

● Scuttlebutt ●

F2F Meeting Update

Bob Filipowski announced that the Delta Variant of the Coronavirus appears to be spreading to the point that vaccinated individuals are now experiencing symptoms with fatal consequences. This all but ends any chance of the Shipwrights returning to face to face meetings in the foreseeable future. If, by some chance, things take a turn for the better, you will be notified.

In response to this announcement, one enterprising member stated that the club will owe the membership two holiday pizza bashes when things return to normal. Filipowski stated that it might actually be three! Nothing like providing a little hope.

Is it Baggy Winkle or Baggy Wrinkle?

During the August presentation on bashing a *Bluenose* kit, the term “baggy winkle” came up.

Also known as chafing mats, it was a soft covering on rigging that prevented sail chafe. Almost immediately, a member stated that it’s actually “baggy wrinkle.” A somewhat lengthy discussion ensued.



Some attendees broke out their iPhones and started doing some light research. They confirmed that it can actually be spelled both ways. The pro-baggy wrinkle contingent in the group was not pleased with that verdict. As of this writing, comments were still coming in concerning baggy winkle and baggy wrinkle.

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September Meeting Notice

A Made Mast

By
Alan O’Neill

In spite of their complexity, masts don’t normally get the attention many other aspects of our models do. Alan O’Neill is extremely meticulous, and will point out the many details involved in constructing an accurate mast for HMS *Bellerophon*, a ship of the line, circa 1786. You can count on this one being a very informative presentation!



Proceedings will begin on Wednesday, September 15th, at 7:00 PM, but you will be able to log on as early as 6:30 PM. This meeting will be hosted by Rick Szydelko, so don’t be concerned when your meeting invite comes from Rick. Hope you can join us!

● NRG Workshop Videos ●



WORKSHOP VIDEOS NOW AVAILABLE FOR VIEWING

The on-line Workshops are recorded for posterity, and so NRG members can view the workshops again, or at a more convenient time than the live presentations. Access to these videos is restricted to NRG members only.

Photographing Ship Models was presented by Director Kurt Van Dahm on June 5, 2021, and the recording is now available for NRG members to view on the NRG website.

The Ship Modeler’s Ten Step Program or How to Transform Your Kit Model from Out of the Box to Out of this World was presented by Director and Chairperson Toni Levine on August 21.

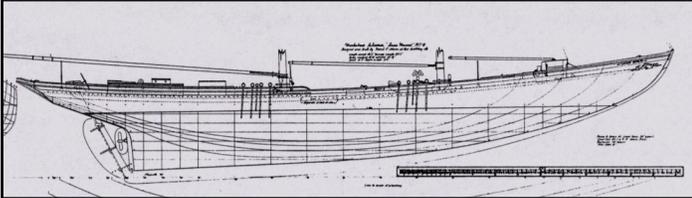
These recordings are on the Member Only section of the website. Members must sign onto the website to access the recordings. Be sure to use your registered email to access the website.

● Bashing *Bluenose* ●

By
Bob Filipowski

Bob Filipowski's presentation begins in 1986 when the Midwest Model Shipwrights decided to do a club project. Seventeen members agreed to build the same model. After some deliberation, the 1/8" scale *Bluenose* by Bluejacket was chosen. Although a beautiful vessel, Bob wondered if the model could be accurately transformed into another boat.

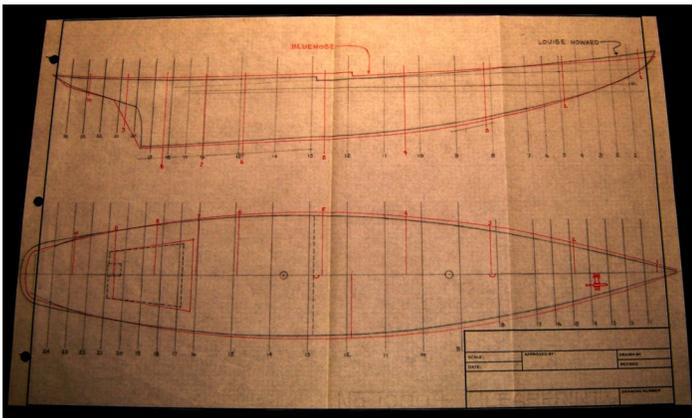
So he started looking through Howard Chapelle's book, *The American Fishing Schooners, 1825 to 1935*, and discovered the *Louise Howard*. Her overall dimensions were almost identical to *Bluenose*, and she had a very pleasing appearance.



Launched in 1918 at East Boothbay, Maine, she had a very short career. In 1921, while transporting a ton of dynamite earmarked for shark fishing, she struck a reef off North Carolina and was a total loss. (The dynamite did not explode.)

The *Howard* was a "knockabout", a vessel that did not have a bowsprit. In order to compensate for this, certain modifications had to be made to the boat's hull and rig. These were features that appealed to Filipowski, so he decided to take the next step.

In order to modify the *Bluenose* hull, Bob needed to see where differences existed. Tracings of both hulls were created, and then superimposed on top of each other. As expected, the *Howard*'s greater shear required a small amount of filler at the bow and stern. Also, the break in the deck and both masts had to be moved further aft, a common trait among knockabouts.



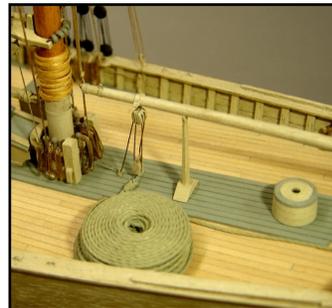
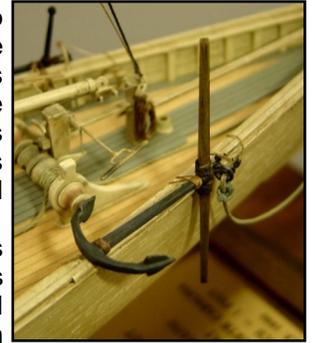
Starting at the bow, and working his way aft, Filipowski began describing some of the noteworthy features on the bashed schooner. He pointed out the furling plank located

between the bow seat and the forward Sampson post that was used to furl the jib. He noted the dual Sampson post assembly that supported



the jumbo rider. There were two different stowed anchors. The port side iron stock version was used only in harbors, while the massive banks anchor, with its huge 14 foot long stock, was reserved for fishing on the Grand Banks.

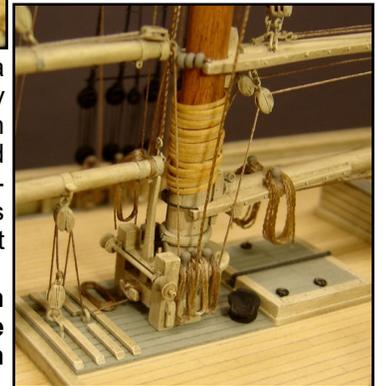
It was common for these boats to stow the cable for the banks anchor on deck. The coil could measure up to 400 fathoms in length. Bob displayed approximately 250 scale fathoms of 8" cable on his model.



tainly did not impart a sense of scale since they were only 23 inches in height! Filipowski pointed out that he used specifications out of Chapelle's book to fabricate mast hoops that were to scale.

(For more information on making hoops, see Bill Sproul's article on page 12.)

In spite of some white metal disease on the propeller that was repaired, (It was not a Bluejacket fitting.) Bob feels that the 31 year old knockabout has aged well. Could it possibly be due to its *Bluenose* heritage?



● **Ships on Deck** ●

Continued

Wisconsin Boats Diorama by John Pocius

Photos by John Pocius



● **Ships on Deck** ●

Continued

Syren Quarter Galleries by Patrick Sand

Photos by Patrick Sand



● Ships on Deck ●

Continued

HMS *Bellerophon* Figurehead by Alan O'Neill

Photos by Alan O'Neill



FIGUREHEAD IMAGES

I want my build to represent the first ship HMS *Bellerophon* in her 1786 as launched condition.

There were a number of warships named *Bellerophon*, and there are two figureheads in the museum.

One is said to be from the first ship but due to the painting scheme it is likely a later figurehead.

The other is from the second ship.

The Vanguard kit model provides yet another option.

ARTISIAN AND DESTRUCTION

The very first figurehead was carved by the son of the man who carved the figurehead on the *Victory*.

He also had two daughters in the trade that assisted in carving other items on the *Bellerophon*.

The first figurehead was destroyed in a collision with HMS *Majestic* during a gale force storm in 1793.

DESCRIPTION

The first figurehead was quite different from any that followed as the Admiralty had cut back on ornamental carving budgets for ships at the time of the collision. It was described as follows:

"...the naked figure of the young Greek hero, Bellerophon, riding bareback on the rearing winged horse, Pegasus, wearing a golden helmet with white plumes and a short red cloak flying back from his shoulders" - Mentioned in other sources are a raised right hand gripping a javelin.

The two bodies of the first figurehead would have been white as the Navy Board did not approve other colours until 1814. All subsequent figureheads would be much simpler, featuring only Bellerophon, and he would have been more colourful.

CREATING MY INTERPRETATION

I created my own interpretation of the figure from the reported description.

First a sketch, followed by a modelling clay Marquette, and then repeated attempts at carving. I used Castello, a favoured wood of carvers, and various tools for my creation.

FINISHED PRODUCT

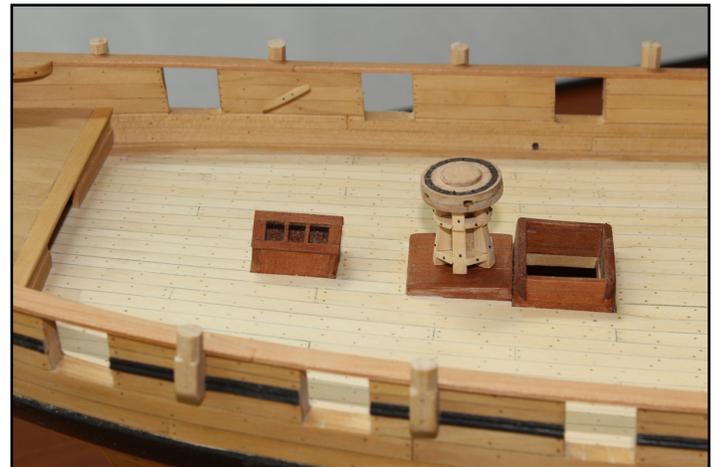
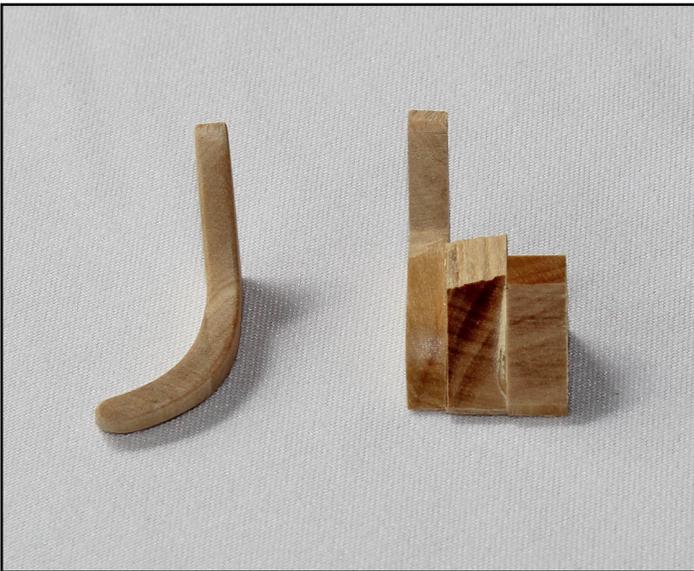
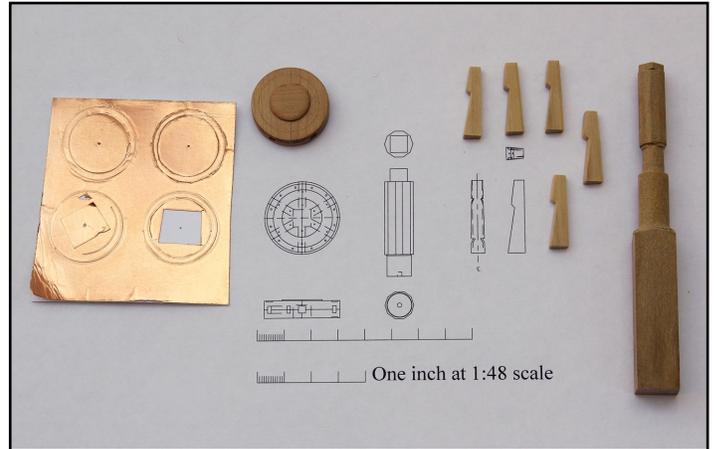
This is the result of my efforts. I do not believe there is another model in existence with this version of this famous ship's figurehead. I hope I've done it justice.



● Ships on Deck ●

HMS Swallow by Toni Levine

Photos by Toni Levine



● **Ships on Deck** ●

Continued

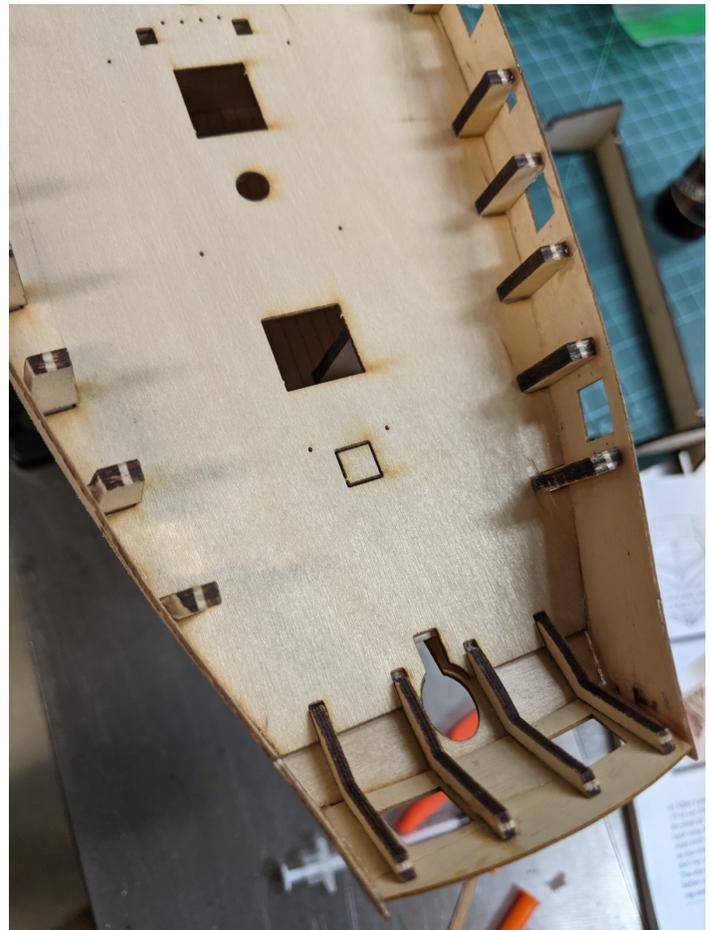
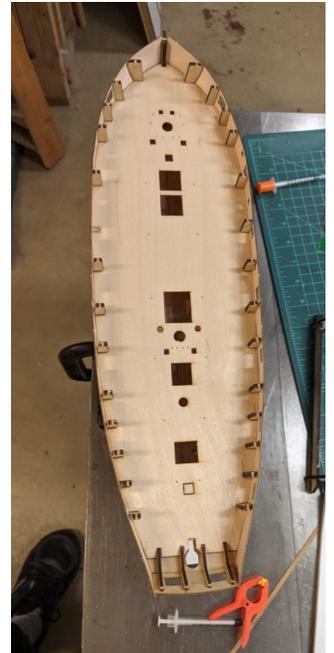
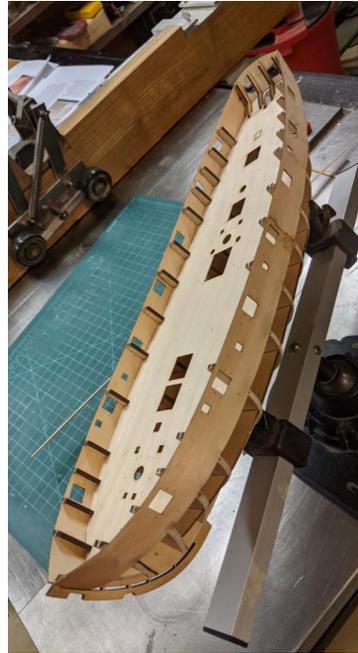
Flying Cloud

Built by Robert Q. Jensen
Presented by Coleman Seskind



HMS *Flirt* by Steve Motyka

Photos by Steve Motyka

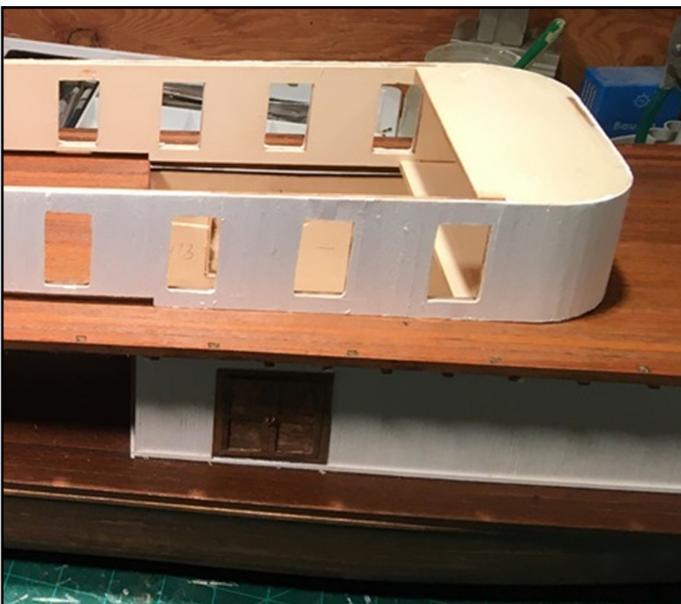


● **Ships on Deck** ●

Continued

Mississippi 1870 by Keith Zeilenga

Photos by Keith Zeilenga

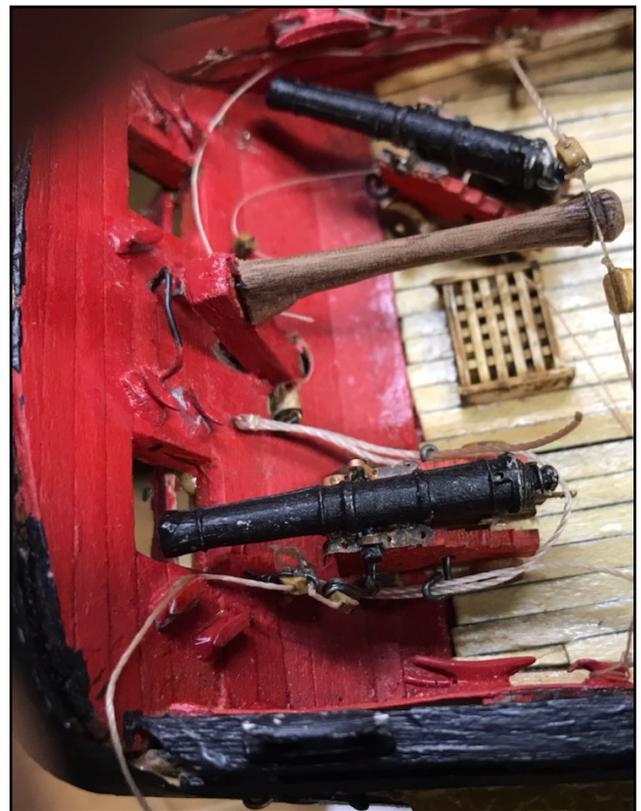


● **Ships on Deck** ●

Continued

US Brig Syren by Ray Kroschel

Photos by Ray Kroschel

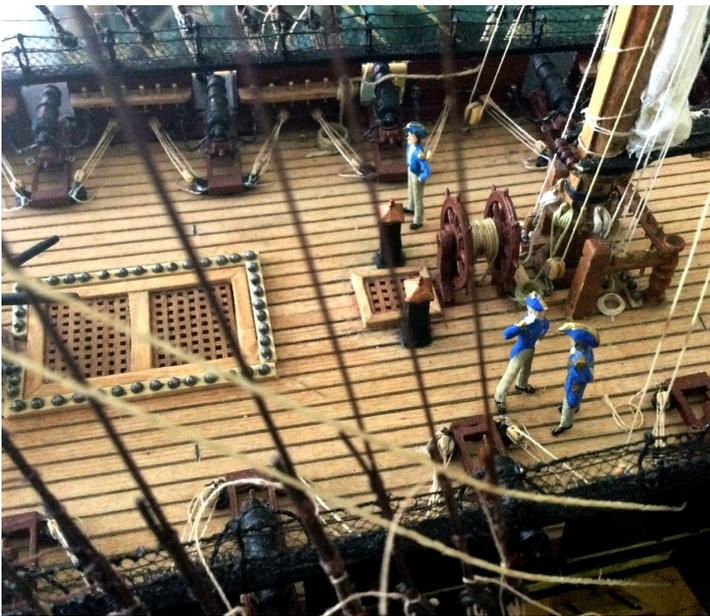


● **Ships on Deck** ●

Continued

USS Constitution by Richard Romaniak

Photos by Richard Romaniak



● **Ships on Deck** ●

Continued

Victorine by Tom Wolf

Photos by Tom Wolf
Sydney Model Shipbuilders Club

My contribution to your Forecastle Report is a restoration of a Marine Model Company, No. 1076, Hudson River Sloop, *VICTORINE*. It is a solid hull model from the 1950's and is 22" long and 24" high at 3/16" = 1' scale. Being as old as it is, I had no rigging diagram, and was greatly assisted by Samuel X Parent without whose assistance I could not have finished the project. This is another example of the camaraderie and generosity of fellow modellers. A most public thank you, Sam.

(Editor's note: Sam resides in Winona, Minnesota, and is a Midwest Model Shipwright Associate Member.)



Carvings by Gus Agustin

Photos by Gus Agustin



● Making Mast Hoops ●

By Bill Sproul

The secret to success in the much written about and so-called “traditional” method of making mast hoops (creating wood shavings and gluing them into rings) has always been a mystery to me. My futile attempts at performing this task have always left me with only a pile of fire starter kindling and a bad attitude. This article presents a different approach to this project that results in mast hoops of any size, any quantity and any color with satisfactory results every time. The basic procedure is simply one of making a paper mache’ tube, slicing it into rings and applying some finishing touches. The materials and tools needed to make these hoops are minimal and are probably available in everyone’s model shop and kitchen.



Photo 1

Materials – a small roll of painters masking paper (or equivalent) about 6” wide (this paper usually comes in two colors, light brown and white, is available at all hardware/paint stores, and is about 0.0025” thick. I use the light brown which produces rings that are close to the natural color of most weathered wood), Titebond glue, thin CYA, ½” masking tape, wax paper, aluminum foil and water.

Tools – a mandrel (brass tubing works great) about 6 inches long and about 15% to 20% larger in outside diameter than the maximum diameter of the mast, scissors, X-Acto knife, small 1/2” to 1” paint brush, about 20’ of a thick twine, a flat surface, a cutting tool (razor blade, X-act knife with #10 blade, table saw with slotting blade; I use the Byrnes model saw (www.byrnesmodelmachines.com) for cutting ‘rings’ from the paper Mache’ tube, number 220 to 400 aluminum oxide sandpaper and a set of the finest cut needle files you can find (www.modelexpo-online.com).

The procedure is simple: 1) measure the maximum diameter of the portion of the mast over which the hoop will slide; call this dimension Dm. Obtain a wooden cylinder (or brass tube) whose length is about 6” and whose

outside diameter is about 1.15 to 1.2 times Dm (the inside diameter of a mast hoop is about 15% to 20% larger than the maximum diameter of the mast). You now have your mandrel (each size mast hoop will have a different diameter mandrel). I keep the different mandrels, tubes and other special ‘hoop stuff’ in a labeled box for future use, 2) wrap the entire mandrel in 2 or 3 layers of wax paper: wrap tightly and press out any wrinkles/bumps/irregularities. Secure the wax paper from unraveling with a small piece of masking tape at each end, 3) the thickness of a mast hoop was/is approximately 1 ½” to 2”, call this number Tm. Divide Tm by the thickness of your paper. The resulting number is close to the number of layers of paper you will need to wrap onto your dowel to achieve a scale 2” thick mast hoop (you will need to experiment to find the exact number of layers).

Example: at a scale ¼” = 1’, a 2” thick mast hoop will be 0.042” thick. Divide this number by 0.0025 and you get about 17 (to test this number, wrap a narrow strip of paper around your mandrel 17 times and measure the actual thickness. Adjust the number of layers as necessary to achieve a scale 0.042” thickness. Call this final number of layers Lmp. Multiply Dm by 3.14 to get the mast circumference Mc. Multiply Mc by Lmp to get total length of paper required (the length of paper required equals Dm x 3.14 x L = Lmp). Cut a trial piece of paper about 1” wide by Lmp in length and see what thickness you get: adjust the length Lmp as necessary (usually the “formula” gives a length a little short with too few turns, but it is a starting number), 4) mix a diluted (try 2 parts water to 1 part glue to start) solution of Titebond carpenter’s glue. If you want to tint the mast hoops to a color other than the color of the paper, now is the time to do it. You can try adding some artist’s watercolor concentrate to the glue mixture (the watercolor concentrate

is made from a ground pigment, which is virtually color fast forever and shouldn’t fade in our lifetime). Coloring possibilities are endless and I leave it to your imagination. Now that we have our glue mix, it is time to make some paper mache’ tubes, 5) lay the 4” x Lmp” cut piece of paper on a flat surface and paint only the topside with the glue mixture (you want to use minimal glue here, so adjust the glue/water ratio so that the water evaporates in a minute or two leaving the paper covered with a thin dull tacky layer of glue). Photo 2



Photo 2

Now that we have our glue mix, it is time to make some paper mache’ tubes, 5) lay the 4” x Lmp” cut piece of paper on a flat surface and paint only the topside with the glue mixture (you want to use minimal glue here, so adjust the glue/water ratio so that the water evaporates in a minute or two leaving the paper covered with a thin dull tacky layer of glue). Photo 2

● **Making Mast Hoops** ●
Continued

When you roll the paper onto the mandrel, you want the paper layers to barely stick together and to not turn into a soggy lump of wet pulp, 6) slowly wrap the glue covered paper tightly around the mandrel (press down hard as you roll and press out any ridges/bumps/air pockets/etc as you go. Air pockets especially can cause problems in the finishing stages later on. I grade any sliced off hoop with an air pocket that can be seen with the naked eye as unacceptable and just throw it away). You should now have a 4" long cylinder

of smooth damp paper wrapped around a wax paper covered 6" long mandrel, Photo 3 (realistically you will have some minor surface flaws due to the non-uniform swelling of the wet paper. These

flaws can usually be eliminated by filing and sanding in the finishing stage), 7) wrap the paper tube with twine from end to end (wrapping the tube tightly with no space between turns will help smooth the surface, increase the

Photo 3

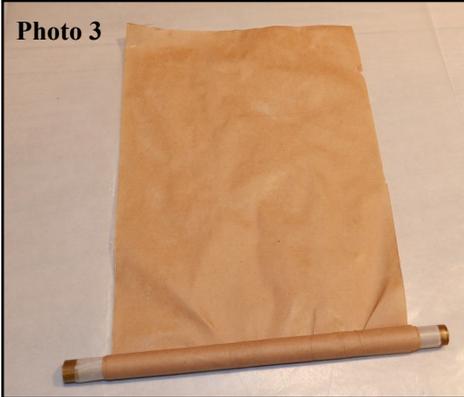


Photo 4



tubes density and minimize surface blemishes), Photo 4. Set this 'assembly' aside to dry for a day (or more) before removing the twine. One 4" cylinder should produce about 25 to 40 finished hoops, Photo 5. When I set up to make hoops, I try to start with multiple mandrels (or one mandrel for use on multiple days) and make a lifetime's supply of this size hoop at one setup. For example: you could start with 10 mandrels (easy to do if you use brass tubing) and make tubes for 250 to 400 hoops in an hour or two.

After a day or two of drying with the twine on, remove the twine and set the tubes aside for a final drying (in the sun for several days would be nice) so they are virtually moisture free inside and out. Water can cause problems in the finishing steps which uses thin CYA (moisture in the

paper can cause the CYA to set-up to fast), Photo 5, 8) cut some aluminum foil into squares about 3" on a side. Depress the middle so you have a little saucer shaped affair (I use a pill bottle top for my form). Make a bunch

Photo 5



(10 to 15 saucers should handle one tubes worth of hoops at 3 to 4 hoops per saucer). Set the saucers aside, Photo 6, 9) slide the tube off the mandrel being careful

Photo 6



not to deform it (it can take a little force to initially break the wax paper/masking paper bond). Cutting the tube into rings can be done with a razor blade, an X-Acto knife, a Zona saw, or your choice. I use a Byrnes table saw and a HSS slotting blade with a kerf of about 0.020". I set the blade so that it projects above the table barely higher than the thickness of the tube. Set the fence to the right of the blade a distance equal to the width of the hoop (a scale 2" to 6" is an approximate width of a hoop). Set the cross/miter slide at 90 degrees, Photo 7.

Photo 7



● **Making Mast Hoops** ●

Continued

Push the tube barely into the blade and then rotate the tube 360 degrees to cut off a 'ring' (a hoop in the rough). Continue making rings until you run out of tube. Handle these rings carefully, they are fragile and can easily deform. I can cut the entire tube into 30 to 50 rings in a couple of minutes using this table saw technique. Put one to four rings into each of the aluminum saucers you made previously. Take a bottle of THIN CYA and drip a couple of drops onto the top of each ring (evenly space the drops around the periphery). Put enough drops onto each ring so there is even and total coverage (we want no dry spots on the top and don't worry about the bottom).

If you see pooling of CYA at the bottom of the saucer, reduce the number of drops on the next ring (count the drops and use the minimum necessary for full coverage. Using the minimum drops saves on CYA, but more importantly, it saves on the time it takes to finish the hoops). You save a lot of time by CYA'ing the tops of all the rings at once. Wait until the CYA is more or less firm (a couple of minutes) then turn the rings over and repeat the process for the bottom. When you are through, each ring should be thoroughly soaked with CYA top and bottom. If you find in the finishing stage that there are areas of a ring that are deficient in CYA, simply put it back in a saucer and drip more CYA onto it. Set the rings aside for a day or two (this allows the CYA to harden and dry. Regardless of what the ad's say, CYA does not set up hard and dry 'instantly'. CYA does set up 'firm' and 'handleable' relatively quickly, but hard and dry is another matter altogether). Hard and dry CYA is what you want for much quicker, easier and more accurate finishing with sanding/filing/sealing.

Finishing – At last! Finishing is simple: 1) inspect for voids/breaks/ air gaps/etc. and fill them with more CYA, 2) file/sand as necessary to remove any excess CYA, residual wax paper, bumps/surface irregularities on the inside/outside of the rings to turn them into hoops that look like what you want: you just 'work it', Photo 8. 3) If you want to show fasteners, drill the holes now. Insert/glue the fasteners and file off the excess, 4) as a final step, I apply a sealer (remember, you have a lot of microscopic raw wood fibers from the paper exposed on the hoop surface



due to the sanding/filing. These fibers can wick in moisture and cause eventual swelling/deterioration of the glues/hoop: not a good thing). A dull surface sheen solvent based lacquer sanding sealer works well as a final coat, Photo 9. You can also use a dull surface sheen solvent based thinned varnish (varnish is thicker, heavier and much slower drying than lacquer). Water based sealers will not work due to the incompatibility of the water with the wood fibers and CYA.



One last and very important step. Remember to PUT THE HOOPS ON THE MAST BEFORE YOU STEP THE MAST! It is also a good idea to slip a few extra hoops onto the mast just in case (you can always cut-off a few later if you don't need them, but, I don't know of any way to cut-on a few later if you need more).

● **MMS ANTI-PIRACY POLICY** ●



Here is a list of banned companies that have been pirating and duplicating kits, books, and plans from reputable manufacturers. Quite often these disreputable companies offer their products at what appear to be reasonable prices, but these items are often poor in quality. Many of them do not have websites. They market their

illegal products via the Internet on sites such as eBay. If you are contemplating your next project, please check this list. If you are not sure, discuss it with Kurt Van Dahm before you commit to a purchase. For easy reference, this information will appear in all future issues of the *Forecastle Report*.

Please note that CAF has been removed from this list.

ZHL	WN
RealTS	Unicorn Model
Snail Model	YQ (YaunQing)
XinFeng	Master
JD Model	CN
LHQK	CF
Shi Cheng	Shi hai
Woodenkit (Russian MFG)	4H Model
YengFan	SC
Moxing	DUJIAOSHOU

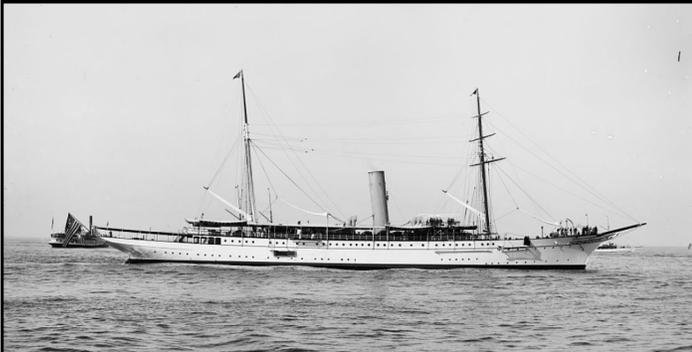
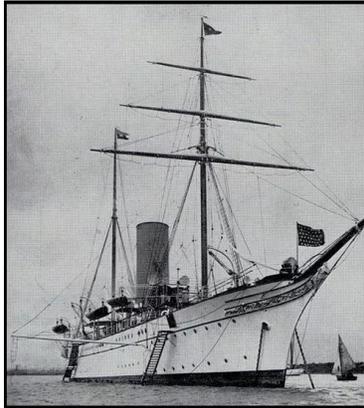
• HISTORIC SHIP PROFILES •

• The Steam Yacht *Nahma* •

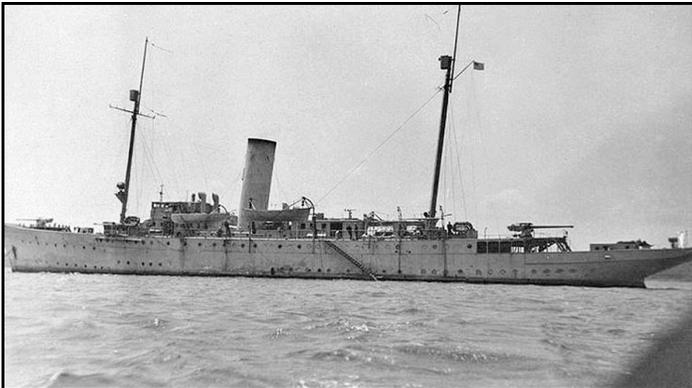
During the August presentation on Bashing *Bluenose*, it was stated that the New England knockabout *Louise Howard*, met its end while transporting a ton of dynamite down to the Carolinas. This explosive cargo was going to be used for shark fishing, and the *Howard* was going to rendezvous with a factory ship, which may have been named the *Istar*, A.K.A. *Nahma*. It is not clear whether the schooner was merely replenishing the factory ship, or would actually be participating in the "hunt."

The *Nahma*, a 300 foot luxury yacht, was built by the Clydebank Engine and SB Co., Glasgow, Scotland in 1897 for the New York property millionaire, Robert Goelet. At the time she was considered one of the most elegant vessels of her type in the world.

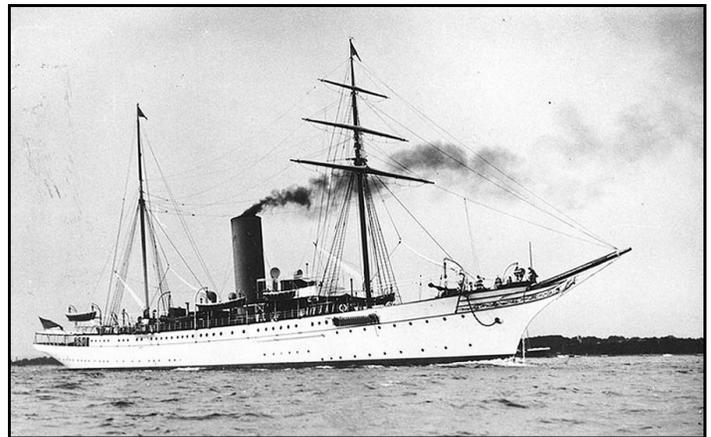
When WW I broke out, the US Navy acquired the vessel on free lease for use as a section patrol



vessel. It was commissioned on 27 August 1917 as USS *Nahma* (SP-771), Lt. Comdr. E. Friedrich in command. Soon after fitting out and shakedown, *Nahma* reported to Gibraltar to join a group of American vessels based there and serving as convoy escorts. With these ships, she



escorted vessels in the Mediterranean, as well as between the UK and Gibraltar until the end of World War I. Following the Armistice she remained in the Mediterranean for relief and quasi-diplomatic work. Operating in the Aegean and Black Seas she carried relief supplies to refugee areas; evacuated American nationals, non-combatants, the sick, and the wounded from civil war torn areas of Russia and Turkey; while providing communications services between ports. She was decommissioned at Greenock, Scotland on 19 July 1919, and was returned to her owner.



Nahma was later sold, renamed *Istar* and registered under the British flag. During the prohibition years she became part of the illicit rum running fleet off the Virginia Capes, becoming a major supplier of Scotch whisky. *Istar* was later converted to a shark processing factory ship.

Care was taken with the design so as not to upset the ship's stability. Tanning drums, tanks, and incinerators were erected on the quarterdeck; the oil extraction and drying plant for fins and meat was amidships; the main deck was reserved for the handling of the catch and ten motor boats used for catching the sharks were also accommodated. The *Istar* could process thirty tons of sharks per-day with sufficient storage for a hundred days work.

Due to inadequate funding, and resistance from some sectors of the leather trade, the enterprise was terminated. *Istar* was laid up in the East India Docks, London, for about a year while the company tried to negotiate a solution. The eventual outcome was that *Istar* was leased to a French syndicate for £200 per month plus a percentage of the profits, and the ship left London for Madagascar in 1929. In about June or July of that year, during bad weather conditions, *Istar* ran aground and remained so for two to three weeks. The ship was refloated and was taken to Durban, South Africa in a poor condition. Efforts were made to restart the business in Durban but this failed, leading to bankruptcy proceedings. *Istar* was sold for scrap and her bronze propeller was removed. She was scuttled off the coast of Durban on 28 March 1931.