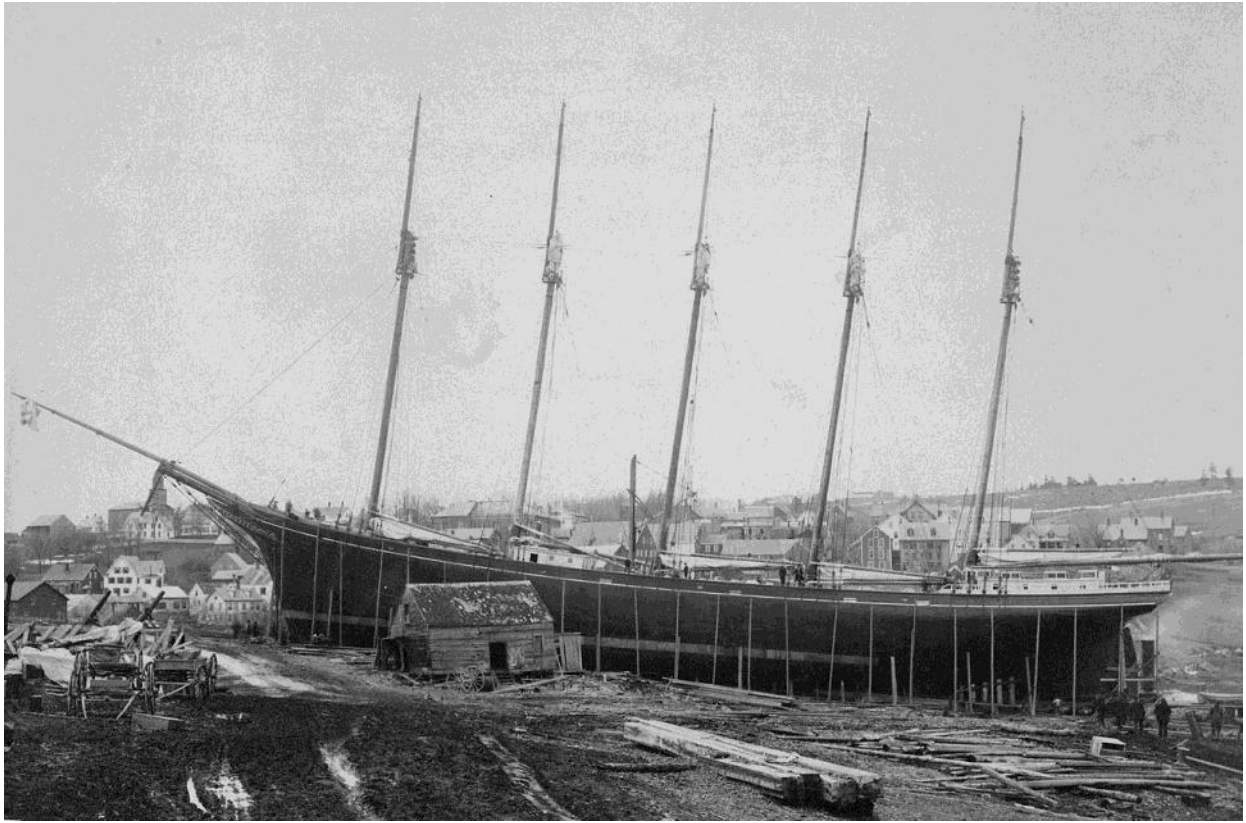


The MSB Journal



August 2014

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On the Cover

The schooner Governor Ames preparing for launch Dec 1888 at Leavitt-Storer Shipyard, Waldeboro, Maine. She was the first five-masted schooner built on the east coast and she sank off Cape Hatteras, North Carolina in December 1909 drowning 11 sailors.

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Tidbits from the Past by Gene Bodnar

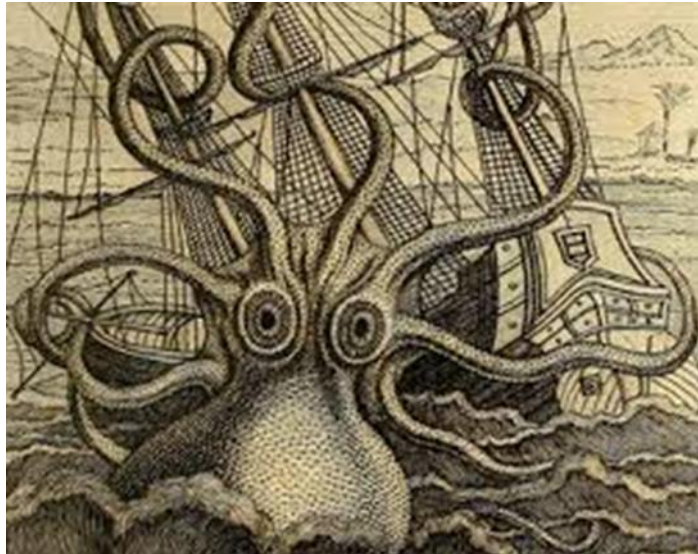


"SEA MONSTERS"



Sea monsters have been reported by sailors ever since Phoenician times. Undoubtedly, most of these reports have been woven into fable and mythology, but there are a few accounts that cannot be so easily dismissed when the evidence is weighed.

A good example is the experience reported by Captain Jean Dens in the early 1700s, whose Danish ship was attacked by a sea monster off the coast of Africa. The monster rose out of the sea, threw a giant tentacle around two of his crew members, and submerged them in the sea, never to be seen again. Another



giant tentacle surrounded a third crew member, who was only saved by other crew members chopping off the tentacle. The monster then disappeared into the deep. The event is commemorated in a painting that can still be seen in the Church of St. Malo, France, which is also pictured here.

Perhaps even more credible is the report of a sea serpent found on the shore of a Bermuda beach in 1860. Matthew Jones, a reputable scientist, observed that it had a dorsal fin all the way down its 16 ½-foot length; it had a dog-like head, a projecting mouth, "exceedingly brilliant" in color, large gills, and no teeth. He labeled it as "a monster of the serpent family."

Bermuda also once had a sea monster that was seen by so many people that it became known as "The American Sea Serpent." Beginning in 1815 and continuing for about 20 years, the thing was seen time and time again, always in calm water, by dozens of people. It was reported to be over 90 feet long and capable of swimming over 20 miles per hour. Whether it was really a "sea monster" remains a puzzle, but it is certain that it was something extraordinary that those people witnessed.

There are literally hundreds of reports of sea monsters from all around the world. Even today, they are reported somewhere on an almost annual basis. As recently as last year, there was a sea monster reported as a 2,000-pound saber-toothed whale. Seafarers all around the world, especially those who have witnessed sea monsters themselves, will always claim that there are strange things in the ocean that scientists know nothing about.

www.dlumberyard.com

Model Ships of the Royal Museum Greenwich



Yarmouth (1748); Warship; Third rate; 70 guns

Scale 1:60. A full hull model of the Yarmouth, a 70-gun, two-decker ship of the line (circa 1740), built plank on frame in the Navy Board style. The model is decked, equipped and rigged. The standing rigging is original.

Made: circa 1748

Credit: National Maritime Museum, Greenwich, London, Caird Collection

Materials: bone, brass, cotton, mica, paint, varnish, wood

Measurements: Overall model: 990 x 1200 x 466 mm; Base: 192 x 987 x 283 mm

Source: Royal Museums Greenwich



The Hansy



The Hansy (1497 ton) wrecked in Housel Bay near the Lizard Point, on November 13th, 1911.

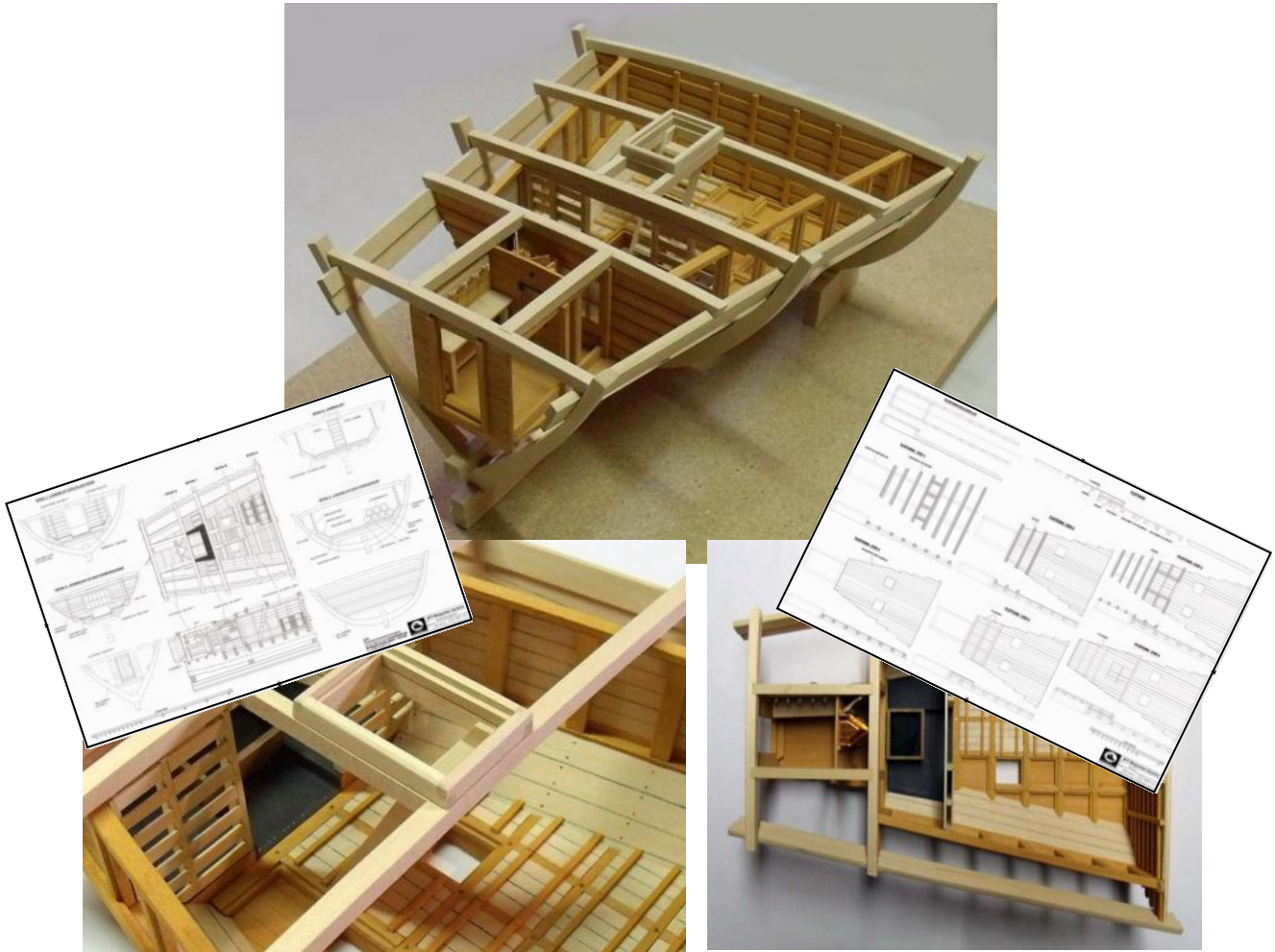
Sailing from Sweden to Melbourne with timber and pig-iron, she missed stays while trying to come about in a gale. The crew were brought ashore by breeches-buoy. Two days later a salvage party boarded – to find a pair of goats lying happily in a seaman's bunk. Local fishermen did a thriving trade in timber for weeks afterwards; and the iron pigs are fished up for ballast to this day.

The Scottish-built Hansy (formerly Aberfoyle) had had an unhappy history. In 1890 the bulk of the crew jumped ship in Australia, after a bad voyage out – only to be returned on board following a fortnight in jail. Jail must have been more agreeable, for eight men jumped ship again at the next port of call.

In 1896 a steamer found the Aberfoyle drifting helplessly off Tasmania. The captain had been swept overboard, the first mate had committed suicide by leaping into the sea and the rest had given up hope. Similar stories of low morale – and often of insane bitterness between officers and crew – are manifold.

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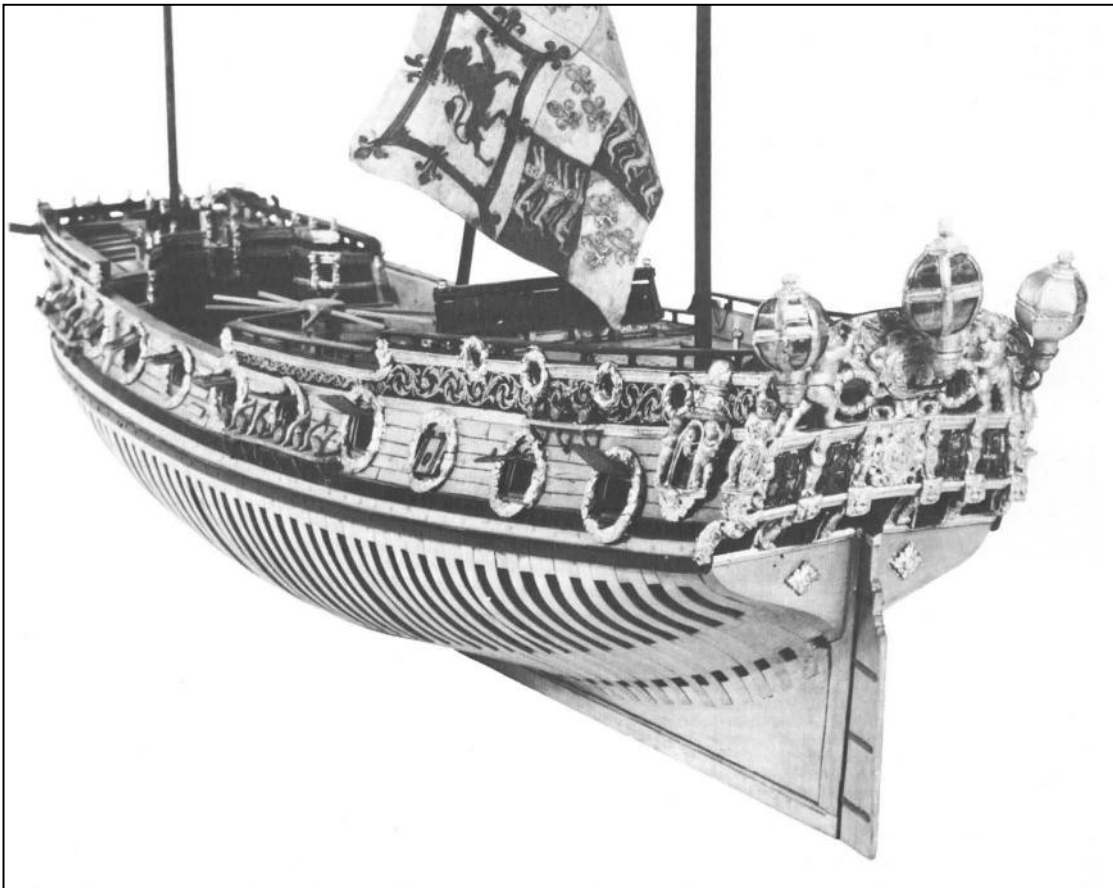
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Dockyard, Admiralty or Navy Board—Part 2

By David Farndon

The Models:

Below is the Navy Board model of the LIZARD 6th rate 1697 taken from the book "Navy Board Ship Models 1650-1750" by John Franklin, Conway publications 1989 pg. 117, You can see the distinctive framing of the hull and detail above the Wales.



We have seen pictures and we have been to the museums and seen the models. They are beautiful and exquisite in nature. But what constitutes a Navy Board model?

Eric Edwards states it the best:

"Navy Board model always had well defined features. Each one had a scale of 1:48 and comprised the hull only. No rigging or masts were constructed. The model therefore showed gun ports, configuration of the decks, cabins and carvings. Further details were made of boxwood, brass, ivory, and bone with painting done in the Royal colours of Prussian Blue and Venetian Red."

Robert Bucksaws' take on them:

"The planking below the Wales and on the upper decks was omitted, to show the construction and the lines of the hull. Also they were fully carved, painted and gilded to help please the eye of the King and Board. Since rigging was only altered enough to warrant a change in design about every twenty years, it was necessary only to present the ship's hull. After approval, someone else would continue on and rig the model if there was a reason."

This could explain why some have rigging or partial masts and others don't. But John Franklin's description actually goes into further detail that we are unable to see.

"Navy Board models usually given to mean highly detailed unplanked." "Constructional details in the hold such as footwalls, or sleepers, floor riders, pillars, Breasthooks and transom knees are often fitted." "Buried below decks are finely made capstans, working Whipstuffs and rope steering gear in meticulous detail some of which may not be seen since the model was first built."



View inside Royal William 1719 using a cystoscope, from USA Museum website

As you can see from the picture the detail is fantastic. It took a camera to see this. But this brings me to the question, "If I can't see it why include it?". I would assume that it was personal pride by the artists that constructed them. If the models were presented to the Admiralty and Crown for inspection, then a complete representation was done (leaving nothing out). It is possible that their jobs were at risk if the model failed to convince them -- again a mystery.

WHERE TO START:

Building a model of this type is not out of the realm of the average builder. Take your time to research how a deck (beams, carlings, ledges, knees etc.) or a Capstan is constructed but also be meticulous in the constructing and putting the parts together. A good set of plans

are also needed. The plans don't necessarily have to include every part but you need a good Body plan to start.

The Body plan represents the shape of the hull at the station lines provided. Like the craftsmen of the 16th and 17th centuries, you need to loft the frame at that point. The question is "What kind of framing?".

Back in those days, there was no other type of framing other than "square" to

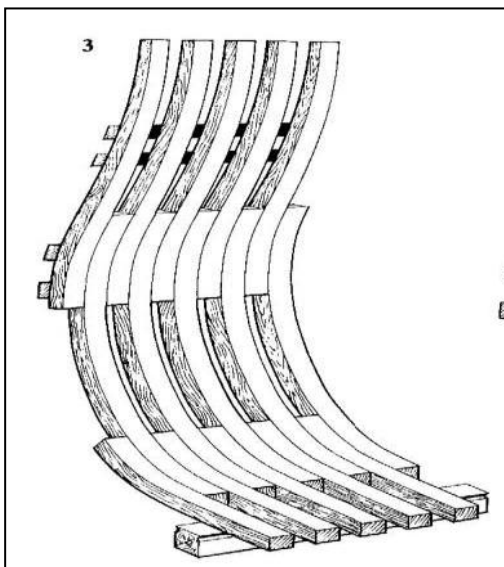
the keel. In his book dated 1711 "*The Shipbuilders Assistant*" William Sutherland makes no references to Cant frames. The only reference to cant has to do with planking of the hull. It wasn't until 70 years later that Marmaduke Stalkardt mentioned Cant frames. So by the mid 18th century Cant frames were just beginning to make an appearance in shipbuilding. Why is this important? I would hazard a guess that all ship models being built would show this new change.

John Franklin says: "If you look at the framing, there was a standardized form used with only minor variances."



From his book, the picture below, the frame is made up of 3 pieces, floor, futtock and top timber. Robert Bruckshaw says that frames are "sided 1/4" in a 1/4"= 1' scale The space then would be 1/4" ... It is clear that the sided dimensions of all the frames must be accurately milled. 1/4" = .250 all wood then must be +/- .002" not any more or the frames begin to get out of square." This is really not a problem when you can get a good set of callipers for around \$20.00 today.

The individual pieces are staggered, glued and then all frames are connected together. This would be the arrangement on a single deck ship, more decks the more futtocks added to the stagger. In the case of the Sphinx, the illustration at the left (taken from "*Navy Board Ship Models 1650 to 1750*" by John Franklin Conway Publications 1989 page 9) shows what it should look like.



Article *Building a 17th Century DockYard Model* By Frieston, Model ShipWright Volume 1

Of all the articles written about how they built a Navy Board model not one author agrees about how this style of framing was done. Every author had his own idea how to put them together. Robert Bruckshaw starts by putting the floors to the keel. He uses a small screw to attach them to the keel. Once that is done he starts by wedging in the futtock and adding another screw, and so on. It worked for him but what about alignment, the more futtocks you add till you reach the top timbers. I would be worried about the frame spreading wider than what I wanted until it's dry.

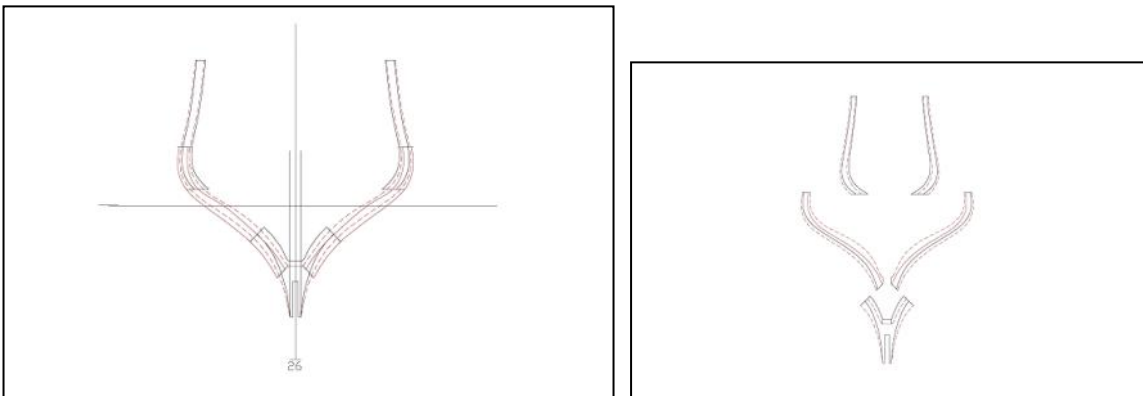
I thought that the frames had to be con-

structured flat on the table top and when dry glued to the keel and supported in a jig. Oh, and no screws but maybe trenails, if desired. The book "*The Art of Ship Modeling*" by Bernard Frolich shows this method (next page). This is a great reference book that deals with a Navy Board style of framing but he adds a twist. He removes a lot of the framing on one side, to view the details below decks that would be covered up normally in a Navy Board model.



Pictures from the book "*The Art of Ship Modeling*" by Bernard Frolich ANCRE 2002 pg. 35

So the frames are drawn starting from the stern post. The reason for that is, if you look at the frames from the back of the ship, they get wider as you approach the midship frame, then they get smaller as they approach the stem. Constructing is also done the same way. It is a lot easier to glue the transoms into the notches of the stern post and frame and then glue the whole assembly to the keel, than distorting any part to get it to fit when there are other frames in the way. Below is an example of the frame second in from the stern of the Sphinx.



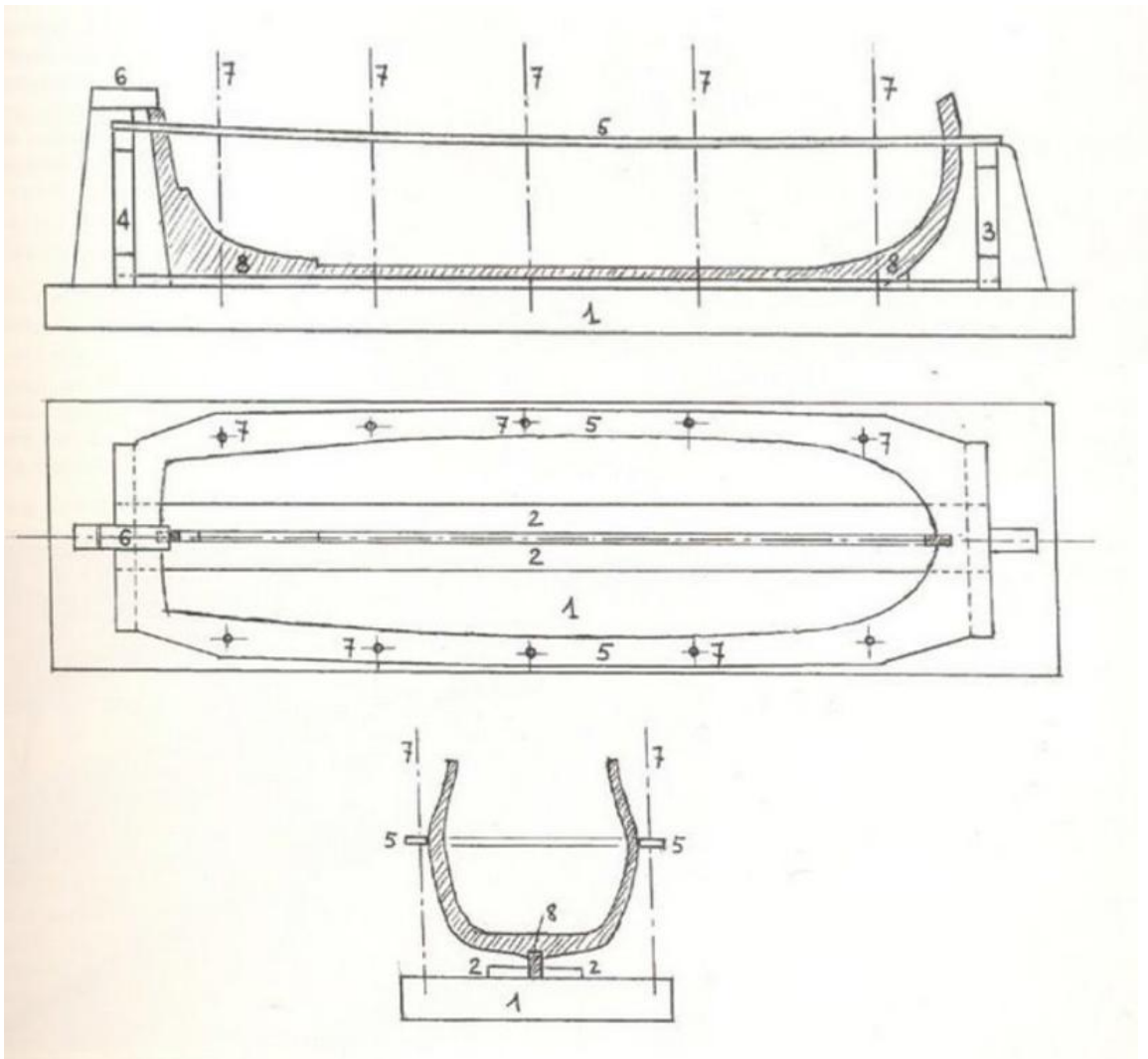
The picture on the left shows what the frame looks like from the stern looking forward. The floor, top timber pieces are in the foreground while the futtock is in the background. The picture on the right is the same frame exploded showing each individ-

ual piece. This is what I included in the plans. There are no half frames. All are solid fitted into a slot in the deadwood or are glued and treenailed to keel.

The solid dark lines are in the foreground while the lighter dotted are in the background. Using the first picture as a building guide, pin or hold the individual floor and top timber pieces in place. Then glue and treenail (if desired) the futtock in place. Before removing mark the LWL on to frame for location on jig.

The Building Jig

If you are familiar with the Eagle Practicum, then you are familiar with the jig. If not, it is a base large enough to add the keel, stern post and stem. It is large enough to also include a piece of 1/4" plywood supported at each end with a cut out in the center of the shape of the hull at the LWL of the ship. The keel is supported on both sides but enough to allow you to glue the frames, deadwoods etc. onto it.



The illustrations below are copied from the book " The Art of Ship Modeling" by Bernard Frolich ANCRE 2002 pg. 23

In my estimation the frames are the hardest part of the Navy Board model. Once the frames, stern post, Stem and Hawse pieces are glued and in place the hull is a solid single body. At this point, it's a matter of adding the other pieces like a jigsaw puzzle. I know it's easy to say, but in any build look at the parts not the whole project and it will be easier.

I hope you would consider a Navy Board model in the future, and I so hope that this article answered a few questions.

Works Cited:

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2. Anatomy of an Admiralty Model by Robert Bruckshaw
3. El Arte del Modelismo Naval (The Art of Ship Modeling) by Bernard Frolich ANCRE 2002
4. Ship Models, Their Purpose and Development from 1650 to the Present", by Brian Lavery and Simon Stevens, Press of Sail Publications 1995
5. Article: Model of HMS Leopard (1790) from the founding collection of General Pitt Rivers *Eric W Edwards, Library Assistant, Balfour Library*
6. The Diary of Samuel Pepys Complete e-document from internet
7. Article Building a 17th Century DockYard Model By Friest

HMS General Hunter Proto-Type Model—Part 4 Building the Bow

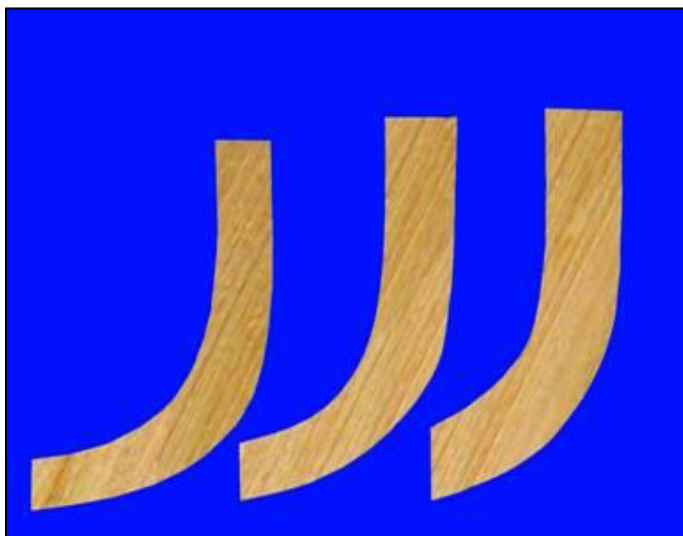
By Dave Stevens

There are two ways to build the bow — one is to draw all the cant frames and timbers then cut each part, finish it and assemble the bow. This method works fine if you have accurate drawings of the cant frames including the bevels, this method also requires very accurate assembly of the bow timbers. A method I will use is to fill the bow with soft wood or a dense foam board then shape the hull creating patterns for all the timbers. Once I have the patterns I will transfer the shapes of the timbers to the wood I am using to build the hull. The kit will include frame blanks which are installed into the bow and then shaped.

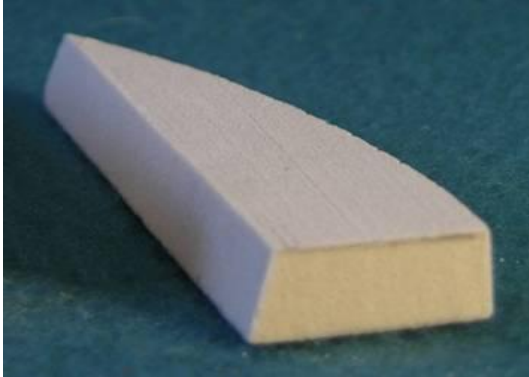
There are a few ways to frame up a bow, the French did not use cant frames and the British had a complex system of bow construction. For the General Hunter, I will use a simple straight forward construction common in North American built ships dating as far back as the colonial period using cant frames and a timber along each side of the stem, timbers are then wedged between the first cant frame and the knight head timbers.

Looking inside the bow of a Great Lakes schooner built about 20 years after the General Hunter, you can see the cant frames and the bow timbers wedged between the first light blue cant frame and the stem to the right in the photo.

The objective is to produce a blank for each of the cant frames for the kit, the photo on the right shows the shape of the three blanks. These blanks will provide the overall shape of the bow, when set into the jig the bevels are then sanded in.



To begin the bow of the General Hunter I am going to use a dense foam board called sign board, this material is strong but easy to shape. The following method is used to develop a set of blanks for the bow and is presented for anyone wanting to try the method on a scratch project. For the kit builder of the General Hunter the blanks are laser cut and ready to install and there is no need to go through all the prep stages.



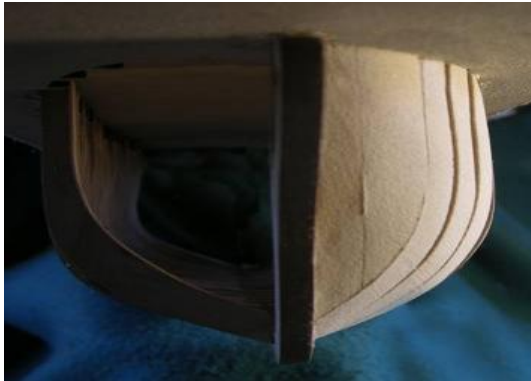
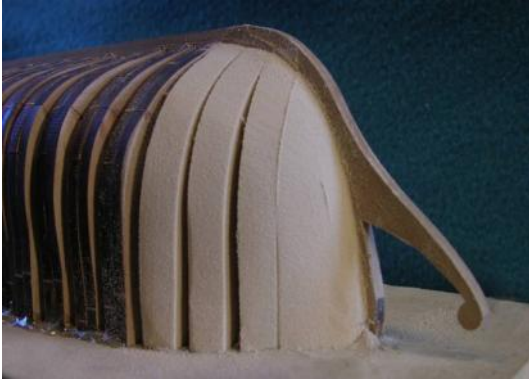
The cant frames have a number of different angles that need to be cut, the first being the angle of the cant which sits against the deadwood. Once I have the angle cut on each blank I use double sided tape to secure the blank to the deadwood and the jig.



At this point in shaping the bow i am not that concerned about the shape of the blanks. All I need is enough material inside and out to shape the bow.



The final piece added to the bow is a block between the cant frames and the knighthead timber. In an actual ship this piece would have been made up of 2 or three timbers. In the model all you will see is the lower part because the top section will be covered with planking.



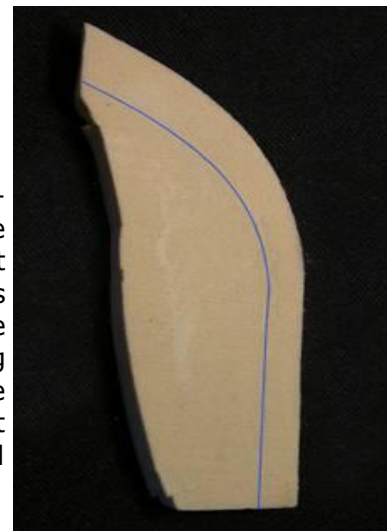
The foam board is soft and shaping the bow is an easy job with 120 grit sandpaper. One big advantage to shaping the timbers to use as patterns is the ability to view the bow in 3D from all directions which can not be done on a flat drawing.

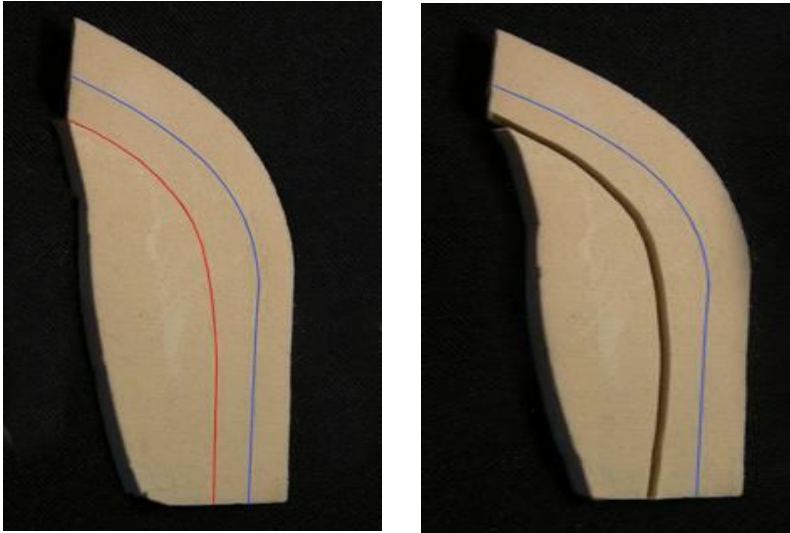
At this point I left the inside of the blanks oversize to insure there is enough material for shaping the outside of the hull including the bevels. If I were to cut the frame shape inside and out I could run the risk of making the frames to narrow while shaping the bow. Once I have the shape of the bow on the outside then I will shape the inside using the outer shape as a guide.



This blue line is the aft edge of the inside bevel on cant frame A.

Step 1 — A starting point for the inside of cant frame A is needed so a line is drawn along the inside of the last full frame at





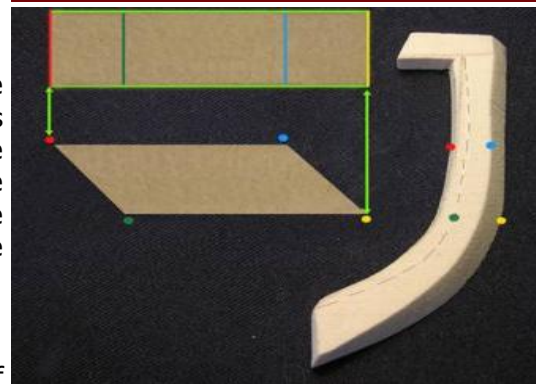
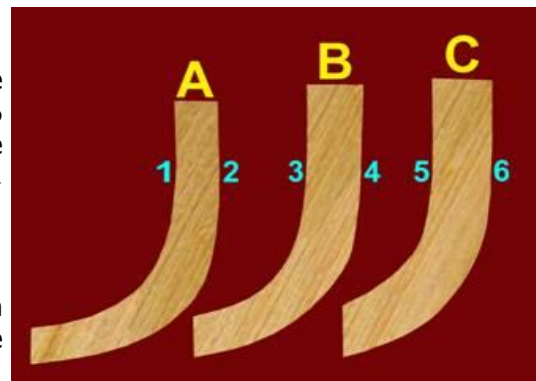
Step 2 is to mark the forward edge of the inside bevel on cant frame A, which is the red line. This shape is taken from the outer aft edge of blank B. The blank is then cut on the red line.

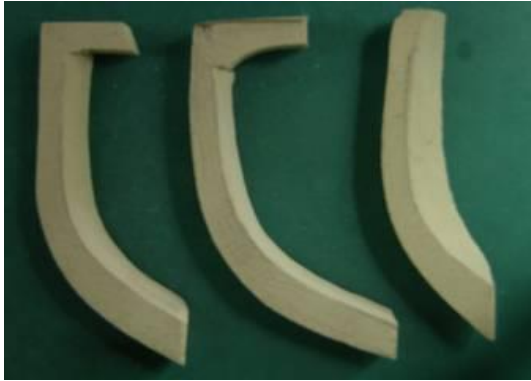
The process to create the shapes of the cant frame blanks was to loft edges 2, 4 and 6 from the plans which produced a general shape of the bow. Edge 3 was used to create edge 1, edge 6 was used to create edge 3.

When you look at the blanks they are much wider than the rest of the hull frames because the bevels offset the two faces of the frame.

By cutting a cross section of the cant frame you can see from the red dot to the yellow dot is the full width of the cant frame which is the face plus the bevel. The actual forward face of the frame is from the red dot to the blue dot and the aft face of the frame is from the green dot to the yellow dot.

Model builders will make the mistake of drawing the bow frames the same molded dimensions as the rest of the hull frames then cut in the bevels. This results in a very narrow frame. The correct way is to draw the bow frames to the molded dimensions and add the bevels to the frame. Once the shape and size of the blanks are established they are put back into the hull and the inside bevels are sanded.





The finished cant frames should have enough width on the fore and aft faces of the frames and nicely shaped bevels on the inside and outside. We can now be assured the shape and sizes of the blanks will produce a nicely shaped bow.



After the design process to create the shape of the bow and the blanks for the cant frames, the kit builder will be starting from pre shaped blanks. Each blank for the cant frames are made up the same as the rest of the frames with two pieces glued together to form one frame. These blanks are larger than the finished frame and need to be fit into the jig. The first step will be to cut a bevel at the end of the blank so it fits into the jig. As the leg of the blanks at the location of the jig is cut the frame will move outward in the direction of the arrow. This will pivot the foot of the blank at the bottom and the upper part will move toward the deadwood. It is important the blank it fit into the jig first then the angle at the deadwood can be adjusted.

The blanks start out with square edges so they need to be trimmed to the angle of the cant frame and fit to the jig. I didn't cut the angle along the entire edge of the frame only where the blank fits into the jig. This was done because the rest of the blank will be shaped when the hull is sanded to its final shape.



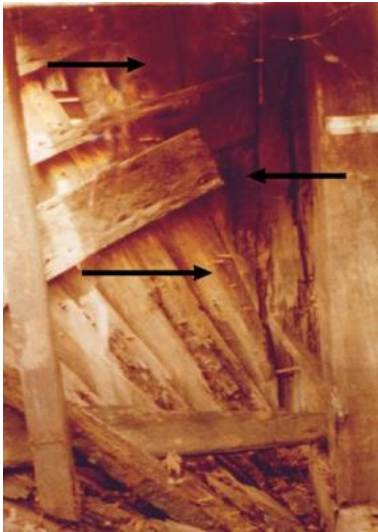
With the three blanks in place the next piece is the knighthead. You can see the tops of these pieces along each side of the bow sprit on the museum model of the General Hunter. The caprail and the railing tie into it as well as the inside bulwark plank ends.



On the shipwreck you can see the knighthead along the side of the bow sprit and extending all the way down the side of the stem to the foot of the cant frame.

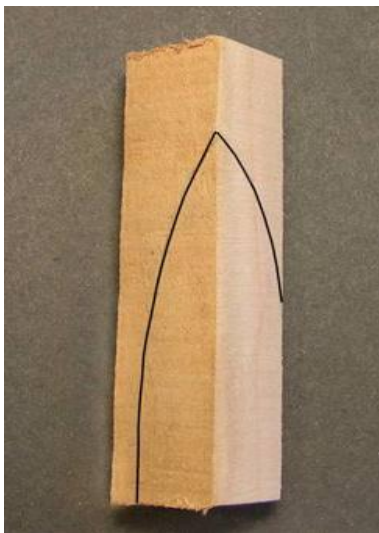


On the model you can see the knighthead resting along the side of the inner apron of the stem extending from the foot of the cant frame to the top of the jig. When fitting the knighthead, an angle has to be cut where it sits against the cant frame.



The last piece to complete the timbering of the bow is the filler block. This block is used to fill the area of the three timbers shown by the black arrows. Some model builders insist on absolute historical accuracy so if you want you can go ahead and fill the last area with timbering. Personally, I feel since all but the very bottom end will be covered with the wales and upper planking, you will never see how the area was filled in the model.

Step one is to cut the angle on the side of the block that rests against the cant timber.



Step two of the bow block is to trace the shape of the cant frame on one side and the shape of the knight-head on the other side then trim it out. This completes the design and timbering of the bow, at this point the bow is still a bit rough but we will cover the final shaping when the hull is sanded.



The Bomb Vessel Cross Section Model

An exclusive Model Ship Builder
Modeling Project



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drawings I ever worked with!"*
Mike. Rohrer—Proto-type builder

*"These drawings are amazing! I'm
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model"*
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say, I'm very impressed. Great Job!"*
Alfred Anderson—U.K.

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

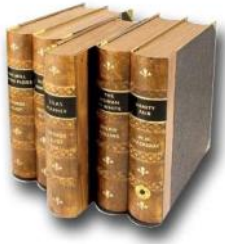
A 1:48 scale model based on Peter Goodwin's "Anatomy of the Ship—Bomb Vessel Granado and original Bomb Vessel drawings by Thomas Slade.

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.

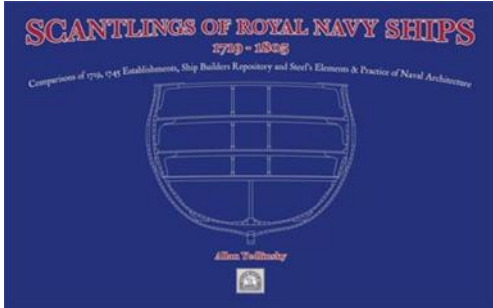
Plans: \$57.50CND set + Shipping/Handling

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The Book Nook

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



Scantlings of The Royal Navy 1719-1805: Comparisons of 1719, 1745 Establishments, Ship Builders Repository and Steel's Elements and Practice by Allan Yedlinsky,

Published by SeaWatchBooks, LLC. 2014

ISBN-13: 978-0-9837532-9-2

From the publisher:

14"x8 1/2", semi concealed, lay flat Wiro binding, heavy paper cover, 271 pages, one color.

This specially formatted book (14"x8 1/2") is divided into 2 sections. The first shows all of the scantlings from the 1719, 1745 and 1750 amended figures in an easy to use spread sheet format.

The second section compares Steel and Ship Builders Repository in the same format. Additionally, the author provides notes and comments for each section. The work is presented in a lay flat binding so that when opened, 28" of information is in front of the reader.

In the preface to the 1755 edition of Sutherland's Ship-Builder's assistant, the anonymous editor offers the following:

The advantages flowing from Shipping, are so great and conspicuous, especially to the Inhabitants of these Kingdoms, that it would be superfluous to advance Argument in Favour of the Art of SHIP-BUILDING, or MARINE ARCHITECTURE, and therefore whatever has the least tendency to its Advancement, certainly merits Encouragement. It should also be remembered that every Improvement made in an Art of such Importance to Society, adds a farther Security to the Power, Strength, and Interest of these Kingdoms.

Allan Yedlinsky provides the model ship builder, as well as the naval historian, with a valuable contribution to the art in his Scantlings of The Royal Navy 1719-1805. The builder of a model ship, not unlike the builder of the full size ancestor, requires a

great deal of information to build a model which accurately represents the desired vessel. While the basic dimensions of length, beam and number of guns is important, these alone fail to provide sufficient information to describe the intricacies of the vessel. To fully describe the desired result necessitates the use of a 3 dimensional description of not just the summary dimensions, but the sizes (or scantlings) for a myriad of smaller bits and pieces.

In *Scantlings*, Yedlinsky brings together the detailed information from the primary sources of the era used to guide the building of His Majesty's ships of war during the 18th and early 19th centuries. While other books have been published on the topic (such as Goodwin's *The construction and fitting of the English man of war, 1650-1850*), none have to date pulled the detailed scantlings together in one easy to use set of tables. In *Scantlings*, we have for the first time all of the gritty details from the early Establishments, which were intended to standardize the construction of British war ships (actually, with humble apologies to Captain Barbosa, in practice they became "...more what you'd call "guidelines" than actual rules.") The detailed tables of scantlings are both extensive and legible, set in a spacing and font which is easy to see without visual aids. The inclusion of the unofficial (but more generally known) information from the *Shipbuilders Respository* and Steel's *Elements and Practice of Naval Architecture* serve to extend the period covered through the Napoleonic wars and nearly to the advent of steam.

No endeavor this ambitious could be expected to include every potential source of information. Yedlinsky has selected a set of valuable reference documents that are not only comprehensive in their own right, but perhaps more important, when consolidated in such a manner they offer an interesting insight into 100 years of evolution in shipbuilding. When used with care, heeding the advice offered by Yedlinsky, these scantlings can aid the model maker in filling in the gaps between plans, paintings, logs and other contemporary sources to build an historically accurate model.

As noted in the preface from Sutherland ,

"It should also be remembered that every Improvement made in an Art of such Importance to Society, adds a farther Security to the Power, Strength, and Interest of these Kingdoms."

Yedlinsky has quite effectively consolidated some of the most important information concerning the improvement in the art of shipbuilding into this very useful volume. Whether a novice or a journeyman, if you are intending to build a British man-of-war from the 1700's into the early 1800's, this volume deserves a place on your bookshelf, along with your other most frequently used reference books.

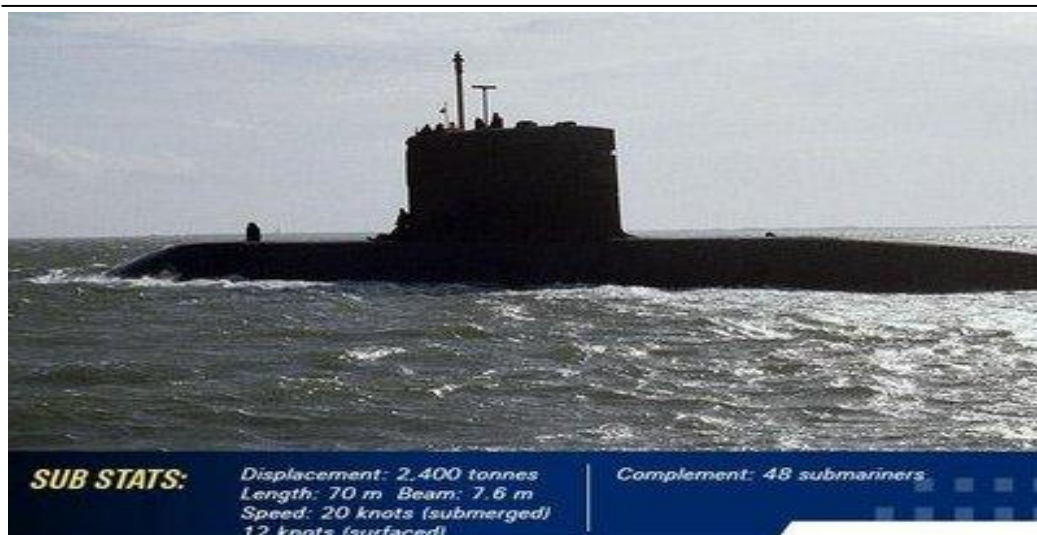
Don't forget to check out the
[Model Ship Builder Amazon Bookstore.](#)

Badges: Heraldry of Canadian Naval Ships

HMCS Chicoutimi SSK879



Azure in front of a pile Argent bordered throughout by letter "V" also argent fimbriated Azure surmounting three bars wavy in base Argent a bear rampant Sable holding in the forepaws a fleur-de-lis azure.



Source: Various

Naming of Canadian Naval Ships

The naming of ships is a time-honoured maritime tradition. Sailors of all nations have always had a great affinity for their ships and, in English, refer to them with the feminine pronouns "she" or "her". This custom is thought to have evolved from the sailor's desire to give his ship a living personality worthy of his loyalty, devotion and service. A ship's name often has historical and geographical connotations and references. The meaning or significance of the name influences the badge, and selecting a name may mean perpetuating the battle honour and heritage of a previous "ship of the same name". (Although numbered vessels in the hundreds served during the Second World War, British Prime Minister Sir Winston Churchill directed that the numbered submarines in the Royal Navy during that war be named. His reasoning was that it was difficult to ask a man to die for a number.)

Prior to the Second World War the Royal Canadian Navy had few ships and naming them was no problem. Initially Royal Navy names were merely continued when a vessel was transferred to Canadian service, as was the case with the cruisers Niobe and Rainbow, Canada's first warships. In the inter-war years, however, the practice grew of giving Canadian ships Canadian names or names with Canadian connections. With the great expansion caused by the Second World War, this practice was systematized.

Canadian ships' names tend to be selected to perpetuate the names of distinguished ships of the past or to name vessels according to class. During the Second World War, class names predominated because of the great numbers involved. The practice was established of naming corvettes and minesweepers after Canadian cities and towns or names associated with them if the city's name could be confused with a ship previously named (minesweepers had originally been named after bays, and destroyers after Canadian rivers and Indian tribes). Reserve divisions were named on a different basis. They were given the names of former ships, not then included in Navy Lists, which had an influence on the area in which each appropriate division was located. In this way, names such as Discovery (Vancouver) and Chatham (Prince Rupert), Captain George Vancouver's ships on his 1791 voyage to the Pacific North-West, entered the Royal Canadian Navy. Some divisions were named after commercial vessels. Nonsuch (Edmonton), for example, was the name of a merchant ketch sent to Hudson's Bay in 1668 by what was to become the Hudson's Bay Company; York (Toronto), the name of a 66-ton schooner, the first British commercial craft on Lake Ontario.

After the war, this policy was confirmed when the names of Royal Canadian Navy ships were considered for possible revision. The revision was never carried out - though HMCS Uganda was renamed Quebec - but the factors considered in the recommendation are still valid:

1. each name should, so far as possible, be immediately recognizable as Canadian;
2. adequate cross-Canada geographical representation is desirable;
3. some notice should be taken of established tradition; and
4. it is normal to name a class of ships after the first named ship in the class.

From the earliest days of the Royal Canadian Navy until after the Second World War the reigning sovereign took great personal interest in the granting of His approval for the names of all ships in His navies. More recently, approval has been granted by the Minister of National Defence with the advice of the Chief of the Defence Staff and the concurrence of the Privy Council.

When new ships are ordered, they are often assigned names prior to being laid down. During the Second World War especially, it was common to have names changed before or during the construction phase. Generally, changes or exchanges of names were as a result of local politics; however, many changes were also made when it was realized that the name was already in use by other navies or it was thought that the name was so similar to another allied vessel that confusion could result. These changes are superbly described in David J. Freeman's Canadian Warship Names.

Source: Directorate of History and Heritage Canada



The Lumberyard

for Model Shipwrights

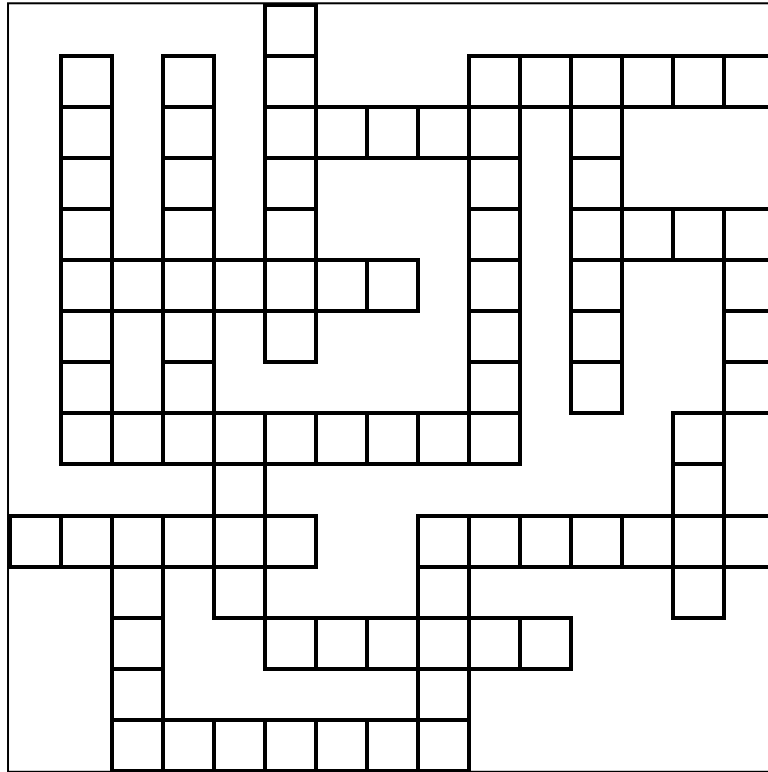
Fine select woods for the hobbyist

The advertisement features a collage of six images: a detailed model of a ship's hull, a model of a ship's deck, a model of a ship's mast, a model of a ship's hull, a model of a ship's hull, and a collage of various types of wood.



Gene's Nautical Trivia

Running Rigging Fill-In



4 letter words

CLEW
LIFT
TACK
VANG

5 letter words

BRACE
BRAIL
SHEET

6 letter words

GASKET
ROBAND
SHROUD

7 letter words

BOWLINE
HALYARD
JIBSTAY
RATLINE
TOPROPE

8 letter words

DOWNHAUL
REEFLINE
SLABLINE

9 letter word

LEECHROPE



DISCIPLINARY TERMS

Can you identify the terms from their definitions?

1. Iron bars to which were attached iron shackles used for confining prisoners on board a ship.
2. To forcibly abduct a sailor and enlist him aboard a ship other than his own.
3. Flat piece of wood once used in the Royal Navy to mete out offences, such as petty theft. The offender was tied down and struck on the buttocks with it.
4. To put a person ashore in an isolated place with no facilities for escape.
5. Shackles used to secure an offender's legs, which was equivalent to stocks in civilian punishment.
6. Form of punishment in which a sailor was hauled up on a yardarm and then immersed repeatedly in the sea.
7. Slang term for undergoing a flogging on Royal Navy vessels.
8. Practice of keeping a sailor or crew hard at work unnecessarily.
9. Party of naval personnel who went ashore to seize unwilling men into the naval service.
10. Length of rope knotted at one end, once used to officers in the Royal Navy to inflict punishment for minor infringements or merely to goad people to work.

YOUR ANSWERS

- | | |
|----------|-----------|
| 1. _____ | 6. _____ |
| 2. _____ | 7. _____ |
| 3. _____ | 8. _____ |
| 4. _____ | 9. _____ |
| 5. _____ | 10. _____ |
-



SAILOR'S SLANG

1. What was a sailor referring to when he mentioned the "mudhook"?
2. What or who was a "Jolly"?
3. What was a sailor referring to when he mentioned "Nelson's blood"?
4. What did a sailor mean when he told one to "pipe down"?
5. What did a sailor mean when he called someone his "doggie"?
6. Who was referred to when a sailor spoke of the "father"?
7. When a sailor was "whistling psalms to the taffrail," what was he doing?
8. When a sailor "swallowed the anchor," what did he do?
9. When a person was called a "spouter," what was his trade?
10. Who was called the "sky pilot" aboard a ship?
11. When a sailor said a person was as "wet as a scrubber," what did he mean?
12. When a sailor was "swinging the lamp," what was he doing?
13. When a sailor was described as "half seas over," what was wrong with him?
14. When a sailor was "bleeding the monkey," what was he doing?
15. When a sailor was said to be "luffed," what happened to him?

YOUR ANSWERS

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

ANSWERS:



ANSWERS:

RUNNING RIGGING:



DISCIPLINARY TERMS:

- 1-Bilboes
- 2-Shanghai
- 3-Cobbing board,
- 4-Maroon,
- 5-Iron garters
- 6-Ducking
- 7-Marry the gunner's daughter
- 8-Hazing
- 9-Press
- 10-Colt

SAILOR'S SLANG:

1. The anchor
2. A Royal Marine
3. Ship's rum
4. Shut up
5. That person was his friend
6. The captain of the ship
7. Providing advice that would be wholly ignored
8. He retired or left the sea
9. A whaleman
10. The clergyman aboard ship
11. That person was daft or foolish
12. Telling a tall tale
13. He was nearly drunk
14. He was clandestinely removing spirits from a cask, usually by sucking it through a straw
15. He got assigned to an unpleasant task

EDITOR'S CORNER

Rosalie Stewart



First and foremost, an apology to Gene Bodnar, who puts much time and effort into generating the Nautical Trivia. Due to a production error (okay, I goofed) the numbers were left off a quiz, making it quite difficult to match the term with the definition.

Next, I would like to recognize SeaWatch Books for having provided the manuscript for this month's book review.

Thirdly, stay tuned for the return of the One-Eyed Willie contest coming in the September issue of the Journal. We will be seeing Willie popping in quarterly, or perhaps more often, depending on the number of prize sponsors we get.

As always, deepest appreciation to those who contribute articles for publication.

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! Also, please—if you are going to include pictures with the article, try to label them. Sometimes when transferring files from one format to another, the pictures get garbled. I do try my best to sort them out and get them back in some order—not sure how successful I am!

Please send your articles or ideas for articles to me at either

Rosalie.tripp@att.net or **settiepie@hotmail** and put "MSB Article" in the subject line.

Until next time,

Ro

PS: If, during your research for doing a build, you come across handwritten documents and need a hand transcribing them, let me know— it's one of my hobbies.