



San Diego Ship Modelers' Guild

1306 N. Harbor Drive

San Diego, CA 92101

April 1998 NEWSLETTER Volume 22, No. 4

NEXT MEETING NIGHT

April

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

7 PM aboard the "STAR"
Orlop Deck, again...

BRING A MODEL.. mail in
your taxes; then come to
the meeting. (Avoid Midway
drive afterwards.)

GET WELL --BILL FORBIS!!

At press time your editor is recovering from open heart surgery that he underwent last week. Your "back-up editor" could hardly say "no" when Bill asked for help in getting this edition out. Here's wishing you a speedy and smooth recovery, Bill.

ANOTHER LOOK AT THE REAL
CAPTAIN BLIGH
(see pp 2-4)

MODEL SHIPS FROM SCRATCH

BY SCOTT ROBERTSON

This practical guide shows readers how to develop a fascinating, historical skill with low-cost materials and a minimum of tools, rather than using pre-manufactured parts or expensive kits.

190 pages. Fully illustrated. #1-5896/534.95

Special Discount Price: \$31.45



MARCH MEETING NOTES:

A very brief business meeting was held on the Orlop deck of the "Star" with about fifteen members attending. This was due to the Maritime Museum's Quarterly Membership meeting being held simultaneously aboard the Berkeley. It was being held a week earlier due to the scheduled rummage sale using Berkeley the last week of March.

Jack Klein passed out Del Mar Fair Wooden Show pamphlets (see pp 8&9) and volunteered to act as a temporary "Name Tag Chairman" in the absence of Henry Wenc who has been ill. See or call Jack with a \$5 bill and he'll try to fix you up. Paul King from El Cajon was introduced as a new member..welcome aboard, Paul! Bob Bowes offered to take anyone's models to Long Beach to help out Bob Crawford with this task.

For "Show & Tell", Tom Avila brought his Monterey fishing boat built to a scale of 1"=1 ft. Kris Bozon displayed his Kate Cory built from a Model Shipways kit which he purchased from K.C. Edwards.

We adjourned in time to run over to the Berkeley to hear the guest speaker, Kit Bonner give a memorable presentation of his role in filming "TITANIC." Kit was the "Naval Advisor" for the film and he described many interesting problems he was called upon to solve, or at least worry about. He also told how many of the tragic scenes were actually filmed....It was a GREAT program.

LOOKING FOR NEW SHIP
MODELING BOOKS????

See the five
latest from the U.S.
Naval Inst. inside

---ATTENTION---
'99 N.R.G. Conference
Comm. Volunteers
Meeting Wed. April 22
7PM in Berkeley Model Shop

Recent Maritime Museum
Volunteer Awards:
K.C. EDWARDS 50 hours
DOUG MCFARLAND 250 hours
JACK KLEIN 11,500 hours
JOE BOMPENSIERO 12,500 hours

Congratulations, guys!!

BOOK REVIEW

Captain Bligh--- One Helluva Guy

So why did his mutiny wind up in unflattering movies and a broken reputation?

The five movies that have been made since 1916 from the story of the world's most famous mutiny at sea, including those with Charles Laughton and Clark Gable as Bligh and Christian (1935) and Trevor Howard and Marlon Brando (1962), were so improved with fiction that the facts are not clear to most of us. This book is one good way to find out just what actually happened.

William Bligh was born in 1754 not to an English gentleman but instead to a middle-class customs officer.

MR BLIGH'S BAD LANGUAGE: Passion, Power and Theatre on the Bounty. Cambridge University Press, 1992. 445 pp.

At 7 he went to sea briefly as a captain's servant; at 15 he signed on as an A.B. and in six months made midshipman, meaning apprentice officer. At 22 he became master of Captain James Cook's *H.M.S. Resolution* -- and was on hand when Hawaiians murdered Cook early in 1779.

Apparently dismayed by his slim chances for advancement in the navy, Bligh accepted command of several West Indies merchant ships owned by his wife's uncle, one of them named *Bethia*. The same influential uncle then suggested to Sir Joseph Banks, the great British naturalist (much mentioned in Patrick O'Brian's novels), that Bligh should command a naval ship that would bring breadfruit from Tahiti to the Caribbean, thus fulfilling the wishes of British West Indian slaveholders for cheap food for their plantation workers.

Bligh jumped at the chance. Ranked as a lieutenant in the navy, he dearly wanted promotion to post-captain. *Bethia* was renamed *H.M. Armed Vessel Bounty*. At 91 feet, she was too dinky to rate a captain. Bligh was commander over a crew of 45, still a lieutenant but sure his important mission would lead to promotion later.

With her great cabin transformed into an arboretum for breadfruit plants (thus pushing Bligh himself into a

tiny cabin), *Bounty* on December 23, 1787 set sail for Cape Horn, arriving on March 31. Gales from the west and enormous seas battered the ship for two weeks. Bligh turned and ran for the Cape of Good Hope, arriving on May 24 and staying 38 days.

Six weeks of easy sailing got *Bounty* to Tasmania for two weeks rest, and after 53 days more she fetched up at Tahiti. "It may not be worthy of remark," wrote Bligh, modestly, in his log, "that the whole distance which the ship had run, in direct and contrary courses, from leaving England to our anchoring at Otaheite, was 27,080 miles."

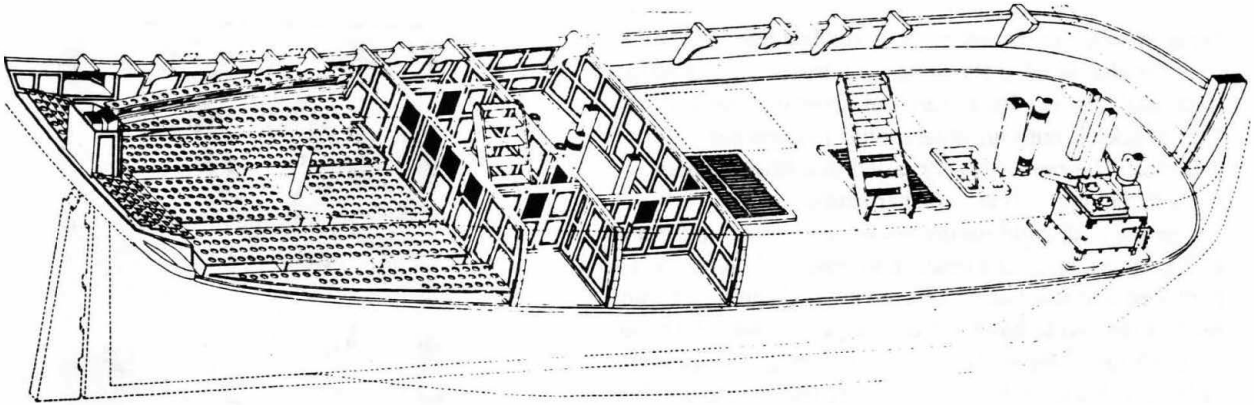
It took five months for Bligh, using adzes, looking glasses, earring drops and 80 pounds of colored beads as currency, to buy enough breadfruit to fill his shipboard nursery. Then *Bounty* headed westward. Bligh had cruised the Tongan Islands in *Resolution*, and now proposed to land at one of them, Tofua, for water, wood, food and more breadfruit cuttings.

On the night of their arrival, Bligh invited his second-in-command, Fletcher Christian, to dinner; Christian refused. On deck, the crew watched a volcano erupting. Christian wandered the deck all night, distraught over what his much respected family in England, and their friends such as the poet William Wordsworth, would think of the crime he was about to commit.

In the dim light of dawn of April 28, 1779, Christian passed out arms and ordered several of the men to drag Bligh, still in his nightshirt and "bare-arsed," as this book puts it, on deck. Noting that the ship was about to go aground, Bligh snapped an order to the helmsman,



A blustering tyrant with the face of an angel



The Bounty as remodeled to carry breadfruit seedlings; on the starboard side, Bligh's cabin

who promptly obeyed. But Bligh's days of command on the *Bounty* were over.

What followed was a prodigious piece of navigation by Bligh. In the ship's 23-foot open launch were 18 men who had refused to join the mutiny, some bread and salt pork, some grog, an excellent sextant and a navigation book (but no charts) giving the coordinates (100° 23'S – 123° 59'W) for Timor in the Dutch East Indies, 4,000 miles to the west.

The ghastly voyage took 47 days; the food intake, including some captured boobies, averaged 345 calories a day. In other ships, Bligh finally reached England ten months and 15 days after the mutiny.

Christian and the other mutineers threw the breadfruit plants overboard and, after trying to settle on Tubuai, an island south of Tahiti, brought the *Bounty* back to Tahiti. There they split. Christian and eight other

Englishmen, with their Tahitian women, chose to try to hide themselves from British vengeance.

Using the *Bounty*, they found an uninhabited island, named Pitcairn for the English midshipman who was the first to sight it some years before. They burned the ship. Out of sight and despite much violence, the little party of colonizers multiplied (including a lad named Thursday October Christian), and 62 of their descendants are still there.

Aware that they too would have to stage a disappearing act, the 14 mutineers left in Tahiti built a stout 31-foot schooner, using little more than handsaws left over from the *Bounty*. (Their amazing little vessel survived to sail for years in the Pacific, including the U.S. West Coast and China.) In March 1791, before they could set sail, *H.M.S. Pandora* appeared in Tahiti's Matavai Bay. Soon the 14, naked and in irons, were in



Christian (against background of breadfruit trees) as Bligh shouts and gestures

the ship's dark and stinking brig, dubbed Pandora's Box.

The ship headed for Timor, but instead broke up on Australia's Barrier Reef. Ten mutineers managed to slip their shackles, but four others, plus 30 crewmen, drowned. The remaining 99 sailed like Bligh in open boats to Timor, with terrible hardships.

In the end, eight mutineers were rounded up for trial in England. One had a relative so powerful that he was pardoned and went on to become a naval captain. Some were sentenced to hang but were quickly recommended for the King's Mercy. Only three walked out on a cathead of *H.M.S. Brunswick*. Lines from the nooses around their necks led to blocks on the ship's foreyard. The bodies were left to swing for an hour.

Bligh wasn't present. He was off on a second voyage to acquire Tahitian breadfruit. When he returned to the West Indies, plantation owners discovered that nothing on earth could make slaves eat the stuff.

In 1805 Bligh was tried in a court martial for "tyranny, unofficerlike conduct and ungentlemanly behavior" on the *Bounty*, and acquitted. He moved on to become the harsh and unpopular governor of the penal colony at Botany Bay in Australia, and in 1808 inspired a new mutiny among soldiers under his command, who imprisoned him for two years. Back in England, he was promoted to vice-admiral. He died in 1817.

This is the story of Bligh's life that author Greg Denning, Emeritus Professor of History at the University of Melbourne, gives us in fascinating detail in *Mr Bligh's Bad Language*. But, as the title suggests, he aims higher than simple biography. He wants to reveal why the *Bountys* rebelled. And bad language, meaning not profanity or obscenity but vilification delivered in a state of total rage, is a major reason.

Denning offers hundreds of examples. Here's a taste of it, from testimony at his court martial.

To a lieutenant: "What, Sir, you damn'd scoundrel, never was a man troubled with such a lot of blackguards as I am. Take care, Sir, I am looking out for you." To the bosun, shaking fist at head: "if he had him in a corner he would do for him." To the master: "vile man," "shameful man," "disgrace to the service," "damn you you lubber," "Jesuit, old rogue, let me have none of your rigadon steps here," "old thief," "liar." To the carpenter: "dastardly, cowardly old man."

Fletcher Christian's brother cited other examples: "scoundrels, damned rascals, hounds, hell-hounds, beasts and infamous wretches." In trying to explain himself, Bligh admitted that he suffered from "ebullition [boiling] of the mind" when confronted with dereliction of duty. He suffered continually from nervous headaches.

Of Bligh's enraged invective, author Denning writes, "He flogged the crew bitterly with his tongue." Carried



Thursday October Christian

on endlessly, it must have made the crew despise and hate him. As for flogging with a rope, Bligh used that too. He once flogged three deserters with 120 lashes all told, exceeding navy rules by 84 -- and all done, to the victims' shame, in front of curious Tahitians.

Many were Bligh's other flogging victims. He threatened, says Denning, "to flog anyone who would not eat the pumpkin that he as purser had bought for use instead of bread." But Denning, being fair, tracked down every flogging on every British warship in the Pacific from 1765 to 1793, and says that Bligh, contrary to his reputation, was "milder...than most British captains."

Looking for the roots of Bligh's bad language and violence, Denning finds that the captain, regarding his men as "children," seemed never to give much thought to what was going on in their minds.

As an example, the author cites the custom of "ducking" a sailor who was crossing the equator for the first time -- that is, running him up on a rope to a yardarm and dropping him into the ocean over and over. To ban this torture seemed to Bligh to be his kind-hearted duty. What he totally missed was that psychologically a man needed this initiation, bad as it was (especially since most sailors could not swim) to boast about, to prove his manhood.

Similarly Bligh signed on a half-blind Irish fiddler and forced the men to dance to his tunes for their own good. Denning allocates more than half of his book to making the psychological case against Bligh

Captain Bligh was a skilled seaman and navigator; He sailed his launch 4,000 miles on dead reckoning and at his landfall on the Great Barrier Reef was only 18 miles off. His courage and perseverance were indisputable. He was learned in botany and Tahitian ethnography, and wrote well about them.

But when it came to commanding a crew, Mr. Bligh just didn't get it.

--Bill Forbis

REMEMBERING ARTHUR YEEND:

Arthur Yeend was widely known by those Saturday morning R.C. boaters who regularly go to the Model Yacht Pond in Mission Bay. He scratch-built superb models of Crowley tugs in different scales. Most of us did not know the extent of his maritime industry background, so his recent "obit" from the U/T is reprinted herein. His membership in our guild dated back to the early '80's. A card was sent to his family in the name of the SDSMG. We will miss him!

THE SAN DIEGO UNION-TRIBUNE • MONDAY, MARCH 16, 1998

OBITUARIES

Arthur Yeend, 86; shipping career spanned four decades

by Jack Williams
STAFF WRITER

From the time he learned to tell a stem from a stern, Arthur John Yeend was being prodded by his machinist father for a career in shipping.

Eventually, he would rise to management positions in shipyards in Oakland, Honolulu, Baja California and San Diego during a career that spanned four decades.

Even in retirement, Mr. Yeend devoted much of his life to boats, creating scale models of historical vessels in his University City garage.

Mr. Yeend, who battled several ailments in recent years, died from complications of cancer and a urinary tract infection

Feb. 27 at Mercy Hospital. He was 86. "His work was his world," said his wife, Margenette. "He wasn't social at all. But he was well-known on waterfronts and his hand was as good as his word — he had a reputation for that."

In the 1970s, Mr. Yeend was president of Trident, a San Diego company that operated four large tuna clippers that were built in San Diego Bay under his supervision.

The boats ranged from San Diego to Panama and Africa, bringing fresh catches to Del Monte canneries in Puerto Rico. When the company was sold, Mr. Yeend retired.

But his expertise remained in demand. Peter G. Schmidt, an Olympia Beer heir

who had worked for Mr. Yeend at National Steel & Shipbuilding Co., bought Campbell Industries in San Diego. He enlisted Mr. Yeend to supervise the company while he searched for a permanent president.

More than two years later, Mr. Yeend retired for good and took up boat modeling almost full time.

Mr. Yeend first came to San Diego in 1950 from Honolulu, where he had been superintendent after World War II of a fleet of barges that transported pineapples to Honolulu for canning.

He was superintendent of the shipyard at NASSCO in San Diego for nearly a decade. Mr. Yeend then accepted an invitation to

develop and supervise a shipyard in Esenada.

After the Baja California project, which involved creating a free port, Mr. Yeend returned to San Diego to manage San Diego Marine and Shipbuilding Co.

He remained there until Trident was formed.

Mr. Yeend, a native of Australia, moved to the Bay Area with his family at age 9. He graduated from high school in Marin County and became a naturalized U.S. citizen before World War II.

Mr. Yeend learned engine repair work at his father's waterfront machine shop in Sausalito, where he worked during high school.

During the war, Mr. Yeend served as superintendent of dry docks in Oakland. He took many certification courses in ship-related disciplines and was a member of the Society of Naval Architects and Marine Engineers.

His memberships as a San Diegan included the San Diego Maritime Museum and the San Diego Argonauta, a branch of the American Model Yacht Association.

He is survived by his wife of 57 years Margenette; and a daughter, Michel Yeend of University City.

No services are scheduled. Cremation was planned, with private inurnment scheduled for Mission Memorial Park Seaside.

WORLD & NATIONAL OBITUARIES

A Practical, How-To Illustrated Guide

WORKING SCALE MODEL MERCHANT SHIPS
BY TOM GORMAN

A comprehensive guide to the building and sailing of working scale model merchant ships, this new manual covers the spectrum of ship types—from tankers to trawlers to paddle-steamers. Every stage of construction is covered in full detail, beginning with the building of the hull and concluding with propulsion, ballasting, and sailing the completed model. All building methods and materials are described, including plank-on-frame construction, GRP molding of hulls, and casting of deck fittings. Chapters are devoted to the installation of electric motors and steam engines, and the fitting and operation of radio-control equipment. The book is the product of a lifetime's modeling experience and indispensable reading for shipmodelers of all skill levels. 186 pages. 100 photos. 200 line drawings. #1-9425/834.95

Special Discount Price: \$31.45

NAVAL INSTITUTE PRESS

TO ORDER select the book(s) you want to purchase, compute the total cost, choose a method of payment, place the peel-off label from the front in the space provided and mail the card to us. For 24-hour Book Order Service Call 800-233-8764 • 410-224-3378 • Fax 410-571-1703
E-mail at customer@usni.org • Web site at www.nip.org

U.S. NAVAL INSTITUTE, Customer Service, 2062 Generals Hwy., Annapolis, MD 21401

YES! Please send me ... 098234

QTY.	TITLE	ISBN #	PRICE EACH	TOTAL
	Working Scale Model Merchant Ships	1-9425		
	Building a Working Model Warship	1-0983		
	Model Ships From Scratch	1-5896		
	The Period Ship Handbook	1-6"R"		
	The Period Ship Handbook 2	1-6"36		

Postage and handling is \$4.00 for orders of \$15.01 to \$30.00, and \$5.00 for orders of \$30.01 or more. Deliveries outside the U.S. Postal System will be assessed actual postage. For delivery within the state of Maryland please add 5% sales tax.
GUARANTEE - If you are not completely satisfied with your purchase, return your order within 10 days for a full refund.

SUBTOTAL	
POSTAGE & HANDLING	
SUBTOTAL	
MD RESIDENTS ADD 5% SALES TAX	
TOTAL AMOUNT	

Enclosed is my check
 Charge my Visa Mastercard **ORDER TODAY!**
Offer expires 12 June 1998

Acct. Number _____ Expiration Date _____

Signature (order not valid unless signed) _____ Daytime Phone Number _____

Name _____
Address _____
City _____
State/Zip _____



James Moore, left, of Sedona, Ariz., takes a close look at a replica of the Royal Caroline during the Western Ship Model Conference and Exhibit on the Queen Mary in Long Beach. The models on display are replicas like the Duchess of Fife, a side-wheel steamer, below.

IF YOU WERE NOT THERE....
 '98 Western Ship Model
 Conference
 in
 LONG BEACH, CA.

SDSMG was finally represented with 14 models and due to the fine efforts of BOB CRAWFORD. He hauled a van-load up on Thurs. and brought them all back on Sunday. Many, many thanks. BOB.

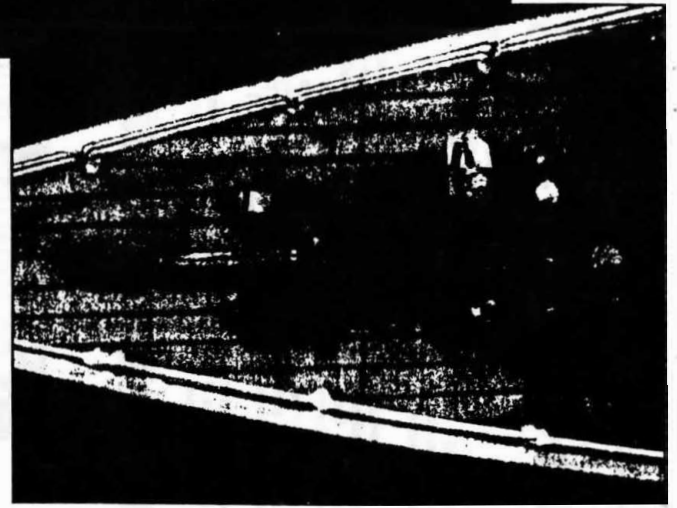
ROBERT HEWITT sent up three models; BILL FORBIS and FRED FRAAS, two each; and one model from each of the following: BOB O'BRIEN, PHIL MATSON, JACK KLEIN, JOE BOMPENSIERO, KRIS BODZON, and BOB WRIGHT.

Also seen attending, at least on Saturday, were TOM TAYLOR and ED WHITE with their wives.

As mentioned in earlier newsletters, ABE TAUBMANN was there also with a very impressive assortment of books and plans. This writer was finally able to meet him after some 25 years of correspondence and trading (exchanging) of club newsletters. Didn't have too much time to visit though, as he always seem to have a half dozen customers waiting in line to buy his goodies. It looked like he worked the hardest of all the vendors. No small accomplishment for an 86 year old coming all the way from New Jersey. Hope you're rested up by now, ABE.

Special thanks to JACK KLEIN for providing the news clipping from an Orange county newspaper.

Photos by RICHARD HARTOG Los Angeles Times



Pride lies in the details for modelers who show all is

Ship Shape

By SCOTT MARTELLE
 TIMES STAFF WRITER

GARDEN GROVE

Bill Wicks became a shipbuilder in a round-about way, drawn in by the dreams of a cancer-stricken neighbor.

Wicks had just returned from service in Vietnam when he and his wife moved to Culver City in 1965.

"There was a fellow who lived next door who went to sea as a cabin boy on a lumber schooner when he was 9 years old," recalled Wicks, a barber who now lives in Garden Grove. "He had cancer and he was building a model of the lumber schooner he first went to sea in.

"He asked me if he didn't finish, could I please finish it and give it to the Cabrillo Beach Museum for his legacy."

The neighbor died before finishing the model.

Please see MODELS, B6

MODELS: Tiny-Ship Makers Have Cabin Fever

Continued from B1

Wicks' passion began.

This weekend, you can see Wicks' current project—the 100-gun British man-of-war HMS Prince—aboard the Queen Mary in Long Beach, where more than 265 mostly wooden ship models are displayed as part of the biannual Western Ship Model Conference and Exhibit, organized by the Placentia-based Ship Modelers Assn.

The three-day conference, the nation's largest, has drawn about 210 modelers, and more than 1,000 visitors are expected over the weekend. Hours are from 10 a.m. to 5 p.m. today and Sunday; admission is \$8 per person, \$4 for children.

The key draw for the modelers are the seminars, which can be deadly dull for nonmodelers. Modelers, though, insist the seminars are fascinating, with titles like "Modelmaking as a Method of Scientific Inquiry" by Albert Hoving, curator of ship models at the Rijksmuseum in Amsterdam; and "Using Fiber Optics to Examine the Interior of Ship Models" by Simon Stephens, curator of the British National Maritime Museum.

The exhibits might be models, but they're a far cry from the plastic-and-glue kits stocked on toy-store shelves. Wicks' 1670 HMS Prince is 4 feet long and still a work in progress even though he has invested more than 100 hours of labor.

"There are over 6,000 wooden pegs in the hull," Wicks, 58, said. "The brass guns are all wax-cast, and made with the crest of the gunmaker, and they're exactly to scale. That's what makes modeling so interesting—it's the idea of duplicating something exactly, in a smaller scale."

Pride lies in the details. The most respected of the modelers adhere to a strict code of historical accuracy, so the ships often are built from copies of original blueprints. Which means the modeler must find the blueprints—not always an easy task.

And the blueprints usually contain design flaws that made sense on the drawing board but not in the shipyard. Records rarely are kept on how shipbuilders converted the plans, with all their flaws, into working ships. And most of the shipbuilders themselves are long dead.

"You don't just learn about the ship and put it together," said Dave Yotter of Irvine. "You learn the whole history. People don't realize that when we build a model, the goal is not to get a finished thing. It's the process that most people like, figuring out how to do the thing, how to make it right. You have to come up with unique solutions."

Yotter, at 66 one of the younger members of the Ship Modelers Assn., has spent a decade building a Revolutionary War-era gunboat, designed by Benedict Arnold, that once plied Lake Champlain along the New York-Vermont border. He's been building models for about 25 years, completing five in all that time.

miniature wood-turning.

"There's a lot of adapting involved," Yotter said. "A lot of us are tool junkies. That's part of the fun—adapting things."

And showing off.

Meetings of the Ship Modelers Assn., held in Placentia, give modelers a chance to display works in progress, seek each other's advice on solving problems, and get mem-

bered out of their miniature shipyards.

Wicks runs the rookie league of ship modeling, the Mayflower Group, which attracts about 15 people to its monthly meetings.

"We walk them through it, tell them how to read blueprints, what tools they need, what types of wood best suits the purpose of the types of models they're doing," he

person makes a mistake. They realize what they've done, and they grow by that mistake."

Bob Beach, 73, of Brea has advanced well beyond the Mayflower stage. He built his first model as a child, put it aside as he worked construction for 44 years then resumed his hobby in retirement.

Yet he finds himself doing less

model-building these days than talking. He has gathered a small group of fellow enthusiasts who give ship presentations to schools and civic groups. And his wife has been ill, suffering from a painful leg disorder, which has occupied a large part of the retired couple's time.

Beach is displaying his current project, a cutaway of the John Hancock, this weekend, even though it's still incomplete after 163 hours of work.

"It's a long way from being done," he said. "If I were to finish it, it would take me working eight hours a day another year and a half. And I never get eight hours a day."

In a sense, the modelers build the ships for the same reason some of the early sailors set out to sea on them. In the work comes refuge. Wicks finds his in designs from the 16th to 18th centuries.

"A ship made of wood is one of man's greatest creations," Wicks said. "It had to weather storms and all types of elements and yet it was a place of refuge. They were ships of war and mercantile ships, and they were absolutely fabulous, just beautiful creations."

'You don't just learn about the ship and put it together. You learn the whole history. It's the process that most people like, figuring out how to do the thing, how to make it right.'

DAVE YOTTER, Builds model ships

bers out of their miniature shipyards.

Wicks runs the rookie league of ship modeling, the Mayflower Group, which attracts about 15 people to its monthly meetings.

"We walk them through it, tell them how to read blueprints, what tools they need, what types of wood best suits the purpose of the types of models they're doing," he

person makes a mistake. They realize what they've done, and they grow by that mistake."

Bob Beach, 73, of Brea has advanced well beyond the Mayflower stage. He built his first model as a child, put it aside as he worked construction for 44 years then resumed his hobby in retirement.

Yet he finds himself doing less

BUILDING A WORKING MODEL WARSHIP HMS Warrior, 1860
by WILLIAM MOWILL

This beautifully illustrated reference guide presents a working model of *Warrior* built on the traditional shipbuilder's scale of 1:48. All the techniques needed for miniature replication are explained in detail. It incorporates an iron hull, laid decks, both steam and sail propulsion, a retractable propeller, lowering funnels, a mass of both conventional and breech-loading ordnance, a traditional figurehead and gilded galleries, and a whole array of ship's boats.

192 pages, 200 photos, 25 drawings #1-0983/\$39.95
Special Discount Price: \$35.96



THE PERIOD SHIP HANDBOOK

BY KEITH JULIER

A well-illustrated guide to the construction of static model sailing ships that offers information on tools, selection, materials, and techniques for ship model enthusiasts at all levels.

204 pages, Fully illustrated, Paperback #1-6787/\$33.95

Special Discount Price: \$30.55



THE PERIOD SHIP HANDBOOK 2

BY KEITH JULIER

A follow-up to the popular *Period Ship Handbook*, this book is a further venture into the world of static-model

sailing ships, offering additional information to both beginners and more-experienced modelmakers. The bulk of the book describes the construction of ten models, each with something different to offer. All the models described are made from kits and involve various levels of skill.

208 pages, 199 illus. Paperback #1-6736/\$39.95

Special Discount Price: \$35.96

Yotter's shipyard is an open area on the second floor of the family home, filled with miniature saws and lathes, tools and parts under construction. It's an expensive hobby. The table saws cost \$350 or so; the lathe costs about \$1,000 to buy and convert from the metal-working it was designed to do to

(Now see Top of second column this page.)

NOTE

ORDER TODAY! 800-233-8764
410-224-3378 • FAX 410-571-1703

CONDITIONS OF ENTRY

Note: A double asterisk (**) indicates a change from previous competitions.

Who can enter?

The Design in Wood show is open to all interested woodworkers. Wood projects must have been created by the artist whose name appears on the entry form.

How many entries can I submit?

A maximum of three entries, all classes combined, may be submitted per entrant. Works previously displayed in this show are not eligible.

Is there a fee?

The processing fee is \$10.00 per wood project entered. Processing fees are non-refundable.

How do I enter?

You must pre-register the wood projects you want to enter. **Your completed entry form, processing fees and slides/photos only (not the wood projects) must be postmarked on or before May 1.** Hand-delivered forms, fees and slides/photos will be accepted in the Entry Office during normal office hours until Friday, May 1, at 5:00pm. Late entries will not be accepted. Entry forms without the correct fees will not be processed. It is recommended that you keep a copy of your completed entry form for reference. Blank entry forms may be photocopied. Faxes will not be accepted.

What are the project requirements?

Projects that do not adhere to the requirements specified will be disallowed.

- Projects which any portion was produced under the supervision of an instructor or those constructed from kits are not eligible.
- You must provide color slides or photos of your work, with no more than three views per entry. Each slide or photo must show the entrant's name and item number to correspond to the entry form. Photos/slides can not be returned. Photos of unassembled projects are not acceptable.
- Projects that are unsuitable, soiled or require excessive display space may be disallowed as determined by Fair Management.

What is the judging procedure?

Judging panels will consist of woodworkers and professionals in the industry. The following judging criteria will be used for all classes: Design Integrity; Understanding and Use of Materials; Use of Form and Color; Overall Craftsmanship; and Appearance and Quality of Finish. Outstanding and award winning works, as selected by the judges, will be displayed during the run of the Fair. The decision of the judges is final. Notification of your participation will be mailed prior to the delivery date.

17th Annual

DESIGN IN WOOD

An International Exhibition of Fine Woodworking

**DEL MAR FAIR
JUNE 16 TO JULY 5, 1998**

**Robert G. Stevenson
Coordinator**



Presented in association
with the
**San Diego Fine
Woodworkers Association**



DEL MAR FAIR NOTES:

JACK KLEIN is looking for a few more volunteers to help his group with the fair. It runs from Tues. June 16 to Sunday. July 6. He will put out the schedule in the May newsletter. Give Jack a call at 698-3091 if you can spare an AM, PM or whole day. There are some good "benees" for those who assist. Ask him.

Non-Profit
Organization
U.S. Postage
PAID
Del Mar CA
Permit No. 100

Del Mar Fair Entry Office
2260 Jimmy Durante Blvd
Del Mar, CA 92014-2216

***When do I bring my exhibits?**

All pre-registered exhibits will be received at the Del Mar airgrounds **Mission Tower**, located on the southwest end of the grandstand, on Saturday, June 6, from 9:00am to 4:00pm. Access to Fairgrounds through the Solana Gate off of Via de la Valle. No works will be received after this time. **You must bring the projects described on the entry form.** Claim checks will be issued when you bring your exhibits. Keep your claim checks; they must be presented in order to pick-up your exhibits. Small exhibits may be shipped UPS, pre-paid, to arrive at the Del Mar Fair Entry Office between June 1 and 5. **You must contact the entry office prior to shipping your exhibits for delivery instructions.**

When do I pick-up my exhibits?

All exhibits must be picked up Monday, July 6, the day after the Fair is over, between 10:00am and 7:00pm. You must come in person with your claim checks in order to pick-up your exhibits. If you are unable to come during the above time, please arrange for someone else to pick up your exhibits. That person must bring the claim checks and a signed, written authorization from you. No exceptions. Exhibits not picked up at this time become the property of the Del Mar Fair and will be disposed of promptly. Special arrangements must be made for return shipping of small exhibits. Call the Entry Office for shipping instructions.

How can I sell my work?

All work on display will be considered for sale at the price indicated on the entry form. Work not for sale must be marked NFS on the entry form. Work not priced will be considered NFS. Listing a price on the entry form authorizes the Del Mar Fair to give your phone number to interested buyers. All sales will be the responsibility of the exhibitor. No sales are allowed on the Fairgrounds during the run of the Fair.

What else do I need to know?

No entry will be accepted where the exhibitor describes conditions under which he/she will exhibit. Neither the Del Mar Fair (22nd District Agricultural Association) or the San Diego Fine Woodworkers Association will be responsible for any loss or damage of any kind. The Local and State Rules found in the Del Mar Fair Competition Handbook apply to this department. To receive a copy, contact the Entry Office.

What dates do I mark on my calendar?

Pre-registration deadline (entry forms, fees and slides/photos): Postmarked on or before Friday, May 1
 Delivery of exhibits: Saturday, June 6, 9:00am - 4:00pm
 Closed judging: Sunday, June 7
 Pick-up of exhibits: Monday, July 6, 10:00am - 7:00pm

How do I get more information?

You may call us at (619) 792-4207. We're available Monday through Friday from 9:00am to 5:00pm to answer your questions. If you need more brochures, please send a #10, self-addressed, stamped envelope to:
**Design In Wood
 Del Mar Fair Entry Office
 P.O. Box 2663
 Del Mar, California 92014**

CLASSES

- Class 1** Contemporary Woodworking - Furniture
- Class 2** Contemporary Woodworking - Accessories
- Class 3** Traditional Woodworking - Furniture
- Class 4** Traditional Woodworking - Accessories
- Class 5** Art Furniture
- Class 6** Made for Children
- Class 7** Model Building ← **NOTE!!**
- Class 8** Musical Instruments
- Class 9** Clocks
- Class 10** Veneering/Marquetry
- Class 11** Wood Turning - Solid, Face
- Class 12** Wood Turning - Solid, Spindle, includes end grain (grain running parallel to the ways of the lathe)
- Class 13** Wood Turning - Segmented or mixed media pieces
- Class 14** Wood Carving - Animals
- Class 15** Wood Carving - Birds
- Class 16** Wood Carving - Marine Animals
- Class 17** Wood Carving - Open

AWARDS

Del Mar Fair Awards

The following will be awarded in each class:
First Place \$150 and Rosette
Second Place \$100 and Rosette
Third Place \$50 and Rosette

Master Woodworker's Trophy - \$200, Trophy and Rosette

Honorable Mention Rosettes will be awarded at the discretion of the judges. No exhibitor will be allowed more than two money awards per class; however, there is no limit as to the number of rosettes an exhibitor may win. **Award checks will be mailed within 30 days after close of the Fair.**

Donated Awards

- American Woodworker Magazine**
 Best of Show \$1,000 and Rosette
- California Carvers Guild**, 1 year membership - \$50 gift certificate from "Wild Duck"
- Fine Woodworking Magazine**
 Excellence in workmanship \$500 and Rosette
 Innovative use of materials \$500 and Rosette
- San Diego Fine Woodworkers Association***
 First Place \$250 plus Trophy and Ribbon
 Second Place \$150 and Ribbon
 Third Place \$100 and Ribbon

Sponsor's Choice Perpetual Trophy*

\$250 value in merchandise and plaque. Award donated by The Woodworker's Store.

Enchanted Woods of Old Town - \$100 and Rosette

*You must be a member of SDFWA as of May 1, 1998 to be eligible.

The Del Mar Fair assumes no responsibility for awards donated by clubs, firms or individuals.

17TH ANNUAL DESIGN IN WOOD - 1998 Entry Form
 Del Mar Fair Entry Office, Design in Wood, P.O. Box 2663, Del Mar, CA 92014

(Type or block print clearly)

Name _____
 Address _____
 City _____ State _____ Zip _____
 Telephone _____

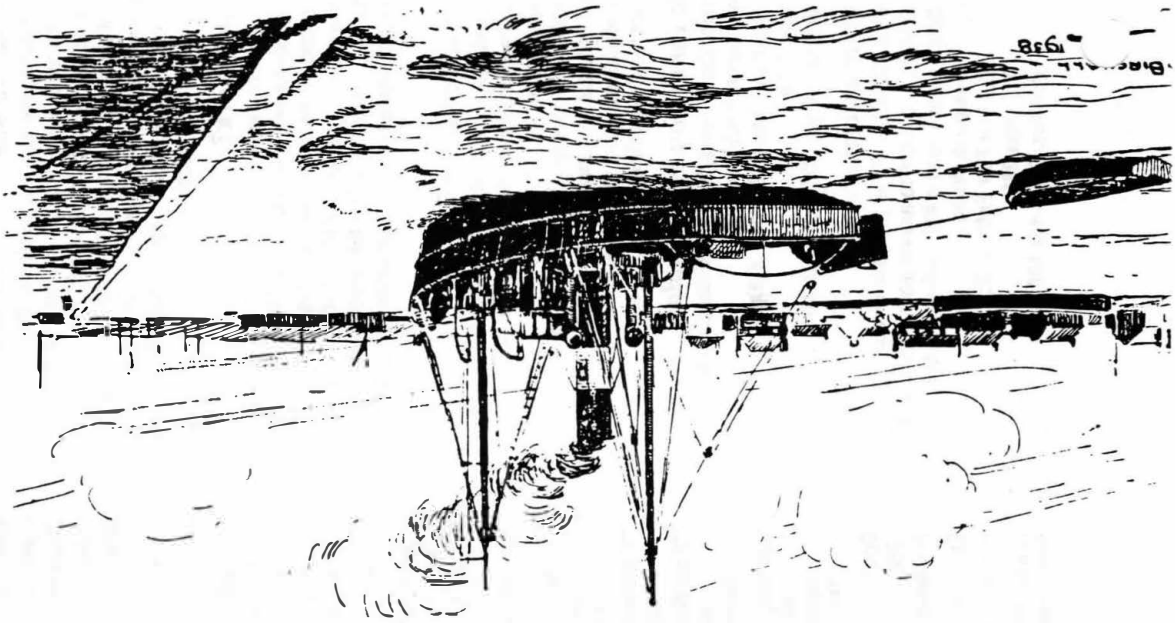
Processing fee is \$10.00 per wood project entered. Maximum 3 entries per exhibitor. **Please make your check payable to the Del Mar Fair.**
 Mail your entry form, processing fees and slides/photos to the address above.
 Pre-registration materials must be postmarked on or before Friday, May 1.
 Late entries will not be accepted.

By entering this show I accept all rules and regulations set forth and acknowledge that I enter at my own risk. I understand that if I list a selling price my phone number will be given to interested buyers.

Signature _____ Date _____
 Member SDFWA Yes No
 Returning Exhibitor First time exhibitor

OFFICE USE ONLY Receipt # _____ \$ _____ By _____ Date _____
 Exhibitor Code _____

Item No.	Class	Description, including wood type	Dimensions LxWxH	Selling Price	OFFICE USE Entry #
1					
2					
3					



San Diego Ship Modelers Guild
 c/o Maritime Museum Association of San Diego
 1306 North Harbor Drive
 San Diego CA 92101

SAN DIEGO SHIP MODELERS GUILD

Officers for 1998

Guild Master	K.C. Edwards	/redact/
First Mate	Doug McFarland	/redact/
Purser	Ed White	/redact/
Log Keeper	Open	
Newsletter Editor	Bill Forbis	/redact/

Founded in 1971 by Bob Wright and the late Russ Merrill

SCHEDULE OF ACTIVITIES

Meetings	Third Wednesday of every month. 7 p.m. social, 7:30 p.m. meeting. Held on board the ferryboat Berkeley.
R/C Operations	Saturday mornings at the Model Yacht Pond (Mission Bay).
Annual Regatta	Third weekend in June.

MEMBERSHIP

Dues are \$15 annually
 (\$7.50 after July 1).
 We strongly encourage all to
 join the San Diego Maritime
 Museum as an expression of
 appreciation for the facilities
 provided for our benefit.