



# San Diego Ship Modelers' Guild

1306 N. Harbor Drive

San Diego, CA 92101

OCTOBER 2001

NEWSLETTER

Volume 25, No. 10

## The September 2001 Meeting

# Small Intimate Group Gathered on the *Star of India* for a Short Meeting

Notes by Bob McPhail

The September meeting of the San Diego Ship Modelers' Guild took place with 10 members aboard the *Star of India* in the salon. One item of business brought up was the need to select candidates for the new officers in 2002. It was also suggested that the Guild could begin to collect the \$20 dues for 2002 starting in November.

**KC Edwards** reported that Mike's Models in El Cajon is closing its doors permanently. KC bought fittings and miscellaneous things. Check them out at KC's place of business.

**Lew Johnson** has several books on ships he would like to auction off at October's meeting.

### Show and Tell

**Nick Rugen** completed his circa 1609 Dutch Galleon *Half Moon* which he built from a Corel kit. It took him from October 1999 to September 1, 2001 to finish the 1:50 scale model. Henry Hudson was searching for a Northwest Passage but instead found the Hudson River and Hudson's Bay. Now, Nick plans to travel cross-country with it to present to his children as a house-warming gift.

**Chari Wessel** brought in her 1:180 scale *Drakkar* which she built in about an hour from a plastic kit by Heller. The *Drakkar* was the speedy "warship" model of the Viking longboat line. The ships were clinker built – timbers tied together with rope. *Drakkar* carried Vikings from Norway as far as North America and Nova Scotia.

Chari says that she was tired of tying rigging on the *Beagle* and she needed a break so she built this little plastic kit in an hour one evening. This was a very cheap little kit, very easy to build, but has lots of nice detail for its size.

**Bob Hawkins** asked how to cut out pieces of resin hull for viewing. **Bill Luther** suggested using a Dremmel drill with a light dimmer rheostat to slow down speed.

**Ernie Andrew** suggested drilling holes and cutting with a knife. **Bob** brought in a Cottage Industries model of the *CSS David* still in a box (from across the pond). This model represents a Civil War torpedo boat used successfully against the *USS Ironsides*. Copies were made, i.e., one was used against Admiral Farragut at New Orleans.

**KC Edwards** finished his *Pride of Baltimore II* which he said was a pleasure to build, almost like scratch building. The 3/16 kit was made by Model Shipways and was a plank on bulkhead model. The real ship was built in 1987-88 to replace the original *Pride of Baltimore*, lost in a storm.

**Ed White** said that he had miscellaneous things in his car such as plastic ship models and a solid hull model with plans. So at break time everyone went down to his car then returned to the *Star of India* to find that security thought our meeting was ended and locked us out resulting in a shortened meeting.

### October

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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			

### Next Meeting

**Wednesday October 10**

Ernie says he will bring a big box with hundreds of free small motors to give away at the next meeting! Be there and get one or two or three!



## The Guild & the World Trade Towers

Between the September issue of the Newsletter and this one, life took on a different meaning for all of us, depicted in this cartoon by Jim Borgman of the Cincinnati Enquirer. Seeking words for our thoughts, Jean Eckert, editor of the South Bay Model Shipwrights newsletter found this quote from J. Robert Oppenheimer:

“This is a world in which each of us, knowing his limitations, knowing the evils of superficiality and the terrors of fatigue, will have to cling to what is close to him, what he knows, to what he can do, to his friends and his tradition and his love, lest he be dissolved in a universal confusion and know nothing and love nothing.”

Our belated e-mail attempt to find links between the Guild and the World Trade Towers turned up only one interesting connection. Member Gary Emory worked in one of the towers in 1961, when he was a steamship agent for American President Lines.

## Bill Forbis, Thanks for the Good Times

Dear Bill,

Thanks for all the fun we had working on the newsletter.

Affectionately,  
Jacki Jones

### ATTENTION GUILD MEMBERS

In order to continue quality production of the Newsletter, the Guild must find a logkeeper to create a meeting report. A photographer is also needed. For the time being, anyone wishing to see a photo of his model in the newsletter is asked to please bring a photo to the meeting.

Bob O'Brien wants Guild members to know about a model kit of the Virginia pilot boat *Swift*. The kit is brand new and is either for sale or the owner of the kit will pay someone to make the model. Bob will bring the kit to the next meeting.

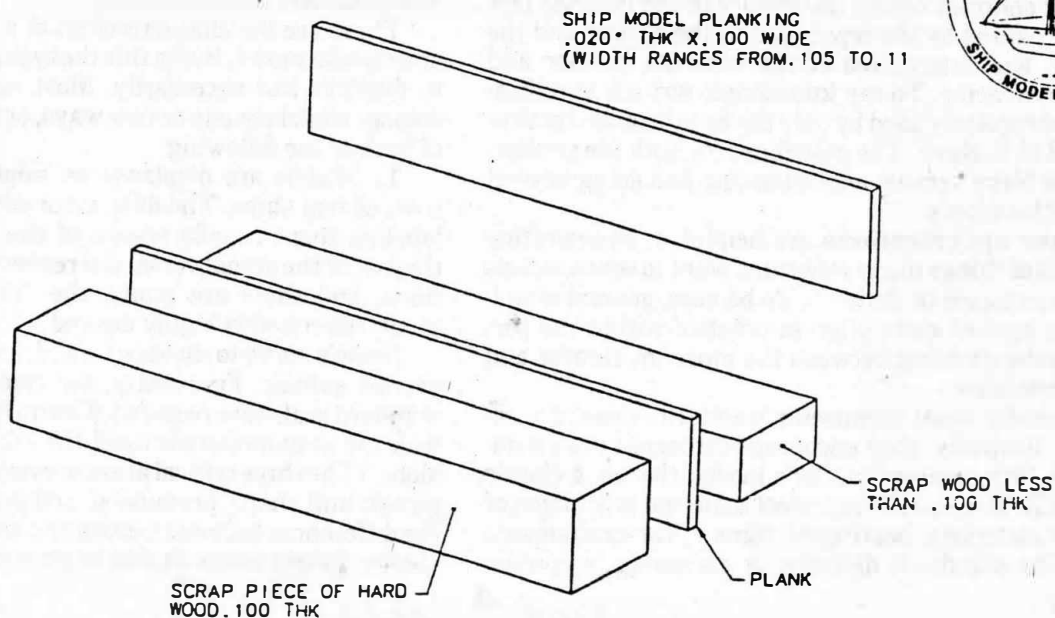
#### Tips and Topics from the Boatyard

Plank Shaping Jig by Bob Little

Model Guild News

When making planking for the side of my small ship model I ran into a problem. The planking was to be .020" thick by .100" wide. I made the plank thickness by using my thickness sander. Then I took the .020" thick material and ran it through my table saw set at .100" wide. The pieces came out .105" to .115" wide because of the thin material. I then came up with this idea to make the planks uniform width.

I made a piece of hard wood (maple) .100" thick using my thickness sander. Placing my plank against this piece of wood and a piece of scrap wood on the other side, I held them together like a vice. I then ran a sand paper block along the plank bringing it to the height of the maple block.



## Goodbye Bill Forbis

### To the membership:

Owing to a number of personal concerns that have converged on me in recent weeks, I find that I must resign from the San Diego Ship Modelers Guild and the editorship of its Newsletter. I want to express my gratitude for the friends I acquired over the last eight years and for their help in teaching me some of the skills of modelmaking. These members would make a long list, but I'd like to single out Fred Fraas and Gordon Jones, who welcomed me on my first appearances at Guild meetings, and Guildmaster Jacki Jones, who has collaborated with me so helpfully in recent years. I feel sure that under Jacki's energetic leadership the Guild and its Newsletter will continue to flourish in the future.

—Bill Forbis

*As the Curator of Ship Models for the United States Navy in Washington, DC,  
and a model contest judge, who could be more qualified to discuss  
the topic which we've heard so much about . . .*

## Museum Standards in Shipmodeling

Submitted by Guild Member Bob Wright

*Portions of the following were presented at the Nautical Research Guild Conference in Baton Rouge, Louisiana.*



by Dana M. Wegner

One of the first things many people generally look at when evaluating the quality of a ship model is conformity of scale and uniformity of detail. Today, even to the untrained eye, a model that seems too tall or too wide for a ship is immediately spotted. Likewise, a beautifully rigged clipper model with a misshaped hull that appears to have been whittled from a telephone pole is quickly seen as inconsistent. We've all learned to view such errors unfavorably. Our critical eye has been developed to a certain extent through visiting museums, model displays, and reading magazines in the field which showcase superior work.

Museum standards have existed in practice in the United States since 1883 and in written form at least since 1945. My comments about them won't consider technical or operating models, but will refer only to static display work built for exhibition and study.

Many maritime museums rely on generous donors to give them models and, admittedly, this frequently results in a mixture of qualities, scales, and ship-types. A few institutions purchase models from individuals ready-made, or commission them from small companies or individuals. Depending on the fiscal regulations governing the museum, it's likely that the majority of professionally-built museum models today are done under an informal contract where the quality of the finished product is ensured by the reputation of the builder and the goodwill and interaction of the museum curator and model contractor. To my knowledge, written specifications are regularly used by only the Smithsonian Institution and U.S. Navy. The guidelines for both are similar, with the Navy version encompassing and going beyond the Smithsonian's.

**These specifications** are helpful in enumerating the types of things many museums want to see in models either purchased or donated. To be sure, general standards are applied more often in practice within the personal understanding between the museum curator and his modelmaker.

Generally, what do museum standards mean? Expectations. Basically, they encourage conformity to an image of a 19th century builder's model: that is, a classic type of full model, built to perfect scale and proportion of durable materials, bearing no signs of the craftsman's hand. The standards describe, or encourage, a specific

style of model developed to display elegantly the technical points of recently constructed large new ships. They do not reflect historical ships, very small ships and boats, or models intended to portray in detail shipboard life, usage, and weathering. For example, Lloyd McCaffery's miniature 16' = 1" scale *HMS Bounty* which won the scratch-built sailing ship division in the 1985 Mariners' Museum's competition doesn't meet museum standards, yet is still a wonderful model.

Let's look at the basic elements described. Perfect scale and proportion demand strict adherence to a set of plans which, of course, should exist before the model is constructed. A most elementary set would consist of fair-hull lines and body plan, an outboard profile, deck plan, and a sail plan if necessary. The prescribed amount of detail can be found on more elaborate plans or from an excellent personal understanding by the modeler of his subject.

**The mysterious element** is that the model should, in the end, bear no evidence of the craftsman: i.e., tool or brush marks and inconsistent textures such as wood grain. Building materials should be as durable as possible and, with some obvious exceptions, finished so as to be unidentifiable. I suppose this characteristic came from early models built by teams of craftsmen who knew how to cover their marks well. (Although a few did leave notes as to their identity rolled up inside smokestacks or folded flat beneath them.) The epitome of the tool-less, brush-less model was undoubtedly done by Gibbs & Cox whose models today look so clean and flawless that some doubt they were made by human beings. Indeed, they were made in a model shop which, in 1944, employed 167 modelbuilders simultaneously.

These are the characteristics of a classical builder's or museum model. But is this the type all museums want to display? Not necessarily. Most maritime museums display models in one or two ways, or some combination of both of the following:

1) Models are displayed as miniature representatives of real ships. The didactic or educational material labeling them usually speaks of the models as though they were the actual vessels on review. For these institutions, and there are many, the "museum standard" model described is highly desired.

Models serve to illustrate an idea or story told in the overall exhibit. Frequently, for comparison purposes, standard scales are required. (One to forty-eight or 1/4" = 1' was the standard scale until the aircraft carrier came along.) The three critical areas of every ship should be depicted: hull shape, propulsion, and purpose. These form the differences between vessels and should be clear to the viewer. Bright colors should be artistically subdued, as if

looking at the real ship through atmosphere at a distance. (By the way, there is no standard red for hulls on Navy ships.) Durable materials which won't corrode, rot, or fade should be employed. The model should be accurate, informative, and interesting, but shouldn't overpower the story told by the exhibit.

2) Ship models are displayed as works of art. Here the model and its builder is the central theme. The superb Crabtree Collection at the Mariners' Museum is an excellent example. For this display style, "anything goes," and the craftsman's virtuosity may best be demonstrated by exceeding the prescribed level of detail in standard museum specifications, or, by using and revealing exotic materials and construction techniques to great advantage. Standard scales often aren't necessary and models of unusual size may be artistically important.

### PERFECT MUSEUM SHIP MODEL

In 1972, I wrote to Howard I. Chapelle, William A. Baker, and J. Revell Carr asking about their ideas on the perfect museum ship model. The late Howard Chapelle, then curator emeritus of the Smithsonian Institution, responded that his ideal model was, "a true reduction of the full-size ship, externally, at least." He added, "The builder must work to an exact scale with all possible accuracy in all elements, from beginning the block (hull) to painting the colors." Interestingly, Chapelle found that most modelbuilders could be trusted to construct the model the best way, but did their finest work if not bothered by researching their own subject.

The late William Baker, then curator of the Hart Museum at the Massachusetts Institute of Technology, echoed Chapelle's concern for scale: "The hull of a model and all its fittings must be to the same scale, and the quality of work must be consistent." J. Revell Carr, then curator, now director of Mystic Seaport, said, "The key to really superior models is scale and proportions."

Many experts, therefore, agree that scale and proportion are the most universally important elements for high quality models. The craftsman's degree of detail and virtuosity, when not affecting scale and proportion is, to a certain extent, less critical.

So as not to disappoint aspiring museum modelbuilders, let me tell you how to become one. Every maritime museum, I'm sure, would welcome a well-built model of a ship pertinent to its collections or displays. Scratch-builders and kit builders are urged to first contact the museum, develop a rapport, and inquire as to which vessels and scales the museum wants. Your donation of a needed ship-type of adequate display or study quality will be a most appreciated gift. It also will establish your skill credentials and may lead to a museum contract or offer a solid reference to a private person.

What museums don't necessarily need are more donations (regardless of quality) of models of "Old Ironsides," *Victory*, or other ships of national or international fame (rather than local importance) overly popularized by the kit and plans business. Even a well-built or modified kit may fill a curator's vacuum. However, before beginning your work. I recommend checking with the museum to be assured that your finished model is, indeed, desired.

I urge you to be understanding in your donation. Large museums display only a fraction of their collection at one time. Exhibits are careful, thought-consuming

creations, not mindless expositions of treasures. For reasons best left to the museum curator, your model may never find its way to exhibition halls. It may be a study item, or may remain in storage for eternity. Despite your efforts, time, and justifiable pride, please don't demand that your model repose resplendently in the public gaze.

If your model is accepted, it must be cased. This is a subject in itself, but I'd like to pass along some advice. Use bathtub caulking (RTV) to attach the glass or plexiglass panes. Should the case suffer damage, the rubber will hold the shards and prevent them from falling onto the model. Furthermore, the greatest enemy to your model isn't sunlight or changes in temperature and humidity. Sealing a case so that air can't get in will encourage the model to self-destruct from all the different modern materials in it.

Museum curators aren't unsympathetic, but must face concrete facts as to the amount of space available. If the Smithsonian displayed all the items in its collection, the institution would probably be as large as Louisiana. (Only about 2% is shown.) Although the professional builders who have increased their bank accounts with museum models are less likely to suffer the pangs of the storage room, the feeling is there for all craftsmen. Everyone wants his work to be appreciated. Many are called, but few are exhibited.

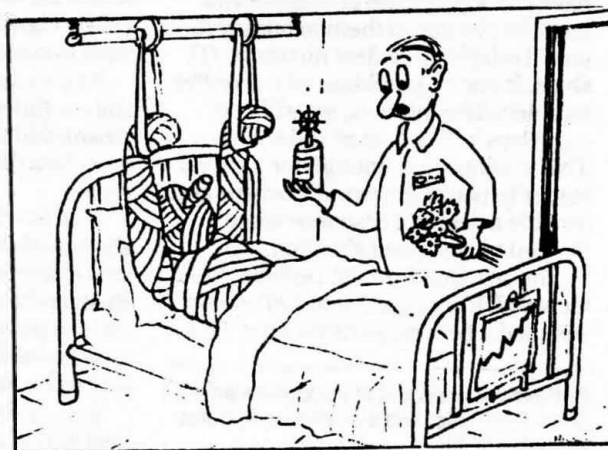
### Who is Roy Nilson??

Jacki Jones

Roy Nilson, the creator of the reinstated newsletter cartoons, is a former member of the Guild, in fact he was the Guildmaster from about 1977-1979 when he was a San Diego Sheriff Officer. Roy currently lives in Arizona where he retired to be with his grandchildren in 1993. Roy's primary interest was in constructing radio controlled models and in making people laugh. He told me that he created and wore to the regattas a silly naval uniform which sported a sword and medals made from Las Vegas drink tokens. For the members who remember him you'll be happy to know that he is still building models, teaching his grandchildren to draw cartoons and now he will be making us chuckle again with the voluminous archive of his work.

### SHOW & TELL

by Nilson



"YOU DIDN'T WIN THE STEAM EVENT,  
BUT YOU GOT SPECTATORS FAVORITE"

## OPINION

# America's shipbuilding problem

By Joseph D. Antinucci

The president has directed a strategic review of our defense needs through a series of panels. Referred to as the Rumsfeld panels, the results of these studies will be helpful to both the administration and the Congress in framing a defense strategy for our nation.

In addition to these panels, there is another study ordered by the Secretary of Defense that has not yet achieved much visibility — but one which is very important to the future health of our nation's maritime forces. This study will look at our country's shipbuilding plans for the next 30 years.

One of the findings that will be reinforced during this study and all the Rumsfeld panels is the woeful state of our country's shipbuilding. The steep reduction in shipbuilding that our country has witnessed during the past decade threatens to sink our naval forces to dangerously low levels.

Ships are the defining character of any navy, and we must ensure that we have the appropriate qualitative and quantitative mix of them in our inventory. Today's naval fleet numbers 317 ships. If our shipbuilding rate over the past decade continues, we will find ourselves with a fleet of 180 ships. That is simply not enough for a global leader to patrol the world's oceans and provide a decisive response when needed to any given situation.

The last Quadrennial Defense Review (QDR) completed in 1997 recommended a fleet size of 305 ships. This

number was a good foundation at the time. But we have subsequently found that our force is being heavily tasked with a variety of contingency requirements. In fact, we now have to rely on a military that is suffering the effects of a decade in which vastly increased deployments (up by about 300 percent over Cold War levels) have been undertaken with almost half the forces and resources we had during the Cold War. Consequently, there is very little elasticity left in the fleet to respond to an emergent crisis in one region without having to reduce forward naval presence in another.

Needless to say, a fleet stretched thin takes its toll on its sailors, as well. We have seen proof of this with poor retention rates.

In the uncertain world of the 21st century, sea power is the foundation upon which every sustained U.S. military operation is built. Only a well-equipped, forward-deployed naval fleet can deliver sea, air and land-based power where they're needed in time to make a difference. And once forces are in place — Army, Air Force, Navy or Marine — naval units then provide a sovereign defensible support platform to sustain those forces.

It takes a long time to build a warship — three to seven years. And that means that the damage done to a fleet stretched thin can take many years to repair.

That is why it is imperative for the shipbuilding study, along with the strategic reviews ordered by President Bush and a new QDR, to acknowledge our sea power needs and immediately raise naval shipbuilding rates to a level that will meet those needs.

Assuming a bare minimum 300-ship fleet and an average service life of 30

years, we need a consistent build rate of 10 ships per year — an average that must be maintained for 30 years. But we've been well below that level for several years. We now have a deficit of about 35 ships which means a consistent build rate of more than 10 ships per year is needed just to rebuild and maintain a 300-ship fleet.

Instead, we're procuring fewer ships now than at any time since 1932, and the current fleet is the smallest since 1917.

As a nation, we have become obsessed with the illusion of a "peace dividend" in the wake of the Cold War. The truth is, peace has not eliminated our need for a forward presence that will guarantee the economic and political stability worldwide.

As the economies of every nation on Earth become increasingly interconnected, our prosperity here at home depends more and more on stability elsewhere. And America's role in maintaining the global economy, which was once limited to keeping world shipping lanes open still a daunting and critical task — has expanded accordingly.

America, as the world's only nation with super power status, must recognize that there are certain inherent responsibilities that go along with that status. One of those responsibilities is to have a Navy that can meet its commitments around the world and protect our national interests. That Navy must also be able to respond appropriately and effectively to contingencies that may occur on the global stage.

The downward spiral in shipbuilding is troubling and must be reversed. A build rate of at least 12 ships per year is absolutely essential.

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Antinucci is president of Lockheed Martin's Naval Electronics and Surveillance Systems in Baltimore, Md.

# Saved By the Bark of a Dog

by Al A. Adams

My earlier years of sailing were made more interesting for me by having to use British Admiralty Charts dated 1898 when cruising through islands of the United Kingdom.

Notations on these charts were especially significant when the depths of the water were made more questionable with phrases such as "Do not trust the indicated depth as the coral may have grown since the soundings were made." In this particular location in the Atlantic Ocean 49 years had elapsed since the soundings were made. As a compass course is held over a shoaling or shallow area, it is concern time, when the keel is twelve feet down and 'smelling the bottom'.

We had sailed eight hundred and seventy five nautical miles down from Bermuda to Fortune Island, a very small Bahama Cay. It was now midnight on a moonless night as we approached this lonely little island. There were no shore lights or aids to navigation. Just before sundown I had climbed the ratlines to a position forty feet up the mast and had made out the low-lying island. With my pocket compass, bearings were taken on the ends of the land.

Back on deck at the chart table, I converted and plotted those two bearings. Where the two dotted lines intersected on the chart was established a fix of our position at sea off the island. This gave me a fresh dead reckoning position. Then I plotted a new compass course to the island. This course was laid to a location on the Admiralty Chart, indicated with a small printed anchor as the an-



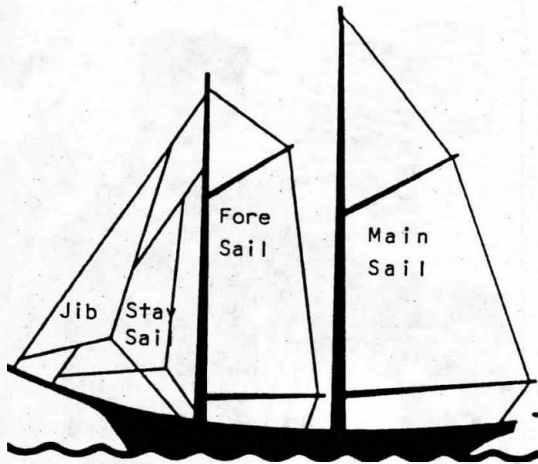
chorage area, with three fathoms of water (18 feet) in the lee of the cay.

The mainsail, jib and stay-sail were lowered. The schooner was eased along under her foresail at three knots. We came in slowly heaving the lead and line. The sea bottom was picked up reading six fathoms (thirty-six feet). With bottom depth established, constant heaving of the lead and distance travelled by the log gave me confidence in my approach.

Five and a half fathoms by the lead, then four. I luffed the foresail to slow the yacht's speed to two knots. The anchor was ready to be lowered. Very suddenly on shore what appeared to be a lantern light was being swung rapidly back and forth as it moved along the beach. This was a very unusual occurrence.

I responded instantly by turning the helm hard over, bringing the boat over on starboard tack while paying out the fore-

sail sheet to run back before the wind on a reciprocal course. This accomplished, I reasoned if the yacht was in dangerously



SCHOONER

shallow water I could best escape by reversing the course. Throwing the lead told me the depth of that inky, black sea was again 6 fathoms as we moved away from the land.

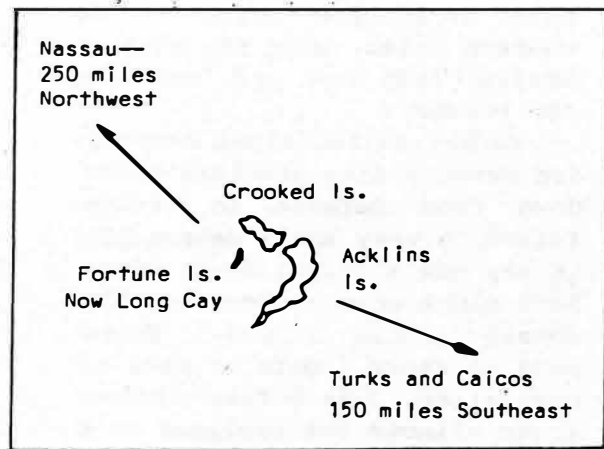
The lantern had stopped its frantic gyrations. It seemed nearer; then I heard voices and the sound of oars. It was a Bahama lapstrake dinghy that emerged. I shone my beam light down on the yacht's white topside to aid the people to make their approach in the darkness.

Two black men were welcomed aboard. They spoke beautiful West Indian Cockney English. I tied their painter to the cleat on the yacht's after deck to allow their dinghy to ride astern. They were out of breath, speaking rapidly to tell me, "Had we continued another three hundred feet we would have holed the yacht on the coral!" That would have been the yacht's demise. "But", I said, "how did you know to warn us, and I sincerely thank you." The reply was great; "My dog barks only when a boat comes within two miles of the island. He

barked and awakened my friend and me. We dressed quickly, lit the lantern, ran to the beach and launched our boat. My, I am happy that you responded. This is such a magnificent yacht. They seldom stop at our island. Only 35 people live here."

Then I got the beginning of another charmer from these wonderful men. One of them said, "We would be honored if you would come ashore. For now, would you let us show you where to anchor?" "Thank you," I replied. "I would appreciate."

By this time it was 1:15 AM, a black night. No lights on shore and no evidence of an island out there in the dark. These men were boatmen, true boatmen. I could measure them



by their movements, their language and the speed with which they rallied to this occasion. A man can buy a yacht and be a yachtsman, but it takes time and effort to become a boatman. These men were boatmen and they have my respect and gratitude to this day.

First, one said, "Sir, would you raise the stays'l? We will need to go close up to the wind." I hauled on the halyard and raised the stays'l. One of the men took the helm and the other trimmed the stays'l and fores'l.



We sailed northeast on a beam reach about three quarters of a mile. The tradewind was fair and balmy with the scent of land and with streaks of cool sea air intermingled with warm air off the land to windward of us.

Two black faces were there in the black night. They didn't talk very much for they were a team. They were seamen.

"Sir," the helmsman said, "would you lower the stays'l?" I did immediately. I furled it and secured it with gaskets. The helmsman said "Coming up on the wind." The other man hauled in the fores'l sheet about one foot. He then said to me "Sir, would you lower the fores'l quickly?" I responded and down came the fores'l. I could feel the wind come straight over the bow. We were now turned into the wind and the boat began to slow to about one knot, then half a knot. I ran with the other black man to the foredeck as the word came from the helmsman "Drop the anchor!" The anchor chain clattered out through the hawse-hole. We were anchored. The wind felt great.

Back at the helm we talked. I sensed that something rare existed there in the dark. We were brothers in many ways, but now in a different more significant way. I had trusted them. I had evaluated these total strangers and they, in turn, had trusted me. They had sent out a warning from ashore and it had been heeded. They had been trusted with a very valuable yacht for perhaps the first time in their lives and by a white man who had appreciated not only what they had done, but later, when the sun came up, been held spell-bound and in awe by what they had accomplished.

It was two A.M. when I poured them a Chivas Regal apiece and I toasted them, their lantern

and their dog. From the deep freeze I brought out four choice sirloin steaks for them, their wives and a big soup bone with much meat attached for the dog!

The men asked, "May we come aboard in the morning when the sun is up? May we bring our wives and my son?"

"Pledse do," was my reply. "Come for early lunch!"

They departed with a beautiful West Indian "Good night, sir!"

My adrenalin was up and I was not ready for sleep. I sat in the captain's chair at the helm and re-lived over and over the last 2 hours. It was a miracle already but I wouldn't know the fullness of miracles until the sun would rise and let me see the new world to completely realize.

This yacht and I had been through much together, but this last two hours was rare. Trust was uppermost. It was a great advent and it all occurred in the dark.

The first light was changing my world. I could hardly wait. *Suspense had me charged.* Then there it was--the low, sandy Fortune Island close enough for a quick swim later. The water went from inky black to gorgeous emerald and crystal--and then the shocker!

It was too much to believe, but.....I ran to the ratlines and climbed to the top of the foremast to look down on the most incredible sight. Coral six to eight feet under the surface surrounded the yacht. She lay with her anchor visible down in that beautiful water on a white sugar sand bottom. The water was so clear I could count the links of the chain in 28 feet.

With the amount of chain scope from the anchor to the bow, the yacht could swing 360 degrees and clear the circle of coral

by approximately 40 feet. And the next unbelievable, was en-

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**A feat of skill performed  
in total darkness by  
two men who had never seen  
this yacht before!**

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acted earlier when we sailed to this spot from outside the reef and the man had said "Sir, would you lower the stays'l." This was when, in the coal black darkness, he had begun the turn to enter this narrow opening of the keyhole approximately 35 feet wide.

Then as we eased through that which I could not see, he asked "Sir, would you lower the fore-s'l!" That was when we were in the narrow channel. The yacht carried her way to the center of the keyhole's circle. The helmsman said "Drop the anchor." In all my years of sailing this was a first. Indelibly in my mind it resides. That blackman knew the reef so well that he did what ~~few~~ boatmen and no yachtsman would attempt even in daylight under sail. I climbed down on deck again and broke out in a sweat, for I had just seen *another staggering sight*.

With binoculars around my neck, I hurried back to the top of the foremast to verify why my mouth was suddenly so dry. A quick focus revealed a vessel lying on her side with one mast still intact rising out of the water - holed and sunk right where I was going to anchor this fine yacht. Right where the printed anchor on the British Admiralty Chart of 1898 had indicated as the anchorage. The note on the chart hit home for me with impact. "Do not trust the indicated depth as the coral may have grown since the soundings were made!" A.A.A.

# TODAY'S BRITAIN

BY LARRY GARDNER

ujnews.com

## RUM DRINKING MORGAN'S PIRATE SHIP MAY HAVE BEEN FOUND

TREASURE hunters off the coast of Haiti reckon they have found the ship of Welsh pirate Henry Morgan. A German team headed by Klans Keppler made public their find last month after six weeks of diving with a film company associated with the Discovery Channel. Cannons, porcelain, coins and other artifacts brought to the surface prove it is a 17th century vessel. The ship named Jamaican Merchant sank during a storm around 1675 with 18 hands lost, though Morgan was not aboard.

Born in Llanrhymmy, Monmouthshire, Henry Morgan joined up with a bunch of reprobates and scalliwags that Oliver Cromwell sent to the Caribbean to cause trouble for the King of Spain. This motley crew soon had Jamaica for a base where full-scale buccaneering operations proved a giant headache for the Spanish colonists. Morgan's success as a pirate drew followers from around the Spanish Main, and when he sacked Panama in 1670, it earned him the title "the greatest brethren of the coast". Unfortunately, while he was looting Panama, the British and Spanish governments signed a peace treaty and Morgan was dragged back to England on piracy charges. However, the British public were so enamoured with his swash-buckling reputation, he was acquitted. He was later made vice-governor of Jamaica, where ironically, the new policy was the eradication of piracy.

Captain Henry Morgan did not die with the sound of steel clashing across the bloody decks, nor was it a random pistol shot from a fellow brigand, or a sudden and deadly storm at sea. He died in his bed at Port Royal in 1688 of blood poisoning, which contemporaries attribute to his passionate enthusiasm for rum.

The treasure hunters hope to find gold and silver in Morgan's old ship, but the coins that have surfaced so far are bronze. Glistening emeralds and radiant rubies have yet to be uncovered, but the team is hopeful that Morgan's treasure lies just beneath the ocean silt. Keppler says the underwater exploration will be done in an archeological manner with the whole area scoured for artifacts. Eventually they will be part of a permanent exhibition, which he predicts, will rival the discovery of the Titanic.

## SAILOR GRANNY CROSSES ATLANTIC BOTH WAYS

AN 89-YEAR-OLD grandmother with a love of seafaring has become the oldest woman to cross the Atlantic both ways in a small boat.

Helen Tew of Beaulieu, Northamptonshire, has 11 grandchildren that have kept her busy over the years, but finally she got to take the trip she always dreamed of. Aboard a 26-foot gaff cutter christened Mary Helen, that was designed by her late husband, she and her son Donald, 60, made the outward journey last year. Last month she was back in Britain, this time accompanied by her 46-year-old youngest son James.

"I didn't want age to stand in the way of my dream," said the seafaring granny.

## HMS HOOD FOUND - WILL STAY UNDISTURBED DEEPS

A £2 MILLION underwater expedition funded by Channel Four and led by David Mearns have found the remains of the HMS Hood which was sunk in the North Atlantic in 1941. The sinking of the Hood was one of the biggest tragedies in British naval history when the 1,419 man-crew were all lost except for three survivors.

Britain's most powerful ship of the time was split in two and sank within three minutes after the concentrated fire of three German warships.

The battle cruiser was found at the bottom of the Denmark Straits between Greenland and Iceland at a depth of 10,000ft. The expedition has the backing of the Ministry of Defence and there will be no attempt to disturb the wreck or remove artifacts.

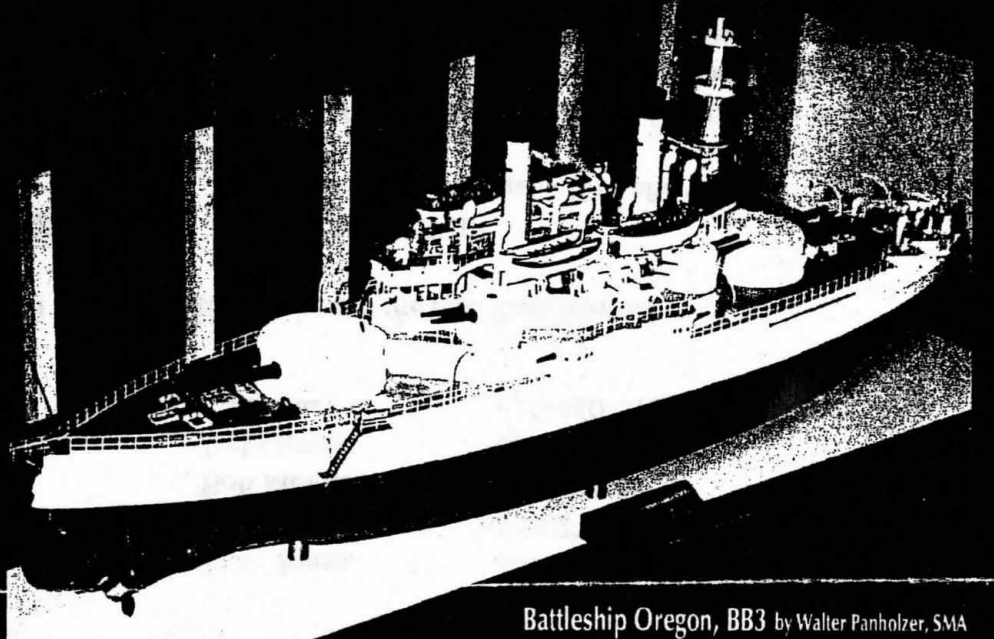
"The images we have seen are a constant reminder that the wreck site is a massive war grave and in that regard, I have the deepest respect for the men who died here 60 years ago," said expedition leader David Mearns.



**WESTERN  
SHIP MODEL  
CONFERENCE  
& EXHIBIT  
2002**

*April 5, 6 and 7, 2002  
On-Board RMS Queen Mary  
Long Beach, California*

*Presented by*



Battleship Oregon, BB3 by Walter Panholzer, SMA

**CONFERENCE HIGHLIGHTS (All events and hotel on-board Queen Mary)**

- Speakers* • The Conference will have 6 seminar speakers, including Brian Lavery, internationally recognized authority on the Age of Sail. Seminars will be moderated by Rob Napier, professional model maker and former editor of the Nautical Research Journal.
- Model Exhibit* • More than 300 ship models of many types will be on exhibit--historic, contemporary, static, radio controlled, and miniatures. This will be the largest and most varied ship model exhibit in the country. It will be open to the public.
- Banquet* • The banquet will be held in one of the grand rooms of the Queen Mary. Following the after dinner speaker, the second Ship Modelers Association-Harold Hahn award will be presented to a model builder who has made extraordinary contributions to the art of ship modeling.
- Sawdust Seminars* • These Friday afternoon seminars consist of presentations and demonstrations of modeling techniques such as gold leafing and resistance soldering.
- Accommodations* • Stay on-board the Queen Mary in one of the original first class staterooms at reduced rates of \$109 and \$119 per night. (Usual rates are \$145 to \$210.) Call them at 1-800-437-2934 or 562-435-3511 for reservations. **Mention the conference to get the reduced rates.**

**Registration**

- Make checks payable to WSMCE.
- Send form to:  
Monica Chaban,  
Registrar  
8025 Regis Way  
Westchester, CA 90045
- Telephones  
(310)216-7885  
(562)924-9276
- Web Site: [www.ship-modelers-assn.org](http://www.ship-modelers-assn.org)
- Email: [webmaster@ship-modelers-assn.org](mailto:webmaster@ship-modelers-assn.org)

Name \_\_\_\_\_  
 Others in Party \_\_\_\_\_  
 Street Address \_\_\_\_\_  
 City \_\_\_\_\_  
 State \_\_\_\_\_ Zip \_\_\_\_\_  
 Club/Org. \_\_\_\_\_  
 Phone \_\_\_\_\_  
 Email \_\_\_\_\_  
 Do you plan to bring models?  
 Y/N \_\_\_ If yes, model registration  
 forms will be sent.  
 (No charge for exhibiting models)

**FEES:** Please copy form to preserve your SIS

Item	Cost	No.	Total
Seminar Registration	\$45	___	\$ ___
Friday Reception	\$26	___	\$ ___
Saturday Banquet			
Salmon Risotto	\$46	___	\$ ___
Sirloin Cabernet	\$46	___	\$ ___
Vegetarian Pasta	\$46	___	\$ ___
Saturday Tour to Huntington Library	\$32	___	\$ ___
Conference Proceedings	\$28	___	\$ ___
Total Remitted			\$ <input type="text"/>

Captain Al Adams Spins Us a Yarn p.7

Dear Bill Forbis,  
The Guild Will  
Miss You.

Museum Standards in  
Shipmodeling p.4

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



**SAN DIEGO SHIP MODELERS' GUILD**

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