



HAPPY NEW YEAR 2024

CLUB NEWS

We welcome the following new members to the MSON:

William Boettcher (Washington State, USA)

Mike Cook (Texas, USA)

Ron Malouf (California, USA)

Adriano Manocchia (New York, USA).

We presently have a total of 79 members in the MSON.

ANNOUNCEMENTS

1. The summer of 2023 slipped past us without the announcement of it being **our 15th anniversary**. The MSON club, originally started as the **Maritime Modellers of Niagara-on-the-Lake**, was formed in April of 2008 by Bill Short. The original four members were: **Bill Short, Ray Peacock, John Hatch and Jim Towndrow**.

Bill published the well received booklet "*Carving Ornamentation for Ship Models*" (which is still available online), then moved from NOTL to north of Toronto and continues modelling and carving. He signed back up as a member of the club when the MSON started publishing our newsletter, choosing to be enrolled as a distant member. Presently Bill is working on his 1:78 scale **Sovereign of the Seas** that he had presented to us in April of 2023.

Jim arrived in Canada from England on a decrepit tramp steamer that ran out of coal halfway across the Atlantic, then was towed to the Bahamas before the boat sank. He made his way to St. Catharines, Ontario where he settled down. He had made a finely detailed model of **HMS Gannet**, a screw sloop of war built in 1878 now at the Chatham Historic Dockyard. Jim donated his model to that organization. We've learned he *crossed the bar* six years ago.

John, born in Sheffield England, was an engineer professionally, and as a hobby specialized in 1:96 scale models. He was noted for his short and not unfriendly manner that suggested incredulity at having to explain to an admiring membership that they ought to know exactly how he made the fine gratings or tiny blocks that characterised his superb model. John moved to Australia to stay with his daughter for a short time. He moved back to Canada and we've learned he *crossed the bar* in June of last year.

Ray, our monthly meeting *Master of Ceremonies*, continues to guide our humble club forward. Retired since 1995, Ray worked for Rowntree's Chocolate Company in York, North Yorkshire, England. The company offered him a position in Canada so he moved the family in 1971. Starting as a technical manager he worked his way to become VP of Manufacturing. His darling wife Joan bought him his first kit, **HMS Victory** (likely to keep him out of her way) and from that point he was hooked on scale ship modelling.

2. The MSON has successfully renewed our **NRG Charter** for the year 2024. Last year was our first year as a Chartered club: **Chapter 23-11**.

3. The MSON are being **gifted ten boxes of modeling books and magazines this spring**. Once received and catalogued they will be offered to all members at no cost (other than shipping and packaging if you're too far away to pick them up in person).

4. Ray Peacock found packages of waxed **Linen Thread** made by a company called **SG Leather** at his favorite store, **Lee Valley Tools (LVT)**, in their remnants bench. Many modelling books suggest using linen thread for rigging. Ray has never used it before but reports it looks quite nice. The red bobbin is



0.6 mm diameter thread and the blue is 0.44 mm. One of our attending member's commented that it works well in a vertical ropewalk but is a bit too stiff to feed through a planetary ropewalk.

These are found on the LVT website in the leather working section of their catalogue. as waxed linen thread:



<https://www.leevalley.com/en-ca/shop/tools/supplies/project-materials/76636-waxed-linen-thread-for-leatherworking?item=97K0903>

Described as a three strand thread they have two diameters, 0.4 and 0.6 mm diameter, and three colours listed: black, cream and brown.

The manufacturer's website is:

<https://www.sgleather.com/en-hua-waxedlinenthread>

They list 0.3, 0.4, 0.5 and 0.6mm diameter as being available in 48 colours. The colour of the 0.6mm blue spool above is called "frozen custard".



5. He's MOVING!

Phil Main is moving at the end of March and as his new digs will be smaller he will be switching from wooden models to card stock. This means he will be selling some of his wooden ship building tools.

The first item on his list is his (about) 20 year old Canadian Tire purchased **full size table saw with stand and extra blades. Asking \$50 cash.** If you are interested send us an email to arrange a viewing... but come prepared to take it away as the next guy to show up might take it.



We will notify members of other items when he tells us.

6. The link to our monthly meeting is usually sent out two or three days (Thursday or Friday) before the Sunday meeting as a bulk email to groups of ten recipients via the club Gmail account (or Alan's personal Gmail account 4alanoneill@gmail.com). If you have registered for the meeting and have not received the link by Friday evening please check your trash or spam folder. The subject line of the email will clearly identify it as being from the **MSON** and containing the **ZOOM LINK and F2F meeting site location directions**. If you cannot find the email please email us by Saturday morning latest, the day before the meeting, and we will send it out again directly to you. Sometimes servers think the bulk email is spam and divert it. Some members get the mail a day after it was sent and other not at all.

email: modelshipwrightsofniagara@gmail.com

MEETING ATTENDANCE

We had a record attendance of 40 people at our meeting! 32 of the 49 members registered for the ZOOM meeting were able to attend and 8 of the 10 local members that said they would attend were present.



MEETING PRESENTERS NEEDED

We are presently booking presentations for next season (September 2024 - June 2025) and as always we are booking **monthly build progress reports** from our members for the remainder of this season (February - June 2024).

If you attend meetings via ZOOM or never attend a meeting at all: We ask members to submit a few images of the progress on the model you are presently working on for the *"On the Workbench"* segment of our meetings. Please provide a short description to go with the images, including the vessel name, scale, and work being performed. We can present your images on your behalf if you wish and then open the forum to questions for you to answer. If you are not at the meeting, the questions will be emailed to you and your responses emailed to all members. If you prefer we can present on your behalf but we will require a script to read from.

If you attend meetings F2F (Face to Face) in NOTL: We ask you to consider bringing your model to the meeting to show everyone what you are working on or have completed. Email us to let us know so we can check there won't be too many *"On the Workbench"* showings (wouldn't that be a terrible dilemma!!)

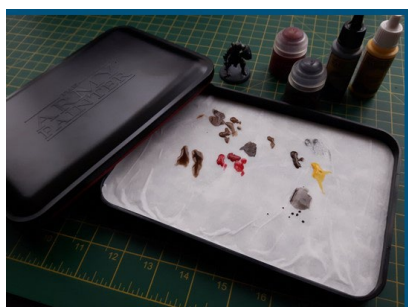
MAIN PRESENTATIONS

1) Daniel McKelvie presented his modeling **Painting Techniques and Tips**. Dan does not claim to be a painting expert or have any special talents. He came to the hobby from miniature painting and his style is more stylistic than realistic... he does not tend to do weathering or such. He says: "A model is the sum of many parts and the paint should contribute to making the model better".



PAINTS - BRUSHES - BRUSH SOAP

Dan primarily uses a mix of Vallejo and Citadel paints but admits any hobby or professional acrylic **fine pigment size** paint will do. Acrylic is easy to use and clean. He also recommends natural hair brushes over synthetic brushes as they do not have stiff bristles and the natural oils help the paint to flow off the bristles, but they must be taken care of. Having said that, he told us every type of brush has its use, and he uses quite an array. The less expensive synthetic brush is a good starter brush because you will destroy them before you learn how to take care of them, or for instances where a stiffer bristle is more suited to the task like blocking in colours for a base coat versus fine



tipped natural hair brushes for layering and detail work. Brush soap such as **The Masters Brush Cleaner and Preservative** (aka brush soap; @\$16 CAD on Amazon.ca) will deep clean and as they claim preserve the natural hairs of your expensive brushes. It will deep clean your brush, removing the paint you didn't know was still there!

Dan works with a wet palette (image to the left) as it helps keep the acrylic paint wet for a longer working time. It keeps the paint hydrated so you can mix it on the palette and it keeps its consistency, extending the working time. You can mix colours on the palette as done with oil paints. Acrylic paint used on a dry palette needs to have water added regularly to keep it

from drying out. To make your own wet palette all you need is a shallow plastic container that has a snap on air tight cover. Be sure to wash the container thoroughly in hot soapy water and rinse out all soap residue before assembly



or after every few days of use to avoid mold. Place multiple layers (3 or more) of paper towel inside the container. Pour water onto the paper towels to saturate them through completely. Press out any air pockets and compress the paper layers. Pour out the excess water. Place a layer of baking parchment paper (the type without silicone on it - not grease proof paper or waxed paper) over the wet paper towels and press it down to dampen it. Remove any puddles with some paper towel. The parchment paper is the membrane your paint is placed on. You're ready to paint. You can put the air tight top on the container to seal it over night and the paint will be good to go the next day.

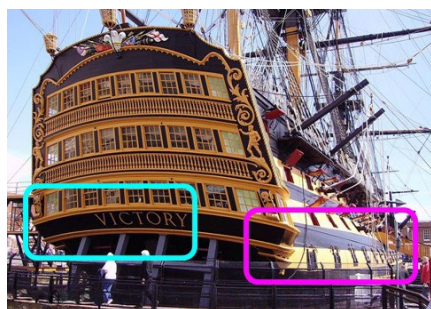
An excellent video showing **how to make and use a Wet Palette** can be seen at:

<https://www.youtube.com/watch?v=NLcuicvJFKo>

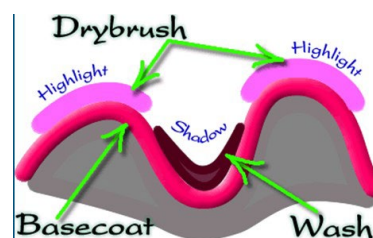
Don't make the mistake of not properly preparing your surface before painting. It should be smooth without imperfections. If painting metal or plastic you need to apply a smooth even primer coat. If painting on wood you need to use a sanding sealer before painting or sand it smooth after the first few coats as the wet paint soaks into the wood grain and raises the surface.

He recommends using the largest possible brush for the task. Dan uses a size 3 or 4 round brush for blocking in colours and mostly a size 1 or 2 for the rest. Tiny or pointed brushes are used for fine detail work, access into narrow spaces or if you need to control the amount of paint on the brush for something like painting the whites of the eyes.

Do not use thick paints. Thinner is better, applying two coats rather than only one. Dan will thin his acrylic paint with a ratio of 1/2 to 1 part water to 1 part paint. To test if your paint is too thick, paint a little on your palm. If it covers and you can see clearly see the lines of your palm it is good. If it fills in the cracks or you can see brush strokes it is too thick. If it floods the area you have too much paint on your brush. Painting thin coats and letting each layer dry will cover better and not obscure the detail of the item you are painting.



Dan also likes to highlight his work to trick the eyes and mind into believing the object is much larger by bringing in the effects of shadowing and illumination. Like what can be seen on the actual HMS Victory, the stern is in shadow while the starboard side is brightened by the sun.



Dry brushing is an easy technique used to bring out details with a chalky texture on rough surfaces like cannons on the left. Dan uses cheap make-up brushes for this. You simply load up the brush with paint colour that is brighter than the base coat, wipe it on a cloth or paper towel until almost no paint comes off, and then rapidly and lightly brush it onto the model. Pay attention to the direction you are brushing.



Edge highlights as seen on the carriage to the right are done by running the side of the brush along the edge using a significantly brighter colour than the base colour.

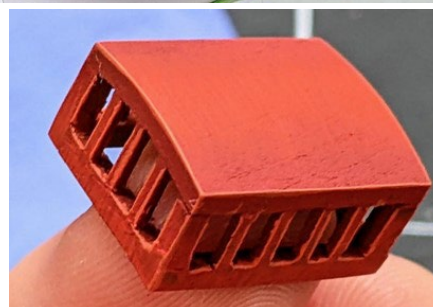
Gradients is a technique used to trick the viewer into thinking the surface is larger than it is by boosting the contrast to simulate real life. Reflections show how highlights collect on curved surfaces... essentially a two way gradient. Matte surfaces will have gradual transitions whereas metallic surfaces have quick transitions. He normally used a dark colour at the top and lighter at the bottom. The gradient can be wet blended or glazed. Wet blending is



basically applying the dark and then the lighter coats of paint, one next to the other, dry off your brush and then blend them together with the clean brush where their edges meet to merge the line creating the gradient. Glazing is when the paint is thinned down to almost water and glaze over the colour transitions with up to ten layers to make the transition very gradual or smooth. You can combine the two methods, wet blend first and finish with glazing.



There are also reflections. Light does not collect on surfaces evenly; particularly noticeable on curved surfaces where light collects in bands, a two way gradient, lighter at the top high area and darker at the low edges as on the roof example to the right where Dan has also highlighted the edge itself. Matte surfaces have a very gradual transition whereas metallic surfaces have quick transitions, multiple bands. If doing this they must be consistent to look correct.



Dan's **HMS Alert** kit build can be seen on the **Model Ship World Forum (also called MSW)** at:

<https://modelshipworld.com/topic/29520-hm-cutter-alert-by-thukydides-vanquard-models-164/>

Below and to the right is his last posting of a naval officer at 1:64 scale for his ship model using techniques he spoke about.

Many questions followed his presentations...

1. The scrolling below the gunwale and on the transom were hand painted on the model with magnification and lots of practice on paper, layering up with blocks from dark to light after penciling the images on. Ian McLaughlan suggested doing like artists, by registering a stick on their painting (the contact end padded to prevent damage to the painting) and using it as a rest or support for the hand to paint the fine details of rigging and such. It works for old people so should be fine for a young sea pup... possibly rig up a jig to rest your hand on as a steady for fine work.

2. Washing the brushes with Brush Soap acts as a sort of hair conditioner and does not strip away the properties of the natural oils in the natural hair brushes. Dan actually rubs a little on the cleaned brush for storage to help maintain the shape of the brush in storage.

Texture Matte Clay (unscented), a hair salon product, was suggested to remove the "hook" that develops in a brush. Kurt Van Dahm suggested using **Speedball Mona Lisa Brush Shaper**, a product made specifically for the purpose.

3. Ray Peacock asked about using gloss paints. Dan doesn't like to use gloss paints unless he is trying to make something look wet. He prefers matte and likes to control the placement of the light.

4. David Antscherl commented that he normally recommends people only dip 1/3rd of the brush into the paint as it will inevitably end up 1/2 way up the bristles but will keep the ferrule clean. If you have good quality sable brushes and look after them properly they will last for years. Some of his brushes are 30 years old and still serviceable.



2) **Wayne Marriette** provided us with a presentation on his **refurbishment of a Pond Yacht**. There was some confusion with the slide presentation to be used for which Alan apologizes profusely. We defaulted to an earlier set of slides and script that were provided for this meeting and will reschedule what Wayne preferred to show at our June 9th meeting. The presentation reported below was narrated on Wayne's behalf by Ray Peacock.

First, what is a Pond Yacht? It is a buoyant weighted keel model that is launched by hand and is free sailed on open calm water utilizing wind only, no motor, servos or R/C control. It usually has a rudder that is connected to the main sail boom so it can run with the wind following it (from the stern). The sail will go out in one direction and the rudder pulls to the other side to keep the boat going straight. If going into a head wind the rudder is fast and still and the sails tack back and forth automatically as it loses the wind so it sails straight into the wind. Wayne's preferred presentation would have shown this (...boy did Alan screw up!)



Wayne seems to be the "go to" guy to get your pond yacht repaired, replacing missing parts and bringing them back to fresh looking and working order. With the yacht he showed us the deck was stained, warped, delaminated and coming unglued so it had to be replaced. The inside of the hull was drilled and chiseled out and the mast step mortise drilled.



He removed the deck and all rusted steel staple eyebolts. Recorded the measurement of the structures for re-installation. The mast hole was damaged but indicated a 3/8" diameter mast. This hole and the mast step were discovered to not be on the hull centreline.



The hull top side was sanded with 60 grit paper. The mast hole and step were plugged and a jig was made to help relocate and re-drill them. The new deck was laminated from 2 pieces of 1mm plywood, then glued and clamped in place. The deck was painted and some staining applied. A reinforcing ring was glued on the deck and structures and new chemically blackened brass eyebolts and hooks were made and installed.



The rigging was made from Egyptian cotton right hand laid to 1mm diameter. Bowsies were made with 1.5 x 5mm brass strips to tension the stays. All lines were pre-stretched and left overnight with cross lock tweezers tensioning them. Masts were usually 1.2 to 1.4 times the length of the hull for this style of craft. With a 24" long hull this would make the mast 32" high above the deck. The boom and spar were made to suit the remaining spaces and sails were made with leftover material from previous projects.



Wayne did not paint the hull as that was what the owner wanted.

We look forward to Wayne's second presentation on Pond Yachts on June 9th.



ON THE WORKBENCH

Darrel Bedford was scheduled to bring his **Billings Boat model of the Bluenose** to receive help with "how to" plank the hull. Unfortunately he had something unexpected pop up and couldn't make the meeting.

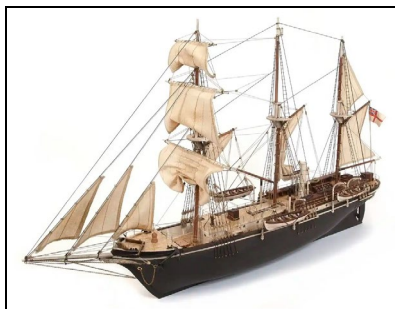
This presentation has been rescheduled to next month - February.

3) Phil Main brought in his 1/70 scale **Occre** kit model of the **Endurance**, a three masted barquentine. The ship was built in 1910-1912 in Norway with both sails and a steam engine. After having read a book on Sir Ernest Shackleton's failed Trans-Antarctic expedition of 1914-1917 he thought it would be "a really neat project".



The ship was trapped in the ice for nine months and then crushed and sank. The Irish explorer and his crew of 27 men set off with three life boats and made their way across the ice and water to Elephant Island where the men survived by eating the remaining provisions and their sled dogs. Shackleton, nicknamed "the boss", left with one boat and several men on an epic rescue voyage for the island of South Georgia, where a whaling station some 800 miles away that had a radio. Keeping true to his word and never giving up "the boss" returned and saved all his crew.

The only model of the Endurance available was a kit supplied by the Spanish firm Occre (<https://occre.com/en-ca/products/endurance>). Shipping from Spain was free. The kit was \$330 CAD plus taxes. Their kits are different from North American products. They market to people of many different languages. The amount of written instructions is limited to one page, and they instead provide a detailed pictorial build guide along with about 5 hours (300 minutes) in about 70 sections of YouTube instructional videos!



The all inclusive kit (image above) has everything.... except the copper plates for the hull for which Phil bought a roll of thin copper foil with an adhesive backing from Amazon (image above). An APT (Advanced Polymer Tape) product made in China as an EMI/RFI shielding, or gardening slug and snail deterrent. He found it to be too thin and wouldn't recommend it as it showed hull defects. He uses a chopper to cut them to a scale 48" length, used his scalpel to aid removing the backing paper and a burnishing tool to fix the foil to the hull. He uses 1/4" wide **PaintPro** masking tape as a guide (image below) to where he wants the top of the plates to align..

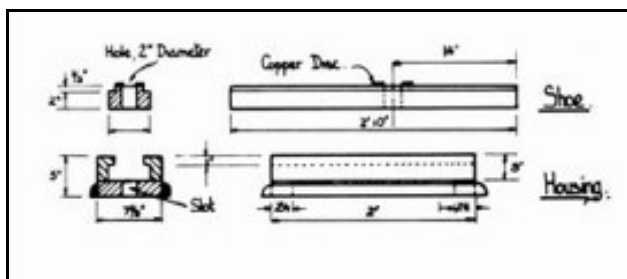


He will not be sealing the copper so over time they will oxidize to a dull brown and those defects might not be so visible. He was careful to not touch the plates to keep finger oil from transferring to them as that will become visible as the plates age.

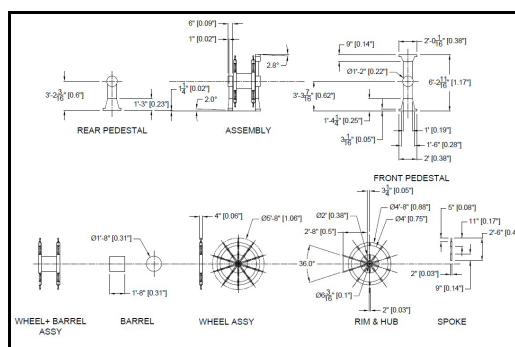
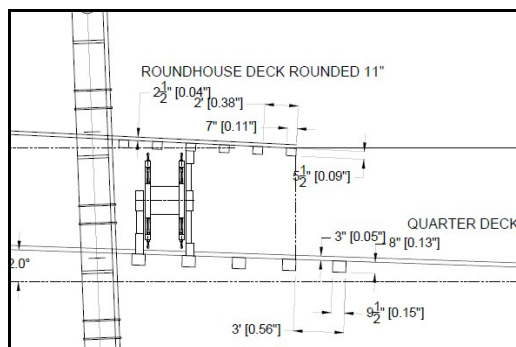
Phil admitted this was the very first model he ever built using contact cement as recommended by Ocree for the outer hull planking. This was not supplied with the kit. There is a lot of Basswood (Lime) in the kit. The dark 0.6 x 5mm coloured outer hull planking wood is Sapelli (also spelled Sapelle or Sapele) also referred to as African Mahogany, it grows primarily in Nigeria. The 0.5mm thick deck planking is Sycamore (similar to Maple in colour). It is also used in the white areas of the hull.

We look forward to his build progress reports!

5) Alan O'Neill ended the meeting by presenting how he made his **Ship's Wheel Assembly** for his scratch build 74 gun British warship of 1783. He began by showing us an image of the wheel on the 100 gun HMS Victory as the wheel on the 74's were similar. It consists of two wheels with a barrel between them. The steerage rope made seven turns around the barrel and the rope falls passed through a water tight sliding shoe and housing assembly on the deck to reach to the tiller that moved the rudder below. The wheel assembly was supported by two pedestals. A tall pedestal forward and a short half length stand aft. He began by creating assembly and detail drawings using **DraftSight**, his 2D CAD program. The details for the shoe and housing were found in *The Anatomy of Nelson's Ships* (aka TAONS - pg. 136).



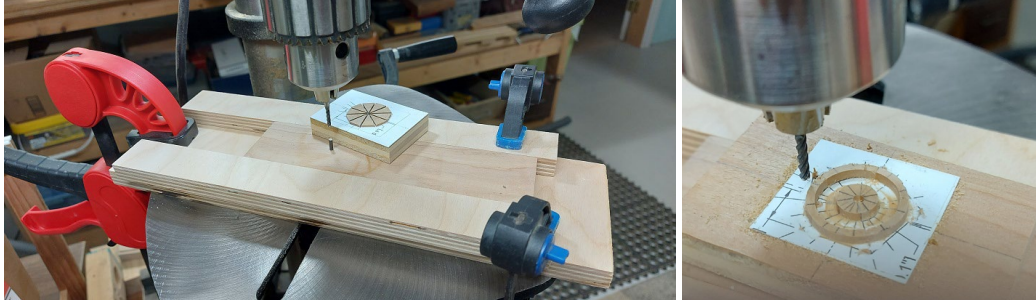
Housing and shoe details from TAONS pg 136



Alan found it necessary to slightly modify David Antscherl's method described in volume 2 of his book *The Fully Framed Model* for it to work for him. His final method was developed after two failed attempts due to his reduced build scale of 1:64, but more so because of his admitted limited skill level. He made a sliding and rotating jig that was used on his drill press and disk sanding station to make the two wheels.



The stationary base of the jig rested on the drill press table. The sliding base piece with its metal pin (a headless nail) slipped onto it. The pin was centred under the cutter mounted in the drill press chuck and then the stationary base was clamped down. Now the sliding base could be moved in and out in alignment with the cutter.



There were two identical rotating working tables on which the two wheels were built. Card stock was rubber cement glued to the top face of this rotating base. The wheel detail part of the printed plan was cut out and rubber cement glued to the card stock. A hole was drilled through the centre of the wheel drawing and wooden rotating table to suit the metal pin. Ten wooden wedges (five per wheel) were cut and PVA glued to the paper plan and each other. The edges of each wedge that set up against its neighbouring wedge was darkened with the graphite of a pencil to make the joint pop. These assemblies were clamped and left overnight to cure. The next day they were assembled to the metal pin on the sliding base. The position of the sliding base was adjusted, the drill press powered on, the cutter lowered to lightly engage with the wedges and held at that elevation with one hand while the rotating base was slowly spun around with his free hand. The cutter would be incrementally lowered until the paper below was revealed, then started all over to make the second and eventually third and final cut. Then the second wheel was done similarly.



(L) Drilling Spoke Holes - (M) Sanding Spokes - (R) Removing Wheel

The rotating base was removed and most of the base waste back to the outside diameter of the wheel spokes was cut away at the short end. It was then reassembled to the sliding base and metal pin and taken to the disk sander, clamped down and what was left was sanded to the outside diameter of the wheel spokes (1.06" diameter). He then marked off the spoke locations with a pencil and clamped the assembly vertically to the drill press to drill the holes through the wheel outer ring for the spokes. The spokes were made from bamboo drawn to 0.030" diameter (2" at full size) and cut slightly more than 5/8" long. These were assembled and glued to the wheel outer ring and inner hub. The whole thing was then taken back to the disk sander and sanded while rotating to the final diameter of 1.06".

The wheels were then removed from the rotating base with a scalpel and excess paper and residual glue was scraped off the back side. The end of the spoke handles were lightly sanded round by hand. After micro fine sanding





all pieces the two wheels, barrel and axle were assembled with PVA glue.

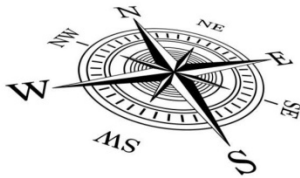
Stock material was rubber cement glued to scrap wood, clamped in his table vise, then chiseled and carved into the two support pedestals. The final pieces to make were the two sliding shoes and housings. They were made in two pieces, a thin base plate to represent the quarter rounds at the bottom of the housing and the shoe/housing assembly on top which was carved to shape. The rope hole was drilled through and a dab of metallic copper acrylic paint was added around the hole representing the copper disk.

You can follow his MSW (Model Ship World) build log on the forum at:

<https://modelshipworld.com/topic/5534-hms-bellerophon-1786-by-aon-%E2%80%93-scale-164-%E2%80%93-gun-3rd-rate-man-of-war-arrogant-class/>

That concluded our presentations and monthly meeting.

A special thank you to all members that have stepped up to present and add to our meeting content. It is your participation that makes this club successful and helpful to others.



The MSON

Helping to keep fellow modellers
on course since 2008

Our next meeting will be held on **Sunday, 11 February 2024**
Forum opens at 1:15 PM Eastern Time for a 1:30 PM Eastern Time start

This will be a HYBRID meeting.

Local members can meet face to face (F2F) on site in NOTL.

Those not able to attend F2F can do so via ZOOM.

As always meetings and membership are open to all and are free!

Notices will be e-mailed.

Our scheduled November meeting presentations:

- The Great Lakes steamer Sir S.L. Tiley (1884) - by **Tim Morrison**
 - Norwegian Sailing Pram - by **Shelby Korman**
 - Sailing on the Star of India - by **Mike Draper**Followed by our
- **On The Workbench** segment (members build progress update reports)

Have you anything you would like to share at a meeting?

If so please send us an email: modelshipwrightsofniagara@gmail.com

Check It Out

The **Nautical Research Guild** (NRG) has a directory for recommended Vendors, Resources and Links.

Specifically 723 resources in 58 categories at <https://thenrg.org/resource/directory>





Our Stance on Piracy in our Hobby

The MSON, as a chartered NRG club are bound by Chapter Guidelines which includes not knowingly publishing or having any mention of photos of kits, books or plans that have been illegally copied or pirated from another's work... other than to list who should be avoided.

Per the Model Ship World (MSW/NRG) forum at

<https://modelshipworld.com/topic/31966-please-read-list-of-banned-mfgs-and-distributors-who-pirate-kits-or-sell-themall-prohibited-on-model-ship-world/>

as of 18 January 2024 at 1:41 PM they include the following:

4HModel, CF, CN, Crown, Dry Dock Models & Parts (selling for companies that pirate), DUJIAOSHOU, Huasong, Jacodean, JD Model, LHQK, Master, Microcosm, Modelship Dockyard (China), Moxing, RealTS, SC, Shi Cheng, Shi Hai, Snail Model, Unicorn Model, woodenkit (Russian manufacturer), WN, XinFeng, YengFan, YQ (YuanQuing), and lastly ZHL.

