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On the Cover
Remains of USS Vermont
74 gun ship which saw action in the Civil War
Beached and burned on Cony Beach in Eastport, ME

How to Contact The MSB Journal

By email: winston@modelshipbuilder.com

By Snail-Mail

Canada

The MSB Journal
c/o Winston Scoville
2 St. Charles Place RR5
Clinton, Ontario, N0M 1L0
Canada

Article / Content Contributions

Please submit all article and content contributions to:

Articles and General Submissions: winston@modelshipbuilder.com
Or
Rosalie.stewart@att.net



Table of Contents

<u>Tidbits from the Past</u>	4
<u>Model Ships of the Royal Museum Greenwich</u>	6
<u>Shipwrecks of the World</u>	7
<u>Baltic Square-Rigged Galleass of 1820</u>	12
<u>Wooden Ship Ballast</u>	15
<u>HMS General Hunter Proto-type Model—Part 2</u>	18
<u>Dockyard, Admiralty or Navy Board</u>	22
<u>The Book Nook</u>	25
<u>Badges: Heraldry of Canadian Naval Ships</u>	26
<u>Gene's Nautical Trivia</u>	27
<u>Editor's Corner</u>	31

Tidbits from the Past *by Gene Bodnar*



"The CHRISTENING OF SHIPS"



Throughout history, the ceremonies associated with the christening of ships have changed considerably, depending the people and culture involved. In ancient times, a newly built vessel would be adorned with a huge array of flowers, and the crew itself would wear floral crowns and enjoy the wine that flowed freely throughout the ceremonies. On Greek and Roman ships, shrines would be installed on what would be called the quarterdeck today, and this practice extended well into the Middle Ages. A similar ceremony prevails in Greece today, where the deck of a new vessel is decorated with flowers and the captain tastes wine from a jar before pouring the rest of it on the deck.

The Vikings had a more primitive method of christening a ship. They believed that a "sprinkling of blood" at the stem of the ship would provide good tidings for its future and appease the gods; thus, they would bind a group of prisoners to the rollers over which the vessel would run into the sea, thereby assuring an adequate "sprinkling."

The monks of St. Denys, as early as 1418, alluded to the blessing given by christenings. When figureheads were first introduced to ships under the bowsprit, priests would consecrate an egg to the god whose figurehead the ship represented.

Ship christenings in the Ottoman Empire were always accompanied by prayers to Allah and by the sacrifice of sheep, along with appropriate feasting.

In the 1600s in England, it was a custom to drink wine from a precious metal cup, and then stand on the poop deck and throw the cup overboard to the accompaniment of trumpeters and much joy, solemnly calling the vessel by her new name. As many more vessels were built, the use of precious metal cups became more expensive, so they eventually caught the cup in a net as it was thrown overboard. In the late 17th century, this practice was changed to merely breaking a bottle of wine across the bow.

By the 1800s, members of the Royal Family or senior naval officers or Admiralty officials were sponsors for a newly built ship and were responsible for naming her at an elaborate ceremony. By the late 1800s, sponsors were almost exclusively women.

The christening of French ships in the 18th and 19th centuries closely resembled a baptismal ceremony, which included a godfather and godmother to the ship. The former would present the latter with a bouquet of flowers as they both said the ship's name. Then a priest would pronounce the vessel named and would bless it with holy water.

The christening of early American ships had its roots in European traditions. Of course, warships of the Revolutionary War are not plentiful, and the only mentioned account of a christening from that period occurred in May 1776 with the christening of the Continental frigate "Raleigh" at Portsmouth, New Hampshire. Nothing of the ceremony itself survives, but it was recorded that all of the carpenters involved in the ship's construction celebrated with a potent punch that contained lime juice.

The first detailed description of the christening of an American ship is that of the "USS Constitution," which occurred on October 21, 1797 in Boston. Captain James Sever, USN, her sponsor, broke a bottle of old Madeira over the heel of the bowsprit. By the 19th century, American christenings continued to be festive occasions, but there were no special rituals except some type of "christening fluid" was used as the ship was given its name. During America's "Prohibition Era," in which alcoholic beverages were illegal, a battleship would still be christened with bottles containing water from a river in the State for which the ship was named.

Not only wine or water could be used at a ship's christening in America. There are many recorded instances of other liquids being used, including whiskey and brandy. However, by the end of the 1800s, it became customary to break a bottle of champagne on the bow. Furthermore, in recent history, the bottle has been broken by a female sponsor of the U. S. Navy. In fact, nowadays the sponsor usually remains in contact with the ship's crew and takes part in special events, such as homecomings.



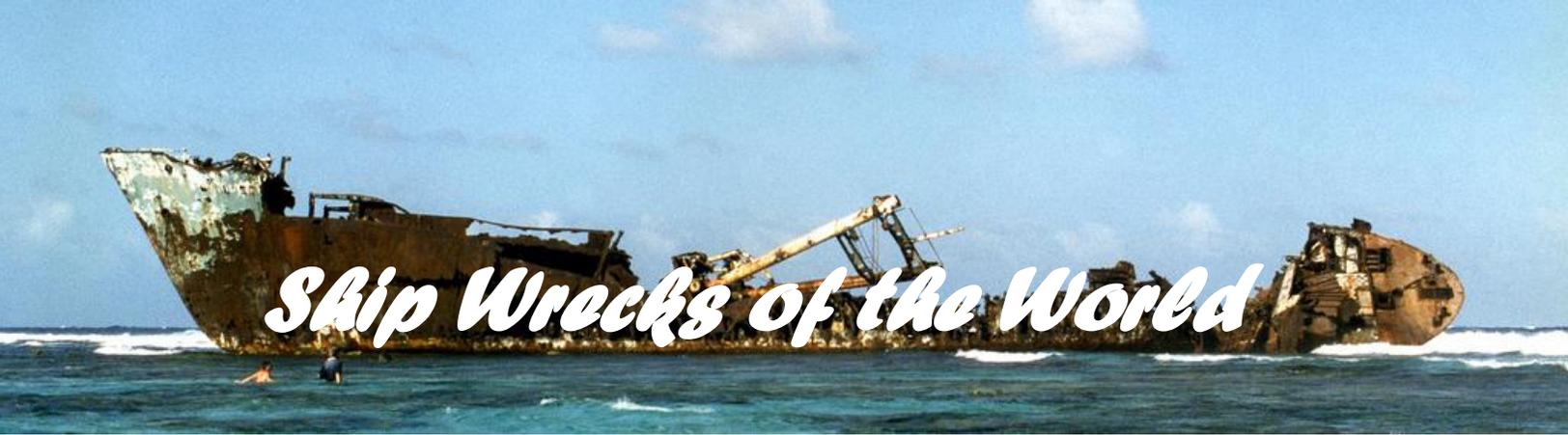
Model Ships of the Royal Museum Greenwich



Impregnable; Warship; First rate; 100 guns (1800)

Scale: approximately 1:120. A full hull model of a French 110-gun three-decker ship of the line. The model is decked, equipped and rigged. Unusually for a prisoner of war model, it is made of wood, rather than bone. It is to a relatively large scale for such models, though as usual the details tend to be more accurate than the shape of the hull, as the modellers were not able to work from plans. It shows boats being lowered over the side and stern, with fine though not very accurate detail of some of the deck fittings, and figures of seamen. The name 'Impregnable' is painted on the stern, though this model represents a ship much larger than the real ships of 1780 and 1810 that bore the name. Prisoner of war modellers tended to exaggerate features of the ship, including the number of guns. The French introduced the 120-gun ship late in the 18th century as a development of the 100-gun ship. The first British one was the 'Caledonia', launched in 1808.

Source: Royal Museums Greenwich



Red Bay National Historic Site of Canada
Archaeology of a Sixteenth-Century Basque Whaling Boat
by the Ontario Service Centre of Parks Canada



Chalupa ©Parks Canada

In the second half of the 16th century, whale oil was a rare and highly prized commodity. It burned brighter than the more common vegetable oils, and was used in the manufacture of soap, treatment of fabrics and in pharmaceutical products. By the mid-16th century, European fishermen were pursuing these valuable commodities by exploiting the rich marine resources of the Strait of Belle Isle. Basque merchants and ship owners in France and Spain mounted regular seasonal expeditions to the south coast of Labrador and the north shore of Quebec, to hunt whales for their oil and other products. They favoured the port they called *Butus*, now called Red Bay. Archival research and on-site archaeology revealed a sophisticated industry previously not witnessed in Canada.

Archaeology of the Site

Underwater archaeological excavation began in 1978 and over the course of the next six years, The Red Bay Project developed into one of the most comprehensive marine archaeological projects ever undertaken in Canada. The discovery of three Basque whaling galleons and four small whaling craft makes up one of the most precious underwater archaeological sites in the Americas. One of the small craft, an eight-metre whaling *chalupa* was found pinned beneath the collapsed starboard side of a 200- *tonelada* whaling vessel. The *chalupa* was excavated and meticulously recorded prior to its complete disassembly, recovery, conservation and re-assembly. Its 400 plus-year old remains are highly valued for the following reasons:

- exceptional state of preservation of physical qualities reflecting specifically Basque design, craftsmanship and materials used in the construction of vessels for the whaling industry.
- representation of a significant phase in the evolution of boat design, construction and assembly in the 16th century.
- the essential role of the *chalupas* in the whaling operation, in the hunting stages (pursuing, killing and towing), and
- with the other small boats - their representation of the scale and complexity of the support services necessary for the operation of whaling stations.

The archaeology of the *Chalupa* was a small part of a much broader study of understanding the Basque whalers of Labrador. Its historic value and contribution to Canada's system of National Historic Sites have been formally recognized with the establishment of Red Bay National Historic Site. As of July 1, 1998, this incredible discovery was returned to Red Bay for permanent display and public appreciation in the newly constructed Red Bay NHS, Visitor Centre.

The Conservation

When the marine archaeologists had finished recording all of the information about the artifacts they had excavated, the work of the conservators at the site began. All of the objects were stored in the field lab until the end of the excavation season. In autumn, the artifacts were packed and shipped back to the main lab in Ottawa.

In Ottawa, the conservation of the *chalupa* followed the same treatment that is used for most waterlogged wood that is preserved in conservation laboratories around the world. The process is as follows:

- when the objects arrived at the lab, a request for conservation was completed for each one and they were logged into the artifact tracking system.
- a report of the condition of the artifact was completed and it was photographed or sketched.
- a treatment proposal was written and approved.
- the wood surface was cleaned with soft bristle brushes and dental tools. Any unusual features or tool marks that were discovered during cleaning were documented and the archaeologist was informed.
- after the artifact was clean, it was time to replace the water in the wood with a wax that would stay in the wood and help prevent cracking during drying. The wood was soaked for several years in a tank that contained the wax dissolved in water. The wax that was used is called Polyethylene Glycol (PEG).

- to dry the wood, we usually use a vacuum freeze-dryer. This is a device that removes the water from the artifact while it stays frozen to reduce the amount of shrinkage that can occur during drying. This is the same process that is used to make freeze-dried food or instant coffee.
- the longer planks did not fit in our freeze-dryer so we had to dry them with another method. They were left uncovered in our walk-in freezer for 18 months and the surface of the wood dried out. This is the same process that we call 'freezer burn' when it happens to your meat in home freezers.
- we weighed the artifacts as they were drying and when the weight no longer decreased the drying was completed.
- the dry wood was stored in a lab at a relative humidity of 50%, which is best for organic materials such as wood.
- the surface was brushed and vacuumed clean, and any areas with a fragile surface were consolidated with a solution of dilute white glue. Pieces that had come off during the treatment were glued back in place.

At this point the keel, frames, planks, thwarts and gunnels were ready to be re-assembled into an almost complete boat.

The Re-assembly

Re-assembly of an archaeologically recovered boat is the final phase of a long process of reconstruction that begins in the field as the first timbers are revealed in the sediment. As with all archaeology, careful numbering, recording, and the precise locating of each component in relation to the next is critical for all future analysis and interpretation. The resulting maps, photos, drawings of individual timbers, and the catalogues that tie all this data together, become the principal reference tools for the middle phases of reconstruction. By creating composite drawings, pin-up boards, and perhaps a wooden model, archaeologists are able to establish the relationship of the pieces to one another and get an idea of the original shape of the boat.

Most reconstructions of ships and boats go only this far. But this *chalupa* from Red Bay presents a rare opportunity for archaeologists to re-assemble original timbers. These have to be reshaped and fastened with great care, as the re-assembly team follows consciously in the footsteps of the ancient Basque builder while using entirely different methods along the path. Not only is the result a wonderful display for public interpretation, but also the process of re-assembly allows for reconstruction analysis to be taken to the ultimate level.

Some chalupa features to look for :

- the higher end of the boat is the **bow** (front). Note the hole cut through the **stem** (vertical timber in bow) for securing a line.
- the vertical holes through the surviving fragments of **gunwale** (a timber along the

top of the sides) show the locations of the wooden **hole pins**, which held the oars. The one near the **stern**, or back of the boat, was for the steering oar.

- the top two planks are lapped (or **clinker**) while the lower planks are flush-laid (or **carvel**). This shows how the Basque builders could draw on the boat-building traditions of both northern (clinker) and southern Europe (carvel), in a mix that was still being used on 19th-century whaleboats built on both sides of the Atlantic.
 - there are seven **thwarts** (seats which also provide reinforcement) in the boat, the same number as drawn on the inscribed plank.
 - the main **mast step** is the block of wood near the centre of the boat with the square hole cut in it for supporting the mast. The thwart above it also functioned as a **mast partner** holding the mast upright.
 - the rear holes in the uppermost plank that served as **fairleads** through which the **sheets** (ropes attached to the bottom of the sails) were fed. The holes are actually knotholes used for the natural strength in density of the wood around them.
 - the rib-like timbers going from side to side in the boat are called **frames**; the part of each frame that crosses the **keel** (the large timber which forms the backbone to the ribs) is called the **floor** and the parts, which curve up each side, are called **futtocks**. These were not bent to shape, but were selected from tree limbs of the right shape.
 - The **fastenings** of the boat were originally wrought-iron nails, often clenched over to work like bolts. In the re-assembly of the boat we have used real bolts of brass painted black. One end is custom-shaped to match the impression left by the original clenched end of the nail, the other is capped with a wax "nail head."
-

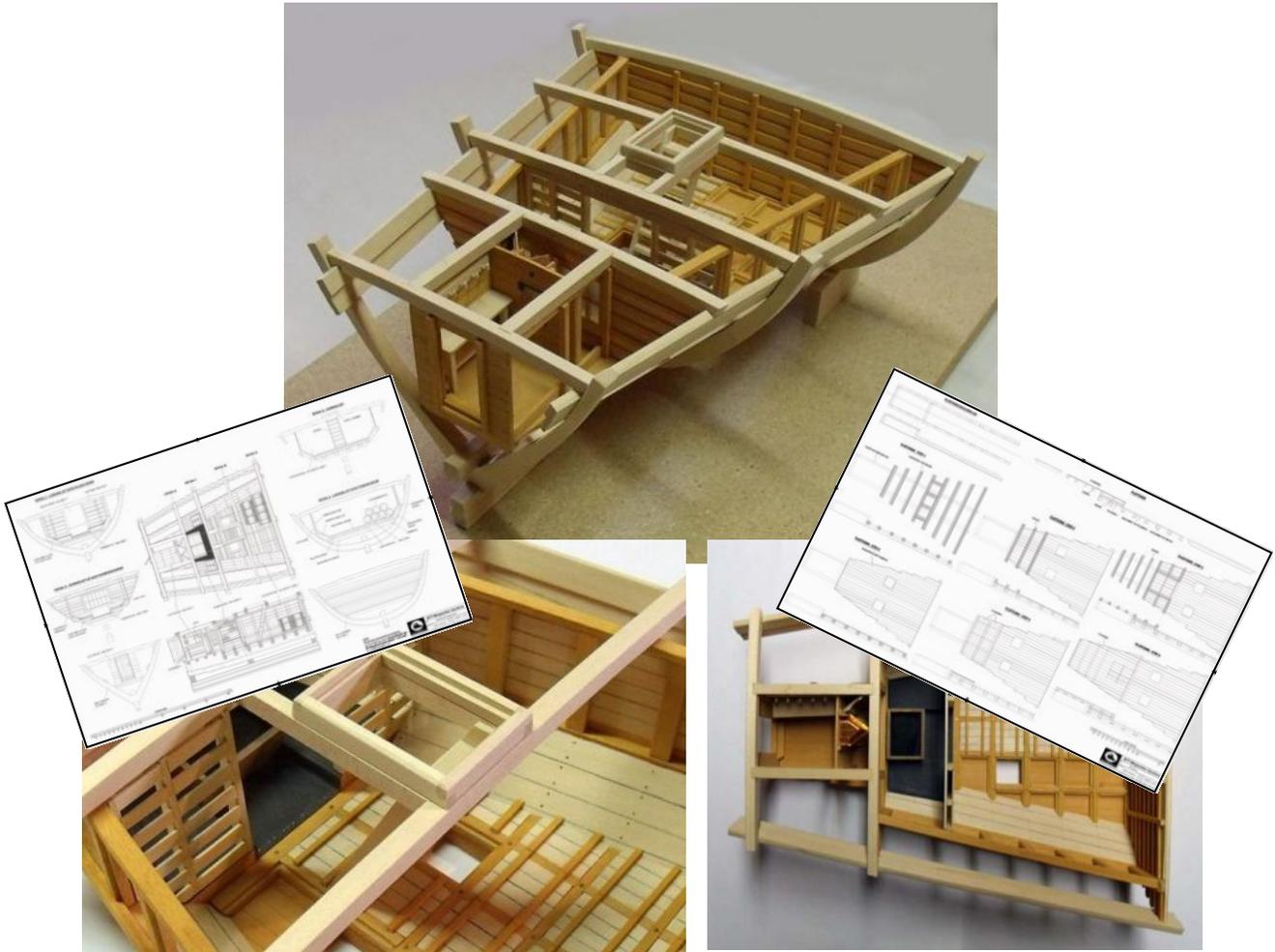
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The Baltic Square-Rigged Galleass of 1820

by Joërg Gebhart

Ship's History

Today it is difficult to find a precise representation of this craft. There are no models to be found hanging in churches, no drafts, no line drawings. What we do have is a number of captains' paintings, often showing ships in dramatic situations, and measurements of these vessels documented in local records. In 1768 Fredric Capman published drawings of the rigging in his famous "Architectura navalis mercatoria" and there are two paintings of the galleass *Helene*.

This ship was built in Rostock in 1817. It was a contemporary of the *General Hunter*, but fitted out for salt water. The keelson had a length of 20.2 meters (66ft 5ins), the beam was 7.1 meters (23ft 4ins) and the depth of hold measured 3.4 meters (11ft 3ins). Fitted with an apple-shaped bow, it was definitely not fast, but speed was considered to be less important than capacity. The main mast carried three square sails and up to four jibs, whereas the mizzen mast was fitted with a spanker and triangular top sail. The transom had four windows and there was an oblong cabin on deck with the mizzen going right through it. Most probably the crew of four lived and messed in this cabin with the captain dwelling in the after cabin. There was also a square structure bolted to the deck just behind the main mast where the cook was kept busy.

The *Helene* survived for 45 years and was eventually wrecked on her way to Klaipeda in Lithuania. Probably old age and lack of maintenance contributed to the loss. By 1862 bigger and faster ships were preferred. Brigs and barks plied the seas and you couldn't make much money any more with an old galleass. When the *Helene* was in service, Germany was still a patchwork of individual states which hampered industrialization. The *Helene* mostly carried grain to England and brought coal and industrial goods back to Rostock. It was owned by shareholders which included the captain as he had also bought some shares.

I found the drawings and an article on the ship in a 1985 issue of the one and only modelling magazine from East Germany - the communist state that collapsed in 1989. This magazine covered the whole spectrum of modelling : planes, cars, tanks, railroads and boats. You learned that the first planes were flown by Russian aviators and that there were good warships that deserved to be dealt with whereas American ones or those of the fascist German navy were to be omitted. So this, too, was a bit of history.

Building the *Helene* as an RC model

First I went to a copy shop and had the frames enlarged to my favourite scale of 1:35. I always build my models to this scale as you can find some nice plastic figures in this size. I start with soldiers, trim and alter them until they eventually become decent sailors. The frames were glued onto 4mm poplar plywood and cut out with a scroll saw. I build my models upside down on a board so that they can't twist and remain absolutely straight. Three stringers on each side give the construction additional

strength and make it easier to sand and shape before planking. As you can see, balsa wood fillers were fitted near the stern and stem (Picture 1).



Picture 1



Picture 2

The next step was to plank the model with strips of balsa wood. Additional planking with thin strips of basswood was glued to the hull above the waterline. Pins were stuck between the lines of planking so that a slight gap appeared. As a result, the run of the planking can be seen very clearly. As the model is meant to sail, the lower hull was covered with a layer of lightweight glass and epoxy resin was applied (Picture 2).

After the usual long process of sanding and the filling of dents and gaps, the model was taken from the board and all the frames were removed. First a false deck was put on with bent deck beams and pieces of plywood, then the proper deck laid using strips of basswood. As you can easily see in Picture 3, there is a hole in the bottom of the hull. Actually there are two holes, one to the right and one to the left of the keelson. The function of these holes is made clear in Picture 4.



Picture 3



Picture 4

A large water tank is installed in the middle of the boat with two pipes on top to allow air to escape as water enters. A tunnel leads from the tank to the stern and ends in two pipes that expel the water to the right and left of the rudder. The picture also shows the servo for the rudder, the battery for the motor and the four fastenings for the detachable deck. As I had already had some poor sailing experience with square rigged models, the motor was installed. A propeller at the stern of an 18th century sailing ship would not have been appropriate, so I decided to use this tank and tunnel system. I could have put in a lot of lead for ballast or reduce the buoyancy by using a water tank. Our hobby sometimes leads to unusual solutions!

The model also has a detachable keel as well as a detachable extension for the rudder. When the ship is on display on its stand in the living room, you don't see the holes in the bottom or at the stern, whereas a propeller would be a visible eyesore.



Picture 5

Picture 5 shows the reverse side of the deck. There is a servo for the jibs. At its limits it operates a micro switch which turns on the motor. The most important feature is the rotating main mast. There are two plastic gear wheels, the bigger one mounted on the servo and the other one around the mast. Attached to the mast is also a double sided lever to pull the main sail. Another servo with a lever is glued to the deck. It works the spanker. The deck is a tight fit to the hull and is held firmly in place by four screws which are hidden under barrels. Due to the heavy detachable keel and the water ballast inside the boat it does not heel excessively.

Just like the real *Helene*, the model does not sail fast, but she is a pretty sight on the lake.



Figure 6



Figure 7

Wooden Ship Ballast

by Raymond Deitz

Wooden ships were designed in such a way that the majority of their structure and weight was above the waterline, hence making them top heavy. A prime example of a top heavy ship with insufficient ballast would be the Swedish ship *Wasa*. The original design for the *Wasa* was to build a ship with a shallow keel and one gun deck. Approximately 5 months after her keel was laid out and construction was well underway, the king ordered 72 24-pound cannons making it necessary to add a 2nd gun deck to the overall design causing the *Wasa* to have more weight above the waterline. On her maiden voyage in 1628, a gust of wind made the *Wasa* heel onto her port side far enough that she began to take in water through her opened lower gun ports causing her to sink to a depth of 105 feet only 390 feet from shore.



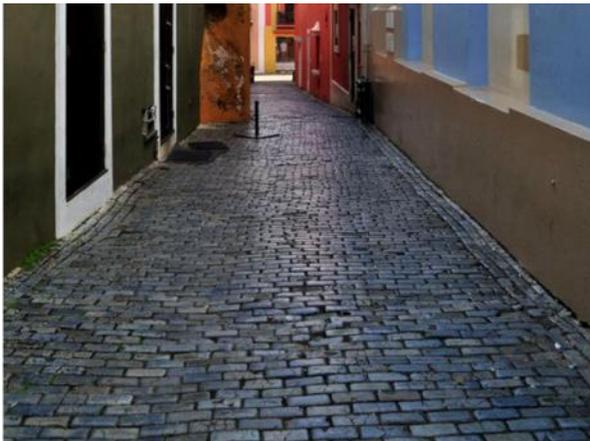
In order to avoid having ships capsize, it was necessary to redistribute its armament (with heavier guns on the lower gun deck) and to load the ship's lower hold with enough ballast and supplies to lower her center of gravity. Ballast consisted mostly of small to medium-sized river cobbles and some quarried rock. The ballast was a cheap commodity that could be found anywhere in the "Old Country" and used until the ship reached the "New World". Upon reaching the New World, the ballast was jettisoned over the side to make room for the cargo that would return to the Old Country. Over the years, the dumping of the ballast began to clog harbors and channels. In 1769 it became necessary for the Colonial Assembly of North Carolina to appoint a "Ballast Master" who

would regulate how ballast should be disposed of.

In 1784, the General Assembly of North Carolina passed an act that prohibited ballast stones from being thrown overboard. Thereafter, ships were required to dispose of their ballast prior to reaching the low watermark. Stones left in shallower water undoubtedly provided the cobblestones still seen in some of the streets in old colonial sites, as shown in the following 2 pictures of streets in Boston.



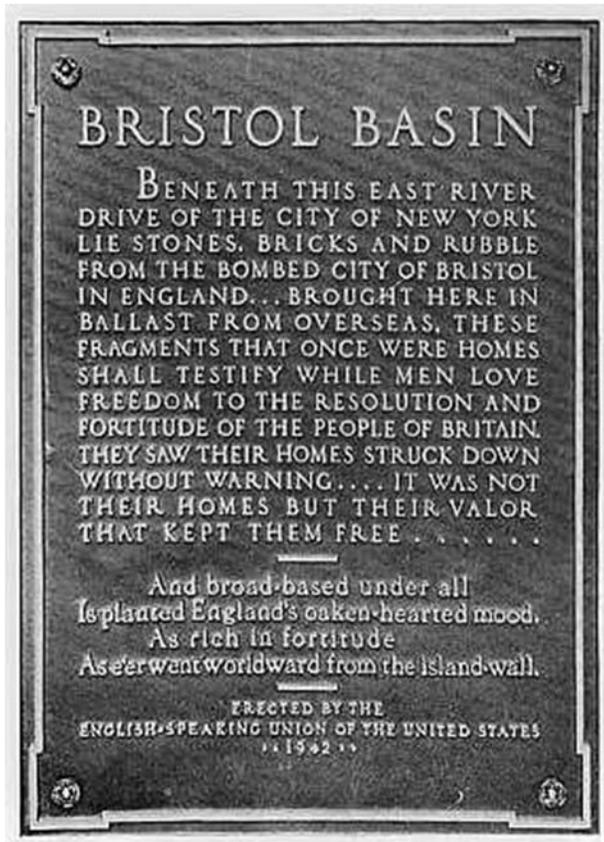
There are many of these old streets still in use today and I find it interesting to point out that true cobblestone streets are depicted in the previous photos. Now the quarried rock I previously mentioned as being used for ballast was also used in the construction of streets. This quarried rock had uniformity to it and while it was used to pave streets it was mistakenly referred to as also being cobblestones when in fact they are setts as the following photos will depict.



Ballast was used on ships even as late as World War II. The Luftwaffe bombed many cities in England, particularly Bristol, which was the home of the Bristol Aeroplane Company. When the United States sent supplies and troops to Bristol, U.S. ships did not have British goods to be sent back to New York and used debris from ruined homes in Bristol as ballast. Upon reaching New York, these ships off loaded its ballast along 23rd and 34th streets (now known as the Bristol Basin) which was then used as land fill for the FDR Drive.

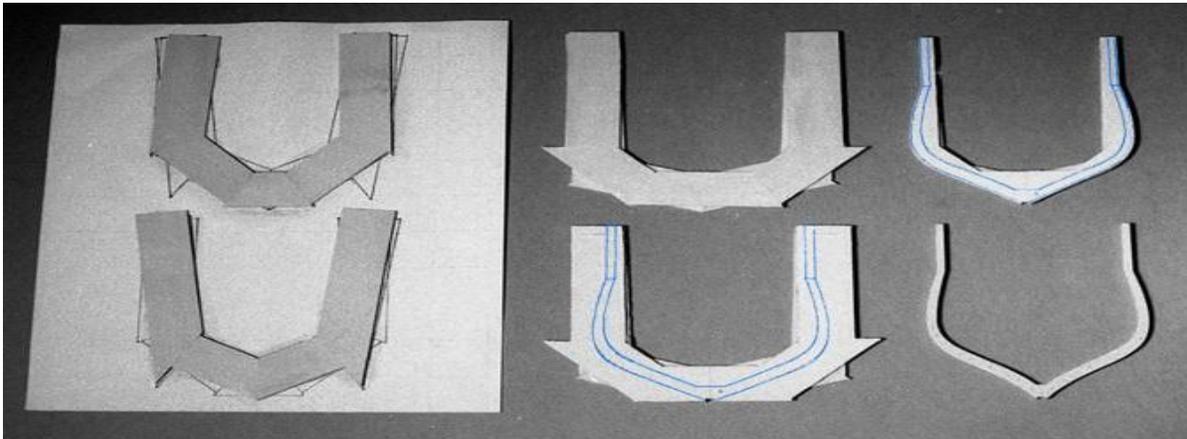
In 1942 a plaque was dedicated to the Bristol Basin which reads:

"Beneath this East River Drive of the City of New York lie stones, bricks and rubble from the bombed City of Bristol in England ... Brought here in ballast from overseas, these fragments that once were homes shall testify while men love freedom to the resolution and fortitude of the people of Britain. They saw their homes struck down without warning. It was not their walls but their valor that kept them free... And broad-based under all is planted England's oaken-hearted mood, as rich in fortitude as e'er went worldward from the island wall."

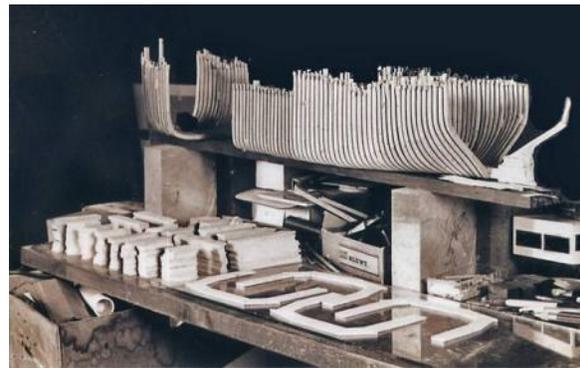


HMS General Hunter Proto-Type Model—Part 2 Building the Frames

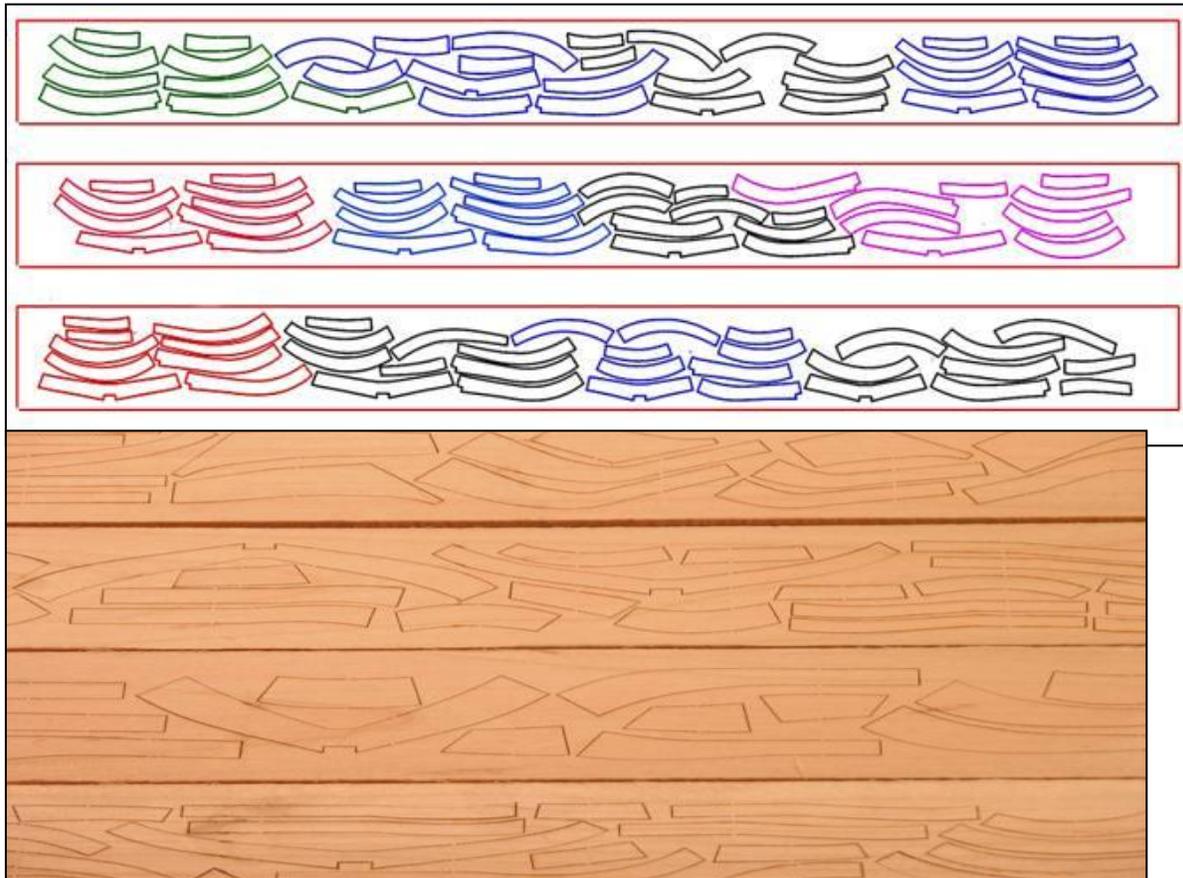
By Dave Stevens



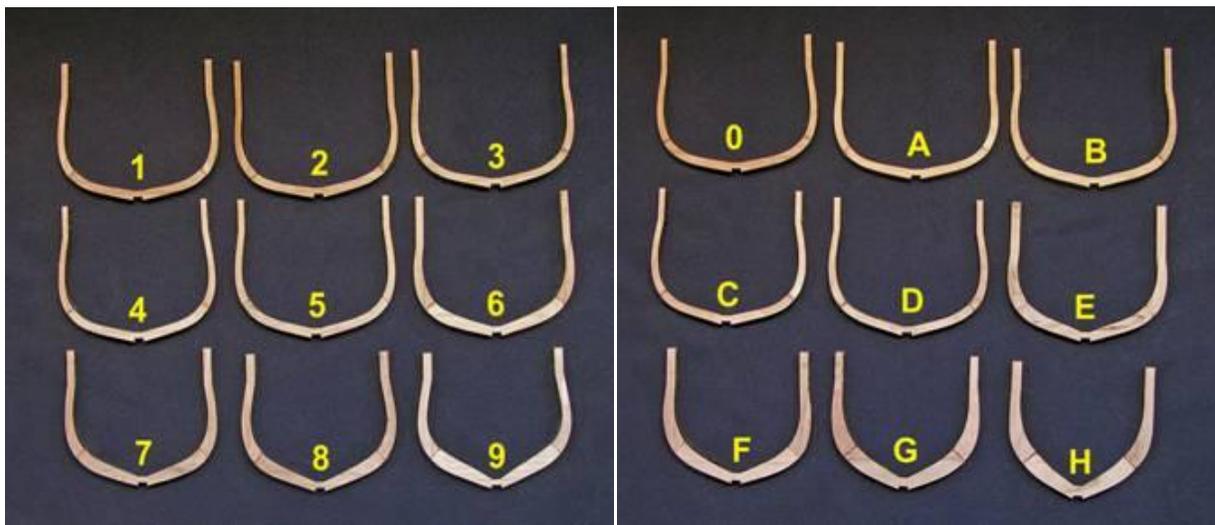
It was Harold Hahn who introduced the frame blank method to ship modeling, the idea is to use framing material and build blanks in two halves over lapping the joints between the two halves. As you can see from the frame drawing on the blank this method wastes a lot of material around the frame. For the most part this method works quite well until you get to large models then, the material use becomes an issue. In the photos the model hull was 5 feet long and required 25 board feet of rough lumber for the framing material.



This method of frame building is quite popular and works well. The problem when designing the General Hunter kit using this method of frame building requires the builder to have a table saw for cutting the blanks, a scroll saw for cutting out the frames and a disk sander. The idea behind the kit was to design it so it did not require expensive tools. Another consideration was cost of shipping, the weight of a 100 linear feet of framing stock is much heavier than five sheets of laser cut frames. Each frame is broken down and laid out on a sheet then color coded so you know what parts go to which frame.

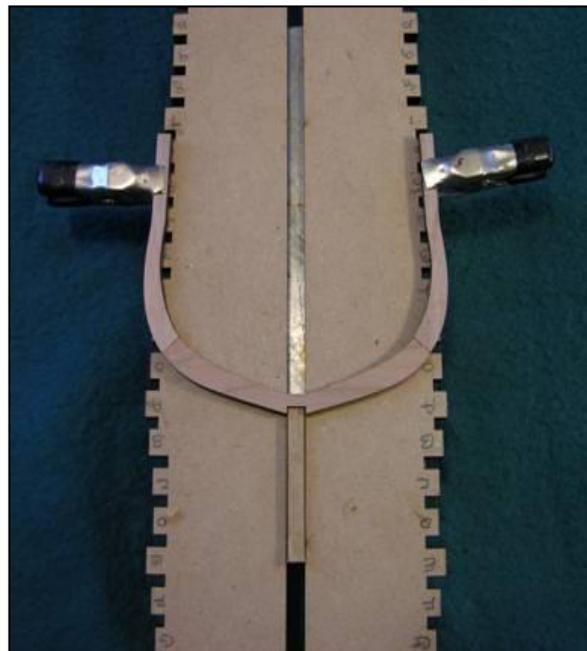
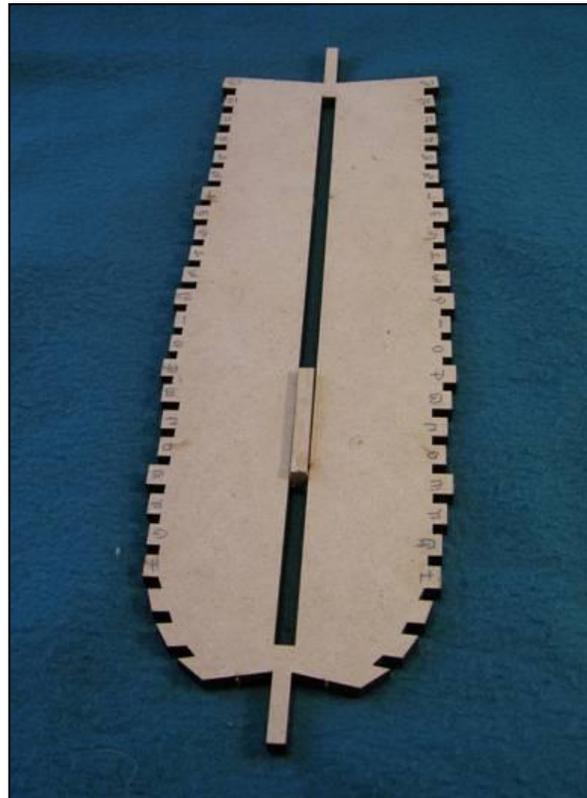
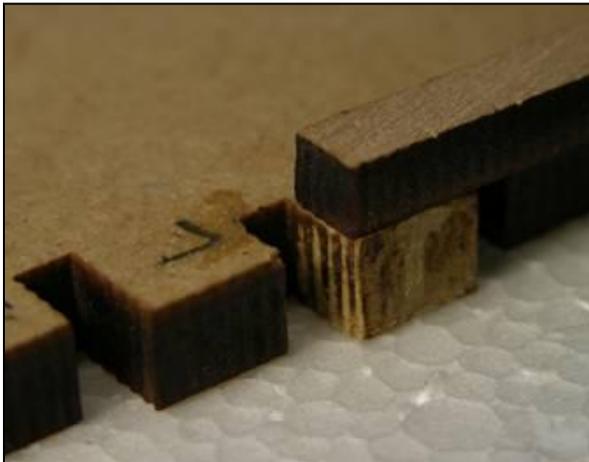


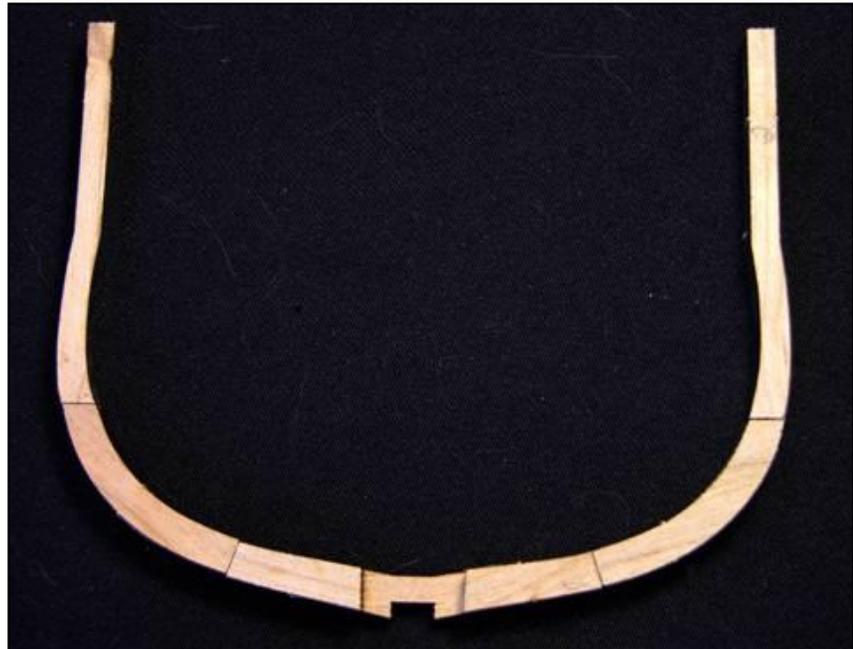
Looking at the floor pieces of the laser cut frames you will notice they are all different sizes. The different size floors are due to the fact as the frames approach the stern they require more of an extreme bevel. The photo shows the frames from number 1 to number 9, frames 1 to 3 do not have a bevel, as the hull changes shape towards the stern the frames begin to get wider from frame 6 to 9. The second photo are frames from the center frame 0 to frame H at the bow. Once again as the bevel gets more extreme towards the bow the frames get wider.



The key to building the frames is making sure they fit into the framing jig. In order to correctly build the frames, the inside of the framing jig is used. Tops of the frames are lined up with the tabs on the jig and the floors are lined up with the keel slot. A few dabs of super glue are applied to the ends to hold the frame together until the other pieces are glued on. The laser char will need to be cleaned off the ends so the glue will stick. A piece of plastic from a zip lock bag placed between the frame and the jig will prevent accidentally gluing the frame to the jig.

Half of the frame is made up of three pieces a floor and two sides. The frames were designed this way to insure once the three points are lined up the frame will be the correct shape.





Dockyard, Admiralty or Navy Board

By David Farndon

When I started the H.M.S. Sphinx I wanted to do something different. The ultimate in my opinion was a Navy Board model. Questions arose, difficulty, detail to include, etc. If I was going to produce a set of plans I wanted to include the average builder. This is where I include myself. This means the drawings had to include everything, parts and sizes that could be traced onto the wood and then cut out. But how much detail. If I couldn't see it from the outside of the ship what was the point of including it. And what was a Navy Board model anyway. These are the questions I asked and this article hopefully may answer them.

History of models:

Models of ships have been around for a very long time. Ancient Egypt produced some of the finest models in recorded history. King Tot's tomb when opened had models up to 3' in length with surprising detail. Some of these are shown by museums around the world. But it wasn't until around the 16th and 17th centuries that extensive use of detail and scale were used accurately to convey how a ship should be built. As a matter of fact, few original models exist in museums today before or during this period.

Eric W. Edwards, Library Assistant at the Belfour Library Oxford states: "There arose, during the years 1650 to 1800, a skilled tradition of constructing models of Royal Navy vessels that were exquisitely executed."

Robert Bruckshaw in "Anatomy of an Admiralty Model" also states: "Admiralty models were created by artists hired by ship builders or a Naval Architect. They were commissioned to help show a new design of a ship."

John Franklin in "Navy Board Ship Models 1650-1750" states: "The Navy Board models are unique and quite extraordinary objects, not only for their great historical interest in illustrating the form, structure and decoration of ships from an earlier age in such perfect detail." But he also states that Navy Board models are shrouded in mystery. Hardly anything exists today to show who built them and how. Even today very few articles are written about the subject. It would seem that it had become a lost art form or was model making then so secretive that it had to be protected. Don't forget that England was constantly at war with sea faring nations and new designs were constantly being done.

In a reference in the Pepys Diaries dated 1667, it stated that Peter Pett hired a boat to carry away the models at Chatham Dock Yards from being looted by the Dutch when they defeated the British fleet. "He did believe the Dutch would have made advantage of the models than of the ships."

The book "Ship Models, Their Purpose and Development from 1650 to the Present", by Brian Lavery and Simon Stevens, is a wonderful book that relates the development of the model from known examples. But the underlying theme is they also do not know why models were built.

"It is not always easy to establish why models were made, particularly in the case of 'Navy Board' models. If we discount the theory that they were made for consideration of the design, we are left with the conclusion that they were largely decorative. "

But why 3 names? Navy Board, Admiralty and Dockyard. If, as according to Mr. Edwards: "As these models were commissioned by the Navy Board (who had administrative responsibility for the Royal Dock Yards)" then why according to Robert Bruckshaw "The model is presented to the King and Admiralty Board to get their approval so money can be released.". Seems that there are two distinct Boards that can make decisions around what the navy does when it comes to ship building or more precisely model making.

A comment by A Mr. Freiston in his article " Building a 17th Century DockYard Model" confuses this even more. "During the last part of the 16th and 18th centuries, models of ships it was proposed, should be built in the Royal DockYards by the master shipwright or their associates".

From that statement, DockYard applies because of where they were built, but the other two types of models, with the basic explanations do not fit unless the Admiralty and Navy Boards at one time or another could produce their own models away from the Royal Dockyards. Robert Bruckshaw further states: "Models where needed to show the Admiralty Board and Crown what the ship looked like because it required a certain skill to read the draughts that only the Naval Architect possessed." Another quote along those lines "my lord commissioners of the Admiralty were unable to read the "plot" of a ship, as it was called..." certainly points to the fact that the Admiralty Board was a head of naval operations but had nothing to do with building models of the proposed ships. They could commission them from the Royal Dockyards. And as Eric Edwards has stated that the Navy Board is or was the administrative side of the DockYards so they could commission a model but really have no reason to be called Navy Board Models.

In my opinion, this possibly is one of the mysteries associated with model building back in the 16th and 17th centuries that may never be answered. And as the book by Lavery and Stevens promotes the idea that they may be more decorative than useful, we cannot disagree that they are beautiful works of art.

The modern writers today agree that the name for any model of this type be called a Navy Board model.

The Bomb Vessel Cross Section Model

An exclusive Model Ship Builder
Modeling Project



*"...This is the finest set of
drawings I ever worked with!"*
Mike Rohrer—Proto-type builder

*"These drawings are amazing! I'm
looking forward to building this
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

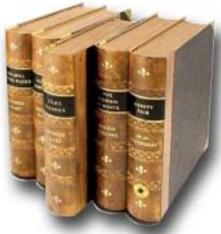
A 1:48 scale model based on Peter Goodwin's "Anatomy of the Ship—Bomb Vessel Granado and original Bomb Vessel drawings by Thomas Slade.

Contains 63 pages of detailed drawings and templates of every part of the model.

Numerous 3-dimensional constructional drawings provide you all the information you need to know to build this model. As well, it is supported by an online forum where you can ask questions, view other builds as they occur and even display your build if you wish.

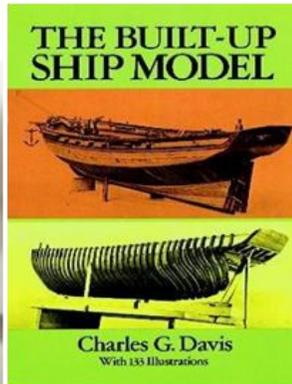
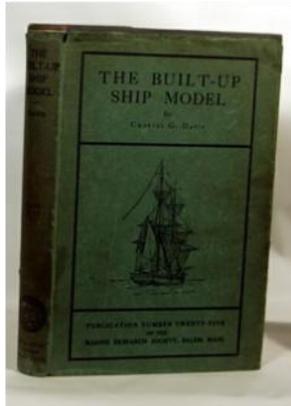
Plans: \$57.50CND set + Shipping/Handling

Available at www.modelshipbuilder.com



The Book Nook

Books of interest for the Model Ship Builder and ship building enthusiasts
Reviewed by Wayne Tripp



The Built-Up Ship Model

by Charles G. Davis

Published by Marine Research Society in Salem, Mass. 1933.

The Built-Up Ship Model (Dover Reprint, 1989)

ISBN-10: 0486261743

ISBN-13: 978-0486261744

Many a novice model maker has posted a request for reference books that may aid in building those fiddly wooden beasts. Over the next several months in The Book Nook, I will review some of the classics that a novice may find useful.

Charles G. Davis was a master seaman, shipbuilder, and maritime historian. His experience as a builder of wooden ships and models is evident in all of his books. An extensive collection of his works, including several illustrated journals of various yachting cruises and races; published materials and personal correspondence, contracts, tax records, and sketches relating to pieces written either by or for Davis; ship model papers, including notes, specifications, photographs, and other relevant information he collected and used in the repair and building of his many ship models; and notes, correspondence, photographs, and employment information regarding the American Bureau of Shipping, 1941-1944, is held by the G. W. Blount White Library at Mystic Seaport.

A highly detailed, superbly illustrated manual introduces serious model builders to the hand-crafting of ship models from the bottom up, exactly as real ships were built in shipyards. The model is the 16-gun United States brig *Lexington*, in active service during the Revolution. Not for beginners. A classic in its field, *The Built-Up Ship Model* is an expert guide aimed at model builders with experience, patience, and a passion for building "the real thing". Photographs illustrate day-to-day work in progress. Over 100 drawings demonstrate correct implementation of the more complex instructions. In his introduction, the author chronicles the exciting career of the *Lexington* and the role it played in America's fight for freedom.

My copy is a 1975 reprint by Edward W. Sweetman Company (hard cover) with remarkably clear and understandable drawings and photos.

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

Badges:
Heraldry of Canadian Naval Ships
HMCS Ville de Quebec (FFH 332)



Significance: The central device is derived from the Coat of Arms of the City of Quebec. The ship represents the founding of Quebec in 1608 by Samuel de Champlain and the subsequent establishment of Quebec as an important port..

Azure on a base three bars wavy Argent an ancient ship Or.

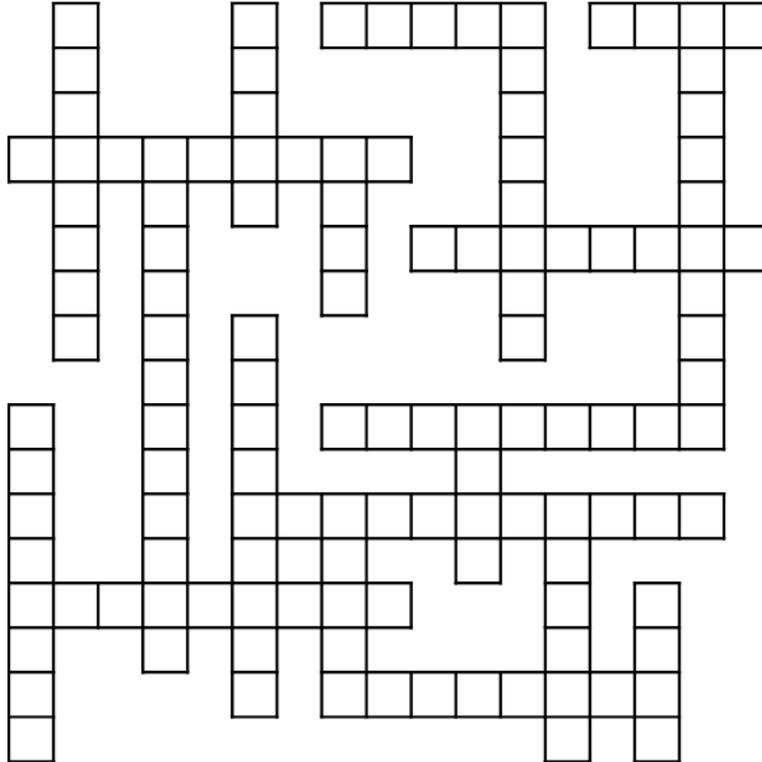


Source: Various



Gene's Nautical Trivia

Hails and Cries



4-letter words

AHOY
EASY
STOW
TURN

5 letter words

AVAST
BELAY
HANDS

6 letter word

SAIL HO

8-letter words

ALL HANDS
ALL'S WELL
CHEERILY
SHOW A LEG
TOGETHER

9-letter words

AYE-AYE, SIR
BEAR A HAND
HELM'S ALEE
WHERE AWAY

10-letter words

OFF AND FAIR

11-letter word

ABANDON SHIP

12-letter word

MAN OVERBOARD



PULLING YOUR EARS BACK (eating to the full, to landlubbers)

Can you identify the sailor's slang term for the food described in the following definitions? A list of the slang terms appears below the definitions.

- _____ Royal Navy term for tinned meat, derived from the name of a child murdered in the 1860s.
- _____ Ship's biscuits.
- _____ Dish made of meat and vegetables layered between crusts of pastry.
- _____ Boiled oatmeal porridge seasoned with salt, sugar, and butter.
- _____ Salt beef.
- _____ Tinned meat, named for a girl who was once caught up in the machinery of a tinned meat factory.
- _____ Preserved meat or soup mixed with broken ship's biscuits and other ingredients.
- _____ Food left over from the master's table, which were prized by the ship's apprentices as luxuries.
- _____ Broken ship's biscuits mixed with molasses and other available ingredients.
- _____ Stew consisting of salt meat, potatoes, broken ship's biscuits, onions, and available spices.

BURGOO

HARRIET LANE

CRACKERJACK

LOBSCOUSE

DANDYFUNK

MANAVALINS

FANNY ADAMS

OLD HORSE

HARD TACK

SEA PIE



FAMOUS SCHOONERS

Can you name the famous schooners described below?

- _____ 1. Famed Canadian racing and fishing schooner.
- _____ 2. Schooner on which a famous slave revolt occurred.
- _____ 3. Schooner that carried the news of Nelson's victory and death.
- _____ 4. The only 7-masted schooner ever built.
- _____ 5. The first armed American naval vessel.
- _____ 6. Schooner that brought the first white settlers to Melbourne, Australia.
- _____ 7. Norwegian schooner used by Amundsen in his polar expedition.
- _____ 8. Oldest surviving Grand Banks fishing schooner.
- _____ 9. Canadian rum runner of fame.
- _____ 10. Schooner in Robert Louis Stevenson's "Treasure Island."

FAMOUS SCHOONERS: 1-BLUENOSE, 2-AMISTAD, 3-HMS PICKLE, 4-THOMAS W. LAWSON, 5-USS HANNAH, 6-ENTERPRISE, 7-FRAM, 8-ERNESTINA, 9-NELLIE J. BANKS, and 10-HISPANIOLA.

ANSWERS:



HAILS AND CRIES



PULLING YOUR EARS BACK:

1. FANNY ADAMS
2. HARD TACK
3. SEA PIE
4. BURGOO
5. OLD HORSE
6. HARRIET LANE
7. CRACKERJACK
8. MANAVALINS
9. DANDYFUNK
10. LOBSCOUSE

EDITOR'S CORNER

Rosalie Stewart



This is my second month of editing the MSB Journal and I would like to extend special thanks to all the contributors:

Gene Bodnar for the great columns on Tidbits from the Past and the Trivia

David Farndon for the Dockyard, Admiralty or Navy Board article

Dave Stevens for the information on the General Hunter kit build

Winston Scoville for the Ships Badges and Shipwrecks of the World

Wayne Tripp for the book reviews

Special thanks this month to first time contributors:

Ray Deitz for taking his “wondering what happened to ballast” thoughts and turning the idea into an article.

Joerg Gebhardt for his article on building a RC model of a galleass.

I would love to have more of you readers send in articles— don't believe for a minute that you can't write an article—if you can tell a story, it can be an article!

Please send your articles or ideas for articles to

Winston@modelshipbuilder.com and put “MSB Article” in the subject line.

Until next time,

Ro