

Telescope

15¢

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NO. 6



—From a painting by Rowley Murphy.

The year was 1840...

. . . the month, May—an historic cargo was aboard the schooner "Fly" when she stood out from Gooderham & Worts wharf.

As her master, James Gooden, felt the lift of Lake Ontario's swells, it is unlikely that his thoughts went beyond the shipmaster's routine concern for his cargo's safe delivery. But this was no ordinary cargo—for the "Fly" carried the first recorded shipment of manufactured goods from Upper Canada!

Editorial:

AS TIME GOES ON

Six years ago there was no museum, or institution of any kind, for the preservation, display, and interpretation of objects related to Great Lakes maritime history. There were, in existing historical museums, a few unrelated objects, too few in number to justify a salaried curator. Some of these objects were displayed, and some were in storage. Few, if any, were labeled so as to make them interesting to the public. They were orphans.

When the Museum of Great Lakes History was established as a branch of the Detroit Historical Museum, in Detroit, there was so little in the way of exhibit materials it was necessary to rely heavily on the parts of the schooner "J.T.Wing", the museum's domicile, to sustain interest. Silhouettes of ships, made of black card board, were used instead of models. Flat exhibit material was welcome, because it covered more space.

Slowly at first, then with increasing tempo, other materials came in. Today the schooner "J.T.Wing", a large vessel as the sailing ships went, is no longer adequate in size to accomodate materials on hand. Some exhibits are maintained at the main museum, and many objects are in storage. Several very fine and very valuable collections have been promised to the museum, to come to us if and when adequate fireproof housing for them is available.

Not only are exhibits coming to the museum in increasing number. The values, from the viewpoint of the historian, are increasing, with the passing of time. Persons possessing one or two items, of no particular value, isolated, are finding satisfaction in presenting them to the museum, where they later see them woven into a comprehensive exhibit of related objects and telling a story of very real value. It is no longer a matter of trying to find objects to fill space. The problem now is to find space to fill with objects. In addition to donated materials already accessioned or awaiting acceptance, there are many exhibits, long ago past the planning stage, which should be fabricated and added to the museum's educational program. One such planned exhibit has to do with safety on the water, an important one, considering the increasing number of fatal accidents among uninformed small-boat operators. The Museum of Great Lakes History has a big job to do, and as time goes on it will become even bigger. Its present shop is entirely inadequate in size. Telescoped into it are the facilities for drafting and storage space for extremely valuable ship plans. The delicate work of model building must be done in the same space used for heavy repair and maintenance tasks. There is no room for the technical books essential to a working library. All administrative tasks and records are confined to a room measuring four and a half by eight feet. As time goes on the congestion becomes worse. The Museum of Great Lakes History has been recognized in England, Norway, Finland, Sweden, France, West Germany, Uruguay, Austria, Canada, Belgian Congo, and eighteen states in our own country. Its facilities must be enlarged if it is to meet its present and future obligations.

THE JUNE COVER

Much effort went into the getting of this reproduction of Rowley Murphy's painting of the schooner "Fly", but through it all we had the fullest cooperation of its owners, the firm of Gooderham and Worts, Ltd., Toronto, Canada. It was our intention to reproduce this work in its original colors, and without hesitation Mr. C. W. King, representing the owners of the picture, boxed up and sent to us the original color plates. However, we had not properly acquainted ourselves with the intricacies of the U. S. Customs Regulations, which we learned, much to our dismay, prohibit the importation of such plates, for the purpose of printing from them. We had not learned any other use to put them to, so when they arrived at Detroit Customs we were allowed to see them; then were told to export them at once. Cost for the look, \$7.50.

When this was reported to Mr. King he very promptly sent us the black-and-white reproduction. Numerous letters were exchanged and throughout the entire episode we received nothing but prompt and courteous consideration from our Canadian friends, though we knew that our request had led into the most vexatious situations. Our deepest gratitude goes to the firm of Gooderham and Worts, Ltd and to Mr. King for their cooperation in our effort to get one more of Mr. Rowley Murphy's pictures to be used for a cover.

MUSEUM NOTES

New Accessions

Through the kindness of Mr. Erich Rabe, 6676 Jackson, Dearborn, Michigan the museum has acquired two very interesting old charts.

The date of issue is not shown on either of these charts. Both were published by the Bureau of Topographical Engineers of the War Dept., U.S. and are printed on very soft paper.

The title of one is WEST END OF LAKE ERIE, and DETROIT RIVER. It is based on a survey of Lake Erie, 1849 and another survey of 1840. It is 34 inches by 28 inches, the lower edge being frayed so as to obscure some of the detail. Cont. pg. 8

MARINE ARTISTS OF THE GREAT LAKES

Part I

ROWLEY WALTER MURPHY

The Great Lakes have had few marine artists, but, fortunately for us, it may be said that they have been good ones. This sketch is intended to acquaint our readers with a contemporary painter who has done more than any other now alive to preserve on canvas the drama of the era of sail, on these inland waters.

Born in Toronto, Canada, May 28, 1891 Mr. Murphy has devoted his life to Art. His early training in the technical schools of Toronto, and the Ontario College of Art, was followed by work at the Pennsylvania Academy of the Fine Arts, where he graduated. He also studied in Europe.

Among the many prizes he has won in competitive events are: the Toppan Prize for Landscapes; the Mural Decoration Prize; and the Lea Prize for Figure Drawing. For this last one all registered students in the U.S. were competing.

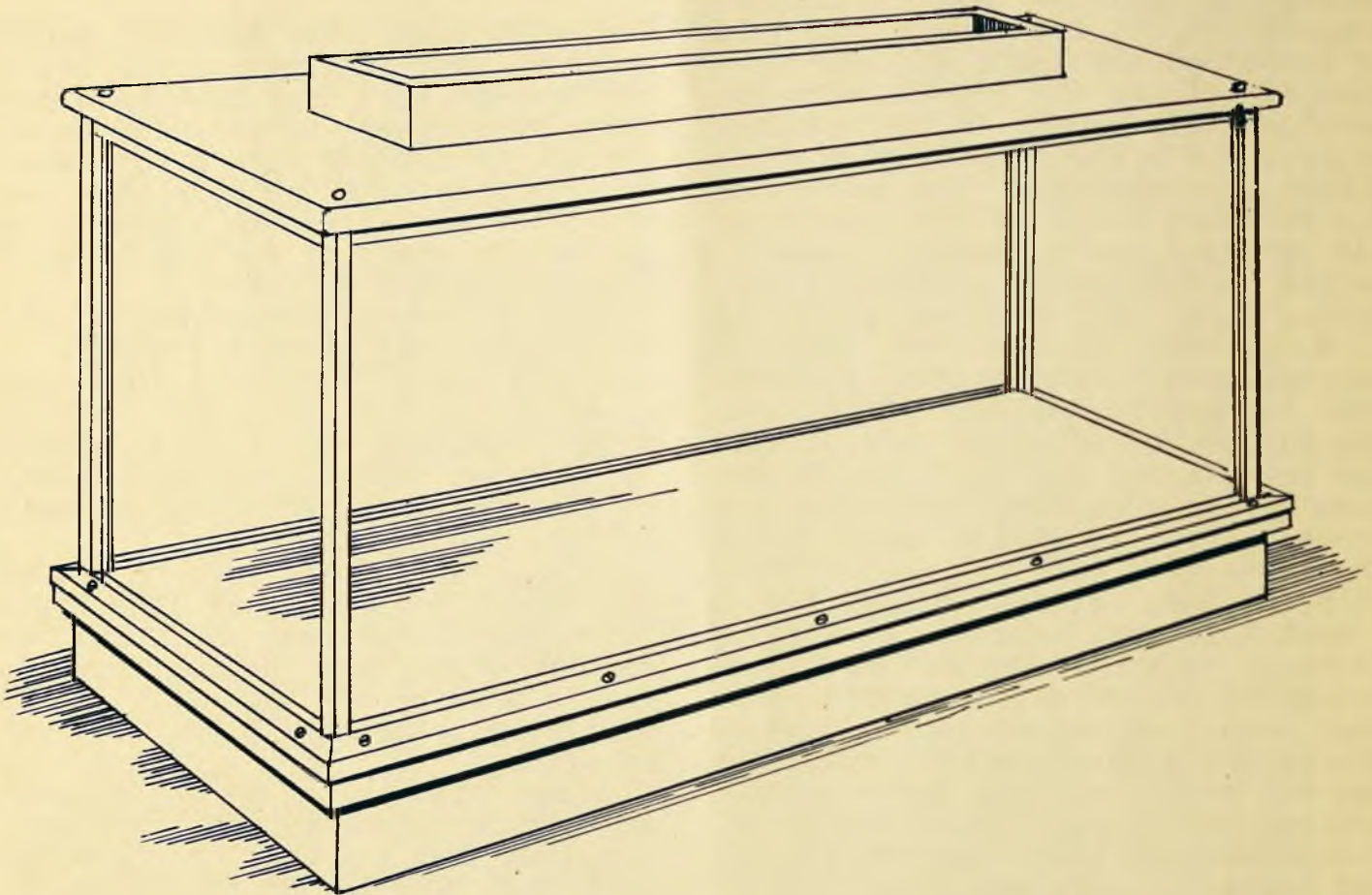
As an illustrator he has appeared in Saturday Evening Post, McLeans, Canadian Home Journal, Toronto's Hundred Year, War Log of the Nancy, and Schooner Days. He has done several murals and designed many stained-glass windows in the Bryn Athyn Cathedral in Pennsylvania.

He was the Official Artist for the Royal Canadian Navy, and also did camouflage during the war. He is represented in the Pennsylvania Academy, in Philadelphia; the National Gallery, at Ottawa, and in the Canadian War Records Collection. In 1927 he won First Prize for the best drawing by a Canadian Artist, and in 1941 the Victory Loan Competition Prize.

The cover design for the June 1954 issue of TELESCOPE is a reproduction in black and white of one of his ship portraits in color. It gives proof of his ability to paint ships, and to make them "alive". His "Nancy" which hangs in the home of Mr. C. H. J. Snider, in Toronto is a work of singular beauty which haunts one for hours, if not days, after having viewed it.

Cont. pg. 8

THE MODEL SHIP YARD
PART III
How to build a display case.



A DISPLAY CASE FOR MODELS _____

A simple design easily constructed =====

A Model without a case is like a ship without a port. Protect your model under glass.

Too often the model builder becomes so interested in finishing his ship he forgets to provide adequate protection for the finished job.

For that reason we are putting off everything else and getting down to cases;--display cases, that is. It is never too soon to begin making this very necessary item, and a dust-proof glass case should be ready for the model as soon as the last finishing touch is on. In fact two cases are recommended. Besides the glass case for the finished work there should be a storage case, with one glass side, into which the model under construction may be placed at all times when actual work is not in

progress. The little time it takes to make a storage case is nothing compared to the time lost in keeping the model clean and in repairing the inevitable damages during building.

The above sketch shows a display case with glass sides and ends. It is not at all difficult to construct, and is entirely satisfactory. Anyone who can build a model can whip out such a case in a few hours. It will be about as dust-proof as anything can be made, and the light in the top will show off the model to the best advantage, no matter where it has to be placed. So, if you are now building a ship, take time out and make a safe port for it.

The type of display case chosen for this article has proven itself satisfactory under many conditions.

While the details may be considerably changed, according to ones own taste, the essentials should remain about as shown here. The base should be relatively heavy, for stability, the corner posts should have the glass let into them, for stopping dust, and the top should be of wood, because it is less likely to become broken by falling objects, and wood will permit the installing of lighting fixtures.

Begin by getting four pieces of double-strength glass large enough to enclose your model, with at least three inches to spare, all around, and high enough to keep the light at least four inches above any part of the model. Shopping for glass is a tricky job. Too often it is just a little off from the measurements you give the glass cutter at the store, so get the glass first, then build to it. Some shops are equipped to "edge-swipe", or smooth the edges of the glass, usually for a small extra charge. This will keep the rough-cut edges from biting into the wood when the case is being assembled.

Quarter-inch plate glass is much too heavy, unless the case is to be a large one in which extra strength is required, as in a public museum where personal liability is a factor to be considered.

The bottom of the case is made in two layers $\frac{3}{4}$ " thick, giving a total thickness of $1\frac{1}{2}$ ". The upper layer, if made of $\frac{3}{4}$ " veneer board, will give a nice interior, ---oak, walnut, or mahogany finish. In cutting out this piece make it $\frac{1}{4}$ " longer than the glass sides, and $\frac{1}{4}$ " wider than the glass ends. In each corner lay out the cuts to fit that part of each corner post which is to be inside of the case. Before cutting away for the posts drill four $\frac{3}{32}$ " holes so that the cut will be tangent to the sides of the hole at two points. These will take the rods which will hold the case together. Next, cut away the corners as laid out.

You now have finished the inner or false bottom, which determines the actual size of the case. In cutting

away the corners you will have just grazed two sides of the holes for the rods and the tiny corner will, of course fall off. That does not matter since the rods will fit closely into the posts, making them practically invisible from the outside of the finished case.

CORNER POSTS

In making the four corner posts it will be necessary to have the use of a table saw. Work up your stock for these so it will be $\frac{3}{4}$ " square and $\frac{3}{4}$ " longer than the height of the glass sides. Now rabbet out the two grooves for the glass, $\frac{1}{4}$ " deep and as wide as is necessary to receive the glass, without having to force it into place, but not so wide that the glass will be loose. The rigidity of the case and its dust-proof quality will be largely determined by how neat this joint is made.

The inside corner of the posts are now cut away $\frac{1}{4}$ " so as to receive the rods and yet leave $\frac{1}{8}$ " of wood to hold the glass.

The opposite corner may be left square, or it may be chamfered, or rounded, as you see fit. If rounded or chamfered, begin $1\frac{1}{2}$ " above the top of the inner bottom and work up to within 1" of the top of the post. Lightly chamfer, or sand the other two outside corners for a neater job and a more ship-like one.

THE LOWER BOTTOM

Lay out this piece, which may be of $\frac{3}{4}$ " fir plywood, so it will be one inch large, all around, than is the inner bottom.

BOTTOM MOLDING

Stock for this is to be $\frac{3}{4}$ " thick and $1\frac{1}{4}$ " wide. Cut away the outer top corner so there will be left a flat surface on the top of only $\frac{1}{4}$ ", and the same on the outer edge. It is very important that the inner edge be perfectly perpendicular and square to the top and bottom, so even pressure will be placed on the glass sides. A $\frac{1}{4}$ " x $\frac{3}{4}$ " fascia will be used to hide the raw edges of the plywood.

THE TOP

Use the inner bottom as a pattern and lay out its size on the under side of the top board, using a very thin pencil line, or sharp scribe.

Then lay out another rectangle $5/8$ of an inch outside of the first one, and cut neatly along the outside of the outer one. This is the final size of the top board, without the trim, which will be dealt with later.

LIGHTING THE CASE

No measurements can be given for this part of the work. The size of the model will determine the length of the case, which, in turn, will give a clue to the length of the light fixture. For best results we suggest a fluorescent light, with a "daylight" tube. The tube should be long enough to light the entire area of the bottom, evenly. A glance at the sketch will give an approximation.

In order to prevent the direct rays from the light striking the eye of the viewer of the model the bottom of the light tube should not be more than $1/8$ " below the bottom of the top board. The slot in the top must be made to fit the size of the fixture used, and the same is true of the "channel", which should have mitre-joints at the corners. The fixture may be let into the channel until its top is flush with the wood or left up a little, as shown, so as to let out more heat. A neat lid may be made to fit over the fixture, but it must be ventilated. Very little heat is generated by fluorescent lights, but there is always some, and unless vented it may cause the glass to fog slightly in a cool location. Ordinarily, there is just enough heat to prevent dampness.

OTHER TOP DETAILS

As soon as the light slot has been cut out, turn the underside of the top board up, and fit neatly to the penciled line, and inside of it, a backing strip to prevent the glass from being broken by being bent inward.

The half-round molding shown in the drawing as a means of hiding the raw edge of the plywood top board may be of any cross-section pattern desired, but must be mitered at the corners. Using the false bottom as a pattern, locate and drill the holes for the rods to penetrate the top.

ASSEMBLING CASE

The sketch shows the case sitting on a base. This may be eliminated if

desired. If it is included it should be made of $3/4$ " stock, with mitered corners backed up by filler blocks to give added strength, and the lower bottom board is to be fastened to the base before the inner or false bottom is fastened down, or it must be fastened to the base with cleats. These cleats may be of a type which can swing on a pivot screw so that one end may engage a groove in the inside of the base, making it possible to attach or detach the base as needed.

The false bottom is attached to the lower bottom board by screws through the latter. Short pieces of the stock from which the corner posts were cut, and of the same cross sectional pattern as the finished posts, may be inserted in the cuts in the corners of the false bottom and lightly bradded in place.

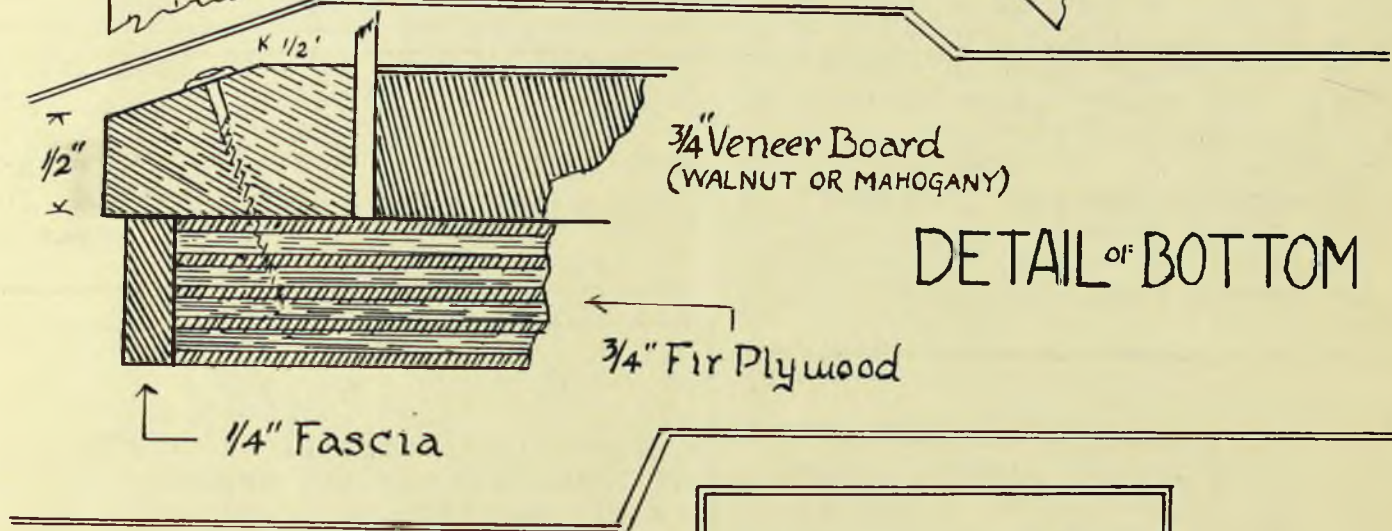
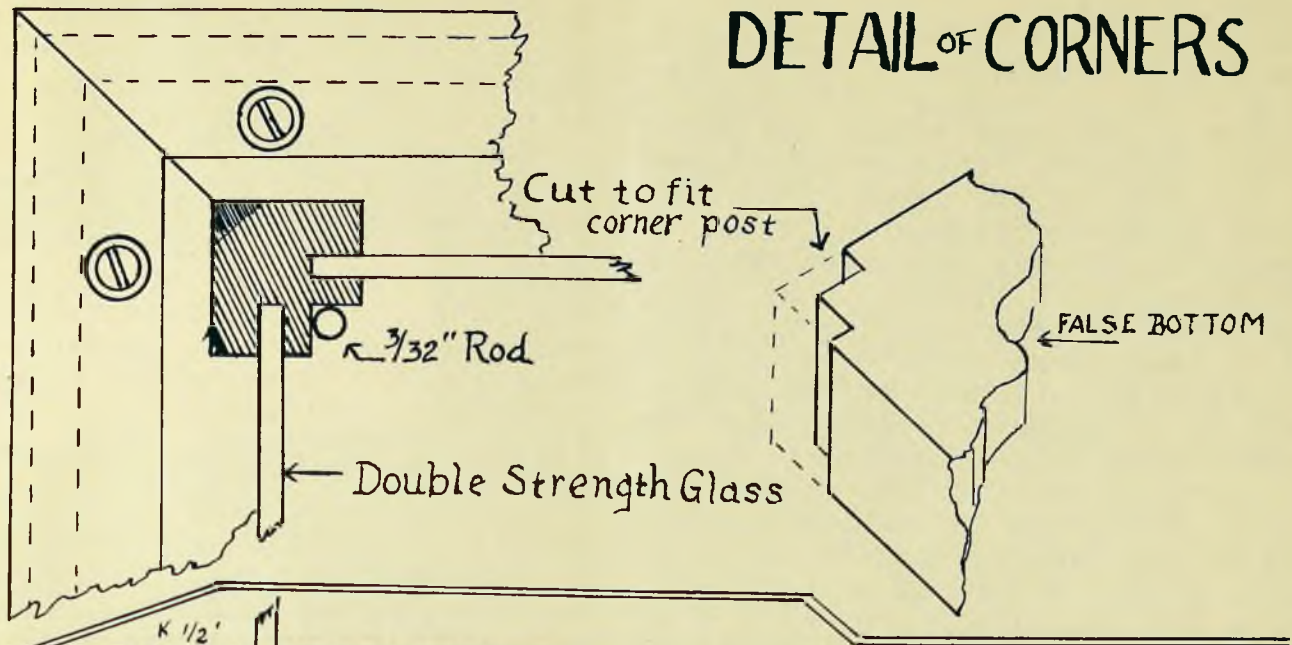
Now fit the beveled outer bottom molding to their respective places, with mitered corners, and cut away to receive the posts. See that all edges are clean, and remove the short pieces of post stock. Insert the posts in their places and put in the glass sides and ends. Use masking tape to hold the parts in place temporarily. The beveled molding may be clamped or lightly bradded in place.

Attach the light channel to the top and put the top in place. See if the glass fits snugly against the backing strip, then fit into place the quarter-round molding which will hold the top of the glasses against the backing strip.

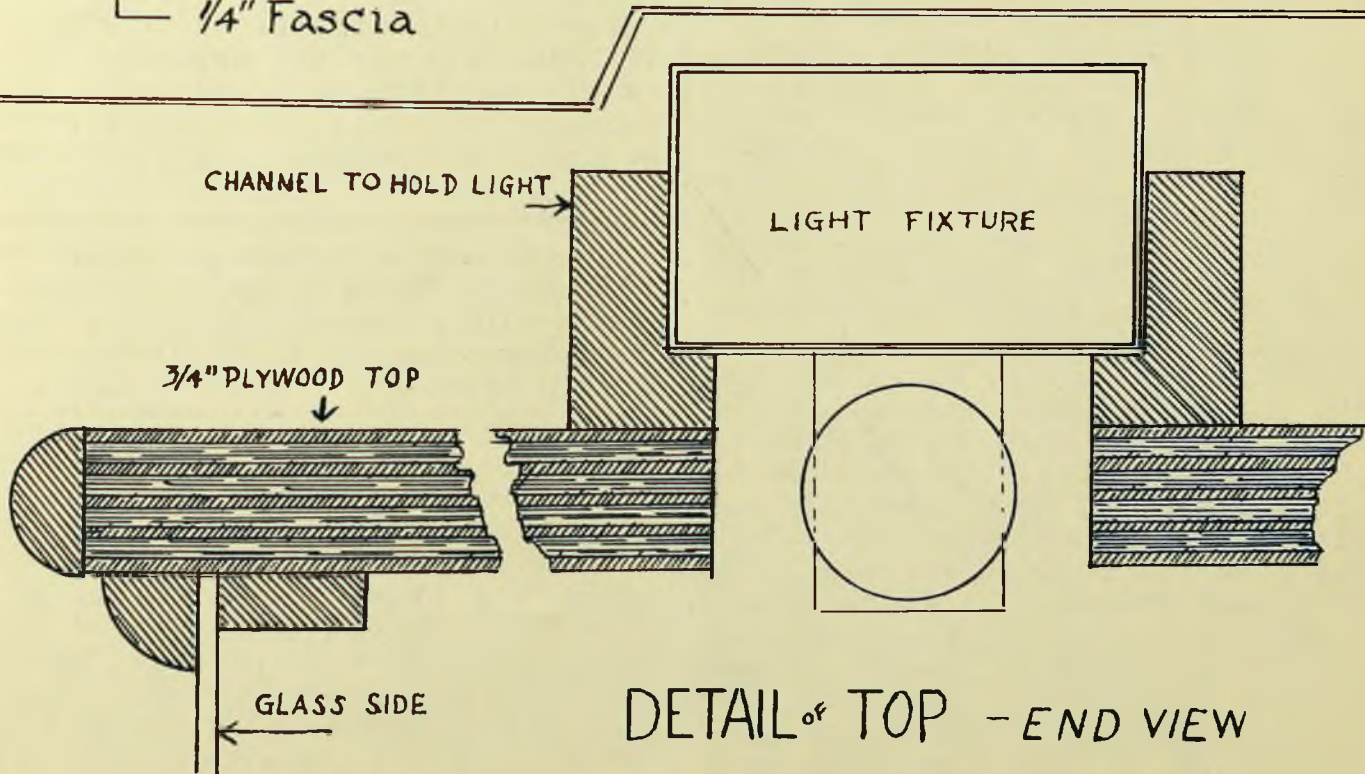
Now take apart the entire job, and finish all parts. Drill through the lower bottom board for the rods, and when the finish, applied to the parts is ready, place the model and firmly fix it to the inner bottom, and proceed with the final assembling of case.

Ornamental nuts may be used on the top of the rods, if desired, or the top nuts let into the wood and covered with plastic wood so that only the hidden bottom nut may be removed when opening the case. Use oval-head bright screws for the beveled molding, with stamped, bright washers.

DETAIL OF CORNERS



DETAIL of BOTTOM



DETAIL of TOP - END VIEW

MODEL DISPLAY CASE

Museum Notes cont:

The other is entitled MAUMEE BAY, from a survey made in 1857. It measures 26 by 23 inches and bears a sticker which states that the chart was presented to the schooner Emery and was not to be taken from that vessel by any captain or officer.

Beers list only one schooner of that name, the H.A.Emery, of 67 gross tons, built at West Bay City in 1887, and in commission as late as 1899.

A similar sticker on the other chart is no longer legible, but it appears that both date from the period in which the U.S. Government was trying to induce the schooner captains to use charts instead of sailing by guess. Before either of these charts are exhibited they will have to be carefully mounted on stiff backing and under glass because of their fragile condition.

Mr. Rabe is to be commended upon his generosity and good judgement in placing these interesting objects in an institution where they will be preserved and made available to the public.

Artists cont:

Currently, under a commission from Josiah Wedgewood, of London, England, Mr. Murphy is designing a series of commemorative plates, each of which depicts a famous ship of the Great Lakes. Through the Great Lakes Historical Society, Cleveland, Ohio, these beautiful works of art are now being made available to collectors in the United States as rapidly as they are released by Wedgewood.

Mr. Murphy's love of the Lakes and Lakes ships is not confined to the studio, but is also manifested in yachting activities. The excitement of racing and the more leisurely and varied hours of cruising are both enjoyed to the fullest whenever time and weather permit. As might be expected, in the case of an artist of his ability, there is always demand for more and more of his work, but when the opportunity comes for getting away on a cruise he never lets it go by default, yet, somehow, he is always able to find time to devote to those who are in need of his help on any worthy project. His cooperation in matters affecting the Guild

TELESCOPE
GREAT LAKES MODEL SHIPBUILDERS' GUILD
BELLE ISLE
DETROIT 7, MICHIGAN



L. W. Richardson
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has made him one of our most valued members. During coming months front covers for TELESCOPE will be examples of his marine art, in black and white. We wish it were possible for us to reproduce some of his works in color.

- A T T E N T I O N -

The July meeting of the G.L.M.S.G. will be held at the schooner "J.T. Wing", on Belle Isle (Canadian side) Detroit, Michigan. Meeting will start at 8:30 P.M., Thursday, July 29, 1954.

The schooner A.P. Nichols sailed from Chicago to Buffalo in 3 days and 16 hours with a load of grain. (It would be interesting to know if this was a record trip.)

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