San Diego Ship Modelers Guild

1492 N. Harbor Drive San Diego, CA 92101

JUNE 2015 NEWSLETTER VOLUME XLIII, NO. 6

San Diego County Fair Issue-Part 1

By the time this edition hits the streets, we will be mere days from Opening Day at the County Fair. With it comes the traditional deep fried chocolate covered bacon and the Guild's manning of a booth in the Design in Wood Pavilion. Here we wax wise about the Museum, pirate ships, locations of rest rooms and balsa wood ships in bottles. By next newsletter, the Fair will be only days completed, wedged perfectly in between the two issuances.

My intention is to use this opportunity to ramp up our stalwart members partaking of this noble endeavour and prepare them, as well as encourage those members NOT manning the booth to stop in and say "Hi". In the next issue, I hope to have photos of the numerous ship model entries, photos of members at work, stories aplenty and even pics of the "mystery piece", as determined by yours truly, **Karen Johl** (**Robert Hewitt's** significant other) and whoever wishes to chime in.

Check out "The Top Answers to Frequently Asked Questions at the San Diego County" and "DO's and DON'Ts For Working the Fair" on page 8.

Minutes of the 12 May 2015 Guild Meeting

Mike Lonnecker opened the meeting on board BERKELEY. Twenty two guild members were present. There were no guest but there was one visitor ...who stopped by, saw what we were doing, joined and left.

Purser report. **Gary Seaton** reported that as of 01 MAY 2015, the Guild Treasury balance was $<redacted>.

Editor's Report. **Chuck Seiler** stated he wants to have a rather large newsletter ready for the County fair. Something we can give to perspective new members and 'show them our stuff'. Since not many models came to the meeting, informative articles and "how to" items would be great. Items to be put into the newsletter should be sent to him as soon as possible, but no later than 26 May.

Continued on Page 2

Museum Report. Nothing to report.

Webmaster Report. **Barry Rishel**, Web Master, posted future events on the website. He mentioned there were several "hits" on the site. The country with the second largest number of hits (after US) is Brazil.

Community Build Report. Nothing to report.

Fair Report

- The San Diego County Fair will be held again this year (6 June thru 5 July). The museum will sponsor the competition for best wood ship model.

- Copies of the booth schedule were made available at the meeting. Volunteer hours are 11AM – 6 PM.

- If help is needed to transport items on a volunteer day, a volunteer should go to the Docent Booth (in the Design in Wood Building) for assistance.

- If you have any old copies of ship model catalogs and/or magazines that are no longer wanted, bring them to the booth for "giveaway" items. Volunteers were asked to be selective in giving away these items and handouts to visitors sincerely interested in the hobby.

- Tickets/parking passes will be mailed out soon. If you don't have them by the time you get the June newsletter, notify **Bill Grolz.**

Before Show and Tell, the Auction of the Decade was held to sell off items acquired by Mike and donated by **Bob Wright's** estate. To move it along, Guild officers would confab and come up with a recommended minimum bid for each item.

The auction was held and the bidding was very spirited. Items that were auctioned included: books, ship models, partially built models, books, framed pictures, and many miscellaneous items. The big winner was **Doug Yumoto**, who won HMS SURPRISE for $30. We still haven't figured out who is going to tell **Dr. Ashley**.

San Diego Ship Modelers Guild
Presentation Program

A SDSMG Presentation Program has been established with the objective of providing interesting meeting content and while passing on many of our ship modeling experiences to current and future guild members.

The May `15 guild auction was conducted by our Guild Master **Mike Lonnecker** assisted by the club officers. The auction included many classic ship model kits (including several old Model Shipways solid hull kits in their yellow boxes), model making tools, supplies, reference books, and marine pictures. In total, the auction raised over $600 for the San Diego Ship Model Guild.

The program schedule for spring 2015 includes:

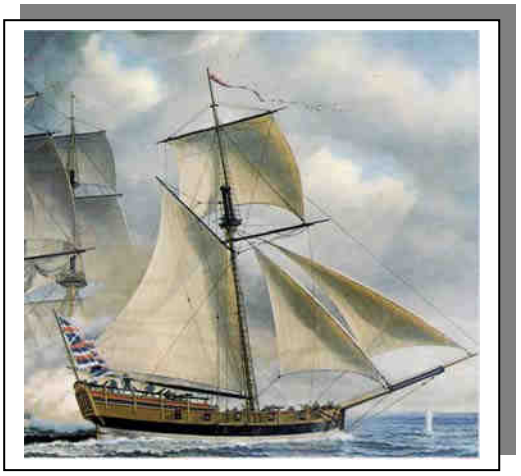
- June `15 – *Carving Ship Model Hulls* by **Pete Jaquith**
- July `15 – *Planking Ship Model Hulls* by **Don Dressel**
- August `15 – *Rigging Techniques* by **Mike Lonnecker**
- September `15 – *British Maritime Museums* by **Jon Sanford**

If you have a subject of interest to fellow guild members, please contact me at the e-mail address noted below. Please include your presentation title, a short description, and computer and audio visual support requirements.

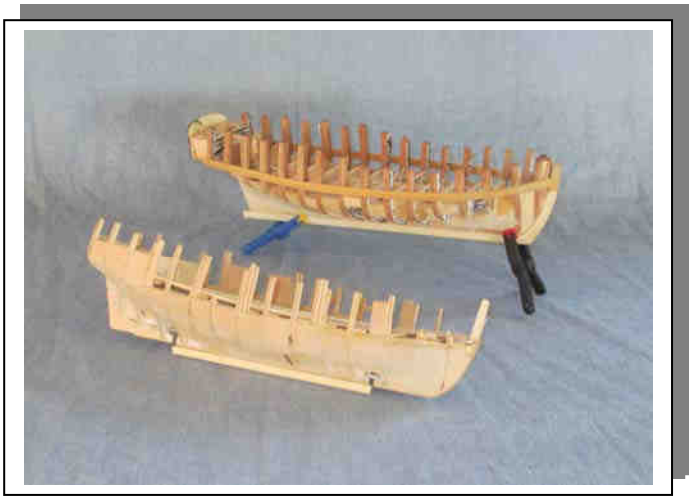
Pete Jaquith
Program Chairman
<redacted>

SHOW AND TELL

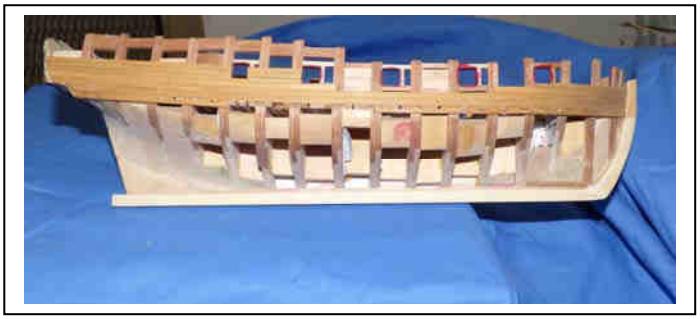
Chuck Seiler brought in his model PROVIDENCE 2.0. He explained how he was building this model from scratch from plans found in a book. Copying the plans from the book and blowing them up to 3/16 scale resulted in plans that were no very crisp. He brought PROV 1.0 last meeting. This version of the model was the model he worked on during the Fair last year. There are alot of problems with it and Chuck decided to start over. PROVIDENCE 2.0 is progressing much better.



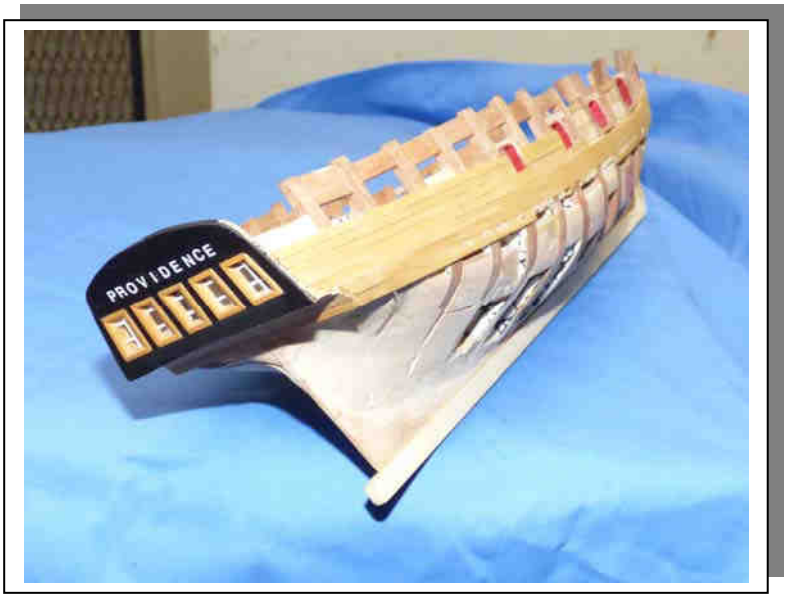
Not the actual model



The actual model. PROVIDENCE 1.0 (foreground) and PROVIDENCD 2.0



PROVIDENCE 2.0 Wale planked and gunports framed



PROVIDENCE 2.0 Transom

Did you ever have one of those days?

SHOW AND TELL-Continued

Dave Dana's Mississippi River boat DR. FRANKLIN.

Progress continues from last month.

Isaac Wills' CONSTITUTION

CONSTITUTION bow (top) and stern (bottom)

Guy Lawrie's SKIPJACK

Revenue Cutter "RANGER"
by **Gary Seaton**
Scale: 1:50 (approx.. ¼" = 1 ft.)
Corel (Italian) kit

There was no actual "Ranger", it is a replica of the style of U.S. revenue cutters that were serving The late 18th century during and the years following the War of 1812. These cutters became the fleet of our country's Coast Guard.

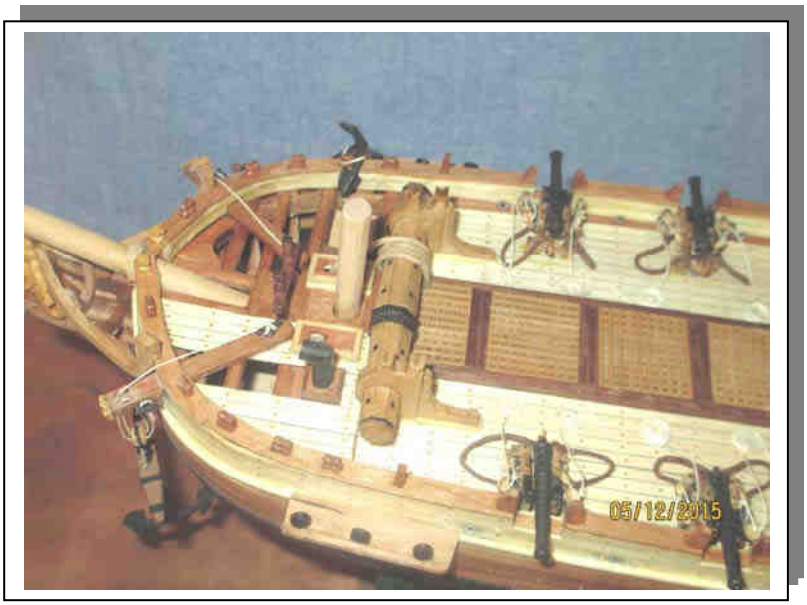
A small ship with a small crew, it worked well in shallow areas along the eastern and southern coasts, its normal assignment areas for the US Dept. of the Treasury. In addition to assuring that commercial tariffs were paid by incoming ships, the cutters were used to capture pirates, monitor privateers, intervening as necessary, and intercept illegal slave ships attempting to enter the US beginning in 1794. During the War of 1812 the cutters were made part of the US Navy, though ships as small as the Ranger were not of much assistance as a warship, larger versions of the cutters with several larger carronades were used, up to 110' on deck and carrying 6-12 guns as large as 12 pounders.

Gary last presented his model in October 2014. Since then he has fitted and painted the display base (not shown); booms, yards and all rigging installed (lines for deck carronade to be changed to match other running rigging). The model is double planked hull: Tanganyika base and walnut overlay.

The cutters represented by the Ranger were 55'-60' on deck with a beam of 17'-19', weighing 50-60 tons with one swivel carronade on deck. Such ships had a crew of 20-30 seamen/sailors, plus a few officers. Each ship's captain was given considerable latitude in carrying out the general orders of the Dept. of the Treasury, patrolling different coastlines and bays and intercepting and boarding ships as the captain deemed appropriate.

SHOW AND TELL-Continued

HMS HALIFAX-Colonial Schooner
by **DON DRESSEL**
Scale: 1/48 1/4"=1'
Scratch plank on frame
Circa 1768-1775



There were a number of *Halifax* ships during the Revolutionary Period; however, one has extensive records that are still available. She was originally built for merchant service between Halifax, Nova Scotia and Boston in 1765 and was purchased into the Royal Navy in 1768 for coastal patrol off North America. She was originally launched in September 1765, likely built at the Halifax Naval Yard. She made her first voyage on 15 October 1765 and sailed every eight days, weather permitting, between Halifax and Boston.

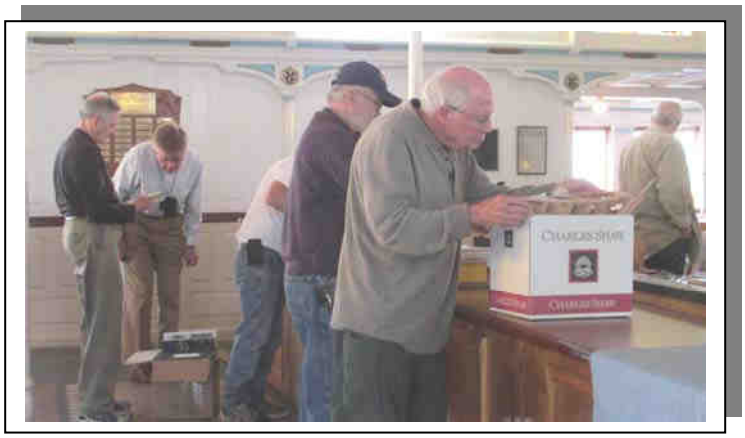
She was purchased by the Royal Navy ion 12 October 1768 while in England and crossed "the pond" back to duty off the coast of North America. She was needed there to combat smuggling and colonial unrest in New England. While she was in England, her lines were taken off by the Portsmouth Dockyard naval architects and a detailed record of her service in the Royal Navy followed.

She served off the coast of North American from 1768 through 1774 under various commanders. She was then wrecked off Foster Island near Machias, Maine. There was also a later *Halifax* recorded as working off the coast later in 1775, but this may have been the same ship salvaged from the deep.

SHOW AND TELL-Continued

Don has completed the model for exhibition in the ROPE 40th Symposium and Exposition held in Tokyo, Japan last month. Since the last "showing", he has completed the carving of the quarter badges and the stern counter and installed them on the model. Don could not figure out just how to make the individual windows (lights) on the quarter badges and stern counter accurately, so decided to carve them out from one piece of boxwood., with the decorative carvings added Some research was done on the swivel cannon and these were made using brass cannon (purchased from Admiralty Models to correct size) , with brass wire and tubing forming the swivel cannon handle. Silver soldered as required. The six carriage cannon were detailed and installed. The fore and main channels were installed complete with deadeyes, the deadeye links being soldered together using a soldering iron instead of a torch (there was fear that the wooden deadeye's would be "torched"). A figure to the proper scale was painted and installed. The anchor's were completed and installed after some research.

The model has now returned from her trip to Japan. The next step is to make the spars and rig the model, followed by installation of sails. Don thinks he will use David Antscherl's method of making and installing the sails as described in his pamphlet Swan IV, Sail Making Supplement, shown and described at the meeting.



POTENTIAL AUCTION BIDDERS SCAN THE BOOTY

DOUG YUMOTO MAKES OUT HIS CHECK FOR THE WINNING BID FOR HMS SURPRISE. **JAY** MacMASTER TRIES TO TALK AUCTIONEER **MIKE LONNECKER** INTO AUCTIONING THE STAR of INDIA

The Top Answers to Frequently Asked Questions at the ~~Del Mar~~ Faire

by Chuck Seiler

It is time once again for the San Diego County (formerly Del Mar) Fair. Here we are able to set up our booth and wax wise about model shipbuilding to all who wish to wander by. Some of the newer members may be intimidated and may feel they do not have the knowledge for such a daunting task. Never fear! I bring you the answers to the most frequently asked questions we get at the Fair. Take this with you and feel free to use the answer you think most appropriate to the question asked.

1. Yes, I know where the restroom is. From the expression on your face, I'll bet you wish you did too.

2. No, this is NOT made of balsa wood.

3. No this is NOT a pirate ship (unless you are in fact building a pirate ship, then say "yes").

4. Yes it does take patience to build one of these…and desire. STOP TOUCHING THAT!!!!!

5. Huh? What's that you say? Loud? The bowl makers are too loud? Sorry, I can't hear you.

6. No kid, I'm SURE it's not a pirate ship (unless, of course, it is).

7. I don't know what that is. We think the builder may have been on drugs at the time. (This is describing the mystery project of the year. It changes each year, so I cannot describe it. You will know it when you see it, however.)

8. No, I don't know how they get the ship into the bottle. My job is to EMPTY the bottle. After that, I don't remember much.

9. I don't care if the guys in the bowl booth gave you something. You cannot have Hewitt's model as a sample. STOP TOUCHING THAT!!!

10. Okay! Okay, kid! You're right. It's a pirate ship! A balsa wood, Mississippi river sternwheel steam powered pirate ship! Don't you have some place else you need to be? Hey lady, doesn't he need to go to the restroom or something?

Enjoy the Fair. If you are not working it, drop by and say HI! But don't ask me if it's made of balsa.

Do's and Don'ts for Working at the Fair

DO bring a wood ship model to work on.

DO be prepared to discuss ship modeling with Fair goers.

DO spend time talking to Fair goers about the Maritime Museum. Remember, we are representing the Guild AND the Museum.

DO arrive early to the booth. The letter you received with your tickets and parking passes tells you when to report. I try and get there about an hour early so you can take in the sights of the Design in wood Pavilion and be ready for when the Fair opens.

DO be familiar with the Top Answers to Frequently Asked Questions (above).

DO NOT wear sandals or open toed shoes.

DO wear your name tag.

DO bring and use protective eyewear if you are using power tools.

DO bring and utilize a dust mask if you are doing alot of sanding.

DO consider bringing a 'hands on' model or project Fair goers can handle and ooooh, ahhhh at.

DO NOT use one of Hewitt's models as a 'hands on' model.

DO NOT eat 3 orders of deep fried chocolate covered bacon before you go on the Bungee Jump.

DO take time and see the Fair.

DO Enjoy your time representing the Guild and Museum in the Ship Modeler's booth.

Scratch Building the Maine Topsail Schooner *Eagle* of 1847

By Peter Jaquith

After construction of two wooden ship models from Model Shipways kits, I decided that my next ship model would be a scratch build of the Topsail Schooner *Eagle* of 1847. The following notes address my first scratch building experience:

Model Selection – The Topsail Schooner *Eagle* of 1847 was selected due to my interest in American merchant sail from the mid 1800's, and the fact that she was built in Arrowsic Island, ME across the river from the Bath Iron Works shipyard where I worked for 24 years. The Topsail Schooner *Eagle* is the first of a planned series of American merchant sail models.

History – The Schooner *Eagle* had a length of 81' 7", beam of 22' 8", depth of 7' 10", and tonnage of 140 tons. Both the *Eagle* and her sistership *Arrowsic* were built in Arrowsic Island, ME on the Kennebec River (near the present shipbuilding city of Bath, ME) in 1847 for the lumber and ice trade by builder Samuel Pattee. During the mid-19th century small schooners of this sort were widely employed in the East Coast trade; their schooner rigs an easy adaptation to the prevailing westerly winds and economy in crew size.

Scratch vs. Kit Construction – Ship model plans but no kit were available for the Topsail Schooner *Eagle.* As many other ships of my planned series will require scratch building, the *Eagle* was selected as a prototype to develop a standard build sequence and construction techniques that could be applied to future models of the series.

Research – An old set of Model Shipways ship model plans by William Zakambell was available and they provided the basis for my build. Additional research was conducted at the Maine Maritime Museum in Bath, ME where a large scale model of the sister ship *Arrowsic* is on display. Additionally, for specific details reference was made to ship model plans of other mid 1800's American merchant ships.

Planning – A big difference in scratch vs. kit building is the need to accomplish the planning, material definition, and material procurement yourself. I prepared a Planned Construction Sequence, Rigging Table, Paint Schedule, Table of Hull Scantlings, and a List of Purchased Fittings to organize the effort and support procurement of the required materials. As a benefit, I got to select my preferred materials without the need to replace poor quality kit materials.

Hull Construction – With scratch building vs. kit construction one does not start with a pre-carved hull or precut hull bulkheads. I chose plank on solid (POS) construction for my Topsail Schooner *Eagle* build as other models in the series were solid hull kits and this would lead to greater standardization in build sequence. The hull was recessed for planking above the waterline, and alternate timberheads were slotted into the solid hull to support the built up bulwark.

Hull & Deck Outfit – In the areas of hull planking, deck planking, copper sheathing, deck furniture, hull and deck outfit there was little difference in scratch building vs. kit construction when compared to other Model Shipways kits. One exception was the anchor windlass which was kit bashed from a Bluejacket casting kit. In comparison with kits having a greater portion of prefabricated parts, scratch building does require somewhat more research and construction work.

Mastmaking, Sailmaking, & Rigging – As I typically replace all kit supplied rigging materials with linen rigging line, Warner Woods blocks, and cotton sails (where fitted); scratch building utilized my standard mastmaking, sailmaking, and rigging construction techniques and resulted in a savings in material vs. kit construction.

Conclusion – While the scratch build of the Topsail Schooner *Eagle* of 1847 required more research and planning than a comparable ship model kit, no unusual construction techniques were required. Scratch building allowed me to build the ship I wanted at the level of detail and with the materials I prefer. As noted, the Topsail Schooner *Eagle* of 1847 provided a baseline build sequence and construction techniques for my Brigantine *Newsboy* of 1854 and future ships of my American merchant sail series.






SHOW AND TELL-HMS GLAGOW: Making quarterdeck stairs

by Robert Hewitt

The upper decks have been installed. The round houses and the basket works were added next. The belfry and railing are carved from ebony. The stern windows are silk thread coated with Testors clear parts cement. I had a difficult time with the quarter deck stairs. I finally decided to build a jig and to make them solid.

The Jig is two pieces of pear glued together to make a 90 degree nest. An angled piece of pear was made by trial and error, as my computer was not operating, and glued to the 90 degree nest. The tip of the angle was cut off so the flat portion is the same height as the backer piece of the stair assembly. (Figure 1)

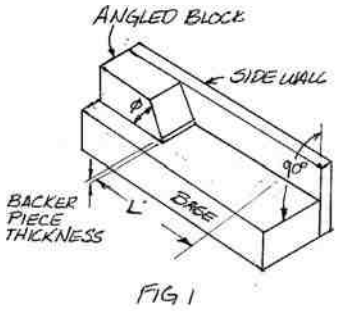


FIG 1

I measured the height (h) from the quarter deck to the gun deck. Eight pieces of holly were cut to make up this height. Fig. 2 They were trimmed to the width of the stairs and made twice as deep as the tread. The backer piece is then glued to the far end of the jig. This should be the width of the holly pieces. I did not make this piece as wide as should be and the result is one of the treads is out of line. This was not noticed until I saw John Wickman's photo of the model.

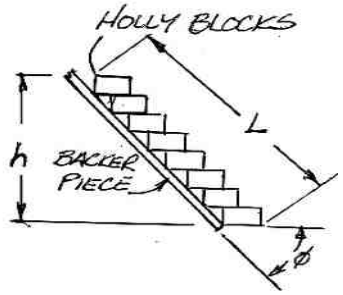


FIG 2

I positioned the first holly block on the fixture and glued the second block to the first and also to the backer piece. The blocks are also pushed against the side wall. Fig. 3.

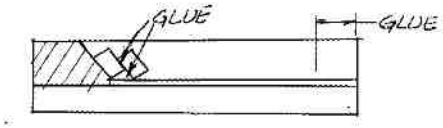


FIG 3

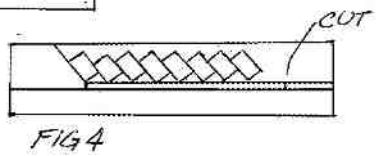


FIG 4

When all of the pieces have been added and the glue is dry, cut the backer piece from the fixture. Fig. 4. I added a piece of pear to the flush side of the assembly and let the glue dry. I sanded the opposite side flush and added a piece of pear to it. The sides of the stair assembly were trimmed with a razor blade and it was glued to the two decks. Fig. 5

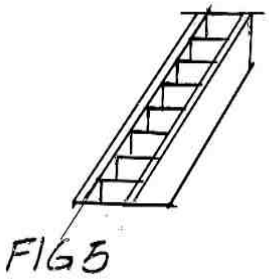


FIG 5

Good luck and good modeling.

Several months ago I started the reprint of my NRJ article on building the Fair American. Below you will find part 4.

BUILDING the FAIR AMERICAN 1780

Scale: 1:48

By Mike Lonnecker

Part 4

Stern Lantern

The stern lantern is made up of lots of individual parts. The window section is a photo etched part from Admiralty Models. There are 6 sides with 5 of windows and one with a door. The part must be scored and folded into a tapered shape that incorporates the correct angle that the finished lantern will sit when mounted to the stern of the model. The instructions call for filing grooves at each fold line to facilitate folding. I didn't have a file with what I thought was a sharp enough edge so I scribed the line with a new scalpel blade and multiple light cuts. The photo etched part then folded very easily into the desired shape. One edge must be joined to complete the window section. This could be soft soldered or epoxied. I choose to epoxy the joint.

Once the window section was complete, I measured the angle that it would sit. This angle gave the lantern the proper slant when mounted. I made all the other parts with their vertical axis at this angle. The other parts consisted of a mounting disk, a base, base disk, upper disk, upper section, vent section, vent top and finial. All of these except the finial are six sided.

All the parts were of boxwood except the vent and its' top which were of holly. The disks were simple to make. A hole was drilled in the center and the six sides laid out. The part cut to the finished size and the edges sanded round. The top, bottom and vent top pieces were a little harder. A blank of the chosen thickness was cut and the central hole drilled at the angle determined from the window section. This gave the proper offset to the top and bottom surfaces. Six radial lines evenly spaced were drawn on the top and bottom using the drilled hole as the center. The lines were lined up top to bottom. The radii were then sanded to shape using the lines as a guide. The vent section was made from an over length properly sized six sided section of holly with a hole drilled in the center. The vent slots were cut using the mill. The part was then cut to length at the same angle as the other parts.

The lower sections were then assembled on a drill bit to maintain alignment. The window section was epoxied in place. The outside was then painted a wood color that sort of matched the cherry of the rest of the model. The inside of the lantern was painted a dull red. A simulated candle was made of dowel with the tip turned to make a wick. This was painted and installed in the central hole. White glue was dripped down the candle to simulate melted wax. The windows were again made from acetate cut to fit and held in place with very small dots of epoxy. The upper sections were assembled into a unit, using a drill bit to align them. The assembly was then painted and epoxied to the window section. A finial was turned with the lower end to fit the hole in the vent top. A mounting iron was cut from brass stock and painted. The lantern was epoxied to the iron and the assembly installed in the stern of the model along with the upper support rods.

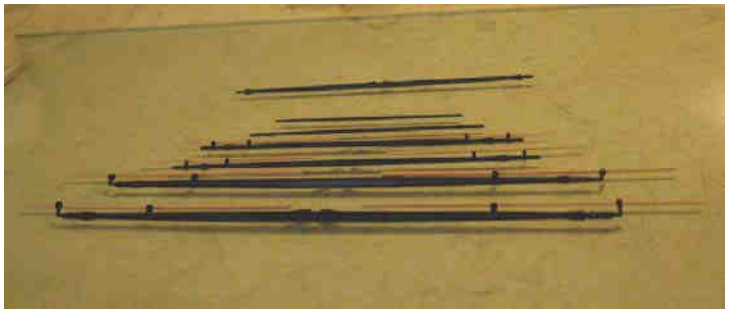
SPARS

The rig of the Fair American is quite oversized when compared to other brigs of the time. This manifests itself particularly in the overall height. From a design standpoint the ability to carry a larger spread of sail allowed her to take advantage of the light coastal winds that were her home. The proportions of the rig to the hull lend great aesthetic beauty to the model. I believe this beauty is why so many models of the Fair American have been made and certainly attracted me.

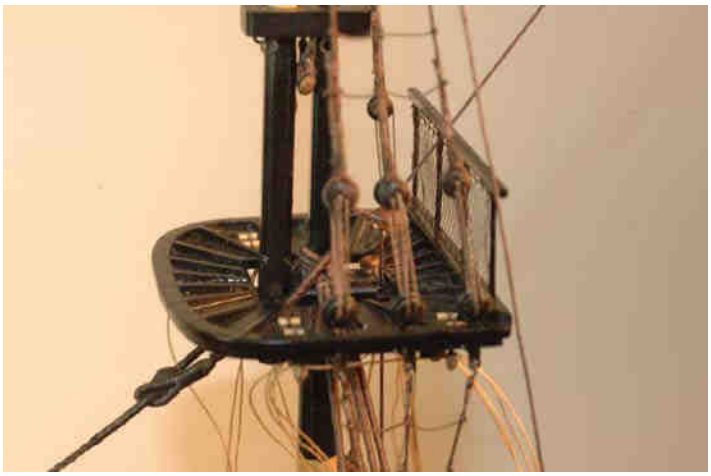
Information for constructing the spars came from the Model Shipways/Ronberg drawings and Dr. Feldman's book. The drawings gave me general configuration and a chart in Feldman's book gave me exact dimensions that he calculated from information in Steel, saving us that task. His dimensions however were for a model of 1:32 so a simple conversion to 1:48 had to be made. Multiplying the charted dimension (1:32) by .667 gave me the correct dimension in a scale of 1:48. I also used drawings from Petrejus to confirm details of the spars and their fittings. The choices for suitable material for spar construction are large. Really fine model spars have been made of birch, boxwood, beech, walnut, spruce and degame to name a few. Fellow modelers that I consulted suggested degame. My local exotic wood supplier suggested yew which he said was either a very close cousin or the same as degame. What he had for sale was a blank for the construction of an archery bow. It

was six feet long and approximately 2 by 4 inches deep and wide. This wood has very fine and straight grain. When worked it is very similar to boxwood. The only characteristic that I noticed different was it seemed much more flexible. I make my spars on a large wood turning lathe out of blanks that are usually cut to ¼ x ¼ inch and a length of at least 2 inches longer than the finished spar. Any square or hexagonal sections are cut to size using a miniature low angle plane and a holding fixture with a 90 degree bed for the blank to lie in. To start the turning, I mount the blank in a 4 jaw chuck with only a ½ inch or so sticking out. A hole of approximately .080 inch diameter is drilled about ½ inch deep. The blank is reversed and the other end is drilled. To mount the blank, one end is clamped in the chuck. In the tail stock I mount a drill bit backwards. The diameter is 2 number drill sizes smaller than the drilled hole. The butt of the drill is waxed up a little and the tailstock moved to insert the drill into the previously drilled hole. This method provides good support and no binding of the non-driven end of the blank. The built in slop prevents the blank from binding and causes no problem when turning. In the past if I broke a spar while trying to turn it, it almost always fractured in torsion rather than from too much side pressure. Hence a method to practically eliminate friction at the non-driven end prevents these torsion fractures. The blank is then turned round using a spindle roughing tool. Once round I mark the ends and the quarters. To turn to finished size I use a Microplane type of sureform. This tool is a flat or rounded piece of sheet steel with multiple square edged teeth punched in its' surface. By laying it on the spinning part, it makes a very controlled cut with very light pressure. Extremely small diameters can be made this way. The spar is turned to size using the dimensions at each quarter to control the taper. Details such as built in chocks or sheave housings are turned in as the diameter is reduced. Holes drilled in each end allow the reversal of the part so work can be performed at the stronger chuck end. The spar is then finish sanded, the ends cut off and finish shaped by hand. Slots required for sheaves are milled and sheaves made of ebony are glued in place.

The studding boom supports, were made of round and square brass tubing and sheet. Silver soldering was used for their assembly. The parts were then epoxied in place.

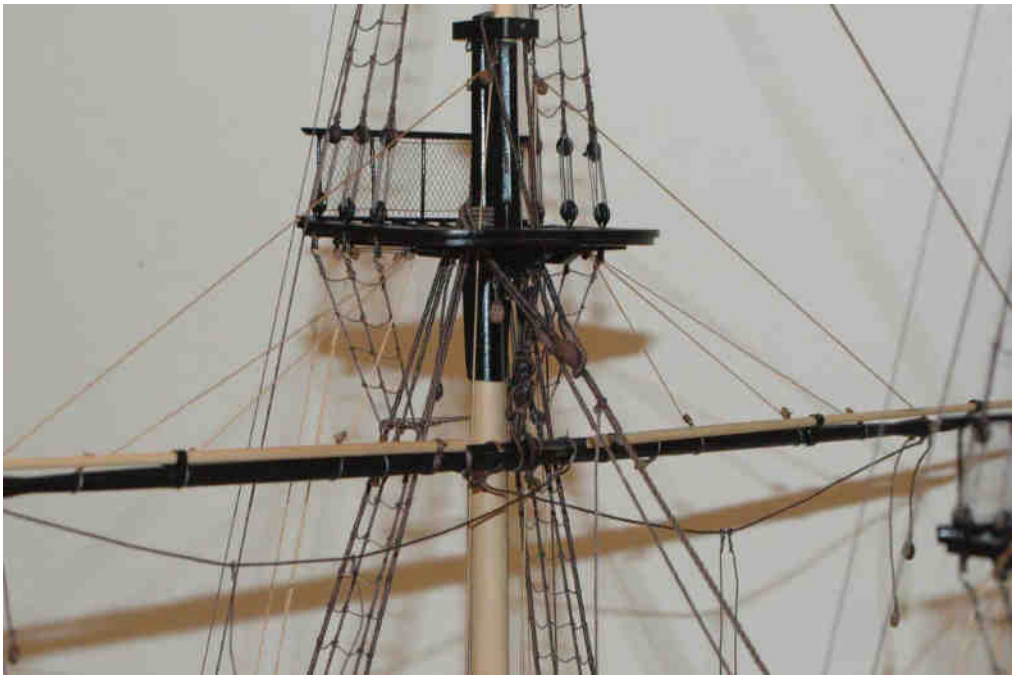


The trees, caps and tops were made of boxwood. The trees and tops were easily made following the Ronnberg plan. The tops were made of individual parts like the full sized ones. Info for this build came from the Ronnberg drawings, description in the Feldman book.



Information from "Modeling the Brig of War "IRENE"" by Petrejus was used for the detailed construction. The bases of the tops were made of 4 sets of planking half lapped at each corner. The planking forms a central rectangle with planking running fore and aft at the sides and athwart ship at

the sides. A rim is made of several parts to keep the grain length wise in the part. It is installed enclosing the top and projecting slightly beyond the edge. The fan like ribs that run from the central hole to the outer edge were made and installed. Slots for the topmast dead eye chains were milled on each side.



The railing at the stern of the top was made of brass tubing and rod. The rail itself was of square tubing cut to length and the ends angled off. A hole was drilled through the top and bottom surface for each round rod stanchion. A rod was inserted through the hole and silver soldered on the top. The top surface was filed smooth. Soldering on the top left a clean joint on the lower surface with no solder to clean up. The rails were epoxied in place and netting from Model Shipways lashed in place after painting.

Finally the main and fore masts, main and fore topmasts, main and fore topgallant masts and bowsprit and jib boom were assembled as individual units.

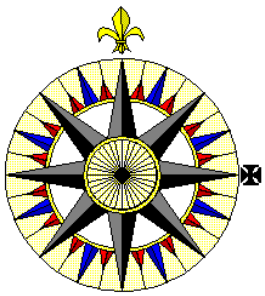
DANGER
WILL ROBINSON!!!

By Chaster A. Peabody

Remember the old Lost in Space TV show where the robot would warn little Will whenever danger came out of nowhere? I sure would like to have something to warn ME of unexpected danger.

Our hobby has unexpected dangers aplenty. Most people use appropriate safety gear when working with power tools; saws, drills, etc...not as many as should, however. Sometimes we miss other hazards. Some of the adhesives and finishes we use are quite toxic and must be used in a well ventilated area. Similarly, spray paining and machine sanding could cause respiratory hazards. Even the woods we use can be toxic, particularly the exotic ones. Ingestion or inhalation of these wood products could cause illness or worse.

Use care when building that masterpiece. Think safety!!



Origins of the Compass Rose

by Bill Thoen

The compass rose has appeared on charts and maps since the 1300's when the portolan charts first made their appearance. The term "rose" comes from the figure's compass points resembling the petals of the well-known flower. Originally, this device was used to indicate the directions of the winds (and it was then known as a wind rose), but the 32 points of the compass rose come from the directions of the eight major winds, the eight half-winds and the sixteen quarter-winds. In the Middle Ages, the names of the winds were commonly known throughout the Mediterranean countries as *tramontana* (N), *greco* (NE), *levante* (E), *siroco* (SE), *ostro* (S), *libeccio* (SW), *ponente* (W) and *maestro* (NW). On portolan charts you can see the initials of these winds labeled around the edge as T, G, L, S, O, L, P, and M. The 32 points are therefore simple bisections of the directions of the four winds (but the Chinese divided the compass into 12 major directions based on the signs of the Zodiac). For western apprentice seamen, one of the first things they had to know were the names of the points. Naming them all off perfectly was known as "boxing the compass".

There is no absolute standard for drafting a compass rose, and each school of cartographers seems to have developed their own. In the earliest charts, north is indicated by a spearhead above the letter T (for tramontana). This symbol evolved into a fleur-de-lys around the time of Columbus, and was first seen on Portuguese maps. Also in the 14th century, the L (for levante) on the east side of the rose was replaced with a cross, indicating the direction to Paradise (long thought to be in the east), or at least to where Christ was born (in the Levant).

The colors on the figure are supposedly the result of the need for graphic clarity rather than a mere cartographical whim. On a rolling ship at night by the light of a flickering lamp, these figures had to be clearly visible. Therefore the eight principle points of the compass are usually shown on the compass rose in black which stands out easily. Against this background, the points representing the half-winds are typically colored in blue or green and since the quarter-wind points are the smallest, they are usually colored red. ***References:*** **Cartographical Innovations: an International Handbook of Mapping Terms to 1900** ed. by Helen M. Wallis and Arthur H. Robinson. - Tring, Herts: Map Collector Publications in association with International Cartographic Association, 1987. - ISBN 0-906430-04-6.

The 32 Points of the Compass

Point	Direction	Azimuth	Point	Direction	Azimuth	Point	Direction	Azimuth
0	North	0° - 0'	11	SE by E	123° - 45'	22	WSW	247° - 30'
1	N by E	11° - 15'	12	SE	135° - 0'	23	W by S	258° - 45'
2	NNE	22° - 30'	13	SE by S	146° - 15'	24	West	270° - 0'
3	NE by N	33° - 45'	14	SSE	157° - 30'	25	W by N	281° - 15'
4	NE	45° - 0'	15	S by E	168° - 45'	26	WNW	292° - 30'
5	NE by E	56° - 15'	16	South	180° - 0'	27	NW by W	303° - 45'
6	ENE	67° - 30'	17	S by W	191° - 15'	28	NW	315° - 0'
7	E by N	78° - 45'	18	SSW	202° - 30'	29	NW by N	326° - 15'
8	East	90° - 0'	19	SW by S	213° - 45'	30	NNW	337° - 30'
9	E by S	101° - 15'	20	SW	225° - 0'	31	N by W	348° - 45'
10	ESE	112° - 30'	21	SW by W	236° - 15'			

Computer Generated Flags-Part 3

by Chuck Seiler

Recently, we have had discussions in our Show and Tell session regarding the making of flags for our models. This mostly consisted of somehow painting it on paper or some other medium. I have never been a fan of this approach because (a) I am not a very precise painter and (2) even with precision I am unable to get the detail I desire. What I use is a technique borrowed from **Hewitt**, but with a higher tech twist.

Using **the Robert Hewitt** method, you print the flag for reference purposes then place a piece of cigarette paper over the flag (affixed so it will run through the printer) and print it again. In either case, you have to touch up the other side of the paper to make a two sided flag. TOO HARD!!!

The Seiler Corollary to the Hewitt Method uses technology to allow you to print BOTH sides of the flag. Essentially you want a mirror image of the picture. It is quite easy to do with Microsoft Photo Editor

First find your flag of choice and save it. Since I am working on the brigantine LEXINGTON I will use the alleged Lexington Ensign "LEXFLAG". "Copy" the picture and "save as" something else, in this case LEXFLAG2. This is the picture we want to manipulate.

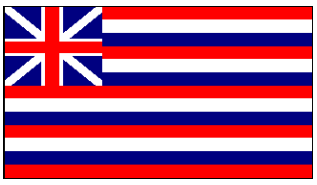


Figure 1: LEXINGTON Flag-LEXFLAG

To make this work, you must have Microsoft Photo Editor. You may be able to do this with other photo editors, but MS is pretty common…and I don't have other photo editors, so you are on your own in that regard.

Now you have 2 flags that look exactly alike, LEXFLAG and LEXFLAG2. Right click on "LEXFLAG2" and 'Open With' Microsoft or Microsoft Photo Editor. On the upper toolbar, go to "PICTURE", the "ROTATE AND FLIP". Click on "FLIP HORIZONTAL". Save the file. LEXFLAG2 will be reversed.

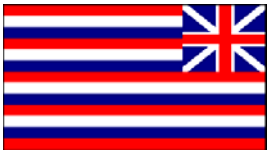


Figure 2: LEXFLAG2 After Flipping

We will now put color to paper. Open a blank "Word" document and insert a text box. Make it about the size you want your flag. Copy and paste an exact duplicate so the flags will be the same size (both sides need to be the same size). Insert LEXFLAG into one and LEXFLAG2 into the other. It may take a little effort to get them lined up properly. The key is to ensure they are the same size

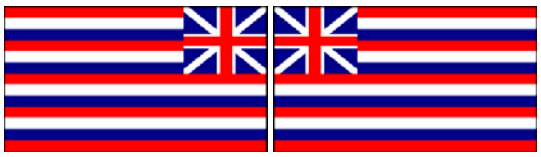


Figure 3: Final product ready to print

Be sure to turn off 'line color' and 'fill color' for both. This allows you to get them close without blocking out any parts. Line it up so it is hoist to hoist.

Print the page.

Affix some cigarette paper over top of the image. If your image is too big for this, we will discuss later. I use a little glue stick on top and bottom. Re-insert the paper into the printer (you will need to test to ensure you are putting it in correctly so it reprints over the same location). Print, cut, fold and glue over a halyard. I use diluted white glue, since I use a laser printer. For non-color fast printers, use a glue stick. Use this opportunity, while the flag is moist, to drape or fold the flag to your choosing. Hoist and salute!

I get my flag pictures from "Flags of the World", an excellent site for current and historic flags.

www.crwflags.com/fotw/flags

From The Helm

Our auction at the last meeting was a huge success. Thanks again to the Estate of **Bob Wright** and the San Diego Maritime Museum for their donations which made it all possible. I hope everyone enjoyed it as much as I did.

The next thing I have on my agenda, so to speak, is to bring our By Laws up to date. As illustrated by our last election we have not been following them to the letter. Chuck included a copy for everyone in the March newsletter. I am asking everyone to review the Guild By-Laws and consider carefully what needs to be brought up to date or what you might think needs to be changed to match the way we do business today, or on the opposite hand are there changes needed in the way we do business that need to be addressed in the By Laws. I intend to head up this project but I need as much input from you the members as possible. I ask that your inputs be in writing. You can email, snail mail, or hand me a hard copy at a meeting. At this point I am not making any schedule for completion other than to complete it by late fall. I will update all in this column as time goes on.

Lastly, I think our meeting programs are going well. Are there other things you would like to see at our meetings? Let me know.

Mike Lonnecker

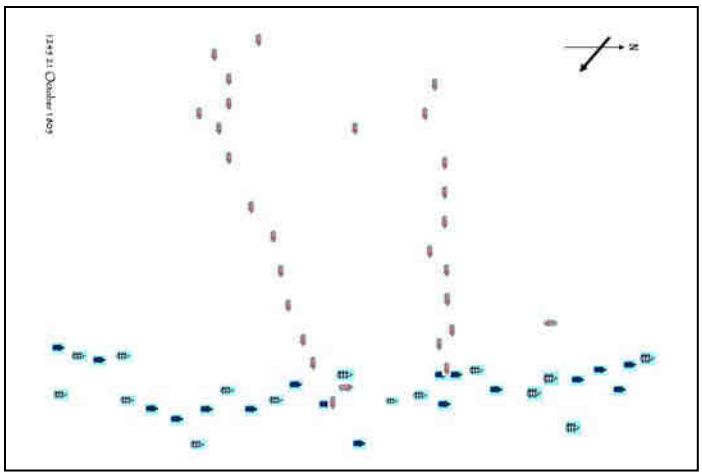
Mike
Guild Master

TRAFALGAR PROJECT FUN FACT

The SDSMG/MMSD Trafalgar Diorama was designed to recreate the battle of Trafalgar using 1/1200 scale ships. 1" = 100 feet. We were able to JUST fit it on to two standard 4' x 6' plywood sheets. At 6 feet by 8 feet, this is a large display. But it is not to scale.

We know what a standard distance between ships in a line of battle SHOULD be, but in this 'scrum' standard distances go out the window. However, we know they are too close in our diorama.

What we do know is that before they made contact with the enemy, VICTORY and ROYAL SOVEREIGN were about a mile apart, or 60 scale inches (5 feet). In the diorama they are only 2 feet apart. By extrapolation, the diorama would be about 20 feet by 15 feet.



http://sdshipmodelersguild.org/

Next meeting is
TUESDAY
09 JUNE 2015
5:30 PM- Social. 6:00PM Meeting
Bring a model

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

Fair Opens

JUNE 2015

-FINIS-