Volume I Issue VII

# In This Issue



**Ship Modeling Forum**
**Online Modeling Competition**

# The MSB Journal

# The MSB Journal

ISSN 1913-6943

**Volume I, Issue VII**

September 2007



Published by
www.modelshipbuilder.com

Front Cover
Photo
HMS Triton Cross Section
by Uwe M. Karl

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# Contents

# Editors Notes

Last month while on vacation in Newfoundland I had the opportunity to go to Bonavista and visit the replica ship The Matthew. What was just as interesting as the ship itself was the community of Bonavista. Once there it was not hard to see that this was in fact a very old fishing community. Near the water it seems that roads, were an afterthought as it appears that they were built long after the various buildings and houses were. I highly recommend the trip to this historic community if you ever have the chance.

This month I was able to get right to work on the MSB Journal and compeleted it ahead of schedule, and as such, because of some events happening in the online modeling community thought I would send this out early.

Most notable, over at the Ship Modeling Forum (www.shipmodeling.net) they are embarking on an online modeling contest. Members of the forum are invited to submit pictures of their models and take part in the voting. It should be quite an interesting competition. Remember, you have to be a member of the forum to participate in the competition or the voting so if you are not already a member, be sure to register.

We're still looking for articles and other content for the MSB Journal, so if you'd like to contribute we'd love to hear from you. Simply send us an email at: msbjournal@modelshipbuilder.com.

Also, for those of you who have submitted material, there were a few items that I did not include in this Issue but they will be in the next for sure.

Okay, I'll keep you no longer! Hope you enjoy this issue!

Winston Scoville - Editor of the MSB Journal
www.modelshipbuilder.com

# The Matthew Project Updates

For years we have been told that it was Christoper Colombus who discovered the New World. This is what has been recorded in the history books and been taught to us. Therefore, in the model building world it is not surprising to see models of the ships that were involved in this historic voyage (Nina, Pinta & Santa Maria).

It has since come to light, through research over the past half century, that in fact it was not Colombus who discovered the new world first at all, but rather John Cabot who have landed on the new world some eleven months or so prior to Colombus, and claiming the new world for King Henry VII of England.

As mentioned in the last issue, over the next few months we will be bringing you a modeling project for the building of a model of “The Matthew”, the ship which carried John Cabot and his brave crew, and I stress heavy emphasis on “brave” as I have seen replicas of the Matthew and anyone who would travel across the Atlantic in this small ship has to be brave! Either that or not right in the head!!! :-)

In getting this project off the ground we will be presenting you with some historical background information on this famous voyage through the means of articles at the website.

The most recent article which I have added to the Matthew Project page is a translation of the “Letters of Patent granted by King Henry VII to John Cabot - 5 March, 1496.”

Over the next few weeks and months I will be adding further articles as time permits.

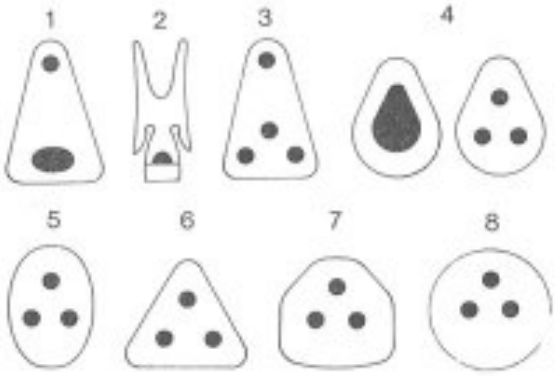
We anticipate the start of the build some time over the next couple of months, so for those interested keep your eyes on the site for current updates to the project. Of course we will also be listing all the updates here in the MSB Journal as well.

# Creating Triangle Deadeyes

*by Jerzy Bin*

First of all, what is a deadeye?

"All shrouds, some backstays and stays are setup by means of deadeyes. In ancient times the deadeyes were longish in shape and looked very similar to hearts. In the Middle Ages they were of similar shape, with an opening at the top for the shroud, and three holes at the bottom for the tackle lanyard. In the 15th century deadeyes were triangular and rather flat and the shroud was laid in a groove called the score round the deadeye. From the middle of the 17th century round deadeyes came into use; they were also more curved in profile."




*Deadeyes: 1. Ancient Roman; 2. 9-/10th century Viking; 3. 11-/13th century; 4. 12-15th century; 5. 12-15th century; 6. 15-16th century; 7. First half of 17th century; 8. After mid-17th century*

A picture of various deadeys from Historic Ship Models by Wolfram zu Mondfeld

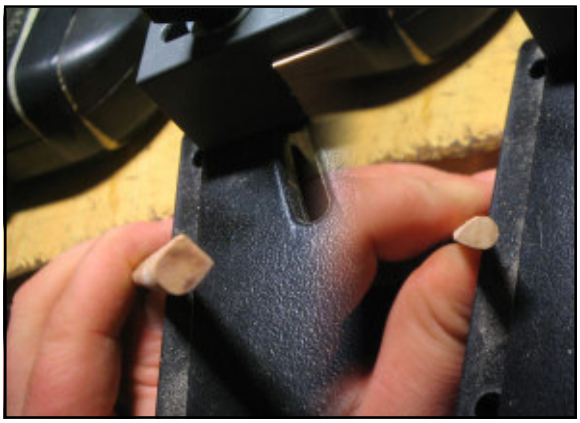
Round deadeyes are quite easy to come by in different scale, triangle deadeyes on the other hand are a bit more problematic. However, here at BoatModelling.com we have them.

Anyway, Andrzej Stefanski who built his model of 15th century documented with pictures how to create triangular deadeyes in few simple steps!

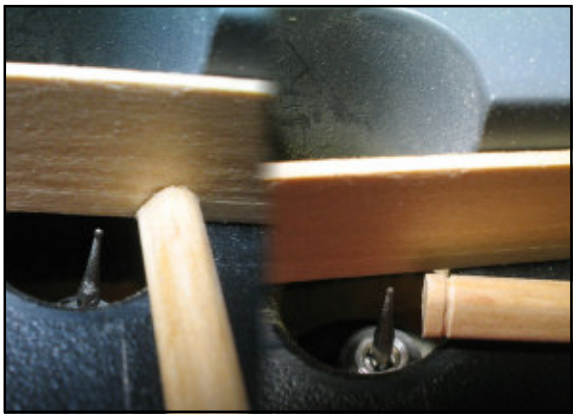
Wood stock is pear painted with linseed oil with gives deep natural colour and an old look of wood.

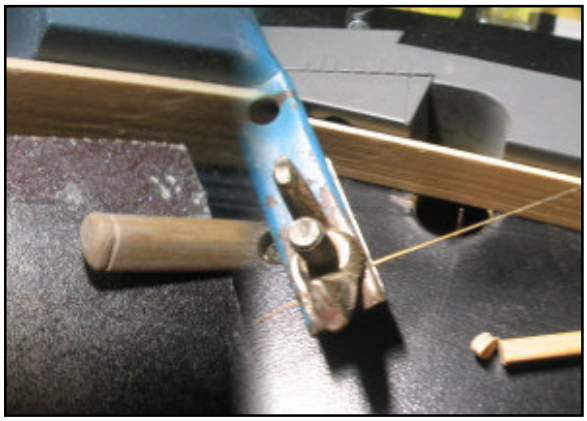
Tools used are Dremel standard drill with attached router table, round routing cutter, old small planer, hand fret saw, sanding paper on some stock of wood.

Cut out required stock or plank of wood for example 4.4x5.5mm with length of around 20-25 cm. Using hand planer round the edges and plane the wood trying to get egg or pear type shape as shown on the picture.



Using bench router table with small round cutter make a groove around new deadeye. Note that router's back fence's hole is covered by extra wooden plank to have proper stopping point. Then sand paper on wooden stock round the edges, cut off the deadeye with fret saw, round other side.





Finally drill three holes and paint ready dead eyes. It took around an hour to produce 10 such deadeyes.

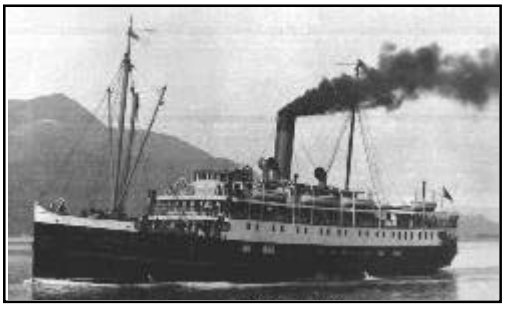
This concludes this little article on triangle deadeyes, we hope you find it helpful.

## *Tips & Techniques*

**Milling Planks** - William Miller

I know most of you probably already know this but I discovered (all on my own) that the most accurate way to mill planking is to buy wood (boxwood, pear, etc.) billets slightly THICKER than the desired WIDTH of planking. For example to mill 3/16" wide planks, buy at least 7/32" thick billets, allowing 1/32" to be planed off. Using your thickness sander "plane" down the entire billet to the exact WIDTH of your plank,i.e remove the 1/32" taking from both faces of the billet. Use a micrometer for accuracy, and use 120 grit paper to get a smooth surface on both faces. This surface ultimately becomes edge of your planking. Next using your table saw or band saw, cut strips from the edge of the billet to slightly more than the desired THICKNESS of your planking. Then using your thickness sander again, plane each plank down to the exact thickness called for your planking. Here the planed surfaces become the face of the plank and are ready for installation with little further preparation. I found this gives more accurate and consistent results than trying to cut strips from thin billets, my saw just didn't behave and I ended up having to sand and resand to get a true edge on my planking. Hope this is helpful.

# *From the files of ShipWreckCentral*



Steamship: **Princess Sophia**
Tonnage: 2320 tons
Nationality: Canadian
Captain: Captain Locke
Place Built:Canadian Pacific, West Coast

During the Klondike Goldrush of the late 19th Century, coastal steamers were built to transport passengers from Vancouver, Victoria and Seattle. The route passed through the Lynne Canal north to Yukon and Alaska.

The Princess Sophia was added to the Princess fleet in 1910 to service the growing traffic in freight and passengers up the north coast of British Columbia.
Last Voyage

The Princess Sophia heading to Juneau Alaska. In late October, 1918, while traveling south from Skagway in a blinding snowstorm, the Princess Sophia ran up on Vanderbilt Reef in the Lynn Canal. Tragically the captain did not order the passengers and crew to abandon ship. The following night the weather worsened and the ship was battered by wind and waves, she finally plunged below the surface. All 353 people on board were lost. The only survivor was an oil soaked dog. The Princess Alice, another Canadian Pacific steam vessel was rushed to the scene to collect the bodies.

Year Sunk: October 23, 1918
Place Sunk : Near Lynn Canal of the coast of Juneau, Alaska
Cause of Sinking: Collision agianst Vanderbilt reef
Loss of Life: 350+
Body of Water: Lynn Canal
Latitude: N 058o 021'
Longitude: W 134o 035'


ShipWreckCentral has a couple of dive footage videos of the wreck which you can view online.
www.shipwreckcentral.com
To view the videos go to the Shipwreck Map and do a search for Princess Sophia
Be sure to check out the rest of the site. Great things will come from here in the future.

# Examples of Belaying

from Eugene Larson's Shop Notes

The following photos were taken on board ***Star of India*** during the Nautical Research Guild's annual Conference at the San Diego Maritime Museum in November 1999. The photos have been scanned from personal slides.

Note in some cases the "excess" line is not draped over the belaying pins, but coiled and then hung by a loop formed by a bite in the same line.

The lines are hung neatly, but not showy. They do not have a hitch taken around the center as incorrectly shown in many model building books. The running rigging lines must be functional, and easy to access. A hitch around the center would foul the line in an emergency situation.

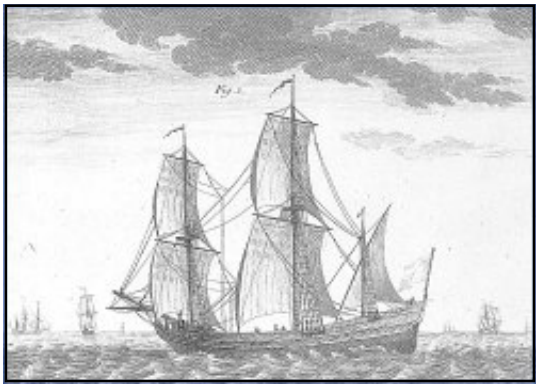
Note the color of the running rigging line compared to the white blocks nearby. Although this is modern material it still shows the effect of weathering on the original color.

# Ships from the Past

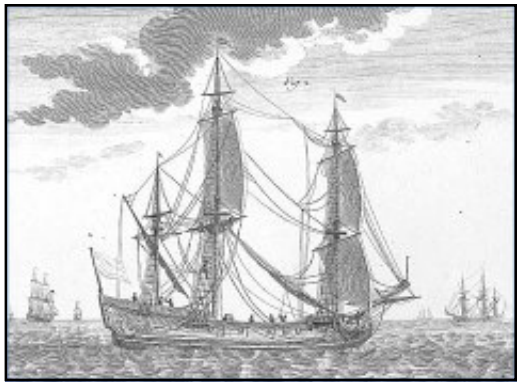
## Working ships of the 18th century

Fishing expeditions were significant collective ventures. European coastal fishermen could not undertake them alone.

Expeditions organized for large-scale exploitation of schools of fish on the edge of the new world were financed by rich merchants, and sometimes by several partners capable of outfitting an ocean-going vessel. Companies were created especially for this type of venture.



**Flyboat, a dry-fishery vessel, 18th century**
From *Traité général des pesches*,
by Duhamel du Monceau, 1772
(National Library of Canada)



**Ship of 100 tons from Saint-Malo for use in the dry fishery, 18th century**
From *Traité général des pesches*, by Duhamel du Monceau, 1772
(National Library of Canada)

The crews of the ships in the Newfoundland fishery consisted of sailors, fishermen, salters, shore workers, apprentices and boys, who laboured under the command of a captain, or the orders of a pilot and a few petty officers. Depending on the size of the crew, royal ordinances sometimes required that there be a surgeon and a chaplain on board. One looked after the bodies; the other, after the souls. When the ship returned to port, one-fifth of the profits of the expedition was usually given to the fishermen.

### Nautical Terms

**Margin Line** - A line or edge parallel to the upper-side of the wing-transom, and about five inches below it, at which place terminate all the butts of the bottom planks abaft. The latter are made good by the tuck-rail.

**Seizing** - The cord, twine or other small stuff which is used to sieze a line.

# Carving, Intimidation and Grade School Art Classes.

By: Bill Short

Over the years spent in this fine hobby of ours, I have come into contact with numerous modelers who have avoided the process of carving ornamentation and sculptures for their ship models. In most cases, this means either building a kit that comes with pre-cast ornamentation, or picking a less ornamented model from the period following the 17th century when these sculptures fell out of favour with most ship building yards in England and Europe. The single most quoted reason for avoiding carving is intimidation. We are simply intimidated by the process of removing wood from a block to reveal a sculpture or ornament.

When I first decided to carve all of the ornamentation for my bashed model of The Sovereign of The Seas (1637), it followed a process of exhausting all possible resources for information on carving as it pertains to our hobby. There was little information available and the material that was in print seemed to be missing something in my opinion, although, I did not know what that was at the time. Nevertheless, I took the plunge and decided that I must teach myself how to do this. It followed, in my mind, that if I could plank a hull, I surely could master this skill as well.

The sum total of my experience in carving was making whistles from Lilac branches with a pen knife when I was a young lad. In order to accommodate the stern carvings on my Sovereign and to restore the look of the original ship as shown in contemporary paintings, I had to modify the entire stern shape of my kit. This meant that if I couldn't master carving, the kit was firewood as the old ornamentation would not fit on the newly modified stern shape. It felt a bit like driving into a wall of fog on a road. This was intimidating and scary to say the least. The kit was not cheap.

After reviewing the available material in print on this subject, carving basically boiled down to the following steps:

1. Trace the item to be carved from the ship plan or other source onto tracing paper.
2. Using carbon paper, re-trace the object onto a piece of boxwood.
3. Cut away the exterior surplus wood on a scroll saw.
4. Using whatever your choice of carving tool, start removing wood to obtain the desired shape.

Sounds simple doesn't it? Well, it is exactly like driving into that fog when the lines disappear from the wood and you are left to your own devices to figure out what to carve next. I created many fine pieces of kindling wood using this method. This is the point where most modelers give up the thought of carving and resort to other models to build that do not require this skill.

Fortunately, I am a stubborn fellow, and I kept going, trying to figure out a way to do this. Eventually, I fell upon a method that involved a great deal of drawing. I found that the more I drew the object, the more I could visualize it in my mind when I came to carve it. Eventually, I started to produce some acceptable carvings and didn't put much thought to why it had initially been so difficult or what breakthrough I had found in order to achieve those results.

As time went by, a number of my fellow modelers convinced me to write down my experiences in carving to share with the hobby, and in 2002 I published a book on the subject which I still make available to modelers up to this day, in both English and French.

It was some time after publishing the book that I fell upon the reason that we have so much difficulty with this skill. It all started with grade school art classes. In the beginning stages of our education, we were exposed to an equal portion of art classes and the other disciplines including mathematics, science, geography and language. As you progressed through the grade school system, the art classes became fewer and far between, as they were replaced by a bigger helping of all the other disciplines I mentioned. Why should this have any effect on our ability to carve or draw?

Our brain is a complicated organ that processes information in complex ways. However, studies in the past 60 years have determined that the right and left sides of our brains are used to process different material.

| The left side processes the following types of information. | The right side processes the following types of information: |
|---|---|
| Verbal | Nonverbal |
| Analytic | Synthetic |
| Logical | Intuitive |
| Sequential | Random |
| Systematic | Casual |
| Symbolic | Concrete |
| Linear | Holistic |
| Factual | Visual |
| Abstract | Sensory |
| Digital | Spatial |
| Rational | Emotional |

The left side learns through phonetic and analytical methods while the right side learns through sight.

So, as the art classes became fewer and fewer, we resorted to using our left brain more and more. Let's use our hand as an example of this. If you look at your hand and decide to draw or carve a facsimile of it, unless you have had an extensive upbringing in the arts, your left side of the brain takes over and analyses the hand as a common object. It says that all hands are logically the same shape and look alike therefore, no mater what pose you have your hand in, you will draw the 'canned' or symbolic version of the hand which is not necessarily representative of what you want. No matter how hard you try to change it, the left brain reverts back to the logical and analytical version of the hand. You may have experienced this when trying to draw or even copy some sculpture for you ship. What you drew does not often represent what you were copying. That very strong pull of the left brain is taking over and spoiling the fun.

It therefore remains to be seen, how to turn on the right side of the brain and recover some of that valuable time and experience we spent in grade school art classes so that we can regain the use of the right side of the brain, the creative part of our minds and apply this to drawing and carving the objects for our models.

As I became more experienced with my drawing and carving, I found myself 'zoning out' or leaving my immediate surroundings while carving and becoming unaware of the passage of time or sounds from that environment. It was sort of a dream like feeling and I was totally focused on the task of carving without any distractions. This is what is known as 'right brain mode'.  If you speak to artists, they will tell you that while they are creating, they are unaware of time passing, and that they are in a zone by themselves. This is indeed the answer to the intimidation problem, however, we need to re-train ourselves to use the right brain and regain the artistic abilities that are for the most part, in each and every one of us. It would follow that if we are able to do many of the other skilled techniques to produce a ship model, we should be able to draw and carve as well.

**Using the right side of the brain to draw.**

As mentioned above, research on the human brain determined that the right and left hemispheres process different information for different purposes. The left side of the brain deals mainly with the verbal analytic mode while the right side deals with the visual perceptual mode. When we see, for instance, a drawing of the human head, our left or L-Mode kicks in and says that there are eyes, a nose, hair, chin, etc in specific places that are recognizable to us and the R-Mode right side of the brain is shut down as we now have everything in place to process the image in our mind for normal purposes. However, if you were asked to draw the head on paper, you would most likely have a great amount of difficulty getting it right. That is because the L-Mode of the brain wants you to draw the individual parts of the head by name, and as this side of the brain is analytical. The spatial information required to draw it is shut down. So, we are left using the analytical and verbal skills of the left hemisphere to draw with

and the result is not what we were striving for. It remains to unlock the R-Mode , right side of the brain with the perceptual and spatial skills needed to draw.

Betty Edwards has written a book that is in print in many languages called “Drawing on the Right Side of The Brain” which explains this process in detail and provides some very interesting exercises. In my opinion, this book is invaluable to us as potential carvers whether we are able to draw well, or are just beginning the process. I would like to give you an idea of how powerful some of the exercises are.  Let’s explore a few aspects of the book.

In order to get your brain turned on in R-Mode to utilize the spatial and visual talents it possesses, we need a method that turns off the left hemisphere while we are concentrating on drawing. Before I ever read Betty Edward’s book, I do remember experiencing the feelings of working with the right side of the brain. These included a lack of comprehension of the passing of time and not hearing speech from others around you or other sounds like music from the radio. You seem to be totally focused on the drawing with no other thoughts interrupting the process. After reading the book, I knew that I had experienced this feeling and the benefit it has for drawing.  Let’s try an experiment to see if we can experience R-Mode to draw something.

The object below is the classic vase / face drawing where the profile of the human head can be seen as well as the shape of the vase. The following instructions are from the web site Drawing and Creativity:

http://members.optusnet.com.au/~charles57/Creative/Drawing/

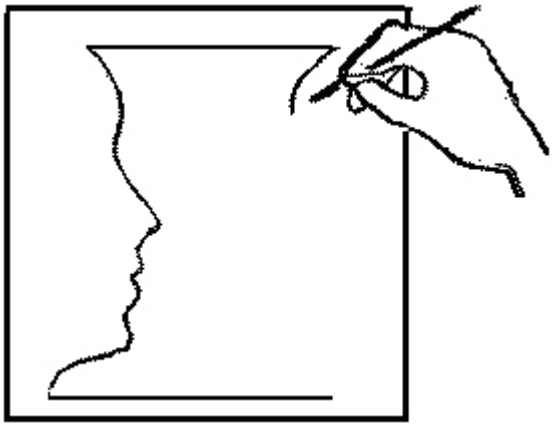
1. Draw a profile of a persons head on the left side of the paper, facing toward the centre.

2. Next, draw horizontal lines at the top and bottom of your profile, forming top and bottom of the vase.

3. Now go back over your drawing of the first profile with your pencil. As the pencil moves over the features, name them to yourself: forehead, nose, upper lip, lower lip, chin, neck. Repeat this step at least one. This is an L-mode task: naming symbolic shapes.

4. Next, starting at the top, draw the profile in reverse. By doing this you will complete the vase. The second profile should be a reversal of the first in order for the vase to be symmetrical. Watch for the faint signals from your brain that you are shifting modes of

information processing. You may experience a sense of mental conflict at some point in the drawing of the second profile. Observe this, and how you solve the problem. You will find that you are doing the second profile differently. This is right- hemisphere drawing.



If you followed the instructions carefully, you will have begun to experience the feeling of activating the right side of the brain, R-Mode, while drawing the profile in reverse. It is a peculiar feeling at first, but we are beginning to see the powers that are available to us all by using this hemisphere of our brain for artistic endeavours.

**Upside Down drawing.**

Next we are going to try another method of unlocking and activating R-Mode, by drawing a fairly complicated image, upside down. Things that we view right side up, are unfamiliar to us when we see them upside down. The usual visual indicators that the L-Mode of our brain processes are not there, or are in unexpected places or form, and this causes some consternation when we try and process the image.

We are going to try this using a modified version of the actual Le Gros Ventre figurehead provided, with permission, by Gerard Delacroix.

For the purpose of this exercise, the double lines in the drawing can be drawn as single lines. To complete this exercise, place the drawing upside down in front of you as shown above. Use a blank sheet of paper and your pencil to copy the drawing. Set aside about an hour of uninterrupted time in a comfortable space to complete the drawing. You will draw the image upside down. During this exercise, the L-Mode of the brain will try and interject with names of individual parts of the drawing. Keep drawing and just focus on copying specific line

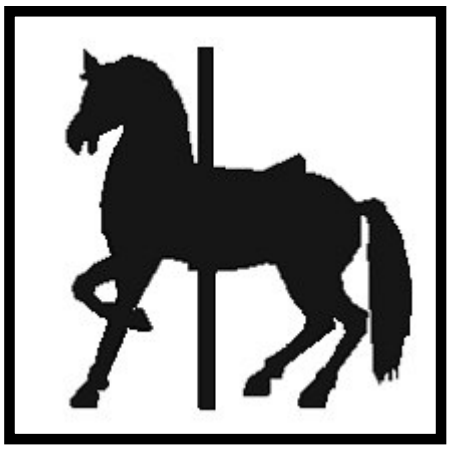
shapes and their spatial relationship to other lines, not on what they represent. Do not turn the drawing right side up until it is completely finished. Erase and make corrections as you feel the need. You will most probably be quite pleased with the result of your efforts when you finally finish it and turn the sketch right side up.

During this exercise, you have, in effect, turned off L-Mode of your brain and let the visual and spatial strengths of your brain take over. This is an epiphany of sorts. What you are now doing is copying an object by studying the line shapes and spatial characteristics of that object. Isn't that what artists are doing when they paint a landscape or a portrait?

**Negative space concept.**

Another exercise that helps us to switch to the R-Mode needed to draw effectively is the negative space concept. Let's define negative space. The following silhouette of a carousel horse is surrounded by white areas which we will call the negative space. The horse itself, that which is drawn in black, is the positive space for the purpose of this exercise.

We are going to draw the negative spaces rather than the carousel horse and see what happens. As an example, the white area encapsulated by the horse's front legs is a space you want to draw. Additionally, the white area around the horses head is a negative area. So. You are going to split up the negative area into manageable sections and draw them one at a time. Draw some lines from the outline of the horse to the border to divide the negative space into sections. Now, create another border, the same size, and draw in the negative spaces in their correct locations. The end result should be a picture of the carousel horse even though you did not draw a horse, but rather a series of irregular shapes. This method closes down L-Mode and allows R-Mode to dominate.



## Conclusion.

By now, you have begun to understand some of the basic concepts of training your brain to use R-Mode. It is now time to get a copy of Betty Edward's book and read it from cover to cover. I believe that this book can help anyone to draw and most certainly is a great asset to us in our carving endeavours. Those grade school art classes were valuable, and now we can begin to recall those skills and use them to create a more elaborate and beautifully crafted model.

# On the Cover

On the cover this Issue is a picture of a half section build of the HMS Triton. The Triton was a 28 gun British frigate built at the Adams shipyard in  Bucklers Hard in Hampshire England.

This model was built by Uwe Karl of Germany.

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# Model Ship Builder Website Updates

In addition to putting together The MSB Journal each month I somehow manage to find time to make updates at the website too. This month is no different and we have some updates we hope you find interesting.

First, I've added some links to the **Link** page. Unfortunately I made a msll oversight and forgot recording them for publishing here. :-( For anyone who checks the link page often (especially for links to ships and replicas museums etc.) you should quickly be able to spot them.

In the **Articles** section I have added an article on boatbuilding tools. It's an interesting look at tools used by the boatbuilders in the small Newfoundland community of Elliston at the turn of the last century which is typical of a small fishing community scattered along the coast of not only Newfoundland and Labrador but also along the coastal shores of North America where fishing, boatbuilding and shipbuilding were common practices of the past few hundred years.

For anyone whose family sends greeting cards on a regular basis you will note a new graphic in the left hand column on the main page. While not model related, this is a great service that I think you will quiclkly come to appreciate. Not only is it a great service but for anyone who sends any amount of cards this is a great place to save some mone (i.e. send a customized greeting card, including the postage for only a fraction of the cost of buying a card alone at your local greetiing card store!)

Check them out at the Model Ship Builder Website
www.modelshipbuilder.com

**Note:** The Matthew Project Updates are not listed on this page but have a page elsewhere in the MSB Journal. Check the table of contents for this issue.

# Contributor's Pictures

(Send your pictures to msbjournal@modelshipbuilder.com)

In this issue we start the Contributor's Pictures section with some pictures from Jim Watts. He is in the process of refurbishing a Hydroplane If anyone has any suggestions, Jim would like to hear from you (bensidus197217@yahoo.ca).


Looks like it's moving right along Jim. Be sure to send us some more updates so we can follow your progress!

**Special Dates in American Naval History That Occured in the month of September**

**1782 -** As a token of gratitude for French aid during American Revolution, the U.S. gives ***America*** (first ship-of-the-line built by U.S.) to France to replace a French ship lost in Boston.

**1776 -** John Paul Jones in ***Providence*** sails into Canso Bay, Nova Scotia, and attacks British fishing fleet.

Next are a few pictures from Al Blevins. The first are of of a 1/96 scale scratchbuilt model of the tug New York Central No.1. The prototype was built in 1901 for the New York Central Railroad and used to ferry car floats in New York Harbor.

Next are two photos of Al's pride and joy, the US Lighthouse Service Tender Marigold ca. 1938 just before being taken over by the Coast Guard. A maritime artist friend of his, Len Tantillo, lftantillo.com convinced him to build the tender in 1/64 scale to "pose" for a painting. The case and table were built by a local cabinetmaker. A client purchased the model, case and the painting "Marigold at Raspberry Island Lighthouse". The painting took the top award at the Mystic International in 2000.

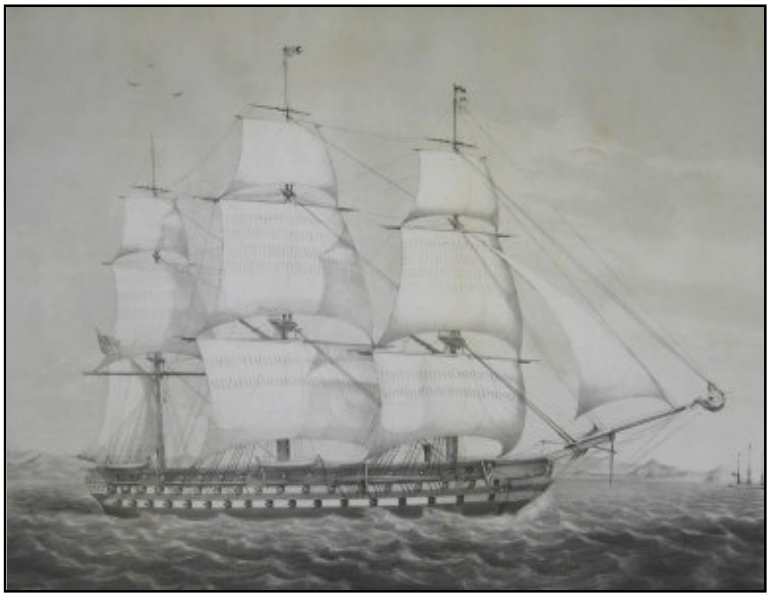
A regular contributor to our pictures section is Mike Pendlebury from the UK. This month he has sent a picture of the latest project he's started. It's a 1/3 scale Mersey Lifeboat.

Okay, the next few pictures are not of models but they are a great follow-up to Mikes recent pictures. They are of the old Boathouse at Flamborough (North Landing). It would be truely impressive to see one of these boats go down the slipway!

The picture directly below is looking down the slipway. At low tide the boat was winched to the bottom and dragged afloat. About a mile or so straight out through the narrows an important naval battle occured. Do you know that it was?

## *What Ship is This????*

Know your ships? Here's a little triva for you. Send your guesses to msbjournal@modelshipbuilder.com and check back in the next issue to see if you were right!



# Model Ship Show

(Free Admission)

**Saturday and Sunday, October 20 & 21, 2007**

9 AM to 3 PM

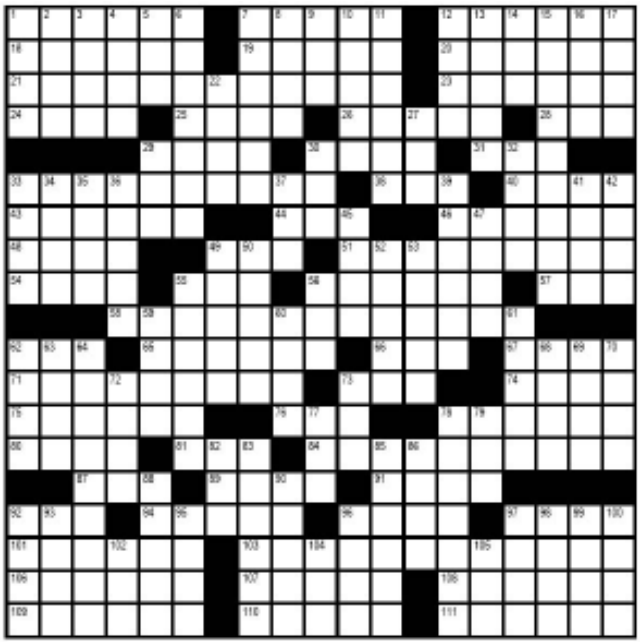
At the: Torigian Community Life Center
(Peabody Council on Aging)
79 Central Street, Peabody
(Access is through the side entrance)

Over 100 Models by people from the Greater Boston area will be on display. Ships of all types, many are museum quality.

Fun for the whole family

**For more information contact:**
Richard Royer - rroyer65@verizon.net

## Yo-ho-ho and a Bottle of Rum - by Gene Bodnar



**Across**

1 Passover breads
7 Took unlawfully
12 Involuntary muscle contractions
18 Large tropical lizard
19 Sacred writings of Islam
20 Aviator
21 Saltpeter, sulfur, and charcoal mixed with alcohol
23 Open trellis
24 Perceives
25 Daybreak
26 Organic plant substance
28 Ahab's was wooden
29 Certain
30 Part of a window frame
31 Barn or hoot
33 Rum, tree pitch beer, and molasses mixture
38 Cloth border
40 Japanese sashes
43 French way to drink coffee
44 Aswan or Hoover
46 Take into custody
48 Jazz singing style
49 __ Paulo, Brazil
51 In a lewd manner
54 Harmony
55 Give help
56 On a ship
57 Curly-coated breed of cat
58 Beer, wine, rum, and gin mixture
62 "__, humbug!"
65 The "D:" of A.D.
66 Actor Affleck
67 Make a surprise attack
71 Loathe
73 Place for a basketball game
74 "A wing __ prayer"
75 Mildness
76 Gets a blue ribbon
78 Roof support
80 Detail
81 Swab
84 Beer, liquor, and raw egg mixture
87 Eventually
89 Blush wine
91 Barnyard squeal
92 Strike lightly
94 California white oak
96 The "A" of A.D.
97 Hemingway's nickname
101 Sir Thomas More book
103 Another name for 85-Across
106 More dilatory
107 Baker or Loos
108 French star
109 Pays out
110 Soldier of the Indian subcontinent
111 Sails above topgallants

**Down**

1 Russian planes
2 Chills and fever
3 Simple melody
4 Microwaves
5 Artist Yoko
6 What a sander generates
7 Barbecue tool
8 Ripped
9 Lester Patrick Trophy winner Bobby
10 __ Ingalls Wilder
11 Get tangled
12 Hindu woman's garment
13 Ray Charles's instrument
14 Branch
15 Weak ale
16 Constructed
17 Hitch
22 Pub projectile
27 Pronoun for a yacht
29 Do a slalom
30 Fashionable hotel
32 Haggard
33 Smallmouth or largemouth
34 Abolishonist Stone
35 Astronaut Shepard
36 Snag
37 Tumult
39 Diacritical mark
41 Wight or Man
42 River in Hades
45 Gangs
47 Make over
49 Letter between rho and tau
50 Allow to enter
52 British policeman
53 Winston-__, North Carolina
55 Fictitious name
56 Tropical American cuckoo
59 Mine passage
60 Once again
61 Rough drawing
62 Indonesian island
63 Support an illegal activity
64 Fermented bee product
68 Opposed
69 Mental image
70 "Shucks!"
72 Marcel Marceau, for one
73 Wildebeest
77 Feeling of fury
78 Overflow
79 Question
82 Globe
83 Polish dances
85 Weekday
86 Traffic violation fee
88 Judged
90 River in Paris
92 Young dogs
93 At the summit
95 Dinghy necessities
96 It's between soprano and tenor
97 Stratagem
98 Pavarotti specialty
99 Tug
100 Daniel Boone actor Ed
102 Belaying spot
104 Sass
105 Japanese premier Hirobumi

# Clubs & Organizations

**The Shipwrights of Central Ohio**, formed in 2004, meets on the third Saturday of each month from 9 - 11:30 at the "Church at Mill Run", 3500 Mill Run Drive, Hilliard, OH. Anyone interested in building model ships, static or R/C is welcome to attend our meetings. We will have models on display at the "Trees to Treasures" Columbus Woodcarving Show, Martin Janus Senior Center, Ohio State Fairgrounds. September 29 & 30, 2007.

Contact information: Bill Nyberg bnyberg@wowway.com.