



San Diego Ship Modelers' Guild

1306 N. Harbor Drive

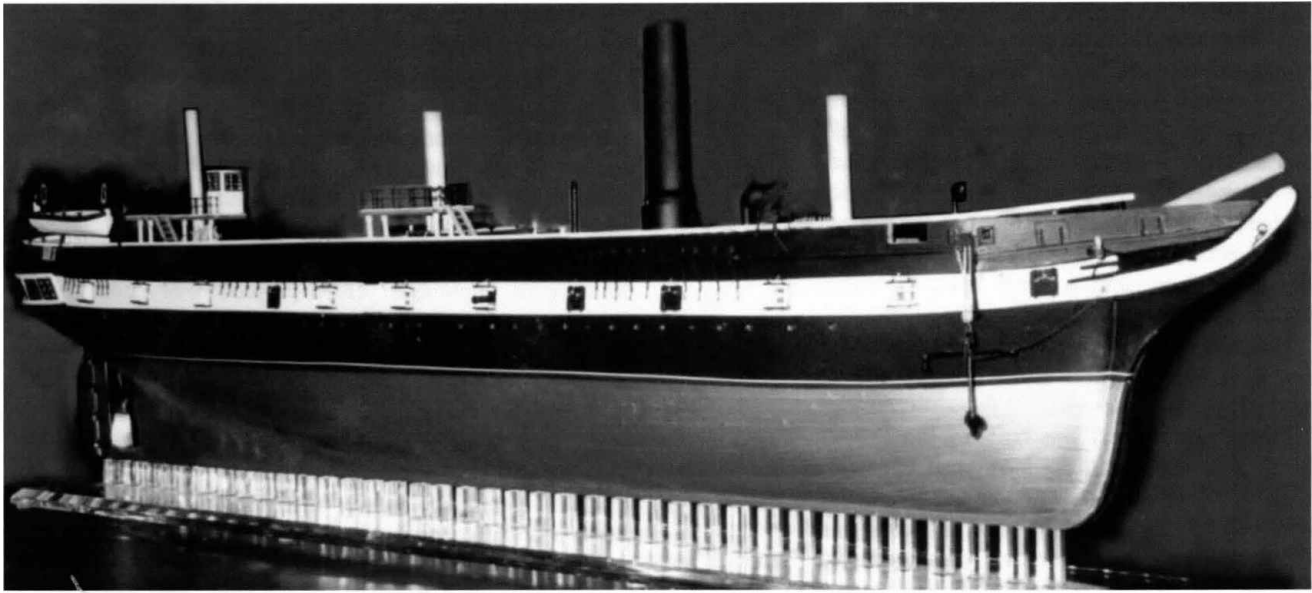
San Diego, CA 92101

MAY 2000

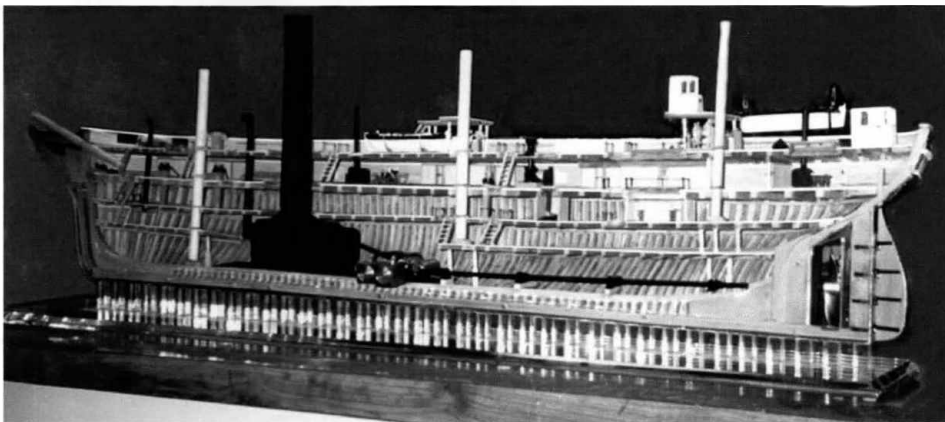
NEWSLETTER

Volume 24, No. 5

Jack Klein's Masterpiece: H.M.S. *Challenger*



Nearly two and a half years went into building this half-hull model, which many thousands of future viewers will be able to inspect from outside and inside. Mark Hannah of El Cajon provided the elaborate plastic stand.



On New Year's Day 1998, Jack Klein accepted the biggest challenge of his model-building career: a ship aptly named H.M.S. *Challenger*. At the April 19, 2000 meeting, he gave the 99.8%-finished model its Guild debut. The consensus was that the model *Challenger* magnificently fulfilled the challenge.

For its carefully detailed workmanship and its half-hull construction--and because it represents a unique

historical vessel-- the model is a sensation. Its destiny is to fascinate thousands of future viewers of the Charting the Seas exhibit in the San Diego Maritime Museum.

This ship cried out to be a half-hull model so that visitors, observing its insides, could grasp its hybrid-sail-and-steam method of propulsion. By no means did this make Jack's job easier; just the reverse. Building a whole-hull model, he says, is much simpler and quicker than

building the half size, with the intricate details of the interior decks.

In particular, he had to fabricate 89 built-up frames. He did so in the same way as the actual ship's builders did, lofting the contour of each frame from the ship's body and waterline plans (see the newsletter for December 1998).

Moreover, the half-model can't hope to look exactly as though it were sliced by a knife right down the centerline. The engine, for example, does not lend itself to being cut in half. The model is of *Challenger's* starboard half, but the engine's two cylinders would lie in the port bilges. Jack also chose to leave the stack, the masts, the bowsprit and the ventilators in the round.

The model is painted in the color scheme of 1872. The copper for the bottom came in sticky-back rolls. To dispense them, Jack made a jig that guided the unrolling strip of copper sheeting under a pair of "ponce-wheels" (like sharp-toothed gears) that created the appearance of a row of rivets running from bow to stern. Then, with hand-held ponce-wheel and a steel rule, he simulated the vertical joints of the staggered copper sheets.

The real *Challenger* had a retractable screw, to reduce drag when she was under sail, but that mechanism proved impossible to model.

The original vessel was built by the British Navy in 1856 as a screw/steam, square-rigged corvette of 2,306 tons. In 1872, at the instigation of the Royal Society, she was rebuilt as an exploration ship, answering an urge to study the newfound science of oceanography. Sailing mainly in the Pacific, in four years she touched at New Zealand, the Fiji islands, Hongkong, Yokohama, Honolulu, Tahiti, Valparaiso, the Straits of Magellan and Montevideo.

Carrying dozens of scientists, she gave the world its first major taste of ocean exploration, resulting in 50

volumes of discoveries. And Jack has given San Diego a model of fine construction and rare importance.

More Show & Tell. What could be more fitting after Jack Klein's *Challenger* than **Fred Fraas's Challenge?**

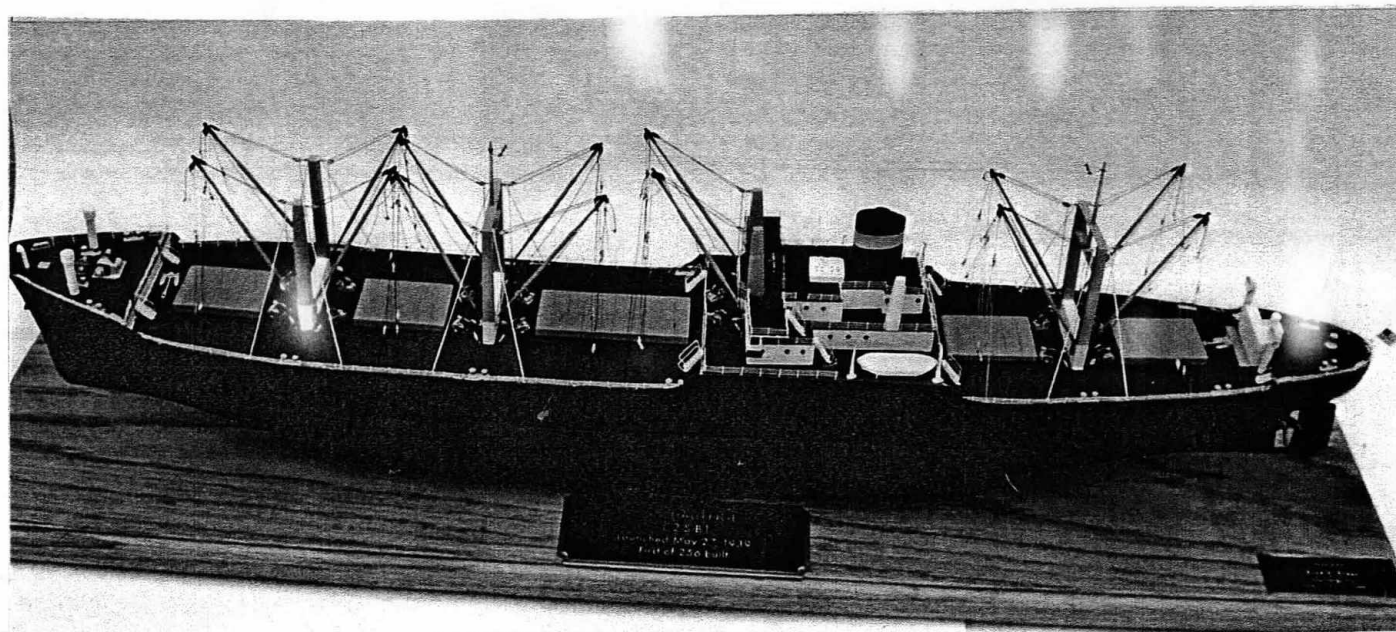
Challenge, built in 1939, was the first of what ultimately became 256 C-2 cargo ships. She thus gave her name to the class—although, as Fred explained in an article in the March Newsletter, she was quickly acquired by the Navy and rechristened U.S.S. *Castor*.

Not only was she the first of a handsome class well known to thousands of World War II seafarers (including Chuck Bencik, who sailed aboard her), she followed up with an interesting career. *Challenge* set a transatlantic speed record for cargo ships, averaging 16.25 knots. She was strafed by Japanese aircraft at Pearl Harbor, went on to serve during the Korean War, and was not scrapped until 1969, 30 years after her launch.

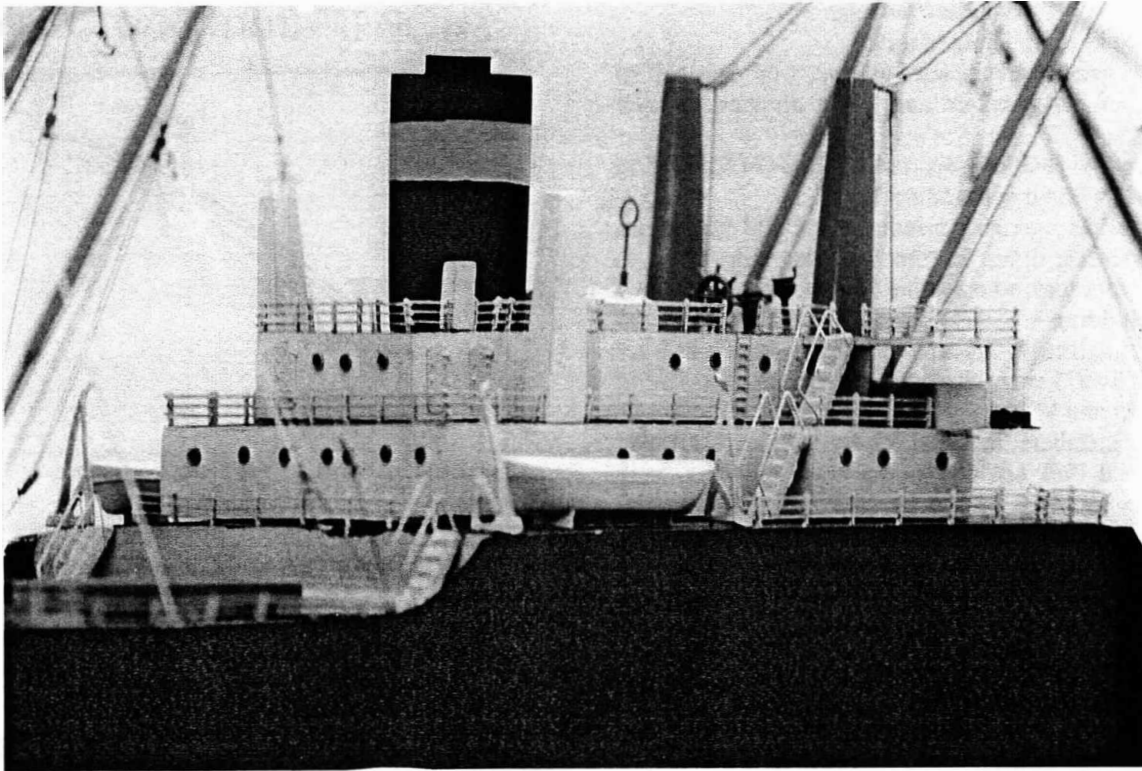
A worthy choice for a model, and Fred started building her "long ago." Other projects intervened, and he did not resume work on the C-2 until last November. He set himself a deadline—the *Queen Mary* Exhibit—and met it.

Fred has extra-thick fingers, which paradoxically seems to give him just the control needed for work on the maddening 1/16" scale. The model is a first-class job, crisp and clean, particularly in the rigging. Replicating the wire-rope cargo runners, topping lifts and vang's needed for the booms on a freighter is not the same as reeving the manila lines of a historic sailing ship, and Fred, using black surgical thread and white silk, achieved a distinctly high-precision look.

Phil Mattson brought the knives, filed and ground from Xacto blades, that he uses in making various kinds of moldings for period ships.



That high-precision look . . . Fraas's *Challenge*



Amidships on the Challenge

THE APRIL 12, 2000 MEETING

Laid-Back Decisions

In a spirited, enjoyable, well-attended session which demonstrated that the members of our laid-back Guild are cheerfully ignorant of all of Roberts Rules of Order, the April 12 meeting muddled through to a couple of actual decisions. They dealt with this newsletter and the Guild's forthcoming swap meet.

Fred Fraas jumped right in with a thought-provoking topic: the future of the newsletter, and how ambitious that future should be. Beginning with the expanded, 13-page coverage of the N.R.G. conference in the December issue, the letter has—for various reasons—run only one issue in the customary 9-page format.

The nuts and bolts of the problem are that the larger issue takes seven sheets of paper, which raises the mailing cost from 33 cents to 55. For the editor, who is also the mailer, the thicker issue makes folding the letter slower, and he has to hit the stapler with a hammer.

But he can do that. So the question becomes: does the readership want the extra text and pictures that, for comparison, make the San Diego ship modelers newsletter longer than most others in the U.S.

Members seem to agree that the letter should print (as it always has) minutes, club news and announcements, plus how-to shop tips provided by members and others. The San Diego newsletter usually goes on to offer general maritime news and real-ship stories—"anything that floats" stuff not directly related to modeling.

Those who spoke up favored the longer version,

finding, for example, that maritime history is relevant in choosing models to build and helpful in broadening knowledge of ships and the seas..

Of course, the longer the letter is the more it costs in printing and postage. Fred tossed out the suggestion that regular longer letters might push dues from \$15 to \$20.

By the way, a longer letter would need more membership editorial contributions. In recent months, welcome help has come from **Robert Hewitt, Bob McPhail, Jacki Jones, Jack Klein, Bob Crawford, Fred Fraas, Phil Mattson, Bob Wright, Royce Privett, Dave Shelkey, Lew Johnson, Bob O'Brien** and others. That's a lot, but more is needed.

As for swap meets, the discussion started with a question: should the Guild schedule a *swap meet* or an *auction*? Various members defined the terms in different ways, partly concerning how money comes into the picture.

The consensus was that a swap meet involves trade of things among individuals, with money one of the possible things that can be traded. In the auction, members donate items, usually related to model-making and possibly expensive, to the Guild, which other members make bids to buy, with the receipts going to the Guild's coffers. The provider of the auctioned item can set a minimum bid so that his treasure won't go for peanuts.

With that cleared up, Lew Johnson said, "Let's just have a regular swap meet next month." Jacki Jones said, "Bring all your little weird stuff." The swap meet will be the main business of the May 10 meeting, with an auction

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to be staged in some future month.

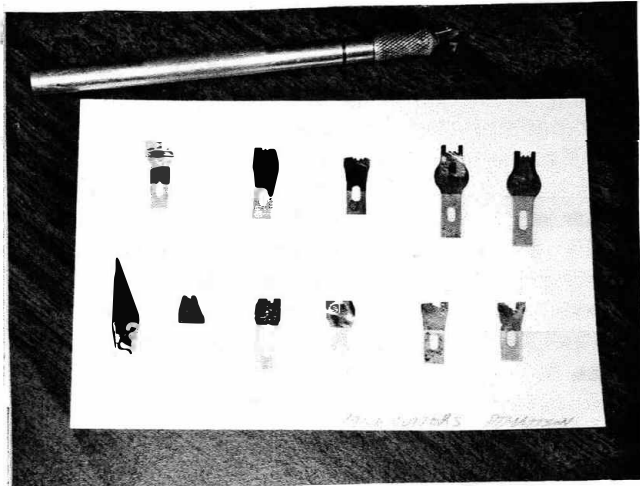
Thirty-one members were present, well over half of the roster if out-of-staters and likely dropouts are not counted.

Purser Bob McPhail reported a balance of \$/ redacted/ as of April 11, with no outstanding bills.

Jack Klein, though reminding the Guild that he has turned over recruiting for the Del Mar Fair booth to Robert Hewitt, took note that the Fair has put the "Class 7 Model Building—Scale" category back among its competitions. Entries must be built from scratch and out of wood. The \$15 entry charge provides a shot at prizes of \$200, \$175 and \$150.

New members included George Ryan, Christian Bruning and Phil Luther. Phil, a naval architect, later described some work he is connected with in San Pedro, where two 90-foot brigantines are being constructed for the next-door Los Angeles Maritime Institute.

He said that the materials for the job include purple heart, locust, Douglas fir and spruce. The *Ipswich* and the *Bill of Rights*, as they will be named, will become school ships and "turn youths into better people." The S.M.A. newsletter describes the scene as "a rare opportunity to watch experienced shipwrights build authentic vessels from the ground up."



Phil Mattson's reshaped Xacto knives

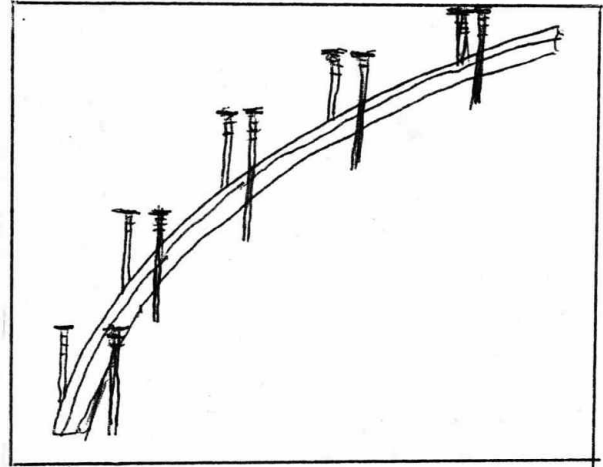
SWAP MEET NITE

Bring tools, books, plans, exotic wood, model parts you ordered too many of, stuff you're sick and tired of looking at AND SWAP THEM for the things the other guys don't seem to recognize as great treasures!

| May | | | | | | |
|-----|----|----|----|----|----|----|
| S | M | T | W | T | F | S |
| | 1 | 2 | 3 | 4 | 5 | 6 |
| 7 | 8 | 9 | 10 | 11 | 12 | 13 |
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| 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| 28 | 29 | 30 | 31 | | | |

P.S. Don't bring models.

SHOP TIP from Bob O'Brien



HAIRDRYER RESHAPES PLASTIC OR STYRENE

1. Form a jig with nails pounded into the shape you wish your plastic or styrene to take: i.e., curved or rounded.
2. Using a hair dryer, apply warm air to material and bend around the jig.
3. Continue to apply heat for several seconds until material has softened and bent to desired shape.
4. Let cool. Material will now stay in new shape.

Pros & Cons of Elastic Rigging

Berkshire Junction, a model railroad supplier in Massachusetts, has by request sent the Newsletter two spools of elastic rigging line

It's an enticing concept, and fun to play around with, but not necessarily the answer to your prayers. It can be stretched to four times its length before it breaks, and then snaps back to the exact original size. The line is sold in diameters of fine (.003") and heavy (.006"). In either size, the diameter shrinks as you stretch it, and in the fine size it becomes almost invisible.

Unstretched and held up to light it has a slightly bumpy silhouette, which disappears when stretched. Made from polymer, it has no fuzz and doesn't kink—although if you touch a length of it lying on your bench it squirms like a snake. It can be stiffened with glue to form a needle for reeving through blocks, etc.

It takes imagination to think of possible uses for E Z Line, as Berkshire calls it. Taut guys, stays and shrouds for steamship models might be one. Pendants for sailing ships might be another; it would stay taut and would not twist blocks as ordinary thread does.

Conceivably tackles for halyards or lifeboat falls, for example, could be set up on a jig and then stretched when transferred to the application. But for most other lines on an average model, the required quality is that the cord will not stretch.

Berkshire offers E Z Line in white and dyed black, green (old copper), rust (copper) and tan. The product is sold in 100-foot spools at \$8.98 for white and \$10.98 for dyed.

The firm's address is 347 West Rd., Adams MA 01220. Phone (413) 743-3960; e-mail www.berkshirejunction.com.

Editor's Note: The use of color pictures in this issue, for the first time in the Newsletter's history, is the result of the skills of Guildmaster Jacki Jones as photographer and computer expert.

A Very Large Oarlock, Some Ming Porcelain And Captain Kidd

Everybody knows the name of the pirate Captain Kidd, but almost nobody knows much more. Do we connect him with Wall Street or Madagascar? Have we heard that his ship was a galley? Or that at the end of his life he was spectacularly hanged in London?

These and other forgotten facts are coming to light as a consequence of an expedition by Barry L. Clifford of Provincetown, Mass. He's the one who in 1985 located the pirate ship *Whydah*, which sank off Cape Cod in 1717 in a fierce storm.

In February, as related in *The New York Times* and on the Discovery Channel, Clifford was in Madagascar, a large island nation off Mozambique in the Indian Ocean. An islet called Ste. Marie, near the northeast coast of Madagascar, was known to be the site where in 1698 Kidd scuttled and burned his unseaworthy pirate ship *Adventure*.

Diving in a cave near a beach known to have been used for careening sailing vessels three centuries ago, Clifford came up with an astonishing find: a very large oarlock. That clicked with Clifford. He knew that Kidd had sometimes used his galley's oars to approach and capture helplessly becalmed prizes.

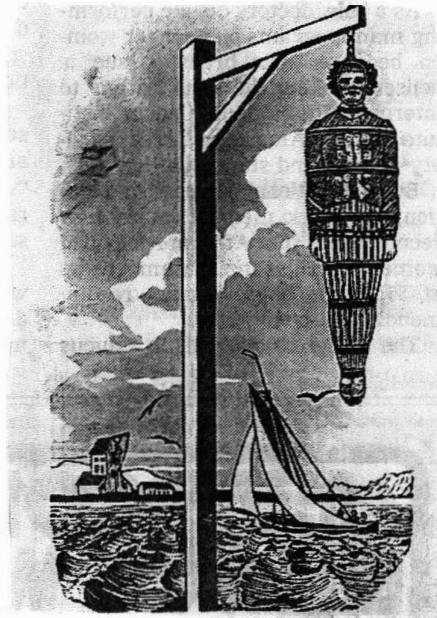
More diving produced ballast stones, burned wood, shards of Ming porcelain and rum bottles. No treasure, apparently. Clifford is seeking permission from Madagascar to carry out further excavation.

But Madagascar has other matters on its mind these days. The habitat of most of the world's huge-eyed lemurs, as well as birds, chameleons and brightly colored frogs, it was hit in March by the same cyclones that devastated Mozambique, leaving people stranded in treetops. Madagascar's forests, already 80 percent destroyed by forest-clearing and slash-and-burn agriculture, suffered much further damage, according to a Reuters dispatch on the Internet.

William Kidd wasn't always a pirate. He was born in Scotland in 1645 and went to sea, fetching up as a merchant captain and ship owner in his late forties. In 1691, he married a rich American widow and became owner of what is now some of the world's costliest real estate, clustered around Wall Street in Manhattan. He lived in an elaborate mansion and owned a pew at Trinity Church.

Then he got drawn into a British scheme to fight pirates attacking British East India Company ships in the Red Sea and Indian Ocean. Arriving there in *Adventure*, he became a pirate himself.

In that role, and carrying on in other ships after sinking *Adventure*, he never did much that was very impressive, but he did kill his own gunner in an angry fight. It was for that murder that he was hanged at



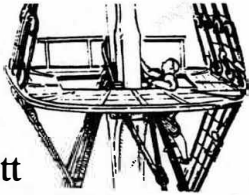
Execution Dock in London in 1701. His body was suspended in an iron cage at Tilbury Point, and left there swinging for years as a warning to other seamen against a life of piracy.

A Russian Joke



DAMN WET WOOD? "Не созрел"
"Строить рано"

THRU THE LUBBERS HOLE



By Robert Hewitt
Setting a miniature model in a sea

After seeing Donald McNarry's book, "Ship Models in Miniature", I thought a sea diorama would be an excellent way to display my first wooden model. The ship, H.M.S. VICTORY, was almost complete. The question was how to display it in this manner. At this point in the building process I decided that I could not cut off the bottom of the ship. I had just finished putting about twenty-five hundred copper plates on the hull!

I actually considered burying the hull in a thick block of wood and covering most of the copper plates. The method I chose was to cut a hole in a 1/4" thick plastic sheet for the hull at the waterline and glued the ship in it. The plastic piece was painted and suspended on three turned posts. This method was adequate, but I wanted something better. I also wanted the case to be as invisible as possible.

There are two basic displays that I now use.

- 1) For heavier and more complicated models, a 1/32" thick plastic inverted box inside a glass case.
- 2) For lighter models, a thin laminated plastic sheet formed to the wave motions desired. It's about .017" thick and is the plastic that is used to laminate business cards available at Kinko's copy centers. Just ask them to laminate it without anything between the two sheets.

In both styles the glass case is first made. The glass is bonded with an ultra-violet cure epoxy. This is made for me by Karl's glass in San Diego.

They will only make them in 1/8" thick glass panels for small cases. I prefer the 3/32" thick glass but they will only cut the glass panels and not epoxy them up to a case. They claim that there is not enough surface area to properly bond them.

However I did make one up using a sunlight cure epoxy available at a local hardware store.

This is the model of my Arab dhow, but it's a rather tricky affair and I decided to just let them do it in 1/8" glass.

The shape of the hull at the water line is first cutout in a piece of card and the model temporarily set in it. Gaps are filled in with additional pieces of card and glued to it.

When the outline is finally formed, the hull is removed and the outline is transferred to either plastic sheet. The plastic sheet is much larger than the inside of the previously made glass case. The outline of the hull is carefully cut out of the plastic sheet.

The next operation is not required on the 1/32" heavier sheet.

For the thinner sheet, I place a number of flattened lead sinkers on a baking tray. The plastic sheet is placed over the lead weights.

Other weights are placed on top of the plastic sheet, straddling the bottom ones. Obtaining a sea effect is described in the book SHIP MODELING HINTS AND TIPS by Lieutenant Commander Jason H Craine R.N.R.

The lower weights are placed to form a crest and the upper weights will form the trough.

The tray is placed in a hot oven (400-450 degrees Fahrenheit or 204 - 232 degrees Centigrade) for 15 to 20 minutes. Be sure to use gloves to remove the weights and plastic. Additional forming can be done with the fingers as long as the plastic is still soft. If the waves appear too high you can flatten the entire surface by placing the still warm piece between two boards and pressing them together.

You may find the cutout hole for the hull may be somewhat foreshortened at this point, so re-fit the model to the cutout, trimming with a scalpel or xacto knife.

The next operation is applying the Liquidtex Heavy Gel Medium. It's a white medium that is the consistency of whipped cream and dries clear. It is available at any art store.

Spread it on in thin coats with a spatula, letting each coat dry overnight. According to the manufacture, it dries best with cool air blowing over it. Do not attempt to apply or let it dry in the sun.

On the flat sheet, or the formed one, build

up the wave crests with additional layers of Liquidtex. If the peaks of the waves are too pointed, spray the surface with water or just run it under the tap to soften the peaks. Build up the bow wake and the false bow waves along the sides of the hull. Also add the smooth boiling patches at the wake of the ship. On the heavier plastic sea, I trim to a slip fit to the inside of the glass case and 1 3/4" risers are glued to it, forming an inverted box.

On the thinner wavy sea I also cut it to the inside of the glass case, except in the direction of the waves. An interference fit of approximately 1/6" is maintained.

The underside of the sea is now painted. For a deep sea I use ultra-marine blue acrylic paint with a faint touch of opaque green just below the wave crest. The top of the crest is painted white with a lot of white lacy patches simulating foam. Leonard Ingrande, who was a professional tuna fisherman for over forty years, came from Masada, Italy, explained this method to me. He called the foam popcorn.

After looking at a model I made, he told me to add more popcorn and make the sea a very deep blue with a lot of popcorn. A calmer, shallower or tropical sea would be of a lighter blue or greener color. After the painting, the sea is ready to have the model placed in it. A thin coating of Liquidtex is placed around the

opening in the plastic and the model is placed in it.

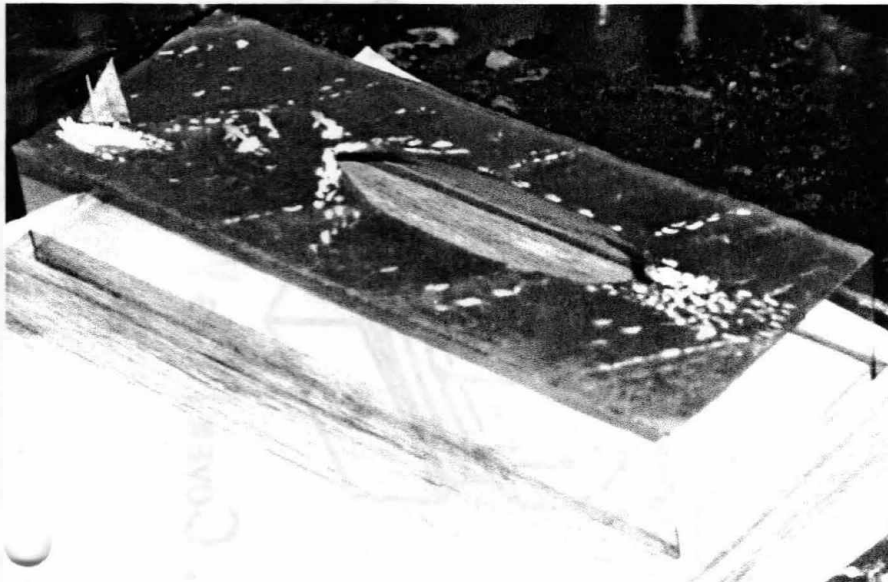
Wipe away any Liquidtex that may have smeared on the hull during placement. A wet paper towel and a damp toothpick work well for this. After checking alignment and making sure there are no globs of Liquidtex where they are not supposed to be, set the model aside and let it dry overnight.

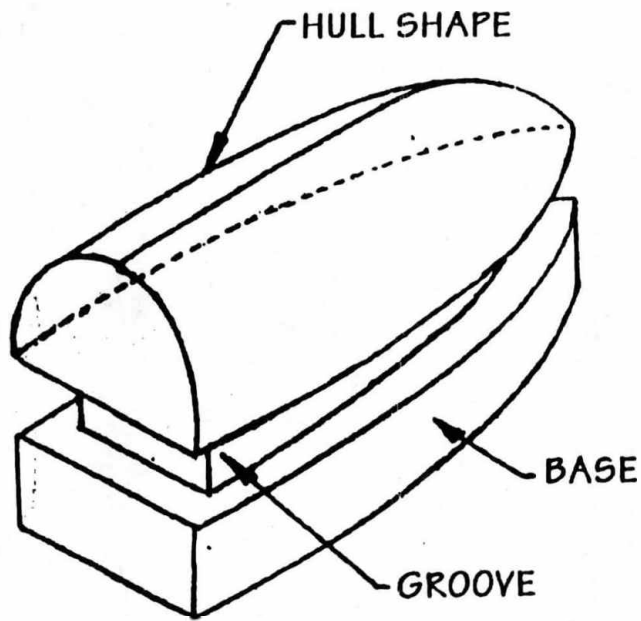
Fill in any gaps around the hull with Liquidtex. You may want to build up around the wake and waves along the hull. After drying, touch up with paint along the hull. The model is ready for display.

The glass case for the thinner plastic is now taped on the outside to determine a level of placement of the plastic. Push the plastic in the case so each corner lines up with the tape. Apply Weldbond glue to each corner, remove the tape and it's ready for fitting in your base.

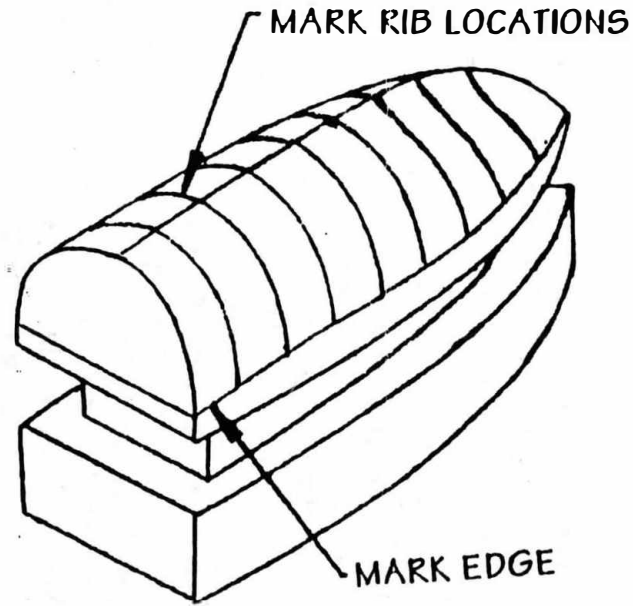
In retrospect, I do not think it's worth the bother to display a shallow draft ship in this manner, as not much can be seen. This method only lends itself to dioramas like the whale or perhaps when you would like to see the propellers on a ship or maybe a submarine just about to surface.

Carving the sea from a block of basswood or tupolo can take a lot less of your time and you also don't need to build the undersides of the model.





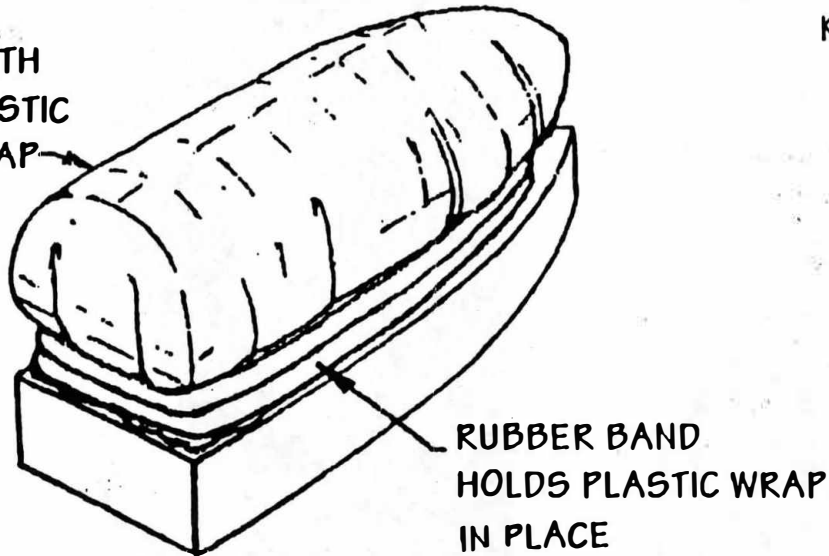
1 CARVE PLUG



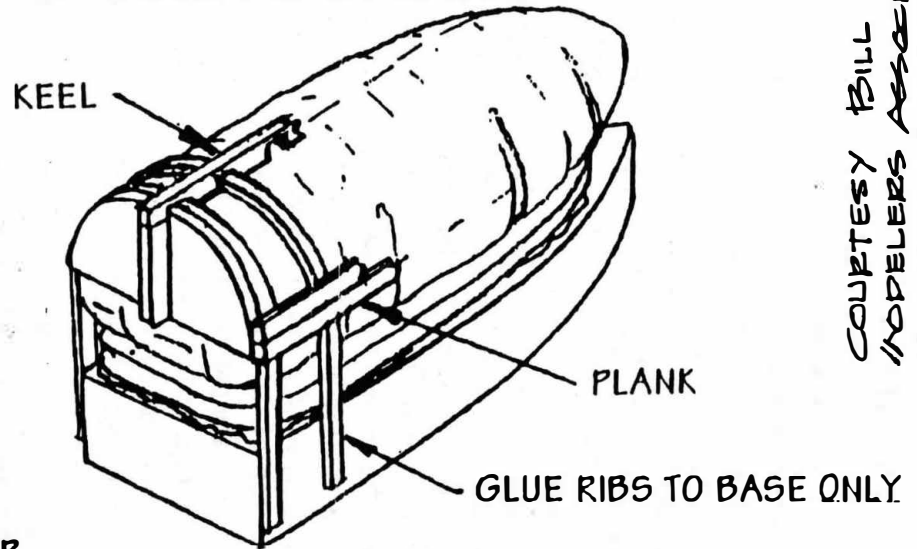
2. MARK RIB LOCATIONS

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COVER WITH
.002 PLASTIC
FOOD WRAP



3. COVER PLUG WITH PLASTIC WRAP



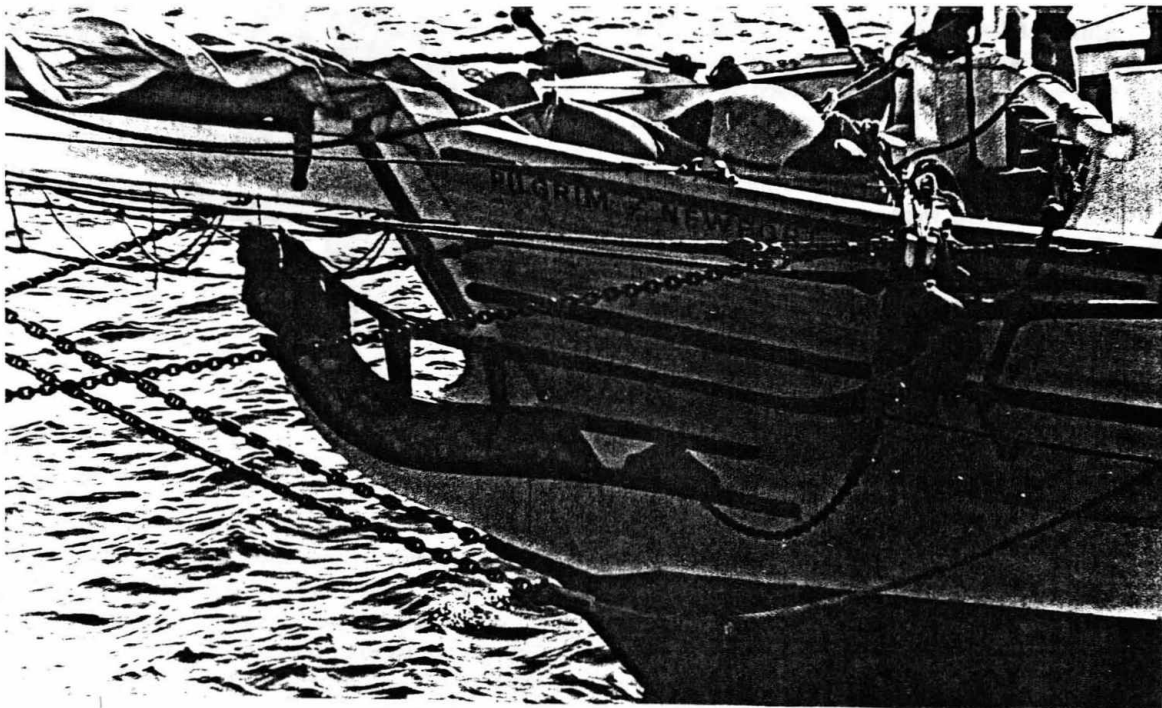
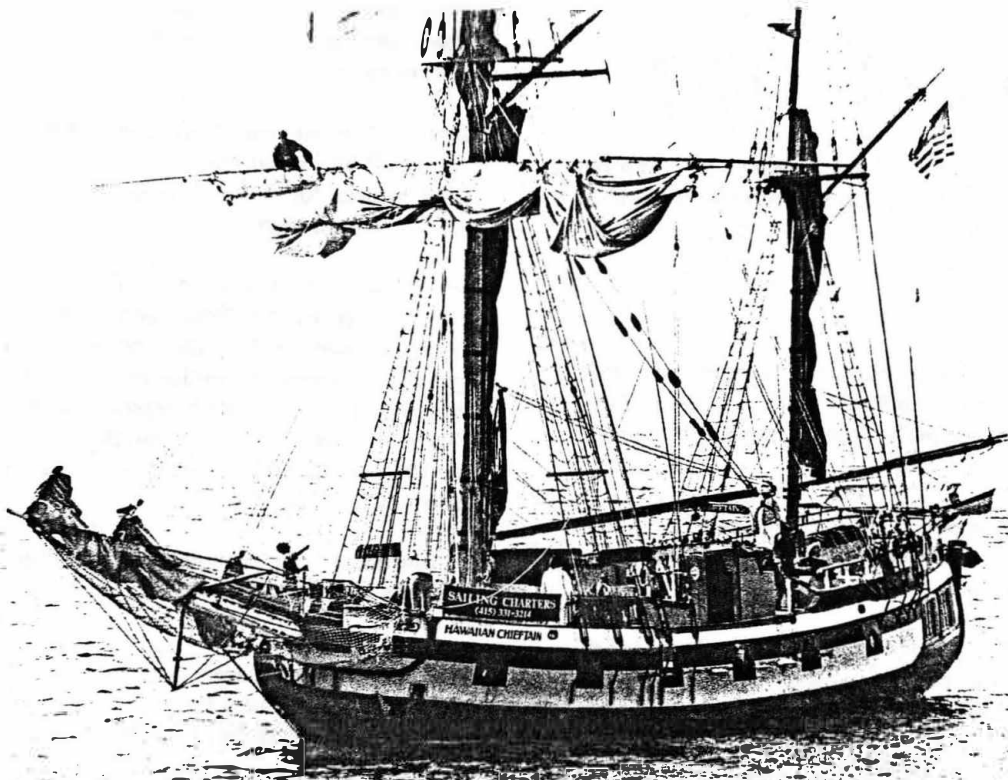
4. BUILD HULL

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COURTESY BILL RUSSELL OF THE SHIP
MODELERS ASSOCIATION BY WAY OF THE
CAPE ANN SHIP MODELERS GUILD.

PROCEDURE FOR BUILDING SHIP'S BOAT

From Lew Johnson, handsome photos of two frequent visitors to San Diego Harbor



Top, *Hawaiian Chieftain* of Honolulu; bottom, bow of *Pilgrim* of Newport

Salty Language

The late Patrick O'Brian had a vocabulary so enormous that readers of his sea yarns often stumbled on puzzling words or phrases. So often, it seems, that one of his admirers, Dean King, created "A Sea of Words," a book-length "lexicon and companion" for O'Brian's tales. Here are some samples:

John o' Groats Point on the north coast of Scotland, often considered the most northerly point in Great Britain. However, the most northerly point is actually Donnet's Head, some miles to the west.

bar-shot or bar A shot consisting of two half-cannonballs joined by an iron bar, used at sea to damage masts and rigging.

beak or beakhead A small platform at the fore part of the upper deck; the part of a ship forward of the forecastle, fastened to the stem and supported by the main knee. In warships the sailors' lavatories, or "heads" were located here.

meridian Either a line of latitude, which parallels the equator, or one of longitude, which runs perpendicular to the equator.

Bentinck, Captain John (1737-1775) Inventor of the Bentinck sail, the Bentinck boom, and the Bentinck shroud. The first was a triangular course, used as a storm canvas, that was supplanted by the fore-and-aft storm staysail. . . . The Bentinck boom spread the foot of the forecourse of collier brigs, and simplified the operation of going about, since there were no tacks and sheets to worry about. Bentinck shrouds ran from one side of the top to the channels on the other side, providing extra support to the topmast rigging.

razee A ship of the line reduced in height by the removal of her upper deck or decks, making a heavy frigate.

stinkpot An earthenware jar filled with combustibles that create smoke and an intolerable stench, used in sea combat to create confusion on the deck of an enemy ship, much as tear gas is used today.

Cape of Storms The original name given by the Portuguese explorer Bartholomew Diaz de Navaes in 1488 to the Cape of Good Hope, the promontory on the southwestern coast of South Africa.

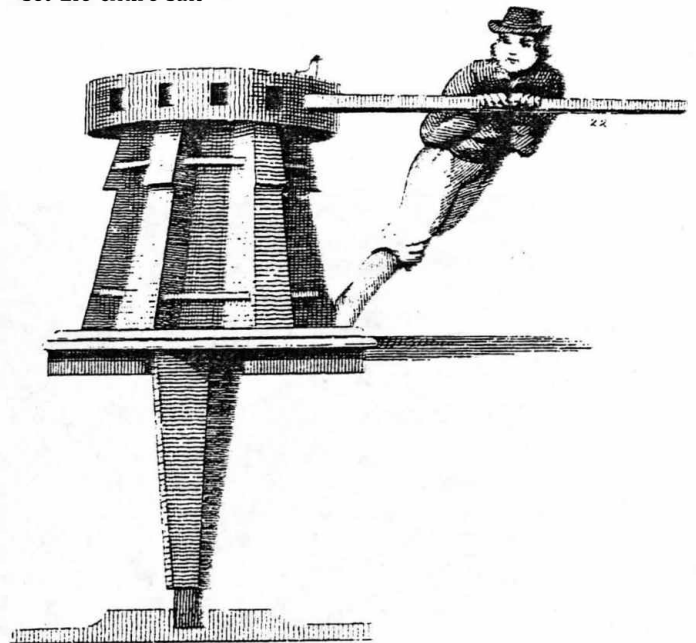
lucus a non lucendo Literally, a grove from the lack of light (Latin). This expression is used to refer to things that are the opposite of what they are billed to be. Thus, when O'Brian uses it to characterize "what Jack called a rose-garden," the reader can be pretty sure that it was nearly devoid of roses.

gallows The wooden frame, consisting of cross-pieces on the small bitts at the main and fore hatchways in flush-decked vessels, for stowing spare spars. The ship's boats were also stowed there.

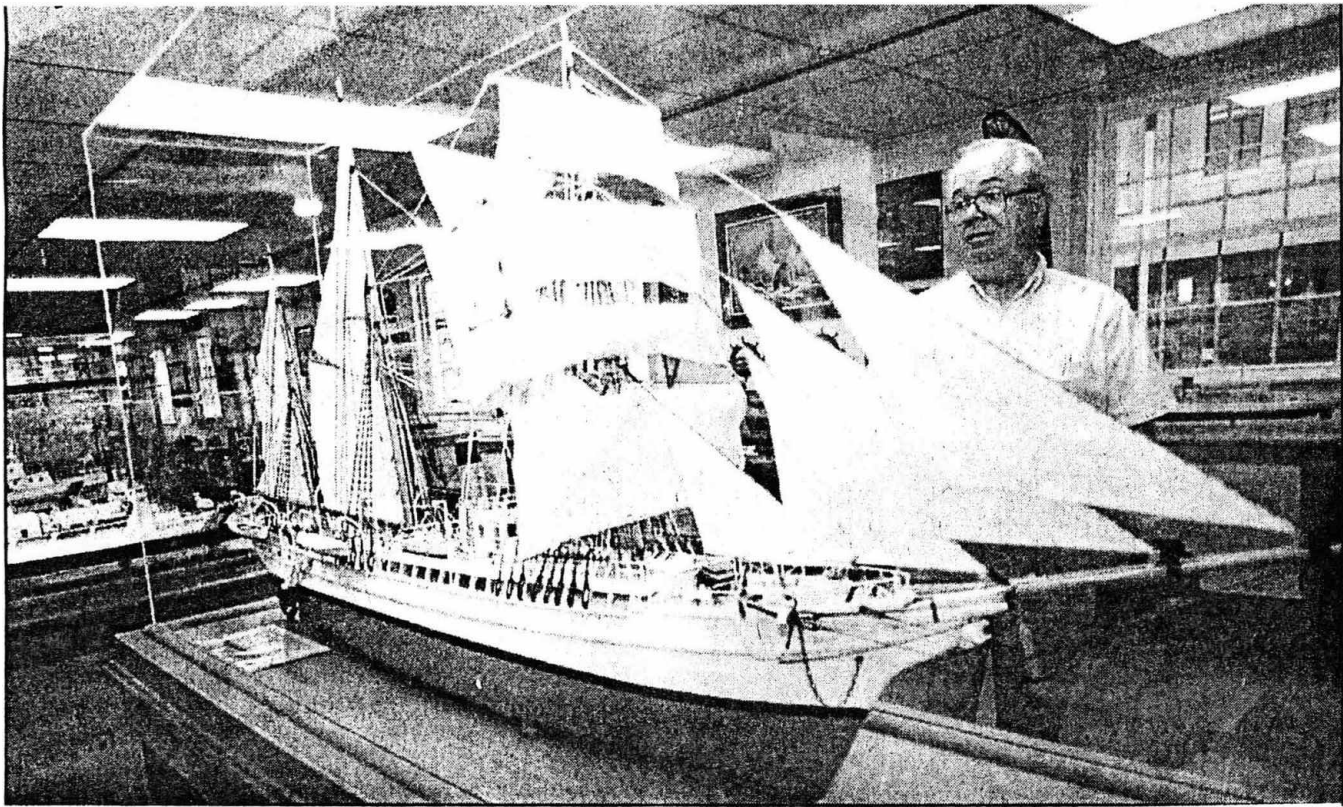
River Plate The English name for Rio de la Plata, the estuary formed by the Paraná and Uruguay rivers at the Atlantic Ocean and lying between Uruguay and Argentina. Its name in Spanish means river of silver, and it was named by the Spanish explorer Sebastian Cabot for a legendary mountain of silver believed to exist somewhere upstream. On the river's southern shore lies Buenos Aires, Argentina.

blue ointment An ointment for syphilitic chancre and rash made with metallic mercury, hog's lard, and mutton suet.

goose-wing On a square-rigged ship, having the buntline and lee-clew of a course hauled up and the weather-clew down for scudding under, when the wind is too strong to set the entire sail



capstan A cylindrical revolving mechanism that works on the principle of the wheel and axle, arranged vertically, the power being supplied by the deck hands pushing moveable capstan-bars inserted into sockets around the top. As the capstan revolves, it winds up a cable around its barrel. Used especially for weighing the anchor. A series of pawls, hinged in one direction, prevents any backward motion due to a heavy burden.



BARRY SWEET / Associated Press

Coast Guard ship: *Museum founder Gene Davis looked at a model of an old cutter called the Bear.*

When You're in Seattle . . .

From Associated Press

SEATTLE—It didn't take long for Gene Davis to set up the Coast Guard Museum of the Northwest.

The retired captain simply wrote a few letters and made a few calls to other Coast Guardsmen in Washington and Oregon. The response was overwhelming.

"Retired Coast Guardsmen have a lot of stories to tell and they share them here by giving back with priceless artifacts and pictures," said Davis, 69. "Every week, it's like Christmas around here."

More than 10,000 visitors flock to the museum each year to hear those stories, ranging from heroism in the face of harsh conditions at sea to the force's rich history dating beyond Prohibition, when the Guard chased rum-runners up and down the coast.

Here, on the Coast Guard pier in Elliott Bay, visitors learn that the nation's oldest continuous seagoing force is more than just lighthouse attendants and rescue boats.

"People are interested in the Coast Guard," Davis said. "The services they perform really appeal to people."

The museum, which was founded in 1976 when the property changed hands from the Corps of Engineers to the Coast Guard, is one of two such museums in the United States. The other is at the Coast Guard Academy in New London, Conn.

Davis spearheaded the Seattle museum's opening upon his retirement from 30 years of active duty in the Coast Guard

Visitors can guide themselves through exhibits that include Coast Guard uniforms, lighthouses, navigation,

life-saving, aviation (the Coast Guard helped the Wright brothers with their takeoff and landing on their first flight in 1903) and World War II.

One of the stories told at the museum is that of Douglas Albert Munro, who joined the Coast Guard in Seattle in 1939. During World War II Munro saved the lives of 500 Marines in the battle for Guadalcanal in 1942 but died in the effort.

To date, he's the only Coast Guardsman to receive the Congressional Medal of Honor, which was given to his parents in 1943 by President Franklin D. Roosevelt.

Items displayed include model Coast Guard cutters and related marine-themed artifacts, like buoy lenses, flags and ships' wheels. Among the more interesting: the bell off the Roosevelt, the first ship to sail through the nearby Ballard locks in 1917.

"The way everything's presented makes it interesting," said visitor Dave Richardson, 76, a retired pharmacist who served in the Navy and settled in Seattle. "I especially like the ship models and the uniforms."

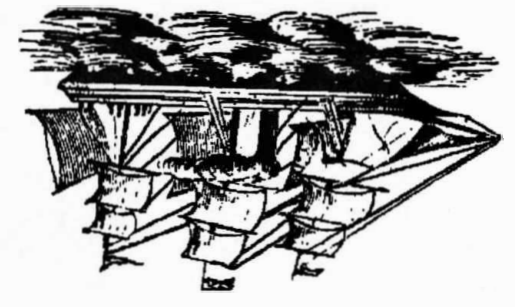
The museum also features extensive research facilities used by people around the world. The library includes more than 15,000 photos dating back to the 1800s, 250 historic documents, clippings and vessel plans and 3,000 books and periodicals covering the Coast Guard and Northwest maritime history.

The Coast Guard Museum is located at Pier 36, 1519 Alaskan Way S., Seattle. Hours are Monday, Wednesday and Friday 9 a.m. to 3 p.m. and weekends 1 p.m. to 5 p.m. Admission is free. Contact (206) 217-6993.

May Swap Meet

The Challenger meets the Challenge!

BY ROBERT HEWITT
Creating a sea diorama



/redacted/
Fred Frass

San Diego Ship Modelers' Guild
1306 N. Harbor Drive San Diego CA 92101



SAN DIEGO SHIP MODELERS' GUILD

Officers for 2000

| | | |
|--------------------|--------------|------------|
| Guild Master | Jacki Jones | /redacted/ |
| First Mate | K.C. Edwards | /redacted/ |
| Purser | Bob McPhail | /redacted/ |
| Newsletter Editors | Bill Forbis | /redacted/ |
| | Fred Frass | /redacted/ |

Founded in 1971 by Bob Wright and the late Russ Merrill

SCHEDULE OF ACTIVITIES

Meetings
Second Wednesday of every month.
7 p.m. social, 7:30 p.m. meeting
held on board the ferryboat
BERKELY.

MEMBERSHIP

Dues are \$15 annually (\$7.50 after July1).

We strongly encourage all to join the San Diego
Maritime Museum as an expression of appreciation
for the facilities provided for our benefit.