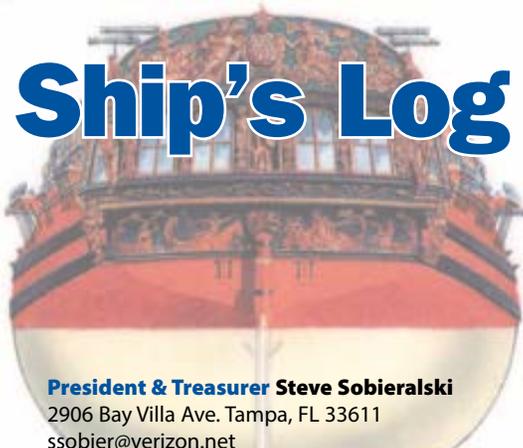


Ship's Log



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Meetings

are held at 7:00 p.m. on the fourth Tuesday of each month except December (none).

Location

is the lower level of Trinity Lutheran Church, 411-5th St. N., St. Petersburg. From I-275, Exit at I-375 East to second exit (4th Ave. N.). Proceed to traffic light at 5th St. N., turning left. Church is on right. Parking is to the left of the church.

Objectives

This Society is an organization of model builders, historians and artists who encourage the construction of nautical models, creation of marine art, and research in maritime history, at every level of expertise, through the exchange of ideas and presentations.

Membership

There is no charge to attend meetings, and all interested parties are invited. Annual dues are \$12. payable in **January**.

Presentations

Members and guests are encouraged to bring in projects current and past, plans, modeling problems or maritime-related items of interest for discussion, or inclusion in the *Ship's Log*.

Next Meeting
Tuesday, July 28? 7:00 p.m.

TampaBayShipModelSociety

NON-Meeting of May 26, 2020

TampaBayShipModelSociety.org

The regular May meeting was cancelled so no business was conducted or reported. **Captain Sobieralski** advises that the "Steerage Committee*" will be evaluating the situation on a month-to-month basis.

*Reminder that this is made up of surviving local, past officers who attend. But, please do not hesitate to bring forward any issue. There are plenty of them in what appears to be an extended period of turmoil.

Chuck LaFave's HMS Royal William. Photo by Chuck. More below...

June
CANCELLED
Meeting





Show & Tell

Ed Brut on "Tales of the Gun," the Weapons of Mass Destruction: "The latest on the Pirate's gun is the things you stuff down the barrel to inflict carnage and get a quick surrender. A prize at the bottom of sea is no prize at all and a waste of ammunition and powder.

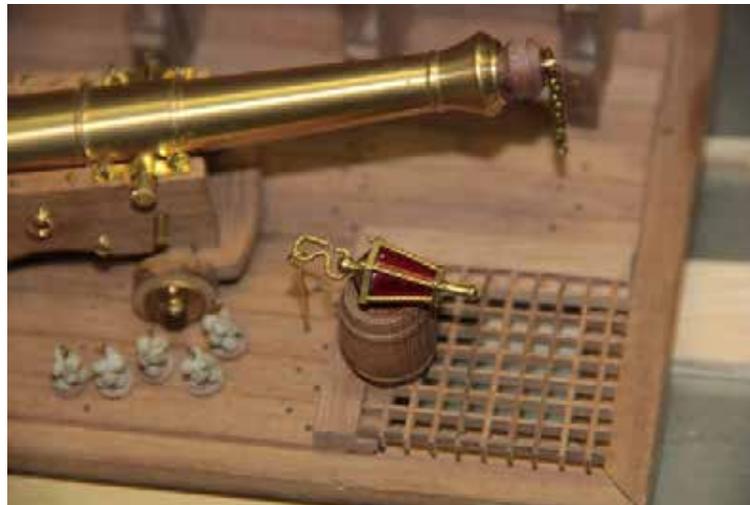
Canvas bagged "grape shot" was made of bird shot and a wood base. Typical of contents could be 9 lead balls, 30 musket balls, nails, spikes, rocks or whatever would do. Used mainly to discourage your foes from fighting back. "Chain Shot", two lead balls tied together with a short length of chain, mainly used to ruin your "Sheets and Ropes" and your day. Made from BB's and scrap box chain. "Solid Round" shot, used to make holes, the bigger the better. Simple ball bearings and a walnut, brass monkey to hold them from rolling away.

Also finished is a cannon muzzle tampon or tompion (in the Royal Navy). Used to keep your barrel dry and clean, made of walnut and chain. Would be sealed with wax and any oil such as olive oil to keep barrel corrosion free.

Ready for install also are ramrod mounts of walnut. The lamp was an added idea from a MODEL EXPO purchase years ago. Will hang somewhere.

Next on to the scratch building of the gun port shutter hinges."

Lamp mentioned



Photos submitted by Ed



The Old Pirate
Cannon Stow





Captain Howard Howe on Rickey B, a local fisherman: "I was discussing the *Captain Jim Crab Boat Model* with a long time friend several months ago, and now I have another static display custom boat model to start while waiting the deck and engine cover details to finish the crab boat.

The *Rickey B* is a 47' fishing boat out of Madeira Beach that is owned by a couple that I have dove and spearfished with over the years. After getting the history on the boat and a visit for measurements and photos, I started looking for a model kit that could be used for correct shape of the hull. The MIDWEST Maine Lobster Boat, Kit No 953 was a good candidate, but the kit was discontinued. After some on line searching, I was able to locate and purchase a virgin kit that had been sitting since 1986. The scale of the model will be approximately 1/25.

While the hull shape is similar, the decking, cabin, and the work area are very different. The fishing boat has a raised walk around deck with hand railing. The keel in the kit was useable but the frames and deck had to be modified as shown in the photos. After more sanding and shaping, the next step is the planking with balsa wood sheets and eventually I will fiberglass the hull."



Photos submitted by Howard





More on Chuck and his *Royal William* project: "Over the course of the last month or so this is the progress on the *Royal William*. I have some minor little things to do before I start the rigging. The pictures show my progress of 6 months of work (some items I did a few times):"



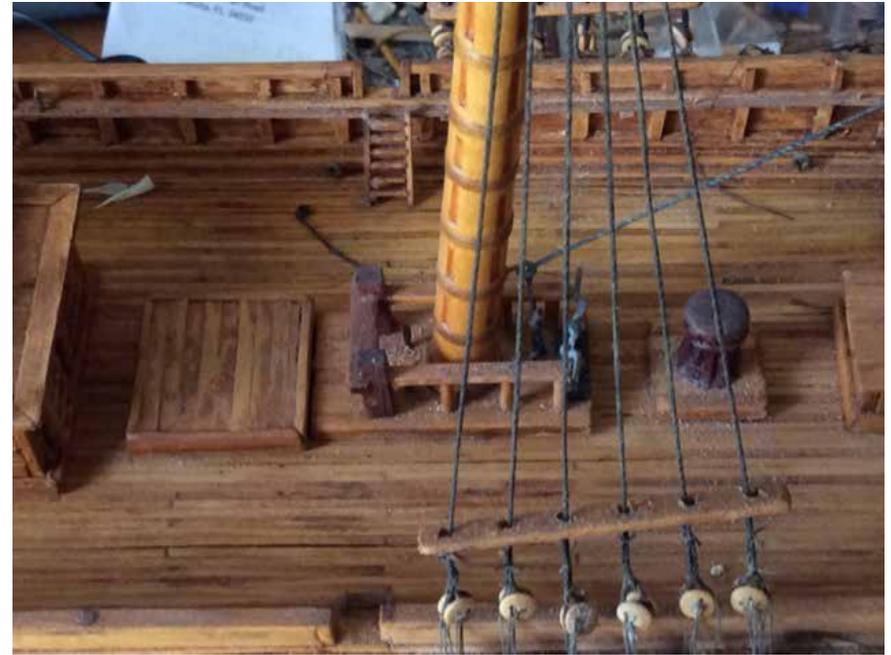
Photos submitted by Chuck

This photo came along for the ride.
Chuck denies it is his dog, Llarry.



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Chuck LaFave and **Fairlie Brinkley** picked up the hull of the clipper *Flying Fish*, and Chuck reports that he has looked the ship over and finds a little work that needs doing before he starts to rig her. Chuck and Fairlie will have to decide if the hull is to be painted and coppered as the plans suggest. MODEL SHIPWAYS, 1/8" = 1'.



Photos submitted by Chuck



Bob Johnson offers: "Here are three photos of a model I made 50 years ago (1970). It is a 14' cat-boat I designed and planned to build for my own use...never got around to that but I built the model as a possible "pond sailer" (to be fitted with a deep fin keel and ballast bulb), which I also never got around to doing.

The model is 1-1/2" to the foot scale (21" LOA) and built in similar fashion to an actual boat...frames with planking (thin balsa strips) covered with a light fiberglass cloth, as I wanted it to be suitable (waterproof and durable) for use as a sailing model. I eventually chose to just display it on a wall mount with its (appropriate) centerboard supporting the hull from the wall bracket. The thin fiberglass skin over the hull eventually showed a fine weave pattern as it aged (however, for some reason not the deck or cockpit), which shows in the transom shot. I never re-sanded/ repainted it, so it looks like a molded hull, but it IS planked in wood."

"Subject #2; Given the advanced skill level of the membership, this may be "old news" to everyone, but a hint I would share regards getting sharp/crisp edges when masking for color separations when painting. First, I use 3M's blue masking tape and slice it to whatever width I may need (very narrow for tight curves, etc.) and rub the edge with a Teflon pen designed for such work (not sure where I got it...a long time ago). Second, and most critical, is to first lightly paint the tape edge with the same color as what the tape is covering. This seals the edge for the contrasting second coat, ensuring that if there are any spots on the tape edge that might have not been well sealed, they will be invisible."

Last, a small project of possible interest. Newest detail on my (model RR) work on the Port of Palm Beach Terminal set in the 1950's... 16' (2-1/4" long model) daysailer stored by a shed (per old photos, but different boat type). Smallest model boat I have ever made... pine block with styrene trailer. Cover is watercolor paper. 100% fun. (Might add more detail later)"



Photos submitted by Bob



Guy Hancock on *Emma C. Berry* progress:

"After multiple rounds of filling and sanding the starboard side of the hull is starting to be smooth. It will take more, but I decided to start planking the port side. When that side is finished I'll go back to sanding and filling.

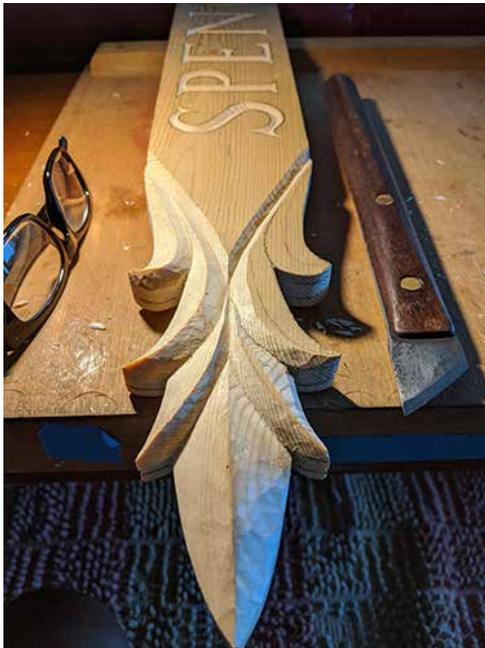
I put some planks on after soaking them, and now I see that there are gaps because they shrank. I should have clamped them in place to dry first. Using white glue means clamping and waiting for the glue to dry before doing the next plank. The screw-in planking clamps have been critical. The plank vise in the background of the picture is very handy for planing the planks as they narrow toward the bow."



Photos by Guy



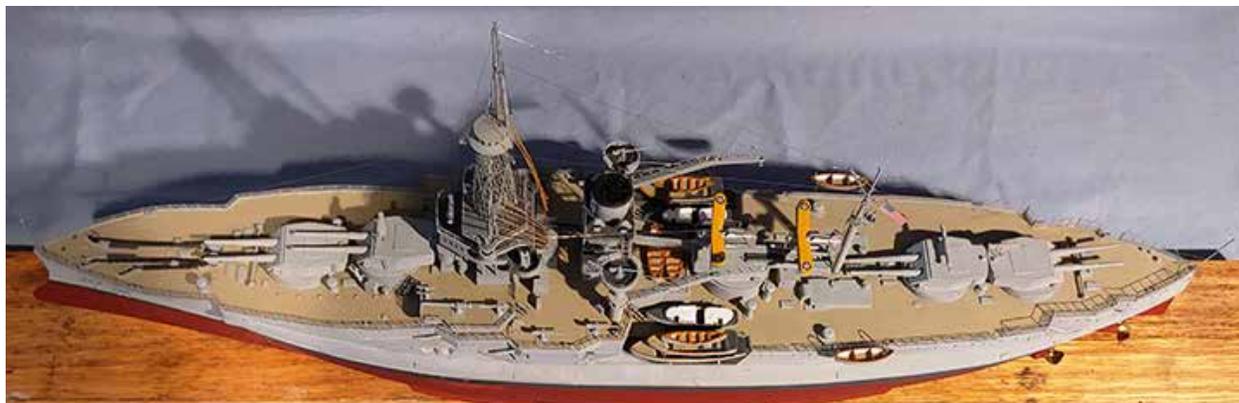
Brad Murray carves: "At the November meeting I presented the quarterboard project. After carving and sanding it was tempting to just varnish it and be done. The client (my wife) had already nixed gilding the ends and settled on the traditional painted board. Sanding sealer followed by KILZ primer then ACE's RUST-OLEUM enamel. The white went on fine but the blue, well maybe it was too hot to be painting outside. The people who taught me were pros and only used 1SHOT sign paint. It may not be the most expensive paint but it was certainly the most expensive I've ever bought. A 4 oz. can was north of twenty dollars. Short money in the larger scheme of marital bliss. In next month's edition I'll report on whether it made me a better painter."





Skipper Steve Sobieralski Shows USS Florida (BB 30):

"I have finished and rigged the 1/350 USS Florida, which started as an IRON SHIPWRIGHTS resin kit of her sister ship USS Utah and, with a few modifications, became the Florida. The model shows the ship as she appeared in about 1929, three years after she was modernized and two years before she was decommissioned. During her modernization she was fitted with anti-torpedo bulges, new boilers, which allowed the use of one funnel instead of two, a catapult and spotting aircraft, and her aft cage mast was deleted. I have ordered a 1/350 plastic model of the current USS Florida (SSGN 728), an Ohio class ballistic missile nuclear submarine, which has been converted to a cruise missile submarine. When I build that, I plan to display them side-by-side on a common base, USS Floridas, past and present. Homage to my home state for 60 of my 70 years."



Photos by Steve

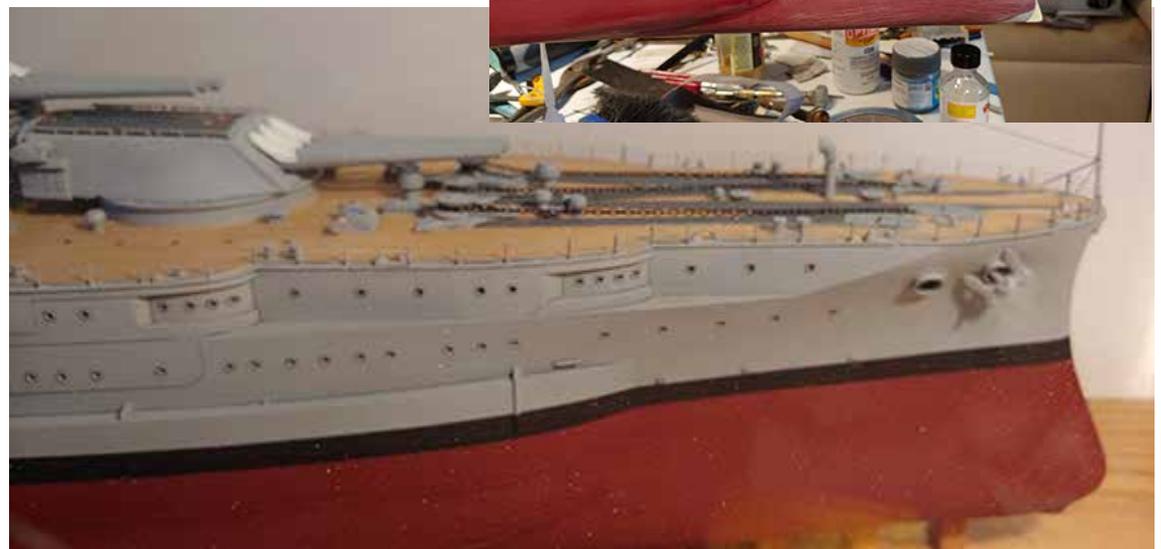


And Another from Steve – USS Idaho (BB 42): “In spite of having no shortage of uncompleted model projects I have started a new one, for reasons only my inner psyche can fathom. This is a conversion of a 1/200 TRUMPETER USS *Arizona* kit into the *New Mexico* class battleship USS *Idaho*. The *New Mexicos* were the follow-ons to the *Pennsylvania* class (USS *Pennsylvania*, USS *Arizona*) and had substantially the same hull. The major difference was the bow, which in the *Pennsylvanias* was the old-fashioned “ram bow” which harkened back to when ships fought at much closer ranges and might actually find themselves in a position to ram an opponent. It was never contemplated that the *Pennsylvanias*, or any of their immediate predecessors, would ram another ship, but “fashion” can be as prevalent in ship design as it is in clothing, automotive or architectural design. The ram shaped “plow bow” with stem curving forward from the forecastle deck to meet the water, and continuing forward to a rounded form below the water line had been the convention for iron and steel warships since the mid to late 1800s. For the design of the *New Mexicos*, the US Navy wanted to improve sea-keeping and this resulted in the introduction of the distinctive “clipper bow”, which would also be a feature of the following *Tennessee* and *Colorado* classes. The clipper bow gave these ships a much more modern aggressive appearance and, in my opinion, dramatically improved the aesthetics of the ships. The extreme flaring of the bow reduced the wetness forward in heavy weather and the new arrangement of the anchors with one each side of the bow and one in the middle, as opposed to two on one side of the bow and one on the other, improved anchor handling

As can be seen in the attached photos, converting the *Arizona* hull to the *Idaho* requires some moderately extensive plastic surgery (pun intended). The photos show the bow of my completed *Arizona* model as well as some of the steps in constructing the new bow configuration for the *Idaho*. In addition to the bow itself, the hull-mounted secondary gun emplacements were located farther astern on the *New Mexicos*, so this was altered as well. Fortunately, the aft two-thirds of the hull was identical on both classes. The *New Mexicos*' superstructure, however, was completely different from the *Pennsylvanias*' so that will all have to be completely scratch-built.”



Photos by Steve





Steve McMurtry tells how it's done on Charles W. Morgan: "Greetings and salutations!!! Hope the storm didn't cause you any grief. Here is my latest progress update. I'll try to make it the Readers Digest version as much has been accomplished.

One of the last details I added to the deck was the galley stack. The cast part that came with the model was totally lame. I made one from brass rod all center drilled and slipped onto a piece of wire. The vent portion was made by a mil-and-rotate process to get the vertical louvers.

With this complete, I am on to the process of preparing to rig the model. My first task was to make all the spars. I used Swiss pear for all of them. I chose this wood for its fine smooth finish and ability to hold sharp detail and straight grain. Some of the yard ends are as small as .025" diameter. I did all with work on a lathe. I turned each square sawn blank to the largest diameter. Then I sanded the taper into each one down to the point where the band step is. Then I turned the step and sanded the taper on each of these.

This complete I began to tackle the metal work, which is SUBSTANTIAL. For this and other upcoming super close work I made one of the best investments ever; a stereomicroscope. I got it new from a retailer on Ebay for only \$250. It goes from 7 to 40x, though more than about 15 is impractical.

I bought an assortment of brass tubing from Micro-Mark for the spar bands. Some of the bands were exactly the ID of the tubing. Many were smaller, or between sizes and a few required reaming. I used a cut-off tool to slice up the required number of 0.060" wide bands from the various diameters of tubing. For the ones requiring reduction I cut a section out of the band, reformed it around a drill bit for a mandrel, clamped it gently in a vise to hold tee joint closed and soldered it using solder paste and a mini torch. I still have to install all the eye-bolts on the bands but am saving that for later."



Photos submitted by Steve

[Sec/Ed] I got to thinking, a while back, about scale and building small models. Every component part of a model is a model in of itself. A 2-1/4" boat on the deck of a ship is a small model sitting on a larger one. You (I) make it with as much detail as appropriate to the scene, but tend to think about it differently. Consider Steve's huge amount of effort into these details.





The main and fore lower topsails have chain sheets that run through double iron blocks on the main yards and down the front of the mast to the deck. I made the cheeks of the blocks as a folded piece of 0.002" thick brass sheet shaped and match drilled for the sheave pins. The sheaves are brass rod cut to thickness.

Three of the yards on both the main and foremast are attached by iron trusses. The main, lower top and upper topsail yards each have a different truss configuration. The most complex is the main yards. It is a swivel and pivot assembly. I opted to not have it pivot (one tip of the yard would be near the deck and the other in the air) simply because it will be a PIA to hold straight when rigging. I made these trusses from 0.050" square copper wire. After shaping and fitting the 4 parts under the microscope I had to figure out a way to fixture them for soldering. After much brain strain I came up with the idea of making an impression in Plaster of Paris. I assembled the parts on a piece of masking tape, poured some plaster on a piece of waxed paper, let it start to partially set and pressed the parts into it on the tape. Once cured, I was able to remove the individual pieces, clean them and put them back into the mold. Using solder paste and a mini torch I was able to solder all the joints with no shifting and the plaster was able to withstand the heat.

The mast bands corresponding to each of the yard trusses have horizontal plates to pin the yards to the masts and provide swivel for trimming the sails. Making these and welding them to the bands was another exercise in microscope work and creative fixturing. I shaped the plates from 0.005 thick copper foil and match drilled them as pairs. I soldered them to the bands using paste and the mini torch. I used a SS washer ground to the correct thickness to space them to be flush with the top & bottom of the rings.

I'll probably spend the next month doing more of the tiny iron work before starting to assembly the rig. More to come. Best regards to all the crew."



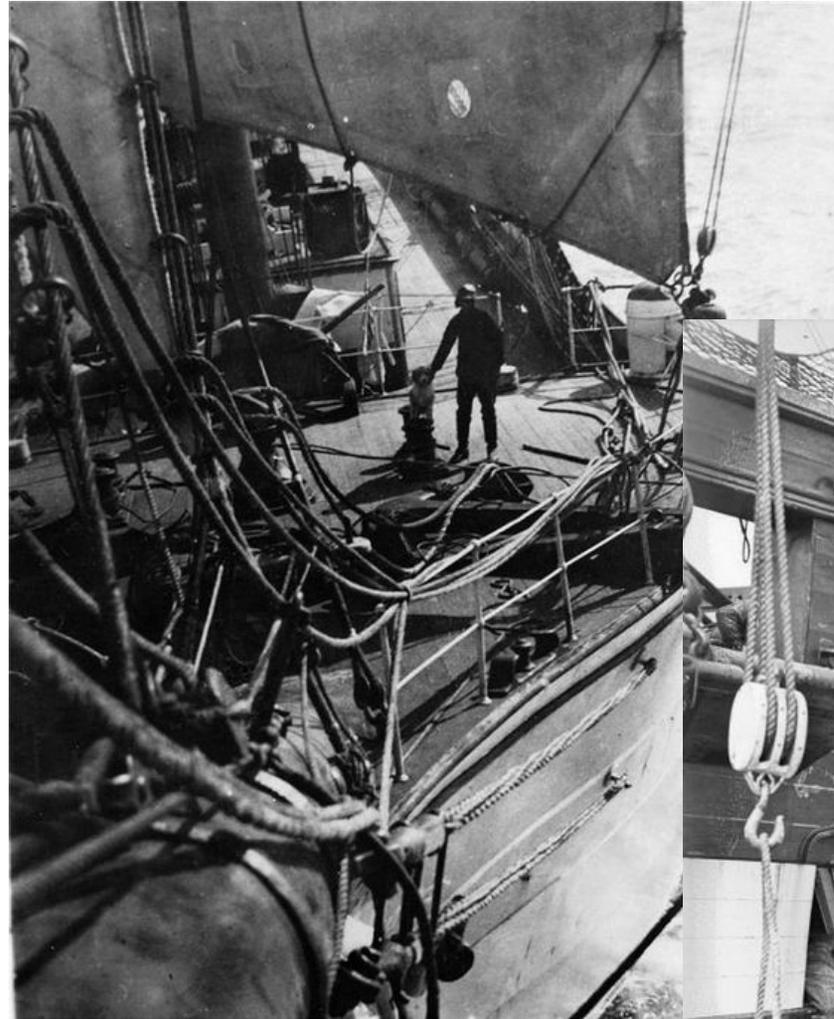
Photos submitted by Steve

MORE



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AGAIN: A few more images of the real thing, illustrating scale and clutter aboard vessels working and under maintenance. Every part necessary, and therefore had to be kept in shape. Classic "weakest link," story. "For want of a nail, the shoe was lost" and so on to loss of the war.



Photos liberated from the www for educational purposes!



& MORE



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From Joel Jackson: Story of *Goldfield*, Cayman Islands. This Dropbox link may still be alive.

https://www.dropbox.com/sh/csg0nv48fo-q53dt/AABkiMfyRAJafod1a6_4q_Ba?dl=0

A replica of the *Goldfield*, a historic turtle schooner, is proudly displayed in the Cayman National Museum. Builder unknown (to Sec/Ed).

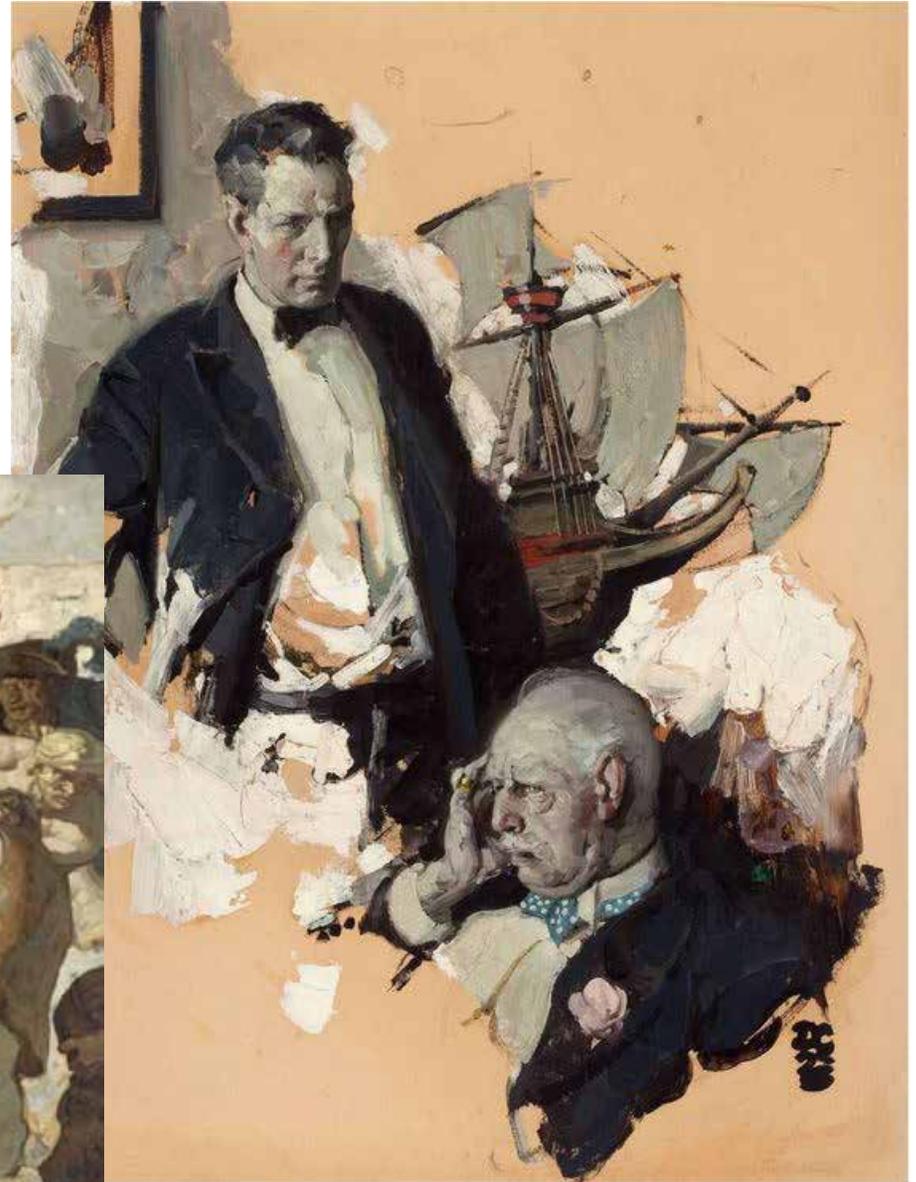
Photo of model by Jeramiah Blatz



CAYMAN ISLANDS
**NATIONAL
MUSEUM**



Nautical art is mentioned in our mission, and, as we have no painters currently showing their works, your Sec/Ed will class up this publication with a favorite illustrator, **Dean Cornwell** (1892-1960). He favored dramatic portrayals of the old West, the Sea and the War effort, with works illustrating books, magazines, ads and posters.



Images liberated from the www.

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Kit of Armed Virginia Sloop, *Patrick Henry* donated by **Pat O'Neal**, bought by **Fairlie Brinkley**, for study, for the time being.



Lauck Street Shipyard Presents



The Patrick Henry Kit An Armed Virginia Sloop of 1768

This unique laser cut kit features true plank on frame construction, 3D printed parts, a particle board framing jig, a detailed practicum on how to assemble the model, a photo CD of the prototype build, and original printed plans. Even the base shown in the photo is included.

Price: \$600.00 plus shipping
Please see our website at <http://www.lauckstreetshipyard.com/avskit.htm>
Or give us a call at (540) 931-3918

