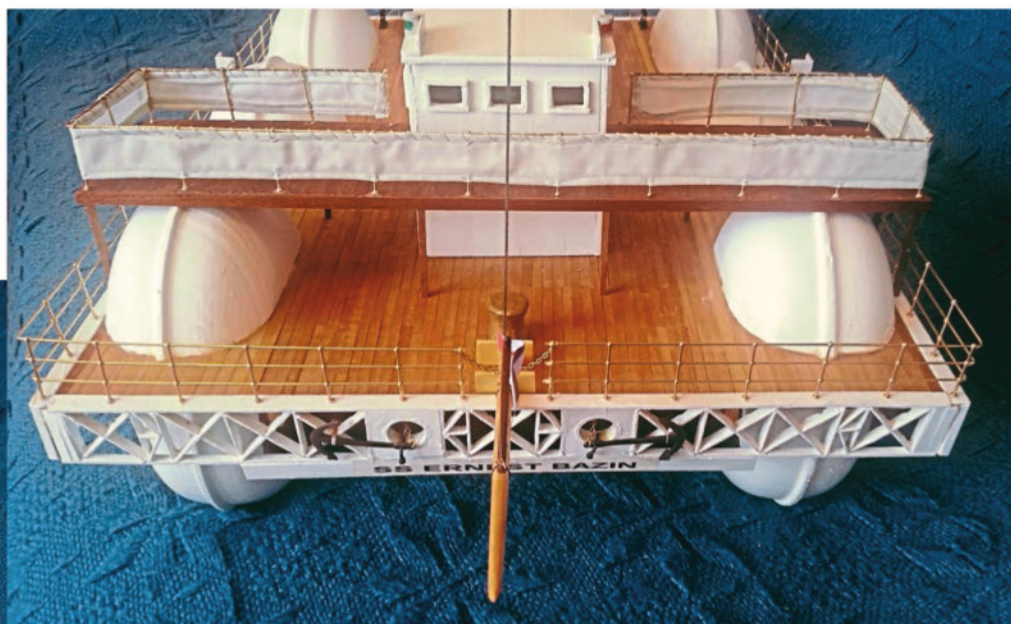
becomes a problem, because no speed equals no motion, and no steering!

The 'Roller Ship'



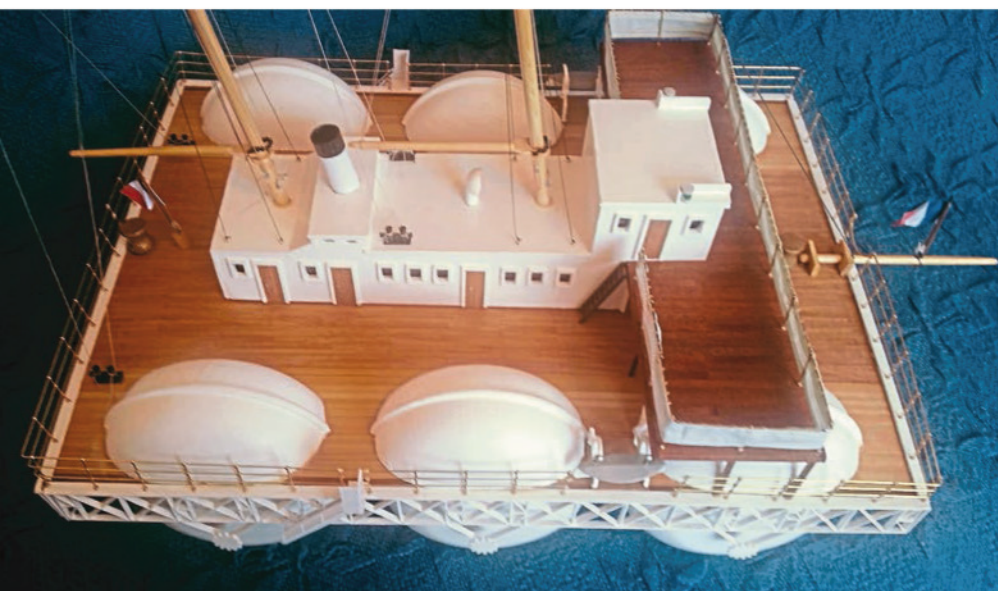
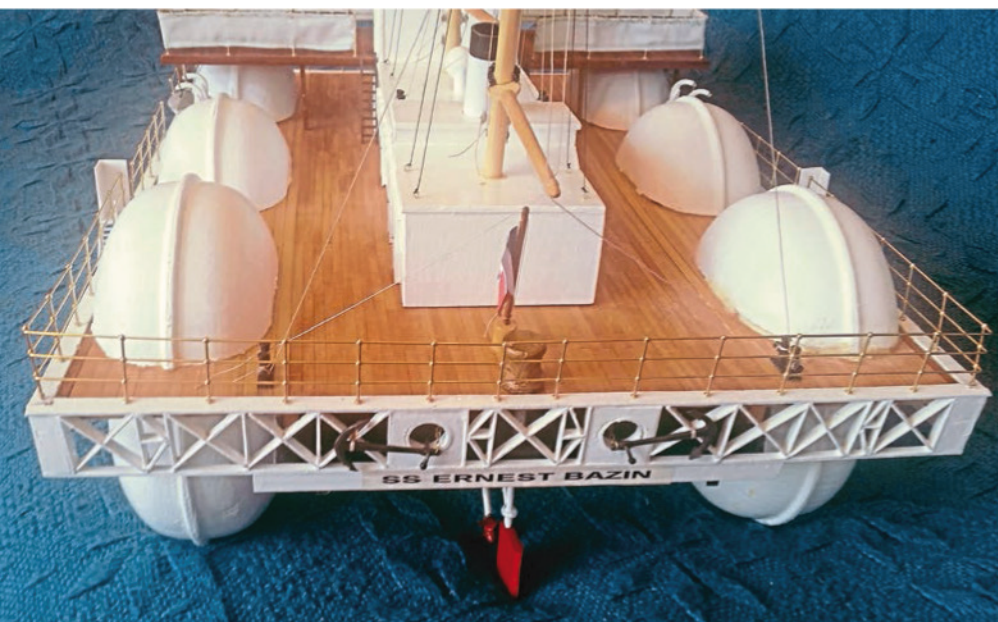
Rigging

The rigging I've used is shown in one of the pictures on Wikipedia: a kind of gaff-ketch rig, more commonly referred to as the 'Dandy Rig' – an efficient type also used by the schooner America in 1851. The addition of sail rigging was obviously an emergency back-up in case of power failure. However, having experienced 'Blue Water' yacht racing, I would hate to think how this vessel





“SS, for those of you who don’t know, stands for Screw Ship – not Steam Ship, as is commonly thought”



would have behaved under sail in the Atlantic Ocean. I am sure being non-operational the rollers would have been more of a hazard than a floatation device benefit!

SS or RS?

I feel this ship’s name, *SS Ernest Bazin*, is something of a misnomer. SS, for those of you who don’t know, stands for Screw Ship – not Steam Ship, as is commonly thought. So, as this vessel is driven by six rollers and only one screw, maybe it should be named RS ((Roller Ship) *Ernest Bazin* – just a thought! ●

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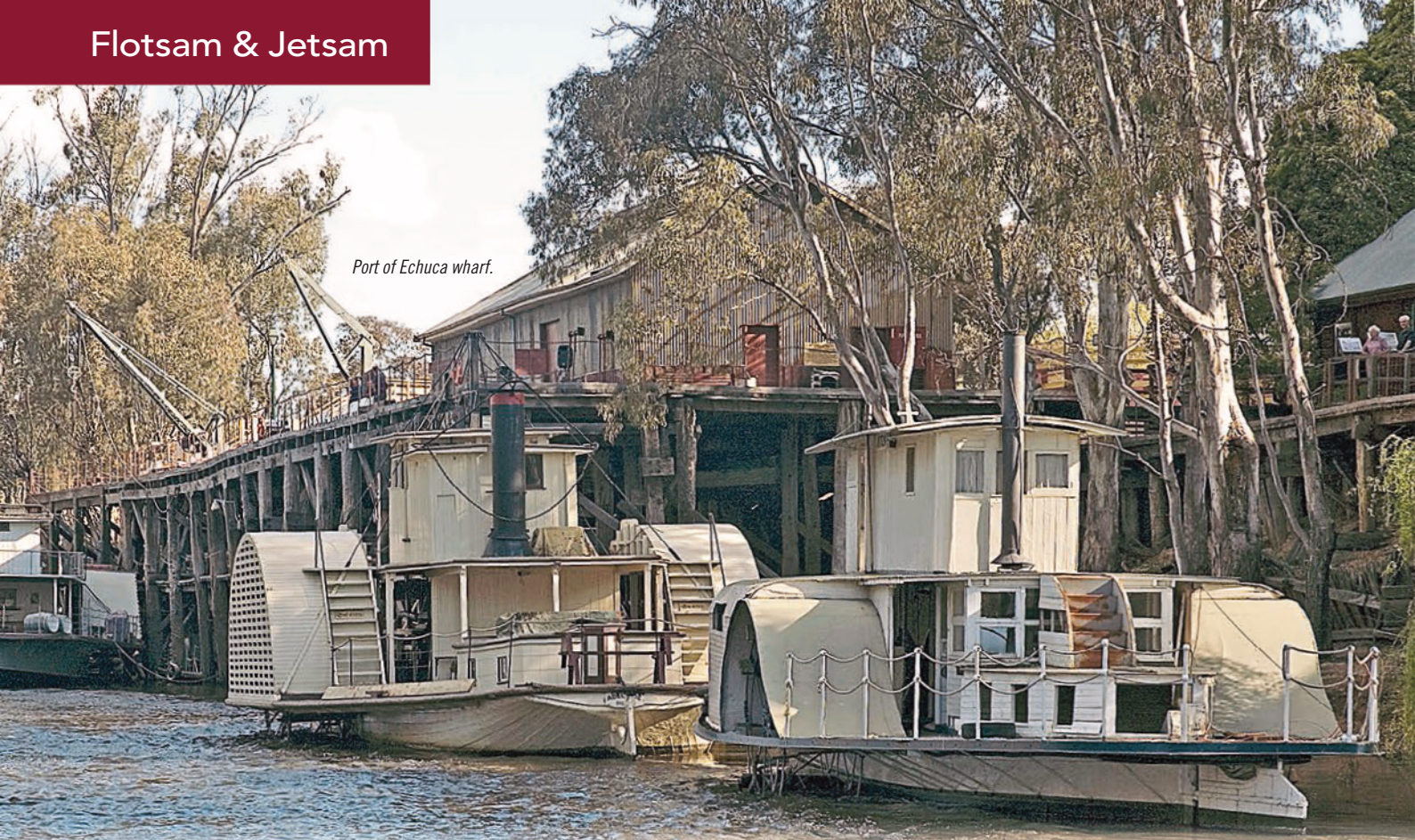
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Murray River Paddlers

"The river craft that evolved to take advantage of this liquid highway were well adapted to local conditions, and thus unique to this part of the world"



John Parker explains the historical significance of these Australian riverboats, trips on which are a hugely popular tourist attraction today, and the prospects for modellers...

The Murray is Australia's longest river, running 2,508 kilometres westwards from the Australian Alps, where it forms the border between Victoria and New South Wales, and then south-westwards to reach the sea near Goolwa in South Australia. Flowing through much of the country's fertile farmland, its potential to form an important transport link was obvious as western settlement opened the land up in the 19th century. The river craft that evolved to take advantage of this liquid highway were well adapted to local conditions, and thus unique to this part of the world.

Riverboat design

The Murray has no sea entry (the mouth is usually silted up) and no minimum depth can be guaranteed. The flow sometimes dries up completely in times of drought and is only fast in times of flood; water taken for irrigation has made matters worse. So, a shallow draft was the first requirement of any river vessel, and paddle wheel propulsion was another, because it was more manoeuvrable and wouldn't get damaged easily like a propeller would in shallow water. A large, flat load area was required with a high piloting position for visibility over it. The structure had to be rugged and simple, able to be made with the crude facilities available in sawmills along the river. The engine (steam, of course) similarly had to be basic and easily maintained by unskilled hands. It would be fuelled by redgum logs, of which there was a plentiful supply.

Putting all these requirements into the mix resulted in the classic Murray River paddle steamer, of which a surprising number survive today in restored form. Looking at one of them lumbering along, it's obvious that aesthetics was never high on the list of design requirements. The materials are more farmyard than nautical and there is a near complete absence of the curves that aficionados of nautical design can normally take for granted. Never mind, they got the job done.

Not that they did it with any great speed. Most could manage only about 4 or 6 knots and with the current of the river running at 2 to 4 knots it made for walking speed progress upstream, all the while having to dodge floating logs and other hazards. Downstream was another matter – they could then be



PS Adelaide heads a line-up of moored paddle steamers.

“Putting all these requirements into the mix resulted in the classic Murray River paddle steamer, of which a surprising number survive today in restored form”

drifted without the help of the engine and perhaps better their speed. The paddle wheels were fixed, non-feathering types, and large rudders hung off the stern for steering, swung by chains from the wheelhouse. The ten to 20 horsepower steam engines would typically consume one tonne of redgum (a dense, durable local timber) a day, churning the paddles at some 30 rpm.

Port of Echuca

The Port of Echuca, at about the Murray's closest point to Melbourne, was founded in 1855 and grew to be a thriving establishment until about the end of century, when better road and rail links began to take business away from the large fleet of paddle boats that had been put into service. The cargoes consisted of all the things needed for a growing population in a big country: wheat, livestock, timber and wool predominated. Some boats continued to operate into the 1950s, but the port was in serious decline by then.

Today it forms a popular tourist destination, offering river cruises on the largest fleet of paddle boats in the world. Much of this resurgence stemmed from the making of the period television drama *All the Rivers Run* in 1983, which introduced many



ABOVE: Emmy Lou steams past the moored Canberra.

INSET RIGHT: Alexander Arbuthnot cruises up-river with a load of tourists.

to a little-known era of Australian history and made possible the restoration of the waterfront and some of its vessels. The PS Pevensey was the star of the series, renamed the *Philadelphia* for the purpose of filming.

The wharf at Port Echuca is 400 metres long, and four storeys high in order to accommodate the huge range of river levels. At the time of my visit, heavier than average rains had swollen the river to levels that had not been seen for many years. On a cruise upriver, I stood alongside the wheelhouse and watched the captain swing the huge



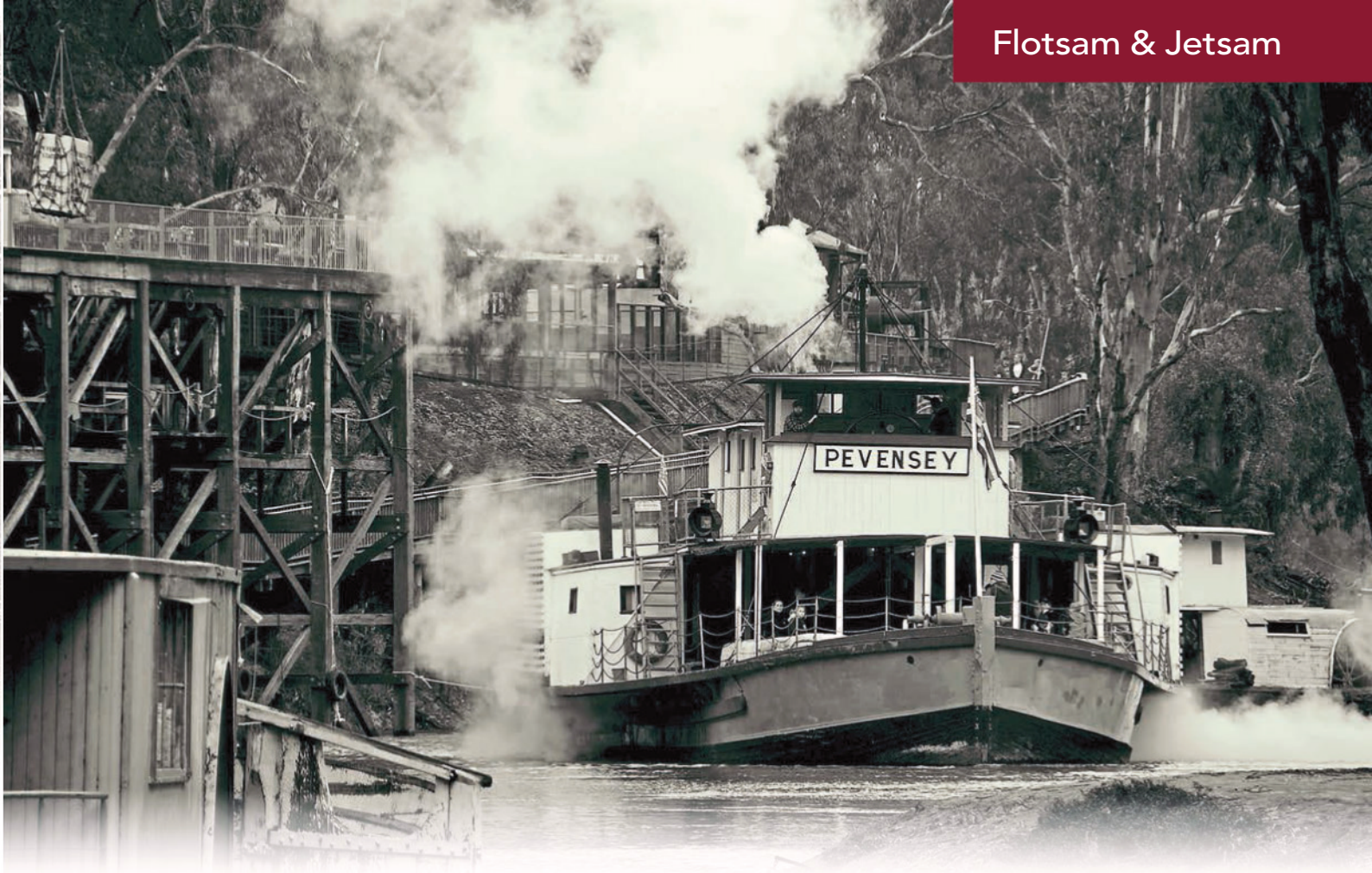
Canberra's turn to steam past the Emmy Lou.

wheel from side to side. It didn't look too hard. But then I noticed the hydraulic steering motor that was taking his inputs and applying them via chains to a stern rudder the size of a barn-door. It may even have been a barn door. To do this all day as it was done originally without power steering must have proven a real workout and explained why the wheel was so large.

The following are some of the boats that may be seen at Echuca today...

PS Success

Built by G.B. Air for Westwood and Air in 1877, the *Success* worked cargoes mostly of timber and wool along the Darling and Murray rivers, with a spell working as a passenger boat from Swan Hill to Mildura in 1915-1916. In 1956, it was the last paddle steamer to carry wool along the Darling and Murray rivers. Currently under restoration at Echuca, the *Success* is 82ft 7ins (25.2m) long by 16ft 5ins (5m) beam and was originally fitted with a 25 HP McCall and Anderson steam engine.



Pevensey blowing off steam at Echuca (Image courtesy of Rob Deutscher via Wikipedia).

PS Alexander Arbuthnot

This was the last steamer to be built on the Murray, by Koondrook Sawmill in 1923. After lying disused during World

War II, she sank at her moorings in 1947 but was raised again in 1972. Brought to Echuca in 1989 and restored, she now provides regular river cruises for

a maximum of 47 passengers and is available for charter. She still has her original steam engine built by Ruston and Hornsby of the UK.

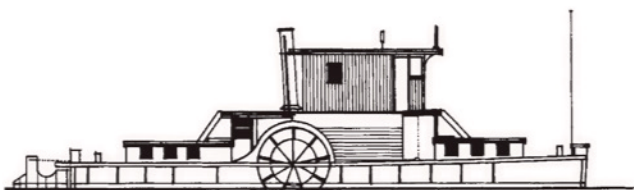


A relaxing scene on the Henry Charles.

float a boat

PADDLE STEAMERS

AUSTRALIAN



P.S. 'Etona'

Built in 1898 at Milang as a Mission boat for the Church of England and fitted out as a floating chapel. Has been restored and is now privately owned and based at Echuca.

Scale - 1:24 Model length - 802mm

Two sheet detailed set

Plan No. SP-301A Lines & Elevations
SP-301B Deck Plans

\$40.00



P.S. 'Pevensey'

Originally built as a barge in 1910, 'Pevensey' became one of the largest cargo steamers on the Murray River. She is now restored and runs river cruises from the Port of Echuca.

Scale - 1:24 Model length - 1410mm

Two sheet detailed set

Plan No. SP-302A Lines & Elevations
SP-302B Deck Plans

\$65.00



P.S. 'Oscar W'

Built in 1908 at Echuca by F. Wallin who named the vessel after his son, killed in the Boer War. Worked as a cargo carrier/ towboat and even worked for a time for the South Australian Highways Dept. Now a restored vessel, 'Oscar W' is based at Goolwa. Scale - 1:24 Model length - 1423mm

Two sheet detailed set

Plan No. SP-303A Lines & Elevations
SP-303B Deck Plans

\$65.00

PS Pevensey

The Pevensey was restored at Echuca in 1976, appearing in the TV mini-series *All the Rivers Run* in 1983 as the *PS Philadelphia*. Built in 1911 at Moama and powered by a 20 HP high pressure steam engine, the boat is 111ft 5ins (33.9m) long with a 23ft (7m) beam, displaces 136 tons and can reach a speed of 4.3 knots. She provides regular river cruises alongside the Alexander Abuthnot and can accommodate up to 100 passengers for charter work.

PS Emmylou

This modern vessel was built 1980-1982 in the style of the 19th century paddle steamers but powered by a restored 1906 Marshall and Sons steam engine. She has a timber-decked steel hull of 30m x 10m. Providing day and night cruises with fine dining, along with the *PS Canberra* and *Pride of the Murray*, she forms the fleet of the Murray River Paddlesteamers company.

PS Canberra

Built at Goolwa, South Australia in 1912, the *Canberra* was originally a fishing steamer but received a promenade deck and was fitted out as an excursion boat in the 1940s, operating out of Mildura. She has operated from Echuca since the 1960s and was fully restored in 2003, receiving a 1923 Marshall steam engine, which can be viewed in operation from the upper deck area. She is available for cruises or charter.

LEFT: A page of paddler plans from *Float-a-Boat's* catalogue.

BELOW: *Eva*, model built by T. Prior, was a small paddler used for hunting and fishing parties.

FLOAT A BOAT 48c Wantirna Road, Ringwood, Victoria 3134 Phone (03) 9879 2227 www.floataboat.com.au

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ABOVE: Oscar W, also built by T. Prior.

RIGHT: Close-up of the model's cargo and handling gear.

“The basic nature of their design doesn’t place great demands on the modelmaker’s skill. In fact, any slight imperfections are likely to add to, rather than detract from, their authenticity!”

PS Pride of the Murray

This vessel actually began life as outrigger barge number C24, built by the Murray River Sawmills in 1924. Barge work usually involved a tow upstream, followed by an unassisted return downstream, dragging chains to help provide steerage. Restoration began in 1973, transforming the barge into the paddle steamer *Pride of the Murray*, and she now offers working cruises and can be chartered for special events.

PS Etona

The *Etona* dates back to 1898, having been built as a Mission Boat or ‘church steamer’ to provide Church of England services to developing river towns that did not yet have their own churches. Later she was used as a fishing steamer and served again during the 1956 floods. She is now privately owned, has been restored and is based at Echuca.

PS Adelaide

The oldest operating wooden-hulled paddle steamer in the world, the *Adelaide* was built in 1866 as a passenger vessel but converted to a logging steamer in 1873. She towed



barges to the Barmah Forest, where they were loaded and drifted back to Echuca. Restoration commenced in 1980 and was completed in 1985.

Modelling prospects

These boats make popular modelling subjects in Australia for several reasons. They are uniquely Australian for one, and the basic nature of their design doesn’t place great demands on the modelmaker’s skill. In fact, any slight imperfections are likely to add to, rather than detract from, their authenticity! And there is plenty of scope to adorn them

with dummy cargoes, hard-working crew members and rustic detailing. Powering them is not a problem with either a geared electric motor or simple steam engine. It’s important to remember, though, that they are shallow freeboard riverboats with high superstructures that will catch the wind and are therefore unsuited to open waters in anything but calm conditions.

The best source of plans is probably model boat specialist Float-a-Boat in Melbourne (www.floataboat.com.au), whose catalogue provides several pages of inspiration, one of which is illustrated here. ●

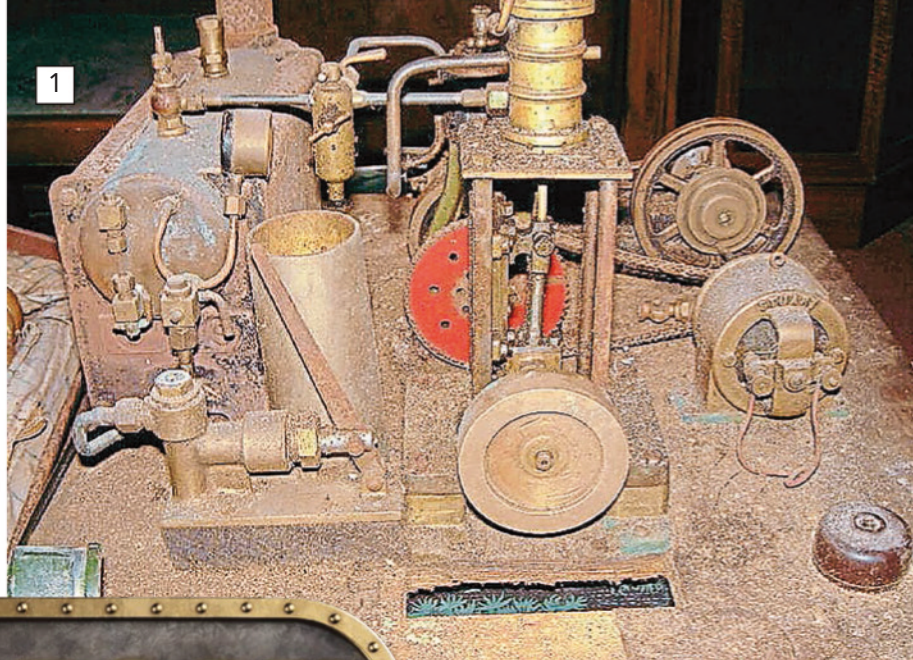
“You can of course ask as many questions as you like prior to purchasing the plant, but the challenge is knowing the right questions to ask...”

BOILER ROOM

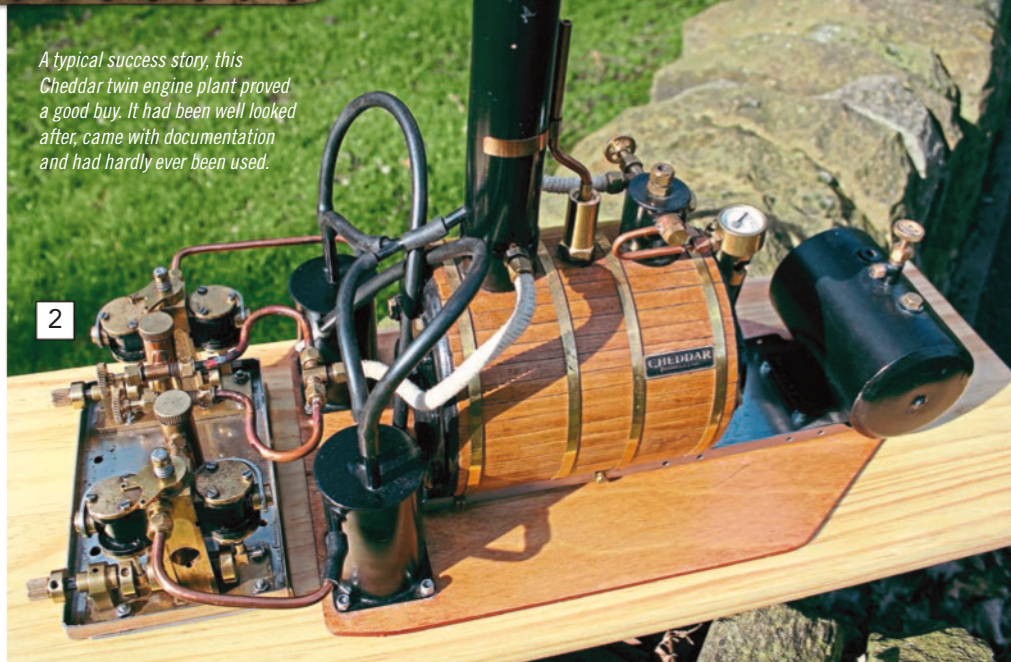
Caveat emptor!
Richard Simpson
provides some sage advice on how to avoid the potential pitfalls when buying second-hand plant

Most newcomers looking at putting together their first steam powered model boat are tempted by brand new off-the-shelf plant from one of the current manufacturers. Obviously, advantages here include availability, after-sale support, guarantees, and the knowledge that your fresh out the box engine has never been turned in anger.

Despite all this, I frequently advocate that, for the first project a modeller puts together, he/she should at least consider the prospect of using a second-hand plant, for a couple of very good reasons. The first is, of course, cost. Committing to the undeniably large initial outlay of a factory produced complete plant can be quite daunting, especially if someone is still undecided as to whether steam powered models are the way he/she wants to go, as this can be an expensive way to find out otherwise. It may, therefore, be worth contemplating looking for a second-hand steam plant to power that first model – although one has to bear in mind there are a lot of potential pitfalls that could catch the inexperienced modeller out. Making mistakes here could involve having to spend more money to put things right than you’d have had to shell out if you’d bought new in the first place, something that would be enough to put a prospective modeller off for life, so it’s certainly prudent to first look at just what some of these pitfalls might be.



ABOVE: A bit of an extreme case, but at least when things look this bad you know you don’t need to worry about trying to determine condition.



A typical success story, this Cheddar twin engine plant proved a good buy. It had been well looked after, came with documentation and had hardly ever been used.

General concerns

The first, and probably one of the most important, considerations is where you are planning on buying your plant from, and whether you’re able to inspect it in person. Buying something such as a steam plant online, where you are reliant solely on pictures, is a huge gamble. If you don’t know the seller and so have no knowledge of his experience or abilities there’s a very real risk that you could buy something that has been mistreated and sporting damage which will be costly to rectify. You can of course ask as many questions as you like prior to purchasing the plant, but the challenge is knowing the right questions to ask, and, even then, you can’t be 100% sure about the accuracy of the answers. Requesting further pictures may not be an absolute guarantee

either, unless you know when they were taken, so asking for current pictures with the EXIF information contained in the file is worth considering. On the few occasions I’ve purchased plant from a certain online auction site, after a barrage of questions, I’ve only ever done so in the knowledge that I was taking a risk. I have a couple of models that I’ve had many years of trouble-free operation from, but equally I’ve also bought a couple of duds, which have served to remind I should be wary.

Obviously, you should ideally go and view the plant before committing to buy and, particularly in the case of someone new to the hobby, I would strongly recommend this. It would also be well worth taking someone more experienced with you, or at least communicating with an experienced steam



ABOVE: Poor combustion will quickly lead to sooty or oily deposits on the furnace surfaces, making heat transfer less efficient and costing you gas. This is the standard you should be looking for.

RIGHT: A clean sight glass indicates careful management of boiler water condition and should reflect on the internal surfaces of the boiler. There are no guarantees, but white scale in the sight glass is a warning sign.



modeler and ascertaining what you should be looking for and what sort of questions to ask. Obviously very tongue in cheek, **Photo 1** shows a plant I bought many years ago, which I decided I really didn't need to see it as I had a fair idea of what I was buying!

So, let's work on the assumption that you have gone to view a steam plant that's up for sale and you're considering it for your first steamboat project. I will assume that you have done the homework and decided that the plant is at least suitable from a size, capacity and capability point of view and that you're purely looking at it from a condition perspective.

As with purchasing any second-hand piece of mechanical equipment, from a car to a washing machine, your first general overall first impressions are important, as simply looking at a plant should give you some idea of whether a plant has been well looked after (see **Photo 2**). If it has been cleaned that's a good sign, and conversely if it's caked in many years of congealed oil and muck that is also telling you a story. Sadly, we also frequently come across plant that is being sold off by a family member from a deceased estate. In such cases it's not unusual for the vendor to know nothing about the item they want to sell, so it's solely up to you to determine the condition and base your decision on that. He/she may also have a significantly inflated sense of the value, so you need to be firm and fair in your own estimate. Research into current values prior to the visit is crucial if you want to avoid paying over the odds.

Boiler concerns

When it comes to the boiler there are a few very important things you need to factor into your decision.

First of all, does it have current test paperwork? Frequently it doesn't, in which case you'll have to decide whether you're prepared to strip it down to the bare shell for an initial hydraulic pressure test.

Availability of current paperwork is also a good indication that the plant has been looked after, so this, for me at least, comes high on the list of requirements. You should also hope to see a record of all past testing and where this was done so you can feel confident the plant has been well looked after over the years.

Assuming there is paperwork, once you've checked the identification number on the boiler does actually match the identification number on the certificate, a more thorough visual inspection of the boiler is next. I should point out that the manufacturers responsible for some older examples of plant, such as Cheddar, didn't actually include identification numbers either on the boilers or the certificates. Where this is the case, it's very much up to the boiler inspector's discretion

BELOW: Not the best picture, but you can get a very good idea of the state of a boiler's internals by using one of these USB cameras. They are also very cheap.



"When it comes to the boiler there are a few very important things you need to factor into your decision..."

as to whether he's willing to accept the certificate for the boiler or not. According to the letter of the rules, however, the certificate is not valid, and so an initial hydraulic pressure test would be required. Clues as regards how it has been looked after include:

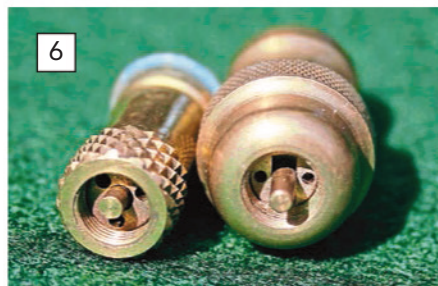
A) Is the inside of the flue particularly sooty or oily? If so, this would indicate a period of poor combustion. While this should not have caused any significant harm, a thorough clean will be required. To give you a sense of the ideal, illustrated in **Photo 3** is a nice clean example I purchased a few years ago.

B) Is the sight glass clear, or are there signs of deposits inside? If there are white deposits, the boiler will almost certainly need pickling and circulating to clean out the water spaces. In extreme cases there may even be a build-up of scale internally, which if settled in the boiler can block the sight glass connections. Don't be afraid to ask for some water to be poured into the boiler to check that the sight glass operates. Again, I've included a picture to give you an idea of the standard you're looking for (see **Photo 4**).

C) Nowadays there are miniature cameras with 4mm heads that can be inserted into a boiler fitting to provide you with an internal view of the boiler's surfaces. They don't take brilliant pictures, but you should be able to spot any scale build up (see **Photo 5**).

D) Make sure you check that all of the valve handwheels operate freely and smoothly. Very old packing in valve seals eventually hardens and breaks, causing the valve to then leak steam out of the spindle.

E) Inspect the safety valve closely for any



Leaking safety valves will leave white deposits around the outlets. You want to see nice clean surfaces, such as these.

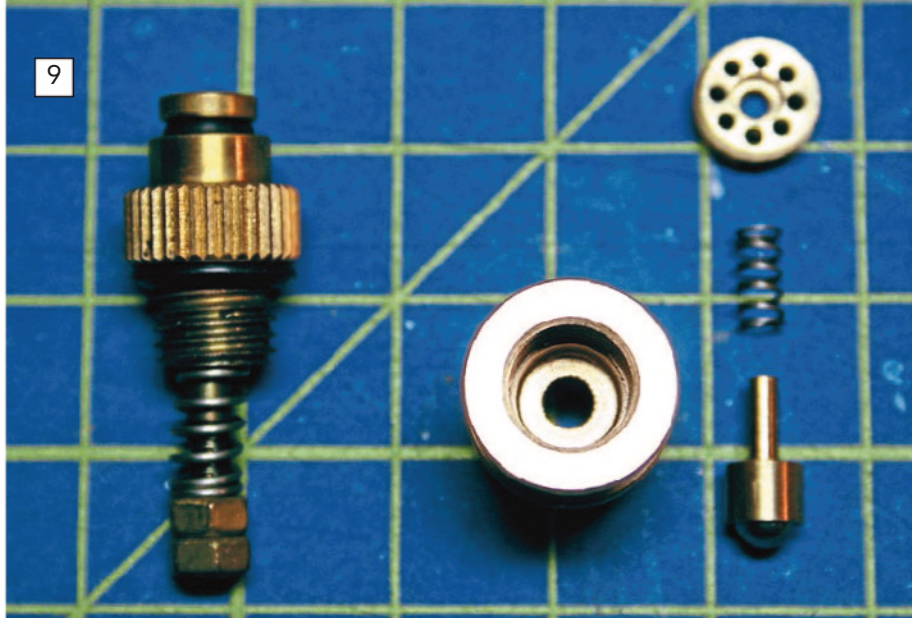


Some smaller and older types of safety valve consist of a spring held by a crimped shaft; this is nonadjustable, and the 'O' ring sealing face is not easily replaced – even if you did replace it, you wouldn't be able to set the valve to working pressure. These are, therefore, best swapped out.



At least the old Cheddar type of valve can be adjusted, and the seat can be replaced. The challenge is that it has to be removed from the boiler.

white deposits that would indicate leaking. Old safety valves that haven't been used for a long time can stick, so perhaps warrant removing to permit a good look at the seat. That said, buying a new valve, isn't a huge expense and might be worth considering anyway for peace of mind. The level of cleanliness you are ideally looking for can be viewed in **Photo 6**. Also, if you can remove the safety valve, you'll be able to see whether you're looking at a type that cannot be adjusted and also whether the rubber valve seat cannot easily be replaced (see **Photo 7**). The Cheddar type illustrated in **Photo 8** can at least be adjusted and the seat replaced, but it can only be adjusted when it is removed from the boiler, which can prove time consuming. If you feel inclined, this could easily be stripped down to have a look at the seat (see **Photo 9**) but, to be



If you can, dismantle the valve to check the seat. The seats may have become corroded and beyond repair.

“Too many modellers use steam oil on the outside surfaces of the engines, which actually saps the engine's power and almost solidifies when cold, making starting difficult. The external surfaces of the engine are best lubricated with normal engine oil”

honest I would change it for a type that can be adjusted when the valve is fitted.

F) Does the pressure gauge have a red line on the face marking the working pressure? If it does then the owner knows what is required and has obviously looked after the boiler. If it doesn't, then the boiler hasn't been steam tested for at least four years!

G) Finally, depending on whether the seller knows how, and is even willing to, there's no harm in asking for the boiler to be fired up. You will then be able to see how quickly it builds up to pressure, a good indication that all is well with the burner, and whether

there are any concerning leaks anywhere. If the sight glass is fitted with a blow down valve, you can also check the operation of the sight glass. Likewise, you can check the operation of the safety valve and at least see that the pressure gauge is moving as you would expect.

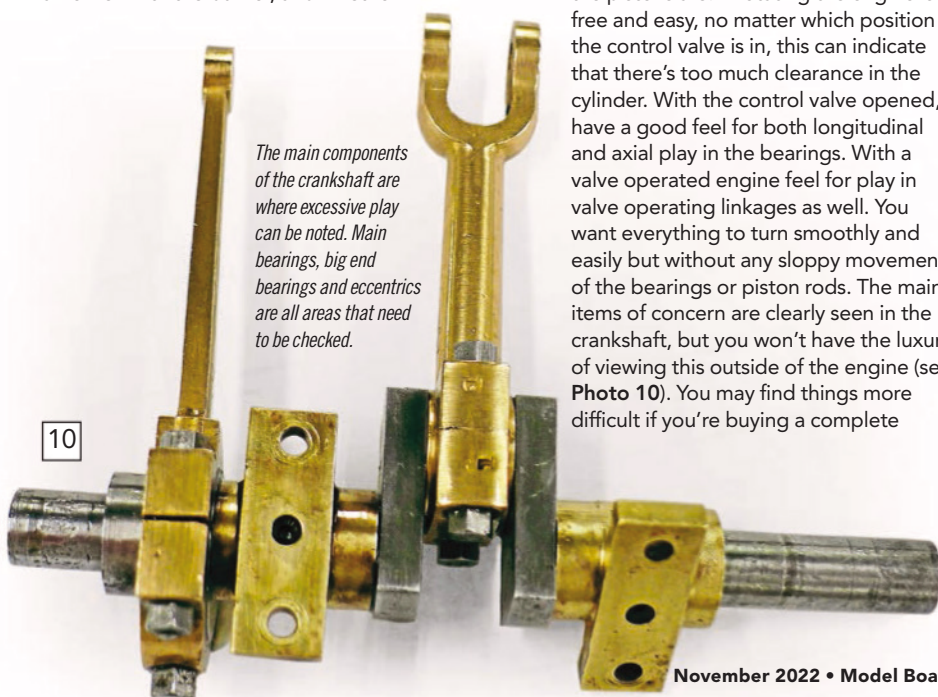
Engine concerns

As regards the engine, your main concern should be how it has been looked after and run, and hence what amounts of wear there may be. A liberal coating of oil is not a bad thing, unless it is congealed. Too many modellers use steam oil on the outside surfaces of the engines, which actually saps the engine's power and almost solidifies when cold, making starting difficult. The external surfaces of the engine are best lubricated with normal engine oil.

These are the things I would particularly look for:

A) Does the engine turn freely? For either a valve operated engine or an oscillator, when the control valve is in the stop position you should feel compression resistance to turning it. This is an indication of how well sealed

the pistons are. If rotating the engine is free and easy, no matter which position the control valve is in, this can indicate that there's too much clearance in the cylinder. With the control valve opened, have a good feel for both longitudinal and axial play in the bearings. With a valve operated engine feel for play in valve operating linkages as well. You want everything to turn smoothly and easily but without any sloppy movement of the bearings or piston rods. The main items of concern are clearly seen in the crankshaft, but you won't have the luxury of viewing this outside of the engine (see **Photo 10**). You may find things more difficult if you're buying a complete



The main components of the crankshaft are where excessive play can be noted. Main bearings, big end bearings and eccentrics are all areas that need to be checked.

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model, but it's really important you still try and check to see if there's any play in the components (see **Photo 11**).

B) Are all linkage fastenings, bolts, nuts and lock nuts in place? A missing stud or bolt can frequently indicate a damaged or stripped thread, which can be quite a challenge to repair (see **Photo 12**).

C) Are all other fastenings in place, such as valve chest nuts, cylinder head nuts, big end bolts, piston rod gland nuts, etc?

D) If you've been able to get the boiler fired up, then I would definitely ask for a demonstration of the engine under steam. You want to see reliable self-starting in both directions, no leaks from such places as port faces and control valve faces on an oscillator (see **Photo 13**), and piston glands on all engines.

Reaching a conclusion

All of the above is what I'd consider an ideal situation, but, of course, frequently a buyer never gets the opportunity to inspect at such a level. You could well be dealing with someone who has no idea about what they're selling and may be completely incapable of answering any of the questions you may have prepared. You, therefore, have to balance what you do get to see against what you can judge from the character of the seller and the situation you are faced with. The further you are away from the ideal, as identified above, the greater the risk you are taking.

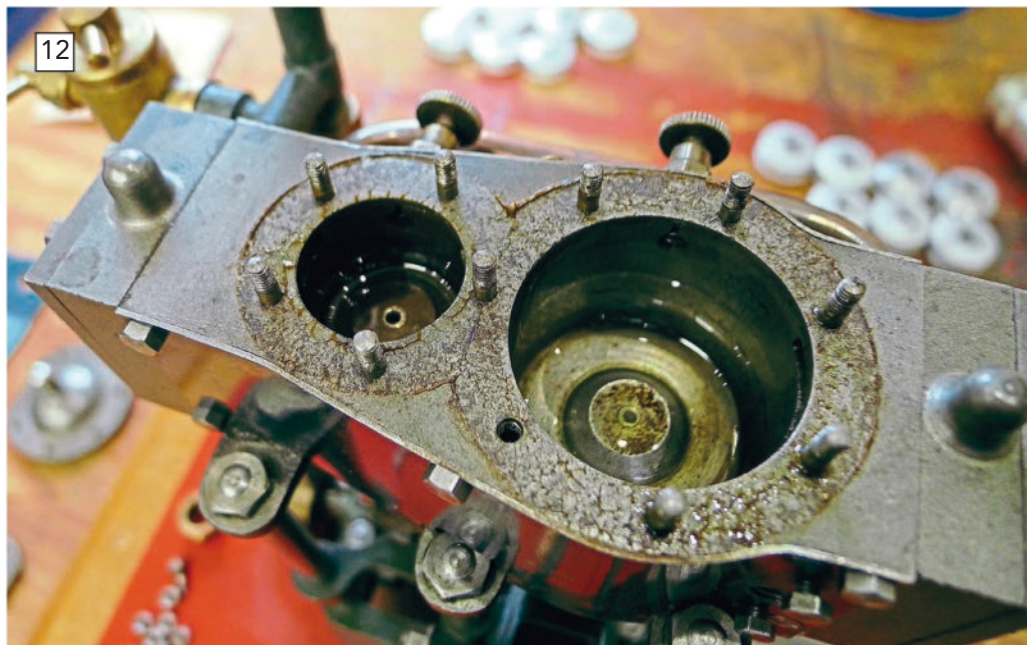
There are, of course, many vendors out there selling perfectly good second-hand steam plant for a fraction of new plant costs and who are happy to accommodate any requests you may have to demonstrate all is well. These are the ones you are looking for.

I purchased my model Borkum nearly 15 years ago now and it has worked reliably and consistently ever since. It was part of a deceased estate, so I was on my own when it came to determining the condition, but many of the clues outlined in this article helped me make an informed decision (see **Photo 14**). ●



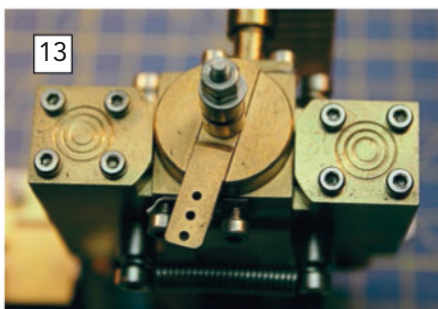
Checking for play in a plant that's already fitted into a model can be challenging. Excessive play in bearings though, can potentially be very time consuming and expensive to correct, so you really need to try and get your hands on the crankshaft.

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ABOVE: A missing stud or bolt is frequently an indication that a thread is stripped. This is repairable but requires knowledge, skill and workshop facilities. BELOW: Perhaps one of the more common second-hand plants is a Cheddar Puffin. Simple, robust and reliable, get a good example and it will last you for many, many years.

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Poorly lubricated face to face valves notoriously leak, and you won't know whether this is the case unless you ask to see the engine run. They can be lapped in again to improve the seal, but you need to know what you are doing.

14



James Thompson's superb paddle-steamer, Hibernia, which is now on display at the Saltash Heritage Museum.



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



Hibernia

I am sending you photos of my latest model, *Hibernia*, a paddle steamer which saw service on the River Tamar from Millbrook to Northcorner (1904-1908).

She was delivered for the 1904 season, with a capacity for 366 passengers. She burnt 15 tons of coal per week and was equipped with steam steering gear. She became the

first pleasure steamer in Plymouth to boast electric lighting.

My model was scratch built plank on frame to 1:43 (G) from a plan courtesy of the National Maritime Museum. I was asked by Saltash Heritage Museum to make this vessel, which will be on display from October this year.

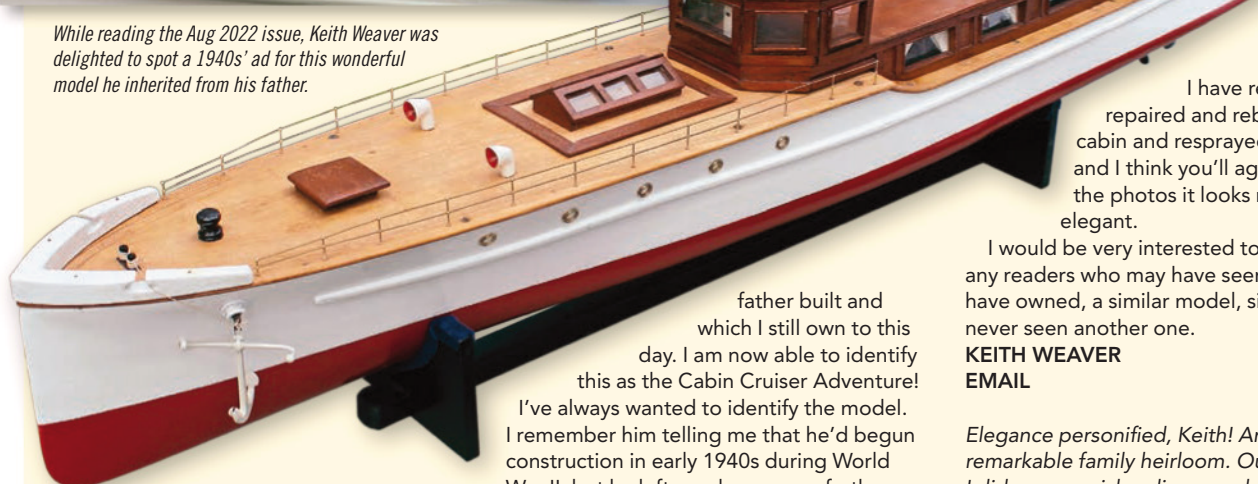
JAMES THOMPSON
EMAIL



She's magnificent, James! I quickly Googled the Saltash Heritage Museum (<https://saltash.org/Saltash-Heritage/museum.html>) and, as well as being able to view *Hibernia*, this charming little museum at 17 Lower Fore Street, Saltash, PL12 6JQ (Tel. 01752 848466) looks well worth a visit for anyone within striking distance. **Ed**



While reading the Aug 2022 issue, Keith Weaver was delighted to spot a 1940s' ad for this wonderful model he inherited from his father.



Cabin Cruiser Adventure!

Much to my delight, while reading the Flotsam & Jetsam section of August's Model Boats I spotted, on Page 50, the reproduction of an advertisement by an old and well-known model supplier called Bassett-Lowke Ltd, featuring a boat my late

father built and which I still own to this day. I am now able to identify this as the Cabin Cruiser Adventure!

I've always wanted to identify the model. I remember him telling me that he'd begun construction in early 1940s during World War II, but he left no plans or any further details about the boat. Interestingly, I noticed that the advert is dated 1940! I also recall, during the late 1950s, he took me up to Bassett-Lowke in High Holborn to buy an electric motor for the boat. The only changes my father made were to the cabin windows, which are slightly different, and he made two rowing boats which sit on top of the cabin.

I have recently repaired and rebuilt the cabin and resprayed the model, and I think you'll agree from the photos it looks really rather elegant.

I would be very interested to hear from any readers who may have seen, or possibly have owned, a similar model, since I've never seen another one.

KEITH WEAVER
EMAIL

Elegance personified, Keith! And what a remarkable family heirloom. Out of curiosity, I did a very quick online search and the only result this threw up was a model that sold at Christie's back in 2005, achieving a hammer price of £1,320 even back then, so clearly surviving examples in fine condition are considered rare and highly desirable today. Anyone else reading who was lucky enough to have had, or who still owns, one of these beauties? Ed



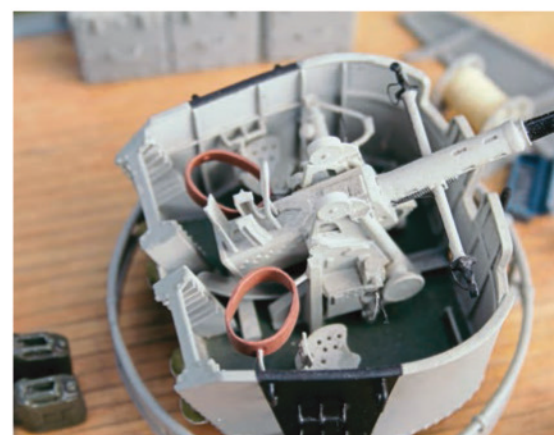
The German Federal Navy Minesweeper Schütze, constructed from the Robbe kit but then super detailed by the very talented Stan Reffin.

Schütze

I'd long had it in mind to build Robbe's kit of the M 1062 Schütze German Federal Navy Minesweeper, so when an updated version was released in 2009-2010 I decided to treat myself. Having done so, however, I decided some major alterations would be required to achieve a level of accuracy I'd be happy with. This meant many of the parts in the kit needed to be scrapped and replaced by scratch-built components. For example, I planked the deck myself to replace the vinyl one supplied, which I felt looked unconvincing and out of scale.

Obviously, I used the internet for research purposes, but I was also very fortunate to be contacted by an ex-sailor who had served on this class of ship, and who was kind enough to provide many photographs and information from which I could work

The resulting model is painted in RAF Barley Grey and is powered by two BB700 motors. I have also added a full LED lighting system, working radar and have added lots of detail to the cabin area.

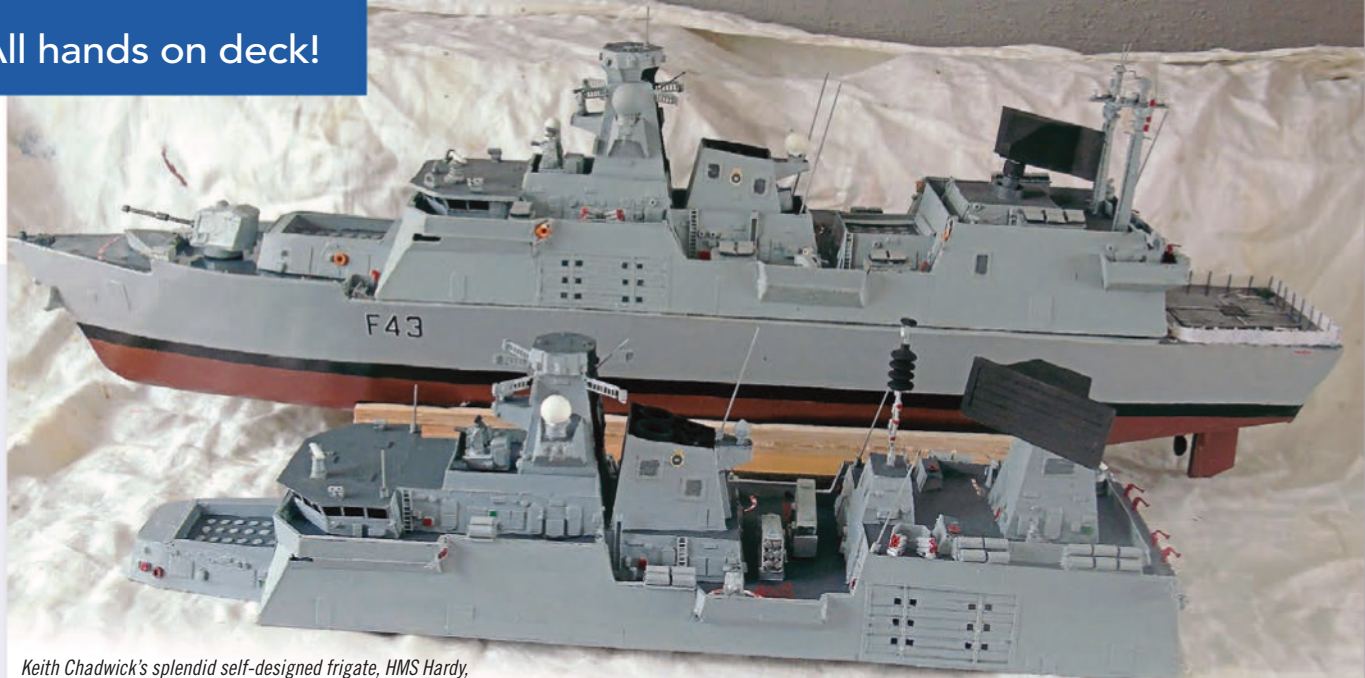


Out of interest all the vessels in this class were named after stars or constellations. Schütze translates into English as Sagittarius.

STAN REFFIN
EMAIL

Sterling work as always, Stan. Ed





Keith Chadwick's splendid self-designed frigate, HMS Hardy, with interchangeable superstructures.



HMS Hardy & HMS Cornwall

I am sending you photos of my latest project, which has turned out to be a bit of a two-for-one affair!

With little storage space left at home but with the need to carry on building, I did have some usable space that had been vacated by a defunct Class 65 yacht, thus limiting the length of any potential build to just over 650mm (which in my usual 2mm to the foot scale gave a rather restricted length of 325ft). As there was no suitable Royal Navy subject of that size that grabbed me, I decided to have a go at designing my own. The result, as you can, is HMS Hardy (named after Nelson's flag captain at Trafalgar and a genuine Royal Navy ship name, albeit one not used for some time). While it more resembles a corvette or patrol ship at this

size, it's been designated a small frigate. Built using my usual materials of balsa hull frame and mounting card hull sides and superstructure, with details raided from the 'bits' box, Hardy has proved to be both highly transportable, due to its small size, and yet very durable on the water.

Some compromise in design was called for because of the constricted length, the most notable being the rather small flight deck at the stern. There would, however, be enough room to take a Wildcat helicopter, although landing in any heavy sea state would be a rather interesting experience!

As I neared the end of the build, I realised there could be alternative and slightly better layouts for the superstructure; loathe to destroy what was already built, however, I simply constructed a second one, making

slight but noticeable changes from the original. The result, as can be seen from the photos, is two for the price of one (almost!); each being a direct replacement for the other; a swift change at the lakeside adding a little variety to a sailing session.

Having finished Hardy, I now need to find space for the next build, as I think two superstructures are enough for any ship, although, looking at the model again another thought has just struck me!

I am also including a photo of HMS Cornwall, the beginnings of which appeared in Your Models some time ago as a few pieces of unpainted card!

KEITH CHADWICK
EMAIL

Loving your innovative approach, Keith! Ed



Keith's now complete and very impressive model of HMS Cornwall.

Peter Charlton's models of Joffre, the smaller of the two having been built from scratch and the larger from a Caldercraft kit.



Joffre

I have been modelling for many years now and have always enjoyed this wonderful hobby of ours. I sail with members of the Basingstoke Model Boat Club and, although I am not a member, I always thoroughly enjoy the camaraderie when we gather on a Wednesday and Sunday morning.

In the early 1980s, when money was a bit short, I decided to try my hand at scratch building, and, after seeing a feature in Model Boats, decided to opt for *Joffre*, a Tyne class

tug, as my subject choice. In the feature there was a print about 4-inches x 4-inches inch illustrating a plan for this tug. I had the image enlarged, giving me a length of 22-inches and away I went; the end result being the model you can see in the pictures along with the larger scale version I built from the Caldercraft kit some years later.

The model was subsequently sold the Richard Howard, custodian of the Child Beale Trust in Pangbourne, who was based on the Oxford/Berkshire border and who at that time

had one of the largest model boat collections in Europe. When he sadly passed away, his collection was sold and at that point I took the opportunity to buy back some of the models I'd sold him in the past, included the two tugs in the photographs I am sending you.

PETER CHARLTON
YATELEY, HAMPSHIRE

They're gorgeous, Peter, and I'm glad after their time in Richard's impressive collection they are now safely back in your possession. Ed

HMS Sheffield

This is my version of the Glynn Guest free plan (what would we do without them?) of *HMS Sheffield*. Apart from the bottom, she is

made from plastic sheet, which I feel looks far more like metal than wood. She is radio-controlled, with revolving forward turrets. The crew were press ganged from N gauge

railway staff - but don't seem to mind! She's just received a first at our local village show.

DENIS PITCHER
NORTHAMPTON

A most worthy winner, Denis, and a great way of promoting the hobby within the local community. Ed

Denis Pitcher's first prize winning HMS Sheffield.



Your Letters

**Got views to air or information to share?
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Letters can either be forwarded via email to editor@modelboats.co.uk or via post to **Readers' Letters, Mortons Media Group, Media Centre, Morton Way, Horncastle, Lincs LN9 6JR**

Mayflower rescue

In the August issue of Model Boats was a letter from Valerie Cummins. Her husband John had built a model of the *Mayflower*, the ship which conveyed the Plymouth Brethren across the Atlantic in 1620. John had completed the hull and deck outfit, but declining eyesight precluded him from tackling the rigging. Could anyone help? I wrote in, offering to complete the vessel, and she was brought up to Suffolk on July 26.

An entertaining hour or two was spent with John and Valerie. John, long retired, had been an engineer with Napier, and we had long discussions about the Napier Deltic diesel engine, a project in which he had been involved. These fiendishly complex engines were fitted in many naval vessels, including fast patrol boats, the 'Ton' class minesweepers, and, of course, they formed the power plant of the legendary Deltic locomotives.

Rigging John's model of the *Mayflower* proved fairly straightforward and a very pleasant task, commencing with the standing rigging. In vessels of this era, all stays were of rope cordage, set up using deadeyes and lanyards. As per the original (and 1:1 replica built), there is no bobstay. This makes the whole rig somewhat vulnerable in bad weather; if the bowsprit breaks, there is likely to be a chain reaction,



David Bray (left) and John Cummins (right) show off John's splendid and now rigged and completed model of the Mayflower.

with foremast and mainmast coming down in turn. Commander Alan Villiers, *Mayflower II* (the replica ship)'s captain, was unhappy with the arrangement, and, as a retired Master Mariner, so was I. However, I resisted the temptation to add in a bobstay!

Yards were crossed and running rigging completed. I have followed my convention of showing a full-hull model without sails. In my book, if a model is to carry sail she should be a waterline model in a scenic setting, heeling to the breeze in a realistic sea. I hate to see a static full-hull model with sails set.

Details were added, such as the seaboard and oars, and anchors; one 'catted' from the catheads, the other ready to drop. Flags flying! Brass keel pillars were turned up on my venerable Myford, fitted to the hull,

MBAD visit to France

On Friday, September 15, 2022, the Dover Model Boat Association (MBAD) left our shores for a visit to St Omer in France.

As well as model boat clubs from all over the Pas de Calais area of France, and some from Belgium, six members of our group had been invited to attend the two-day show as guests of the Modelisme Naval De L'Audomarois club, who are based in Saint Martin-Les-Tatinghem, St Omer, France (see **Photo 2**). We had previously invited our host club, and others, to the UK, where back in 2019 very successful Continental Model Boat Regatta was held at the home of the MBAD, Kearsney Abbey, Dover.

On this reciprocal trip, we took along a wide variety of model boats to exhibit, including model lifeboats, ferries, warships and submarines. The French press featured the MBAD club in their local newspapers,



The six members of the MBAD who attended the show by invite of the Modelisme Naval De L'Audomarois club.

which was a quite 'coup' for us. We were delighted they were so impressed with the quality of the models on display, as indeed were our hosts. The interest shown by the French people was also overwhelming. Some of the models had people queuing both to look, take photos and asking questions about them, which in turn we tried our best to answer; luckily, we do have a French member, Bernard Le Ny, who worked tirelessly translating the many technical questions posed into English and, likewise, the explanations given into French.

All of our boats were displayed on a ten-metre-long table inside the venue, which was the Salle Anicet Choquet hall at

the Mairie in St Martin-les-Tatinghem, St Omer. A portable pond was set up outside the venue to allow the boats to be seen in their natural environment. Our club sailed and demonstrated various boats; one, a very detailed Type XXIII submarine that fired model torpedoes proved a real crowd puller. The ferries with all their lights on also made a very impressive show. Sound units and smoking funnel effects are features the Continentals do not usually have on their models, so it was all quite different to them. We were able to tell them where these units came from, so maybe there could be some orders coming for the manufacturers here in the UK.

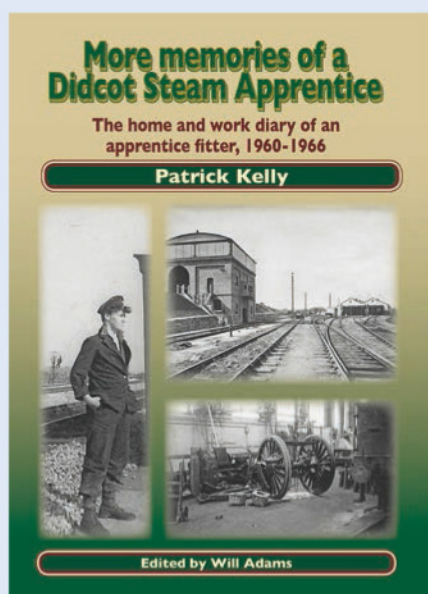
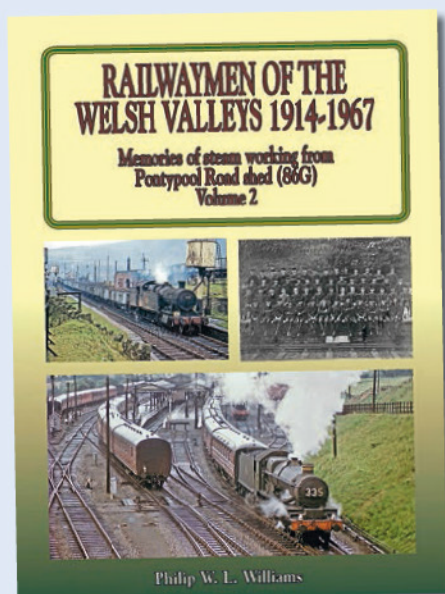
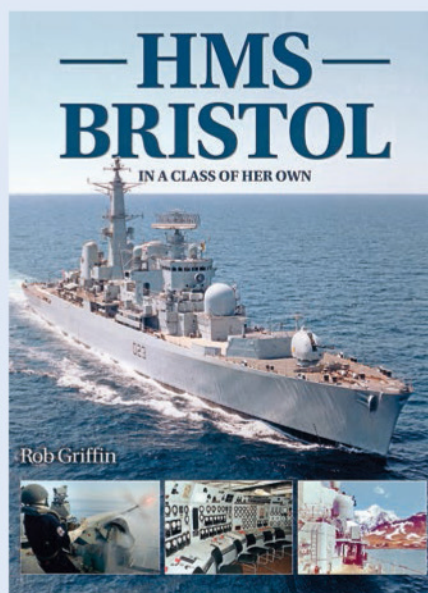
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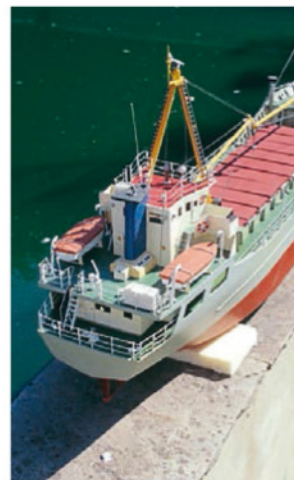


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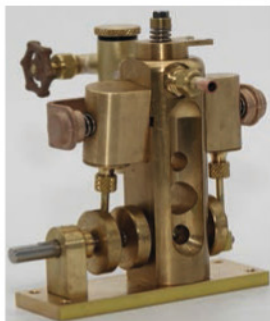
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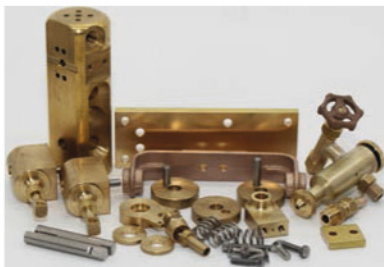
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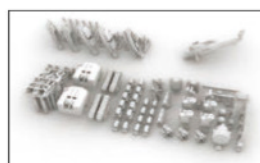
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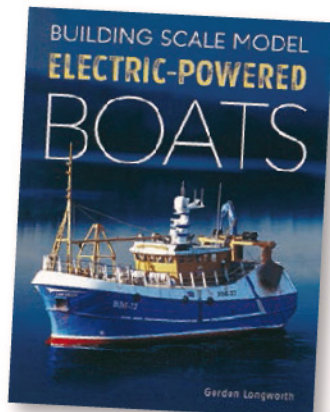
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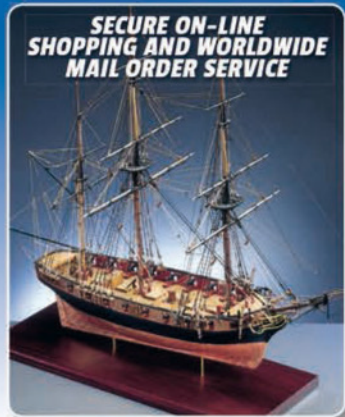
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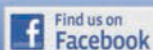
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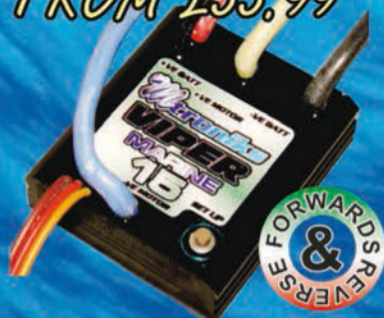
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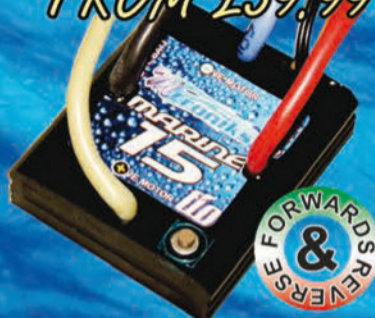
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