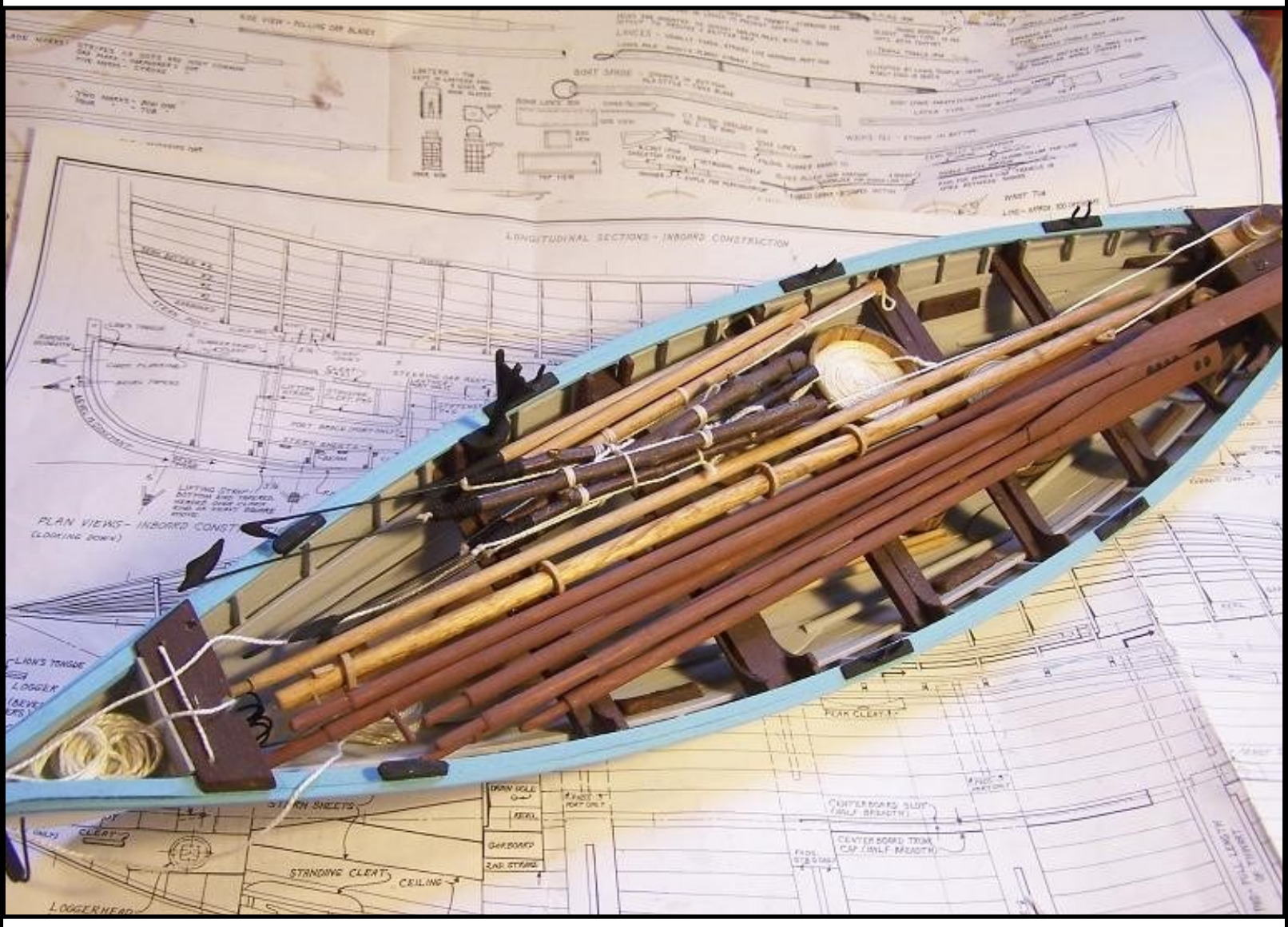
The MSB Journal

by ship modelers for ship modelers



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Editorial

Welcome to our six issue since we dusted off the MSB Journal after being on the shelf for a few years in November. We are very pleased to see how well reaccepted the Journal has been with our readers. In fact, I have to honestly say it has far surpassed my expectations.

In this issue we start off with Pat Majewski's article on the HMCSS Victoria. This month Pat covers the ships role in the New Zealand Māori War of 1860 -61.

Next Michael Shanks in his Makerspace column is discusses some of the ins and outs painting your models. Robert Hunt in his column this month starts a multi-issue article discussing deck furniture, showing the reader different methods that are used in model building and common constructions found in kits.

Donnie Driskell in his section this month brings us a treat. The plans for constructing a 1:14 scale gun and carriage model. This will make a great conversation piece on your coffee table or mantle.

I will keep my comments short this month and let you get onto the reading. Hope you enjoy this issue and we'll see you next month.

Until next time

May your ANCHOR be tight,
your CORK be loose,
your RUM be spiced,
and your COMPASS be true.

Winston Scoville

HMCSS *Victoria's* Role in the New Zealand Māori War of 1860 -61

By Pat Majewski

This article is not intended to glorify war nor is it intended to make inference as to the rights or wrongs of any party's involvement in these wars. It is simply a telling of some of the events, in particular the role played by Her Majesty's Colonial Screw Sloop (HMCSS) *Victoria*, and her crew.

First Taranaki (Māori) War 1860-61

The New Zealand Wars were a series of Māori Wars, also known as the Ngā Pakanga o Aotearoa campaigns, fought in the mid-19th century. The war of particular interest to this discussion is the first Taranaki War fought between 1860 and 1861.

In March 1860 war again broke out between the British and Māori in the district of Taranaki following a dispute over the sale of land in the Waitara River area causing the uprising of the Māori tribes in the region.

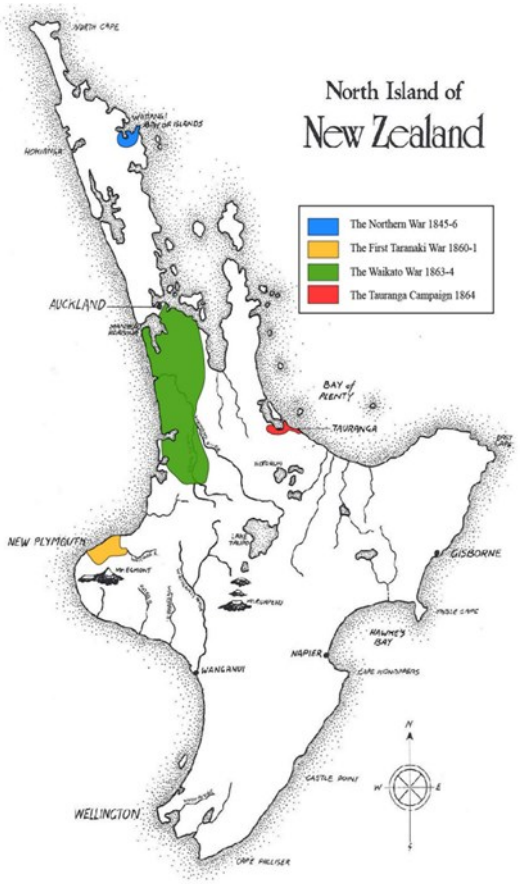


Figure 1 – NZ Wars Map Showing the Theatres of War
Adapted from a map by Ryan and Parham 'The Colonial New Zealand Wars', page 220;
published in their Thesis 'Military Intelligence in the NZ Wars' by Clifford R. Simons, 2012

Having received a request from the Governor of New Zealand on the 16th April 1860, the Victorian Government, in an Executive Council meeting, approved sending Victoria to New Zealand, to support British interests. Reportedly, the Victorian Government asked the NZ Government only for payment of her steaming coal. *Victoria* was initially placed at the disposal of General Pratt, the senior British Officer in Australia, for the transportation of troops and stress, and for use as a despatch vessel. She was then to operate as part of the British Naval Force, comprising vessels from the 'Australia Squadron', including HM Ships Iris, Niger, Cordelia, Pelorus, Miranda, Harriet, and Orpheus.

The vessel was quickly refitted at a cost of some £900 in early April 1860.[1] To complete the rigging of the vessel more quickly, Commander Norman sought, and received, approval to use a working party of seamen from HMS Pelorus. She then sailed to Hobart, Tasmania, on the 19th April 1860, where, on the 21st she embarked 134 troops (two companies) of the 40th Regiment of Foot. Victoria sailed on the 24th April for New Zealand, arriving on the 1st May. In July, she sailed to Sydney to collect and transport General Thomas Pratt and his staff to New Zealand.

Figure 2 – HMCSS Victoria crew at Batemans Hill Magazine 1861
Photograph used with permission of Mr. Peter Williams, from his private collection.

VICTORIA'S ROLE

During this conflict, in the main, *Victoria* served as a despatch vessel to HMS *Pelorus* (Flotilla Flagship) carrying despatches between the seat of war and Auckland. Her other duties included troop transportation, including evacuating the wounded, between Manukau Harbour (Auckland) and New Plymouth. She also evacuated civilians from New Plymouth, conducted blockade operations against gun running schooners ,and maintained a supply route between Auckland and the conflict zone.

The contribution of the *Victoria* was greatly valued, especially by some of the Army personnel, who appeared dissatisfied with the support being provided by the Royal Navy, as evidenced in a letter from Captain Charles Pasley of the Royal Engineers when writing to his father on the 6th September 1860:[2]

> *Her Majesty's ships do not give as much assistance at sea as I think they might, and I do not know how we should get on if it were not for the Steam Sloop of War Victoria which is the property of the Government of Victoria and has been lent by them to the General. Her Commander Captain Norman is one of those men who do not know what the word 'difficulty' means, and in addition to reinforcing the Naval Brigade with an Officer and 20 men, he does ten times more work at sea than all the rest of the Squadron (consisting of four large steamers and a Frigate) put together. New Zealand owes more gratitude to Victoria for the loan of her little Man of War, than if the 500 volunteers who were talked about had been sent.*

In March 1860, *Victoria* embarked the New Zealand Governor, several Government Misters and 30 Māori chiefs to convey them to Waitara for truce negotiations.[3] On weighing anchor, she stood out for Waitara, exiting the harbour across the treacherous Manukau bar (entrance to an extensive harbour immediately west of Auckland). Colonel James Alexander was also onboard, and in his book 'Incidents of the Māori War', published in 1863, he writes:

> I was onboard this War Steamer when she was nearly swallowed up by giant waves in crossing the bar at the Manukau Heads. The pilot on shore there gave no signal of danger, but when the steamer got out to sea, one great wave succeeded another, upon which she rose and descended on the other side, till the Captain on the bridge called out, hold on everybody! And suddenly the bows disappeared with a roar in a mass of spray; fifty tons of water rushed aft, washed some of the hands, bruised, under the guns forward,

> swept those of us who were aft off our legs. I clung to the mizen rigging whilst the interpreter, Mr Barker, was carried over the side on the top of the wave, but managing to hold on at the gangway was saved. *The Governor and others, were below and escaped a wetting, the Māoris were drenched to their necks, but seemed to enjoy the excitement.*
>
> **Note:** HMS *Orpheus* sank on a shoal near this bar, with a loss of 189 lives, on the 7th February 1863.

In typical naval brevity the Ship's Log simply noted that heavy seas had struck the ship washing away two ports and both lighthouses (assumed to be the navigation lights).

The ship, having disembarked General Pratt and his staff in New Plymouth on the 3rd August 1860, found the town to be under siege. *Victoria* assisted in the evacuation of women and children) following further Māori attacks on the town's fortifications. She carried 97 people to Auckland - 6th August, and 116 plus some 30 tons of goods/chattels to Nelson – 11 August.

Victoria also took an active role in coastal surveillance, particularly in supressing blockade running activities.[4] Colin Jones, in his 'Australian Colonial Navies', 1986, page 21, writes that as *Victoria* could not land boats to investigate a possible vessel unloading to Māori canoes in the mouth of the Makau river, due to the prevailing sea conditions, it was decided to use her guns.

An eyewitness, a member of the armed constabulary (presumed to be NZ police), described the incident:

> *I witnessed the Navy at work for the first time, and my word it was a pleasure to watch the quick execution of orders and to hear the heavy rumble of the big gun carriages as they were manhandled into position by block and tackle. The range was quickly worked out, and then the thunder of the first big gun announced that the big shell was on its way to the target. It fell just short of the river, sending up a cloud of mud and water, and I'll bet it scared any stray Hau Hau [Māori] that might have been wandering around there.*
>
> *The second shot was a beauty and tore a big gap in the trees lining the ridge. It was followed by several more in beautiful line, each of which sent branches whirling above the treetops. If any vessel happened to be lying behind that point, her crew must have had a pretty exciting time of it. There was a dark column of smoke rising in the air where the bursting shells had set fire to the bush. The guns were next turned on the Pā [hillfort] near the river mouth and years afterwards some of the solid shot was dug out of the ground in the vicinity.*

In another incident, George Bishop, whom had intentions of joining the NZ Militia, recalled an event off Mount Egmont:[5]

Ahead of us we sighted a large vessel under sail and steam, a novelty for the crew of our schooner, and as she drew closer, she commenced signalling to us. Our captain replied, giving our name and the port for which we were bound which seemed to satisfy the warship for she proved to be as we could see her gun-ports with the guns run out ready for action. It was the 'Victoria' cruising off New Plymouth in order to intercept any craft trying to run guns or ammunition to the enemy.

In the same role, *Victoria* boarded the schooner *Raven* on the 9th December 1860. General Pratt had ordered Commander Norman to intercept the vessel, presuming she may have been carrying 'stores contraband to war'. The ship was detained, boarded and unloaded in a nearby port under supervision of some of *Victoria's* crew, but nothing was found, and she was subsequently released.

Throughout May of 1860, the crew had been drilled and given small arms practice training including target practice. Men and guns from the *Victoria*, were landed as part of the Naval Brigade on the 19th December 1860. They saw action that day at Kairau (near New Plymouth / also called Mata-rikoriko). They also saw action on the 29th December, when crew from HMS *Pelorus* and *Victoria*, again landed to support British troops under attack from the Māoris.[6]

Figure 3 – The Naval Brigade Storming the Waireka Pā
The illustration shows Leading Seaman William Odgers from HMS *Niger*, who won the Victoria Cross for his actions in storming the Waireka Pā and capturing the flags flying there. Illustration by M. Mathews published in the New Zealand Railway Magazine, 1st August 1934.

Victoria's detachment was much praised and commended for their part in the storming of the Mata-rikoriko Pā (hillfort) and for their overall services. One of these actions was reported by the local newspapers:

> *Monday 14th Jan., between 4 and 6 am, General (Pratt) accompanied by Colonel Carey D.A.G. Staff, and a considerable force (1000 men consisting of the 40th, 14th, and the Naval Brigade with their 12 pounder howitzer arrived at Kairau where some companies of the 65th and 12th joined the force. The Naval Brigade under the command of Commodore Seymour, were engaged during the day either as flanking guards, working the 12 pounder and 8 inch guns, or on the works".* [7]

Captain Norman and Lieutenant Woods were both mentioned in despatches (Woods twice), from Major General Pratt to the War Office, London. Midshipman Horn was also reportedly mentioned in despatches, but no evidence has yet been found by the author.

> *A despatch and its enclosures of which the following are copies have been received at the War Office from Major General Pratt C. B. Headquarters, Camp Waitara, New Zealand, 31st December 1860. Sir, etc, "I have also to bring to His Royal Highness's notice the conduct of the officers, and to name for his approbation those in command, and at the head of departments., Commodore Seymour, assisted by Lieutenant Battiscombe H.M.S. Pelorus, and Lieutenant Woods, Chief Officer H.M.'s S Colonial S. Victoria, performed their duties in the usual gallant manner." etc.*[8]

A despatch of which the following is an extract, has been received, with its enclosures, from Major General Pratt. CB. Sir, etc "Commander Norman, Her Majesty's colonial steam sloop Victoria, has with his ship, provided of incalculable value during this service, and his chief officer Mr Woods, late R.N. did good service while attached to the Naval Brigade on shore." etc.[9]

Figure 4 – Lieutenant George Woods c1860
From a glass plate negative in the Royal Historical Society of Victoria's Photograph collection.

The NZ Government was prepared to pay for the ongoing costs to retain the continued support of *Victoria*. However, the Victorian Government had since identified an urgent need to continue the marine survey, and her return was requested in December. With the war officially concluded on the 27th March 1861, General Pratt and his staff were embarked and *Victoria* departed Waitara on the 3rd April 1861, arriving in Port Phillip on the 10th April.

The 'Leader' (Melbourne) newspaper in their1 April 1865 edition, offered an interesting piece of related information in identifying the associated costs the Victorian Government were seeking from the Imperial Government. The amount identified was £16,000 (about A$2,840,000 today) for the period the Steam Sloop was despatched to New Zealand on Imperial service.

The amount paid in reparations is not known but as the British Government (HM Government Commissariat) provisioned and supplied the *Victoria* throughout her deployment,[10] these costs will have been deducted.

Friendly Rivalry

Various reports and correspondence suggest that *Victoria* was readily accepted by the British naval forces of the Australia Squadron deployed to NZ. This is clearly evident in a letter from the Captain of HMS *Niger* to Commander Norman dated 31st March 1861,[11] in which Captain Cracroft RN writes:

> *My Dear Captain Norman,*
> *It was my good fortune at the commencement of hostilities at Taranaki, nearly twelve months ago, to have the "Victoria" for a short time under my orders, as the senior officer in New Zealand, and our respective ships were subsequently, and have ever since been employed, on some occasions in company, and generally on very similar kind of service; and now that operations are happily terminated, both vessels are at the same time about to return home.*

> *As we may not meet again, I beg to be permitted, before the "Victoria" leaves New Zealand waters, to congratulate you very sincerely upon the able and efficient manner in which during the past year, the steam sloop under your command, has performed her share of arduous and important service upon this exposed coast, and I also wish to express my admiration at the state of discipline, cleanliness and good order, which invariably has been maintained on board, in all respects as an English man-of-war should be, and equally creditable to Commander, Officers, and men.*

Reportedly, a mutual respect developed with several RN ships, including HMS *Niger* (1850) and HMS *Pelorus*, and a friendly rivalry (in operational performance) developed during their operations in support of the British forces during the Taranaki War.

This rivalry was demonstrated when a race was held between *Victoria* and HMS *Niger*. *Victoria* is reported as holding the record for a trans-Tasman crossing (5 days passage – 29 April 1860) and she believed herself a fast ship. *Niger* was a three-masted First-Class Screw Sloop built in Woolwich, to an Oliver Lang (senior) design; he was the father of the designer of the *Victoria*. *Niger* was armed with a 68-pounder pivot gun and 14 x 32-pounder broadside guns. This race occurred before her conversion to a Corvette in 1862.

Several unpublished drawings were made of this event by Geoffrey Ingleton, one of which is shown at Figure 5. Captain Peter Cracroft, RN, captain of the *Niger*, writes in his journal entry[12] of Friday, 9th November 1860, describing the event:

> About 8 o'clock we crossed the bar, the water perfectly smooth …. Set all starboard scudding sails and royals, the Victoria about two miles astern, but coming up gradually under all the sail she could set, and evidently doing her best in the engine-room. The struggle for superiority of speed now began in earnest, the rate, (a little under eleven knots) of both vessels being nearly equal. About 4 pm, while we were clearing out our fires, and the steam low in consequence, she crawled up alongside, and eventually crossed our bows, but this was the last expiring effort, for she dropped astern again immediately, and never came up afterwards, being full two miles and a half astern at nightfall.

Figure 5 – HMCSS *Victoria* racing HMS Niger off New Plymouth, NZ
National Library of Australia, Manuscripts Collection, MS9422
One of a series of unpublished sketches by Geoffrey Ingleton.

Endnotes

1. VPRS 1189 : P0000 : Box/Unit 585 : 60/N 3127 : date.
2. La Trobe Collection (State Library of Victoria Ms.6167 : Charles Pasley Letter to his father : 6 September 1860.
3. VPRS 1189 : P0000 : Box/Unit 585 : 60/D26121 : Report Norman to Chief Secretary : 27 June 1860.
4. Australian War Memorial Website : Description provided for a telescope (REL34389.001) associated with HMCSS Victoria.
5. Taranaki Herald in articles about Taranaki History between 1952-56 : "When Australians Guarded New Plymouth" by Arthur H Messenger
6. 'Australian Colonial Navies', Colin Jones, 1986, Chapter 3, page 21.
7. 'Taranaki Herald' : 19 January 1861 : page 3.
8. 'London Gazette' : 9 April 1861 : P1490.
9. 'London Gazette' : 26 July 1861 : p3037/8.
10. VPRS 1189 : P0000 : Box/Unit 585 : 60/N4984 : Letter Norman to Chief Secretary : Monthly Return (report) : 26 May 1860.
11. to Captain Norman : Item 4 : Letter Captain Cracroft to Captain Norman : 31 March 1861
12. 'The Nautical Magazine and Naval Chronicle' : 1863 Edition, page 189 : Extract from the Journal of HMS Niger while on the Australia Station : Captain Peter Cracroft.

Makerspace

By Mike Shanks

Prior to venturing into the fascinating world of wooden ship model building, I spent decades building plastic models of aircraft, tanks, ships, motorcycles, and automobiles. As such, I had to learn a variety of techniques to apply paints and metallic finishes. Over time, using an airbrush, handling paints, masking, weathering and applying clear coats became the most critical aspect of my builds leading to the acquisition of a commercial paint booth, compressor and hundreds of paint colors, types, and brands. When I joined the wooden ship model building community, I was somewhat surprised at how little emphasis was placed on painting and finishing. While I love the look of a nicely oiled hardwood model, there are always some components of any ship that will require painting. It could just be simple hardware such as anchors, bitts and wheels. Or depending on the ship, the entire hull might require painting. Perhaps two different colors above and below the waterline. A few modelers have told me they would rather not build a particular ship if it required painting. Others have lamented painting being the most difficult part of a build.

Model painting and finishing is a vast topic and like most artistic endeavors is not always objective in how it is accomplished. Today we will do a broad overview look at this topic, provide some examples, help unravel some common questions and set the stage for future articles where we can get more in-depth into specific products and techniques.

Paints

Paints are not all created equal. Especially for scale model building. Although you can obtain satisfactory results with just about any kind of paint if applied carefully, I would suggest avoiding household type paints. Household paints might be too granular at small scales to be appropriate for model building. Paints designed for models are always going to have much finer grain pigments and opaque colors matched to more accurately reflect light at smaller scales. Of course, paints made specifically for scale model building are going to be more expensive, but they are also one of the more visible aspects of your finished model. Higher quality paints are both easier to apply and have a better appearance in the end.

There are 2 basic types of paints – oils and acrylics. Oil based paints are typically thinned and cleaned using mineral spirits, turpentine, or xylene. Acrylics are water-based using alcohol, ammonia or water. Traditionally, there were pros and cons to each type of paint. However, paint products have advanced a lot over the past 15 years to where either oil or acrylic based paints can be used to achieve great results via either airbrush, paintbrush, or paint pen application.

5 years ago, I would have not recommended using acrylics for hand/brush painting of wooden model ships. Traditional acrylics did not have pigments opaque enough for brush painting, leaving brush strokes and requiring multiple coats for coverage. In the old days, we would only use acrylics for airbrushing. For hand painting with a brush, we always used oil-based paints. However, that has all changed in the past few years. I now exclusively use acrylic based paints for both airbrushing and hand painting (with the exception of layered weathering effects). But please don't just use any old brand of acrylic paint out there. Without a doubt the best acrylic paints for hand/brush application are Vallejo Model Color. They come in small little dropper bottles and available in every color imaginable with new ones arriving all the time. They are available on Amazon as well. Once you brush paint with Vallejo you will throw all your other paint in the trash. It is that good! The plastic military model building guys swear by it.

Vallejo Model paints are very high quality

Tamiya acrylic paints are also very good but more suited for airbrushing than hand painting. Tamiya spray paints however are outstanding especially for those of you who do not have an airbrush. Available in many colors they are also quite expensive, and one can does not last very long. But the finish speaks for itself.

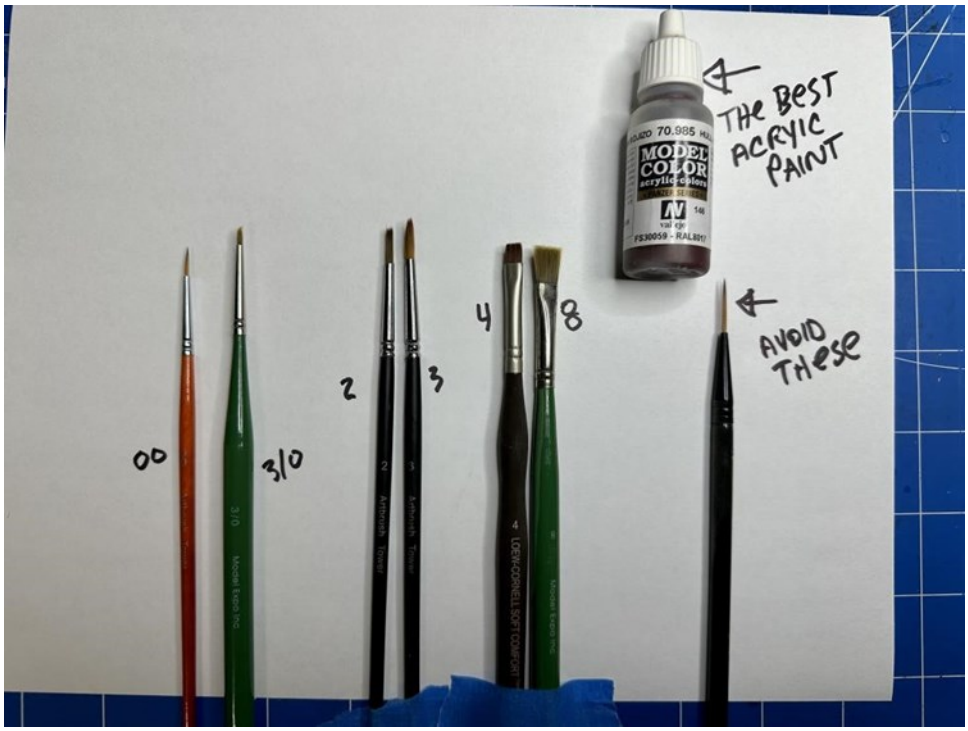
Another consideration with model paints is whether to use matte/flat, semi-gloss/satin, or gloss types. The difference in these types has more to do with the reflectance than the color itself. Gloss paint will have a much smoother surface when dry than flat paint. If you looked under a microscope, flat paint would appear to have small bumps that absorb the incoming light. Whereas the gloss paint would be very smooth to reflect the light. Gloss paints are more difficult to apply directly as they require a more diligent surface preparation. All imperfections in the model surface are likely to show through a gloss paint where a flat paint can hide some defects. Gloss paint also has a higher tendency to run when applied with an airbrush since it is typically somewhat thinner than flat paints. Fortunately for model ship builders there are very few subjects that require a gloss finish. For most boats we see a flat or semi-gloss finish at best. The best approach is to use matte paint and use clear coats later if there is a need for more shine.

Application Methods

Brush, airbrush, spray can, and paint pen are the most common methods to apply paint. Each has its own challenges and advantages. Good results can be achieved with any application method. Practice is always going to be a key to success here as this is a skill that requires dexterity and learned repetition.

For hand brush painting, type or brand of brush does not matter so much as the size and shape. Most of the common art brushes you find in either a hobby shop, Walmart, arts and craft store, or on Amazon are just fine for model work. The same brushes will work for both acrylic and oil paints. What you want is a selection of a few different size brushes for different situations. Most brushes have a number printed on the side of them to indicate the size/shape.

Most often you will use a Number 2 or 3 for general work. Having a couple of flat brushes of No 4/8 is handy. For detailed work the smaller brushes No 0 are needed. The No 0 brushes will come marked as 0 or 000 or 3/0 or 4/0, etc. The more zeros in the number, the finer the tip. Try to avoid brushes that have extra-long and soft bristles - this is just a personal preference as I find those brushes to lack control.



It is possible to obtain superior results painting a wooden model ship by hand with a brush. The secret is to use multiple thin coats allowing each coat to dry before applying the next. Building the paint up in layers minimizes visible brush strokes and provides the coverage needed.

Hand painted galley by Don Robinson

While an airbrush is not required to paint a model, it does increase our capability to paint faster with more even coverage. Airbrushing also allows for special effects, weathering, and other artistic techniques not easily done by hand. Like any tool, an airbrush represents an investment for not just the airbrush but also a compressor, regulator, and a means to ventilate fumes from your shop.

Paasche commercial airbrush booth

There are 2 general types of airbrushes. Single action and double action. A single action airbrush delivers a set volume of air through the tip activated by a button. The amount of paint mixed into the airstream is controlled via the size of the tip and an adjuster. This is the most inexpensive and easiest type of airbrush.

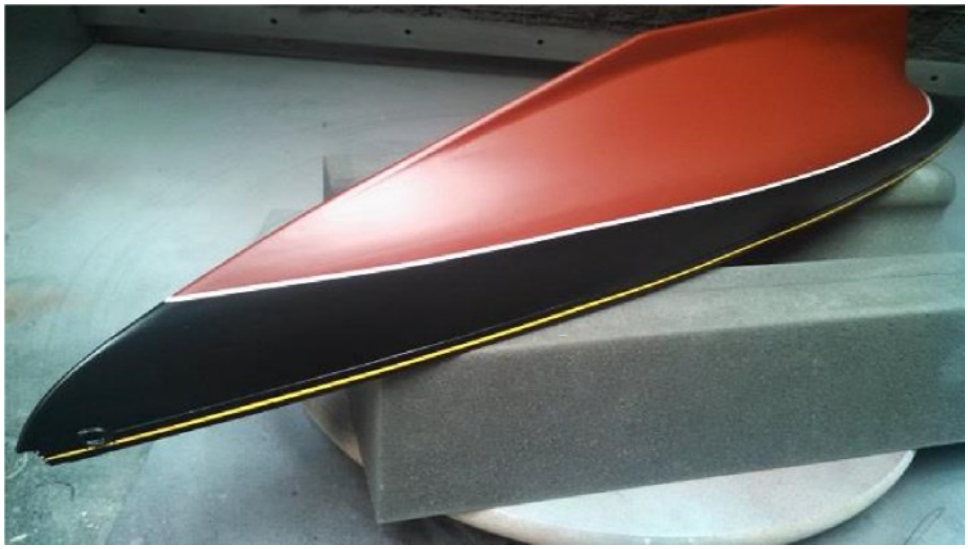
Paasche Single Action

Paasche Double Action

A double-action airbrush allows the user to control both the flow of paint and the volume of air via the trigger button. Pushing the button controls the air while sliding the button forward and back controls the paint flow. This type of airbrush takes some practice but allows for a much finer line and artistic effects such as shading and shadowing.

In lieu of an airbrush, spray or rattle cans may be used to apply paint. These are great for broad area coverage, especially on large surfaces. My favorite is the Tamiya brand. The important thing to remember when using spray cans is the volume of paint they put out is much more than an airbrush. Always keep the can moving and always keep shaking the can so the paint stays well mixed.

Tamiya spray paints – expensive but good



The hull of this Bluenose model was painted entirely with spray cans

Although limited in use, paint pens come in handy for small items and trim work. They are easier to use than a brush. There are many types of paint pens out there, mostly paper art types. Unfortunately, most of them are not well suited for models as they are either not opaque enough or do not adhere well to model surfaces. You want to look for archival quality pigment ink pens. ZIG Memory Systems are my favorite.

Surface Preparation

A lot of work needs to be done prior to actually painting your model. Depending on the scale and modeling subject your surface preparation requirements may vary. A frigate at 1:64 scale is not going to show the same amount of detail from a normal viewing distance as a small boat at 1:24 scale. A larger ship at smaller scales should generally have a smoother surface with less detail. A lot of this is subjective for a painted model. Some builders like being able to see planking outlines underneath the paint or slight defects to add realism. I call this the “distressed” look. Where others might want the “pristine” look of a completed filled, sanded, smooth

surface. Whatever your decision, it will entail sanding, filling, and priming. Sanding removes high spots, edges, and levels the wood. Filling encloses holes and voids in the surface. Priming seals the wood and provides bite for the paint. Sanding, filling, priming can be done multiple times until you are satisfied with the surface. I recommend successively finer sandpaper starting with 80 grit working down to about 220 grit. I also recommend using a hard block or other tool with the sandpaper attached versus softer sanding sticks or sponges. Soft sanding can cause you to distort the shape of the model if not careful. Also avoid using very hard resin-based fillers that become harder than the wood once dry. It is much better to use a product like Elmer's Wood Filler or DAP Drywall SpackOnce filling and sanding is complete the model should take a coat of primer prior to painting.

While this is not absolutely necessary it will ensure better paint adhesion and a more even finish. I exclusively use Tamiya Primers from a spray can for all my models. I have tried many types of primers and find this brand to be far superior to all other types. Unfortunately, it is also very expensive. It comes in both white and gray. Both are suitable for model ships. ling.

Special Effects

Depending on your taste, you might want to add some special effects to the paint job on your model. Perhaps some rust or some weathering. Maybe you want the paint to appear faded or perhaps some subtle blending of colors to add visual interest. Options and techniques in this regard are nearly endless. Here are a few basic techniques.

Washes – Applying very thinned paint with a pointed brush to recessed surfaces allowing it to run along those recesses creating a feeling of depth or shadows. As with most of these techniques you generally need to alternate the type of paint used when doing this. If the base layer of paint is acrylic; you will want your wash to be oil based. This will ensure the wash does not eat through the base coat. You can create your own wash with just about any dark paint thinned down about 20:1. Or you can buy specialized washes from a company like MIG Products where the wash is already mixed for you.

Dark wash applied to barrel on the right

Dry Brushing – The opposite of washes, dry brushing uses a flat brush dabbed in a small amount of light-colored paint and then wiped mostly dry on a cloth. Then the brush is flicked over the surface of the model where the raised detail picks up small amounts of the paint creating highlights that add to the 3-dimensional visual effect of the part. The combination of washing and dry brushing adds a tremendous amount of realism to a painted model. *(continued next page)*

Would like to contribute articles, pictures or other content

for inclusion in the MSB Journal?

We'd like to hear from you

Contact us at msbj@modelshipbuilder.com

Crate and barrel on the left have been dry brushed

Layering – Various methods of layering paints and thinners can produce even more advanced effects than simple washes and dry brushing. Use your imagination to create rust, chipping, blending and shading effects. These techniques are not difficult, they only take experimentation and practice.

Rust and chipping effects by Shelk

Layered weathering on scratch built Black Pearl by Shelk

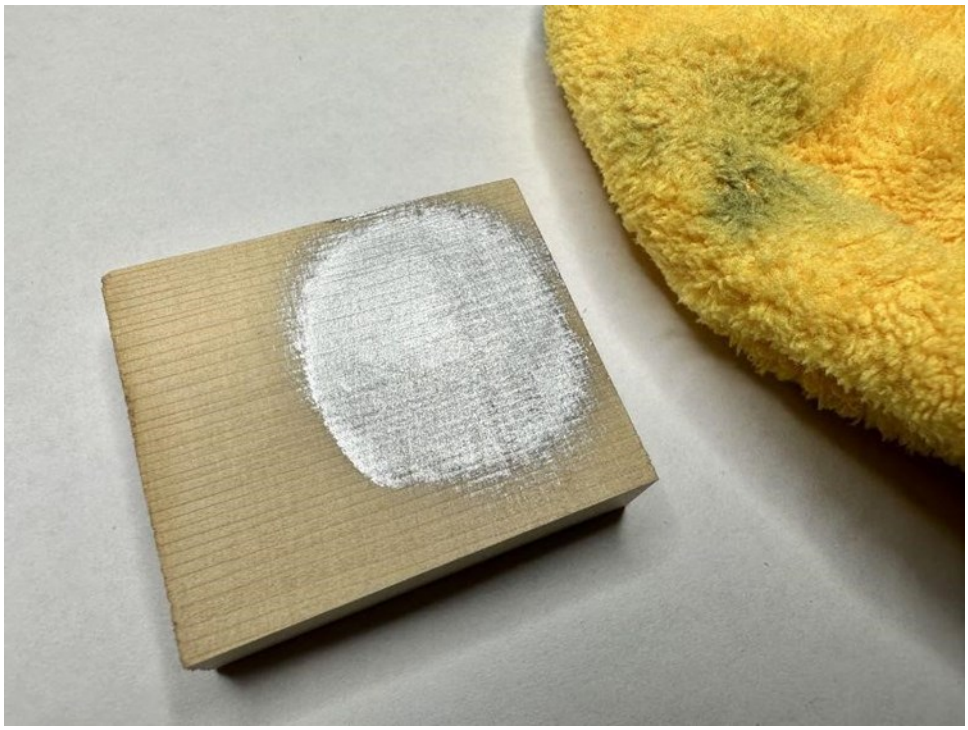
Metallics – There are various ways to achieve a metallic finish to include paint, airbrushed metallizers, and metal foils. However, there is another product that may surprise you we have found to be very useful for model ship building. It is called Rubn'Buff.

Rub'nBuff is not paint. It is metallic pigment suspended in an oil-based carnauba wax. It is neither applied with a brush nor airbrush. Like the name implies it is simply rubbed onto the surface and then buffed off. Very similar to how you would use old style shoe polish. Unlike metallic foils and paints, Rub'nBuff requires a slightly rough surface to provide some bite for the wax to adhere. If you prepare the surface perfectly smooth it will not stick very well. 150 grit dry sandpaper to be about the finest you want to go for wood and 100 grit might even be better for resin/plastic.

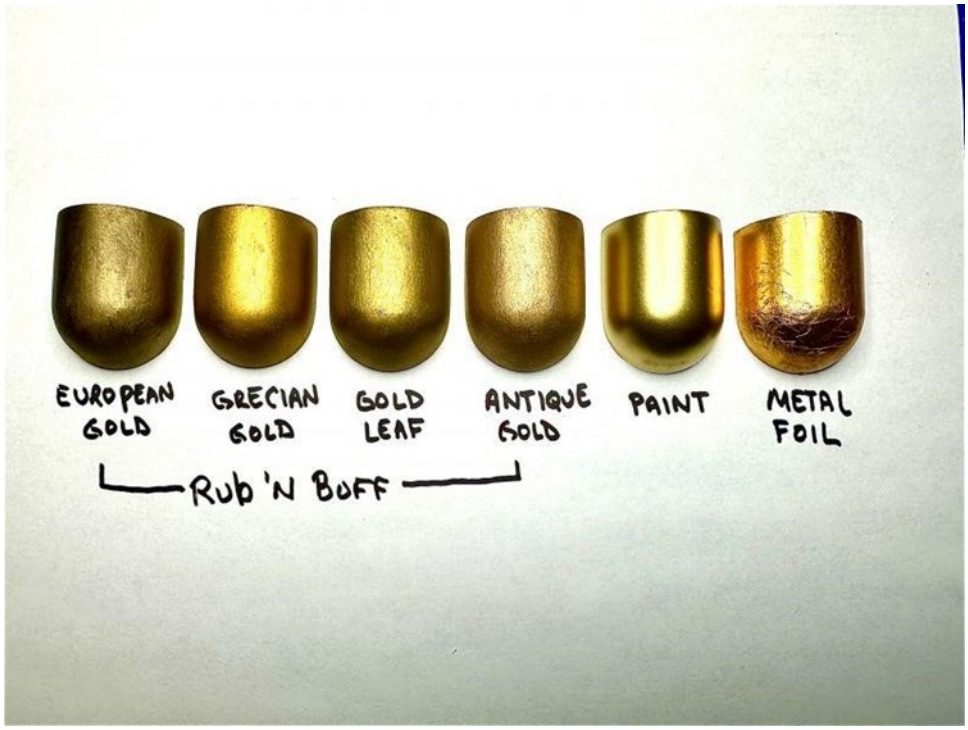
Rub'nBuff is incredibly easy to apply. Just slip on some latex gloves. Get a pea sized dab on your finger and gently rub the wax onto the surface of the model in small circles. Work quickly and spread the wax out very thin. Avoid clumping and try not to make it too thick. A little goes a long way. Do not worry if you don't achieve the coverage you desire on one coat.

In this photo to the right I have applied a small amount of Silver Leaf Rub'nBuff to a piece of Yellow Cedar.

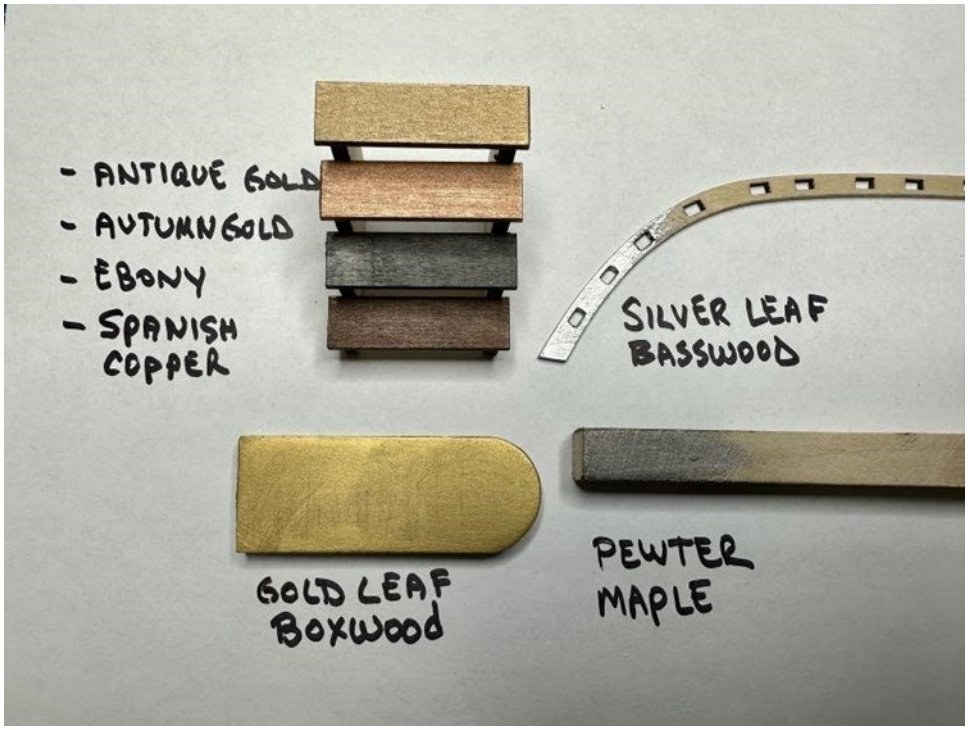
Wait 20 minutes for the Rub'nBuff to slightly dry and then buff out the finish with a lint free cloth. Depending on the color you are using a nice shine will appear.



If you need to apply a second coat, wait about 6 hours before doing so. After 24 hours, the wax will have dried hard as a rock. It seems to be very durable, resists liquids, holds its shine, and does not require a clear coat. I believe it to be tougher than a painted surface. Since it is oil based, Rub'nBuff cleans up with mineral spirits. Rub'nBuff comes in many colors. I tested several different shades of gold and compared them against paint and gold foil as shown in the photo below.



We have also used Rubn'Buff with success on wood as shown in some examples below.



Rub'nBuff is a viable solution for applying metallic (and other) finishes to wooden ship models for those who do not enjoy painting. It is very easy to apply, durable, and relatively cheap. It is available in many colors and sold worldwide in arts and craft stores, hobby shops, and on Amazon.

We have only just briefly touched on the topic of painting and finishing. Hopefully, the descriptions and examples give you a better understanding of paint types, application methods, surface preparation, and some special effects techniques. In future articles we can go more into more depth on these topics as well as discuss oils, polys, and clear coats.

Until then, All Ahead Full!

Deck Furniture on Model Ships

By Robert Hunt

Every model ship has this - what I call Deck Furniture. Deck furniture encompasses all those details on the deck or decks of your model ship. I also include things like cannons, anchors, special rigging parts found on the caprails, and catheads in this category. All in all, there's quite a few details on the decks of every model ship, whether it's a kit or a scratch built model that fall into this category. And chances are a lot of these details have to be made from scratch by the model builder even if it's a kit that is being built.

In this article, I will be discussing the most common pieces of deck furniture and giving examples of different designs I've encountered over the years. This article is not so much about how to make these different pieces of deck furniture but more about these different designs.

Hatch Coamings

Hatch coamings are probably the most common piece of deck furniture found on every model ship you might build. The hatches on a ship served several different purposes. Some merely let light and air into the deck below. Others provide stairs or ladders to the deck below.

The coaming itself was a type of framework around the opening. This framework may have had a grating encased in it to provide light and air to the deck below. This framework could also simply provide a finished opening in the deck for a ladder. A more elaborate coaming was often found over the great cabin. This was usually a small house like structure that had window panes to let in light while protecting the great cabin from wind and rain. It was commonly referred to as a skylight and was found more on larger ships.

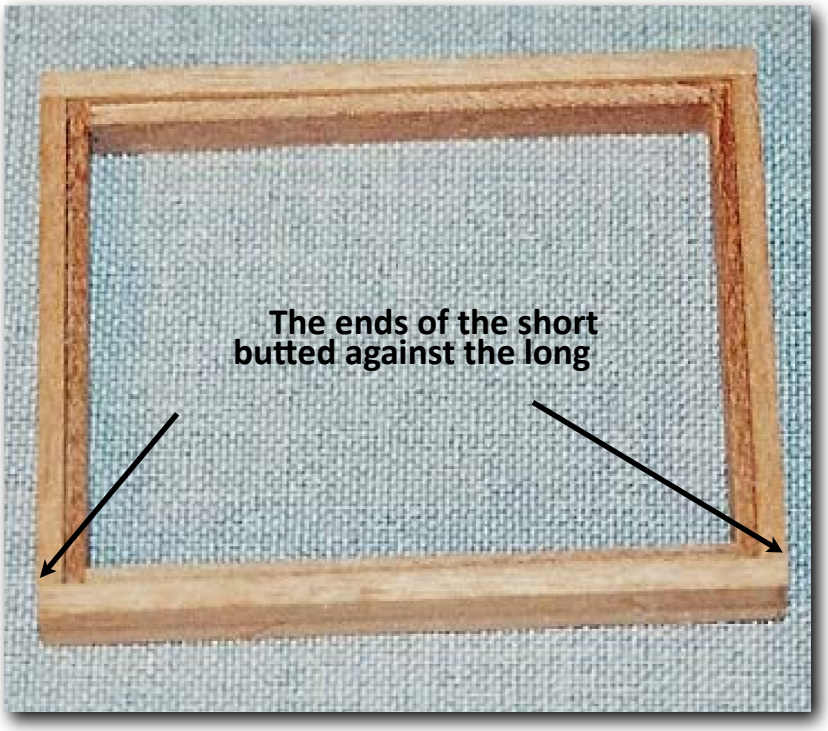


Photo 1 - a typical hatch coaming.

This coaming is made from stripwood provided in the kit. It has two layers of wood on each side. The outer layer is taller than the inner layer. The inner layer provides a surface for grating to sit on. In come kits, the inside area of the coaming might be covered with thin pieces of stripwood, similar to planking material. Typically the short sides of the coaming had their ends butted against the long sides as shown by the black arrow in this photo.

In Photo 1, notice that the corners of the coaming are not mitered. Photo 2 shows the coamings on the Amati kit, HMS Vanguard. That kit specified corners mitered on a 45 degree angle.

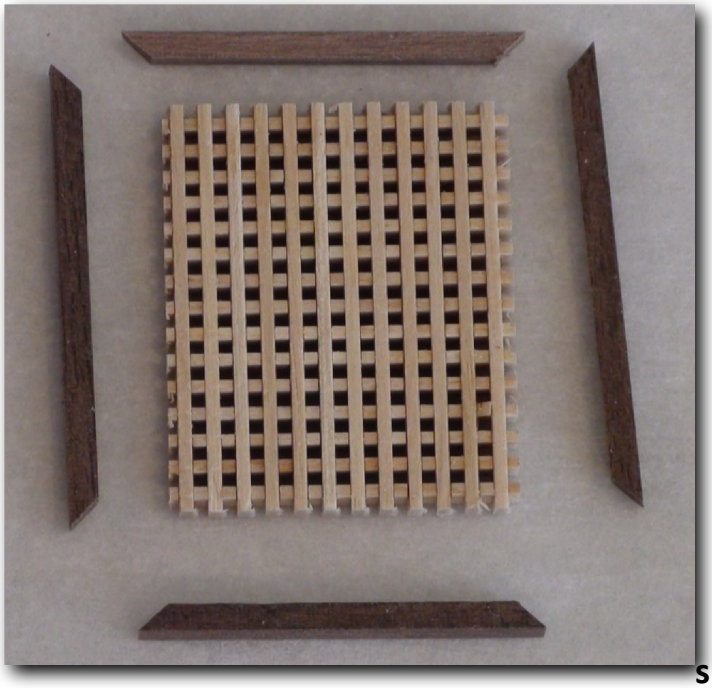


Photo 2 - HMS Vanguard kit coming

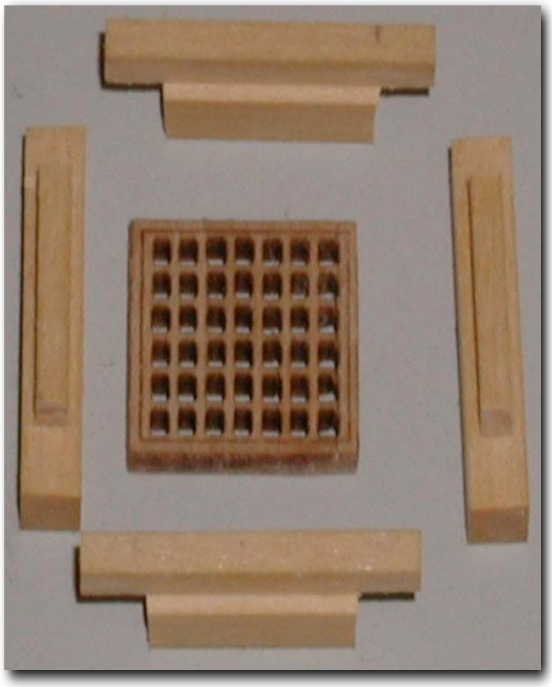


Photo 3 - USF Constitution coaming

This photo also shows how the sides of the coaming were cut to precisely fit around a grating. I'll discuss how to assemble the grating in a moment.

A more complex hatch coaming can be seen in Photo 3 which shows a hatch on the Model Shipways kit, USF Constitution.

These hatches used an overlapping end on the two side pieces. The bottom portion of the sides was wider than the top portion. This difference was created by gluing the smaller top part to the wider bottom part.

The ends of the two sides overlap the ends of the end parts.

Photo 4 shows a similar hatch that has been fully assembled. Notice how the top, thinner strips are trimmed so that the overlapped portion is flush with the side top piece.

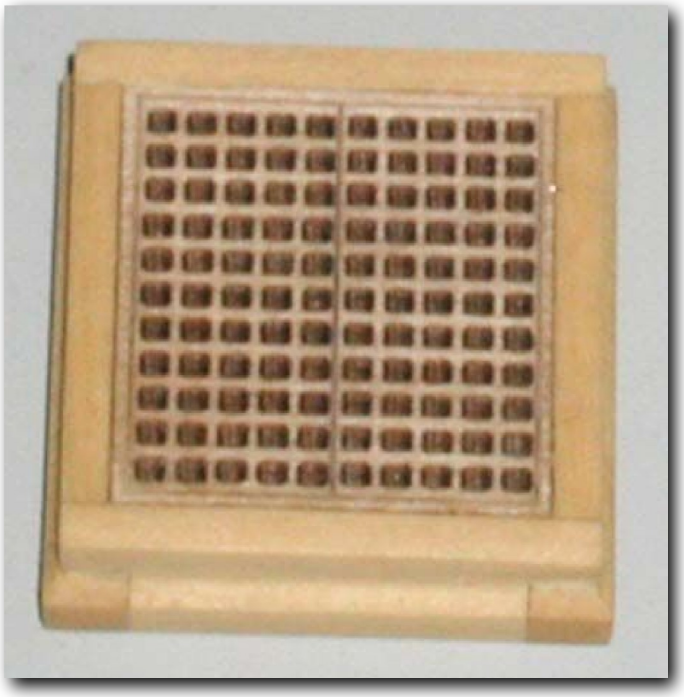


Photo 34– Assembled coaming

These are just a few of the possible ways that your kit's hatch coamings might be made. You will need to check your kit plans to determine which method is used and construct your hatches accordingly.

I like to assemble the hatch coamings around the grating, companionway, or other structure rather than try to fit the grating, companionway, or other structure into the assembled coaming. Most kits will have grating strips that you assemble and cut to size before building the hatch coaming around the grating.

Grating strips are simply strips of wood that have teeth in them that might resemble a comb. Assembling the strips can be seen in Photo 5.

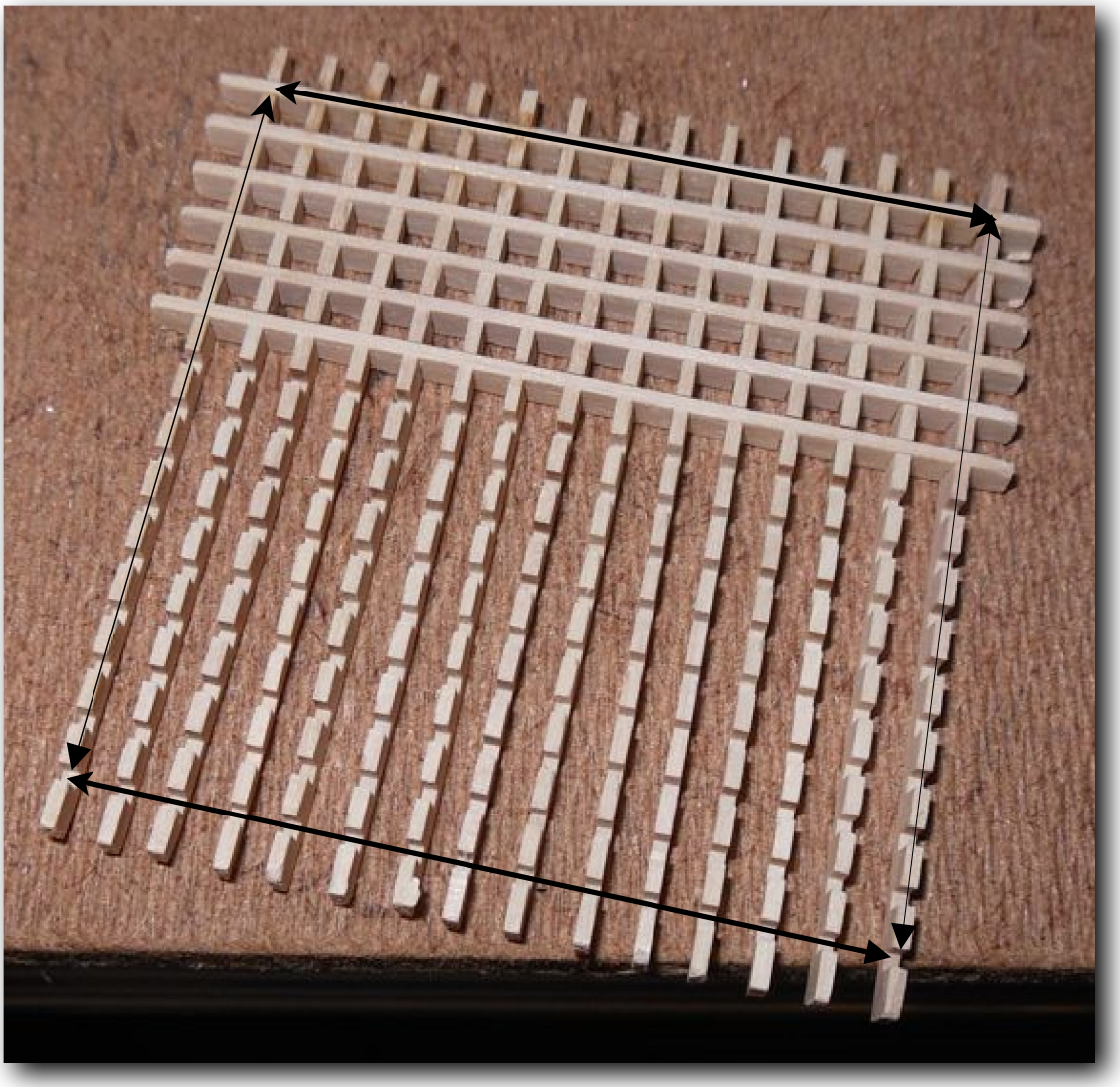


Photo 5– assembling gratings

First place one strip's last notch into another strip's last notch to form a box shape as shown by the arrows (Note: the bottom strip is not installed yet in this photo).

Notice that I said "assembled" and not "glued." Do not glue any of the strips as you assemble the grating. Once the first corner is assembled, add a second row across and a second row down. Then repeat this process by adding more down rows to the across rows until all of the notches have been filled in the across rows.

Now add the remaining rows across and down to form a complete grating. At this stage, the assembly will be fairly strong and secure enabling you to pick it up. Be sure that all of the strips are pressed snugly together. Then

add drops of Zap-A-Gap or some other form of CA glue to the surface of the grating assembly. The CA will seep into the notches thus gluing the entire assembly together. You can lay the grating assembly on top of some wax paper to perform this gluing process. Allow about 30 minutes for the CA to set up before moving on to the next step.

Once the CA has set, use a fresh piece of 100 grit sandpaper to sand the surface of both sides. Place the sandpaper on a smooth, flat surface. Then hold the edges of the grating by your thumb and forefinger to rub the surface across the sandpaper.

After this initial sanding, switch to a finer grit sandpaper such as 220 or 300 grit. The next step is to refer to your kit's plans to obtain the width and length of the grating. You can simply place the grating over the drawing on your plans and mark the width and length with a pencil.

It is important that you center the grating on your drawing. This may mean that the edges of the grating after cutting are not grating strips but areas between the strips. Photo 6 shows an example of this. Notice that the finished grating on the left was cut from the assembled strips on the right. The red lines indicate where the assembled grating was cut to produce the finished grating on the left. The bottom cut and right side cut are between the strips

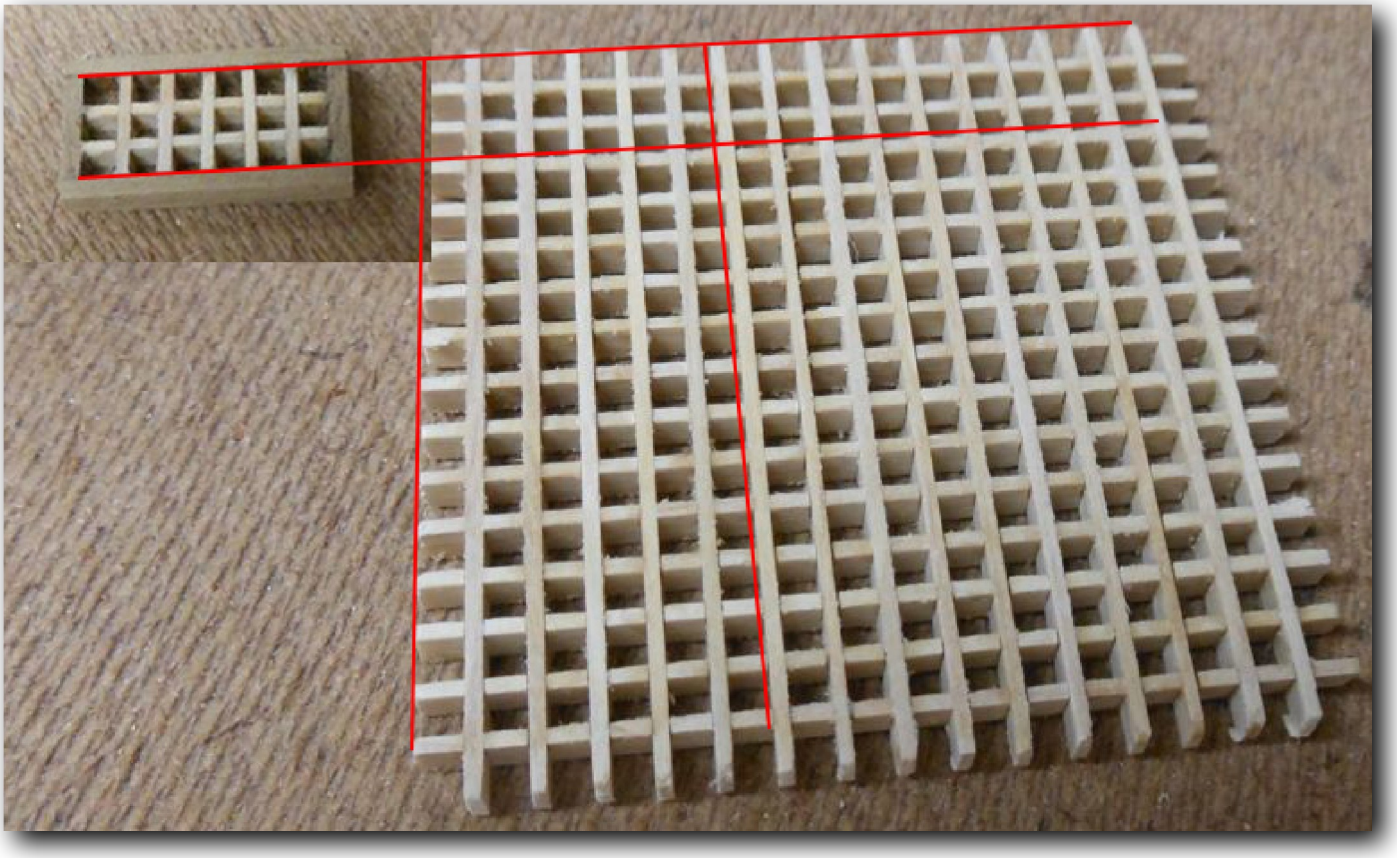


Photo 6– assembling gratings

After cutting your grating to size, build the hatch around the grating. This method ensures that there will be no gaps between the edges of the grating and the sides of the hatch coaming.

The best tool to use to cut the grating is a backsaw such as the one shown in Photo 7 sold by Micro Mark (item #50284).

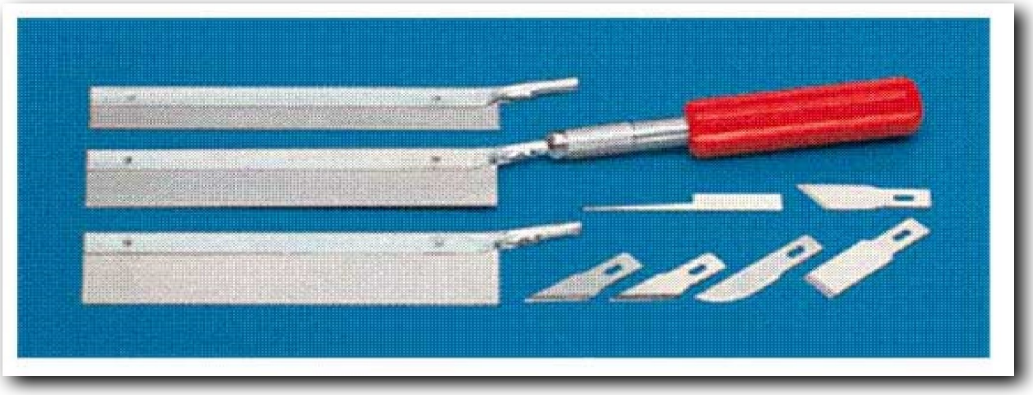


Photo 7– back saw

Cutting works best if you use a miter box such as the one shown in Photo 8 also sold by Micro Mark (item #22115).

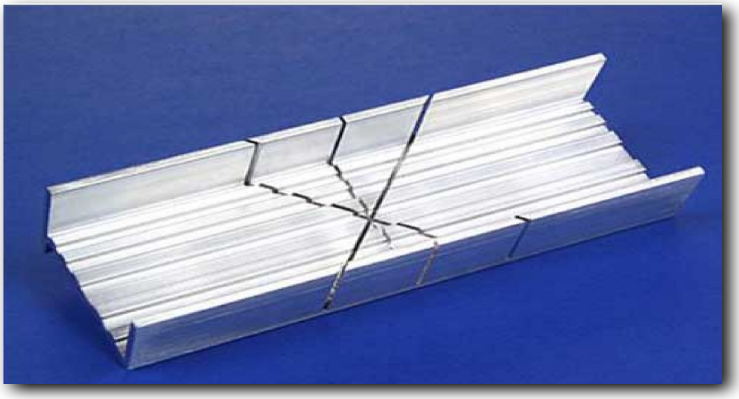


Photo 8– mitre box

Photo 9 shows another type of hatch coaming that has a companionway inside of it. Notice that the companionway sides of this coaming are beveled.

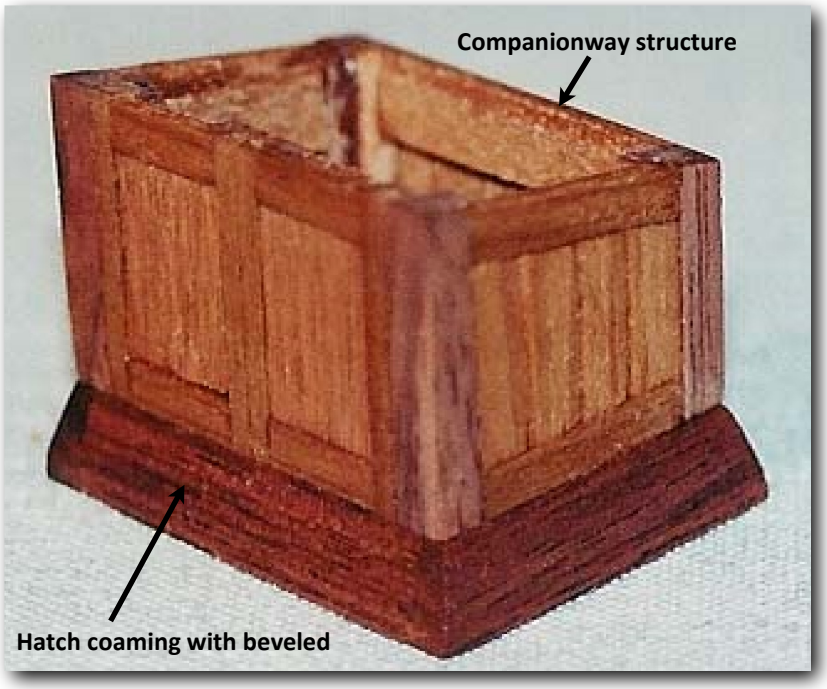


Photo 9– coaming with companionway

Photo 10 shows a much more complex coaming. A deck house sits in the coaming. This deck house has a companionway and a skylight. It is made entirely out of basswood stripwood which will be painted to give it a finished look.

Regardless of the feature that sits inside of a hatch coaming, your kit's plans will show you how to make the feature. Often it will mean adding four sides, a top, and some other details such as the skylight and companionway shown in this photo.

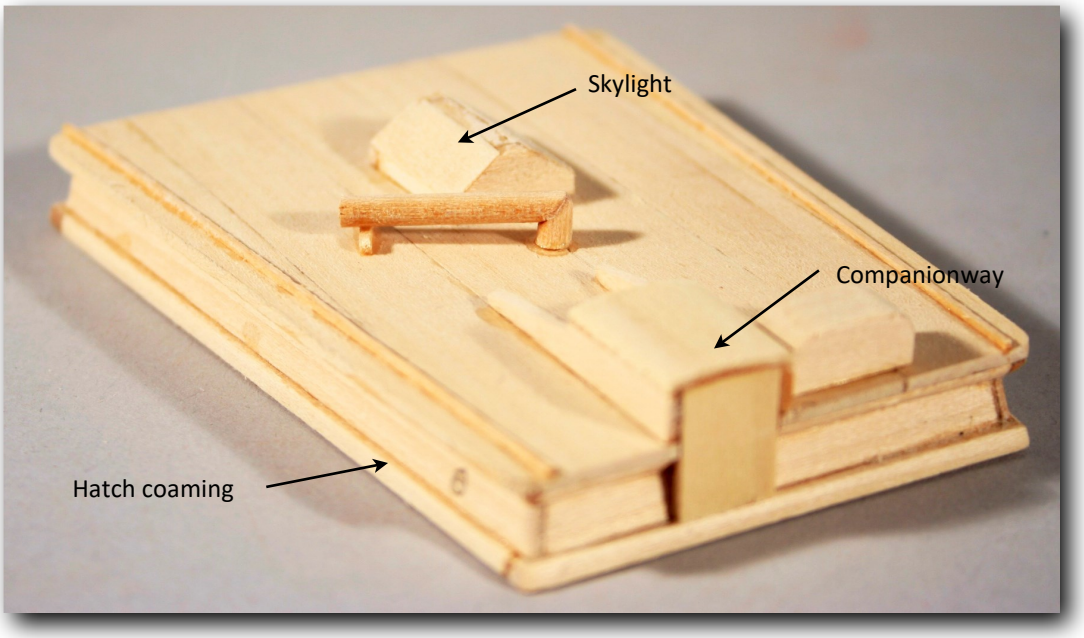


Photo 10– coaming with deck house

These are just a few examples of hatch coamings with features other than gratings. Most, if not all such objects, are simple to make. It is always best to build the feature first and then add the coaming around the feature.

Photo 11 shows a structure on the Model Shipways kit, Bluenose, which is another typical structure. Notice the beveled sides of the coaming that surrounds the structure.

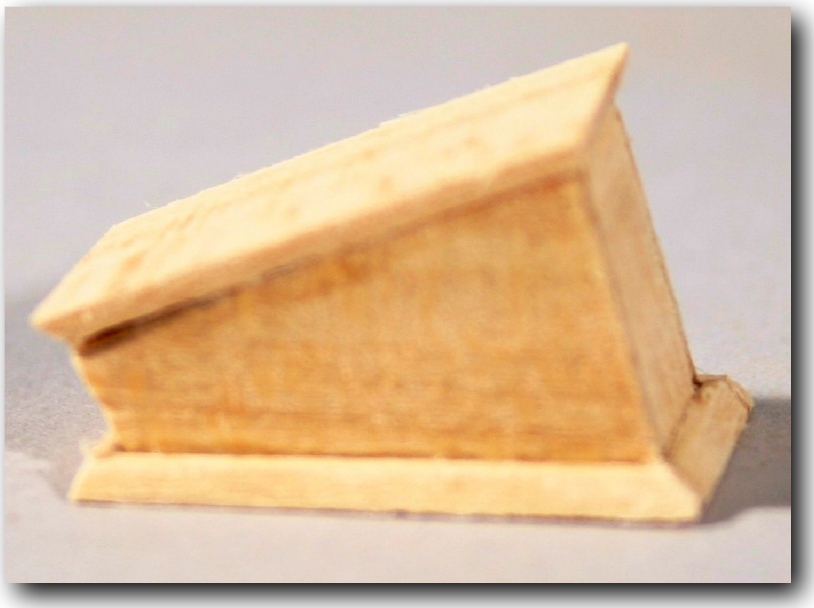


Photo 11

Capstans and Windlasses

Many ships of the late 1700's had a device called a capstan which was used to raise the anchors. Photo 12 shows a typical capstan from the Caldercraft kit, HMAV Bounty.

Photo 12

This capstan consists of several cut out parts. All capstans will have a barrel in the center which is usually made from a dowel. The barrel has whelps attached around its circumference. The number of whelps will vary depending on the size of the capstan.

Sitting on top of the whelps will be the drumhead. The drumhead will have square holes in it where bars are inserted. These bars enabled men to turn the capstan. The anchor rope was wrapped around the whelps several times. Turning the capstan with the bars also turned the rope, thus raising the anchor.

Some capstans were stacked so that there would be one on the deck above the main deck as shown in Photo 13. This is the capstan to the plank on frame kit I once produced, HMS Kingfisher.

Photo 13

This photo shows some additional parts between the whelps. These are chocks which gave added strength to the whelps to keep them in place.

Kits that have a capstan should include most of these parts as cutout parts. The drumhead is usually assembled from three layers of parts to form the square holes in it. You should check your kits plans to see if your kit has a capstan and, if so, which parts are used to construct it.

One other type of capstan often found in kits is a pre-made barrel/drumhead with whelps added separately as shown in Photo 14. This is the capstan found in the Model Shipways kit, Fair American.

Photo 14

Because this part is mass produced (probably on a lathe) the holes for the capstan bars are simply drilled, resulting in round holes. The modeler may wish to use a #11 X-acto knife to square the holes for a more accurate looking capstan. No chocks were provided but these can also be made from scrap wood and added to improve the look.

Most kits do not show or include the pawls which were movable iron parts that locked the capstan in a position that allowed it to be turned in only one direction when raising the anchor. When unlocked, the capstan could turn in the opposite direction when letting out the anchors. Photo 15 on the next page shows the capstan on the USF Constitution. *(continued next page)*

Photo 15—capstan on the USF Constitution The pawls would engage a metal stop in the base of the capstan, which prevented the capstan from turning in the direction of the stop. Most kits do not include this feature because the scale is too small to allow making the part easily.

Earlier period ships used what is called a windlass to raise the anchor. The principal of the windlass was the same as the capstan except that the windlass was mounted horizontally near the bow of the ship. Photo 6 shows the windlass on the Halifax kit I once produced.

Photo 16

The windlass is a rather complex piece of machinery. It is octagonal in its cross section and tapers outward from the center. In the center is a gear with teeth similar to the teeth of a table saw blade. At each end are smooth

round areas for mounting the windlass. Across the 8 sides of the windlass are square holes for bars similar to the bars in a capstan. The bars were used to turn the windlass.

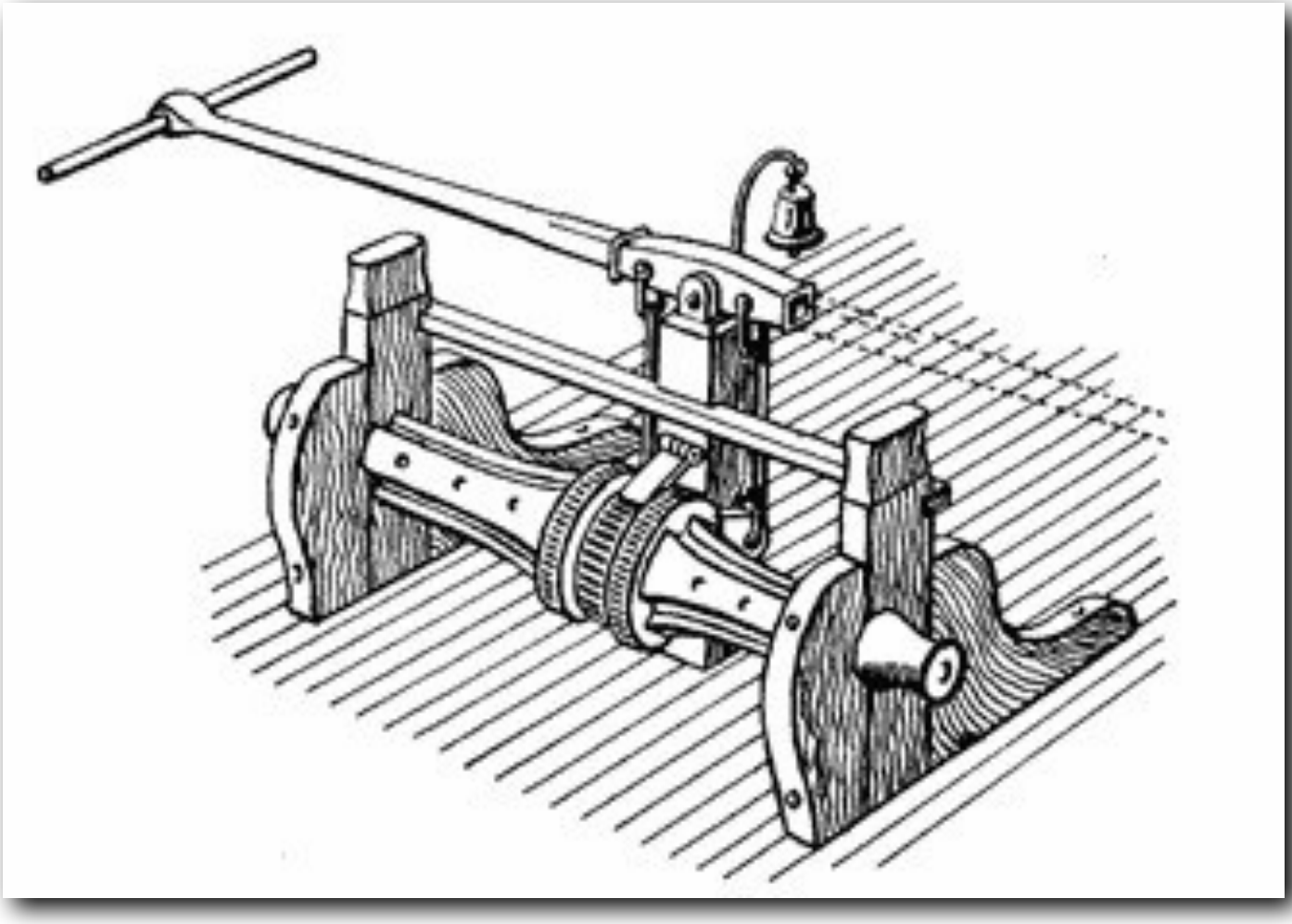


Photo 17—sketch of a typical windlass

Here, you can see that the smooth round areas at each end are encased by several pieces of wood used to mount the windlass to the deck. At the center, on the forward side of the windlass, is a post with a pawl in it. When the pawl is engaged, the end presses against the teeth of the sprocket in the center of the windlass and prevents the windlass from turning in the clockwise direction. Because the teeth are angled on one side, like a table saw blade, the windlass can be turned counter-clockwise to raise the anchor. To let the anchor out, the pawl is disengaged completely from the sprocket in the center.

Most kits with a windlass will include either cut out parts to make the windlass or a solid part turned on a lathe, similar to the capstan part shown earlier. Making the windlass from parts involves a center rod that octagonal rings are slid onto and whelps that are glued across these rings to form the octagonal shape.

Photo 18 shows the first step in assembling a windlass that uses individual cut out parts. This example is the windlass I designed for my Halifax kit..

Photo 18

At each end is an octagonal ring. The left ring is larger than the right ring. When the whelps are glued across the edges of the rings, they form a solid (but hollow) structure as shown in Photo 19.

Photo 19

In this example, two of these structures would be assembled. Although not shown in these photos, typically the octagonal rings would have a hole in the center where a small dowel could be inserted.

Photo 20

Photo 20 shows how the outer end of this windlass was constructed.

My design of this windlass used a square center rod rather than a dowel, but most kits will use a dowel. The square rod helped to ensure that the octagonal rings were properly aligned.

Photo 21

Photo 21 shows one half of this windlass now assembled. As you can see, there are several round rings near the outer end which will be encompassed by the mounting parts. At the center is the sprocket. The other half of this windlass is identical and is slid onto the square center rod. Photo 22 shows the fully assembled windlass.

Photo 22

This design is very typical in model ship kits which have a windlass that you must assemble. I have seen this design in the Caldercraft kit, HMAV Bounty as well as the Caldercraft kit, HM Bark Endeavour.

Check your kit plans and cutout parts to see if your kit has a windlass of this design. The German Kammerlander kit, Duke William, had a simple, solid carved piece of wood for its windlass, as shown in Photo 23.

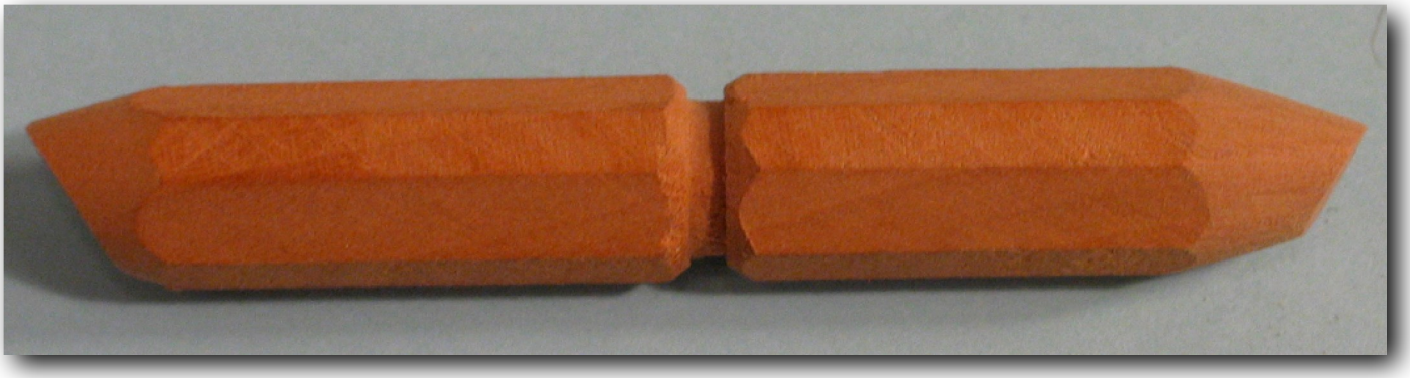


Photo 23

This concludes our look at some of the common deck furniture found on models and ships alike for this issue. Next month we'll have a look at pumps, steering mechanisms, stoves, bits racks and rails.

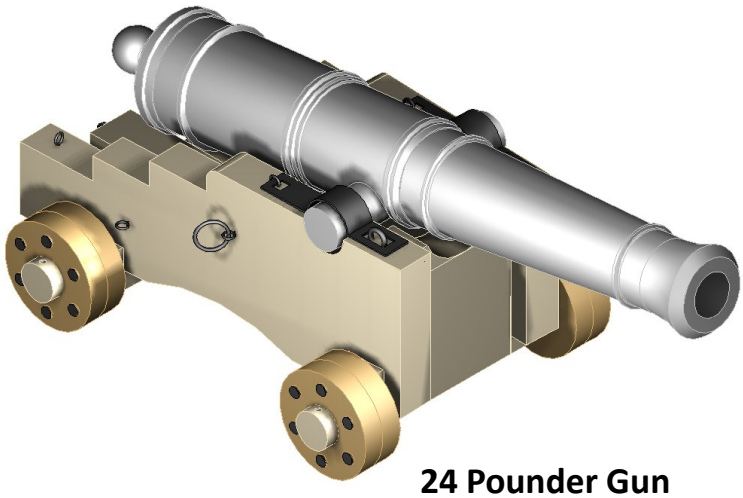
The Ship Builders
Machines - Cannon Project

A practical Guide

By Donald B. Driskell

In this article we will be building a large scale model, large enough to sit on your coffee table or mantel or bookshelf. Its over all dimensions from rear of carriage to barrel tip is about 214mm or close to 8 -1/2 inches.

I am introducing six (6) pages of plans that you can build a complete Cannon Carriage with the Barrel.



24 Pounder Gun

Even though I drew this out in CAD, I did some research on some common 24 Pounder 155 Caliber cannons. Now, I will say this up front. I am also not an expert on armament. I did not trace out any lines—so everything is drawn from scratch using my research from online as close as accurate as I could get. I will say that the over all dimensions of the length of Carriage and length of the Gun is pretty much right on.

I remind you that this is ***an exercise in learning how to use the Lathe and Mill***. It is not for historical accuracy—dates, times, what exact ship and so forth.

Now as far as the scale, I have to admit that I probably went at things a little backwards. If I were building this model only for myself, (as I was thinking), I would just get out a ruler and measure with my eye and ruler and say to myself — hmm, I think that would look like a nice mantel or coffee table size, lets go with that !!! Ha, needless to say, I went right past the obvious question: What scale is this thing going to be? Yes, I jumped right past that notion and got out the CAD and started drawing. I thought I was pretty proud of myself, especially after spending like 50 or so hours on the drawing. Then I contacted Winston and showed him a few of the completed drawings He reported back. Nice. But what Scale is it? As I sunk into my chair, I thought, “Oh good grief !!!”

So back to the drawing board as they say and I attempted to make this model per scale. The scale that I came up with is rather strange at 1:14. But when the calculations are done, it is very close to the real thing.

If you go by the plans, the model will have an overall length of 214 mm (from bumper to bumper), or 8-1/2 inches. The real cannon has an overall length of 2.895 meters and (some others) possibly close to 3.0 meters. So with a little math, I think that I am close enough. At least close enough to make a model. If I do this again, believe me, I learned my lesson. The end result is that I hope that this project will not disappoint, but bring a little fun building it.

For those that want to tackle the project, we all have a month to gather our tools and materials. If you do not like the . . *ahmm* (scale). Please by all means, have it resized. No hard feelings here.

For the barrel, you can use wood, aluminum, or brass. It is obvious that wood would be less expensive, but there are those that like the look of brass. Either way, you can blacken the brass or paint the wood black. For those with little experience in wood types, it would benefit you greatly to have a tight grain wood like Pear, Boxwood, Birch or some like Beech. However, you wish, the main thing is always to enjoy what you are building.

The plans are available via the Projects Section of the ModelShipBuilder website. You'll find the links to the Projects section in the left hand menu on the main page. It will be the first listed project on the page. As a disclaimer, I am sure there are those that might find errors here and there. I also do not have a materials list and you are free to choose. Below are some screen shots of the plans.

It would be nice to see some build logs of this project and I invite you to either post your Log on:

Model Ship Builder

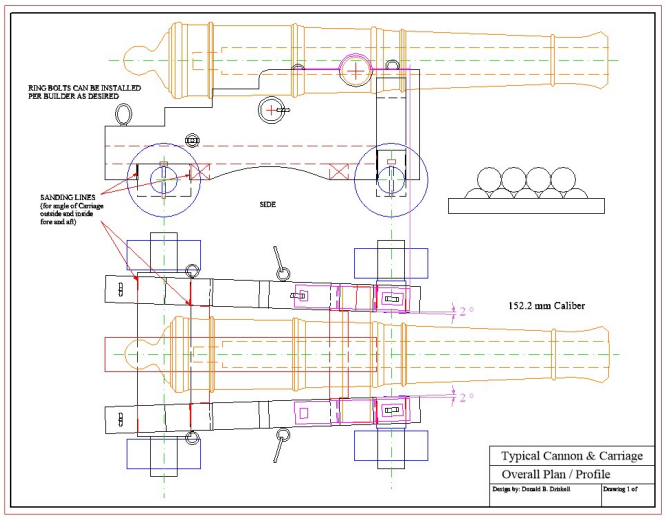
https://www.modelshipbuilder.com

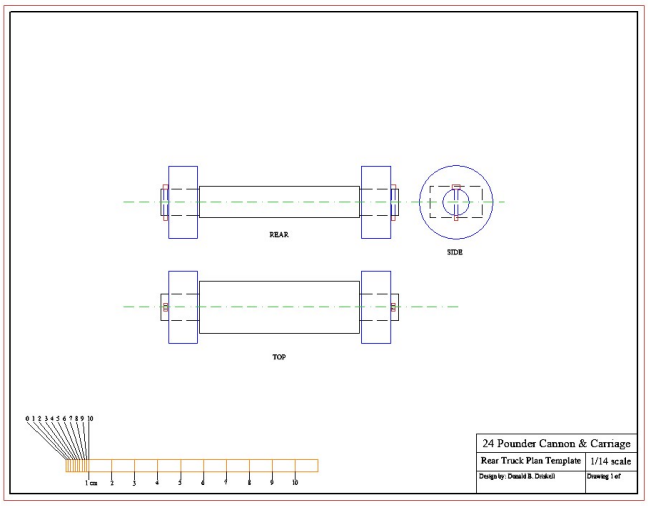
Or

Ships of Scale

https://www.shipsofscale.com

NOTE: The plans shown below are examples and basic screenshots of the actual drawing. Do not use these for building your model. Of course you are also welcome to place your build log on any forum you are a member of if you are not a member of either of the above sites



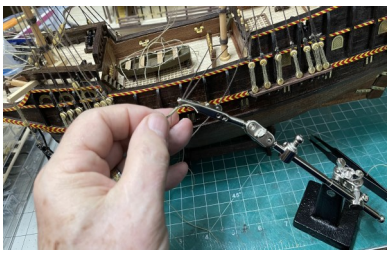


The College of Model Shipbuilding

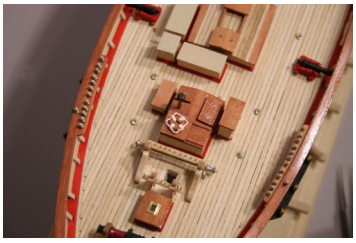
by Robert E. Hunt @ www.lauckstreetshipyard.com

Hello, my name is Bob Hunt. I own a small business called Lauck Street Shipyard. I specialize in providing very detailed instruction on how to build model ships from kits or from scratch. Other subjects are also covered in detail as well, which are all part of my College of Model Ship Building

The college of Model Shipbuilding has courses for all levels of experience. For beginners, we have Prep School Courses. These are based on kits that are easier to plank, such as Artesania Latina kit, Bluenose II.



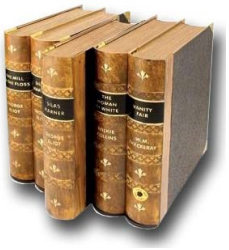
Our Freshman Courses are also a good place to start if you are a beginner. We have a number of these courses to choose from including our most recent Golden Hind, which is based on the Ocre kit. It also has an optional masting and rigging course.



Our Sophomore Courses are designed for modelers with some experience who want to advance their skills and Techniques. One of the most popular Sophomore Courses is the Pride of Baltimore which is based on the Model Shipways kit.

Our Junior Courses are for modelers with much more experience who want to start learning kit bashing and scratch building. These courses include the Mamoli kit Rattlesnake and the Panart kit HMS Victory.

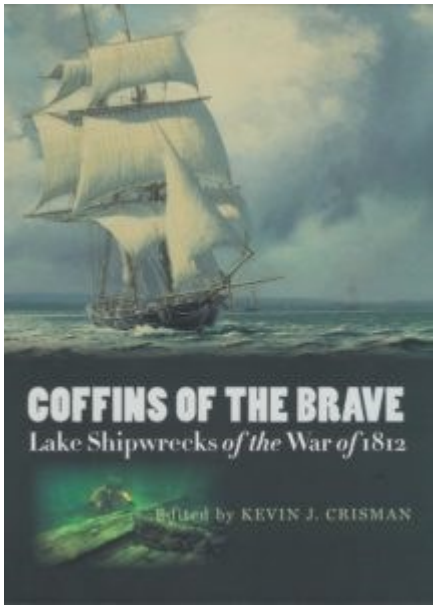
I hope you'll check out my website today to see all of the course I offer. Just go to https://www.lauckstreetshipyard.com. We also have video Practicums, and other very detailed Practicums on special subjects as learning CAD, learning different planking techniques, and how to rig a model ship. I also provide a private support forum for those who purchase one of my courses. If you have any questions please send me an email at lauckstreet@gmail.com



The Book Nook

Books of interest for the Model Ship Builder

New & Old



Coffins of the Brave

Edited by Kevin J. Crisman

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Large in size and large in scope*, Coffins of the Brave* is a tour de force. Published in 2014 to coincide with the bicentennial of the end of the War of 1812, this 415-page opus reflects decades of serious scholarship, extensive field work (which means a great deal of intensive diving, underwater excavation, and documentation), and the coalescing of thought around the topic of more than a war on the water. This is a thoughtful treatise about the ships of that war, built for its campaigns on the lakes. The lakes were a critical theater of the war, and while history books are replete with accounts of the battles, and of personalities like Oliver Hazard Perry, there is much that has never been mined. As editor and author Crisman notes, “significant elements of the story are missing, many of which never made it to the documentary record in the first place.” (p. 354). Into those gaps steps archaeology – not only as practiced in the field, under water or on beaches and mudflats, but also in the laboratory. This book chronicles more than a century of ship finds in the lakes, ranging from accidental finds to centennial fervor leading to the raising the rebuilding of Perry’s Niagara, to more modern archaeological projects.

Kevin Crisman is eminently qualified as the editor and as author of much of this book. Associate Professor in the Nautical Archaeology Graduate Program at Texas A&M University and director of the University’s Center for Maritime Archaeology and Conservation, Crisman has pursued the subject for decades. His hands-on work in the field has been followed by years of study at Texas A&M, where he has meticulously reconstructed the ships of the War of 1812 on paper, through ship models, and through detailed analysis of every aspect of the ships and the artifacts found with them. Among the co-authors are a select number of Crisman’s graduate students as well as colleagues in the field, all of whom write with authority and ease about the logistics of assembling a fleet in the wilderness where none existed before, and about the ships themselves.

They write about the campaigns, the battles, and the experience of life and death on these warships, both British and American. Walter Rybka, for example, offers the unique perspective of being the master of Niagara,

the rebuilt warship that he now commands, and the insights gained from working and handling this historic brig. He also writes of the experiments in firing carronades into accurately built sections of Niagara's hull. The descriptions and images quickly show how the wooden walls of the era became deadly sprays of splinters and chunks of wood that killed and maimed below and on the decks. Archaeologists Jonathan Moore, Christopher Amer, Kenneth Cassavoy, Christopher Sabick, LeeAnne Gordon, Sara Hoskins, Erich Heinold, Eric Emery and Erika Washburn provide detailed insights into the wrecks and projects they have excavated, documented and studied, including detailed work in some cases on wrecks pulled from the water years ago as relics but never truly understood until these scholars turned their attention to them. Arthur Cohn, dean of Lake Champlain underwater archaeology and founder of its maritime museum, rounds out the team of writers when with Crisman, tackles the naval archaeology of the Battle of Plattsburgh Bay.

Coffins of the Brave is exceptionally and extensively illustrated, with historic images and numerous photographs and drawings, many of them Crisman's exquisite work. There are also sections with color images. Serious, detailed, and compelling, this is a hard book to put down once you start to read through it. It is an essential addition to any library dedicated not only to the War of 1812, or the lakes, but also for those who love naval history, archaeology, and learning more about the physical record of the past adds much to our understanding of now only what happened, but what the human experience was like, and gives us insight into the lives of those who went before us.

Review by James P. Delgado. Ph.D.

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Genes Nautical Trivia

Ship's Armament

L	P	O	W	D	E	R	N	O	I	N	N	U	R	T
E	R	A	C	O	C	L	E	G	T	E	K	S	U	M
B	C	U	A	E	E	H	N	C	L	R	B	H	J	U
A	H	Y	R	R	L	I	Z	K	O	E	U	H	E	Z
C	E	Q	R	M	D	F	W	K	E	I	V	C	K	Z
S	S	A	I	D	O	O	I	I	Q	S	L	I	K	L
A	B	F	A	E	R	N	P	R	R	G	U	D	W	E
C	C	W	G	M	L	X	K	E	G	R	R	F	R	S
H	K	U	E	J	H	X	T	E	B	A	L	L	E	R
C	C	S	T	E	P	S	W	Q	Y	P	Q	I	K	A
E	O	H	R	L	I	E	C	N	O	E	S	N	C	T
E	L	O	X	N	R	C	A	N	N	O	N	T	I	R
R	B	T	A	C	K	L	E	N	I	O	U	Q	R	O
B	V	C	S	E	D	A	N	O	R	R	A	C	P	M

BALL
BARREL
BLOCK
BORE
BREECH
CANISTER
CANNON
CARRIAGE
CARRONADE
CASCABEL
FLINT
FUSE
GRAPE
LANYARD
MONKEY
MORTAR
MUSKET
MUZZLE
POWDER
PRICKER
QUOIN
RECOIL
RIFLE
SCREW
SHOT
SWIVEL
STEP
SWIVEL
TACKLE
TRUCK
TRUNNION
WADDING
WORM

Genes Nautical Trivia

Sir Francis Drake

Each letter in the phrase has been replaced by a number
Solve this quote by Sir Francis Drake

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z

3 22 21 24 21 | 26 18 6 3 | 14 21 | 19 | 14 21 20 2 25 25 2 25 20 | 13 1

19 25 12 | 20 24 21 19 3 | 26 19 3 3 21 24 | 14 18 3 | 3 22 21

16 13 25 3 2 25 18 2 25 20 | 18 25 3 13 | 3 22 21 | 21 25 8 | 18 25 3 2 10

2 3 | 14 21 | 3 22 13 24 13 18 20 22 10 12 | 1 2 25 2 6 22 21 8

12 2 21 10 8 6 | 3 22 21 | 3 24 18 21 | 20 10 13 24 12

Genes Nautical Trivia

Answers

This is the code used to encode the quotation made by Sir Francis Drake

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
19	14	16	8	21	1	20	22	2	11	23	10	26	25	13	17	7	24	6	3	18	15	5	9	12	4