



Volume 43, Number 4 & 5 *Newsletter of the Ship Model Society of New Jersey*

April/May 2025

March 2025 Meeting Report: The meeting was opened by Tom Ruggiero at 10:30 am at the Roseland Library. Fourteen members and one guest attended. The library opens at 10 am. Our meeting the start time will be 10:30. Members are welcome to come a 10:00 to help set up the room. Our meeting room was double booked, so we met in the study room. While much smaller, the study room is equipped with a flat screen monitor. So, there was no need to use our projector. This actually worked out better for us as we didn't need to use the projector and we all got a great view of the Tech Session. Joe Cali-Poutre was present for his third meeting. A motion was made and seconded for Joe to become a member. The vote was unanimous. Welcome Joe!

Show and Tell was a bit lite, so we ask that members bring models to the meetings. The meeting adjourned at 12:25.

April 2025 Meeting Report: The meeting was opened by Bill Brown at 10:30 am at the Roseland Library. Seventeen members attended and one guest. The guest is John Faillace. John received a gift of a ship model. That model is a trireme. He didn't bring the model, but had photographs on his cell. That is quite a challenging model and as a first model doubly so. He showed some photographs. He's got the whole planks. He's got the super structured the cage where the rowers are already built. He's done some painting work. It's looking very good.

Show and Tell was a bit lite, so we ask that members bring models to the meetings. The meeting adjourned at 12:25.

Your editor has been pretty busy the last few months. So, this edition meeting report covers the March and April meetings. Tom Ruggiero

Dues

We have reached the end of another year and the annual dues are payable by the end of the June Meeting. If you became a member after October 2024, your initiation fee will cover dues for 2025/2026.

Next Meeting and Tech Session

Next Meeting is Saturday, May17, 2024 at Roseland Free Public Library, 20 Roseland Ave, Roseland, NJ 07068 at 10:30 am. The May 2025 Tech Session is "TBD".

The Broadaxe

OLD BUSINESS



Joint Clubs 2025

The 42nd Joint Clubs Conference was held on April 26, 2025. The Conference was hosted by the SMSNJ and it was well added. Our own Ryland Craze won the Jim Roberts Competition for his Me-way Long Boat. There will be a full report in the next Broadaxe.

Tech Sessions

We had no scheduled Tech Session for the April meeting, but Eric stepped in. As the incoming Vice President, Chuck has several ideas for providing an ongoing list of scheduled Tech Sessions. Member Kevin Kenny has offered up all of this extensive collection of videos. We also note that some of the earlier Tech Sessions need to be repeated.

We are considering group projects as well. More to come.

NEW BUSINESS



Nominations for President and Vice President

The terms for President and Vice President expire in June. At the April meeting, Bill Brown was Nominated for President, and Chuck Passaro as Vice President. The vote will be taken at the June 2025 meeting.

Mason Loggie, Vice President– Thank You!

Bill Brown and the SMSNJ members thank Mason for the role of vice president that he did for the last several years. Bill stated that he did an absolutely outstanding job. It was great to serve with him. There was a round of applause for Mason. The speakers that he was able to secure; Bill noted that he was still in amazement with what he was able to do. So thank you, Mason.

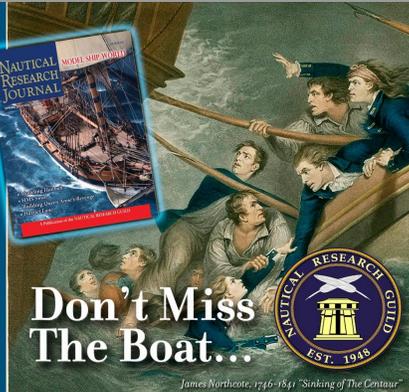
BOOKS AND PUBS



No books and publications this meeting.

...Join the *Nautical Research Guild* and get the only authoritative digital & print magazine for serious ship modelers, the quarterly **Nautical Research Journal**

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Technical Session

“Stroppin Blocks (” presented by Chuck Passaro

At the March meeting, Chuck presented his method for stropping blocks. While running a presentation, he demonstrated his methods. He showed several stropped blocks on models, as well as blocks stropped on contemporary models to compare realistically stropped blocks versus the bulky or inaccurate presentation on some models. While a small rope can be spliced, Chuck demonstrated how, in model scales, a splice can be faked and give a realistic impression. Pictured are typical tools that he uses. He points out that using the correct size of rope for the strop as well as the thread to complete the strop is critical.

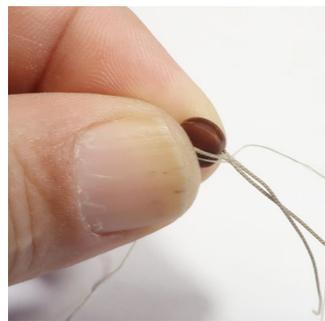


Pictured is the first step; pinch the block with the rope to hold it in place...even the smallest size block can be pinched. Add some CA (YES CA) with a toothpick to each side along the strop...then wipe it off immediately with your finger...that's the trick. No shiny spots or discoloration.



The CA is just to hold the block in position while you take the seizing line with a loose knot as shown. The real trick...use the right size seizing...always 220 or 150 weight for me. Tighten that loose knot after slipping it on. The higher the number the smaller the thread.

Slide it up to the block with some tweezers. No glue yet but you can if you must...just slide it up before it dries. Pinch one of the loose ends against the block with your thumb to keep it out of the way. Then, clip off those loose ends really close to the seizing with a scissors or nail clippers. Repeat by adding second seizing...remember the contemporary example. No more than two or three wraps. No heavy thick serving with thread that's too big!!



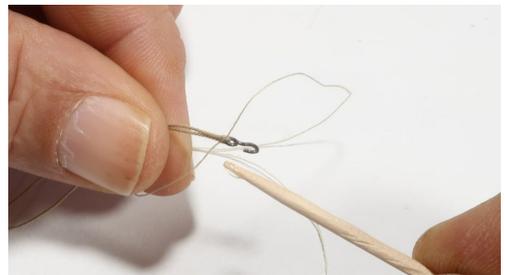
A nice, neat and not heavy thick over-sized stropped block.



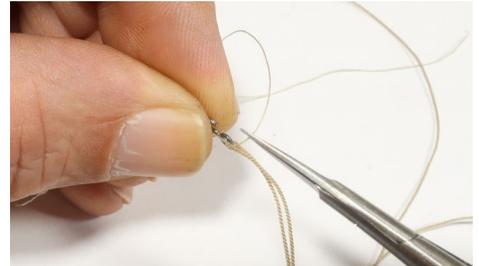
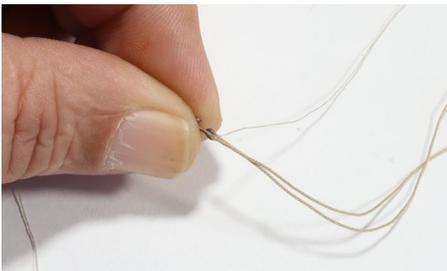
Technical Session

“Stroppin Blocks (” presented by Chuck Passaro (cont’d)

Next is stropping a block containing a hook or thimble. Size 220 seizing thread....have a loose knot ready. Slide the loose knot over the hook and rope, then pull the overhand knot tight Push knot up to the hook with the tweezers and apply CA. Immediately rub off the CA with your finger so its not shiny and doesn't darken the rope.



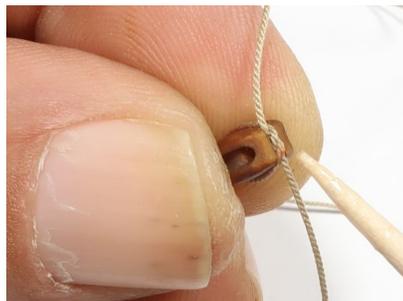
Hold one of the loose tails behind your thumb against the hook or maybe a thimble. Wrap the other loose tail around the seizing...once or twice only. Cut the two loose ends with the scissors or nail clippers...close up to the seizing flush. Touch up seizing with tweezers and CA, then get the block ready. Pinch the block between the rope tightly and hold it there. Add some CA along the rope on each block side; rub away most of it with your fingers right away to prevent staining and darkening and shiny spots.



The glue just keeps the block where you want it so you can make a loose overhand knot...rubbing away excess is the trick.



Pull that knot tight along the end of the block. Add some CA along the knot If you slice those loose ends correctly it looks like a faux splice...all done!!



“Drybrushing ” presented by Eric Marshall

Technical Session

At the April meeting, Eric stepped up to provide more information about a weathering technique that Mason used in his presentation.

This is actually a game that I got when I was like 12 or 13 and the company made a different version of this game with model parts. If you ever read Omni Magazine back in the 80s, there was an ad for this type game and the company is still around. Essentially you build all the pieces, there's a hex board, and it's a war game. It's some improbable scale, like one to 280 or something like that.

There were two base colors, one I did using acrylic paints. This had been a little bit of a change for me because usually I use craft paints, but this spring I've been taking an actual traditional painting course. So I now have thick artist acrylics that inspired kind new approach to things.

The more kind of dull looking pieces, I put on a black, flat base coat, and then I did essentially a light coat of a navy color close to the black. Then I took a color closer to this blue or to the golden green and then dry brushed that. By dry brush I mean that I took a glob of that paint on a paper towel and I did the brush back and forth until the paint was tacky not dry, but almost dry. If you run that over the side of your hand it should pick up the top surface of your skin but not get into any of the crevices. Probably not the best hygienic thing. When I'm testing how a paint will work, I won't do it on the model. I'll do it with a piece of paper or a piece of plastic or the edge here. For dry brushing, I really like using the back of my thumb because I'm old and if I have wrinkles and stuff here. If you do that, you can see exactly where the paint will land and where it won't. When I'm dry brushing, I want a hint of color, though they look transparent, but it won't wind up in the cracks.

When I have that achieved, that means I'm just putting a little bit of the color on. Then when I go over something like this, the paint will wind up only on the highest points, won't get into the crevices and that's what accentuates the kind of the three aspects because I'm getting a bright color on the most prevalent surfaces and the dark color that I put on previously is untouched. That gives it more of a dimensionality. Essentially, black base, a second coat of maybe, and then the highlight is just done on that by dry -brushing.

If you are curious about this and your current sources haven't been useful, go look at any websites that handle old school miniatures for war games, or Warhammer or any of these kind of things where people use miniatures for the game pieces. The stones and dragons of kind of role -playing games, are all played different models, plastic models, even wood, wood and make the model a little more punchy, if you wish.



Technical Session

“Drybrushing ” presented by Eric Marshall (cont'd)

If you're like an old school testers, enamel paint over, I'm using your acrylics, you can actually do with oil paints, but you have to be make sure that your base which are really dry.

Actually, all of the base coats need to be dry. I've used it before with the craft paints you buy at Michael's or whatever. So the technique was with any paint, as long as the base coats are dry, darker, closer in color, and your upper coat is lighter. So you get that contrast.

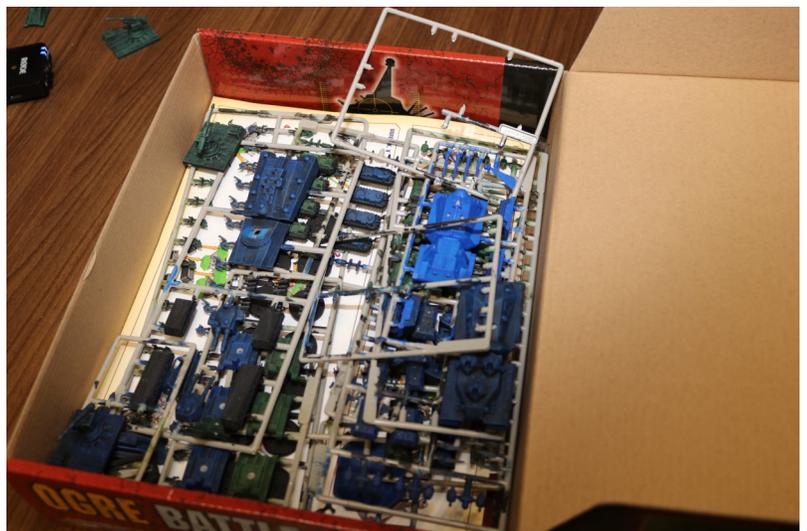
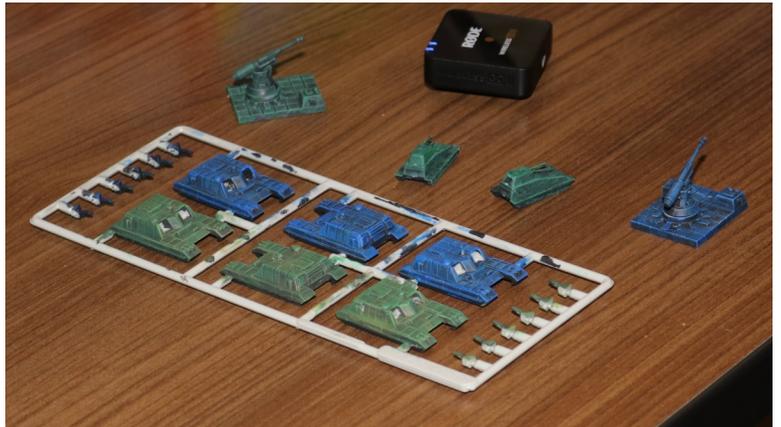
When would you use that versus airbrushing?

Airbrushing, for me, does two things. One, if you want to get huge areas uniform, really. So the base coat would be, airbrushing would be fine. I didn't cause I was lazy, didn't want to set it up. Parts of my workspace have little black specks because I wasn't as pristine about my airbrushing. So that's a side effect of airbrushing if you're being sloppy.

The other thing that airbrushing does is it gives you nice gradients. So if I want this area to move from very black into can't see the black airbrush is wonderful for getting that gradient, but it won't give you the kind of the necessarily this kind of revealing the texture that's on the model itself.

Some people will use techniques to emphasize that, where they'll airbrush in the cracks, the deep recesses, and they go over lightly or obliquely to kind of get the airbrushing of the dry brush effect. So you can get that, but it's a lot of work and the airbrush works pretty quick and easy and you don't need anything other than a brush and paper towel and paint. So you can get similar effects, but it depends on your workflow and how invested you are. where I see people using the airbrush predominantly is when you have big surfaces that are smooth and you want those gradations. It's hard to do that with the airbrushing technique. If there's a lot of texture on the surface, airbrushing is your way to go.

The dry brushing is the way to go. It's much faster and you have much more control with less work. Both techniques work. Airbrushing seems to be more work for me. That may be because I'm a crappy airbrush. I use the most abused craggy brushes I have for dry brushing, because over time, it does abrade the brush a little bit. So don't use your wife's very expensive sable brushes or anything like that. I like brushes that have maybe like a third of an inch, quarter of an inch width, because that's the kind of scale I work in usually. It's just like a regular brush. I'll clean it off when I'm changing colors. If you're doing a lot of dry brushing with the same brush, you will build up paint. It's not really big an issue for the dry brushing, but it may be able to work to clean off later. (continued)



Technical Session

“Drybrushing ” presented by Eric Marshall (cont'd)

There were several questions to this excellent Tech Session, including insight from Larry who is a premier painter of figures. The following is an outline.

How much is enough? It depends on what kind of effect you want. I'm using the feedback of what I see in the airbrushing, the dry brushing to determine if I need to tweak anything. You can change the parameters of how fast or how heavy you are, like how much pressure. When I'm dry brushing, it's really just sweeping over ever so lightly.

What about Brushes? Usually I'm using synthetic brushes because that's what I have an abundance of due to what the kids did years ago. My wife has some old oil paint brushes that I've inherited because they're dead, and the boar's hair seems a bit thick for what I do but they would work as well. Use whatever you have on a brush you don't care about and it should be wide enough to actually hit a wide surface and you'll know pretty quickly if that's in the ballpark or not.

Testing your Technique: You could always test on a piece of plastic or whatever to see the effect you're going to get and be able to determine just how hard or how soft you want to dry those bristles. – If you're doing plastic, like this one has some letters here to describe, this is a heavy tank. You can practice on that and you want to set just the letters, not the recesses, or again, back your hand, or if you're using paper towel to dry your brush off, you can actually do it across paper towel and you can see where you're catching the top of the towel and not getting the little divots that they put in to give you texture and that kind of stuff. So any surface that is not smooth, well you can see that. And even the smoothest surface can give you information if you want to put it down fast.

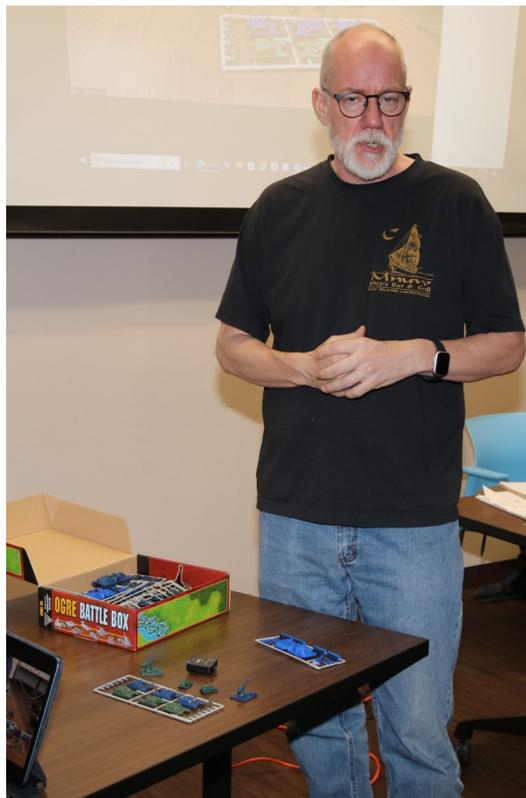
Long or short bristles; what are better?

Well, my beat up brush is going to have that feature anyway, because they're not all stretched. They're not all straight, either. That'll work too. Essentially, what you're trying to do is reduce, you don't want a flow of paint. And the traditional brush, when the brush is being surfaced, the paint is being drawn out. In this case, what you want is the paint becomes tacky, sticky. And so instead of flowing, you want it to just like a post bit, it just makes contact. You'll find that you have brushes you like better for the project for other brushes. And literally, sixty seconds of experimentation will give you the feedback.

Larry's Insights::

Nice. The only thing I would say is I find that I need a stiff bristle, and if it's flexible, it doesn't come off, or it isn't controllable enough. So I actually have a brush that I just use for dry brushing, and so the bristles are a quarter of an inch long,; then exactly what you said, dip it in the paint, dry it off. When you think it's dry enough, dry it a little more, and then it'll work.

Thank you Eric for an informative Tech Session!



CA Glue for Sip Models

I received the following email from Barry Rudd. It is very interesting. AI is amazing.

Hi Tom.

I posed the question about using CA glue for building ship models to ChatGPT This is the response I received. It seems it's a reliable and accurate answer. Not sure if you want to post it in the Broadaxe. But if you do, some members might find it informative. I think that if you do choose to include it in the Broadaxe it would be appropriate to mention that the response was AI generated by ChatGPT, not by me.

Regards

Barry

Question: Most professional ship model builders will not use CA glue because its longevity has not been proven. They feel its bonding power will degrade over time

Reply: That is correct. The concerns professional ship model builders have about the longevity of CA glue are valid. Here's a breakdown of why CA glue might not be the best choice for wooden ship models and some alternatives to consider:

Limitations of CA Glue for Ship Models

1. Long-Term Bond Degradation:
 - CA glue forms a brittle bond, which can weaken over time due to exposure to environmental factors like humidity, temperature fluctuations, and UV light. This is particularly problematic for wooden models that may expand and contract with changes in humidity.
2. Incompatibility with Wood Movement:
 - Wood is a dynamic material; it expands and contracts naturally. The rigid nature of CA glue makes it prone to cracking or losing adhesion over time, especially in joints that experience even slight movement.
3. Difficult Repairs:
 - CA glue bonds can be difficult to sand and repair if they fail, leaving residue that may resist other adhesives.
4. Aesthetic Concerns:
 - Excess glue can leave a shiny residue or "halo" around the joint, which is unsightly on fine models.

Despite its drawbacks, CA glue does have niche uses in ship modeling:

- Quick Assembly: Great for tacking pieces in place temporarily or for parts that won't bear significant stress.
- Small, Delicate Components: Works well for attaching photo-etched parts, rigging, or other non-wood components.

If you use CA glue, opt for a high-quality, flexible, and gap-filling formula, and use it sparingly. Alternatives for Wooden Ship Models

For structural and aesthetic integrity, consider these adhesives:

1. Wood Glue (PVA)

- Pros:
 - Flexible and moves with the wood.
 - Strong, long-lasting bond specifically designed for wood.
 - Easy to sand and clean up.
- Cons:
 - Slower drying time (though some brands offer faster-drying versions).
- Recommended Brands: Titebond Original or Titebond II.

CA Glue for Sip Models

2. Epoxy

- Pros:
- Excellent gap-filling properties and long-term durability.
- Works well for bonding dissimilar materials (e.g., wood to metal).
- Cons:
- Takes longer to cure and requires precise mixing.
- Recommended Use: Structural joints or areas needing extra strength.

3. Hide Glue

- Pros:
- Traditional and historically accurate.
- Reversible with heat and moisture, making repairs easier.
- Cons:
- Sensitive to humidity and temperature over time.
- Recommended Use: Authentic restorations or traditional builds.

4. Aliphatic Resin (Carpenter's Glue)

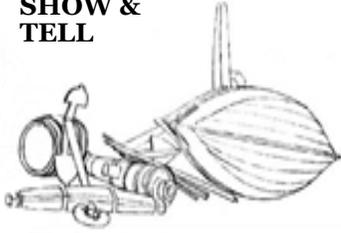
- Pros:
- Stronger and more flexible than standard PVA glue.
- Sandable and paintable without leaving visible marks.
- Cons:
- Longer drying time than CA glue.
- Recommended Brands: Titebond III (for waterproofing, if needed).

Pro Tips for Adhesive Use in Ship Models

- Joint Preparation: Properly fitting joints reduce dependence on glue strength alone.
- Clamping: Use clamps or weights to ensure tight bonds while glue cures.
- Minimal Glue: Avoid over-gluing; a small amount applied evenly works better and prevents mess.
- Test Bonds: Always test adhesives on scrap wood to ensure compatibility with your materials and finishes.

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SHOW & TELL



Argus, 1803, US Brig

Scale 1:96, Scratch built

Tom Ruggiero

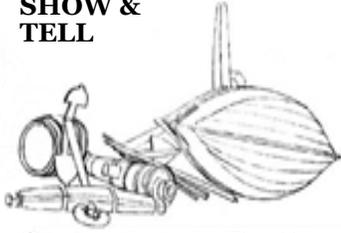
Built for the Barbary Wars at the same time as the Syren in different yards. They're the same dimensions roughly but other than that there is no similarity other than they are both brigs. Because the bulwarks are a total of 10 inches wide, I can't do it the traditional way where you put frames and you plank both sides. The timber would be very, very fragile and would break off. So what I did with this is I made it via the lift method up to just below the underside of the deck. Then, using the plan, I made these stanchions, and you could see that they are clunky, and they're meant to be clunky so that they're easy to take out. The part that's glued to the wood strips are glued to paper that is glued to the stanchions so that it will just rip it off. These will be the inside of the bulwark. I now have to put the outside plank on.

This ship is traditional for a 19th century US Navy ship in that it was black. I don't like black models. So what I'm going to do is plank it in cherry and then I'm going to use walnut stain on the cherry. So what you do is you sort of get a brown black, but not totally black. Eyewitness testimony from a book that Rich Lane loaned me called "The Pursuit of the Argus" during the war of 1812 when the British were pursuing the Argus. The British stopped the merchant men who had seen a brig with yellow sides. What this has and what's on these drawings that Chappelle did is that the portion at the level of the gun ports is not white. It's actually yellow. So what I'm going to do is I'm going to plank around it with cherry and the bulwarks will be planked with yellow cedar.

When the planking is completed, I'll break all of these stanchions will be removed. Below the waterline, I'm going to use the coppering technique that Rich Lane showed us.

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SHOW & TELL



Speedwell Battle Station

1794, Scale 1:64

Caldercraft Kit

Chuck Passaro

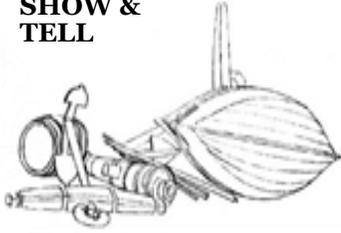
Chuck is currently building Speedwell at 3/8" scale. He is making this mini kit of a battle station of the Speedwell I wanted to create a small, not going to say easy project, But it's a short project that entails several techniques for different areas to help ship model builders that could easily be turned into like a mini tech session. The original thought behind this was to teach how to build a gun carriage accurately and then how to rig them accurately. So that will be perhaps one tech session.

Then you can see the addition of two 3D printed figures or one figure and a ship's cat, where then as a group, the club can be another Tech Session on paint them. What are some techniques to finish them? Then flipping it around, you have your planking, dead eyes, so how to turn in dead eyes can be yet another Tech Session. Even though in the kit, these are uh as prefabricated pieces you could still have that conversation on different methods to use to create so that was the goal behind doing this project that meant for the club so that we would be able to distribute here's a bag full of materials that you get and what we're going to try to do after the Northeast Joint Clubs, A plan is that SMSNJ members would do a portion as homework before the next meeting, and then maybe even be able to come in and work on it together as a group and discuss some of the techniques. More details to follow.



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SHOW &
TELL



HMS Dianna, Frigate

1794, Scale 1:64

Caldercraft Kit

Mort Soll

Mort has turned hi attention to the 28-18pdr canno on the gundeck. Lots of tedious work here. Progressing though.



The Ship Model Society of New Jersey



The Broadaxe is published monthly by The Ship Model Society of New Jersey (SMSNJ), a nonprofit organization dedicated to teaching and promoting ship modeling and maritime history. Membership dues are

\$25.00 for the first year and \$20.00 per year thereafter.

Visit our Web Site at: <http://www.shipmodelsocietyofnewjersey.org> where a web version of *The Broadaxe* can be found. *The Broadaxe* is distributed each month by email in PDF format.

Regular meetings are held on the fourth Tuesday of every month at 6:45 PM, at the Roseland Free Public Library, 20 Roseland Avenue, Roseland, 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 email. Handwritten notes or other materials will be considered depending on the amount of editing and preparation involved.

The Broadaxe is edited by Tom Ruggiero. Your ideas and suggestions are always welcome. Please submit them to Steve Maggipinto at trugs@comcast.net.

If any member would like an email copy of the roster, please drop a note to Tom Ruggiero at the email address listed below. If there is an error in the roster let Tom know and the roster will be amended. Please make sure that your spam filter is not blocking emails from Tom because if it is, you won't get member bulletins. Please keep your contact information up to date. Your email address is particularly important because that is the main avenue of communication for club announcements. In case of emergencies such as last-minute cancellations due to weather, emails will be sent to the members. Direct All Correspondence to Tom Ruggiero.

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