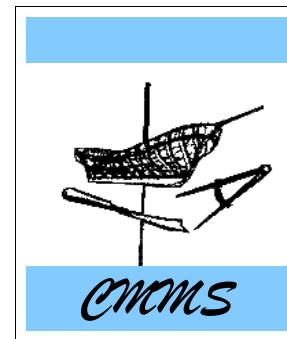


The **NEWSLETTER** of the Connecticut Marine
Model Society,
An **IPMS Connecticut Chapter**
ESTABLISHED 1966



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Meetings are the 2nd Saturday of the month,
September thru June, 10:00 AM to Noon

At the University of New Haven

300 Orange Ave., West Haven, CT 06531

In Kaplan Hall, Room 207.

Next Meeting: November 10, 2013

**DEADEYES, DAVITS, AND "DUFF-
ISMS"**

Be sure to enter your model during the November meeting if you want to have it considered for the Wisner Award. Your model must be completed and discussed during one of our meetings. November is the last meeting for this year as voting occurs during our December meeting. Bill will have a photo or two of each entry so we can vote.

Ever wonder what makes our club so enjoyable? Each of us can offer several reasons for why we travel to the meetings, some many miles, and then sit in a class room for about 150 minutes. For me, the two main reasons are you, and the excellent workmanship you share.

Our membership is a diverse group tied together by a common interest in things maritime. You offer each other encouragement, support and information which keeps our interest and our work output high. We help each other over hurdles, both technical and psychological. By viewing and discussing our work, we stimulate others to a higher level of skill. I would like to hear from you what your two main reasons might be.

As you know, Nic Damuck is now Mr Bluejacket. Nic has also renewed his membership in CMMS and plans to attend the Joint Meeting in April. We look forward to seeing him in April~!

Speaking of the Joint Meeting, planning is well underway, and many members have volunteered for the many duties- Thank you! More discussion to follow during our next meeting.

Duff

P.S.: My Soleil Royal is finished!

Nov Mtg @ New London

WHAT YOU NEED TO KNOW

Our new President opened his first meeting with 20 members present. After the applause died down and in keeping with his campaign promises, it was all business, and so we went immediately to...

The Treasurer's Report: Pete noted we are solvent, but with the 32nd Conference on the horizon, and though, technically, dues aren't late until January 1, 2014, let's see if we can't get all the dues in early this year. Not able to attend a meeting? You can mail your \$25.00 annual dues to:

CMMS, Pete Carlin, Treasurer, 525 Prayer Spring Road, Stratford, CT 06614-1312

The Secretary's Report: Bill handed out a few hard copies of our current roster. Please note the following changes to the roster you now have: (1) Delete Membership of Neligon, Doolittle, Tracy, and Clancy. (2) Change area code from 206 to 203 for Ron Neilson, and (3) Address for Bill Bernhart is 3105 Chester Village West, Chester, CT 06412.

32nd NE Conference: Tom passed around the volunteer sign-up sheet again and filled in the remaining assistance needed to staff the convention. Bill was authorized to purchase the "gift" insert for the convention registration packets. And Dave is in possession of the item to be raffled. Dave Dinan will also be our Jim Roberts judge this spring.

Shirts: Ron Neilson is looking into the purchase of T's and/or Polo shirts for our Club and possibly the other joint clubs if they should desire to participate. More on that at the next meeting.

OTHER: Dave Dinan was authorized to present a check, in the amount of \$150.00 in gratitude to the University for the use of their facility. The check will be made payable to: University of New Haven, Marine Biology Club. **And finally, next month the meeting will be held at the Custom House in New London, at the usual time.** The change of venue is due to a special weekend function at the University. Ron Neilson has volunteered his service as photographer and Al Saubermann as Secretary for that meeting as I will be in Florida that weekend. Thanks for your help, guys! Oh yeah! **Nic's Maine info** – Mail: P. O. Box 82, Searsport, ME 04974, Cell # 860-301-7962, Bus. E-mail is nic@bluejacketinc.com. His direct e-mail address remains the same:

THIS MONTH'S PRESENTERS

John Adriani, Pete Carlin, Fred Kerson, Jack Dillon, Brad Wells,

Ron Neilson, Bill Strachan, Ed Petrucci, John Elwood, Tom Kane, and Howard Williams.

*John Adriani * Yacht America (Scale 1/8" = 1' 0")*



John acquired this model in 1989. At the time it was quite damaged! He convinced his friend Ed Petrucci to help with the rigging, and between the two of them she looks rather well, all things considered. John is going to build a display case and wants to create a new base for the model.

Editor's Note: John, I kind of like the timbered base that it is on!

Pete Carlin * *Emma C. Berry* (Scale 1/4" = 1' 0")



Pete has entered the rigging stage and completed the standing rigging on the *Emma*! Pete also scaled all the rigging line to the plans, or in some instances, off the boat itself. He demonstrated to us his unique coil making and coil placement system. Servicing of the shrouds is almost completed.

I'VE SAID IT BEFORE AND WILL SAY IT AGAIN! "WELL DONE, SIR!"

Fred Kerson * *Flying Cloud* (Scale 1/8" = 1' 0")



This is Fred's first attempt to apply his unique "antiquing" method to a solid hull model. He "patina'd" the copper plates with liquid fertilizer. He also couldn't resist a "pinch of balsa" on the deck. He added studding-sail booms made from round toothpicks. He's one of a kind and enjoying every minute of it! Although, OSHA has warned that going aloft might be a tad risky.

Jack Dillon's "Deep Water Sail"



Jack lived on a 27 ft. boat for 11 years. Modeling space was limited. This scratch built ship model is "one tough dude!" Even with sails made of wood, it survived a propane explosion on the boat. The shock was, however, devastating – the waves actually got "plastered" to forget. But as you can see, that Jack's TLC has made all the difference in recovery. See the Wooden Boat website for Jack's story:

<http://forum.woodenboat.com/showthread.php?61697-J-Dillon-11-years-on-a-27-footer=WOW>

Brad Wells * Corel's *Half Moon* (Scale 1:50)



Brad is really excited about this model, a Christmas gift last year. He fell in love with the Half Moon replica when she last visited CT and took a slew of pictures. As you can see, he has begun framing the keel assembly.

Ron Neilson * Caldercraft's *Ardent* (Scale 3/16" = 1' 0")



Duff does the capstan first and then builds a ship around it! Taking a lesson from Duff, Ron build a sterns first and then the ship in front of it!

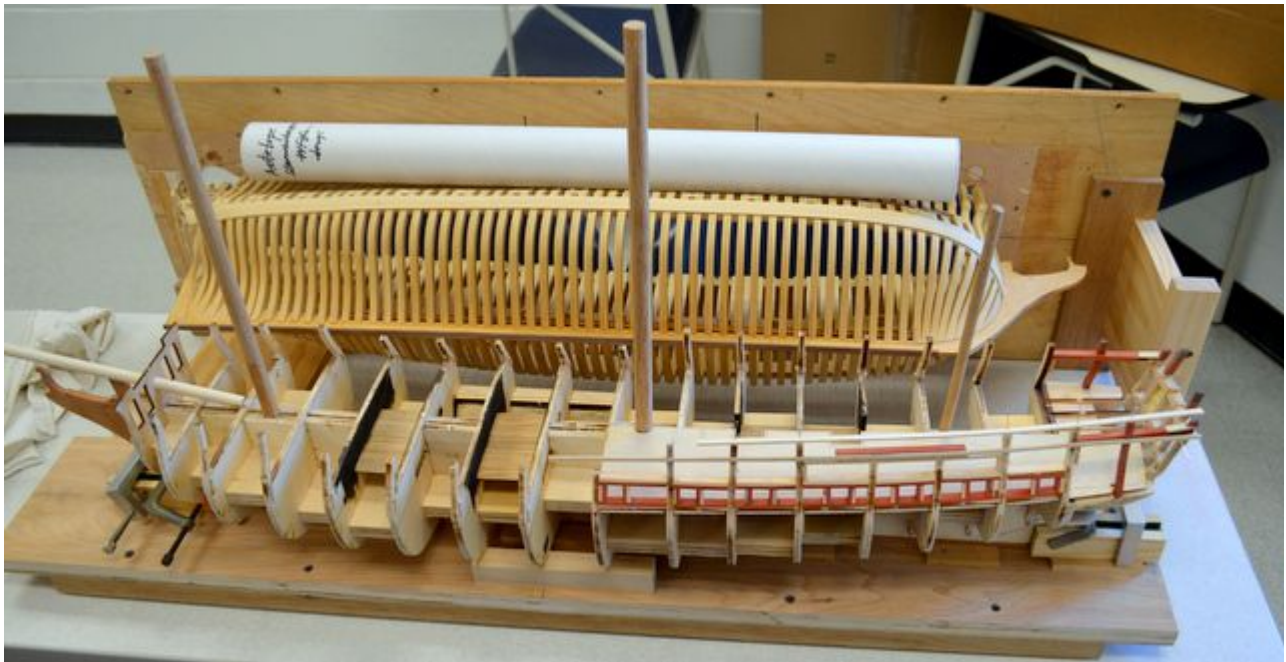


The Navy Board at Caldercraft was very pleased this month. *Ardent* is way ahead of schedule and the chances of another ship kit sale can't be as long a wait as they originally thought. The planking is pear, the gun ports were constructed using the method he learned from his *Confederacy* build, and he intends to mast and rig the 64. Masts and spars will be made of boxwood. Rumor has it, the copper plates are getting a special "tinting" process. Hopefully, more on that technique in the next issue.

Bill Strachan * *The Tale of Two Confederacy*



This is my first Hahn Method model. I began with the Romero Practicum in 1998, got this far, and put the model away to better hone my skills before proceeding any further. The framing kit was purchased from Lloyd Warner and is Pau Marfim.



When Model Shipways/Chuck Passarro, came out with their kit, I went ahead and purchased one. I intend to rig this model and I have the goal of replacing all basswood components that would be visible on the finished model, with other woods. In addition, I'm "milling" my own wood. I have made up "palettes" for each model and when the MS model catches up to the Hahn model, I hope to proceed in unison. The Keel assembly is pear. The gun ports are being fashioned from red heart. The stern transom timbers were remade in boxwood/red heart/and walnut. Planking is maple.

A Second Notice to All

If you have, or will have, a model completed this calendar year, and wish to be considered for the CMMS Jim Wiser 2013 Award, please notify Duff on or before the November Meeting. Your Secretary will make up a ballot, with a picture of all models entered for voting at the December Mtg!

John Elwood * The Shipyard at Foss Landing Diorama



John has completed his amazing Shipyard diorama. Here's a view from a passing schooner!



Here is a view from a passing seagull! As you can see, it looks great from any angle. John is taking his diorama to the Fine Scale Model RR Expo in Pittsfield, MA next month.

We wish him well in the competition. Of note, completion took 17 months.

Ed Petrucci * Scratch-built *Santa Maria* (Scale 1:60)



This scratch-built model was made from plans of a Marine Model Co. kit. The deck is clear pine with plank delineation/caulking with a pencil. The solid hull was planked with veneer mahogany. Ed used the plastic insulation from small wire to make more to scale parral beads. The flags are paper. And if I understood correctly, Ed used plastic sprue to complete the deadeye installation.

Ed is a master at the solid hull model! I wish I had his steadiness of hand!

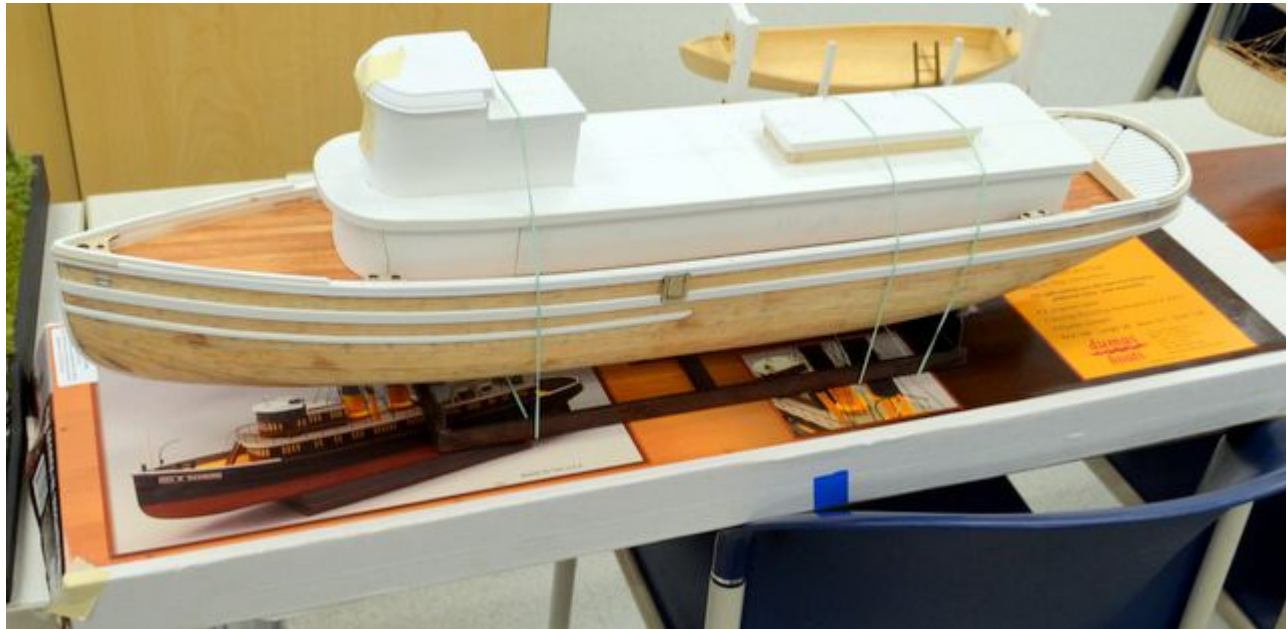
Tom Kane * Marine Model's Whaleboat (Scale 1/2" = 1' 0")



This too, is a Marine Model Co. kit, from the "good ole days." Tom has done a terrific job in hollowing out, to scale, the solid hull. His dilemma this day was how to project the actual scale of the model to the viewer.

Scale figures just weren't working. Ed Petrucci came to the rescue: The solution - he will carve 2 scale seagulls for Tom!

Howard Williams * Dumas's Tug *George W. Washburn* * (Scale 1/4" = 1' 0")



Howard has used fine silk fiberglass to smooth out the hull after some tweaking the rough spots with Bondo. (I think balsa is a very hard wood to plank a hull with and he wouldn't let Fred help him.) But he did just fine. Epoxy was applied to the interior of the hull for strength. As you can see, he is starting on the superstructure/pilot house. Note the deck has been installed.

Directions to the New London Custom House

Coming West to East on I-95

- (1) On I-95 North, keep right and take **Exit #83**
- (2) Take ramp right to downtown New London/Norwich * 0.4 mi...
- (3) Keep straight onto **Huntington Street** * 0.8 mi...
- (4) Road name will change to **Tilley Street** * 0.1 mi...
- (5) Turn left onto **Bank Street** (Mobil station on the corner) * 0.1 mi...
- (6) Arrive at Custom House (**150 Bank Street**) * maybe 200 yards

Coming East to West on I-95

- (1) On I-95 South, keep right and take **Exit #84 S-N-E**
- (2) Take ramp right for **SR-32 East** toward downtown New London * 1.1 mi...
- (3) Bear right onto **Eugene O'Neill Dr.** * 0.6 mi..
- (4) Turn left onto **Pearl Street** and then an immediate left on **Bank St.** * 0.1 mi...
- (5) Turn left onto **Bank Street** (Mobil station on the corner) * 0.1 mi...
- (6) Arrive at Custom House (**150 Bank Street**)

Parking is limited on Bank Street. One block west of Bank Street is Green Street which can be accessed by turning onto Pearl or Golden, depending on the direction you are preceding past the Custom House. There is a large municipal parking lot there, and it is just a short walk back to the Museum. There is also ample parking down on the river front and again, with just a short walk back to the Museum.

"Astraea, Reworking a Private Yacht Model"

Many of our members have, at one time or another, (and some are actually currently involved in one), taken on restoration work in all types of vessels, diorama's, heirlooms, and just plain reversing the aging process in someone's pride and joy. This is an article by member Justin Camarata that appeared in the Nov/Dec, 2008 Ships in Scale. It is a wonderful account of one of his restoration efforts and well worth the read or re-read to all.

Astraea

Reworking a Private yacht model

By Justin F. Camarata

Working on models others have built has always been a problem for me to one degree or another. When doing restorations I had to repeatedly restrain my arrogant side, which wanted to violate the prime restoration axiom of "put it back the way it was" and replace it with "I can do it better." It was difficult for me to replicate something I felt was either inaccurate or inappropriate. Restraining my itchy fingers was

the realization that each model was someone's original creation, perhaps a crowning pride and joy. As artisans, I feel we should honor and respect the efforts of fellow builders regardless of our technical or artistic assessments.

These conflicting feelings were very much in evidence with *Astraea*. While a reworking and updating project rather than a restoration, it struck me as an example of the latter.

The state in which I first saw

the model incited within me a strong desire to tear into it and incorporate what I deemed to be much-needed improvements or refinements. The owner, however, didn't want to change anything. He only wished to have a few recent minor modifications to the yacht reflected in the model. His children had commissioned a friend of the family to build the model for him a few years before. He didn't want to give

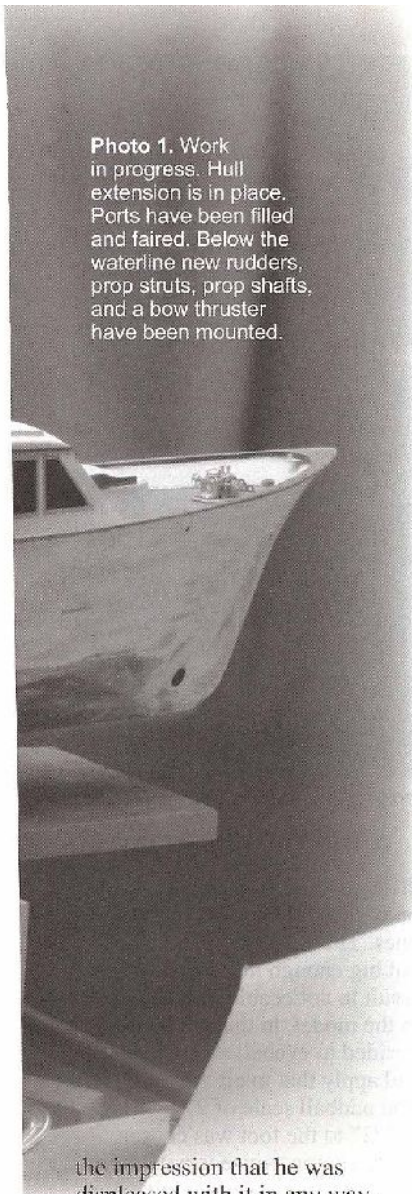


Photo 1. Work in progress. Hull extension is in place. Ports have been filled and faired. Below the waterline new rudders, prop struts, prop shafts, and a bow thruster have been mounted.

the impression that he was displeased with it in any way. His sensitivity to the situation and respect for its builder were certainly understandable. I buried my frustration and did the job as prescribed.

Eight years later I was once again asked to work on *Astraea*. At this point major changes had been made to the yacht and, as before, the owner wished to see them in the model. Clearly recalling the frustrating nature

of the previous encounter, I repeated my suggestion relative to what I thought to be needed “refinements.” It was argued that, considering the extensive and intrusive nature of the work to be done, the additional “enhancing” tasks would probably be adequately submerged. This argument was really not a very good justification for gratuitously altering original work. It was admittedly an excuse. Plain and simple, it boiled down to a ruse to enable me to satisfy that old urge to “do it better.” But it worked. I appreciate the owner being flexible enough to succumb to my superficial argument. I can only hope that the original model builder would not be too distressed at my overly aggressive desire to mess about with his creation.

When the model arrived back in the shop and I looked it over, my original appraisal was reaffirmed. A generous dose of upgrading or refining would clearly be beneficial. It was evident, even from a cursory visual inspection, that overall and component scaling was off here and there. Subsequent comparisons with detailed and complete drawings passed on to me by the yard that had modified the yacht revealed a number of significant discrepancies. None of this should have been too surprising in that I came to find that the model had been built almost exclusively from photographs.

These revelations did make it clear, however, that making the new work blend seamlessly with the old would be challenging. Freedom to diddle with the model as I saw fit brought with it a certain responsibility. It would be important that my efforts, while hopefully improving the model, would not be overtly evident.

Inconsistencies in technique or craftsmanship between the original builder and myself should not be blatantly obvious. The end result should be a harmonious whole.

Before going any further I must say that in no way do I wish to demean *Astraea*'s model builder. He probably did the very best he could with the information at hand. As many are well aware, scaling from photos can be tricky and often misleading. I hope he would accept my comments about his work in the spirit in which they are given. They are meant to pass on my experience with the model and its attendant frustrations and questions to other model builders who may have faced a similar situation, for whatever benefit may be derived—not for criticism.

Modifications to the Yacht

In recent years *Astraea* spent some time in the Mediterranean. While there it became clear that the yacht was, well, just too small. It needed a more expansive aft deck for lounging and for the installation of a “passarella.” Yachts in this part of the world are often moored stern-to when in harbor. A gangplank of sorts is usually necessary to get between the boat's stern and the wharf or dock. Normally, this plank arrangement or passarella is retracted into the transom when not in use. Extending the hull aft by 12' or so facilitated its retraction and stowage. The extension also provided the additional desired deck space.

This extension was accompanied by modifications below and above the load waterline (LWL). While the props and shafts remained intact, both rudders were removed and replaced by new, somewhat larger designs. A bow thruster



Photo 2. As received, more or less. Port frames, rub rail, props, prop struts, and prop shafts have been removed. Note the bow-high attitude set up by the cradles.

was added to make her more maneuverable when docking. Changes above the LWL were considerably more extensive.

To balance the design, the cabin roof line was extended aft over part of the new deck area. An opening was cut into this enlarged roof for a ladder to more easily access the upper level. A new seating arrangement with benches and a small table was added to the extended roof's aft end. Stanchions, railings, and intermediate lifelines were mounted along the length of both sides. With these changes, the Spartan cabin roof had been converted into usable deck lounging space.

As is the apparent custom of many a yacht owner, the electronics package got its periodic revamp. Radar and other

evidences of electronic gear on the mast and mast spreaders were removed, moved, or replaced. The mast itself received a fairing on its aft side to house an exhaust pipe from the new auxiliary power generator. Numerous other small changes were made such as extending foredeck railings forward to the stem, remounting the ensign, and adding cushions to the foredeck cabin bench.

Updating the Model

As already mentioned, discrepancies had been noted between model dimensions and those of the drawings. So what scale was to be used for the new work? Numerous samples of scale factors between model and drawings indicated no particular consistency. Scale factors for the forward part of the model

differed from those aft. Vertical ones differed from horizontal ones. The range was not huge but big enough that it would result in noticeable differences in the model. In the end it was decided to eyeball an average and apply that to all the changes. The oddball scale of 97 percent of 1/2" to the foot was chosen. Such a compromise is not particularly comforting but, short of rebuilding much of the model, it's the best I could think of under the circumstances.

There was something very peculiar about the hull. Comparison of it to the superstructure would almost lead you to believe that these two parts of the model had been made by two separate builders (as previously noted, a characteristic I was aiming to avoid in the

end). All above the sheer line was represented reasonably well. Below the sheer there were significant departures from reality. Most disturbing were the ports. Besides being oversized, most were of the wrong configuration. All, except the round ones for the engine room, had been shown as the hooded square type of the aft cabins—including engine room ventilators and forward eyebrow ports. In addition, all were located much too far below the sheer. These anomalies threw off locations of the oversized rub strake and splash rail. Props, prop shafts, and shaft struts were also out of scale. To me, all of this was simply crying out to be fixed. The first step was to remove all these items. Upon completion of this task, with the exception of splash rail removal, the model appeared as shown in **Photo 2**.

It was now time to tackle the aft hull extension. This step was accomplished very much in the style of a plank-on-bulkhead kit. In this case the bulkheads were horizontal rather than vertical. Three such bulkheads were epoxied and pinned to the existing transom: one at deck level, one at the chine, and an intermediate. A centerline stiffener was added between the bulkheads along with shaped corner posts at the new transom's outer edges. Bass sheet "plating" was applied over this structure. Topside and bottom sheets were extended forward of the original transom and let into rabbets cut into the original hull. Transom curvature was accommodated by laminating two layers of sheet stock with the grain running vertically. Low bulwarks between the deck and cap or sheer rail



Photo 3. Transom lettering. Hail port done with dry transfers. Name is a custom decal made from computer-generated artwork for the basic letters. Shadowing was added to the artwork with a fine pen before printing completed image on decal paper.

were added separately. All port openings were filled with wood plugs and faired over with epoxy paste. Joint gaps and other sources of unfairness were similarly filled and sanded smooth.

Deck planking for the addition was laid off the model on a card stock base cut to the deck area to be covered. Individual cherry planks were used that matched the undisturbed forward planking quite well. To hide the joint between the original hull and its extension, the card base covered all the deck between the new transom and the main cabin aft bulkhead. Fortunately, the small step at the new planking forward edge is not visible due to doors that separate aft and side decks.

New prop shafts and prop struts were fabricated and mounted.

Original three-bladed props were replaced with appropriate four-bladed ones. Rudders of the new configuration were fashioned and mounted. Having drawings was definitely an advantage when it came to these underwater items! A bow thruster was made from brass tubing, rod, and sheet stock. A little "tailoring" in the stem area seemed in order. The stem profile was tweaked to better conform to drawings. Waterlines at and just aft of the stem were sharpened for the same reason. At this point the model appeared as shown in **Photo 1**.

The hull was now in shape to receive its new ports, vents, spray, and rub rails. Open boxes having the depth of all port sills were built up from bass sheet. A wood frame extending slightly beyond the box was mounted to

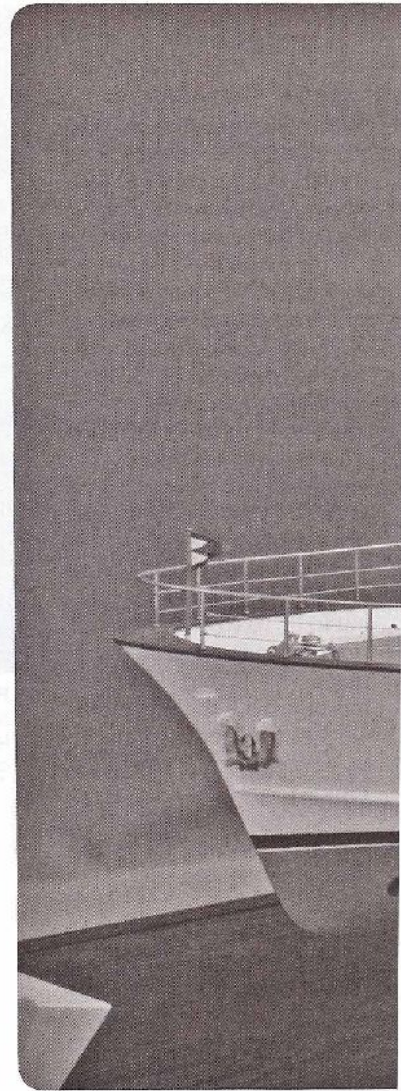
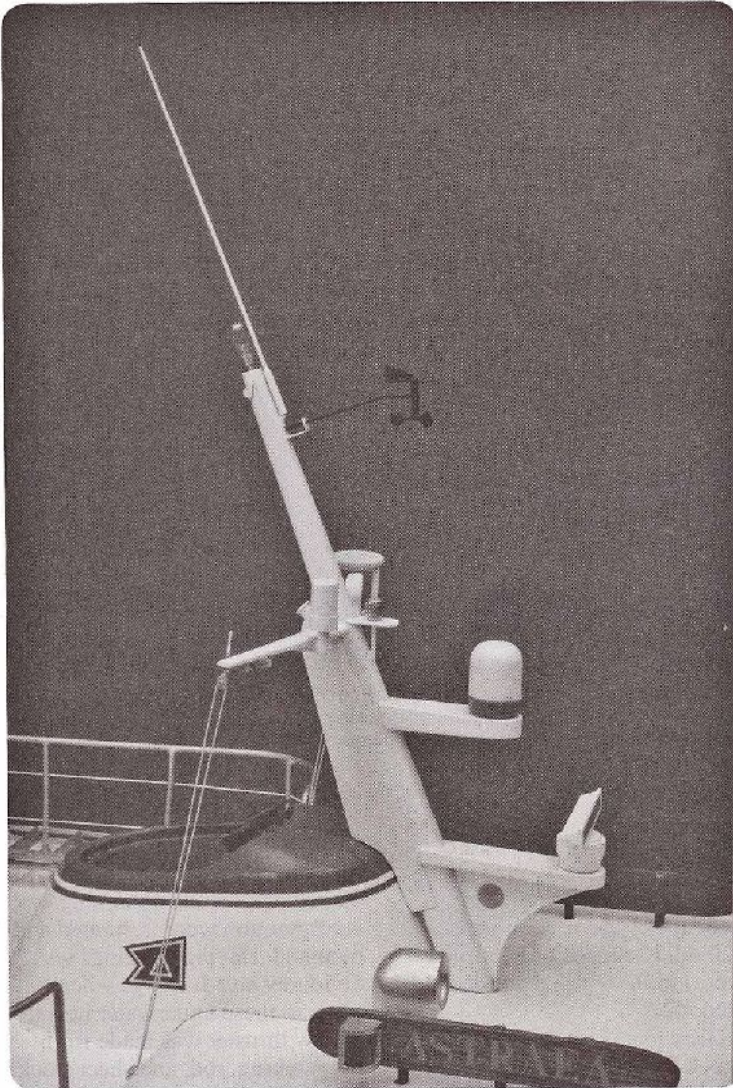


Photo 4. Comparison with Photo 2 shows numerous small changes including windex mount, radio telephone dome, and fairing to cover the auxiliary power unit exhaust pipe.

its outer face. The back inside surface of the box was lined with opaque black plastic sheet. Rectangular pieces of masking tape, a bit smaller all around than the box interior, were applied to the plastic. Removal of the tape after painting left the semblance of a sash around the port glass. Engine room ventilators were made in the same way, except

clapboard siding material replaced the glazing. Forward eyebrow ports were formed by wrapping brass sheet around a wood plug having the shape of the port opening. Black plastic glazing was added after painting. Round engine room ports were simply sections of brass tube filled with wood plugs faced with black plastic. Rails were

fashioned and pinned and glued in place.

Painting of the hull was next. In the past I had worked on some fairly large models, but in recent years had concentrated on quite small scales. I had forgotten just how much paint a 44" model can take. It seemed like I was airbrushing forever. To make matters worse, when the masking



Photo 5. Final additions included cushions on the cabin foreside, new anchors, extended foredeck railings, yacht burgee, and ensign mount. Replacement cradles were provided that matched baseboard and leveled hull.

was removed I discovered that the white and radome tan mix used did not satisfactorily match the somewhat yellowed superstructure. It needed to be tinted more—a whole lot more. The lesson here (one I sadly relearned for the nth time) is to not rely on small paint swatches off the model, but to apply a fair-sized sample to the model for

direct comparison. A second pass was successful. Of course, the bottom had to be redone as well as the boot top.

Comparing the existing cap rail to the drawings revealed it to be about twice scale thickness. It was thinned down and extended aft to the new transom. New bulwarks were mounted. It was then on to the cabin roof. Here

was a spot where the photos really led *Astraea's* builder astray. It must have appeared that it was flat with a heavy molding around its edges. In reality it is cambered with a rounded edge. A very low bulwark or waterway set back from the edge might have been the confusing factor. In order to reflect this geometry, to properly show the ladder

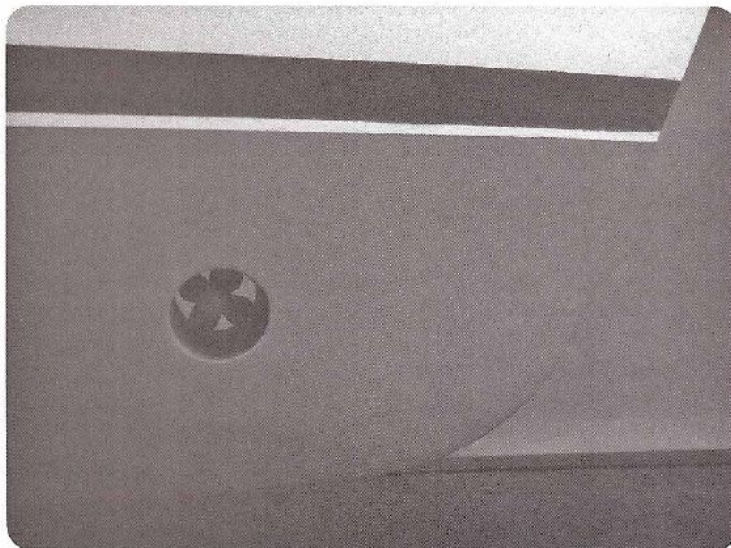


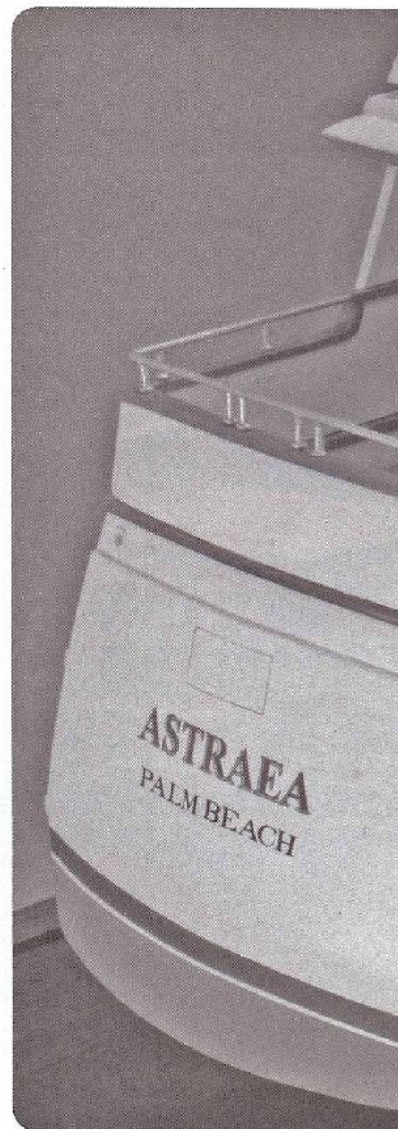
Photo 6. Bow thruster shown with brass prop and motor assembled and mounted to hull pipe off the model. Assembly was faired to hull surface with epoxy paste.

opening, and to correctly place the new aft seating arrangement, the roof not only had to be extended but essentially rebuilt. The underlying extension was made from shaped sheet stock. Cambered athwartship members were mounted to the original upper surface at about 1" intervals along the entire length. A new upper surface was formed by planking over the whole business with sheet stock. The waterway bulwark was also of sheet material.

Buildup of the seating, rework of the mast, adding stanchions and railings, and taking care of other finishing details was pretty straightforward. Comments on two of these last items, transom lettering and cradles, might bear mentioning. As shown in **Photo 3**, the hail port was simple black letters and hence was done with readily available rub-on dry transfers. The name was a different story. It was dark blue lettering with black shadowing. An added complication was that

the shadows were separated from the basic symbol by a white space. Modern technology came to the rescue on this one. Using a computer, a series (in case of mess-ups) of properly sized blue names was printed on regular paper. Shadowing was added by hand with a very fine black roller tip pen. The resulting artwork was printed onto decal paper and one of the decal images applied to the model. For some reason the blue on the decal sheet came out darker than the original. This was fortunate since it was the desired direction. It does raise a flag of caution, however, for future use of this technique.

The original cradles shown in **Photo 2** were to me, shall we say, aesthetically challenged. These cradles did not match the baseboard and presented the model in a decided bow-up attitude. Their doveled midsection just looked a little hokey. So two more or less classic mahogany replacement cradles were made that leveled the model



and matched the baseboard. This was a step I pondered over. All the other changes, additions, and modifications were related to accuracy and precision of the model. This one was different. I was injecting my personal artistic sense in an unnecessary and perhaps intrusive way. In the end, of course, I did it. Sometimes it's hard to know where to draw the line.



Photo 7. Besides basic extension, modifications include ladder to upper deck and upper deck seating and railings. New curved settee can be seen through added tinted side light.

Upon completion of the project (Photos 4 - 7), I felt a certain satisfaction akin to that experienced at the end of many a restoration. The model, to my eye, had not suffered under my hand but indeed looked much better. It should, and did, bring

pleasure to the owner. More importantly, reflecting on being given the freedom to inject my judgment on what should be "refined" emphasized a very fundamental truth in my personal model building lexicon. While enhancing someone else's model

may satisfy my creative needs to some degree, it is no substitute for building models of my own. There undoubtedly have been and will be errors and inaccuracies in my models, but they are mine and mine alone—but then, so is the final outcome.

Respectfully Submitted, Bill Strachan, Secretary/Editor

October 28, 2013

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