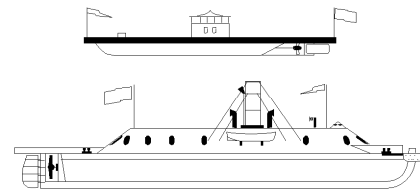


# Hampton Roads Ship Model Society

# Logbook



No. 155

<http://members.xoom.com/HRSMS/>

MAY, 1999

## FROM THE PILOTHOUSE



### HRSMS ANNUAL BANQUET

The HRSMS Annual banquet was held on Saturday May 1st at the Raddison Hotel in downtown Hampton. The members and guests gathered in and about Signals Lounge at the prescribed hour and proceeded to involve themselves in their beverage of choice and lively conversation. At 1930 hours the affair moved to the Peninsula Room for dinner. Joe McCleary explained that the banquet was to honor those who provided support of our nautical quests and proposed a toast to the wives and significant others who allow the members to pursue their avocation. When the clanging of the wine glasses subsided, Joe announced the winner of the HRSMS Founders Award, Graham Horne. Graham was presented the plaque to the resounding applause of those present. Dinner was served and the room was filled with the murmur of friendly dialogue.

As a note to those not in attendance, you missed a wonderful evening. The service was prompt. The food was well prepared, served in ample portions with an appealing presentation.

If the service and ambiance were typical of what the hotel can provide, the 2000 NRG Conference should be a conference to remember.

The Cabin Boy

## TO BUILD A SHIP MODEL



Our speaker for the April Meeting was Joe McCleary and he gave an in depth talk on the advantages and pitfalls of three techniques for bonding metals. Soldering, brazing and welding were the methods discussed and for our modeling needs, brazing was considered the best choice. At the conclusion of this presentation Joe handed out a four page list to everyone attending. This will serve as a valuable reference in any modelers library. Additionally there is a wider lesson for all of us when we consider the depth to which our speaker went in learning and mastering these various techniques and it

is that we consider delving further into our own areas of endeavor in order that our models continue to improve and better able to withstand the ravages of time.

Thank you Joe for sharing with us such sound techniques.

Our speaker for the May meeting will be Bob Comet and he will address the making of human figures.

Graham Horne

## MISCELLANEOUS JOTTINGS

### Color Considerations

The subject of color can be quite involved and for the longest time it could be considered an imprecise science. Today however the main consideration is cost of producing quality color pigments.

Purity is the key to successful color blending and the ideal is quite expensive, therefore compromises were and are still being made in manufacturing. Nevertheless, many improvements have been made in this century and the main stumbling block to further advances seems to be the human being because our perception of color has not improved at all, nor is it likely to get better in the future. We humans see and respond to color in a uniquely personal manner and while there may be a consensus from a group that is viewing color together at the same time, individuals within that group will begin to differ when pressed to elaborate upon their individual responses. John Cheevers had an experience some years ago that illustrates this situation very well. He was building a model for an association and had to satisfy a panel and each individual had a firm yet different opinion of what a particular ships colors were. In such situations I can only think of one workable solution and that is to appoint a spokesperson or consultation and then satisfy that individual only.

The blending of colors might be a pursuit that one would prefer to stay away from and if a suitable paint of the desired hue can be purchased there is no need. A time may come though when one is unable to obtain a certain color. What will you do? Will you purchase a color closest to your needs, then try mixing and approximate to the desired hue? If this approach is taken, one might get lucky and achieve the correct result, however, the chances of success are not good if color requirements become fairly wide ranging. Such attempts could end up being a time wasting frustration that produces

*(Continued from page 1)*

nothing but unwanted muddy results.

At the outset a better approach would be to settle for color blending at a more conscious and scientific level.

This would require the purchase of just three primary colors namely, Yellow, Red and Blue. With this combination any color can be duplicated. In order for the whole spectrum of color to be available at ones fingertips further discussion of these primary colors is necessary. Purity and their particular hue are essential for infinite color mixing. Beginning with yellow, a good quality Chrome Yellow is the first component, secondly the color red has to be defined, the name of this color and its hue is Magenta Red and finally the color blue has a particular hue and this is Cyan Blue.

When color blending begins two important considerations have to remain uppermost in one's mind and these are purity and contamination. For example any of the pure warm colors would be obtained applying yellow or magenta either independently or in combination to produce colors ranging from cream or pink through orange to pure red or yellow. Beyond pure red there may be a desire to produce a deep crimson or burgundy and because these are no longer pure colors a contaminant would have to be introduced. In both cases this would be Cyan Blue. Browns would be approached in a similar manner however yellow would be the strongest component followed by Magenta Red. Again a contaminant would be required and once more this would be Cyan Blue, the strength of which would determine the depth of brown needed. In any example of color mixing introduction of the third color brings about a contaminated result. The use of the word contaminate conjures thoughts of an undesirable element, this is intentional and in theory true however in practice there are exceptions for who would be displeased at the sight of old, yet in theory this is a contaminated color, comprised as it is from full strength yellow, half strength magenta and slightly less cyan.

Another example of controlled contamination would be formulating navy blue. This would begin by using full strength cyan and a lesser amount of magenta. This would first turn the cyan to a deep blue then to purple and with the addition of yellow as the contaminant a swing to navy blue, itself a contaminated color.

It is important to remember that the use of colors that do not meet those specified will contain contaminants that are built in and therefore beyond control. Purchase the best quality available.

Pastels and Tints.

The introduction of white to color will of course lighten the hue. For such purposes obtain the purest white. There is an additional consideration for adding white; opacity will be retained, giving better coverage as opposed to a tint that has

been excessively thinned out with solvent. It should also be borne in mind that in normal practice it is more than likely that paint applied to a model will be reduced before application. likewise your own formulations will retain identical opacity, enabling the thinning option to remain open to you.

Mixing paint to match a given hue can range from easy to quite demanding. Do not add to the task by relying on artificial lighting for illumination because it can range from cold to a warm ambience which can have a devastating effect when evaluating color. The best light source is of course daylight, always use it as a first choice and let it become your standard

Another consideration when mixing paints for a given model is that of scale for it is one thing to view an ocean liner close up at the dock and quite another impression when seen from a mile or so away. Memory has recorded the paintwork of this ship, the hull is black, the superstructure is white and the funnels are red. Now as we gaze at this vessel in the distance the hull is seen as dark gray, the upper decks appear to be a light gray and the red funnels have faded in their intensity.

For obvious reasons the specific hues of Yellow, Magenta and Cyan are not shown in this article. There is however a very convenient solution. These colors can be seen as a set of swatches on all kinds of printed matter. Sometimes they may be seen along the spine of a magazine and on all sorts of food packaging. A word of warning on packaging; sometimes a particular product may have a specific logo such as a trademark and for this a particular color may have been formulated by the ink manufacturer. This might take the form of a certain red or blue. Avoid them, they are contaminated. For insurance check against a variety of packages. The best of all options is to find these patches inside high quality books where the best inks and paper have been used for manufacturing and printing.

Thus armed, a shopping expedition will be in order. Unfortunately do not expect this to be simply a case of asking for Magenta, Cyan and Yellow. We live in an overly commercial world and new names for color are being coined every day. Have your color swatches to hand and match your purchases to them regardless of what their brand names may be.

A couple of months ago Jack Bobbitt gave an informative and interesting talk on model finishing. During his presentation he mentioned a series of articles that appeared in the December 1991 issue of the Nautical Research Journal Jack gave us very sound advice for these articles are the most authoritative approach to the subject of color and its application to ship models that I have found. If this subject is of particular interest, Erik Ronnberg's text accompanied as it is with full color illustrations is a must.

*(Continued on page 3)*

(Continued from page 2)

Nautical Research Journal Vol. 36 No. 4 Dec. 1991

Paint and Colors for American Merchant Vessels 1800-1903  
By Erik A. F. Ronnberg, Jr.

The Colors of Northern Light By Bob Napier

Everybody's Paint Book By F. B. Gardner.

Graham Home.

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## Mystery Photo



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Mystery Photo will return next month with a rousing tale of how the mystery photo in issue #154 was solved.

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## The Answer to Mystery Photo 154

USS Nicholson TB-29, 1902

Photo #13924

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## Music in the Royal Navy During the Napoleonic War Period

This article is not related directly to model ship building, but deals with a nautical subject that may be of interest to some of our members. In his Aubrey/Maturin series of novels dealing with the Royal Navy, Patrick O'Brian at times refers to some of the songs sung in the ships of the times. These are not sea chanteys, because the Royal Navy did not sing chanteys while working, nor did the U.S. Navy. They did include fiddlers and/or pipers in their ship's companys to provide music while weighing anchor, hauling halyards, etc., but they did not sing while performing these evolution's. Singing chanteys was the province of merchant ships, probably because they didn't have nearly as much manpower as naval ships and the singing coordinated their efforts. However, in the navy they did sing in both wardroom and forecandle as a

leisure activity.

I have taught myself to play the concertina in an amateurish way, and have become interested in chanteys and forebitters (leisure sea songs). One of the pieces that O'Brian mentions is Heart of Oak, apparently very popular at that period in the RN. For the edification and amusement of the Society it is set forth below. If any one is interested in the tune to which it is sung, I will be pleased to play or sing it for them, but don't have the ability to include music in this article. The tune was found in the book Lobsouse and Spotted Dog, a book that supports the O'Brian series by giving recipes for food that is mentioned therein.

### HEART OF OAK

Come cheer up my lads tis to glory we steer, To add one thing more to this wonderful year. To Honour we call you as free men not slaves; For who are so free as the sons of the waves?

Chorus: Heart of oak are our ships, Heart of oak are our men; We always are ready--steady boys, steady! We'll fight and we'll conquer again and again.

We ne'er see our foes but we wish them to stay: They never see us but they wish us away: If they run, why, we follow, and run them ashore. For if they won't fight us, what can we do more? Heart of oak, etc.

They swear they'll invade us, these terrible foes; They frighten our women, our children and beaux; But should their flat bottoms in darkness get o'er, Still Britons they'll find to receive them on shore. Heart of oak, etc.

We'll still make them fear, and we'll still make them flee. And drub 'em on shore as we drubb'd 'em at sea: Then cheer up, my lads, with one heart let us sing; Our soldiers, our sailors, our statesmen, our king. Heart of oak, etc.

We'll still make 'em run, and we'll still make 'em sweat, In spite of the devil, and Brussels Gazette: Then cheer up, my lads, with one heart let us sing, Our soldiers, our sailors, our statesmen and king. Heart of oak, etc.

Bob Comet

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## MINUTES



May 10, 1999

Guests:

Stan Meyer, 2nd meeting

Delvin Meyer

Meeting called to order by the skipper at 2013 hours.

(Continued on page 4)

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## NOTABLE EVENTS

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### MAY

- 14 **H.R.S.M.S.** Monthly Meeting: host Bill Clarke  
14-15 CBMM- 7th Annual Mid-Atlantic Maritime Arts Festival

### JUNE

- 11 **H.R.S.M.S.** Monthly Meeting: David Tagg  
25-27 CBMM- 8th Annual Wooden Boat Show

### JULY

- 9 **H.R.S.M.S.** Monthly Meeting:

### AUGUST

- 13 **H.R.S.M.S.** Monthly Meeting: host Williamsburg AARP (Hinrichs, McCleary, Sanderson)

### SEPTEMBER

- 10 **H.R.S.M.S.** Monthly Meeting: host Dean Sword

### OCTOBER

- 9 **H.R.S.M.S.** Monthly Meeting: Ulrich Guenther

### NOVEMBER

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## Thanks

The members would like to thank Bob Comet, Henry Sxhculinand Len Wine for hosting April meeting.

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## WATCH, QUARTER AND STATION BILL



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Skipper:	Alan Frazer	(757) 865-7300
1 <sup>st</sup> Mate:	Joe McCleary	(757) 253-1802
Purser:	Bob Comet	(757) 934-1279
Clerk:	Tom Saunders	(757) 850-0580
Historian:	Jim McCurdy	(757) 482-5426
Editors:	John Cheevers	(757) 591-8955
	Bill Clarke	(757) 868-6809
	Tom Saunders	(757)-850-0580

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A purser's report was given. He noted that mr. Joel Labow presented him a check to cover the Logbook has been receiving (The membership is reminded that a subscription rate of \$8.00 per annum was established at the October 1998 meeting).

### Old Business:

Details of the annual banquet were given by Joe McCleary and bill Clarke. Joe made a motion that the Society provide wine at the table for the banquet. There was a second and the motion was passed. The membership asked Jack Bobbit if he would give a short talk at the 1999 NRG Conference in San Diego, inviting everyone to the 2000 NRG Conference. Lin Wine said that he would provide a flier for distribution.

### New Business:

Bob Comet was contacted by a Mr. Cy Donigan who was looking

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## Next Meeting

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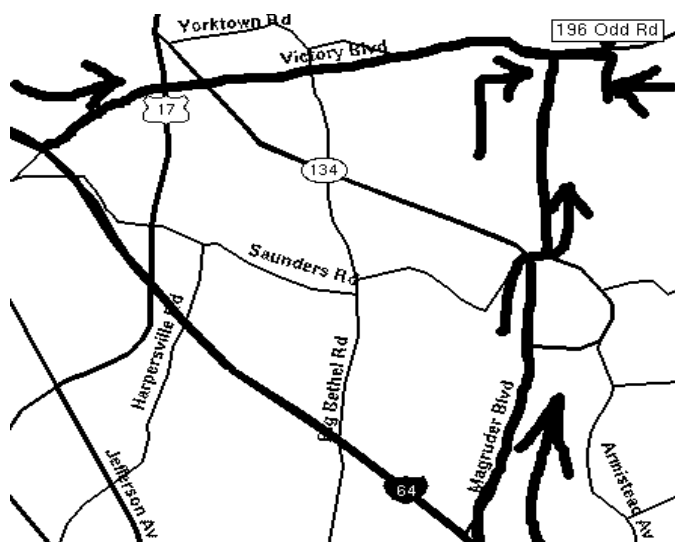
The June meeting of the H.R.S.M.S. will be on May 14, hosted by Joe Ann and Bill Clarke at 190 Odd Road, Poquoson. This will be the annual Strawberry Shortcake Bash. For directions / information call 868-6809.

### From Richmond:

Take I 64 East, Turn left on VICTORY BLVD (HWY 171) heading east for 5.5 miles, Turn right on ODD RD heading South

### From Norfolk:

Take I64 West, Turn right on MAGRUDER BLVD (HWY 134, HAMPTON HWY) heading north for 3.2 miles, Turn right on SEMPLE FARM RD heading east for 0.1 miles, Bear right on ARMISTEAD AV heading east, Hard left on WYTHE CREEK RD (HWY 172) heading north for 2.1 miles, Turn right on LITTLE FLORIDA RD (HWY 171) heading east for 0.5 miles, Turn right on ODD RD heading south



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for models to replace ones lost in a house fire. Greg Harington reported that the homepage had received an e-mail from someone wanting to sell approximately 20 models and another e-mail from a visitor who wants to build a Fletcher Class destroyer. The Skipper collected ballots for the Founders Award.

### Show and tell:

Bob Comet showed 4 in. breech loading rifles that he turned on his new lathe.

The meeting was adjourned and a presentation on the techniques of bonding metals was given by Joe McCleary.

Clerk