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Tidbits from the Past by Gene Bodnar



“Burial at Sea”



Consigning a deceased sailor’s mortal remains to the deep is one of the most impressive ceremonies to be witnessed. Such ceremonies have been in existence for many centuries, extending as far back as the time of ancient Greece and Rome, when they expected to propitiate the gods by placing coins in the mouths of the deceased for payment to Charon for crossing over the River Styx.

In a typical ceremony, the sail maker placed the body in a canvas shroud and sewed it up, with the last stitch passed through the cadaver’s nose. Many instances of this custom have been recorded. For example, in Herman Melville’s “White Jacket,” an old sail maker discusses this custom at length with a seaman. Becket, in his “Customs and Superstitions,” reports that the government paid the sail maker 23 guineas for each body he sewed up in this fashion.



Fig. 1

Regardless of the time of day or night that a death on board a ship occurred, it was reported immediately to the captain. The ship’s doctor filled out the report. A flag would be placed over the sewn-up body, which also contained a heavy weight. Then, the chaplain or the captain or an officer would read the burial service, which included the words:

“... we therefore commit this body to the deep, to be turned into corruption, looking for the resurrection of the body, when the sea shall give up her dead, and the life of the world to come ...”

Finally, the flag would gently be pulled off as the body was released over the side into the sea.

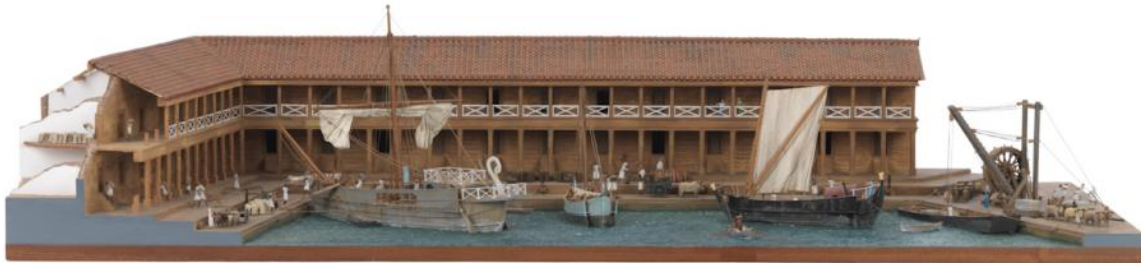
Contrary to popular belief, the colors were not struck at half-mast, except for the death of the captain himself.



Fig. 2

Model Ships of the Royal Museum Greenwich

Port of Leptis Magnus



This 1:80 scale model is a topographical model depicting cargo handling in the port of Leptis Magna, North Africa (circa 300AD) made in wood and a variety of other materials and painted in realistic colours.

The model shows a typical Roman port of the second and third centuries AD on the North African coast. The footprint of the model is rectangular with the quayside on three sides enclosing a small area of harbour water on which are six vessels of various types the largest being a single-masted sailing cargo vessel with a decorative swan's head stern post. A gangplank is rigged from the quayside to the bows of the ships to enable stevedores to walk to and from them. A tally-clerk is seated at a table at the foot of a



Source: Royal Museums Greenwich

gangplank checking items against his lists and another is holding out small sticks to stevedores, which are indications of how much they should be paid at the end of the day. Large blocks of stone are being lifted from a barge by sheer legs, with the lifting purchase taken to a treadmill. The building running along one long side and one short side of the model has two floors, both of which have open galleries along their length, a shallow-pitched tiled roof, and a white-painted balustrade on the first floor. The building is cut-away at the end of its short length to show its construction, internal layout and use. On model 'Kenneth Britten '79'.



Artist/Maker Britten, Kenneth
Place made Bolehill, Derbyshire, England
Credit National Maritime Museum, Greenwich, London. Reproduced with kind permission of Kenneth Britten, modelmaker
Materials cotton; laminate; metal; paint; plaster; varnish; wood
Measurements Overall model: 214 x 1226 x 529 mm

If you like this model be sure to visit the Royal Museum Greenwich website to see some more topographical models by Mr. Britten.



A 200 year old US warship may be buried in French Creek Bay near Clayton, New York. A cannon salvaged from the old hull of a shipwreck over a half century ago may be the link to the remains of the USS Oneida.

America's first Warship on the Great Lakes. The Oneida a brig of 18 guns, 243 tons, 85'6" length, 8' depth of hold was launched at Oswego, March 31st 1809. Built by Henry Eckford for the US Navy, it was sold out of service May 15, 1815. It was later repurchased by the U.S. Navy. Resold to Robert Hugunin and Refitted as merchant vessel "Adjutant Clitz" in 1827. The last owner was E.G. Merrick of Clayton. Abandoned there in 1837.

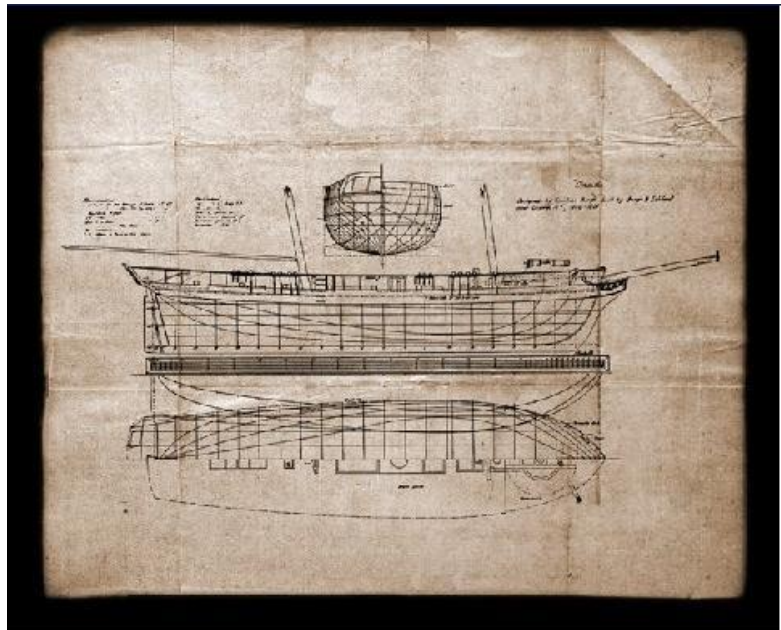


Figure 1. USS Oneida Ship Building Plans

Local folklore and History came together for the USS Oneida during a presentation at Great Lakes Underwater 2009, an Underwater Cultural Resource Event hosted by New York Sea Grant and the Oswego Maritime Foundation in Oswego NY March 7th 2009. One of the presentations: "The USS Oneida -200th - Anniversary of America First Warship on the Great Lakes" detailed the history of the USS Oneida that was launched on March 31st 1809 at Oswego NY. A vessel of 262 ton, it had a distinguished service during the War of 1812. As part of the presentation it was stated that historians did not believe that any remains of the Oneida still existed. In Robert Malcomson's book "Warships of the Great Lakes 1754-1834" page 142, the Oneida was listed as being sold out of US service and was "beached at Clayton New York in 1837".

At the presentation was Skip Couch a residence of Clayton New York and descendent of Connecticut shipbuilders that settled in Clayton in the early 1800's. As he listened to the talk, he realized that he may be the only living person to dive on the wreck of the Oneida.

The presentation caused Skip to remember that years ago his Uncle Bill Couch told him about a cannon from a wreck in French Creek Bay at Clayton. The Cannon had been mounted downtown through the efforts of the Clayton Fish & Rod Club in the early 1900's. Skip's Uncle also said that because it was identified as a Relic of the War of 1812 the cannon was not lost to the Scrap Iron Recovery Plan during WWII.

In the early 1970's, Tommy Turgeon, the Director of Thousand Island Ship Yard Museum, asked Skip Couch and Charlie Bender, both well known local Scuba Divers, to check on the location of the wreck that the old cannon was salvaged from, because of the marine construction taking place in the area. They found the remains of a wreck and recovered a number of artifacts for the museum including cannon balls, small pieces of iron and a bar shot. These items were transferred to the New York State Historic Site at Sackets Harbor about 1973. Charlie Bender passed away in 2006.



Skip Couch standing next to cannon salvaged from sunken shipwreck in French Creek

Stories passed down from Local Clayton residents, including Skip's ancestors, stated that "the Oneida lies in French Creek Bay next to one of its conquests". Folklore also states that in the 1820's or 1830's, a Clayton based shipping company owned by E. G. Merreck bought several vessels from someone in Oswego that had been part of the War of 1812 Fleet sold by the US government. One of these was supposed to be the Oneida and she was refitted for the timber trade and sailed out of Clayton. She was presumed to be abandoned after many years and was left to decay in French Creek Bay at the mercy of the elements and ice.

It is very unique that an iron cannon and artifacts such as cannon balls and bar shot would be on a wreck in French Creek Bay, Clayton NY. Iron could be carried in a ship for ballast and does not immediately confirm the ship's identity. Charles Trollope a member of the Ordnance Society in Great Britain reviewed photos and dimensions of the Cannon and identified it as of French design of the 1780-90s. This puts the gun in the time frame that it could have been on the Oneida. It was also common that guns produced by one country would be bought or captured and used by an other country. Robert Malcomson's book "Warships of the Great Lakes 1754-1834" page 65, list the Oneida as having 18 guns and two of them were 6 pounders.

Skip Couch, a scuba diver since the 1960's, is a founding member of the Clayton Diving Club, Site director on the NYSDA Carleton Island project, member of the Iroquise Project and co-author of the book "Divers Guide to the Upper St. Lawrence River". Skip's ancestors include Willard Cook, keeper of Rock Island Light House 1870 to 1879 and Ivan Couch, Clayton Ship builder who's St. Lawrence Skiff can be seen in the Clayton Antique Boat Museum.

SAIL MAKING

ATLANTIC 1903 SCHOONER MODEL 1:72

Richard T. Landale

Preface:

I just had to try! My motivation to make my own sails was "Why Not?" I had already spent 600 hours restoring my model of the Atlantic, and I wanted to finish the job and teach myself yet another modelling technique. Along the way I decided to write this article to aid other novices such as myself with this step-by-step sail making procedure that included tips, bits, warnings, and pitfalls. That's how we all learned in the end, wasn't it? There are still some steps missing to finalize the sails, which are yet to be learned.

I wish to thank everyone who posted articles on Making Sails on the internet, and especially those contributors noted in the Bibliography. As a first time amateur, I probably would not have undertaken such a complex project without their articles. Yet with their background to muse over, it turned out to be a relatively easy "just one step at a time" adventure.

Sails and Materials:



The Atlantic is a three masted Schooner having 1,720m² (18,500 sq.ft) of racing sail in 1907. Atlantic has 4 Jib sails: Flying, Outer, Inner & Fore-stay, 1 Foresail, 1 Mainsail, 1 Mizzen sail, and 3 Gaff Top-sails. My model has 381.73 sq.inches of 800 Thread Count Egyptian Cotton Sail, cut from King Size Pillow Cases (2) made in Italy by Frette 1860 (bought from Home Sense in Coquitlam BC). Other materials included: polyester sewing thread, white #50 by Penn of the USA; double sided 3M Poster Scotch tape # 109C (3/4"x4.16 yards – from Walmart); white wood glue; sewing machine needle #11 (Dollar store); and Tetley Orange Pe-

koe Tea (4 tea bags) to dye the Egyptian White cotton.

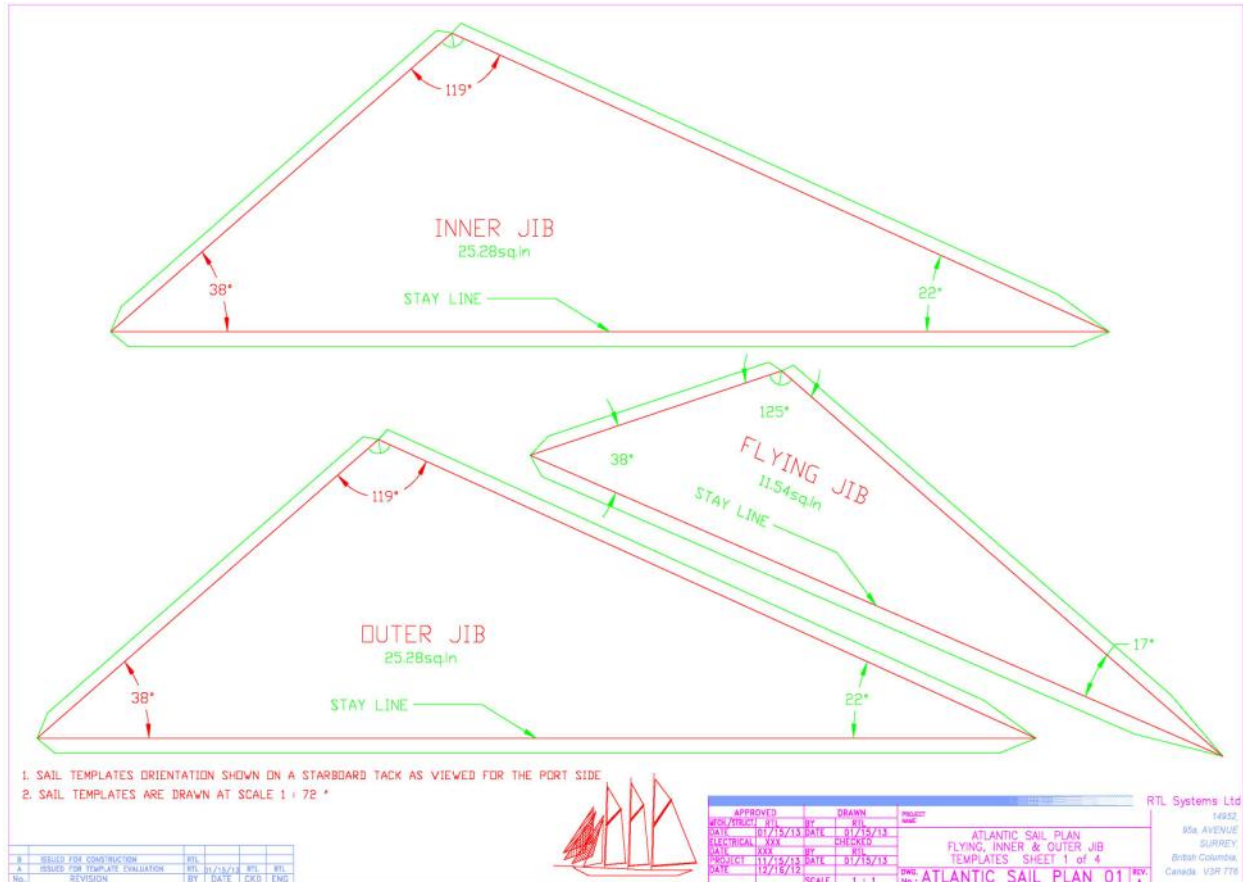
Equipment:

This was a surprise to me, so think it out for yourself and look around your home, shop, garage for resources. I borrowed from my daughter a Singer 534 Stylist sewing machine, (which had to be stripped down, cleaned and oiled). I also collected bobbins, several types of scissors, needles #11, an electric iron, an ironing board, a desk lamp, a magnifying glass, sail pat-terns, an extension cord and 6-outlet utility bar. (These last two items were for convenience).

Sail Patterns:

Fortunately I am a draughtsman with my own CADD program, so after very carefully measuring, (remember measure twice cut once), I created my sail patterns. I also have a

printer that uses 11 x 17 paper, so I could arrange multiple sail patterns on one page. This became a real benefit in terms of arranging sails to maximize pillow case material usage. If you do not have this resource I suggest carefully drawing by hand on normal 8½ x 11 paper with a fine point black marker pen (99 cents in Walmart). Then, using another white blank sheet, iron the images to affix the ink to the paper. You need to do this step to avoid transferring the black ink to the sail cloth.



In creating the sail pattern I added a perimeter cut line/fold line that was 3/16th wide. This permitted just enough space for stitching and folding the cotton, and a place to lay down the double sided tape. A Note of caution: when separating / peeling the cotton from the double sided tape, some-times the thread/weave might string off. This is due to the weave/waff lay of the cotton, so proceed very carefully, watching for this problem. I added, for orientation purposes, a marker pointing to the Stay line or the Mast line. This was quite useful when it came to folding the edges and setting up for sewing. In my case, I wanted the sail to be filled on a starboard tack, looking from the port side. Therefore, I wanted the fold to be on the starboard side/backside of the sail. I added a miniature Key sail location icon beside the title block to highlight the sail pattern locations this drawing pertained to (typical draughtsman!).

Forming the Sails:

1. After printing the 11x17 sail pattern drawing, I added the double sided tape along the fold lines for each sail.

2. I carefully laid the cotton sheet on top of the sail pattern drawing, and then lightly burnished the cloth to the tape. This is important, as it greatly aids in adhering the cloth and paper together. It also makes the cutting process much easier by allowing one to see the cut line and following the cut line without either bubbling or separating ahead of the scissors. The negative to burnishing the two materials, came when I wanted to separate them. This is when the cotton threads tended to filament/separate along the cut line.
3. I did the separation step very slowly and under careful control. Perhaps try separating from a different direction; this sometimes helped me control the thread filamentation problem. (This step may also stress the threads along the cut line).
4. Then I ironed the sail pattern (iron setting on hi-cotton), taking care not to burn the material.
5. Once the sail was ironed, I carefully created the fold along the staysail or mast line, ensuring that I had the material laid in the orientation I wanted (starboard tack, viewed from the port). As the fold was formed, I ironed each segment "inch by inch" to ensure the fold line was followed exactly. If you try to fold the entire length first, as you iron the fold crease, the material will unfold itself ahead of the iron point, and drift way from the fold line in the direction the iron is pointing. So iron an inch or so at a time.
6. Once all the fold creases are ironed, I reviewed the corners to ensure that the fold overlaps lay atop the adjoining fold to prevent the sewing machine claw teeth from snagging the material. This is particularly important at the "head" of each sail (the pointy bit); as the sewing machine claw teeth easily snag the material once you have made the turn to sew the next length of the sail edging. Actually I added some ordinary scotch tape as a leader to the sail head, so that I had something to pull as I started to sew the next leg of the sail edging (I learned this by trial and error . . . it works!)
7. I started to sew the sail fold at the "Clew" of each sail (the heel). I choose this starting point because it gave me the perfect start/finish point while having the maximum material to work with. Later, when I came to add the clews jang, I was able to weave the start/finish sewing thread ends (4 of them) into the clew's hole.
8. With all the seams sewn, I then ironed the sail on both sides.
9. At the Peak, Nook, Tack and Clew of each sail I added a smear of White Wood Glue. This dried to transparency, giving these seizing points strength to support the hal-



yards, stays, tacks, downhauls, etc; thusly avoiding material distortion once the sails are set on the model (pulling effect).

Aging the Sails:

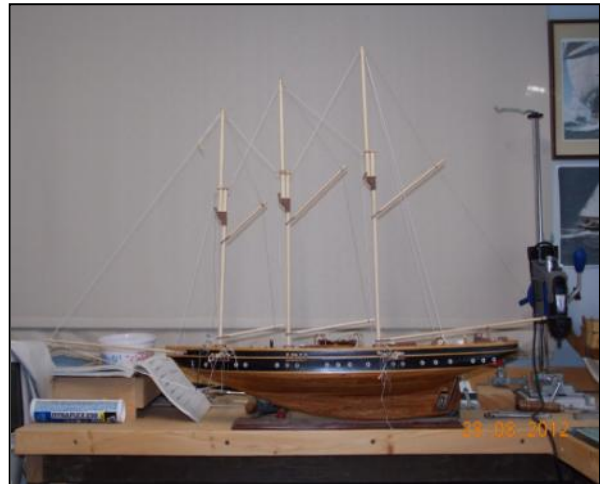
In the real world sails are rarely pure white; cotton at the turn of the 20th century was not white. After a year or so at sea, sails generally turned a pale tea colour or darker. I liked the tea colour, as it matched the overall colouring I had chosen for my model. The steps I used in aging the sails were as follows:

1. Fill a bucket with about 1 gallon of warm water, add 4 Tetley tea bags, and agitate for 30 seconds.
2. Immerse sail into water for 90 minutes, agitating three to four times during the 90 minutes. I also choose warm water to effect any possible cotton shrinkage, and immediately went to step 3. (I dyed another section of the 800 count cotton for 5 hours, with little to no colour differentiation). I guess one adds more tea bags for a darker effect.
3. Wring out excess water and iron to dry, again be careful not to burn the material during this step.

Note: One can find on the internet many reasons not to use tea as a dye. I do not disagree. If I am alive in 20 years time, perhaps I'll witness the folly of my decision. You are advised to make the best choice you can, when it comes to aging your sail cloth material.

Footnotes:

1. The photo below shows Atlantic "as work in progress". But more importantly, it shows the masts and gaffs. Additional running rigging has since been added, which was taken into consideration when measuring for the sail patterns.
2. Cotton shrinkage hopefully was minimized during the ironing process, as described earlier.
3. The ironing board photo shows cotton cloth with a 250 thread count, also poor thread tension settings, hence the wavy edging. This cotton was also heavily starched, while the 800 thread cotton has not been starched.
4. This is another reason to practice your technique before committing to the final sail construction. It is Ok to make mistakes, mistakes teach us to find better alternatives, and heighten our achievements.
5. While this was a very enjoyable adventure, making sails for the Atlantic Schooner is different from making sails for a 17th or 18th century ship of the line. Yet some of the pattern and sewing techniques are quite applicable.



Be patient and enjoy!

Bibliography:

Books:

- Ship Modeling from Stem to Stern; by Milton Roch. See Chapter 15, (great info here).
- Historic Ship Models; by Wolfram zu Mondfeld. See Pages 320 to 329, (excellent technical info with drawings).
- Text Book of Seamanship 1891; by Commodore S.B. Luce, US Navy. See Chapters VIII, IX, and X

Articles: (Viewed on the Internet)

- Making Ship Model Sails; by Peter E. Jaquith (2 page article with pictures of the Virginia Pilot Schooner KATY).
 - Sail Billow – Mould; by John Kopf and a second article by Boris Beizer.
 - Making Furled Sails; by Kerry O'Connor.
 - Drawn Thread – Making Sails; by John Kopf
-



The articles contained in this section are presented for your perusal. They represent one of many possible ways of completing a given modeling task. We hope you find the information helpful in your modeling endeavours. Like to share the way you do something with others? Contact mario@modelshipbuilder.com for more details.

Deck fixtures and furniture are an important part of any model. I had made a bucket for a Grand Banks fishing dory I built and was asked how I did it. There's numerous ways to do it. Here is my method.

The first step is to determine what size you need. In this case I wanted a bucket that was 1 inch diameter at top and 3/4 inch high. I make my buckets with 12 staves.

To determine the wood I take the diameter times Pi (3.14159) or in the case of something this small 3. The result is 3 inches, divide this by the 12 staves and each stave is 1/4 inch wide.

I cut 14 pieces of 1/16 X 1/4, .8 inch long. (I always make extra pieces). I next stack the staves together and mount the on a piece of masking tape.



Fig. 1



Fig. 2

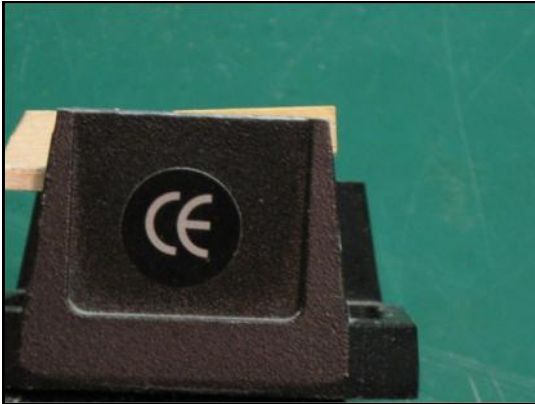


Fig. 4

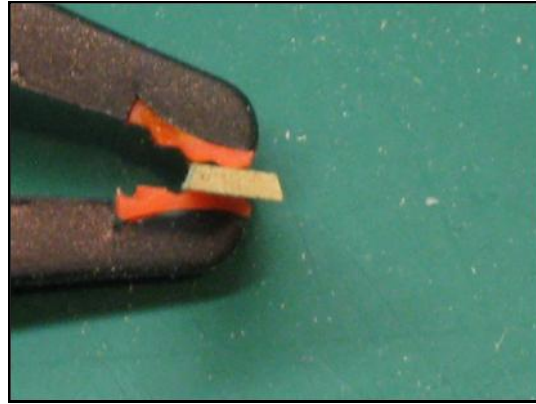


Fig. 5

Then I determine what diameter the bottom should be and go through the same math I did for the top. By clamping all the staves at once in a vice I sand them all to the taper needed (Fig. 4).

Next each stave needs to be beveled to form a circle. Back to math divide 360 degrees by 12 to get 30 degrees. Each stave needs a combined angle of 30 degrees or 15 degrees on each edge (Fig. 5).



Fig. 6

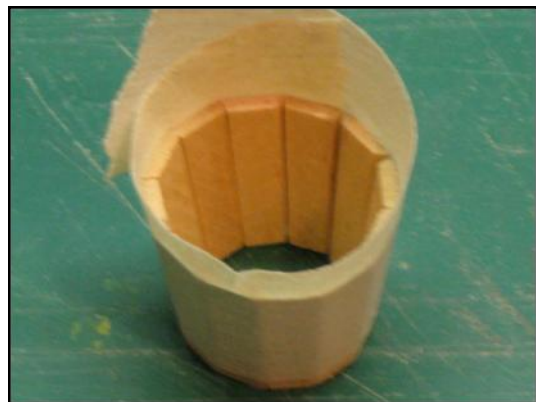


Fig. 7

After all the staves are tapered and beveled mount them edge to edge on a piece of tape with the narrower end all the same way and the sharp feather edge against the tape. Cut one end of the tape even with the last stave (Fig. 6).

Roll all the staves together so the first edge meets the last edge and the tape end that was not cut goes around to hold it all together (Fig. 7).



Fig. 7



Fig. 8

Make a disc to fit the inside bottom and glue it in place (Fig. 7).

After the glue is dry remove the tape. And sand the top and bottom smooth (Fig. 8).

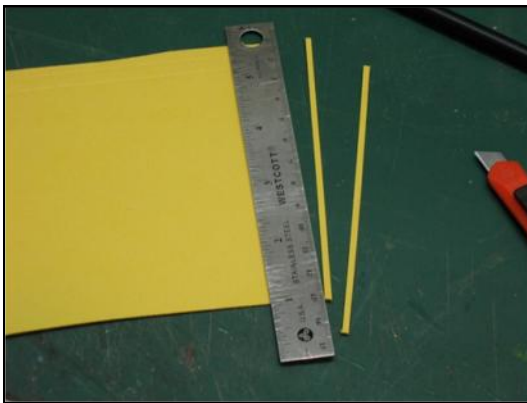


Fig. 9



Fig. 10

There are any number of materials that can be used for the bands. Brass, wood, leather, I used card stock. This is yellow file folder cut into narrow strips and stained with wood stain (Fig. 9).

Finally, glue the bands on and you have a bucket (Fig. 10).

I hope you are able to make use of my method of building bucket for your models.



One Eyed Willy's Treasure Hunt



Welcome to One Eyed Willy's Treasure Hunt!

This month's Treasure hunt prize, is a set of 1/4"=1' scale of Model Ship Builders Bomb Vessel Cross section model. Be the first to own a set of these plans at this scale.

How to play

As the contest title suggests as part of the Treasure Hunt you will be required to go on a quest.

This month's quest will take place at the Model Ship Builder website. Follow the instructions below and send us your answer.



When you believe you have the answer email it:

one-eyed-willy@modelshipbuilder.com. In the Subject Field put: June 2013

**Include your full name and mailing/shipping address.
Entries not including this information will be disqualified.**

Your quest:

1. Name the model and builder of the ship that appears on the cover of the December 2007 issue of the MSB Journal.

**The winner of One Eyed Willy's Treasure Hunt
in Mays issue was:**



David Jerram

Congratulations David

Wish to sponsor a Hunt? Contact us.

Masting & Rigging

Send comments to wayne@modelshipbuilder.com

A mast (Old English *mæst*; related to Middle Dutch *mast* and Latin *mālus* pole), in nautical language, is the name of the spar, or straight piece of timber, or combination of spars, on which are hung the yards and sails of a vessel of any size. Masts are the wooden spars extending vertically from the deck. From these, fixed horizontally, are the yards, from which the sails are suspended. Mast and sail arrays can be exceptionally complex, held together by a labyrinth of rigging, and may be trimmed into a number of configurations to maximize speed. They also allow ships to maneuver even when the wind was opposing their course.

Seems simple enough – right? You just look at the plans that came with your kit or, if scratch building, the plans you got from the museum. Piece of cake! What do you do, though, if the plans you got don't show the rigging and masts – just a stub? Where do you turn to find out how to rig your model? For that matter, what do you need to know?

The size (length and diameter), placement, and construction of a mast are highly variable, and related not just to the type of vessel, but also to the area and era the ship (used in the generic sense) was built. Different cultures around the world each approached the masting and rigging in response to the unique challenges they faced, with widely varied results. In northern European nations, the square rig was a favored means of propelling ships. The number and size of masts (and sails) gradually increased as the trade routes grew longer. The vast majority of the early changes in masts and rigging were the result of trial and error – what seemed to work was repeated, and what didn't work was changed.

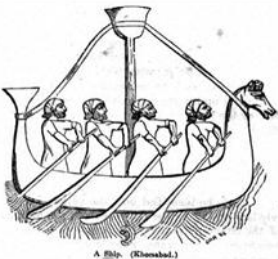


Figure 1. Drawing of a ship ca. 700 BCE from carving found in tomb of Sargon of Nineveh.

The mast can be viewed as, fundamentally, the principle structural member on a ship that provides for the attachment and manipulation of sails (whose purpose is to propel a sailing vessel by providing a resistance to the movement of the air – the wind) and then transmit this energy to the structure of the hull to provide for the movement of a vessel. The earliest masts were rather rudimentary affairs – the sail was barely steerable, and was used primarily to supplement the use of oars for propulsion when a favorable wind was blowing.

In the April, 2013 issue of the MSB Journal, Alan McKendrick has provided a very nice overview of some of the major components of masts and yards. His article, and the description he provided concerning the determination of the dimensions for his model of a 1/300 brig from the Napoleonic Era, can serve as a good starting point to understand the terminology for the various components that comprise the spars on a vessel.

One of his most important points about masts bears repeating –

"There is a lot more to these than just big thick vertical, or nearly vertical, tree trunks that sailors use to hang the sails on. Firstly, as the sailing vessel gets larger, they tend to have more masts, and they get taller and thicker. Secondly, when the required height could not be achieved by one tree trunk, the mast was made using more than

one vertical section, and the mast itself, especially the thicker ones, were often a composite of different pieces and known as a **made mast** as opposed to the single piece section known as a **pole mast**.”

Each of these parts of the mast serves an important purpose and, as you might expect, has undergone an extensive series of changes as the result of experimentation by ship’s masters (the trial and error approach) and, particularly during the scientific revolution, via the application of mathematical analysis to describe the best proportions and dimensions.

Let’s start our exploration of the dimensions of masts by looking at just a single mast – the lower main mast. In nearly all cases, this length was then used to determine nearly all the dimensions related to masts and yards, and even for determining the size of hemp rope to be used for the rigging.

There were few rules or set standards prior to the 17th century – mainly because most of the ship builders had limited mathematical skills. R. C. Anderson, in describing the evolution of ship’s masts during the 17th century, notes that there were few if any written records to rely upon, but rather the analysis was based on drawings, paintings and contemporary models.

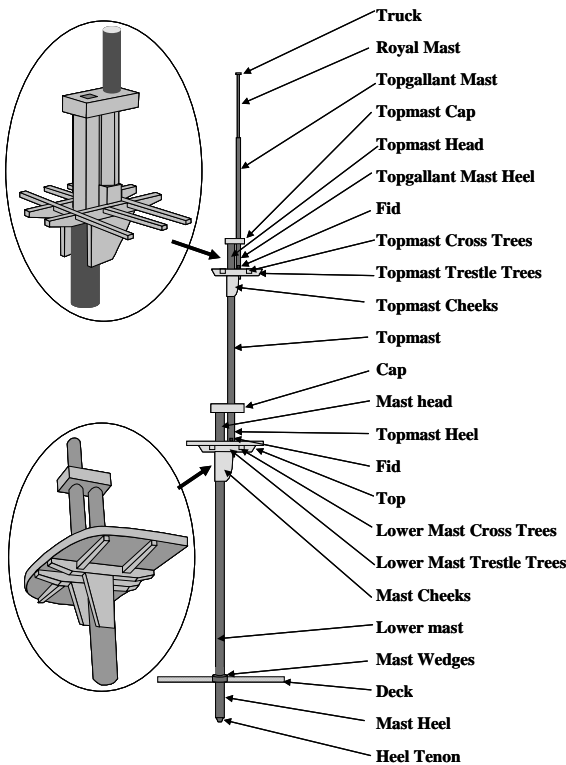


Figure 2. Mast Sections from McKendrick (MSB April 2013)

In looking at the proportions and configuration of masts during the 17th century, Anderson’s *The Rigging of Ships in the days of the Sprintsail Topmast, 1600-1720* is quite possibly the most authoritative reference, although he does a poor job of referencing his information back to the primary source literature. Another great resource for that era, at least in looking at British military ships, is *The Mast and Rigging of English Ships of War, 1625-1860* by James Lees.

Some representative ratios for determining the length of the main mast between heel (tenon – where the mast steps into the keel) and mast cap, based upon known ships dimensions during this period are provided in the tables below. For comparison, each has been applied to a sample sixth rate with

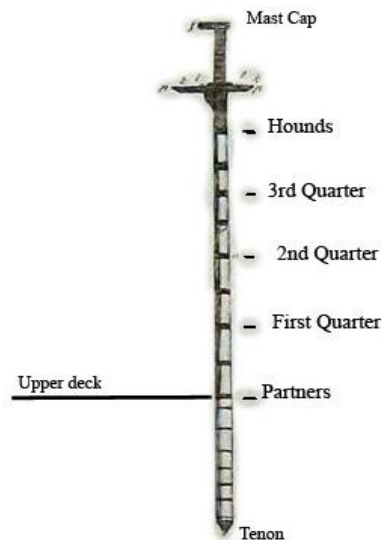


Figure 3. Key locations on lower mast.

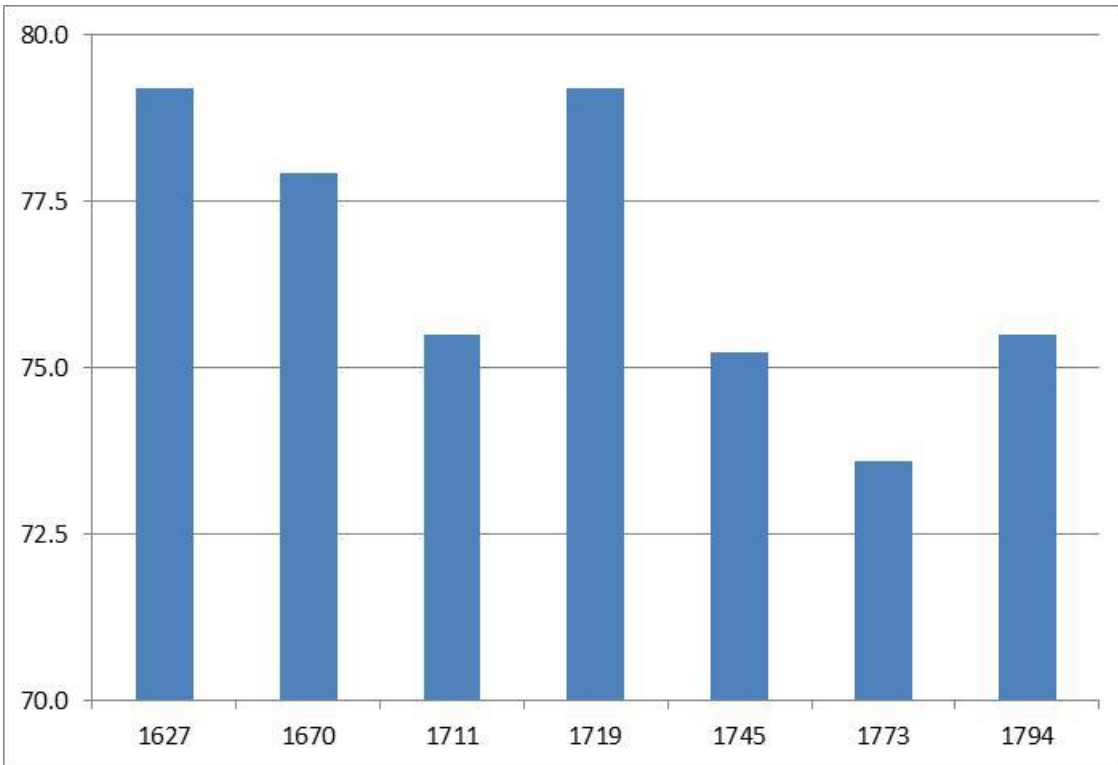
length on gundeck of 118 feet, length of keel of 96.3 feet, extreme breadth (beam) of 33 feet and depth of hold of 10 feet.

Year	Determining Length Main Mast	Source & Notes	Length of lower mast
1627	MAIN MAST to SHIPS BEAM 1627 - 2.4; 1640 - 2.4	Excerpted from Lees (1979)	79.2
1670	MAIN MAST to LENGTH and BEAM: add together the length of the keel, breadth of the ship and depth of the ship then divide the answer by 1.66		
	If the beam exceeds 27 feet then deduct from the total the amount that the beam is in excess of 27 feet;		77.9
	If the beam is less than 27 feet then add to the total amount that the beam is short of 27 feet;		

There are, understandably, many more primary references available for ships of the 18th century.

Year	Determining Length Main Mast	Source & Notes	Length of lower mast
1711	The length of the lower gun deck plus the extreme breadth and divide the total by 2	Sutherland <i>Shipbuilders Assistant</i>	75.5
1719	MAIN MAST to SHIPS BEAM First, Second and Third Rates of 80 guns - 2.28; Third Rates of 70 guns - 2.32; Fourth Rates of 60 guns - 2.34; Fourth Rates of 40 guns - 2.38; Fifth Rates of 30 guns - 2.4; Sixth Rates of 20 guns - 2.42	Humphreys Papers undated Excerpted from Lees (1979) Establishment of 1719	79.2
1745	First Rates - 2.24; Second Rates - 2.26; Third Rates - 2.27; Fourth and Fifth Rates - 2.22; Sixth Rates - 2.28;	Excerpted from Lees (1979) Establishment of 1745	75.2
1773	MAIN MAST to SHIPS BEAM - 2.23;	Establishment of 1773	73.6
1794 1815	MAIN MAST to LOWER DECK LENGTH and BEAM add together the lower deck length and the extreme beam of the ship and divide by 2	Steel <i>The Elements and Practice of Rigging, Seamanship & Naval tactics</i> (1794) Falconer <i>An Universal Dictionary of the Marine</i> (1784, 1815) Fincham <i>A Treatise on Masting Ships and Mast Making</i> (1829)	75.5

Looking at the change in the length of the lower mast based on the changing application of the ships dimensions shown above, you can see that while there is no discernible pattern, there is a central tendency around 75 feet.



Next month, I'll take a look at determining the taper on the lower mast, and also how to determine the lengths of the remaining masts. Until then – Happy Modeling!

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The Bomb Vessel Cross Section Model

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Mike Rohrer—Proto-type builder

*"These drawings are amazing! I'm
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model"*
Daniel Richardson—USA



*"Extremely detailed plans for a model. I have to
say, I'm very impressed. Great Job!"*
Alfred Anderson—U.K.

*"Plans arrived today... They far exceeded my
expectations... Thank you!"*
Tristan Rockstrom—Canada

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A 1:24 scale model based on Peter Goodwins "Anatomy of the Ship—Bomb Vessel
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Historic Naval Shipyards

Penetanguishene Naval Shipyard (Discovery Harbour)

Discovery Harbour dates back to 1793, when Sir John Graves Simcoe scouted Penetanguishene Bay as a strategic site for a naval base. The steep-sided, deep water bay was determined to be an ideal spot to protect and maintain ships. The bay could also serve as a vital transport link from York (Toronto) to the northwest.

The War of 1812 between Britain and the United States sparked the construction of an active naval dockyard at Penetanguishene. By 1817, the British Navy, anxious to patrol and protect the Upper Great Lakes against a future attack, began building the Naval Establishment.

The Naval Establishment would soon become a permanent home to the warships H.M.S Tecumseth and H.M.S. Newash. The ships were later “put in ordinary”, their rigging and armaments removed and stored and their hulls maintained.



Figure 1. Penetanguishene Naval Shipyard today

Other vessels (including the supply ships Bee, Mosquito and Wasp) transported cargo and supplies. By 1820, the base was maintaining over 20 vessels. It supplied British posts to the northwest, and housed over 70 people, including officers and their families, sailors, civilian workers and soldiers.



Figure 2. HMS Bee

The yard was originally located at the Wasaga Blockhouse in Drummond Island after the abandonment of Amherstburg Royal Naval Dockyard. Land was acquired in 1798 and a base finally built in 1813, but it was abandoned in 1815. It was reinstated in 1816 and remained on the island until 1834.

The base was later relocated near the Nottawasaga River at Discovery Bay in 1816 and served as the Lake Huron fleet of the Provincial Marine until 1834. The navy transferred the base to the army and served until 1856. The base also served northwestern supply routes and provided general surveillance of the upper Great Lakes.

The navy base and army depot comprise 15 buildings, including:

- officers barracks
- warehouses
- offices
- King's Wharf
- 3 storehouse

Vessels built or stationed here:

- Bee - gun boat
- Minos - gun boat
- Mohawk - steamer
- Tecumseh - schooner
- Newash - brigantine
- Mosquito - gunboat
- Wasp - gunboat
- unnamed frigate 1814



Figure 3. HMS Tecumseth

The base is now rebuilt as part of the Penetanguishene's Historic Naval and Military Establishment. B. Napier Simpson, Jr. 1925-1978, a restoration architect in Ontario devoted his professional life to raising public awareness of the importance of heritage conservation including the Penetanguishene's Historic Naval and Military Establishment. project, now known as Discovery Harbour.

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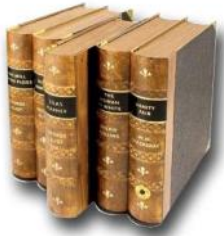
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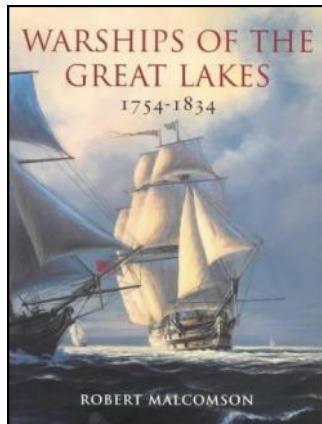


Source: Wikipedia & Discovery Harbour websites



The Book Nook

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



Warships of the Great Lakes

By Robert Malcomson

Naval Institute Press

ISBN-10: 1557509107

ISBN-13 : 978-1557509109

By John P. Milsop

The Naval Institute Press continues publishing first rate technical reference works with Warships of the Great Lakes. Robert Malcomson has surveyed the French, British, Canadian and American naval vessels which operated on the Great Lakes, including Lakes Champlain and George. The author employs a clear, direct prose style to chronicle the story on inland naval warfare in North American from the French and Indian War through the War of 1812. He has also done an excellent job of tracking down contemporary illustrations of the ships and the actions in which they participated.

Malcomson does more than simply summarize ship characteristics. He places naval events and technology within the larger historical context. He pays particular attention to the design, supply and manpower problems which each set of builders and commanders overcame. This book will appeal to those with an interest in naval history and ships, in addition to model ship builder. It also represents good value for the price.

Don't forget to check out the
[Model Ship Builder Amazon Bookstore](#).

Contributor's Pictures

Send your submissions to: mario@modelshipbuilder.com



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 elsewhere on the web



The Cux 87 is a typical German trawler from the Deutsche Krabbenkutter Werft. This type of boat is often seen in the small harbours along the North German coast....Kit by Billing Boats....built by Denis Wenzel





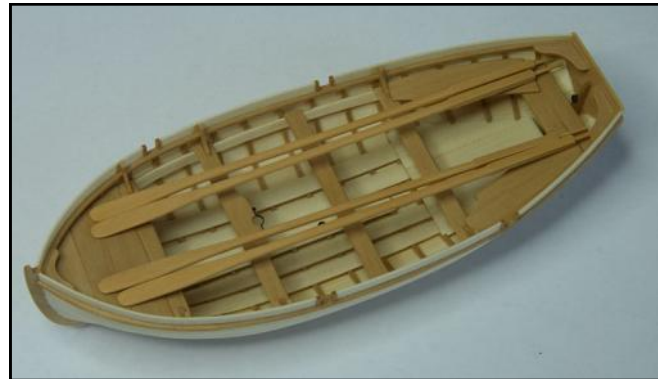
HMS Pandora was a 24-gun Porcupine-class sixth-rate post ship of the Royal Navy launched in May 1779. She is best known as the ship sent in 1790 to search for the Bounty and the mutineers who had taken her....built by Doug Shor





Occre...Spirit Of Mississippi.....built by Sjors Bloomberg





The 18 foot cutter is build using a resin plug from admiraltymodels.com and a planking package from Hobbymill. It's 1/48 scale and build from Castello Boxwood and Holly. It was a great little project to do and sure is a nice introduction for those who want to try a scratch build. It took about a month to build and it will find a place on the deck of the HMS Kingfisher I'm currently building.....built by modeler Remco Hekker





FULL SHEETS TO THE WIND WHAT'S GOING ON AROUND THE WEB?

Card Modeling—by Anja van de Laar—Model Ship World (www.modelshipworld.com)

Card modeling is a form of modelling with paper, card stock, paperboard, and corrugated fiberboard.

For my first contribution to your journal I want to introduce you to Doris Obručová from the Czech Republic. She is one of our most talented card modelers.

Doris started making paper models when she was only six years old. She started this scratch build of the HMY Royal Caroline, scale 1/40, in the summer of 2012.

The model is mainly made of card and other materials like clay, wood, self-adhesive foils etc. The build is according to the plans in the book “Anatomy of the ship” and other foreign literature which describe construction, fitting and rigging of the ships of that period.

The ornaments and crew members are all hand made from clay. Some crew members are even created according to the people she knows.

Doris is a first class artist and craftswoman. Her work is outstanding, but sometimes words just fail me to describe her work. I will let the pictures speak for themselves.





The following pictures show some of the decorations for the interior of the cabins.



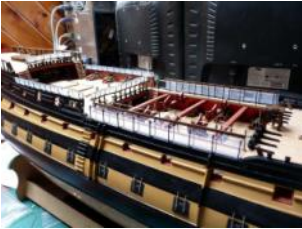
The base she made for the Royal Caroline is decorated with handmade lifelike sculptures.

And If you want to see more of her work, The finished Sovereign of the Seas, a scratch build can be found in the Model Ship World Gallery of completed Scratch-built models :

Model Ship Builder - by Winston Scoville - (www.modelshipbuilder.com)

This past month at Model Ship Builder things have been pretty busy.

Some of the active POB build logs throughout the month of May were:



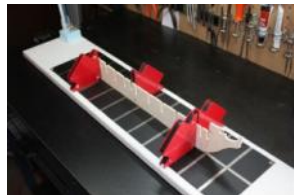
Arthur Wallis' (aew) - HMS Vanguard, a 1:72 POB build. This is a build log that Arthur started back in February. He also has an active build log of the a 1:50 scale Gulnara (Krick). The log was originally posted at the now defunct Drydock Models web-site.



Denis Wenzil (popeyethesailor) - 1:72 scale America. I'm not much of a sail maker I think he's done some excellent sail work on this one.



Miljenko Uštar - galleon Saint John the Baptist. This build is Miljenko's bifrst build and he's doing a great job of it.



Gary Milgram - Rattlesnake - A former model ship builder, turned railroader, he has come back to port and is off to a great start.



Tom Black (TBlack) - Tom is well on his way into a 1:48 scale scratch build of the SS Vinal Haven

Some of the active POF build logs throughout the month of May were:



Wayne Tripp (trippwj) - Model Shipways 1:32 scale model of Fishing Smack the Emma C Berry. Wayne is also building the USRC Harriet Lane.



Gene Bodnar—1:96 scale scratch build of the Great Republic. At 56-1/4" this half hull model is a monster.



Mike Rohrer (Mike 41) - 1:32 scale scratch build of the Pinta. Mike always seems to find some nice contrasting woods for his builds.

Some build logs that are on the go but don't fall into the above categories but are certainly just as noteworthy include:



Clare Hess (catopower) - Rigging of his San Filepe model. Lots of rigging here. He is also building the Model Shipways English Longboat model



Jeff Staudt—Jeff is in the process of scratch building a 1:32 scale aft magazine section model. An interesting build and thinking out of the box as far model ideas go.

There are various other ongoing projects taking place. To name a few:

Caustic Model —Watch as Dave Stevens takes us through the process of constructing a new Lumberyard kit of the gunboat Caustic. Video practicum's are a relatively new way of showing us how to build models. Definitely worth checking out.

The HMS General Hunter project is moving into modeling phase. An interesting build based on the archaeological findings of the shipwreck found on the beach at Southampton, Ontario which is believed to be the HMS General Hunter a War of 1812 brig.

The Humphreys project. This is an interesting project. The papers of Joshua Humphreys' a ship builder often referred to as the Father of the American Navy are being transcribed and converted into a downloadable PDF. Certainly a valuable resource for model builders. Initial transcribing has just finished and now everything is in the process of being sorted and organized.

The MSB Modeling Plans project is also well underway with 8 sets of modeling plans currently being developed.

Badges: Heraldry of Canadian Naval Ships

HMCS Vancouver



Fig 1. The third of her line, the current incarnation of the HMCS Vancouver is one of the most advanced warships in the world.

BLAZON: A square-rigged British ship of the line sailing west on the ocean.

SIGNIFICANCE

In honour of the city of Vancouver, the ship's badge depicts HMS DISCOVERY, the ship of the famous British navigator and explorer, Captain George Vancouver, for whom the city was named. DISCOVERY's westerly course honours Captain Vancouver's most famous voyage and discretely conveys the Navy's commitment to protecting Canada's western approaches. The design is intended to perpetuate the unofficial badge of the first HMCS VANCOUVER.

SHIP'S MOTTO: SEMPER VIGILANS (Ever On Guard)

SHIP'S COLOURS: Blue and Gold

BATTLE HONOURS:

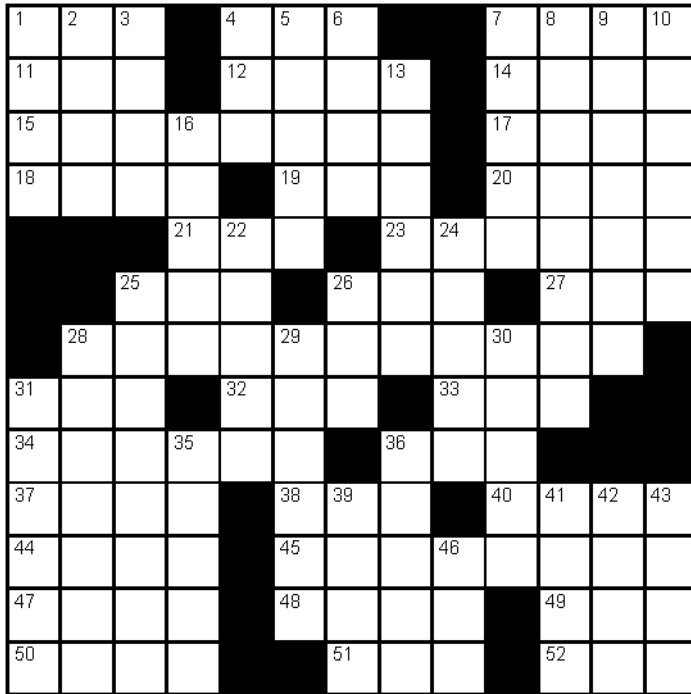
Aleutians 1942-1943 / Atlantic 1944-1945

Source: Royal Canadian Navy



Gene's Nautical Trivia

Nautical Mix



Across

- 1 Donkey's relative
- 4 Want ___ (newspaper section)
- 7 Muscle man's device
- 11 ___ York
- 12 ___ noir
- 14 ___ learning (memorization)
- 15 Three-hulled vessel
- 17 Stupefies
- 18 Kind of lily
- 19 Swimsuit top
- 20 ___ of Wight
- 21 Be in a prone position
- 23 Item seen in bowling
- 25 Coming-out gal
- 26 ___ bull (pooch)
- 27 Soften, as flax
- 28 Seat used for sailor aloft
- 31 ___ de mer (seasickness)
- 32 Mai ___ (rum cocktail)
- 33 Earlier

- 34 Greatest in years
- 36 Glossy black bird
- 37 Fragrant ointment
- 38 ___ and downs
- 40 Liver secretion
- 44 Like a bug in a rug
- 45 Rope stairway to aloft
- 47 Highest point
- 48 One of the Great Lakes
- 49 Top of a mast
- 50 Subtraction word
- 51 Napoleonic ___
- 52 Quantity, however small

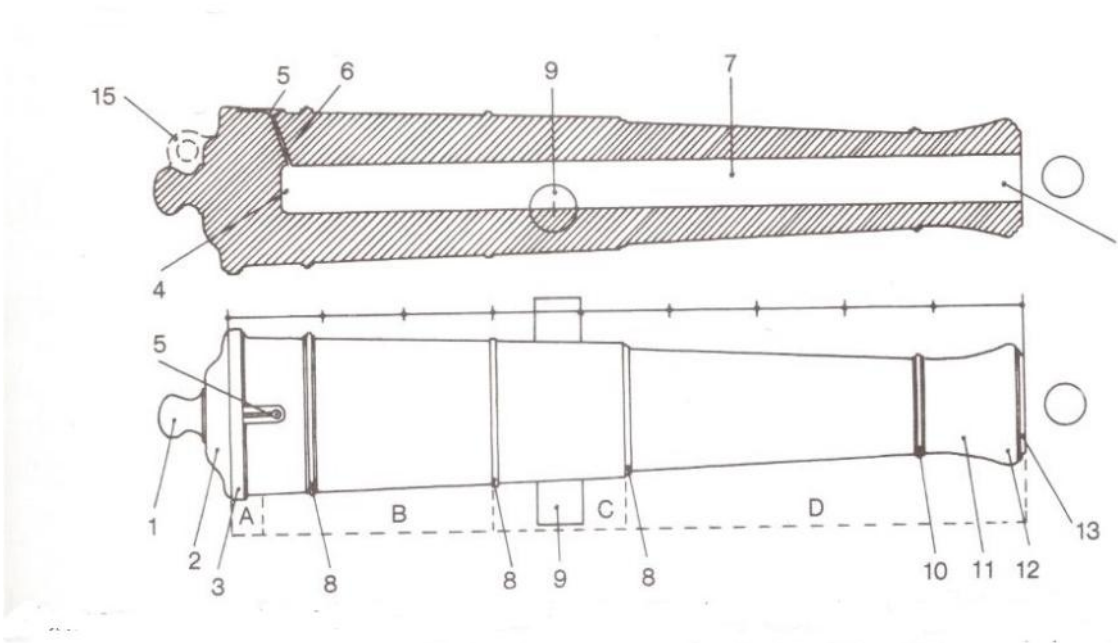
Down

- 1 Picnic guests
- 2 Blood fluids
- 3 Deep swallow, as of rum
- 4 Arab garment
- 5 Kentucky ___
- 6 Deneb, for one
- 7 Orient Express, for one
- 8 Spar to which a headsail is attached
- 9 Artist's workshop
- 10 Get one's nose out of joint
- 13 Growing outward, on the mother's side
- 16 Beauty marks, perhaps
- 22 Borders on
- 24 Allen of the Green Mountain Boys
- 25 Dead calm area of sea
- 26 Greek letter
- 28 Equalize
- 29 Mother ___ (the great outdoors)
- 30 Cover story
- 31 Used at the table
- 35 Boundaries
- 36 Out of bed and in motion
- 39 Peel, as a potato
- 41 South American Indian
- 42 Tilt
- 43 Catch sight of
- 46 Grassland



Name the Parts

The following diagram illustrates a typical cannon barrel. The top part shows its cross-section, and the bottom part shows a plan view. Can you name the numbered parts?



- | | | |
|-----------|-----------|-----------|
| A. _____ | B. _____ | C. _____ |
| D. _____ | 1. _____ | 2. _____ |
| 3. _____ | 4. _____ | 5. _____ |
| 6. _____ | 7. _____ | 8. _____ |
| 9. _____ | 10. _____ | 11. _____ |
| 12. _____ | 13. _____ | 14. _____ |
| 15. _____ | | |



TORRENTIAL RAIN

Fill in the blanks with the words that fit the given definitions. The title of this quiz is merely a hint that relates to all of the answers.

1. _____ The bight of the leech of a reefed sail.
2. _____ A shelter over a hatch.
3. _____ Either of the two 2-hour watches between 1600 and 2000.
4. _____ A fore-and-aft rigged sailboat with no headsail and the mast stepped well forward.
5. _____ A timber projecting from a ship's bow that is used as a support for an anchor.
6. _____ A short piece of rope made for flogging
7. _____ A double loop formed by twisting two bights of line over the hook of a tackle.
8. _____ A streamer made of bunting shaped like a conical bag.
9. _____ A rope forming the tackle with which the anchor is hove up from the water's surface to the bow.
10. _____ A strong iron-bound device fitted with a bound iron hook attached to an anchor.

ANSWERS



NAUTICAL MIX

A	S	S		A	D	S			T	B	A	R	
N	E	W		B	E	T	E		R	O	T	E	
T	R	I	M	A	R	A	N		A	W	E	S	
S	A	G	O		B	R	A		I	S	L	E	
			L	A	Y		T	E	N	P	I	N	
			D	E	B		P	I	T		R	E	T
		B	O	S	U	N	S	C	H	A	I	R	
M	A	L		T	A	I		A	L	T			
E	L	D	E	S	T		A	N	I				
N	A	R	D		U	P	S		B	I	L	E	
S	N	U	G		R	A	T	L	I	N	E	S	
A	C	M	E		E	R	I	E		C	A	P	
L	E	S	S		E	R	A		A	N	Y		

NAME THE PARTS:

- A. Breech
- B. First reinforce
- C. Second reinforce
- D. Chase
- 1. Cascabel (or pommelion)
- 2. Breech mouldings
- 3. Base ring
- 4. Chamber
- 5. Flash pan
- 6. Vent
- 7. Bore
- 8. Reinforce ring
- 9. Trunnion
- 10. Muzzle astragal
- 11. Throat'
- 12. Muzzle swelling
- 13. Muzzle moulding
- 14. Bore
- 15. Breeching ring

TORRENTIAL RAIN:

- 1. Dog's ear
- 2. Doghouse
- 3. Dog watch
- 4. Catboat
- 5. Cathead
- 6. Cat-'o-nine tails
- 7. Cat's paw
- 8. Dog vane
- 9. Cat-fall
- 10. Cat block