



San Diego Ship Modelers' Guild

1492 N. Harbor Drive

San Diego, CA 92101

FEBRUARY 2004

NEWSLETTER

VOLUME 28, NO.2



Robert Hewitt's Golden Hind

Photo by John Wickman

January Meeting

MINUTES OF MEETING 14 January 2004 By Bob McPhail

Don Bienvenue opened the meeting and asked any visitors to introduce themselves. Jim Hargrove is a new member. Shawn Hermanson, Mark Crawford, and Bill Lindley were visitors. The purser, Richard Strange, then gave his report. The balance at the end of December was \$xxx. Richard has been collecting dues for 2004. He also asked for any members to see him if they have any address changes.

In new business, Don talked about the upcoming elections. Don will be stepping down as guidemaster and Jackie Jones will not do the newsletter after March. All members are asked to consider candidates for these positions.

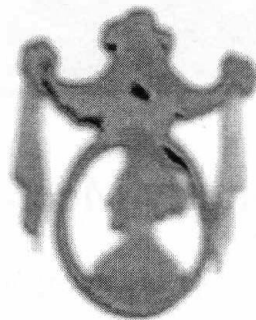
Bob Graham talked about the demonstrations that are being held at the Newport Nautical Museum on Saturdays. As example, there will be a carving demonstration on Saturday, 31 January.

Robert Hewitt talked about the auction on the BERKLEY, 13 March. He asked for donations. By a vote, the Guild members present approved donating an item to it. Robert Hewitt also talked about the San Diego County Fair. He should be contacted about remaining dates available for sign up and information about entering models made of wood.

After the break there was show and tell. Bob McPhail brought in a model of a working craft of Penobscot Bay, Maine Coast. It was a BLUEJACKETS kit. The scale is 1" to 1' and made of basswood lapstrake planking. He also showed some carving work he was doing.

Dick Camfield showed a model of a portable sawmill and donkey engine. It is metal die cast. These engines were used on ships for loading and unloading. One was used on the STAR OF INDIA.

Bruce Eniganberg showed his BOUNTY. It is being built from a kit. The hull is painted with a shellac finish.



Mc Phail's carved Quarterbadge Photo by Chuck Seiler

GOLDEN HINDE or "there's more than one way to skin a cat"
By Robert Hewitt scratch built 1"= 20 feet

After building long boats using a layered construction, I decided to build a ship using this method. The plans of GOLDEN HINDE are from the Maritime Museum Collection. I have a number of other plans from the repro, but after reading the Full and Bye on the subject, I chose the late Mr. Acker's plans. The plan and elevation view are quite good, but there is some confusion on the poop deck and the access to it. I also followed Dr. Brown's model displayed on the BERKELEY.

There is a small drawing of the sail plan and all of the other rigging is in sketch form, on 8 x 11.5 sheets. I decided on a water line model with courses bunted, and the gun ports open.

The hull, at the waterline and below is made of white holly, giving it a tallow color. The holly block is in two pieces with the keel, stem and stern post sandwiched in between. These are doweled in place with 1/16" stainless steel dowels.

A layer of apple was glued to the holly and the shear was formed in the apple. The layering of the rest of the hull came next. The width of the planks and wales was chosen, and pear and ebony were used. 1/32" thick sheets of pear from Lloyd Warner were selected. Ebony was sanded to thickness on my Priac thickness sander. Each sheet was glued with black dyed glue. A small amount of black water soluble dye was mixed with a 30% water to glue mixture. The dyed glue gives a thin black line which accentuates each layer and gives the appearance of planks. This is an idea from Lloyd Warner himself.

Each plank or sheet was glued and clamped in place. I worked my way up to the gun deck. The hull at this point is a rectangular block with the shear formed on the top. I then glued three sheets of pear together, but not to the block,

The three sheets were placed in the sheer cavity, again not glued, but formed to the shear and clamped in place. After twenty four hours this piece was cured. I placed this assembly and with a square I was able to mark the gun ports. Using wedges on my Priac saw, I cut out accurate and perpendicular gun ports to the waterline (note: the bottom of the hull is flat, easy to mount but more difficult to form the hull).

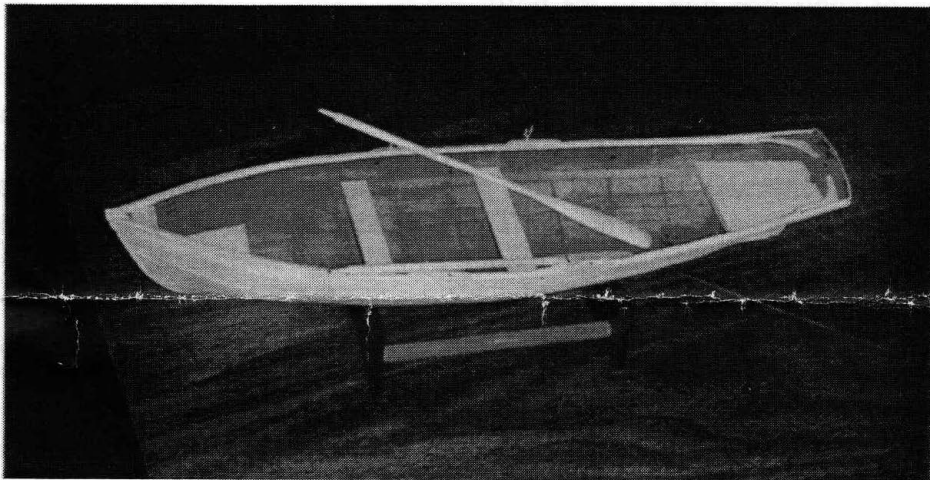
The sectioned pieces were then glued in place using a piece of wood the size of the open gun port as a spacer. Another five layers were glued on next. I planked the deck at the waist and started on the castles. The outer shape of the ship was started at this time. The railing and the stripe extend along the quarter and forecastle side is one piece of purple heart. The peak and railings are purple heart laminated with white holly.

The windows on the upper decks were made the same as the gun ports and give a see through effect. The stern window diamond pattern is from cloth given to me by Gus Agustin, my good buddy from Chicago. Gus uses it for his hatches. Turned ninety degrees to the perpendicular and placed against a black background, with a frame over it the appearance of a leaded window is given. The frames are pear and holly strips soaked in water and formed around a mandrel placed over an old fashioned curling iron. A soldering iron would also work. The coil is then cut and the half circles are trimmed to size and become window arches.

The stays for the ratlines are now blackened hard brass wire. The ratlines are 8/0 black fly tyne stretched over a loom and the stays glued to the fly tyne. When dry, they are cut out of the loom and glued to the masts and channels.

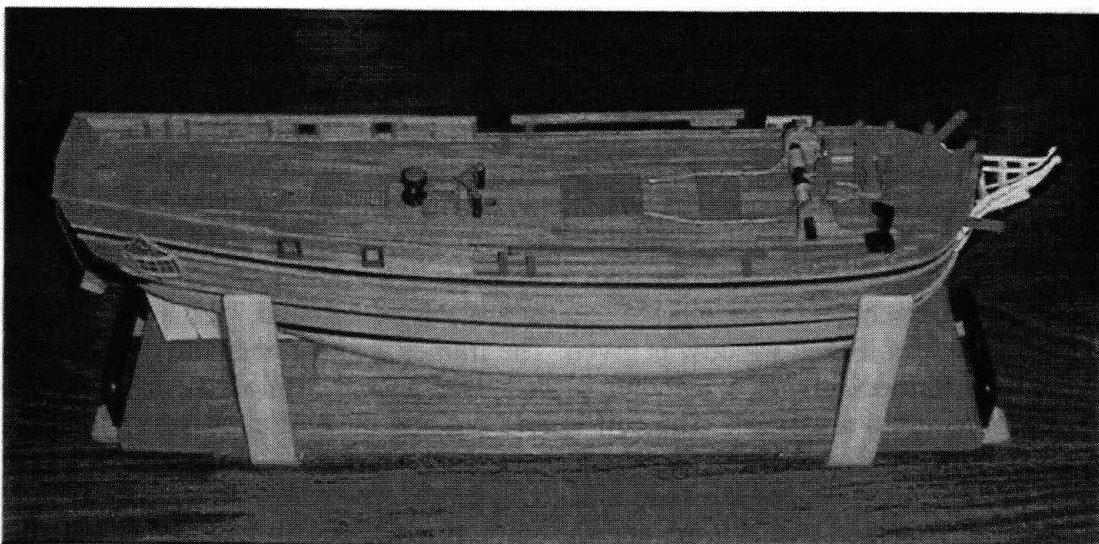
The tops were made by laminating various thicknesses of pear into a two by three inch block. Holes were drilled in the block that were the inside diameters of the tops. Each piece was cut out and a mandrel glued into each hole. This was chucked into the lathe at the Museum and turned to the outside diameter of the tops. Soaked in acetone the rings are separated. The rungs in-between the rings are short sticks placed on the inside of the ring and radiating outward using a sun burst pattern drawn on my computer. A ring was then placed over the sticks and glued in position. Allowed to dry, the assembly was trimmed on the outer diameter and the next layer glued on. The thinnest ring was placed on last and represents the railing. It is .012" thick, 3" in my scale.

The sea is carved tupolo wood. A spoon chisel was used courtesy of Ron Zeunges. Using a mallet it was a pleasure to carve out a rough sea. I painted the water using acrylics and gloss varnish. White flecks over the varnish represent foam. Many coats of varnish were added to give the water depth. A glass case covers all and a deep picture frame is used for the base which presents the model more effectively.



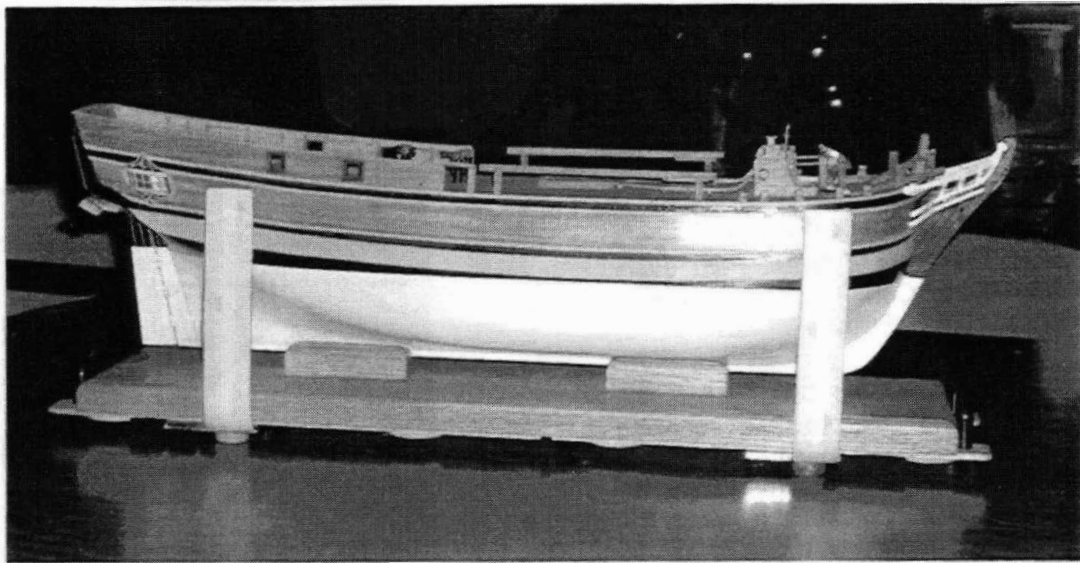
By Bob McPhail

Photo by John Wickman



Bruce Eniganberg's HMS Bounty

Photo by John Wickman



Another view of Bruce Eniganberg's HMS Bounty

Photo by Chuck Seiler

San Diego has its own Studs Terkel

I'm from New England, and I like characters," Bob Wright grumbles into the tape recorder.

Wright has a shock of white hair and the air of a working man. For seven years he bunked on the *Star of India* as its night watchman. How he wound up as San Diego's answer to Studs Terkel, taping a salty cast of characters from burlesque dancers to mayors and tall-ship sailors, is a story best told in Wright's own words, condensed:

I was born in New Hampshire and lived outside of Boston. In '41 my mother brought my sister and me out here. I was about 12. I went to Roosevelt Junior High and worked with my uncle downtown and learned the watch-repair trade. On VJ Day, my uncle sent me down on Broadway to get a hamburger. I was in front of the Grant Hotel and all of a sudden the whole place erupted.

I wish to hell I was aware then of what I am now. There was so much going on. After the Army, I went to Convair and ended up working 40 years and retired 10 years ago.

During 1960-'61 the newspaper, through (publisher) Jim Copley, was pushing this restoration of the *Star of India*. So I thought I'll go down and volunteer — and I got hooked. Walking down the gangway, you went back 100 years. I got to know the old salts, and I said to myself, "I've got to get these guys on tape." I did my first interview in '67.

In 1968 I was working on the organ as a volunteer at the Fox Theater. I interviewed Edith Steele, the organist, and took the tape to the San Diego Historical Society. That started my career there. I have over 200 in-depth interviews with 143 (archived) at the Historical Society.

I do this because I'm crazy. There's a Jewish word called *chutzpah*. When I worked downtown, I wish I had picked up some more words. My uncle was Jewish. Great bunch of characters in the jewelry business.

I started out doing interviews with an old reel-to-reel recorder and then, when cassettes came in, it was better. I don't ask personal questions, but people seem to tell me things. Maybe I've got a dumb face.

I interviewed this guy who was a survivor of Pearl Harbor. He was a chief, and he started crying.

I did Frank Curran, who used to be mayor. Neat guy. There was a scandal, the taxi business. I think he was an innocent bystander.

The more interviews I do, the more I know, the more I'm able to ask questions. The way it works for me, I go to their home where they're comfortable. The rapport builds up. Some of the interviews, when I leave a person's house, I'm walking this high off the ground.

Now it's really only dawned on me in the last several months that my hobby is collecting people. I've gone to seminars, and oral history people get together and all I hear is, "You can get a grant for \$30,000 to do oral interviews." And I'm saying, "So are you doing these oral interviews for the money or are you interested in the people you're interviewing?" And all I hear is the money. You got me on a soapbox.

I've reached the point, I only do what I want to do. If I can't bond with that person, then I'm not going to do the interview for political reasons.

The Historical Society wants to start up their oral history program again. They had a good one going until a gal called Sally West left. They don't have the volunteers now.

I would be perhaps surprised if they could get another *chutzpah* guy to do what I do.

Eugene Jenkins can be reached at (760) 752-6761 or by e-mail at

Sid Siegel MD is the official scribe for the SMA just north of us in LA. Sid has a free web site for you to sell models. You may reach him at sisiegelmd@earthlink.net

Hewitt

Master and Commander: A Nasty Review

By Sid Siegel

Editor's note: As you know, your newsletter is fair and balanced, and open to all points of view. In that spirit, we are printing Sid Siegel's review. Sid's review is different from every review of Master and Commander I have read, and more entertaining. Enjoy!!

The epic "Master and Commander: The Far Side of the World" has been well received by critics and ship modelers, because it has the best model work since "Plymouth Adventure". But it deserves at least one critical review in the opinion of this old, crotchety movie-lover. So here comes the broadside.

For starters, we can say that "Master and Commander" is faithful to its source, the novels of Patrick O'Brien. O'Brien, a pedestrian wordsmith who achieved a following late in his career, had an impressive command of topgallant braces and other such maritime exotica, and even had a grasp of seamanship in the age of sail. What he lacked was the ability to draw authentic characters and tell compelling stories. Short on historical insight, his novels are long on melodrama and anachronisms. In other words, they are made for Hollywood.

Let's dispense with the "plot" of this picture. Orders from the Admiralty direct Aubrey's 28 gun frigate *Surprise* (played by the twenty gun mini-frigate *Rose*) to intercept a 44 gun "privateer" *Acheron*. Surely the Admiralty knew, if Hollywood does not, that it's a big ocean out there. I dare say there were no 44 gun French privateers, built in America, but if there were, they certainly wouldn't go hunting for whalers in the Pacific, since the whaling industry was still largely in the North Atlantic in 1805. Confederate raiders did decimate the Union whaling fleet in the Pacific, but O'Brien's hash of history isn't edible or credible. His "sink the Bismarck" scenario demeans Commodore Anson's feat a century earlier in intercepting the Manila galleon (a story told by the master F. Van Wyck Mason and far more worthy of film treatment than any O'Brien potboiler). We are also given the usual silly "madman seeks world domination" excuse, when in fact Napoleon had given up any ambitions in the Pacific with his sale of Louisiana to the U.S. in 1803. So the plot reduces to a simple good guy-bad guy on



Main Street western, and the ambushes, chases and masquerades are all pure Hollywood.

But let's look at the big boy, Lucky Jack Aubrey. Climbing the rigging or striking martial poses, Russell Crowe is a picture, not of a British sea captain, but of a Hollywood star. Aubrey runs a less than taut ship, and his crew

looks like they've been shopping in Melrose Avenue thrift stores instead of British naval stores. The super-grubby details are just Hollywood's way of telling us that the old-time British Navy was no picnic, and we learn once again that it was not much of a dining experience either. O'Brien's notion that Aubrey would climb into the rigging to inspire his men is laughable. Work in the rigging was just a back-breaking chore, and not a sport. No captain would climb the rigging any more than General Eisenhower would clean latrines to inspire his men. Aubrey is anxious to fight for the honor of England, and if the Napoleonic wars were a series of street brawls, he'd be doing just fine. I love good battle scenes, but the stuff Hollywood puts out nowadays is just noisy and tedious. Gunnery was never that good, and still isn't. When you get old, the western-style *mano a mano* gets to be a bore.

How about Surgeon Maturin? The medical incidents in this film would be more appropriate to a movie about religious miracles than the British Navy. O'Brien endlessly grafts modern ideas onto history. Charles Darwin spent many years collecting, studying and thinking about the origin of species, whereas O'Brien shows Maturin almost stealing Darwin's thunder by skipping gaily through the meadows with his little Lord midshipman. (There's another hairy cue-ball: how did a Lord, a member of the British landed gentry, become a midshipman? No doubt there's a bodice-ripping explanation, since this was a time when naval commissions were purchased and lords started at the top.) Maturin is wounded in a comical hunting accident aboard ship, and some character (I forgot who) announces that the ball carried a piece of cloth into the wound and it would suppurate and get infected unless removed. Every wound suppurated in 1805, and nobody knew anything about infection. Maturin's self-operation, despite establishing his wizard credentials by showing him do successful brain surgery after a battle, was also laughable. With scalpel or sword, Maturin is some piece of work. And a spy, too. James Bond starts to look pretty tame next to Stephen Maturin.

What isn't quite so funny is the tendency of this movie to take literally Churchill's acid comment about the traditions of the British Navy being "rum, sodomy and the lash". All are in evidence here, although the

homosexual aspects are kept rather in the quarter gallery water closet. In the drunken uproarious officers' mess and in sweetly professional string duets, Aubrey and Maturin make beautiful music together. Where in hell did they stow that cello to keep it safe from sea water and cannonballs?

We can't let this go without mentioning the ship model used as a prop in the movie. The conceit attached to the model was that it showed the exact framing of the enemy ship as if this was some military secret of great importance. But the model was framed like a model, not a warship. The actors tossed it around carelessly, as if it was not worthy of their respect, which is the way this film treated history.

Despite its technical and special effects inferiority, I liked the latest Hornblower offerings better than "Master and Commander". For one thing, it suggests a larger world out there than the one Aubrey sails in, and a tidier one. The characters are more recognizable and more interesting. While Hornblower has a penchant for leaving his ship and running off to Lois Lane shore adventures, and there is too much silliness about spies and too many sneak attacks and western style *mano a mano* battles, it is still worth seeing the vistas of large ships. Also, the castles blow up real good. In one episode, Hornblower discovers an immense French army preparing secretly to invade England. This ubiquitous spy motif is implausible simply because information traveled so slowly in those days, a spy rarely could deliver anything timely into hands that could act on it. Spying only became common in WW I, and has in modern times been shown to be a lot of self-indulgent waste, by and large.

Well, we say with a sigh, it's only a movie. But ship modelers want authenticity in their work and should demand it in the work of others. History is history and it deserves better at the hands of media people who have a lot of money to spend (and to make). Does anyone remember the Columbia production "Captain Caution", 1940, taken from Kenneth Roberts' novel about the War of 1812? I do, and I wish that movie would become available to see again, because all the technical effects in the world simply don't substitute for a good story.

When building a plank on frame model, many small pieces of wood are carefully glued together. A dozen pieces of wood are often used to build a single frame. If the work is done carefully, the joints may be almost invisible. But you may not want the joints to be invisible. The solution to this problem is usually the use of color in the adhesive. Traditionally, the color is provided by mixing black India ink with the adhesive. Use of India ink in aliphatic carpenters glue will result in a thin black line at the joints, and there will be little or no bleed. Nonetheless, there are problems with the use of India ink for the black color, primarily a major loss of strength, and an extended drying time.

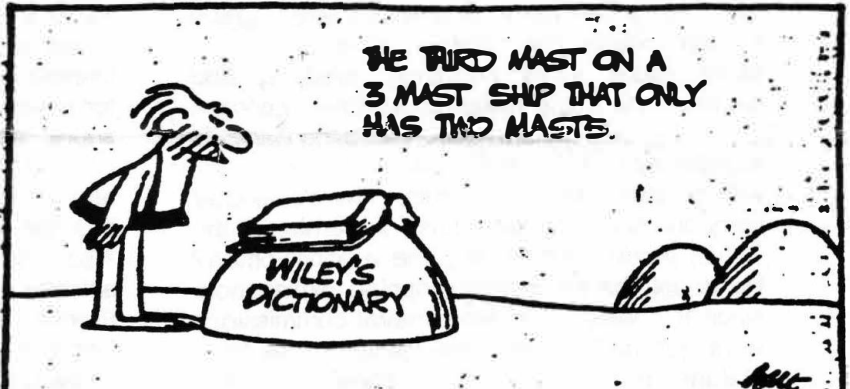
Lloyd Warner has shown that addition of a very small amount of aniline dye powder will impart a suitable dark color to the adhesive. The amount of dye is so small that it will have no effect on the strength of the adhesive. Examination of sample joints under magnification does not show any bleeding. The process is as follows:

- Pour the entire contents of the glue container into a mixing cup.
- Mix very small amounts of aniline powder in until the desired darkness is reached.
- Return the dark colored adhesive to the original container.

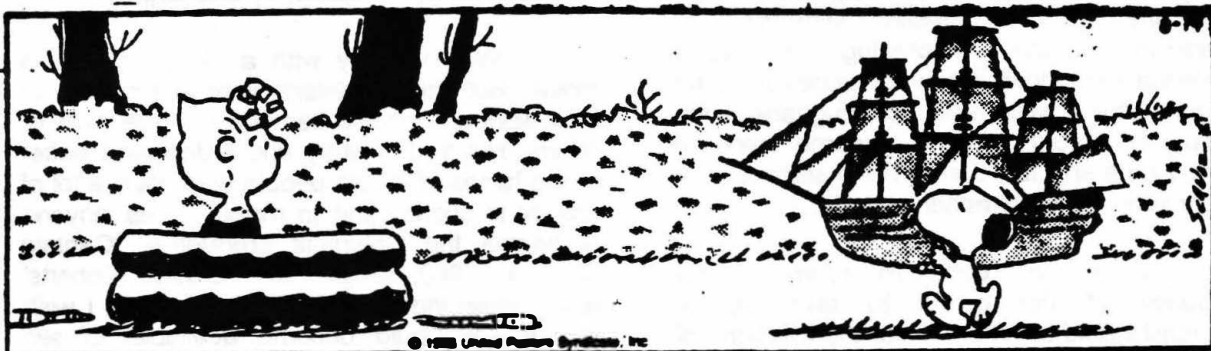
One source of aniline dye powder, is the Woodworker's Supply at 1-800-645-9292. They have 75 colors. A one-ounce container, which is probably more than you need for a lifetime of modeling, costs \$4 to \$6, depending on the color.

B.
C.

mizzermast



PEANUTS



Checking Symmetry Using Hahn's Frame Assembly Jig

by Irwin Friedman

FRAME ASSEMBLY JIG

Want to know whether the hull you are working on is symmetrical? If you are building a ship model using Harold Hahn's assembly jig, this method will help you. Any two points can be compared. They may be on opposite sides of the assembly jig or on the same side.

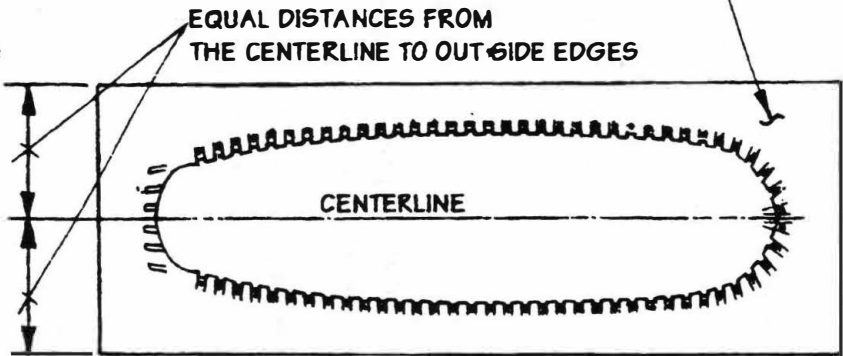


FIGURE 1

ASSEMBLY JIG LAYOUT

Make the distance between the assembly jig centerline and outside edges equal. This step is important. See Figure 1.

MEASUREMENT PROCEDURE

With the assembly jig and height gage on a flat surface, set base of gage against one edge of the jig. Call this side "A". Adjust pointer so it touches a frame or desired check point. See Figure 2.

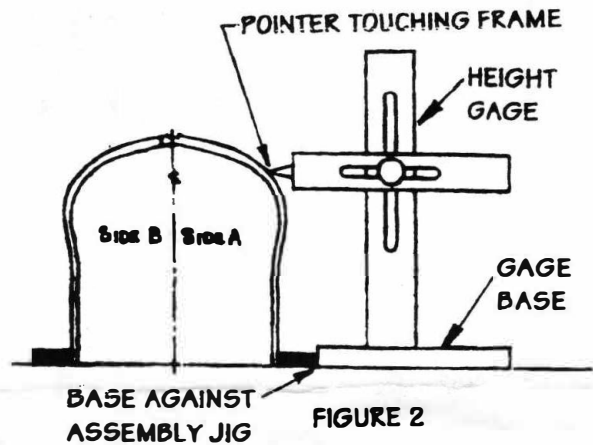
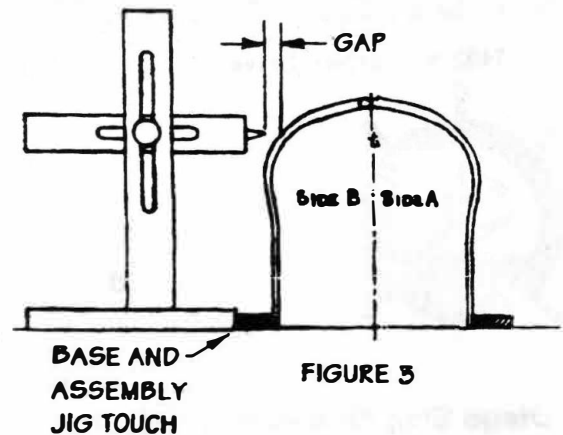


FIGURE 2

Without changing gage settings, move the gage to the same fore and aft frame position on the opposite side, side "B". See figure 3.



Case 1

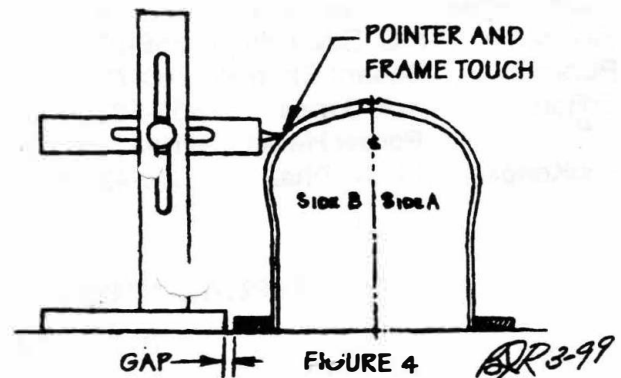
Gage base touches jig edge before pointer reaches frame. Point "B" is closer to the centerline than the check point on side "A" by half the width of the gap shown. See Figure 3.

Case 2

Pointer touches frame before gage base reaches jig edge. Point on side "B" is further from centerline than the check point on side "A" by half the width of the gap shown. See Figure 4.

Case 3

Gage base touches jig edge and pointer touches frame simultaneously. Symmetry achieved!! Both points are the same distance from the centerline.



Jeweler's Bench FOR SALE!

Please Contact Bob Wright xxx

Ship Plans

Enquiry form for ship plans copies.

Please send the completed form to:

Ship Plans Section,
National Maritime Museum,
Greenwich, London SE10 9NF

Or call 020 8855 1647

Name:

Address:

Postcode:

Telephone number:

E-mail:

Enquiry for Ship Plans:

Please provide as much detail as possible about the ship for which plans are required. If you require plans for more than one ship, please provide details on additional sheets (no more than 10 vessels per enquiry).

Name of vessel:

Builder:

Builder's yard number:

Date of launch:

Place of construction:

Owner:

You will be contacted within 28 days regarding your enquiry



San Diego Ship Modelers' Guild

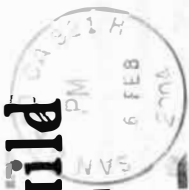
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San Diego Ship Modelers
Guild Master Don Bienvenue
First Mate K.C. Edwards
Purser Richard Strange
Editors Jacki Jones
Robert Hewitt
LogKeeper Bob McPhail

**Next Meeting, Wednesday February 11 on the Berkeley
6:30 pm social, 7 pm Meeting**



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