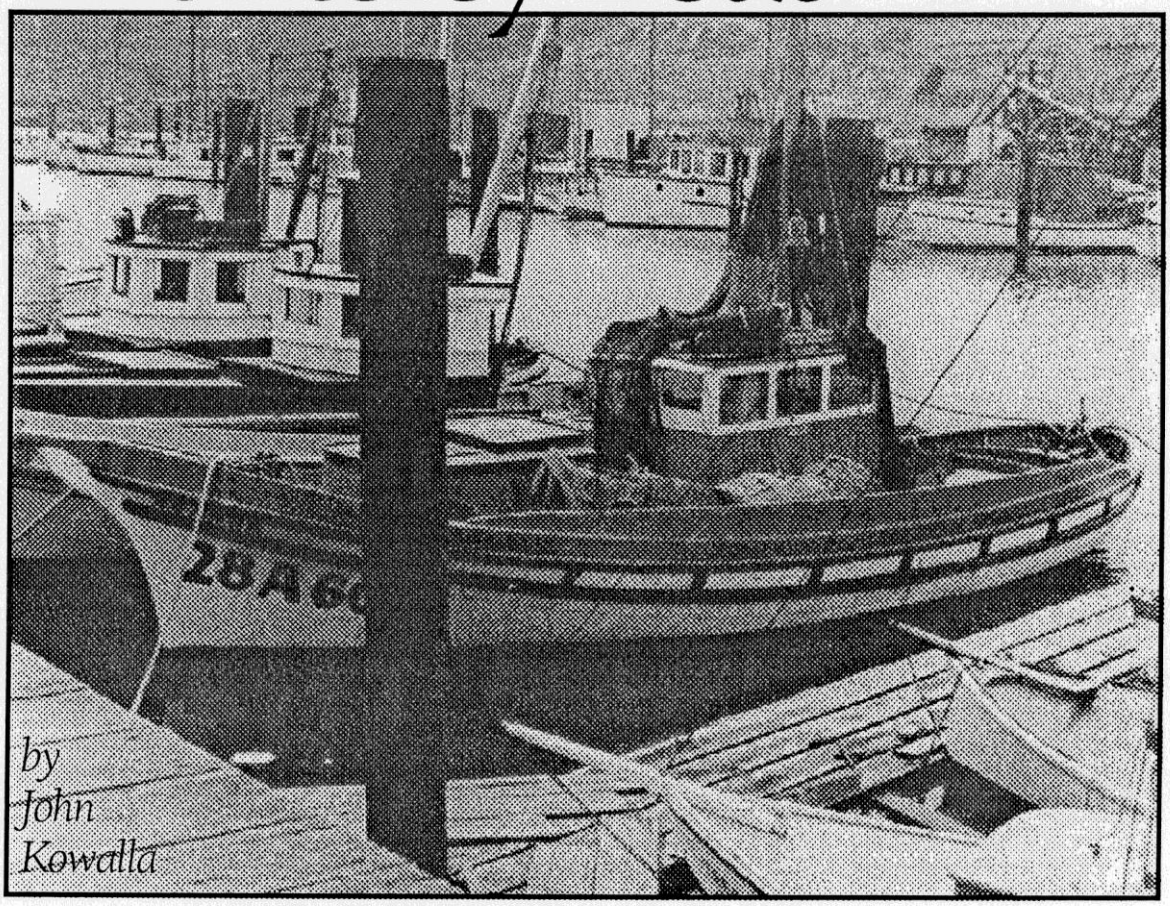
The Monterey Boat



by John Kowalla

Edited and Designed by Lynn Cullivan
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Special thanks to Mr. John Kowalla, for
helping keep San Francisco's maritime heritage alive

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Introduction

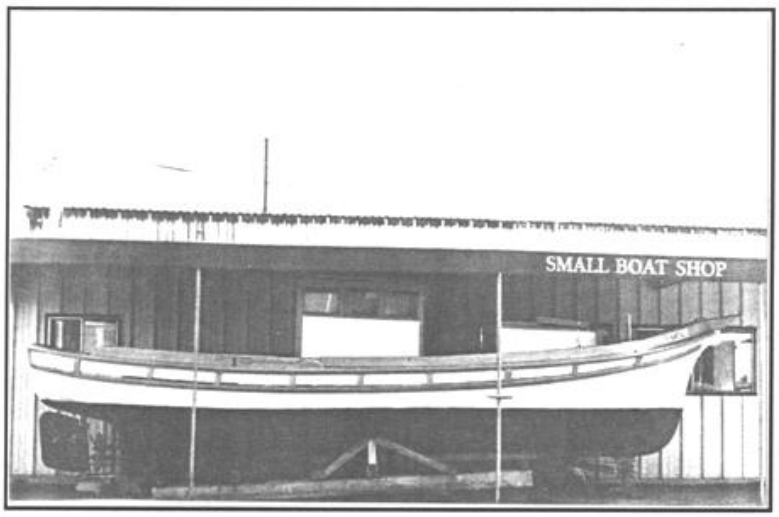
Will Rogers said he never met a man he didn't like. I suppose that's the way I feel about ships, yet even so the Monterey is a rare jewel. Whether she is impeccably maintained or sadly neglected, a Monterey boat is still like royalty among the working girls of the fishing fleet; a princess in working clothes. Even the marks of having been worked hard and maintained little; peeling paint, rusting fastenings, dirt and clutter cannot hide the beauty of her lines.

When the Maritime Museum in San Francisco had a set of plans made of their recently acquired Monterey I decided I needed a model of one of these boats in my collection. So I bought a set of plans and began construction. In the course of building the model I became acquainted with Bud Wetton, the former owner of the Museum's Monterey. When the model was complete I gave it to Bud, so I still don't have a model of a Monterey, but I did make a new friend.

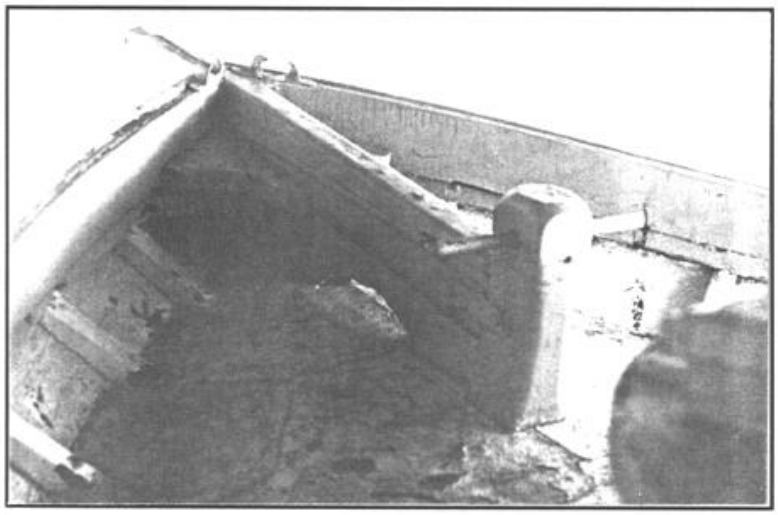
Will Rogers said he never met a man he didn't like. I suppose that's the way I feel about ships

In the following pages of photos I will be taking you on a short tour, first of Bud's Monterey as she is at present at the Maritime Museum, then a little further down the street to Fisherman's Wharf. Everytime I go to San Francisco I take at least one roll of film trying to get a photo that captures the charm of the wharf and the Montereys. I still try, but I know it's impossible. Film can't capture the feel of the cool breeze: sometimes purring, sometimes thundering in your ears. Or the clean smell of the ocean air blowing in across the bay, mingled with the tarry smell of docks, the wonderful smell of frying dinners from the seafood restaurants which line the wharf and the pungent odor of fish.

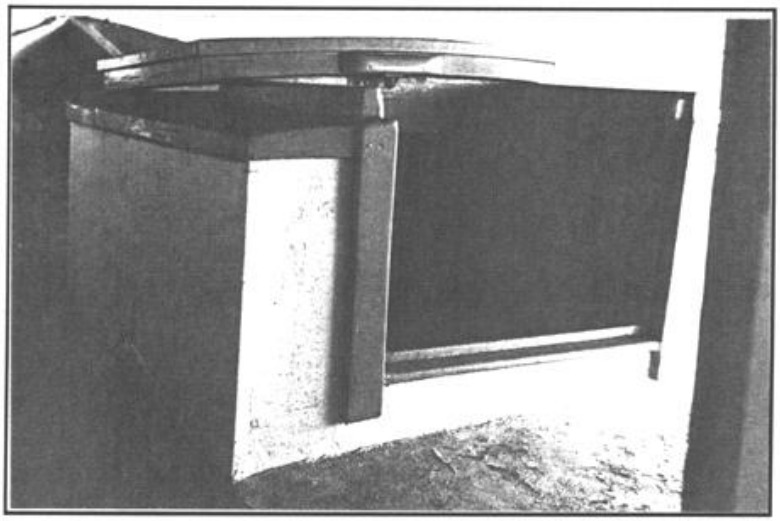
Film can't capture the sounds of the wharf. It's a combination of relaxing sounds, the shrill chanting cry of the seagulls and hoarse barking of the seals, contrasted with the jumping sounds of people and traffic. Fading in and out on the breeze is the music from a jazz band at a nearby restaurant and occasionally the distant clanging bell of a trolley over on Hyde Street. It's a unique combination of quietude and honky tonk.



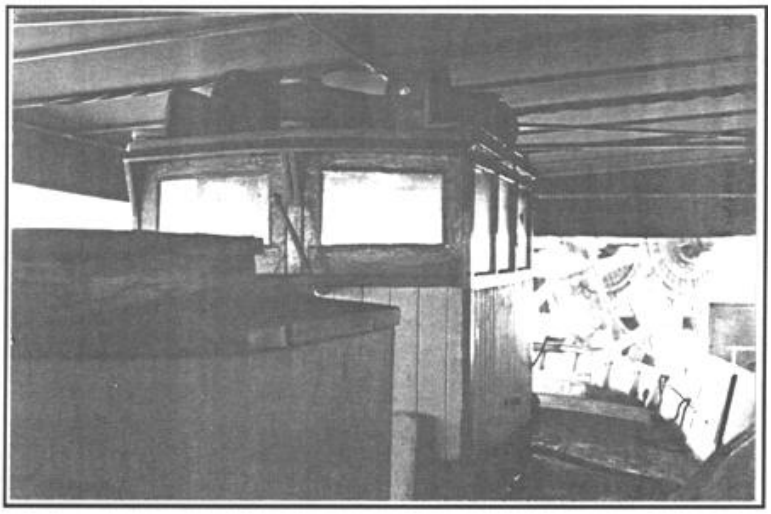
Bud Wetton's Monterey as she is presently at the Maritime Museum.



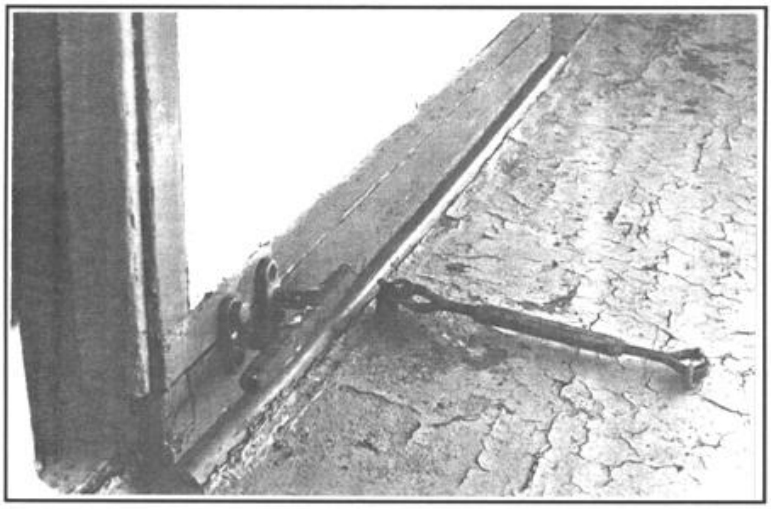
Bowsprit and sampson post.



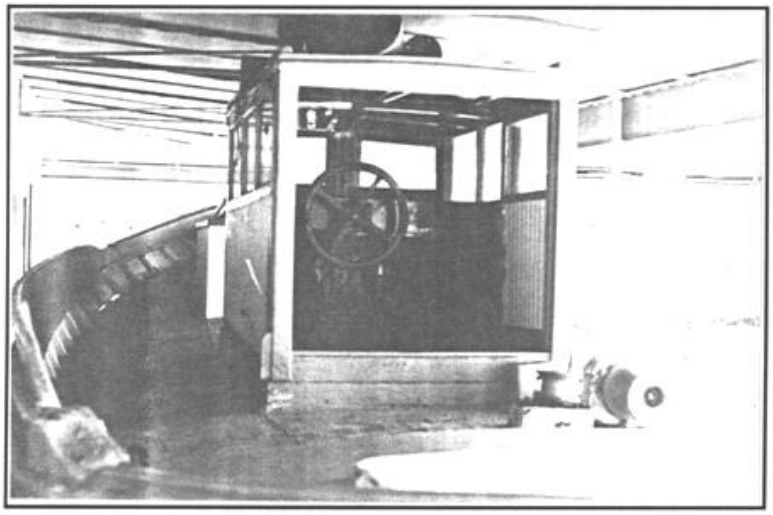
Aft view of the cuddy.



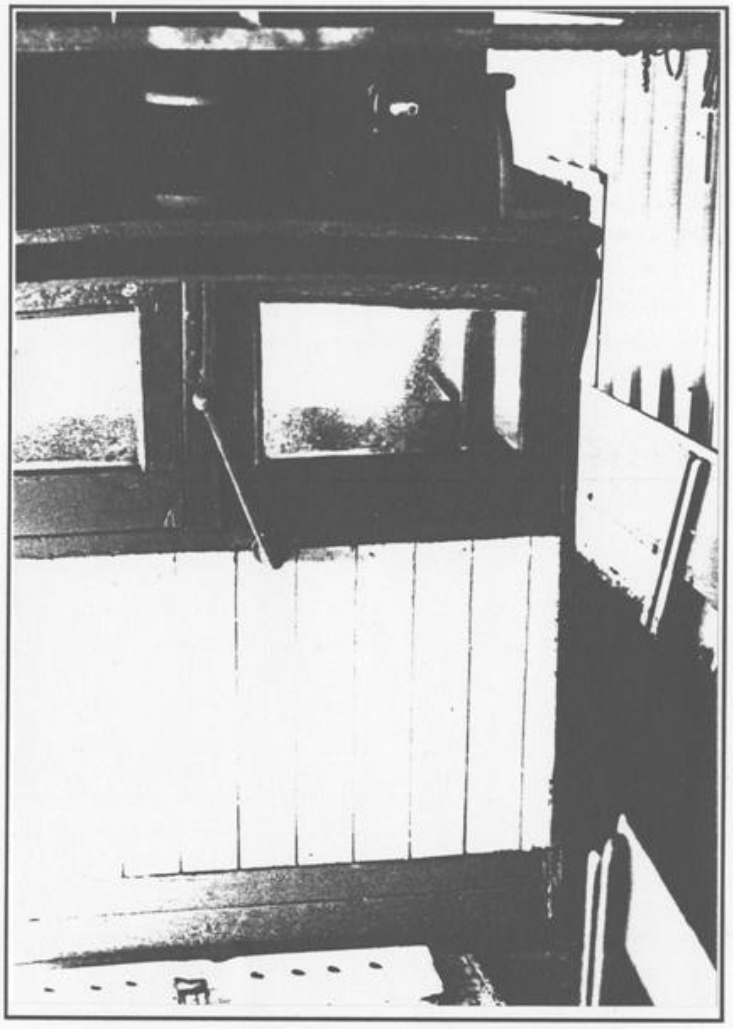
Note shape of the forward wheelhouse windows and the forward steering lever.



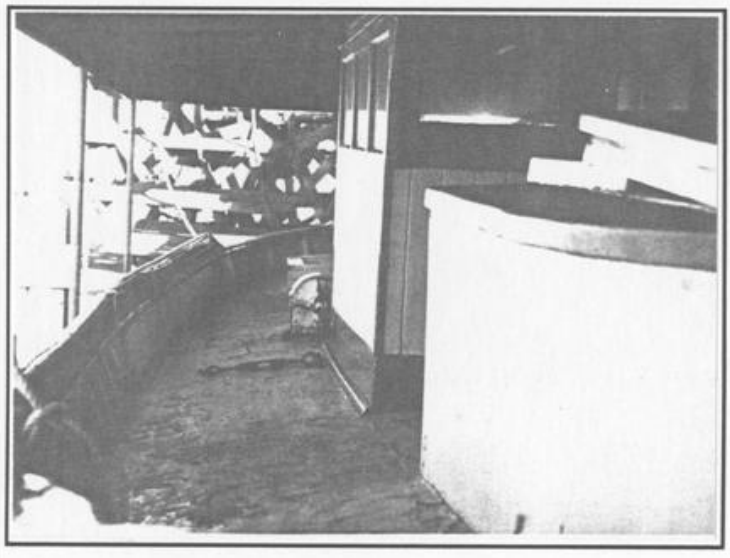
Turnbuckle for chain shroud, cleat on starboard side of wheelhouse for cleating off net tow line.



Looking forward over the stern, port side.

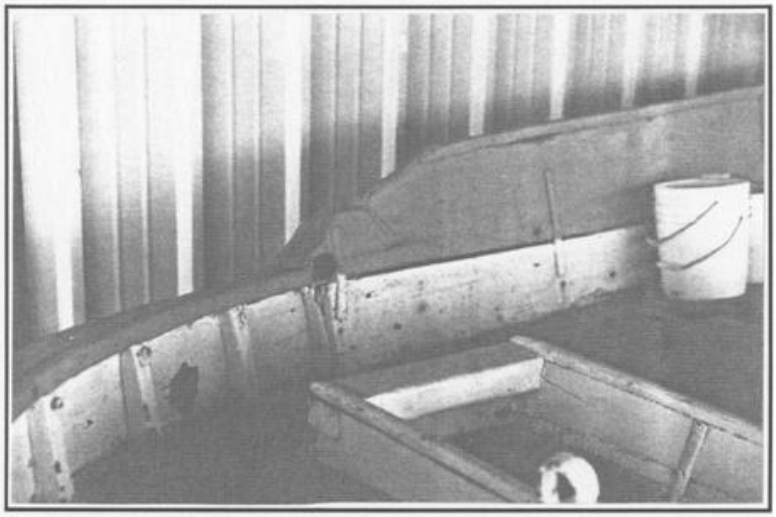


Forward view of the wheelhouse. Note the cuddy hatch boards lying on the deck.

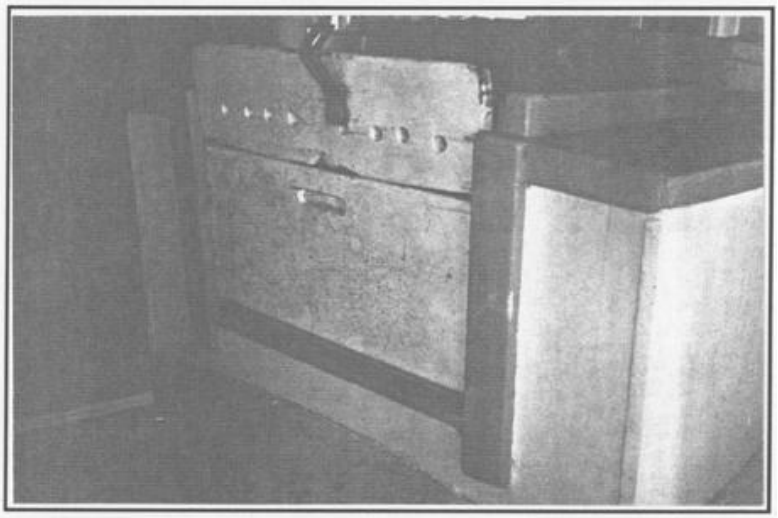


Looking aft over the starboard bow.

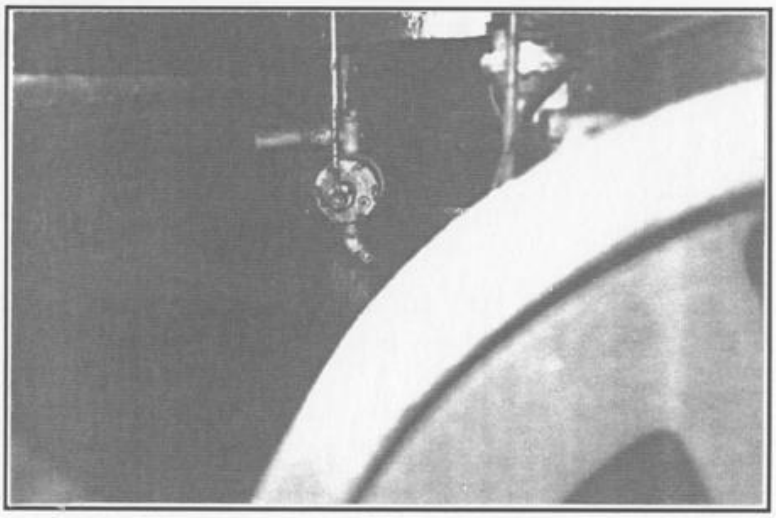
Note the chock at the aft end of the sideboard and the planked–over timberheads from the forward edge of the cockpit to the aft edge of the wheelhouse.

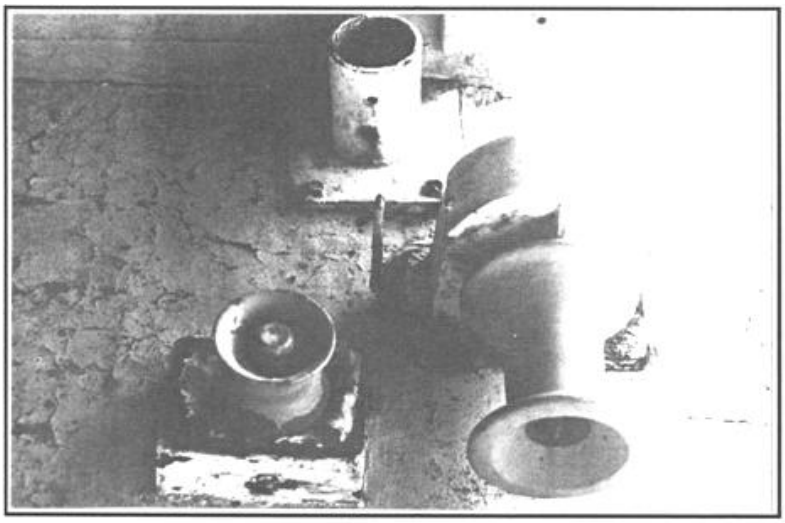


Cuddy with the hatch board in.



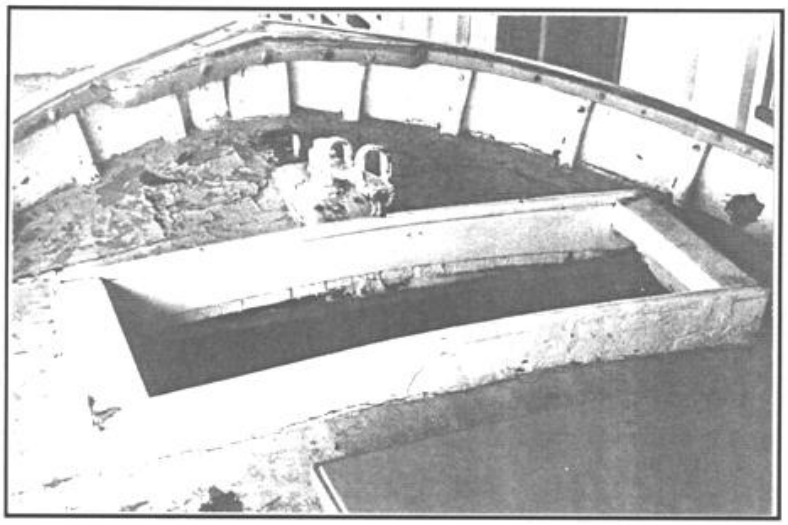
Note the bilge pump aft and to the left of the flywheel.





Aft winches and mast step.

Head of the mast.

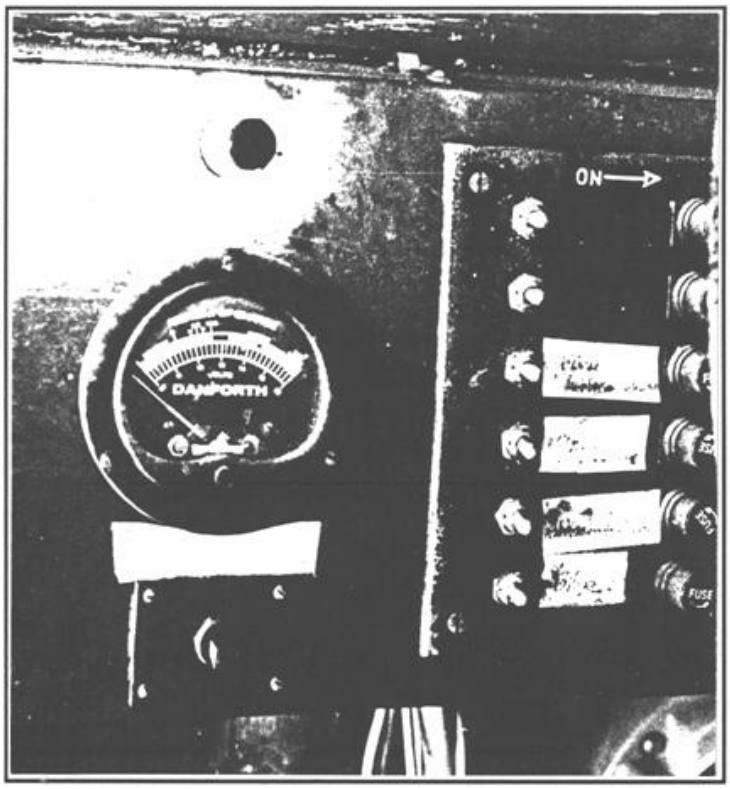


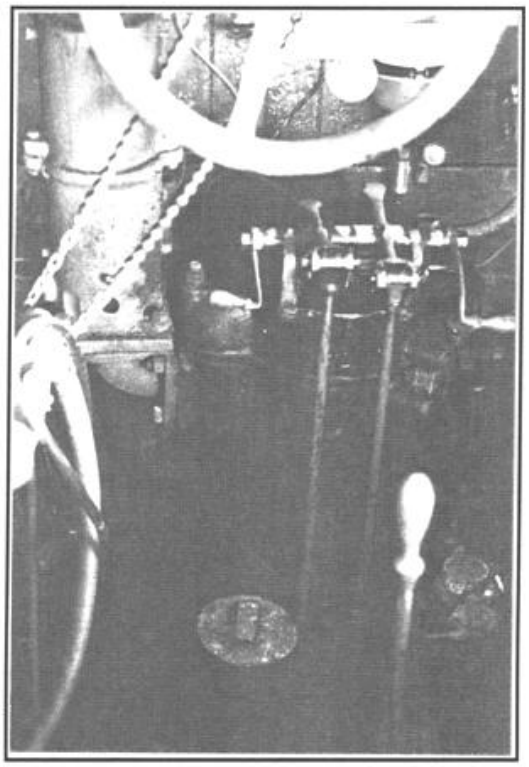
Working cockpit.

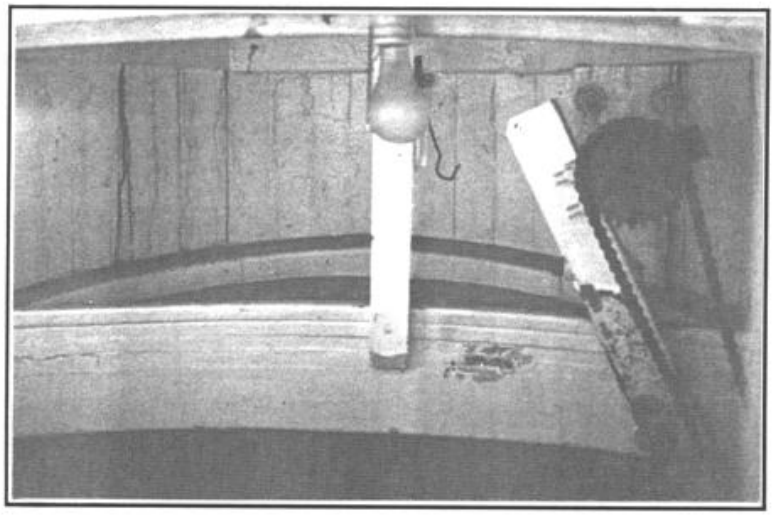
Right:
The steering chain goes around a sprocket on the steering shaft and down to a block on underside of the wheelhouse coaming, port side, from there aft to the rudder head.

Below left:
The propeller, or wheel, as the fishermen call it.

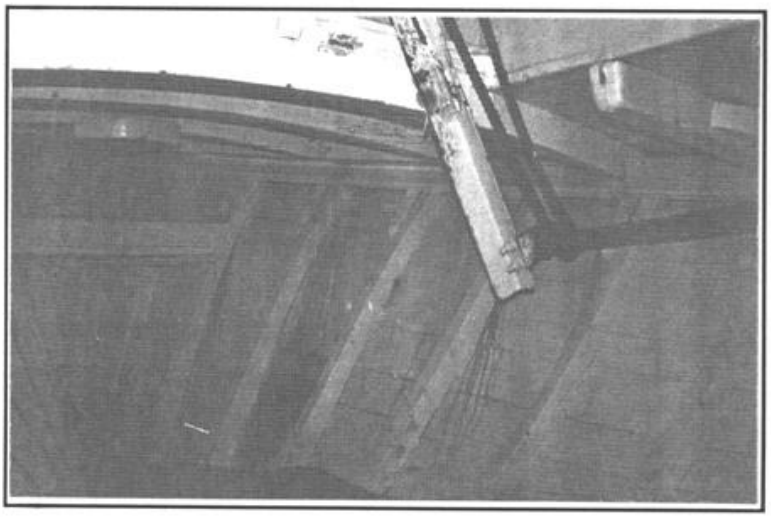
Below right:
The fusebox inside the wheelhouse, port side.



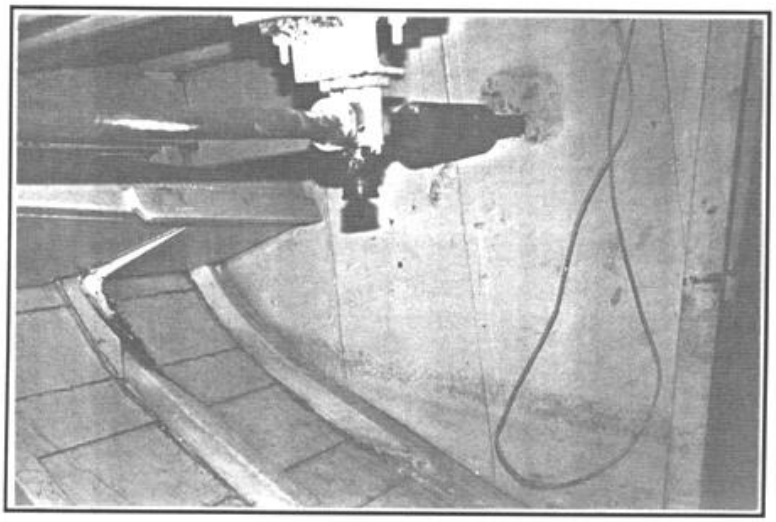




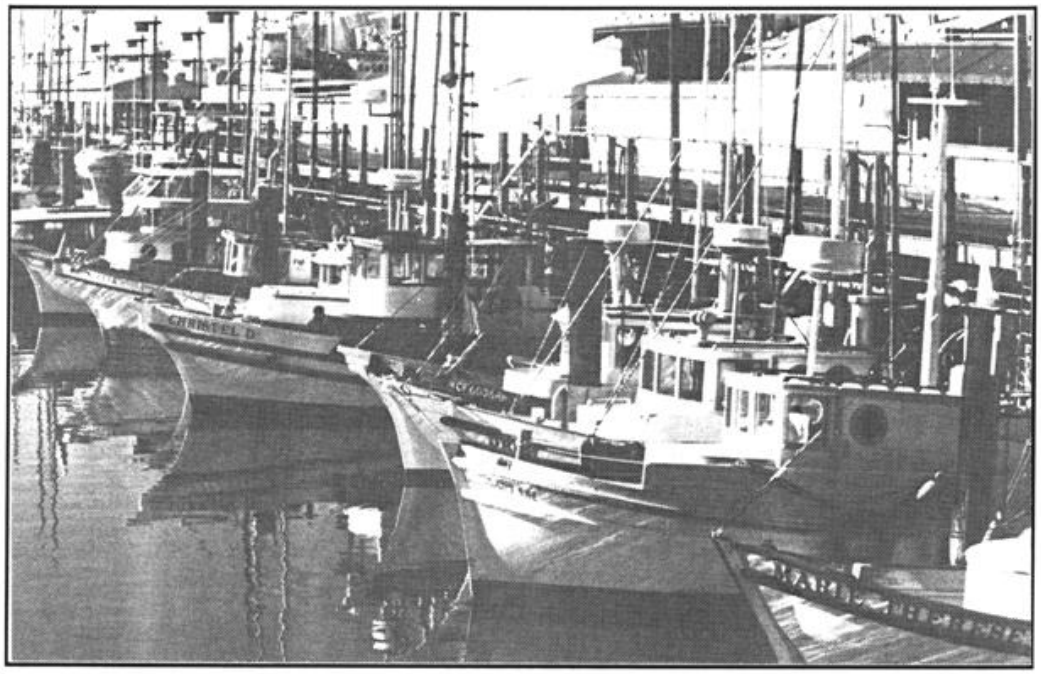
Interior of the cuddy, looking forward.



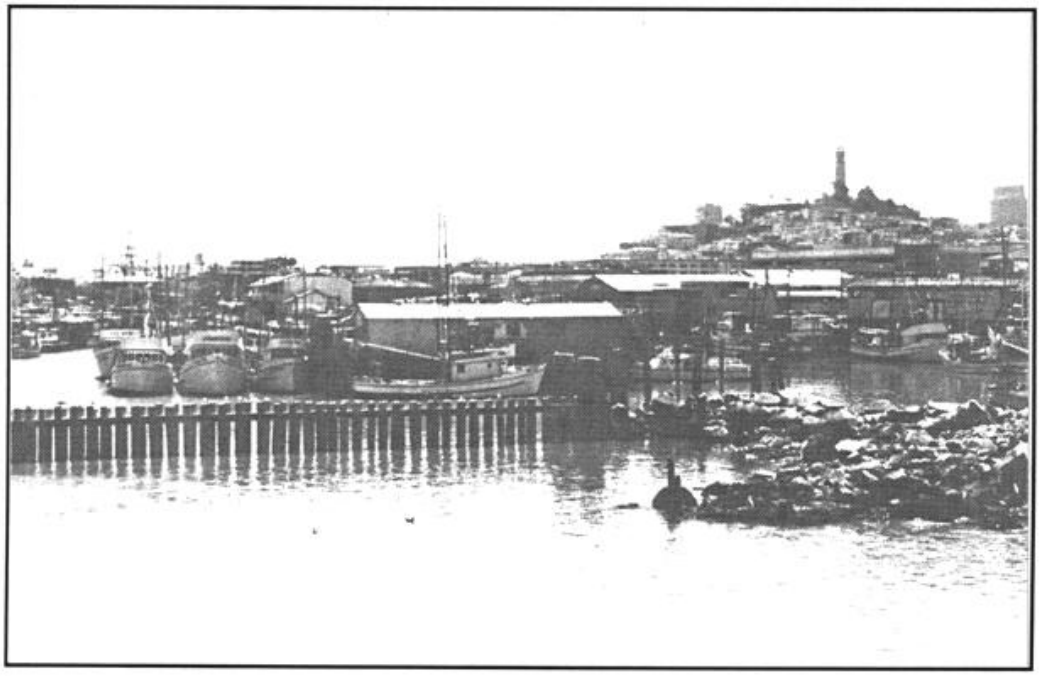
Interior of cuddy looking forward, power take-off rod, gear and chain which goes up to a larger gear and forward to winch barrel.

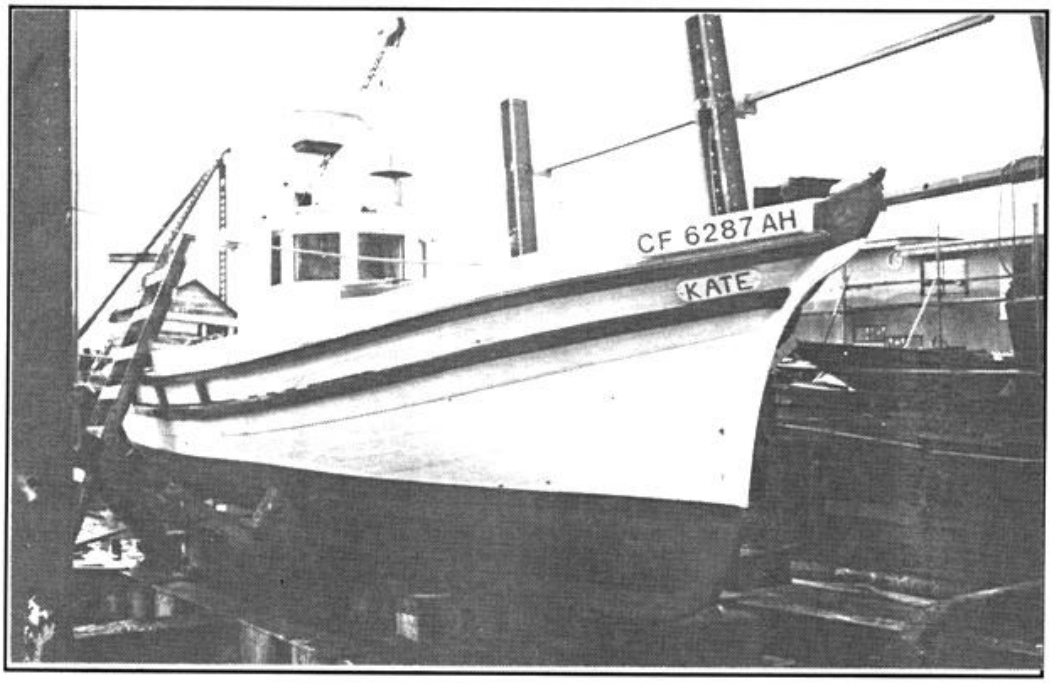


Interior of cuddy looking aft, power take-off rod for forward winch exiting aft to engine room.

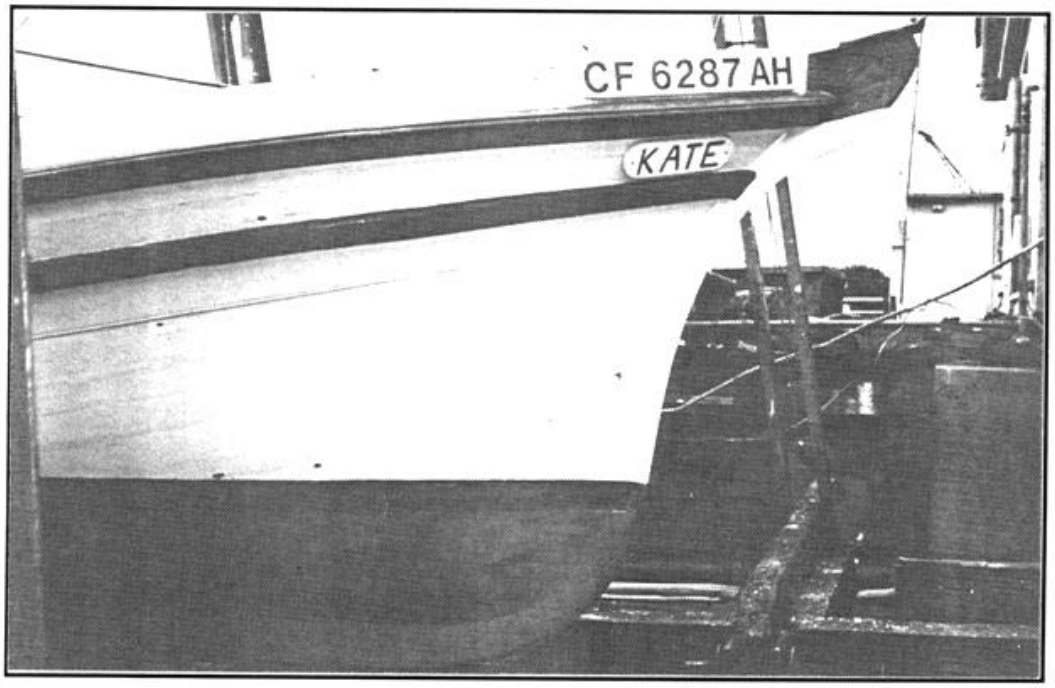


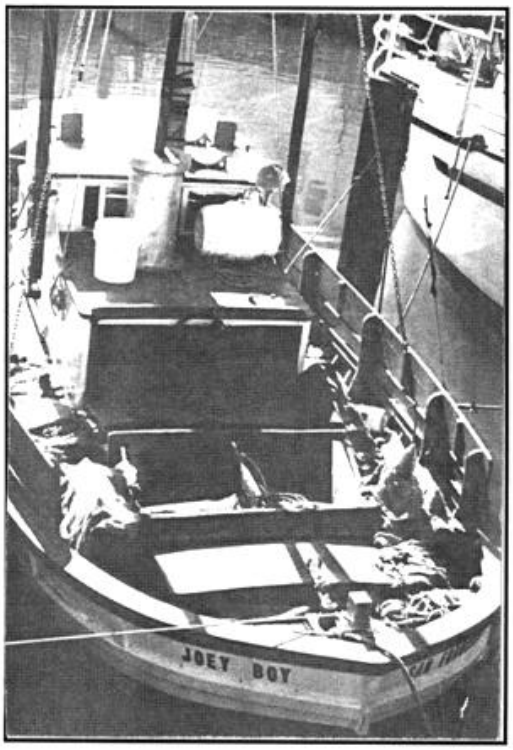
Above: Fisherman's Wharf. Note the shape of each bow.
Below: Part of the fishing fleet, Fisherman's Wharf, San Francisco.

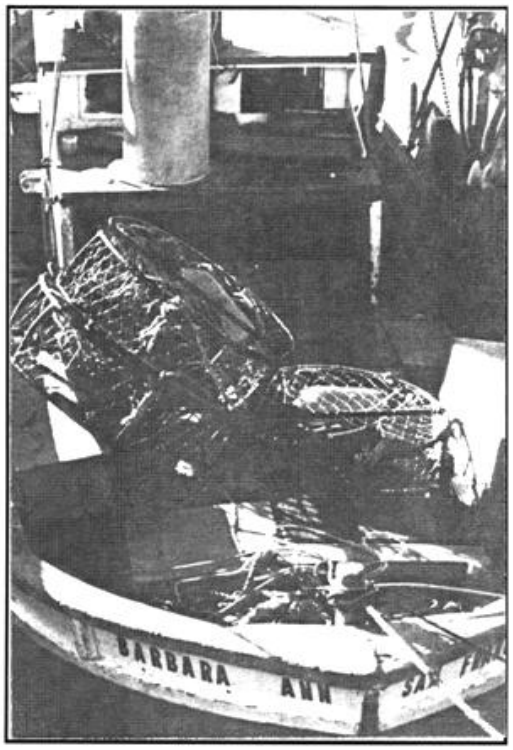




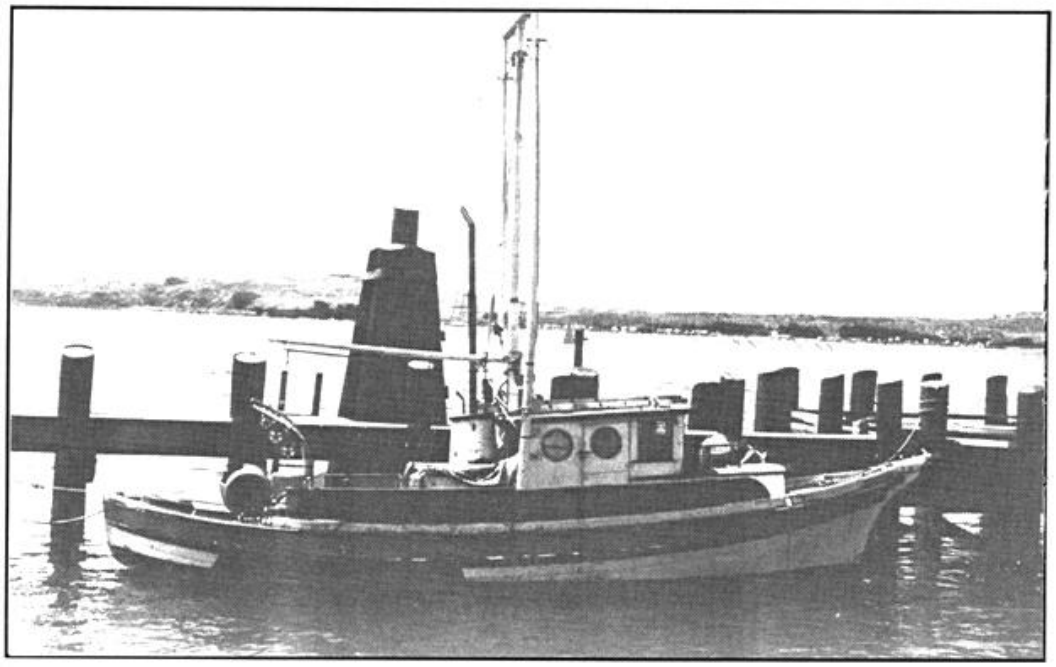
Built by Dominic Labrizzi as was Bud's Monterey, *Kate* is unusual for her concave sheer line at the bow.

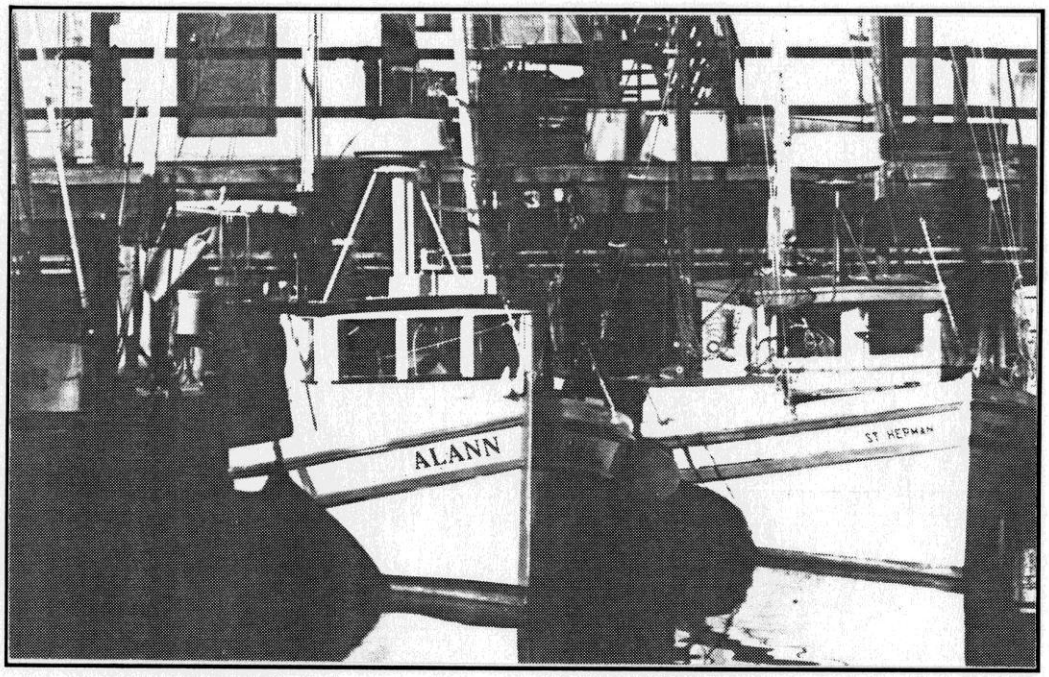




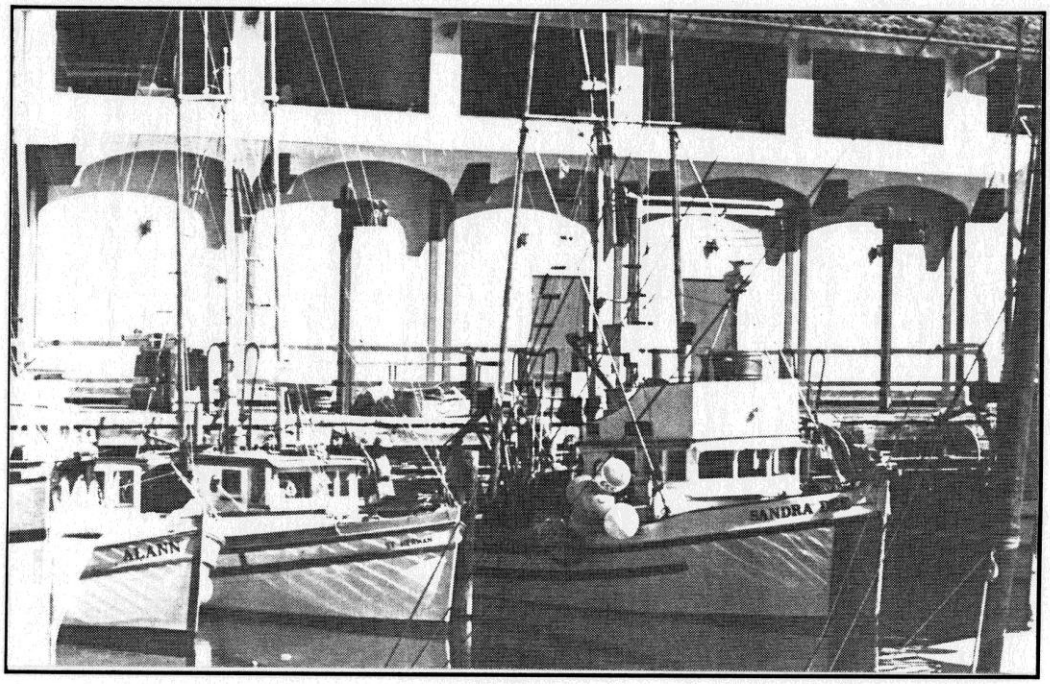


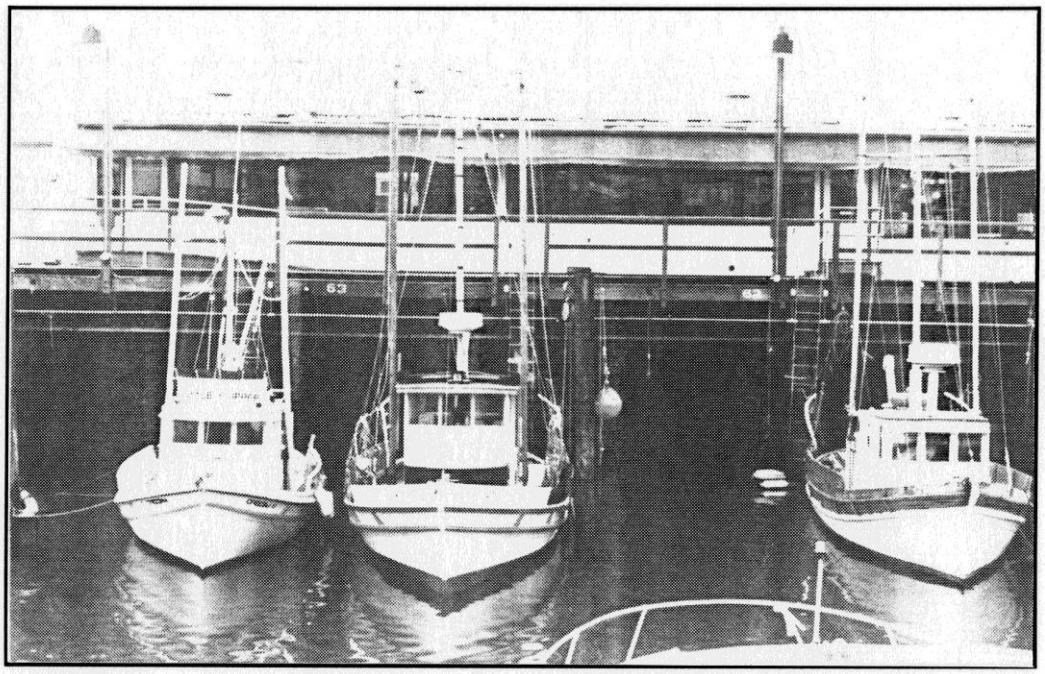
Above left: Deck layouts of some typical Montereys. Much of the gear on *Joey Boy* is covered with burlap.
Above right: Note the crab traps on the deck.
Below: Profile view of a Monterey at Bodega Bay.



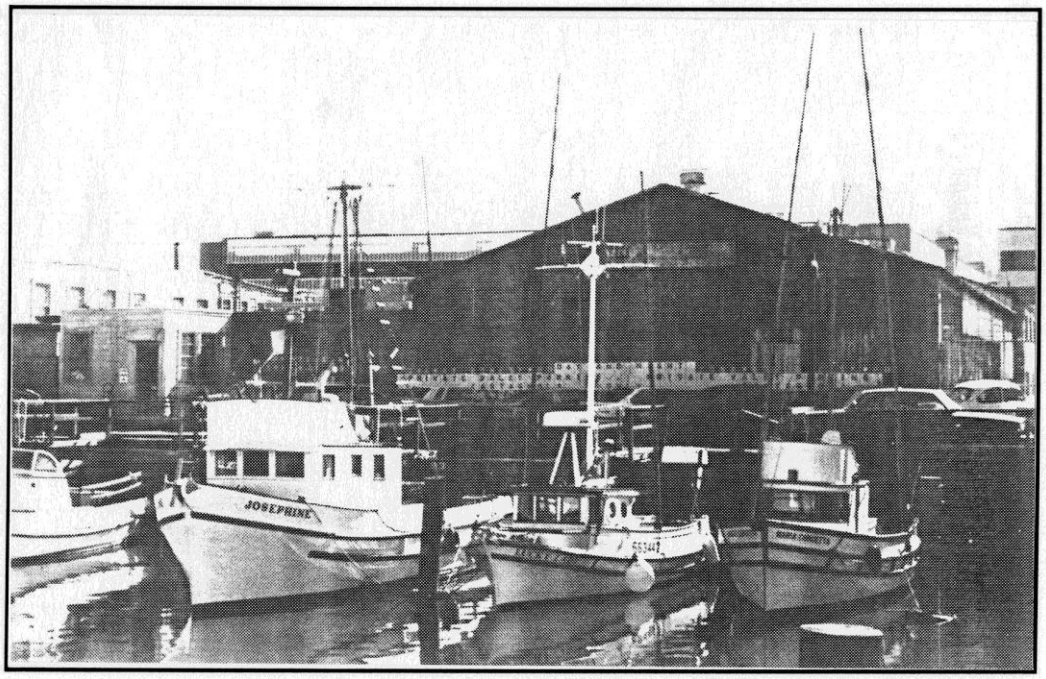


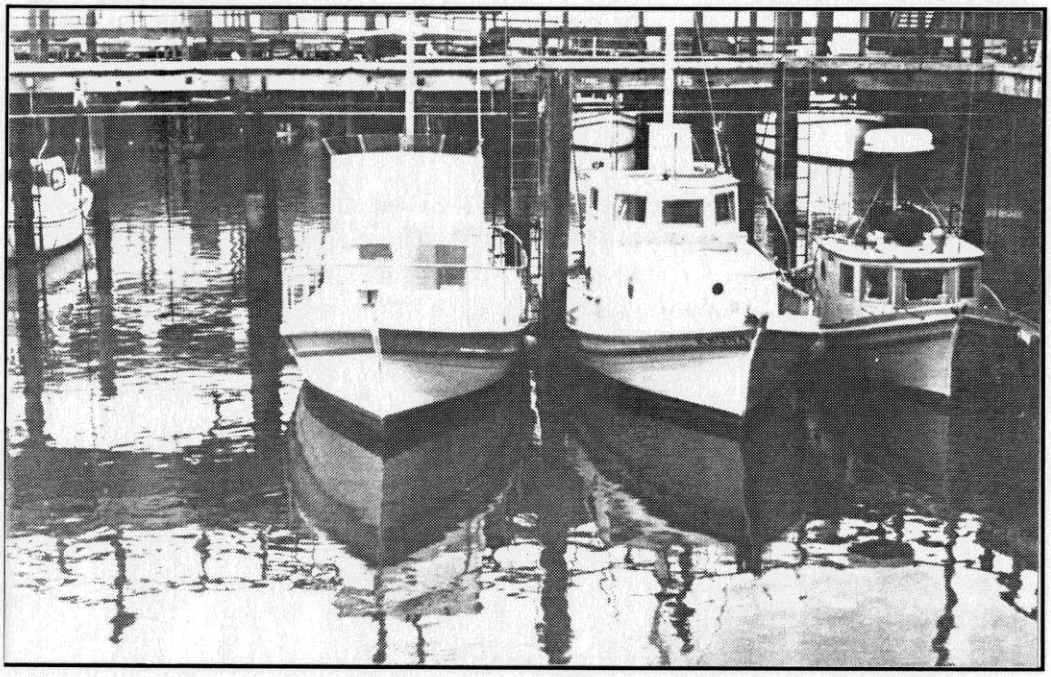
Alann and *St. Herman*, plumb-bowed Montereys.



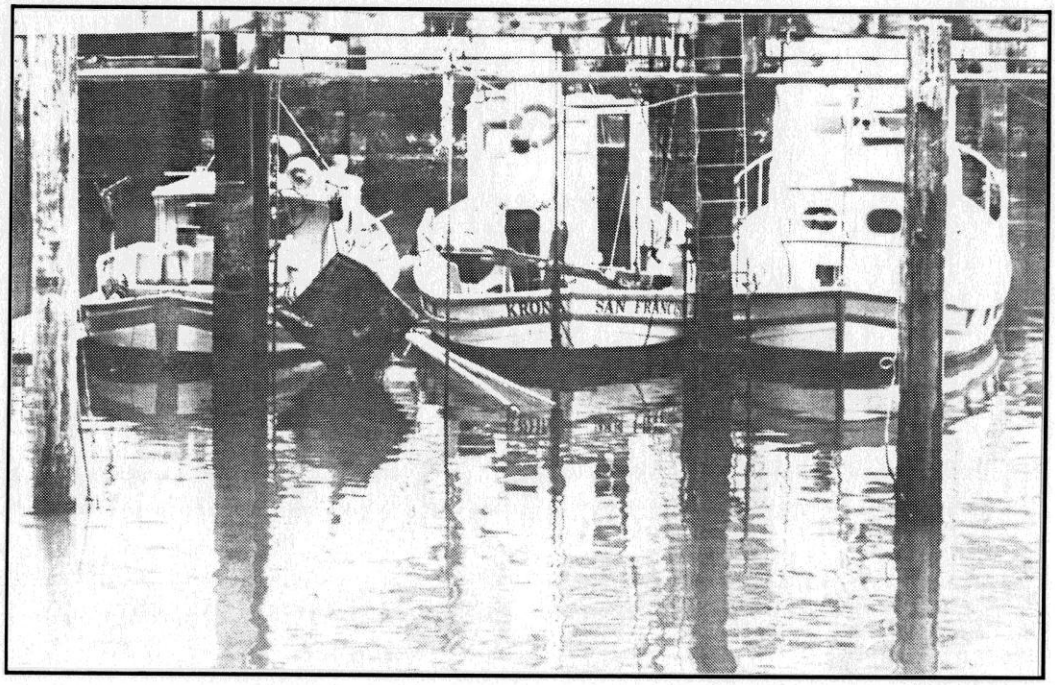


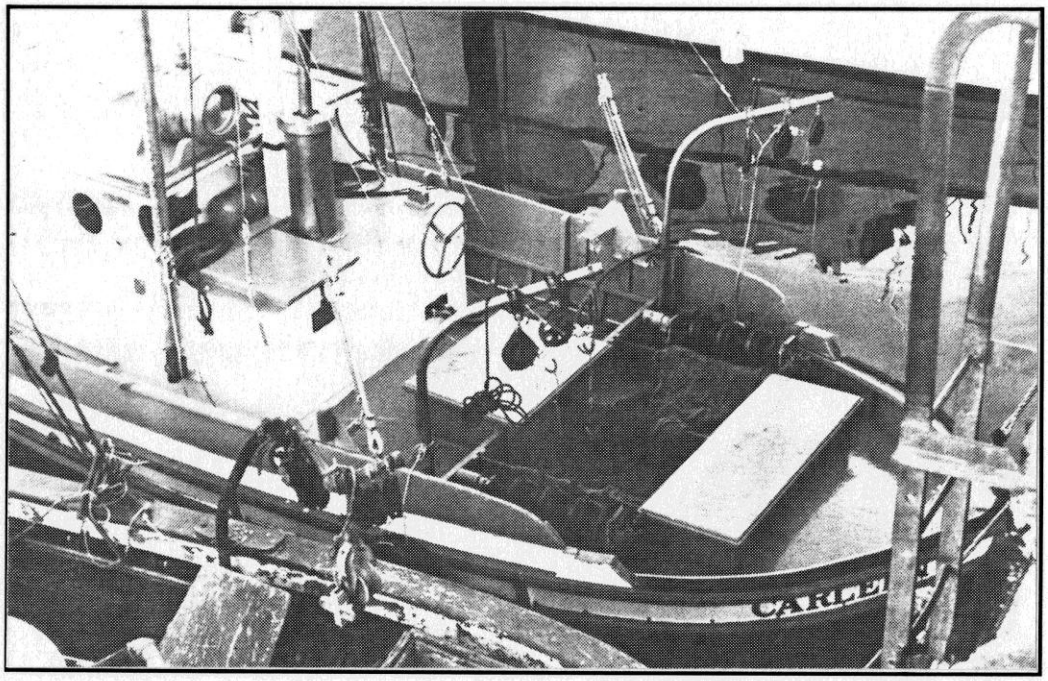
Above: Note the differences in hull form, sheer and flare at the bow.
Below: *Josephine* is not a Monterey. The Monterey at the far right has been modified to add a flying bridge atop the wheelhouse.



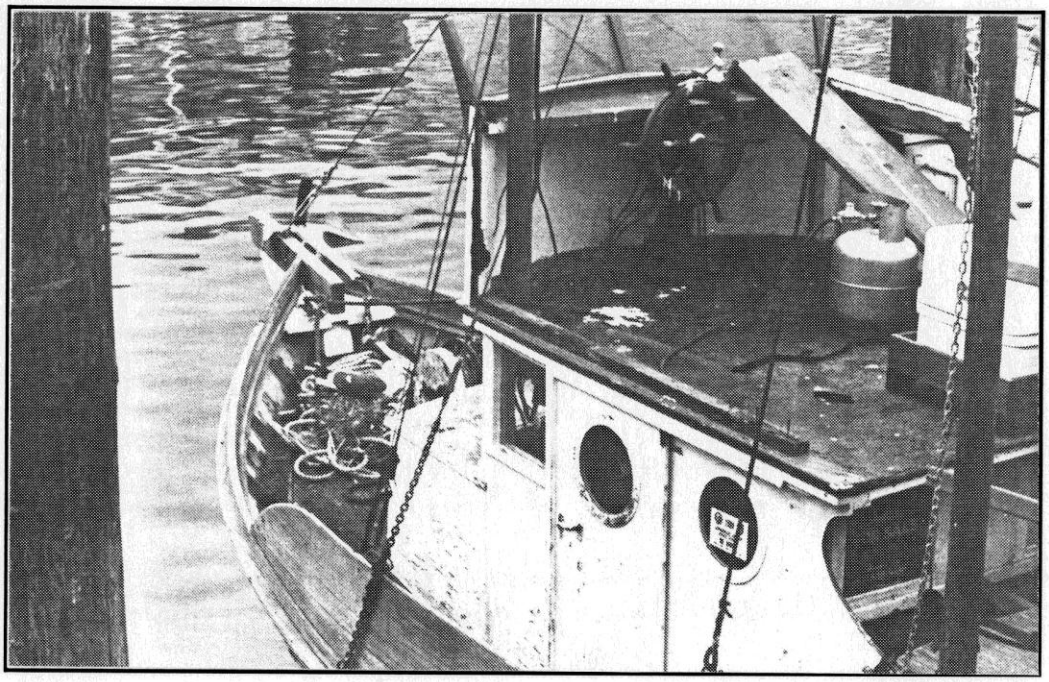


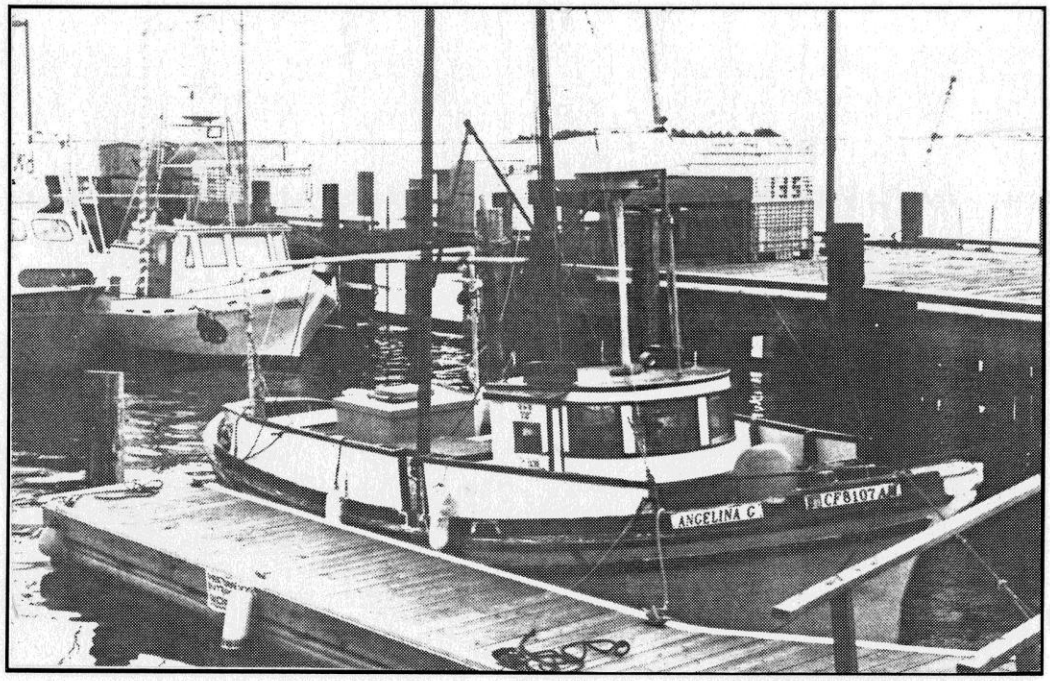
Bow and stern views of three Montereys. As Bud said, no two of these were alike.



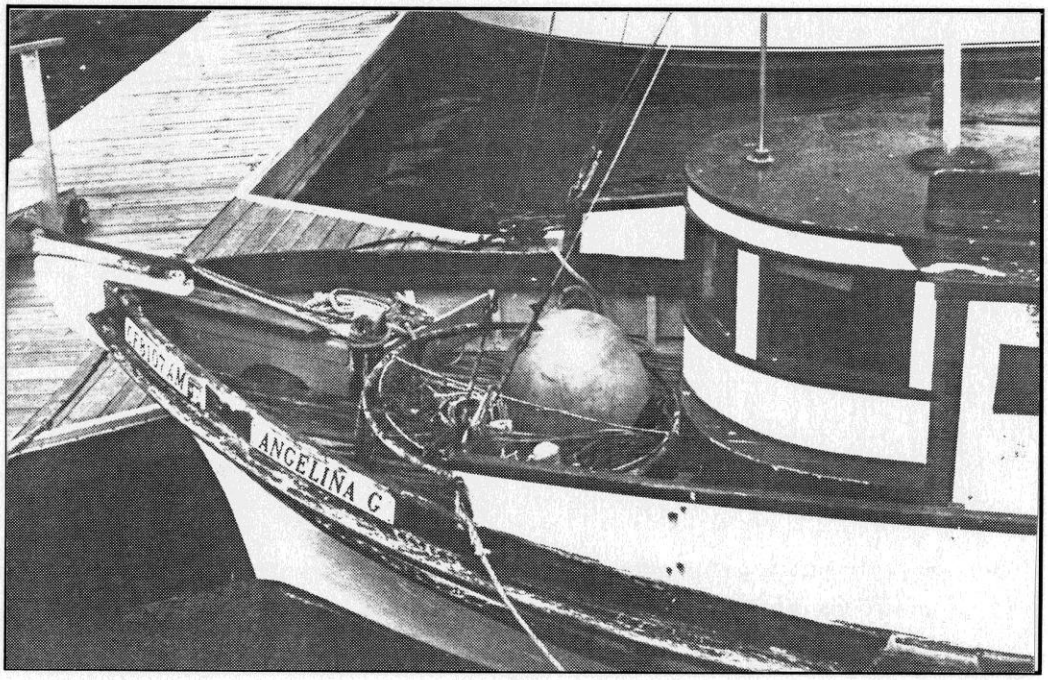


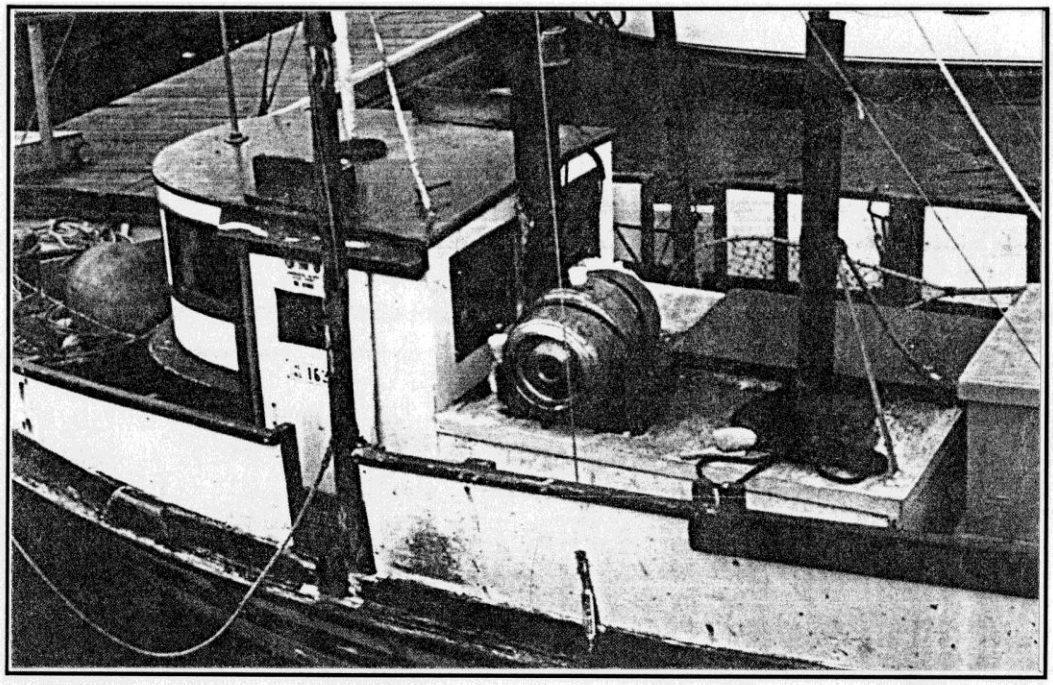
Above: Note the gurdies on this well–maintained Monterey.
Below: A seagull has made her nest on the bow of this neglected Monterey.



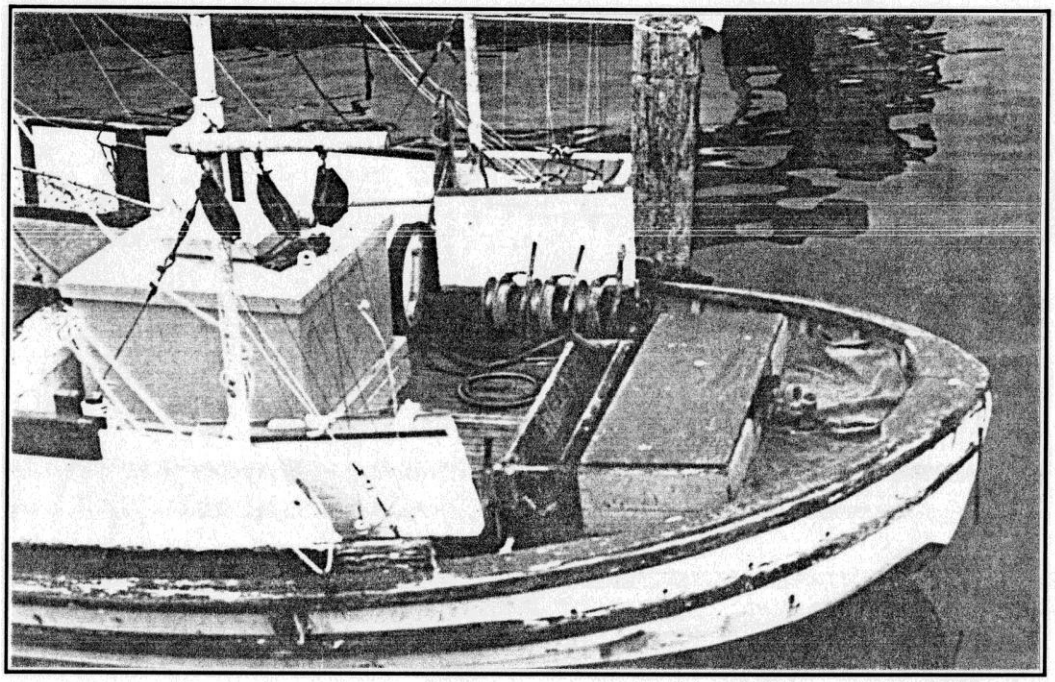


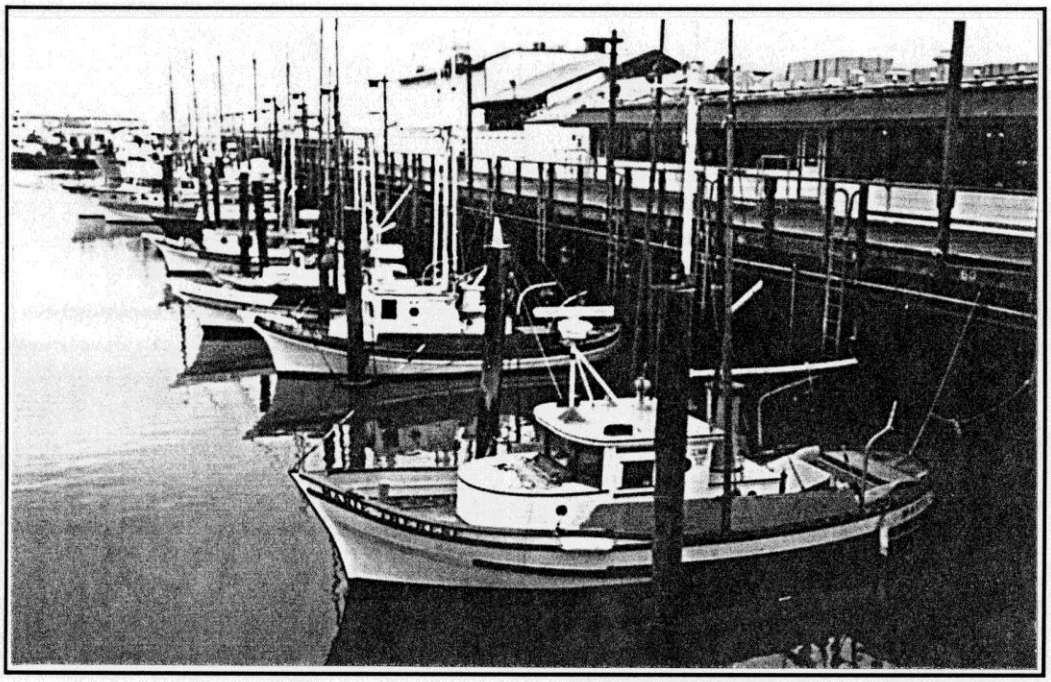
A study of the deck layout on a typical Monterey in these next four photos.
Note the crab trap and buoy on the bow below.



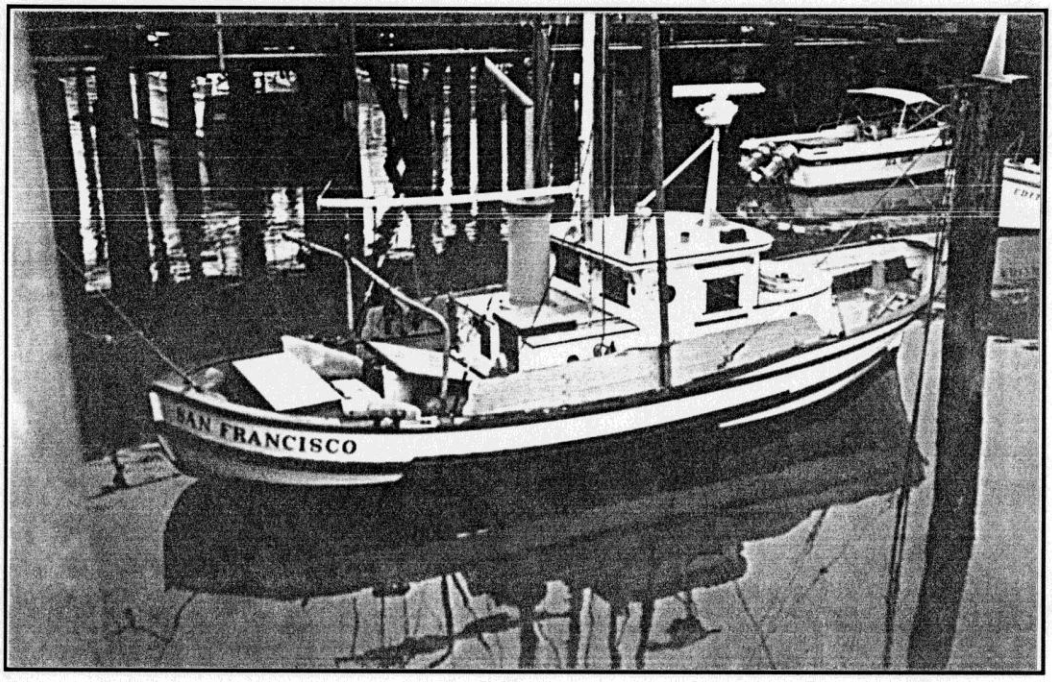


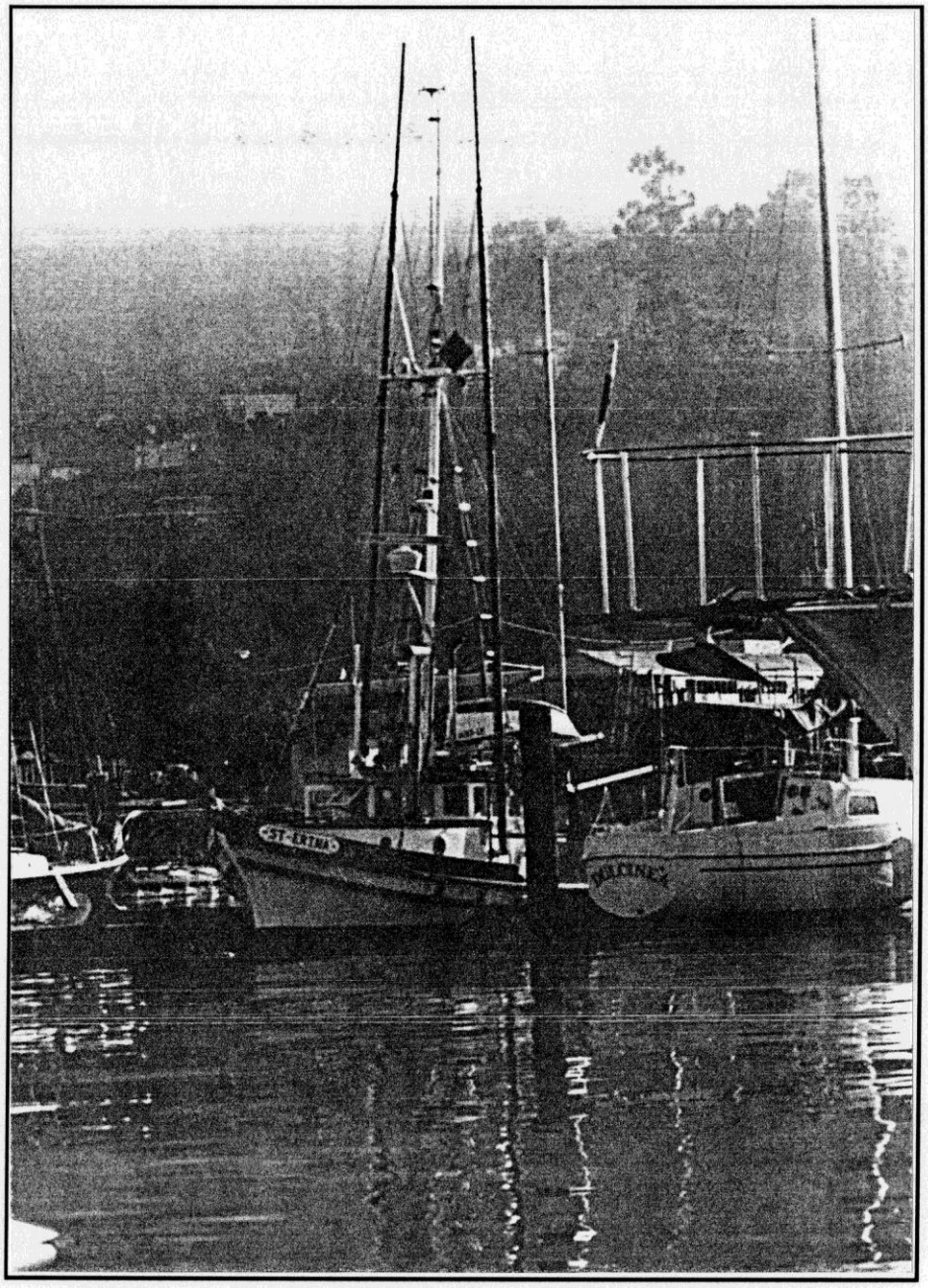
Above: Midship detail shot. Note beer keg for fresh water, and landing net.
Below: Stern detail.



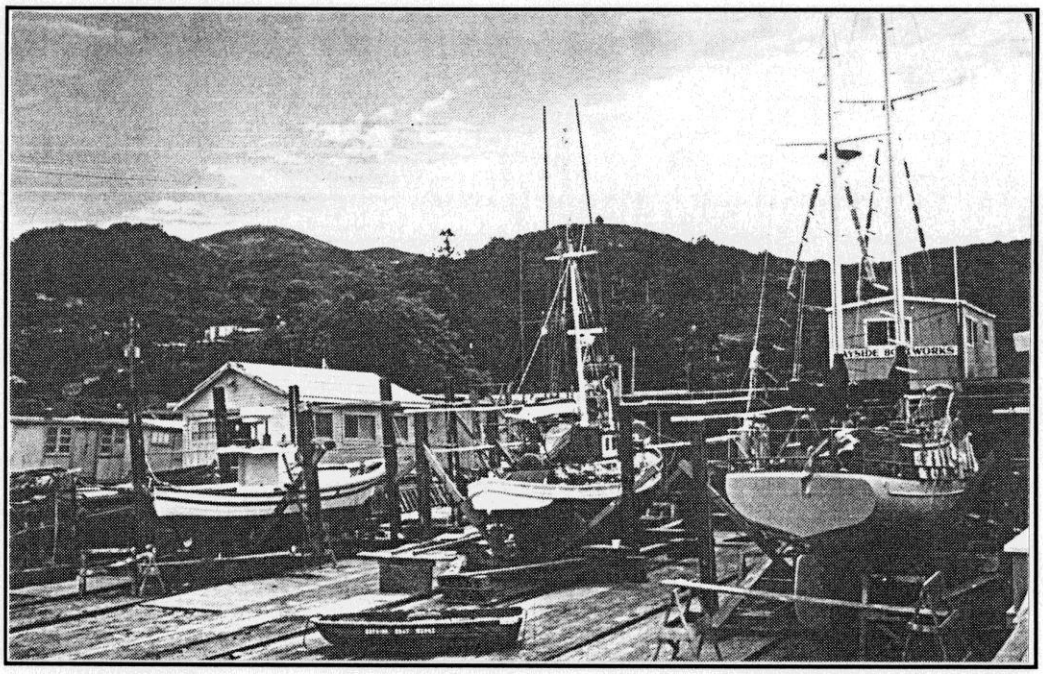


Fisherman's Wharf, San Francisco.

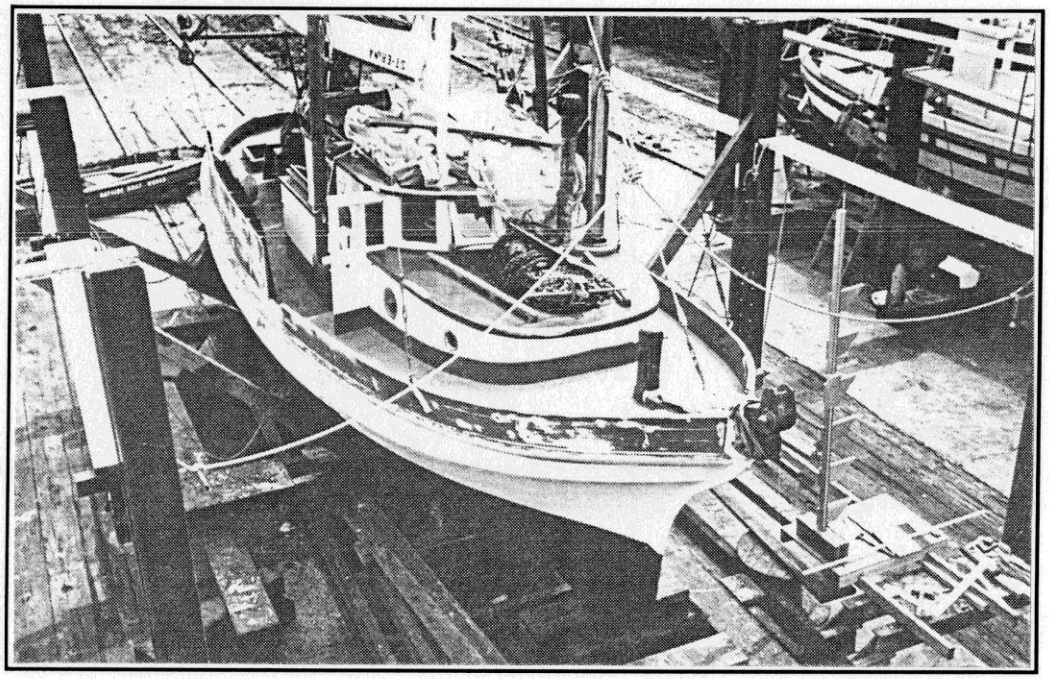


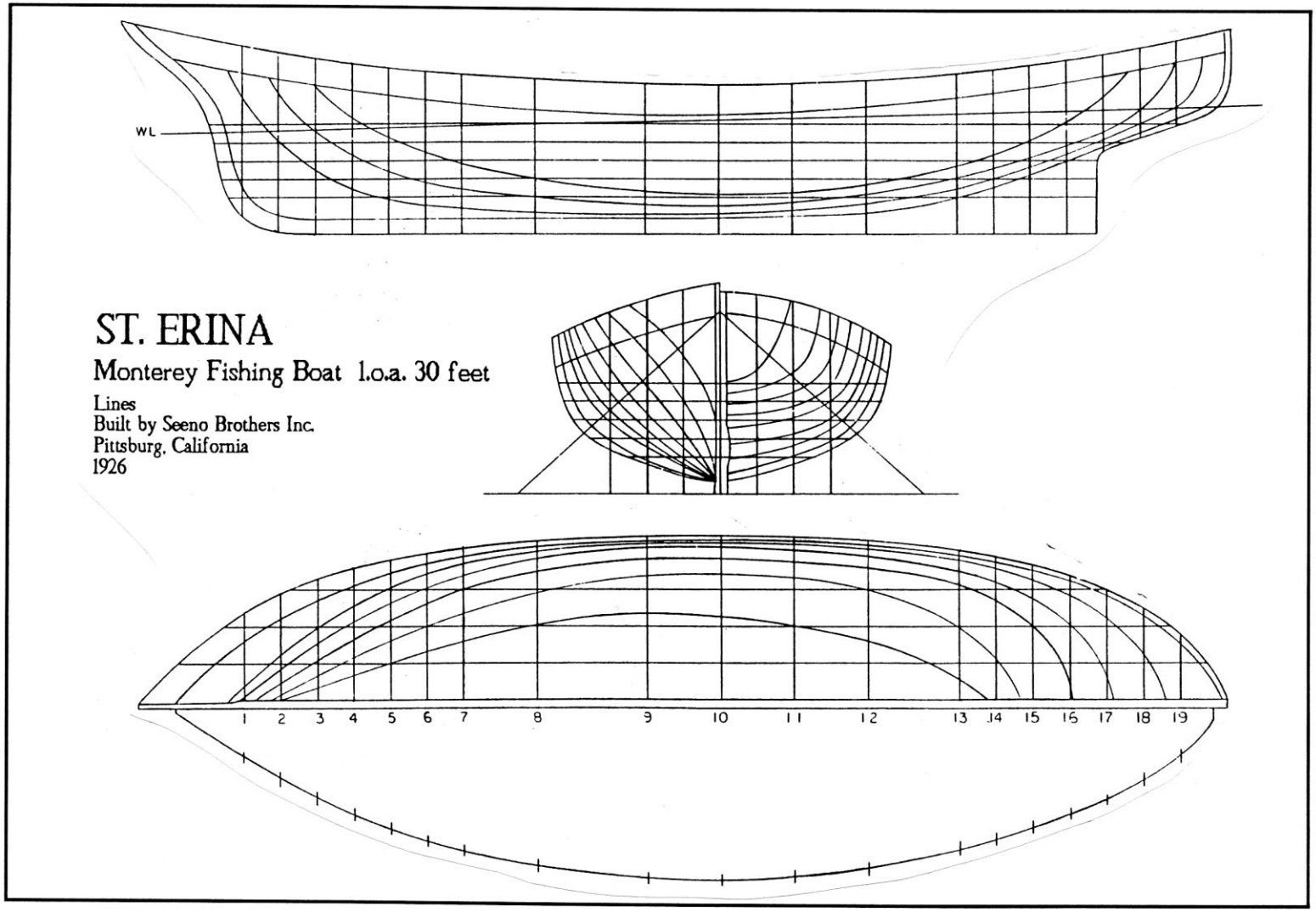


Jim Nolan's Monterey, *St. Erina*, one of the most beautiful and immaculately maintained Montereys on the coast.



Above: *St. Erina* in dry dock.
Below: I took the lines off *St. Erina* while she was in dry dock in Sausalito. The wooden apparatus at the bow on the port side is my make-shift lines taking equipment. On the next page are the lines I drew up for this beauty.

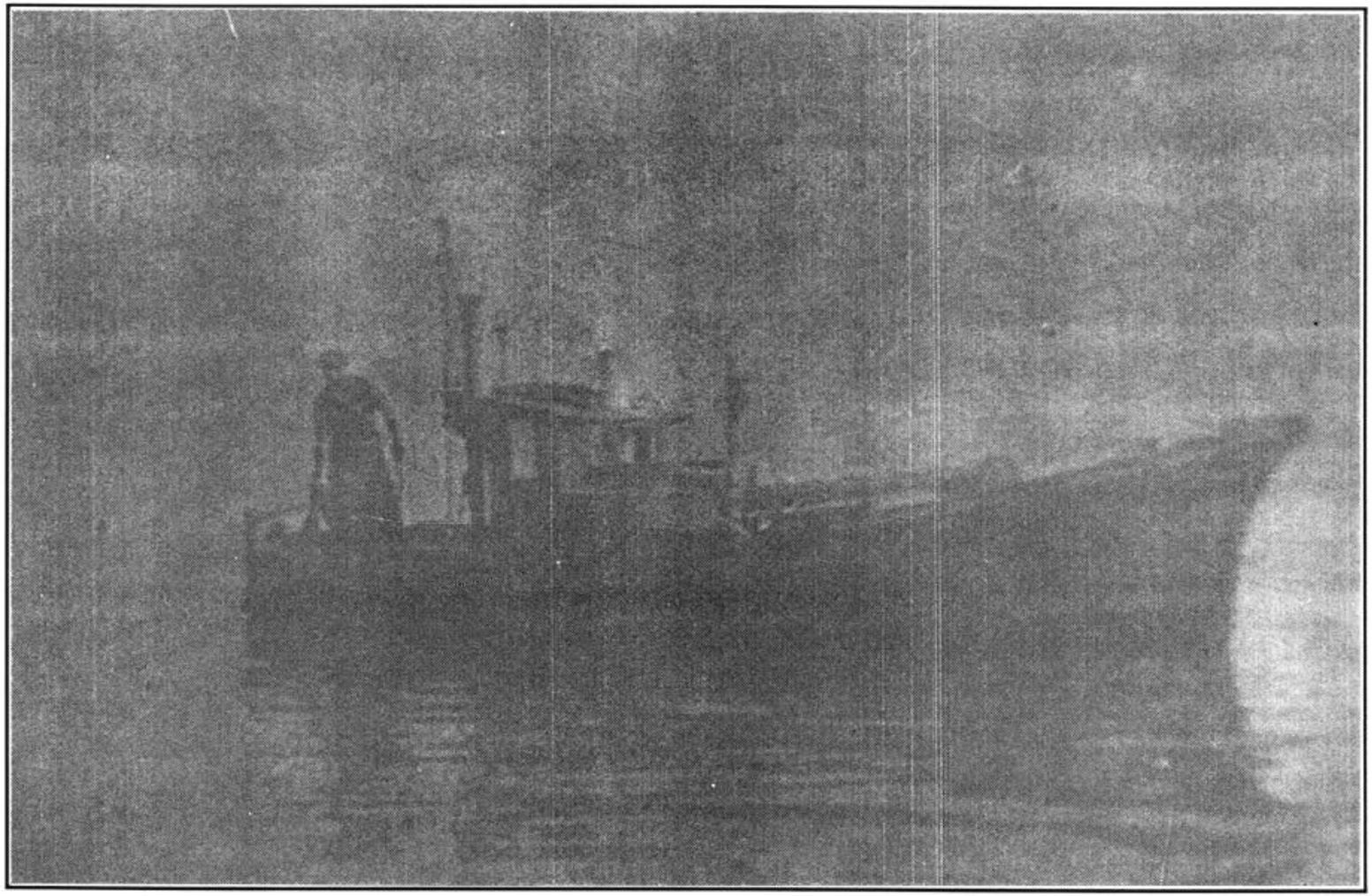




ST. ERINA

Monterey Fishing Boat l.o.a. 30 feet

Lines
Built by Seeno Brothers Inc.
Pittsburg, California
1926



Ed Wetton on *Spoony*. Note the overhanging rudder, an unusual arrangement for a Monterey. Photo courtesy of Bud Wetton.

First Person History

The following are Bud's comments which I have edited and compiled from taped conversations and correspondence with him.

BUD WETTON: SHRIMP FISHING ON SAN FRANCISCO BAY

I guess I started fishing before I could walk and talk. The old man used to tie me to the mast so I wouldn't go overboard. Once he had to grab a hold of me when I tried to wash the deck down. I'd seen him doing it but I was just a little tot. I threw that bucket over, we had a rope on it you know, and it damn near took me over. Boy did he chew my ass out.

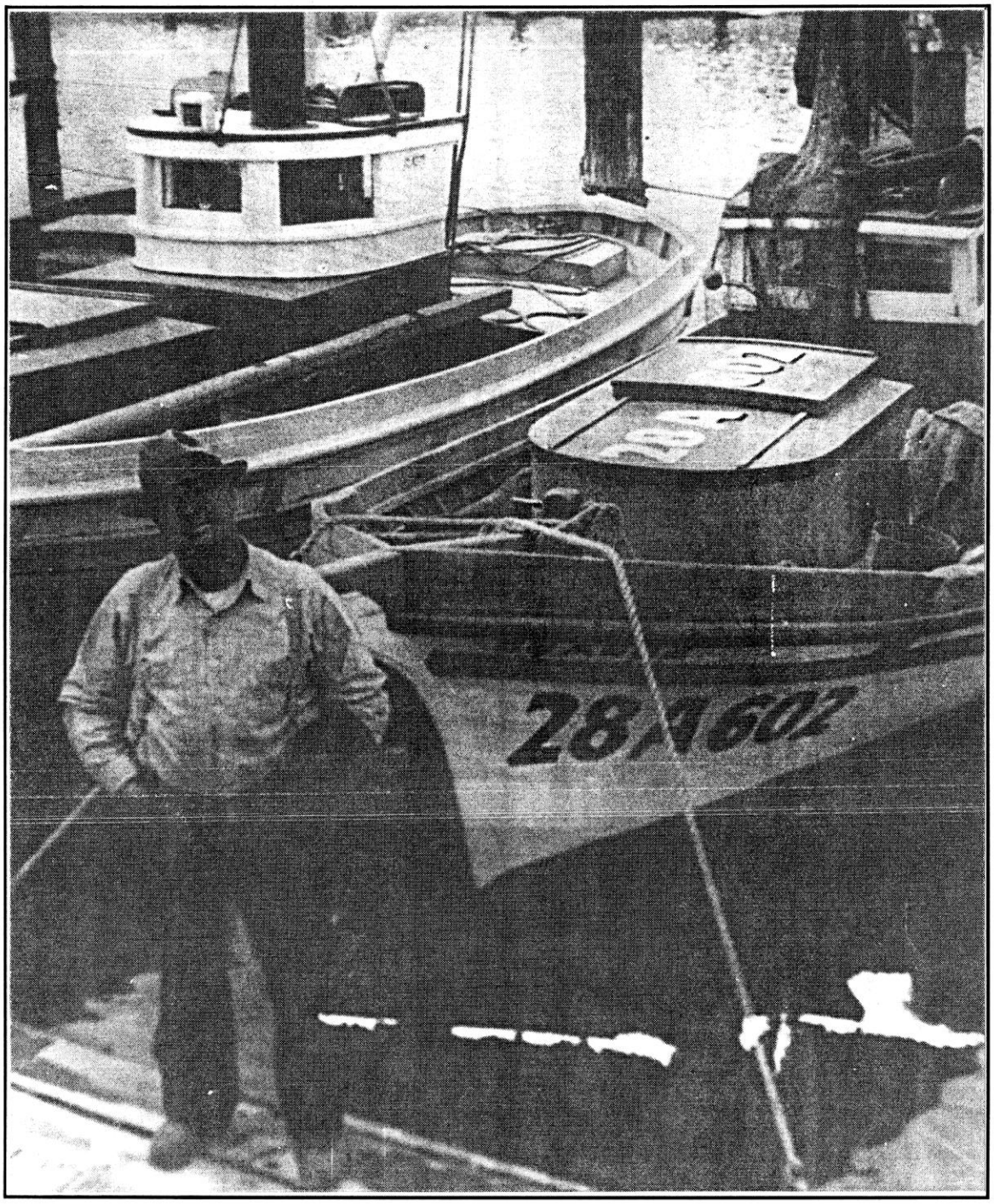
Most kids who have a little red wagon use it for play, but I used mine to go around to the neighborhood woman, which were mostly Italian decent, and ask if they would like to buy fish, smelt and herrings, I was six years old then.

> We never put a name on the boat. My dad said, "the fish commissioner, he'd get to know you too much"

My dad fished for Frank Spenger for fifteen years before he bought his own boat. He fished everything that swam in the bay. *Spoony* was the name of the boat he fished when he was working for Spenger. He fished salmon, shad, bass, everything. That was gillnet fishing on the river. He got a penny a pound for the fish he caught, some of those big salmon he used to get were up to sixty pounds. Finally, he got so fed up he just took the nets and chopped and burned them up and said to hell with it for the price.

The shrimps were our mainstay anyway 'cause you could fish those all year around, and they were a full time job without fooling around with anything else. Shrimp fishing isn't like regular fishing where you just come alongside the dock, unload, and that's it. With the shrimp you are on the processing end of it too. Each days catch has to be cooked right away. Then you had to grade them to size and start drying them.

My dad bought our boat from an Italian guy who came down with arthritis. Nobody'd buy the boat. All the Italians were scared they'd catch it. So these other guys that fished shrimp, they were Italian too, they told my dad about the boat. "You'd get a good buy on that boat." "Good boat." The guy that had it built never used it much. It was just laying over there. So, my dad went with them an gez, he liked it. Then he bought it, right away he bought it. He paid fifteen hundred dollars in



Ed Wetton and his Monterey at Richmond Harbor during WWII. Photo by Bud Wetton.

gold pieces for it.

We never put a name on the boat. My dad said, "the fish commissioner he'd get to know you too much, you got a name up there broadcastin, the fish cop will know that boat too much."

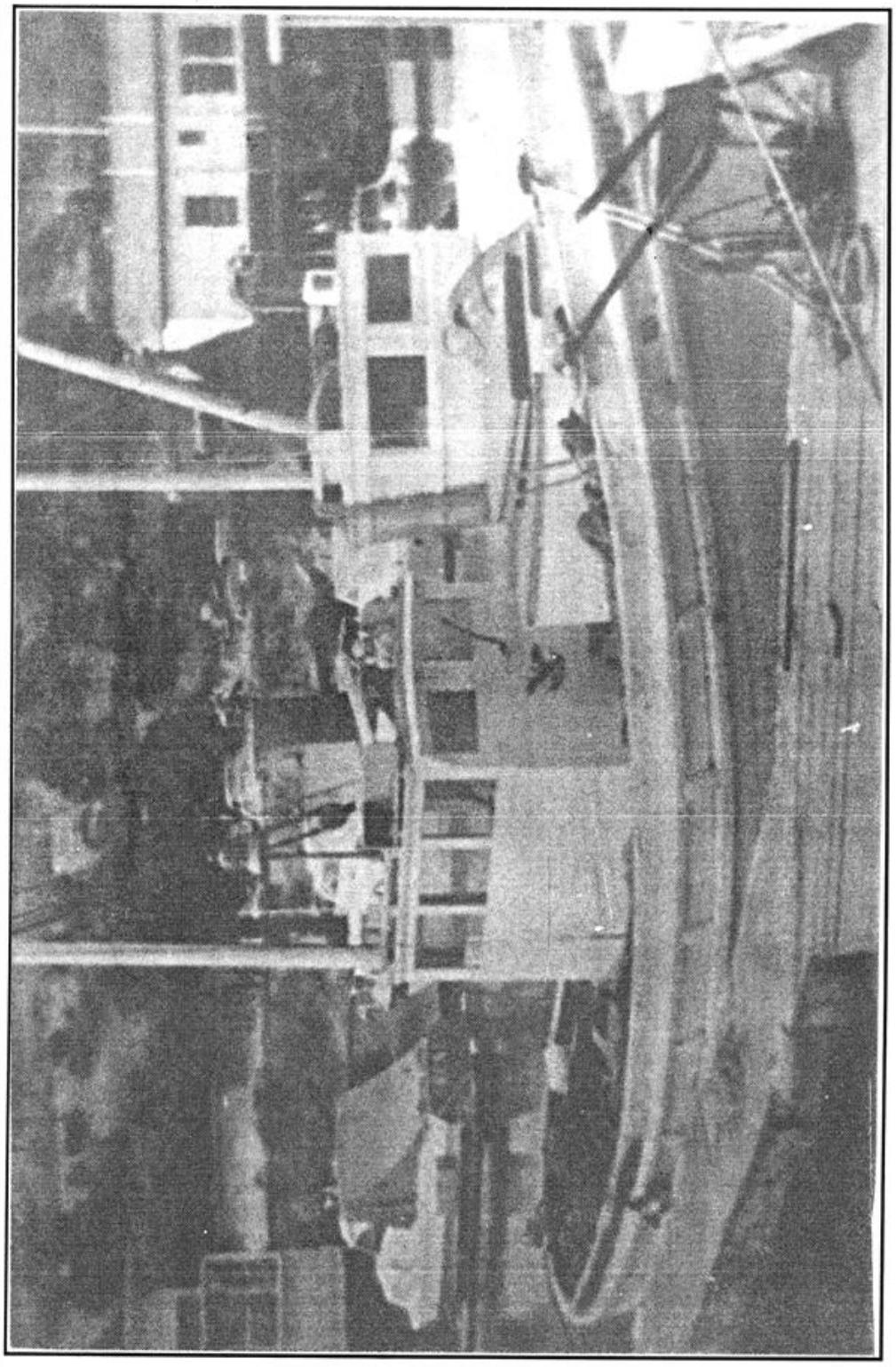
In the thirties, fishing was good yet. What still stays in my mind is all the purse seiners that was in the San Francisco and San Pablo Bays. I'd look to the horizon, it looked like the whole navy fleet. From the Golden Gate all the way to Pittsburg, California, on the Sacramento River, they were headed to unload at the reduction plants. The catch of the night was sardines. When they were processing them you could smell the stink for miles. But it was good. Not too much longer the final blow came, no more sardines. The end of another era. Then came the crab, different fishes and finally the bay shrimp, end of era. With the sardine plants shut down, one plant at San Pablo Point came to life with the whale operation it was going good but they were killing too many, so they outlawed it.

When the fishing was good we would sell to a wholesale buyer, usually Chinese. One old man we worked for was Quan Sang. He was the owner of the Quan Sang Shrimp Company. He was a very nice old man, he left my Dad and Duke in charge of the camp in the Richmond Creek, the old man would come there from San Francisco to see how things were going, he would take these punks and stick them all around the big shrimp pot and light them. I asked my Dad what he was doing. The answer I got was he was praying and he hoped there would be a lot of shrimp soon. It seemed like it worked, as time passed there were.

I saw this bottle which was filled with whiskey and a good size rattlesnake coiled up inside

But things weren't going good for him. Some of his relative were stealing him blind; poor old guy was going broke. It got so bad he couldn't pay Duke or my Dad for the shrimp they had caught. So one day I took a ride to the city with Dad to see if he could collect some money, Dad had expenses too. The old man said I have some for you but can't pay all, I saw this bottle which was filled with whiskey and a good size rattlesnake coiled up inside. As a young boy would wonder, I asked "what do you have the snake in the bottle for?" Old man replied "you likey drink, it's good for rheumatism," I couldn't believe he drank that crap.

The old man had a Chinaman helper there, he stayed right there his name was Wing. Sometimes I would have a bite to eat with Wing, he was a good cook. His duty was to take care of the camp and cook the shrimp and help unload the boats. He also took care of drying the shrimp. One of the times I was there I started fishing with a line from the unloading wharf. I caught some flounder and asked Wing if he wanted them. He said, "Good one, he likey vely good." After that every



Bud Wetton's Monterey in the marina at Napa.

time Wing would see me he'd say "Boy!, go hookie fishie vely good." He had flounder hung up on twine all around his shack sun drying.

Also in the bay was clams, all through the bays. One very good place was China Camp in San Rafael County. The Chinamen dug for the commercial market, the one company was the old Lincoln Shrimp and Clam. There was the Diamond Shrimp Company and Bay City, Hop Lung, they were all in Chinatown, San Francisco.

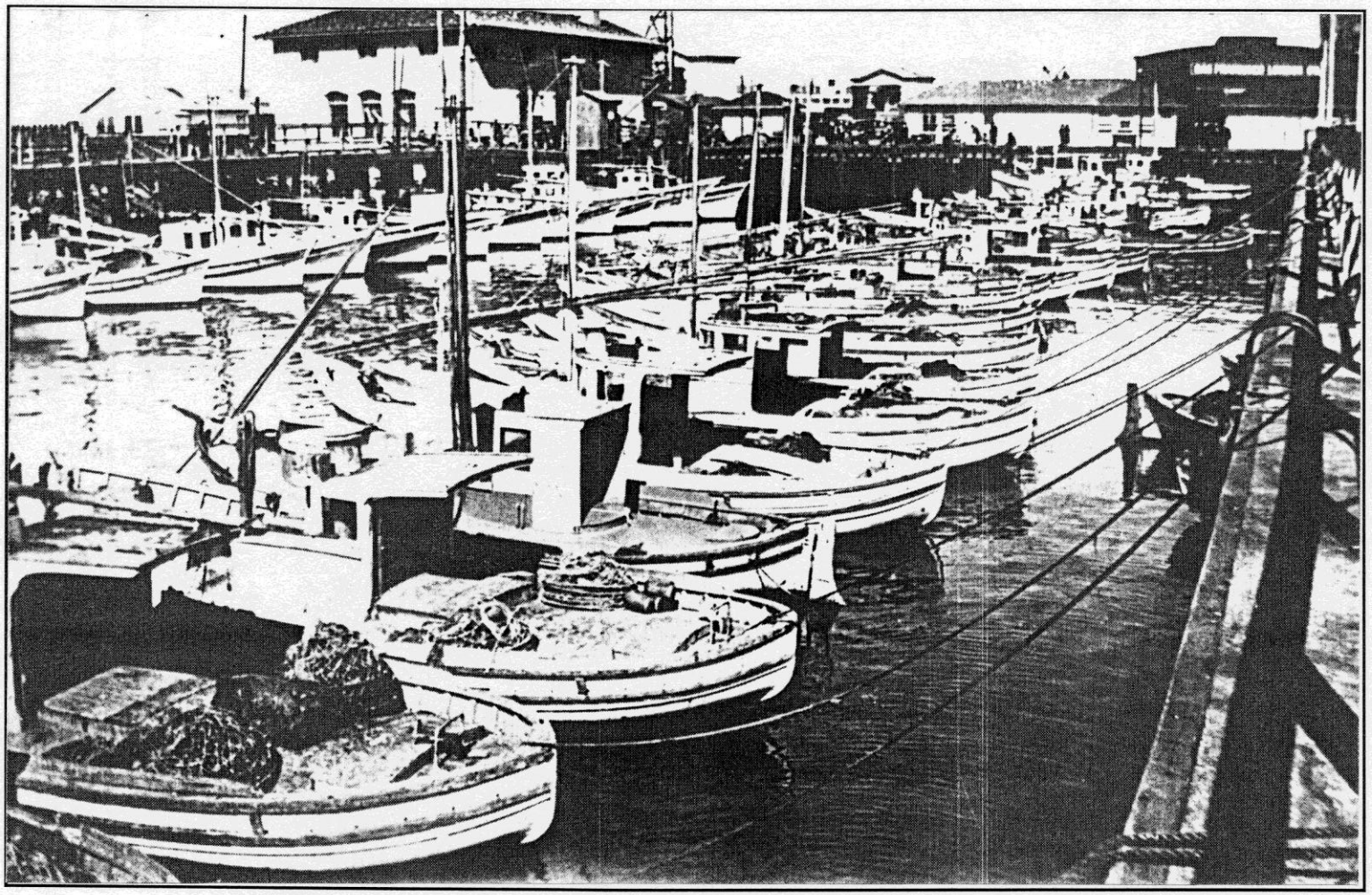
Well, after the war started we got kicked out of our processing camp at Richmond. They needed more room for the shipyard, the owner of the land said "Oh well, war, you know, can't do nothing about it." So that was that. So we wound up out on Sheep's Island. That was a dandy, on water, no lights, nuthin.

A typical day was: leave about daylight, leave Richmond inner harbor with the boat, jump in the skiff off the island, row in, walk up the beach, start bucking water from the bay filling up the pot for the days catch of shrimp. Carried ten gallons at a time. Total about 100 gallons or more. When this task was finished start splitting wood for the fire box, it was fine so the fire would burn quicker for the most heat you could get. The hotter the fire was better for meat in the shrimp, the meat would have better color and would be more firm. Next I would row the beaches in search of driftwood. At that time there was a lot of wood in the bay, from all of shipyards in the area. When I found a board eight feet long and one inch thick it was a nice surprise, it was a lot easier work.

I was never bored, always had a job to do

I was never bored, always had a job to do. For in between all this, I was building a shed for our tools and such. Later in the day; never made much of the time, didn't have a watch, I would keep watch see the boats heading in, time to get busy again. Drop the saw and hammer, work time again. Row out to the boat, load the skiff up, back to the beach, up the beach unloading the skiff, then back to the boat for the next load and repeat. Then the same with Dad's partner, repeat the process. Then when the shrimp are all cooked, then you have a hand screen and grade them by hand. Then back in the baskets and re-do again. Then back to the harbor unload the boat onto the truck and a trip to Chinatown in San Francisco, unload again. After about a year of this my Dad's partner said "I gotta quit, I can't take this, hell, I'm not gunna live much longer." So he quit.

I had a one real hair raiser during those war years. One time, we were fishing off of China Camp at the Sisters, we were right in line with Hamilton Air Field. We were the only shrimp boat out that day. I went up forward to put my boots on just as we were about to make a turn around and pick the net up. All of a sudden I heard like a plane's motor fail. All of a sudden I look toward the airfield and saw this plane fall. I said my prayers and froze. I thought it was going to fall on us. I guess it



Fisherman's Wharf, San Francisco, 1927. Photo by Bud Ferguson, Courtesy San Francisco Maritime National Historical Park.

wasn't our time to go. The plane fell about 1800 feet from the stern. There were no survivors. The crash boats from Hamilton Field came out to check it out. Later on I was told that the men in the boats had to keep running back and forth as the men got sick from picking up pieces of humans. There were around seven men aboard the plane. All the shrimp boats were picking up parts of the plane for several years. Duke himself picked up one the airplane's doors.

Shrimp fishing was all tide work. There's about an hours difference in the tide everyday. And you have to know your spot. See different spots the shrimp would bunch up different. Maybe one place the shrimp would be there at high water another place they would be there at low water. It all depends on what area you were fishing. A new fella coming to this would be dumfounded. He could drag all day and not get anything.

Like over here at China Camp, which was our main place, it was the incoming tide we'd fish. The shrimps bunched up the most there on the last of high water. When the tide started going out why you might as well forget it and go home, cause you wouldn't get any more. By then you'd have enough anyway.

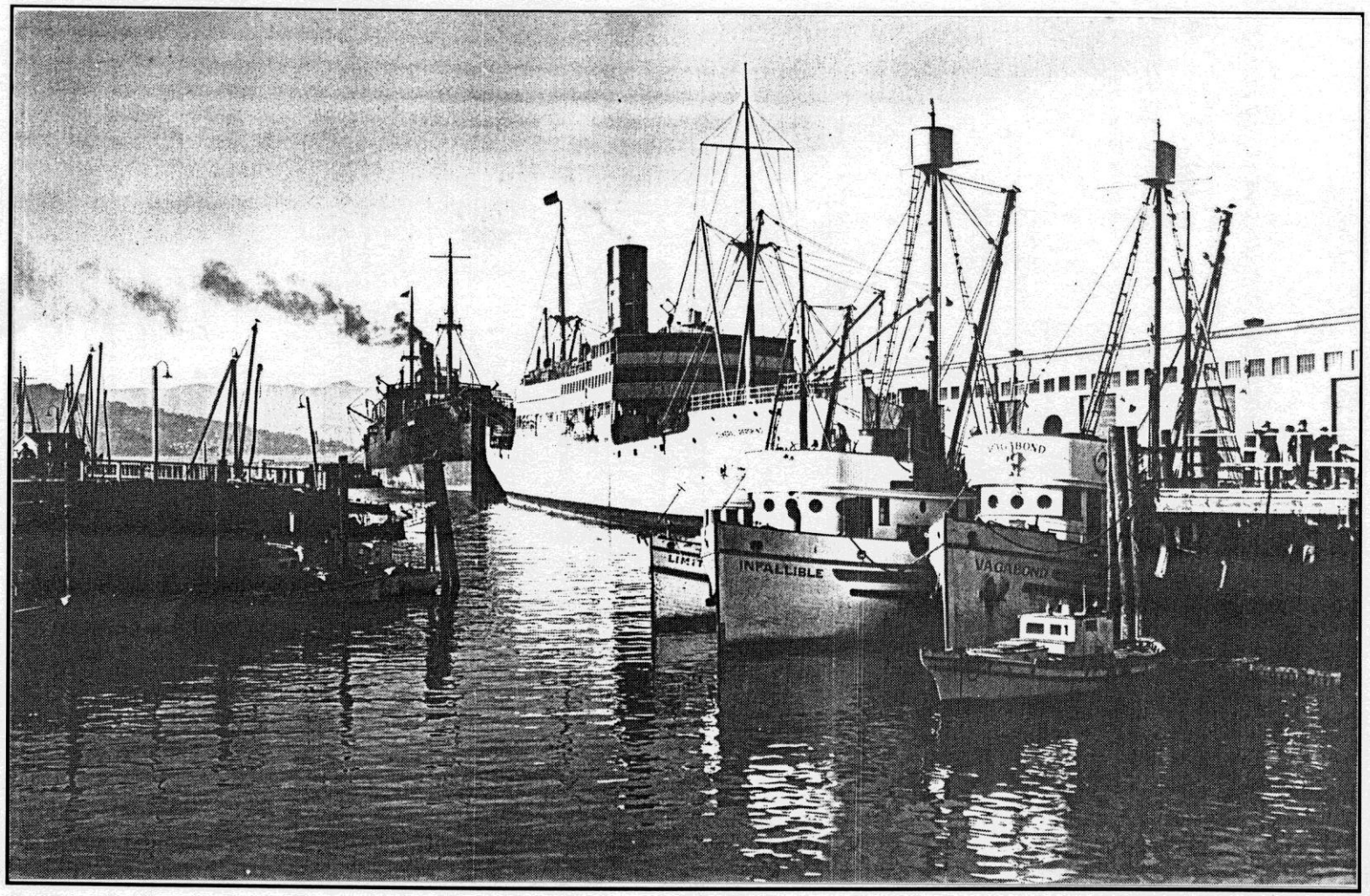
The last place we had that was still good was over there at the Sisters at China Camp in the flat

Years ago there was shrimp, certain amounts, all over. You could fish San Francisco Bay and pick up some. You could get some in San Pablo Bay. San Quinten was good years ago, where the prison was, that flat in there was good. Even Berkeley, that whole flat in there before they put the highway through there was still pretty good. But then they started dumping sewage in there so then those weren't any good. So the last place we had that was still good was over there at the Sisters at China Camp in the flat there.

On a typical fishing trip you would have your running time from the marina to where you were going to fish and then you would drag for about four or five hours. The starboard side of the boat was the net side. The port side was the basket side, you would dump your catch on stern deck and shovel the shrimps into baskets on the port side.

When you were laying out the net you put the boat on a wide turn to starboard to keep the net out of the prop. I usually used about thirty fathoms of tow line. The end of the tow line would be tied around the base of the mast.

Then while you're dragging, that net is just bouncing on the bottom. Too high and you miss the shrimp, too deep and you get the mud. When you started dragging you'd take a landmark on the shore and every once in a while check it. If you're not moving you know you've got trouble. Either a snag or the mud. You could usually feel a snag but that mud, you better keep watching.



Fisherman's Wharf, San Francisco, 1937. Photo courtesy San Francisco Maritime National Historical Park.

When you feel like it's time then you haul back in, usually about an hour or so. You pull the tow line in first then you come up to the net and you pull in the wings one over the stern the other over the bow. Then you pull in the web, if there are shrimp in there they will be working their way back to the sack end of the net. When you get to the sack you put a sling around it, take a turn around the winch and let the engine hoist it up.

Between the times you would pick the net up, when all the scrap fish was picked out and thrown over board and all the shrimps were all neatly put in the baskets and put up along the port side, you'd use to converse with the other boats as you passed. You would use your arms and hands to tell each other how many shrimp you had for each time you picked up the net.

Arm extended over head and straight down meant one basket, two times meant two and so on. Making a slice motion meant half basket. Hand extended below the other meant three-quarters of a basket. Hands clasped together making a circle, a good haul.

After years of talking like this you'll catch yourself sometimes on shore talking to people in this fashion.

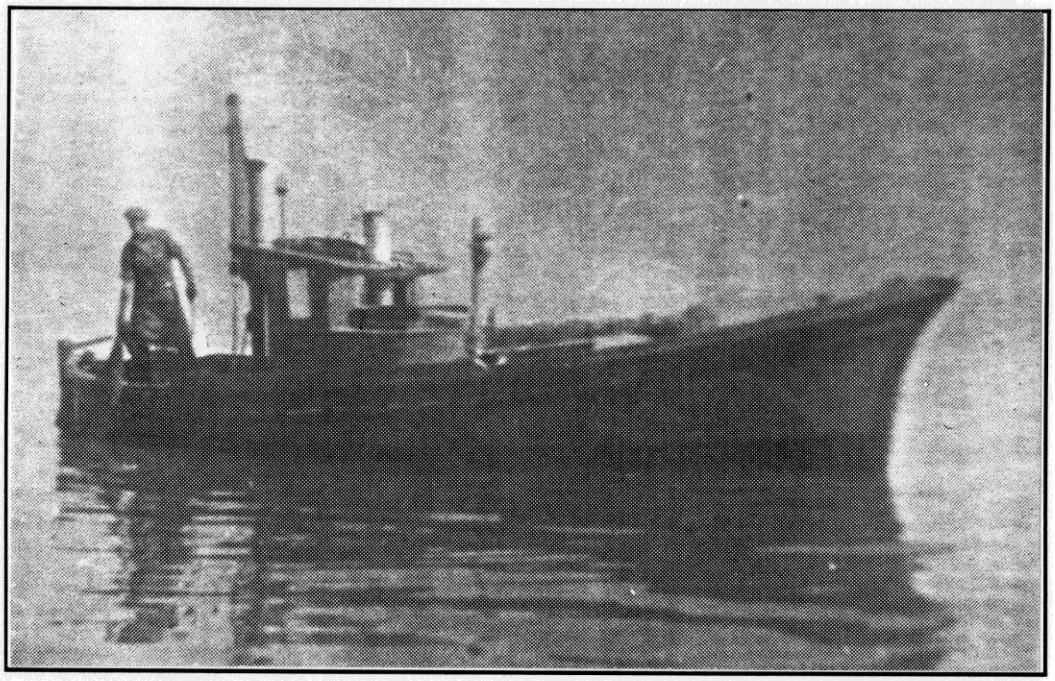
When you made two fists put them together, then snapped them apart it meant you broke the net. When you took your hand and stroked your chin it meant stringy mud, it covered your net like a blanket. You would have to take the net off the boat and stretch it on a platform and let it dry out.

When you made two fists put them together, then snapped them apart it meant you broke the net

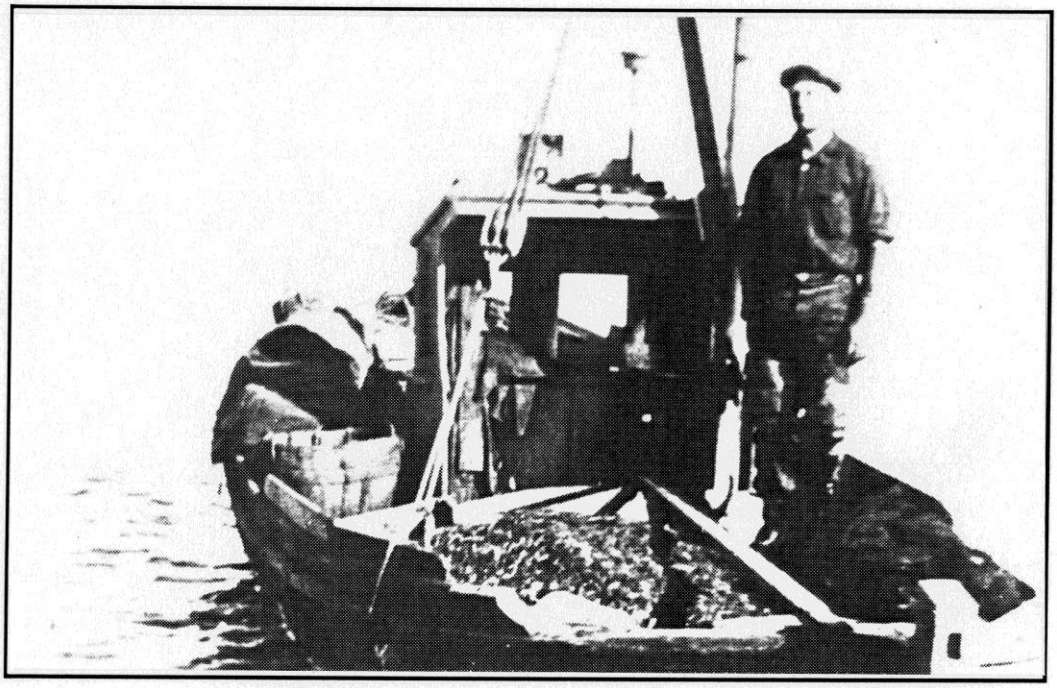
Well, after you had caught the shrimp you had to get back and cook them. I had a pot that would hold five hundred pounds at a time. We'd have a real hot fire to boil them. The quicker they get out the better, otherwise they get all mushed. You'd boil them, they'd come up once and you'd give them a stir. Then they'd settle down, usually they come three times and then you take them out.

I had a regular process plant. I had a grader, it was an old prune shaker. When I would take them out of the pot I'd put them on this shaker. One part would come out small and the biggest ones would go down another chute. I had a platform for sun drying the little ones. Then we had screens for the bigger ones to cool on. If you didn't cool them they'd get mushy. See, there was a lot to handling those things. You've got to know what you're doing to get the best meat out of the shrimp.

The biggest ones then get put back in the baskets and we'd take them over to San Francisco into Chinatown. There would be a bunch of ladies down the basements, they would shell them. All handwork, everyone of them. That was before they had machines for shelling them. They liked the bigger shrimp cause they had to pick them by hand like I



Above: Ed Wetton on *Spoony*
Below: In sign language, this photo would be hands clasped together making a circle, a good haul.



say. The shrimp aren't always uniform sometimes of the year they are they'd be small. Those ladies would all be around their tables picking shrimp an if they were a little small they'd say "Ooh too small, no good, not good, no can do." Then when you come in the wintertime, that's when they're bigger they'd say, "Ooh good, number one, oh good." They were all full of smiles, happy and everything cause they could make money with those.

The small shrimps we would dry, sun dry, out on these platforms we built. Then you had to take care of them. Turn them twice a day so they'd get good and dry. If you had good hot weather it would take four or five days to dry a batch. Then when you had time you'd run them through the machine to shell them.

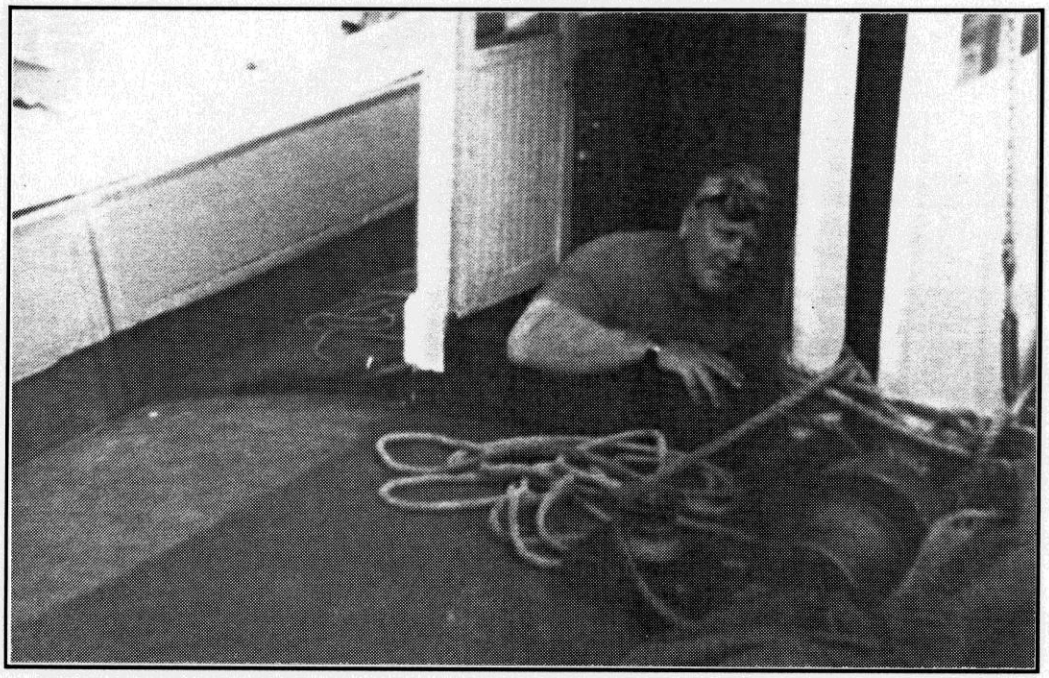
We had this blower machine from China, see it was all made out of wood. It had wooden paddles in there and the Chinese used to turn it by hand. Well, the old man and I, we got brilliant and put an electric motor on there and let the motor do the work. Then there was this other part, it was like a pulverizer. It had a bunch of knives in there that when the dried shrimp went in, these knives would break the shells up. Then that blower going, with the right speed on there, would blow the shell out and the meat would drop down.

See, with the shrimp we didn't waste anything. The shell was sold for chicken food and fertilizer. The dried shrimp was mostly sent over to China. That was good shrimp, it had a nice color, a nice reddish-orange. I used to take a handful of that, and have a couple of beers. Yeah, that was good.

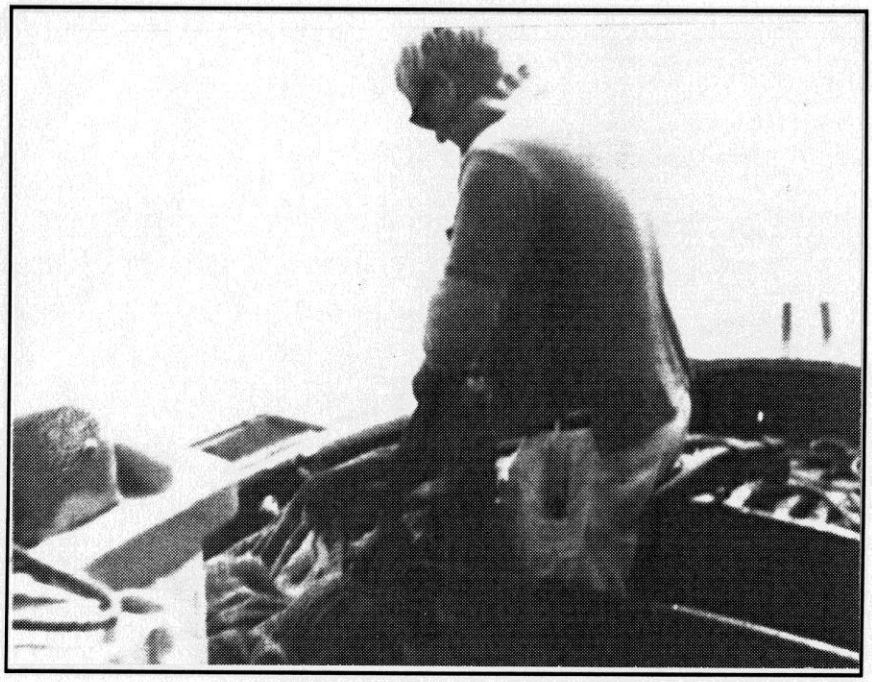
That was good shrimp, it had a nice color, a nice reddish-orange. I used to take a handful of that, and have a couple of beers

Then in the fifties we started to have a drought. Six years of dry, the water go so damn salty and everything. I don't know what happened, they beat it and that was it. Never did come back. Well when they got so scarce that's when I bought another boat. I figured maybe working two boats we could keep the wholesale market going. But we were having to start retailing then because we couldn't make enough to buy fuel. That's when we got in on the cooking end of the deal, the restaurant business. I went into the bait business too, live shrimp for sturgeon fishing.

The first restaurant we had was on Berkeley Wharf. It was a utility wharf, lumber wharf next to the old Berkeley ferry wharf. We were processing our shrimp there. People started coming out to the wharf wondering why all that steam was coming out of there. They were getting nosy and they came over. When they saw what we were doing they said "gez, could we buy some of them." So we started selling them there an I put this little counter in there. Then I put some beer in. Then I made some crab and shrimp cocktails. Finally they wanted a



Getting ready to lay out the net.



sandwich, so they got a sandwich.

After that we had a seafood restaurant in Napa for seventeen years. We called it the Shrimp Boat, it was over there off Mack Row Bridge. That was the worst yet. A lot of times you wanted to get out of the place, you had to make a tide, and you'd be stuck. Some people would want to linger on, drink beer and this and that. Really screw up your sleep, especially if you had to get up at four o'clock or three o'clock. You don't get much rest. You shut down at one or two o'clock an your just about ready to go again. That got old. So, I kind of got away from the fishing altogether. I said what the hell, one or the other, I can't be doing all this, I wouldn't last too long. So, there was no shrimp anyway, the few I got I'd sell right there in the shell. I had certain customers for years that liked those shrimp so I'd sell them a couple of pounds, three pounds whatever they wanted. A lot of times I'd call them up and say I got some and they'd come and get them. Then I got so I didn't even bother with that anymore.

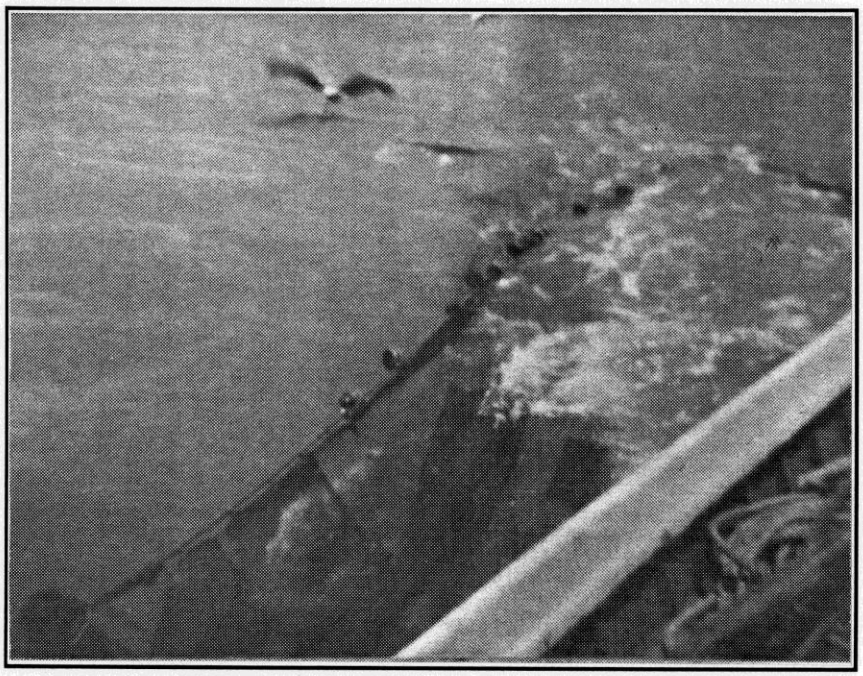
Yeah, over the years that boat brought a lot of stuff, a lot of fish and shrimps and made a dollar. The day I took it down to give to the museum was the saddest day of my life. I grew up with that boat, it was just like part of the family.

There was something different about our boat than most of the others. Unusual the way it sat in the water and rode everything. Montereys were easy boats to handle anyway. They stay in the water, they stay where you put them. You're not this way and that way and broadside and every which way. You go to make a landing, you make it. Hell, it could be blowing a gale an, not sweat. Come right alongside. It'd take a hell of a beating to make that thing pound. I goes right along and says, "Dish out what you want, I can take it." When it would start to pound it was time to get scared.

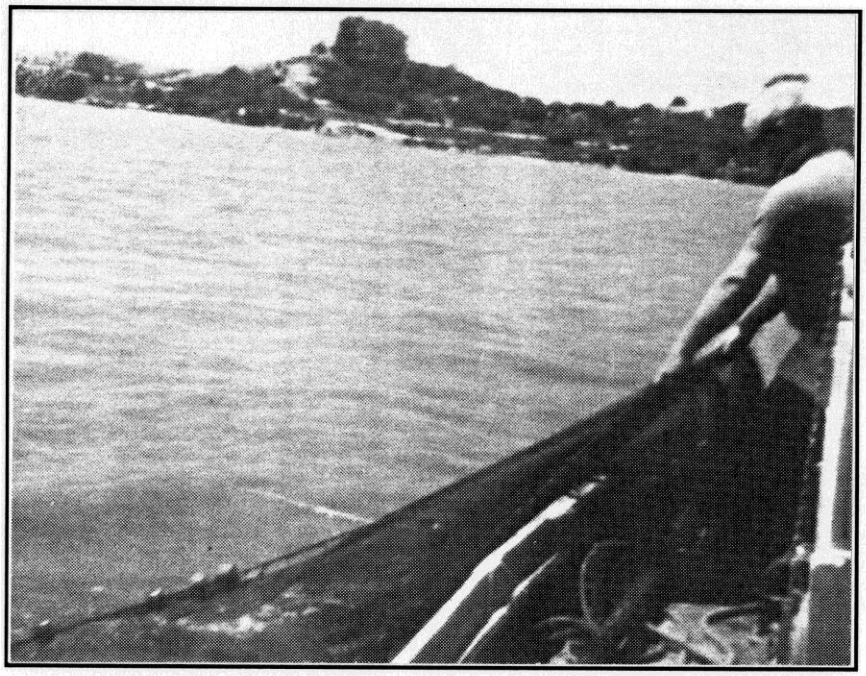
When we got enough bait we started back to Vallejo, then all hell broke out

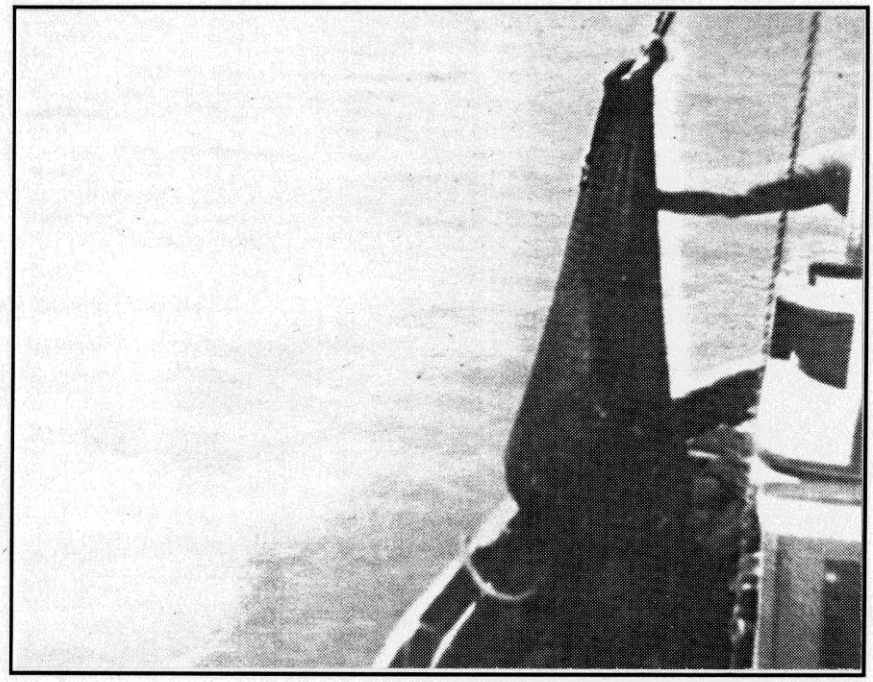
I remember one time I had an order for some bait from one of the bait shops around so I got myself together, asked my Dad if he'd like to take a ride, he said he was up to it, also my younger son Ed too would take a ride. Good thing. That morning it didn't seem so bad weatherwise. This time I had the boat tied up in Vallejo Harbor, it was a long run to where we were fishing. When we got enough bait we started back to Vallejo, then all hell broke out. It was one of the biggest blows I had seen for a long time. It was coming out of the north that day. The Coast Guard was warning all boats to get back to port and were standing by. The old man was worried and so was I, we were taking water on more than the pumps could handle. I made it up forward to take a look below, the floor boards were floating. I grabbed a bucket and started hand bailing. I also had a hand pump in the engine room, told the boy to start working the hand pump.

I hated to lose her, so I bailed faster. I thought to myself this is

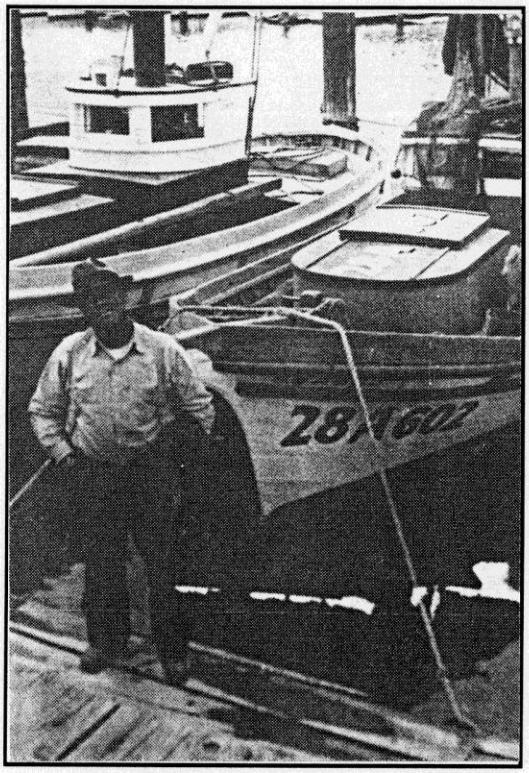


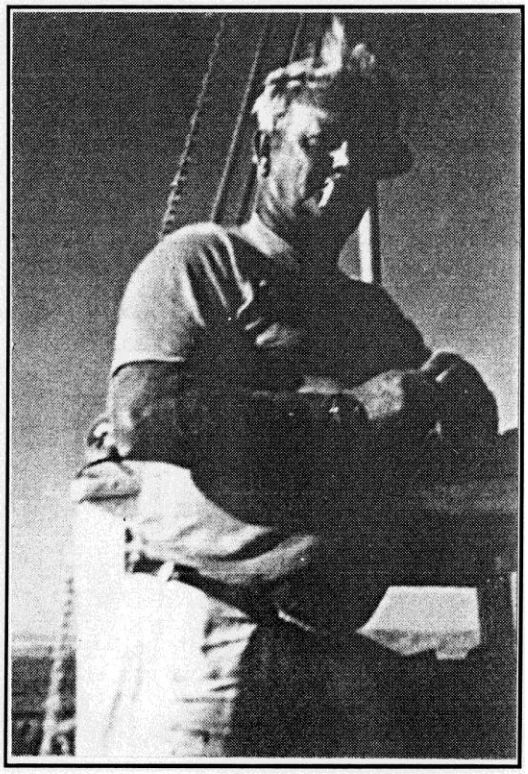
Above: Taken from the bow. In the lower hand corner
the tip of one wing bar is just visible.
Below: Hauling the net in.



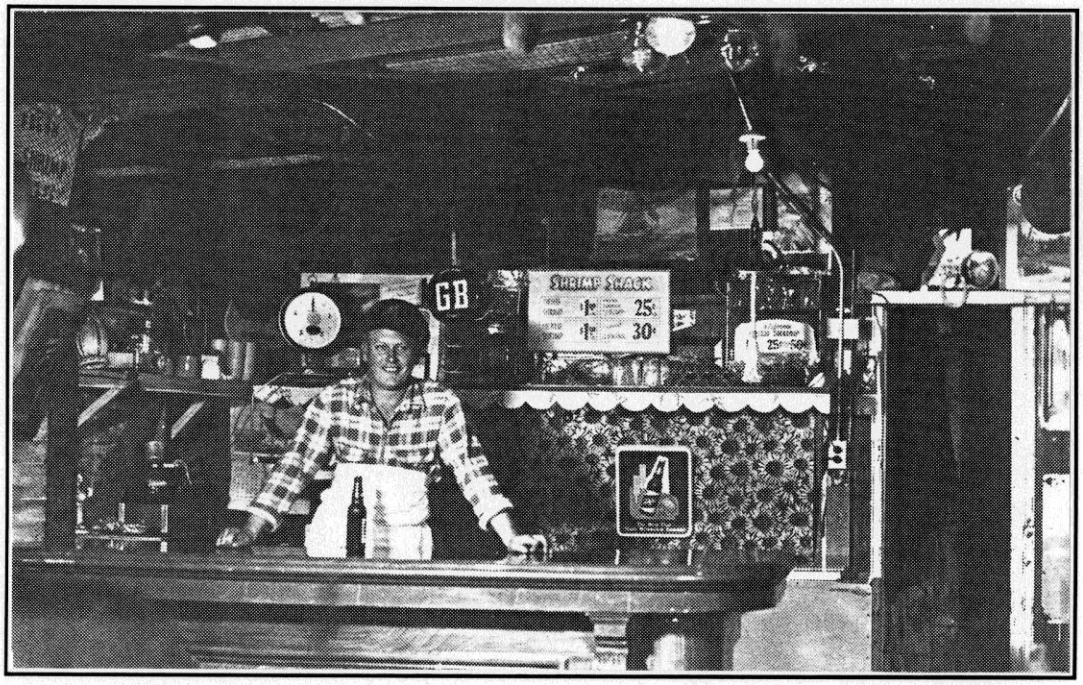


Above: The sack is hoisted on board.
Below: The catch.





Above right: Bud Wetton. Above left: Ed Wetton.
Below: Bud in their first restaurant on Berkeley Wharf.



the longest time ever to get back. It's worse than being lost in the woods. The old man was at the helm, he told me when we got back in that he was getting ready to run her into the beach.

Well the gal did her job again, thank God. My arms, from bailing so much water, were sore for weeks. It was like shoveling shit against the tide, old saying of days gone by.

Our boat had an exceptionally pretty bow. Course no two of these were alike because they didn't use plans to build them, that's why I say each one of these is a little different, there are not two exactly alike. These Italians, they build them, and that was it. They never had no plans for them, they just started building. They originated down in the city, (San Francisco), and Collinsville. But those they built in Collinsville were built different again. They were built for the gillnetters up there when they used to fish the shad and the salmon and all that up there. They were open deck boats; they had to have room for the gill nets.

They didn't caulk those hulls. They were built like a barrel and they swell up and they stay tight. The last plank they put in they hit with a sledge hammer so you'd think the whole boat was going to fall apart.

They didn't caulk those hulls. They were built like a barrel and they swell up and they stay tight

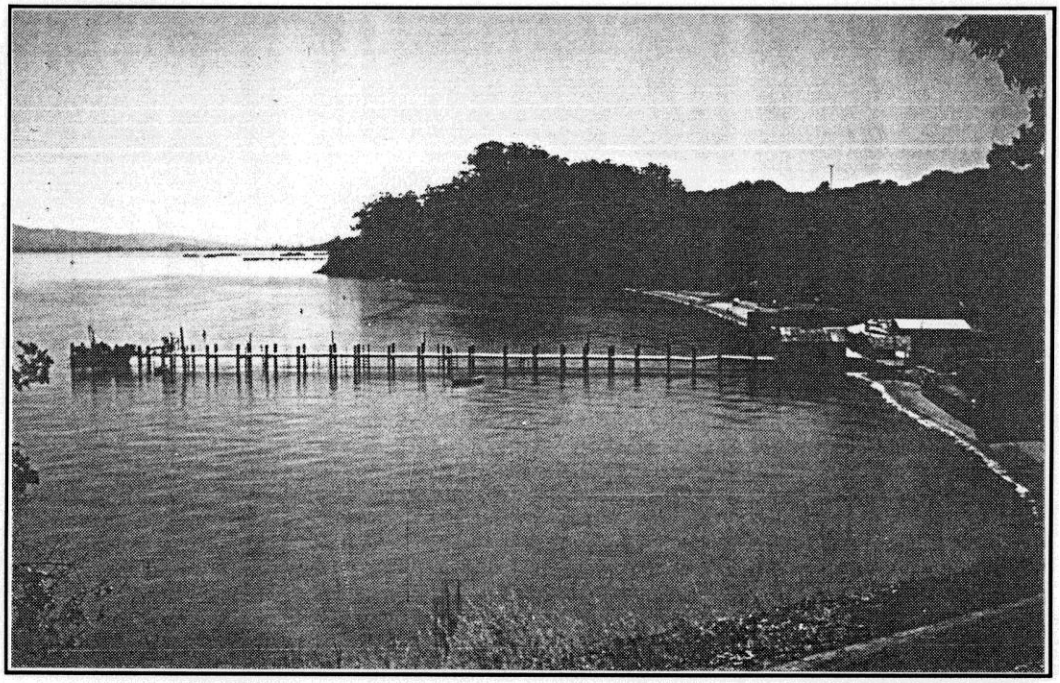
Most of Montereys wound up with a Hicks engine in them. They had Standards, but the Standard wasn't as good as the Hicks. The Hicks came out a little later and they were a better engine. They were economical and faithful. Take care of it and it'd work forever. It'd use three quarters of a gallon on hour. Run all day, it'd take five gallons.

You start this engine by hand. That brass lever on the starboard side of the engine is the compression release. You pull up on that for release, then you turn the flywheel by hand.

It has a four–speed oiler on it that gave the main parts the oil. Without that you wouldn't run too long. But then there are other places you gotta oil by hand. I'd go around about every hour or two an' shoot oil in those places where the oil feed didn't get. That was the life of that engine, getting that fresh oil all the time.

That engine would only turn up to five hundred rpm, and it would idle down so low you'd think it was going to stop. The brass lever on the port side of the engine is the throttle. I had a long stick with a loop of Monel on the end. I could stand in the working cockpit aft and hit everything with that; put in the clutch and lift up on the gas, everything.

This engine was called a make and break engine. It used an igniter that had a push rod working off the cam shaft. That push rod comes up and flicks the hammer on the igniter and your wire from the battery comes to the igniter so when the pushrod would come up and



Above: China Camp as it is now.
Below: Bud said, "Here's a picture of Papa praying," (mending nets).

hit this hammer here and flick it that would make the spark and it would fire. If everything was just right you could start the engine like that; just flick the igniter by hand, and it'd pop off. You wouldn't have to turn the flywheel.

My dad made a lot of improvements to the boat. He put that fuel pump on the engine. Originally that had a gravity feed carburetor. He was the first on to put those power winches on there. We used to have to pull the net up by hand. He added a steering station up here on the front of the wheelhouse. Which made it nice when you were dragging, if you had time, you could come up here an if you wanted to make some coffee or cook something or whatever you wanted you could change stations for a while. You could come up here and steer.

Down in the cuddy we had a little primus stove to cook on and a mattress just laying on the floorboards. You slept right on the floorboards, there was no fancy business in that thing. We had a shelf on the port side down there for pots and pans and stuff. And we always had jug or two of Dago Red to keep you fortified.

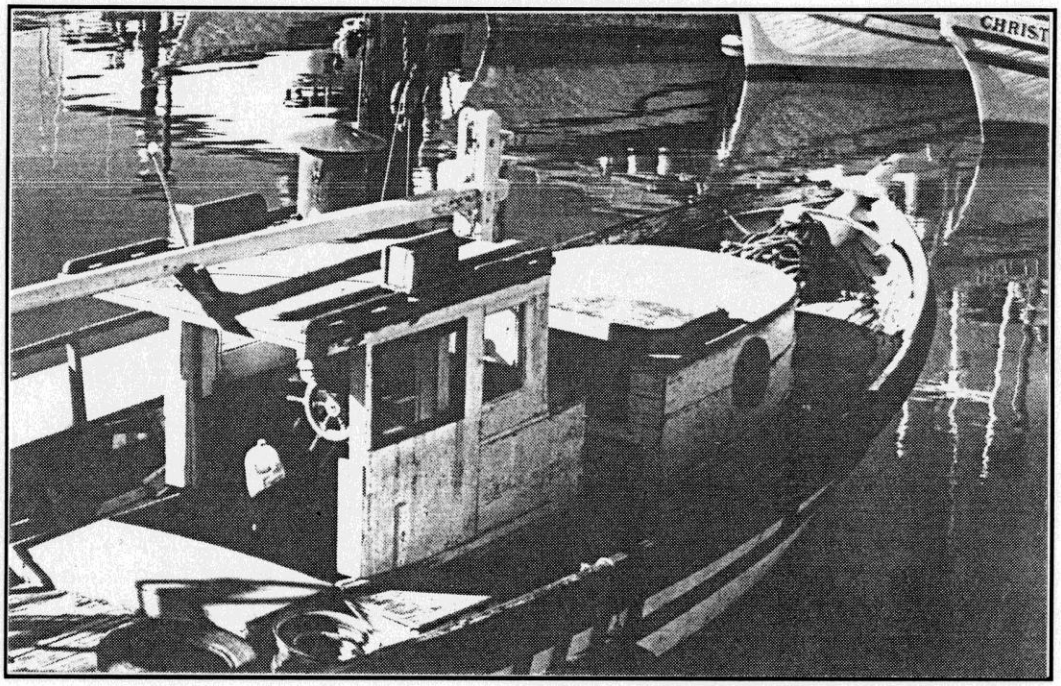
You slept right on the floorboards, there was no fancy business in that thing

Yeah, when I think about now, that was a good life those years I spent fishing. You had freedom. I don't know, I was born to it, it just came natural to me, but looking back now I'd say I had more freedom an I just felt better about everything. Not so much stress and pressure like you got now. You ate good and drank good and everything was good. Worked like hell, though.

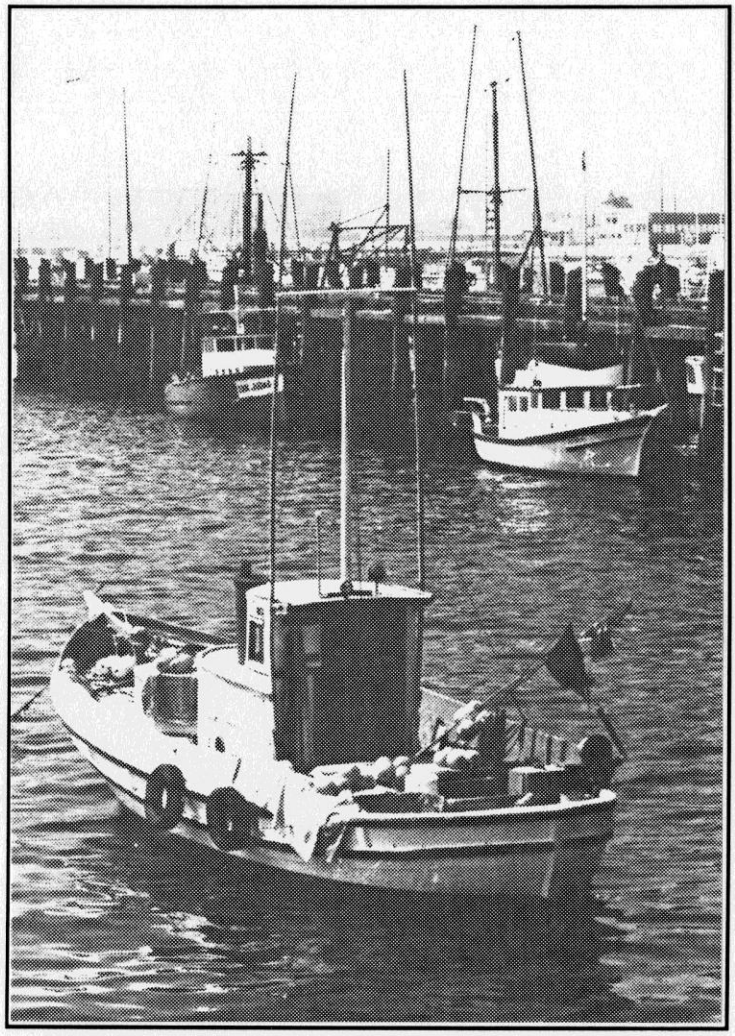
* * *

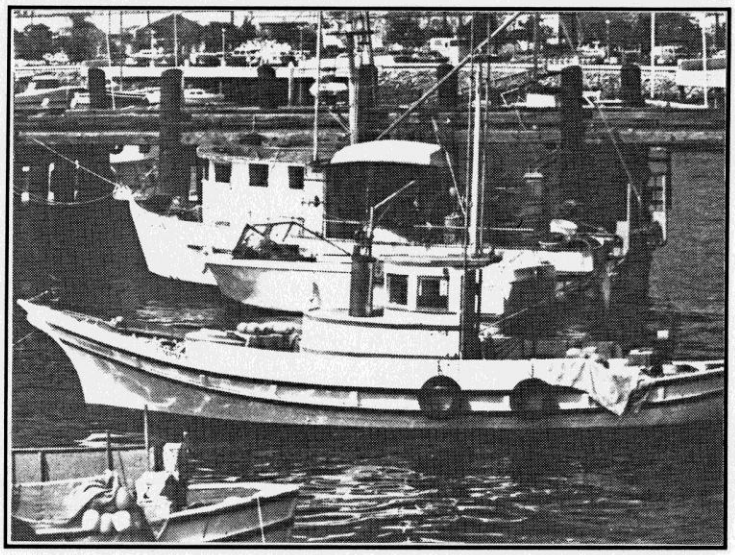
Last summer (1990) Bud bought another boat, just a pleasure boat, twenty-three feet long. In the fall we went on the Napa River fishing for strippers. As I was casting off the stern lines I glanced over the transom. It was blank. So I asked Bud what he named her. "No name," he said, then smiling he added, "you put a name on there an the fish cop will know you too much."

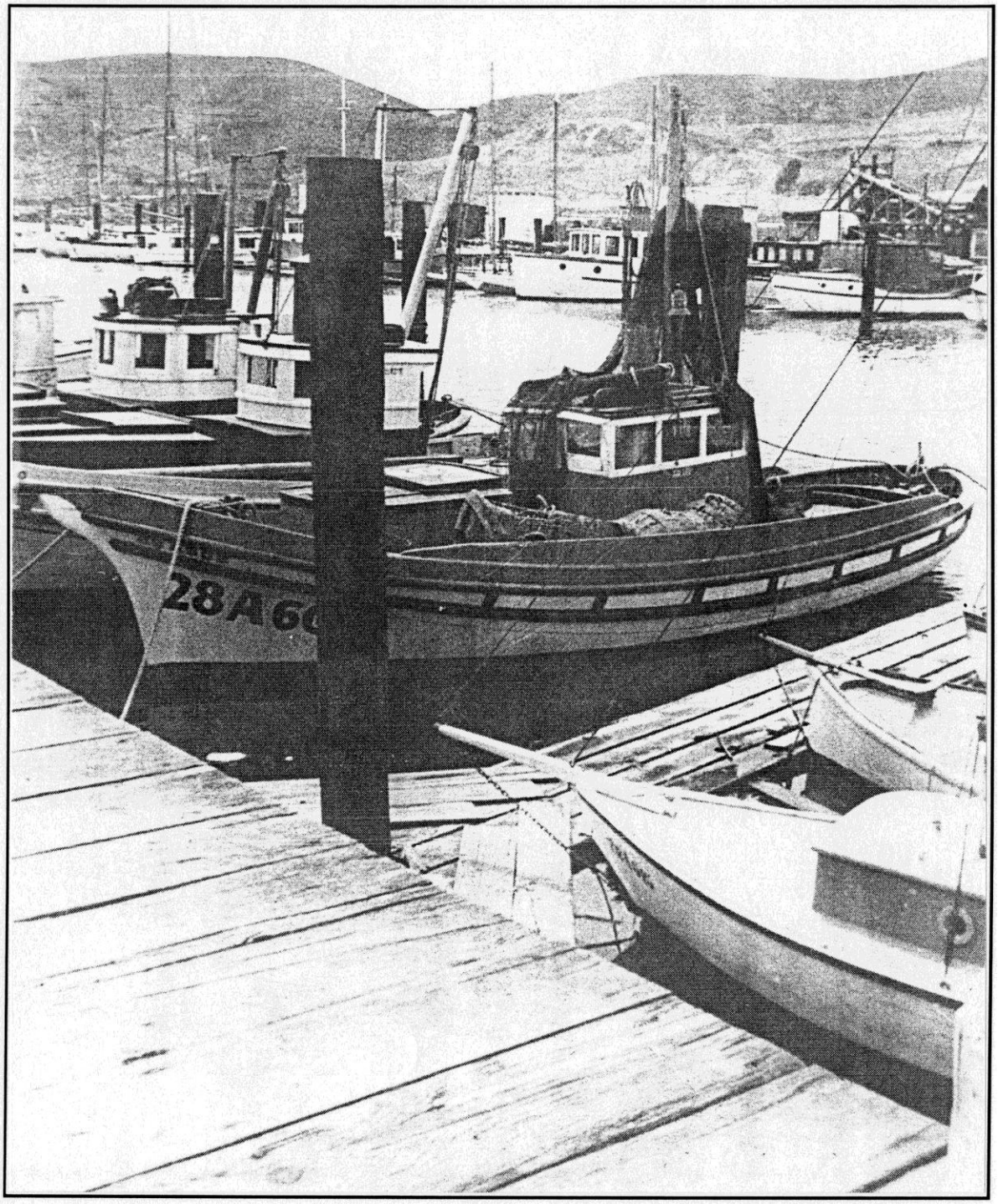
Above: *M Borruso*, a Monterey in need of some tender love and care.
Below: *M Borruso*, note the sliding wheelhouse sides.



At right and below: Montereys at San Diego. Note: the Monterey at the dock has been converted to a yacht.







Ed Wetton's Monterey boat in Richmond Harbor during WWII. Note the large wartime ID numbers painted on the hull and cuddy roof. On deck, port side, are empty shrimp baskets. The net is hanging from the mast and draped over the wheelhouse, drying. On the wheelhouse roof resting on the port sidelight is a tire fender. Photo Bud Wetton.

Building The Model

In order for me to stick with a model through the months and often years necessary to complete it I need to have a definite vision of what the completed model will look and feel like. This is more than what you see looking at the outboard profile plan. It is the feeling which the completed model will give you. A ship or boat is a creature of the sea. A model of her should breath of the sea and silently speak to you of a different world and life, a life of the water. To me this is the charm of a model, and to try to achieve this I like to copy a photo of the vessel I am modeling.

If you live on the West Coast you will have no problem finding a Monterey to photograph and use for inspiration. Or, maybe one of the Montereys included in the booklet will do the trick for you. I used the photo on the cover which showed the Wetton's Monterey at Richmond harbor as the inspiration for my model.

If you live on the West Coast you will have no problem finding a Monterey to photograph

At first glance a Monterey boat would seem to be an uncomplicated vessel to model. However, the time I spent going over the plans was very eye opening. I wanted to build the model planked and painted on one side; partially planked and unpainted on the other side. This meant that the internal framing would have to be correct, and here was my first challenge.

The Montereys were built planked on mold frames. Then, steam bent oak ribs were fastened to sawn oak floors and the planking as the mold frames were removed.

Problems to consider so far are:

1. **A fragile floor to keel bond.**
   The sawn floors rest on the keel they are not notched to it. In my model, built at one inch to the foot scale, the surface area where a floor meets the keel is only two tenths of an inch square.
2. **The frames will have to be steam bent to shape.**
   The real boat had steam bent frames. Making them, however, will require some sort of mold or fixture to correctly form each frame.
3. **A fixture to hold the stanchions to the frames until after the planking is on.**
   Look closely at where the stanchions meets the frame at

the bow and stern. They just barely touch each other.

I put these problems on the back burner to puzzle over while I made the keel/stem/sternpost. I always like to make this assembly first since it has to be made soon anyway and it is encouraging to have something three dimensional to look at while I am drafting frames.

THE KEEL

I used alder for most parts of the model. I had intended to try using cherry on this model, but my table saw gave up on me. The cost of a new saw caused me to fall back on my supply of alder which was already cut to most of the dimensions I would need. Alder is softer than cherry but it has a less pronounced grain and is far less expensive. It finishes well and it is a pleasant nut-brown color if oiled or waxed. The disadvantage of alder is that being somewhat soft it won't hold the crisp edge that cherry or maple would. For the steam bent frames I used apple wood for its flexibility and strength.

For the steam bent frames I used apple wood for its flexibility and strength

Shore 'D' Hardness

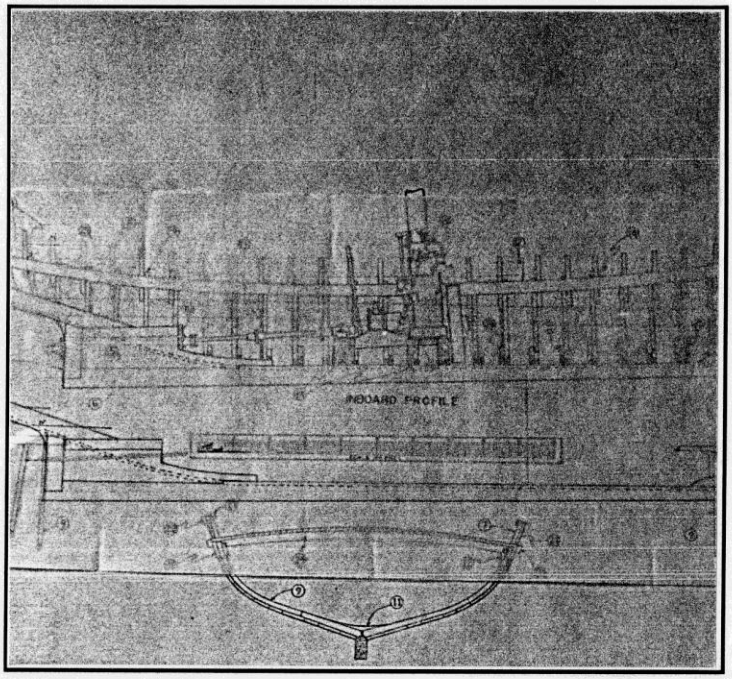
Balsa	13.2
Basswood	43.3
Pine	55.6
Alder	58.0
Mahogany	59.8
Cherry	60.2
Apple	67.4
Maple	72.0
Boxwood	77.0
Degama	77.3
Ebony	84.6

I use drafting vellum, which is sold in most drafting/art supply stores, for tracing the keel assembly and for drafting frames. If you have never tried this paper before you are in for a treat, it is nearly as easy to see through as tracing paper yet far more durable and easy to erase.

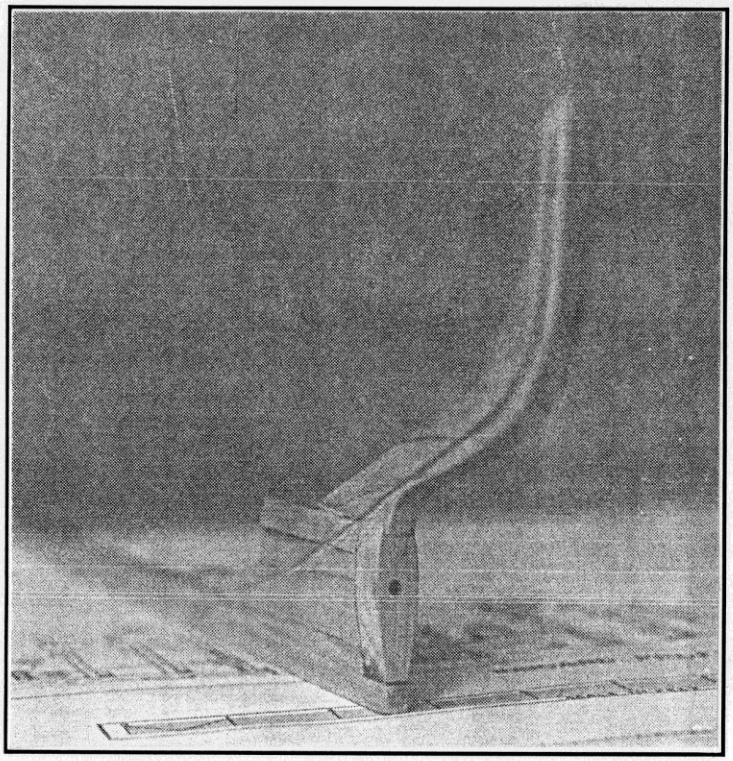
After the keel components are traced I rough cut the traces and glued them to the wood stock I had selected with rubber cement. Then cut each part of the keel assembly out on a jig saw.

Before gluing the keel assembly together you need to drill the propeller shaft, shape the sternpost/deadwood and taper the stem. It would be easiest to drill a dummy hole in the sternpost and deadwood.

Now you are ready to shape the sternpost and deadwood as shown in the framing plan, and taper the stem. The stem tapers to about 1" thick and then has some half round metal nailed to the forward edge so it appears to taper almost to a point. With this done



Drafting vellum is laid over the inboard profile plan. The keel stem and stern are traced onto the vellum. In the photo, the tracing has been slid down to demonstrate how transparent the vellum is.



Keel/stem sternpost are glued. Rabbet/bearding lines are carved on stem/stern. Rabbet is carved out on the keel, the bearding line is formed by the underside of the floors. The hole for the propeller shaft is drilled, note the shape of the stern where the shaft will pass through.

you are ready to glue the keel assembly together.
After the glue has dried you can stand the keel upright, lean back in you chair and admire; there is your little ship outlined.

Looking at the framing plan you can see the rabbit line cut into the keel, but the bearding line is formed by the underside of the floors. So then, your rabbet line is just a grove cut out of the top of the keel.

I like to use a heavy steel ruler as my guide to first cut the rabbit line with an X-acto knife. Then go back over my X-acto line with a chisel working the cut deeper. Remove the wood you have chiseled out and clean up the groove with needle files.

With the keel/stem/sternpost finished we are back to problem of framing. The solution I came up with was to make a mold of the outside shape of the hull. The mold would be lined with stringers and the steamed frames clamped to the stringers until dry.

The keel would be in the mold and the sheer and rail battens would be part of the mold while the frames were being bent in. When the frames were dry they would be glued to the keel, floor timbers, sheer and rail battens. The stanchions would be glued to the sheer and rail battens. The frames and stanchions would be tied together with the deck clamp. When the framed hull was removed from the sheer and rail battens would be part of the framed hull.

I like to use a heavy steel ruler as my guide to first cut the rabbet line

This method of construction solved all three construction problems and actually made the work easier by eliminating most of the drafting of frames. Since drafting is not my favorite part of modeling I was particularly pleased with the solution.

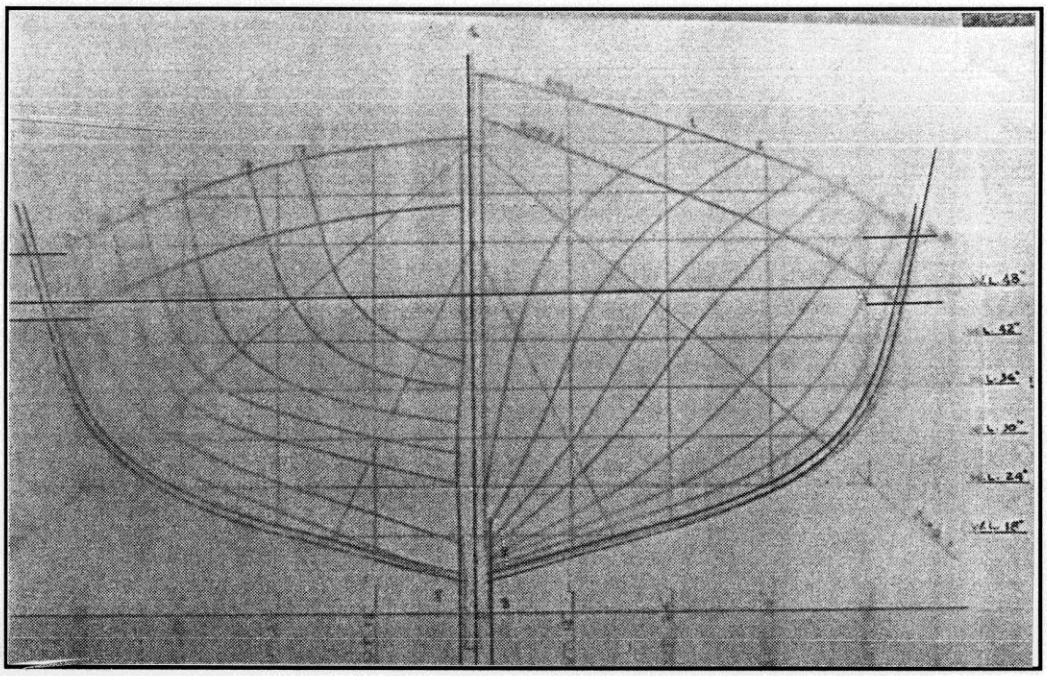
THE FRAMING MOLD

First I made a tracing of each station in the body plan using drafting vellum. Be sure to mark the height of the two rub strakes on each station trace. Next, mark a line 1/16" away for the station tracing. This outside line will be the shape of your mold station. The 1/16" gap will be filled by your mold stringers. Rough cut the traces out and rubber cement them to wood blanks. I used 3/16" alder for these but 1/4" plywood would probably work just as nicely.

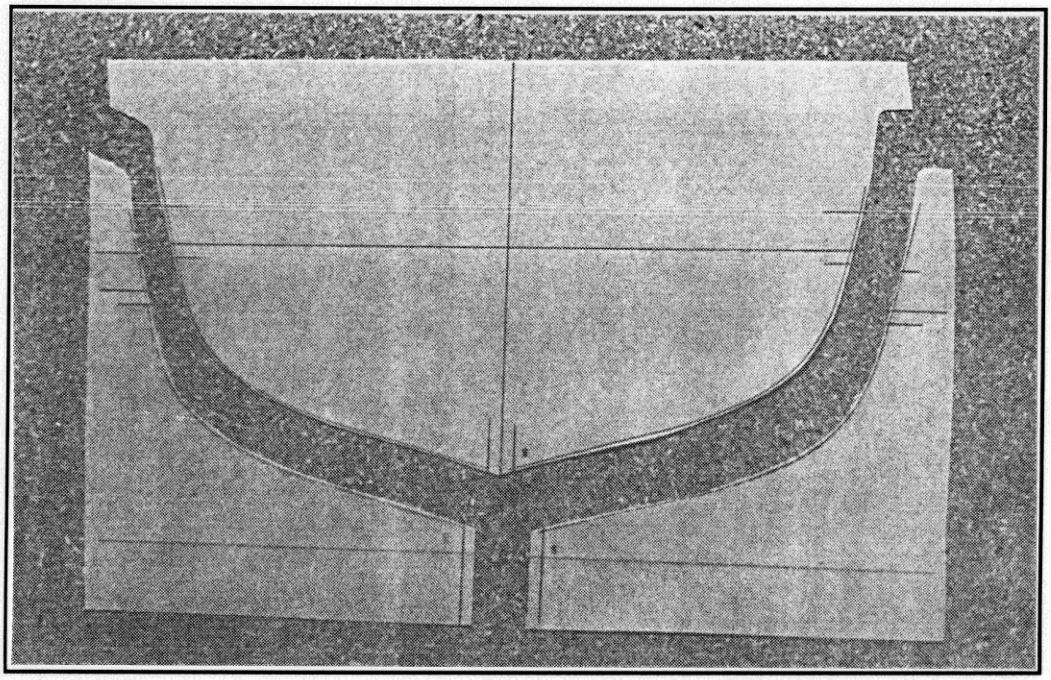
For a framing baseboard I used 3/4" particle board. The station locations, centerline and keel width are now marked on the baseboard.

At this point I temporarily glued the keel to the baseboard with a couple of drops of carpenters glue, using triangles at the bow and stern to insure it was perpendicular to the baseboard and parallel to the keel width marks.

With the keel glued to the baseboard I then glued small blocks to the baseboard just touching the keel being careful to locate them



Above: Lay vellum over the body plan. Trace each station, including base line, centerline rail and sheer. Flip over and trace station again. Outboard of the station, draw another line 1/16" away for the inboard face mold. The mold battens will take up the 1/16".
Below: The station tracing is cut apart. The middle section, can be kept as a template to verify the mold shape later. For now you are only concerned with the outboard shape of the station.



between station marks. Two more blocks were then glued to the baseboard; one at the stem, one at the stern. When the glue has dried these blocks will hold the keel in place. As a final precaution against the keel moving I drilled a hole through the keel into the baseboard for a brad to be driven in later. Now the keel can be carefully popped off the baseboard breaking the temporary glue job.

Teflon tape, which is sold in the plumbing section of most hardware stores, works great to release parts of the mold where glue may drip on to. Be sure to wrap your keel locating blocks with teflon tape or some similar release, then reinsert the keel into its holding blocks on the baseboard.

With the keel in place you are ready to glue the molds to the baseboard. Be sure the forward side of the mold is touching the station line from amidships working forward. From amidships aft the after side of the mold touches the station line. I used two drafting triangles to accurately align the molds perpendicular to the baseboard and parallel to the keel as I glued them down. If you locate the molds in this way you won't have to worry about beveling them, the mold stringers will fair up the line between molds. Before moving on to drafting floors you could nail a stringer to the mold on either side of the keel of aligning the heights of the floors.

I used two drafting triangles to accurately align the molds perpendicular to the baseboard

FLOORS

You will need to transfer the floor locations and heights from the framing plan to the lines drawing. One of the first things you will notice is that the floors are not evenly spaced.

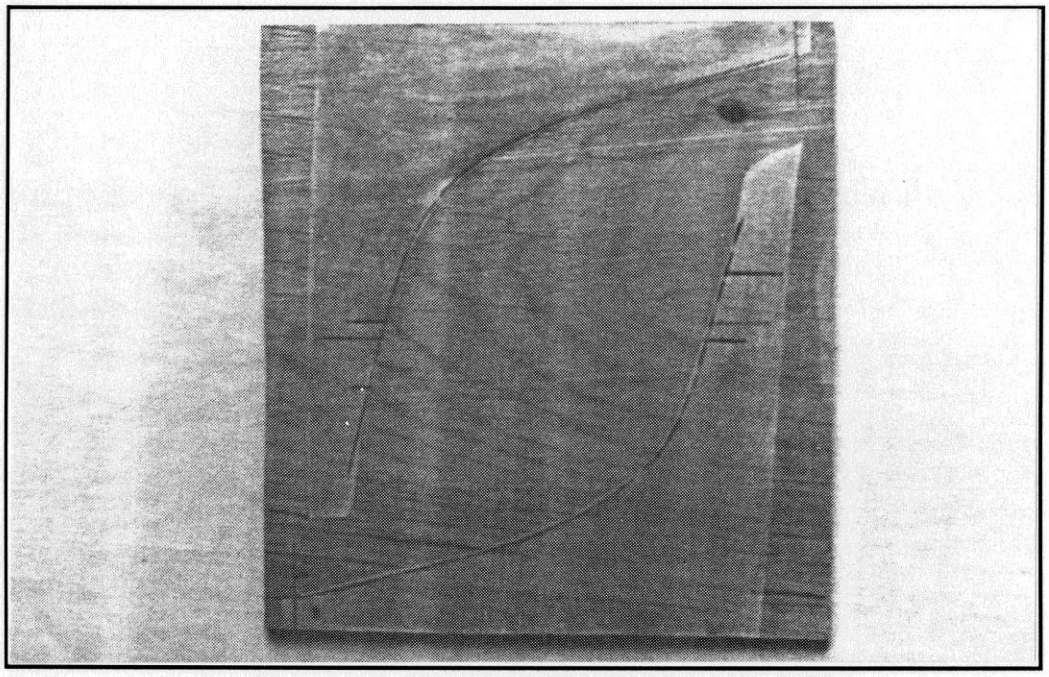
The grids for drafting the floors onto are easy to draw up the waterlines and buttock lines being spaced one inch apart (at 1" to 1' scale). I drew one, then made several photocopies. If you chose to do this rather than draw each grid check your copy grid carefully for distortion. You may have to try several copiers before you find one where the amount of distortion is small enough that you can live with it.

I like to take regular breaks from drafting and make up those pieces I have drafted. This will also tell if you are on track in your drafting.

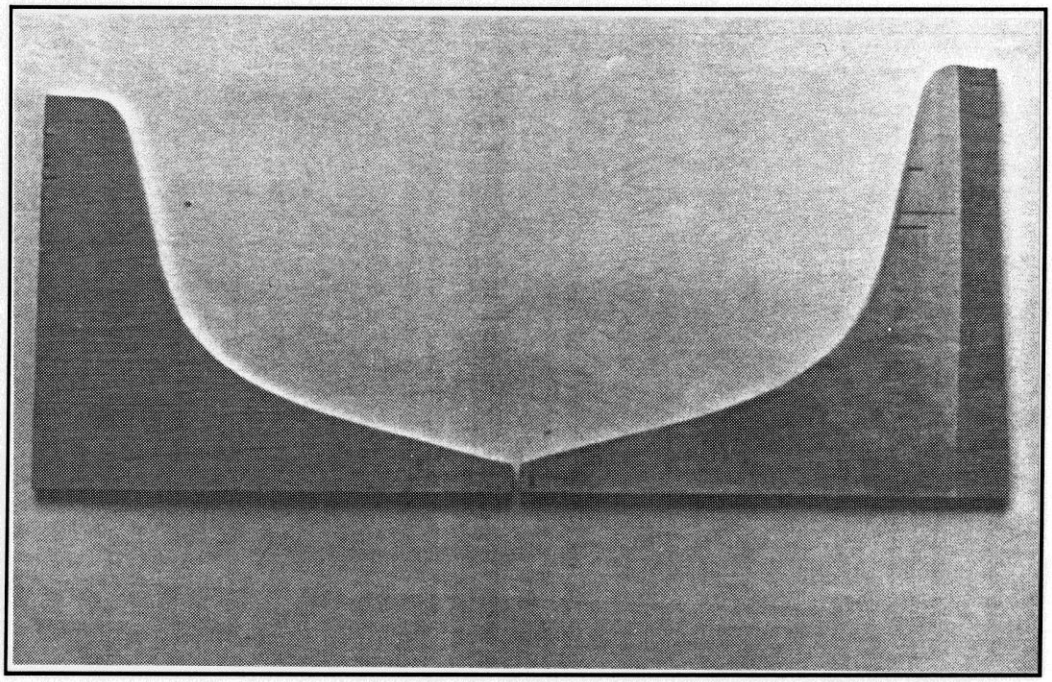
I rough cut the draft of each floor and rubber cement them to 3/16" alder. Leave these overnight to dry. The next night you can draft, glue your new drafts and saw cut the previous nights drafts.

Now try the floors out in the mold and see, do they fit well resting on the keel and mold stringers?

Work your way along from forward aft, the mold stringers will keep your height aligned. Use a triangle to align the floors square to the



Above: The two sides of each station trace are nested together to conserve wood. I used 3/16" alder.
Below: The stations molds are cut out and ready to be glued to the baseboard. Keep the sheer and rail heights on the station mold to guide you when putting the sheer and rail battens in.



keel. When the floors have been glued to the keel you could carefully drill a hole thru each floor into the keel and dowel them to the keel. I didn't do this, but I can't think of why not; it could add a lot of strength to the bond. Either way, you can take the keel out of the mold now.

The keel/floor assembly is very fragile at this point, I was amazed at how easy it was to accidentally knock a floor off. So your next job is to beef this bond up, and at the same time, provide some planking to glue the steam bent frames to. I fit the first two garboard strakes on each side now.

Taper the bearding line on the stem and sternpost to accept the plank, then temporarily fasten the strake with a brad at the bow, floor #5, and one of the engine mount floors. Mark the plank width at the bow, amidships, and the stern then use a batten to fair the top of the plank. Take the garboard off the run it thru the jig saw to shape the plank.

Now you are ready to glue the garboard on, if you haven't knocked any floors off yet, stand by, I knocked three or four off at this point.

I wanted some extra insurance on that bond, so I mixed up a batch of plastic resin glue

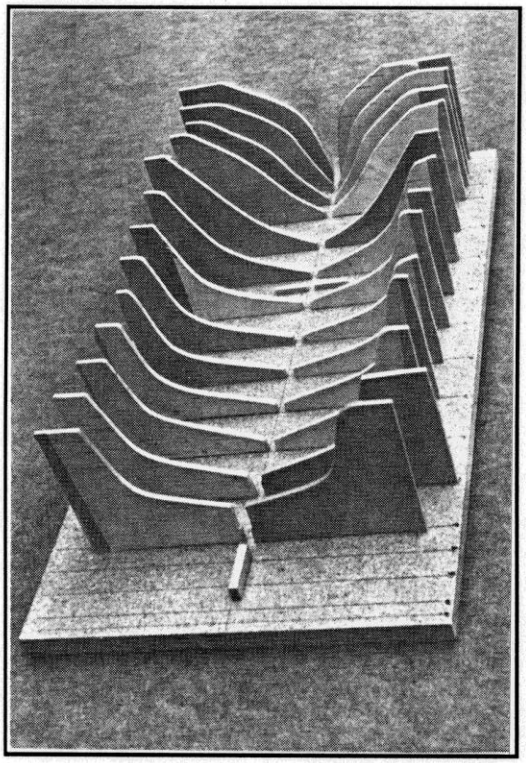
First glue the plank to the bow and floor #5. Let the glue dry, then glue the rest of the plank down using clothes pins to hold the plank to the floors. If you knock a floor off now don't worry about it, it will glue back on just fine after the garboard strake has been glued on.

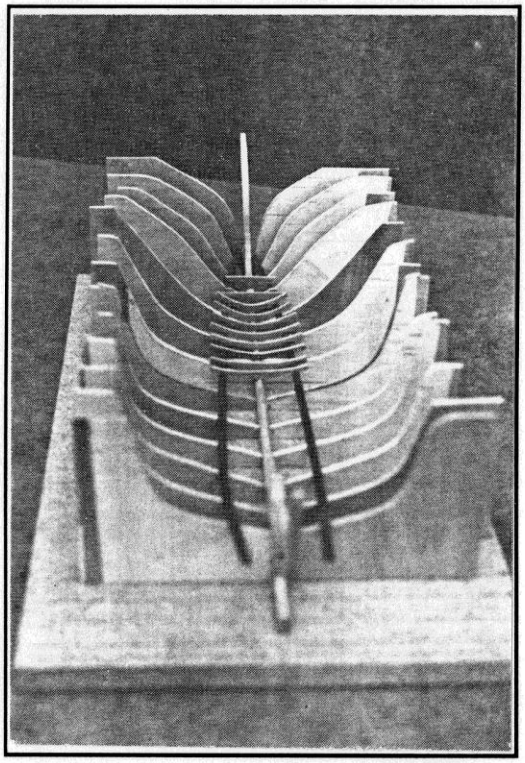
When the first garboard strake was finally on my model I wanted some extra insurance on that bond so I mixed up a batch of plastic resin glue and painted the keel floor and garboard strake with glue. A little messy to look at for a while but it won't show in the completed model. The next three planks can be fit in the same way now but you won't have the problem of knocking floors off.

THE STEAM BENT FRAMES

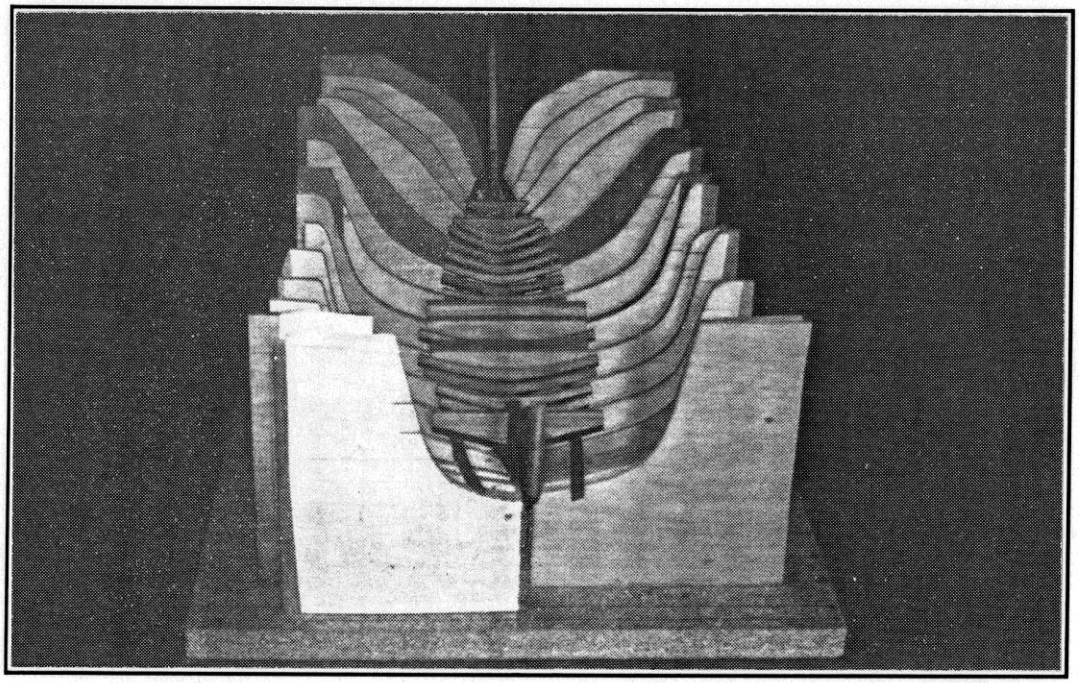
Now you are ready to put the keel back into the mold. This time drive a brad thru the keel into the baseboard to lock it in place. Nest nail in the mold stringers. Be sure the stingers end in the rabbit of the bow and stern. The two rub strakes are temporarily nailed to the molds. Notice that the rub strakeshave to be put on as the same thickness as the planking now.

Later, after the hull is planked and painted you will laminate another piece on which will bring the rub strakes out to their proper thickness. This works out to be easier than if you were able to put the rails on in one thickness. Since the half thickness rails are easier to bend to the hull. Paintings will also be less complicated by allowing you to paint the hull white before the contrasting rub strakes are put on.





Above left: The mold stations have been glued to the baseboard. Molds 1–4 have their after edge on the station line. All the rest have their forward edge on the station line. Above right: A floor batten is nailed to the molds on each side of the keel to level the floors. The floors are squared to the keel with a small triangle.
Below: All of the floors have been glued to the keel.



Bending in the steamed frames will be particularly enjoyable for you if you have built other models plank-on-frame with sawn frames. Rather than taking months to frame the hull you will be able to frame this hull in one week.

Before beginning the framing lay in a good supply of spring clamp clothes pins, small brads and some stripwood about 1/4" by 1/6". You will also need to negotiate you way into the kitchen for the steaming or get a hot plate for you model building room. It is best to have the model close to your steaming setup, not more than two or three steps away.

I steamed the frames in sets, usually four per set. Bend in each frame and hold it in place temporarily with clothes pins to the mold battens. When you have a convenient number of frames in place nail wood strips to the molds. These will replace the clothes pins and hold your frames securely till they dry out.

Bending in the steamed frames will be particularly enjoyable for you if you have built other models plank-on-frame with sawn frames

I let the frames dry overnight using a light bulb to speed drying. After the frames were steam bent and dried in place I removed the wood strips holding them in place and glued the frames to their floor and to the rub strakes. Once steamed and dried the frames hold their shape very well.

With the frames steamed and glued in I repeated the process for the stanchions. These also had to be steam bent, then glued to their frames and the rub strakes.

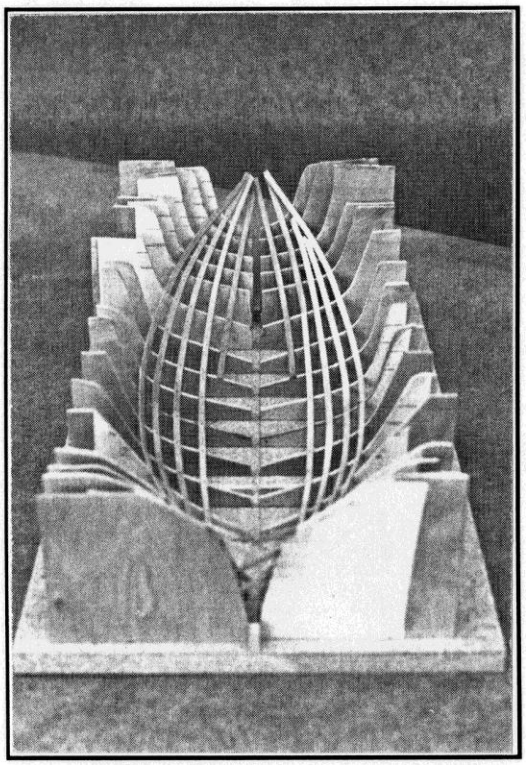
Next, I installed the deck clamp which tied the frames and stanchions together. Now you are ready to remove the framed hull from the mold. I was very glad I had used the teflon release tape at this point, as it was, I had a few spots that had been glued accidentally. So after a few nervous moments wrestling with the hull I had it removed and all was nicely held together.

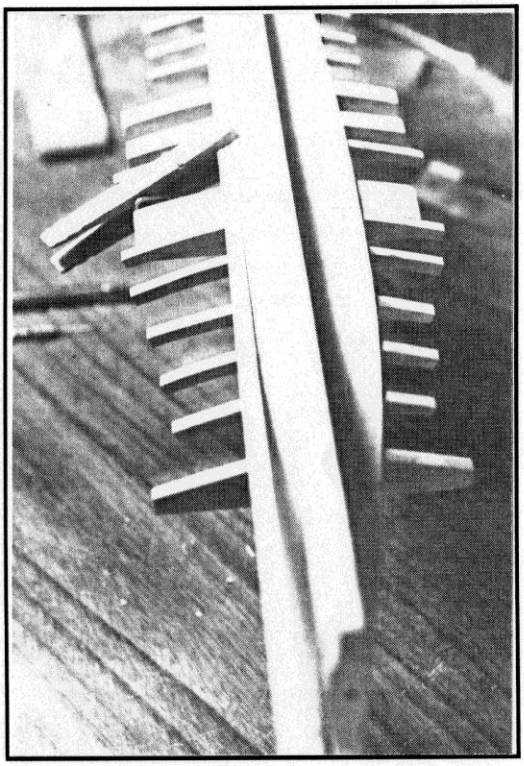
PLANKING

Planking a Monterey is a little difficult due the great amount of sheer and flare at the bow. I used 1/16" alder in 1-1/4" widths for each plank. I laid the wood strip on the hull letting the wood take it's natural bend. Then I marked the plank shape and cut each plank on my jigsaw.

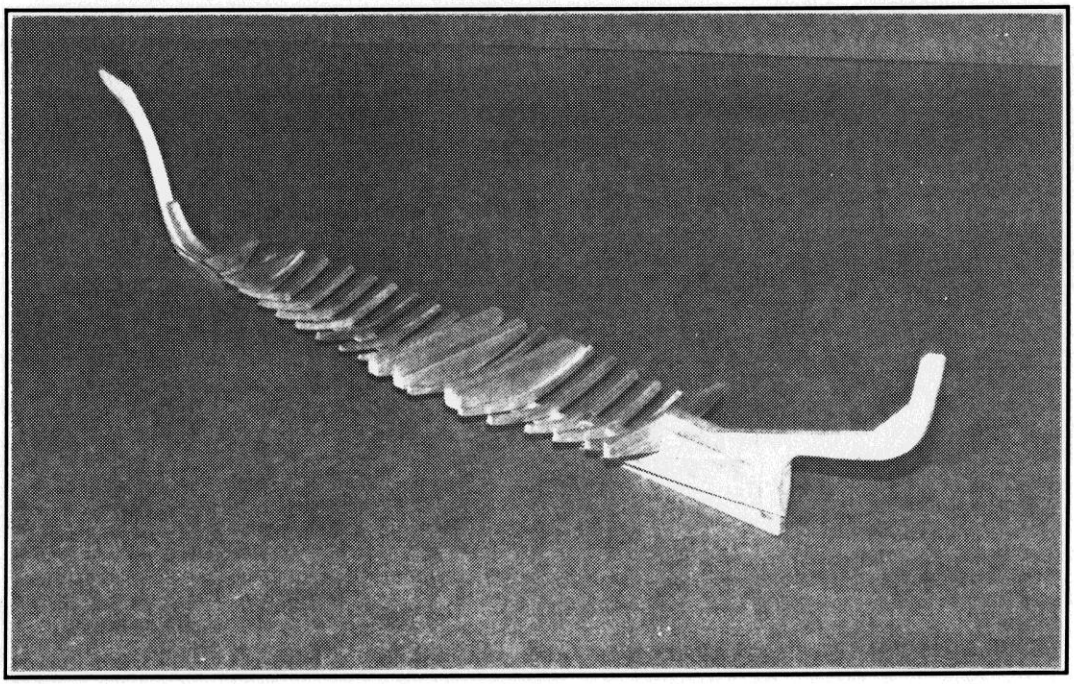
Do not put the plank on which goes between the sheer and rail batten yet. You will save yourself at lot of work if you cut and fit the deck margin plank first. It is a good idea to slightly campher the edge of the planks before fitting them to the model. The plank lines should be just barely visible after the hull is painted. If you don't campher the planks slightly the lines could disappear after the hull is painted.

Look closely at the plank widths shown in the cross section of





Above left: Battens have been nailed to the molds. These are cut so that when the keel is placed back in the mold the battens will slip into the rabbet. Above right: The first two garboard strakes are glued to the keel and floors, strengthening the whole thing and giving a landing for the frames to be glued to fore and aft of the floors. Below: The keel has been removed from the mold. Take care, it is amazingly easy to knock off the keel at this point.



station seven on the plans. You will notice that planks are alternating wide planks and narrow planks. The boat was planked with the wide strakes first, the spaces were then filled in with the narrow strakes.

To help you line the planking out I have taken some additional plank width measurements. There are eleven planks from the keel to the underside of the sheer batten, counting number one as the garboard strake and number eleven as the topmast strake below the sheer batten.

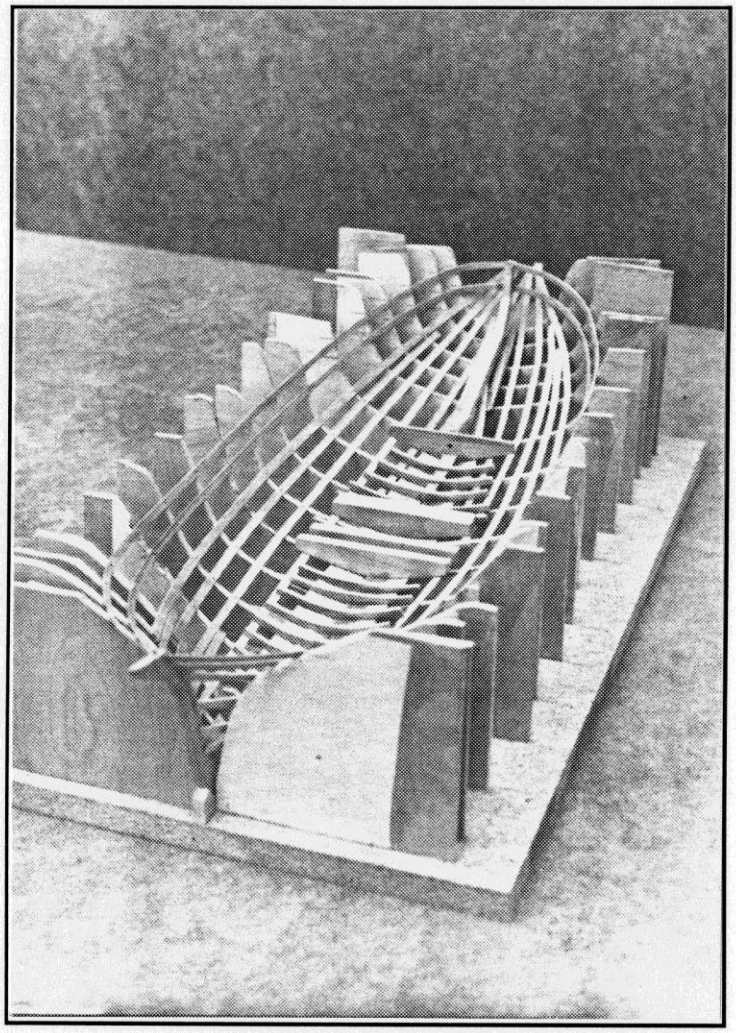
You will save yourself at lot of work if you cut and fit the deck margin plank first

At the bow widths are:
plank one: 5-1/2"
plank two.: 4-1/2"
plank three: 4-1/2"
plank four: 5-1/2"
plank five: 4"
plank six: 3"
plank seven: 3"
plank eight: 3-1/2"
plank nine: 3-1/4"
plank ten: 3-3/4"
plank eleven: 3/4"

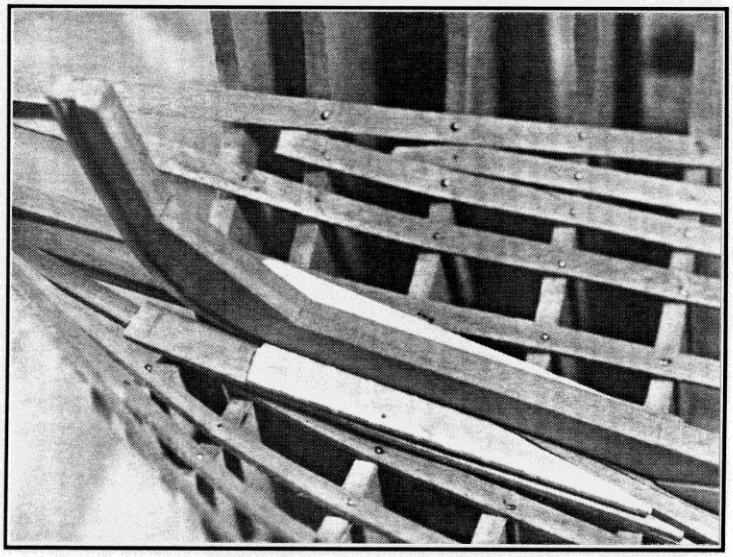
At the aft edge of the wheelhouse widths are:
plank one: 5-1/2"
plank two: 6-3/4"
plank three: 6-1/2"
plank four: 7-3/4"
plank five: 4-1/2"
plank six: 4-1/2"
plank seven: 5"
plank eight: 5"
plank nine: 4"
plank ten: 5-3/4"
plank eleven: 5-1/4"

At the stern number, one plank ends at the forward side of the stern post. Number two ends midway between the stern post and the rubber. Number three ends just above the rudder. Number four ends just below the waterline.

plank five: 3-3/4" (and crosses the waterline)
plank six: 3"
plank seven: 2-1/4"
plank eight: 2"
plank nine: 1-3/4"
plank ten: 2-1/4"
plank eleven: 2-1/2"



The rail and sheer battens have been nailed to the molds temporarily. Take care to remove the nails as the frames are glued in. For now these battens are part of the mold. When the frames are glued in they will be part of the hull.



Here at the stern the frames will be glued butted to the keel. To prevent accidentally gluing the frames to the mold and to properly locate the frames to the keel, I have teflon wrapped sticks inserted in the rabbet.

PAINTING

Over the course of its life, Bud Wetton's Monterey had several color schemes. The following is the color scheme Bud chose to have his model painted being the colors he remembers it having for most of its life.

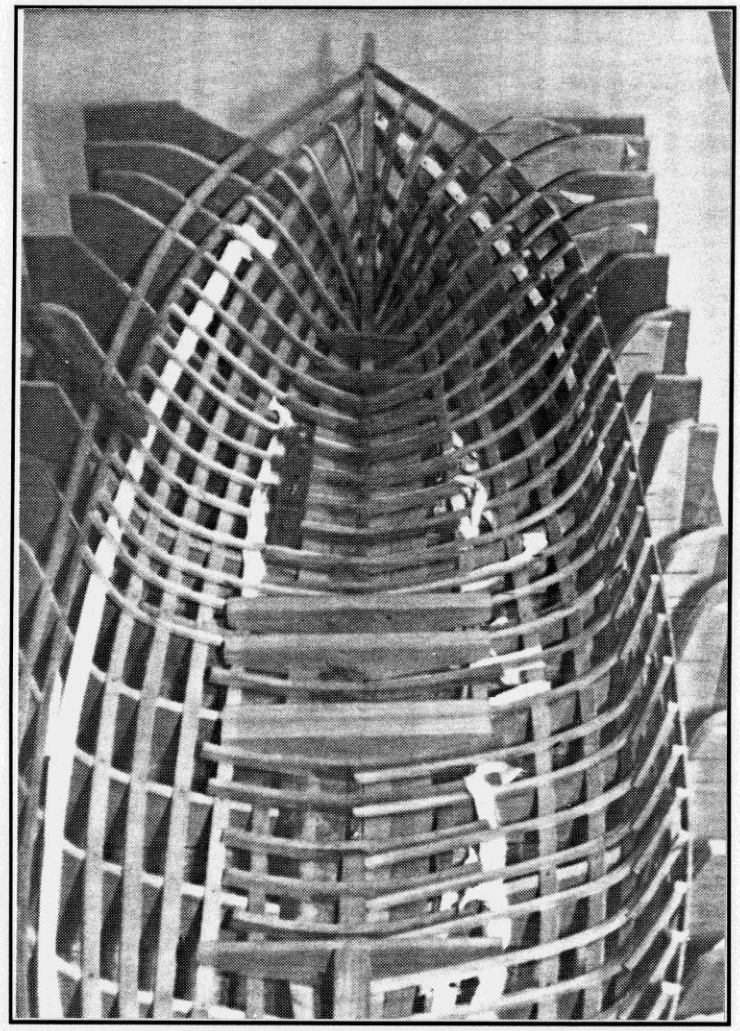
WHITE:
- hull above waterline
- wheelhouse window trim
- inside bulwarks
- interior of cuddy
- exhaust stack inside wheelhouse

LEAF GREEN:
- hull battens
- wheelhouse roof
- cuddy roof
- cuddy trim
- sampson post
- working cockpit coaming
- tiller
- interior of wheelhouse
- interior hull aft of cuddy
- floorboards
- engine
- fusebox

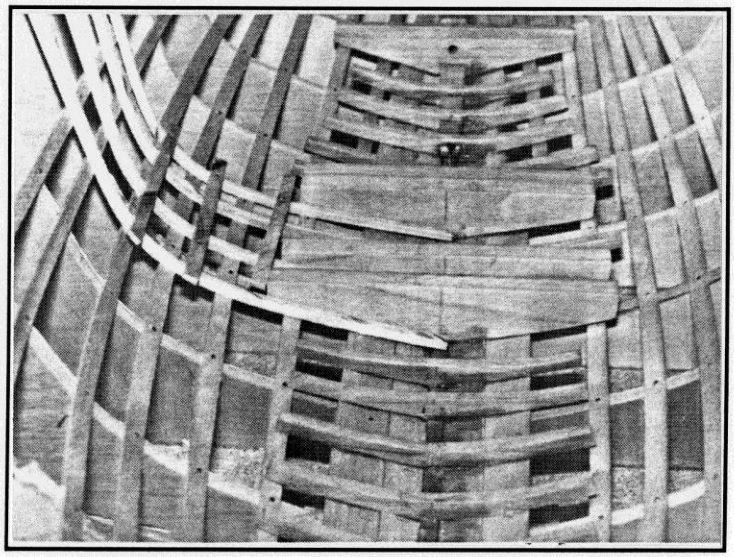
MEDIUM GREY:
- rail
- deck
- bowsprit
- winch housings
- wheelhouse
- cuddy
- mast
- blocks
- stern lantern post

GALVANIZED:
- mast chain stays
- anchor and chain
- gas tank

RED:
- winch barrels
- steering lever on front of wheelhouse
- valve and igniter rods on engine
- steering wheel
- flywheel
- power takeoff rods for winches



At this stage all of the starboard frames and timberheads have been steamed in, and I am working on steaming in the port frames.



The first four frames are steamed in and drying. I used clothes pins to hold them initially, then when there are about four installed I used short sticks nailed to the molds to hold them in.

valve springs

BLACK:

exhaust stack above wheelhouse

BRASS:

clutch handle
valves
throttle and compression release levers
oiler on engine

Color changes were to change the batten and rail color to light blue and the wheelhouse and cuddy to white. In her later years and as she is now in the museum the battens and rail are tan; the wheelhouse and cuddy are white with tan roofs. In her later years the planked deck was covered with roofing paper and painted grey.

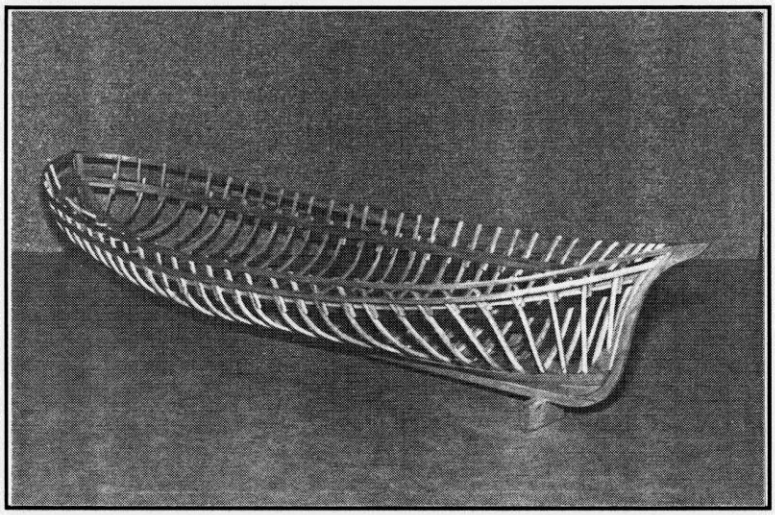
Color schemes for other Montereys: one of the most common batten colors is light blue, this is the color many Italian fisherman will choose being the color for the Virgin Mary. Hulls are invariably white above the waterline, red under. Other batten colors I have seen are: medium blue, dark blue, light green, turquoise, brown, red, and yellow. Decks are usually painted grey though some are left natural.

THE ENGINE

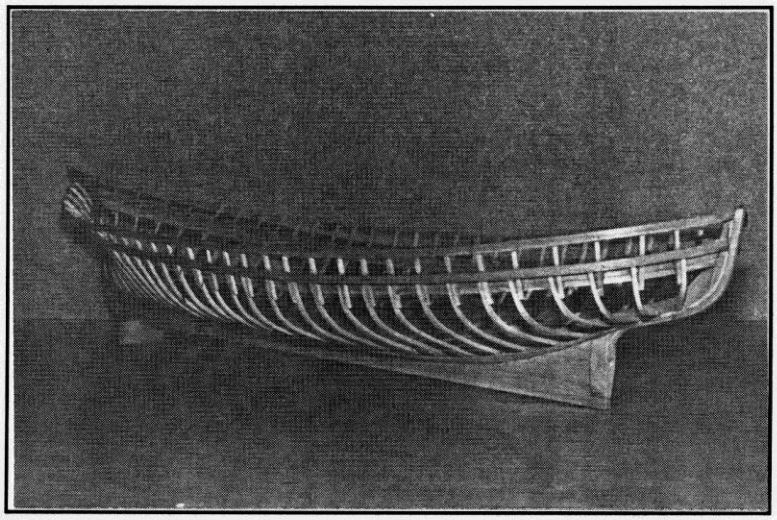
With the model planked and painted I began on the engine, a one cylinder Hicks engine. This was a different type of modeling than I am used to. All machining. I made the engine using birch dowels, apple wood, brass and wire.

I have included a sketch of the port side of the engine (see p. 63) since the plans only show the starboard side. Items to note on the port side are the alternator, magneto, oiler and oil lines.

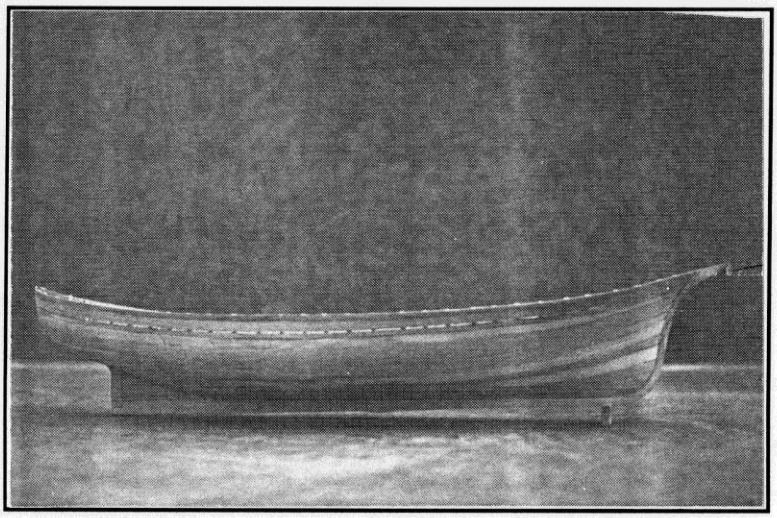
The cooling water for the engine enters by a thru hull fitting on the bottom of the boat close to the engine on the port side. Following the sketch, the water goes thru #14 out #13 to #6 thru the water jacket and exits the engine at #5. From #5 the hose goes forward to the underside of the wheelhouse coaming and is clamped to the underside of the coaming. It leads to starboard and aft. At the after edge of the wheelhouse it turn to starboard and exits by a thru hull fitting just below the sheer batten. Just aft of the engine water fitting is another thru hull fitting for the bilge pump.



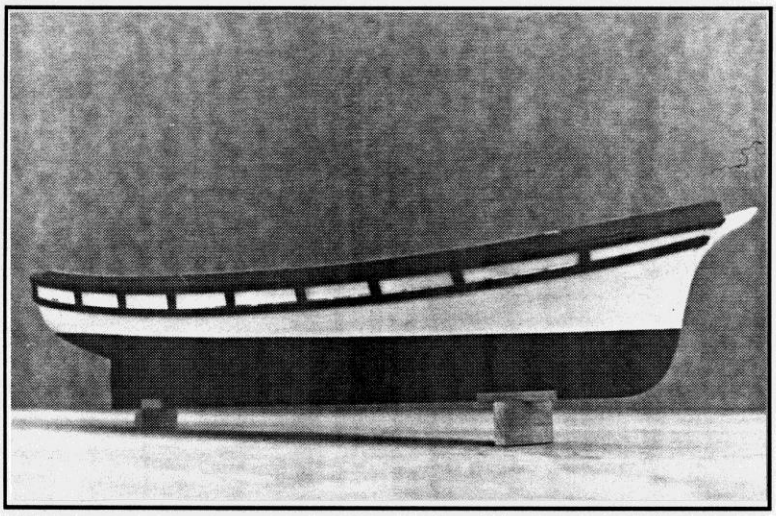
Framed hull removed from the mold.



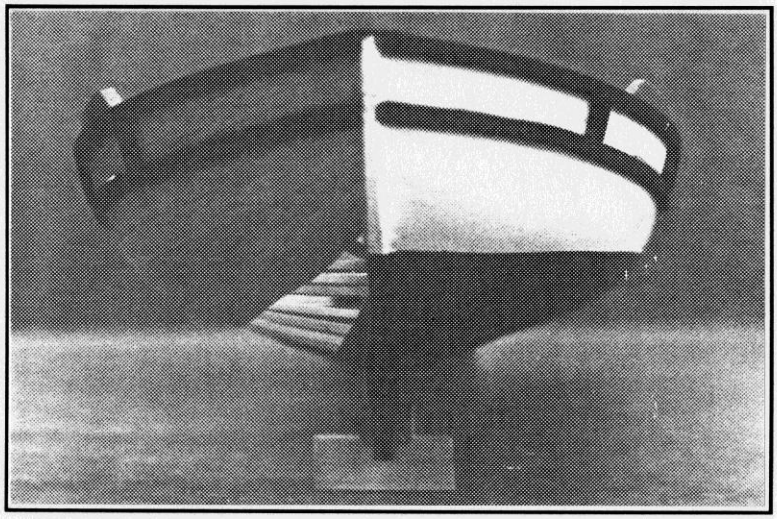
Stern view.

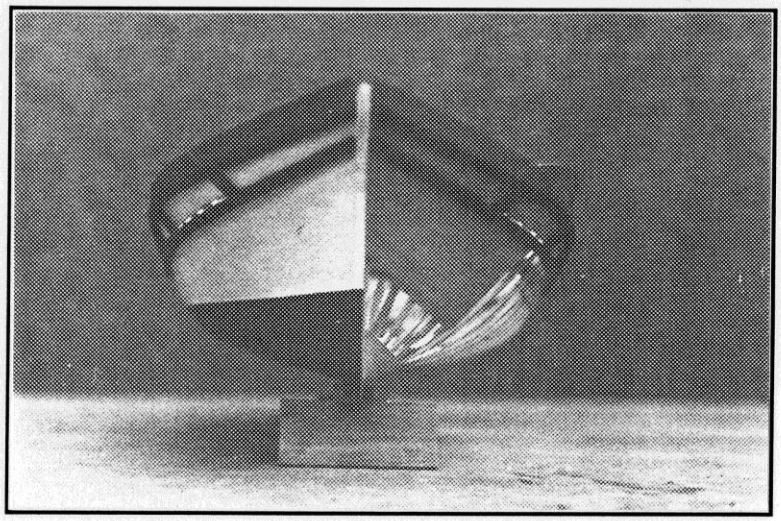


The starboard side, planked. Cut the waterway out of the bottom of the plank between the rail and the sheer batten. It's hull is a real challenge to plank due to the great amount of sheer and flare at the bow. I used 1/16" thick alder in 1-1/4" wide strips. Bend the strip to the hull letting the wood make it's natural bend, then mark the shape of the plank on the strip and cut is out on a jigsaw.



The hull has been painted. The port side will be left unpainted except for the battens and rail. The center portion of the port side will be left unplanked to show the interior detail.





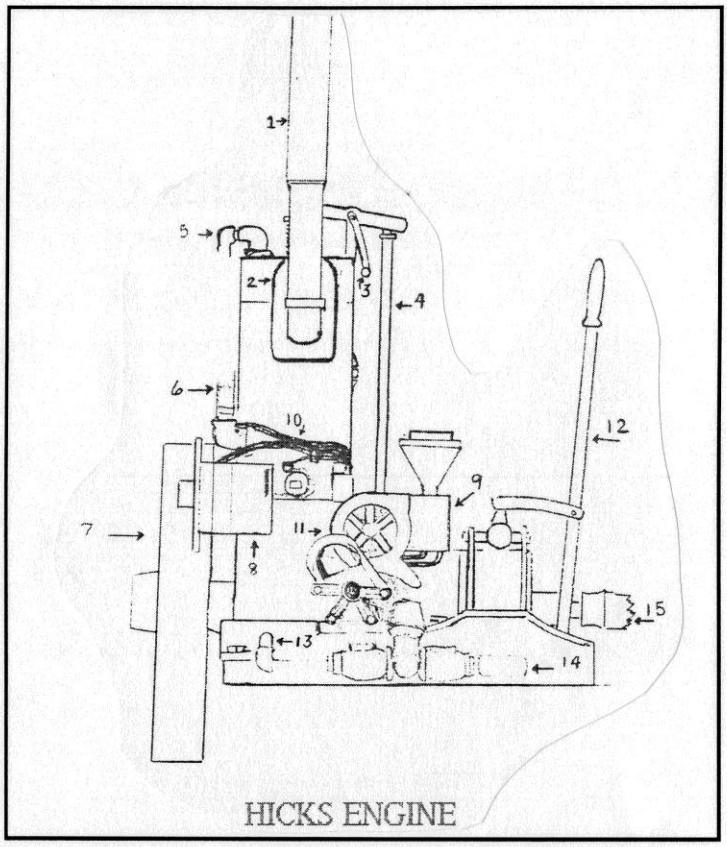
HICKS ENGINE

1. exhaust stack
2. exhaust manifold
3. lever (port: compression release, starboard: throttle)
4. valve rods (2)
5. water jacket outlet hose
6. water jacket intake hose
7. flywheel
8. alternator
9. oiler
10. oil lines (5)
11. magneto
12. clutch lever
13. water line to jacket intake
14. water line to thru hull intake
15. drive shaft

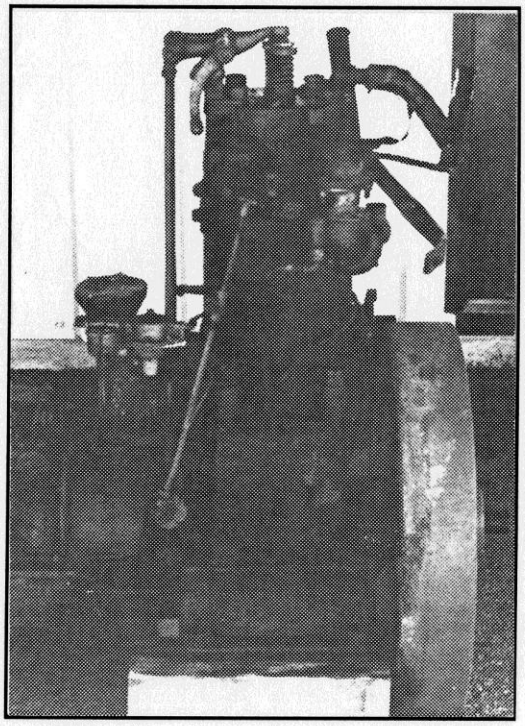
Engine Colors

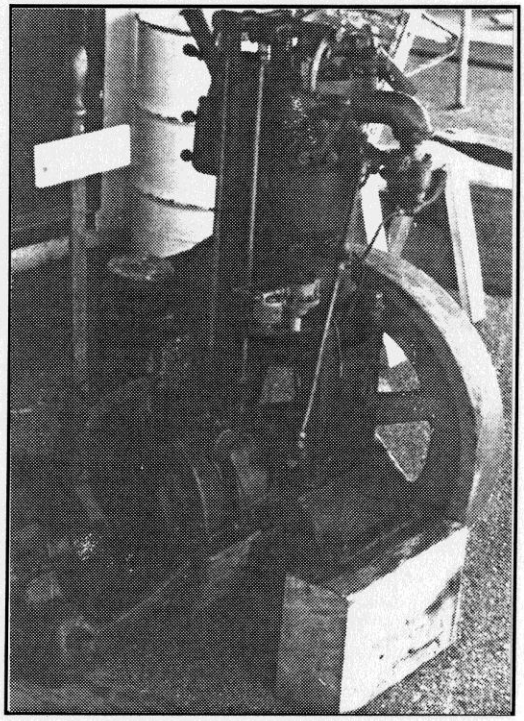
Bright red: flywheel, valve rods, igniter rod, valve springs, wheel gear in magneto.
Brass: rocker arms, compression release and throttle levers, handle of clutch lever, oiler (except for funnel on top of oiler).
Aluminum: fuel filter, fuel lines.
Galvanized: fuel tank.
Rust: exhaust pipe from manifold to underside of shelf in wheelhouse.
Forest green: block and all other parts.

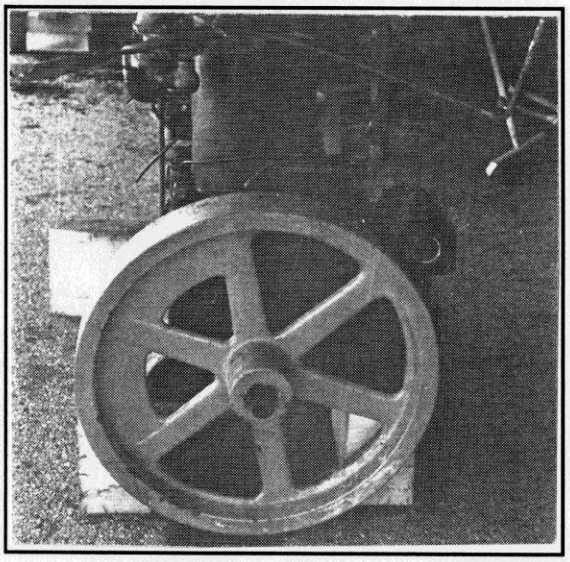
Below: Starboard side of engine.

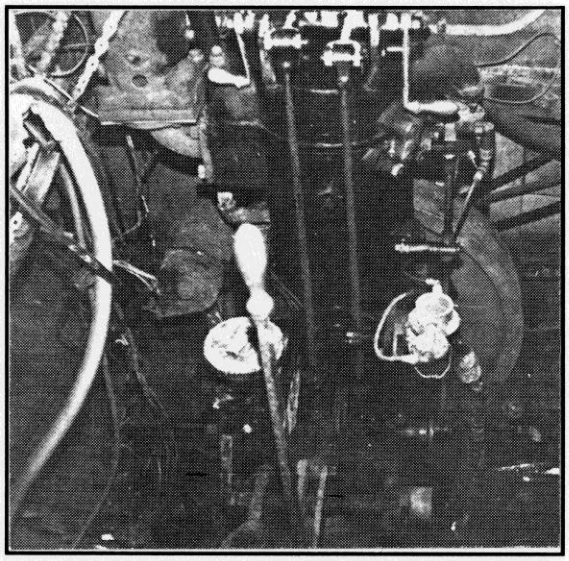


HICKS ENGINE

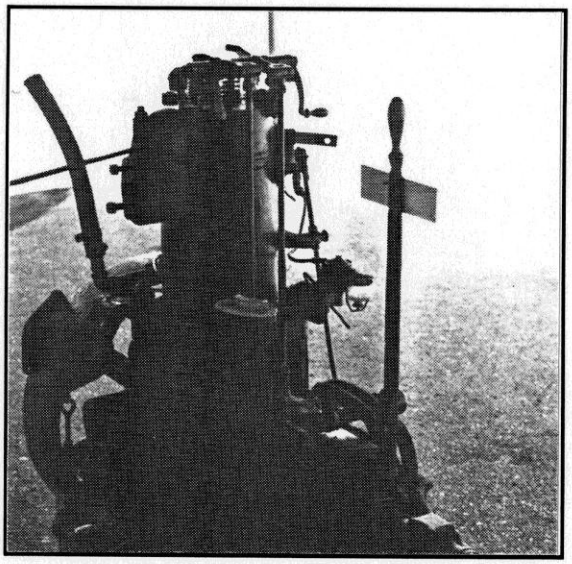


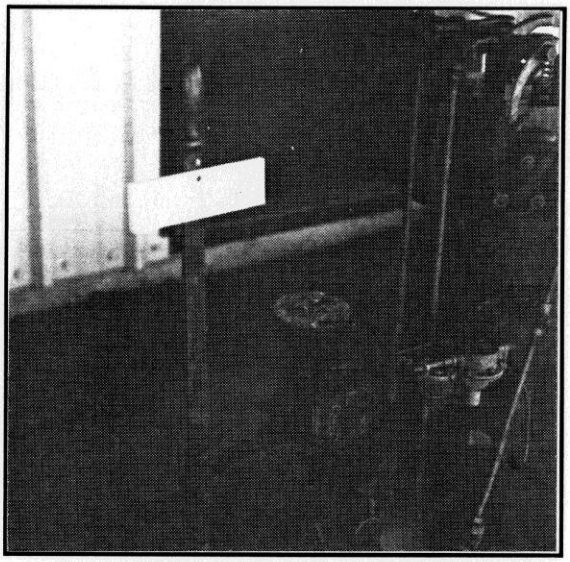


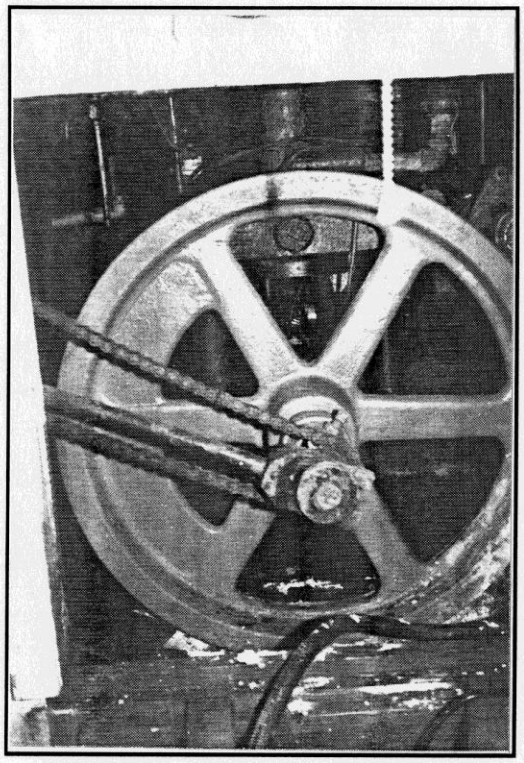


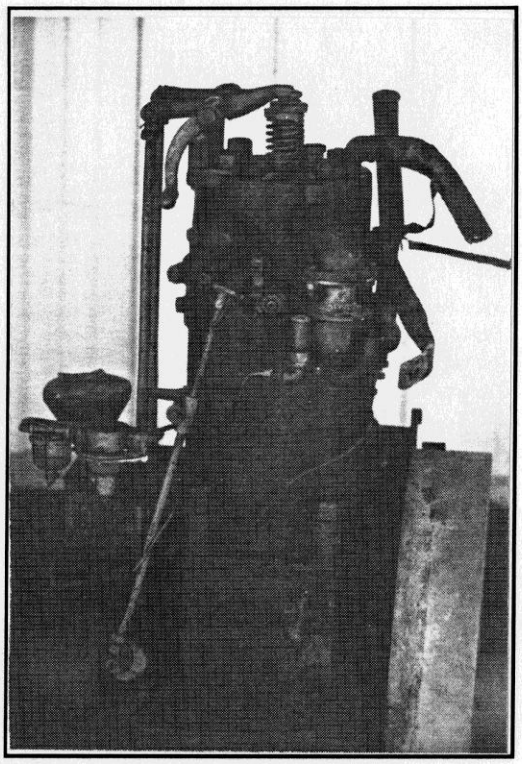


Hicks Detail Photos
Good view of the engine in the boat. Note the water outlet hose running from the forward side of the engine to the underside of the wheelhouse starboard side. The chain under the waterhose is the powertake off for the winches. The chain in the far lefthand corner is the steering chain.

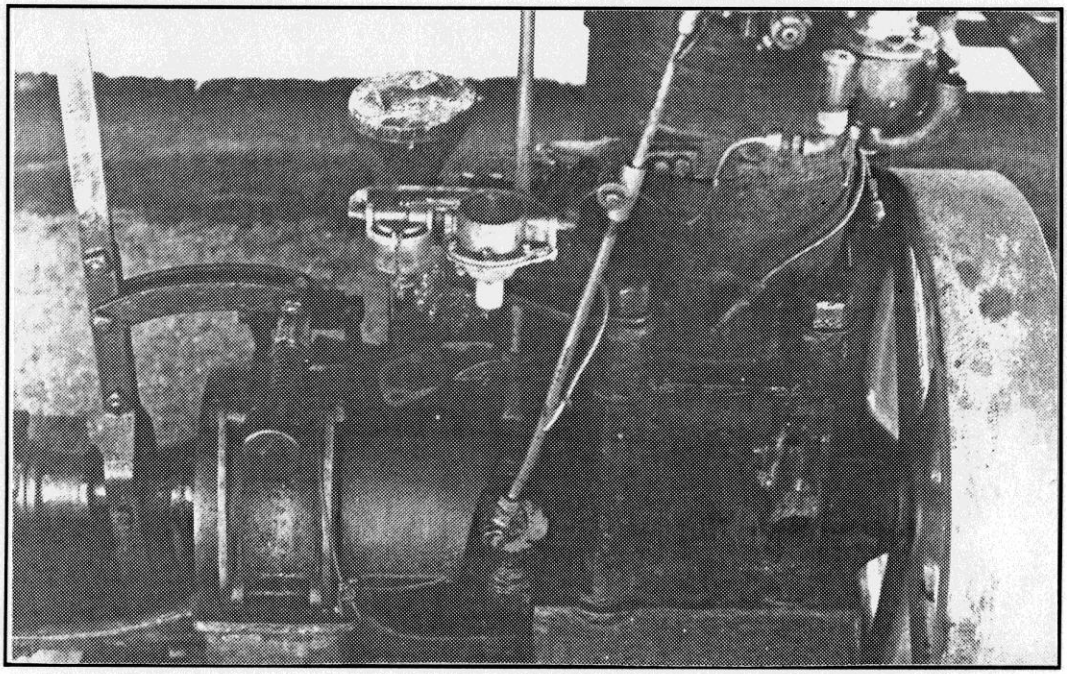


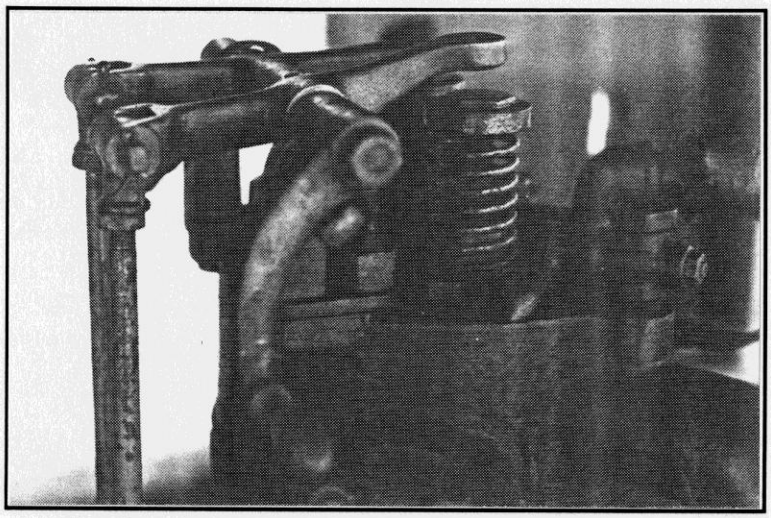




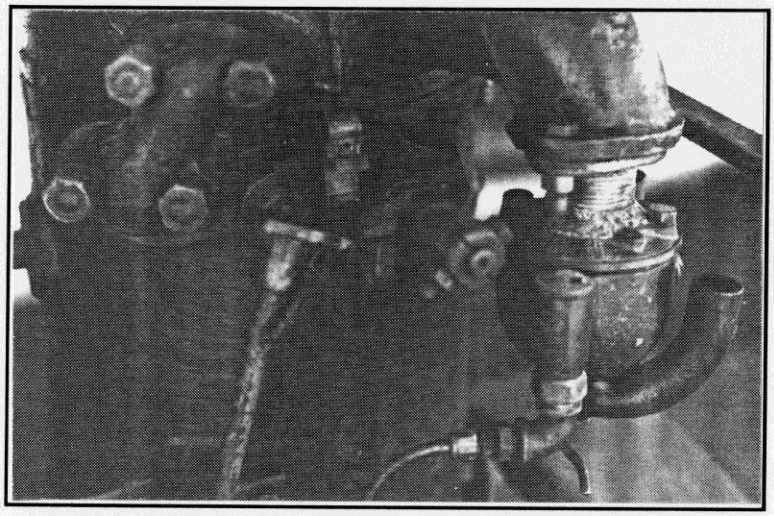


Above left: Close-up of flywheel, the chain off to the left if the power take-off for the winches.
Above right: Starboard side of the engine. At the top of the photo: the valve springs. The brass lever aft is the throttle, directly below the valve springs is the igniter is the carburetor.
Below: The engine starboard side, note the igniter rod which slopes aft from the igniter to the cam.

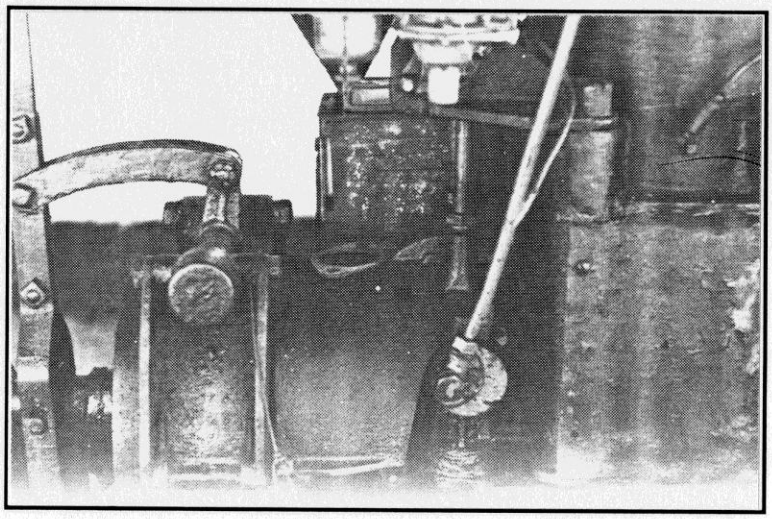




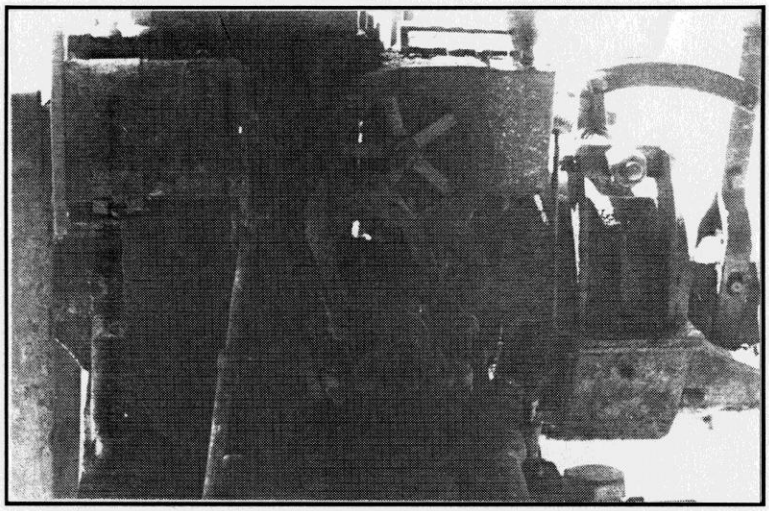
Close-up of valve rod, throttle lever and valve spring, starboard side.



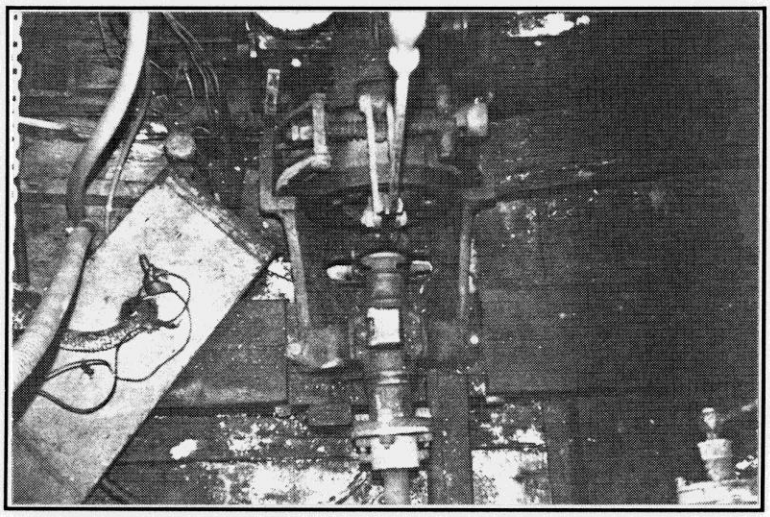
Close-up of carburetor, igniter and igniter rod.



Close-up of igniter rod cam.

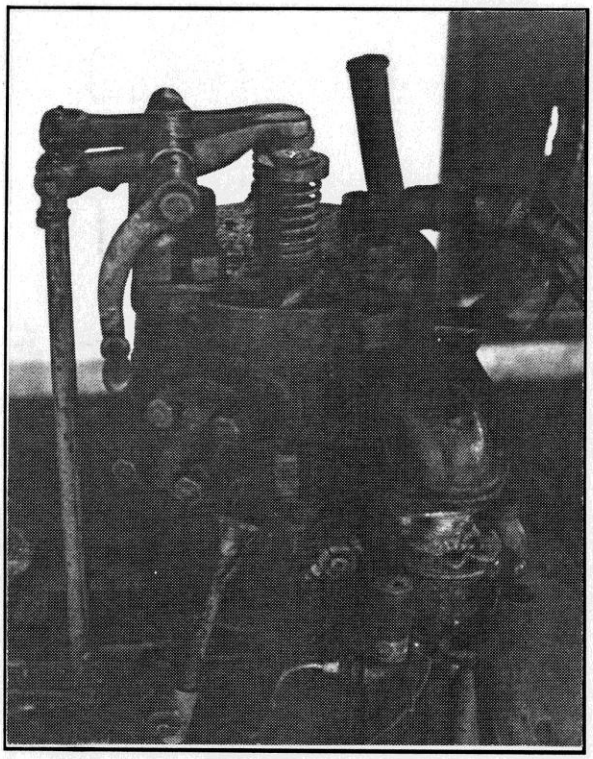


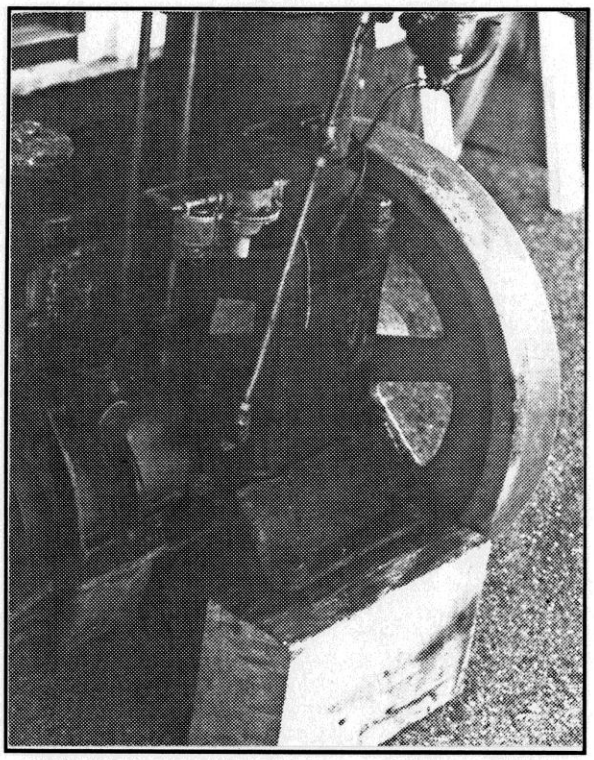
Port side of the engine.

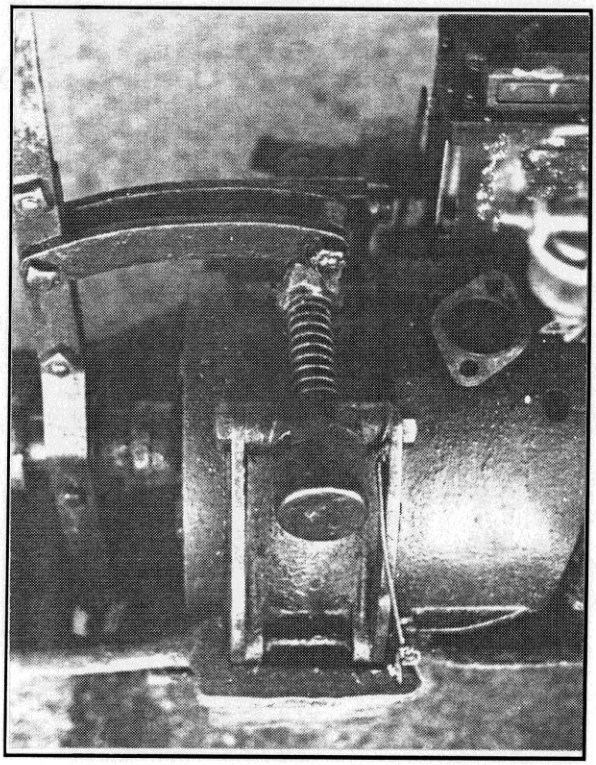


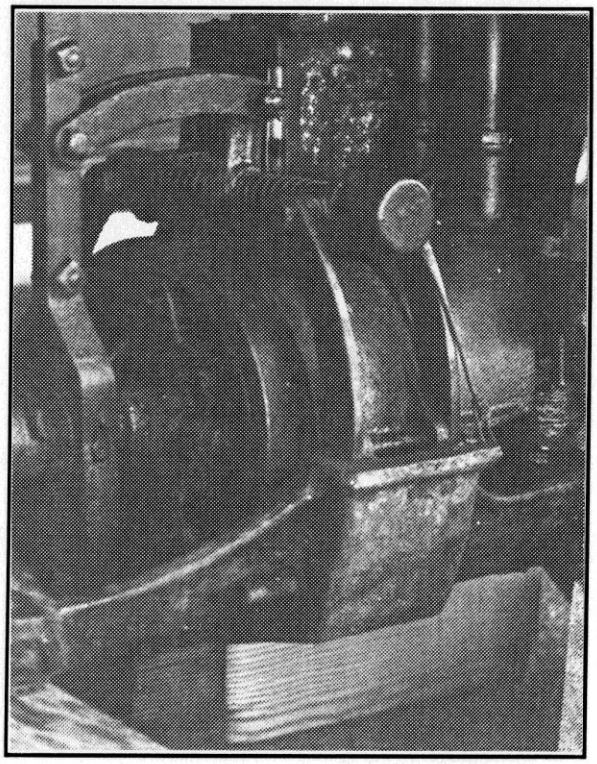
Looking straight down on the transmission and drive line. The bilge pump is just visible in the lower right hand corner of the photo.

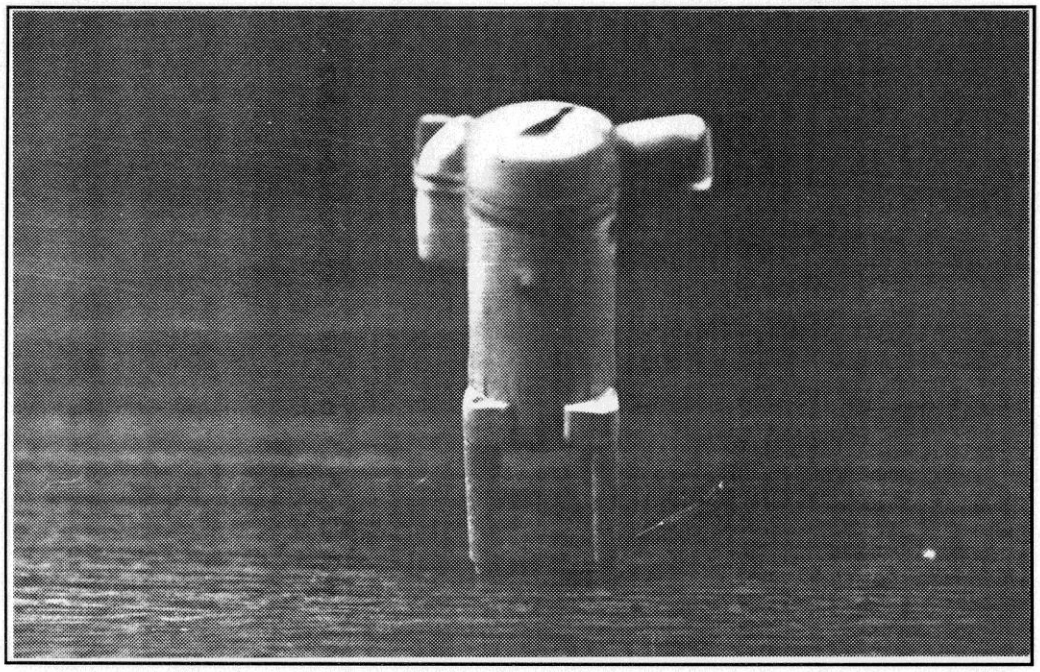
From inside the working cockpit looking forward. Note the steering chains in the top of the photo. The bilge pump is mounted on the forward side of the post off center in right hand side of the photo.



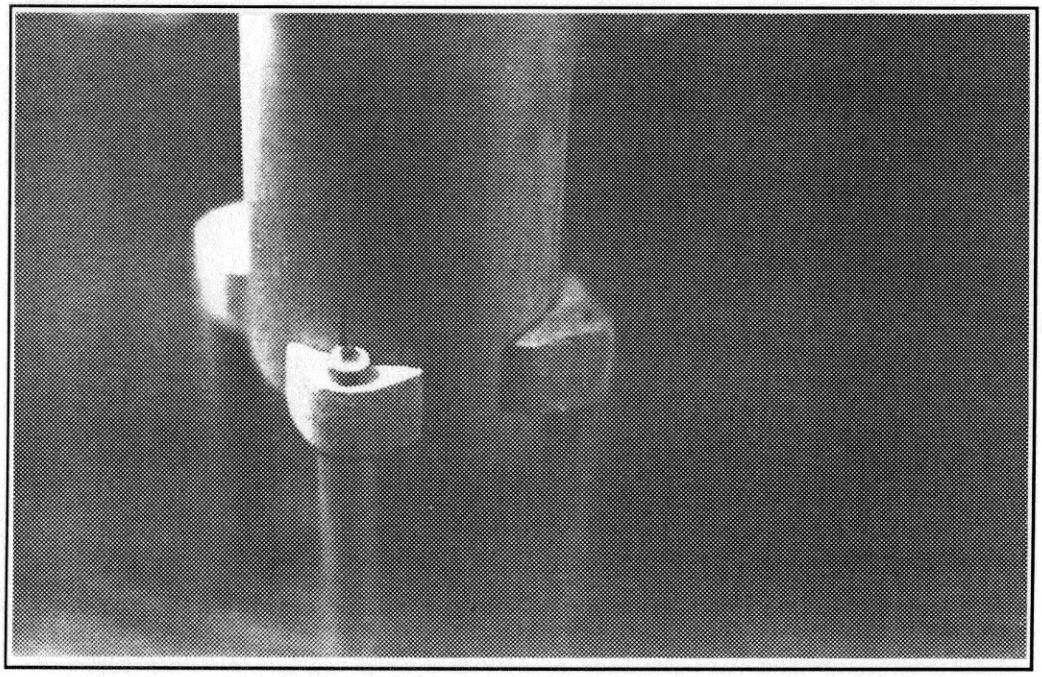


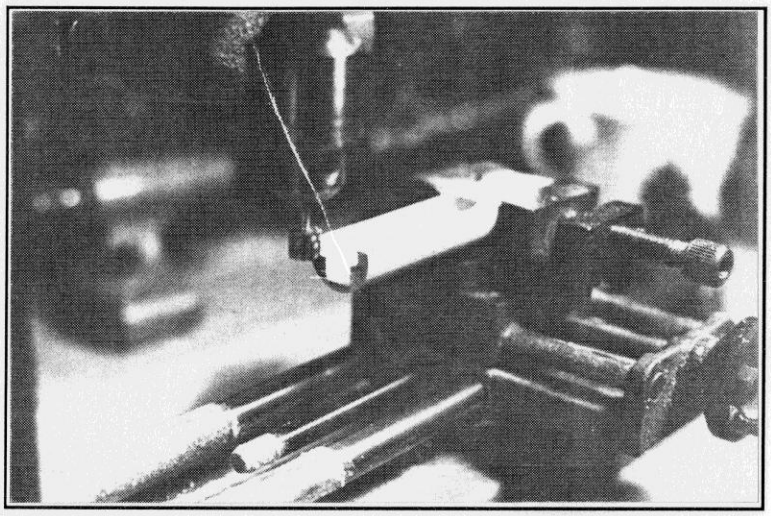


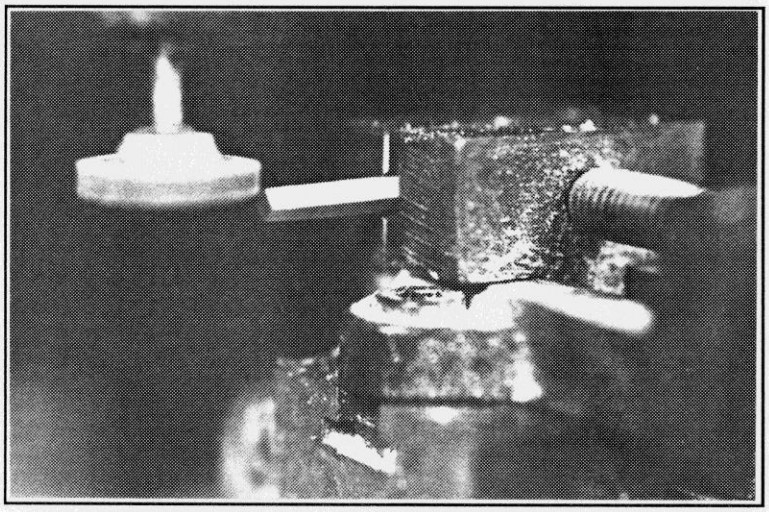




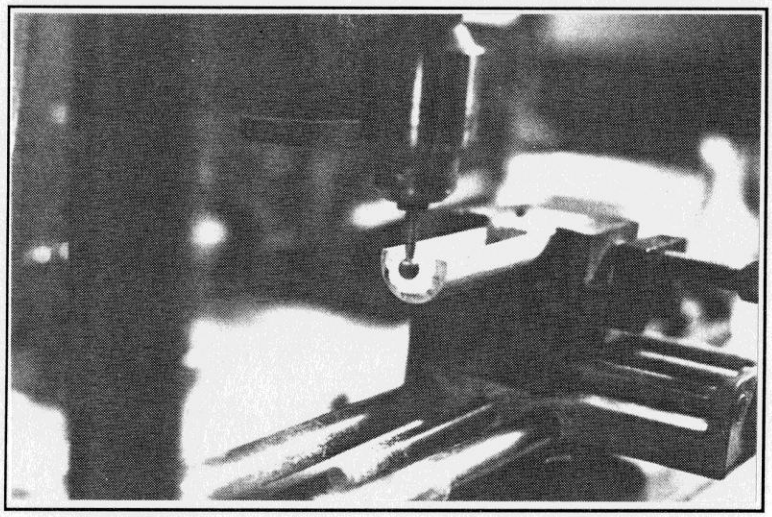
My biggest challenge with this model was making the Hicks engine. I make no claim to being a machinist, so I can say with certainty; if I can do it anyone can. I used birch dowel, apple wood and an assortment ofbrass tube, rod and wire to make the engine. Following the plans and photos of the engine I started with the block and worked my way out. The good news is it doesn't have to work, just look like it does. I suggest that you visit a model railroad shop and see what they have available. Doing that would have saved me machining many bolts. Another tip is get some J.B. Weld epoxy adhesive. You can usually find it in an automotive parts store. For high strength bonds on different materials, even when your bond surface area is very small, this adhesive can't be beat.

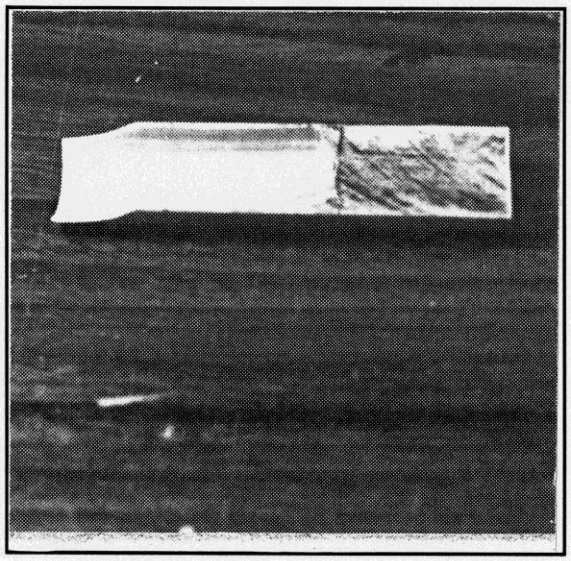


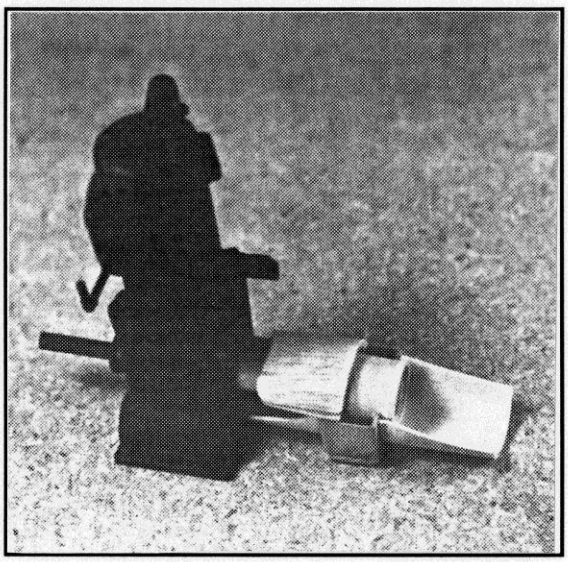




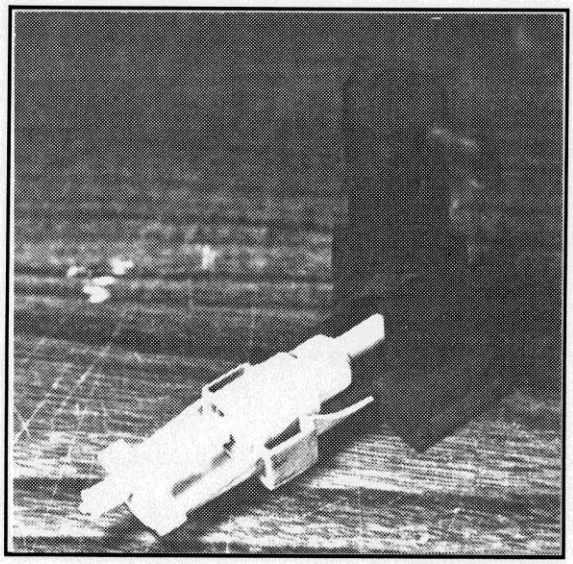
My Unimat got a lot of use in making the Hicks engine. Milling gears, grinding square hardwood stock to make hex material for bolt heads, milling birch dowel for the transmission case.

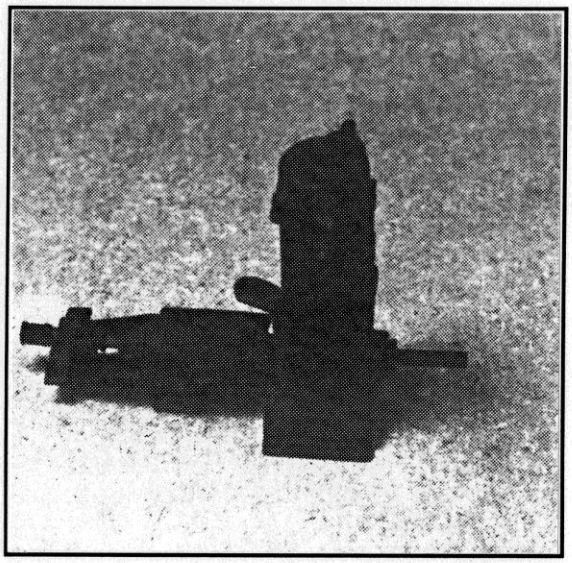


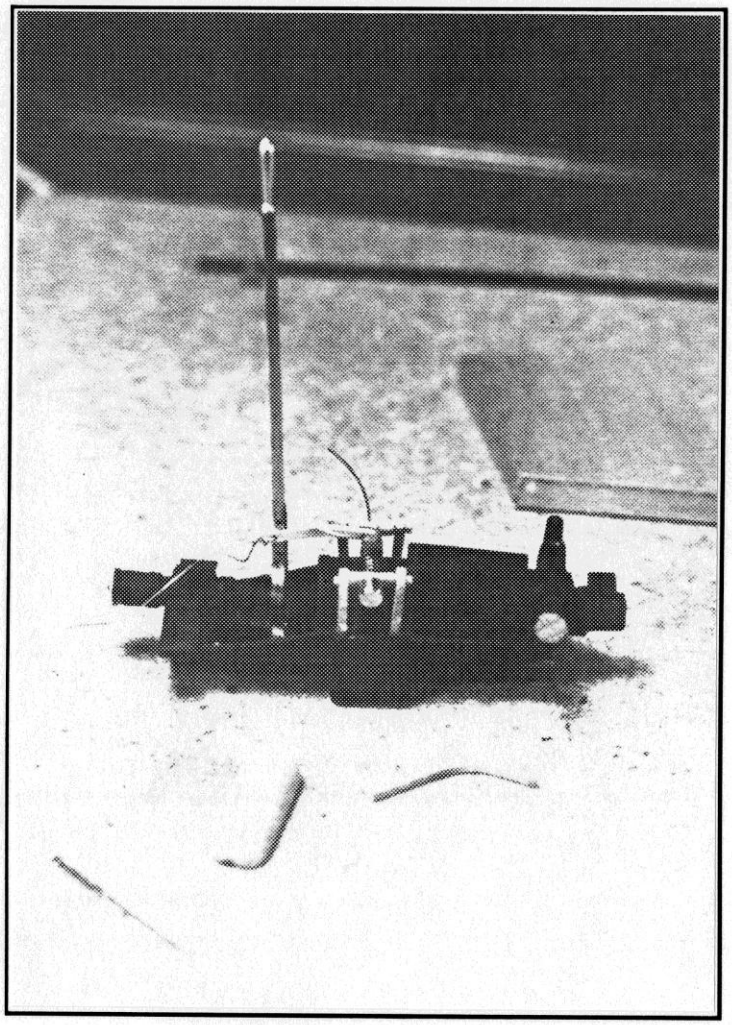




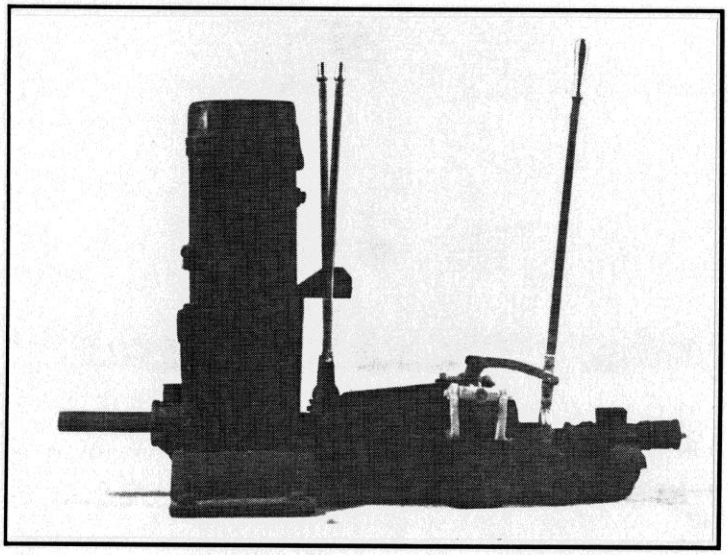
The transmission case is finished and detailing added to it.



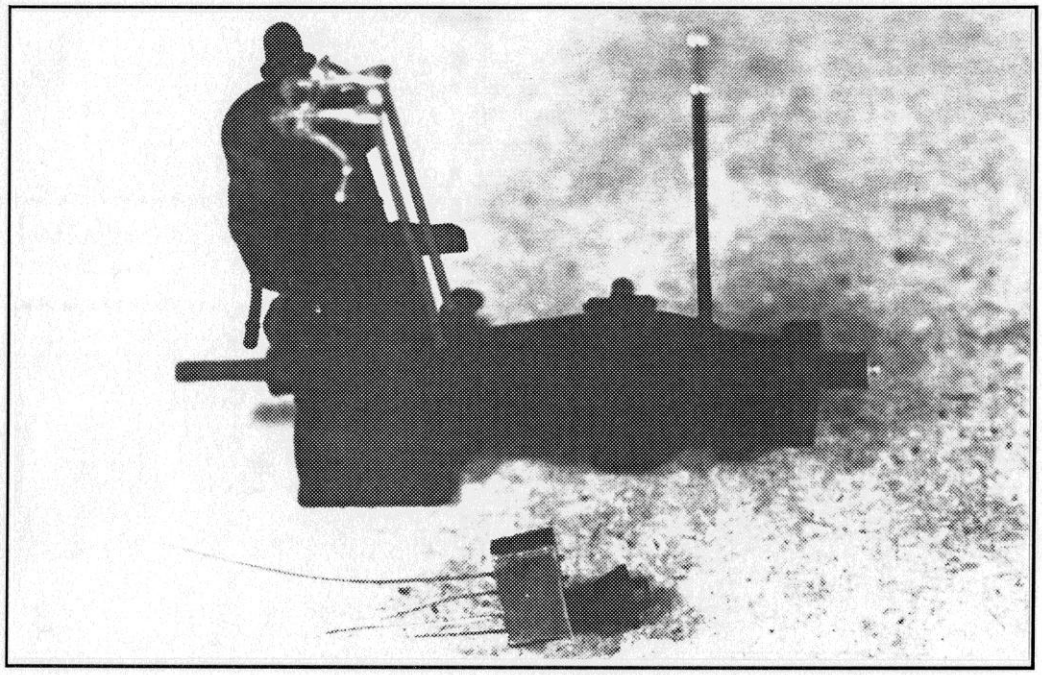




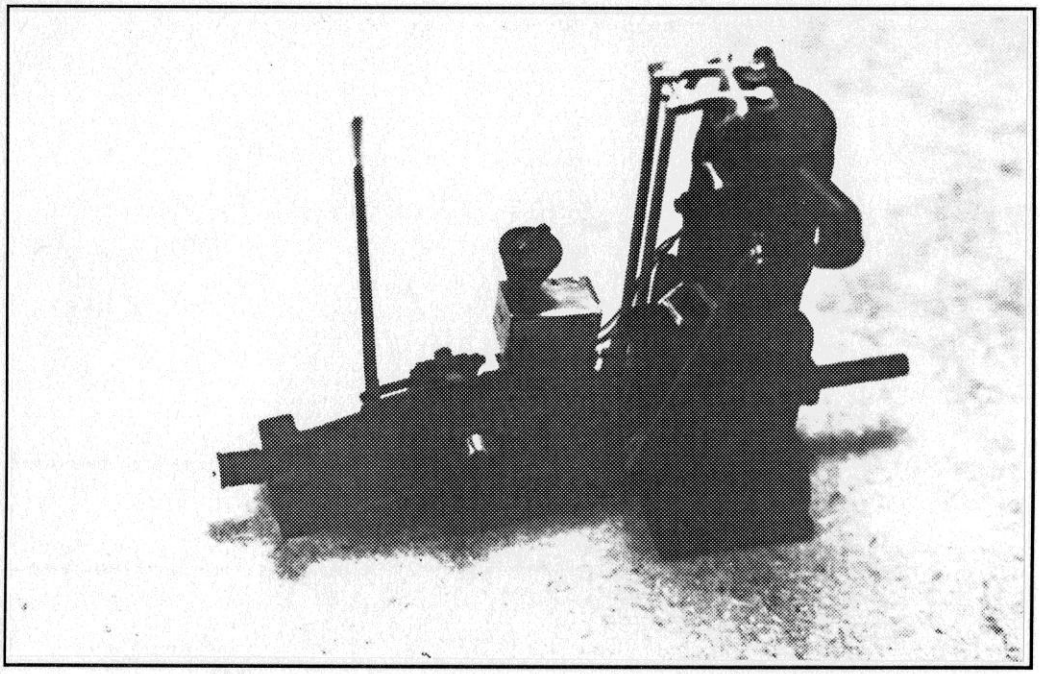
Finishing up the transmission, the clutch lever is put on.

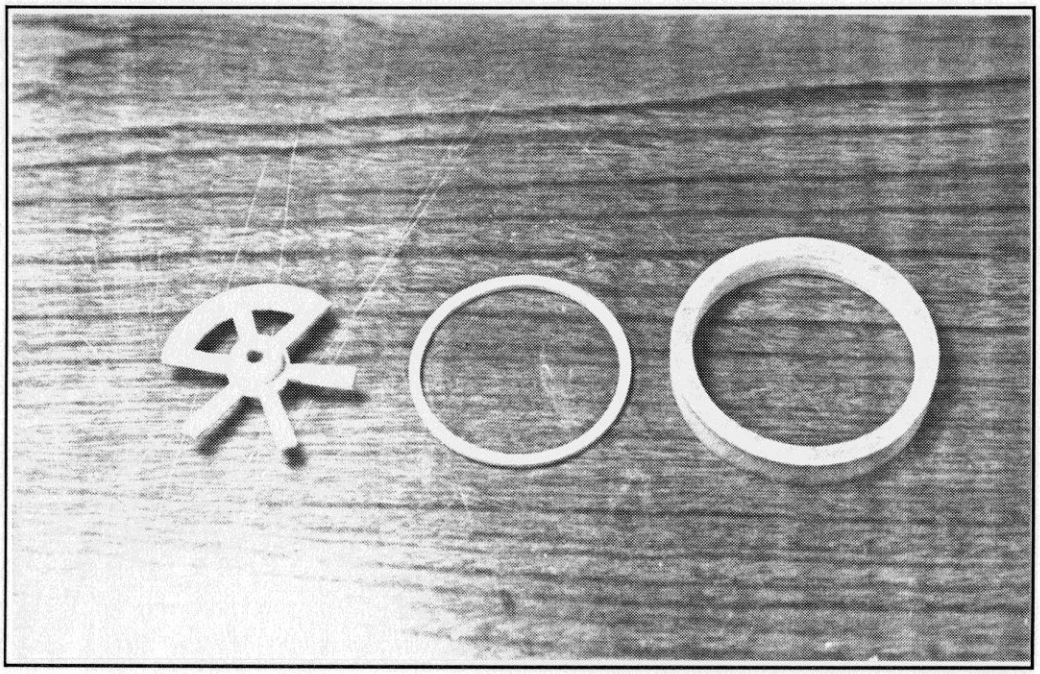


The transmission and the block are joined, the pushrods for the valves are installed.

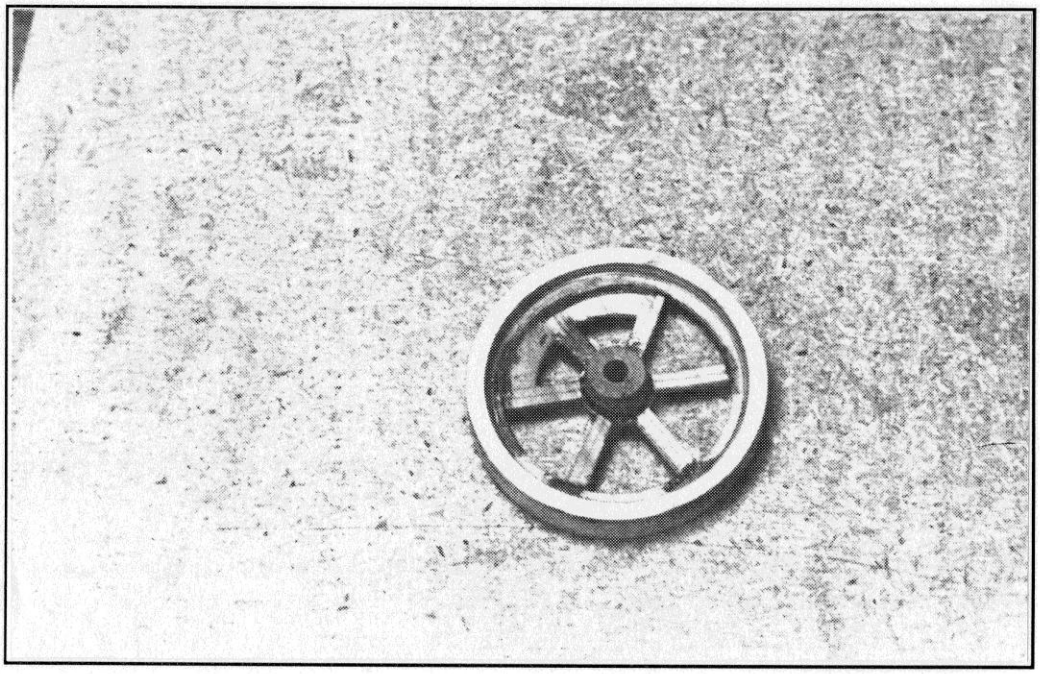


Above: The valves are installed and the four speed oiler, (lying next to the engine), has been made. The oil lines come out of the bottom of the oiler.
Below: The oiler has been installed and the oil lines wrap around the block to the bearings they supply. The igniter and push rod have been installed.

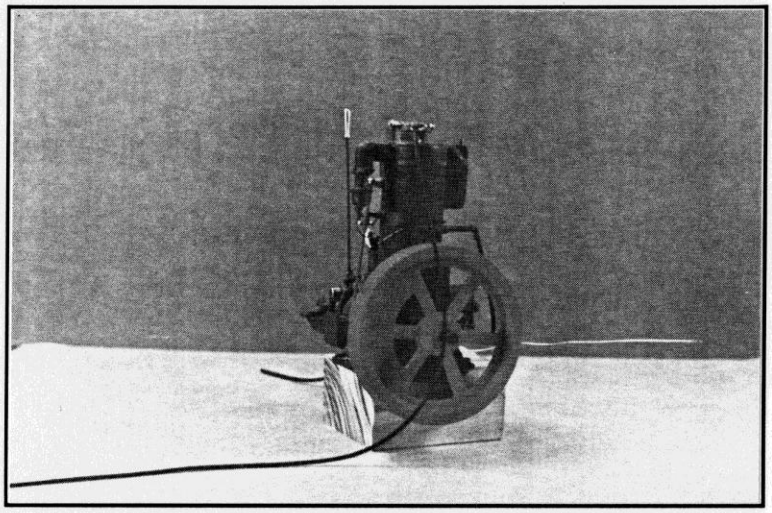




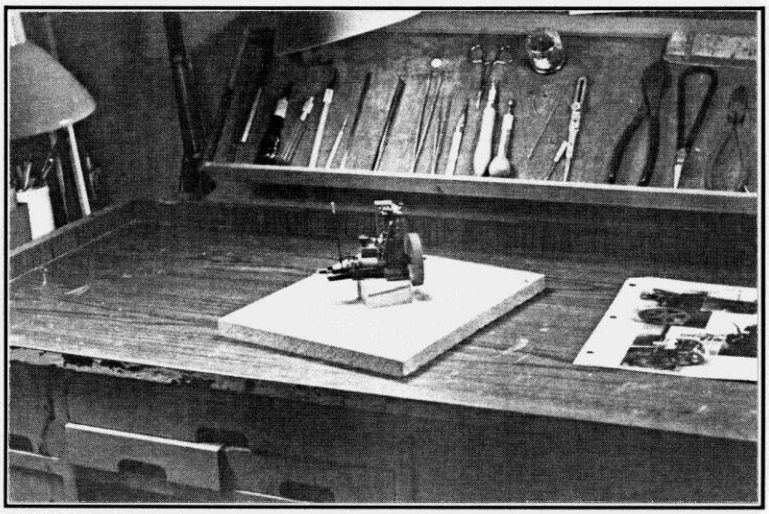
Above: The flywheel in components.
Below: The flywheel assembled and glued together with JB Weld.



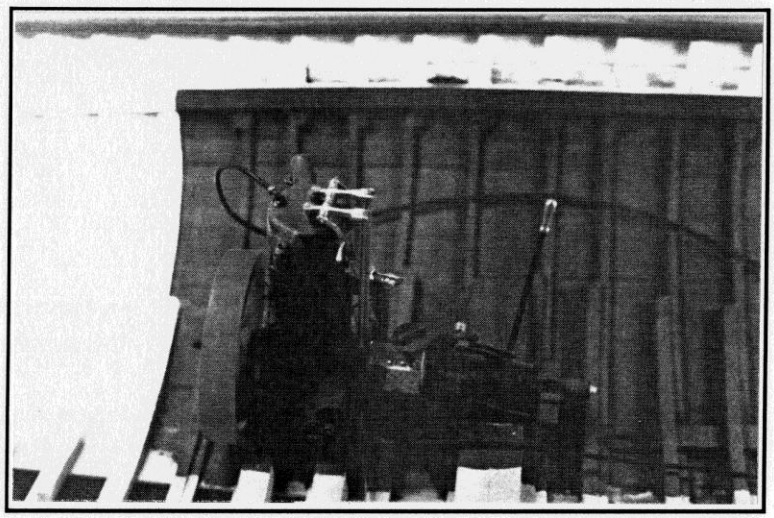
Forward view of completed engine.

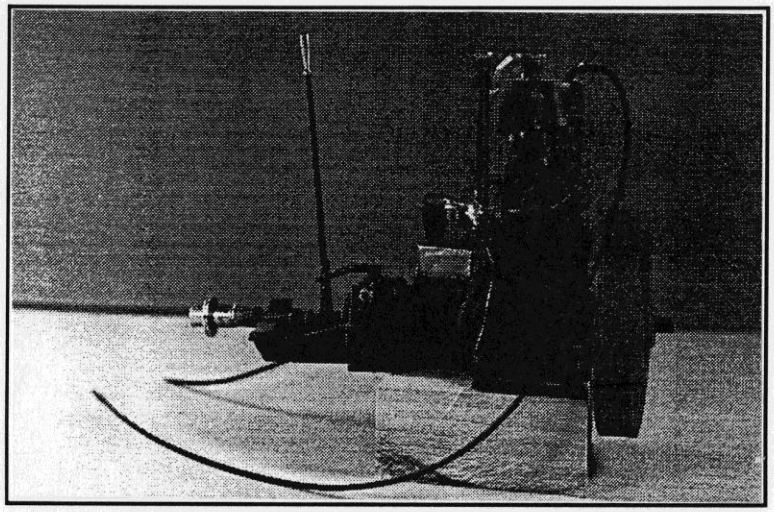


Starboard side of completed engine.

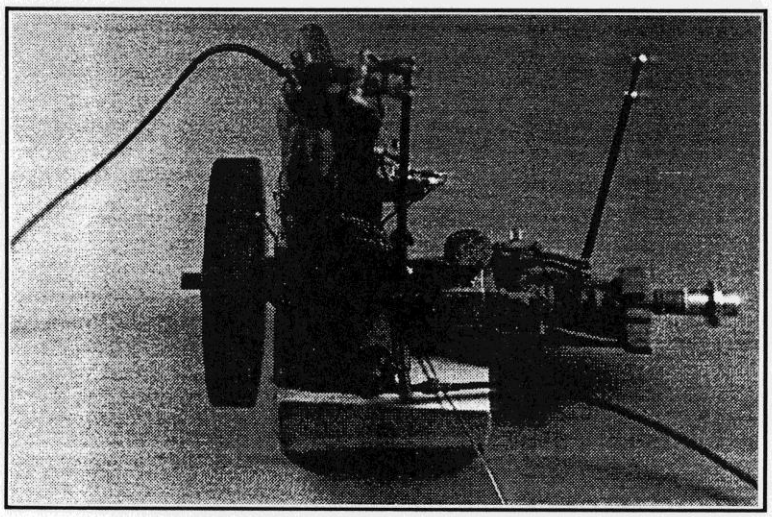


Engine installed in the hull.

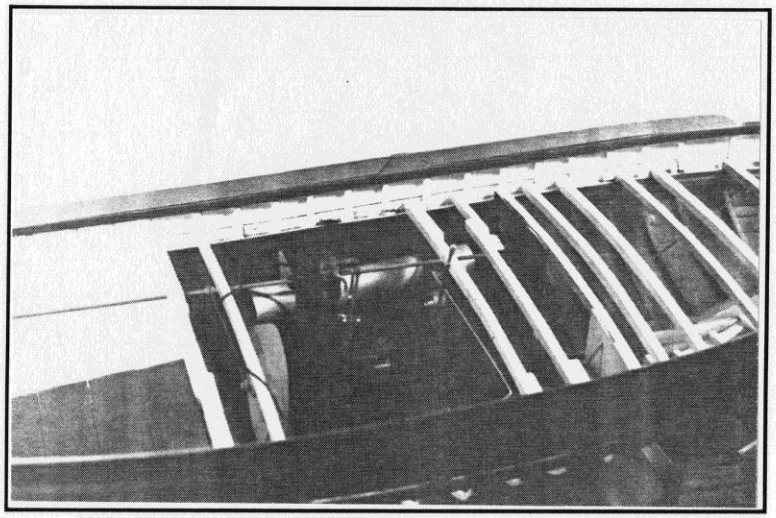




Starboard side of the completed engine. The carburetor, water lines and flywheel have been added. The fuel line leads aft from the carburetor to the fuel pump, fuel filter and down to base ready to hook up to the tank.

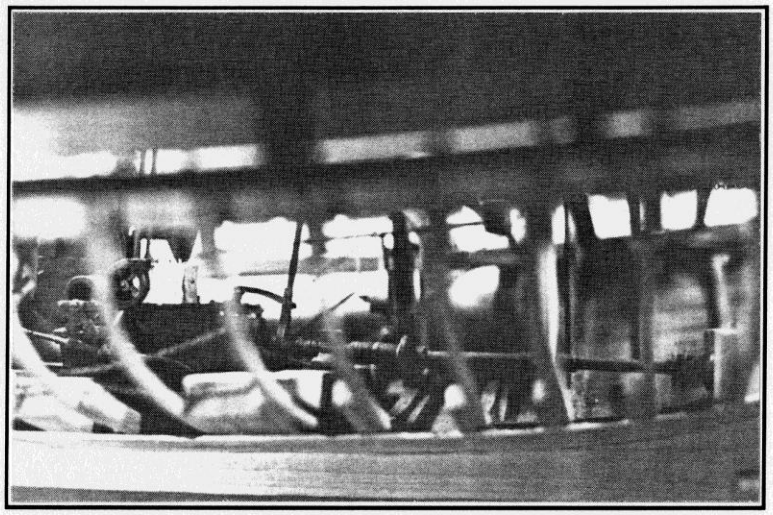


Port view of the completed engine. The oil lines are clearly visible. The magneto is down and forward of the oiler. The water intake hose leads aft, it will be attached to a thru hull fitting in the bottom of the boat. The water outlet hose off the top of the block will lead aft to a thru hull fitting just below the sheer.

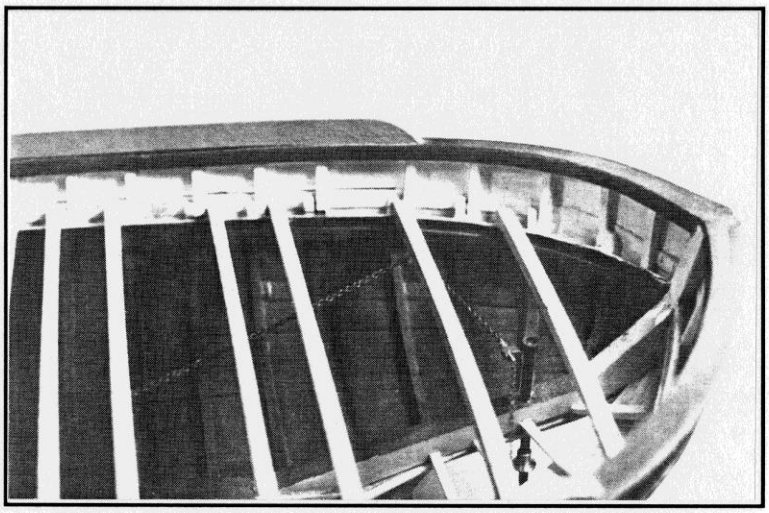


At last, the engine is installed in the hull. The fuel tank is on the starboard side, the bilge pump is mounted on a post just inboard from the aft quarter of the tank. A chain runs from the flywheel to a gear on the starboard side. A rod runs both fore and aft to the two power winches.

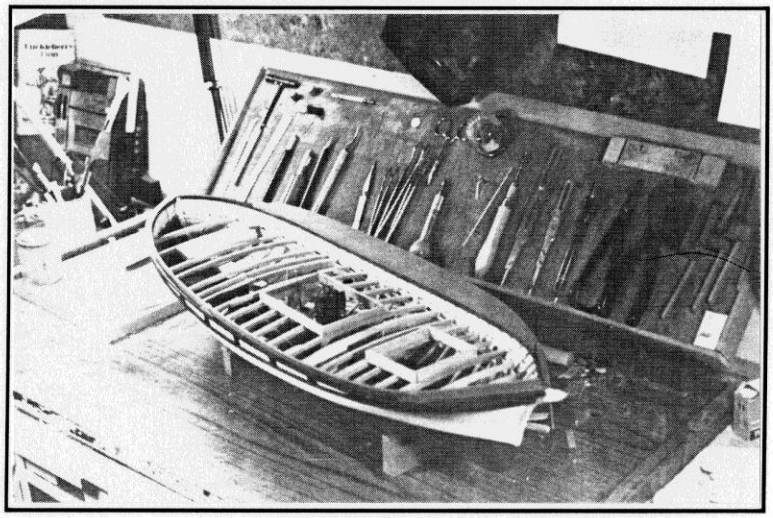
This is the kind of shot that makes all the detail work worthwhile.

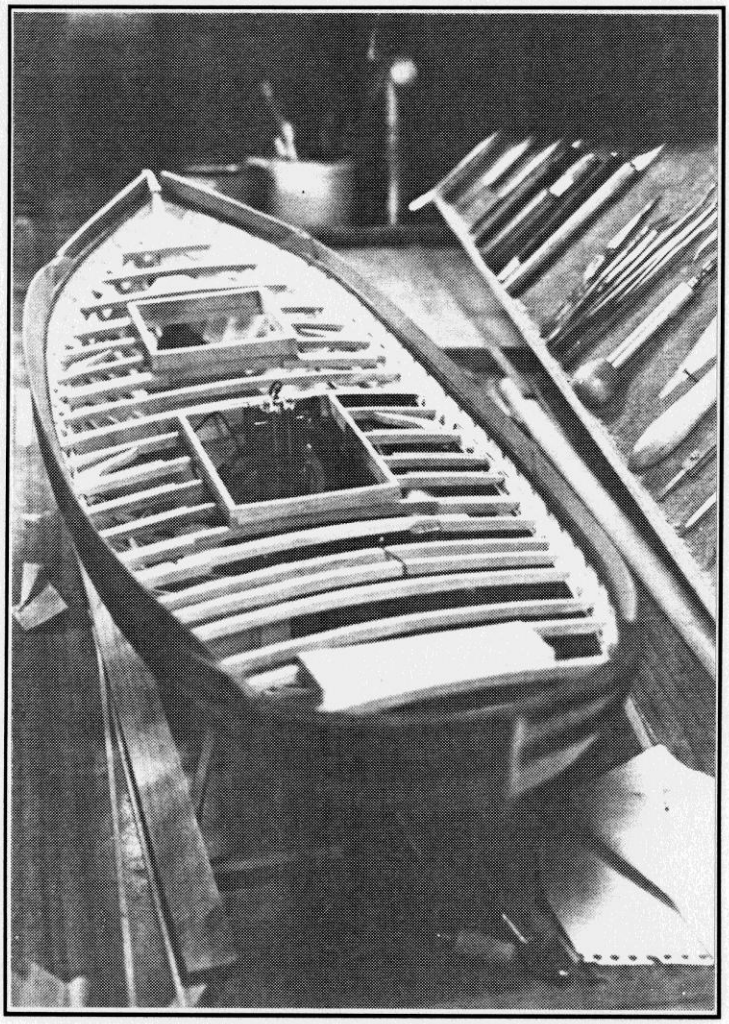


The steering chains are shackled to the rudder head and lead forward thru blocks to the wheelhouse.

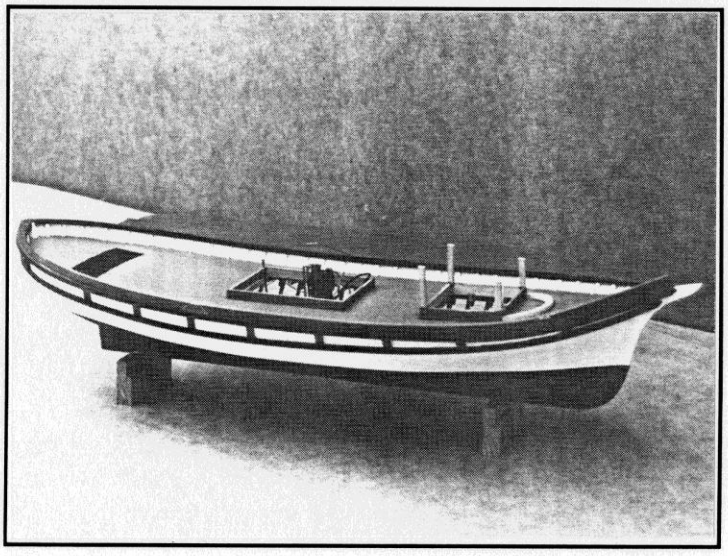


The deck beams are in, as are the coamings for the deckhouses.

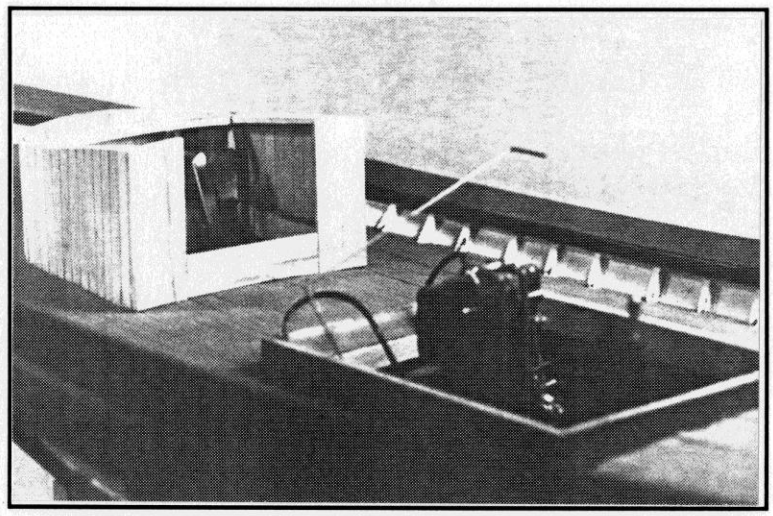




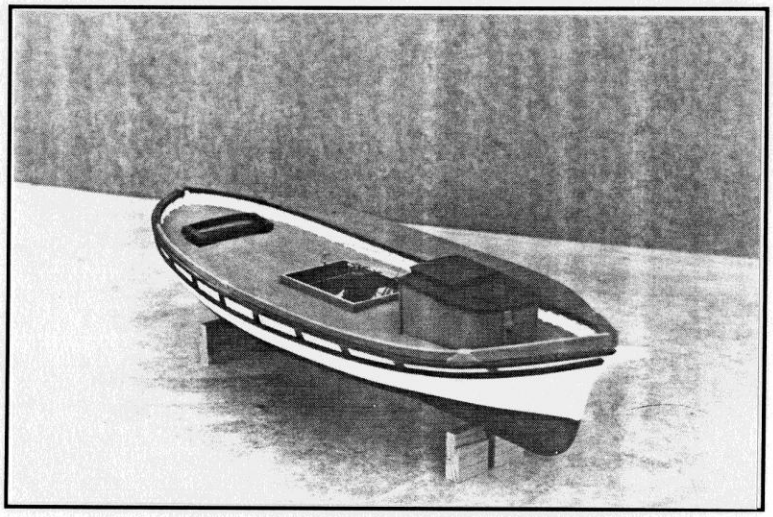
The waterway has been fitted, if I were doing this over I believe I would have installed the waterway before the outside plank between the rail and sheer batten.



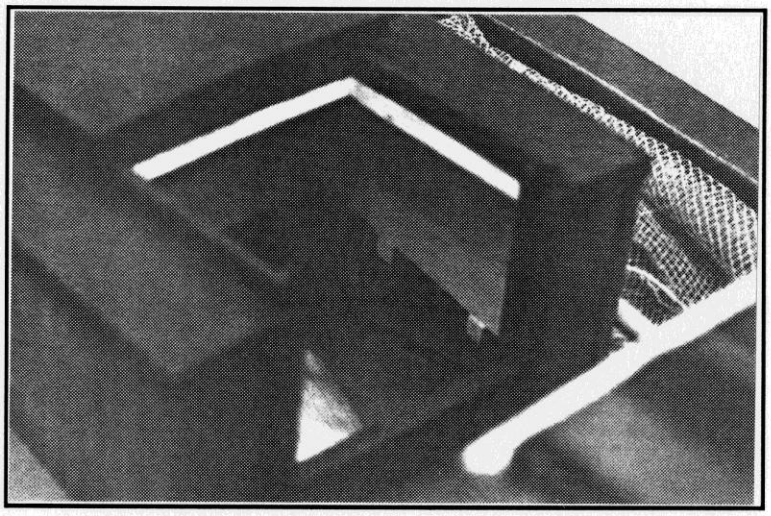
The deck has been planked and painted, and have begun to frame in the cuddy.



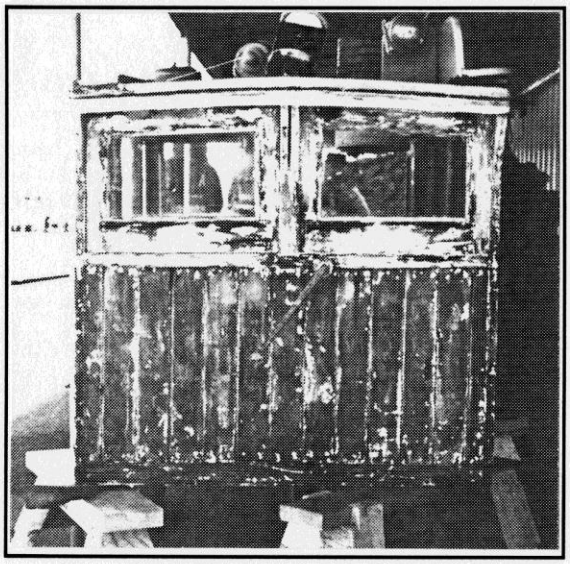
The cuddy is planked and the forward winch is rigged. Note a chain connects the winch rod to the power rod which comes forward from the engine.

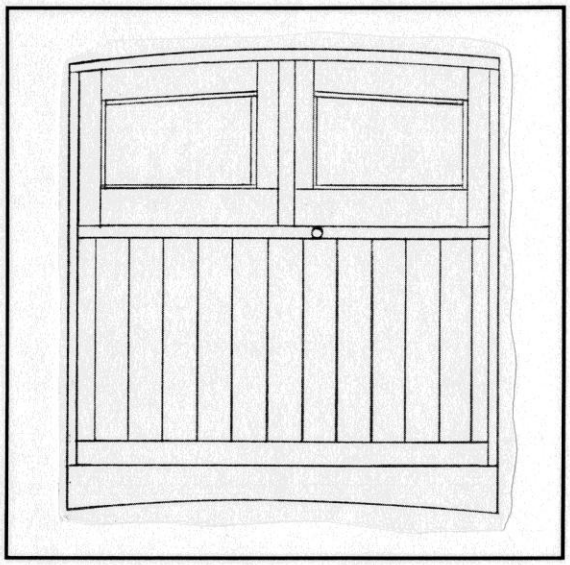


Note the barrel of the forward winch on the cuddy.

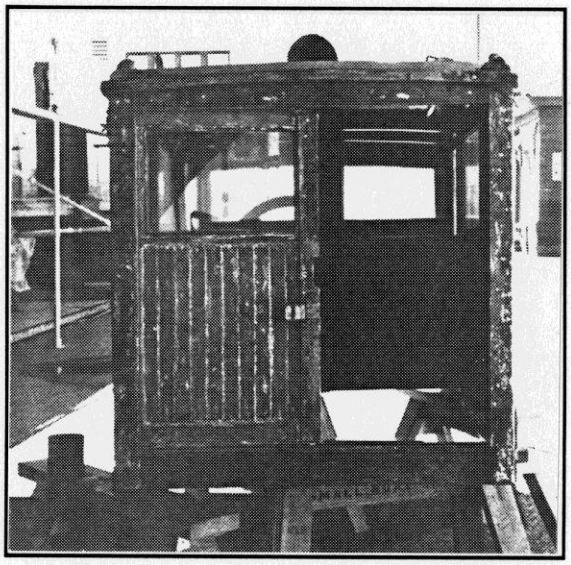


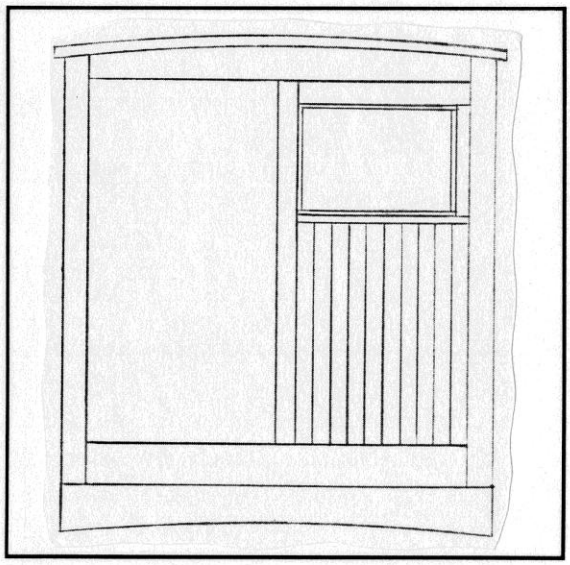
A mattress is rolled up and tied to the starboard side in the cuddy.

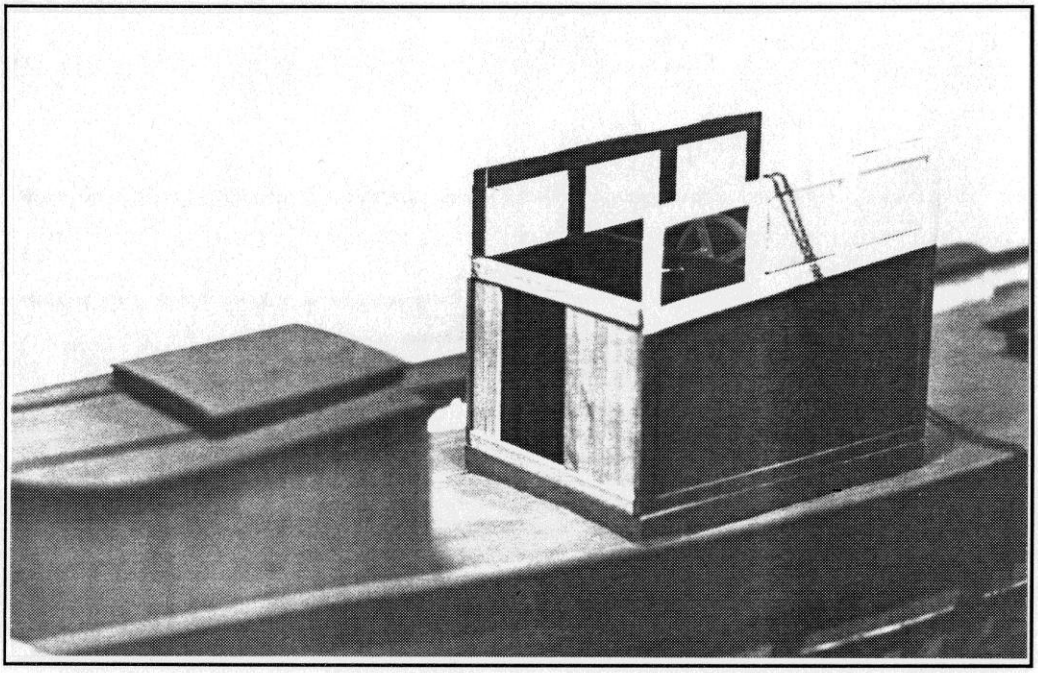




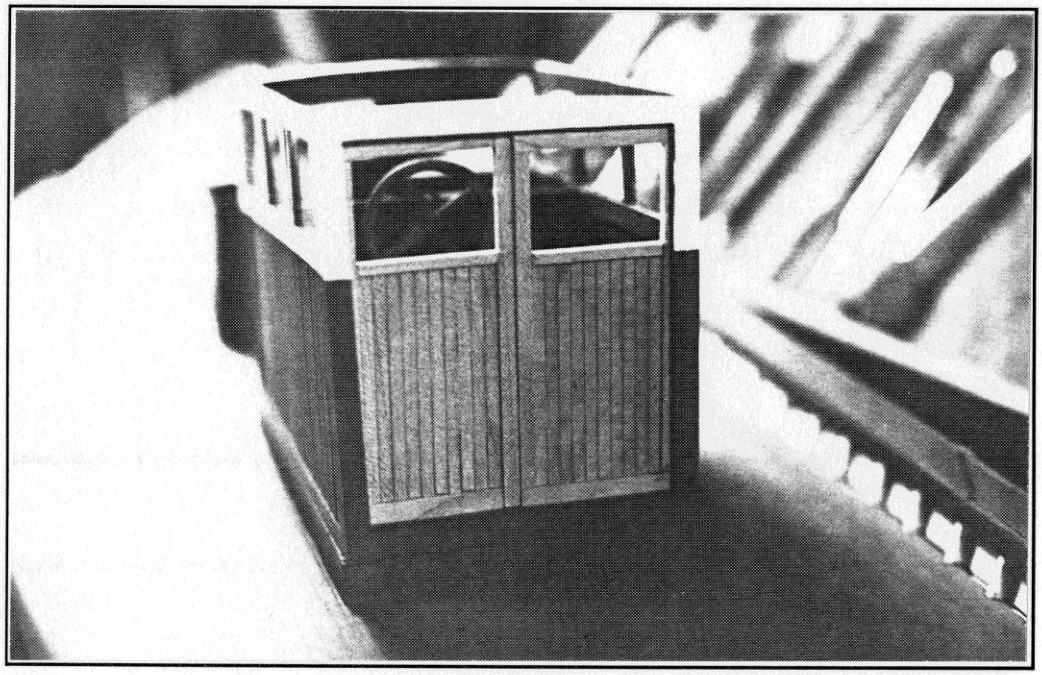
Above right: Wheelhouse forward elevation: visor omitted for clarity, steering lever omitted, however the hole for the shaft is shown.
Below right: Wheelhouse aft elevation, starboard door closed.

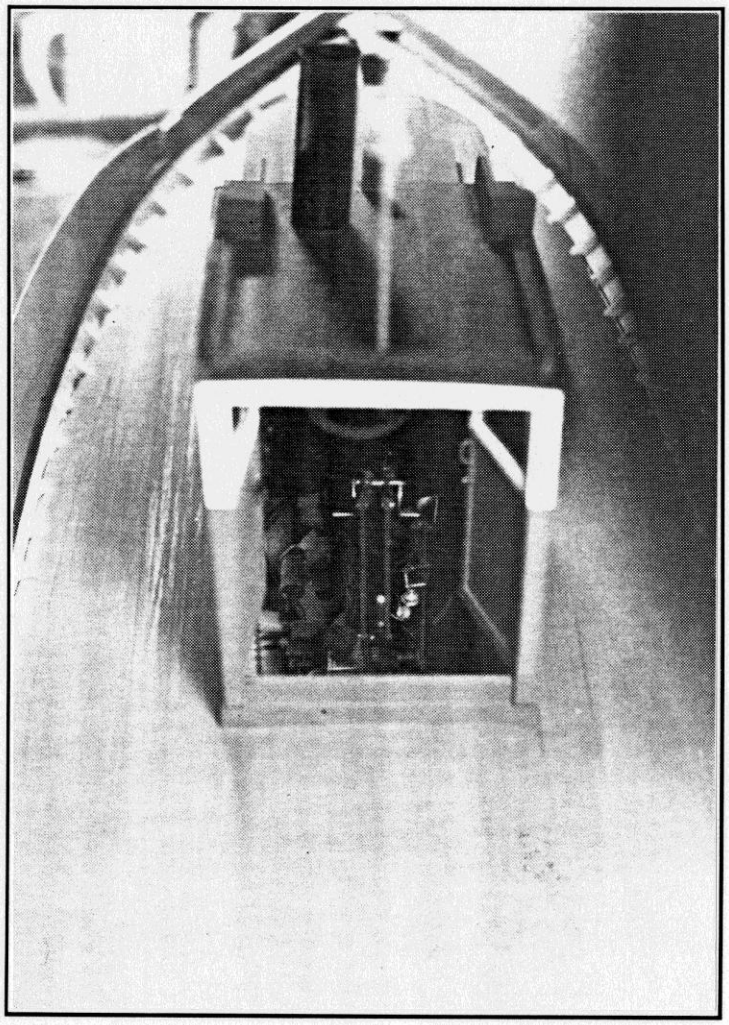


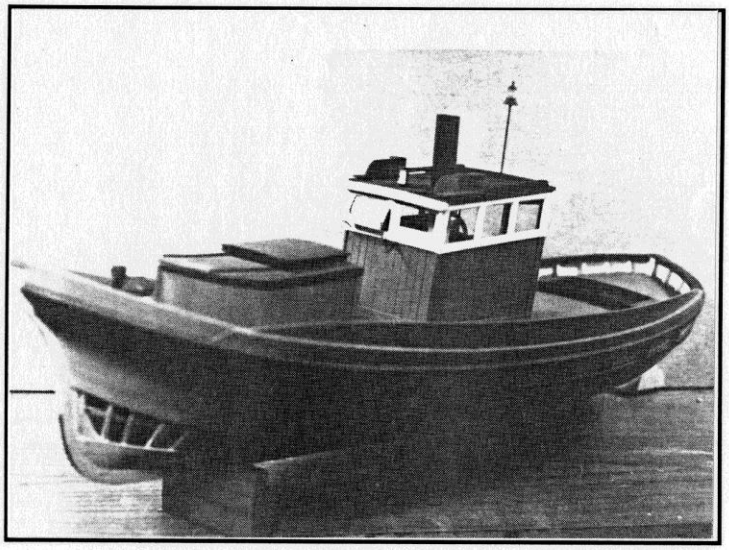




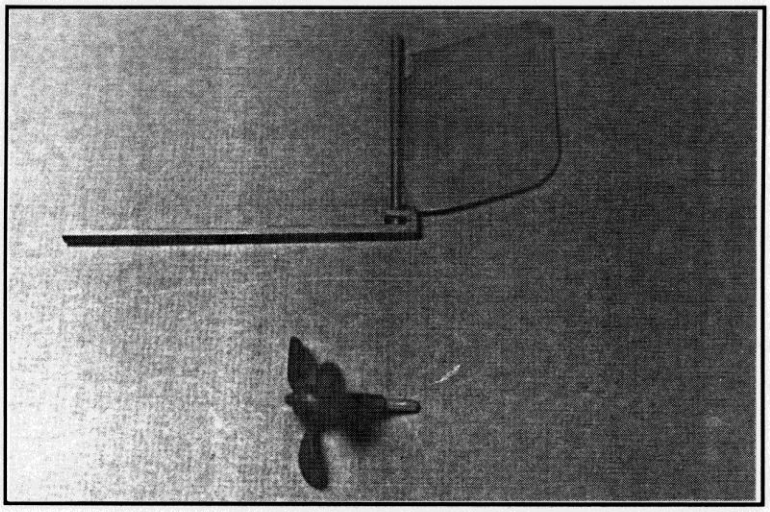
Above: The sides are painted and glued to the coaming. The forward bulkhead is being planked up.
Below: The steering chains have been looped around a gear on the forward side of the steering wheel. The doors are made and ready to be painted.



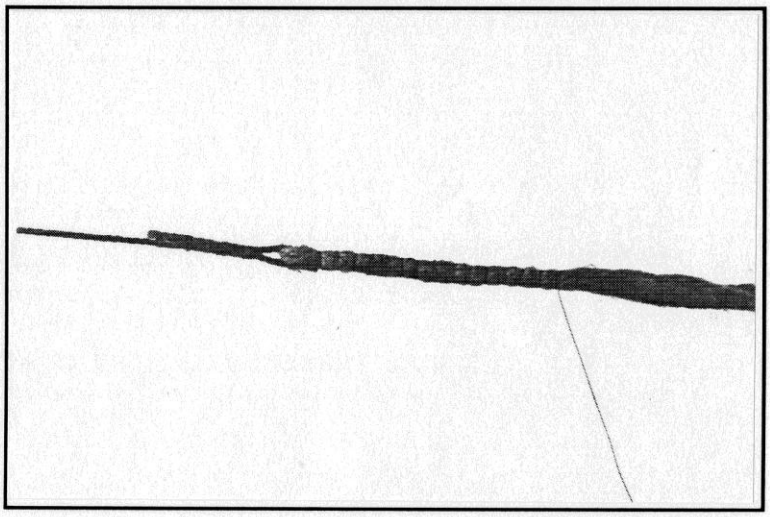




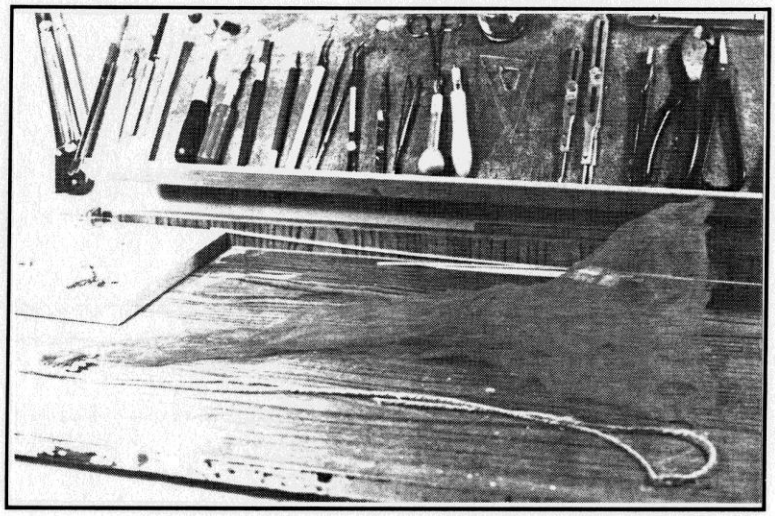
Glass has been installed in the wheelhouse windows. I used microscope glass slides. The running lights are mounted to the wheelhouse roof, the exhaust stack is in. The stack is painted white inside the wheelhouse, black outside. The stern lantern is turned from brass and Plexiglass.



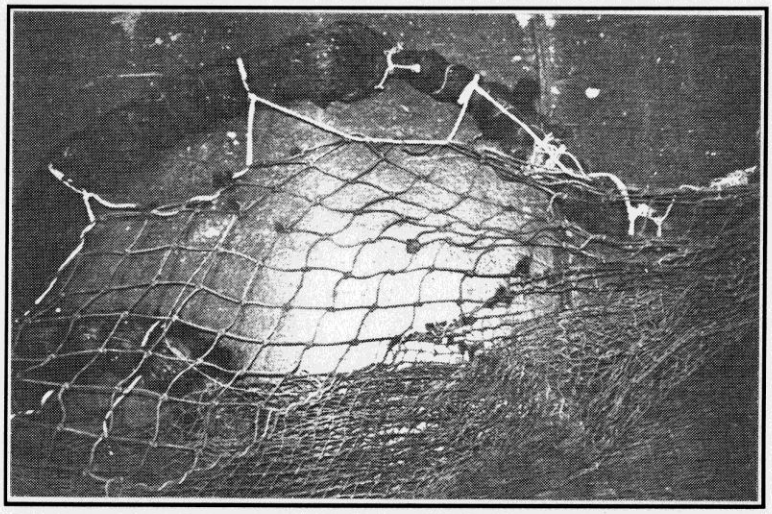
The rudder and propeller. Gluing the blades of the propeller to the shaft is a good job for the JB Weld.



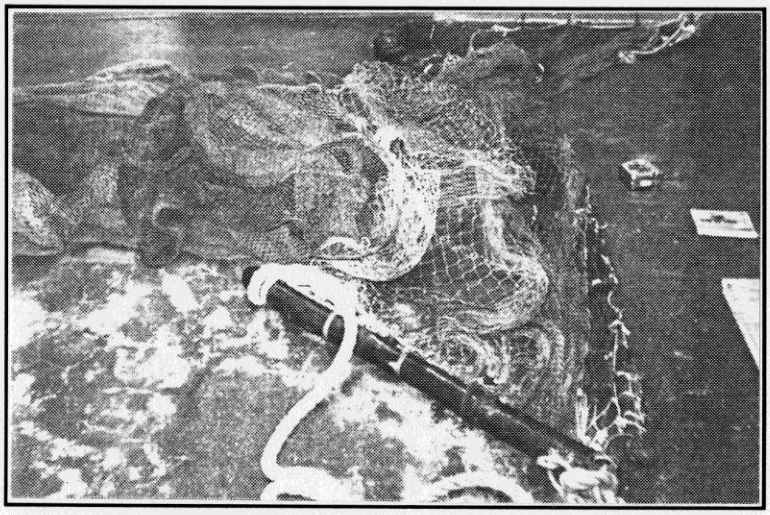
Making the lead line for the shrimp net. The lead line was linen tightly bound with rope. I used macrame hemp to simulate the color and texture.



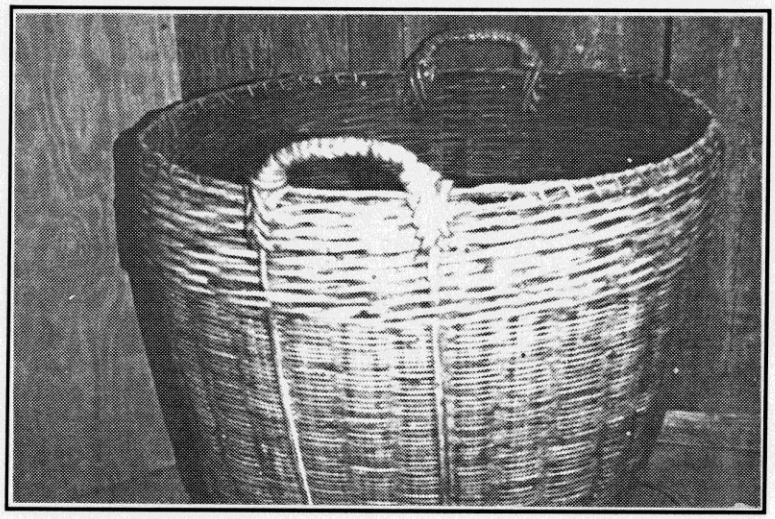
The net was made from a piece gauze I bought at a fabric store. It came fairly stiff, wadding it up and rubbing it takes the stiffness out. The net should be painted tan.



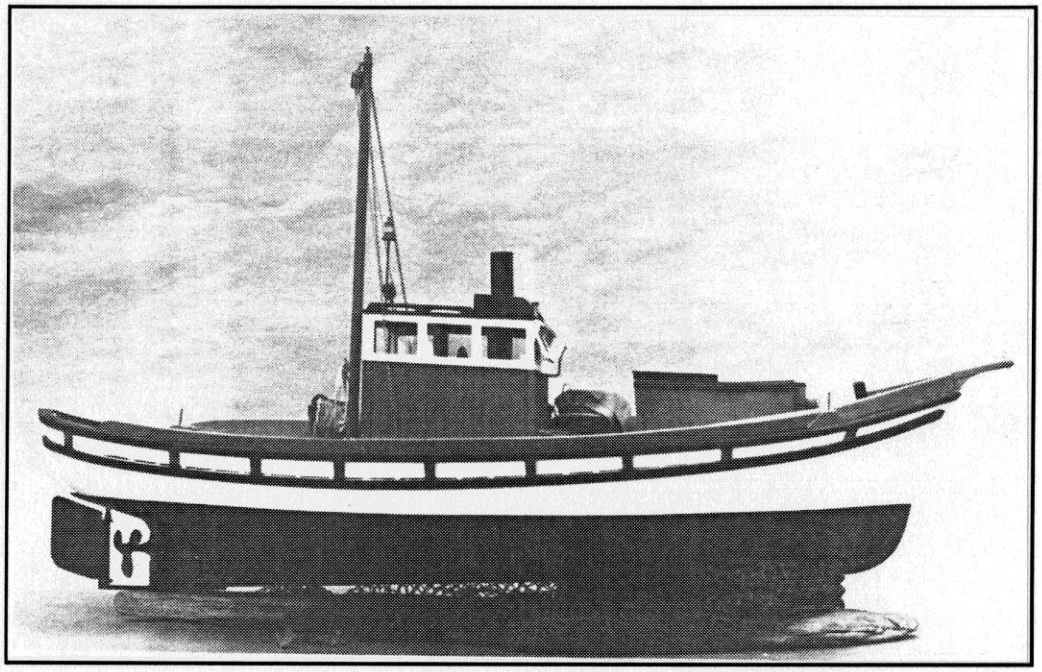
Close up of net and lead line.



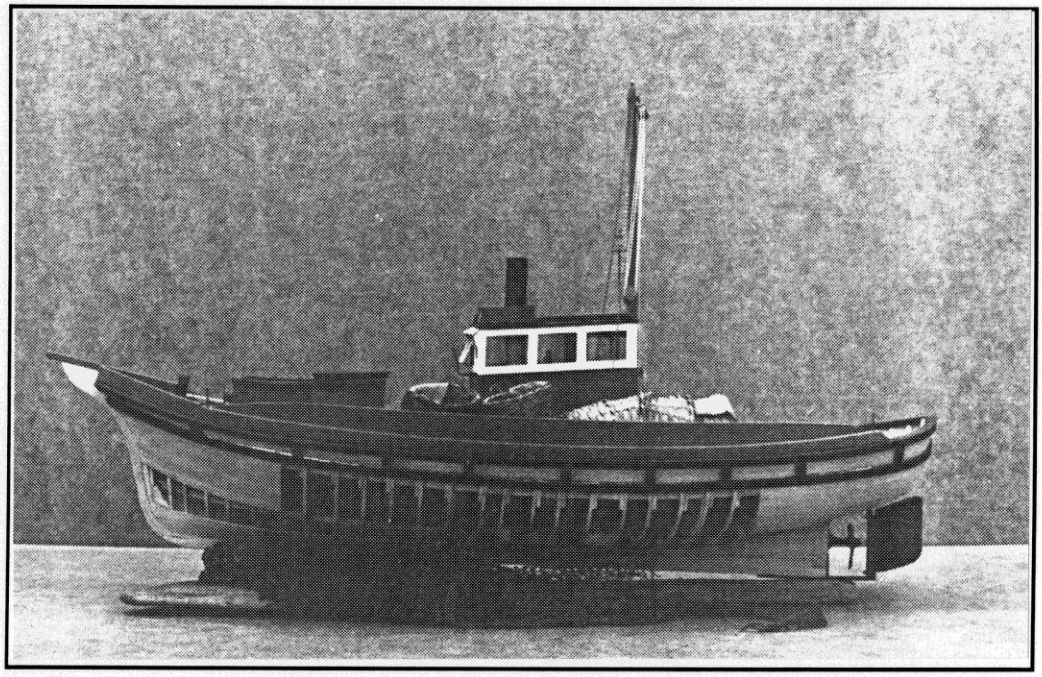
Shrimp net, note wing bars, bridle attached to wing bars, lead line.

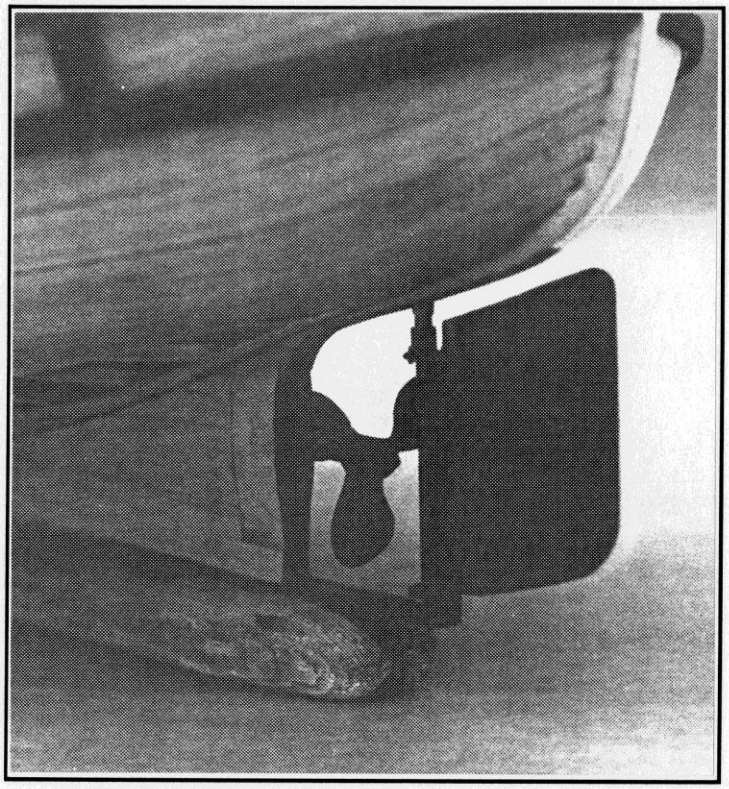


Chinese shrimp basket, nine to ten of these were carried on the port side of the deck for storing the catch. Each basket would hold around one hundred pounds of shrimp. The port side of the deck was for the catch; the starboard side was the net side. The catch would be dumped in the middle of the deck between the wheelhouse and the working cockpit. The stanchions were planked over in this area.



The completed model.
Starboard view above; port side below.

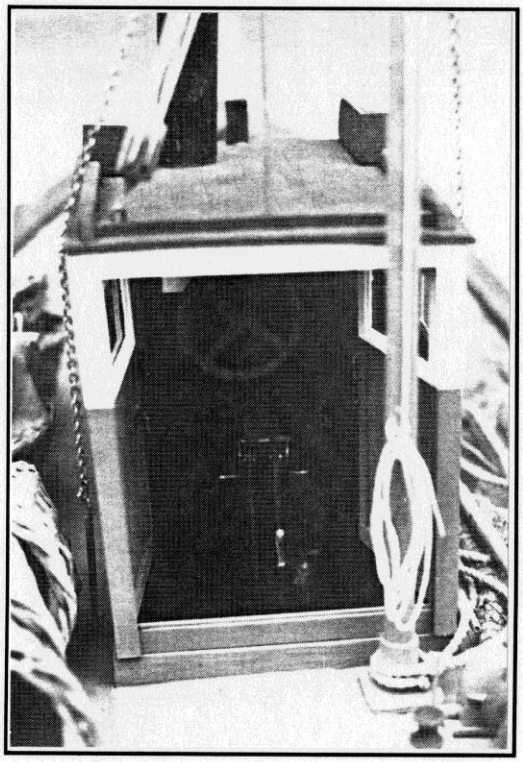


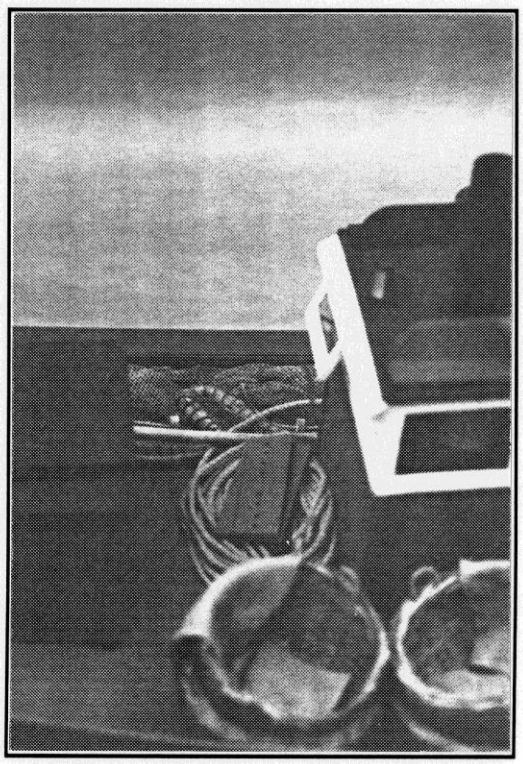


Left: Close-up of the rudder and propeller.

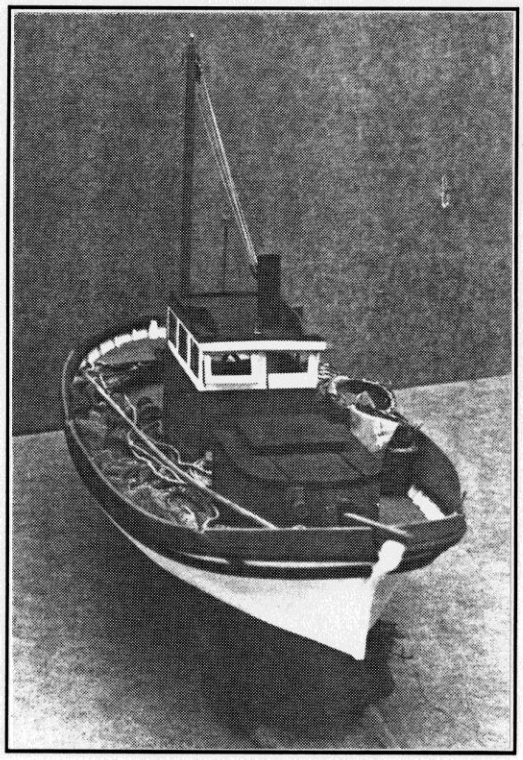
Below left: Note winches, only the large winch is powered. The net tow line is tied around the base of the mast. On the wheelhouse doors you can see the handle and lock hasp. Inside the wheelhouse on the port side you can see the fuse box. The mast is stayed by a chain shroud on either side shackled to a turnbuckle at the deck. The line for the block and tackle is actually belayed to a cleat on the forward side of the mast. The photo is in error.

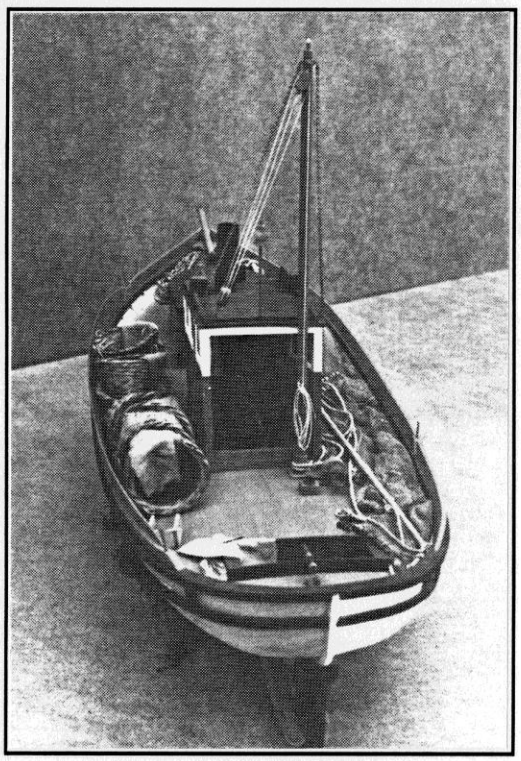
Below right: Detail view of the bow on the completed model. The tow line for the net is coiled up in front of the wheelhouse. The hatch boards for the cuddy are lying on top of the tow line. Shrimp baskets line the port side. These I bought from a crafts store and painted.

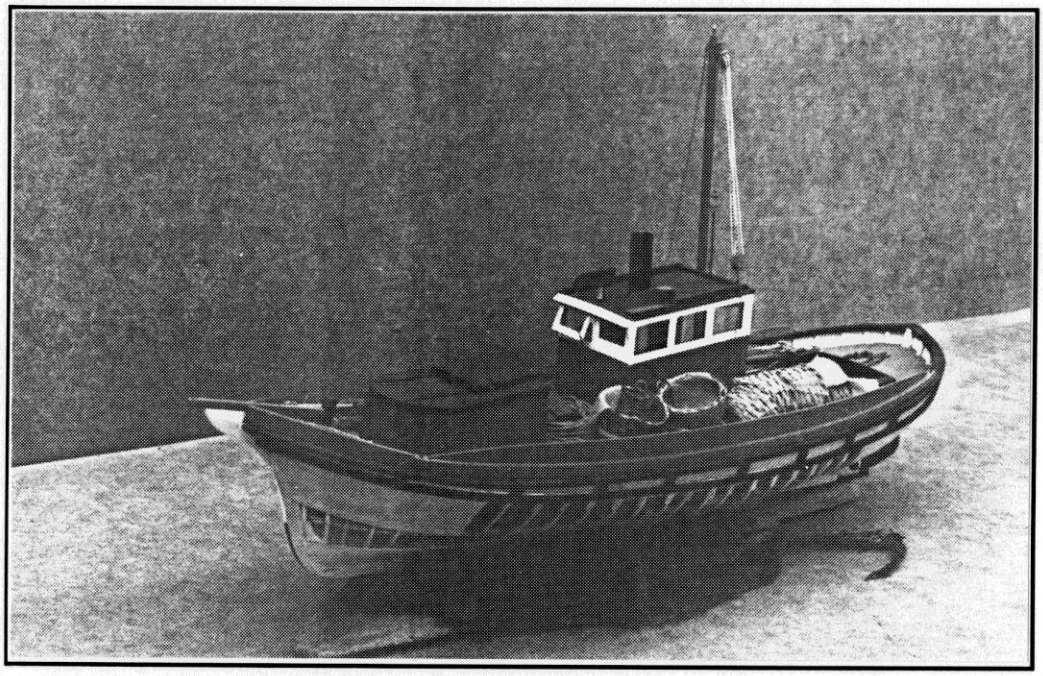




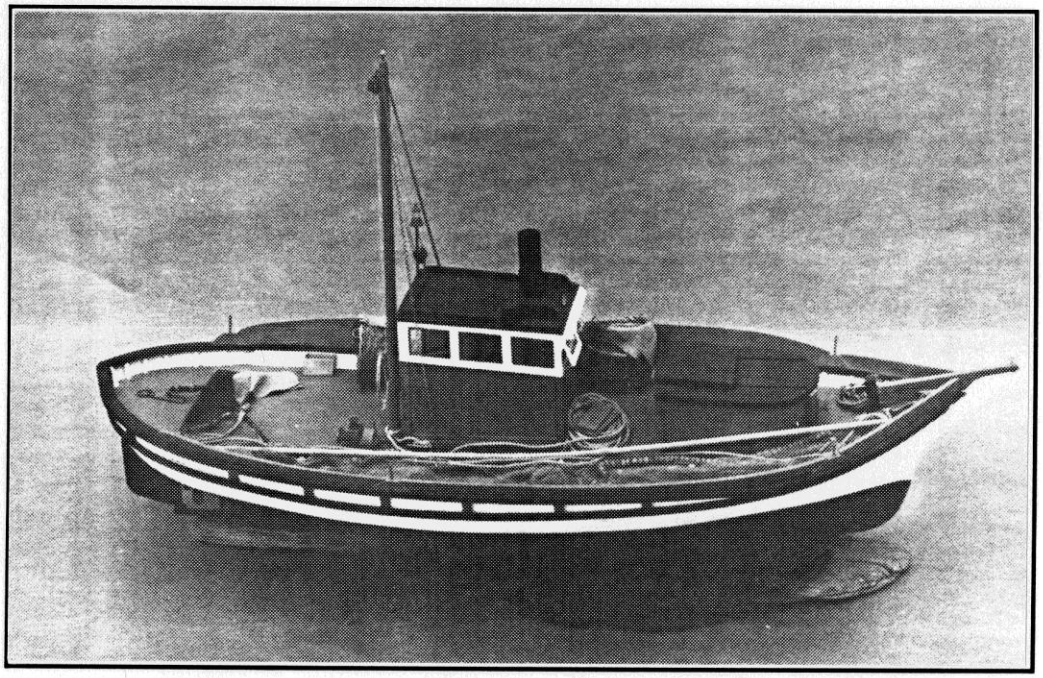
The completed model. Note that line for the lifting tackle is shown belayed to the aft side of the mast. It should be belayed to the forward side.







The photos on this page are the model as delivered to Bud. The day before I took these photos I discovered an error in the placement of the cleat for belaying the hoisting tackle. The cleat is on the forward side of the mast not the aft side as is shown on many of the photos.



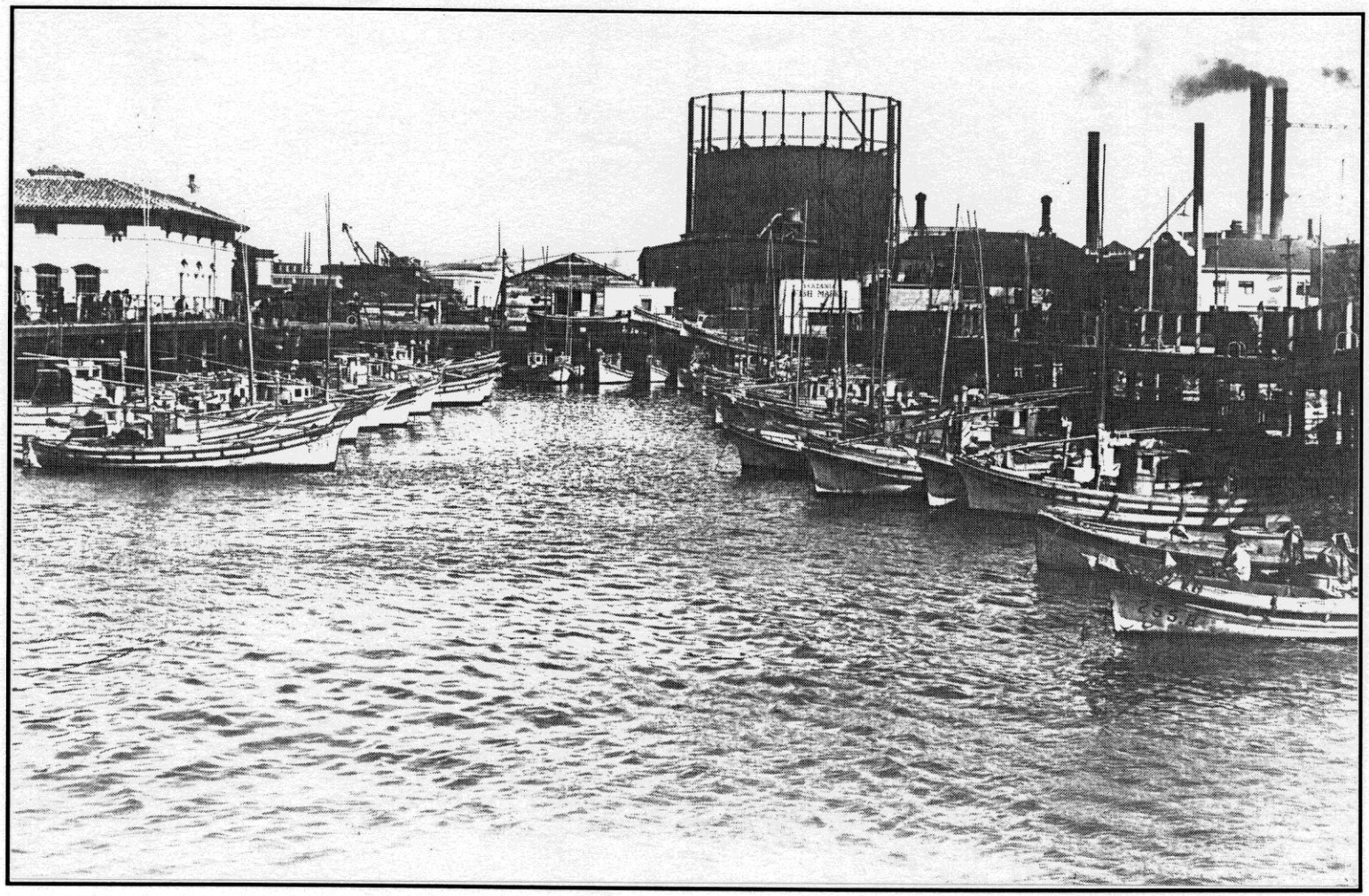
Suggestions for further reading

Marie De Santis. *Neptune's Apprentice/Adventures of a Commercial Fisherwoman.* Novato, CA., Presidio Press, 1984.

Francis E. Caldwll. *Pacific Troller.* Anchorage, Alaska, Alaska Northwest Publishing Company, 1978.

Joe Upton. *Alaska Blues A Fisherman's Journal.* Anchorage, Alaska, Alaska Northwest Publishing Company, 1977.

Robert J. Browning. *Fisheries of the North Pacific.* Anchorage, Alaska, Alaska North Publishing Company, 1974.



Fisherman's Wharf, San Francisco 1930-35. Photo courtesy of San Francisco Maritime National Historical Park.