



THE BROADAXE

NEWSLETTER
of
THE SHIP MODEL SOCIETY OF NEW JERSEY
Founded in 1981



Volume 27, Number 3

March, 2009

MINUTES OF THE REGULAR MEETING February 24, 2009

The meeting was called to order by President **Bob Fivehouse** at 7:35 PM with 27 members in attendance. We had no visitors this evening.

Comments, questions and or corrections to the February issue of the Broadaxe were requested. There being no corrections, the February 2009 issue of the Broadaxe was accepted into the minutes.

Al Geigel presented his Treasurer's Report to the members which included the results of the White Whale Auction. Al noted that there were still some members who need to make payments for their purchases. There being no other discussion on the report, the Treasurer's Report was accepted into the minutes.

Ozzie Thalmann reported that we are set with the Parsippany Library for a model display for May and June 2009. Model drop off dates are May 3rd from 9 AM to 5 PM and on May 4th from 1 PM to 5 PM. If you have a folding table that you are willing to leave at the library to hold your model(s), please bring them as the library does not have sufficient tables for all of the models that are generally brought.

Henry Schaefer addressed the members informing us that the Ocean County Library in Toms River would be interested in having a model display at the library. Henry noted that space is currently available for the month of September. He also had information from the library on display case sizes which would require smaller models (less than 2 feet in length) similar to the East Brunswick library limitations. Henry said he would check on the availability of tables for larger models and since the library fills up space for various displays readily, he asked if he could commit to a model display for

September. After a short discussion, Henry was told to reserve the display area for a September show. Further details will be provided at subsequent meetings.

Barry Rudd asked the membership if the Club would be willing to establish an annual award that would be presented at the North East Joint Clubs show in New London. He suggested naming it the Jim Roberts Award for Excellence and it would be in addition to the normal awards presented at the show based on participants votes. This award would be presented to a modeler whose model was judged to be of outstanding craftsmanship as determined by a panel of judges represented by one person from each participating Club. After some discussion, the membership agreed that this was an excellent idea and it would be presented to the Joint Clubs during the President's meeting at the show.

Gary Kingzett spoke briefly about the Belskie Museum display which closes on March 8th. We had about 30 models on display and the show was well received by the visitors to the museum. **Dan Pariser's** PowerPoint presentation on the history of modeling was very good. Gary thanked all who were able to provide models for the show. Gary also mentioned that a family came to the show and told him that they bought an RC model of a side wheel steamer, the *Edward Patten*, which sailed between Long Branch, NJ and New York City. They were curious about this commuter line and were interested in more details about the vessel. It was suggested that Gary contact **Alan Frazer** who has great knowledge about these Jersey Shore lines.



SHOW AND TELL

We had no models for Show & Tell this evening (or Books and Publications, for that matter) so as to have plenty of time for the Tech Session.



TECH SESSION

The topic for this evening's Tech Session was **Painting a Frieze** presented by Larry Friedlander. It was obvious that Larry spent a considerable amount of time preparing and organizing his discussion. Everyone received a hand out detailing what would be done and an envelope containing a paint brush, pencil (with the Club's name printed on it!), a piece of blue board (the 'Bulwark'), a piece of transfer paper, a small sheet of palette paper, a paper towel and a copy of a frieze (the design to be painted). Larry defined what a frieze is and had a photo of a model of the *WASA*, which had very ornate painting along the hull. Through microscopic examination of the actual ship's hull, the actual color of the paint used on the ship could be found which assisted the model maker in replicating the painting on the model.

Larry told us that he prepares his frieze on decal paper which would then be applied to the model (after the surface has been prepped with gloss paint). He prefers to clean up minor mistakes on the decal rather than on the model.

The first step in the process demonstrated this evening was to trace the photocopied design onto the blue board using the transfer paper. A sharp pencil point is needed here and a mechanical pencil is recommended for this process on your own model.

Once the design was traced onto the blue board, everyone then got a dab of yellow acrylic paint on their palette paper to use as the base coat on the

design, the object being to have a nice opaque base. The next step was to lighten the yellow with white paint and make highlights on the design components that would be receiving direct sunlight. The final step in the process was to make a shadow coloration by mixing the yellow paint with burnt sienna to make a darker yellow, not a brown. This color would be applied to those surfaces of the design that would be shaded from the direct sunlight.

Everyone enjoyed this evening's program, many saying it was the best one we've had in a long time since everyone got involved in doing it. Thank you, Larry, for a great tech session and for all of the time you spent in preparation. A thank you also goes out to **Michael Storch** for his assistance this evening.

***Editor's Note:** A copy of Larry's hand out is included in this issue.*

Upcoming Meeting Topics

March 24, 2009 – Jeff Fuglestad will share his expertise in constructing model cases

April 28, 2009 – BRING A MODEL NIGHT

MAY 26, 2009 – Michael Storch will explain how to properly sharpen your chisels

June 23, 2009 – Capt. Nick Starace will discuss resin casting techniques he used on his static model of the USS *New Jersey*

MARK YOUR CALENDARS

**April 4, 2009 – MosquitoCon 2009 –
Wayne PAL Building – 9 AM to 4 PM**

**April 19 & 19, 2009 – Woods Hole
Model Boat Show Festival**

**April 25, 2009 – Northeast Ship Model
Conference - New London, CT- 8:15 AM
to 3:00 PM**

**May 2 & 3, 2009 – Model drop off at
Parsippany Library**



FROM THE EDITOR

I would once again like to remind everyone that I have been video taping these tech sessions and that copies are available for viewing. You may also purchase a copy for a \$5.00 donation to the Club. We have 7 tech sessions on file and include:

Making Eyebolts & Turnbuckles – G. Kingzett

Planking a Hull – B. Rudd & R. Goroski

Hahn Method – T. McGowan

Making Sails – D. Otis

Air Brushing – E. Connor

Water and Waves – R. Fivehouse

Painting Friezes – L. Friedlander

One of the magazines I receive is “Sea History” from the National Maritime Historical Society. In the Spring 2009 issue, which I just received, was an article *Maritime History on the Internet* which discusses the resources available online from Britain’s National Maritime Museum. You begin your experience at www.nmm.ac.uk where you can access their research area and over 200 photos of ship models from their collection. The models are fascinating and one nice feature is being able to zoom in on the model for a close up view. If you

haven’t already, I recommend adding this site to your Favorites.

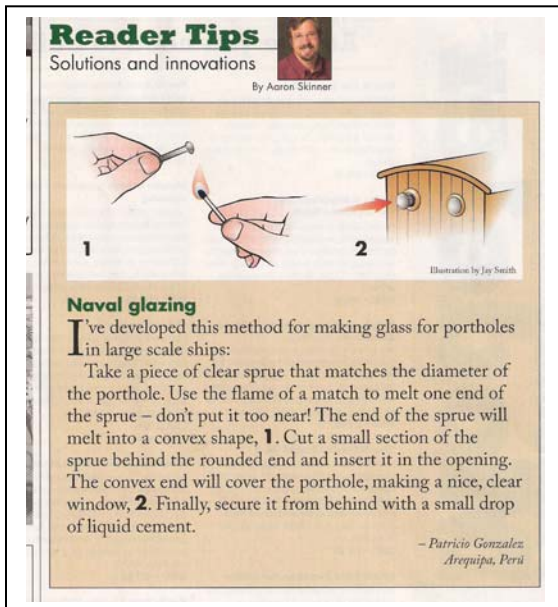
I also received a call the other day from Crissy Walford from the Woods Hole Historical Museum. She asked me to put out the word on the upcoming Woods Hole Model Boat Show Festival to be held on April 18th and 19th. They would love to have more modelers bring their static and RC models to the show. The deadline to register is March 15th and can be done online at www.woodholemuseum.org.

They sent me a couple of photos of previous displays which are below.



A TIP FROM THE PAST!

Ed Hegstetter gave me several pages of modeling tips from old issues of FineScale Modeler to use in the Broadaxe from time to time. I'm going to include one now. Thanks, Ed!



The '**BROADAXE**' is published monthly by The Ship Model Society of New Jersey, a nonprofit organization dedicated to teaching and promoting ship modeling and maritime history. Membership dues are \$30.00 for the first year and \$25.00 per year thereafter

Visit our Web Site at:
<http://www.njshipmodelsociety.org> where a Web version of the **BROADAXE** can be found. The **BROADAXE** is distributed by both US mail and e-mail in PDF format.

Regular meetings are held on the **FOURTH Tuesday** of every month at 7:30 P.M., at the Millburn Free Public Library, 200 Glen Avenue, Millburn, New Jersey.

Guests are always welcome.

Contributions to the **BROADAXE** are always welcome, and SMSNJ members are encouraged to participate. Articles, shop hints and news items may be submitted directly to The Editor as typed manuscript or electronic files, either on discs or by e-mail. Handwritten notes or other materials will be considered depending on the amount of editing and preparation involved.

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Painting a Frieze

presented by Lawrence Friedlander

Have you wanted to add painted details to your ship models but didn't know how to take it to the next level? Have you shied away from painting in the past? Maybe you've questioned your artistic abilities; well fear not. The method I will be outlining today in this workshop is intended to make the process both manageable and accessible to everyone.

Please take a moment to read thru the directions

What is a Frieze?

A frieze is a painted decoration along the sides of the hull or a decoration on the bulwark extending across the ship. These can be quite ornate and difficult to reproduce, especially if one is painting directly on a model.

How does a ship modeler paint a Frieze?

The first step is to determine the size, shape and location of the frieze. At this point we have a choice; we can either use existing artwork or we can create an original design. Regardless of which method you chose, there are two criteria that I recommend to keep in mind when selecting the artwork: the frieze should be historically appropriate; and, it should be aesthetically pleasing. Both criteria are equally important to achieve the desired results.

Note: After you have either selected or created the design, the correct scale can be achieved by adjusting the output size in a photo copier.

Artistic Supplies

Please open the envelope and remove the items contained within. Verify that your envelope has everything listed on the front. The materials that we will be using for this workshop are available from

various sources such as: art oriented suppliers [i.e. Blick Art Supplies, Pearl Paint,]; and hobby suppliers [i.e. Micro-Mark].

Creating a Sandwich

First we will make a "sandwich" of the following 3 paper items: the **blue board**; the **transfer paper**; and the **artwork**

1st layer: The **Blue Board** (or whatever you want to paint on) goes on the bottom, darker side up.

2nd layer: Place the **Transfer Paper**, wax side down, on top of the blue board

3rd layer: Place the **Art Work** you want to copy on top of the transfer paper.

Notes:

Be careful to align artwork so that it is placed exactly as you want it to appear on the blue board.

Being careful to maintain the alignment, tape the "sandwich" together leaving the artwork uncovered.

Transfer paper comes in many colors. The point to remember is that the waxy side does the work, and must be in contact with the material you will be painting on. [I.e. In this case, the brown side would be up.]

Tonight we are using blue board, but if you are creating a model, you would want to use decal paper or a pre-constructed section that you can then apply to your model.

Transfer the design to the Blue Board

Using a sharp pencil and pressing down firmly, go over the entire

piece of artwork. When you are done, carefully undo the tape and **admire your work!**

Notes:

If you are not sure whether you have copied a particular line, you can usually see the graphite by gently picking up the sandwich and looking at it on a slant.

It is sometimes helpful to turn your sandwich so that you are working on a line that your hand can follow comfortably.

Painting the Frieze

We are now going to paint our frieze. We will be using acrylic paints which dry rapidly, so moisten your paint every once in a while by dipping your brush into the water and adding it to the paint. For this demonstration, we will use a color palette of 3 shades of yellow:

Basic [base] yellow - which you will use to fill in your entire frieze.

Then a highlight color

And finally, a shadow color,

Both the highlight and shadow color will be applied over the base yellow.

Some hints for applying the basic yellow:

Thin the paint slightly with water so that the paint flows freely but is not transparent.

Use only the bottom half of the bristles so that paint doesn't go up into the ferrule.

Clean your brush frequently with the water and gently wipe it on the paper towel.

Paint just up to the waxy line.

Go back over areas you've just painted so that the color is more opaque.

Note: In an actual piece, your choice of color will be dictated by the artwork you have selected.

Next, applying highlights and shadows. This will give the frieze a more three-dimensional appearance.

The highlight color is created by mixing some white into the yellow. Using a toothpick, take a dab of yellow and white and mix them on your palate. The resulting color should be noticeably lighter than the basic yellow, but not white.

And finally, creating a natural sun highlight. Imagine that sunlight is shining on your artwork. Apply your highlight color to the top edges that the sun would strike. These surfaces might be to the right or to the left of center if you like that effect.

Mix a shadow color using your basic yellow and burnt sienna so that you have a color that is noticeably darker than the base coat. Apply this color to those areas that you think the sunlight would not reach.

You can adjust your highlight and shadow colors as you wish. Just remember to clean your brush thoroughly when changing colors.

When the work is dry, you should protect it by spraying it with a gloss or matt spray.

Congratulations
Enjoy the results.

THE BROADAXE

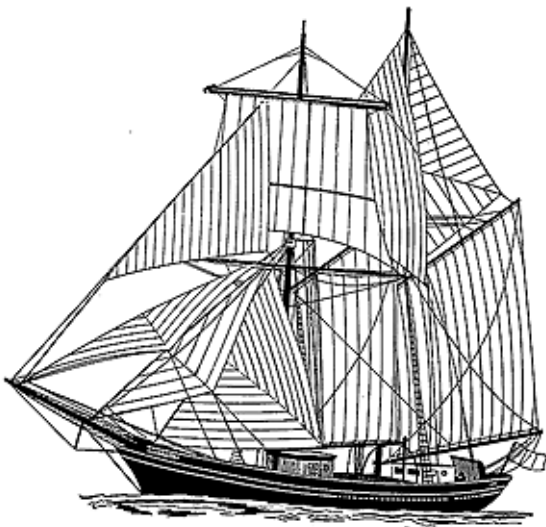
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NEXT MEETING:

March 24, 2009

7:30 PM

MILLBURN PUBLIC
LIBRARY

Tech Session

**Building a Model
Case**

Presented by

Jeff Fuglestad