

THE BROADAXE

NEWSLETTER
of

THE SHIP MODEL SOCIETY OF NORTHERN NEW JERSEY
Founded in 1981



Volume 20, Number 11

October 2002

There was no Executive Committee meeting.

MINUTES OF THE REGULAR MEETING September 24, 2002

President Ed Hegstetter brought our 35 members to order at 7:31 PM. **Don Otis** filled in for **Secretary Tom McGowan**. Visiting for the first time was **Thomas Hoban** of Parsippany.

Kudos were extended to **Dave Watkins** for his fine work with our club newsletter. **Dave** then called our attention to a recent "New York Times" story about the traveling Musee de la Marine exhibit currently at the Essex Peabody Museum in Salem, Massachusetts. It will run through October 14, 2002. Additionally he showed a well produced Midwest Model Shipwrights newsletter which featured color photography.

President Hegstetter mentioned the passing of in July of a former member, **Ralph Tancordo**, who was recalled by several members as a scratch model builder of the highest skill. A Mass Card has been sent to **Ralph's** widow, **Mary**. Our president also sent a letter to **Marilyn Roberts**, saying how much the club misses the late **Jim Roberts'** expertise and leadership.

Old Business

The Nautical Research Guild conference will be held in Langhorne, Pennsylvania October 17-20.

Al Geigel found several members willing to exhibit smaller models during October at the Dunellen, NJ Public Library. **President Hegstetter** called our attention to the upcoming Tech Sessions. October is **Bring a Model Night**. November will feature guest speaker **Mike Wahl**, proprietor of a Salem, Massachusetts model ship and nautical art gallery. Our annual White Whale auction will be held at the December meeting, and either January—or more

likely—February, will see our meeting held at MicroMark in Berkeley Heights.

New Business

Jeff Fugelstad agreed to construct an appropriate wooden box for the storage of our members' nametags.

SHOW AND TELL

Henry Barbrack purchased the **Jim Roberts** designed kit of the **Lively**, a generic Baltimore clipper-style pilot boat. **Henry** has completed the hull and deck furnishings of this attractive subject.

Jeff Fugelstad extensively discussed his purchase and refurbishment of the Boucher kit of an early 20th Century steam-powered, lake racing runabout. The original was 40 feet in length; **Jeff's** model is about 2 feet long. When completed, the model will have a working Boucher steam engine, boiler and gasoline-powered "torch". **Jeff** purchased the used engine on the Internet.

In for another visit was HM Frigate **Liverpool** of 1757. **Tom Ruggiero** discussed his jeweler's saw techniques for exquisitely reproducing the stern carvings from boxwood. He also discussed his reasons for opting to create window panes with diluted Tite Bond white glue.

Don Otis has completed almost all of the deck furniture on his waterline version of the **Herzeogin Cecilie** of 1902.

Bob Fivehouse who completed and delivered a commission for a vessel used by the Lamont-Doherty Earth Observatory of Columbia University, is now building a second commission for them, the original **Robert Conrad**, a converted World War II US Navy minesweeper. The Observatory has

provided the plans and photographs. The wheelhouse of this 1/8" scale model will have the doors open, and all of the cabin instruments and parts will be reproduced completely.

Steve Fletcher is further along with his *Carondolet*, a US Navy iron-clad river gunboat of Civil War vintage, done in 1:144 scale. **Steve** has framed out and partially clad the upper works.

Last, but my no means least, **Marty Krisiloff** is trying his first kit, the Amati version of the *Santa Maria*. **Marty** discussed his use of **Jim Roberts'** volume on planking and his use of "trunnels" to add extra realism to his nicely completed hull.

TECH SESSION



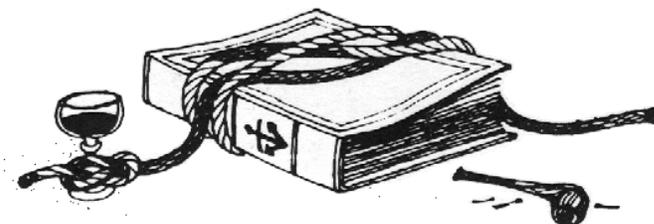
Frank Hanavan, one of our club's two professional artists—Rick Lane is the other—conducted a very useful session on achieving "scale colors" when painting models with acrylic paint. **Frank's** main focus was to encourage us to consider "atmospheric perspective" by asking us to recognize two factors that affect the appearance of color on an object. The first factor is that atmospheric moisture will make a very bright color seem less bright. The second factor is "scale distance". A viewer standing only a few feet from a model should be thought of as someone several hundred feet from the actual ship. Therefore, the model maker should soften and temper bright colors (including black) by mixing colors, as **Frank** did on his palette. A pure white up close might appear slightly grayish at "scale distance". A bright red would be "softer" and a jet black would seem less dark.

Frank referred to the "color wheel" of primary and secondary colors, and he made various color combinations to illustrate how to achieve "warmer" and "cooler" colors. Utilizing the fact that acrylic paints are water soluble, **Frank** showed how a spray of water from spray tip bottle can dilute an intense color. He also demonstrated using an electric hair dryer to hasten the drying process.

Frank illustrated two techniques for weathering a ship's deck. First he brushed on a brownish-gray paint that he promptly rubbed off with a cloth. Second, he took decking painted with acrylic black and then scraped it down with a razor blade.

He concluded this very instructive session by mentioning that acrylic paints require a thin coat of primer to ensure adherence of the color coat. He added that acrylic paints form durable surfaces that retain their color even under very strong lighting.

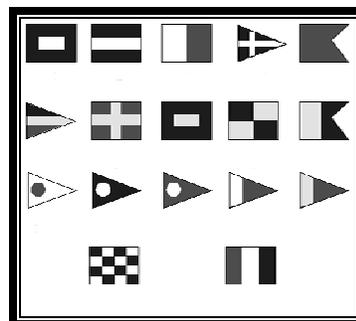
BOOKS AND PUBLICATIONS



Dr. Steve Fletcher has found a new Naval Institute Press book, *Medicine in the Age of Sail* by Friedenberg to be a good read, and he concluded that one was likely done for if one became ill or was wounded aboard ship during the age of sail. **Steve's** other purchase was *Tricornmalee, the Last of Nelson's Frigates* by Andrew Lambert, also from the Naval Institute Press, copyright 2002. This volume discusses the restoration of the 36 gun frigate, now a museum ship in England. The book includes photographs, plans and line drawings.

The meeting was adjourned at 9:53PM

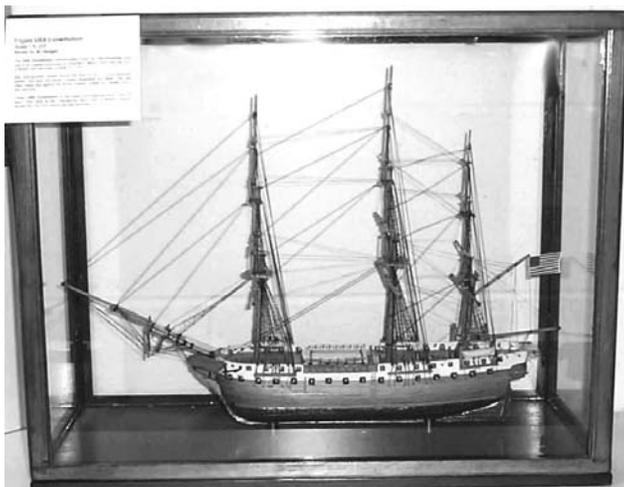
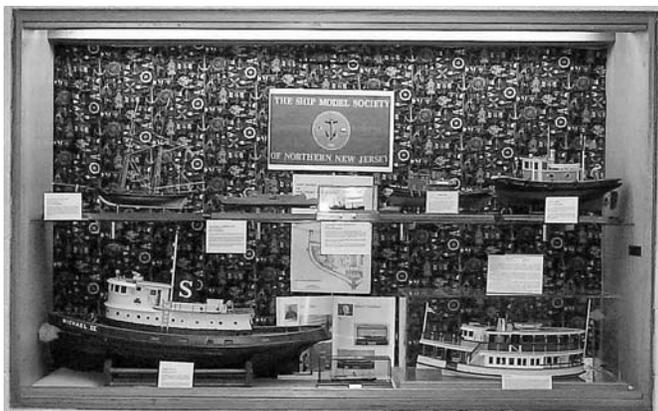
NEWS



Al Geigel arranged for a model exhibit at the

Dunellen Public Library. The models will be on display until Nov. 5, 2002. The following members' models are on display as shown in the photos below.

- Bob Fivehouse** *SS Republic and SS Shotton*
- Al Geigel**
Ed Hegstetter *USS Constitution*
 USS Samuel B. Roberts
 FFG58 and Baltimore Clipper
 Lark
- Donald Sasher** *RC tugs Phyllis and Michael II*
- Ken Schuetz** *Steamship Sabino*
- Capt. Earl Young** *Tug Dazell Lido*



MODEL KITS FOR SALE

The following ship model kits donated by the estate of Jeff Gottlieb are still for sale. Please contact Nick Starace if you are interested in purchasing any of these kits.

1. **LYNX** by Panart, LOA 35", Scale 1:62, \$100
2. **HARVEY** by Artesinia Latina, LOA 37", Scale 1:50, \$85
3. **RATTLESNAKE** by Mamoli, LOA 28", Scale 1:64, \$140
4. **PRINCE DE NEUFCHATEL** by Constructo, LOA 40", Scale 1:58, \$125
5. **BLUE SHADOW** by Mamoli, LOA 28", Scale 1:64, \$70
6. **NIAGRA** by Model Shipways, LOA 43", Scale 1:64, \$130

The 'BROADAXE' is published monthly by The Ship Model Society of Northern New Jersey, a nonprofit organization dedicated to teaching and promoting ship modeling and maritime history. Membership dues are \$20.00 for the first year and \$15.00 per year thereafter.

Visit our Web Site at:

<http://www.nishipmodelsociety.org>

where an Internet version of the *BROADAXE* can be found.

Regular meetings are held on the fourth Tuesday of every month at 7:30 P.M., at the Millburn Free Public Library, 200 Glen Avenue, Millburn, New Jersey. Guests are always welcome.

Contributions to the *BROADAXE* are always welcome, and SMSNNJ members are encouraged to participate. Articles, shop hints and news items may be submitted directly to The Editor as typed manuscript, electronic files, or on 3.5" floppy discs. Handwritten notes or other materials will be considered depending on the amount of editing and preparation involved.

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FROM THE EDITOR



This past weekend I visited the Peabody Essex Museum in Salem, Massachusetts and viewed the exhibit on loan from the French Maritime Museum. It was a beautifully mounted show covering a wide range of ship types and eras. In addition there were a number of models of shipyard machinery including a rope walk, a masting machine and an arrangement for heeling a ship in order to clean its under parts. There were also a number of nautical paintings.

One of the most interesting models was of a warship of 1867 which nicely exemplified the evolution from sail to steam and from truck mounted un-rifled guns to turret mounted rifled guns. All of these technologies were represented in this single model.

Here is another tip from the Ship Modeler's Association website at <http://www.ship-modelers-assn.org/>.

MAKING SAILS FOR THE EMMA C. BERRY

1. Iron the linen cloth to remove creases.
2. Obtain sail pattern copies from the plans.
3. Layout the sail patterns on linen cloth to ensure sufficient material exists.
4. The directions of sail seams are to be parallel to the grain of the cloth.
5. When satisfied with the layout, use Scotch's blue painters masking tape to secure the sail patterns to the back of the linen. The blue tape is easily removed and leaves no traces. The plans should be visible through the linen for easy tracing.
6. Pencil the outline of the sails. This is called Line A. Make the pencil marks light.
7. Add another pencil line 1/4" outside the sail outline. This will be the edge of the sail flap that is folded over. This is called Line B.
8. Mark the ends of the sail seams outside the sail area. Connect these marks using a disappearing ink pen. This minimizes the number of pencil lines on the linen.
9. Set up your sewing machine as follows:
 - a. Use light tan colored cotton thread.
 - b. Select a straight stitch.
 - c. Select a slow sewing speed.
 - d. Select a small stitch length.
 - e. Select a low tension on the tension dial.
10. Sew over the marked lines to simulate sail seams. Do the vertical lines first followed by the horizontal lines.
11. Trim the loose threads and erase any visible pencil marks. Iron the sails if needed.
12. Apply Saran Wrap to entire surface of working area to avoid glue damage. Always work on waxed paper as an added precaution.
13. Apply Aleene's Stop Fraying to the edge of the sail (Line B or the outside pencil line where the cuts are to be made). Allow glue to dry.

14. Fold at the sail edge (Line A) and hold it in position with blue tape. Iron this to form a good sharp edge.

16. Also apply Stop Fraying near the sail corners and then cut the material so as to reduce cloth overlaps when the flaps are folded.

16. Using a cutting pad or protector (the thinner the better), cut with a sharp blade Line B.

17. Apply Aleene's No-Sew Fabric glue under the flap and press the flap to the sail. Press together with strips of wax paper to act as a spreader and to keep your fingers free of glue. Allow this to dry.

18. Trim any loose threads. Check for loose flap areas. Add additional glue to secure these areas.

19. Add a bolt rope to the outside edge of the sails taking care to form loops as required as each corner.

20. Iron the sails again to reduce any curling.

21. Make holes with a needle for mast hoops, grommets, boom/mast facing, and rings on the jib and topmast stay sail.

22. Attach blocks and lines to the sails per plans.

23. Add reef lines (use Bob Graham's hint of using a non-sticking paper, weighting the reef lines with a clip, saturating with diluted white glue, allowing to dry, and cutting to length).

24. The sails are now ready for rigging.

HINTS

1. Aleene's Stop Fraying is preferred over Dritz' Fray Check. It is easier to spread, like a white glue, and cheaper. It also dries very clear.

2. Use blue tape by Scotch tape. It is a masking tape that holds well but when removed leaves no marks and comes away cleanly even from paper.

3. Use blue tape to hold the bolt rope close to the sail's edge and to get remaining rope out of the way.

4. Use a styrofoam block underneath the sail edge when stitching the bolt rope. This provides a firm cushion to absorb the needle as it is pushed through the sail.

5. Secure the bolt rope with Aleene's Stop Fraying blue at the joints and loops.

6. Don't stitch with tight tension on the thread. Otherwise, the sail will start to curl.

7. Use a flexible cloth bandaid on your finger instead of a thimble. You have better control and it's not so awkward.

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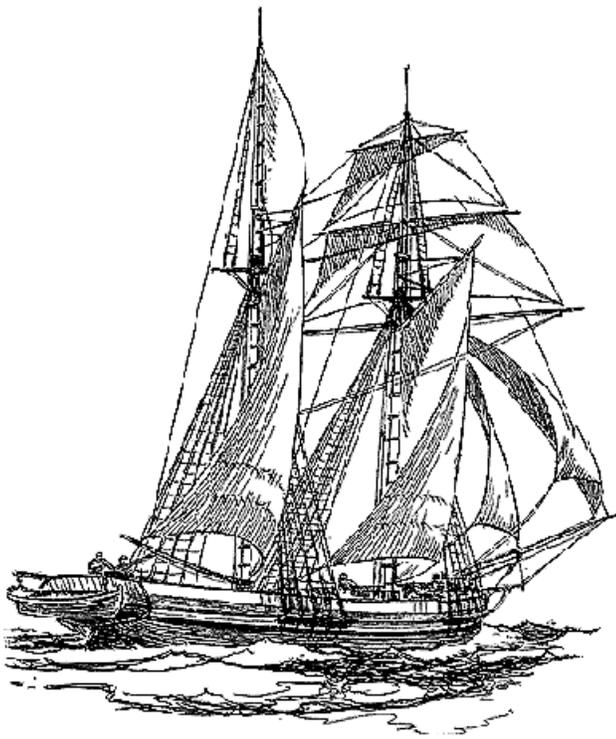
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NEXT MEETING:

October 22, 2002
7:30 PM

MILLBURN
PUBLIC
LIBRARY

**Bring a Model
Night**