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SIR FRANCIS DRAKE'S DRUM

By Gene Bodnar

Sir Francis Drake was one of the greatest English sea captains. He was also a privateer, a navigator, a slaver, and a politician. In 1588, he was second-in-command of the English fleet against the Spanish Armada. He also is famed for the second circumnavigation of the globe, from 1577 to 1580. He died of dysentery in 1596 after an unsuccessful attack against Puerto Rico.

A little known fact about Drake is that he frequently carried his snare drum on his journeys. It was with him on his circumnavigation, and it was still with him on his final voyage. While on his death bed in Panama, he ordered that the drum be returned to England and that if England was ever in danger, someone was to beat the drum and he would return to defend the country.



Sir Francis Drake



Replica of Drakes Drum

Drake's drum, which now is on display at Buckland Abbey, has been heard to beat when England is at war and also when significant national events take place. English folklore claims the drum was heard beating when the Mayflower left Plymouth for America in 1620; it was heard when Horatio Nelson was a freeman of Plymouth; it was heard when Napoleon was brought into Plymouth Harbor as a prisoner; and it was heard when World War I began in 1914 and again when the German navy surrendered in 1918. In the latter instance, the ship was searched by officers and also by the captain, but neither the drum nor the drummer was discovered. The most recent report of the drum beating occurred during the World War II evacuation of Dunkirk in 1940.

Drake's drum has been the subject of poems. For example, Sir Henry Newbolt wrote:

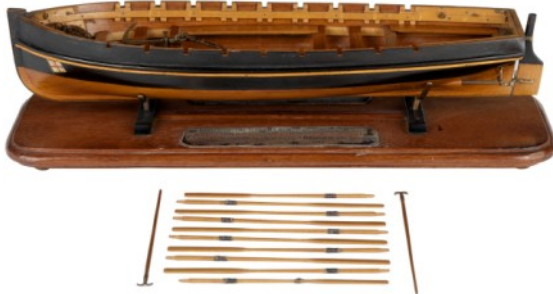
“Take my drum to England, hang et by the shore,
Strike et when your powder's runnin' low;
If the Dons sight Devon, I'll quit the port of Heaven,
An' drum them up the Cannel as we drummed them long ago.”

Drake's drum has also been the subject of songs. Charles Villiers Stanford composed a piece about it and included it in his “Songs of the Sea.” A composition written as recently as 1988 can be heard on an album entitled “Acoustic Alchemy.”

Drake's drum can still be viewed today at the Buckland Abbey Maritime Museum in Devon, England.

Model Ships of the Royal Museum Greenwich

The HMS Bombay Service Launch



Scale: 1:48. A contemporary full hull model of a steam launch of 'HMS Bombay' (1828) mounted on its original wooden baseboard in a wooden glazed display case. The hull is complete with black top-sides and a rear-admiral's flag on either bow, a rudder (tiller missing) and twin propeller shafts on brackets (propellers missing). Internally, the thwarts are removable and the engine bed and bearers are fitted amidships. Other equipment includes a full set of oars, two boathooks, a single boat anchor and cable, a bow painter, gratings and side benches. Pinned to the wooden baseboard are two silver plaques, the first is inscribed: 'This boat in the state represented was the means of saving the lives of 130 officers and men when the ship was destroyed by fire in the Rio De La Plata Dec. 14th 1864' and the second, 'Model of steam launch of HMS Bombay made from the piece of the mizzen mast and gear attached by J S Watts Esq. Master of the Bombay Scale 1/4 inch to 1 foot'.

Maker: James Samuel Watts, circa 1865

Dimensions: Overall model: 53 x 278 x 77mm; base: 41 x 290 x 98mm

Materials used: coating: gilt; coating: varnish; metal: brass; organic: paper; paint; wood

Source: <http://www.rmg.co.uk>
Royal Museums Greenwich



The wreck of the RMS Rhone is the most popular scuba diving site in the British Virgin Islands. It is regarded by some commentators as one of the best wreck dives in the world.

Like many great wreck dives, the Rhone has a great shipwreck story behind it.

The RMS Rhone was a royal mail steam packet ship that transported mail cargo between England, Central America, and the Caribbean. She was one of the earliest iron hulled ships, and was powered by both sail and steam. She was built in 1865 in London, and she measured in at 310 feet/94 meters long. Her propeller was only the second bronze propeller ever built, and she was regarded as unsinkable. During her maiden voyage she weathered several severe storms.



Wreck of the RMS Rhone

On 19 October 1867, the Rhone pulled up to a temporary coaling station in Great Harbour, Peter Island, alongside the RMS Conway. The original coaling station had been moved from nearby Saint Thomas

due to an outbreak of yellow fever. The captain of the Rhone was one Robert F. Wooley. On that day Capt. Wooley noticed his barometer dropping precipitously, and was concerned it might mean a possible hurricane, despite it being very late in the year for storms. But he elected to remain at anchor. However, a hurricane it was, and a ferocious one it was too - stronger than the instruments of the day were capable of measuring. The Rhone weathered the first half of the storm, and then the 'eye', a patch of calm weather at the storm's epicentre, passed over.

The Captains of the Rhone and the Conway conferred. The ferocity of the storm had dragged their anchors, and they were both worried about being driven up onto the shore. A decision was taken to transfer the passengers from the Conway to the safer vessel: the Rhone. In accordance with standard maritime practice, the passengers were lashed to their bunks to prevent injury.

The Conway then weighed anchor and sailed up the channel, but was caught when the storm swung around, and foundered off the south side of Tortola with the loss of all on board. The Rhone struggled to raise her tangled anchor, and Capt Wooley eventually ordered it to be cut loose. It lies in Great Harbour to this day, its chain still entangled around the same coral head.

Time was by now critical, and Capt Wooley decided to shoot for open sea, passing between Salt Island and Dead Chest Island. Between those two islands lay a deepwater pinnacle known as Blonde Rock. Fearful of hitting the shallow pinnacle in the swells, Capt Wooley ordered it be given a wide berth.

She almost made it to safety. Just as the Rhone was passing Black Rock Point, less than a boat length from open water, the storm came back around, and the winds drove the Rhone onto Black Rock Point. The hull cracked against the rocks, allowing cold water to flood into the superheated boilers, which then exploded upon contact, sinking the vessel with almost no chance for anyone to save themselves. Even over the noise of the hurricane, the explosion was heard over Salt Island, and the local salt workers rushed to try help the victims through the raging hurricane, a feat of courage for which Queen Victoria bequeathed the island to the salt workers and their descendants in perpetuity.

Local legends say that Capt Wooley was thrown directly onto Black Rock Point on first impact, never to be seen again, although this seems improbable. But his ship sank swiftly, and his body was never recovered. Of the original 146 souls aboard, plus an unknown number of further passengers transferred from the Conway, only 23 people (all crew) survived. The bodies of many of those who perished were later recovered and buried in a nearby cemetery on Salt Island. Due to her mast sticking out of the water, and her shallow depth, she was deemed a hazard by the Royal Navy in the 1950s and her stern section was blown apart by explosives.

The Rhone was actually dived as early as the late 1800s by a trio of Irish salvage divers known as the Murphy brothers, one of whom became the first (and believed to be the only, so far) death on the wreck relating to decompression sickness.

Position

N18°22'7.3"
W64°32'8.2"

The wreck is located on Black Rock Point on the West side of Salt Island. The site is only accessible by boat, and is served by eight National Park mooring balls for boats to moor up to. Because the site is a designated dive site, anchoring on the wreck or hooking into the wreck with a grapnel is prohibited by law.

Depth

Maximum depth is about 85 feet/26 meters. At its shallowest the wreck structure reaches to within 15 feet/5 meters of the surface.

Visibility

Even on the Rhone some days the viz is poor.

The visibility on the site is normally good, in between 50 and 75 feet/15 and 22 meters, but can be higher on very calm days.

Conditions

Prevailing seas tend to come from the Southeast, and so the wreck is normally in reasonably calm waters. However, when the sea comes from the south, it can be rougher. The wreck also has a periodic and highly variable current, which usually flows due north.

The site is dived year round.

Source: wikitravel.org

Saint Brendan's Curragh—Part 1

James M. Norton

According to legend, a sixth century Irish monk named Saint Brendan the Voyager left the west coast of Ireland with 17 men in a boat made of oxhides on a seven-year voyage into the North Atlantic. The voyage of St. Brendan and his fellow monks is described in an anonymous eighth-century manuscript known as the *Navigatio sancti Brendani abbatis*, or simply the *Navigatio* or *The Voyage of Brendan*. A medieval-style representation of St. Brendan and his crew of monks is shown below (source: <http://www.phinehasfury.com>).

St. Brendan was born in 484 A.D. in County Kerry in the southwest of Ireland. Brendan attracted many religious followers, and established a number of monasteries in Ireland, the most famous of which was Clonfert, in County Galway, founded in 560. Clonfert became one of Ireland's greatest monastic centers, with over 3,000 monks, and St. Brendan was laid to rest in Clonfert Cathedral when he died in 577. The story of St. Brendan's voyage created one of the most remarkable and enduring of European legends, and many believe that Brendan, in his leather boat, was the first European to reach America.



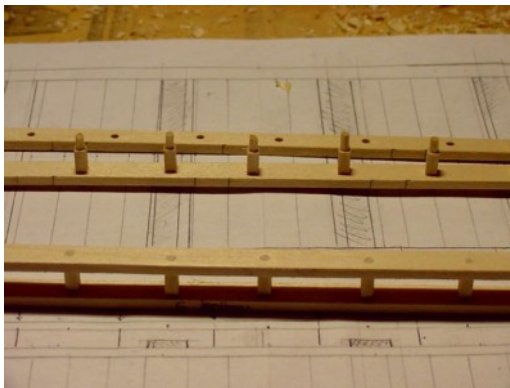
The following passage from the *Navigatio* (Translator: Denis O'Donoghue, Date of Translation: 1893; source, <http://markjberry.blogspot.com/StBrendan.pdf>) describes all there is to know about the construction of Brendan's boat: "*Having received the blessing of this holy father and all his monks, he . . . fitted up a tent, near a narrow creek, where a boat could enter. Then St Brendan and his companions, using iron implements, prepared a light vessel, with wicker sides and ribs, such as is usually made in that country, and covered it with cow-hide, tanned in oak-bark, tarring the joints thereof, and put on board provisions for forty days, with butter enough to dress hides for covering the boat and all utensils needed for the use of the crew. Moreover, they placed and fixed a mast at the center of the vessel and a sail and all other things that are required for navigation.*" The narrative goes on to describe in considerable detail – and with supporting navigational data – a fascinating and adventure-filled voyage to lands far across the Atlantic.

I became aware of Brendan's voyage and the nature of his boat around the time when I first began modeling. I had already decided by then that I did not want to use kits or build models of familiar or well-known vessels. Rather, I wanted to construct from scratch unique models that would be a challenge to research and build and that would be conversation pieces when completed. My chosen niche or focus would be small, open boats of historical significance. I quickly decided that building a model of Brendan's curragh would meet all of these criteria. Reproducing the boat described in the *Navigatio* also appealed to me because of my Irish ancestry, and because it would allow me to use my experiences in woodcarving and leatherworking in a decidedly new way.

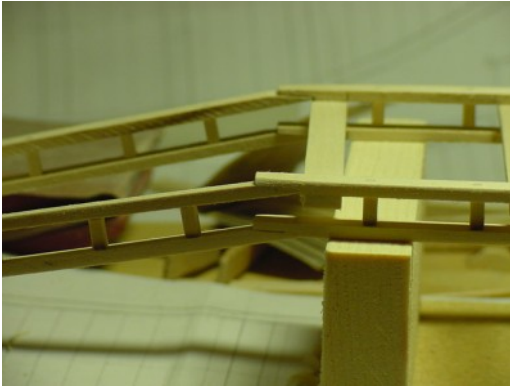
My primary sources for planning and constructing the model were *The Voyage of the Brendan* by Tim Severin (McGraw-Hill, New York, 1978, ISBN 0-07-056335-7); a National Geographic article (also by Tim Severin) entitled "The Voyage of the Brendan - did Irish monks discover America?" (National Geographic, 152(6):769-797, December 1977); *Ancient Boats in N.W. Europe: The Archaeology of Water Transport to A.D. 1500* by Sean McGrail (Longman, London and New York, 1987, ISBN 0-582-49287-X); and *The Currachs of Ireland* by James Hornell (Society for Nautical Research, Greenwich, 1973). Further inspiration for the model was obtained from a fictional work about Brendan's voyage entitled *Beyond Crystal Castles*, by Fred Hoffman (Xibris Corporation, 2003, ISBN 978-1413420203).

As a starting point, I drew my own plans for the boat based on photographs, drawings, and descriptions from the above sources. I chose the 1/24 scale, which would result in a reasonably sized replica of a 36-foot boat with an 8-foot beam (the dimensions of Tim Severin's reproduction) and which would allow the use of traditional curragh-building techniques (as described by James Hornell). In short, a stout double gunwale is constructed first, turned upside down, fitted with curved ribs and stringers, and covered with a leather or canvas skin, which is stretched around the frame over the upper gunwale and lashed to the lower gunwale. Tim Severin's book *The Voyage of the Brendan* describes in detail the trials and tribulations of constructing a full-sized replica of Saint Brendan's curragh, using materials and methods of Brendan's time.

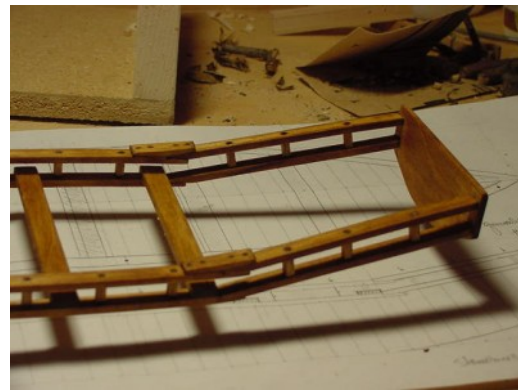
The picture on the left below shows initial sections of the double gunwales, constructed of basswood. Stanchions fitting into holes drilled in the gunwales hold the two gunwales together and maintain the proper spacing between them. A set of roughly drawn plans is visible under the sections of the model. Below, right, is an image depicting a community curragh building project, (<http://www.castlebar.ie/photos/pj/curraghproject.htm>) showing the same approach to construction of the gunwale. (The several Castlebar project photos in this article are the copyright of Peter Jordan, pj@castlebar.ie, and used with the photographer's permission.)



Based on information I have been able to gather about the construction of large currachs, the bow and stern gunwales are angled upwards, to make the craft more seaworthy. These sections are attached to the center gunwales by a kind of scarf joint, secured with a bridge piece and pegs. The image on the left below shows the attachment of the bow section to the main gunwale frame of my model; the image on the right is another image from the Castlebar curragh construction project site. I tried consistently from the beginning to have the method of construction of the model match that of a real curragh.



The gunwale of a curragh, the real skeleton of the craft, was usually fashioned from a hard, durable wood, such as oak. To simulate this, I stained the finished frame with a light oak stain. The pictures below show views of the bow and stern of the stained frame, with the stem, transom, and thwarts in place and with the end-grain of the stanchions and pegs showing nicely as slightly darker spots. The leather skin would eventually be stretched up over the upper gunwale and would cover these details, but we as modelers always have the satisfaction of knowing this type of detail is in the model, even if it can't be seen!



The next step was preparing the double gunwale frame for attachment of the curved ribs. Again, I tried to follow actual curragh construction techniques. The frame was inverted, holes were drilled in the lower gunwale, and ribs were bent and inserted into the holes. To assure the proper profile, I had to make a temporary, thin balsawood silhouette, mounted in the centerline and representing the curve of the hull as drawn in my plans. The ribs of real curraghs were made from thin strips of a supple wood, such as willow, and I simulated the use of this lighter-colored wood by leaving the ribs unstained. The ribs in the model are 1/32" x 3/32" strips of basswood, bent not by steaming but by running a smooth metal tool handle along the strip, while applying a slight pressure. This curves the strips nicely, avoids soaking or steaming the wood, and saves time, since the wood doesn't have to dry before attachment.

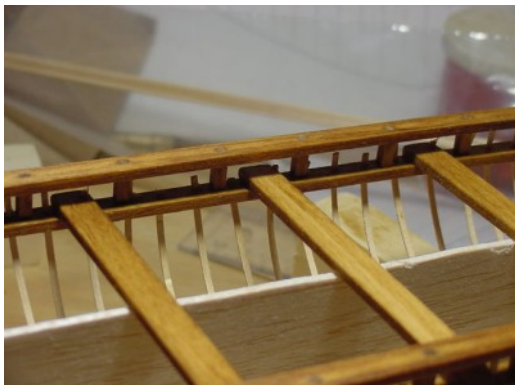
Once I started adding ribs to the model, an amazing transformation took place. The model suddenly took on the appearance of a three-dimensional boat, rather than just a clunky, two-dimensional frame. The picture on the left below shows the model with some of the ribs in place. To the right is a photo showing the ribs on a full-sized curragh. You

may notice that my model has the balsawood guide for rib height placed inside the ribs, compared to the full-size curragh, which has a single long stringer outside of the ribs, running from bow to stern. This stringer is supported by braces attached to the thwarts, and serves the same purpose as my balsa silhouette. I attached all of the ribs except a few at the bow, pulled the balsa silhouette out through the space, and then added the last few ribs.



The ribs pass through holes in the lower gunwale, but, surprisingly, are not usually fastened in any way to the upper gunwale. When I started attaching the ribs, I found out why. In order to adjust the curve of each rib and make them symmetrical, I had to tug a little on the free ends of the ribs between the gunwales, adding or subtracting tension. For a full-sized curragh, once the rib shape was established, pegs or wedges were pounded into the holes in the gunwales through which the ribs pass, securing the ribs in place. I believe that this approach allows for later adjustment of the rib shape – the wedges could be loosened, the ribs moved to the desired position, and the wedges replaced. I created the same arrangement in the model, using the ends of flat toothpicks to represent the wedges.

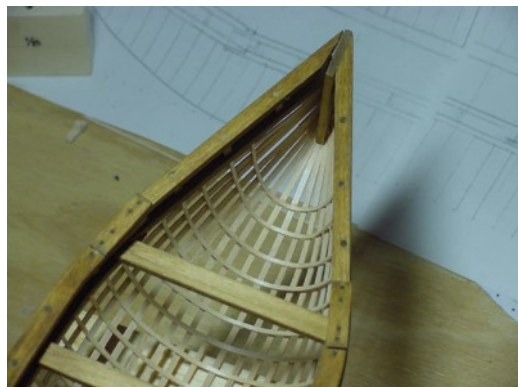
As a result of this technique for rib attachment and the subsequent adjustments of the ribs themselves, the exposed ends of the ribs between the gunwales are not exactly even. This bothered me a little, and I was prepared to trim these ends to make them even, until I again consulted photos from an actual curragh construction. I found that the rib ends were left uneven there as well. The pictures below show the rib ends between the gunwales of the model (left) and on a full-size reconstruction (right). In Brendan's time, I think the ends would certainly have been left irregular after the wedges were secured in place, so I did the same on the model.



Next, the stringers were set in place and spot-glued to the ribs using CA glue. I mounted one stringer in the center and nine [9] on each side, evenly spaced between the keel line and the gunwales, giving a reasonable approximation of the spacing on a full-sized curragh. (Note: The number and width of the stringers varies considerably in modern curraghs from different regions of Ireland, ranging from thin stringers widely spaced to wide stringers placed very close together. The latter arrangement essentially amounts to a plank-on-frame arrangement and the tarred canvas skin would serve the same purpose as caulking between the planks, *i.e.*, to make the craft watertight.) As it turns out, I did need to adjust the curvature of the ribs while attaching the stringers, and was able to do so because of the free ends of the ribs between the gunwales. Fixing the positions of the ribs with wedges was only appropriate after all the stringers were in place. I'm sure that the original builders followed this sequence. Below are some images of my progress in placing the stringers. At the bow, the stringers attach to the stem, and the spacing of the stringers there is naturally much closer than amidships or at the stern, due to the curvature of the hull near the bow.



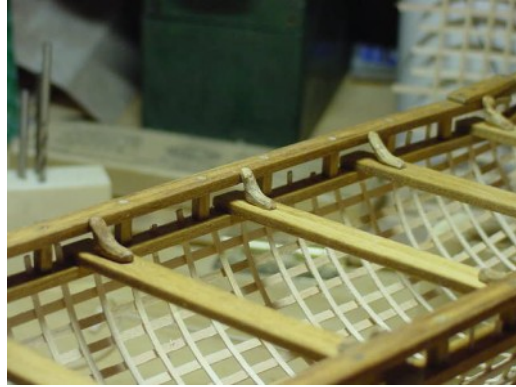
Below are some additional views of the bow and stern of the completed frame from above, showing its basket-like construction. The boat ended up with a graceful, streamlined, and almost organic shape, due to the natural curvature of the ribs and stringers.



Finally, I carved a set of twelve [12] thwart knees from branched oak twigs and mounted them on the thwarts, seen in the image below. I believe that these carved knees correspond well to the naturally angled wood used for thwart knees in some modern curragh reconstructions, and are consistent with the type of construction that might have

been used in Brendan's time. Each knee has a slightly different shape, which adds to the impression that the boat on which the model is based was hand-made from local materials.

The next steps in the construction of this model of Brendan's curragh, to be described in Part Two of this series, will be lashing the ribs and stringers together with simulated leather strips, cutting leather "skins" of an appropriate size, sewing these skins together, stretching the resulting leather covering over the frame, and securing it in place.



Until then, happy modeling!

JMN

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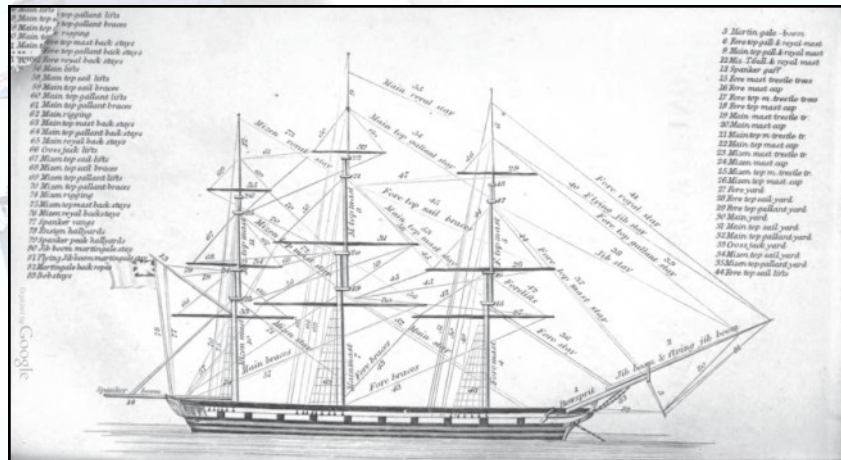
The rigging of period ship models is arguably one of the most complex and daunting tasks for the modeler. Not only does the model maker need to consider the type of rig (such as sloop, schooner, brig, ship etc.), but the timeframe during which the vessel was built. For example, an eighteenth-century man-of-war boasted miles of rigging, over 1,000 blocks, and acres of canvas. To reduce the rigging in scale and yet retain an accurate representation is a formidable undertaking.

The various methods of supporting and extending the sails, are regulated according to the class of the vessel, and the disposition of the sails; these are distinguished according to their position in relation to the vessel, or to each other: when there is but one mast, it is simply called the mast; when there are two, they are commonly denominated the main and fore-masts; and when three, the main, fore, and mizen-masts. The mast which is nearest to the bow or head, is called the fore-mast; that next abaft the fore-mast, or nearest the middle of the ship, the mainmast; and the third, or that nearest the stern, the mizen-mast. (Fincham, 1843)

RIGGING, a general name given to all the ropes employed to support the mast; and to extend or reduce the sails, or arrange them to the disposition of the wind. (Falconer, 1780)

Attaining historic accuracy in modeling a sailing ship is another challenging task for a model shipbuilder. Whether building from a kit or starting from scratch, a huge part of the challenge is knowing what, exactly, is accurate? Where do I turn for information? As any modeler who has built more than one or two ships (used in the generic sense!) knows, the accuracy of the rigging plan provided in a kit is of varying historic accuracy.

Some provide exceptional detail and evidence of research. Others, regrettably, provide a greatly simplified schematic and leave it to the model maker to fill in the blanks. When building from plans, a similar challenge arises. While there are multiple readily available sources for lines and construction related plans, far fewer detailed rigging plans are available. Finding this information, which is more or less available (depending on the year in question), is often the first challenge; making sense of the information is often the second! Even when a sail or rigging plan can be located for a specific vessel, the level of detail (types and location of blocks, belaying points, etc.) is generally less than would be desired. Just to add to the uncertainty, it was not unusual for a Captain to make changes in the rigging, even in the middle of a voyage. There are many documented instances of ships Captain's making very substantial changes – to include the rake and height of masts.



From Kipping (1854)

This series of articles is intended to provide a guide to not only unraveling the mysteries of masting and rigging a model ship, but also to how the science of rigging has changed over the centuries, and where to turn to learn more.

As I develop these articles I will be learning and, hopefully, providing you with information at the same time to help in your research as well. I am neither a historian nor an experienced model builder – I am researching the topic as I go along. The reason for writing this, though, is because I found the topic fascinating. While building my first ship model, I found that the plans only went so far in answering my questions. I needed to turn to other sources for guidance to try for a measure of accuracy for the period. Note that due to my personal limitations I will be dealing only with English language documents. There is a sizeable volume available in other languages which I may occasionally reference for your independent review. In addition, I will be focused on the 17th, 18th and 19th centuries. While there is some information available for earlier vessels, it is spotty and anecdotal at best.

Nomenclature

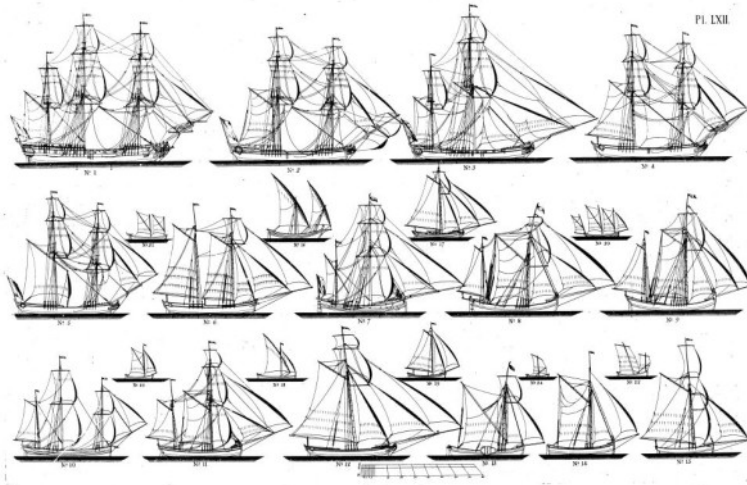


Plate 62 from Chapman (1768)

It is important, as various styles and types of rigging and masting are reviewed, to understand that over the course of history, the terms used to describe a vessel have evolved and changed. While there are fairly common descriptions for different rigging styles in use today, in the past the use of terms was, shall we say, much less rigid? As one example, the naval term "Sloop" referred to ships with different rigs and sizes varying from navy to navy. "Sloop-of-war" was more of a reference to the purpose of the craft, rather than to the specific size or sail-

plan. Likewise, a "Bark" has seen many changes in usage over the years. For example, William Falconer's Dictionary of the Marine (1780) defined "Bark", as "a general name given to small ships: it is however peculiarly appropriated by seamen to those which carry three masts without a mizen topsail. Our northern mariners, who are trained in the coal-trade, apply this distinction to a broad-sterned ship, which carries no ornamental figure on the stem or prow." Plate 62 from Chapman's 1768 work *Architectura Navalis Mercatoria* provides a snapshot in time of the variety of rigs in use.

Whenever a style of vessel is discussed, the description provided by contemporary reference works will be used, and any distinctions between the application of the term and the term as currently understood will be pointed out when possible.

The initial set of topics I have chosen includes the size and placement of masts; dimension of spars; the standing rigging for different types of rigs; installation of spars to masts; and

more.

In this first installation, I would like to introduce you to some of the key period resources that are readily available. The list will, I am sure, grow as time progresses. Please feel free to let me know if there are specific topics you would like to have researched and included related to masts and rigging. In coming issues, several of these will be discussed in more detail as key reference works for an era.

Adams, John, 1773. Young Sea officers assistant

Biddle, Tyrrel E. 1883. A treatise on the construction, rigging & handling of model yachts

Biddlecombe, George, 1848. The Art of Rigging

Chapman, Frederik Henrik, 1768. Architectura Navalis Mercatoria

Cock, John, 1840. A treatise on mastmaking

Deane, Sir Anthony, 1670. Deane's Doctrine of Naval Architecture, 1670

Falconer, William, 1780. An Universal Dictionary of the Marine

Fincham, John, 1843. A Treatise on Mastmaking Ships and Mast Making

Kipping, Robert, 1854. Rudimentary Treatise on Mastmaking, Mast-Making and Rigging

Mountaine, William, 1783. Seamans Vade-mecum: And Defensive War by Sea

Murphy, John McLeod & W. N. Jeffers, 1849. Spars and Rigging from Nautical Routine, 1849

Steel, David -

1796. The Art of Rigging

1805. The shipwright's Vade-Mecum

1800. The Elements and Practice of Rigging and Seamanship (3 vols)

Volume 1 - Masts, Yards, Gaffs, Blocks & Oars

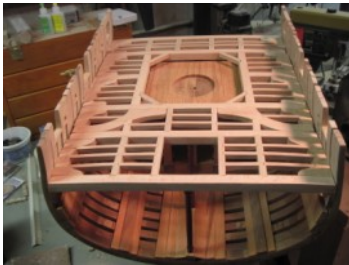
Volume 2 - Sail Making

Volume 3 - the Art of Rigging

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your build if you wish.

All pages are printed on 11" x 17" stock.

Future plans include a 1:48 scale model timbering kit

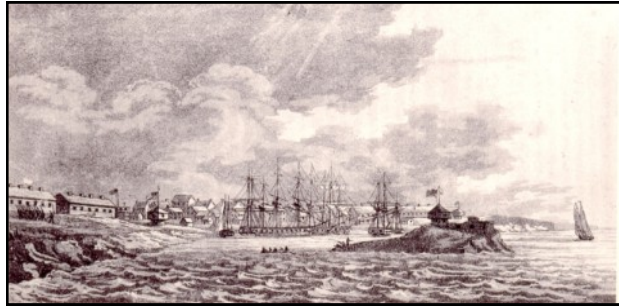
Plans: \$57.50CND set + Shipping/Handling

Available at www.modelshipbuilder.com

Historical Naval Shipyards

Sackets Harbor

Following the outbreak of war between the United States and Great Britain in June 1812, Sackets Harbor became the center of American naval and military activity for the upper St. Lawrence Valley and Lake Ontario. The brig *Oneida*, with a company of marines, was already at the harbor to suppress smuggling between northern New York and Canada. Local woodlands provided ample timber, and a large fleet was constructed at the harbor's extensive shipyard. Barracks were also built for the thousands of soldiers, sailors, and mechanics who soon arrived to provide the manpower for the invasion and conquest of Canada.



Sackets Harbor during the War of 1812

In an attempt to destroy the American shipyard, a British-Canadian force launched an attack on May 29, 1813. At that time the majority of the American forces were across Lake Ontario attacking Fort George. The remaining Americans drove off the enemy, but their narrow victory was marred by a fire that destroyed their military stores. During the remainder of the war, Sackets Harbor was an active station where naval ships were constructed and supplied. In December 1814, the Treaty of Ghent officially ended the War of 1812, and the Lake Ontario fleet was placed in storage at Shiphouse Point.

After the war, the massive earthen fortifications protecting the harbor were graded off and the battlefield reverted to farmland. Several blockhouses were converted to barns and another became an office for the commandant of the Navy Yard.



Sackets Harbor Today

The shipyard remained under Navy control because of the presence of an unfinished first-rate ship-of-the-line, the *New Orleans*. It was designed to carry a crew of 900 and was enclosed in a huge wooden ship house to protect it for future use. In 1817, the Rush-Bagot Agreement between the United States and Great Britain limited all naval forces on the Great Lakes. During the 1840s, old naval buildings were removed and new quarters were constructed for the naval commandant and sailing master (lieutenant), to meet the needs of a continuing naval presence.

The navy decided to scrap the *New Orleans* in 1883. The demolition of the vessel, together with improved Canadian-American relations, ended the need for a naval base in Sackets Harbor. The navy maintained the facility until 1955, although it was seldom used except for training by the state's naval militia.

The 1913 Centennial Park portion of the battlefield was recognized as early as 1866 as a special plot of land to be set aside to honor all the military personnel who had fought and died in the War of 1812. In 1878 the land was called the Old Battle Ground and was used for patriotic meetings, political rallies, church picnics, and other events.

New York State took control of the Navy Yard in 1967 and began acquiring more of the historic battlegrounds, including the most recent forty acres in 2006.

Source: Sackets Harbor Battlefield Alliance



The Work Bench

Tool Reviews, Shop Reviews and more
by bbrockel@modelshipbuilder.com

Jim Byrnes Table Saw Review

Ship modelers have come a long ways from the early days of clay models that accompanied the Pharaohs on their journey after death to the technology-rich modeling days of today. Now we have milling machines, laser cut parts in kits, sophisticated measuring devices and on and on.

For any model ship builder, accuracy plays a key part in the building of a wooden ship be it a kit or a scratch build. The process of cutting the various wooden parts of our ship builds demands very close tolerances. Enter the Byrnes table saw by Jim Byrnes at Byrnes Model Machines

The Byrnes table saw is a beautiful piece of engineering. Built by Jim Byrnes and assisted by his wife Donna, the Byrnes table saw is at the top of everyone's wish list. Being an avid model builder himself, Jim realized that he needed a saw that could cut to the close tolerances needed for model ship building. Calling on his 25 years as a machinist, Jim thought "I can build a better mousetrap". Each table saw is hand built one at a time, no mass production here. And with the broad list of add-ons and accessories for the saw, every customer can have their saw built to suit their modeling needs.



The Byrnes Table Saw with Adjustable Mitre

Once you've placed an order for your saw, it takes Jim 2-4 weeks to complete your order depending on Jim's work load. You will find yourself on pins and needles once your order has been placed until it arrives at your front door.

Out of the box, the saw requires very little setup. Read the the short (4 page) "Manual for the Model Machines 4" Table Saw" and check the invoice to is everything included in your order.

Specs for the table saw:
1/3 horse power
120V 60Hz / 230V 50 Hz

2.5 amps
Table size 10" x 12" x 3/8" thick
Cutting cap. 15/16"
Blade arbor 3/8", flanged to 1/2" and 20 mm
4 in. dia, 24-tooth blade included with saw

The saw is a very maintenance free piece of machinery. The manual instructs the buyer to put a coat of good car wax on the table top before use and lightly oil the blade adjustment screw, shaft and the u-joint every week or so.

That's it. You are now ready to make some saw-dust.

This saw is a dream to use. For cutting planks for both deck and hull, the saw is a natural. The 24-tooth blade included with your saw is perfect for getting very smooth cross cuts. One of the optional blades you can order is an 80-tooth, .040 thin kerf blade that is perfect for ripping those beautiful cherry wood billets into planks with nice clean, square edges. No sanding required, I like that.

Another optional device you can order is an adjustable mitre.

This is an invaluable option for repeating miter cuts in planking for that great anchor stock plank we all admire.

The 1/3 horsepower motor doesn't even break a sweat on most thicknesses of lumber up to 15/16". Some hardwoods over a quarter of an inch may require you to feed the wood a little slower, but once you get the feel for the saw, it's not a problem. I size my larger stock with my 10" table saw and then over to the Byrnes saw for the finer cuts.

One of the options I ordered was the extended rip fence. The fence attaches to the standard 1/8" tall rip fence with two machine screws. The extended rip fence allows the modeler to rip taller stock pieces.

Overall, I found the Byrnes Table Saw a real joy to use. A real asset to your shop and your model building.

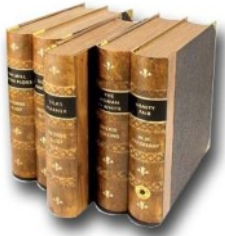


Adjustable Mitre



Extended Rip Fence

Would you would like to see your favorite tool or jig on "The Workbench"? Have tool or jig you made yourself and you'd like to share it with others? Feel free to drop me an e-mail and let me and lets discuss it. My e-mail address is bob@modelshipbuilder.com



The Book Nook

Books of interest for the Model Ship Builder
and ship building enthusiasts

Warships for the King

Ann Wyatt (1658-1757)

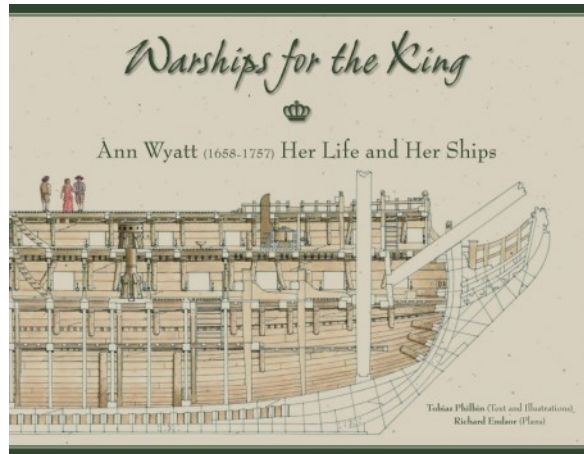
Her Life and her Ships

By Tobias Philbin and Richard Endors

Seawatch Books LLC

ISBN: 978-0-9837352-1-6

Get your copy from the
[Sea Watch Books](#).



Another interesting book from Seawatch Books LLC. As the title “Warships for the King: Ann Wyatt (1668-1757) Her Life and Her Ships” indicates this book provides insight not only to a 17th century shipyard but into the life of its owner as well.

Ann Wyatt lived an incredible life even by today’s standards. Having lived 99 years she survived the plague, was married twice, and was responsible both as a partner with her husband William Wyatt and on her own for the construction of at least five ships of the twenty-seven ship program. The mere fact that she was a woman in the 17th century who successfully ran a shipyard is enough of note to make her worthy of note. Her husband died before the first two, the Devonshire of 80 guns and the Winchester of 60 guns were complete. The author also believes there is enough evidence to show that she may also have been involved in the building of two others as well.

The first part of this book covers Ann’s personal life. From the little information that is available Tobias Philbin has been able to piece together the story of her life. While a considerable amount of this story is based on inference only I think it is reasonable to say Philbin’s deductions are logical. Where alternative events may have taken place Philbin presents those too and leaves it to the reader to decide. While not a comprehensive authoritative book on Ann Wyatt it certainly provides a solid base from which future historians can build their case.

The second part of the book is probably of most interest to model builders. Each chapter covers one of the Wyatt ships.

Through the use of models, graphics and historical documents the author provides us with some insight into the history of each ship through to its final fate. Provided are details of its construction and highlights of different features of each ship. Some interesting sections are the communications between Wyatt and the Admiralty on changes and various other aspects of the ship building process.

The book also contains a copy of the original contract for Wyatts Cumberland (80). And to cap it off in a pocket in the back of the book to go hand in hand with the information from the contract is a set of plans drawn by Richard Endsor (author of "The Restoration Navy") of the Cumberland. With the three sheets of detailed plans (1:48 scale) and the contract this should provide the model builder with an interesting modeling subject.

Over all, I found this book an interesting read and it will be sure to be found on the shelf with my other research material for years to come. I think this book will be of interest to nautical historians and model builder alike. It definitely gets a thumbs up from this reader!

You can get your copy of this book from:

Seawatch Books LLC
www.seawatchbooks.com

Contributors Pictures

Send your submissions to: mario@modelshipbuilder.com



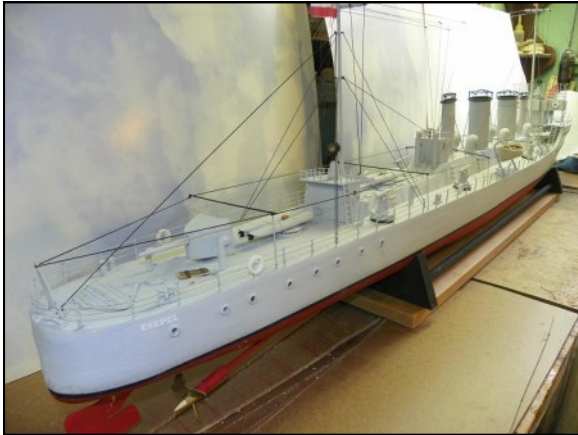
This first set of pictures comes from Arthur Wallis. Mantuas Astrolabe a 1:50 scale Plank On Bulkhead Kit was Arthur's first attempt at a wooden model ship.



Master Modeler Gene Bodnar's latest completed model



The SMS Csepel (1912) -- an Austrian torpedo/destroyer boat of WWI on 1:50 scale.



Model ship below built by Sjors Bloomberg of the Netherlands 18th century brigantine "Corsair" Occe 1:80 scale

With its square-rigged foremast and fore-and-aft sails on its main mast, the brigantine was fast, easy to maneuver, and had twice the cargo space of a sloop. No wonder it became the favorite vessel of pirates. A typical brigantine carried as many as 100 pirates and mounted enough cannons to intimidate any possible target.





A beautifully built model of the Billings Boat "DANA Fishing Boat" 1:60 by Hakan Skogstjarna

The reason Hakan chose this particular kit was that it was The kit he received as a birthday present from his dad on his 10th birthday. The original kit was scrapped some time during my teens and now I wanted to restart my ventures into this hobby with this kit. The build went on from April 2010 and the boat was finished late Jan 2011.

Picture Submissions

Wish to see your pictures here? We welcome all submissions; wood, plastic, resin, cross section, card, r/c. Send your pictures to:
mario@modelshipbuilder.com

Ideally you will send four or more pics and a short description of the model, its scale etc. Images should be of the highest resolution possible. It doesn't have to be a completed model either. Send along some progress pics of your current model. Try to send original pics that you haven't posted to the various modeling forums

Badges: Heraldry of Canadian Naval Ships

HMCS Carleton



HMCS Carleton today.
Traditionally ship names are passed on to other ships. This is not the case with the Carleton making it somewhat unique.

Description

Barry wavy of eight Argent and Azure the crest from the Arms of Sir Guy Carleton, Baron Dorchester which is "A dexter arm embowed and naked at the elbow the shirt sleeve folded above the elbow Argent and vested Gules; the hand grasping an arrow in bend sinister point downwards proper."

Significance

Although the division was named after the British schooner HMS Carleton (Battle of Valcour Island, 11 October 1776), there is no doubt that the original ship was named in honour of Sir Guy Carleton who is accredited with having saved Canada for the British in the defeat of Montgomery and Arnold at Quebec, New Year's Eve 1775-1776. Placing the Carleton crest upon the field of heraldic water indicates connection with the sea.

Motto

VINCEMUS ARMIS (With these arms we shall conquer)

Colours

Scarlet and White

BATTLE HONOURS

Pre-The First World War

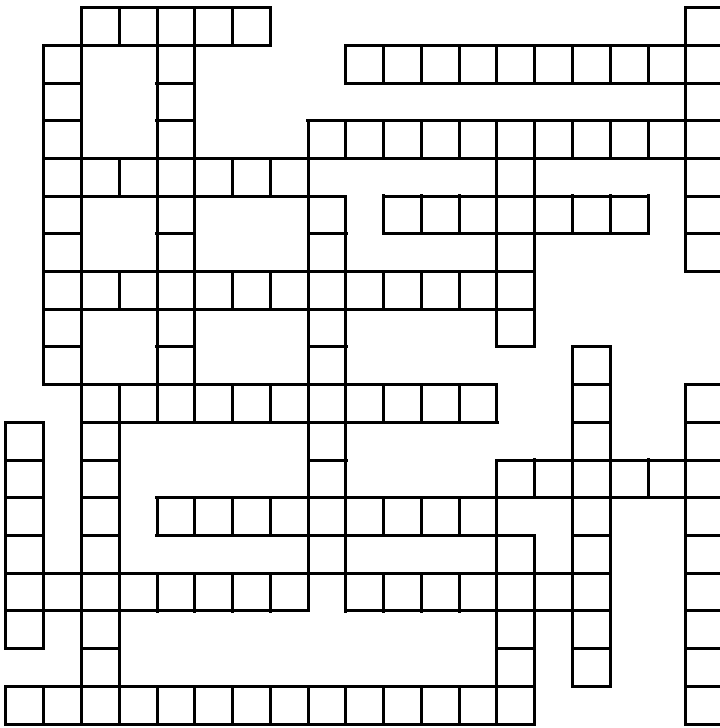
LAKE CHAMPLAIN, 1776.

Source: Various



Gene's Nautical Trivia

CLIPPERS OF THE 1850s FILL-IN



5 letter words

ALARM

COMET

6 letter words

BONITA

CLIMAX

DARING

7 letter words

BEVERLY

CHARGER

CHARMER

CYCLONE

8 letter word

ANTELOPE

9 letter words

BALD EAGLE

BLACK HAWK

CELESTIAL

CHALLENGE

DAUNTLESS

10 letter words

CHALLENGER

DON QUIXOTE

11 letter words

AMPHRITRITE

ASA ELDRIDGE

COEUR DE LION

13 letter word

ANDREW JACKSON

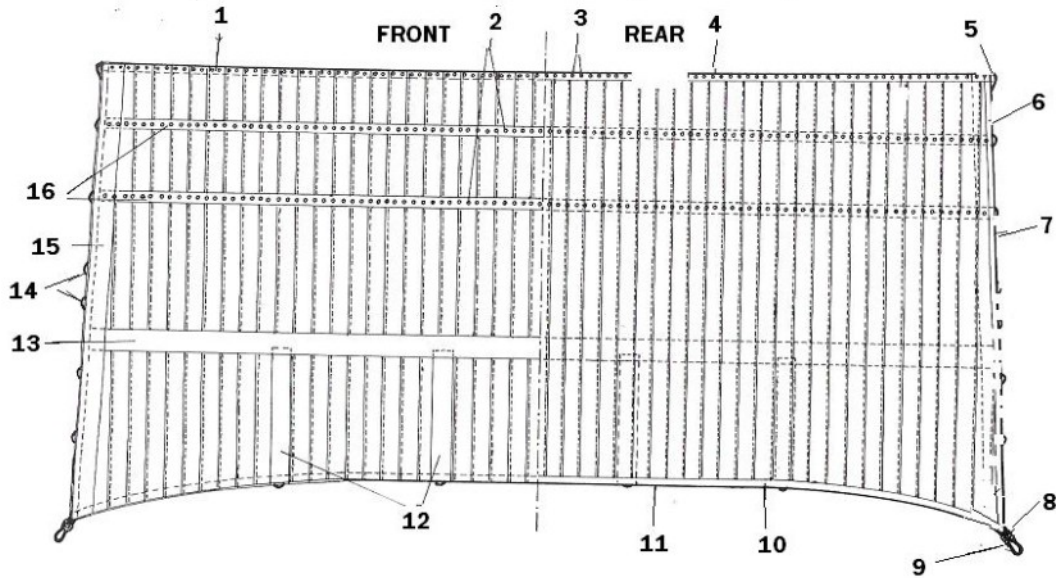
14 letter word

BELLE OF THE WEST



NAME THE PARTS

The following diagram is the main course of a typical frigate. The left-hand side of the diagram represents the front of the sail, while the right-hand side represents the rear of the sail. Identify the numbered parts of the sail by selecting the correct term from the list provided below. Two terms are used twice.



- | | | |
|----------|-----------|-----------|
| 1. _____ | 6. _____ | 11. _____ |
| 2. _____ | 7. _____ | 12. _____ |
| 3. _____ | 8. _____ | 13. _____ |
| 4. _____ | 9. _____ | 14. _____ |
| 5. _____ | 10. _____ | 15. _____ |
| | | 16. _____ |

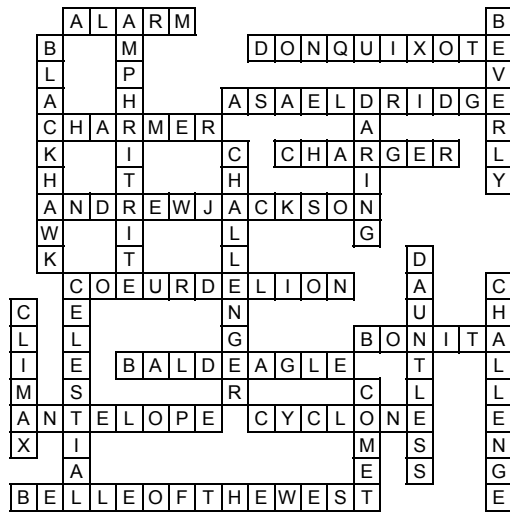
CRINGLES; EARRINGS; FOOT ROPE; FOOT TABLING;
 HEAD ROPE; HEAD TABLING; LEECH ROPE; LEECH TABLING;
 MIDDLE BAND; REEF BAND; REEF POINT HOLES;
 ROBAND HOLES; SEIZING; SEIZING; SERVICED CLEW ROPE

WHAT DO THEY HAVE IN COMMON?

1. John Cabot, James Cook, Sir Francis Drake, and George Vancouver.
2. Spanish Burton, Handy Billy, luff, and jigger.
3. Cat's paw, double diamond, Turk's head, and single Matthew Walker.
4. Mushroom, screw, kedge, and grapnel.
5. Ladle, worm, sponge, and rammer.
6. Treenails, bolts, wedges, and clinch rings.
7. Floor, futtock, top timber, and stanchion.

ANSWERS:

CLIPPERS OF THE 1850s FILL-IN:



NAME THE PARTS:

- 1-Head tabling
- 2-Reef point holes
- 3-Roband holes
- 4-Head rope
- 5-Earrings
- 6-Leech tabling
- 7-Leech rope
- 8-Seizing
- 9-Serviced clew rope
- 10-Foot tabling
- 11-Foot rope
- 12-Leech rope
- 13-Middle band
- 14-Cringles
- 15-Seizing
- 16-Reef band.

WHAT DO THEY HAVE IN COMMON:

- 1-Expored the Americas
- 2-Kinds of tackle
- 3-Kinds of knots
- 4-Kinds of anchors
- 5-Tools used to clean cannons
- 6-Kinds of fasteners
- 7-Parts of a ship's frame.