



# San Diego Ship Modelers' Guild

1492 N. Harbor Drive

San Diego, CA 92101

NOVEMBER 2003

NEWSLETTER

VOLUME 27, NO.11

## Minutes of October Meeting

By Bob McPhail

K.C. Edwards opened the meeting and asked any visitors to introduce themselves. There were no visitors or guests. The purser, Richard Strange, then gave his report. The balance at the end of September was \$xxx. Richard stated that the model to be auctioned was not placed on EBAY yet. He asked for assistance in this area.

Bob Graham mentioned the SMA meeting to be held on the third Wednesday. Richard Strange stated he planned to attend. He also mentioned that nametags can be picked up.

In new business, Richard Strange talked about the Western Ship Model Conference April 30 – May 1, 2004. Bob Graham brought in flyers which were passed out.

Bob Wright spoke of his visit to the BLUEJACKET'S MODEL SHOP in Maine. He also mentioned the *Star of India's 140th Birthday Bash* Saturday, November 8, 11:00 a.m. - 3:30 p.m. The Star of India Auxiliary will celebrate the venerable icon's 140th birthday with a party on Saturday, November 8. Join them aboard the "Star" for cake, music by the Jackstraws, an appearance by Abraham Lincoln) There was some discussion about bringing in back issues of hobby magazines. Everyone agreed this was a good idea. Bob will bring copies that Fred Frass had.

There was an abbreviated show and tell. It was felt that most members liked an "informal viewing of models/discussion of the hobby" so individuals who brought in models gave a brief talk and then everyone got to enjoy the refreshments/ship models/ and discussion.

John Wickman brought in HARVEY. It is his first experience with hull planking. Chari Wessel showed the BEAGLE. She has been working on it for about 2 \_ years and has decided to add furled sails. Ernie Andrew brought in a Sharpie Schooner. The model is fully planked.

Ron Hollod brought in SMUGGLER. An 80 page instruction booklet is included and is an excellent first ship model. Bob Graham brought in FLYING CLOUD and actually worked on it during the meeting!

### NEXT MEETING

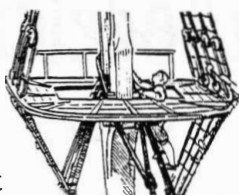
Will be on the Star of India! Anyone interested in volunteering to photograph "Show and Tell" is requested to contact Jacki Jones at xxx, or xxx

Great old modeling magazines will be on sale for 50 cents each!

# THRU THE LUBBERS HOLE

By Robert Hewitt

30 th. Nautical Research Guild Meeting



This year the three clubs from Chicago hosted the meeting in Arlington Heights, North West of the city. The weather was perfect and the fall colors were at their peak. The first day was a tour of the Science and Industry Museum, another museum that has sadly gone interactive. They still have many of the older exhibits and a fair amount of ship models were on hand.

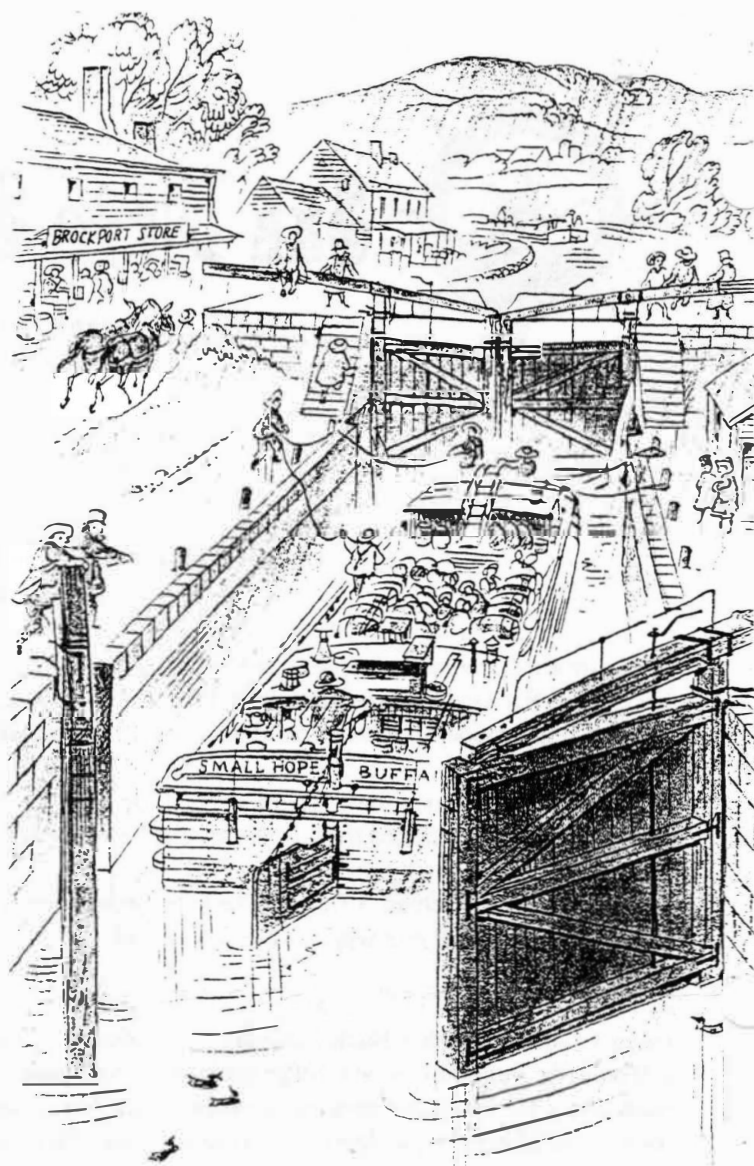
The next day was a canal tour, and it was the best part of the meeting. A tour of the Canal Museum in Lockport Il., a viewing of an old lock that was only eighteen feet wide, part of the I&M canal, which was completed in 1848. We continued on to a modern lock operated by the Corps of Engineers. Prior to the tour, we were given a security check.

This lock is unique in the fact that it has a lift gate as opposed to a swing gate. We watched the lock operate, it took twenty minutes to fill and the boat going through was a 16 foot runabout! The next part was a ride down the canal on a huge tow boat, with two 7,000 hp. engines. We had lunch on the upper deck as we passed many sand and gravel processing plants. There was a towboat that passed us in the opposite direction pushing four loaded barges. One barge has the same capacity of fifteen RR hopper cars or fifty-eight semis!

All of the speakers were very good with a talk and some excellent pictures on the WASA. I was sorry to hear that they don't expect the ship to last more than one hundred years.

All of the usual vendors were there, including a new tool distributor that services the watch and jewelry trade.

In my estimation, this was one of the best NRG meetings



Where'd it come from?



"Scuttlebutt"

On a ship, the butt, or cask, that held the day's water supply was called the scuttlebutt. Like the office drinking fountain today, the scuttlebutt was the crew's meeting place for idle talk—hence the world's use now, in the Navy and out, to mean rumor or gossip.



On July 4, 1817, the Erie Canal was begun at Rome, New York. Upstate New York was then a wilderness of swamps and forests filled with game. Utica was a frontier post, Syracuse a dismal hamlet. And there were Indians—often unfriendly. In October 1825 “Clinton’s Big Ditch” (nicknamed for Governor DeWitt Clinton, 1769-1828) was completed without the aid of a single professional engineer. The chief engineers were actually two New York lawyers. It was one of the engineering marvels of the world: 363 miles long from Albany to Buffalo, cut through the wilderness, 40 feet wide and 4 feet deep, connecting the Great Lakes with the Atlantic Ocean. There were 18 aqueducts which carried the canal across rivers, and there were 83 locks. The rise from the Hudson River to Lake Erie was 568 feet. The cost of the canal had been \$7,143,789. To pay for it, tolls were levied on traffic. Now the nation had for the first time a cheap and fast route through the Appalachian Mountains, which until then had been a solid barrier between East and West. Freight, traveling the dirt path between Albany and Buffalo by 8-horse wagon, took from 15 to 45 days, at \$100 per ton. Canalboats did it in 9 days for \$6 a ton! Between 1835 and 1862 a new Erie Canal was built: wider, deeper, and with double locks for speed. In 1882 tolls, totaling \$42 million since the canals had opened, were abolished. In 1917—a hundred years after Clinton’s Ditch was begun—the Erie Canal ceased operations when the New York Barge Canal was opened. The Erie Canal had been instrumental in developing the country’s interior and in opening up the West.

Thousands of school children annually visit the Canal Museum in Syracuse, New York, located in the building where canalboats were weighed on a mighty cradle scale to determine the toll due. The curator told me that these are the questions asked of him most often: *How fast did the boats go?* A packet, pulled by fresh horses, covered 80 miles in 24 hours, but carried only passengers and hand luggage. Line boats (freight) made 2 miles an hour and took 9 days to travel from Albany to Buffalo. Log rafts—up to 500 feet long—slowly pulled by oxen, held up traffic at locks and were therefore hated by canallers. The speed limit was 4 miles per hour. Boats

could travel at night as well as during the day. *What did the boats carry?* Line boats carried countless immigrants, supplies, manufactured goods, guns, and tools westward; then returned with potatoes, flour, apples, whiskey, lumber, and furs. *What did canal children do?* Most captains and their families lived on board and spent virtually all their lives on the canal. Children tended the animals and helped run the boat as soon as they were old enough. They went to school only when the canal was closed by ice from December through March. *Where did canal people go to church?* There were numerous church boats on the canal, and there were churches in the towns that sprang up along the canal. *Where did canal families shop?* General stores were located near most locks and on the “wide-waters,” where boats were kept during the winter and where they could turn around. *How much did canal workers earn?* Monthly wages in 1823: captain, \$30; steersman, \$15; steward, \$12; hostler, \$10; cabin boy, \$4.80. *How much did a canalboat cost?* From \$1500 to \$5000. *What did travel cost?* Packet rates in 1835: through passengers 5¢ per mile with meals and lodgings. Way passengers 3¢ per mile, dinner 37½¢, supper and breakfast 25¢, lodging 12½¢. *What were the toll rates?* In 1863: bacon per 100 pounds per mile: 1/10 of 1¢. Deer, buffalo, and moose skins per 1000 pounds per mile: 3/10 of 1¢. Passenger boats: 4¢ per mile. *Where were the animals kept?* Each line boat had its own stable forward. Mules went on and off the boat—steered by the tail—over the “horse bridge,” which was stored on the roof. The man driving the team was called the “hoggee” and walked behind them on the towpath. *How many animals pulled a boat?* 3 horses pulled 1 packet. Two mules towed 1 line boat, but 3 mules towed 2 boats butted together. The first boat hoisted its rudder out of the way, the second steered. *How did boats pass each other without tangling towlines?* One boat would move to the far side of the canal, its mules halted on the outside of the towpath. The towline—100 feet to 150 feet long—would then sink to the bottom of the canal, and the overtaking or oncoming boat could pass freely. *Why were the bridges so low?* Canal building crews had to construct bridges as they divided farms and cut roads with the canal. A low bridge took less timber than a high one and was much cheaper! *Can you still see the old canal?* All along the old canal route there are remnants of the Erie Canal. Some sections are dry moats, others are full of water, and still other stretches have been filled in. Many of the old locks and aqueducts can still be seen, especially around Montezuma and Port Byron, where lock Number 52 sits right next to the New York State Thruway.

## A REQUEST FOR "TIPS" AND "TRICKS" YOU HAVE DEVELOPED WHILE BUILDING MODEL SHIPS

Many among us have been building model ships for several years. Many are 'detail' men who are precise in every detail. Others, like myself, are not as attentive to perfect detail, but like to see a nice product when it is finished. In either case, we have developed little "tips" and "tricks" that made life easier when faced with a difficult procedure. Sometimes these seem insignificant to us, but to others they may be life-savers.

A lot of our members are brand new at this game, and believe me, they can use all the help we can give them. After all, isn't that what this Guild is all about?

### **This is a request to YOU individually as a member in our Guild.**

I am asking that you send me a line or two on a "TRICK" you have developed that eased you over certain jobs. Drawings and instructions would certainly help -or- you may just call me and I'll help write it up! (858-487-2825) If drawing help is needed, I'm sure we can get it.

Don Bienvenue (858-560-7088) is asking for individuals to give demonstrations on many of these same procedures. That's great, and those procedures will be entered into this compilation when demonstrated.

So, if you have developed a little "TRICK" to make a tough job easier, call me and let's get it down on paper and into the Newsletter! Using Don's chart, I pose some reminders in the following paragraph:

1. Rigging: Different ways of tying rigging knots? Setting rigging?  
Use of 2 tools simultaneously? When/where to glue? What to glue and what to leave operational? How? What kinds of glue?
2. Deck Planking: Equal length planks? How to show separation of planking across the beam? Drilling mast holes? Decking close to bulkheads?
3. Hull Planking: Best way for plank-on-plank? Best way for plank-on-bulkhead?  
Lay ship on side? Use nails? Use super-glue? Home-made jig for clamping  
Join at prow? How to slice planking lengthwise for bow-rise? Etc...
4. Masts and Yards: Permanently glue them? Make them operational? Rig sails on the yards? Furl the sails? Unfurl the sails? Which ones? What configuration?
5. Blocks & Tackle: Making blocks vs. using pre-built kit blocks. Operational tackle? Secure with glue? What kinds of glue?
6. Ratlines: One of the toughest and most noticeable of shipboard items. How can you help us with this? Build them directly on the ship? Using templates? Build them off the ship in a jig? Making a jig? Tying knots at each intersection? What kind of knots? Other alternatives? Etc....
7. Painting & Decorating: Authenticity in decorating? Brushing techniques? Air-brushing? Wooden vs plastic models? Where to get flags? Painting the hull? The cabin, bulkheads?
8. Gunports: Planning ahead. Cutting holes in hull? Equality on both sides? Where to get the guns? Gun Carriages; build or buy them? Etc...
9. Gratings: Many kits have unassembled grates. How-to build? Make them from scratch? Framing, Placement. Etc...
10. Ladders: A Tricky business. Some kits have unassembled - How to build ( L & R sides)  
Make your own? Where to place them? Up in the yards? Etc...
11. Jigs and Tools: You have made many! Share with us...
12. Workspace: Tits might include handy-dandy ways to store often-used tools. Build a 'tent' to catch parts that might fall? Etc...

Maybe I have overdone it here, but it seems to me that the reason why we are all in the Guild is to visit with and to learn from others who are interested in the same things we are. Shall we do it?

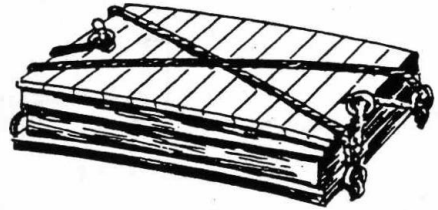
Give me a call : Lyle Starkweather  
(858) 487-2825  
lylestark@san.rr.com

# FURNITURE

The equipment that is fastened down to the deck of your ship is loosely termed "furniture" or deck furniture.

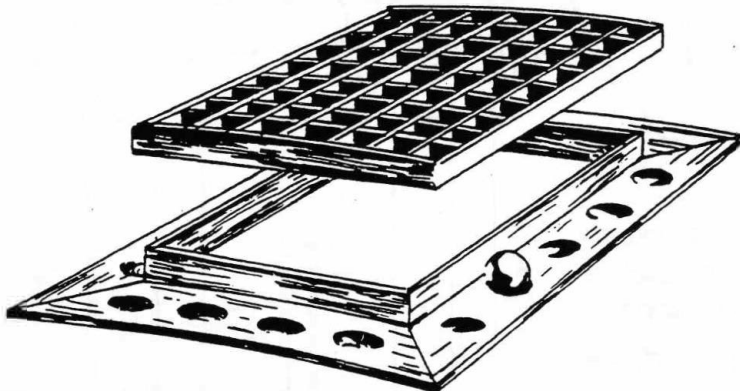
A few examples of deck furniture are shown here but each ship had its own unique set.

Hatch cover for merchantman



Lashed down

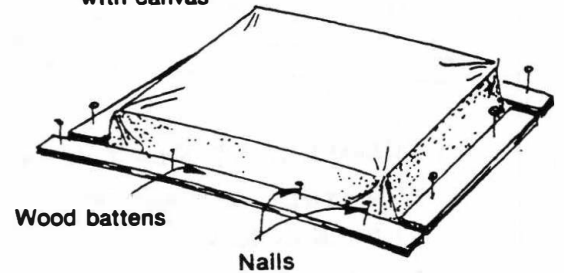
## HATCHES



Warship hatches had grating covers for ventilation

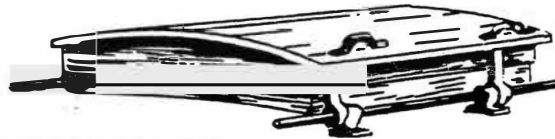
Gratings are available in pre-cut components ready to assemble

Hatch battened down with canvas

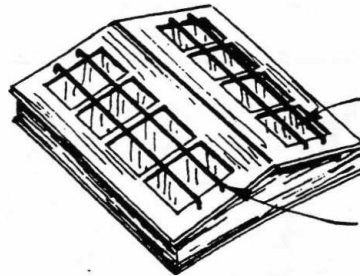


Wood battens

Nails



Another way hatch covers were fastened down

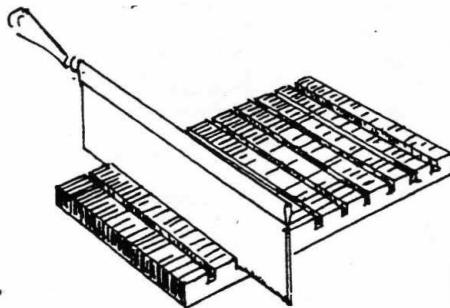


Skylight

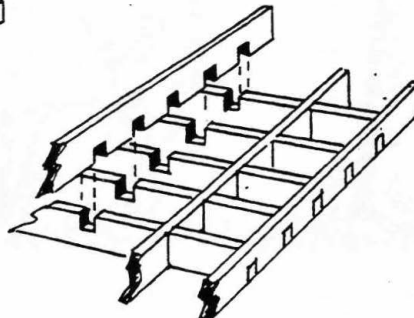
Use plastic or glass for lights

Wire protectors

### MAKE A GRATING LIKE THIS



1. Clamp together strip stock
2. Saw half through



3. Interlock strips, glue



4. Shape to deck camber

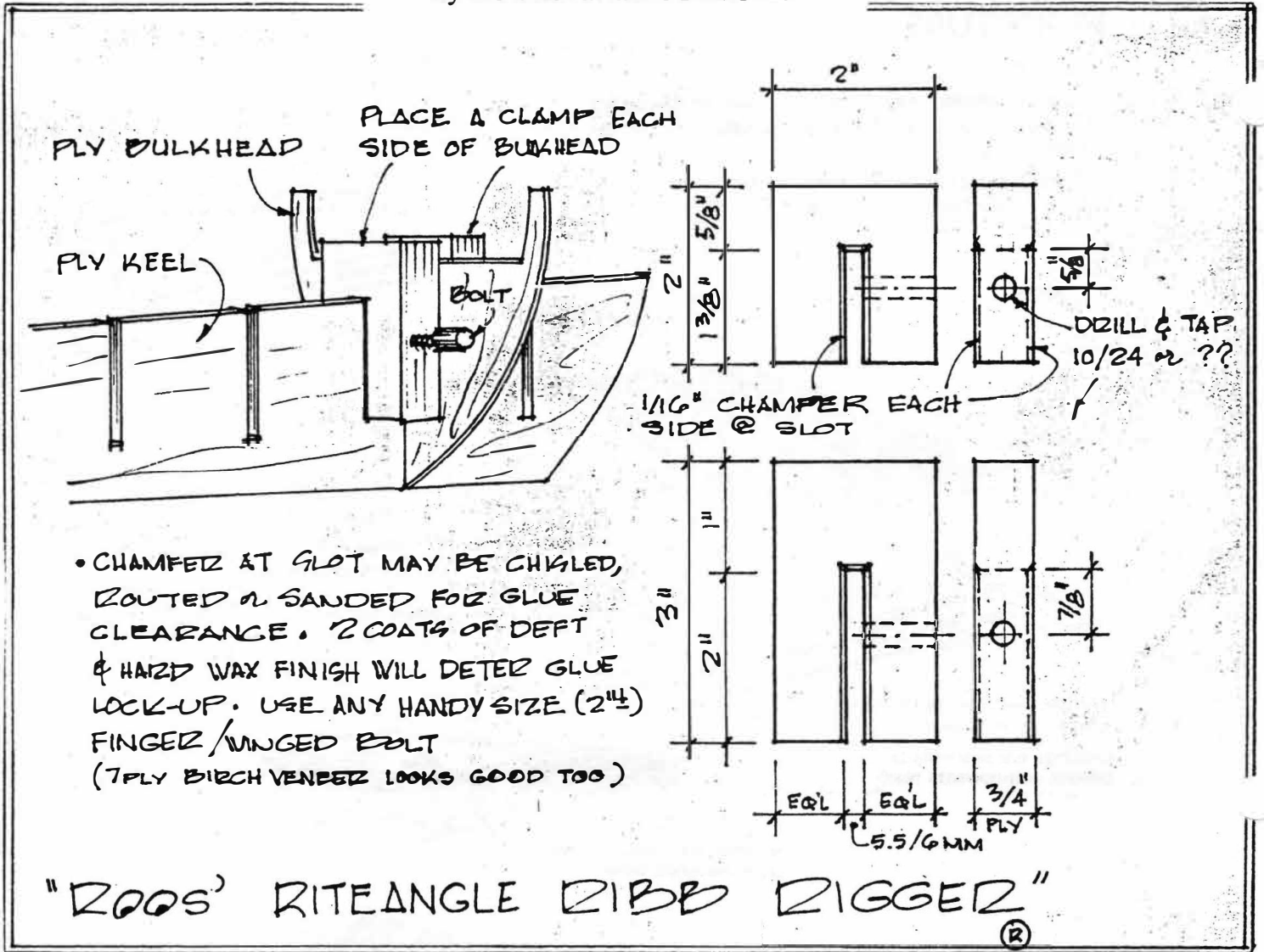
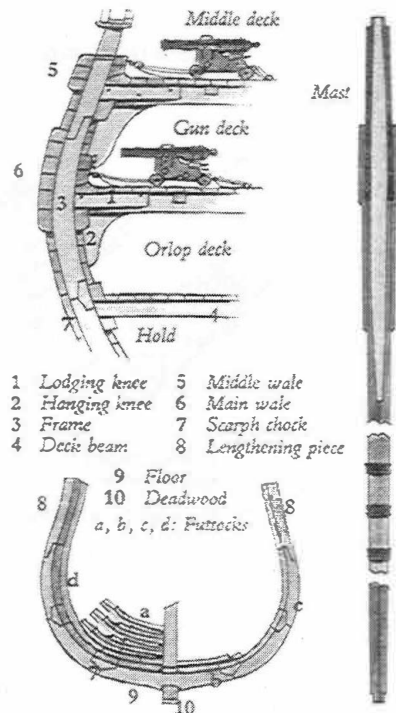


Illustration from a book for naval architects, published in 1789. It served as a guide to shipbuilders, who chose trees that would yield pieces of the desired shape. In the 18th cent. so much wood was used in building English ships that the British Isles were virtually deforested and timbers were imported from America. The cross sections at the right show how the pieces were fitted together in constructing a hull.

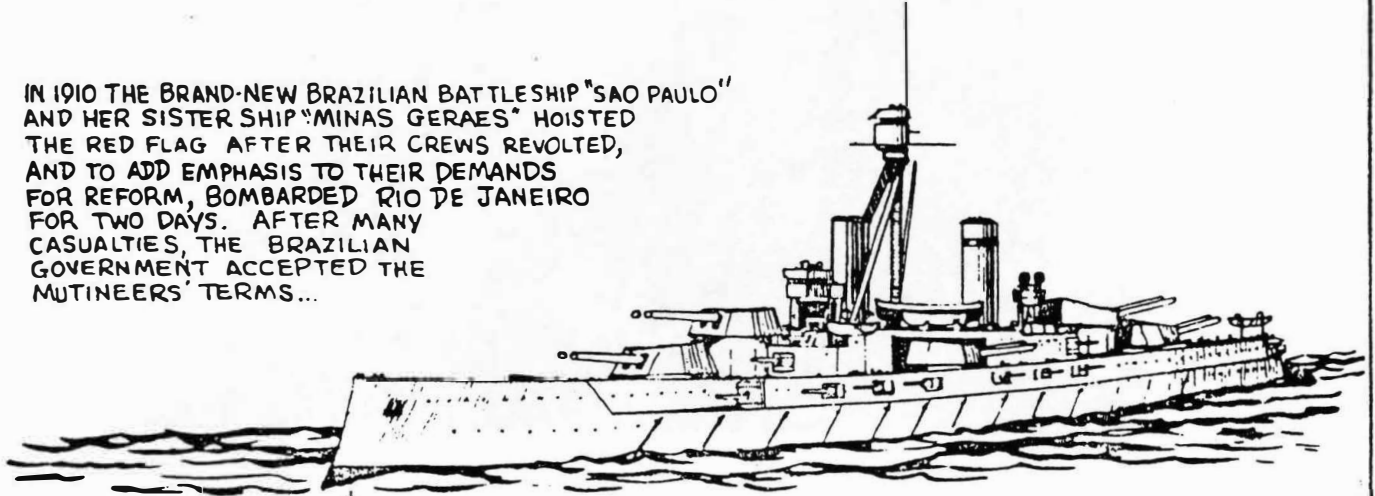


# Naval Lore Corner

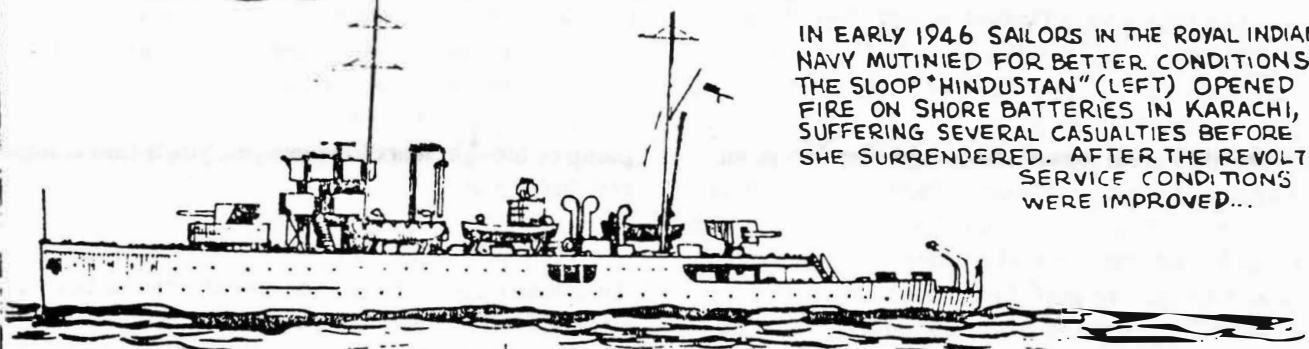
## MODERN MUTINIES

THE 20<sup>TH</sup> CENTURY IS NO EXCEPTION WHEN IT COMES TO SAILORS UPRISINGS AGAINST THEIR OFFICERS AND/OR REGIMES... FROM FLEET-WIDE MUTINIES SUCH AS IN GERMANY IN 1917 AND 1918, TO SINGLE-SHIP EPISODES THAT ACHIEVED MUCH NOTORIETY AND BLOODSHED...

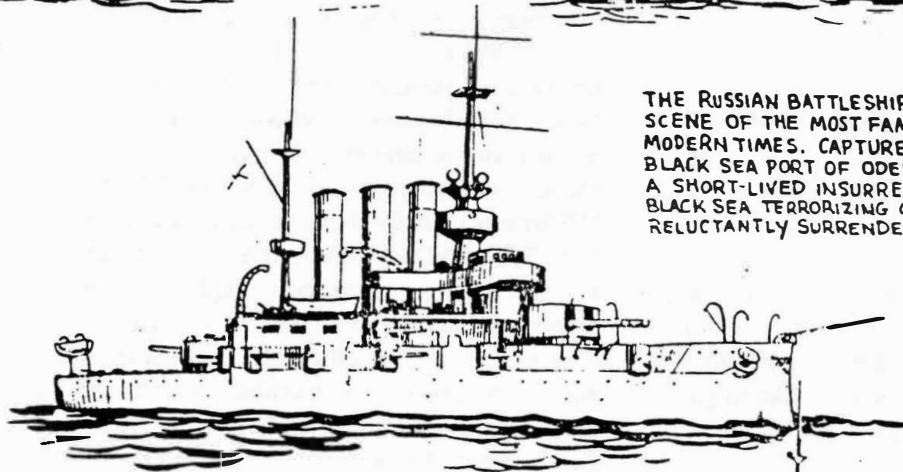
IN 1910 THE BRAND-NEW BRAZILIAN BATTLESHIP "SAO PAULO" AND HER SISTER SHIP "MINAS GERAES" HOISTED THE RED FLAG AFTER THEIR CREWS REVOLTED, AND TO ADD EMPHASIS TO THEIR DEMANDS FOR REFORM, BOMBARDED RIO DE JANEIRO FOR TWO DAYS. AFTER MANY CASUALTIES, THE BRAZILIAN GOVERNMENT ACCEPTED THE MUTINEERS' TERMS...



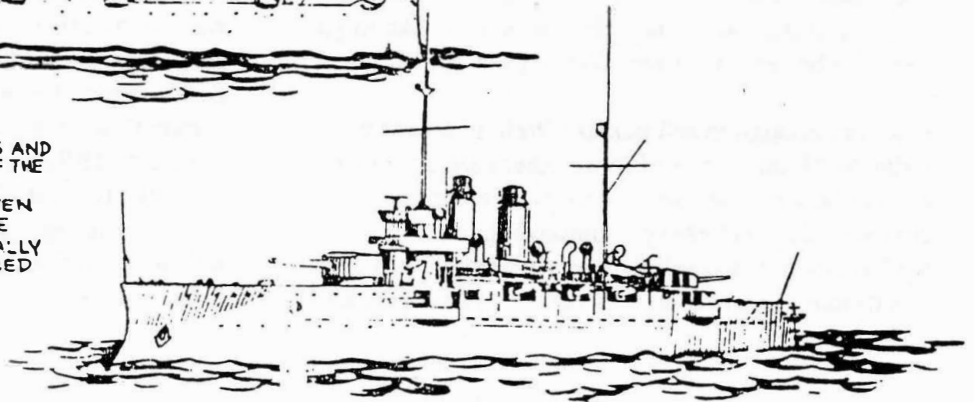
IN EARLY 1946 SAILORS IN THE ROYAL INDIAN NAVY MUTINIED FOR BETTER CONDITIONS. THE SLOOP "HINDUSTAN" (LEFT) OPENED FIRE ON SHORE BATTERIES IN KARACHI, SUFFERING SEVERAL CASUALTIES BEFORE SHE SURRENDERED. AFTER THE REVOLT SERVICE CONDITIONS WERE IMPROVED...



THE RUSSIAN BATTLESHIP "POTEMKIN" (LEFT) WAS THE SCENE OF THE MOST FAMOUS NAVAL MUTINY IN MODERN TIMES. CAPTURED BY HER CREW IN THE BLACK SEA PORT OF ODESSA IN 1905, SHE SUPPORTED A SHORT-LIVED INSURRECTION AND SAILED THE BLACK SEA TERRORIZING COASTAL TOWNS UNTIL SHE RELUCTANTLY SURRENDERED TO RUMANIAN AUTHORITIES...



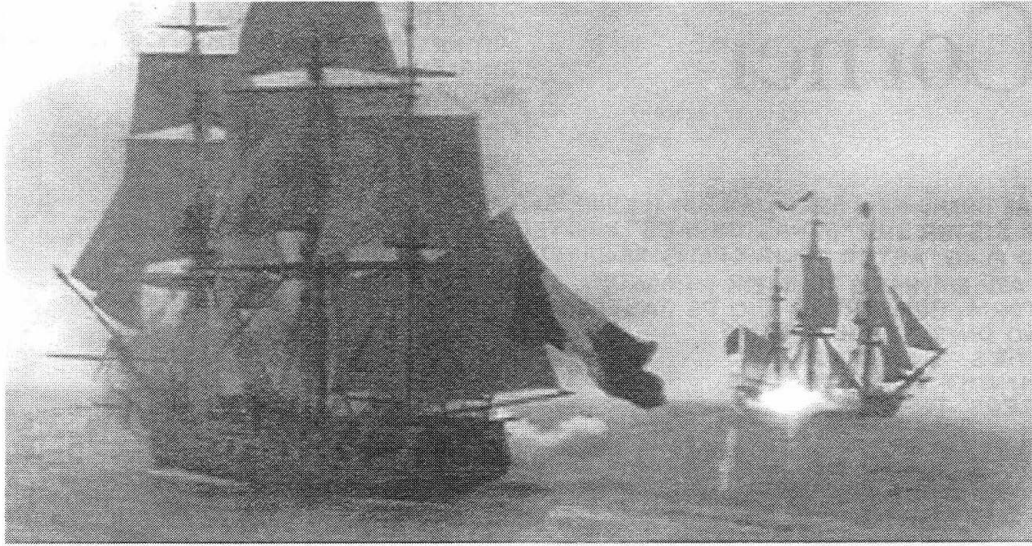
COMMANDED BY A CREW OF MUTINEERS AND PURSUED BY SHIPS AND AIRCRAFT OF THE DUTCH EAST INDIES FLEET, THE NETHERLANDS BATTLESHIP "ZEVEN PROVINCIE" RACED THROUGH THE JAVA SEA IN 1933. SHE WAS FINALLY RECAPTURED AFTER BEING BOMBED BY LOYAL AIRCRAFT.



Contributed by Chari Wessel

## MASTER AND COMMANDER: THE FAR SIDE OF THE WORLD THE REAL THING

From moviepoopshoot.com Hollywood Elsewhere column by Jeffrey Wells



I saw **MASTER AND COMMANDER: THE FAR SIDE OF THE WORLD** (20th Century Fox, 11.14) twice last weekend. That should tell you something. I've also spoken to a fair number of folks about reactions to last weekend's press junket screenings, and they're all hearing yes, first-rate, quite good, highly satisfying, etc. So, you know...mark it on your calendar and don't listen to any girly-girls out there who might be dragging their feet about going. The public response to this magnificent, salt-spray-in-your-face adventure movie should not be tempered by invested gender attitudes...please.

This is an eye-filling, soul-stirring thing that gets you deep down in dozens of little ways, like some kind of naturalist symphony. It's an all-men, all-the-time movie, yes, but it's also a you-are-there experience that feels primeval and pure of spirit. I recommend this to all guys out there as a girlfriend character-indicator thing. If she says she'd rather not see this film, or if she sees it and goes "naah...not for me," dump her. Really. The same way you should dump any girl who doesn't like to go camping because she's afraid of bugs or something.

Is it sexy enough to sell tickets? Well, it doesn't have Orlando Bloom or any of those other cute guys in a second-banana role, but it delivers an extremely charismatic, wonderfully commanding lead performance by Russell Crowe. He's never been quite this dashing or charming in a purely alpha sense, and

that should count for something. Is it emotional? Perhaps not conventionally, but if taking a sailboat out on a big body of water (which I used to do as a teenager on the Long Island Sound) has ever made your heart pump or brought tears to your eyes, you'll find it stirring and then some.

**MASTER AND COMMANDER** is from the great Australian director Peter Weir. It's clearly his best film since **WITNESS**, and apparently his most physically ambitious ever. Of all Weir's first-rate films (and he really killed from **PICNIC AT HANGING ROCK** in '75 until his last good one, **DEAD POET'S SOCIETY**, in '89), it probably most resembles **GALLIPOLI** in terms of the male camaraderie thing and the anti-war leanings. Just as Weir's **THE LAST WAVE** (1979) was called a thinking man's disaster film, **MASTER AND COMMANDER** is a thinking man's adventure epic -- an episodic, exploratory, alive-on-the-planet-earth journey that doesn't feel tricked up or stagey or conventionally Hollywood in any pronounced way. Don't expect any resemblance to the comic shenanigans and smirky attitudes shovelled by Jerry Bruckheimer, Gore Verbinsky and Johnny Depp in last summer's successful but deeply boring **PIRATES OF THE CARIBBEAN**. This \$130 million adventure flick feels like real life, real organic history, the real thing. It's a total immersion into the challenge of manning a tall British warship and not getting blown apart by French cannons about 200 years ago.



COMMANDER is the first cinematic spawn of the close-to-legendary Patrick O'Brian novels (20 in all) about the enduring friendship between Captain Jack Aubrey and surgeon Stephen Maturin, and the seafarin' adventures they share aboard the H.M.S. Surprise. Since 1989, when the Aubrey-Maturin novels began to be published by W.W. Norton, the books have sold more than 2 million copies. In O'Brian's NEW YORK TIMES obituary (he died three years ago), it was written that the novels had inspired comparisons "to Melville and Conrad and even to Proust." (And for what it's worth, 50% off their readers have been women, according to Norton's Starling Lawrence, as reported by the LOS ANGELES TIMES' John Balzar.)

To its immense credit, MASTER AND COMMANDER shuns the usual formulaic programming of big-budget adventure films, and for this alone I was on my knees minutes after it started. If movies that create the illusion of actually being in an exotic space mean anything to you, you'll want to take this trip. By some people's standards, the story may perhaps be a little too simple and pared down. The script by Weir and John Collee is set almost entirely aboard the Surprise in 1805, when the British were fighting Napoleon and oceans were the new battlefields. It begins off the east coast of Brazil, takes us around the horn, visits the Galapagos Islands (which are somewhere to the west of Chile or Ecuador...I forget which), and ends in military triumph.

What happens doesn't constitute a "story" as much as a chapter-by-chapter adventure driven by an order from the British high command: "intercept French privateer Acheron...you will sink, burn or take her as a prize." There are no snidely perverse villains you'll want to see killed, and there's no love story in the captain's cabin with some hotsy-totsy Maureen O'Hara type. There's no obsessive mission on the captain's part a la MOBY DICK or RUN SILENT, RUN DEEP, no bitter conflict between the captain and the first mate, no cruelty toward the crew and no mutiny...none of that. It's more of an evolving outdoor-challenge thing, and at the same time an internal journey.

Men against the sea, against the enemy's cannons, against Cape Horn. Dealing with battle, death, hardships, wounds, claustrophobia, weak midshipmen, amputations. Along with fiddles and bass violas played in the captain's cabin and the constantly delayed study of curious new life forms on the Galapagos Islands. The theme is about how life's purportedly necessary tasks

(which in the film are tied to duty, war, and loyalty to country) are forever intruding upon the pursuit of the enlightening, soul-affecting things.

It made me think of an old David Mamet line that goes, "I went to sleep dreaming life was beauty -- I woke up knowing life is duty." What comes through in the end is a kind of naturalist/humanist message about how nature's serenity is always trying to get through to us, and how we rarely pay attention.

From a guy perspective, MASTER AND COMMANDER felt to me like a trip into a magnificent Whole Earth Catalogue of tools and implements for life in the early 1800s. Wait until you see all the knives, axes, chisels, tweezers and whatnot. Awesome stuff! William Sandell, the film's production designer, is a sure bet for an Oscar nomination.

As Maturin, the ship's surgeon and Aubrey's best bro, Paul Bettany conveys the right things -- a strong ethical core, basic decency, thoughtfulness -- in a quietly moving way. The other standout is Max Pirkis, a 13 or 14 year-old British actor who plays Lord Blakeney, a midshipman who shows exceptional courage and character as the story unfolds. COMMANDER also has the best CGI depiction of heavy weather (i.e., the most invisible and naturalistic) I've ever seen. It's got a typhoon/storm sequence that's flat-out magnificent, and which makes the mountainous seas in Wolfgang Petersen's THE PERFECT STORM look distinctly hard-drivey.

And yet despite all this (or in part because of its non-traditional approach), there are commercial warning signs for this film. A marketing friend who saw it with me said he liked MASTER AND COMMANDER, but added "it's a tough sell." He also said Fox executives are "scared" about its chances at the box-office. Two journalists at the junket last weekend said they couldn't figure out who the audience is. A guy told me last weekend that someone he knows in the Hollywood Foreign Press had laughed at it, or at what they felt it amounted to. I'll admit that MASTER AND COMMANDER may be looking at a slight problem with that portion of the audience that likes the usual-usual. Let's hope all these naysayers are wrong. I love this movie, and I hope everyone reading this column will give it a shot. The only other sticky wicket I can think of is that 13-syllable title. We may as well just lop off THE FAR SIDE OF THE WORLD right now and throw it to the sharks. It sure as hell won't fit on any theatre marquee that uses hand-mounted plastic letters.

**Next Meeting Wednesday November 12 on the Star of India  
Orlop Deck  
6:30 pm social, 7 pm Meeting**

**San Diego Ship Modelers Guild Officers**  
Guild Master Don Bienvenue  
First Mate K.C. Edwards  
Purser  
Editors  
LogKeeper Robert Hewitt  
Bob McPhail



1492 N. Harbor Drive

San Diego, CA 92101

**San Diego Ship Modelers Guild**



Contributed by Chuck Seiler

**Subject: SSL: Clay Retires...who'da thunk it?**

Yup, it's true, Listees..

Friday, October 31, 2003 12:37 AM

I was sitting at my office computer a few weeks ago, having just turned 67, annoyed with how far the office was from my workshop, and wondering how I could get a little more shop time sometime \*before\* my planned retirement age of 70, when the phone rang.

Turned out to be a young fellow (41, I found out later) by the name of Michael Kosten, who says, out of the blue, that he would like to buy Seaways Publishing! Turns out later that he actually was serious. Michael is a ship modeler with an MBA and is a recently retired CFO of a successful Silicon Valley Web services company. Seems he wanted to change careers towards something that he was more attached to. My kind of guy!

Well, before you know it, we have a deal and as of 3:30 today it's done. Michael is going to maintain the core philosophy of the magazine and the company, but, I'm sure, will add much to both to make both parts more interesting and more useful to you all.

I'm not going to fade off into the sunset though. I've got two good projects on the front burners and each project always leads to a couple of more, so I'll be around for a while.

Please support Michael in his new (ad) venture. And thank you all for your support in what has been a marvelous and rewarding fifteen years of publishing for me.

Your friend, Clay  
Clayton A. Feldman, MD, Private Citizen

PS: New e-mail address: xxx