

Zicke Zacke, Zicke Zacke, Hoi Hoi Hoi!



# Logbook



Chesapeake

No. 448

WWW.HRSMS.ORG

October, 2023

From  
The  
Bridge



## Meeting Notice

The meeting will take place  
at 1000 hours

October 14, 2023



### Captains Log 10.14.23

This month we celebrate two remarkable members. They have both distinguished themselves through tenacity, grit, and good genetics.

Bill Fox proclaims his 50<sup>th</sup> year in the Hampton Roads Ship Model Society. The year was 1973 when he joined the founders and a handful of others at their homes to debate the merits and techniques of ship modeling. To put it into perspective, some of us had not yet been born.

The closest member to rival his accomplishment is within 4 years from matching this anniversary. He's known for an even more impressive landmark. Heinz Schiller, a member since 1977, is turning a venerable 90 years. The secret to his longevity???...Smoke! We're looking forward to celebrating his 50<sup>th</sup> year in the club.

This meeting will be our in-person auction. Come prepared to shed that loose change burning a hole in your pocket and take home an item, kit or tool you thought you needed. We'll kick off the event at the usual 10:00 o'clock hour. All proceeds go to a very worthy cause....Us! Bring cash....copious amounts!

SD



March 3<sup>rd</sup> + 9<sup>th</sup> 1862

# The Jape



"I'm the top of his chain of command now."



"FINALLY! MORE CRAP I BOUGHT AND DON'T NEED!  
I LOVE THE AUCTION"

# HRSMS Auctions Company



"...gone! The remains of the iceberg that sank  
the Titanic, to..."

**PLAY THAT FUNKY MUSIC**



# Newport Minutes



## MEETING MINUTES 9/9/23

The meeting was called to order at 11ish by the Skipper who, in order to make the event official, welcomed everyone who came out for the annual picnic. The fires were started by our capable cook/purser and his helpers. Meats were grilled, food was eaten, stories were told, official (and unofficial) business was deferred, and all in attendance had a great time. The gathering of the ship model clan continued until afternoon thunder forced everyone to seek safer harbors.



**Purser's Report:** deferred.

**Webmaster's report:** deferred.

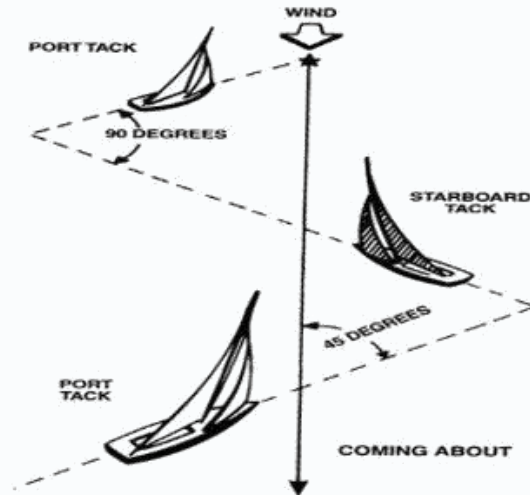


# Scuttlebutt



## Nautical term for October

**Come About** To change course by tacking, in a sailing craft. This term appeared in the XVI century, but in a different sense; it then meant a shift of the wind. As to tacking, it very probably changed to this meaning with the advent of the fore-and-aft rig. —Tim.



Not to be confused with the more sinister term “Foreshadow” —a literary device to hint at events yet to come—and to keep readers guessing.



## American Naval History The Civil War

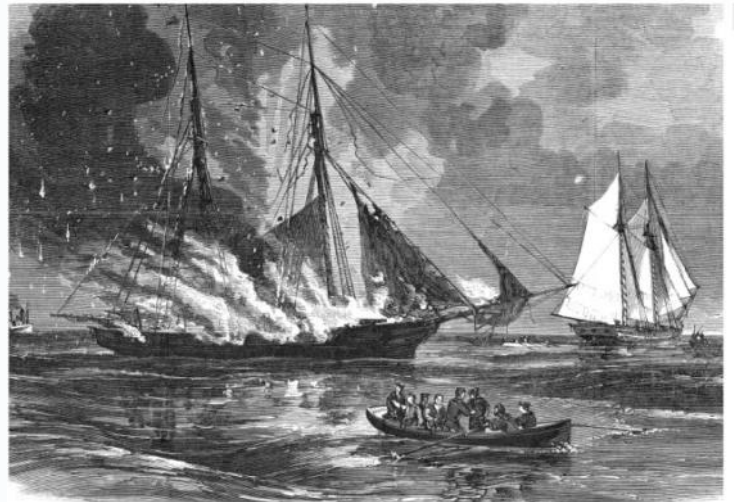
### AMERICAN NAVAL HISTORY - THE CIVIL WAR

1863

May 4: Admiral Porter pushes up the Red River, La. with the ironclads Arizona, Benton, Estrella, Lafayette, Pittsburgh and Switzerland and the wooden gunboat General Sterling Price. Upon his arrival, Admiral Farragut returns to New Orleans since he has been blockading the mouth of the Red River since late March.

May 6: Off the coast of Brazil the CSS Florida captures the brig Clarence, which is commissioned into Confederate service under the 'anchor man' of the Naval Academy Class of 1860, Lieutenant Charles W. Read. Off the mid-Atlantic seaboard between June 6-12, Read takes six prizes, one of which is the bark Tacony, he transfers his crew, destroying the Clarence. Between June 12-24 he makes another 15 captures and again transfers his crew, this time to the schooner Archer, in which he sails into Portland, Maine, with the idea of cutting out the revenue cutter Caleb Cushing. They

succeed in getting the Cushing out of the harbor on the night of June 26-27 but are overtaken by five pursuing steamers the next morning. Read orders his men into the lifeboats and sets fire to the Cushing which blows



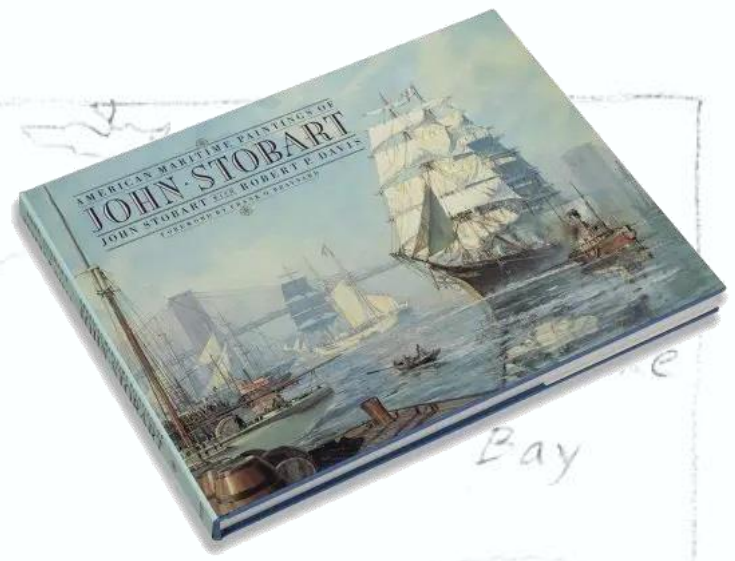
up just after its capture.

May 19-July 3: The Siege of Vicksburg takes place.

May 27-July 8: The Siege of Port Hudson takes place.

End of part 5 of 1863 of the Civil War.

# The Newport Scene



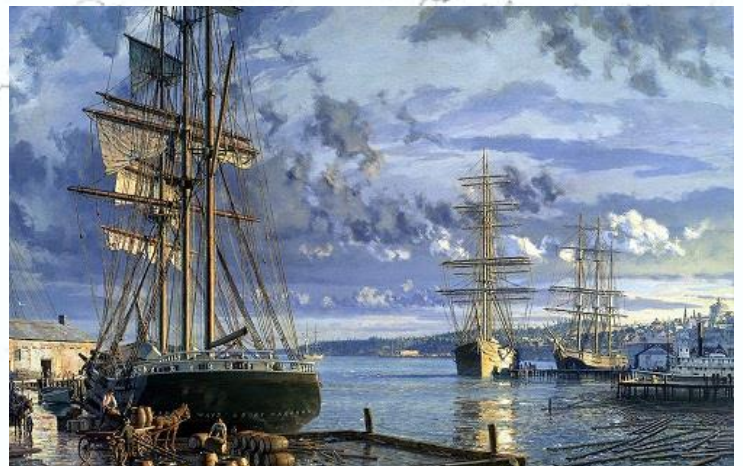
Have you been in the Museum lately? If you have, you no doubt saw the signs stating that exhibits and artifacts are “sailing around the Museum”. It is true. As the Museum moves forward with its restructuring and conservation plan, part of that activity involves some infrastructure improvements. The most notable to me, at least, is the emptying out of Galley 9 so that the air handlers in the ceiling can be removed, reworked, and replaced. To that end, the liner *America* has set sail and conveniently found a new, temporary home in the America’s Cup Gallery—seems fitting in some way. Other models have been moved and cleverly hidden in locations that make them a fun scavenger hunt to find. Some have found their temporary place in the old Museum Lobby (recently the nautical toys gallery). One model in that lobby calls into question *The Scene* from the last Logbook.



Sitting inside the permanent(?) display case near the business entrance to the Museum is the side-wheel, paddle steamer *Kate Adams* which operated on the inland rivers. This model was on display in Galley 9 cased with the steamer *Jamestown* which operated locally for the Norfolk & Washington Line. The model of *Kate Adams* was begun by model maker Robert Fee. When he could not complete the project, founding members of the Hampton Roads Ship Model Society, Marvin Bryant and Paris Aiken, took on the task to complete the model for the Museums’ collection. This model is part of the tie-in with *The Scene* and us. The rest of the tie-in centers on the marine artist, John Stobart, who painted the scene.

month, you will notice that it captures the paddle steamer *Kate Adams* docked at the landing of some city. A smaller steamer is landed behind *Kate Adams*, and you can see the partial name “\_udson” on her lower bulkhead. Having already mentioned that *Kate Adams* served the inland rivers, you would have a lot of landings to consider for the location. That is, until you notice the very unique bridge and several standout buildings that the artist also captures in great detail. You will also notice that the image predates the automobile. That in itself provides a useful clue to establishing a timeline.

*The Scene* this month is not a photograph. It is a painting that could very well have been made from an old photograph; we don’t know. What we do know is that the painting is bright and crisp and full of detail. Marine paintings like these are excellent sources of information for the serious ship modeler and historian. I can think of several well-known marine artists whose work rises to this level of excellence. But this painting comes from an artist who passed over the bar this year. I will not keep you in suspense any longer. From a website, we learn that “John Stobart was a British maritime artist known for his paintings of American harbor scenes during the Golden Age of Sail.” I would add that his work covered a bit more maritime activity than just sail.



If you studied the *Scene* closely, as you’re asked to each

He was born in Leicester on December 28, 1929. His brother remarked that he was “drawing all the time on any scrap of paper you could find, from the age of 6”. While he struggled academically he showed “a talent for painting.” This skill trumped his academic record and that, plus a good word from a benefactor, allowed him to enroll in the Derby School of Art in 1946. “His successful art school career led to Stobart being offered a prestigious scholarship at the Royal Academy Schools in London in 1950. He spent five years at the academy, interrupted by a period of National Service.”



“Stobart had a fascination with the sea” and while in Liverpool he often “observed the city's busy docks”. “Stobart travelled to Africa by sea in order to visit his father who had emigrated to Bulawayo, Southern Rhodesia. The sketches he made of the twelve ports he visited on the journey inspired him to pursue maritime art as a specialty. He successfully approached shipping companies with the idea of painting new vessels from plans during their construction.”

“Stobart emigrated to Canada in 1957, where his paintings sold well to the various shipping companies on the Saint Lawrence River. In 1965 he made his first visit to the United States, hoping to impress some New York art galleries, and was offered a show at the Kennedy Galleries. The Wunderlich family, who owned the gallery, encouraged him to further develop his ideas for painting historic maritime scenes.”

“Stobart died on 2 March 2023, at the age of 93. He was survived by his wife and three children.” More on him later in the essay.

So we have an artist who created a large body of maritime art that we can mine for rich historic and archival detail. You can google his work and study prints of the paintings or you can locate and buy a fascinating book, titled, [American Maritime Paintings of John Stobart](#), which contains over 70 copies of his prints. I find his evening and night scenes to be the best. But this is getting us off of our study of The Scene.

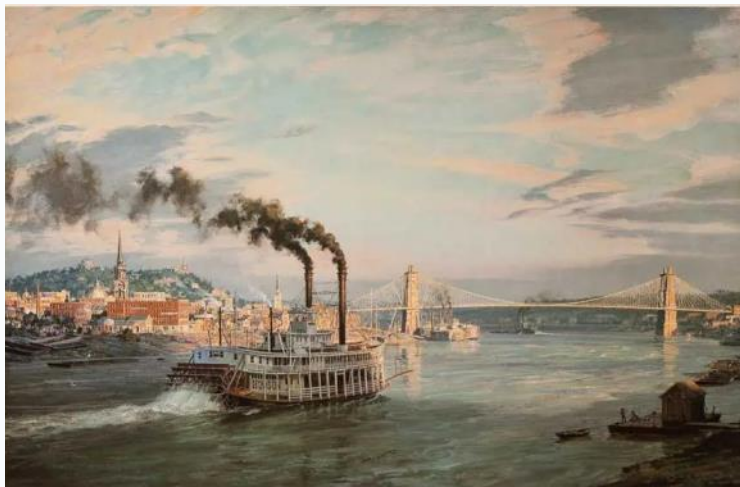
In our Scene we have identified one, possibly two, steamboats. For our purposes, I am using the name Hudson as our second riverboat. To help in locating the scene we can google the print and see that it's listed as [Pittsburgh: The Monongahela Wharf Seen from Smithfield Street Bridge, 1883](#). By going to the location on Google Maps we see that the building to the right, largely hidden by the bridge, was called the Monongahela House. Its claim to fame is that it was Pittsburgh's first hotel; and it takes its name from the river that it fronts as does the river landing and wharf. It is actually the second

building with this name to occupy the site as the first building burned in 1845. The building we see in the painting was erected in 1847. But, sadly, it too is no more having been raised in 1935 to make way for a bus depot. But it does provide the initial dates to bracket our time line.



The building on the left is a bit more helpful. It is known as the Conestoga Building, and it still exists. The seven story building currently provides suites for sophomores attending the Point Park University, so we are looking at its build date only. The building was built in 1892, a date which significantly shortens our timeline.

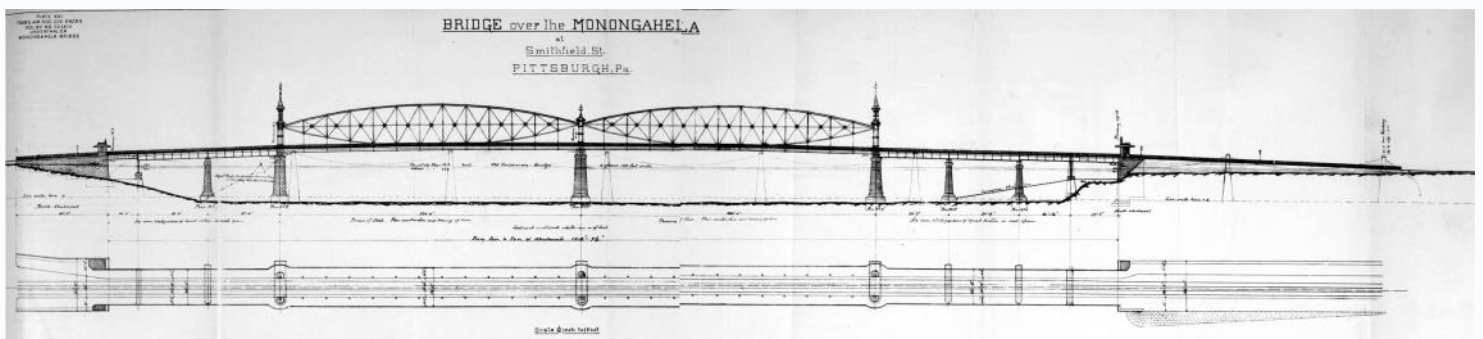
As for the steamboats, Hudson is said to have been built in 1886 just down river from the painting's location by James Rees & Sons. She was built to run the Paducah-St. Louis trade and then the St. Louis-Grafton trade. About 1889, she ran the Pittsburgh-Cincinnati trade. In fall of 1898 she went to Memphis. Later, she is reported as being laid-up at Cincinnati in 1904 and burning in 1905. So if the smaller steamer is Hudson, as we can almost see in the painting, then our timeline should be between the



years 1889 & 1898.

What about Kate Adams, what can she tell us about this painting? The ship in the painting is actually the first riverboat to bear that name. She was built in Pittsburgh in 1882. We know this by studying photographs of all three Kate Adams and we can note that only the first one had the filigree at the top of the stacks. “The big sidewheeler was 240 feet long, with a pair of tall stacks, three grand decks, and a main cabin stretching more than 175 feet that was lighted with electric chandeliers—quite a novelty at the time.” She was used on the Mississippi along the Memphis and Arkansas routes. She burned at Commerce Landing, forty miles below Memphis in 1888. Since the vessel is clean and pristine in the painting, it might be fair to say the title of the print provided by the art gallery agrees with the year 1883. This would be backed up by the caption accompanying the print which says “The vessel is shown about to leave on the delivery trip to her owners, the Memphis and Arkansas City Packet Co., Memphis, Tennessee.”

What would you say is unique about the bridge you see in the painting? Looking at the bolted (riveted, maybe) bars used in the construction, I would have to say that the bridge is made of iron. If you look carefully, you will notice that “the top and bottom chords are curved”. This gives the bridge “truss a unique oval or lens shape.” The fancy name for this type of structure is lenticular truss. It is noted that while “this design used less material than other truss type bridges, the degree of workmanship needed to achieve the unique lens shape outweighed the cost of material,” and perhaps the local skill base of the builders. Probably the most famous bridge of this type is “Brunel’s Royal Albert Railway Bridge across the river Tamar in Saltash, United Kingdom”—it’s just up the river from Plymouth. Our bridge is called the Smithfield Street Bridge and the first span, which we see in the painting, was completed in 1883.



But wait, there's more...

Now I wonder if someone made a mistake in their research. It would seem from the painting's caption provided by the art gallery that the art is meant to depict Kate Adams (No.1) just before she begins her maiden voyage. If it is the same Kate Adams as depicted in wood and brass and paint in the Mariners' Museum model as stated on their collection's catalog card, then a date of 1883 would most likely be correct. Now we are faced with acknowledging Stobart's artistic license to frame a scene. If the second riverboat is the Hudson



that we detailed earlier, then did the artist add her to create a busier waterfront? If you look at photographs of Hudson you will see that the artist deleted some of her structure and details in his painting making her more generic. With the crispness and richness of all the other detail he did add, I would be inclined to think we that the Hudson mentioned earlier in this essay is not the steamer in the painting.

The same artistic license can be claimed for the Conestoga Building. It was built in 1892. The building just to its left at 247 Fort Pitt Blvd., which has no recoverable name that I can find, was built in 1880 and still exists. So can we conclude that Conestoga and '247' were included in the painting to balance out the scene? We will probably never know.

What follows was largely taken from the biography of John Stobart written by Janet Whitmore, Ph.D.:

If you are a fan of Stobart's paintings then you will appreciate how he did all his work using "only five colors and white. For the artists out there the palette is

as follows; Windsor Red, Cadmium Yellow Medium, Burnt Sienna, French Ultramarine Blue, and Permanent Green. He uses a titanium white. His style of brush is a bright of which he only uses one size which is about  $\frac{3}{4}$ " wide." This is probably a #14 if you are interested.



Following Stobart's move to Canada, he met Alan Hobart the curator of the Maritime Museum in Toronto where he hoped to learn more about sailing ships. "Howard introduced Stobart to the history of clipper ships and other sailing vessels, and taught him how the intricate rigging of each type of ship was used under variable weather conditions. After four months working with Howard, Stobart had a detailed understanding of the subject. His research in the historic sailing ships also confirmed his own sense that it was time for a new direction in his work; the large cargo vessels of his own day were slowly being transformed into container ships which held little visual interest. Turning to the sailing vessels of earlier centuries gave him more scope for his work."

In 1966, Howard steered Stobart to New York where there was a much larger art market. There by happenstance he met Donald Holden, the editor of American Artist magazine, who suggested which galleries he should visit. It was through the Kennedy Galleries that Stobart met Rudy Wunderlich who asked him to create twenty-five paintings for an exhibit. Stobart agreed. "Stobart remained in New York working on the paintings for the next eight months. With his new focus on historical sailing ships, he sought out photographs of nineteenth century harbors along the East River as the starting point for his twenty-five paintings. His exhibition at Kennedy Galleries opened right on schedule and his career as a maritime painter was securely launched in the US."

"Eight months after arriving in New York on the train from Toronto, Stobart returned to London where he continued to develop his knowledge of sailing history as well as his reputation as a maritime painter. Not surprisingly, he found himself drawn to the Thames waterfront but also to the architecture that lined its banks. As maritime scholar Andrew W. German explains "he looked for a way to combine those in a historically engaging way. A survey of sources revealed that, while British ports were well documented by artists in the



age of sail, the details of American ports had been ignored by all but a few artists.” Stobart realized that there was an opportunity to take on the task of painting American ports based on whatever archival etchings, lithographs or photographs were available; and in the late 1960s, he “challenged himself to recreate faithful impressions of specific ports at specific times.” He initially directed his attention to the waterfront along South Street in New York, often encouraged by Peter Stanford, founder and director of the National Maritime Historical Society and South Street Seaport, which housed abundant historical sources in its museum.”

en. Eventually, he broadened his scope of subjects even further, including the port cities along the great rivers of the US and the Great Lakes. Nineteenth-century riverboats also caught Stobart’s attention and soon became part of his repertoire. By the late 1980s, he had spent fifteen years creating large and detailed paintings of North American historical sailing ships. It was at this juncture that his friend Bert Wright, a British marine artist, invited Stobart to join him in painting outdoors, following the example of John Constable’s practice of making oil sketches on site. Smaller in scale and more spontaneous than the carefully planned canvases of sailing ships, these *plein air* paintings

have become a mainstay of Stobart’s work since then.”

Though his primary painting had shifted its focus from harbor scenes to the great outdoors, he continued to paint large, specific nautical and harbor scenes. To my eye, his paintings come to life through his



By 1970, Stobart had moved to the US around New York. Another chance encounter provided him a place to stay that was convenient to Mystic Seaport. The working shipyard part of the Museum provided Stobart the opportunity to study historic vessels and techniques employed in related trades. Stobart could immerse himself in the seafaring culture, the ships, and the equipment. Eventually Stobart moved to Connecticut.

“Stobart’s reputation as a maritime painter grew steadily during the 1970s and 1980s. He explored new historical subjects such as whaling ships and also began to paint the harbors of smaller port cities such as Dari-

vidness and crispness of the details he captures, and by his clever use of color and light.

John Stobart died in March of this year. His legacy lives on in his paintings and they should be used as inspiration and enjoyment, and as a source for period data for our model making activities. If you just happen to find yourself studying the Museum’s model of Kate Adams, look at it hard and report to this group the mistake left by the builders. This will be proof to us that you are indeed studying the model for detail, perhaps just as Stobart did for his paintings.

Time for .....



## Beer

It's October for Pete's sake. Something full bodied, rich and dark. But if you prefer, a lighter lager will do just fine. Just make sure it's plenty of beer and served in a Má sskrug!

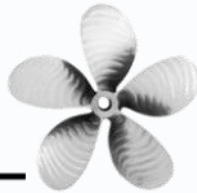
Also: Don't forget to tip the Mädel well.



## Ein Prosit!!



## What's Happening at The Museum



October 2023

You may remember last month's statement in this column, "Over the next year or so you'll see changes that are a part of repurposing the Museum to a Center for Collections!" Well, I didn't expect so many members to ask "What's a "Center for Collections?" And now I am at liberty to explain and define. We had a house guest recently, fellow named Dr. William Cogar. Bill has spent much of his life in Museums. Annapolis, Mystic, Williamsburg etc. and is now a director of the Annapolis Museum (in Eastport, not the USNA museum which he presided over some years ago) and, therefore, knows a lot about what's happening. As I said in September, you'll be walking through temporarily empty galleries for a while. Remember this: about 97% of the art, archives and artifacts in our collection are not on public display. They are not accessible and, therefore, are not even known to the public! That's not an exaggeration and it's not a unique situation. Most

museums in our orbit have the same dark secrets of stored pieces! And recently a decision was reached by the various Congresses and Conventions and Councils of Museums to change the way we hide our stuff from the public. It's a short and simple decision: Stop Hiding It! Clever, *non*? Detail: Storage as gallery. The process is to develop storage fixtures and rooms that safely store those thousands of artifacts etc. and let the public see them while they are being stored. It's a dynamic program and Dr. Cogar endorses it strongly. The artifacts will tell their own story and continue to educate, entertain and inform the public while protecting and preserving our store of artifacts. Storage as Gallery. Access! Hope that answers your numerous questions!

By the way, October is a special month for three reasons (at least). 1: Columbus reached the North American Continent 531 years ago (almost to the day), 2: it's the month that the Bronze Door Society of The Mariners' Museum will award over \$100,000.00 to the Museum to carry on the important work of conservation, (you may wish to consider becoming a Bronze Door member) and 3: our highly respected member, Heinz Schiller, turns 90 years old! Happiest birthday, Heinz!

—Ron

# Mess Call



## **SOMETHING FOR YOUR FACE IN BETWEEN**

### **BREWSKIS**

The world's biggest beer festival is coming up, but Oktoberfest isn't only about the beer, despite it being delicious and strong. We're also about the tradition, the outfits, the oompah bands, the funfair and, especially, the food. So here are things you have to eat at.

### **SCHWEINSHAXE AKA PORK KNUCKLE**

This is the big daddy, the *kaiser*, of German beer drinking food. The schweinshaxe is a big hunk of pork, located on the joint of two bones. Which bones they are we don't know. What we do know is that the meat is absolutely succulent, the crackling perfectly crisp, and the whole thing is drenched in delicious gravy. A pork knuckle is the perfect meal to add to your beer drinking session, filling you up with booze-absorbing goodness and giving you all the energy you need to dance the morning/afternoon/night away. Plus you will feel like Germanic tribal warrior royalty ripping your fangs into a big chunk of meat while holding onto the bone. You're a savage.

### **HENDEL AKA ROAST CHICKEN**

It's just a roast chicken, you've had roast chicken before, how special could this roast chicken be? The answer is very special. Plenty special. Amazingly fantastically wonderfully special. The way the Germans cook their *hendel* is a mystery to us, but whatever they do they take the humble roast chook and make it something to be desired. To drool over. To dream about after you're done devouring it. Ripping into a *hendel* is also a great way to prepare your body for the drinking and dancing onslaught that's to come, plus it's more healthy than the pork knuckle, if only slightly.

### **BREZEL AKA PRETZELS**

Ok so pork knuckles and roast chickens are a little bit expensive in Oktoberfest's beer halls, and really they are more of an event, or an experience, than something you do because you're peckish. The humble brezel, however, is affordable and always available, carried from table to table by walking pretzel ladies wearing traditional dirndls. These pretzels are HUGE, bigger than your head by a long way, and thick, and salty. They're just pure bread, crisped on the outside, so don't expect many vitamins or minerals, but they'll fill you up and absorb some of the beer you'll be pouring inside your face.

### **RETTICH AKA RADISH**

Is this the odd one out of this list otherwise filled with delicious, hearty, filling and mostly unhealthy beer drinking food? Yes it is! But also, it isn't. You eat the rettich, which is literally just a radish, raw with plenty of salt. It's got a real zest to it, and it's fresh, and the salt makes you thirsty, and you'll feel healthy because you ate a radish, so you can go back to beer and the occasional piece of someone else's pretzel.

### **BRATWURST MIT SAUERKRAUT AKA GERMAN SAUSAGE WITH PICKLED**

#### **CABBAGE**

Who doesn't love a bit of German sausage? Everybody loves German sausage, except maybe vegetarians, who love sauerkraut. The combination is fantastic, especially when there's a bit of potato salad on there, and covers all the food groups, from grilled meat-ish to fermented cruciferous vegetable, to mayonnaise. You can eat the bratwurst on a bun, with mustard and ketchup and some sauerkraut, or you can eat it on a plate with potato salad. It's not healthy, but it's hearty, and it's a staple, so get it in your face in the name of being cultured.

**D'ye hear, there.**



## **Auction Update:**

Modelers: The Auction will start shortly after 10:00AM; We will try to end it by noon. Lots will be offered one at a time and either sold or withdrawn at the auctioneer's discretion. Bidding will start at the auctioneer's announced minimum. Each auction will end when the auctioneer says "sold"; there will not be a warning when each auction ends, so pay attention. Bid increments will be in whole dollars with the minimum increment being \$1.00. We will not use paddles, winks, nods, nose rubs, ear pulls, burps, snorts, or any secretive gestures to disguise bids, a simple raising of the hand will suffice. And since we have to accommodate the on-line folks the pace may be a bit slow. I have no shills or spotters; make sure you get the auctioneer's attention when you bid so that it is recognized. Remember: we have tools, kits, and supplies, and stuff on offer, so plan your attack strategy carefully.

At the end of the event, you will be responsible to get with the purser to settle your account. The purser will maintain a spreadsheet of winning

bidders, but you should keep your own running tab just to be sure of accuracy.

If you have already pledged items for the auction, please bring them. Do not bring a bunch of stuff that has not already been pledged, I don't think we will have time to include them in the auction. All items for auction should be delivered by 9:30 so that they can be organized and, maybe, perused by the crew.

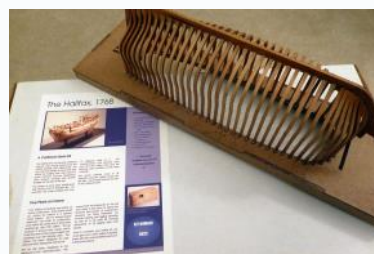
Bring plenty of money as I anticipate the bidding to go high for some of these treasures, you don't want to go away disappointed.

### **New listings:**

Serving machine & frame press



1/48 scale kit of Halifax, Bob Hunt kit



# The latest and final new listings...

Steam generator



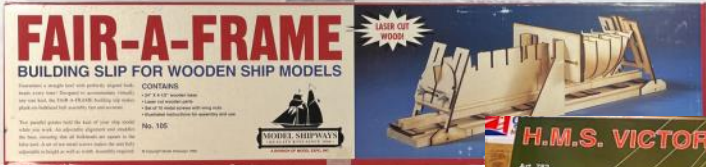
Selection of boxwood , Swiss Pear, and Pau Marfim strips and stock



Other billets of exotic woods



# Some Auction items recap...



# Barn Raising...some more!

Since we last met, Greg has managed to find time to advance the construction of his new, dedicated workshop. As Fall is upon us he needs get this thing roofed and dried in before winter arrives. To that extent, he called on his trusty volunteers to help raise the gable ends and a roof rafter system or two (can't really call it a truss as the plan calls for floored attic space for wood storage, etc. To some, the progress (shown below) has been likened to having a big box build that came from the big box store. Supervision was once again provided by the rangale of deer who own the outback of Greg's property, I counted seven this time. And, yes, the help did cheese it up a bit for the camera. —Ed.



## Modeler's Corner



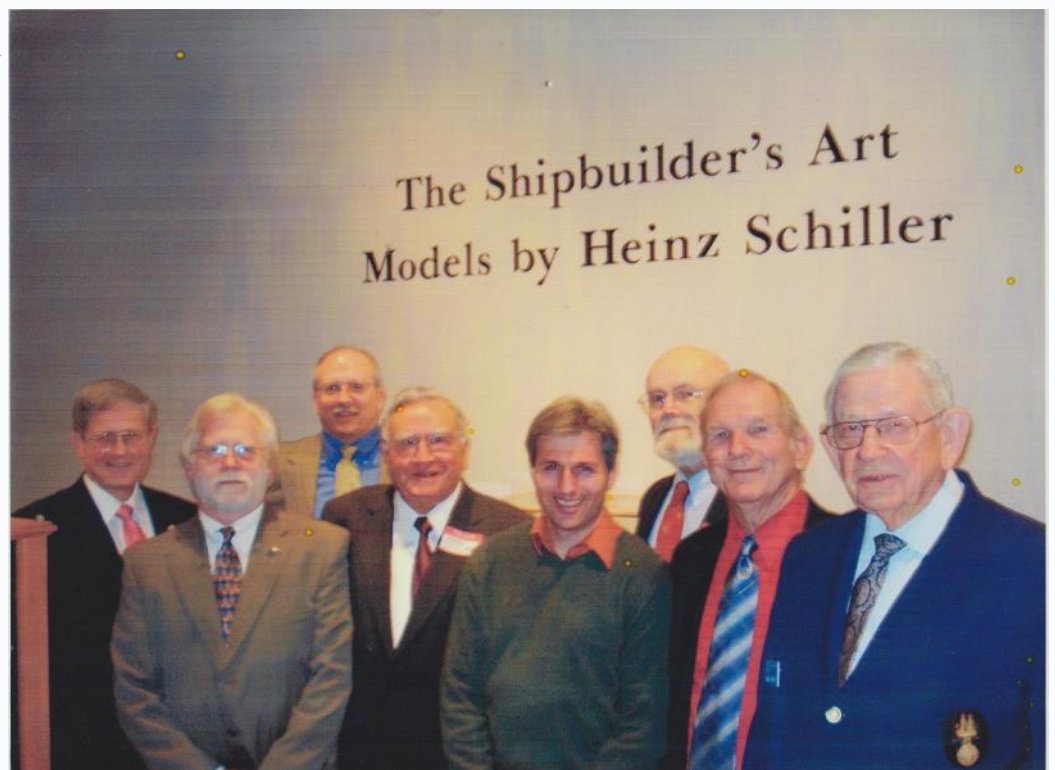
If one ship model is one ship model and two ship models is two ship models, then three ship models is the beginning of a collection. A room full of ship models is either an obsession or art. And since art consists of shape and color and time and texture and emotion, then, if you have created enough ship models to where you have a collection, that collection should be shared with others so they can enjoy the art that it contains.

And for Heinz Schiller, that collection was always on display at his home. For those lucky enough to be invited over, they got to 'ohh' and 'ahh' at it to their hearts content and marvel at the stories that accompanied each model.

But a collection like this is too nice to be confined to the home where it can only be enjoyed by close friends and acquaintances. It must be shared by a larger audience. And that is what happened in 2008 when the Peninsula Fine Arts Center in Newport News, Virginia, sponsored an exhibit titled "The Shipbuilder's Art" where many of his models went on limited display. I remember the exhibit's opening night with its attractive display and fine social. The local newspaper, The Daily Press, even ran an article about Heinz and his models. It was appropriately titled "Mastery in Miniature." It featured photos of Heinz and some of his models. I had forgotten, but I was Skipper then and the article featured quotes from me, Alan Frazer, and Bob Comet. All in all, a nice tribute to a life spent building art.

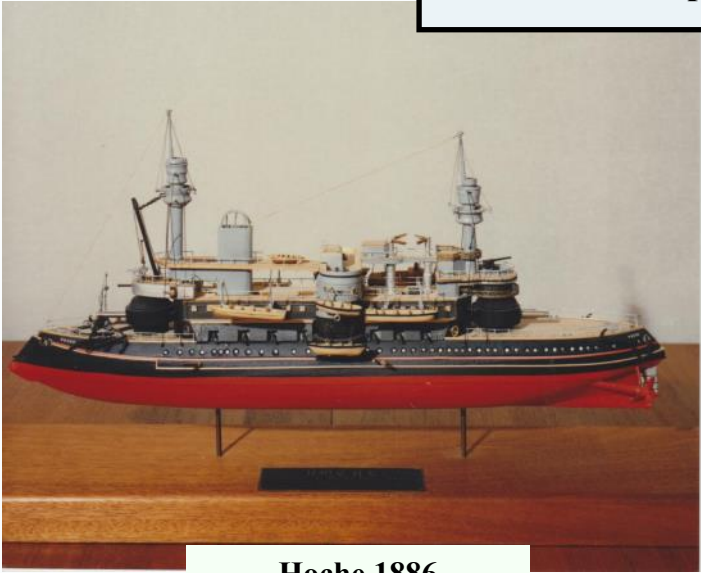
2008 was 15 years ago when Heinz was only 75 years young. **This month, our senior member turns 90** and, in the spirit of accomplishment, I thought it would be nice to share some images of his work to help celebrate the occasion. —Ed.

A sampling is on the next page...

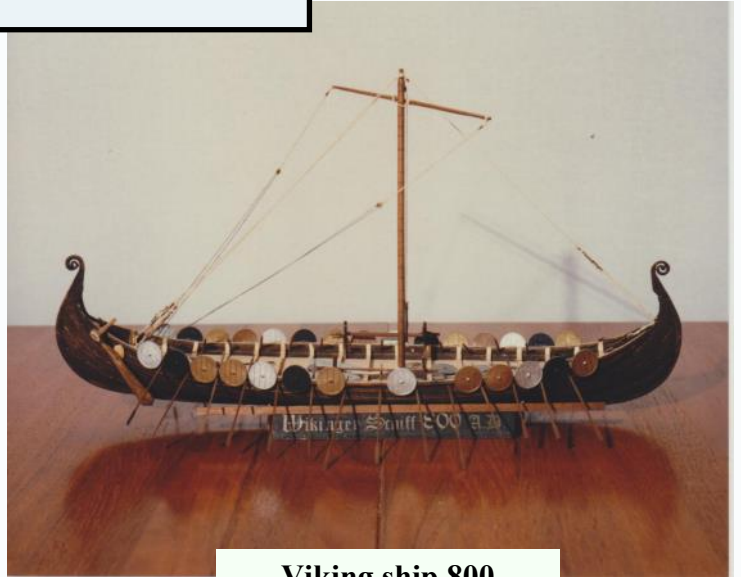




# The Shipbuilder's Art



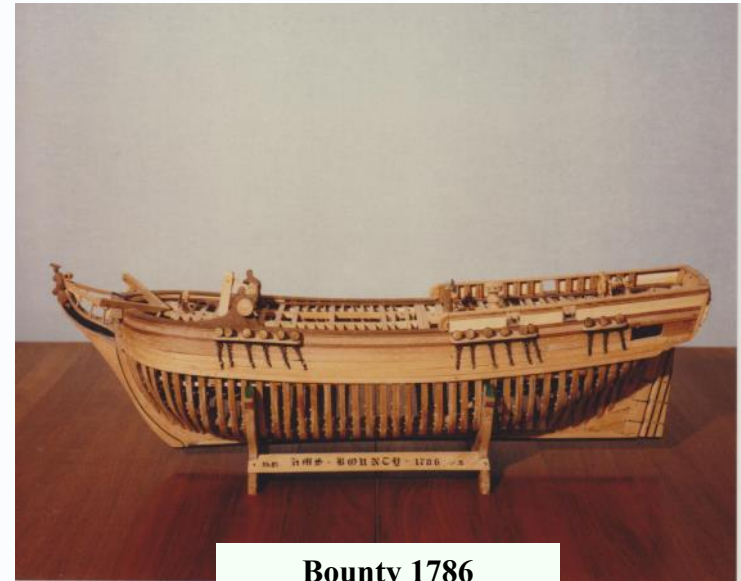
**Hoche 1886**



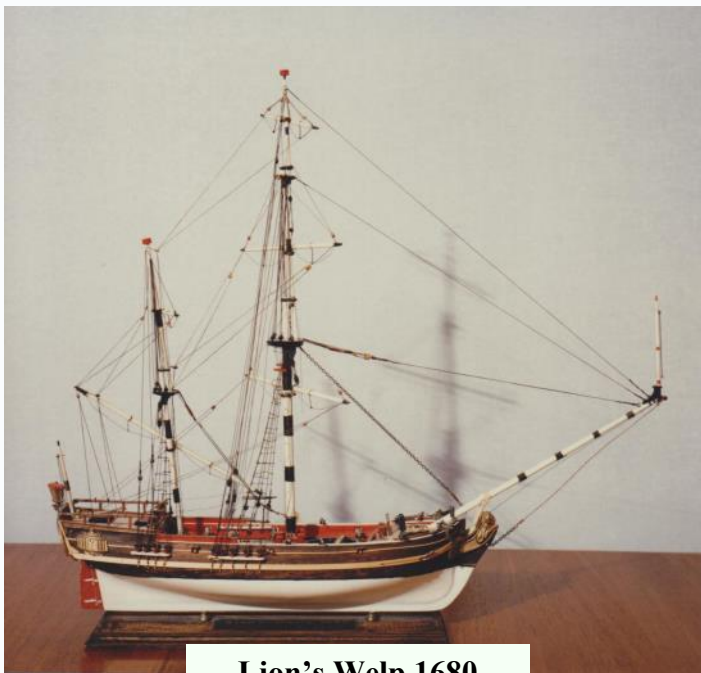
**Viking ship 800**



**Zebec 1750**



**Bounty 1786**



**Lion's Welp 1680**



**Norske Love 1765**

# The Deckplate

## JANUARY 2024

14 HRSMS Monthly Meeting: Mariners' Museum  
Nomination of officers  
Presentation: Ron Lewis - Restoration Do's and Don't's

## 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 ex-cruciating detail) Part 1

## MAY 2023

13 HRSMS Monthly Meeting: Mariners' Museum  
Presentation: Gene Berger - Building DDE 443 (in ex-cruciating 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: John Wyld - 3D Printing for Fun and Profit

## 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: **Live Auction at the Museum**

## NOVEMBER 2023

11 HRSMS Monthly Meeting: Mariners' Museum  
Presentation: Ron Lewis - Crabtree

## DECEMBER 2023

19 HRSMS Monthly Meeting: Mariners' Museum  
Presentation:



## WATCH, QUARTER, AND STATION BILL



Skipper: Gene Berger (757) 850-4407  
1<sup>st</sup> Mate: Greg Harrington (757) 218-5368  
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](http://WWW.HRSMS.ORG). You'll be glad you did!