



Volume 38, Number 1

Newsletter of the Ship Model Society of New Jersey

January 2020

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Our next club meeting is
January 28th at 6:45PM

ROSELAND PUBLIC
LIBRARY

DECEMBER NOTES...

Meeting. The December meeting was opened at 1845 by President Bill Brown. Present were 11 members and one guest, Eric Marshall, who attended his second meeting. Eric is a model builder who is also on *Model Ship World*; only one more meeting to become a member. Attendance was unusually light as there was an ice storm up North. To celebrate the upcoming holidays, there was coffee and home baked cookies provided by the Ruggiero Family Elves. The meeting was adjourned at 2010 whereupon several members went to the Caldwell Diner.
[Meeting photos.](#)

Next Month's Meeting. The next regular meeting will be on Tuesday, January 28, 2020, 1845, at Roseland Free Public Library.

Next Workshop. The next workshop will be held Saturday, January 11th, at Chuck's place.

Tech Session for Next Meeting. Next month is our Annual White Whale Auction. As such, there will be no Tech Session, Books and Pubs, Tips/Tools/Techniques or Show and Tell at this meeting to make time for the Auction.

The Auction is our main source of revenue, other than dues, as 10% of each sale goes into the SMSNJ Treasury. For this reason, it is important that we have full participation. That means that we all look through our inventory for stuff that might be better used in another member's workshop. It also means that some lucky member bids on said items. This auction is not eBay, nor is it a garage sale. That means that the seller should not expect an eBay type price. It also means that the bidders should not expect a giveaway. Please understand, and help out your SMSNJ.

As with any auction, the minimum for each item needs to be specified by the seller. Note that this is an auction. As such, bids below the minimum will not be considered unless the seller agrees. Also, bidding goes up, not down. More details forthcoming.

Treasurer's Report. Tom Ruggiero presented the club financials. After the report, the members present voted that SMSNJ make a donation to the Roseland Free Public Library. Tom followed up with the presentation of a check to the library staff.



OLD BUSINESS



Speedwell Exhibit. We have been contacted by Historic Speedwell in Morristown. It has been confirmed that we will be doing an Exhibition and Workshop Demonstration for two days on Saturday and Sunday, April 18 and 19, 2020. This is a chance for you to display finished models as well as work on your current projects. We would appreciate having at least five members there each day. Note that you don't need to do both days, but you can. Please let us know if you plan to participate.

Northeast Joint Clubs Conference. The next Northeast Joint Clubs meeting will be Saturday, April 25, 2020 at the Port n' Starboard Convention Center in New London, Connecticut. This year's event will be hosted by the USS Constitution Shipcraft Guild. Registration information was sent to you via a separate email. Those who have been there know what a great event this is. Those who haven't been to one need to get to this. The day's activities will feature vendors, round tables, lunch and an afternoon speaker. There are usually 100 models on display and, as always, SMSNJ will be hosting the Jim Roberts Competition. This will be our 11th competition. The Roberts winner-take-all award has been won several times over the years by SMSNJ members. More details to come.

NEW BUSINESS



National Lighthouse Museum Campaign. The National Lighthouse Museum is the official repository for the history and folklore of all lighthouses in the United States. Its current location in Staten Island is where the Staten Island Lighthouse Depot, the key manufacturing, storage, supply and maintenance center for the US Lighthouse Service's 3rd District, was first located in 1862. The Museum will be undergoing a major expansion. The plan is to add a very large building next to the current facility, a project that will be quite expensive. To assist in raising the necessary funds, the Lighthouse Museum has found an influential patron and sponsor, England's Princess Anne. It seem the princess is passionate about lighthouses; Anne is patron of the Northern Lighthouse Board, an organization that looks after 200 lighthouses dotted around Scotland and the Isle of Man. Along with her husband Sir Timothy Laurence, a Vice Admiral in the RN, Anne will be coming to the National Lighthouse Museum in October 2020. Although nothing has yet been finalized, SMSNJ may be asked to exhibit models of UK ships. For now this is only speculation, but it would be a great opportunity for SMSNJ.

TECH SESSION

The December Tech Session was "Making Sails from Silk Span" presented by Tom Ruggiero. The following has been modified from the demonstration that Tom did in February 2018, and includes a more in-depth discussion of the details added to the sail.

Silk span looks like tissue paper, but it is actually silk fiber. One of the biggest challenges when putting sails on a model is making sure they are appropriately scaled and hanging or draped as actual sail cloth would hang. In ships from the sail era, they were made from a canvas like material. In scales 1:48 and smaller, making sails from any cloth tends to look way over scale, especially if the sails are furled. Tom has done sails in 1:96 with cloth. The sails on his model of USS *Hartford* are

Making Sails from Silk Span

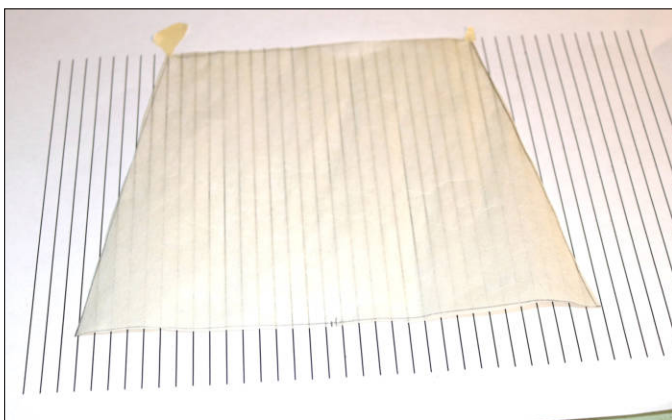


furled. They look fine but getting them right required making the sails very small and rolling them into a furl (you can see pictures of the *Hartford* in the Model Gallery on the SMSNJ Website).

The method Tom is using isn't original. This is a technique that was developed by the late John Wisner from the Connecticut club. It appears in *NRG Shop Notes II*, page 197, *Nautical Research Journal* 41:126, and Justin Camarata's book on dioramas. It was also demonstrated by Nic Damuck of Bluejacket. Tom, though, has modified it slightly—frankly, to make it a little more straightforward. The silk span that Tom uses is the thinnest grade available (0-0). While there are other methods that work fine, Tom's opinion is that they tend to be a little thick in 1:96 scale.

When making a sail, the initial step is to determine its shape and size. Tom demonstrated this with one that will be set, in this case, the Fore topsail. In making this sail, he laminated three layers of silk span. Tom noted that silk span, like wood, has a definite grain. He suggested that one make a small mark to indicate how the grain runs before cutting the pieces. Tom said that the silk span he was using has a color that is very close to canvas. He explained that you can show highlights and shading, or where repairs could have been made, with thinned acrylic paint. However, this should be done last and not overdone. Note that patches for repairs would have been whiter as they would be less weathered than the sail itself. Again, especially in smaller scales, you need to be careful to not overdo the effect.

The next step is drawing the outline and tabling of the sail. Sails were made with strips of material about 17" - 20" wide sewn together. Tom uses a 2 to 4H pencil for these lines. He created a tracing plan for the tabling by printing a blank spreadsheet from Excel, but there are other ways to do this based on what you have available. This step requires tracing the pattern on one side, turning the sail



over and tracing the tabling lines on the sail again, leaving a 2" overlap. In 1:48, or 1:64 scale, Tom might stagger the tabling on the reverse side to show the seam. In 1:96, he doesn't do this, as tracing on both sides gives the same effect. Cut the sail to the penciled outline. Next, cut two more pieces of silk span that are the same shape but

slightly larger on all sides. Note that the outer plies are at a 90 degree angle to the center ply.

Now, thin some white glue roughly 5:1 or 10:1 with water. Since white glue is an animal product, it can develop spots of mold over time. To prevent this, put one or two drops of biocide into the diluted glue. You can get biocide from the paint department in your local home project store.

Next step: take one of the outer pieces you created and spread it out on glass (Tom does all his model work on glass). Now, with a brush, saturate the piece with your dilute glue taking care to smooth out any trapped air. Note that silk span will stretch, so this is another reason to spread it out on glass.

Lay the piece with the tabling (the center ply) on the saturated piece taking care to make sure it is centered on the bottom piece. Now, smooth it down, and, if necessary, add more of the glue mixture.

Next, put the final larger piece over your sail. Add more glue, smooth out the air, and lift it off the glass. It is now ready to hang and dry (it was dry by the end of the meeting).

Tom passed around a completed sail to show the effect, in this case, the Mizzen topsail. Sails have a bolt rope on all sides. In actual practice, the bolt rope is sewed to the edge of the sail. In 1:96, Tom glues the rope to the sail's edge by folding the edge of the sail over the rope and gluing it down. An important distinction here is that the gluing is done with acrylic matte medium. The reason is that you need something that will not come apart when the sail is wetted again to be shaped. Once dry again, you can add a strip of silk span to make the reef bands and reinforcements. Note that the reef bands are added to the fore side of the sail. The reinforcements are added on the side of the sail that is being protested. For example, the large reinforcement in the area of the fighting top is made on the aft side of the sail so that the sail isn't chafed by the top.

Most sails have attachment places for rigging called "cringles." In full size practice, these are lengths of line that are seized to the bolt rope or lashed to the bolt rope by means of small holes in the sail at each end of the cringle. In a model, Tom takes a line and teases the end of the line to a fuzz. Using full strength white glue, he attaches the fuzz to the bolt rope. Once the glue is dry, he adds acrylic matte medium.

Reef points are braids of rope fiber that were used to shorten sail. In a small-scale model, reef points are tan or off-white sewing thread. The thread is knotted and then sewed through the reef band from aft to forward using the smallest gauge needle that you can find. Add a spot of matte medium to hold the knot to the sail. There are two reef points per cloth! As with ratlines, this process is very tedious, but once you are in a rhythm, you'll get it done. Reef points need to generally hang down. Most thread has memory. That means that it curls or tends to lay in random directions. To prevent that and have the thread lay generally down the face of the sail, you need to stiffen it. To do that, Tom slides a steel ruler or piece of acetate under the reef band. Then, he paints the reef points with matte medium. Once these are painted and before they dry, he slides the

rule out from under them. He lets them dry and then trims them. They are about 2' 6" long on the fore side and 3' on the aft side. Tom uses a cuticle scissor to trim them. He



then does the same thing on the other side of the sail.

Once you get the reef points done, the next step is to attach the sail to the yard (bend the sail to the yard). In the mid to late 18th century, sails were attached to the yard by ribands. Again, there are two per cloth, and they wrap around the yard. When jackstays were added in the 19th century, the sails were attached to the jackstay rather than the yard. Again, with off white or beige sewing thread, the line is pierced through the sail around the yard, back through the same hole, around the yard, and finally knotted

on the aft side of the yard.

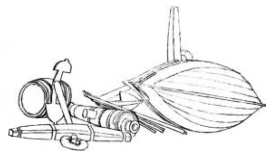
Now, comes the time to shape the sail. Tom fixes the yard to a jig (you've seen this many times and it is described in the *NRJ*). He then attaches the lower edges of the sail to the legs of the jig with doll house clothes pins. He positions the jig so that the sail hangs over the edge of the table. Finally, by rewetting the sail, the extra weight of the water causes it to bulge as if it were drawing the wind.

If you want to furl a sail, you do the same thing. However, the sail should be about 30% of its actual size. In this case, the bolt ropes are only put on the head and foot of the sail. In the period that Tom was demonstrating, British practice was to bring the sail up to the yardarm with the clew lines first. Then, the sail was pulled up to the yard with the last piece covering over the rest of the furled sail. In modeling this, it's done by rewetting the sail with a small brush. Tom showed the furled Fore and Main Courses, and the spritsail on his model of HMS *Liverpool*.

To get the correct effect, the sail handling lines are first rigged with the yard arm and sail in the jig. The sail is wetted and then folded a few times. Next step is to pull in the clew lines and bunt lines. Squeeze the wet sail at the bunt lines and pull them a little tighter while allowing the center portion to show a nice bulge. In this case the sail is being shown when it is first furled to the yard or is being readied to set. If you were doing a sail that is completely furled it would be tighter to the yard, and in port have "Harbor Gaskets" wrapped around it.

There are several sources showing what these sails looked like in actual practice in the age of sail. Steel is okay for vessels that used the 1790 establishment. However, to Tom, the most comprehensive reference is *The Masting and Rigging of English Ships of War 1625 – 1860*, by James Lees.

SHOW AND TELL



Medway Longboat, 1:24 Scale

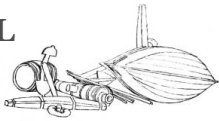
— Rich Verost

Rich brought back his Medway Longboat, just about finished except for mast and rigging. The model looks beautiful.

Great job, Rich.



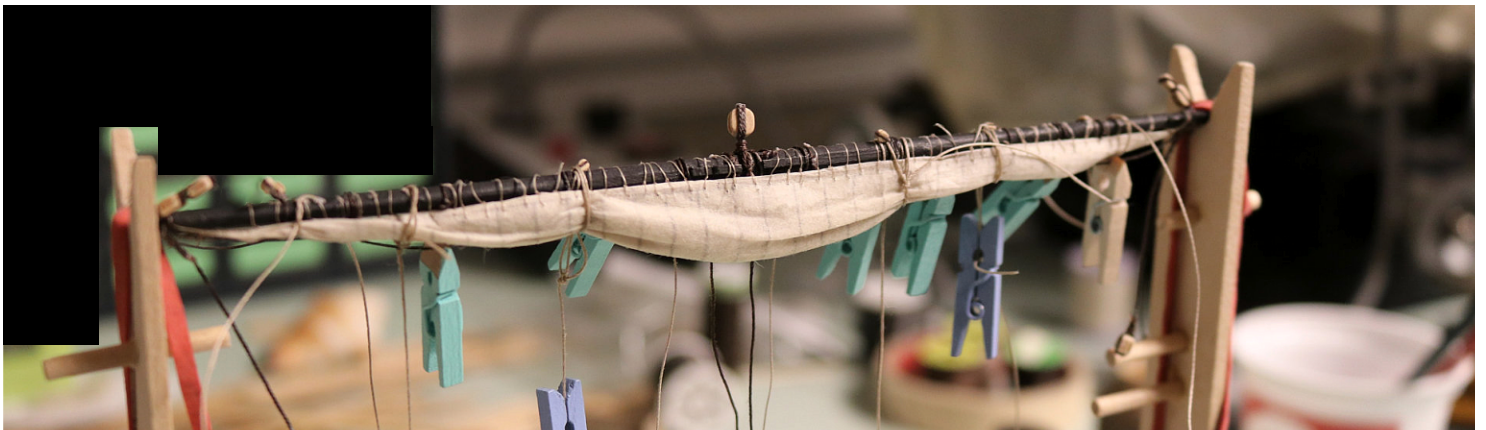
SHOW AND TELL



HMS *Liverpool*, British Frigate, built 1757, depicted 1777

— Tom Ruggiero

As a key component of the December Tech Session, Tom brought back his HMS *Liverpool* to show the sails that he has currently mounted. Furled are the Spritsail, Fore Course, and Main Course. The Mizzen sail (spanker) and Main Topsail are set. Tom plans to add set Fore and Mizzen Topsails, furled Topgallants on all three masts, a furled flying jib and a set fore Staysail.



Hex Marks the Spot

— Mason Logie

Mason has now completed his model, including a working hatch that releases from its confine springs to reveal a skeleton that thrusts with a knife.

Nicely done, Mason!



SHOW AND TELL



Providence, Colonial Sloop

— Ken Whitehead

Ken has been researching *Providence* for some time. The vessel was built as the merchant ship *Katy* circa 1760, then converted and renamed *Providence* in 1776. Its rich history includes many distinguished Continental Navy events.

Providence was the first vessel to capture a British prize, the first command of John Paul Jones, and the first American vessel to land marines on foreign soil to capture the Bahamian town of Nassau and its fort, Fort Montagu. *Providence* was burned in 1779 to prevent capture at Penobscot, Maine.

Ken's model is based on plans created in 1976 for a full size replica to celebrate the US 200th Anniversary. (SMSNJ members sailed on the *Providence* in the '90s; Tom R. has photos somewhere.) No original plans exist, but a naval architect prepared the replica plans based on the configuration of sloops of the period. The replica is currently in Alexandria, Virginia and Ken was able to get a set of plans from the person in charge of the restoration.

Ken is scratch building the model using plank on bulkhead construction. It is 1:48 scale. At this point, he has completed the frames. This is Ken's first scratch-built model. As an aside, Tom pointed out that with a kit model or two, one can develop the skills to scratch build. Looking great, Ken.



Replica of *Providence* (left) in Boston, 1980. [Photo credit](#)

THE NAUTICAL RESEARCH GUILD

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Annual membership includes our world-renowned quarterly magazine, *Nautical Research Journal*, which features photographs and articles on ship model building, naval architecture, merchant and naval ship construction, maritime trade, nautical and maritime history, nautical archaeology and maritime art.

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THE NORTH RIVER STEAMBOAT



1909 Replica

The *North River Steamboat*, more commonly known as the *Clermont*, is widely regarded as the world's first vessel to demonstrate the viability of using steam propulsion for commercial water transportation. Built in 1807, the *North River Steamboat* operated on the Hudson River – at that time often known as the North River – between New York City and Albany. She was built by the wealthy investor and politician Robert Livingston and inventor and entrepreneur Robert Fulton.

Livingston had obtained from the New York legislature the exclusive right to steam navigation on the Hudson River. In 1803, while Livingston was Minister to France, Fulton's company built a small steamboat and tested it on the Seine. With this success, Livingston then contracted with Fulton to take advantage of his Hudson River monopoly and build a larger version for commercial service.

Their larger steamer was built at the Charles Browne Shipyard in New York and was fitted with Fulton's innovative steam engine design, manufactured for Livingston and Fulton by Boulton and Watt in Birmingham, England. Before she was later widened, the vessel's original dimensions were 150' long × 12 feet wide × 7 feet deep; she drew a little more than 2 feet of water when launched. The steamer was equipped with two paddle wheels, one each to a side; each paddle wheel assembly was equipped with two sets of eight spokes. She also carried two masts with spars, rigging, and sails, with the steam engine placed amidships, directly behind the paddle wheel's drive gear machinery.

The steamer's inaugural run, helmed by Captain Andrew Brink, left New York on August 17, 1807, with a complement of invited guests aboard. The vessel arrived in Albany two days later, after 32 hours of travel time and a 20-hour stop at Livingston's estate, Clermont Manor. The return trip was completed in 30 hours with only a one-hour stop at Clermont; the average speed of the steamer was 5 mph (4.3 knots).

The vessel's original 1807 federal government enrollment (registration) was lost when the steamboat was rebuilt during the winter of 1807-1808, and she had to be reenrolled. The second document lists the owners as Livingston and Fulton, and the ship's name as *North River Steamboat of Clermont*. The rebuilding of the ship was substantial: she was widened by six feet to increase navigation stability, and her simple stern tiller steering was moved forward and changed to a ship's wheel, steering ropes, and rudder system. A poop deck and other topside additions were made or rebuilt entirely. Her exposed midships engine compartment had an overhead weather deck/roof added to increase the topside deck area. Anticipating future passenger requirements, her twin paddle wheels were enclosed above the waterline to quiet their loud splashing noise, reducing heavy river mist while also preventing floating debris from being kicked up into the vessel's mid-hull area. Later, the ship's long name was shortened to *North River*.

In its first year the new steamer differentiated itself from all of its predecessors by turning a tidy profit. The quick commercial success of *North River Steamboat* led Livingston and Fulton, in 1809, to commission a second, very similar steamboat named *Car of Neptune*. This vessel was followed in 1811 by *Paragon*. An advertisement for the passenger service in 1812 lists the three boats' schedules, using the name *North River* for the firm's first vessel. The *North River* was retired in 1814, and its ultimate fate remains unknown. By the time Fulton died in 1815, he had built a total of seventeen steamboats, and a half-dozen more were constructed by other ship builders using his plans.

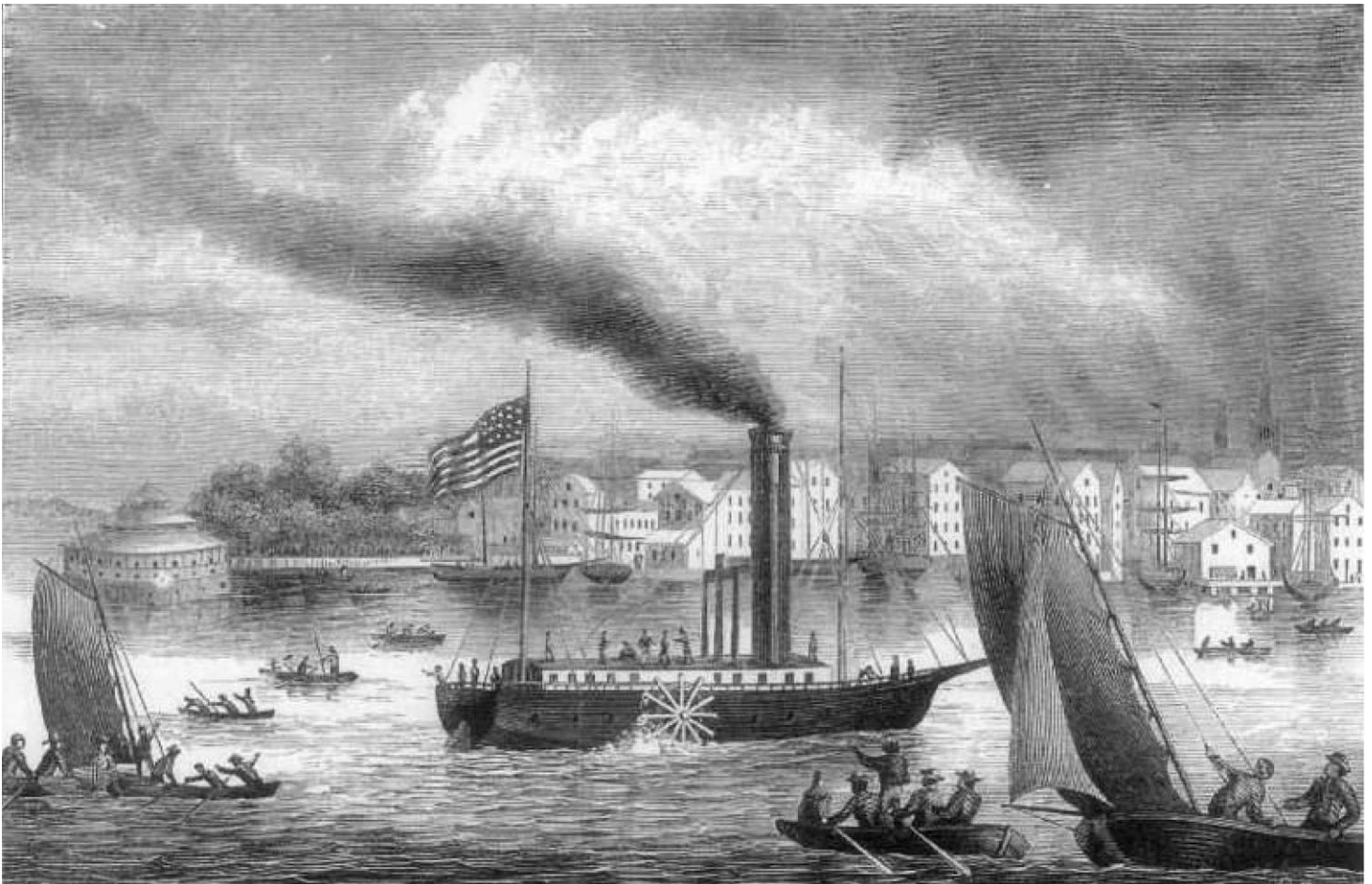
Livingston died in 1813 and passed his shares of the steamboat company on to his sons-in-law. With Fulton's death two years later, the original power behind the partnership dissolved. This left the company with its

monopoly in New York waters prey to other ambitious American businessmen. Livingston's heirs later granted an exclusive license to Aaron Ogden to run a ferry between New York and New Jersey, while Thomas Gibbons and Cornelius Vanderbilt established a competing service. The Livingston/Fulton monopoly was dissolved in 1824 following the landmark Gibbons v. Ogden Supreme Court case, opening New York waters to all competitive steam navigation companies. In 1819 there were only nine steamboats in operation on the Hudson River; by 1840, customers could choose from more than 100 in service. The Steamboat Era had arrived.

A full-sized, 150 foot long by 16 foot wide steam-powered replica, named *Clermont*, was built for the 1909 Hudson-Fulton Celebration in New York by the Staten Island Shipbuilding Company. The replica's design and final appearance was decided by an appointed commission who carefully researched Fulton's steamer from what evidence and word-of-mouth had survived to the early 20th century. Their replica was launched at Mariner's Island, Staten Island with great fanfare on July 10, 1909. The water used to christen her came from the same well Fulton drank from at Livingston Place, Clermont, New York. Her ship's bell, from the original *Clermont*, was borrowed from the Hudson River Day Line's riverboat *Robert Fulton*.

Clermont started sea trials along the Staten Island and Jersey shores on September 3, 1909 and proved to be faster than Fulton's original, making about 6 mph (5.2 knts) against the tide in the bay. Her paddle wheels turned at 20 revolutions per minute. *Clermont* continued preparation for her place in the opening day's parade on September 25. She was to be seen in the parade with a replica of the Henry Hudson's ship *Half Moon*, brought from Rotterdam to New York that July by the Holland America Line vessel *SS Soestdyk*.

In 1910, *Clermont* was sold by her owners, the Hudson-Fulton Celebration Commission, to defray their losses; she was purchased by the Hudson River Day Line and served the company as a moored river transportation museum in New York harbor. In 1911 *Clermont* was moved to Poughkeepsie and served Day Line as a New York state historic ship attraction. The company eventually lost interest in the steamboat as a money-making attraction and placed her in a tidal lagoon on the inner side of their landing at Kingston Point, NY. For many years Day Line kept *Clermont* in presentable condition, but as their business and profits slowed during the Great Depression, they voted to stop maintaining her; *Clermont* was eventually broken up for scrap in 1936, 27 years after her launching.



North River Steamboat illustration from an 1870 book

PROFILES

Ken Schuetz

Ken was born in Newark, NJ and raised in East Orange, his family having moved from Kearny when Ken was very small. Upon graduation from high school, Ken began work in a bank. The following March, he entered the Army, having been assigned to the 106th Infantry Division, the "Golden Lions." The 106th was moved to Belgium on December 10, 1944, where the division joined the ongoing Rhineland Campaign. Ken participated in the Battle of the Bulge from mid-December through late January, 1945 (see article below).

Ken was discharged from the Army in November, 1945 and returned to the States aboard the *Queen Mary*, along with **15 thousand** other troops. He remembers alternate sleeping arrangements during the 4-day trip: 1 day outside on deck, the other inside in a bunk. The same week he returned, Ken was back at his former job at the bank.

Ken married his high school sweetheart in 1946 and settled in East Orange to start a family. That same year he enrolled at Rutgers. Nine years later the family moved to Roseland, where Ken has been living ever since.

Ken's initiation to ship modeling was a kit he built in his early years with help from his Dad (he still has it). The model was a Scientific kit of the *Queen Mary*. Ken has always enjoyed working with wood, an interest he developed in "shop" sessions at school. Unfortunately,



as with many of us, Ken's early interest in modeling was forced to the back seat when he was faced with the realities of work and raising a family.

In 1982, one of Ken's sons went to Maine on vacation and brought back a kit of a sailing dory. That's all it took to renew Ken's interest in modeling ships. A year or two later, he saw a newspaper article about a show being put on by the Ship Model Society of Northern New Jersey at a Bergen County museum. Ken went to the show, was hooked, and joined the club. His return to ship modeling started with kit builds, but he soon decided he wanted to get into scratch building. On a trip to Connecticut, Ken took a ride down the Mystic River aboard the steamer *Sabino*. He was very impressed with the vessel ("no vibration") and decided make a model of the boat.

December 2019 marked the 75th anniversary of the Battle of the Bulge. Ken Schuetz was with the 106th Infantry Division that defended the town of St. Vith during the battle. The Battle of St. Vith was an engagement in Belgium fought during the Allied advance from Paris to the Rhine in World War II. It was one of several battles beginning December 16, 1944 that marked the opening of Germany's Ardennes counteroffensive (more commonly known as the "Battle of the Bulge").

The town of St. Vith, a vital road junction, was close to the boundary between the 5th and Sepp Dietrich's Sixth Panzer Army, the two strongest units of the attack. St. Vith was also close to the western end of the Losheim Gap, a critical valley through the densely forested ridges of the Ardennes Forest and the axis of the entire German counteroffensive. Opposing this drive were units of the U.S. VIII Corps. These defenders were led by the U.S. 7th Armored Division and included the 424th Infantry (the remaining regiment of the 106th U.S. Infantry Division), elements of the 9th Armored Division's Combat Command B and the 112th Infantry of the U.S. 28th Infantry Division. These units, which operated under the command of Generals Robert W. Hasbrouck (7th Armored) and Alan W. Jones (106th Infantry), successfully resisted the German attacks, thereby significantly slowing the German advance.

Ken explained that he had arrived five days before the German attack. While the defense of St. Vith did not get the same notoriety as the defense of Bastogne, it was just as important. Ken's outfit suffered significant casualties. At the December meeting, club members gave a round of applause to Ken and all who fought in this major battle.

Research showed there were no kits available for the steamer, but an SMSNNJ member recommended a book called *Mystic Seaport Watercraft* that had profile and main deck plans for *Sabino*. To supplement these plans, Ken returned to Mystic and asked a deckhand if it would be OK to come aboard to take pictures. The answer was "Yes" and Ken shot 35-40 photos that were especially useful in matching colors. *Sabino* was Ken's first scratch build, and, as he recalls, his most difficult and satisfying. With no instructions, he had to determine the materials he would use and work through various construction methods including a complex upper deck with 37 pillars. All at a time when there was no Internet for instant advice. His success with *Sabino* led to several more scratch builds, centered mainly on small to medium river craft of the late 19th/early 20th century era.

Over the years, Ken has tapped into several sources for plans, mostly other modelers and plan services. One of his earliest acquisitions was a Taubman Plans Service publication that provided profile views for a wide variety of vessels along with photos. Ken still has his original 138-page Taubman catalog listing 33 different categories of vessels. And he is persistent. When a cruise aboard the yacht *Principia* led to Ken's asking about plans for the vessel, he was told "There's nothing currently available but we expect there will be in the future." True to form, Ken followed up and secured the plans about a year later.

One thing scratch building helps develop is a keen eye for parts and materials that can be used as is or shaped for specific needs. Early on, Ken found himself searching the small drawers in the hardware section at the local Sears for pieces he could use for his models. One of his best finds was a set of small concentric rings he used to fashion the paddle wheel of the sternwheeler *Marion* (see Gallery below). These days, of course, modelers have access to many additional sources, such as Michaels, Ace, Lowes and Home Depot.

Ken has been instrumental in arranging several shows for the club. Having worked at Schering Plough, during retirement Ken approached the person responsible for displaying artwork in the company foyer with the

suggestion that he feature a display of SMSNJ models. The person agreed and the show was a resounding success. On opening night alone, 600 people came to view the display. Ken also organized the first Morris County Library exhibit, a popular show the club has repeated several times. In his long tenure with SMSNJ, Ken has served multiple terms as Treasurer.

When asked what advice he might give to those just starting out in modeling, Ken offered a simple suggestion: "Join a club if there is one close by. Don't be afraid to ask questions and learn from the best." He admits he absorbed a great deal of knowledge from masters of the art, such as Jim Roberts, who was not only a superb modeler but also a wealth of information about all types of ships. Ken suggests starting a modeling career with kits and then, if desired, progressing to scratch building.

The models Ken has created over the past decades are proudly displayed at his home, in a room vacated by his children (who are now scattered across the country from coast-to-coast). Each model is well preserved, encased in acrylic with small holes drilled to provide ventilation.

Ken recently celebrated his 95th birthday and is still active with the club, attending nearly every monthly meeting. He participated in the 2019 Roseland Library Show last April.

Thank you, Ken for all you have done for SMSNJ. A hearty salute to one of our senior statesmen!

Ken's Awards

Mariner's Museum, Norfolk, VA:

1990 Bronze Medal for steamboat *Sabino*

1995 Certificate of Commendation for Liberty Ship
Jeremiah O'Brien

IPMS:

2003 First Place for yacht *Principia*

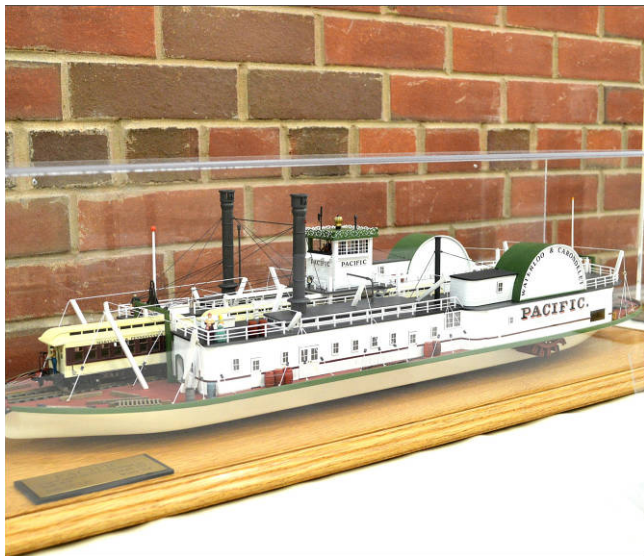
2004 First Place and Best-in-Show for yacht
Schaarhorn

2005 First Place for steamboat *Sabino*

KEN'S GALLERY



KEN'S GALLERY



The Ship Model Society of New Jersey

The Broadaxe is published monthly by The Ship Model Society of New Jersey (SMSNJ), a nonprofit organization dedicated to teaching and promoting ship modeling and maritime history. Membership dues are \$25.00 for the first year and \$20.00 per year thereafter.

Visit our Web Site at:
<http://www.shipmodelsocietyofnewjersey.org> where a web version of *The Broadaxe* can be found. *The Broadaxe* is distributed each month by email in PDF format.

Regular meetings are held on the fourth Tuesday of every month at 6:45 PM, at the Roseland Free Public Library, 20 Roseland Avenue, Roseland, New Jersey. Guests are always welcome.

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

The Broadaxe is edited by Steve Maggipinto. Your ideas and suggestions are always welcome. Please submit them to Steve Maggipinto at stevemagg@optonline.net.

If any member would like an email copy of the roster, please drop a note to Tom Ruggiero at the email address listed below. If there is an error in the roster let Tom know and the roster will be amended. Please make sure that your spam filter is not blocking emails from Tom because if it is, you won't get member bulletins. You can eliminate the filtering by adding Tom's email address to your contact list. Please keep the secretary informed of any changes so that the roster can be kept current. If you would like a printed copy of the roster, please send a SASE to Tom Ruggiero at the address below and one will be mailed to you. Rosters are also available at the monthly meetings.

Please keep your contact information up to date. Your email address is particularly important because that is the main avenue of communication for club announcements. In case of emergencies such as last-minute cancellations due to weather, emails will be sent to the members.

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