



San Diego Ship Modelers Guild

1492 N. Harbor Drive

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June 2020

NEWSLETTER

VOLUME 48, NO. VI

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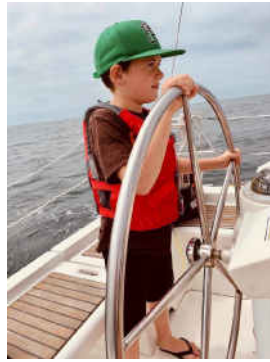
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Established in 1971 by
Bob Wright and Russ
Merrill



Young Landon
keeping an eye on the
horizon

Keeping an eye open for future good news from the Guild, please enjoy some news, pictures, and stories from our Guild in this month's newsletter! Thank you, contributors! The following is taken from an anonymous author and offered by Capt. RSG Moore, U.S. Navy (Ret):

"I'm a Sailor!"

"I liked the surge of adventure when the word was passed: "Now Hear This" "Now station the special sea and anchor detail - all hands to quarters for leaving port," and I liked the infectious thrill of sighting home again, with the waving hands of welcome from family and friends waiting pier side. The work was hard and dangerous; the going rough at times; the parting from loved ones painful, but the companionship of robust Navy laughter, the "all for one and one for all" philosophy of the sea was ever present."

From The Quarterdeck

by the Guild Master

Resources. Lately I've been searching online for details about my current build. And while the advent of online resources via the Internet has greatly impacted model shipcrafting researching and sourcing, let's remember that the Guild itself is a vast repository of modeling knowledge.

Questions about rigging, planking, painting, wood, glue... almost any facet of our craft can likely be answered by one or more of our Members: they've "been there, done that" and more often than not with style, precision, and fine craftsmanship.

Our Guild is a community: we gather (when we can!) to share our love of ship crafting, knowledge, and comradeship...

...pick up the phone.

Fair winds and following seas,

Alex Roel



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

<http://sdshipmodelersguild.org/>

12 MAY 2020 GUILD MEETING: CANCELLED

In the absence of a meeting in May, the newsletter will again be composed of offerings from Guild members and pictures of projects and sundry topics. **Participate and connect with Guild Mates by sending pictures or anything else you have to share to the Editor at newsletter@sdshipmodelersguild.org.** The following are Officer reports for the Guild.

Purser’s Report: Purser Jon Sanford reported the following Guild Account activity:

Beginning Balance on April 13, 2020 \$<redacted>

Ending Balance on May 12, 2020 \$<redacted>

Guild Master, Community Build Leader, and Web Master Alex Roel reports the **Community Build Sails On!** and the Guild is **On The Web** without any new updates. It is noted **Alex** sent an email to Guild members on May 19 alerting them to developments and challenges in the opening of the Maritime Museum of San Diego and its effect on future Guild meetings. For more insight on happenings at the Maritime Museum and to continue the series by **Museum President/CEO Raymond Ashley, Ph.D., K.C. I.**, “Covid -19 Diary – A New Science History Series” and the fate of intruders into the Museum (self-keel hauling, good grief) go to <https://sdmaritime.org/latest-news/covid-19-diary/> and find the article “What did James Lind know about earlier pandemics? - May 14, 2020”.

It was also noted that Guild Member **Mike Hite** donated ship plans from his collection. A list of plans available at no cost can be found on the Guild website, <http://www.sdshipmodelersguild.org/sdsmg.htm> in the “**Sea Locker**”. Searching for a project? Look here.

First Mate Ed Torrence offered two websites for those interested in words that have a nautical origin and a story about how seafaring superstitions and myths might begin. To find the origin of “scuttlebutt” to “hunky-dory”, explore <https://www.navy.mil/navydata/traditions/html/navyterm.html> and **DiveTraining Magazine** found at <https://dtmag.com/> can be searched for the article “Seafaring Superstitions & Marine Myth Rituals Explored” among other features that might be of interest.

Presentations and Museum Model of the Month Programs have been suspended until Guild Meetings are resumed. For this month’s newsletter, on the following pages the second of two parts of **Presentation Coordinator Frank Dengler’s** photographic tour of **Preble Hall** at the **U.S. Naval Academy (USNA) Museum** on 13 March 2020 can be found.

Next Meeting Tentatively Scheduled for 9 June, Look to Email for further update.

June 2020

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				

Next Community Build Meeting Tentatively Scheduled for 13 June, Look to Email for further update.

Presentations and Museum Model of the Month Programs continued:

Before **Frank Dengler's** photographic tour, please see the following two articles authored by **Rupert Morgan** and offered by **prior-Editor Chuck Seiler**.

**DANGER WILL ROBINSON!!!**

By Rupert Morgan

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 painting 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!!

Perception of Color by Rupert Morgan

I am often reminded that ship modeling lends itself to a wide range of creative expression. It can be a hobby, it can be a craft or it can be art. Once you get the basics down, you can fine tune the details, like size of the blocks, style and color of rigging, even color itself; not just 'which is the correct color' but what is the correct SHADE. In a recent post on the Seaways Shipmodeling List (SSL) **Wiley from Dallas** asked about the proper way to represent color at a distance in order to give the model proper scale.

Fred Hocker from the WASA Museum responded: "Scale color" comes up in modelling fora on a regular basis, especially among aircraft modelers. It derives from the practice that painters of landscapes use to show distance. Objects farther away look lighter in color due to diffraction and absorption of light by dust in the air, as well as the air itself. This allows painters to give an illusion of depth on a two-dimensional surface.

"The same effect can be used on models to make them appear farther away, and thus more "real" and less like a model - it fools the eye into interpreting what it sees as a large object 48 meters away instead of a 1:48 scale object one meter away. Adding a slight amount of light gray or white to the color is the usual method.

"There is also the matter of scale perception of color. A small area of a color will look more intense than a large area of the same color, which is what gives models a toy-like appearance in some cases. By toning down the color with a little gray, it looks more "realistic," even if it is technically inaccurate. This is related to the phenomenon of rigging sizes - if you use accurately sized thread in rigging a scale model, it tends to look too small. Some model builders deliberately use slightly overscale rigging to make it look correct. Just one of the paradoxes of working at scale.

Continued next page

Perception of Color by Rupert Morgan **continued:**

"If you follow the logic to its absurdly rigid conclusion, you can come up with some odd things. For example, if the "rule" says that you should add 10% white to a color for every 100 feet (30 m) away that you want it to appear, what about a long object, like a ship or an airplane wing? If you are viewing a large airplane from the side, the near wingtip might be 30 meters away, but the far wingtip will be 60 meters away. Should you graduate your paint from 10% at one tip to 20% white at the other? And then what happens when you look at the model from the other side? With boats, if you are looking at the end, you have the same problem.

"With all of that said, I like a model to be accurate in scale, so I use scale size rigging, but I find paint colors straight from the tin too intense. I tend to tone down bright colors to make them look a little less intense and a little more weathered, usually by adding a few drops of light gray. Red is a little trickier to lighten without it turning pink, so I have used a medium gray there to take the edge off the brightness, or started with a duller red."

David Antscherl chimes in: "**Fred Hocker** makes some very perceptive remarks on color and distance. However, it's more complex than even he states. With distance, certainly color appears to be paler than when close, but it also is less saturated (has less color). Adding white or grey alone to simulate this effect (called 'aerial perspective' by painters) is insufficient. One needs to consider two steps.

"First, reduce the chroma; the amount of color present. For instance if you have bright red, it needs to have less redness. Rather than adding white or grey, add a very small amount of the complimentary color to red. This is the color found on the opposite side of a color wheel. In the case of red, it happens to be green. Now, this is counter-intuitive, but it works. It reduces 'redness' without making it paler.

"Secondly, you can add white or pale grey to tint it, which means making it lighter. This is actually a slight simplification: when viewing a color at a distance through the atmosphere, red wave-lengths of light are either scattered or absorbed more readily than blue end of the spectrum: this is why distant mountains, etc, appear bluish and the daytime sky is blue. For a really distant effect, a small amount of blue also needs to be added to the mix. However, this is unlikely to be required unless working on a diorama at a very small scale."

So, now ya know!!!

(**Fred Hocker** is a marine archeologist working on the recently recovered Swedish warship WASA. **David Antscherl** has co-developed a practicum and has written related books on scratch building the plank-on-frame SWAN class sloop. I have found on-line forums and discussion groups such as Model Ship World .com to be great sources of information. Several of our own Guildmembers post there.)

And now, continuing **Frank Dengler's** photographic tour of the **U.S. Naval Academy (USNA) Museum:**



Left: USS *LYNX* - 1814 brig deterred North African pirates 1815-17, suppressed pirates in Gulf of Mexico 1818-20, lost with all hands

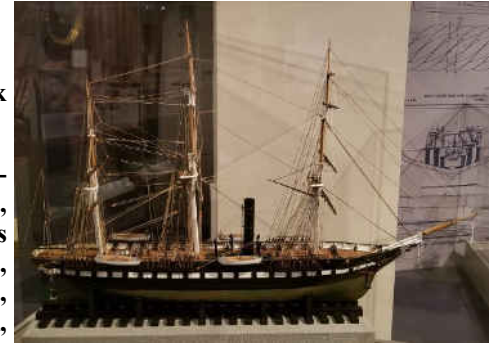
Right: USS *PENNSYLVANIA* - 1837 ship of the line rated 130 guns, only cruise Philadelphia to Norfolk, burned to prevent capture by Confederates 1861



Frank Dengler photos continued:



Left: USS *HARTFORD* - 1859 steam sloop, ADM Farragut's flagship at the Battle of Mobile Bay, sank at Norfolk 1959



Right: USS *WABASH* - 1856 screw frigate, captured 5 ships blockading Confederacy, bombarded Port Royal, Forts Hatteras, Clark, Pulaski, Fisher



Above: USS *NEW IRONSIDES* - 1862 broadside ironclad, bombarded Port Royal, Forts Sumpter, Wagner, Moultrie, & Fisher, engaged enemy along James River



Above: USS *KEARSARGE* - 1861 sloop of war, sank comparable Confederate raider CSS *ALABAMA* off Cherbourg, France 19 June 1864 in about an hour. Note navsource.org/archives/09/86/86176.htm photos indicate *KEARSARGE* had a broad white hull stripe. Model lacks 4 x 32 pounder/42s of 1862 or 4 x 9" of 1873.



Left: 3rd Rate 56 Gun Ship 1650 from the Henry Huddleston Rogers Collection is one of the oldest existing scale models



Right: A 3rd Rate 70 Gun Ship 1715 that is possibly HMS *MONMOUTH*



Left: A French Prisoner of War 3 Decker with 92 Guns in broadside + 4 firing aft with a Lion Figurehead made from human bones



Right: A 6th Rate 20 Gun Ship, 1727-28 with a Hercules figurehead - USS *CONSTITUTION*'s original figurehead depicted Hercules

Show and Tell

Virus mitigation protocols have many of us working on projects and a picture or two of a model in-progress or a completed model would be a welcome addition to an upcoming newsletter. All skill sets and models, from a first-project kit-build to a scratch-built masterpiece are welcome. **So, take a picture of your project(s) and send it along to newsletter@sdshipmodelersguild.org and it can be shown in the newsletter.** Please include a brief description of the model including model name, kit-name or scratch-build, and model scale. If you would like, include some words about the build and that can be included in the newsletter, too. **See the following pages for projects sent to the Editor.**

Other topics of interest are welcome too. For example, **Don Bienvenue** offered a website featuring the discovery the wreck of USS *Nevada* (BB-36), <https://www.stripes.com/news/pacific/searchers-find-wreck-of-uss-nevada-the-wwii-battleship-that-endured-bombs-torpedoes-and-nukes-1.629355>. The picture and the note that *Nevada* was sunk off Hawaii in 1948 following her use as a target ship in the atomic experiments at Bikini Atoll can be found on Wikipedia along with her distinguished story.



May's newsletter featured an article and pictures of **Frank Dengler's** destroyer/escort **USS ENGLAND (DE 635)**. To the left is a clearer picture of the model's shadow box display showing her starboard beam view. As told in May, the shadow box display map indicates locations of anti-submarine actions, a label with an operational summary, a photo of the ship, the ship's ribbons, and a World War II poster showing sailors loading depth charges on K-guns.

Don Dressel has provided the Guild with a glimpse of his remarkable model building skills and the resulting ship models. Don said that all of his models are in cases and these are just a portion of them.



These three pictures represent two winners at the Design in Wood exhibit and competition at the San Diego County Fair. Top left and on the right is **Sovereign of the Seas** of King Charles I of England - not the clipper ship. Bottom left is **Don's** model of the 1768 schooner **HMS Halifax**.



Don Dressel's models continued:

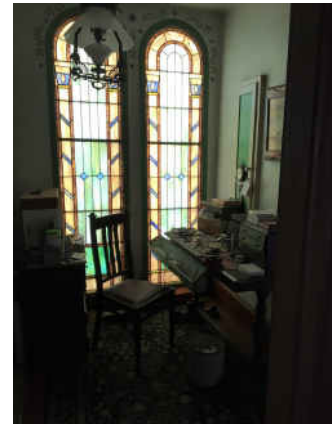


Don shows, top from left to right, the fluyt *Derrflinger*, which now resides in the Newport Harbor Nautical Museum. Next is a Japanese Edo period cargo ship that are named **Higaki Kaisen** and is a Woody Joe kit which was he tells us is great fun to build (see **Don's HMS Roebuck** behind the Higaki Kaisen that is currently under construction). Last in line is an Egyptian ship by Amati with scratch painted sail and case. To the right is the *Royal Ship of Cheops*, again a Woody Joe kit (purchased in Japan) that is he reported to be great fun to build.



Scotland by **Tom Hairston**. After telling the Guild last month that if his search for a “next project” is not fruitful, it might drive him to begin working on his car, **Tom** tells the Guild, “Alright, so I have found something more fun than working on the car...pictured is a Corel kit of the *Scotland*, a Baltic Ketch. I hope this will keep me busy until things open up again. It will help me see if doing the Community Build (Introduction to Planking) has taught me anything.” This 1:64 plank on bulkhead scale model of a 1700's small Baltic transport ship should be fun!

In the May newsletter, Guild Members were afforded the opportunity to take a picture of their work areas and send it along to newsletter@sdshipmodelersguild.org. The picture(s) will be shown anonymously in the newsletter. Gratefully, a number of members sent pictures. The offer still stands and here is one more work area that displays where a member labors on their projects. This member even keeps a guard for their Priac table saw storage box.





Though for the most part photographs of work areas are anonymous, this work area to the left belongs to **Isaac Wills**. A student at SUNY Maritime College studying Naval Architecture, **Isaac** has this to tell about his work area. "Here is my workbench in my dorm room, it was a window sill about 1 ft by 5 ft and I completely turned it into a fully functional workbench for all model ship needs. My roommate didn't have much say in this, to be honest, but I

don't think he minded too much." An accomplished builder in multiple mediums including wood and plastics, **Isaac's** project shown here is the ***Black Pearl***, a kit by Revell. He tells the Guild, "at the beginning of my 3rd semester, I bought the Revell 1:72 *Black Pearl* kit. It has been a model that I've been looking at since 2015, back when she was branded as the "Revell 1:72 Pirate Ship", but with the release of the most recent Pirates of the Caribbean, they rebranded her. The only differences were minor such as the changing of the figurehead from a flying swan to the ICONIC figurehead of the Pearl. Everything else remained pretty much the same. The kit is PHENOMENAL! The pieces all fit together beautifully and there are endless amounts of detail and precision. Revell has outdone themselves once again."



"I've learned a lot so far with this model with respect to painting techniques and weathering. Everything I've done on this model I've done for the first time and did through trial and error. Here, for example, is one of the *Pearl's* 12 lb cannons that I've painted. The original plastic was molded in haze grey.

"Next up is what I found was a pretty good solution for getting a very beat up and weather look for the *Pearl's* hull. (In the picture to the right) From top to bottom: I washed the hull with alcohol to get rid of any dirt or grime and started with a heavy coat of dark brown craft store acrylic paint. This served as a "primer" or a good way to get the following layers to adhere to the hull. The different paints all had different finishes and textures when they dried so I used this to my advantage. This first coat of paint was rather chalky and when dried could get scraped off easily but was a very beautiful mat shade of dark brown.

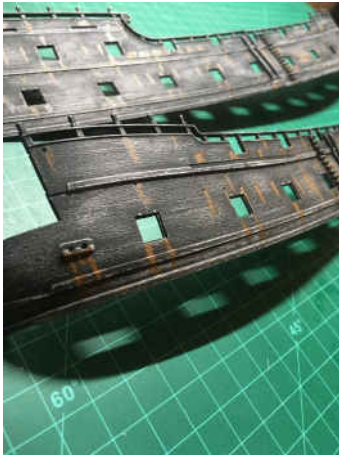


"Next was a semi-gloss coat of craft store acrylic paint in a color called "Dolphin" which was an ashy grey color. I did a single heavy layer of this on the hull over the dark brown and it adhered to the base coats of paint beautifully and protected the chalky base coat from getting scraped. The semi-gloss was very elasticity when dried so it allowed for a really good protective layer.

"After that was a single heavy coat of black craft store acrylic paint. This paint was also "chalky" and easily scaped however when applied to the elasticity grey paint this flaw in the paint was not as prominent.

"Finally, I sanded down the layers of paint in a spotty uneven pattern to reveal the separate layers. The brown color was the wood of the hull that was still intact, the grey was the ashy faded color of the *Pearl's* charred hull, and the final black layer showed the charring and burnt timbers of the *Pearl's* hull.

Black Pearl by Isaac Wills continued:



Isaac continued his story with, “After this base paint job, I used different shades of brown acrylic craft-store paint to put rust streaks EVERYWHERE (pictures to the left and right). The *Pearl* was a grimy, dirty, ship and I wanted to show that with tons of rust dripping from every single hole or detail of the hull.

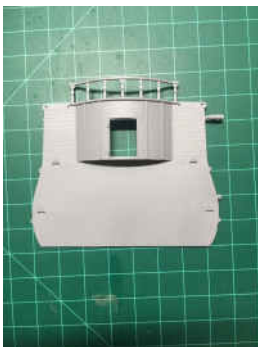
“I then proceeded to dry-fit the hull plates together to see what she'd look like all dressed up in paint (three pictures below), and I gotta say, I am really thrilled with how she looks. Not necessarily what I had in mind, but I am really happy with how she turned out!



“I used a similar process with different shades of brown for her bulkheads that were not black and charred like her hull, but more of a dark greasy brown color on the interior of the hull. Finally, the beast I've been wrestling with is the entrance to the great cabin. This was a mistake in the design of the kit that works for

most people, but for die-hard fans of the Pirates of the Caribbean Series such as myself, this would not fly. (far-left) is the kit's piece. (near-left) is the actual thing on the prop ship used in all of the movies.

“Revel got a tad bit lazy with the kit design if you ask me, but it's no problem because I scratch built/ kit-bashed the piece provided by the kit in order to match the real ship (depicted in the three pictures below). It looks very rough right now but hopefully by the time I'm finished she will fit right in with the kit and look beautiful.



Well done, Isaac! *Black Swan*, indeed!



Show and Tell continued:

Dos Amigos by Michael (Mike) Hite. Mike tells that he scratch built *Dos Amigos* from a plank on frame hull he found in an antique store for \$20. To add a bit of realism he reports he coated the sail cloth with thoroughly diluted Elmers glue and shaped the sails as the glue dried. After the sails were rigged he could moisten them to “adjust”. Although not perfect, **Mike** said he prefers this look to flat, limp sails. He tells that this was his first attempt with this technique and was very pleased with the results.



For a bit of context, The National Museum of American History possesses a model of *Dos Amigos* that is not on display. From the museum’s website, “*Dos Amigos* was probably built at Portsmouth, Virginia in 1830. ... *Dos Amigos* was a slaver, until it was captured by the British ship *Black Joke* on the coast of Cameroon, an island off the coast of West Africa. It was renamed *Fair Rosamond*, and placed in dry dock in Britain to have its lines taken off during the summer of 1832. It became a successful slave-catcher in its own right, capturing the slavers *La Pantica* in 1834 and *El Explorado* and *La Mariposa* in 1836.” A despicable beginning for her with perhaps some small bit of redemption at the end.



HMS Beagle by James Potts. James tells how he was employed on a Scripps Institute of Oceanography research vessel when he built *Beagle* entirely at sea over a two and a half year period. What an appropriate ship to build while aboard a modern research vessel! As is well known and told by Wikipedia, “**HMS Beagle** was a *Cherokee*-class 10-gun brig-sloop of the Royal Navy (that reportedly) took part in celebrations of the coronation of King George IV of the United Kingdom, passing through the old London Bridge, and was the first rigged man-of-war afloat upriver of the

bridge. There was no immediate need for *Beagle* so she “lay in ordinary”, moored afloat but without masts or rigging. She was then adapted as a survey barque and took part in three survey expeditions.



“The second voyage of *HMS Beagle* is notable for carrying the recently graduated naturalist Charles Darwin around the world. While the survey work was carried out, Darwin travelled and researched geology, natural history and ethnology onshore. He gained fame by publishing his diary journal, best known as *The Voyage of the Beagle*, and his findings played a pivotal role in the formation of his scientific theories on evolution and natural selection.”

Show and Tell continued:

City of New York (1885 Ship) restoration by Jon Sanford. Jon shows before and after photos of his latest restoration for a private party, *CITY OF NEW YORK* and tells that she was Admiral Byrd's ship that took Byrd to Antarctica in 1928 on a two year expedition. Jon added that she carried two disassembled airplanes, one of which Byrd flew over the south pole. The expedition was extensively filmed and can be found on the internet. Very interesting!

**Before
restoration**



Interesting, indeed. Wikipedia adds that in addition to being Richard E. Byrd's flagship on his 1928–30 exploration of Antarctica, “The *City of New York* was a steam barquentine also known mistakenly for the rescue of Shackleton in 1915 and most infamously for possibly being the ship that failed to come to the aid of the *Titanic* in 1912.” The assertion that *City of New York* was the mystery ship sighted that failed to come to *Titanic*'s aid remains strongly disputed and as Wikipedia adds, “the only thing that is certain is that this mystery may never be solved and put to rest either way.”

<http://www.admiralbyrd.com/1st-byrd-antarctic-expedition-1928-29.html> offers a summary of the First Byrd Antarctic Expedition (BAE I) and includes several videos from the expeditions pursuit of establishing the base camp Little America for scientific and exploration purposes and the flight over the South Pole. Wikipedia reports the expedition returned to New York on “18 June 1930. The expedition was a great success, and Byrd was honored with a ticker-tape parade, and instant, lasting fame. Interest in his expedition was intense and the ship became a celebrity in her own right. The ship appears in the documentary film *With Byrd at the South Pole: The Story of Little America* (1930), which won an Oscar for Best Cinematography, at the 3rd Academy Awards, the first documentary to win any Oscar.

“Byrd was promoted to the rank of rear admiral on 21 December 1929 by special act of Congress. He was only 41 years old at the time, and this promotion made Byrd the youngest admiral in the history of the United States Navy.” *City of New York* was an exhibit at the 1932 Chicago World's Fair and also served as a floating museum. She returned to a working service finally making her last voyage in 1952 before her end having caught fire and sinking off Nova Scotia.

**After
Restoration**

