

Loghook!



Happy Easter

No. 442

WWW.HRSMS.ORG

April, 2023

From The Bridge



Meeting Notice

The meeting will take place
at 1000 hours
April 8, 2023



Captain's Log 4.8.23

"...To make a ship model requires precision, concentration, and above all incredible endurance. This sort of endurance is only found in the presence of great passion and patient, abiding love."

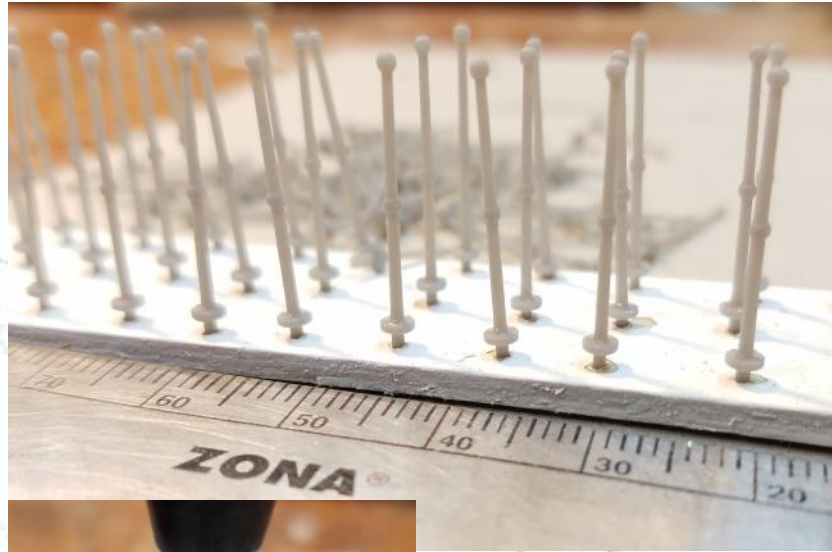
George Livingston's obituary

Ship modeling is the creation of works of beauty and an exercise about human skill drawing upon the inventive essence within each of us. It's a craft honed over years of practice and experience...or so I thought.

I've often fancied myself an artist, with ethereal credentials, spiritually connected to the ship modeling microcosm. But alas, the reality is that I'm an uncomplicated processor! Case in point. I have approximately 400 rail stanchions to make -- paint and drill 0.5mm holes, twice in each one. What a dream! Can it get any better?

Henry Ford was an innovator...an artist if you will. He dreamt, conceived and created. I, on the other hand, have been figuratively relegated to his assembly line. Not the soaring dream state of revelation. Droning, mind numbing monotonous processing is the reality of the day. Perhaps there is a bit of a disturbed mind in all of us modelers. Oh, I do dream...during sleep and most of the day about modeling and overcoming ongoing obstacles. However, when the workday begins, it's off to the "factory" to process. Oh, goody!

The point is, we all have a form of personality disorder known as ship modeling. The rift between soaring inventiveness and languid manufacturing is all baked into the boat. But with persistence I will prevail.



The adage of "The definition of insanity of doing the same thing over expecting different results" may be true. However, I only wish for the same results. Am I nuts? Perhaps not, I'll accept eccentric.

SD

The Jape



IRISH PHILOSOPHY

There are only two things to worry about either you are well or you are sick.

If you are well,
then there is nothing to worry about.

If you are sick,
there are two things to worry about.
Either you will get well or you will die.

If you get well,
there is nothing to worry about.

If you die,
there are two things to worry about.
Either you will go to heaven or hell.

If you go to heaven,
there is nothing to worry about.

But if you go to hell,
you'll be so damn busy shaking hands
with your friends.

You wont have time to WORRY!!

SO WHY WORRY

Drink whiskey. No great sea story ever started with a glass of White Zinfandel.



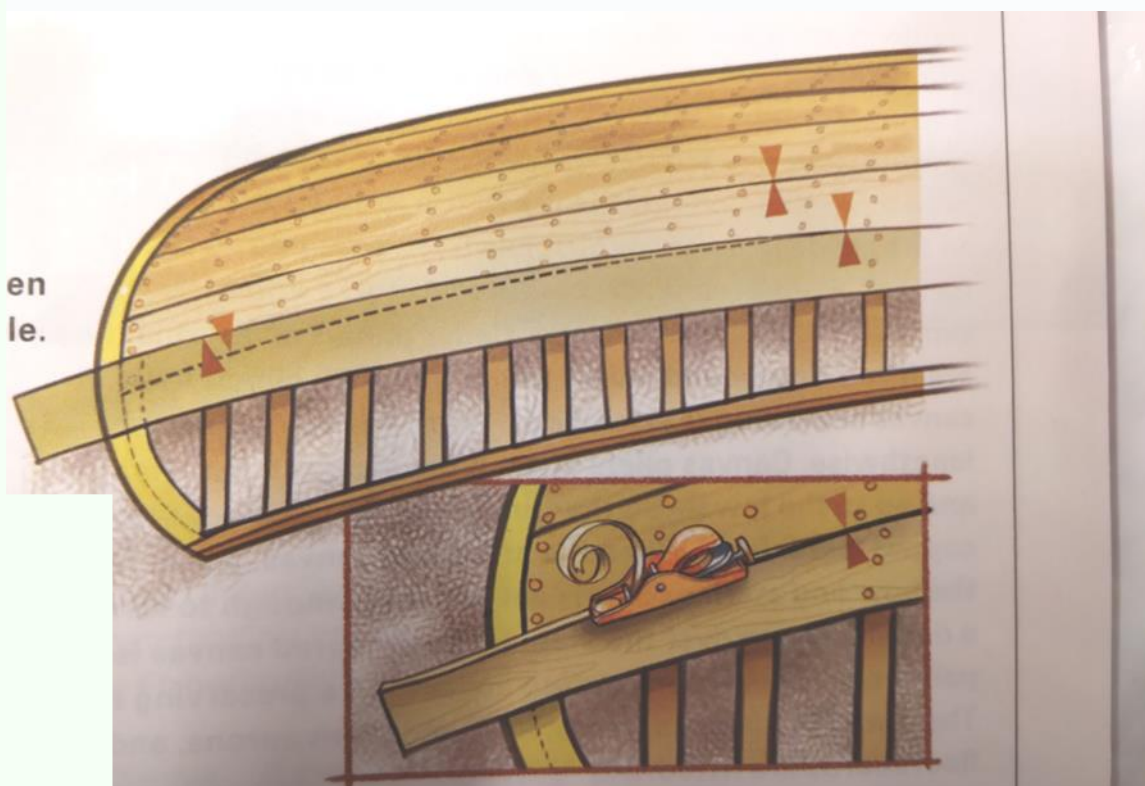
The Next Scene



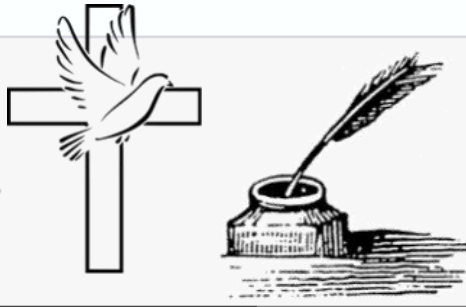
What in the world? What can you tell us about this illustration? What are they doing? Is it something we practice in ship modelmaking? Is it necessary? What are the results if we fail to do

this? What are the results if we do it, and do it right?

What can you say about this scene? This is not an image from the old days, this is very much a “now” illustration that focuses on craftsmanship from the old days. And it’s something to ponder for April...



Minutes



On March 11, 2023, the Hampton Roads Ship Model Society held their monthly meeting at the Mariners' Museum in Newport News, Virginia. The meeting was attended by 14 members in person and 7 members online, including Gene Berger (Skipper), Ryland Craze (Purser), and Stewart Winn (Clerk).

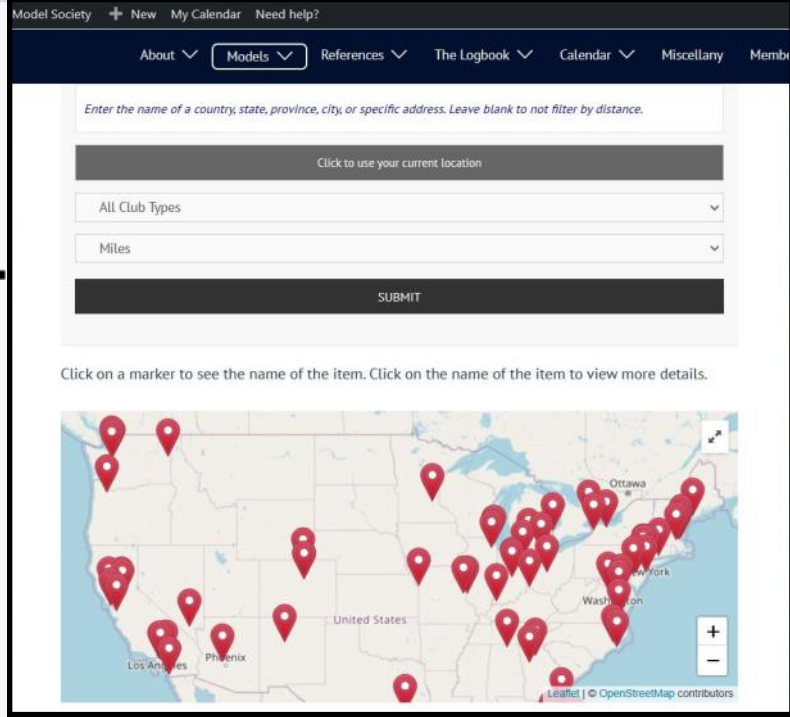
The meeting was called to order at 10:04 AM by Gene Berger, who then recognized Doug Morgan, who was attending (via Zoom) his third meeting as a guest. Upon a unanimous vote of those present, Doug was welcomed as a member, increasing the number of member attendees to 15. The Skipper then appointed Ron Lewis as the photographer and John Cheevers as the Logbook editor, and announced that the IPMS show in Richmond had been successful with many members in attendance, and that members Kevin Ritton and Bob Moritz had won medals for their entries.



Ryland Craze gave the Purser's report, stating that the Society's finances were in good order, with a month-ending balance of \$XXXXXXXX. He also announced that annual dues were due and collected payments from some members present.

The Webmaster, Greg Harrington (aka "Manana Man"), reported via Zoom that he had added new entries of models on the Society's website and demonstrated a new feature that allowed members to locate other ship modeling clubs throughout the country by clicking on a map.

Since there was no further old business, the Skipper moved to new business. Ron Lewis made an announcement regarding the ongoing special event at the Museum regarding the Monitor and Merrimack exhibits. The Skipper then awarded Stewart Winn with the Order of the Wounded Modeler (see later in the Log) for having

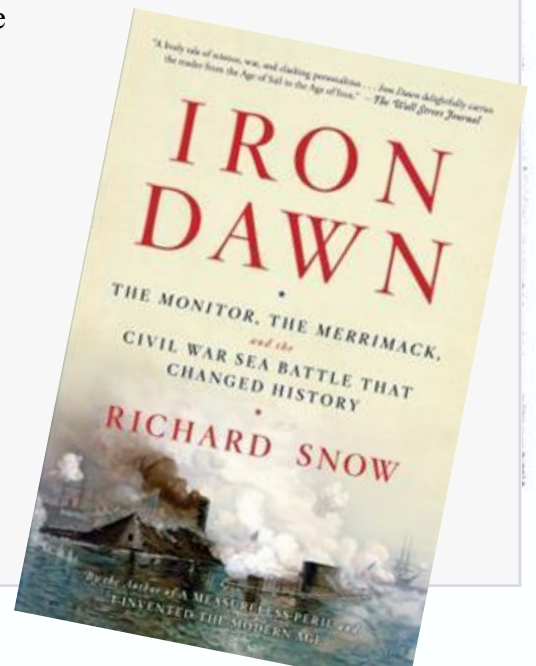


survived a swan dive to the floor of the museum last month and saving his model of the Greek bireme from destruction.

The meeting proceeded to the **Show and Tell** portion, with **John Proudley** discussing (via Zoom) the progress on his DD245 and the rigging on another model.

Mort Stoll (also via Zoom) showed his progress on the rigging of his *HMS Victory*.

Stewart Winn then showed a 1958 Marine Model catalog alongside a current Model Expo catalog for price comparison, demonstrating inflation. He offered a copy of "Iron Dawn" to anyone who wanted it, but alas, there were no takers.



Minutes (cont.):

Mike Pelland showed continuing progress on his Midwest kit of a skipjack.

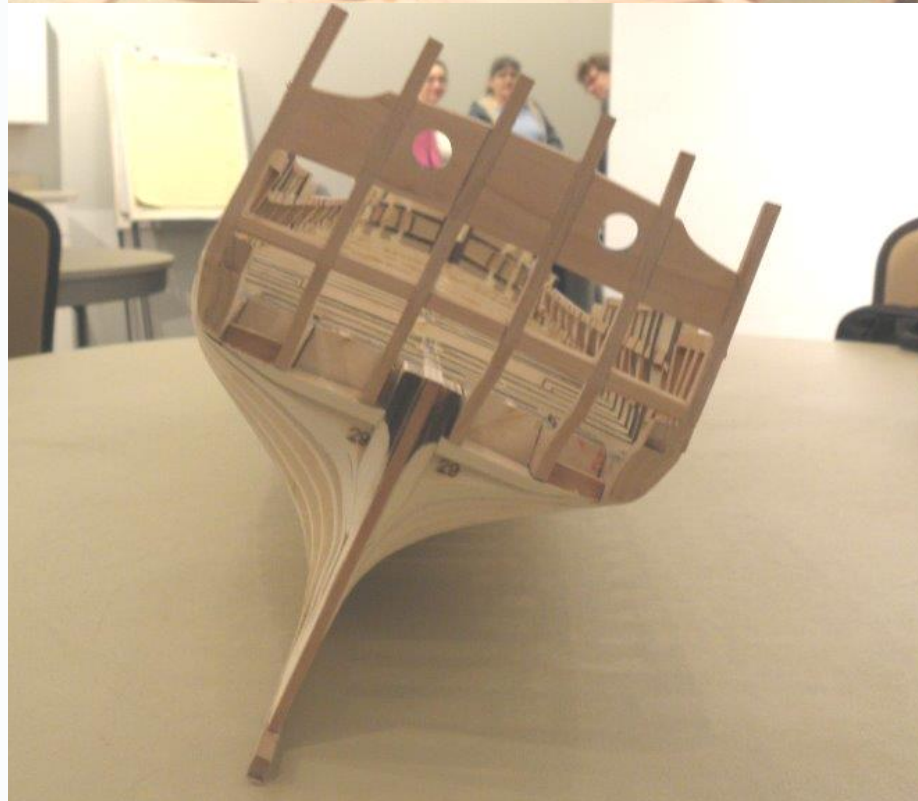
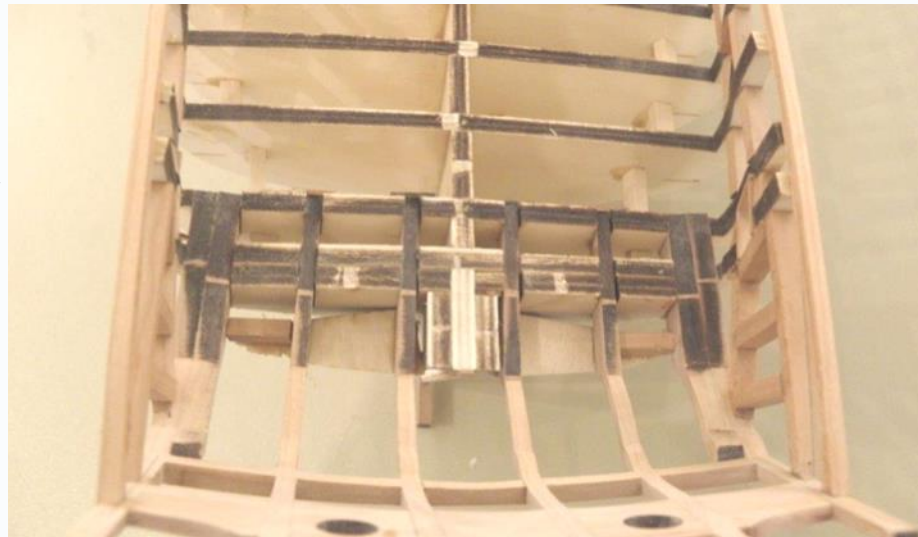


Sean Maloon brought in his model of the *Winchelsea* again to show the quality of his framing work, which was impeccable as usual. He said that he intended to make some minor changes to it so that it would represent a sister ship, the *Pearl*. In particular he showed us his jig which allows him to precisely align the laser-cut transom panel with the substructure.

Gene Berger discussed the making of oars for the *Olympia's* ship's boats, a seemingly simple task that somehow he made confusingly complex, and then showed two examples of microscopic etched brass oars complete to the last detail. (see later in the Log)

After a short break, the meeting resumed with a presentation by **John Wyld** on the development of naval gunnery over the years. He started with the catapulting of rocks, an advanced technology for its time, and progressed through the development and use of muzzle-loading cannons and carronades, to breech-loaders, rifling, turrets, armor plate, fire control technologies, the various types of projectiles, the calculation of trajectories, and even touched very briefly on rail guns (whatever they are). As usual, he demonstrated a complete and thorough grasp of his subject, and made a riveting presentation.

The meeting adjourned at 11:45 AM, and the next meeting was scheduled to be held at the same place and time on April 8, 2023.



Presentation:

John Wyld gave the presentation on The Development of Naval Gunnery over the years. This excellent primer on gunnery covered the initial efforts at naval



bombardment by man when engagement ranges were measured by spitting distance. Back then the ordinance of choice was rocks heaved by primitive catapults (slingshots?). He then proceeded past the rowed ram made popular by the Greeks and Romans to the black powder cannon used up to the United States Civil War. There, the advent of armor, steam driven propulsion, and the turret revolutionized naval warfare while simultaneously invoking a whole new set of problems in naval gunnery.

Up to that time naval gunnery was used at such short ranges that the good old mark one eyeball and firing on the up-roll was considered good enough to achieve victory at sea.

Math and science wins the day. The Battle of Hampton Roads in 1862 was an offset moment in naval gunnery.

The turreted gun freed the warship from the vagaries of the wind while rifled cannon increased range beyond dead reckoning. Now you had to pay attention to your

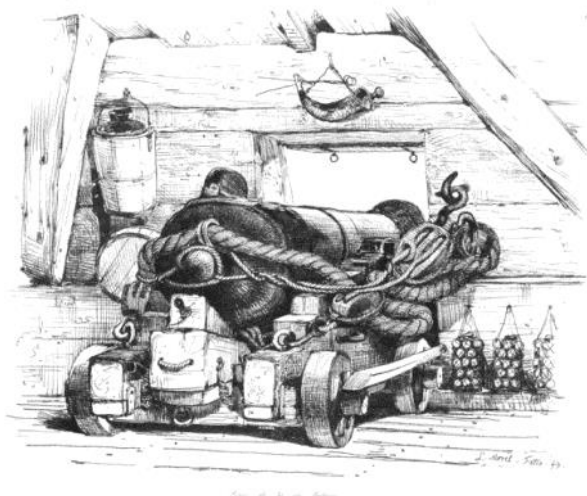


course and speed, the enemies course and speed, the weather and atmosphere, temperature, and time of day to get a firing solution. And early results were not pretty or encouraging.

It was not until the late 1930s that navies managed to pull together enough mechanical technology to produce a system that greatly increased the chances of getting in the first hit. But that was on the eve of RADAR when it all changed (for the better if you were on the giving end of the equation). The sad thing about this is that it

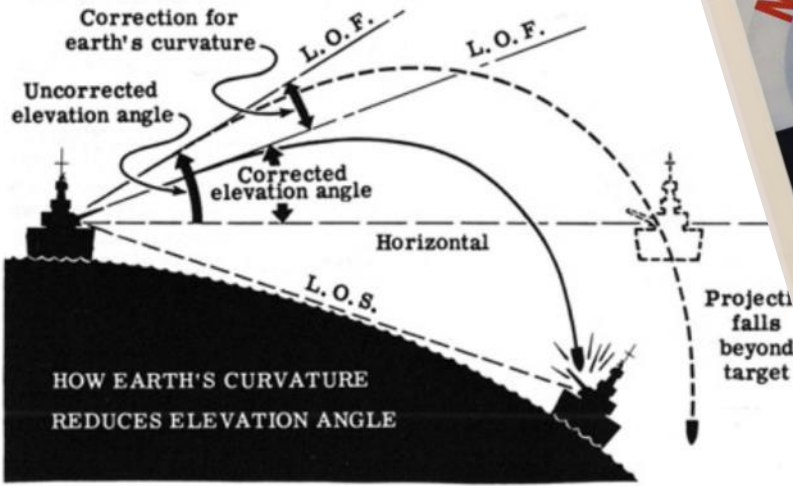
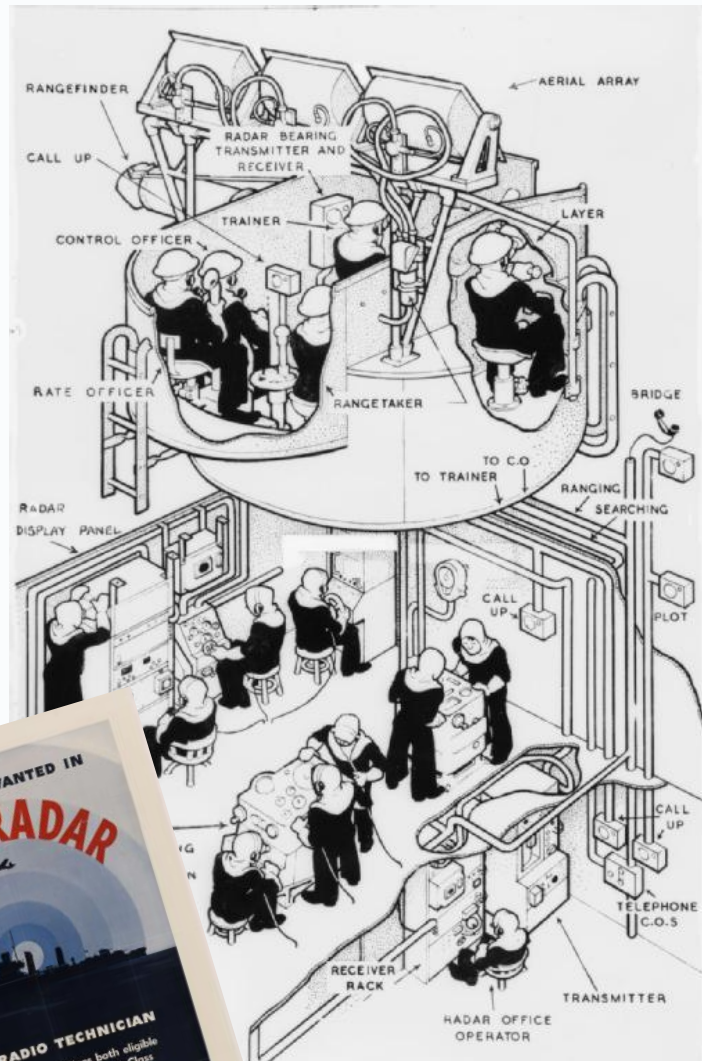
was also the eve of the rise of the airplane as the dominant naval weapon system which, in turn, was closely followed by guided missiles. And now LASERS and maybe rail guns are coming down the pike.

At the zenith of naval gunnery,

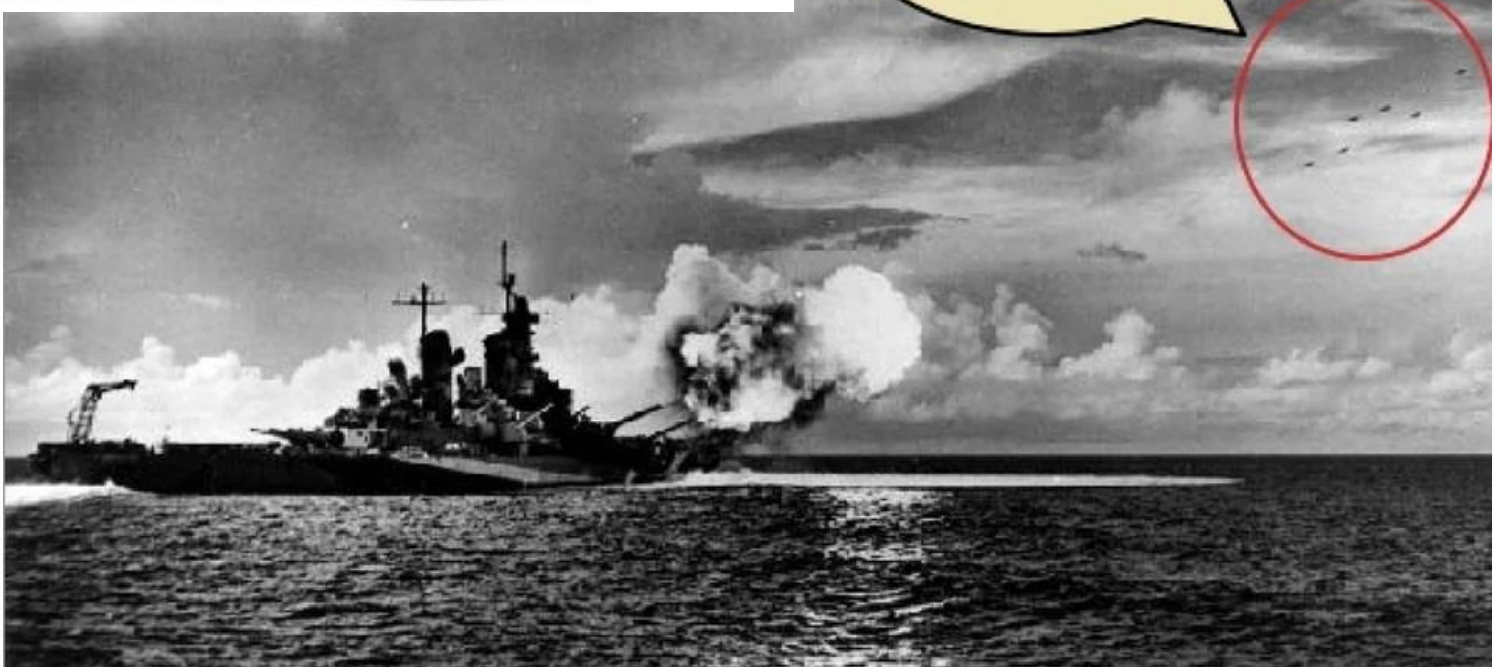


the guns had progressed in size to where navies were sporting 14", 15", 16" and 18.1" guns in twin, triple, and quadruple turreted mounts. James Hornfischer, in his book *Neptune's Inferno*, says that "these heavier weapons changed the calculus of warship architecture and, in turn, tactical doctrine." Armor protection was being calculated by 'immune zones'. Firings were being delayed to remove interference between shells during flight. It might not have been a good time to be on the receiving end of a broadside—if there ever was a good time to be there.

It was a very well thought out and interesting presentation. John really only had time to brief us on the highlights of the subject, but he provided enough information to whet our interest for further study. Some of that happened in an after-action de-brief over lunch. —Ed.



Note the six shells, each having been fired at a slightly different time.

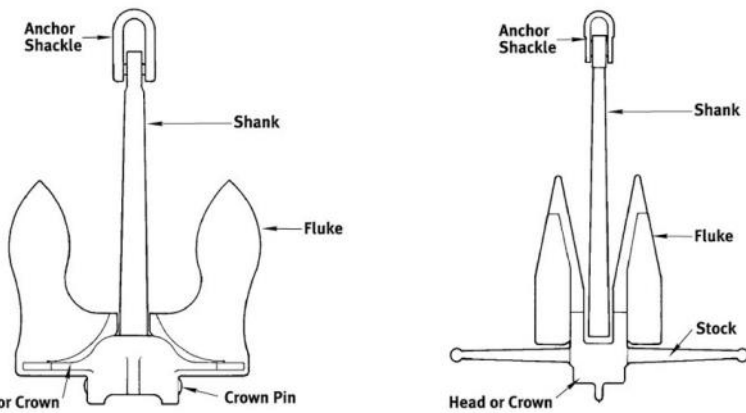


Scuttlebutt



Ode to the tree across the street

O' what great trees are these
that grow in the shape of parentheses
....and then it was gone —Ed.



Nautical term for April

Fluke A blade of an anchor, also called a palm. The word probably came, via Middle English, from the Old English *floc*, which also meant the fluke of a fish. —Tim.



Ceremony

Safety First!

HRSMS member wins the **Order of the Wounded Modeler**. Maybe not the sort of medal you want to receive, but if you leave blood on the playing field then you have earned it. Also, and I'm not sure about this part, if you manage to take the hit, shed the blood, and save the model in the process, you will have the likeness of that model engraved on the back of the medal.



The recipient of this award is none other than Stewart Winn. The commendation may read as follows: For injuries sustained while on a transport mission, Stewart Winn hooked a shoe on a non-slip floor, tumbled to the ground and while using his face to absorb the impact



with the terrazzo floor did knowingly save his model of a Greek Trireme from extensive damage. Six stitches for Stu and one broken oar for the model.

Given this day.....

The Newport Scene



Most of you don't live near the Hidenwood area so there is a fair chance that you don't use the same branch of the Credit Union that I do. But if you did, and you had business that required access to the vault you probably had opportunity to study and admire a painting that hangs on the wall opposite of the vault door. Every time I have to be there, I take a few minutes to study and admire this piece of art. I do it for several reasons: First



and most importantly to me, it depicts the mold loft floor at Newport News Shipbuilding, the place and the trade where I cut my shipbuilding teeth. And secondly, it is a print of one of the truly great paintings done by artist Thomas C. Skinner.

When I was growing up in the Cincinnati area in the 1960s, my mother took my brother and me to the Union Terminal to see not only the trains but also to see the art deco masterpiece that is the terminal itself and the six-



teen giant Winold Reiss glass mosaic murals that decorated the concourse. These murals depicted manufacturing and industry in the Cincinnati area in the early 1930s. When the concourse was demolished in 1974, many of these murals were relocated to the local airport terminals. If you've seen the movie *Rain Man* you may have spied one or two of them.



What makes these murals so valuable in my mind are the scenes they show in vivid, rich color. According to the Wikipedia entry for Winold Reiss, "The murals portray 35 workers of industries of Cincinnati, Ohio. They are to celebrate labor, a common theme for art at the time." And that is the tie-in to our current Scene.

Thomas C. Skinner was the Newport News Shipyard and Mariners' Museum Staff artist from the early 1930s until the middle 1950s. His art consists of many paintings that depict shipbuilding through its various trades and the ships that were constructed then and some other nautical themed scenes. James Gurney, in his blog

Gurney-Journey, reports that a Richmond Times Dispatch article from December 19, 1948 records that “by a happy stroke of fortune he was assigned studio space in the heart of the shipyard where he could paint from

ton, son of the shipyard founder and owner of the C&O Railroad Collis P. Huntington.

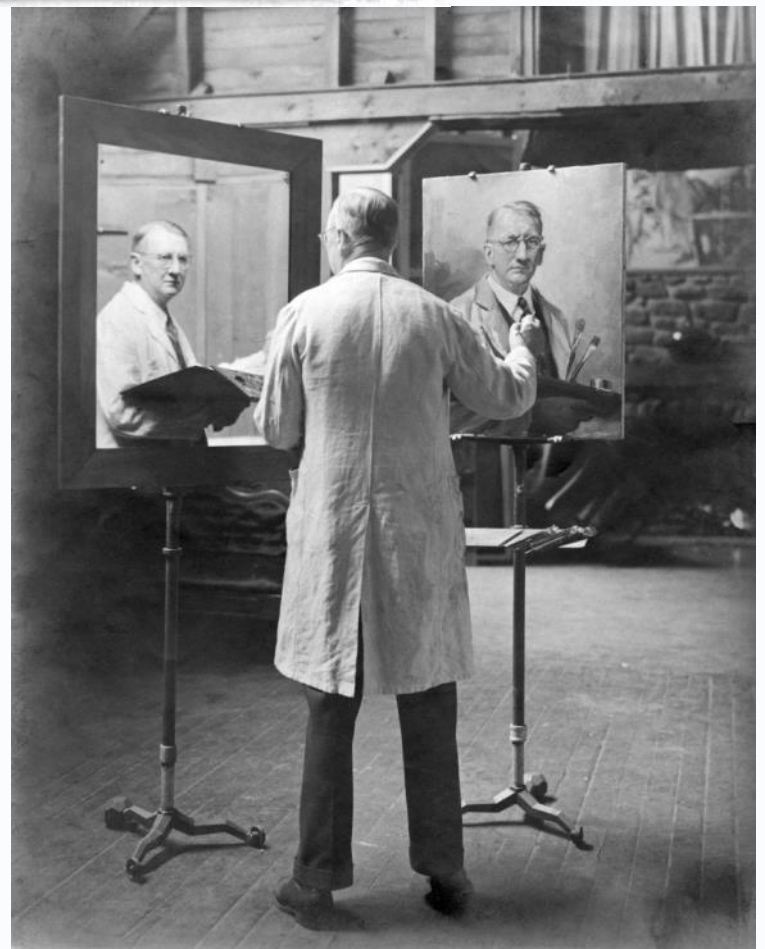
No strangers to the art world, Archer and his wife, the famous sculptor Anna Hyatt Huntington, founded the

Brookgreen Gardens sculpture center as well as the Mariners’ Museum. Anna’s sculptures, “invoking emotional depth and skillful realism”, adorn the Museum and grounds as well as locations in New York City and throughout the United States. So it must be stated that they endorsed and championed Skinner’s appointment as staff artist. Ferguson “tasked Skinner with creating art for the museum, while at the same time documenting the scenes at the yard.” And Skinner didn’t disappoint.



life all phases of modern steel shipbuilding. His studio did not possess the conventional quiet decorum. Riveting hammers provided continuous tattoo, and his floor shook with the vibration of heavy machinery.” What an exciting incubator to work in and not at all unlike the mold loft that I worked and trained in. In this environment Skinner “learned on a matter of moments to set up his easel and start sketching... The result has been that his un-posed paintings are bold, colorful, and almost noisily true to life.”

It is reported that Skinner may be the only artist who had a permanent contract with a shipyard. How fortuitous. From an article about Skinner written by Cindi Verser, and found at the Mariners’ Museum website, we learn that “In 1930, Skinner was asked by his brother-in-law, Homer L. Ferguson, to move to Newport News and serve as the staff artist for the newly opened Mariners’ Museum. Ferguson, married to Skinner’s sister Eliza, was President of the Newport News Shipyard and the museum’s first Director.” The museum, it must be noted, was founded in 1930 by Archer M. Hunting-



Also from Verser's article we learn about his early years, some of which follows:

"Thomas Skinner probably never imagined that one day he would end up in a shipyard. Born in Kittawa, Kentucky in 1888, he spent most of his

description of the group's subject matter, gritty, realistic portrayals of street life and the city's inhabitants. Paintings that didn't romanticize, but showed it all, the ash cans on the sidewalks, prostitutes, street urchins, mud, and even the horse dung in the



Painted by Thomas C. Skinner

Published by The Maritime Museum, Newport News, Virginia

STEAMSHIP UNITED STATES

Flagship of the United States Lines

Built by the Newport News Shipbuilding and Dry Dock Company 1932

childhood in Waynesville, North Carolina. From an early age, he was almost always seen with a pencil and sketch pad in hand, drawing whatever caught his fancy, and his parents were very supportive. So when the time came for the family to move back to Kentucky, they probably weren't surprised that Thomas decided he wanted to head to New York City to study art. He arrived in New York at the right time. An informal group of artists who called themselves the Ashcan Painters or the "Ash Can School" was in its heyday. Their tongue-in-cheek name was a dig at the numerous 'schools of art' in New York and a

streets. The work by these artists dubbed "New York Realists" and his travels in Europe to study realistic paintings by Dutch and French artists with Ash Can painter Robert Henri would highly influence Skinner's own work.

At 26 years of age, and while in Paris in 1914, Skinner married French artist Therese Louise Desiree Tribolati. He brought her back to his home in New York City that August. He continued to work on his art during the war years, exhibiting and selling some pieces for the commercial market and magazine covers. One of his paintings, an impressionistic depiction of flags flying from the porches of a row

of houses, was shown in the prestigious Allied War Exhibition in 1918. This non-juried show, which was organized by well-known art collector Duncan Phillips, didn't offer any prize money, but being included as one of the featured artists did serve as recognition of Skinner's talent and exposed more of his work to the public. That same year, Skinner would be called up for military duty at the end of the war...After his return from service, Skinner decided to study at one of the "schools of art" in New York and attended the well-known Arts Students League from 1920-1921 and at some point he also attended the National Academy of Design."



Which brings us to 1930 and his appointment as the Museum and shipyard Staff artist. Verser explores the reasoning behind his hiring as it was in the midst of the Great Depression and many could question spending money this way when so many were out of work. Nevertheless he was hired and he used the opportunity to create paintings that "not only [promoted] America's industrial might, but also the prosperity of the shipyard."

His work has stood the test of time. One piece that you will never see unless you worked at the yard, or are or were an Apprentice, is his tribute to apprentices lost during World War Two. "In 1947 Skinner created his Memorial Mural, a three panel, 23 foot long and 6 foot

high painting dedicated to the 28 shipyard apprentices who lost their life during WWII. Battle scenes take up a large portion of the mural, but the right side depicts a soldier mourning a flag-covered coffin and the left side features a young apprentice amid his tools, holding his draft notice and looking out into the yard. The names of the 28 apprentices are included on the mural."

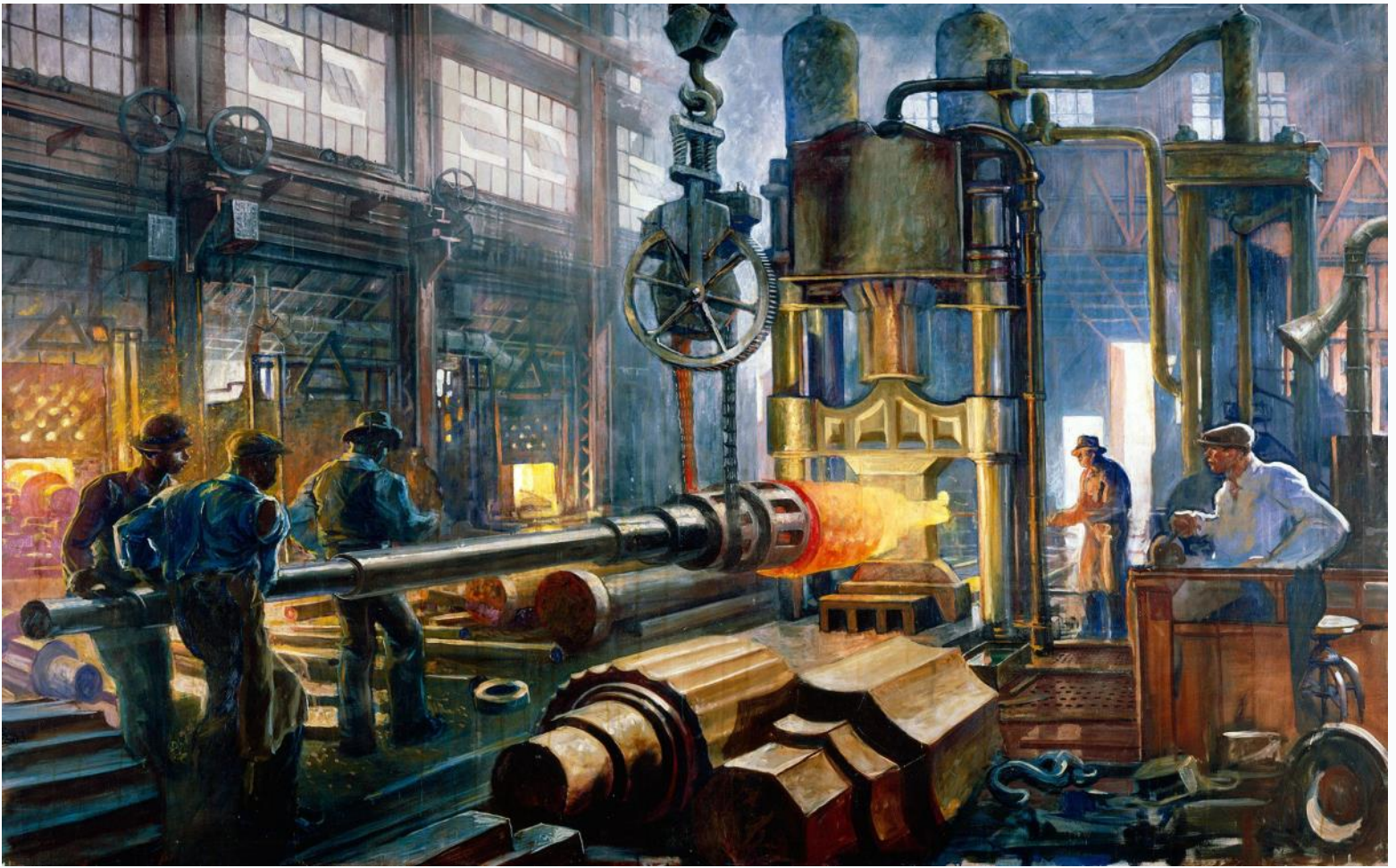
I encourage you to Google Verser's article "[A Look at the Unknown and Hope for the Future: The Artwork of Shipyard and Museum Staff Artist Thomas C. Skinner](#)" and read more about Skinner's career, and to study and appreciate his paintings—perhaps we should schedule a "collections" tour of the originals.

We don't seem to celebrate the working man like we used to. Perhaps it's because of prosperity. Most of the art cited in this essay had its roots in the Great Depression when people looked for hope and prosperity for the future. Scenes of folks working for an honest wage offered this hope. I hope you enjoy viewing these paintings as much as I do.

John

PS. You are all invited to contribute to The Scene, either by sending in comments and thoughts on the current Scene or by providing a scene for us all to enjoy and comment on. You may write the accompanying essay for your Scene or ask me to, that is your prerogative.







Mess Call



Devil your egg yolks as you like. I usually use Mayonnaise, pickle relish, mustard, a bit of salt & pepper, and a dash or two of hot sauce for the pirate in me. Arrghh!

Cut a tortilla into pleasing sail shapes and bake at 400 degrees for about 5 minutes. After they cool, you can



raise and set the sails.

For a little extra nautical kick before you set sails, skip the paprika and top with avocado chunks and crumbled bacon, then sprinkle on a little chili lime spice from Trader Joe's.

You will shock and amaze your family and friends with your culinary craftsmanship. And you get to use some of those purposeful modeling tools that caused you so much turmoil in appropriations with the Admiral.

It's Easter and your tasked to bring a side dish for the family Easter Dinner Regatta. Since you are a ship modeler and, therefore, nautically oriented by decree, you have to bring something that celebrates your interests as well as sparking interest for everyone else. What do you do?

Well, you can't go wrong with a plate of **Sailing Sailboat deviled eggs!** Who doesn't like them and, besides, it's a change from the standard 'bunny themed' deviled eggs.

I usually boil my eggs the day before. Boil them like you usually do, only I would recommend that you add a tea-spoon of baking soda to the water, it really helps in the peeling. And since it's Easter, after you peel them soak them in coloring water until they reach a hull color you desire.



Pineapple Rum Rush

Ingredients:

- 1.5 oz Captain Morgan Original Spiced Rum
- 3 oz. Pineapple Coconut Juice
- ½ oz. Lime Juice
- Top with Ginger Ale

Directions:

Add pineapple coconut juice, Original Spiced Rum, and lime juice to a glass. Pour half the pitcher mixture into each glass and top each glass off with half of the ginger ale. Garnish with pineapple wedges, a slice of lime, and a pineapple leaf.



Remembrance:Still on Patrol



If you want to know What's Happening at the Mariners' Museum, go to their website: marinersmuseum.org

American Naval History The Civil War

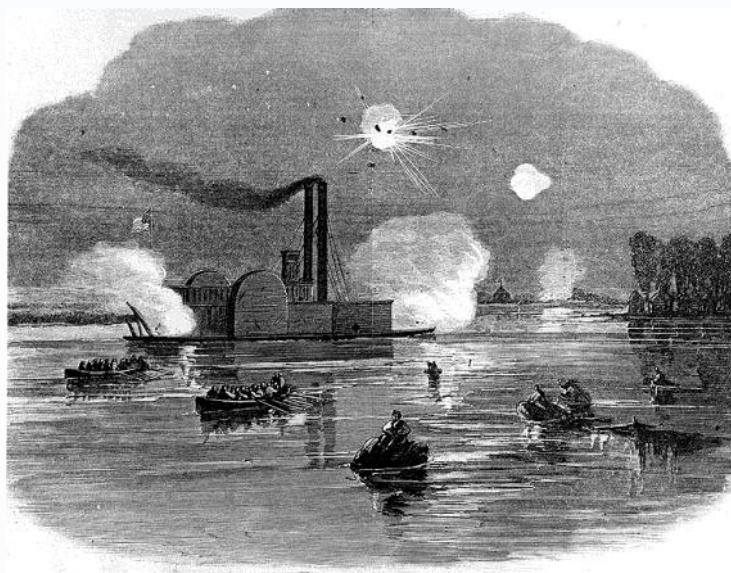
1863

February 3: A Confederate attack on Fort Donelson, Tennessee, is repulsed with the help of a squadron of gunboats, the Brilliant, Fairplay, Lexington, Robb, St. Clair and Silver Lake.

February 14: The Union ironclad ram Queen of the West, grounds while on a patrol up the Red River, Louisiana. It is abandon and is taken into Confederate service.

February 24: A Confederate squadron consisting of the recently captured ironclad ram Queen of the West, the ram Webb and the cottonclad Beatty, to attack the ironclad Indianola near Warrenton, Mississippi. Rammed by the Queen of the West, the Indianola fills with water, grounds herself and surrenders. The Confederates immediately begin efforts to refloat her.

February 25: Porter's ruse. The Confederates give up the attempt to salvage the Indianola and burn her to the wa-



terline upon the approach of a large Union gunboat. This 'gunboat' turns out to be a barge, rigged with dummy stacks, superstructure and guns which Admiral Porter sent floating downstream in hopes that it would produce the result it did.

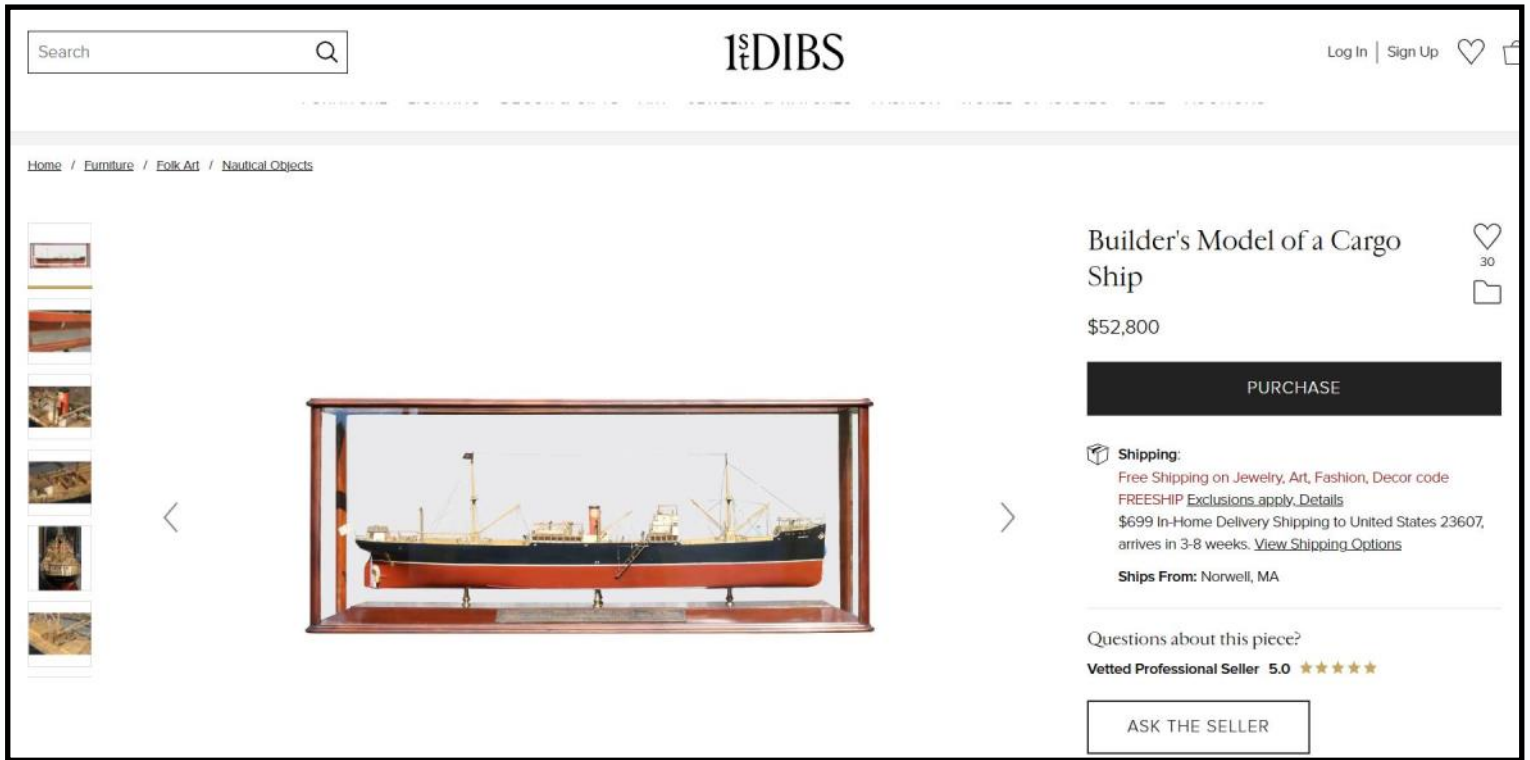
February 28: The Confederate blockade runner Rattlesnake (ex-CSS Nashville) is shelled and destroyed under the guns of Fort McAllister on the Ogeechee River, Georgia by the monitor Montauk.

End of part 2 of 1863 of the Civil War.

Nautical Orphanage:

Your editor can't continue to run this Adoption Agency and Foster Placement center if you all don't step up and give a model it's forever home and provide the

love and care it deserves. So I will suspend new offerings for the near term and instead show you a model that is on offer through an on-line sail and auction house called 1stDibbs. You can decide what is the better deal—Ed.



The screenshot shows a product listing on the 1stDIBBS website. At the top, there is a search bar, the 1stDIBBS logo, and links for 'Log In' and 'Sign Up'. Below the navigation bar, the breadcrumb trail reads 'Home / Furniture / Folk Art / Nautical Objects'. The main image is a detailed model of a cargo ship in a wooden display case. To the right of the image, the title is 'Builder's Model of a Cargo Ship', the price is '\$52,800', and there is a 'PURCHASE' button. Below the price, shipping information is provided: 'Free Shipping on Jewelry, Art, Fashion, Decor code FREESHIP Exclusions apply. Details \$699 In-Home Delivery Shipping to United States 23607, arrives in 3-8 weeks. View Shipping Options'. The shipping origin is listed as 'Norwell, MA'. At the bottom right, there is a 'Vetted Professional Seller 5.0' rating with five stars and an 'ASK THE SELLER' button.

Meanwhile...
Still waiting on foster placement



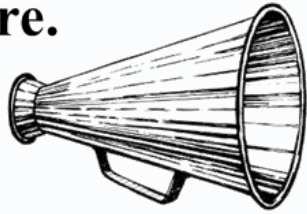
Meanwhile...
Still waiting on foster placement



Meanwhile...
Still waiting on foster placement



D'ye hear, there.



The Taco Stand

Not sure if the Taco Stand was due for a makeover, but several weeks ago it got one anyway. If you remember, the stand used to be in the old Great Hall of Steam, now the America's Cup Gallery. Originally it was painted something like a canary yellow, and that's where it got it's pejorative sobriquet. It ended it's days as the white superfluous booth you see at the top of the page.



The current Ship ModelMaker's booth was constructed somewhere around 2016 or 2017 and contained several items that we as professional model makers requested. We moved into a largely empty shell of a booth. A lot has changed over the ensuing 6 years. Namely these changes have come from added tools and cabinetry, all aimed at making it a real ship modeling shop and not just a place to unbox your kit for show and tell with museum patrons.



But as we used it, it always seemed that it was not organized efficiently nor did it resemble a real shop. It was felt, by me at least, that the booth should reflect ship model making just as much as we reflect ship model making when we volunteer. Therefore some of the furniture was moved around to better utilize the space. Time will tell if these changes are really and truly better, but I think they will be.



I could go on but, again, I think you get the idea....





Oh, if it were only true.

Recently the Skipper re-expressed his opinion that there is always another way to skin the cat, or punch the monkey, or peel an orange...as it were. The Euphemism is not important, but the idiom involved is. Faced with the anxious prospect of making proper oars for the 18 or so ship's boats on his huge model of the USS Olympia, he carelessly asked for guidance on how they should be sized.

In retrospect, maybe he regrets asking because he received these excellent illustrations and tables showing how to do the job properly. The arithmetic challenge only added to his anxiety.

**SHAW & TENNEY
OAR LENGTH FORMULA
For Correctly Fitted Oars**

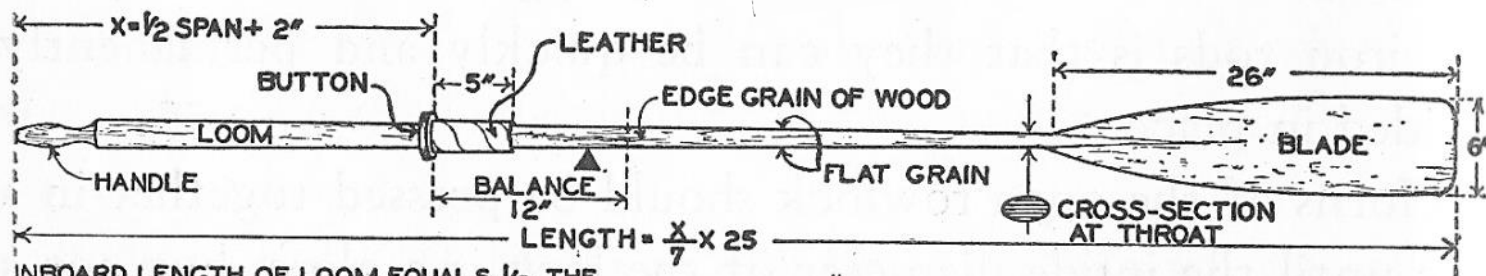
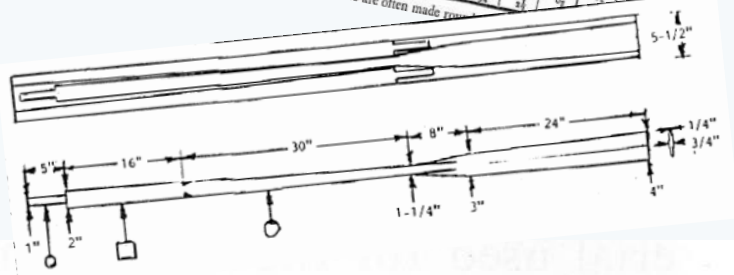
Inboard length of the loom equals 1/2 the span between the oarlocks + 2".
 Total length of oar equals one-seventh of inboard length multiplied by 25.
 Leverage Ratio is 7:18.

Barges, lighters, and ships' boats, oars are made of fir-rafters, similar to ships', without handles to the files of the loom.

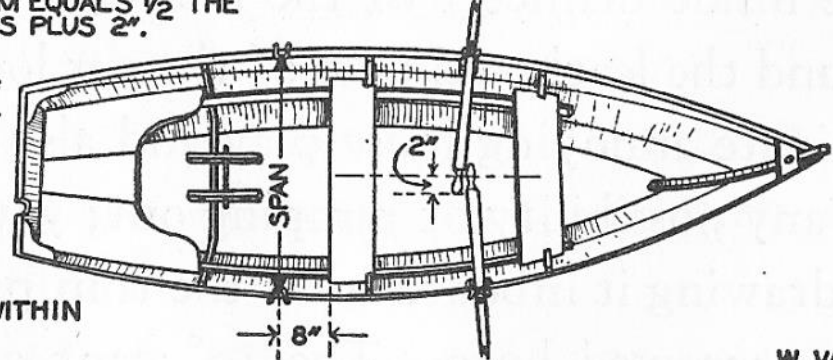
DIMENSIONS.

NUMBER OF TONS, etc.	LENGTHS.										LOOM.				BLADE.				Diameter of the Handle.	VALU, 1977.
	Sweep.	Handle.		Loom.		Body, or Shank.		Blade.		Thick.	Deep.	BROAD.		THICK.						
	Feet.	Pt.	In.	Pt.	In.	Pt.	In.	Pt.	In.	Inches.	Inches.	Inches.	Inches.	Inches.	Inches.	Inches.	Inches.			
Tons 150	27	1	2	11	0	6	0	9	0	4 1/2	4 1/2	7	3 1/2	3 1/2	1	1	12	5 1/2		
100	26	1	2	10	6	5	9	8	0	4 1/2	4 1/2	7	3 1/2	3 1/2	1	1	12	5 1/2		
70	25	1	2	10	0	5	3	8	0	4 1/2	4 1/2	7	3 1/2	3 1/2	1	1	12	5 1/2		
50	24	1	1	9	9	5	3	8	0	4 1/2	4 1/2	7	3 1/2	3 1/2	1	1	12	5 1/2		
30	23	1	1	9	3	5	3	8	0	4 1/2	4 1/2	7	3 1/2	3 1/2	1	1	12	5 1/2		
20	22	1	1	8	9	4	8	0	0	4 1/2	4 1/2	7	3 1/2	3 1/2	1	1	12	5 1/2		
Boats 7 ft. oar in breadth, etc.	19	1	0	8	0	4	8	0	0	4 1/2	4 1/2	7	3 1/2	3 1/2	1	1	12	5 1/2		
6	18	0	10	6	0	4	8	0	0	4 1/2	4 1/2	7	3 1/2	3 1/2	1	1	12	5 1/2		
5	17	0	10	5	0	4	8	0	0	4 1/2	4 1/2	7	3 1/2	3 1/2	1	1	12	5 1/2		
4	16	0	10	4	0	4	8	0	0	4 1/2	4 1/2	7	3 1/2	3 1/2	1	1	12	5 1/2		
3	15	0	10	3	0	4	8	0	0	4 1/2	4 1/2	7	3 1/2	3 1/2	1	1	12	5 1/2		
2	14	0	10	2	0	4	8	0	0	4 1/2	4 1/2	7	3 1/2	3 1/2	1	1	12	5 1/2		
1	13	0	10	1	0	4	8	0	0	4 1/2	4 1/2	7	3 1/2	3 1/2	1	1	12	5 1/2		

N. B. The looms of boats' oars are often made round.



INBOARD LENGTH OF LOOM EQUALS 1/2 THE SPAN BETWEEN ROWLOCKS PLUS 2".
TOTAL LENGTH OF OAR EQUALS ONE-SEVENTH OF INBOARD LENGTH MULTIPLIED BY 25.
LEVERAGE RATIO = 7:18.
DISTANCE, BUTTON TO HANDLE, EQUALS 7/25 TOTAL LENGTH OF OAR.
OAR SHOULD BALANCE WITHIN 12" OF BUTTON.

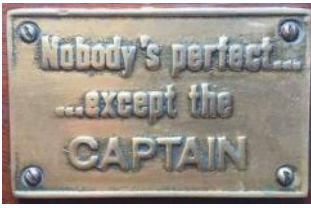


AMERICAN NATIONAL RED CROSS
FORMULA FOR CORRECTLY FITTING OARS TO A BOAT

**W. VAN B. CLAUSSEN
AUGUST 1949.**

Gene is not a woods man. Gene is a brass man. And sometimes his philosophical id whispers to him that if it can and should be made of wood then it must be

made from brass. And as any good Captain would do, he ordered a course correction, engaged, and made it so.



I don't know, maybe Gene got anxious about making these oars after seeing a slide from a past presentation about Making a Compelling Impression

that was critical of the grip size of the handles of the oars on a ship's boat. Maybe it's just Gene being Gene and wanting to make these parts as accurately as he makes all his other fittings. We can't be sure, but for inspiration, he missed some guidance sitting on a shelf of the Taco Stand.

There we have several displays, or vignettes, that show how to model various fittings and fixtures used in model ships. We have one for making cannons and their carriages, one for making brass ventilators, one for making oars, and others.



The image above is not part of the oar vignette, the object was found behind the cabinet when it was moved. Not sure what it's supposed to be, or who made and lost it, but it sure looks like an attempt to make an oar. Something happened along the way and we do not have a finished product for comparison.

I'm not really sure who provided the display on oar making that you see at the bottom of the page but It does highlight a process to make oars (in two parts) that is scalable. The blade and body is one piece while the loom and handle is the other. All you need is a button and your in business.

Gene probably didn't know about this learning aid and since he likes to work with brass he photoetched the blade and bits, then added the body, handle, and loom from brass rod. A bit of solder here and there and they were perfect. —Ed.



The Deckplate

JANUARY 2023

14 HRSMS Monthly Meeting: Mariners' Museum
Nomination of officers
Presentation: David Chelmow - Choosing and milling scale wood

FEBRUARY 2023

11 HRSMS Monthly Meeting: Mariners' Museum
Election of officers
Presentation: Tim Wood - Photographing your model like a pro

MARCH 2023

11 HRSMS Monthly Meeting: Mariners' Museum
Presentation: John Wyld - Naval gunnery??
Battle of Hampton Roads weekend- 3/11.

April 2023

8 HRSMS Monthly Meeting: Mariners' Museum
Presentation: Gene Berger - Building DDE 443 (in excruciating detail) Part 1

MAY 2023

13 HRSMS Monthly Meeting: Mariners' Museum
Presentation: Gene Berger - Building DDE 443 (in excruciating detail) Part 2

JUNE 2023

10 HRSMS Monthly Meeting: Mariners' Museum
Presentation: John Cheevers - carving the chine hull

JULY 2023

8 HRSMS Monthly Meeting: Mariners' Museum
Presentation:

AUGUST 2023

12 HRSMS Monthly meeting:
Presentation: Ryland Review of Modelcon 2022

SEPTEMBER 2023

9 HRSMS Monthly Meeting: Picnic Newport News City Park
19 Talk like a Pirate Day
Presentation: Picnic

OCTOBER 2023

14 HRSMS Monthly Meeting: Mariners' Museum
Presentation:

NOVEMBER 2023

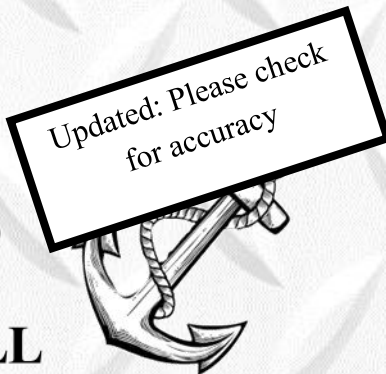
11 HRSMS Monthly Meeting: Mariners' Museum
Presentation:

DECEMBER 2023

19 HRSMS Monthly Meeting: Mariners' Museum
Presentation:



WATCH, QUARTER, AND STATION BILL



Skipper: Gene Berger (757) 850-4407
1st Mate: Bob Moritz (804) 370-4082
Purser: Ryland Craze (804) 739-8804
Clerk: Stewart Winn (757) 565-9537
Historian: Tim Wood (757) 639-4442
Logbook Ed.: John Cheevers (757) 591-8955
Columists: Ron Lewis
Bob Moritz
Tim Wood
Webmaster: Greg Harrington (757) 218-5368
Photographer: Ron Lewis (757) 874-8219



Visit us at our webpage:

WWW.HRSMS.ORG. You'll be glad you did!