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On the Cover
HMS General Hunter Wreck
Photo-HMS General Hunter Project

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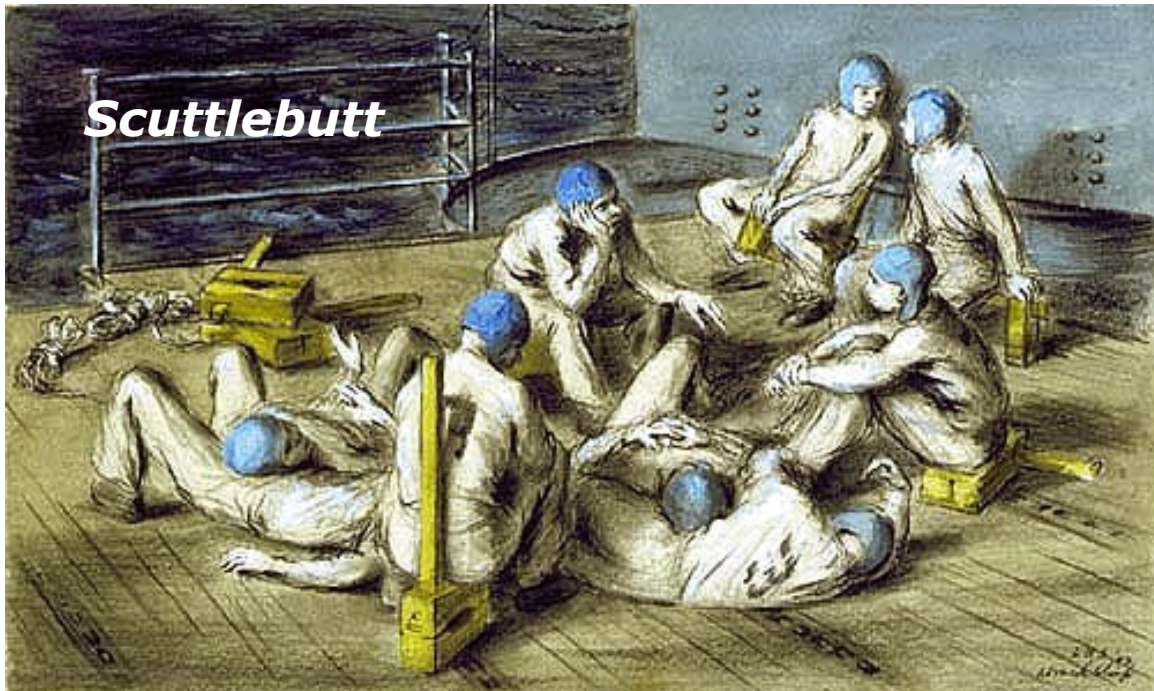
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What happened to the Navy Board Model website? I can't seem to log in any more.... Bill

MSBJ: The original NBM site was taken off line a number of months back Bill. Today the site is being used for personal use only and is not open for membership. I received a number of emails on some of the content that was on the site. Eventually you should be able to access all projects here on the MSB site.

Very impressed with the video build of the General Hunter. Will there be more videos added?...Thomas

MSBJ: Yes Thomas, more will be added in the future. At the moment we are working out some minor issues with the project and hope to be back on track in the very near future. So, keep your eyes open. If these are well liked we hope to bring some more projects to you in this manner.

Send your comments & questions to info@modelshipbuilder.com

Tidbits from the Past *by Gene Bodnar*



"DUELING AMONG NAVAL OFFICERS"



The word "duel" originates from the Latin "bellum" and "duo," which means "a war between two." This brief article will concentrate on two of the most famous American duels between naval officers.

One historian alleges that, in the fifty years of the American navy's existence, more officers were killed in duels than in all the naval actions of the same period. Numerous duels have been recorded in detail, and they were generally recognized as "affairs of honor among gentlemen." Duels were not confined to senior officers but were also experienced among junior officers and even midshipmen.

One of the more famous naval persons involved in a duel was Oliver Hazard Perry. While he was moored in Naples, Italy, Perry was provoked into slapping John Heath, the commander of the ship's Marines. A duel was not fought immediately; instead, both men were court martialed. Both men were found guilty but only received mild reprimands. However, after the crew returned home, Heath challenged Perry to a pistol duel, which was fought on October 19, 1817, on the same field in New Jersey where Aaron Burr shot Alexander Hamilton. Stephen Decatur was Perry's second. Heath fired first but missed. Perry refused to fire, which seems to have satisfied the Marine's honor.



Stephen Decatur

Another outstanding duel was fought between Commodore James Barron and Commodore Stephen Decatur. In 1807, Decatur had served on the court martial that found Barron guilty of unpreparedness, with the result that Barron was barred from command for the next five years. Thirteen years later, Barron challenged Decatur to a duel, at least in part due to Decatur's actions in the court martial. The duel was fought in Maryland on March 22, 1820. Decatur was a known expert shot, and he planned only to wound Barron. He shot Barron in the hip; however, Barron shot Decatur mortally, wounding him in the abdomen. President James Monroe, among more than 10,000 other citizens, paid their respects to the national hero, dead at the age of 41.



Oliver Hasard Perry

There are many other recorded cases of duels between naval officers, but these are perhaps the most prominent. It is a civilized step forward that the custom of dueling has been relegated to an obsolete section of the code of an officer and a gentleman. ♦

Historic Naval Dockyards

Brooklyn Navy Yard

The United States Navy Yard, New York—better known as the Brooklyn Navy Yard or the New York Naval Shipyard (NYNSY)—was an American shipyard located in Brooklyn, 1.7 miles northeast of the Battery on the East River in Wallabout Basin, a semicircular bend of the River across from Corlear's Hook in Manhattan. It was bounded by Navy Street, Flushing and Kent Avenues, and at the height of its production of U.S. Navy warships it covered over 200 acres.

Following the American Revolution, the waterfront site was used to build merchant vessels. Federal authorities purchased the old docks and 40 acres of land for forty thousand dollars in 1801, and the property became an active U.S. Navy shipyard five years later, in 1806. The offices, storehouses and barracks were constructed of handmade bricks, and the yard's oldest structure (located in Vinegar Hill), the 1807 federal style commandant's house, was designed by Charles Bulfinch, architect of the United States Capitol in Washington, D.C.. Many officers were housed in Admiral's Row.



The Brooklyn Navy Yard June 1861

Military chain of command was strictly observed. During the yard's construction of Robert Fulton's steam frigate, Fulton, launched in 1815, the year of Fulton's death, the Navy Yard's chief officers were listed as follows: Captain Commandant, Master Commandant, Lieutenant of the Yard, Master of the Yard, Surgeon of the Yard & Marine Barracks, Purser of the Navy Yard, Naval Storekeeper, Naval Constructor, and a major commanding the Marine Corps detachment.

The United States first ironclad ship, Monitor, was fitted with its revolutionary iron cladding at the Continental Iron Works in nearby Greenpoint. By the American Civil War, the yard had expanded to employ about 6000 men. In 1890, the ill-fated Maine was launched from the Yard's ways.

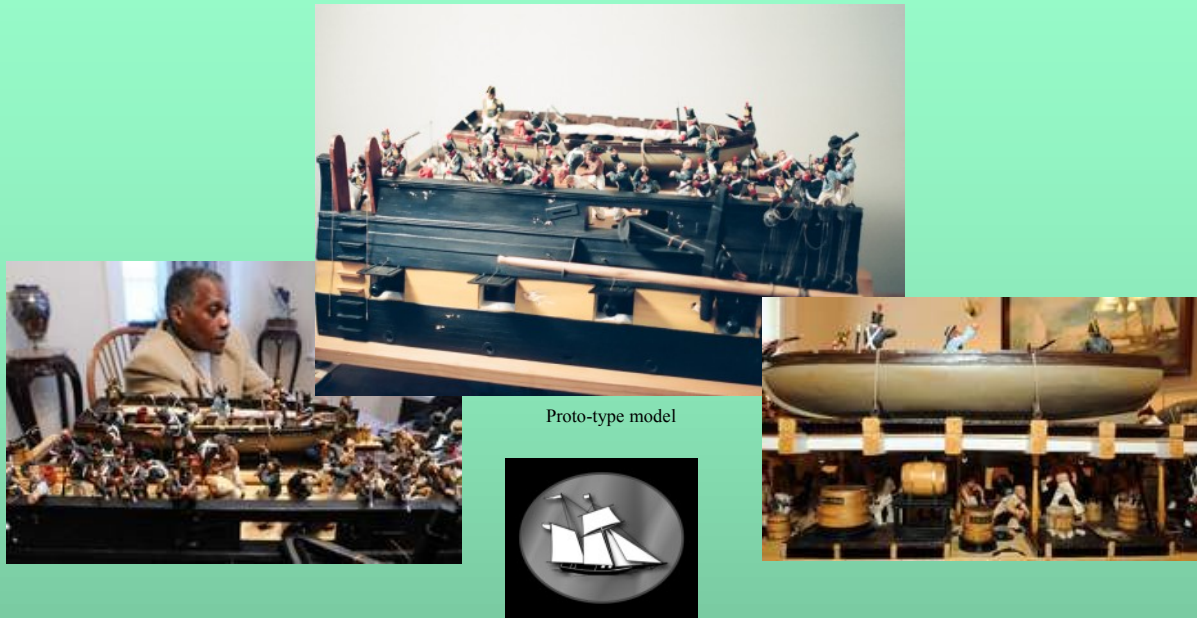
On the eve of World War II, the yard contained more than five miles of paved streets, four drydocks ranging in length from 326 to 700 feet, two steel shipways, and six pontoons and cylindrical floats for salvage work, barracks for marines, a power plant, a large radio station, and a railroad spur, as well as the expected foundries, machine shops, and warehouses. In 1937 the battleship North Carolina was laid down. In 1938, the yard employed about ten thousand men, of whom one-third were Works Progress Administration (WPA) workers. The battleship Iowa was completed in 1942 followed by the Missouri which became the site of the Surrender of Japan 2 September 1945. On 12 January 1953, test operations began on Antietam, which emerged in December 1952 from the yard as America's first angled-deck aircraft carrier.

The US Navy took possession of PT 109 on 10 July 1942, and the boat was delivered to the Brooklyn Navy Yard for fitting. This boat was sunk in the Pacific in August 1943 and became famous years later when its young commander, Lt. John F. Kennedy, entered politics.

At its peak, during World War II, the yard employed 70,000 people, 24 hours a day.

During World War II, the pedestrian walkways on the Williamsburg and Manhattan Bridges spanning the East River offered a good overhead view of the navy yard, and were therefore encased in order to prevent espionage.

Help Support the 2012 USS Constitution Cutaway Model



Your support is requested in making this model a reality. Design and build to be conducted by noted New England Modeler and Maritime Artist Rex Stewart. 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 contact Rex through his website:

www.rexstewartoriginals.com



Danish Gunboat (c1805)

From the National Maritime Museum Collection
www.nmm.ac.uk



Scale 1:48 (?). A contemporary full hull model of a Danish gunboat (circa 1805), a shallow-draught vessel of 18-24 guns. Constructed in 'bread and butter' fashion, the model is partially decked and equipped, and is mounted on its original wooden display baseboard. At this scale (thought to be 1:48) it represents a vessel measuring 108 feet along the gundeck by 30 feet in the beam.

Although the nationality of this design is uncertain, there were Danish 'gun prams' of about the appropriate size and armament, but none of them is known to have the rather severe 'galley beak' and 'pink stern' as shown on the model. However, these features were found in certain Russian 'shebeks' of roughly the same date, but in their case, the dimensions are less suitable.

The very nature of the shallow and wide hull would indicate that this vessel was designed to operate as a stationary platform, hence the presence of catheads for the anchors at bow and stern, from which to bombard a coast or fortification. The existence of channels just under the gunwale indicates that it was rigged with three masts.



Stage 2: Making The Keel, Stem and Sternpost

Step 1: Making the Stem and Sternpost – First Stage

Cut 6 strips of 1/32" x 1/8" basswood into 7" strips. Three strips will be used for the stem and three for the sternpost.

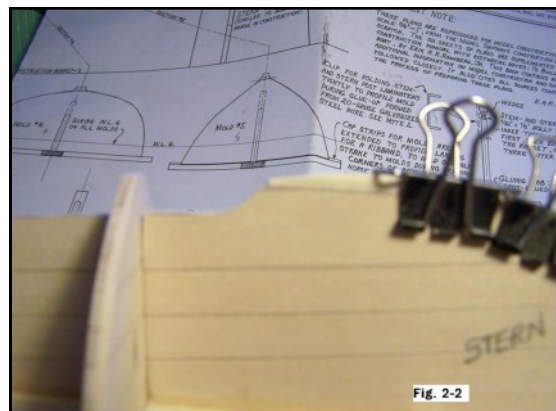
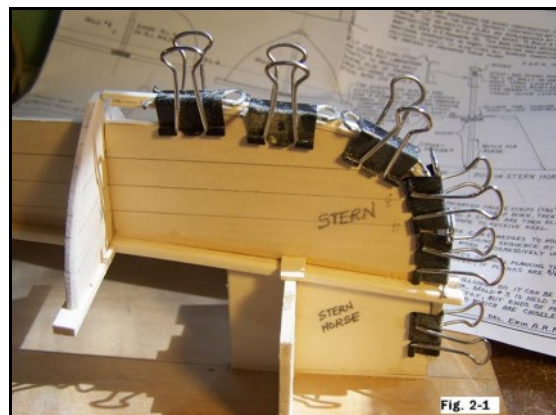
Glue two of the strips together with carpenter's glue. Immediately bend the two glued strips around the stem, clamping firmly in place with six clamps. Make sure that none of the glue touches the mold, because you don't want the strips to adhere to the mold. Note that it is not necessary to soak basswood in water in order to achieve a bend – the basswood will bend easily. However, if you are using a hardwood, you may find that soaking and bending the wood is necessary.

After the glue sets well, remove the clamps. Then glue a third strip in place on top of the other two strips. Align them properly, and then replace the clamps, as shown in Fig. 2-1.

Repeat the above two paragraphs for the sternpost.

Allow the glued and clamped laminations for the stem and sternpost to dry completely.

Remove the clamps. File the scarf joints on the stem and sternpost, as shown on the uppermost drawing on Plan Sheet 1A. Note that the lamination next to the mold is not included in making the scarf joint. The scarf joint extends 9/16" in the other two laminations. This is shown in Fig. 2-2.



Now file a bevel in both the stem and sternpost between the scarf joint and the cap strip. The angle of the bevel is shown in the figure on page 53 of Ronnberg's book. Clamp the stem and sternpost back into position.

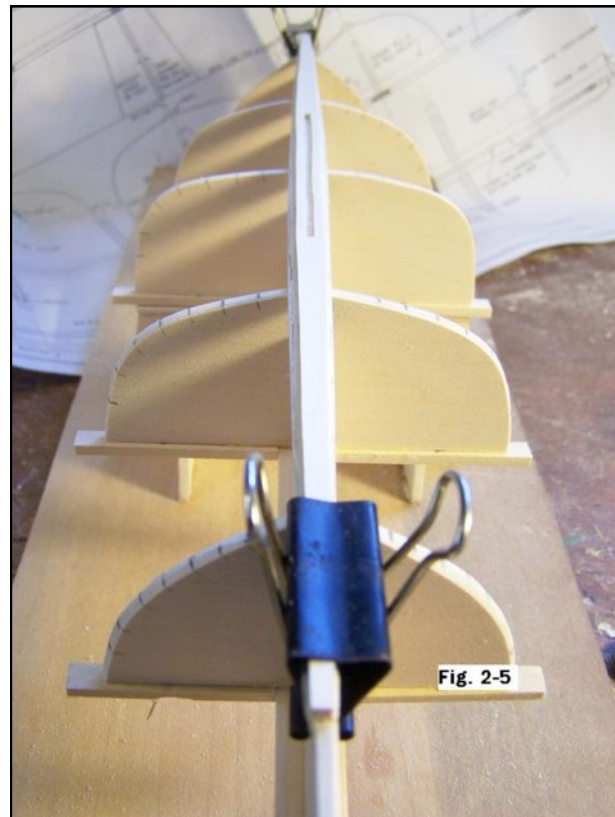
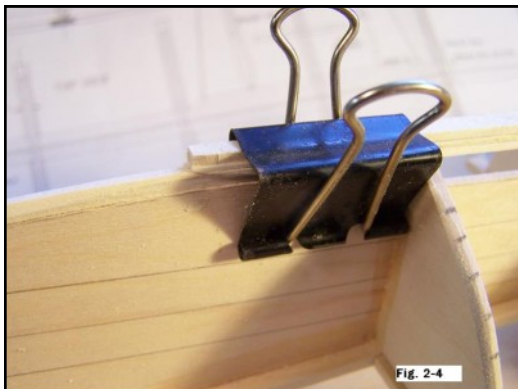
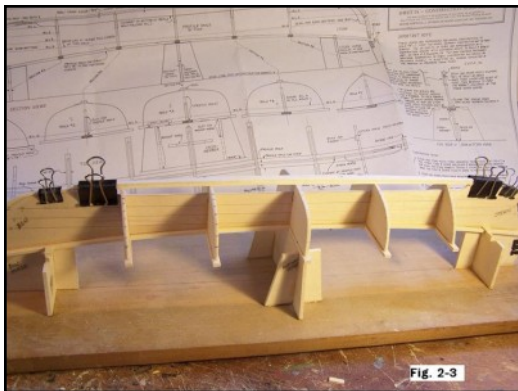
Step 2: Making the Keel

The keel consists of two or three pieces, depending on which way you choose to install it, as will be explained shortly. The first layer of the keel is called the "upper layer" and its pattern is found at the bottom of Plan Sheet 1A.

A standard thickness for basswood is 1/16". Cut the upper layer of the keel from a piece of 1/16" basswood. Note that the piece tapers at both ends, and its full length, when installed, will rest perfectly in both scarf joints in the stem and sternpost. When installed properly, it will just touch upon each of the five molds, and it will be perfectly even with the stem and sternpost. Make whatever adjustments that may be necessary. Note also that the upper layer of the keel contains the centerboard slot that should NOT be cut out until after the frames have been installed.

The lower layer of the keel should not be cut out EITHER from one piece of 3/32" basswood OR from two pieces of basswood (one of 1/16" thickness and one of 1/32" thickness, with both pieces glued together). If you are fortunate enough to own a planer, the one-piece construction is better. Mark and cut out the centerboard slot from this piece. Taper the piece at both ends, as you did for the upper layer. Note that this piece will not be scarf-jointed; instead, it will rest flush above the scarf joints of the upper layer, as shown in the top drawing of Plan Sheet 1A.

Glue the upper and lower keel pieces together, Make sure that the upper layer is centered



perfectly on the lower layer. Place weights on it on a flat surface, and let the glue dry thoroughly.

Now glue the keel in place on the scarf joints at the stem and sternpost, centering it carefully. Clamp with larger clamps. Let the glue dry. See Figs. 2-3, 2-4, and 2-5.

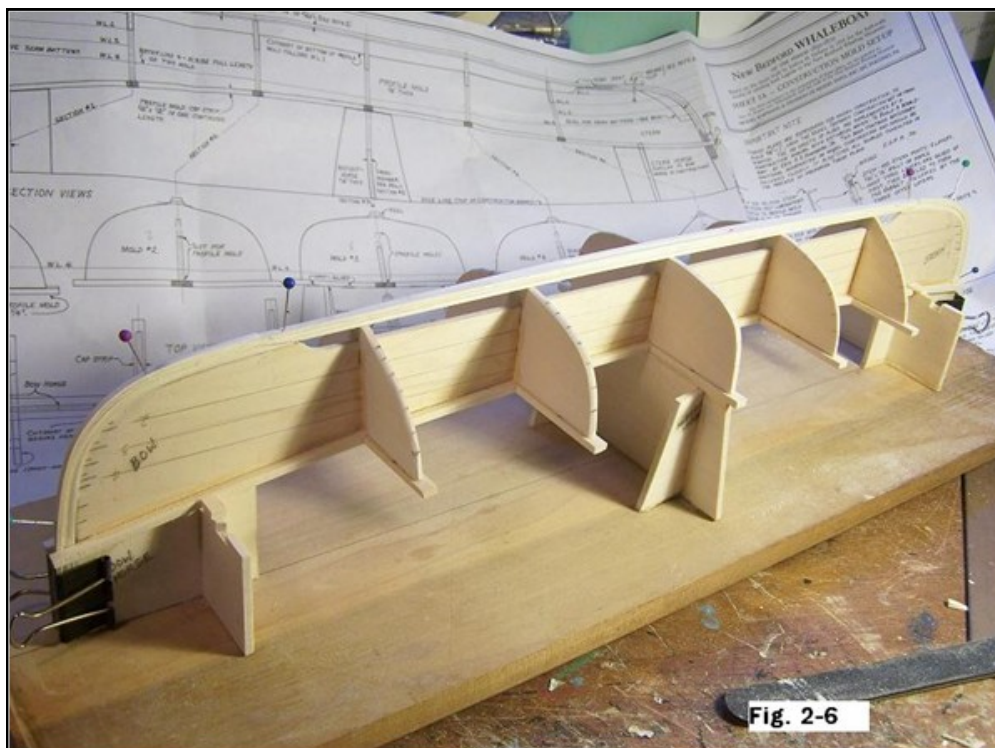
Step 3: Making the Stem and Sternpost—Second Stage

Cut out six more strips of 1/32" x 18" basswood into 6-7" lengths. Glue and clamp 3 of the strips, one at a time, at the stem, and do the same at the sternpost, just as you did in the first stage of making the stem and sternpost. Abut each piece snugly against the keel as you go. Let the glue dry completely before removing the clamps.

Step 4: Finishing the Keel, Stem and Sternpost

Examine the keel, stem, and sternpost assembly to make sure that all bevels have been made accurately, as Ronnberg describes in detail on page 55 of his book. Remove the keel assembly from the molds, if necessary, to make adjustments. To make adjustments use chisels, knives, files, or sanding sticks, especially as the scarf joints. Use the test piece that Ronnberg describes until it sits nearly in the rabbet.

Place the keel assembly back on the mold. Drill starter holes for the three pins that should be placed at the stem and the three pins that should be placed at the sternpost. Drive the pins deep enough so that the keel assembly will remain immovable through the planking process. Make sure that the keel is perfectly centered on the mold. One clamp can be positioned at each end of the mold – these will not interfere with the planking process. See Fig. 2-6 below.



Stage 3: Planking the Whaleboat

Step 1: Cutting out the Planks

Patterns for all strakes of planking are found on Plan Sheet 1B. Transfer the patterns to 3 sheets of 6" x 24" x 1/32" basswood. Identify each strake with an appropriate label, and mark which end is the bow and which end is the stern for every strake. Also indicate the centerline.

Using an X-Acto knife, very carefully cut out each strake. Using a sanding stick, smooth out all edges. (If you overcut any of the strakes, make another one.)

Step 2: Installing the Garboard Strake

Make sure that you orientate the bow end of the garboard strake (the strake that abuts the keel) toward the bow. It is very easy to use the wrong strake, which will definitely have an adverse affect on the shape of the hull, so be cautious here. Also make sure that you use the port and starboard strakes on the correct sides of the whaleboat.

Fit a garboard strake in position. Center it at Mold #3, and make sure it fits snugly in the rabbet at the stem and sternpost. In most cases, a slight trimming will be necessary to make it fit perfectly.

The upper edge of the garboard strakes requires a bevel so that Strake #2 can rest properly upon it. Using a sanding stick or a file, bevel the edge as shown on page 58 of Ronnberg's book. This should definitely be done before installing the strake permanently; otherwise, it will be quite difficult to form a consistent bevel at each of the molds.

A glue injector is recommended for applying glue along the rabbet in the keel. It will work much better than a toothpick, for example. Start at the Mold #3 and apply the glue to about one-third of the rabbet. It is best to do this in thirds. Glue and in the middle third of the strake in place; then pin and glue the bow third, and finally the stern third. Press it well into each end of the rabbet. Use pins, clothespins, or clamps to hold the strake in position until the glue dries thoroughly.

See Fig. 3-1.

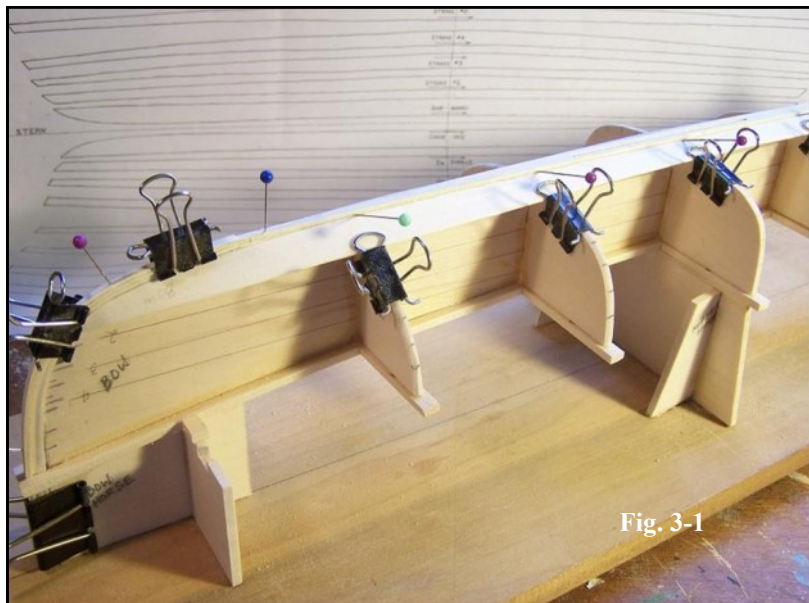


Fig. 3-1

Incidentally, it is recommended that you install only one set of strakes in any given session. For example, install both garboard strakes and then stop. Allow the glue to dry thoroughly before you install the next pair of strakes. And so forth.

Step 3: Installing Strake #2

Since this lower edge of Strake #2 has a clinker lap over the garboard strake, file or sand a bevel on this edge, which will abut the garboard strake. Follow Ronnberg's detailed directions on pages 58-59.

Trim the bow and stern edges of Strake #2 to fit precisely into the rabbet.

Now, Strake #2 can be installed, but first you must make a decision: You have three alternatives. Choose the one that fits your own persuasion:

- You can pin a seam batten to the molds where the upper edge of the strake will land, keeping it clear of the plank area, or
- You can glue the strake onto the garboard strake and then later slide the seam batten under the upper edge of Strake #2 before installing the strake in position, or
- You can first glue a seam batten directly to the upper edge of Strake #2 before installing Strake #2 in position. Use tiny clamps to install the seam batten right onto the strake. Ronnberg doesn't mention this method, but I found it to be easiest to accomplish with some accuracy.

Incidentally, you will need a total of 8 seam battens, which measure 1/32" x 1/8" x about 22" long. Each seam batten is lapped over one half of a strake, with the other half providing a rabbet to receive the bottom edge of the next strake.

After you have chosen your method of installing Strake #2 and its corresponding seam batten, start at the center of the whaleboat and glue it in place. Apply the glue sparingly but thoroughly. Use pins and bulldog clamps to hold them in place. Use two clamps between each of the molds – this seems to work best. Place the clamps directly over the clinker overlap. Scrape away any unsightly glue before it dries.

Step 4: Installing Strakes #3 and #4

Strakes 3 and 4 rest on seam battens at the top and bottom edges. Bevel the strakes where necessary before installing them permanently, ensuring that they fit properly in the rabbet. Also check to see if the strakes lie approximately in the markings you made on the profile molds for the locations of the strakes and corresponding seam battens.

Apply glue and clamp the strakes in place. See Fig. 3-2.

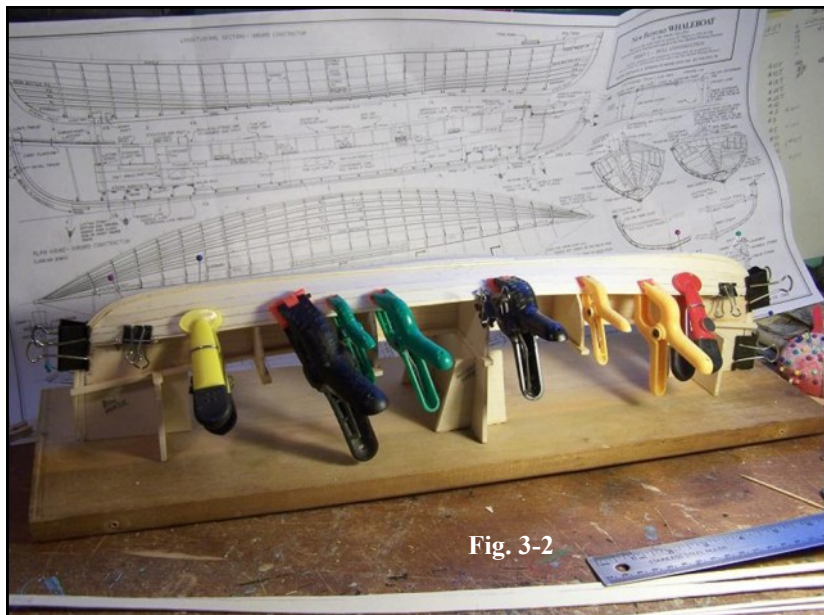


Fig. 3-2

Step 5: Installing Strakes #5 and #6

These two strakes must be cupped in the central 12 inches of each strake. This is quite important, because I tried NOT cupping them, which resulted in an improper fit on the profile molds. Ronnberg shows the cupping process on page 63 of his book. Soak each strake in water – this applies to basswood, too. Then clamp the strake to the hollow of a 1/2" cove molding about 12" long, leaving it to dry for several hours before using it.

Fit and glue these strakes immediately after removing them from the cove molding; otherwise, the strakes will tend to return to their flattened shape quite quickly.

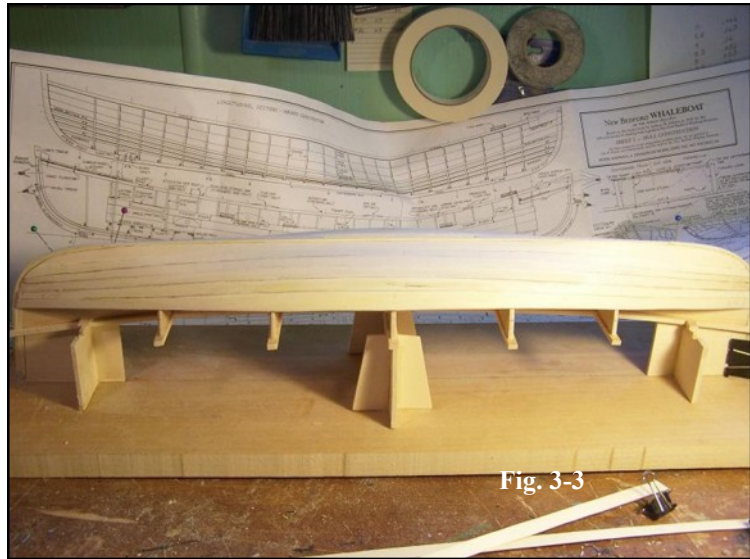


Fig. 3-3

The top and bottom edges of Strake #5 is secured to a seam batten, but only the bottom edge of Strake #6 is secured to a seam batten. The top edge of Strake #6 should be beveled, just as you did for the garboard strake. See Fig. 3-3.

Step 6: Sanding The Hull

Now is a good time to sand the hull that has been built so far to remove unwanted glue specks and minor flaws in the wood that may cause unevenness.

Step 7: Installing the Sheer Strake

The top and bottom edges of the sheer strake contain bevels. Make sure you make them in the correct directions, but do not bevel the last inch at the bow end.

Glue and clamp the sheer strakes in position. If you have cupped Strakes #5 and #6 properly, the sheer strake should pose no problems.

Step 8: Installing the Gunwale Strake

This final strake – the widest strake – is only beveled on its bottom edge. Note that it is about 1" short from reaching the sternpost – cheek pieces, which

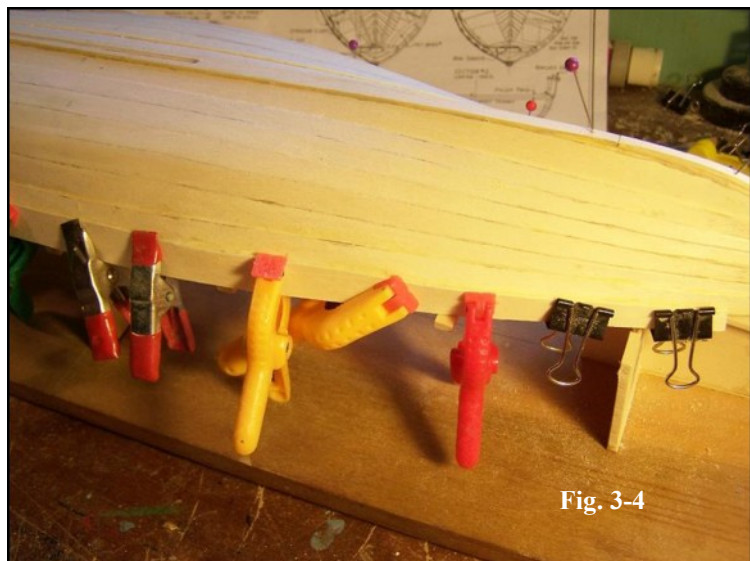


Fig. 3-4

will be explained later, will be fitted here.

Again, apply glue and clamp in place. Make sure the top edge of the gunwale strake touches all the cap strips as you go. Use clothespins or other clamps that will fit and hold the gunwale strake in place.

After the glue has dried completely, pin a 1/8"-square strip of basswood to the mold cap strips all the way from stem to stern on the port and starboard sides. See Fig. 3-4 on the previous page.

We have now completed the planking stage of the build. Next, we will begin framing the hull.

Stage 4: Framing the Hull

Step 1: Removing the Hull From the Mold

Using a single-edged razor blade, slice through the glue tabs where they are accessible. Otherwise, use a small chisel or pry bar, as shown laying on the Construction Board in Fig. 4-2 below, to release the five points where you glued the mold onto the horses. Pull gently as you pry and twist. If you applied too much glue, this may be a problem, but persistence works. See Fig. 4-1 and 4-2 below. Note that the 1/8'-square strip of wood that you pinned to the cap strips still remains intact.

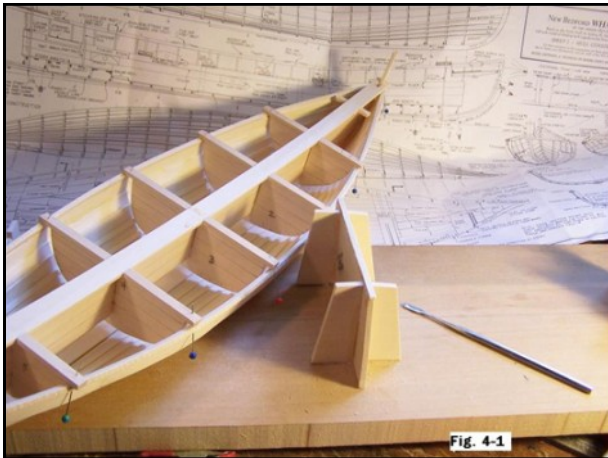


Fig. 4-1



Fig. 4-2

Step 2: Cutting out the Frames

You will need at least 96 pieces of basswood 1/32" thick by 1/16" wide and about 3 1/2" long for the frames. Some will break, so make a few more than you need.

The whaleboat has 24 frames on the port side and 24 frames on the starboard side. Each frame consists of two strips of basswood.

Ronnberg recommends holly or maple for the frames. I will be using basswood.

Step 3: Marking the Locations of the Frames

Ronnberg describes the method of marking out the frames in his book on page 68. I can-

not think of an easier way to do this, so follow his instructions. I marked all frames except the 3 cant frames at the bow and the 3 cant frames at the stern.

The 1/8"-square pieces of basswood pinned to the cap strips were left in place by Ronnberg until you installed all the frames between Molds #1 and #5. Instead of doing this, I remove these pieces immediately after marking the frame locations, and I found that installing the frames was much easier, allowing the fingers much more room to maneuver the frames into position.

Step 4: Installing the Frames

Frames on the port side of the hull will be fitted on the forward side of the line you marked for the locations of the frames, and frames on the starboard side of the hull will be fitted on the aft side of this line.

Fit one layer of frames at a time. Before installing them, hold the lower end of the frame in place by placing a pin in the keel where the frame should be stopped. The upper end of each frame will end exactly 3/32" below the top of the gunwale strake.

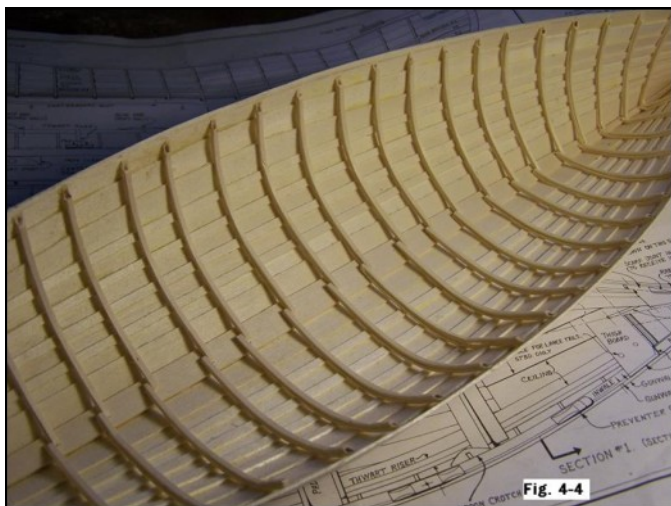
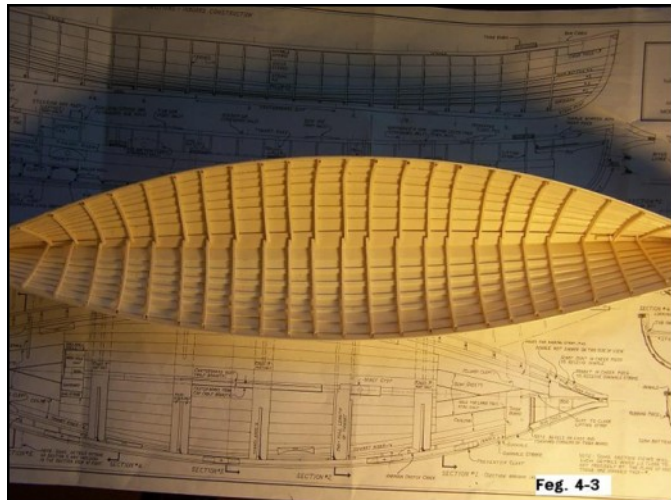
Fit each frame in place before installing it, making sure that it will fit properly. Apply a small but sufficient amount of glue along the frame, and then clamp it in position with a clothespin, ensuring that the frame makes uniform contact with all seam battens.

Repeat this procedure for a second layer of frames.

Note that the first three strakes at the bow and stern areas are canted frames, which means that they lie at a slight angle to the centerline. Install them at the angles shown on Plan Sheet 2. Form the bends at the keel with needle-nose pliers.

Step 5: Trimming and Tapering the Upper Ends of the Frames

Remember that the upper edges of all frames end precisely 3/32" below the gunwale strake. As Ronnberg describes on page 70 of his book, trim the upper edges of the strakes so that they are shaped as shown in Fig. 3-51 of the book. Instead of a router blade fitted in an X-Acto #5 knife handle, use



whatever tool with do the job. I used a router bit chucked in my Dremel rotary tool. Rifer files work well but are rather time-consuming.

So far, your whaleboat should look like what is shown in Figs. 4-3 and 4-4.

Step 6 (OPTIONAL): Fastening the Hull

If you plan on leaving your hull unpainted or only treated with stain, Ronnberg recommends that you fasten the hull with copper nails. Somewhere in the neighborhood of 2,000 nails are required, which is obviously labor-intensive and quite uninteresting. However, if you decide to finish this optional step, your model will be a beautiful thing to behold. Ronnberg provides detailed instructions on pages 72-74 of his book.

Personally, my own whaleboat model will be fully painted and will become a part of a Charles W. Morgan diorama that I've been working on for some months, so I will not be installing nails because the nails would not be seen anyway. ♦

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What Happened to the HMS General Hunter Project?

By: W.Scoville

In 1806, William Bell, the Master Ship Builder at the Naval Shipyard near Amherstburg (Fort Malden) built the HMS General Hunter (aka: General Hunter, Hunter), a small schooner/brig for the Provincial Marine. Little did he know, 200 years later that the ship would again play an important role in Great Lakes history.

Though no historical evidence has been found to date to confirm it, it is generally accepted that the General Hunter was built to replace an earlier ship the Hope (schooner) which had been lost the previous year (the Hope was also built by William Bell), and because the General Hunter was the next ship that William Bell built, logic seems to support this thought to some degree. Until recently it was thought that the same plans that were used to build the Hope were also used to build the General Hunter. But, recent evidence seems to suggest that this might not totally be the case.



HMS General Hunter Wreck Site During Excavation

In the past I had read many articles discussing the pros and cons about the idea of building models based on plans found in the archives. Some believe it shouldn't be done because it's all purely conjecture as to how the ship was actually built, while others believe that it's quite okay to build models based simply on plans alone as they are merely representative models of how the ship might have been built. I hadn't really given much thought to the idea before, even after reading these articles, but our recent discoveries in regards to the General Hunter has given me a whole new perspective to look at in my modeling future.

When we started the General Hunter project, here's what we had:

1. We had some historical background information on the ship from an article that was written by one John Stevens (former curator of the Canadian Maritime Museum) for the Nautical Research Journal back in the 1950s regarding his research, findings and beliefs with regards to the General Hunter. Due to his provenance we had no reason to disbelieve any of his findings.
2. We had a model that is currently housed at the Amherstburg Museum of the General Hunter which I believe is based on plans created by Mr. Stevens based on his research. The model itself we believe has some minor historical inaccuracies to it which we believe could be easily fixed.
3. We had the same set of plans to begin our project with.

So, we thought, all is well, we can move right into our project. A set of modeling plans had been completed and we in fact started building a proto-type of the model.

In 2001 a wreck was found on the sandy beach of Southampton, Ontario. After several archaeological excavations and years of painstaking research it was finally determined that the wreck was in fact that of the HMS General Hunter.

So, as an added source of information we thought it would be nice if the Archaeological

team that was responsible for the General Hunter wreck was involved in our project so we proceeded to make contact with them to determine their interest. We were quite pleased with their response as they said they would help out in whatever way they could as a set of modeling plans would be of interest to them as well.

So, the next step we took was to forward the Archaeological team a set of plans that had been developed for the model to get their comments and suggestions. While we were expecting to have to make some changes based on their suggestions, we were definitely not prepared for one of their comments. There was a major discrepancy in the dimensions of the keel of the ship.

The keel length that we had for the model was 54' which was based on the Bell plans. The actual keel length of the keel at the wreck site however was 46'10". That's over a seven foot difference. Now, on a larger ship this may not mean too much and the plans could easily have been adapted to accommodate for this size difference as it wouldn't greatly affect the shape of the hull. However, on a small ship of this size we thought it would greatly affect the shape of the hull so the problem had to be investigated.

So, a meeting was arranged with Ken Cassavoy (Project Director of the HMS General Hunter Wreck) and Stan Mclellan (Archaeological team record keeper in charge of all the field drawings generated from the excavation) to see if we could iron out the differences in measurements.

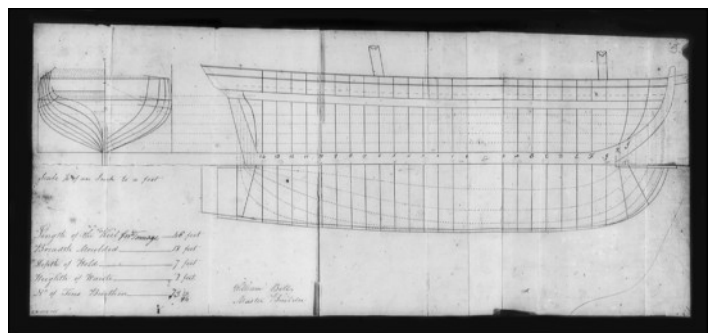
One thought we had was that perhaps the wreck was not actually that of the General Hunter, however at our meeting, that idea was quickly put to rest. After multiple archaeological digs and several years of in-depth research into the historical archives both in Canada and the US, they were able to piece together the puzzle of the wreck, finally allowing them to say without a doubt that the wreck is in fact that of the General Hunter.

Now, with the knowledge that we were dealing with something quite different than where we started, we knew that a new set of plans had to be developed.

From our meeting, Ken and Stan provided us with all the drawings they had that would help us re-develop the drawings. Also they provided us with field drawings pointing out some unique constructional details of the General Hunter that they noted in their recording of the wreck during excavations.

To the project teams knowledge, no known drawings exist that can be tied specifically to the General Hunter. As a natural course of action they, at one point had examined the drawings that John Stevens believed were used, but have to some degree dismissed them as they have come across another set of drawings by William Bell which they believe more closely represent their findings.

The plans to the right from the William Bell collection at Archives Canada are the ones they believe may have been used in the construction of the General Hunter. The problem with these plans however is readily apparent in that the keel length on these plans is 48'. On examination we can see that there is a space in

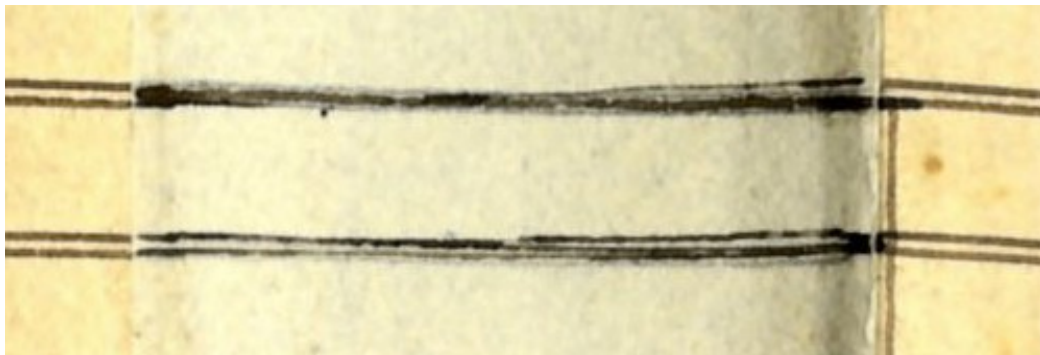


the midship section framing. Typically in a drawing this is to indicate that all frames for that section of the ship are to be the same.

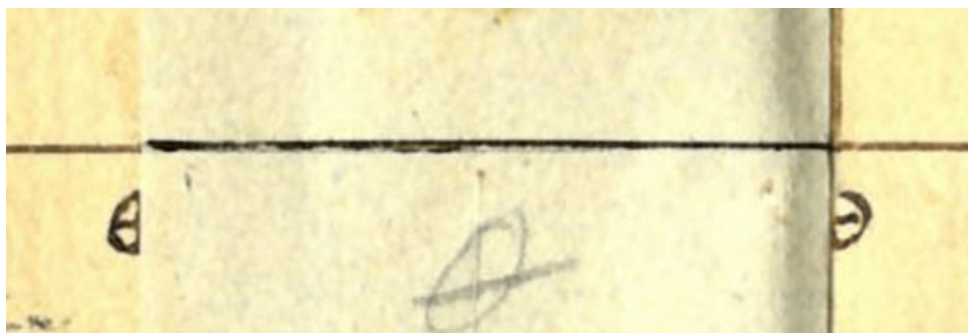
On closer examination however it can be seen that these are clearly not the original drawing. Why?

Because of the wonderful world of digital photography we are able to zoom in on this midship section. When we do, a few things jump out at us (some later confirmed by Archives Canada):

- There are two sets of frame markings. The original which are consistent in ink type with the rest of the drawing. The second set of frame markings do not appear to be consistent with the original drawings. They are larger in size and do not appear to be by the same author as the writing style is quite different.
- The paper used on the newer midship section appears to be of a completely different texture than that of the rest of the drawing, which indicated that the original drawing was cut and the mid-ship section added at a later date than the original drawing was completed.
- The ink in this section is not consistent with the rest of the drawing. This could partially be explained by the different types of paper used. Closer examination of the section though shows that the same ink that is on the middle section carries over at the joints and is considerably darker than on any other part of the drawing. As can be seen in a scanned section below the lines do not match either. The image below is from a new scan taken by Archives Canada.

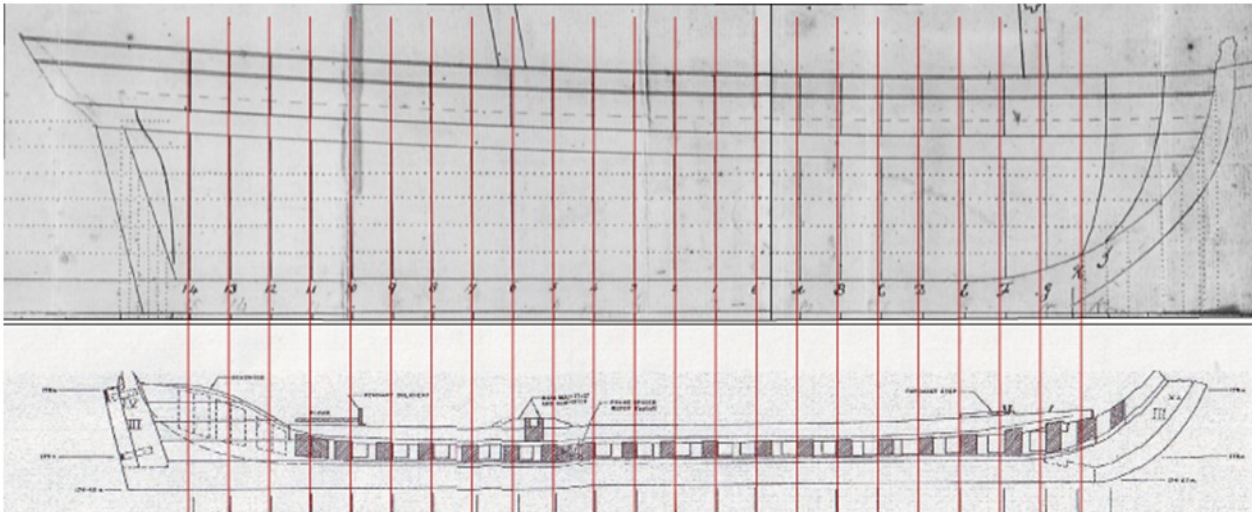


- Close examination of the midship lines on each side of this added section clearly shows where the drawing was cut. In fact the original marking for the midship appears on both sides of this open space. When re-cut the drawing and placing the original lines back together the midship marking lines up perfectly.



It was not uncommon for ship plans to be re-used or modified for building different vessels. In fact, unless it was a first time build or a build of some significance which required drawing a new set it was common place. Especially for such a common place vessel as a transport ship.

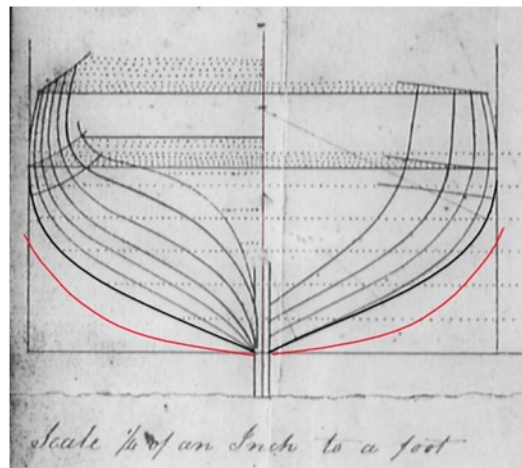
In considering that these drawings may have been used to build the HMS General Hunter the first logical step was to return the drawings to their original condition by removing the added mid-ship section and compare them next to the wreck profile drawings. Here's what we find.



Although there are some minor issues, it is not hard to see how the project team have come to think that perhaps this is the drawing that may have been used to build the General Hunter. But! Isn't there always a but? J

On comparing the sectional drawing of these plans with that of the field drawings of the frames of the wreck we find quite a difference. To the right we can see the midship frame comparison. So this presents a slight problem with using these drawings.

So where does that leave us? Based on the information we have at hand the only logical step is to completely re-create drawings based on all the information we have at hand. Where information is lacking we will have to draw information from other drawings of both William Bell and other available drawings of ships of the period.



This process is currently under progress as I write this. In fact we have just submitted the first preliminary drawings to the HMS General Hunter Project team for their perusal and suggestions.

The final results of these plans will provide us with perhaps the most accurate representation we may see of the HMS General Hunter as she was built. Stay tuned. ♦

Badges: Heraldry of Canadian Naval Ships



Circa 1942



Current

HMCS Moncton

Description: Gules two tridents in saltire Or surmounted by a bee volant proper.

Significance: The Tridents represent the defensive role of the ship, while the bee, which is drawn from the symbol of the City of Moncton, represents both industriousness and the offensive capability of the ship.

Motto: RESURGAM (I shall rise again)

Colours: Gold and Red

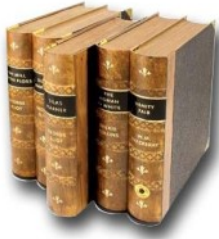
Battle Honours: The Second World War: ATLANTIC, 1942-43.

First of Name

Corvette, Flower Class. Commissioned 24 April 1942, Paid off 12 December 1945

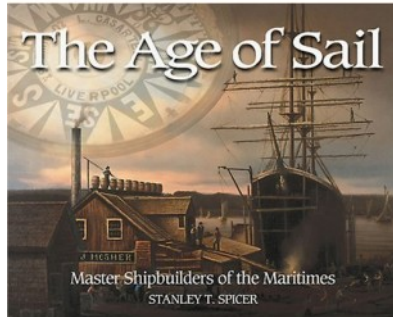
Second of Name

Coastal Defence Vessel, Kingston Class, Commissioned 12 July 1998



The Book Nook

Books of interest for the Model Ship Builder



The Age of Sail: Master Shipbuilders of the Maritimes

By Stanley T. Spicer

Formac Publishing Company Limited

ISBN-9780887806681

Get your copy from the [Model Ship Builder Amazon Bookstore](#).

Review

"The book is a pleasant read. Spicer and the publishers are to be commended for producing this book...*The Age of Sail* will have lasting value as a source of excellent illustrations and photos." (Bradley T. Shoebottom *The Northern Mariner*)

"...an impressive homage to Maritime shipbuilders... Spicer's meticulous research and fine storytelling are enhanced by the wealth of illustrations that accompany the text. More than 150 paintings and photographs, many of them archival, create a visual witness to the craft that was so essential to the Maritimers of the 19th century." (Jodi DeLong *The Chronicle-Herald*)

"...stunningly beautiful... gorgeously illustrated. (Spicer) is a master storyteller and meticulous researcher, and *The Age of Sail* is a book well worth having." (*Canning Gazette*)

Product Description

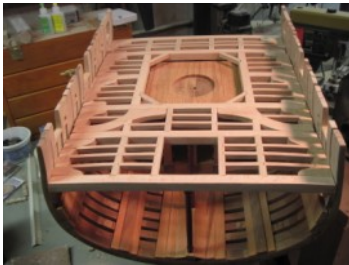
The 19th century was the age of shipbuilding in the Maritime Provinces: all along the coast men were turning trees into ships that would sail on the world's oceans. Farmers and fishermen became master craftsmen building huge, deep-water vessels.

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Contributors Pictures

Area for displaying submitted pictures by the readers



Ken Murphys Bluenose II Plank-on-frame model under construction. Had these on my computer for a while and just found them.



Send in pictures of your model for others to see.

To send hard copy pictures or CD see mailing information on page 2.

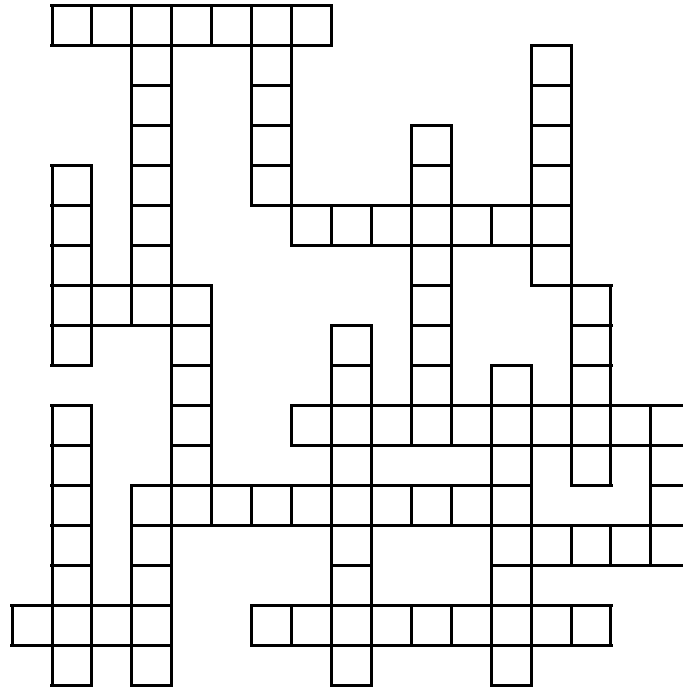
Or you can send images by email to editor@msbjournal.com

Please note: send high resolution images. Low resolution images may not convert to PDF properly so they may not be able to be used.



Gene's Nautical Trivia

Longboat Equipment



4-letter words

GAFF
KNEE
MAST

5-letter words

CHOCK
CLAMP
DAVIT
SCARF
SWEEP

6-letter words

DRIVER
THWART

7-letter words

GRATING
GUNWALE
ROWLOCK

8-letter words

BOWSPRIT
MAST STEP
WINDLASS

9-letter words

FRAME BEND
IRON STRAP

10-letter words

FOOT WALING
STERNSHEET



NAUTICAL LITERATURE QUIZ

Where was Herman Melville, the author of "Moby Dick," born? _____

In "The Voyage of the Dawn Treader," what vessel did Reepicheep use when departing Caspian's crew near the end of the story? _____

What is the name of the seaside town terrorized by "Jaws"? _____

What was Alistair Maclean's debut novel? _____

What was the name of Captain Flint's ship in "Treasure Island"?

In Richard Burton's "The Book of One Thousand and One Nights," how many voyages did Sinbad the Sailor undertake? _____

John Steinbeck's debut novel, "Cup of Gold," was loosely based upon the life of which buccaneer? _____

In William Brinkley's "The Last Ship," what is the name of the destroyer left to wander the oceans after a nuclear war? _____

What was the name of Wolf Larson's sealing schooner in Jack London's "The Sea Wolf"? _____

In the "Heart of the Sea: The Tragedy of the Whale Ship Essex," Nathaniel Philbrick recounts the tale of a crew attempting to survive on a small lifeboat, but why did the "Essex" sink? _____

SALTY SAYINGS

By Harry Campbell

WHISTLING SONGS TO THE TAFFRAIL: Providing advice that will be ignored.

WARMING THE BELL: Stopping work too early.

HOISTING IN: Understanding; comprehending.

SWAYING AWAY: Hoisting an upper mast or yard.



ONE-MINUTE MYSTERY

Called by the First Mate to the Cook's quarters, Captain Jack examined the prostrate body of Luigi Marino, his long-time First Cook, who was an apparent suicide victim. The captain knew that Marino came from Naples, Italy, around ten years of age. He came from a poor family, had to leave school after the fourth grade, and joined a sailing ship as a cabin boy. Although he had a limited education, he kept a number of nautical books in Italian in his cabin, which he frequently read. He was well-liked by his crewmen, and everyone loved his pizza pies, which he made from a family recipe originating in the late 1800s, long before pizza became popular.

Marino's body was found in his cabin on the floor next to his cot. Apparently, he shot himself with a small revolver and slid off the cot. It was rumored that he kept a large sum of money somewhere in his cabin, so this made the captain a bit suspicious that his death was indeed a suicide.

Next to Marino's body, Captain Jack found a suicide note, which stated, "I am tired and sick, and the doctors say nothing can be done. I am too old now. If I were twenty years younger, I'd try to go on, but I do not wish to be a nuisance. This is the only solution for me. God forgive me!"

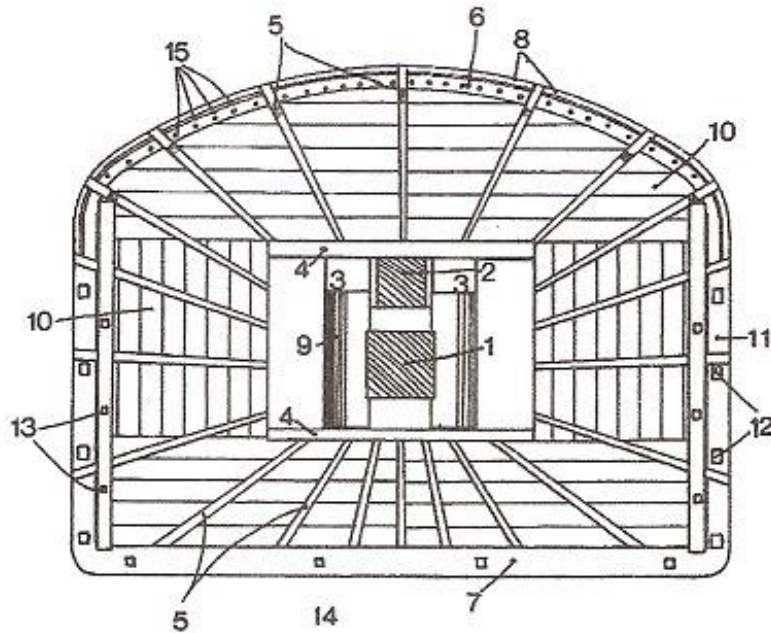
Raising an eyebrow, Captain Jack said, "This is not a suicide. Marino was murdered!"

HOW DID CAPTAIN JACK KNOW THAT MARINO WAS MURDERED?



Name the Parts

The following diagram illustrates the main top of a typical English warship of the late 1700s. Can you identify and name the numbered parts?



1. _____

8. _____

2. _____

9. _____

3. _____

10. _____

4. _____

11. _____

5. _____

12. _____

6. _____

13. _____

7. _____

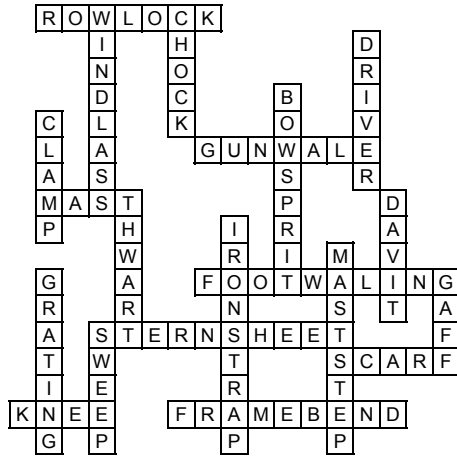
14. _____



Gene's Nautical Trivia

Answers

LONGBOAT EQUIPMENT FILL-IN:



NAUTICAL LITERATURE QUIZ:

The Bronx in New York.

A coracle

Amity

HMS Ulysses

The Walrus

Seven

Henry Morgan

USS Nathan James

Ghost

It was rammed by a whale.

NAME THE PARTS: 1-Main mast, 2-Main topmast, 3-Trestletrees, 4-Crosstrees, 5-Battens, 6-Rim, 7-Gunwale, 8-Filling pieces, 9-Bolsters, 10-Planking, 11-Futtock plate, 12-Holes for futtock shrouds, 13-Fittings for swivel guns, and 14-Tenons for top rail.

ONE-MINUTE MYSTERY: Marino had a fourth grade education and read books only in Italian. He could not have written a note in English with perfect grammar, punctuation, and spelling.

Modeling Clubs

Wish to have your club info displayed? Send an email to info@modelshipbuilder.com

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

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

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

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

pcadreher@sympatico.ca

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

jweliver@comcast.net

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Web: www.tallshipbounty.org **Ph:** 631 584-7900 **Email:** tsimonin@tallshipbounty.org

Sea Watch Books - SeaWatch Books, LLC
 19 Sea Watch Place, Florence, USA OR 97439

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