



# San Diego Ship Modelers' Guild

1306 N. Harbor Drive

San Diego, CA 92101

MARCH 2001

NEWSLETTER

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THE FEBRUARY 2001 MEETING

## Perpetual Motion

The 33 people who attended the Guild's February meeting were greeted by two eye-filling spectacles.

One was **Don Dressel's** gorgeously golden model of the 100-gun, 17<sup>th</sup> century *Sovereign of the Seas*. The other was a collection of San Diego miniaturist Art Howarth's smooth-running small engines that seem to prove that perpetual motion has finally been discovered.

And Show & Tell produced a learned discussion of resin models that raised the question: Is scratch-built still

Demonstrator Art Howarth with (from left) Bill Forbis, Hans Merten, Peter Jaquith and Ed White

the skilled modeler's best way to go? Read on!

Along with Dressel's model, the San Diego Guild got Dressel himself. Though he lives in Upland, far north of San Diego, and is a longtime stalwart of the Ship Modelers Association based in Placentia, he has now joined the San Diego club too (as did Bob Graham) and proposes to attend meetings as often as he can.

Don is also a newly elected director of the Nautical Research Guild and the compiler of an extensive collection of modelers' shop tips that he wrote for the SMA newsletter. He brought with him as a gift to **Robert Hewitt** the original of the cartoon of him that appeared in the SMS newsletter when Robert joined that club and was reprinted here in the January issue. Dressel mentioned that the artist who drew the cartoon, Jack Moffett, learned

his skills drawing reconstructions of faces of criminals wanted by the police. (Unluckily Robert couldn't attend the meeting.)

People left the meeting with the impression that they had spent the whole evening milling around. That was because the near-record crowd was so eager to get a good look at Howarth's little machines with their spinning flywheels and chugging pistons. People in perpetual motion watched machines in perpetual motion.

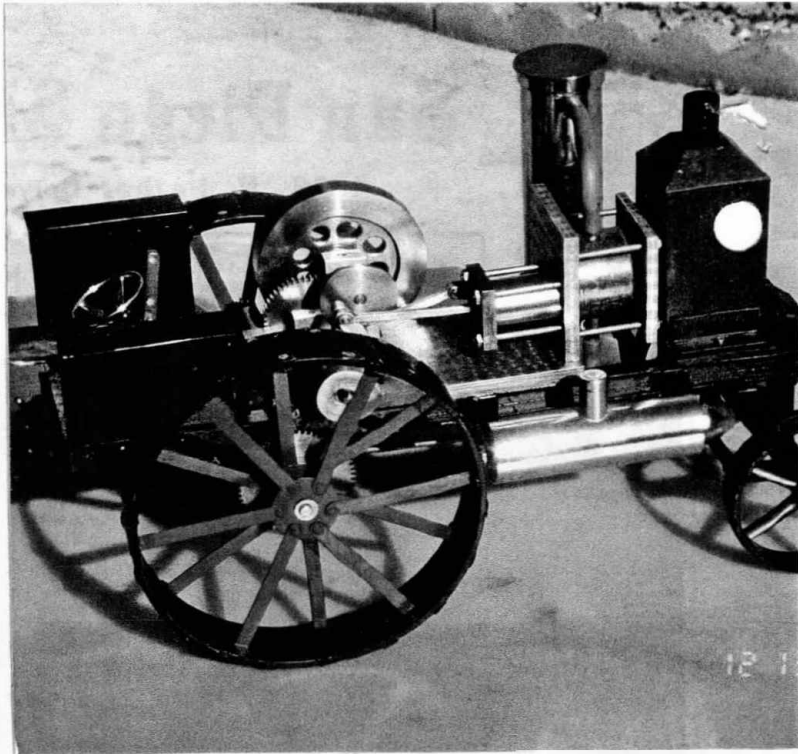
The theme of his demonstration was the Stirling engine, a variant of reciprocating engines that implausibly operates from hot air. Howarth brought four of them, one in a tractor that can scoot across a floor, two resembling stationary engines in a factory, and one that turns a vertical black disc as a purely theoretical demonstration of the Stirling cycle (*see box*).

Besides his Stirling engines, Howarth fired up two gasoline engines, a clever four-cylinder (opposed-two) job and a single-cylinder engine with a weighty 10" flywheel. He also held up a little miracle of miniaturization, a steam engine with a bore and stroke of one-sixteenth inch.

Art's main machine tools are his Enco 12' by 36" lathe and a heavy milling machine/drill press. His models are almost 100% scratch-built, including the spark plugs on the opposed-two.

For the large gasoline engine, he first bored the cylinder, then turned the piston, leaving a long jacket and very tight fit with the cylinder. Using abrasive, and holding the piston by its connecting rod, he honed the piston and cylinder to an easy fit. He cut grooves for piston rings and then, with a parting tool, cut the rings themselves off the bottom end of the jacket. After making a cut across the rings, he expanded them and slid them into the grooves.

Art Howarth rapidly made a lot of friends among Guild members, partly because many of them have military backgrounds like his and like to talk Navy. In the



Art Howarth Photos

Air Force he got his wings just a little too late to fly in World War II, but went on to pilot B-17s, B-24s and B-29s for several years, surviving a B-29 crash.

Leaving the service, he trained in electronic communication at the University of Wisconsin, and served as a civilian with the Navy in Japan, Hawaii and San Diego until he retired. About this point he took up model engine building, and has dozens of examples in his workshop garage in Allied Gardens—which he'll be happy to show to any interested Guild members.

**Old & New Business** Guests at the meeting were **Dick Canfield** of Denver, who will move to San Diego in six weeks and was scouting out the Guild as a club he could join to pick up ship-modeling know-how; and **Bob Hawkins** of El Centro, who had to drive through snow to attend. **Russ Lloyd**, who joined the Guild in 1975

The theory of the Stirling cycle is that if you heat air in a cylinder fitted with a piston, it will expand and push the piston to the end of the cylinder. If the "pocket" of air is then quickly removed and replaced by a pocket of cool air, the vacuum thus created will pull the piston back to its original position, where the air is heated and the cycle repeated.

The back-and-forth movement of the piston when connected to a crankshaft creates rotary motion as in a car engine. The exchange of hot and cool air pockets is more difficult to conceive, since this is an "enclosed" cycle that does not require outside air. In essence, the trick is accomplished by another piston and cylinder (operated by another crank 90° out of phase to the power crank) that quickly exchange hot air for cool at the end of the first stroke.

Stationery Stirling engines, showing vertical heat-exchanging cylinders

but hasn't attended since four years ago, was also on hand.

Purser **Bob McPhail** reported that the balance from the previous month plus \$/redacted/ from dues, \$27 from sales of plans and \$7 from sales of shop hints pushed the treasury to two dollars short of a thousand, which dropped to \$/redacted/ after he repaid **Bill Forbis** for newsletter costs.

**Jacki Jones's** Mom loved it, all one-and-a-half hours. We're talking about John Johnson's great videotape of the Maritime Museum, the 1999 N.R.G. exhibit and related subjects. (Mom was particularly fascinated by the pictures of a rope walk.) At the meeting, copies were on sale for \$10, a good buy considering Johnson's great effort, and members snapped them up.

McPhail suggested that the tape could be shown at the Guild's booth at the Del Mar Fair from June 14 to July 4 as an inducement for viewers to join the Guild. This led Guildmaster Jones to bring up the need for volunteers to serve at the booth at the Fair, particularly at the beginning and end of the exhibit.

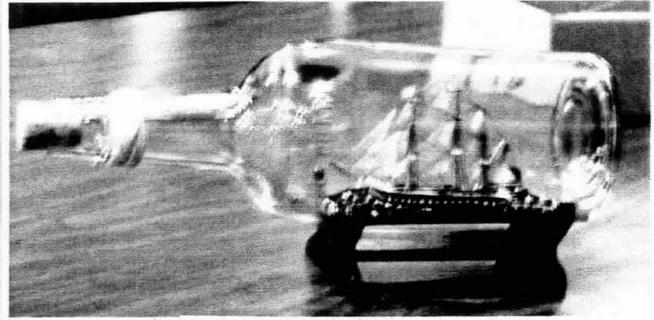
Jacki also announced that she is creating a club roster to be distributed with the April Newsletter. She stressed that it will be for members only, that anyone who objects to being listed will be left out, and that e-mail addresses will be included upon request.

McPhail made the spring election official by announcing that he had counted the ballots he had received—both of them—and the vote was unanimous for the slate that is shown on the back of this newsletter.

**Bob Crawford** announced a stupendous future event at the *Berkeley* model collection, of which he is Curator. Running from June 15 to Sept. 16, it's to be called "Masterpieces in Miniature," and will show models that are both very tiny and of highest quality. Bob particularly wants lots of entries from San Diego Guild members.

The exhibit is sure to attract much national attention. One model already signed up is a U.S.S. *Constitution* on the 1/64" to the foot scale, by the famed miniature-model maker Lloyd McCaffery and very valuable. Twenty or so others have been submitted so far.

As if that announcement were not exciting enough, Bob made another that won him a round of cheers. The Festival of Sail that almost accidentally came to San



Lloyd's *Constitution*

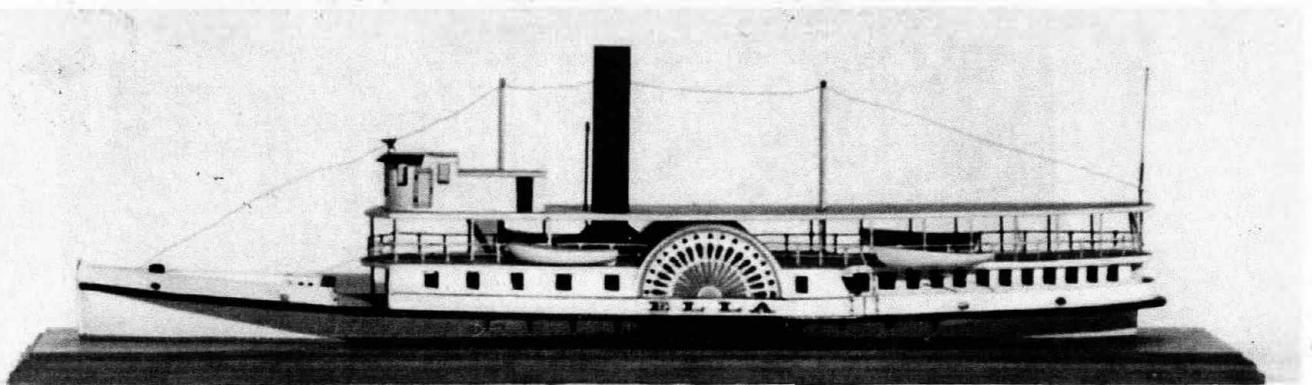
Diego in July 1999 will be repeated here in 2002—on a bigger scale.

In 1999, San Francisco blew its chance for a big tall-ships show when the state's Sesquicentennial Commission could not raise enough sponsorship money (see the newsletters for June and August 1999). The San Diego Maritime Museum deftly invited six foreign ships that had already reached San Francisco to come here, and their visit (amplified by the *Star*, the *Pilgrim*, the *Californian* and other ships) turned out to be a sensational success for San Diego.

As the meeting went on, members bought raffle tickets, the prize being one of Bob Graham's famous draw plates. The winner: Pete Jaquith.

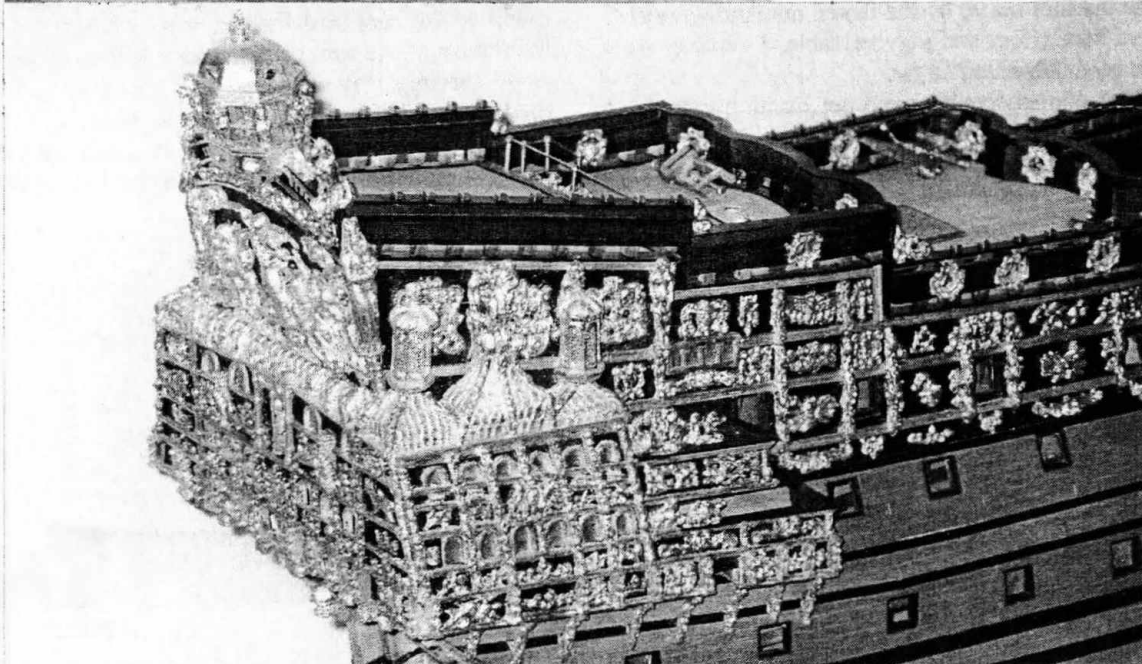
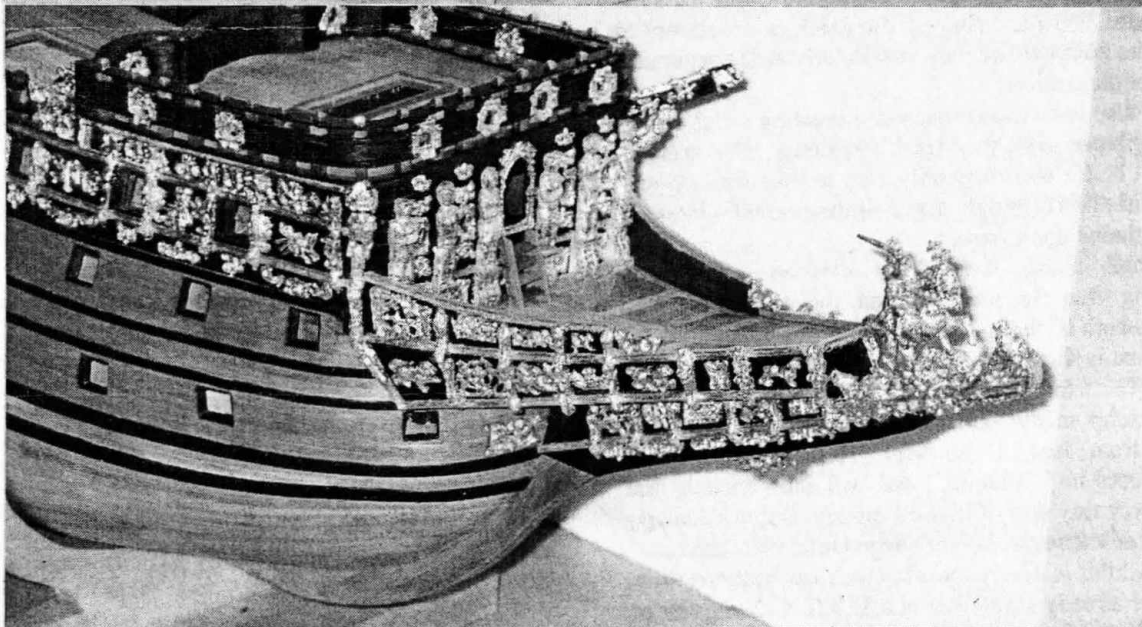
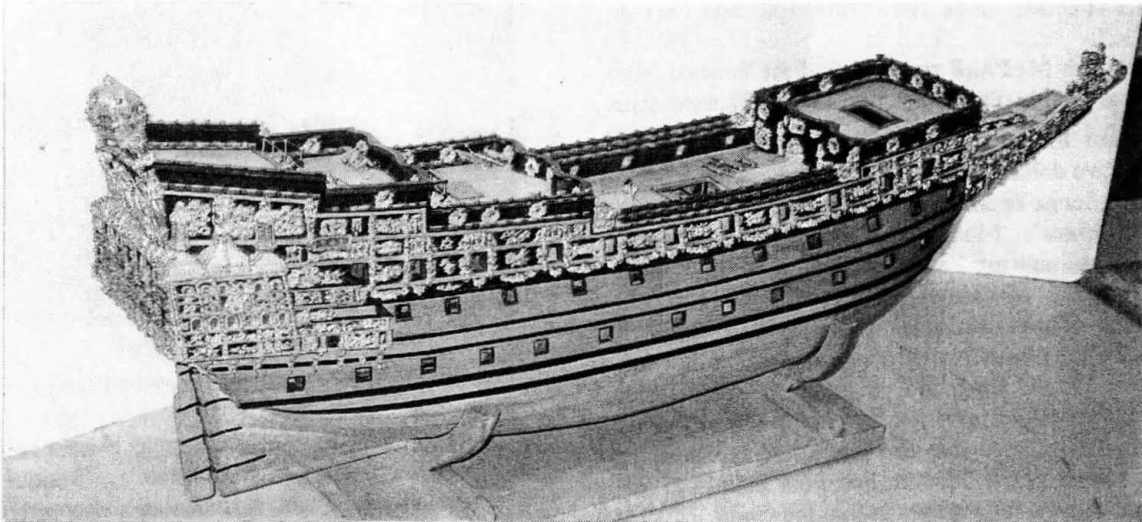
**Show & Tell** Don Dresell's *Sovereign of the Seas* is the most spectacular model the Guild has seen in a long time. Built by King Charles I in 1637, the ship was the largest ever up until then and its construction, nearly bankrupting England, was one of the causes of Charles's beheading by Oliver Cromwell in 1647. A first rate of 100 guns, *Sovereign of the Seas* was lethal to her enemies, mostly Dutch, and lasted until 1696, when a cook carrying a candle accidentally set her on fire and she burned to the waterline.

Don started this model from a kit 10 years ago. He modified the keel and frames, then proceeded to scratch-build most of the rest of the model, including many of the wood carvings ("if supplied brass carvings were correct, used them," he writes). He found that the kit's ornate cannon barrel castings were out of scale, and will turn replacements himself. The woods he has used include



Emery's *Ella*

Jacki Jones Photos



*The Golden Devil, a.k.a. The Sovereign of the Seas by Don Dressel*

English sycamore, ebony, holly, boxwood, basswood and satinwood.

What really catches the eye, of course, is the ubiquitous ornamentation, from the figurehead to the stern lantern. Using the techniques he described in this newsletter's October 2000 issue, Don applied \$350 worth of gold leaf to the wood and brass carvings. (About 20% more gold leaf fell the floor in the process.)

The next stage is making spars. Don notes that he'll have to determine the length of the lower masts and install them in order to properly position the channels. He won't rig foot-ropes; in *Sovereign's* day, seamen simply walked out on top of the yards.

This meeting produced the Guild's first serious discussion of actually building with resin kits, inspired by models brought in by **Bob Crawford** and **Fred Fraas** (see pictures and the resulting discussion in articles on resin models beginning on page 6).

**Gary Emory** brought a waterline model that he bought after catching an ad in the "Pennysaver." His notes say that the ship was "the paddle steamer *Ella* of Norwich, Connecticut. Model professionally made by Van Ryper of Vineyard Haven, Massachusetts.

"The model classification is: display style, block construction. Size of model: length overall, 16"; width, 4"; height, 5 5/16". Scale 1/0" = 1'0"."

The stats for the real ship were 152.8' long x 22' breadth x 10' depth. She was built at Mystic, Conn. in 1885 and home-ported in Norwich and later New London until she was abandoned in 1905.

Russ Lloyd had a startling contribution: a readily recognizable Old Ironsides in a bottle. "I believe the bottle is an antique whiskey bottle," Russ writes. "Longtime Guild members have probably seen this one before as it was constructed in 1975 when I joined the Guild." He revealed an ancient secret: the sea in which his *Constitution* sails was made of window putty.

*In this Newsletter's Minutes, the editors and the Guildmaster do their best to report fully on the proceedings at meetings, but the printed word has its limitations. For the full flavor of the wisdom, experience and detailed information exchanged at meetings, there's no substitute for attending. The next meeting is set for—*

March						
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	31

## Message From The Guildmaster

Dear Ship Modelers,

The San Diego Ship Modelers' Guild continues to grow and prosper thanks to the enthusiasm of its members. While ship modeling can be an ideal solitary hobby, the Guild provides a wonderful opportunity to share information and to enjoy the final product of each other's work, the scale ship models themselves. Our meetings have become increasingly interesting with many models, fascinating technical demonstrations and lively discussions.

To enhance communication, a directory is under construction listing the names, addresses, telephone numbers and e-mail addresses of the members. So, please send your e-ddress to (biochick@pacbell.net). Hans Merten had the idea to include each member's favorite ships. This information I can retrieve from old newsletters but if you have not brought in a model for a couple of years, please contact me if you would like to be associated with any particular vessel. There is room left for any sponsor wishing to advertise for a modest donation.

Bring your calendar to the next meeting so that you can plan which day(s) you would be able to represent the Ship Modelers' Guild at the Del Mar Fair (June 15 thru July 4). This is an opportunity to introduce your favorite hobby to a future modeler or Guild member in a fun setting in the company of other members while you putter away at your model. Half-day stints are welcome too. Also needed are volunteers for the "Masterpieces in Miniature" exhibition which will take place on the Ferryboat Berkeley this summer.

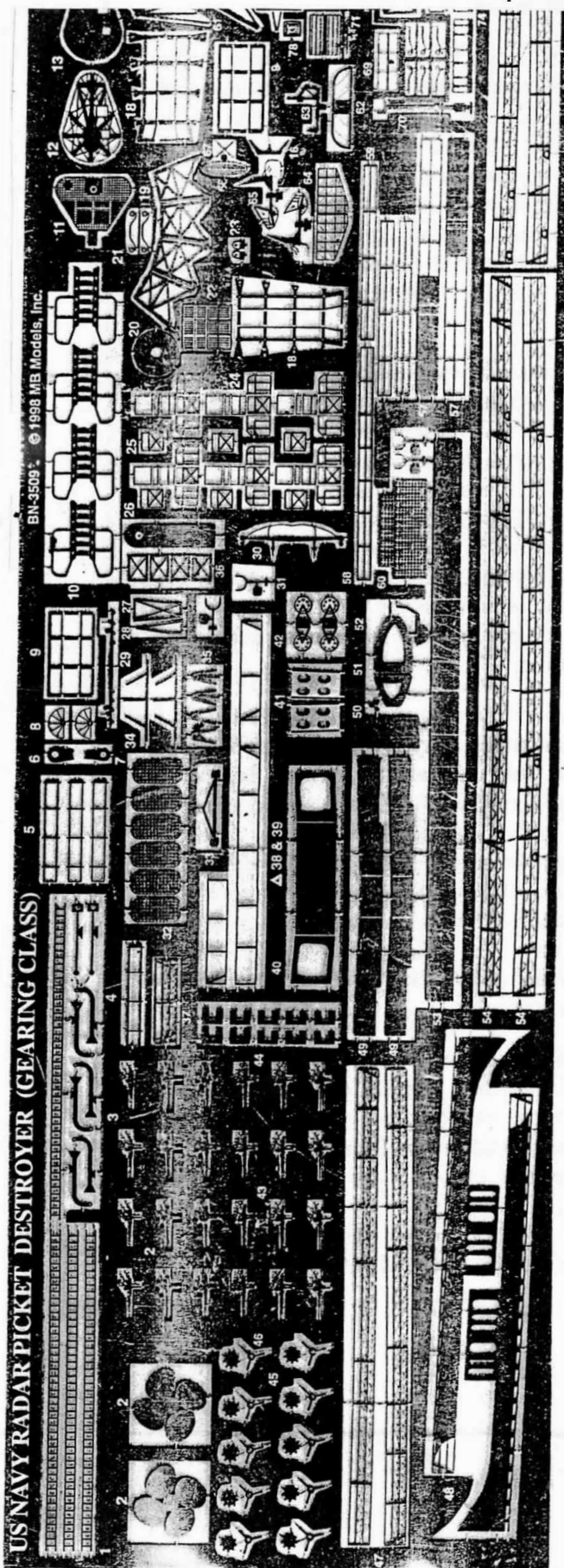
For those of you who must face a long commute to attend the meetings, thanks for your effort to join us! And for those of you who are not always able to attend, I hope that the newsletter can bring you some of the camaraderie, chit-chat and cheer of the meeting itself.

Hope to see you at the March meeting,

Jacki Jones

# Thinking of Building a Resin Model?

On this page we show and list the brass parts for the DE-406 that Fred Fraas is building, which he cleverly copied by Xeroxing the photo-etched lattice supplied in his Blue Water Navy kit. On Page 7 Fred and Bob Crawford appraise their half-built resin models and we show them in pictures. On Page 8 Charlie Parker provides the third in his series on building with resin.



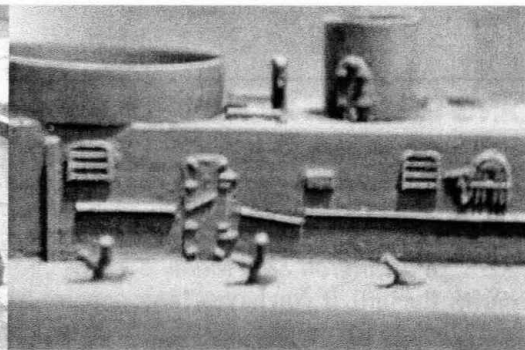
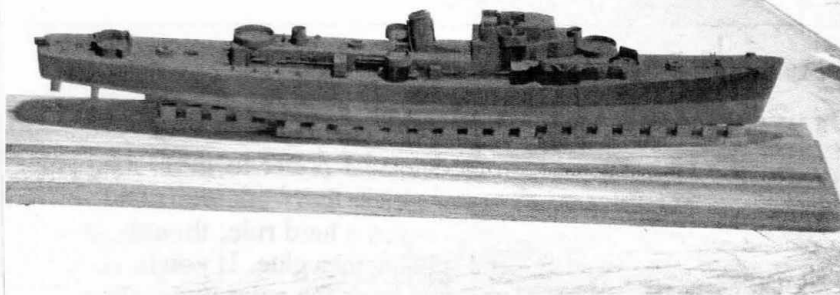
## Brass parts list

1. Ladders
2. Props
3. Davits
4. Flag staffs
5. Depth charge rack bottom
6. Foremast platform "A"
7. Foremast platform "B"
8. Radar intercept antenna
9. Spare Depth charge rack
10. Stairs
11. Aft mast platform
12. Top aft mast platform
13. Top aft mast platform
14. Tripod mast
15. Tripod mast braces
16. Mk.37 radar frame
17. Mk.37 antenna
18. Depth charge rack
19. Searchlight platform mast
20. Searchlight platform
21. Twin 40mm gun sights
22. Mk.37 radar
23. Mk.37 radar holder
24. Side depth charge rack
25. Side depth charge rack extension
26. Foremast platform
27. Foremast brace
28. Foremast brace
29. Foremast yardarm
30. Aftmast yardarm
31. Lookout
32. Raft bottoms
33. Fighting lights
34. Stern prop guards
35. Smoke stack rigging braces
36. 40mm director braces
37. Stern rails
38. Deckhouse rails
39. Deckhouse rails
40. Deckhouse walk through cover
41. 40mm braces
42. Hose reels
43. 20mm guns
44. 20mm gun shields
45. 20mm tripods
46. 20mm tripod bottoms
47. Aft main deck rail
48. Bulwork shield
49. 40mm shields
50. Whale boat prop

51. Whale boat insert
52. Whale boat rudder
53. Bridge shield
54. Bow deck rail
55. Deck rail
56. Smoke stack frame
57. 20mm platform shield
58. Rail for PE13
59. Rail for PE20
60. SC-1 radar
61. SC-1 radar frame
62. SPS-10 radar
63. SPS-10 brace
64. SPS-40 radar
65. SPS-40 radar frame
66. Mk12 antenna
67. Mk12 antenna "X" frame
68. Mk.37 brace
69. YE radio beacon
70. YE radio beacon mast
71. TDY radar jamming antenna
72. Cakz 66-Akm
73. TDY mast
74. 40mm rails
75. 40mm sights
76. Platform brace
77. Raft brace

## Metal parts list

- |     |                      |    |
|-----|----------------------|----|
| 1.  | Rudder               | x2 |
| 2.  | Prop shaft           | x2 |
| 3.  | Prop hub back        | x2 |
| 4.  | Prop spinner         | x2 |
| 5.  | Rafts                | x6 |
| 6.  | Dual 40mm guns       | x2 |
| 7.  | Quad 40mm guns       | x3 |
| 8.  | 40mm gun directors   | x5 |
| 9.  | Whale boat           | x1 |
| 10. | Whale boat davits    | x2 |
| 11. | Flag bags            | x2 |
| 12. | 24" searchlights     | x2 |
| 13. | 36" searchlights     | x1 |
| 14. | Main mast            | x1 |
| 15. | Anchors              | x2 |
| 16. | Mk37 director        | x1 |
| 17. | 40mm director tubs   | x3 |
| 18. | 5" guns              | x6 |
| 19. | Pelorus              | x2 |
| 20. | 5" loading machines  | x2 |
| 21. | Prop "V" struts      | x2 |
| 22. | 40mm director tubs   | x3 |
| 23. | Depth charge singles | x6 |



## Resin Models: "This Could Be the End of Scratchbuilding"

In an article in the November 2000 issue of this newsletter, resin models were described as having "revolutionized the static scale kit market." At the February meeting, **Bob Crawford** and **Fred Fraas** both brought resin models of military ships that they are building, and both seemed satisfied if not dazzled.

Bob brought a half-finished model, pictured above, of a 1:350 John C. Butler destroyer escort from a Commander Models kit. "Highly detailed resin kit," he says. "Lots of photo-etched ladders, railings, radars, depth-charge racks, K-gun racks, etc.

"Guns, rudders, boats, rafts, signal lights, screws, etc. are resin (which is disappointing as I expected metal). It looks like fun if I don't go blind doing it."

For him the model will "depict the U.S.S. *Edwards* (DE-406), which is the first Navy ship I went to sea on as a 10-year-old kid. My Dad was C.O. I will give it to the museum in Colorado dedicated to the ship's namesake."

Fred too has a personal connection to the resin model

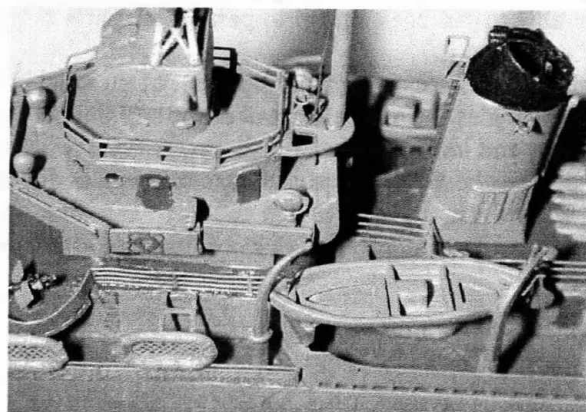
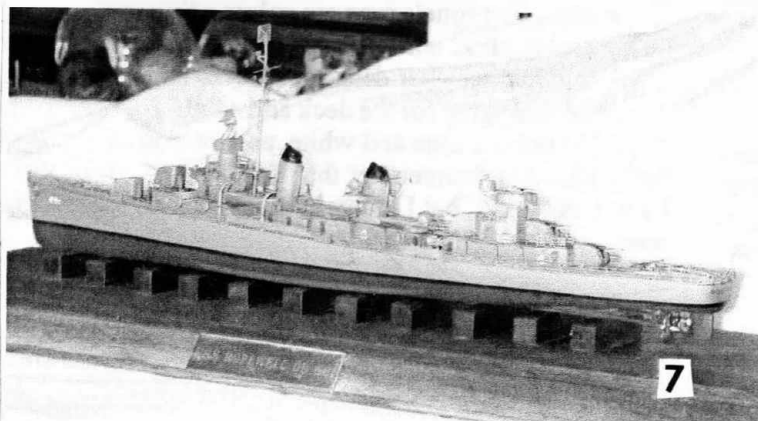
pictured below, the U.S.S. *Higbee* (DDR-806): "served aboard this ship in the Korean War 1950-1953," he wrote in his report at the meeting. Its scale is also 1:350. Fred recalls that Videomaker John Johnson (*see the Minutes in this issue*) also served aboard this ship from 1952 to 1955, and edited a newsletter for *Higbee* sailors.

The kit, on the 1:350 scale, was made by Blue Water Navy. "Just starting—my first resin model," Fred notes. "Has about 200 photo-etched, britannia and resin parts. Instruction booklet 8 or 9 pages, plus parts list, is good. Nearly all parts are very, very small, but kit is complete."

His hull came in two parts, from the waterline up and from the waterline down, so he has a choice of displaying just the top or the whole ship. He's frankly pleased by the convenience of resin kits. "Doesn't take three or four years to build," he says. "This could be the end of scratchbuilding." He also points out that in contrast to plastic kits, which can be reproduced endlessly, resin molds wear out after a while, which probably keeps the price up.



For comparison, Bob brought this 1/16" model of U.S.S. *Hopewell*, usually on display in the model shop, built by Chris Matthews and renovated by Bob. His father also served on this ship, as executive officer in 1954.



## ***Fixing defects in the hull and preparing for painting***

**By Charlie Parker**

*Washington Ship Model Society*

**I**n preparing the hull, if you have a large gap, insert a plastic or wood block to fill the gap, carve it down and finish with a fine filler like body putty or green stuff. Don't try to fill a big hole with just putty. Understand fillers. Remember that they are of different hardness. Super glue is very hard if you use it as a filler on resin, plastic or wood. The materials will sand down faster than the super glue and give you a depression or gap.

Here is where some of those solvents come in. Acetone and methyl ethyl ketone are softeners—cutting solutions for body putties and most fillers. They can be used to shorten the drying time and thin putties so that they can be painted on the hull to fill small scratches and gaps. This method is also very good for filling those problem air bubbles and holes or gaps in a poor casting. One other way to fill gaps and holes is with resin or epoxy. A dam can be built up around the problem area and a layer of resin can be applied like a layer of putty, then sanded and finished.

Filling is a slow process. Several thin layers are more likely to give you a better finish than trying one thick layer. Also, remember that you need to give fillers and paints time to dry before sanding. Trying to sand a wet filler makes a real mess. Sanding follows the same rules as filling: work slowly and sand, fill, sand—don't try to cut too much down at one time. Remember, a primer is the last step of filling and finishing, and you need to sand it also. To get a really good finish from your paint over a filled or sanded area, the area needs to be glass smooth, and that takes time. Patience is the secret to a great finish.

### **Assembly of the model**

Resin models are notorious for bad instructions and inaccuracies on plans. However, if you do not have a lot of experience in building models, particularly of ships, do follow the instructions. But additional plans and references are a must if you want to make sure the model is accurate, and they will also greatly help in assembling the model. Dry fit each part through each step before gluing and, if necessary, do several steps with non-permanent glue to test fits. White glue or rubber cement is good for this; taping with two-sided tape will also work.

Build the model in components: hull assembly, deck levels, masts and guns, e.g. Also, you may need to paint as you build, as an area may be visible after assembly, but you might not be able to get back into it to paint after parts are glued together around it.

Photo-etched brass is a key component of most resin models as it provides the intricate detail of the smaller parts, such as railings and ladders. Photo-etch presents a problem during assembly, however, because it is fragile and is difficult to paint around once glued to the model. Whether to glue railings prior to or after painting is a subject of much discus-

sion among ship modelers. I prefer to glue, then paint (if possible) as I have some tricks that work well that I will cover under painting. This is not a hard rule, though, and sometimes you will need to paint, then glue. If you have to do this, you may want to scrape away the paint under the part to be glued for a better bond.

### **Painting is a ditto to filling, why now?**

Again, time and patience is the secret. Why now? Because you will need to paint as you build in many cases. You won't be able to paint inside parts you have assembled, and you will want to paint sub components of the model as you build them. Types of paint: lacquers, thinner/solvent/oil based or acrylics. I'm old school; I like Floquil solvent based paints. I do not like the acrylics as I have had problems with acrylics bonding to resins and metal. Either way, a good final sanding or steel wool polishing of the model and a good primer coat will improve the results of the paint job on a resin model. The type of paint you use is up to you. Also remember thin light coats are better than thick coats (I often forget this rule) and give paint a chance to dry between coats and handling (this one too!). The process of painting a ship involves several steps and several skills. Here are some tips: First, mount your model on a base as recommended before. The base can be covered with tape to keep it from getting painted or damaged during the painting process.

### **Selecting colors**

There are now a number of excellent lines of marine colors. As far as accuracy of the color, my thought is if it looks right, it's OK. If it looks wrong, but the label says it's right, don't use it, try something else. Having spent my life in the military, I'll tell you FS and government contract paint varies widely now, and historically it would be impossible to tell exact shades of base colors or finishes on old vessels or even new ones. Ships are also very big. They are never painted in a day by one person out of one can or drum of paint, so there will always be shade and tint variances in color, even of the same color on the same ship. Also, weather, light, general maintenance and climate have a great deal to do with how paint lasts, shades and turns over time.

Photographs also are poor sources to determine color, as film varies significantly now and did so to an even greater extent in the early days of color photography. Film also has the same problems as paint in terms of quality and exposure over time. All that being said, if it looks OK, sort of right, in the ball park, and you are happy with it, go with it. Remember, everyone's eyes see colors a little differently, but do try to stay close when trying to match a historical record. If the ship had weather deck blue decks and was haze grey, use a dark blue grey for the deck and a light grey for the basic ship. Do not use blue and white, as that is too far out of the ball park. Also, remember that thing called "scale effect." I can't explain it, but I know it, and you will, too, when you see it.

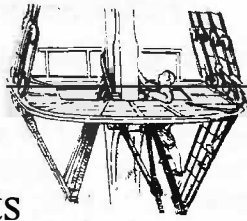


# THRU THE LUBBERS HOLE

By Robert Hewitt

## Lightship Baskets

From the N.Y. Times



Lightship baskets, those simple, oval and round baskets with wooden handles carried as summer purses by proud women on Nantucket, could have been invented only there.

Soon after the first settlers arrived on Nantucket in 1659, they learned to make their living from the sea. By the early 1800's they had formed America's largest whaling fleet. Their ships traveled the world in their quest for more and more whales. One of the products they brought back from the Far East was rattan, a pliable palm best known today as the cane used for seating. Nantucketers used rattan to form a new kind of basket. The resulting cottage industry continues on the island to this day.

Fearful of loosing their precious ships, Nantucketers began deploying lightships, floating lighthouses anchored at sea, as early as 1828. The ships would be stationed as far as forty miles offshore for months to warn whalers and clippers of the dangers of the surrounding waters.

It was an efficient system, but not infallible. In stormy weather a lightship was difficult to handle, sometimes the ships would capsize and were lost at sea. In calm weather the days were long and life was monotonous. Crew had only to raise the mast lights at dusk, lower them at dawn, and keep them clean. In their spare time they made sturdy open baskets.

Some of the most skilled craftsmen were the coopers, who made staved wooden vessels, including barrels, buckets and casks. It was probably their ability to bend wood staves over a mold that later allowed them to form the rattan lightship baskets.

The simple basket looks like a beautifully proportioned mixing bowl. The origin of the form is unknown. The local Wampanoag Indians and Quakers on the island may have had

an influence on the design. Successive generations of captains, mates and crew members developed variations in their own distinctive form.

The baskets were designed as utilitarian household items. They made baskets to collect berries, transport pies, hold sewing kits, carry laundry and store field vegetables and apples.

As antiques, lightship baskets made aboard the New South Shoal Lightship are probably the most prized. It is because that ship was in the most precarious position. There was a lot of sea traffic, and several ships were swept away. Steamers ran down lightships. In a dense fog, the lights, bells and whistles did not always help.

The need for lightships lessened when oil and kerosene were introduced, and the whale oil market withered. Nantucket's population fell from ten thousand in 1830 to less than three thousand in 1830. The trade in lightship baskets never faltered, it just moved to the mainland.

In the 1870's summer visitors discovered Nantucket and began buying baskets as romantic souvenirs. Then folk art collectors began buying baskets signed by early masters including captain Charles Ray, his grandson Clinton Ray, Capt. James Wyer and Davis Hall.

Antique shops in Nantucket sell these early baskets for three thousand to six thousand dollars. Fine ones in good condition with a dark, rich brown patina go for a lot more, especially if they were made by a top name. In 1994 a nest of six baskets signed by Davis Hall sold for one hundred and eighteen thousand dollars at a Sotheby's auction.

The baskets became a purse only after World War II. In the late 1940's an immigrant from the Philippines named Jose Reyes moved to Nantucket. He added hinges to the tops to make pocketbooks and attached ivory or whalebone plaques with the owner's initials. He also carved bas-relief whales or sea gulls. The purses quickly became status symbols.

Susan Olson and her husband Karl are still making the baskets today. Karl makes the handles and wood bottoms out of cherry, walnut, ebony and rosewood. Mrs. Olson uses dental drills to carve flying pigs, rabbits,

dolphins, shells and whales out of antique ivory and whalebone. She has three years of back orders, but goes at her own pace. Her commissions cost between one hundred and one thousand dollars.

She sounds like one of the old lightship mates, going at their own speed, and their baskets are always worth the wait.

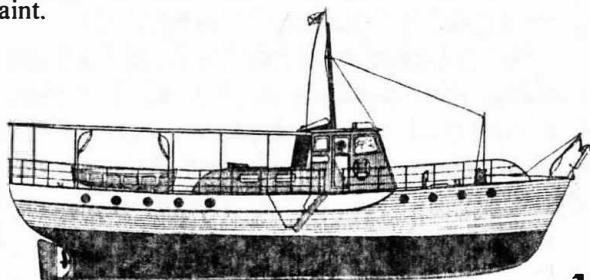
## Nylon Stocking Whaleboat Hulls

By Henry Barbrack

From "The Broadaxe," Newsletter of the Ship Model Society of Northern New Jersey

This is a method of making true-to-scale strong small boat hulls that I have been using for some time.

1. Carve a hull plug to be used as a mold.
2. Obtain some smooth, textured brown paper towels. Don't get the stiff kind like brown butcher's paper; use the soft, pliable brown hand-towel stuff. My source is the men's room at the Pathmark.
3. Fold the paper towel in half and cut out the profile shape of the boat hull with the fold along the keel, so that when you unfold the towel you have a shape like a butterfly. Be sure to cut the towel out to the correct length and depth so that it will cover the hull mold and the ends of the towel will come together at the bow and stern.
4. Apply some Vaseline petroleum jelly to the outside of the wooden mold. This will act as a releasing agent so that the finished hull can be easily removed from the mold.
5. Dampen the paper towel and shape it over the hullmold with the fold along the keel.
6. Cut a piece of nylon stocking or panty hose and drape it over the papered hull mold. Pull the nylon tightly over the hull mold and clip it together underneath with binder clips or something similar, so that the nylon snugly covers the mold with no wrinkles.
7. Apply a coating of Duco cement evenly over the nylon and paper on the mold.
8. When dry, remove the clips and repeat steps 6 and 7 with a second layer of nylon.
9. When completely dry, use a single-edge razor blade to cut the hull free along the line of the gunwale.
10. Remove the hull from the mold and let it cure completely for a day or two. Install the gunwales, thwarts and other interior details, then give it a coat or two of sanding sealer or polyurethane finish and paint.



## Donated Ship Model Plans Still Available to Guild Members

The following plans, donated by **Bob Graham** are will be auctioned at the March meeting. The plans showing an asterisk have been reserved by members. Anyone wishing to learn more can look over the plans at the next meeting or call Jacki Jones to arrange to reserve a particular set of plans (858)581-2376.

Exploratore 1862 Paddlewheel  
 Viola Whaling Brig  
 \*Elsie fishing Schooner  
 Gjoa Arctic Explorer  
 Katy of Norfolk  
 Sovereign of the Seas  
 (3) San Mateo Galleon Lusci  
 (2) Galleon Espanol 1607 Lusci  
 Endeavour Mantua  
 Galeone Veneto  
 San Felipe  
 Flying Fish  
 \*Berlin 1675  
 74  
 Aeropiccicola Indiscret  
 1696 German Ship  
 \*Grand Bank Schooner  
 \*Yacht Mary  
 La Couronne French Vessel 1636  
 Monitor  
 Newsboy (Bark)  
 \*Gertrude LThebaub BankFisherman 1929

## Want to Sail on the Star?

Bob McPhail has signed up to train for the crew of the *Star of India* when she next goes to sea in June, and he thinks other members of the Guild will want to join him. Here's how, according to Herminia Taranto, Office Manager of the Maritime Museum.

You must be 18 or older, in good health and carrying medical insurance. You can start by attending the orientation meeting set for 7 p.m. March 20 on the *Berkeley*. Thereafter you will have classes from 8:30 a.m. until noon every Sunday from April 22 to May 20.

The *Star* has places for 50 crew members.

## Internet Research-Discussion Groups

By Chuck Seiler

If you have a computer, or access to one, the INTERNET has provided the ship modeler with a fantastic battery of resources. One can access hundreds of web-sites, from museums to universities to model clubs to commercial sources, in order to do research, buy stuff (a broadly, undefined area) and trade tips and secrets. Another bank of resources includes the newsgroup and the discussion group.

These "groups" are actually hundreds of thousands of groups dedicated to specific topics. Newsgroups are accessed through your internet service provider (ISP) and can be generally accessed by anyone. I am not aware of any ship modeling newsgroups, but they are probably out there.

Discussion groups are similar to newsgroups in that they are dedicated to specific topic areas. Info is passed, questions asked and answered, and colorful commentary and opinion often spread throughout the land. The discussion groups I am familiar with are either for the general public or, more often members only. This helps filter out the spam.

One of the best (in my opinion) model ship news groups is the Seaways Shipmodeling List (SSL) on "Yahoo Groups". It is run by Dr. Clay Feldman, the publisher of "Ships in Scale" magazine. Regular participants are from all over the USA, Great Britain, Canada, Australia, and Germany, with other members worldwide. Participants include expert ship modelers, kit designers, leading commercial vendors, long time NRG members and run of the mill Joe Modeler. Topics include items such as "how do I use a draw plate", "what is the best tool for...", "how do I plank a hull", "where can I get plans for...", "what is the best color for...", "what is the correct size cannon for...", "what is the best paint" and "which end is the pointy end"? In other words, it covers technical issues, technique issues, style issues. It ranges from very basic to very intricate. Something for everyone. Even the

weather conditions in Whitehorse, Canada. The list is very tolerant and accepting of new modelers (despite rumors to the contrary). Highly recommended.

To subscribe to this list, go to <http://groups.yahoo.com>. Before you go any further, register with Yahoo. It will not obligate you do anything, but will provide you access to all the yahoo groups. Once this is done, go back to the Yahoo-groups home page. Under "Join a Group", click "HOBBIES & CRAFTS (models)". From there, click on "Scale Modeling". The SSL list should be the one on top. Click on it and you will be able to subscribe.

SSL is not the only such group on Yahoo. Browsing down the list one finds other related lists. One group deals with plastic and wooden ship models. One group deals with building of the Sultana. The SMA has a group. Who knows. Maybe Fred Fraas will set up a group for the 1/350 scale warships focus group.

Go forth and discuss!

## Ship Model Art Appreciation 101

Submitted by Chuck Seiler who received this along with many other interesting e-mail messages from a very active internet discussion group at Yahoo.

From: Gene Smith <[smithfrow@inetmail.att.net](mailto:smithfrow@inetmail.att.net)>  
To: <[SeawaysShipmodelingList@yahoogroups.com](mailto:SeawaysShipmodelingList@yahoogroups.com)>

Barry Rudd wrote some very intelligent stuff about Scale Demands & Artistic Effect. For the beginners who may be put off by some of these technicalities, I'd like to offer a non-technical approach to understanding some of what Barry touched upon. Most of us who like ship models never miss an opportunity to look at them.

Next time you go to a museum or other exhibition of ship models, pay close attention to the impressions different models make on you. When

you come to models you really like, ask yourself what it is about them that you like. When you see models that you just don't like for some reason, try to figure out what the reason is. The contrast between the best and the worst (in your own opinion) will give you some tangible clues as to just what you want to strive for in your own models.

Try to be as exact in your assessment as you can. Sometimes it's hard for us beginners to see past the sheer weight of complexity, detail and virtuoso technique. Take it easy and just play a bit with it...as you walk around an exhibit, you are almost certain to find models that seem to draw you back, that you want to look at more than the others. You don't need to apply a more stringent test than that - if your eye "wants" to look at a model, try to figure out why.

Don't forget to give the models that you glanced

at and walked past another look, too. Try to find out why you didn't think they were worth a second look. Most important aesthetic rule: to quote a dear departed friend and mentor, "Anything worth doing, is worth doing poorly." Be willing to make some mistakes in the learning process. Once upon a time I thought a '59 Edsel with fender skirts and flames was the ultimate model. You have to start somewhere -LOOK!

You'll never "get it" attempting to borrow aesthetic judgements from someone else - you have to see it with your own eyes. Be open to what "experts" say, but use their comments as clues to what you're looking for, rather than a substitute for experiencing it directly.

By Gene Smith, who still appreciates a good flame job in Houston.

### **'AS SOLID AS THE DAY SHE WAS BUILT'**

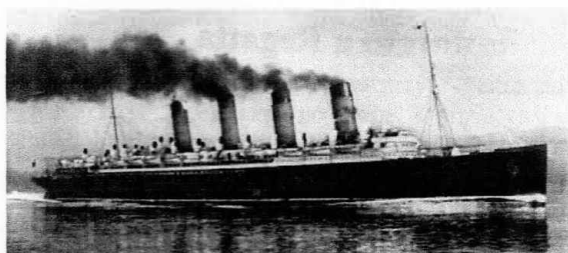
Here's what the website [www.hunley.org](http://www.hunley.org) said on March 5 about the internal excavation of the Confederate submarine *Hunley*, which in 1864 became the first sub ever to sink an enemy warship (Newsletter, October 2000)

On Wednesday, February, 14, 2001, archaeologists and conservators finished drilling the 94 rivets that fastened the first hull plate to the sub. Careful planning of how to remove the plate, shore the sediment behind the plate, and lift it to its storage tank was conducted. As the last of the rivets were drilled the hull plate was seen to separate from the port and starboard expansion strakes. All preparations are ready to carefully remove this plate. Although no longer held together by iron rivets, the plate remains frozen to the hull by 137 years of corrosion. In addition, it was discovered that the builder s of the submarine inserted wedge-shaped iron keys in the spaces between adjoining hull plates, thus locking them in place. These keys will likely have to be drilled out before the plate can move. At present only a 1 to 2 mm gap can be made with gentle prying. This space can be increased with the use of thin metal shims driven under the edges of the plate. Plate removal at present is a slow and meticulous process, in order not to damage what has been so well preserved.

The hardness of the rivets, strength of the hull plates, and the hull's superb construction continues to amaze everyone and make the sub appear as solid as the day she was built.

## Part III

# Sailing on Board the S.S. Mauretania



From the diary of Helene Heller (1931)

My great aunt and uncle, Helene Heller (a singer) and George Riley (a comedian and singer), were vaudeville stars in New York City. Throughout their lives they sailed on passenger ships all over the world even travelling to Europe during the second world war to entertain US troops. Aunt "TeTe" kept detailed journals of all of their voyages. On this particular voyage they were engaged to entertain the passengers after dinner on a trip from New York to Curaçao, Caracas, Havana, and back to New York.  
*Jacki Jones*

On Board the Mauretania Nov. 24, 1931 Tuesday

Up at 7 and another glorious day begins. We arrive in Cristobal as we are arising. Leave at 9 via train for Colon. We arrived at the locks just in time to see three big ships go thru. Saw the electric trains pull them thru. Saw the locks open, and close and the water recede as the boats passed thru. We then walked over to the spillway to see the water being released and plunge down the spillway about a hundred feet. The break blocks below sending the water up into a huge fountain and spray causing the usual rainbow. It is such a marvelous piece of work it's almost inconceivable.

Took an auto back to Colon and a beautiful trip thru Camp Davis and the old canal the French started but never finished.

Walked all over town. Through the market place and business section all very interesting. Went into the Tropical Bar for a Gin Fizz and the best steak sandwich I ever ate.

Hired a car and drove all through the residential section, to France Field and saw many marvelous places, to the Submarine Base then back to the ship dead tired. Sailed at 7 o'clock.

George and I entertained in the evening in the Grande Salon and were a very big hit. Gee how they seemed to love all we did.

By now we hardly pass a soul on the ship who doesn't ask us to have a drink and when we are going to entertain. Our five gentlemen friends take us to their beautiful rooms to show us all the things they have purchased - There are three of us girls and they give us all bottles of perfume, one man has the most beautiful Spanish shawl I ever saw and insists on making me a present of it - I finally compromise and agree to borrow it for Havana.



SS Mauretania Grande Salon

Wednesday Nov. 25th

Up early and in our bathing suits all day until dinner time. I have a nasty burn on my right arm but I'm afraid I'll live. George saw a school of porpoises! Better known as dolphin, of course I would miss it.

Nothing exciting today just cruising leisurely onward. A masque ball at nite and tho we didn't go in costume had lots of fun.

Nov. 26th Thursday

Up early and packed our bags to take ashore for we are going to stay all nite at the finest hotel in Havana - The National Hotel.

As we pull into the harbor about 2-o'clock it is a glorious sight. Gee, Havana is lovely! Morro Castle on our left and the city proper on our right.

Coming into the channel which is very narrow we struck something and nearly ran aground.

Later learning we bent a propeller.

Had to file pass the inspectors and doctor to have our landing cards stamped.

Go ashore in launches - Native boys diving for coins. Taxi to the Hotel National where we are given gorgeous rooms overlooking the channel and lovely homes.

Johnny, a friend of Marque and Marquette takes us sightseeing in his big Lincoln. Oh what a beautiful city this is. We drive along the Malicon (all along the water's edge) down the Prado (the 5th Ave. of Cuba) with its parkway of trees and flowers in the center. Then to La Playa, what a beach! Just marvelous.

We went out to the Tropical Gardens, owned by the big brewery man. This is the most wonderful garden and where you can take your lunch and get all the beer you can drink free!

Back to the Hotel to rest, bathe and dress for dinner.

Oh what a dinner we had too. Started off with a Daiquiri Cocktail. More dressing for the gala event at 9:30. The room was jammed and our five angels came with two guests Mr. And Mrs. Neger. George was M.C. and they couldn't get enough of him. He was grand, too.

We did very big! Stopped the show and every one muchly excited.

Changed clothes and our entire party, three carloads, went to San Souci, the equivalent of one of our most exclusive road houses or nite clubs. But not called such. Just called San Souci - Then to a native village saw a real rumba. WOW! Then to Sloppy Joe's. What a nite - oh boy are we tight? What drinks and what a sandwich.

Home and to bed at 5:30. So much excitement we almost forgot it was Thanksgiving until we saw the dinner menu.

Our room costs \$30.00 a day single but we are guests of the hotel for the nite. But the owner is so pleased with the show we gave he invited us all to remain over and keep our rooms until sailing time whoopie!

Had our picture taken at sloppy Joe's.



The National Hotel, Havana, Cuba

To be continued.....



## An Invitation to a Regatta

The Inland Nautical Society is holding its annual Spring Tug/Scale Regatta on April 29, 2001. The regatta is open to all R/C scale, electric boat and ship modelers of all ages. The Society invites the members of the San Diego Ship Modelers Guild to participate.

For additional information contact Kay Tillman, Treasurer, at (909) 686-0383 or on the web at <http://www.inlandnauticalociety.com/>. The Society is headquartered among the cactuses at 3760 10<sup>th</sup> St., Riverside CA 92501.

## A Way to Say Thanks to the *Berkeley*

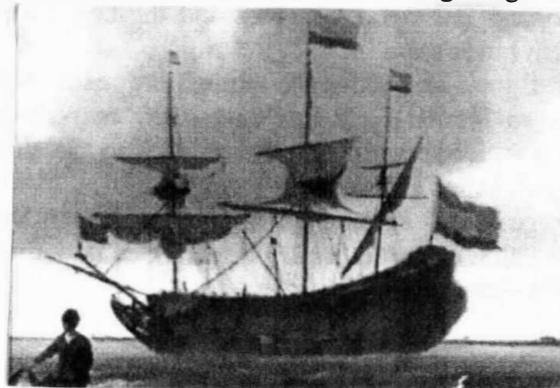
*Berkeley* needs a new bottom. Her hull has grown thin and weak. She's scheduled for a haulout and rebuild in 2003.

The Ship Modelers Guild is a major beneficiary of the ferryboat's presence, as the site for the Guild's monthly meetings. (Anyone who reads other clubs' newsletters soon gathers that they often struggle desperately with meeting-place problems, and sees how lucky we are.) Our guild has good reason to support the Star of India Auxiliary's efforts to raise funds for the *Berkeley* overhaul.

A chance to do so comes up on Saturday, Mar. 31, when the auxiliary hosts a Silent & Live Auction from 6:30 to 9:30 p.m. The event includes food ("an elegant San Francisco menu"), entertainment and a no-host bar. For more information or to send a donation of \$50 per person, contact Christine Sirko at (619) 234-9153 or c/o Maritime Museum 1306 N. Harbor Dr., San Diego CA 92101, e-mail [collections@sdmaritime.com](mailto:collections@sdmaritime.com).

## A Trip Back to the 17<sup>th</sup> Century

Don't wait until meeting night, says Guildmaster Jones, to view "Art of the Sea: 17th Century Dutch Masters and Their Legacy." That's the new exhibit at the Maritime Museum, and it deserves a good long look, Jacki says. It celebrates the flowering of the Dutch maritime empire that came after the Netherlands threw off Spanish rule in 1579. The show runs through August.



## COMPUTER GENERATED FLAGS

BY BILL RUSSELL

ANYONE WHO HAS BEEN BUILDING SHIP MODELS VERY LONG WILL HAVE LEARNED THAT FLAG MAKING IS ONE OF THOSE PROBLEMS FOR WHICH THERE ARE NO EASY SOLUTIONS. I WILL DESCRIBE HERE YET ANOTHER APPROACH, THIS ONE BASED ON AN OLD TECHNIQUE INVOLVING THE USE OF KLEENEX AS THE BASE MATERIAL. THE OLD PROCEDURE INVOLVED DRAWING THE PATTERN ON THE KLEENEX AND THEN CAREFULLY PAINTING THE FLAG WITH WATER COLORS OR ACRYLICS. I WILL DESCRIBE A METHOD WHEREBY THE PATTERN AND COLORS ARE APPLIED BY MEANS OF YOUR PC.

1. SEPARATE THE TWO PLYS OF A PIECE OF KLEENEX AND SELECT AN AREA THAT IS FREE OF DEFECTS.
2. FIND THE DESIGN OF THE FLAG OF INTEREST IN A BOOK OR ON THE INTERNET, OR DRAW AND PAINT THE FLAG DESIGN SEVERAL TIMES THE DESIRED SIZE ON ILLUSTRATION BOARD.
3. SCAN THE FLAG INTO YOUR COMPUTER AND RESAMPLE IT TO THE DESIRED SIZE.
4. PRINT THE FLAG ON AN ORDINARY 8-1/2 BY 11 PIECE OF PAPER USING YOUR COLOR INK JET PRINTER.
5. CUT A PIECE OF THE KLEENEX SEPARATED IN STEP #1 A LITTLE LARGER THAN THE FLAG WILL BE.
6. PLACE THE KLEENEX OVER THE FLAG PRINTED IN STEP 4. CAREFULLY PASTE THE EDGES OF THE KLEENEX TO THE PAPER, COVERING THE AREA WHERE THE FLAG WAS PRINTED. BE CAREFUL NOT TO GET PASTE ON ANY PART OF THE KLEENEX THAT WILL EVENTUALLY BE PART OF THE FLAG. I USED HIGHLY DILUTED CARPENTERS GLUE AS PASTE.
7. AFTER THE PASTE HAS DRIED, PRINT ANOTHER COPY OF THE FLAG USING THE ASSEMBLAGE MADE IN STEP 6. THIS TIME THE FLAG WILL BE PRINTED ON THE KLEENEX.
8. AFTER THE INK HAS DRIED THOROUGHLY, CUT THE KLEENEX FLAG OUT. YOU WILL FIND THAT THE INK HAS COMPLETELY PENETRATED THROUGH THE KLEENEX, AND THE FLAG WILL BE ON BOTH SIDES.
9. THE FLAG CAN NOW BE SHAPED, AND STIFFENED BY SPRAYING WITH DULLCOAT OR SIMILAR MATERIAL.

THIS METHOD WILL WORK FOR A WIDE RANGE OF SIZES, AND FOR INTRICATE PATTERNS. FOR US FLAGS, IT SOLVES THE PROBLEM IS PAINTING STRIPES WITH STRAIGHT EDGES AND MAKING SMALL STARS ON A BLUE BACKGROUND. FOR MINIATURE SHIP MODELS IT MIGHT BE A USEFUL TECHNIQUE FOR MAKING SAILS WITH APPROPRIATE SEAMS, ETC.

YOU PROBABLY WONDER HOW LONG THESE FLAGS WILL LAST. THE SHORT ANSWER IS "I DON'T KNOW." I DID READ THAT EPSON IS NOW MAKING A TYPE OF INK JET THAT THEY SAY WILL LAST FOR 200 YEARS ON ARCHIVAL PAPER. NO WORD ON HOW LONG IT WOULD LAST ON KLEENEX.

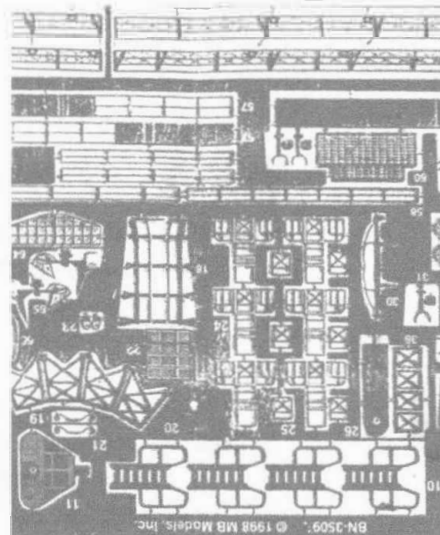
*Bill Russell is the Editor of the SMA Newsletter*

Miniature Machines at the February Meeting P.1



Fred Fraas  
/reFacts/

Actual  
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Photocopy  
Machine  
P.6



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



## SAN DIEGO SHIP MODELERS' GUILD

### Officers for 2001

Guild Master	Jacki Jones	/reFacts/
First Mate	K.C. Edwards	/reFacts/
Purser	Bob McPhail	/reFacts/
Newsletter Editors	Bill Forbis	/reFacts/
	Fred Fraas	/reFacts/

*Founded in 1971 by Bob Wright and the late Russ Merrill*

#### SCHEDULE OF ACTIVITIES

##### Meetings

Second Wednesday of every month.  
6:30 p.m. social, 7 p.m. meeting  
held on board the ferryboat  
BERKELEY.

#### MEMBERSHIP

Dues are \$20 annually (\$10 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.