

The MSB Journal

An online publication for Model Ship Builders

**Method for making "Seas"
for Model Boats**



June 2010

www.modelshipbuilder.com



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On the Cover

The Schooner Bluenose

Photo by:

Jack Nodwell

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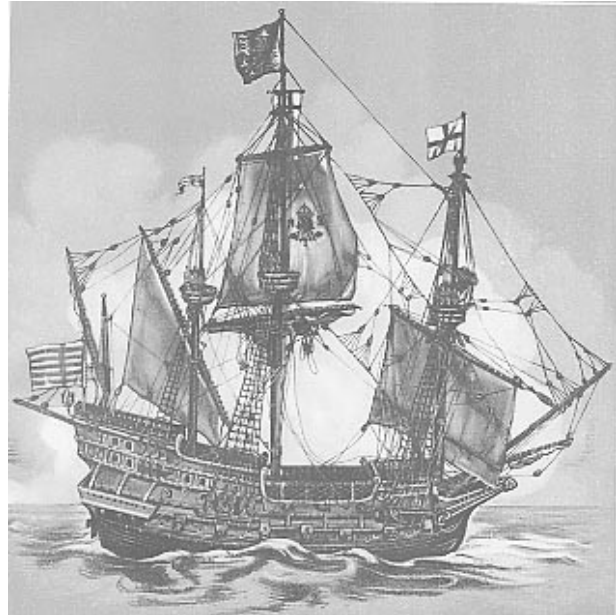
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MANY "HMS VICTORIES"

by Gene Bodnar

The "HMS Victory" that is docked today in the Portsmouth Dockyard is the oldest serving commissioned warship in the world. But did you know that there were several "Victories" before this one?

The first "Victory" was built in 1559. She was a merchant vessel named "The Great Christopher" and was purchased for Queen Elizabeth I. Renamed "Victory" in honor of the Protestant success in Scotland, she was refitted with 12 culverines and 29 sakers. Her crew of 750 took part in the relief of the English garrison at Havre in 1562. In 1585, she was reconstructed as a galleon and became Sir John Hawkins flagship and took part in the defeat of the Spanish Armada of 1588. Eventually, she was broken up at Deptford in 1608.



The first Victory

The second "Victory" was launched in 1620 at the Deptford Dockyard on the Thames. She carried a crew of 500 and had 42 guns. In 1621, she saw action against the Algerians pirates. In 1627, she became the flagship of Earl of Denbigh. She won many battle honors the Dutch Wars from the 1650s to 1673.

The third "Victory" was built in Chatham Dockyard, launched in 1667, and named "Little Victory." She was classed as a fifth rate with only 20 guns. Under Captain Sir Edward Spraggs, she operated effectively against the Algerian corsairs, leading to the destruction of the entire Algerian squadron in 1671. Each of the enemy ships mounted from 24 to 34 guns against only 12 of the "Little Victory."

The fourth "Victory" was originally named "Royal James." Launched in 1675, she carried 100 guns and a crew of 754. She was renamed "Victory" in 1691 by the Admiralty. She led the Blue Squadron under Sir John Ashby during the Battle of Barfleur in 1692. She served for many years as the flagship of various admirals. In 1716, she was cut down to a two-decker and never went to sea again. In 1721, she was destroyed by fire.

The fifth "Victory" was launched in 1737 with a crew of 900. She became the flagship of Sir John Norris. In 1744, she was returning to England with Sir John Balchen, when she encountered the worst storm in many years. She became wrecked on the Cosquets on the 5th of October with a total loss of the entire crew.

The sixth "Victory" was built in 1763 at Navy Island. An unfortunate accident caused her destruction by fire some time before 1779, so she never saw active service.

Of course, when someone speaks of the "HMS Victory" today, they're undoubtedly speaking of the most famous ship in the world. However, the next time you hear someone mention the vessel in a conversation, you might be able to raise a few eyebrows by asking, "Which one?"

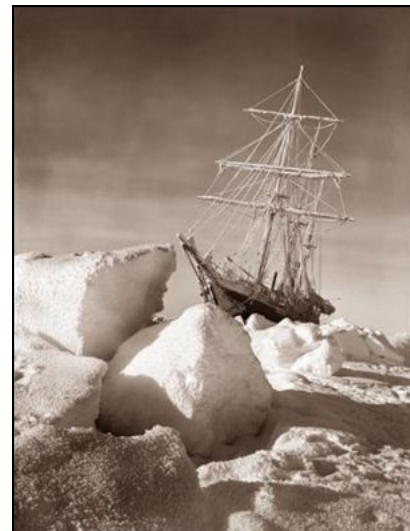


MSB is a Charter Member of the
Vessel Research Team

From the Files of ShipWreck Central

Endurance

The Endurance, actually a Barkentine - rigged steamship, was originally built (and named Polaris) to take hunting parties seal-hunting in the Arctic. When this proved to be impossible she remained at the Framnes shipyard until purchased by Ernest Shackleton for use on his "Imperial Trans-Antarctic Expedition". Renamed "Endurance" by Shackleton, she was intended to transport him and his selected companions to their chosen landing place at Vahsel Bay in the Weddell Sea, Antarctica. Unfortunately, she failed to force her way through the pack ice to reach the bay, and became trapped, forcing Shackleton and his crew (28 men in all), to spend the winter of 1914-15 on the ship, part of this time was spent in total darkness, as the sun stayed below the horizon. Frozen into the ice, Endurance was carried with it into the North Western area of the Weddell Sea during this time.



Problems began at this point, as the pack ice was forced against the Antarctic Peninsula. This caused the ship to be buffeted and shifted by the ice. Eventually she was holed and began taking water, forcing Shackleton and his crew to abandon ship. For 2 months, she remained on the surface, being slowly crushed and wrecked by the relentless ice, until she finally sank, bows first, beneath the surface.

Used by Shackleton and his crew to transport the expedition to Antarctica. She became trapped in the pack ice in the Weddell Sea where after several months spent drifting with it, she was crushed slowly until sinking on November 21st, 1915. Shackleton and his crew escaped, eventually being rescued 2 years later.

Photographs and film taken by the expedition's photographer, Frank Hurley, still survive and have been used in many books since. Many show the Endurance, both before and during her destruction by the ice.

You can learn more about this and other ships at

www.shipwreckcentral.com



www.modelshipbuilder.com

Method of Making "Seas" for Model Boats

By Jack Nodwell



Model Bluenose by Jack Nodwell

In a previous article published in the March, 2010 Model Shipbuilders Journal, I described a method of making the sails so that they would appear to be filled with wind. As mentioned then, my objective with this model of the Bluenose was to make it appear as if it was going at maximum speed with all sails hoisted and filled with wind. To better illustrate this effect, I also wanted to mount it on a sea that appeared to be active and real, thereby creating a diorama of the ship at work, doing what it is famous for. Racing!

Again, I attempted to find articles on how to do this, but did not find any that gave the type of sea I wanted. So, as before I decided to invent something. I have no intention of filing for a patent, as that would never earn a cent of return, and besides, it is more fun to share ideas.

Many of the pictures of the original Bluenose by MacAskill show the ship going full out, but in a rather calm sea. That is because the wind was offshore of the land that can be seen in the background (next page).

I wanted to re-create the sea as it would appear well out in the ocean. I looked at differ-



ent pictures of high speed racing yachts, such as the one above.

Obviously, it was going to be difficult, if not impossible, to get that much effect of white spray and foam. Basically, wave patterns, colours, whitecaps, bow waves, wake and spray in any particular ocean at any place and time are as different as snowflakes. Also, it seems to me that there are three types of waves at any one time: the rollers (a long heavy ocean wave), which travel in the wind direction and are mainly perpendicular to it; random large waves; and wavelets, which are caused by wind gusts hitting the surface. Each of these can be observed in the above photo.

After two attempts, this is my outcome.

If you do use the method described, you will, without a doubt, get slightly different results.



Steps

1. Firstly, determine the dimensions that the final sea should be. My "Bluenose" is 30" long overall, so the length I selected was 42". The width should be proportional to the length to give a pleasing ratio and to allow for the heel of the masts and the displacement of the sails and booms, especially if the model is to have a Plexiglas cover. I selected 24" for the final width.

2. The key to this method of simulating a sea is aluminium foil, which can take a wrinkled shape like the surface of the sea. Use heavy gauge and wide width. I used Alcan Heavy Duty 45 cm.
3. Cut two lengths of foil to be at least 6" longer than the length of the sea. Always handle the foil gently to avoid adding wrinkles that are not wanted.
4. On a smooth, flat surface, lay one sheet down and smear a 1" wide thin film of tacky glue (this holds immediately and remains flexible) along one edge. Then carefully place the other sheet with a 1" overlap beside and gently press the glued area. Try to avoid wrinkles.

5. Once the glue holds, carefully pick up the full sheet by one edge and, holding it vertically, let go and quickly bring your hands together to cause the foil to wrinkle in large patterns. Rotate and repeat until the wrinkles are more or less spread over the surface, but remember, random is best. If you get too many wrinkles, start again. I originally tried crumpling the foil, but this just produced too many fine folds and wrinkles which spoils the effect. I could not take a picture of me tossing the foil, but here is the result at this stage.



6. One side of the foil is very silvery and the other is less shiny. Use the less shiny side for the top. Determine which direction the boat will be travelling and then which way the wind is blowing. Mark the wind direction on the shiny side (bottom) carefully with a marker pen and then turn the foil the right way up.

7. Crumple a sheet of newspaper, unfold it, and roll it into a small tube. It will have a non-uniform shape to it. Then slide it under the foil perpendicular to the wind direction where you want the rollers and press down slightly on the foil to impress this effect. As my Bluenose is on a Port tack, close hauled, I oriented the rollers at 45° from the right down to the rear.



8. Turn the foil over so that the bottom is on top and fold-up all edges about 3/4". This is to keep the subsequent fluids from running off.

9. Using a fibreglass kit of epoxy and hardener (available at Canadian Tire), mix up about two litres and pour over the whole area. Using a large brush, carefully pull the liquid up onto the peaks of the foil as it hardens. The idea is to get a base of hardened epoxy over everything to stiffen the aluminium foil and hold it in shape.

10. Once hardened, cut a piece of fibre glass matting large enough to cover the whole area. Mix another two litres, or more, of epoxy and apply over the first layer with a brush, then work the fibreglass into it and finally cover again with more epoxy. Let harden.



11. Using a marker pen and straight edge mark a first-trim line around the edges that will still leave the sea about 1" larger in both directions than the final size. Cut off the surplus edges using a power jig saw and sand off any sharp edges or corners.

12. On the underside, using a marker pen, mark "Port" on the correct side. Note that now that the sea is upside down, Port will be on the right.

13. Next comes determining the shape of the hole for the boat. If not already done, build a stand that holds the model at the desired heel. Place a large sheet of hard white paper or cardboard on a table and place the model in the stand on centre of the paper. Tape the stand to the paper to prevent it from moving.

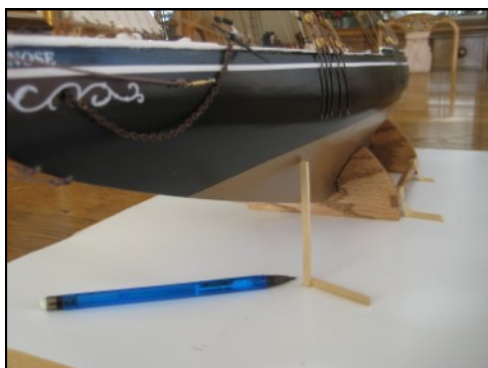


14. Mark the correct side of the paper "Port", so that later you will get the template and the aluminium sea in the correct orientation.

15. Measure the distance from the table top to the water line on the model at the prow and stern and average these numbers.

16. Build a small square, using two small pieces of planking, so that the longer leg is of the above averaged measurement.

17. Then, push the outer edge of the square toward the hull of the boat, and mark with a



pencil where the corner of the square touches the paper. Do this every 1" around the whole model.

18. Next, using a curved guide, such as an old fashioned drafting curves tool, mark completely around the trace. Mark the location of the rudder. The centreline of the model is between the prow and the rudder and you will note the distortion of the shape due to the shift of the hull (which illustrates the righting buoyancy of a sailboat).



19. Cut out the "Hull Hole". Just for curiosity, I put the outer paper on some paint cans and lowered the model onto the template to see how it would fit. This step is not necessary, but does help to check the fit.



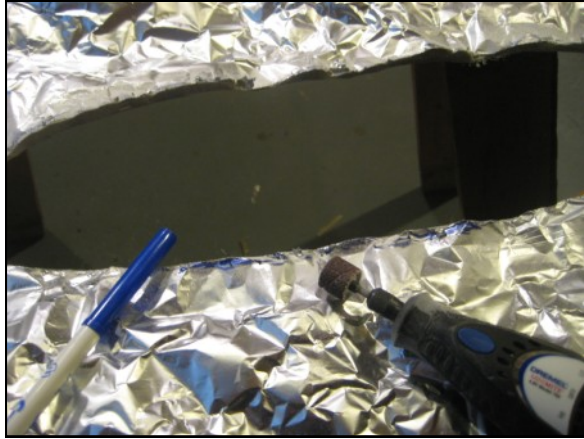
20. Position the paper template (of the hole) upside down on the bottom of the fibreglass sea. You may want the hole to be slightly back of centre if your craft has a bow spirit so that the finished result will appear centred overall and not just for the hull. Be certain that where you have marked "port" on both items, are on the same side. Tape it in place and using a thick marker pen, trace around the outside of the template.

21. Drill a starter hole and then, using a powered jig saw, cut around, but about 1/2" within, the line. The reason is that, since the waves are at different heights above and below the "average" water line, the point at which the hull touches the seas will depend on the curved shape of the hull and will vary inwards or outwards of the line by as much as 1/2".

22. Cut the notch for the rudder.

23. Carefully lower the model into the hole. It will fit terribly at first. Let it rest in approximately the correct position and with the correct heel. Using an erasable marker pen (the kind one allows children to use), mark the aluminium close to the hull where you have the maximum interference of the wave tops. Then using a Dremel tool with a small sanding wheel, gradually sand off excess material. Hold the Dremel at the same angle as the hull is where it meets the water. Getting the proper fit for the model will take many insertions, markings and sandings.





24. As you progress, the model will gradually "sink" into the sea and hold itself in the correct position. If there are any places where a gap is too large, you can glue in a small strip of aluminium foil using tacky glue.

25. Once the model fits nicely into the hole and at the correct depth, and before you are ready to start colouring the sea, a few tricky features have to be added, particularly the bow waves. It appeared to me, that for a schooner travelling at high speeds, the bow wave is actually thrown up and out in a curled wave with a tunnel underneath.



I did not think that using only a sheet of aluminium foil to simulate this would provide the strength and long term durability needed. I decided that a clear plastic bottle could provide the effect, but most were too large or too round. I was becoming discouraged that I would ever find the shape that was needed. Fortunately, whilst enjoying a grog one evening, I discovered that the new 750ml Windsor Canadian Whiskey bottle, which had just replaced the old glass bottle, was just what I needed. Actually it's a rather good rye (not rum) and made in Calgary too. So, after finishing it off, I went back to work, feeling much better.

26. To start the bow wave, I glued two 2" wide strips of aluminium together on one edge. Then opened them up and gently stuffed in some loose cotton and dropped acrylic varnish into the cotton. Once hardened, this keeps the "Wave" in shape, yet allows for some additional forming to fit.



27. The glued edge is then curved over and the whole thing fitted to the "sea" next to the model at the bow. This needs a quite a lot of trimming to get it to fit on the existing waves and to have the correct shape and angle to the boat. The bow wave needs to taper downward as it recedes away from the boat. When the shape is correct, glue this portion of the bow wave to the sea.



28. Cut out the plastic (whiskey?) bottle to the correct shape and notch the lower edge to simulate the breaking front edge of the roll-over wave.

29. Glue the plastic portion of the wave onto the bow waves and fill in any gaps with aluminium. Be sure to glue and press the aluminium onto the surface so that no visible gaps show. (PS: whenever the model is placed in the hole where any wet glue or paint may be around, be sure to place wax paper next to the hull first).



30. Next, pull and stretch cotton balls to make long, but irregular strips. Using acrylic varnish and a small, stiff paint brush, push the cotton next to the hull. Give it a small soaking of varnish, but not too much, and let dry. Later, this will represent the foam line at the actual hull/water line. Continue right around except at the stern. At the stern, the cotton should rise up a bit to the hull and then down to the rear of the craft about 1/2".



31. Place short strips of cotton from the very prow of the boat, at the water line, up into the bow waves and glue in place with varathane. The desired effect here, once painted, is to illustrate the water breaking into foam and spray as the boat ploughs ahead (see photo at the end of the article).

32. Now comes the challenge of preparing a paint mixture. This, at least for me, took a lot of trial and error. Make small sample mixtures and note the ratios of the colours. Once a sample mixture is ready, apply it on a piece of crumpled aluminium or on the cut-out portion of the template. Use the technique described below, including a second coat, because the second coat deepens



the colour. I used acrylic paints. The advantages of these are that they are easy to mix, can be diluted and cleaned up with water, and harden quite quickly. I kept buying paints at various stores, so you can see an odd assortment in the picture below. The colours I used and the approximate ratios were:

- A. Real Blue (there are several other blues that are close to sea colours, but they did not give the effect I wanted) – 2 parts
- B. Phthalo green – 1 part
- C. Black – 1 part
- D. White – 1 part (not shown) (I'm guessing the added combination of black and white helped give a slightly grey colour to the bright blue)
- E. Acrylic Water Gel – 2 parts (I found this on the internet. It appears pale white in the jar, but dries clear to create a sheen)
- F. Water – 1 part (the mixture should be thick but able to flow when the jar is tilted)

Mix enough for two coats.

33. The brush I found to be the best for the next step is a large one with long soft bristles. It originally was part of my wife's make-up kit. She was using a similar, but smaller, one and kindly donated her spare brush to the cause. Good luck with that! Or you can always go to the women's makeup sections and chat up the sales ladies. The makeup brush is shown in the upper right of the next picture.

34. Allow an hour for painting as you will be working the paint as it dries. When starting to paint, have a container of water as well.

Begin by applying a thick layer over a couple of square feet. Then dip the same brush into the water and paint over the high parts of the waves. This will cause the paint to thin at the wave tops and flow down to the wave bottoms. Carry on doing this over the whole surface. Walk around and even out the amounts of paint. If not enough, add more, if too much, remove with a paper towel. You want the tops of the waves to be almost without paint at this stage so that they will reflect light.



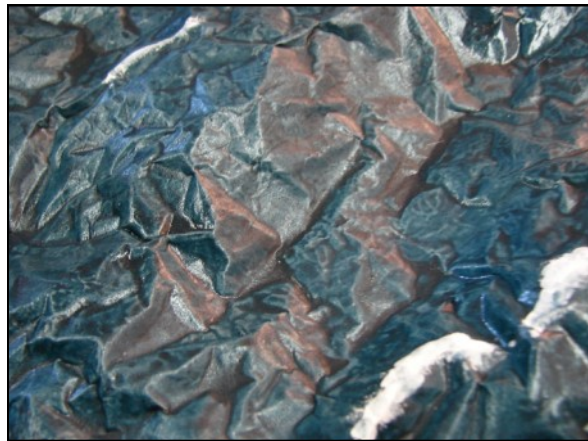
35. As the paint starts to dry, dab the large brush straight down onto the flat faces of the waves and pull straight up. This should cause a dimpling or stippling effect, which will give the surface an appearance of wavelets (the small surface waves caused by blowing wind – maybe).

Once the surface has the appropriate appearance, let the whole thing dry for about a day, as the lower areas have a deep puddle of water and paint. It is quite likely that the colour will change as the paint dries and the reflective aluminium will show through more. I assume that must be due to the acrylic gel turning to clear.

36. For the second coat, thin the paint a bit first and repeat the above steps, except this

time do not stipple the wavelets, as they should already be there and will be highlighted by the second coat.

37. Once dry, add the occasional white cap using white acrylic paint. Not too many and not too big. Be sure they are oriented with the main rollers. Also, if I've observed correctly, the whitecaps tend to curve slightly to point downwind, which also helps to illustrate the wind direction.



When the whitecaps are hard, with a very small brush, apply a bit of the mixed paint to the top back edges of the whitecaps. This blends the whitecap to the wave. However, at the lower and front edge of the whitecaps, it should be thick and distinctively white. At this stage, your sea should appear similar to the following picture. You can notice the wavelets on some of the flat wave surfaces. Perhaps the lighting in this photo is reflecting a "red sky in the morning!"

38. Using thick white paint and a small stiff brush, paint the cotton that was placed around the hull and sea interface, not more than 1/4" in width and irregular in shape.
39. For the foam and wake, I used a larger brush with very stiff bristles. Cut off most of the bristles, one by one, about 1/4" to 3/8" from the ends. It should then have a few full length bristles and the rest at random lengths.

Smear just a small amount of white paint on a flat surface and dab the brush only just into it. Then touch it to a paper towel to remove most of the paint.



Then gently dab the brush onto the area where you want the foam. Work from the front to the back on the wake and behind the bow waves, and from the top to the bottom on the forward part of the bow waves. If you get too much, wipe it off and do over. The wakes need to gradually fade away, although the stern wake goes beyond the edge of the fibreglass sea. Some gobs of paint should be quite large nearest to the hull or bow wave with smaller ones interspersed.

40. Once the paint has dried, spray the whole surface lightly and only partially with a clear, non-gloss paint to give a soft look and to seal.
41. Replicating "spray" is basically not possible, because spray is thousands of tiny droplets suspended in the air. However, from a distance, white cotton looks quite good. Pull a cotton ball apart in all directions until it can be seen though. Then stretch it and tear off any unneeded portions. I did not fasten or paint the cotton, as that makes it thicker

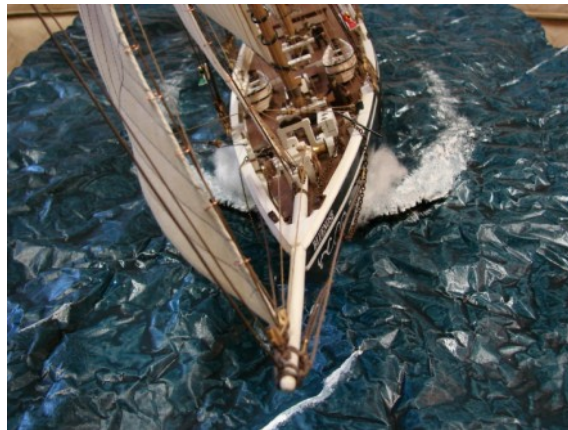
and changes its colour. I plan to replace it from time to time.

The key location for spray is at the bow, just above the bow waves. Spray can get to considerable height, but you'll just have to see what looks good on your model.



42. And so, as I stated at the start, my objective was to construct a "Sea" that would look alive and illustrate a sailing ship elegantly, yet forcefully, ploughing through a windblown sea. This method seems to work and illustrates the following:

Roller waves with occasional white caps; random waves; small wavelets; a deep sea colour with a reflective effect caused by the aluminium; darker wave troughs, where the sea is deeper and light is not reflected; bow waves; foam on the bow wave; spray throwing out from the bow; and a white foaming wake. – All as described in the poem below.



**After the sea-ship, after the whistling winds,
After the white-gray sails taut to their spars and ropes,
Below, myriad waves hastening, lifting up their necks,
Tending in ceaseless flow toward the track of the ship,
Waves of the ocean bubbling and gurgling, blithely prying,
Waves, undulating waves, liquid, uneven, emulous waves,
Toward that whirling current, laughing and buoyant, with curves,
Where the great vessel sailing and tacking displaces the surface,
Larger and smaller waves in the spread of the ocean yearnfully flowing,
The wake of the sea-ship after she passes, flashing and frolicsome
under the sun,
A motley procession with many a fleck of foam and many fragments,
Following the stately and rapid ship, in the wake following.**

Poem by Walt Whitman

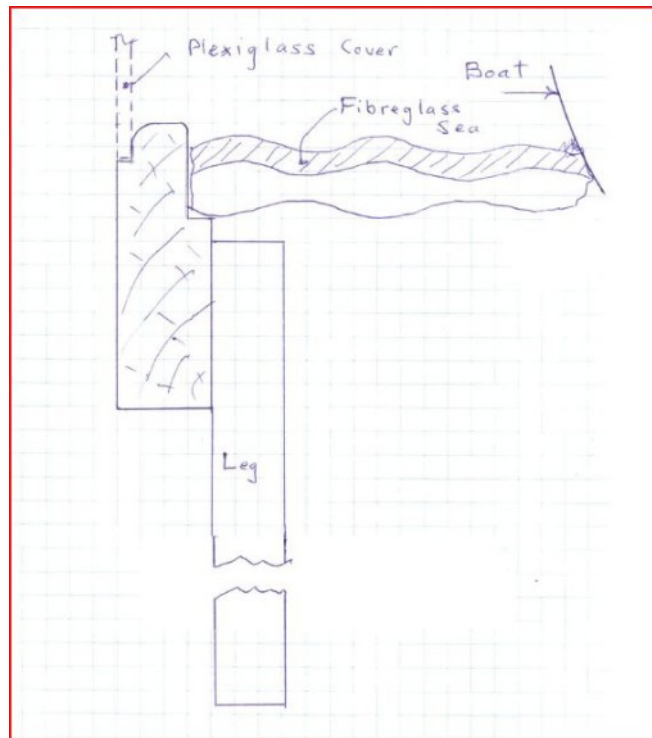
43. Next Steps – Building a display stand.

I've turned over the construction of a display stand to a cabinet maker, because I don't have the tools needed. It will have a solid oak board around the "Sea" that will

support the sea and a Plexiglas cover. It will be at about the same height as a coffee table. I'll be able to lift the model out at any time if I want to show it elsewhere. In fact, I don't know where I am going to display this whole thing yet, but time will tell.

My sketch for the stand is shown below and hopefully is self explanatory.

Cheers and good modelling!





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
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- **SCALE JUDGING CLASSES**
 - SCRATCH BUILT
 - SEMI-SCRATCH BUILT
 - KIT
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- **PEOPLES CHOICE AWARD**
- **BEST ANIMATED BOAT AWARD**
 - SPONSORED BY MCD
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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

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OR JEFF KIPFER @ glmba@rogers.com

The Shipwreck H.M.S. *General Hunter*

Visitors to Saugeen Shores may notice an armour stone breakwater in place along a short section of the Southampton beach between Morpeth and Palmerston Streets. This temporary breakwater was installed in the spring of 2006 to protect the hull remains of a British military ship which still lie buried under the sand of the beach.

The ship was discovered in April, 2001 when low lake water levels and a spring ice scour uncovered about a dozen of the ship's frame tips, pushing up through the sand of the beach.



After a series of archaeological excavations of the wreck and years of historical research the wreck has been identified as the British naval brig *General Hunter*. The ship was built in 1806, and served as a Provincial Marine transport ship on the Upper Lakes. During the War of 1812 it took part in a number of successful actions as part of the British Navy squadron based at Amherstburg (Fort Malden), Ontario. The *General Hunter* was captured by the Americans in the famous "Battle of Lake Erie" in 1813. Following the war, in 1815, with its name shortened to *Hunter*, the ship was sold to a private buyer in the United States. It was later purchased by the U.S. Army as a transport vessel and made several voyages during the spring and summer of 1816 carrying U.S. army material and men to various Upper Lakes ports.



According to a letter written by U.S. Army General Alexander Macomb to the U.S. Secretary of War, a major Lake Huron storm pushed the *Hunter* ashore and wrecked it on a remote Canadian beach on August 19, 1816. Details in the letter and an attached legal declaration by the crew – found in the U.S. Archives in Washington - clearly identify the wreck location as that of the present-day Southampton beach. All eight crew members and the two young passengers survived, managing to crawl down the broken mainmast and on to the beach as the ship was battered by wind and waves. The crew rowed and sailed the small ship's boat down the lake to

Detroit, arriving a week after the ship was wrecked on the beach.

The *General Hunter/Hunter* lay buried under the beach sand for nearly two centuries before its timbers were discovered pushing up through the sand. The ship was fully excavated in 2004 and all artifacts were removed. Some of those artifacts, including a unique swivel cannon found on the wreck, can be seen in an Exhibit at the Bruce County Museum & Cultural Centre in Southampton. The rest of the artifacts are undergoing conservation treatment at the Canadian Conservation Institute in Ottawa. In some cases it will take several years to complete conservation but all artifacts ultimately will become part

of the shipwreck exhibit at the museum.

In the spring of 2006 a dramatically altered beach profile and the continuing low lake levels, once again exposed a large number of ship timbers and put them at risk of serious damage. The temporary breakwater was installed immediately and tons of sand were put in place, to keep this important shipwreck - and the historic work barge that is buried beside it - safe from the ravages of Lake Huron wind and waves.

A major study in 2005 set out a plan for next possible steps in the Shipwreck Project. Consideration of this plan will begin in early 2007. Interested readers can see the plan "Southampton Beach Shipwreck Project: Recovery, Conservation and Display Preliminary Study," at the Bruce County Libraries in Southampton and Port Elgin or at the Bruce County Museum & Cultural Centre in Southampton. All the details of the shipwreck discovery, excavation and identification are also available at the same locations in the "Southampton Beach Shipwreck Project: 2004/2005 Project Report."

In the meantime, visitors walking along the Southampton beach boardwalk can see the exact location of this exceptional marine archaeological site. The temporary stone breakwater, and the mounded sand inside the breakwater, mark the present resting place, the temporary grave, of the bones of the ship built in 1806 as the British Navy brig *General Hunter*.

Ken Cassavoy , Marine Archaeologist and Project Director Southampton Beach Shipwrecks Project

Source: www.saugeenshores.ca

The General Hunter Model Ship

By Dave Stevens

With any new modeling project there is a necessity to collect research material from various sources in order to develop a set of modeling plans.

Construction details of this Model will be based on various sources. The wreckage found buried on the beach at Southampton, two sets of ship plans (one drawn by William Bell the builder and another set drawn by Alexander Munn).

In building our model of the General Hunter the most logical place to start is back in Amherstburg at fort Malden where not only was the ship built but also a model of the General Hunter is on display, so lets take a close look at this model.



General Hunter model —Amherstburg Museum



As you view the photographs the most striking feature is the use of paint on the model. There is a fine article by Gene McClure about the use of paint on a model in the April issue of the MSB Journal, in which he makes some valid points for painting a model.



William Bell prepared a list for materials and cost along with labor for ships that were

worked on at the shipyard. These lists include such materials as 196 pounds of white paint at 2/6, 50 pounds of black paint at 5/0, 60 pounds of yellow paint at 2/6 and 100 pounds of red paint at 1/10 plus 24 gallons of linseed oil at 12/6. There is no doubt about the painting of the ships.

The model at Fort Malden gives us the appearance of the General Hunter but with a solid hull we have no idea on the framing and size of the timbers. The next source of information comes from what plans are available. The first plan is drawn by Alexander Munn who had a shipyard in Quebec with his brother John that was in operation by the 1790s. William Bell's brother went to Amherstburg with William to work as a ships carpenter but soon left and went back to Quebec and by 1810 had established a large shipyard where he built ships until 1839. When both William and John Bell came to Canada they worked as ship builders in Quebec. It is very possible the Bells worked at the Munn yard or at the very least met or knew the Munn brothers.

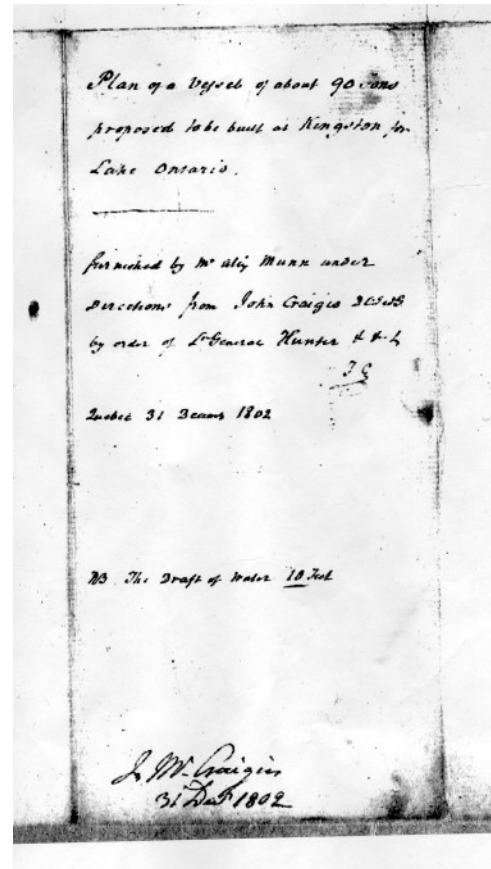
Munn drew the plan for a proposed transport ship. The cover letter says:

"Plan of a vessel of about 90 tons proposed to be built at Kingston for Lake Ontario.

Furnished by Alex Munn under direction from John Craigis by order of lieutenant General Hunter

Quebec 1802

The draft of water 10 feet"

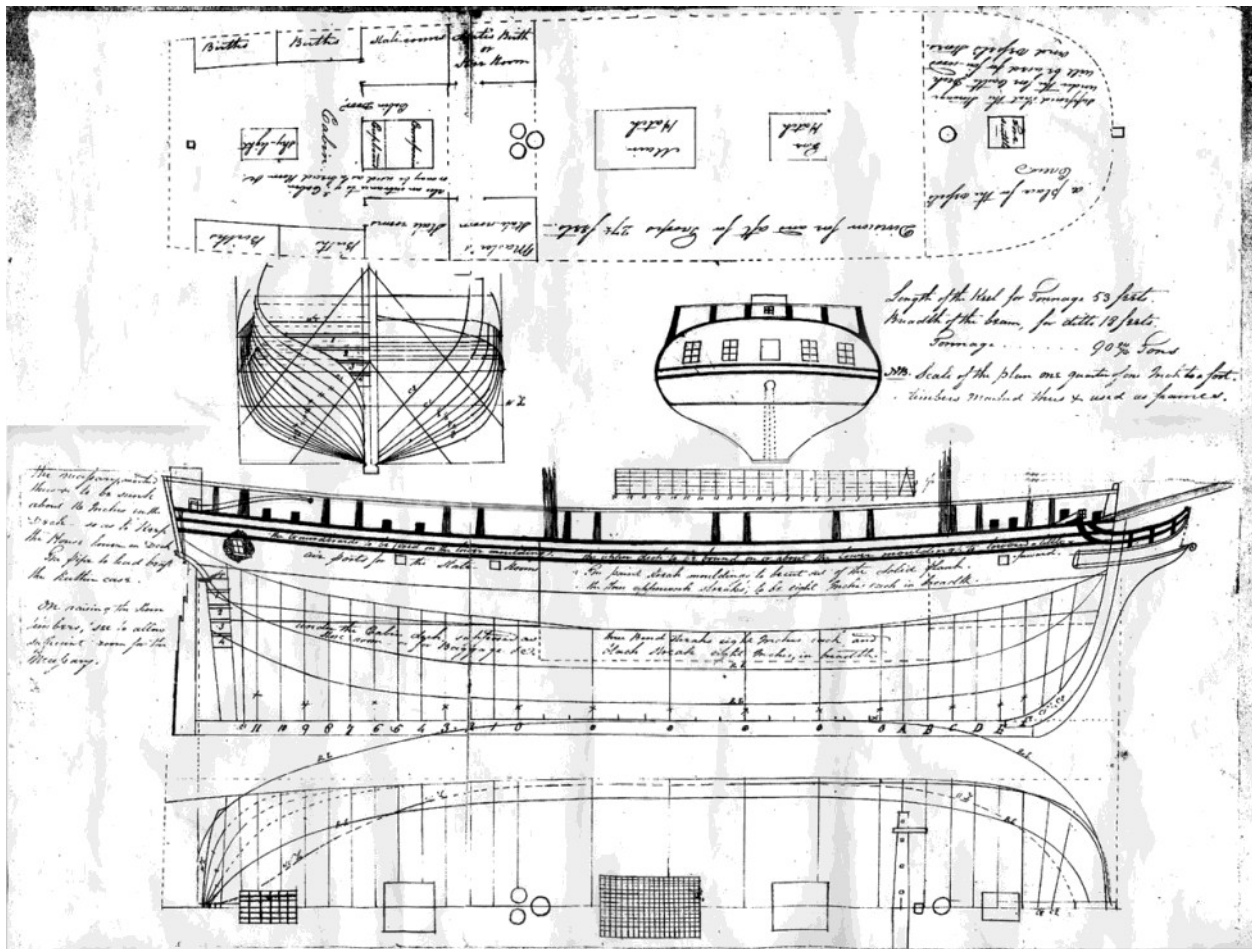


Cover Letter

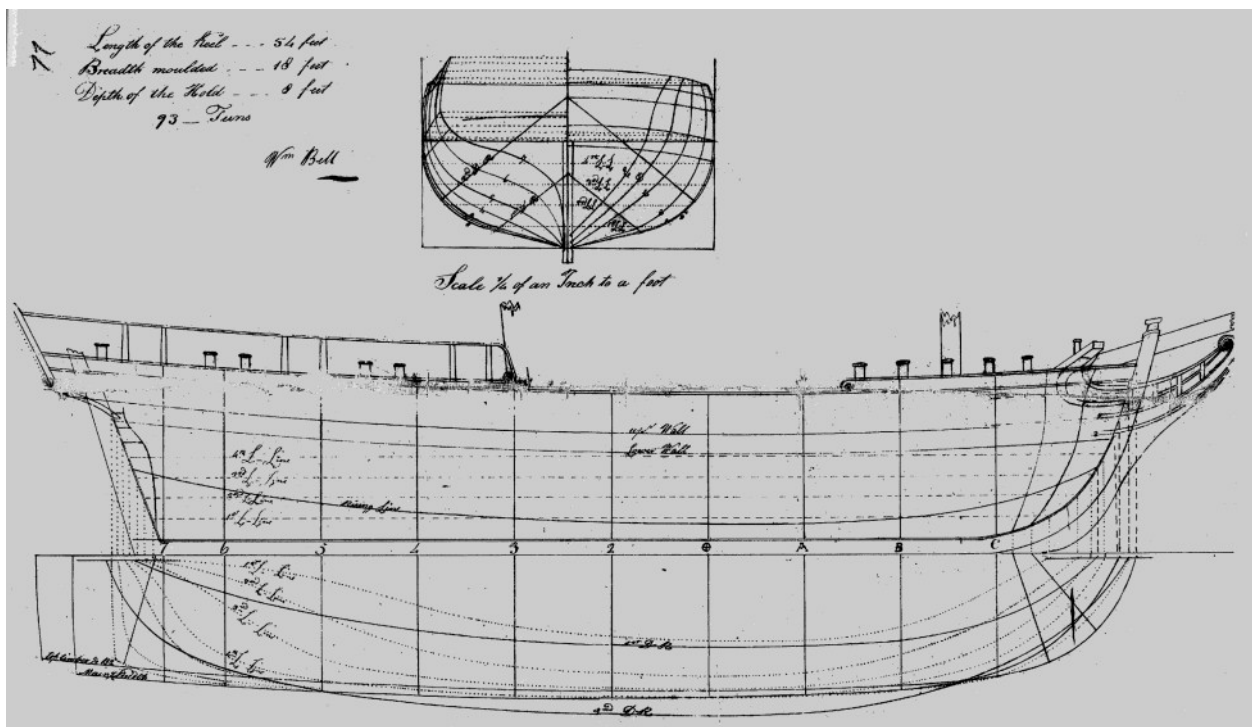
By comparing the two plans on the next page we see that Munn's drawing is for a ship length of 53 feet breadth of beam 18 feet and a tonnage of 90, Bells plan is a ship of 54 feet breadth of beam of 18 feet and 93 tons.

Munn's plans were drafted in 1802, Bells plan for the General Hope was drafted in 1803 and most likely the same plan was modified to build the General Hunter in 1806, which might be a hybrid of the Munn plan and the plan for the General Hope.

The new design of the Munn plan was a departure from the previously built vessels of the Provincial Marine with a much sharper hull of a 12 degrees dead rise as compared to the 5 degrees of earlier ships and the plan was of the corvette design of a flush deck.



Above, Munn Plan, Below—Bell Plan

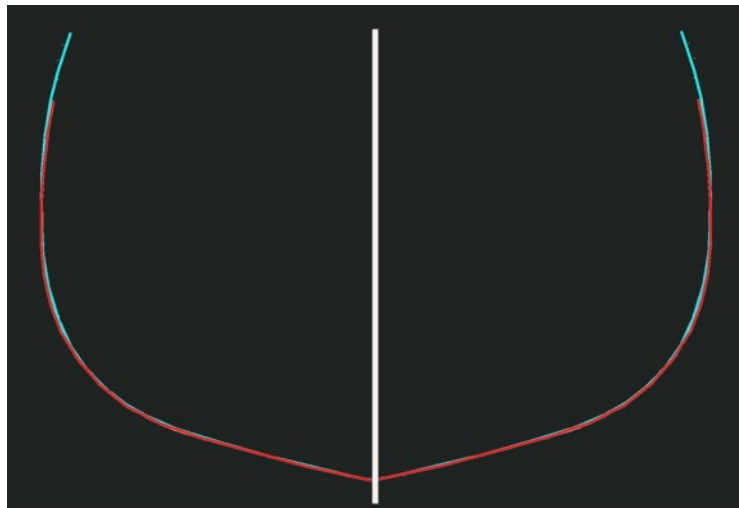


When the Lieutenant Governor of Canada ordered the building of a ship for lake Ontario the master builder at Point Frederick, John Dennis took liberties with Munn's design and increased the size to 61 feet on the keel by a breadth of 23 feet 8 inches and a depth of hold of 7 feet and a burthen from the original 90 tons to 163 tons. After two years on the stocks the new ship was launched in 1805 as the Earl Of Moira.

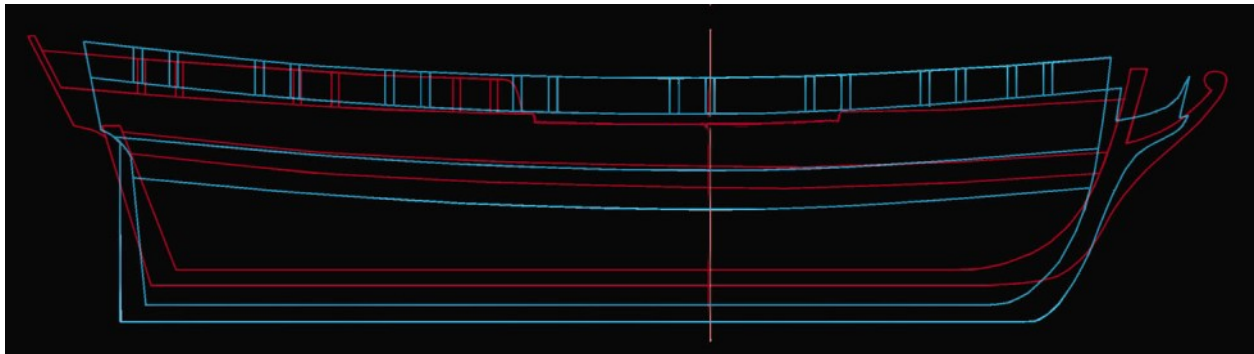
In 1806 it was approved to replace the General Hope with a new vessel to be built at Amherstburg.

When we take Bell's mid-ship drawing of the Hope and lay it over the mid-ship drawing of Munn's plan we can clearly see it is an exact tracing. It is possible the Lieutenant Governor gave Bell the Munn plans and said he wanted a transport built to this model.

Like John Dennis, William Bell could have taken design liberties with the Munn plans and altered them to build the General Hunter.



Overlay of Bell and Munn Plans



Overlay of Bell and Munn Profile Plan


Bell needed a hull with a shallow draft in order to pass over the shoals in the St. Clair River from lake Erie to lake Huron. Another alteration to Bells plan was to fit a strong railing the entire length of the hull to accommodate guns if needed.

Taking the profiles of both plans and lining them up at the mid-ship and along the top of the wale we can see that hybrid design taking shape. The General Hunter used the Munn plan from the wales up except for the stem and stem and the Hope plan from the wales

down. It might be a safe to assume the General Hunter used the same deck layout as the Munn plan.

In the next issue we will take a closer look at the wreck of the General Hunter and see how the hull was constructed. From that point we should be able to start drafting a set of modeling plans so we can begin working on a proto-type for the model.





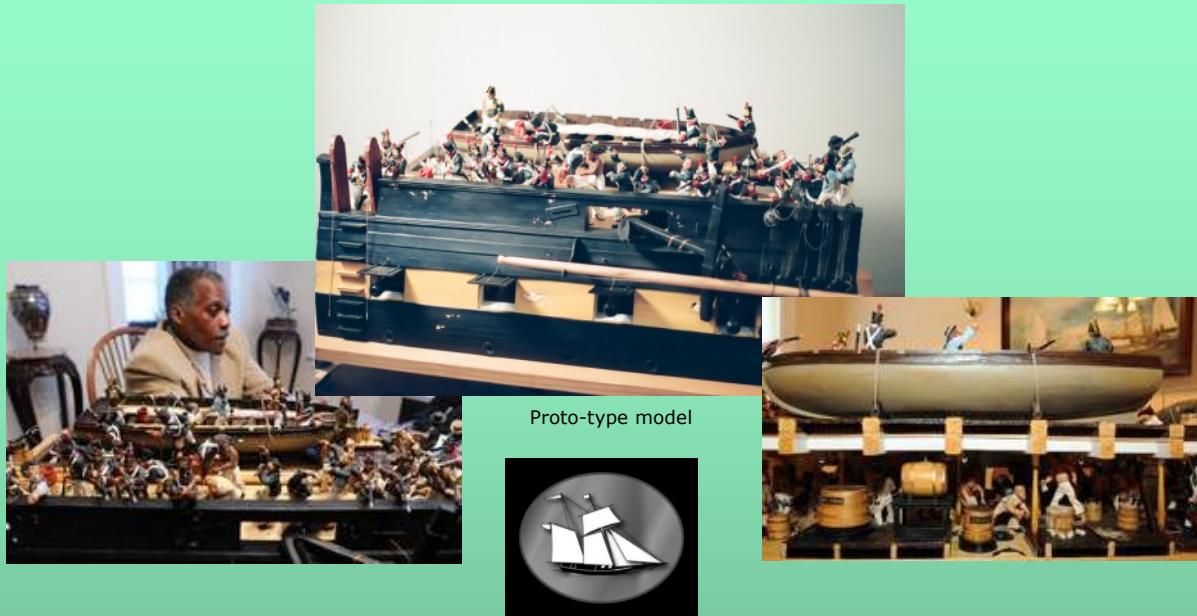
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Badges:

Heraldry of Canadian Naval Ships



HMCS Ottawa

BLAZON:

Gules, a bend wavy argent charged with two cotises wavy azure, over all a beaver, the sinister forepaw resting on a log of silver birch proper.

SIGNIFICANCE:

This design is derived from the unofficial wartime badge of the first HMCS OTTAWA, (H-60): a beaver on a log of wood. The white and blue wavy "bend" represents the Ottawa river upon which the city grew. The red field is intended to refer to the Native peoples - the Outaouasis or Ottawas - who travelled this river and region and from whom its name was derived.

SHIP'S COLOURS:

White and red. Normally, according to the rules of heraldry, the two principal colours in the badge - gold and red - would be the ship's colours, but given the ship's namesake is the capital of the nation, the official colours of Canada - white and red - have been used in reference to this honour.

Battle Honours:

ATLANTIC 1939-1945
NORMANDY 1944
ENGLISH CHANNEL 1944
BISCAY 1944

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.

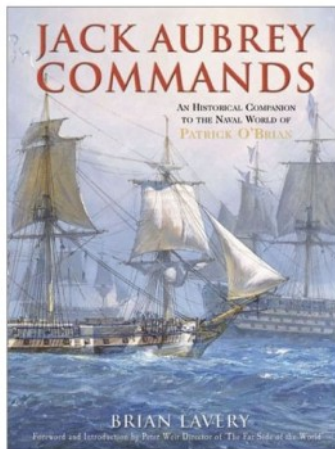


Mashallah Yacht





The Book Nook



Jack Aubrey Commands: An Historical Companion to the Naval World of Patrick O'Brian

By Brian Lavery

Seaforth Publishing
ISBN-10: 1591144035
ISBN-13: 978-1591144038

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

Details

No fiction writer of modern times has captured the world of wooden walls, broadsides, and the press gang as successfully as Patrick O'Brian. The twenty books in the O'Brian canon featuring the lives and adventures of Captain Jack Aubrey and his confidant, naval surgeon Stephen Maturin, have been lauded across the world for their blend of classic storytelling, historical accuracy, and inspired characterizations. In this new work respected naval historian Brian Lavery explores the historical framework of the O'Brian novels by examining the facts behind the grand narrative and putting the key episodes in context while detailing naval life in the era of Nelson and Napoleon. With well over a hundred illustrations, the book presents contemporary plans, drawings, engravings, maps, and photographs of museum artifacts that have inspired age-of-sail novelists and moviemakers. Introducing the book is a foreword by Peter Weir, the director of the film of O'Brian's novel *Master and Commander*. Avid age-of-sail fans will not want to miss this colorfully detailed complement to the O'Brian series.

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.



Contributors Pictures

A few pictures from Toshi Arasaki putting his recently finished Royal William in the display case





Nautical Trivia

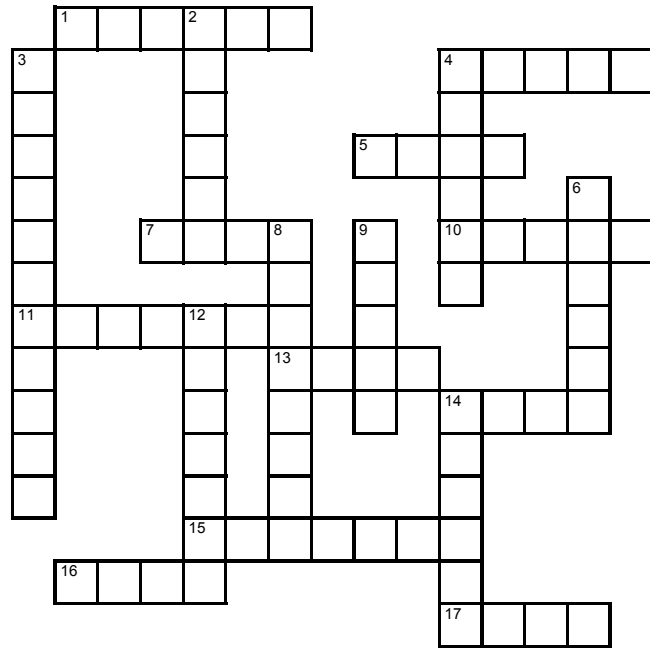
By Gene Bodnar

SHIP'S BOATS



Across

- 1 Wooden shutter which closes a rowlock when not in use
- 4 Line where bottom and sides of a boat meet
- 5 Stopper fitted in a boat's bottom to enable the boat to be drained when hoisted in the davits
- 7 Two-transomed open boat developed in Scandinavia
- 10 Wooden or metal device bolted inside the gunwales of a boat to which sheets are fastened
- 11 Planks set athwartships in a boat which serve as seats for the oarsmen
- 13 Canvas awning covering the after end of a boat
- 14 Flat-bottomed boat about 10-12 feet long, usually equipped with one set of oars
- 15 Rounded molding finishing off a boat's gunwale
- 16 Collective term for the oars along one side of a boat when they are manned
- 17 Cross=piece of wood or metal mounted on the rudder head of a boat



Down

- 2 Molded wooden column supporting a boat's thwarts
- 3 Top plank of a boat, to which the gunwale is attached
- 4 U-shaped metal swivel mounted on a boat's gunwale for an oar to work in
- 6 Two-masted, rigged boat about 35 feet long, formerly used by captains of the Royal Navy
- 8 Wooden block on the keelson recessed to take the butt of the mast
- 9 Wooden or metal pin inserted singly or in pairs in a boat's gunwale to serve instead of a rowlock or crutch and hold an oar
- 12 U-shaped aperture cut in the wash strake of a boat to accommodate an oar
- 14 Small general-purpose boat about 10-12 feet long



BRAIN TWISTER

If the puzzle you solved before you solved the puzzle you solved after you solved the puzzle you solved before you solved this one, was harder than the puzzle you solved after you solved the puzzle you solved before you solved this one, was the puzzle you solved before you solved this one harder than this one?

LOGIC PUZZLE

Captain Jack knew that two of his seamen, Tom and Jerry, were brothers. He also knew that one of the brothers always lied and the other always told the truth.

The captain called Tom and Jerry and told them, "I will ask each of you the same single question, and the single question requires only a 'yes' or 'no' answer from both of you."

What question did Captain Jack ask in order to determine which brother is telling the truth and which brother is lying?

If Tom answered "yes," and Jerry answered "no," which one is lying?

SCRAMBLED NAUTICAL WORDS

Rearrange the letters in each phrase listed below to get a single nautical word for an answer.

1. IRAN LAD _____
 2. HOUND LAW _____
 3. LANCE BIN _____
 4. TEN LAIRS _____
 5. CUP PRESS _____
 6. AIR SPLITS _____
 7. DILUTE NOG _____
 8. DAMN IMPISH _____
 9. RAIL MAGNET _____
 10. RESETS LETTER _____
-



BODY PARTS

Each of the following answer will start with a part of the human body.

_____ A rope secured under a yard that is supported by stirrups.

_____ A small device located at the end of a yard arm that prevent the reef earings from sliding in.

_____ The forward progress of a vessel.

_____ A kind of knot on the end of a line that leaves a loop for use on cleats, bollards, and so on.

_____ A triangular gusset plate extending horizontally immediately abaft the stem for stiffening the stringers and stem.

_____ Timber fastened to the knee of the head to shape and thicken it.

_____ Wooden bar used as a lever for various purposes; for instance, to heave on the windlass when bringing up the anchor.

_____ A device located amidships, on the bulwarks, through which a rope passes.

_____ Rope attached across a part of a gaff in order to hold it to the mast.

_____ Rope of tackle used to hoist and lower a topmast or topgallant mast.

SALTY SAYINGS

by Harry Campbell

TO WEAR A GREEN COAT: To feign ignorance in order to escape responsibility or retribution.

TO GET THE GREEN RUB: To be undeservedly rebuked.

HARRIET LANE: Nickname for tinned meat.

DANDYFUNK: Sailor's dish consisting of broken ship's biscuits mixed with molasses and other available ingredients.



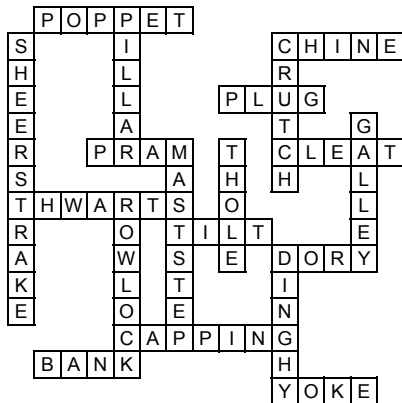


Nautical Trivia

Answers



Ships Boats



BRAIN TWISTER: Yes. There are only 2 puzzles being spoken of: this one, and the one before this one. The entire question could be rephrased like this:

If the puzzle you solved before this one was harder than this one, was the puzzle you solved before this one harder than this one?

Obviously, the answer to the question is simply yes.

LOGIC PUZZLE: Answer: Would your brother say that you tell the truth?

The key to this logic problem is to find a question that the two brothers would answer differently, and that difference would therefore identify the two from each other. The lying brother would answer the above question "yes." The truthful brother would answer the same question "no." Therefore, Jerry is the liar.

BODY PARTS: 1-Foot rope; 2-Thumb cleat; 3-Headway; 4-Eye splice; 5-Breast hook; 6-Face piece; 7-Handspike; 8-Waist block; 9-Jaw rope; and 10-Throat halyard.

SCRAMBLED NAUTICAL WORDS: 1-Laniard; 2-Downhaul; 3-Binnacle; 4-Ratlines; 5-Scuppers; 6-Spritsail; 7-Longitude; 8-Midshipman; 9-Martingale; and 10-Trestletrees.



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

Golden Triangle Marine Modelers

The club meet on the second Wednesday of each month at 8:00 pm at the Albert McCormick Arena, 500 Parkside Drive, Waterloo. Their main focus is R/C and static models. During the summer they usually break from their Wednesday meetings to run their boats at the pool in front of Kitchener City Hall, plus, once a week their Sail division travel to the pond in Wellesley to race their sailboats.

Contact: Paul Dreher (Secretary)
101 Harcourt Cres.
Kitchener, Ontario
N2P 1M1

Ph: 519-748-0449
email: pcadreher@sympatico.ca

Cape Ann Ship Modelers Guild

Meeting at 7:00 PM the second Wednesday of every month at the Veterans Center, 12 Emerson Avenue, Gloucester, Massachusetts.

www.casmg.org

Contact: Tony Ashdon
tony@capeannshipmodelersguild.org
Ph: (978) 546-7222

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