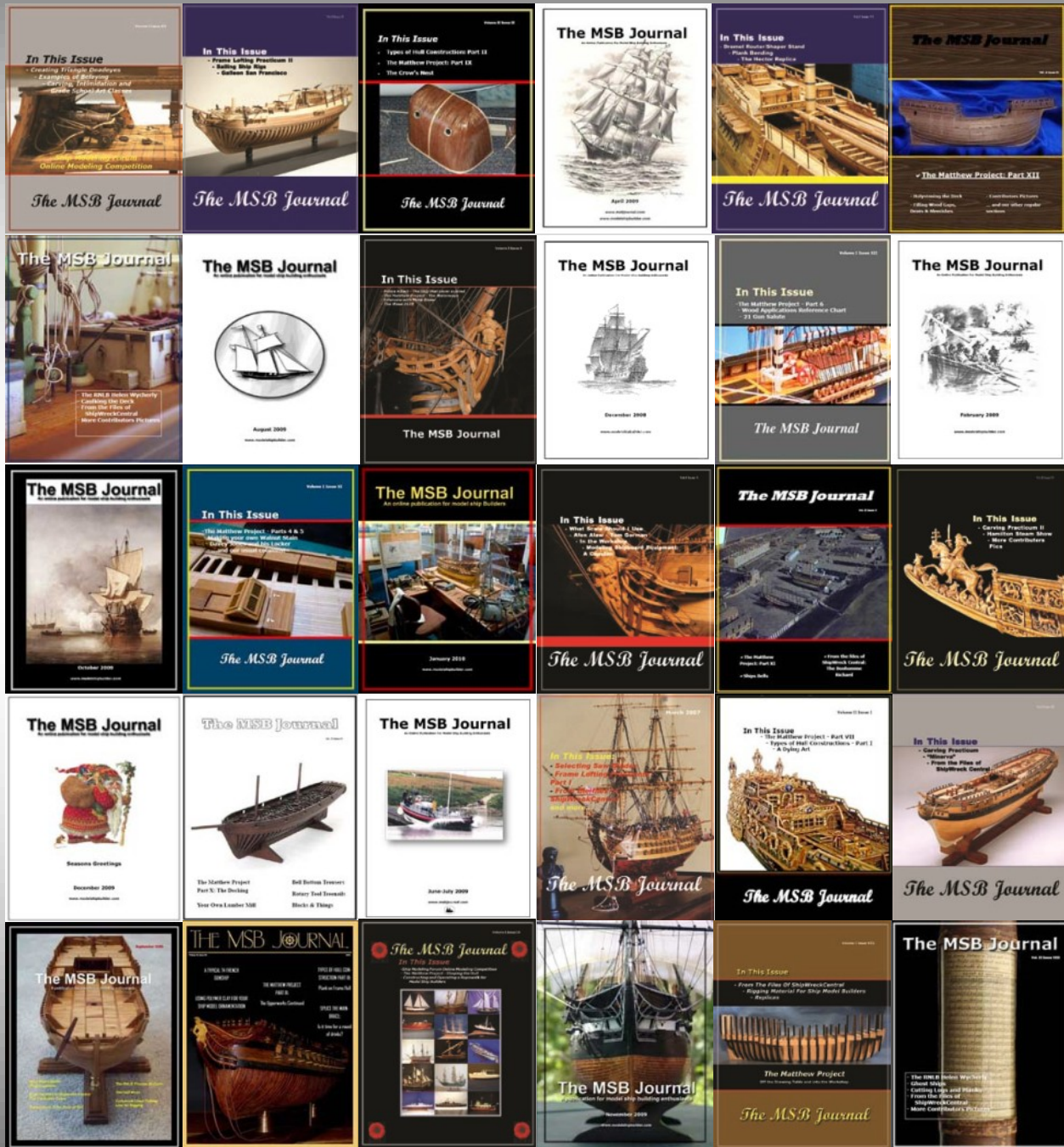


The MSB Journal

An online publication for model ship building enthusiasts



March 2010
Now heading into our Fourth Year!
www.modelshipbuilder.com



The MSB Journal

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On the Cover

A Montage of
The MSB Journal Issues to date

Photo by: MSB

How to Contact The MSB Journal

By email: editor@msbjournal.com

By Snail-Mail

ModelShipBuilder.com
c/o Winston Scoville
2 St. Charles Place RR5
Clinton, Ontario, N0M 1L0
Canada

Article / Content Contributions

Please submit all article and content contributions to:

editor@msbjournal.com

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Cabin Notes

One day I was sitting at work and somehow managed to stumble across a page on the internet with a picture of a model of Captain Cooks Bark Endeavour. It caught my attention right away. As long as I can remember I had been totally intrigued by models of any tall ship that I had seen and said some day....I'm going to build me one of them.

To make a long story short, I showed my wife a picture of the model and within a week, to my utter surprise she came walking into my office with a model kit of the very model I had shown her in her hand.

At the time I had been learning a little bit of HTML programming (the programming language websites are built with) as it is something else that has been of interest to me. So, I thought, as a bit of practice there too, why not record my build online with a simple website.

Well, as you can see, my passion for modeling building has probably gone a little further than the average model builder. :-)

And here we are, celebrating the Fifth Anniversary of the Model Ship Builder website and now the Fourth Anniversary of the MSB Journal.

There's been some ups and downs in the process and a few issues missing here and there (probably a good thing or I wouldn't have been able to fit all the covers on the cover page) but we're still here.

While I may do a lot of the work involved in its assembly and publication, I would be totally remiss if I didn't mention those who have been a tremendous help with both the MSB Journal and the MSB website. Most notable are Gene Bodnar and Jeff Staudt who have put in a tremendous amount of work on the various projects that they have worked on for MSB. I'd also like to thank those who have submitted various articles for the MSB Journal on an ongoing basis There too we have a couple that stand out and have contributed on a fairly regular basis, Mike Pendlebury and Dave Stevens.

There's a ton of other people out there that have helped out too and hopefully in the future we'll see even more get involved in this project. While I may own the site and the Journal I treat all of this as if its one giant group modeling project. Its you, the readers and visitors that really dictate where all this is going. So, if you have thoughts, ideas or contributions to make to either the website or the Journal I'd love to hear from you.

Okay, that's enough babbling for now.

I'm looking forward to the next year as its looking really promising!

Happy Modeling....Winston

Salt Horse, Dead Horse and Horse Latitudes

by Gene Bodnar

It was common for British sailors to be unemployed for considerable periods of time between voyages. During these times, sailor usually lived in boarding houses near the piers while waiting for the next sailing vessel to take on a crew. Sometimes, the unemployment period lasted so long that a sailor ran out of money, so the boarding house keepers gave them a month's worth of credit until the sailor hired out on a ship.

When a sailor hired out on a ship, it was common practice to give him a month's wages in advance, if it was necessary for him to pay off his boarding house debt. Of course, the sailor would pay off the debt but owe the ship's master for his first month's wages. Thus, during the first month aboard the new ship, it was said that the sailor was working for "salt horse."



Salt horse was the seaman's term for salted beef of the kind issued by the Royal Navy – low quality, extremely tough and extremely salty. It came out of a cask, and seamen believed that it was pickled in a brine irrespective of the animal it was supposed to have represented. It was tough to chew and tougher to digest.

When the sailor's debt to the ship's master was paid off, the salt horse was said to be "dead horse." The "dead horse" ritual became a time of great celebration among the crew members. Usually, an effigy of a horse would be constructed from whatever odds and ends were available. The effigy would be set on fire, cast afloat, and watched with many cheers and grand hilarity among all the ex-debtors.

Interestingly, west-bound ships – especially those leaving Europe or the British Isles – would reach the subtropics at about the time of the "dead horse" ritual, about a month after leaving port. The region became directly associated with the ceremony. They're known as the "Horse Latitudes."



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Vessel Research Team

From the Files of ShipWreck Central



Andrea Doria

Launched on June 16, 1951, the Andrea Doria was considered to be one of the most beautiful ocean liners, and over \$1 million was spent on artwork and decor, including a life-size statue of Admiral Doria. Her maiden voyage came on January 14, 1953. The Andrea Doria had eleven watertight compartments whose bulkheads extended from A-Deck down to the double hull, as well as the latest radar to give warning of any vessels that may be passing near. Of all of Italy's ships, she was supposedly the largest, fastest and safest.

On the night of July 25, 1956, at 11:10 p.m., in heavy fog, SS Stockholm of the Swedish-American Line and the Andrea Doria were approaching each other head-on in a well-used shipping corridor. The original inquiry established that the Andrea Doria attempted to avoid a collision by steering to the left, instead of following the nautical tradition of passing on the right. Compounded by the extremely thick fog, as the ships approached each other, guided only by radar, they apparently misinterpreted each others' course. There was no radio communication between them, and by the time visual contact had been established, they were unable to avoid a collision.

When Andrea Doria and Stockholm collided, the sharp ice breaking prow of Stockholm

You can learn more about this and other ships at

www.shipwreckcentral.com

pierced the starboard side of Doria, penetrating 3 cabin decks to a depth of nearly 40 feet, smashing occupied passenger cabins on several decks and at lower levels, ripping open several of her watertight compartments. The ship's large fuel tanks were mostly empty as the ship was nearing the end of its voyage to New York. The gash pierced five fuel tanks on the Doria's starboard side filling them with 500 tons of sea water while air was trapped in empty tanks on the port side, helping create an un-correctable list. Approximately 45 of the 1,706 passengers and crew of Doria were killed in the collision.



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The RNLB Thomas McCunn

An Ongoing

Project by

Mike Pendlebury



The funnel has been constructed from appropriately sized tubing, squeezed into the correct oval shape and the 'frying pan' top with the exhaust outlets added.



This is now fixed onto the engine room casing and offset to port to allow for the mast to be folded down when the boat is in the lifeboat house.



The floor gratings, helmsman's platform and the side benches have been made and fitted into the rear cockpit.

Next job will be to wire up all the interior and navigation lights before planking the hull.

The Great Lakes

In our continuing articles on ships of the Great Lakes, in this issue we are going to look at the beginnings of British ship building on the Great Lakes

BRITISH RULE NORTH AMERICA

On September 8, 1763 the French gave up there last post on the French frontier and the Great lakes region came under British rule. The British were now faced with a daunting task of ruling this vast territory from the Eastern seaboard to the Mississippi River, with the first order of business being to establish posts on the upper lakes and ships to supply these posts. After the Seven Years War settlers began moving to the Great Lakes region and the increase of passengers and cargo overloaded the few government vessels in operation. For the first time a private shipyard was established in Detroit and the British government contracted ships to be built primarily as transports to supply the posts.

Just as the British started to establish themselves on the lakes trouble starts again. The American Revolution threatened the British control of the lakes so the British ban all private vessels and began to build war ships. The colonial shipwrights contracted by the British government to build ships on the lakes to fight the French, could no longer be counted on and the only alternative was to call in the Admiralty to establish royal shipyards and bring in shipwrights.

The upper lakes were still a far-flung wilderness at the time of the American Revolution so they didn't see any naval action. Naval conflict between the Americans and the British took place on lake George and lake Champlain, where the British established a naval yard at St Jean (RED DOT) on the Richelieu river which is a strategic location to prevent the Americans from advancing northward to Quebec and Montreal.

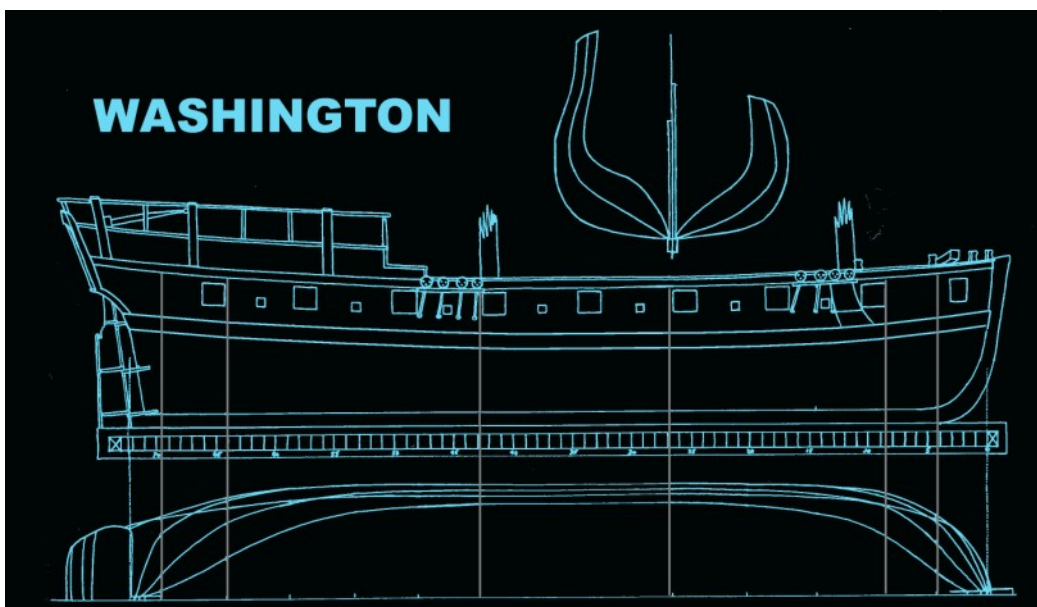


From the time the first ships the Ontario and Mohawk were built in 1753 to the start of the American Revolution over thirty ships were built, all being generally of the same size and design. These first ships were built from green wood and had a short life span of a maximum of 5 to 7 years and usually after only 3 years they began to need repairs. At the start of the revolution what ships that were still afloat were condemned and left to rot or burned and at the start of the revolution a new fleet of ships were built.

When the British decided to invade New York in 1776 via Lake Champlain they ran into a small problem, Benedict Arnold had built a small fleet on the lake blocking the British from moving southward.

Even though Lake Champlain is not considered one of the Great Lakes it does play an important role in the naval history of the region. Although the British colonial shipwrights have been building ships for lake service for the past 25 years, two of the first American warships built on the lakes were the Washington and the Lee,

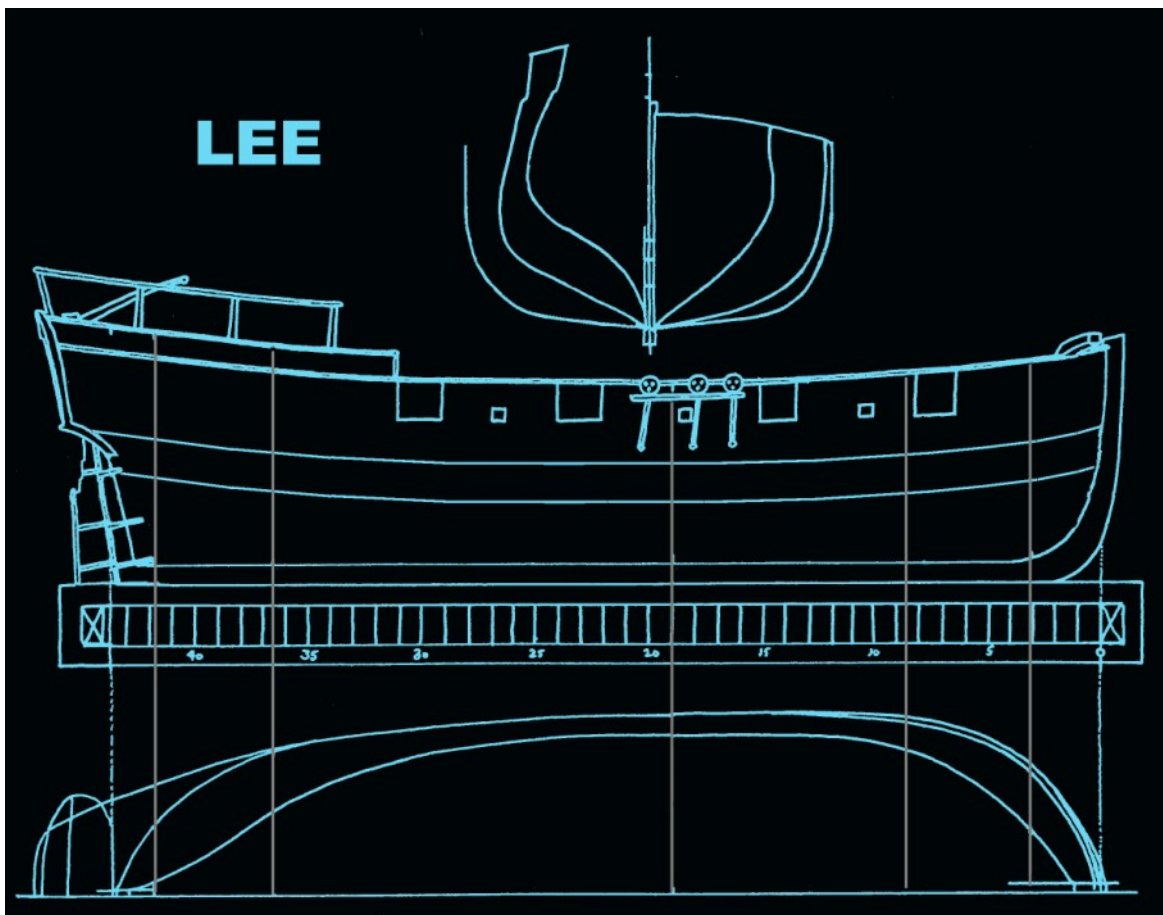
Both ships were captured by the British and taken into service. Jonathan Coleman surveyed the ships and drew plans, commenting the Washington was sturdy and well built. British shipwrights were known for their critical standards for ship building, so if a master shipwright of the British Navy Board surveyed a ship and he says the ship was well built, you can believe it was. Making an educated guess for the framing system used to build the Washington it might have been 18 inch sided frames on 22 inch centers with each frame bolted together to form sistered frames. When the colonial shipwrights built the first ships on lake Ontario the mold and filler system of framing was the most likely method. Twenty five years later there would be a new generation of American shipwrights coming into the field who were exposed to the French and Irish style of framing. With different framing methods to study, the American shipwright honed their skills as shipwrights. There is no doubt the sistered style of framing was used by Noah Brown in his New York shipyard



before the war of 1812 because examples of his work survived with the wreck of the Niagara and Henry Eckford built before the war of 1812, both ships with the sistered framing system.

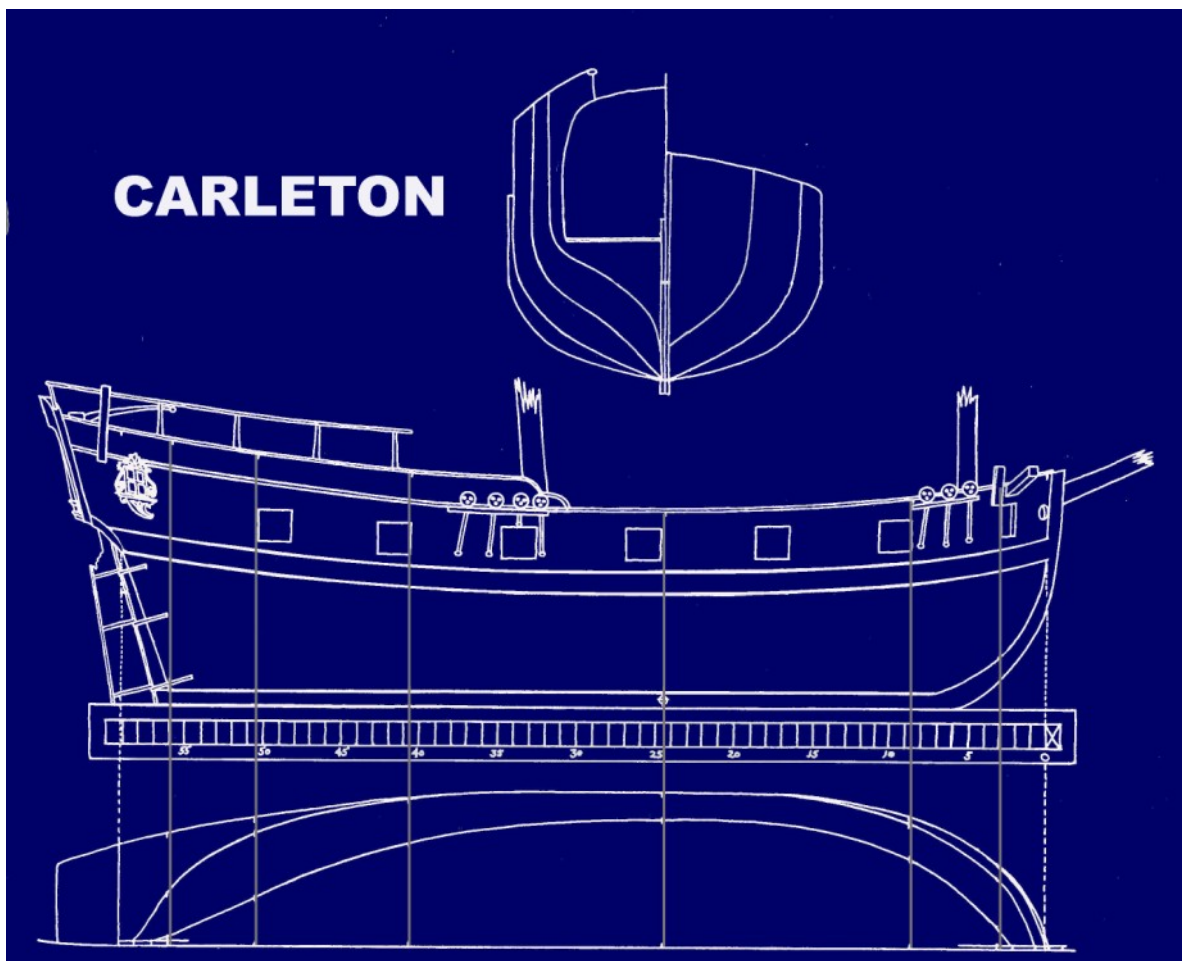
Looking at Jonathan Coleman's original drawing of the Washington on the previous page we see he placed two station lines in the middle of the hull. This would indicate all the frames between these lines were the same. By drawing in two station lines at the bow and stern gives the general shape of the hull at these locations. A drawing like the Washington is recording the shape of the hull as opposed to a drawing like the Royal George where all the mold frames are drawn.

Howard Chapelle in his book "The History of The American Sailing Navy" drew in all the station lines on his plans of the Washington.



The Lee is a different story and it is most likely her framing differed from the Washington. Looking at the placement of the station lines there is only one at midship with two lines at the bow and stern. Again the drawing seems to be a record of the hull as built. The British began the construction of the Lee but while she was on the stocks the Americans raided St. Jean and hauled away the framing then built the Lee from the confiscated timbers. There is no way of knowing if the American ship builders followed the original British framing or used the frame timbers and rebuilt the hull their own way.

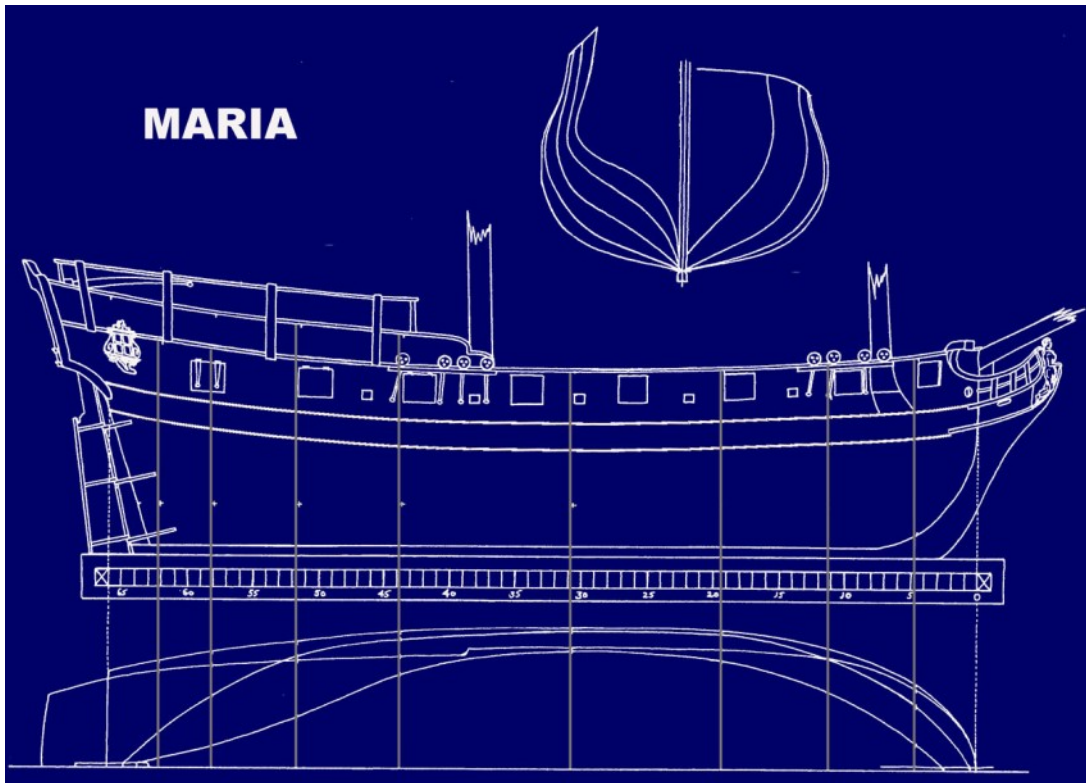
The British shipyard at St. Jean renamed by the British to St John quickly became the epicenter for shipbuilding, with two schooners the Carleton, which was originally sent from England as a kit to be assembled at the St. John yard. She was the first British vessel to see action at the battle of Valcour Island where she took the full brunt of American fire and was disabled and most of her crew killed. A nineteen-year-old midshipman Edward Pellew managed to take command and sail her back, saving what crew was left from certain death. The Carleton was repaired and sailed to the end of the war. The Inflexible was half built in the shipyard at Quebec when it was decided to stop construction and take her apart, move the pieces overland and rebuild the ship at St. John, where she was launched in 28 days. Aside from the three ships being built at St. John parts for twelve more gunboats were sent from England.



The Maria was built in England and sailed to Quebec the plan was to sail her to the Richelieu river then roll her over logs to by-pass the rapids and launch her in lake Champlain. Sometimes things just do not work out as planned; there was so much rain the log rolling idea got stuck in the mud so Lieutenant Schank was directed to take the vessel apart and cart it overland and rebuilt her at St John.

Looking at the placement of the station lines on the Maria plans they are the same as recorded for the first colonial built ships and the archaeological evidence of the mold and filler system from the Reader Point wreck. To refresh your memory the Reader Point wreck had mold frames spaced out every three frames in the center of the hull and spaced out

every second frame at the bow and stern. When Jonathan Coleman drew the Maria plans it looks like he recorded the shapes of the mold frames. The same person drew all the plans

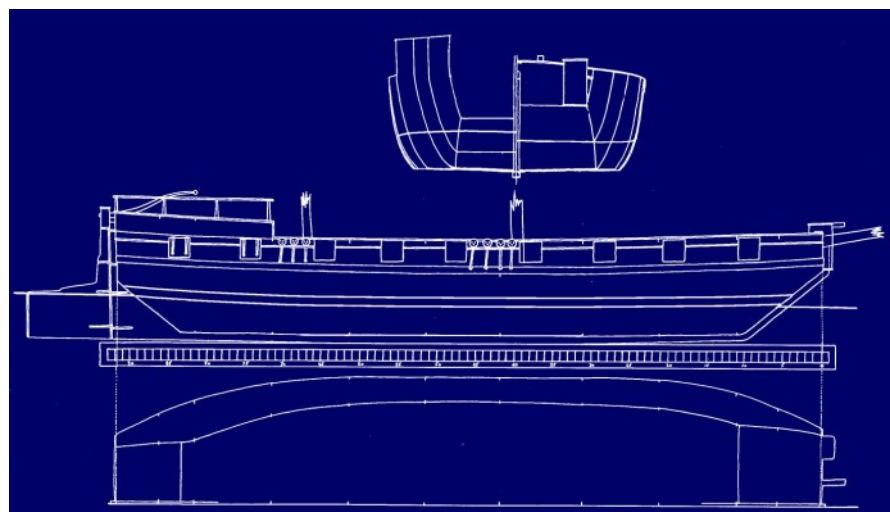


we are looking at, but yet there are three distinctive differences between them when it comes to the placement of the station lines. The Maria was built in England so it is very possible the framing was mold frames and filler frames.

There are a number of paintings of the Maria and Carleton as well as plans in the National Maritime Museum in Greenwich for those interested in building a model of either of the ships.

A somewhat odd vessel built by the British was a "radeau" a French word for raft. The Thunderer was the most powerful vessel afloat with 6 twelve pounders and 6 twenty four pounders plus two howitzers. Later to be rearmed with fourteen 18 pounders and four 8 inch howitzers.

She was pierced to carry 18 guns if necessary. Construction of

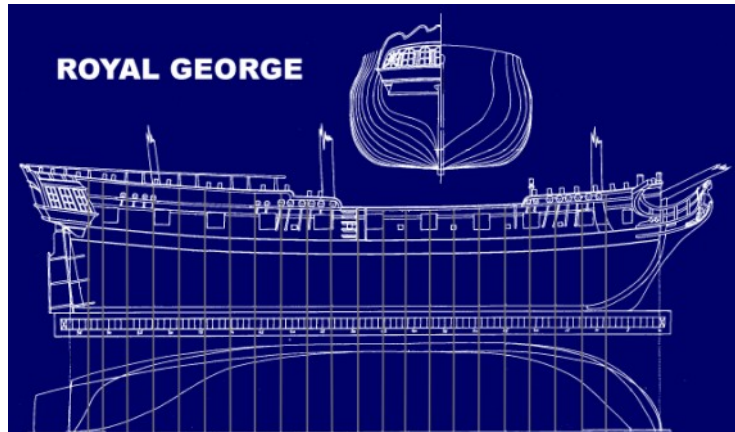


the Thunderer was supervised by Lieutenant Schank who supervised the moving and rebuilding of the Maria. Schank the inventor the centerboard asked for permission to install one on the Thunderer but was denied, as a result it is reported the wretched thing sailed so poorly it totally missed the battle at Valcour Island, however her great firepower is responsible for sinking a good part of the American fleet later in the war. The Thunderer sank at Windmill Point in 1777 on her way back from the battle of Saratoga.

In this flurry of ship building the Royal Navy master builder Jonathan Coleman was sent as superintendent of the yard where he designed and built the 26 gun Royal George, which up to that time was the largest and most powerful war ship built anywhere in the great Lakes region.

During the American Revolution the British felt it necessary to strengthen their navel force on lake Ontario, in the spring of 1779 at Carleton island on the Canadian side of lake Ontario Jonathan Coleman built two vessels and repaired one, one being a smaller version of the Royal George named the Ontario. This 16 gun brigs prime purpose was a transport for moving supplies and troops. Launched on May 10,1780 she disappeared November 1, 1780 in a sudden storm with all hands.

With the subjects the Ontario and Mohawk we started with nothing but the dimensions of the ships and reconstructed their hulls with general ship building practices of the time and place. In this part of the series we are starting with plans so a reconstruction is not necessary. First we need to know the size of the ships so we can establish the building specifications.



Ship	Tonnage	Dimensions	Metal
Maria	129	52'2" x 26 x 8'2"	14-6pdrs 6 swivels
Carlton	96	59'2" x 20 x 6'6"	12-6pdrs 6 swivels
Royal George	384	96'6" x 30'6" x 10'	20-12pdrs 6-6pdrs 10 swivels
Ontario	231	77' x 25'6" x 8"	16-6pdrs 6-4pdrs

Looking at the plans of the Maria and Carleton notice the lines for the mold frames are far

and few between as apposed to the Royal George and Ontario. With the Maria and Carleton it would be best to make a half hull and slice it up to get the frame shapes. Jonathan Coleman saved us a lot of work by drawing all the mold frames on the Royal George and the Ontario.

The Royal George is an interesting subject because she is a cruiser class sixth rate war ship. Design development of this type of ship dated back to 1740 and continued for many years. With each new generation of ship built, the Navy Board improved the design and the frigates grew larger over time.

With the abandonment of the strict design rules set down by the establishments, master shipwrights had more freedom to experiment with the small frigates for warfare in the American colonies. This newly designed frigate class had a shallow draft for coastal raids and amphibious assaults. Even though the Royal George's design was based on the cruiser class warship she was built with flat floors so she could be used as a transport and carry more in the hold, making her a uniquely designed ship to fit the circumstances.

The admiralty set high standards for construction of naval ships with little to no deviation from the establishments, so finding construction information for the Royal George is possible by searching through builder's contracts. For the Royal George there are three builders specifications for sixth rate ships in the archives of the National Maritime Museum in England, the Sphinx class 1776 and the Gibraltar class 1753 and again in 1756 the third builders contract is the Conway class 1813. The first step is to get copies of the builders specifications for the above three classes of ships and compare them to see if there are any changes in construction from the earliest in 1753 to the latest contract in 1813. A master shipwright from the British Navy Board built the Royal George so one would expect he built the ships to the standards set down by the board.

There are a few builders specifications for a ship the size of the Ontario but all are dated 1795 which is not all that far from the building date of the Ontario so they can apply.

Due to complex matters in the operation of the lake fleet, Commander of the Quebec province Guy Carleton in 1778 suggested to the British affairs on the Lakes should operate separately from the Admiralty, the admiralty granted Carleton's request and the Provincial Marine was established. After the American Revolution master shipwrights like Jonathan Coleman were discharged from service along with ship builders and sailors leaving the Provincial Marine short handed to build, maintain and sail ships on the lakes. As for the ships on the lakes built during the American Revolution many were in need of repair or were worn out and of little use, only one remained afloat and that was the Maria, which lasted until 1793. After the American Revolution restrictions on privately built and owned ships were lifted on the lakes and American settlers spread along the southern shores of the lakes. The Provincial Marine did build a number of ships on the lakes during the 1780's and 1790's but a lack of information and plans make building an accurate model of any of the ships unlikely.

Any of the ships mentioned in this part of the series can be the subject of future monographs and on line builds if there is enough interest.

Help Support the 2012 USS Constitution Cutaway Model



Proto-type model



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Over thirty years of in-depth research has gone into its design and development so far.

The goal is to build a 1:24 scale cutaway model of the USS Constitution which will measure over 5 ft in length. Will also include hand carved figurines.

The completed model is to be displayed at the USS Constitution Museum during and after the highly anticipated 2012 bi-centennial celebration of the USS Constitutions entry into the War of 1812.

"This model will truly be one of a kind and the envy of any maritime museum."

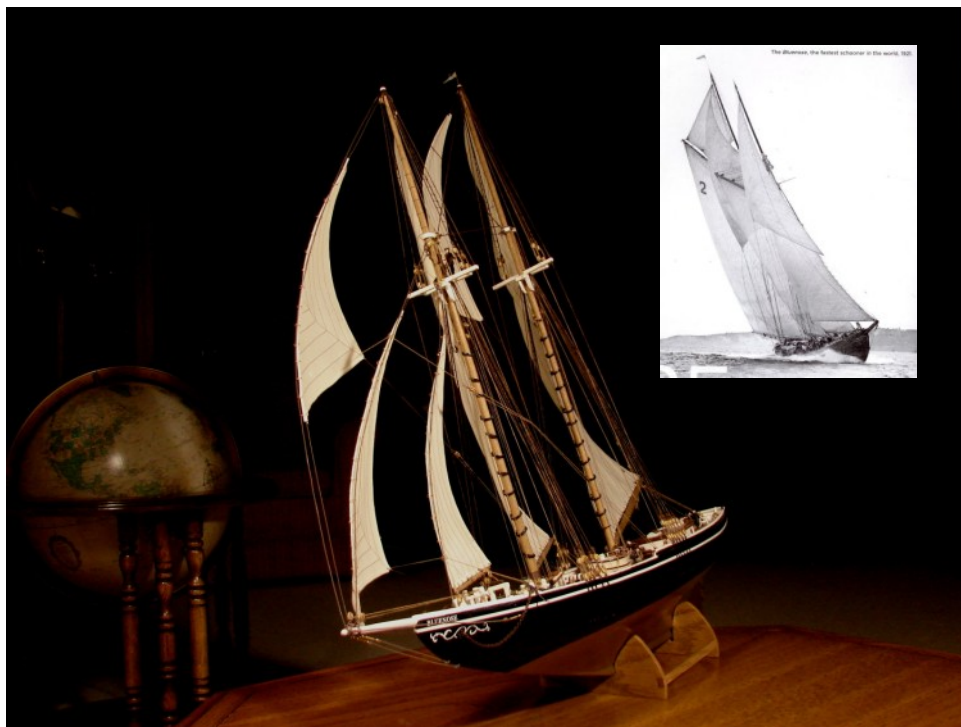
To make a donation go to the Model Ship Builder website to learn how.

www.modelshipbuilder.com



Method of Making Sails "Filled with Wind"

by Jack Nodwell



Model *Bluenose* by Jack Nodwell

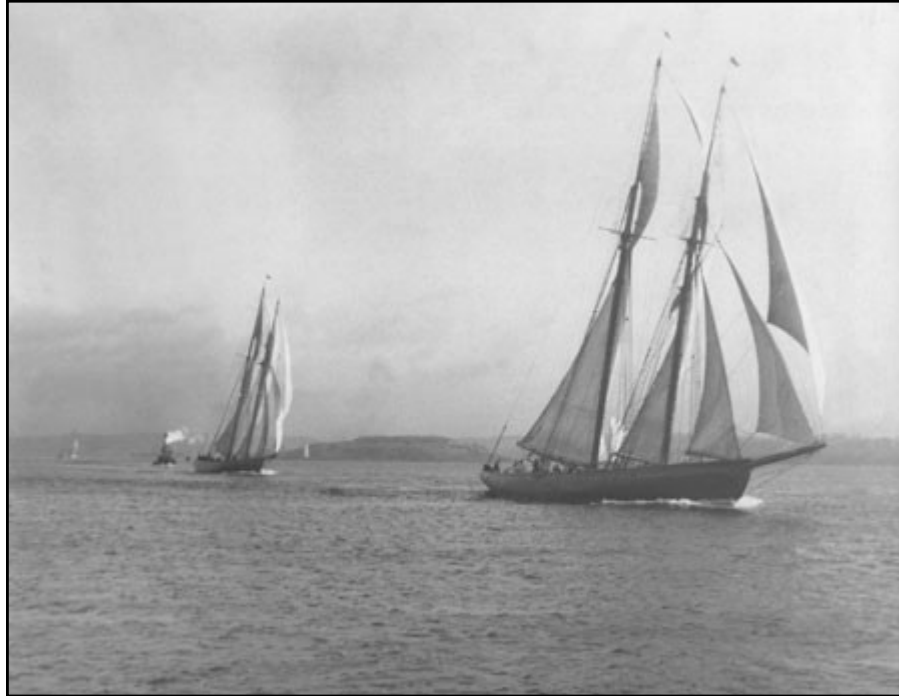
Firstly, let me admit that I am not an expert model builder, nor have I ever managed to see the Bluenose II. In fact, I only built one model ship prior to the model of the Bluenose and that first one took 14 years (because I put it aside for 12 years while our three kids went from being babies to old enough to keep their hands off).

When I decided to attempt another model, my first choice was the Bluenose and I used the Billing Boats kit for the hull and spars. One of my objectives with this model was to make it look "alive" and not as if it was becalmed with the sails limp. In other words, to me, a sailing vessel should be sailing, going flat out, with all sails hoisted. During research on the web, I did find a few photographs including W.R. MacAskill's 1921 photograph above and decided to replicate this powerful image, as much as possible.

I looked at several publications, including the MSB site, to see if there were any suggestions on how to "fill" a sail with wind. I did not find anything, so I eventually conceived a method (during the normal sleepless nights). I am pleased with the results and in this article hope to explain the principals and steps used.

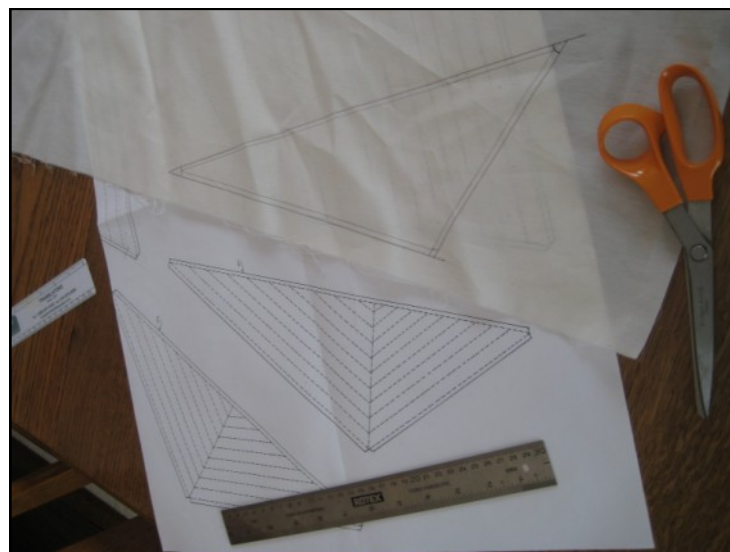
Although I feel the set of the sails illustrates how the schooner should look when underway, this method may not be for the purist who would want to have each item of a model be as close to an exact scaled replica as possible. For example, I have used stainless steel wires in place of some lines, but unless one really closely examines the model, they appear real enough.

In order to illustrate the techniques used to make the sails, I constructed another jib top-sail, as this is clearly the most difficult sail to replicate so that it will appear as if it is filled with wind. It is not tied to any spar and virtually free-floats on the down-wind side, well away from the craft, as can be seen on the top foremost sail shown in the picture below. The challenge was: how to build a wind-filled sail and hold it in place.



Schooner racing off Georges Island, Halifax Harbour, 1921
Photographer: W.R. MacAskill

Unlike the sails of my model, for the following pictures, as shown below I have used a dark ink pen to better illustrate the outside and fold lines (light pencil lines are suggested), and not bothered with the stitching that would represent the sail-makers' sewing.



Steps

1. Select a cloth that is quite heavy so that it will retain its shape. I used a drapery backing cotton cloth with a close weave and small imperfections in weave and color. It may be best to iron out any wrinkles first.
2. Mark out in light pencil lines the outer edges of the sail and another line $3/16$ " parallel for a fold-over. Note that the sails may need to be slightly larger than on the plans, as they may shrink a bit.
3. Cut around the marked out sail at least $3/4$ " outside so as to not have any fraying of the cloth at the actual final edges.
4. Sew in the stitching. (note: stitching is not included on the sample shown)
5. Place strips of masking tape at each corner and fasten to standing objects, such as paint cans as shown at the left above, so that the sail does not rest on the surface.



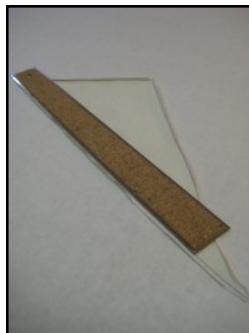
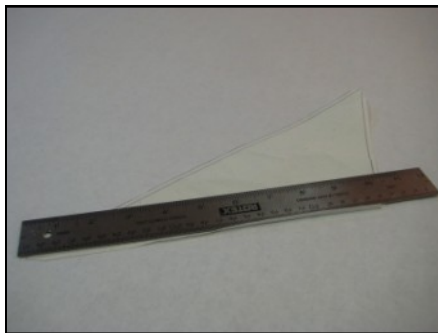
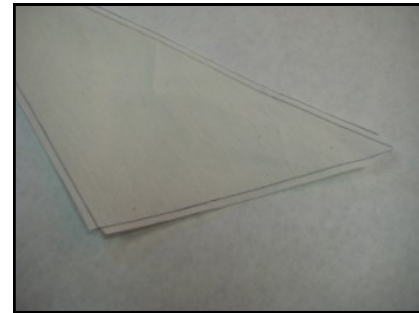
If the sail being made is to be fastened to one or more booms or spars, use a raised carpenter's level so that its corner edge is along the outer marked line of the sail and tape it to the level such that the tape is a bit past the outer line (so that the clear spray paint applied later will prevent the edge from fraying). (See main sail above right – using two levels and a flat steel ruler between them)

6. Spray with water, enough to totally soak the cloth.
7. Move the supports around to adjust the lay of the cloth. Press down along any straight edges and in the corners and smooth out wrinkles. You can pull the cloth to cause it to change its angle of the weft and warp to stretch it out and give it a concave shape. Keep doing this from time to time as the sail dries.
8. With the sail in the correct shape, spray it with a clear, flat (non gloss) modelling paint. Soak it quite well, as you want the fluid to be thick enough to hold the final shape indefinitely. Again, you can use your fingers to smooth out any last



creases.

9. Once dry, cut along the outside line (this will not fray now that it has been bound by the clear paint).
10. Cut off the corners a bit short of the intersection of the two fold-over lines. Then cut the corner of the fold-over (the 3/16" bit) at an angle such that when both fold-overs are done, there is no overlap.
11. Using a steel ruler placed along the fold-over line, bend the 3/16" outer edge up on each edge of the sail.



12. Prepare steel wires that will represent the following: ropes at the edge of the sail, halyard, sheet, and tack line. I used 22 gauge stainless steel wire for these and a slightly heavier gauge for the forestays (discussed later).

13. Measure and cut the length of wire needed. For example, for the top jib's foreword edge, measure from the front of the bow spirit to the top of the foremast and add about 6". Then, using a large pair of pliers in each hand, stretch and pull the wire over a hard steel edge, such as a vice, back and forth several times. This will remove all of the kinks in the wire and result in a nice even curve. Don't worry if the curvature seems to be too much. It is easy to straighten the wire later.



14. Repeat, making wires for all edges of the sail (3 or 4, depending on which sail).

15. Place a thick film of tacky glue on the outer edge of the fold-over. Begin placing the



wire at the center of the sail edge on the bend line and hold the roll of wire upright with your teeth, so that it stays in line. Fold over the edge in the middle and hold down until the glue holds. Then work out-

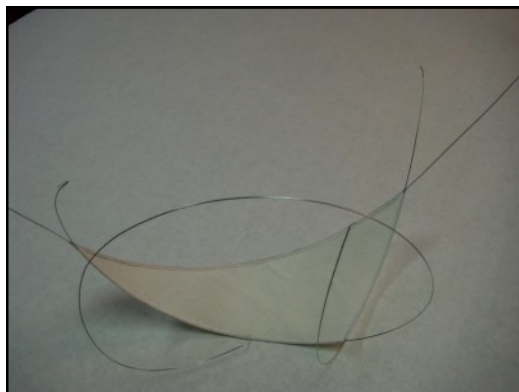
wards towards the corners. Be certain the wire is right at the back of the fold-over (outer edge).

16.Keep pressing the fold-over to force the glue well into the fabric.

17.Repeat for the other edges. Be sure that the wires project out far enough past the corner to reach beyond where they will be fastened to the model.

18.As close to the corner as possible, trim off the ends that will not subsequently form a halyard, a tack line, or a sheet.

19.Using your fingers, begin to straighten the wires as they get close to the corners. Sails have less area nearer to the corners, and therefore they do not curve as much in this region under pressure of the wind as they do nearer to the center.



20.Straighten the wires from the corners of the sails to the ends by gently reversing any bend. Slide the wire between your thumb and first two fingers. This may take some time, but ultimately the wire can be very straight.



21.Adjust the amount of bend in each wire inside the sail to the amount of curvature you desire for that sail. The following picture illustrates how the sail will now "float" freely, supported only by the wires.

22.Then at the rear sail corner, using needle nose pliers, bend the wire either up or down so that it will point directly to the block on the deck that the sheet will pass through.

23.When making a foresail (in the case of the Bluenose; the Jumbo, Jib and Top Jib), next make forestays out of the heavier gauge wire in the same manner as above. Make the curved portion and the straight portions the same as for the wire that was just installed on the fore part of the sail. Then fasten the sail to the forestay using loops of wire or thread, as you prefer.

24.Paint all exposed wire to the desired color.

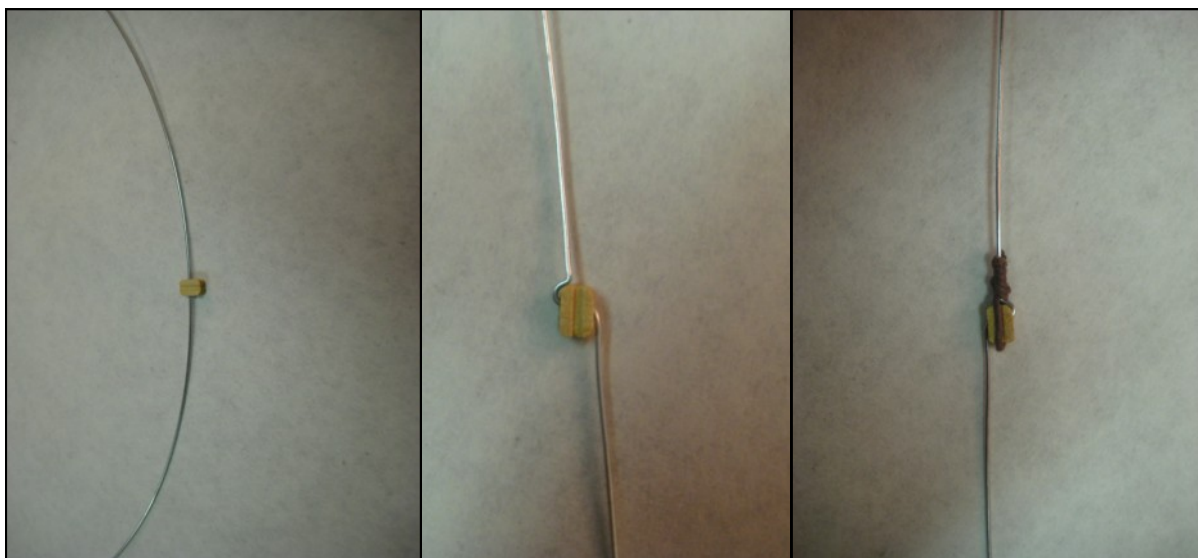
25.Hold the whole assembly up to the model to see that all curves and wire positions are correct. Put masking tape around the wire (forestay) at the points of intersection where the wire meets each of the mast and bow spirit. Snip the wire so that only $\frac{3}{4}$ " is left past these points.

26.Now, at the points where the forestay is to tie to the mast (or top mast) and the bow spirit, drill holes of the same diameter as the forestay wire; fore and aft through the mast and vertical through the bow spirit.

27.Using two needle nose pliers, bend the wire so that it will go through the hole in the

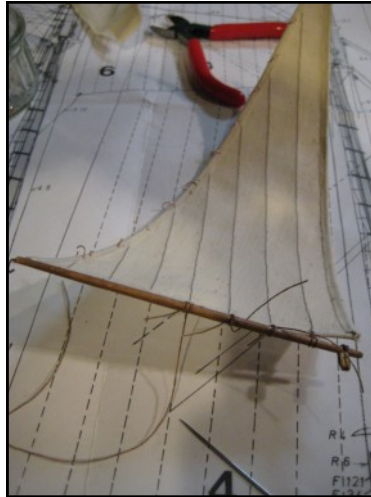
direction needed to hold the forestay in the correct alignment. Insert and glue. At this stage, the sail and forestay assembly is mounted to the model only by the forestay wire. (Note: I am assuming that the forestays (or at least the head stay) on the fishing schooners were not very taut and that they would bend with wind pressure on the jibs. This is what I noted on the pictures and various drawings of the Bluenose [see pictures above]. My guess is that the vessel would perform better with a curved front on the two jibs).

28. After trimming the exposed end of the wire, wrap thread (line) around the mast and bow spirit to disguise the holes. Make it appear as if the forestays are tied around the mast and bow spirit.
29. Mount blocks just below the forestay on the mast and just behind the forestay on the bow spirit and carefully feed the thin wire (representing the halyard and the tack line) through them and cut off closely. Run a thread (to represent the rest of the line) through the same hole in the block and fasten it to the appropriate belay pin.
30. The trickiest wire is the one to the rear of the jib topsail. Before mounting the sail, if you want a double line, install a block on this wire at the correct position using the technique illustrated below. It is necessary that the wire be continuous, even if bent through the block, otherwise the system will not make a straight line from the sail to the belaying pin. (I have left the wires unpainted in these photos for illustration purposes, although they should be pre-painted.)



31. Next, run a thread (line) through the block (if the hole is large enough) to make the second line. I actually threaded mine under the twisted brown wire shown and cut it off very close.
32. After determining the correct length and trimming, attach the aft end of the wire to the top of a block that is in the haul-down position. Thread the line through the block to a belaying pin to complete the running rigging.
33. Keep adjusting the wires to get the right position of the sails, the desired shape, and to have them run straight. Touch up the paint. Keep the kids from playing with the model as this is easy to bend (but easy to straighten again, too).

34. For sails that are attached to a boom or gaff, I still used wire in all edges. The jumbo, as it was being assembled, is shown below. This also shows the wire loops used to attach the sail to the lower forestay. (Note the next picture to see this sail mounted.)



35. Good Luck and happy modelling.



*One ship drives east, and another west
With the self-same winds that blow;
'Tis the set of the sails
And not the gales
That decides the way to go.*

Ella Wheeler Willcox

Additional tips for "wind-filled sails".

A. When building masts, sails and rigging, start in the center of the craft and work outwards. This helps to prevent things from being in the way of the next assembly. The build order I used was:

- i. Fore mast assembly
- ii. Foresail (and the running rigging for each sail in sequence)
- iii. Fore Gaff-topsail
- iv. Main mast assembly
- v. Mainsail
- vi. Main Gaff-topsail
- vii. Jumbo
- viii. Shrouds and stays, lower and upper
- ix. Fisherman Staysail (the aft portion of this sail and sheets pass outboard of the main mast shrouds)
- x. Fixed rigging between the fore mast and main mast (the Fisherman Staysail is leeward of these)
- xi. Jib (with forestay) assembly
- xii. Jib Topsail (with headstay) assembly - (its wire sheet passes outboard of both sets of shrouds)

B. When the "wind filled" sails, which are attached to booms or gaffs, have been mounted, the booms and gaffs have to be moved outward to create the correct appearance. Two methods were used:

- i. Position the boom or gaff to the correct angle and hold it in position with masking tape. Drill a small diameter hole right through the jaws of the boom or gaff and mast. Insert a snug fitting pin through the three aligned holes and trim.
- ii. The booms may also need to be pulled down in order to both tighten and set the sails and to tighten the sheets. Use a very fine clear mono-filament thread to tie the boom to a belaying pin hole on the rail. These miniature threads are nearly impossible to see, once installed.

C. To finish the effect, the craft needs to be heeled. I measured the heel of the Bluenose in the insert picture at the beginning of this article at roughly 15°. However, the schooner clearly is as close-hauled as it can be, which results in its sails being very taut. I decided to ease off slightly down-wind and to slack the sheets a bit, so as to allow the model to illustrate the sails better. I therefore choose to heel the boat at 14° and built a new stand to fit.

D. Flag and pennant - Make these look like they would in a wind of the force you are illustrating with the sails.

E. Figures - I figured that if the schooner was going to look "alive", it needed to have guys doing their thing. This model is $3/16" = 1'$, or $1/64$ scale. I discovered that there was an old railroad "S" scale that was the same and located a few lead figures. Of



course these had to be modified to change them from looking like a happy group of city slickers about to catch a train to poor, hard-working fishermen (arms moved, jackets, coats and ties altered or filled over, hats enlarged, colors from bright to dull). I used six figures in all, including a lookout up the foremast on the crosstree.



F Lighting is also important to highlight the sails. Now, if only my wife would let me put this model in the center of the living room! We modellers sure don't have many sympathizers.

HORATIO NELSON QUOTATIONS

It is warm work; and this day may be the last to any of us at a moment. But mark you! I would not be elsewhere for thousands. - at the Battle of Copenhagen.

Something must be left to chance; nothing is sure in a sea fight above all. - before Trafalgar.

My character and good name are in my own keeping. Life with disgrace is dreadful. A glorious death is to be envied. - 10 March 1795.

If a man consults whether he is to fight, when he has the power in his own hands, it is certain that his opinion is against fighting. - August 1801.

First gain the victory and then make the best use of it you can. - before the battle of the Nile 1 August 1797.

Let me alone: I have yet my legs and one arm. Tell the surgeon to make haste and his his instruments. I know I must lose my right arm, so the sooner it's off the better. - after being wounded during the attack on Santa Cruz de Tenerife, 24 July 1797.

Thank God I have done my duty. - 21 October 1805, while dying.

Badges:

Heraldry of Canadian Naval Ships



HMCS Yellowknife

Description: Argent a raven Sable grasping in the dexter talon a miner's powder knife Or.

Significance: Ravens are familiar ornithological residents of Yellowknife, while the miner's powder knife in the raven's right talon symbolizes gold mining, one of the major industries in the area, as well as the ship's defensive capability.

Motto: IN ARDUA NITOR (I endeavour in difficulties)

Colours: Black and Yellow

Lineage: First of Name

Coastal Defence Vessel, Kingston Class.

Commissioned 18 April 1998



GREAT LAKES MODEL BOAT ASSOCIATION



MODEL BOAT EXPO 2010

HOSTED BY THE
GOLDEN TRIANGLE
MARINE MODELERS

KITCHENER CITY HALL
KITCHENER, ONTARIO
CANADA

JULY 3 & 4, 2010

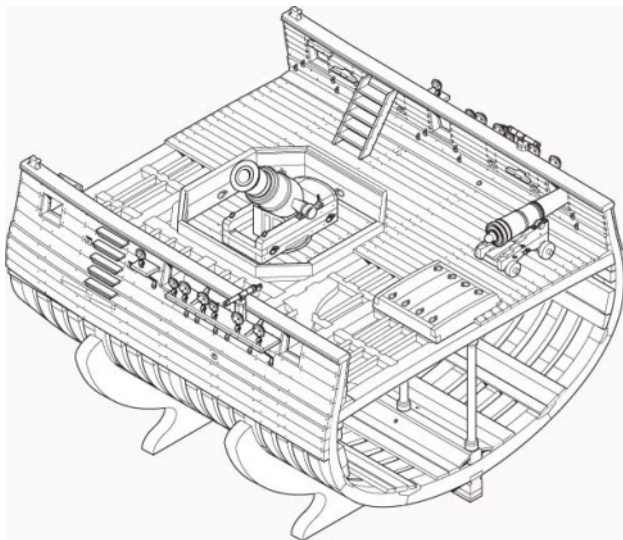
HIGHLIGHTS

- **SCALE JUDGING CATEGORIES**
 - NAVAL BOAT
 - PLEASURE BOAT
 - WORKING BOAT
 - RACING
 - MINIATURE
 - SAIL
 - SUBMARINE
 - MORE CATEGORIES WILL BE ADDED AS NEEDED
- **SCALE JUDGING CLASSES**
 - SCRATCH BUILT
 - SEMI-SCRATCH BUILT
 - KIT
- **BEST OF SHOW AWARD**
- **PEOPLES CHOICE AWARD**
- **BEST ANIMATED BOAT AWARD**
 - SPONSORED BY MCD
- **NARRATED SCALE RUNNING EXHIBITION.**
 - SATURDAY AND SUNDAY

ALL FIRST PLACE WINNERS - INCLUDING PEOPLE CHOICE WINNER WILL ALSO WIN A RADIO (COURTESY OF GLMBA)

THE BEST OF SHOW WINNER WILL ALSO WIN A RADIO AND SPEED CONTROL

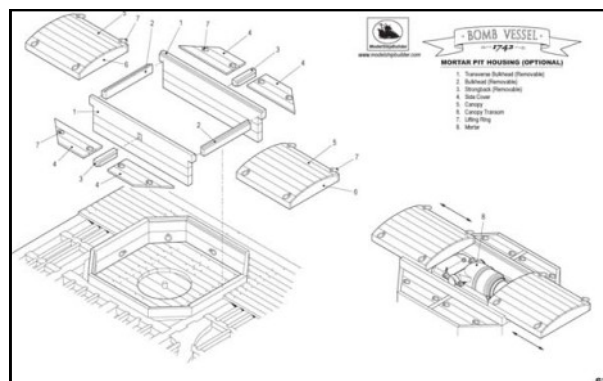
FOR MORE INFORMATION PLEASE CONTACT JACK KIPFER @ 519-884-0960
OR JEFF KIPFER @ glmba@rogers.com



Bomb Vessel
Cross Section Model
Project Update

After a lot of hard work at the drawing board the initial drawings for the Bomb Vessel Cross Section Model are now completed. With 64 pages of drawings for the 1:24 scale (1/2" = 1') proto-type model I think I can say that this is perhaps the most extensive set of drawings I have ever seen for a model of any kind.

A mixture of constructional detail drawings and cut-out templates this set of drawings leaves absolutely nothing to questions about the models construction. No practicum is really needed to build it, everything you need to know is there.



Constructional detail—Sheet 62

I was hoping that by the time this issue was ready to publish that the proto-type model would have been constructed, however, due to some minor health issues I was not able to get into the workshop for the past few weeks. So, with any luck, by the next issue you'll be able to see some progress on it.

So, stay tuned.



On The Workbench



Sanding Sticks

Although modelers tend to like making a lot of tools themselves, while at Lee Valley Tools a few months back I came across a useful too. Sanding Sticks.

Useful in a wide range of sanding applications in cabinetmaking, carving and metalworking, these spring-loaded belt holders are tapered at one end for restricted areas and have long, flat areas for more rapid stock removal.

The cloth-backed belts can be rotated or replaced by depressing the spring tip. The 1/4" wide model is 6-1/2" long and the 1/2" model is 8" long. Each seven-piece kit comes with a holder and six belts (two 120x, three 240x, and one 320x).



Replacement packages of five belts include two 120x, two 240x, and one 320x.

Although I find them slightly pricy (it would be nice if the initial package came with a few more sanding belts), I believe they are well worth the cost and come in very handy.

You can read more about these and other great modeling tools at the Lee Valley Tools website.

www.leevalleytools.com

 **Lee Valley & veritas®**

Custom Corner

This is a new section in the MSB Journal. It features custom built models that were ordered through Model Ship Builder or Premier Ship Models by clients from around the world.. They may or may not be historically accurate models as all models were built to the specifications of the client. I hope you like it. All models were built by our associates Premier Ship Models in the UK. Model Ship Builder is their representative in Canada.

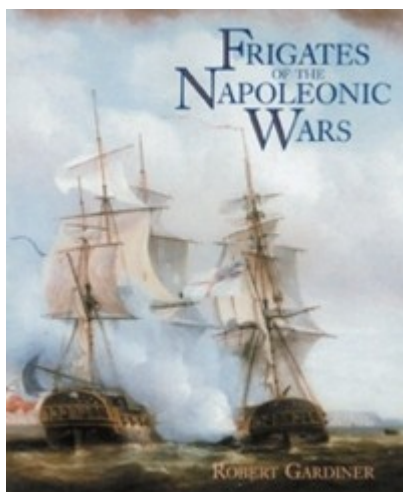
Seismic Survey Vessel Western Spirit





**The Western Spirit at work in the North Sea
conducting a 4D survey**

The Book Nook



Frigates of the Napoleonic Wars

By Robert Gardiner

US Naval Institute Press

ISBN-10: 1591142830

ISBN-13: 978-1591142836

[Model Ship Builder Amazon Bookstore](#) in the Book Nook Section)

Editorial Review

For every naval officer, in fiction or reality, the frigate was the most sought after command. As dashing as a modern destroyer, the frigate offered the excitement of independent service with the prospect of a glorious single-ship battle or a fortune to be made in prize money. Their actions have been the stuff of history and sea fiction for generations, but the ships themselves are hardly documented at all. This book fills that gap with comprehensive descriptions of the design, construction, armament and fitting of individual classes, as well as the factors that influenced their development and the roles they were expected to perform. Supporting the narrative are detailed lists on all classes, including the prizes captured from opposing French, Spanish, Dutch, Danish, and American navies and comparative aspects like performance under sail. Based on extensive new research, the author goes beyond the frigate's specifications to background issues like the construction experiments prior to the adoption of the Seppings' diagonal system, and the improvements to guns, mounting, and powder during the wars of 1793-1815.

You can find this and more books at the

[Model Ship Builder Amazon Book Store](#)

All purchases made through our Amazon Store go to support this publication and Model Ship Builder website.



Nautical Trivia

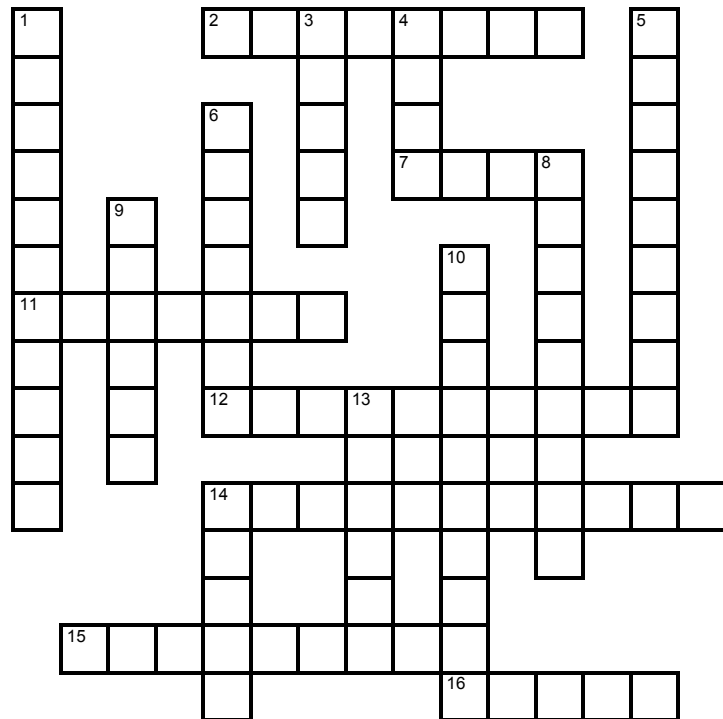
By Gene Bodnar



Across

- 2** Rope used for hauling cargo from the ends or wings of a hold towards the cargo hatch for hoisting
- 7** To put cargo on board a vessel
- 11** Form of crane used to hoist cargo that consists of a swinging boom supported by a topping lift
- 12** Total internal volume of a ship's holds, measured by the distance from side to side and from ceiling to beams
- 14** Overall term for cranes and all the attached equipment used for hauling cargo
- 15** Triangular structure consisting of two upright spars lashed together at the top, their lower ends spread out, the whole steadied by guys
- 16** Count taken of the number of packages, bales, and so on loaded on a vessel

CARGO



Down

- 1** Rig to unload cargo using a pair of fixed derricks in combination
- 3** Condition of a vessel when she is not carrying her full cargo capacity
- 4** Small crane used to unload cargo
- 5** Person employed in the working of cargo when a merchant ship is being loaded or unloaded in port
- 6** Method of unloading cargo from a small boat from taking hold of a rope secured to the cargo and passed through a tackle on a triatic stay
- 8** To unload cargo from a vessel
- 9** Number of tons of cargo which a ship can carry
- 10** Short sturdy tubular steel mast placed about midway between the centerline of a vessel and the bulwarks from which a derrick is supported
- 13** Amount of cargo taken into a ship
- 14** Old term for the state of a vessel when she is fully loaded



Nautical Trivia

By Gene Bodnar



FORM-A-WORD

Find the common first two letters for a set of three nautical words. Do this for three sets and form a new nautical word with the resulting six letters in the same sequence in the space provided below.

Puzzle 1:

2 letters that start the following words:

___ __ S H I N G

___ __ N S F A L L

___ __ N Y A R D

Puzzle 2:

2 letters that start the following words:

___ __ N D E R

___ __ N O N

___ __ L E M O T O R

Puzzle 3:

2 letters that start the following words:

___ __ S I G N

___ __ T R Y

___ __ G I N E

Puzzle Word: _ _ _ _ _



Nautical Trivia

By Gene Bodnar



Word Links

What word can you link to the other 3 words to make another complete word? The link word can be at the beginning or the end of either of the 3 words. For example, the word linking FLY, DUE, and PULL would be *OVER*.

1. PLANK WAY PRESS _____
2. LAND DOWN ASTERN _____
3. HAUL FALSE SON _____
4. STEERING HOUSE CHAINS _____
5. FOUL LASS WARD _____
6. FLOOR HITCH HEAD _____
7. CHAIN BOX BRAKE _____
8. DECK SPIKE OVER _____
9. FUTTOCK PLATE CLEAT _____
10. HALF SPENCER HEAD _____

Brain Teaser

Of the five words below, which is the "odd man" and why?

Clue: The answer is NOT "Ahab."

FOREMAST ANCHORS CLAMP AHAB HOOP

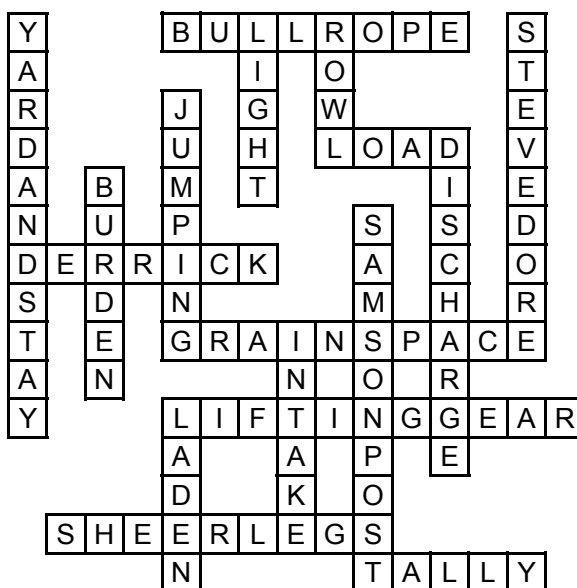


Nautical Trivia

Answers



CARGO



Form-A-Word:

Puzzle 1 = LA; Puzzle 2 = TE; and Puzzle 3 = EN.

Thus, the Puzzle Word is LATEEN.

Word Links

1-GANG, 2-FALL, 3-KEEL, 4-WHEEL, 5-WIND, 6-TIMBER, 7-PUMP, 8-HAND, 9-SHROUD
and 10-MAST.

Brain Teaser:

Clamp. It is the only word that does not have two consecutive letters of the alphabet
as its final two letters.

Modeling Clubs

Hyde Street Pier Model Shipwrights

Meet at the club's model shop aboard the *Eureka*, Hyde Street Pier, a National Park Service historic site in San Francisco on the third Saturday of every month @ 9:30 a.m

Contact: Leo Kane
Ph: (415) 821-0449
email: kanebulota@comcast.net

Tampa Bay Ship Model Society

Meet in downtown St. Petersburg, FL on the fourth Tuesday of the month at 7:00 p.m. except December.

www.tbsms.org

Contact: George Shaeffer
georgeshaeffer@gmail.com
Ph: (727) 798-0943

Southwest Florida Shipmodeler's Guild

Meets at the - City of Bonita Springs Recreation Center
26740 Pine Ave,
Bonita Springs, FL 34135
On the 2nd and 4th Saturday's each month, except December,
at 0900 am

Contact: John Weliver
PH# 239-561-5777
Email: jweliver@comcast.net

We'd like to build a database of modeling clubs from around the world.

If you would like to have your club listed here please send me the following details. Note if you have a website, it will be added to our links page too.

Club Name
When and where you meet
Club Website URL if you have one
Contact Person
Phone/email