



San Diego Ship Modelers' Guild

1492 N. Harbor Drive

San Diego, CA 92101

May 2008

NEWSLETTER

VOLUME XXXII

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**Newsletter
Distribution**
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Established in 1972
by
Bob Wright and
Russ Merrill

Guild meeting Report APRIL 9, 2008

Robert Hewitt opened the meeting. There was one new member, Mike Lonnecker and one guest, John Wilkinson. John is a Fine Woodworkers member who bought the model kit "SMUGGLER". The pursers report was read by Ron Hollod. The balance from 29 February was \$<redacted>. The current balance is \$<redacted>. Ron indicated that if a member has not paid his dues, the member will be dropped from the membership.

There was no editor's report. Bob Crawford's email addresses for all communications is models@sdmaritime.org or collections@sdmaritime.org

Volunteers are needed on Sunday, 18 May at 10 AM for set up of the fair booth. Contact Robert Hewitt if you would like to help.

Don Dressel discussed the Nautical Research Guild Symposium held at the Newport Maritime Museum on Saturday, April 5. This one day event included six speakers on various subjects and lunch/snacks. Thirty people attended. Don felt that it was a very good event and enjoyed by all.

FESTIVAL OF SAIL: The Maritime Museum will participate in a Festival of Sail August 20 – 24. Volunteers are still being recruited. Contact Bob Crawford if you need additional information.

The San Diego chapter of the International Plastic Model Society (event 21 June) was discussed. The one day event will be held at the Aerospace Museum, Gillespie Field. You can enter up to two models for \$7.00 total. Form available at www.air&spacemuseum.org

Tony Bunch gave a demonstration on air brushing techniques. Members were invited to practice on a model provided by Tony.

New Business:

June 14 and 15 is the wooden boat show at KOLER CRAFT Shipyard.

It was reported that a model kit of HMS SURPRISE is now available. There was discussion about the kit as to whether it was a modified kit from Model Expo or a kit by JO TIKA. Since very little information was available, any information on this kit is welcome.

Chari Wessel mentioned that she was selected as part of the sail crew for CALIFORNIAN. She will be sailing on CALIFORNIAN July 8 thru Aug 20.

Robert Hewitt mentioned the DESIGN IN WOOD competition. First place is \$200, 2nd is \$175, 3rd is \$150, 4th is \$75 and perpetual trophy for best model is \$500.

San Diego Ship Modelers' Guild is affiliated with and supports the Maritime Museum of San Diego



SDMSG SHOW & TELL

APRIL 9 2008



Newsboy, John Sauvajot

This is a solid hull Model Shipways kit, 3/16" to 1 foot scale, which **John Sauvajot** purchased in 1986. The kit was re-released in 2007 with laser cut basswood parts for the deck furniture and other up-dates, notably redrawn plans. This model, because of its age, did not have any prefabricated parts other than blocks and some white metal castings (lifeboat, binnacle, pump, etc). The rigging plan was difficult to follow and required additional research to complete. The box did not include enough belaying pins, deadeyes, eyelets, and other rigging parts. John started building the model over two years ago. He says it was fun

and not difficult, even though many of the parts had to be made from scratch. He substituted some of his own materials, especially wood, because the box contents were not fine grained.

The kit produces a neat model of a typical mid 19th Century merchant vessel. This "quite fast" brig, built at Owl's Head, Maine in 1854 by Elisha Brown and designed by D. J. Lawler, was engaged in the so called triangular trade route: She carried New England manufactured goods to the Mediterranean, where she picked up wine, oils, and fruits bound for the West Indies. From there she returned to New England with rum, molasses, and sugar. John does not know how long was her career, nor her final days. He is researching why she was called *Newsboy*.

Oneida – Bob McPhail

Bob McPhail is building this 1:48 scale model brig *Oneida*. The War of 1812 gunboat's keel was laid in 1808, for a launch March 31, 1809. She carried 16 carronades, and one 32 pounder in the bow. The model uses dlumberyard.comn laser cut parts including parts for frames, which are assembled. Assembly instructions are on the website. The kit comes with plans. It will be an admiralty model.



Fair American – Don Dressel

In this model from a Bob Hunt kit, Don used his own ebony, boxwood and pearwood for the hull, frames are of cherry from the kit, and he is making deck furniture from his own wood. He made a construction stand from scrap wood. Once the deck furniture is completed, he will be ready for its installation. He will eventually fully rig the model. Quarter badges, figurehead, cannons, anchors were not supplied with the kit, so Don will make his own.

1 of 6 **Don Bienvenue's** *San Salvador* "Bread and Butter"
built up half models



Mike Lonnecker *Fair American*

This is Mike's second ship model. The quality and finish is outstanding. Mike purchased a special right-angled attachment for his Dremel Moto –tool to aid in finishing the inside of the frames. Mike will bring the attachment to the next meeting. He also had pictures of his first model, the Armed Virginia sloop which took him over a year to build.



Howard Griffus: outrigger canoe



Howard Griffus: *San Salvador*



Chuck Seiler: *Sultana*

Progress continues on the SULTANA. I have added Officer Krupke to the staff to guard the ship at night, as well as to give a scale perspective. He will eventually be reworked to be the ship's commander. Deck and bulwark planking are complete. I am experimenting with red India ink, as recommended by **Dave Yotter**, for the red bulwarks. Since I am looking for more of a dark, earthen red rather than a bright red (since I think that is unrealistic) I added a drop or two of black ink to the mix and am painting over cherry planks. As you can see, I ran out of mix part way through the process so I made

more. Unfortunately it was a slightly different shade. My cover story is that I purposely want to have some different color planks to simulate replaced planking. That will be my story when I enter it into the Del Mar Fair in 09, 10, 11ish..... The judge will NEVER know. Subsequent to the meeting, I gave the bulwark another coat of ink, then a coat of DullCoat. I have been working on deck gratings as well. I am trying my hand at making them myself using my miniature table saw. (See article on making gratings.) Having done so, I am playing around with assembly and coloration. I received several good suggestions during the meeting. Once I get the gratings made, I will make the coamings. I will be able to use my prototype gratings in future to size the area for the coaming so it can be made earlier on in the process. By the May meeting I hope to be further along in the process. I need to be at 'that certain point' before the Fair starts...that point where you can easily work on the model at the Fair using tools at the Fair and not worry about running out of things to do.



Rich Durham: *HMS Repulse*

Brief History of *Repulse* from the Naval Historical Center Online Site. *HMS Repulse*, a 26,500-ton Renown class battlecruiser, was built at Clydebank, Scotland.

Completed in August 1916, she joined the Grand Fleet following post-trials modifications and operated in the North Sea for the remainder of World War I. The light protection of this class of two battlecruisers was a considerable cause for concern and, soon after the Armistice, *Repulse* received an extensive refit. This significantly increased her armor, and her displacement, which rose some six-thousand tons. The work was completed in 1922, after which the ship began a peacetime career of fleet operations and long-distance cruises.

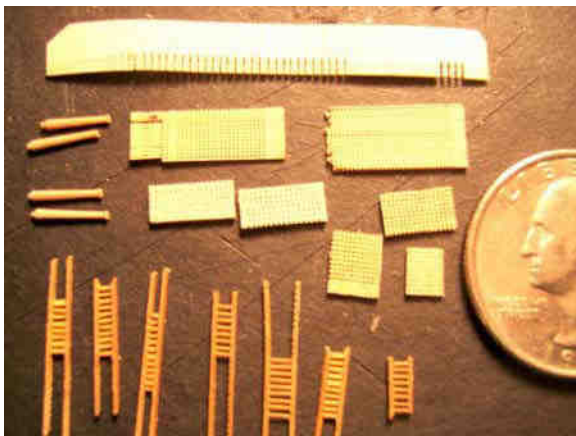
In 1933-36, *Repulse* was again modernized, emerging with improved deck armor, a hangar and catapult for aircraft, and a greatly increased anti-aircraft gun battery. She operated with the Home Fleet in the North Sea and Atlantic during the first two years of the Second World War, taking part in the pursuit of the German battleship *Bismarck* in May 1941. Later in the year she was sent to the Far East, accompanying the new battleship *Prince of Wales*. The two ships arrived at Singapore just before Japan began the Pacific War. As soon as hostilities commenced, both steamed northwards to intercept a reported invasion force. While returning to Singapore on 10 December 1941, *Repulse* and *Prince of Wales* were attacked by Japanese high-level bombers and torpedo planes. *Repulse* was moderately damaged by bombs early in the action and was later hit by several torpedoes. After receiving this heavy underwater damage, she sank rapidly, followed less than an hour later by the *Prince of Wales*.

The Model.

This is Tamiya's recently released 1/700 kit of *HMS Repulse*. It is accurate in shape and detail, finely molded and easy to build. The model is painted with Testors Model Master Acryl paints, mixed to match WWII Royal Navy Snyder and Short Paint Ships, and is in the color scheme of the ship at time of loss. Rich Durham"

Agamemnon

By Robert Hewitt Scale 1"=40 ft



The picture shows some of the pieces made for the ship. The top of the picture is the stern railing. Below to the left are 24 pound cannon barrels. These were turned on a Dremel moto-tool. There are seven pieces of grating. The slots were cut on a Priac saw with a saw blade that is .008 thick. To the right of the grating pieces is the edge of a quarter. The bottom of the picture shows seven ladders of different widths. The slots in the rails are .008' wide and the stair treads are .006" thick. All of the pieces are in rough form and need to be trimmed and finished.

Tony Bunch demonstrated airbrush techniques and equipment.





Next Meeting's Special Guest

Raymond Ashley, Ph.D.

President and CEO, San Diego Maritime Museum

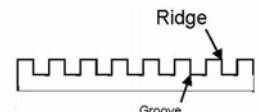
Dr. Raymond E. Ashley, Ph.D. is the Executive Director of the Maritime Museum of San Diego and a long time member of the maritime community. Dr. Ashley came to his present position in 1996 following a career that includes experience in ship preservation, conservation, shipbuilding, historical scholarship, publication and teaching at the university and community college levels. Dr. Ashley is a licensed shipmaster with sixty thousand miles of open ocean experience in command of a variety of vessels and rigs. He has sailed on *Star of India* as navigator for 21 of her modern voyages. He received a BA in anthropology from the University of California at San Diego, an MA in maritime history and underwater research from East Carolina University, and a Ph.D. in the history of science and technology from Duke University. Dr. Ashley received the 1994 Lothrop Award from The American Neptune for the year's best contribution to the field of maritime history for *The Search for Longitude* and is currently co-authoring a book with four other historians on the history of the American Merchant Marine. He is also preparing to publish a work on the relationship between science and seafaring in the eighteenth century titled *Longitude and Scurvy: The Problem-Solving Art*. Dr. Ashley serves on the boards of the Council of American Maritime Museums, California. Ray Ashley will be attending the next meeting to share with the Guild members some of the many exciting upcoming projects in store for Museum members.

Making Gratings by Chuck Seilor

Oh grate, another article! I brought a couple sample deck gratings I was working on to the meeting in April. **Hewitt** thought people would like to know more about how I made them...so here it is. I am walking a fine line between those who have a mini saw that may want to try this and those who do not but are curious "how did he do that"? Feel free to contact me if I left anything out.

Why did I do this? Surely there are commercial grating sources available. There are, indeed...many of them quite good, but I have found they are usually out of scale. Also, I did it because I could. I used on Byrnes Saw (also know as a JimSaw) by **Model Machines LLC**, utilizing a 3 inch cut off saw blade with a .030 kerf. **PREAC** or other miniature table saws would work as well, as long as they can handle the thin saw blade. I prefer the Byrnes Saw because it has a handy micrometer I can use to adjust the rip fence in .001" increments. I used the .030 blade because it creates a 'space' almost 2 inches in the scale I am working. I can use other size blades as appropriate. The wood I am using is 1/8inch holly. It is flexible, tight grained and easy to work with. As I do more, I will experiment with boxwood and pau marfin.

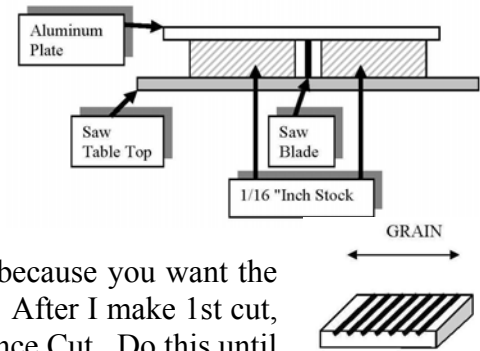
Summary of Operation. Basically what I want to do is score a piece of wood with .030" groove, separated by .030" ridges. I will then slice off .030" slices. These will be used to form the interlocking grating.



Step 1. Select size of wood. I use 2x2". This is large enough to give me plenty of "strakes", allow for error but still give me room to handle the wood. As I do it more I can get more efficient. Don't want to get too small due to handling problems.

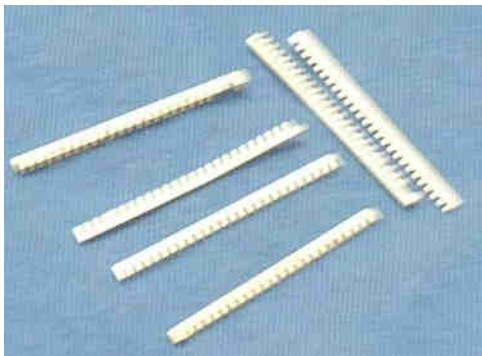
Step 2. Set blade depth. The first cut will be 1/2 the depth of the wood. In this case, I am using 1/8 thick wood so the blade must be set to 1/16". There is probably a tool I could use, but I don't have it (I

am sure **Hewitt** will remind me later) I could eyeball it by marking halfway up the stock and raise the blade to that point. Teeth make it difficult. The best way I found to do this is to put 2 pieces of 1/2 size stock (1/16" in this case) either side of the blade. Next, I place an aluminum plate atop the 1/2 stock. I then raise blade until it touches. Viola!



Step 3. Using rip fence, cross cut grooves into stock. Crosscut because you want the grain to run length of final grating strake. This provides strength. After I make 1st cut, advance fence .060 inches (or double blade thickness). Cut. Advance Cut. Do this until you have enough material or it is too hard to handle the stock.

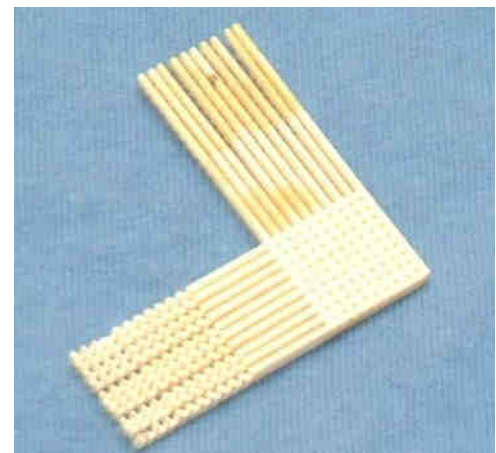
Step 4. Turn piece 90 degrees. Raise blade so to be able to slice off pieces. You are now cutting with the grain. Should the grooved or flat side be down? I have done it both ways. I thought that with the grooves down the cutting saw blade would damage the ridges. In most cases it did. However, in some cases the ridges were damaged in the groove up format, but groove down worked well. Test it and see what works with that particular piece of wood. Once I made the first cut, I then advanced the fence .058". I know I said .060 before. That should make a .030 slice, allowing the pieces to fit nicely together. With .060 the fit was too tight. The .058 was just right. Cut, advance, cut, advance. Be careful...those little suckers fly a far piece.



Step 5. You are now ready to assemble your gratings. If you have planned far enough ahead, you have enough 'grating stock' to make all the gratings you need for a given project. This is where using a large piece of wood will pay dividends. If I am making a 1" x 1" grating, using a 2" x 2" piece of wood will give me enough. If there is damage to ridges, it is usually on one or both edges. You should be able to find an undamaged 1" section in each piece. If you use this method, the ridges and grooves are uniform so you can use any part of the slice interchangeably. I found a good way of assembling the "egg crate" but it would be

too tedious to get into here. If you are having trouble getting your grating together, let me know and we can discuss it.

Gluing and finishing. This is an area in which I am still experimenting. I don't want "holly" colored gratings, so I will have to paint or stain them. If I stain before assembling, the stain may affect the slots and/or affect the ability for the glue to hold. On the other hand, if I assemble the grating and use glue, it may affect the finish. One member suggested assembling the grating, then dipping it in the stain. The stain would hold the grating together. A method I used was to apply small pin dots (an official ship modeling unit of measure) of glue to random joints while assembling. This will give it enough strength to hold it together for the next 100 years, but not so much as to screw up the finish.



Step Last: Safety!!!! First, last and always we should be thinking safety when using power equipment, sharp objects, toxic material and many farm animals. During this process I used safety glasses/magnifiers, push sticks, a well lit work area with no distractions. No fingers or other digits were harmed in the making of these gratings. Go forth and model.

THRU THE LUBBERS HOLE



Foot Paddle Boat
By Robert Hewitt

The six-inch toy boat was purchased at a local swap meet. What intrigued me was the paddle tied to his right foot. The model was taken to the Chinese Center in San Diego. The curator said the writing on the side of the display stand was the name of a famous poet and his hometown, and the name Foot Paddle Boat. He also said the containers were marked Shao Shing wine.

In the book, "Junks and Sampans of the Yangtze" by G.R.G. Worcester, the foot paddle boat is listed under Post Boats which made their appearance under the T'ang dynasty ad 618-907. Much used as a post boat they were gaily painted, both inside and out, with elaborate scenes of Chinese life. The propulsion was effected by foot and not hand power. These sampans were built on long slender lines. They were about twenty-five feet in length with a large house amidships, occupying most of the boat.

The novel form of rowing was carried out by the sampan owner, who sat in the stern against a back rest and with both feet manipulated the single oar on the starboard side. The oar was made in two parts, and seems to have been about eight feet long with a short loom and a long broad blade. The inboard end of the loom was fitted with a solid wooden pedal. On this the left foot rested, providing the main motive power. The right foot grasped the loom with similar dexterity and drew it back to the body. The feathering was done by both feet. Both hands were left free to use the paddle, with which the oarsman steered, holding it under his left arm. By this means he could make the sampan travel twice as fast as any other type with a minimum of exertion. So expert they became that, while rowing they could cook, eat, smoke or play the flute without relaxing speed. These craft were so fast that they made record runs on the routes they served. The very light draught enabled them to negotiate the shallow creeks and canals denied to other craft.

These craft are now obsolete in the Shanghai area but as of 1970's there were similarly propelled boats in the canals of Eastern Chekiang

SEA FEVER John Masfield

I must go down to the seas again, to the lonely sea and the sky,
 And all I ask is a tall ship and a star to steer her by;
And the wheel's kick and the wind's song and the great white sails shaking,
 And the grey mist on the sea's face, and a grey dawn breaking.
I must go down to the seas again, for the call of the running tide
 Is a wild call and a clear call that may not be denied;
 And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the sea-gulls crying.
I must go down to the seas again, to the vagrant gypsy life,
To the gull's way and the whale's way, where the wind's like a whetted knife;
 And all I ask is a merry yarn from a laughing fellow-rover,
 And quiet sleep and a sweet dream when the long tricks over.



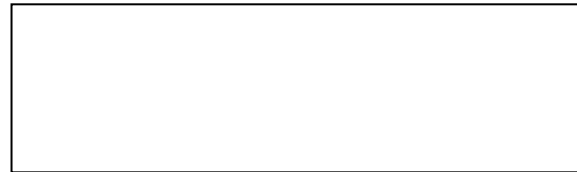
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Log Keeper	Bob McPhail	<redacted>



**Next Meeting will be Wednesday May 14, 2008
aboard the Berkeley at 7:00 pm**



Next Festival of Sail – Columbian sail training ship *Gloria*