

# The MSB Journal

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	100	90
	80	70
	60	50
	40	30
	20	10
	0	0
Length by the Keel for Linage	140.7	132.5
On the Gundeck from the Rabbit of the Stern	122.2	123.2
to the Rabbit of the Post	117.7	109.8
Breadth Extreme	101.8	98.8
At the after most part of the Main or Wing	87.5	87.5
Transoms from outside of the Plank	17.4	16.1
At the top, timber line from Midships	15.8	15.1
out to outside of the Plank	13.4	13.4
of the Stern at the fifth Nail Aft	12.4	12.4
Height of the Cutting Down on the & above the	12.4	12.4
the September Line or upper Edge	10.0	10.0
of the Mast Rail above the bottom	17.4	16.1
of the false Keel	32.2	30.4
Rising of the Midships Plat	28.8	26.9
Depth in hole taken from the streak next	22.5	21.9
the timber boards	18.1	16.1
	19.8	18.1
	16.1	15.8
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## **Tidbits from the Past** *by Gene Bodnar*



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### **“Soused Pig’s Face”**



Devoted readers of Patrick O’Brian’s Aubrey/Maturin series of books will immediately recognize soured pig’s face as Jack Aubrey’s favorite meal, for it is mentioned several times throughout the books. To today’s palate it doesn’t sound very appealing, at least to most of us, but remember that many of the foods eaten in the early 1800s do not appear in any of today’s grocery stores or restaurants; people had different tastes in those days.

Just what was it that made soured pig’s face so delectable to Jack Aubrey? A recipe can be found for it in a cookbook entitled “Lobscouse & Spotted Dog,” by Anne Grossman and her daughter Lisa Thomas, which is specially written to provide recipes for most of the meals eaten by Jack Aubrey and Stephen Maturin.

Of course, the recipe for Soured Pig’s Face starts with a 10-pound pig’s head, which should be cleaned first, but make sure you don’t remove the skin. Place the head in a bucket of cold water, along with 3 cups of white corn meal, where it should be soaked for at least two hours.



Now rinse off the pig’s head and place it in a large pot, then cover it with water. Add 3 cups of white cornmeal. Put a lid on the pot and simmer the head for 3 hours. Remove the head from the pot and let it cool a while. Some recipes of the time state that the meat can be slipped off the skull to keep the face intact, but the authors of the cookbook found this impossible. Perhaps your fingers may be more nimble than theirs. If not, simply pick the meat from the bones, reserving the ears and the tongue. Place all the pickings in a warm cloth. Tie it up tightly, and chill it until it is firm.

Into a crock, place 3 cups of white wine, 3 cups of vinegar, 1 cup of water, 2 bay leaves, 1 tablespoon of salt, 12 peppercorns, some fresh ginger, and a nutmeg cut in half. Stir well. Untie the cloth and place the meat in the crock. Add the ears and the tongue, too (waste not, want not). Weight the meat down with a plastic bag full of water to keep it submerged. Seal the crock and store it in a cool place for up to two weeks before serving it.

This savory meal probably goes well with beer, but you may need lots and lots of it to thoroughly enjoy its delectability.

## ***Model Ships of the Royal Museum Greenwich***

HMS Agamemnon(1842); Warship; Second rate; 80 guns



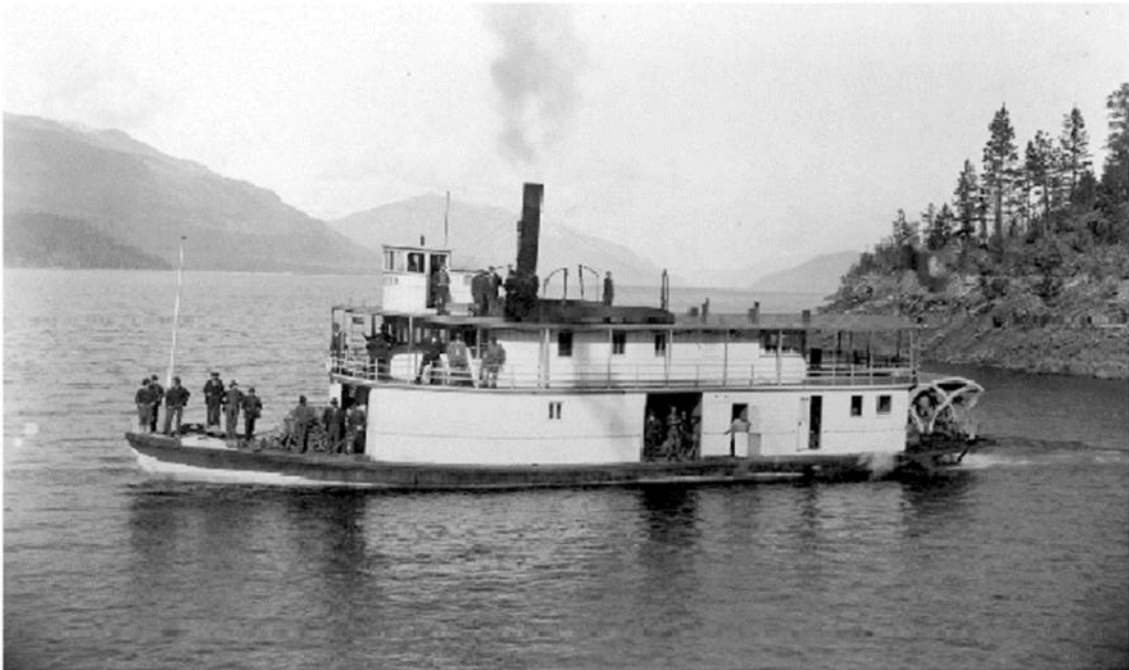
**Scale:** 1:48. A contemporary half block model of HMS Agamemnon(1842), a 80 gun two-decker ship of the line. The hull is carved from a solid block of wood(?) and is painted a metallic bronze colour below the main wales separate by a thin white line. The topsides are painted black, interspersed by the two gundecks highlighted by creamy white horizontal bands with gunports both cut and let in and painted black. The gunports above have been cut into the upperworks and vary in shape. The bow is fitted with head rails just aft of the decorated beakhead together with a cathead (modern replacement). The stern is complete with a carved quarter gallery, painted black with the mouldings and frames highlighted in gold together with a rudder fitted to the sternpost below. The whole model is mounted on a rectangular wooden backboard which is painted a creamy white surrounded by a stained moulded edging, on which is inscribed "(27)" under the keel amidships. There is a detached plaque which is inscribed "184. Agamemnon, 81 guns, design of 1837. Scale 1/48 (1/4" to 1') A design by Rear Admiral Hayes for a ship to be built at Woolwich. Her building was cancelled and her name was transferred to a newly designed screw battleship launched in 1852. Dimensions: - Gun deck 195ft Beam 54ft. 8in."

**Date made** Circa 1842  
**Credit** National Maritime Museum, Greenwich, London  
**Materials** paint; wood  
**Measurements** Overall model: 350 x 1465 x 168 mm;  
Backboard: 448 x 1600 x 17 mm;  
Base: 50 x 738 x 276 mm

Source: Royal Museums Greenwich



## The City of Ainsworth



The City of Ainsworth was launched on May 4, 1892, the third sternwheeler built for service on Kootenay Lake (British Columbia, Canada), the first two being the Nelson, launched in June 1891, followed by the Spokane which worked for the Great Northern Railway. The Ainsworth's route was from Kaslo to Nelson, stopping along the way at Ainsworth, Pilot Bay and Balfour. In the years following her launch several more sternwheelers were built for Kootenay Lake, among them, the Kokanee, Kuskanook and the famous Moyie, which would serve the area for 59 years and be the last commercial sternwheeler to operate in the province, as well as one of the very few that were preserved and can still be viewed today. The City of Ainsworth, however, faced a far grimmer future.

On November 29, 1898, the City of Ainsworth left Nelson for Bonner's Ferry and was caught in a gale force storm. Loaded down with eight cords of wood on her bow, she began to founder. Passengers and crew were quick to throw

the firewood overboard, but then the water rushed down onto her stern and she turned broadside and began to roll in the waves. At one point she rolled over so far that water rushed into her smokestack. The first officer put down one of the two lifeboats, but as soon as five people got in it, it was swamped and four of them were lost in the waves. The second lifeboat was launched with worse results, and another five people were lost. One of the lifeboats was regained and Captain Lean, joined by Seaman Donnelly and Engineer Kale rowed four passengers two miles through the storm-tossed water and deposited them safely at the shore. The three men made this trip twice more, rescuing all of the remaining passengers, but the final death toll, seven crew members and two passengers, made it the worst sternwheeler disaster on Kootenay Lake. The City of Ainsworth sank in 360 feet of water and its wreckage would not be discovered until 1990, nearly a century later. Once discovered the wreck was designated an underwater heritage site.

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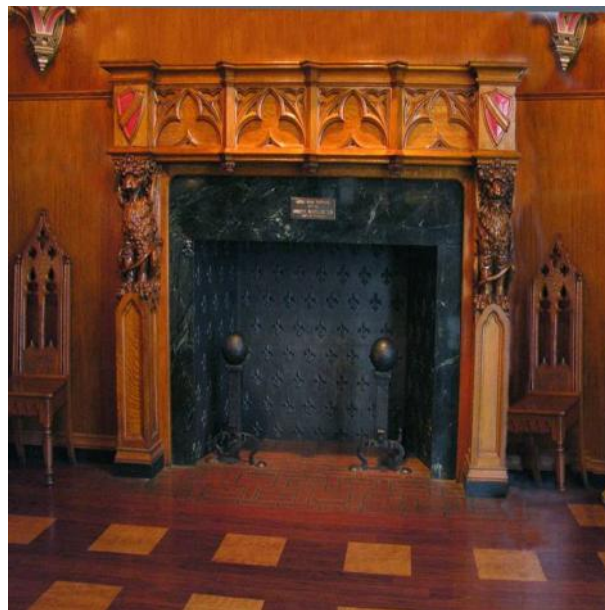


Modeler's Hint:

Use empty pill bottles to organize your work space. Great way to keep those small bits and pieces from getting lost.

# A Sad Ending for a Beautiful Piece of Craftsmanship

By Dave Stevens



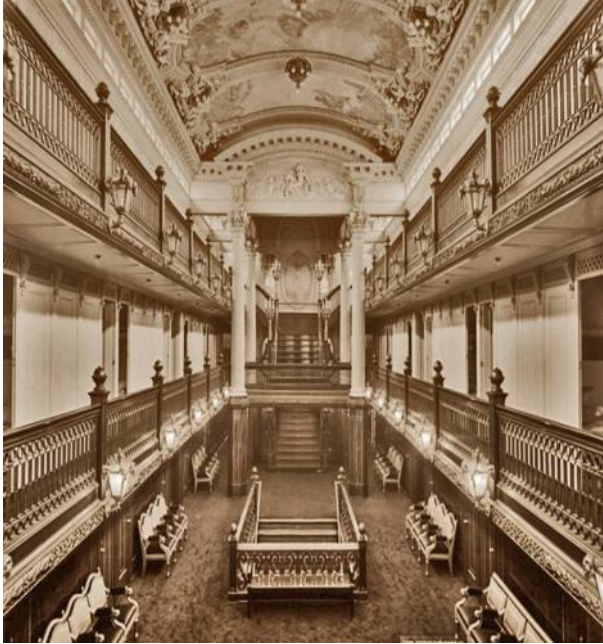




Looking at the photos you would think you are in an European cathedral, or perhaps in a opulent royal palace.

A marble fireplace with detailed carvings and parquet floors. Beautiful stained glass and woodwork fit for a king — and this is only one room.





The Grand Salon



Staircase in the Grand Salon



Mural in the Grand Salon



Ceiling of the Grand Salon

By now you may be wondering where this place of such fine work is? It's quite a story to tell so we will begin at the end.

The beautiful grand salon is lying in a heap of debris as the grandest of the passenger steamers, *The City of Detroit III* is being stripped and readied for the scrap yard.

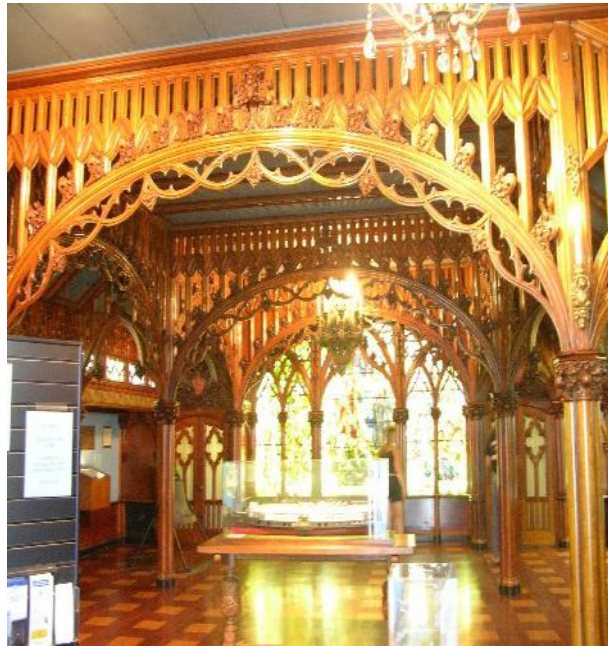


## History

The *City of Detroit III* was built by the Detroit Shipbuilding Company in Wyandotte, Michigan and was designed by Frank E. Kirby. The interior decorations were designed by painter and architect Louis O. Keil, who collaborated with Kirby on many projects. It was owned by the Detroit and Cleveland Navigation Company (D&C) and was launched on October 7, 1911. When it was launched, the *City of Detroit III* was the largest sidewheeler in the world, a title she held until the next year when another steamship company, the Cleveland Buffalo Transit Company (C&B), launched the slightly larger 485-foot (148 m) *Seeandbee*. The *City of Detroit III* traveled regularly between Detroit, Michigan, Cleveland, Ohio and Buffalo, New York.

### The "Gothic Room"

The *City of Detroit III* cost \$1,500,000 to build (\$38 million in 2014 dollars) and was ornately furnished. Forty percent of the ship's width was situated over the wheels, allowing room for many amenities like salons, a palm court and a winery to be built into the ship. One of the rooms was an opulent smoking room called the "Gothic Room", named for its Gothic architecture design. It was built from English oak and included a stained glass window.



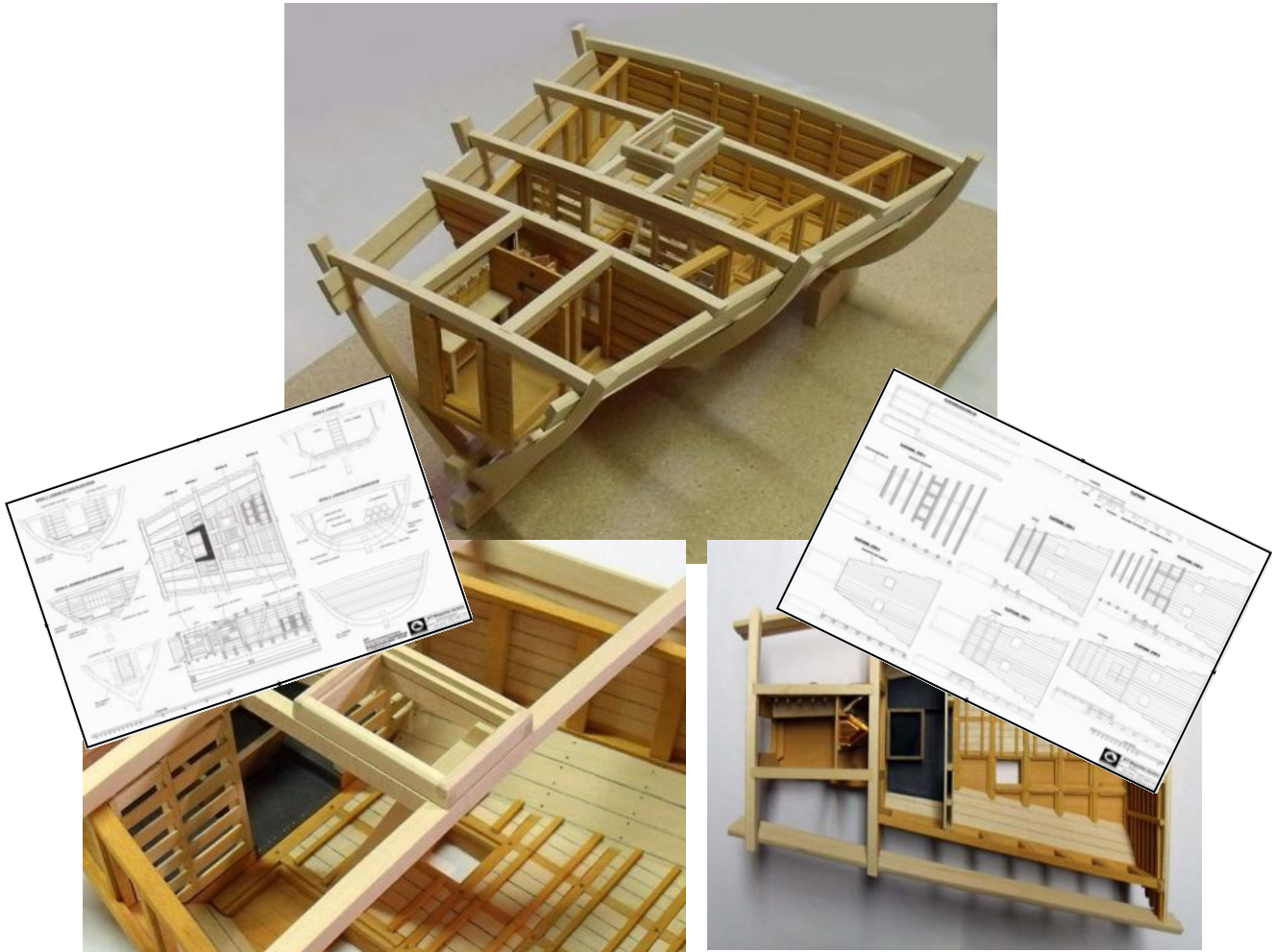
### End of service

The *City of Detroit III* was taken out of service in 1950 when the D&C discontinued service. It was sold for scrap in 1956 and was dismantled. The *City of Detroit III*'s "Gothic Room" was disassembled and re-erected in a barn near Cleveland, Ohio for ten years before it was once again taken down and then partially reassembled and restored at the Dossin Great Lakes Museum on Belle Isle in Detroit.

A screenshot of the Canadian Nautical Research Society (CNRS) Facebook page. The top part of the image shows a scenic view of a coastal town with a harbor, surrounded by hills. Below the image is the CNRS logo, which depicts a sailing ship. The page name "Canadian Nautical Research Society" is visible, along with navigation buttons for "Update Page Info", "Liked", and "Following". At the bottom of the screenshot, there is a text prompt: "Visit the CNRS on Facebook: [facebook.com/cnrs.scrn](https://facebook.com/cnrs.scrn)".

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## *Historic Naval Shipyards*

### **Macdonough Shipyard, Vergennes, Vermont**

By James P. Millard

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#### **The birthplace of the American fleet that defeated the British at the Battle of Plattsburgh.**

At the beginning of the War of 1812, the American navy had no ships to speak of on Lake Champlain. There were two vessels—the sloops *Hunter* and *Bulldog*. Tied up in shallow water, neither vessel was fit for any kind of service.

Yet, young Lieut. Thomas Macdonough had his orders. He was to build a Navy— at least one ship, and three or four gunboats, or 15 gunboats, as he saw fit. Macdonough had been told: "The object is to leave no doubt of your commanding the lake and the waters connected, and that in due time."

The place he chose to build this fleet was at the Falls in Vergennes, VT. Situated some 7 miles upstream from the lake, Vergennes is Vermont's only inland port. It may at first seem a curious choice. Why not Burlington, Shelburne, Plattsburgh or Essex? All were established shipbuilding towns.

Macdonough chose Vergennes because the other towns were too exposed to attack. He knew the British were feverishly building their fleet just up the Richelieu at Isle Aux Noix. To build the fleet on the open lake was just too risky. Furthermore, Vergennes was a thriving industrial center in 1814. Situated as it was on the only navigable river in the state, the town boasted everything the young Naval officer needed— easy access to raw materials, eight forges, a blast furnace, rolling mill, wire factory, gristmill, sawmill and fulling mill.

Here at the base of the falls, the American Navy on Lake Champlain was built.

People can accomplish amazing feats in time of war. Here at the falls on the Otter Creek, a young Lieutenant named Thomas Macdonough built a fleet of warships that would win a crucial victory against the world's foremost naval power, Great Britain, at the Battle of Plattsburgh.



*Marker at water's edge  
Photo by J. Millard*

Here, within 40 days after the first tree was cut down for her decks, was launched the 734 ton Brig *Saratoga*. Bristling with 26 guns, the *Saratoga* was 143' long and some 36' wide. Work was started on the ship on March 2, 1814. No doubt there was still snow on the ground and ice on the lake. By March 7th her keel had been laid. On April 11, 1814, the mighty *Saratoga* was launched, pitch still oozing from her timbers.

Here was built the schooner *Ticonderoga*. 120' long, 26' wide, carrying 16 guns, she was built on the keel of an incomplete steamboat. Also built at Vergennes was the Brig *Eagle*, aka *Surprise* and the 75' long and 15' wide gunboats named *Allen*, *Burrows*, *Borer*, *Centipede*, *Nettle* and *Viper*. The Gunboats, also known as Row Galleys, were quite unique in that they each had two masts with triangular sails, and they were equipped with 40 oars for rowing.

Source: <http://www.historiclakes.org>, reprinted with author's permission

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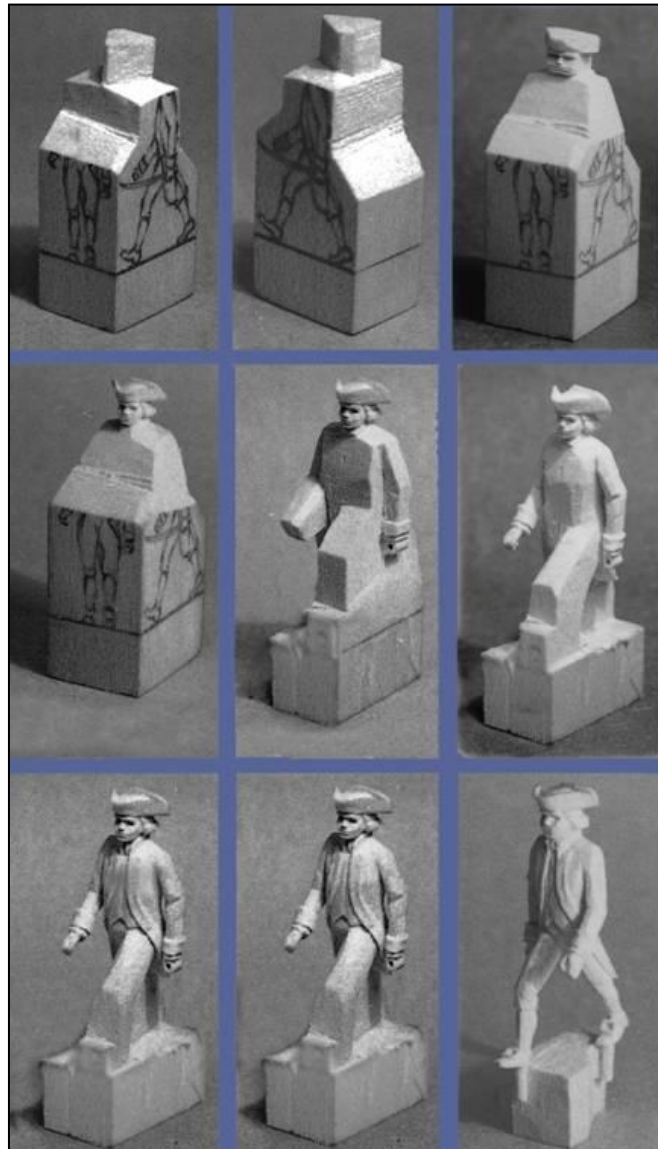
## HMS General Hunter Proto-Type Model—Part 6

By Dave Stevens

### SHAPING THE HULL

There are two methods for building a model ship hull, the first is to construct the hull from finished parts. Each frame and all the timbers that make up the hull are cut and finished separately and the hull is assembled from the parts. This method requires having accurate plans and patterns to make the parts, being accurate in the making of the parts, and finally assembly has to be precise. Some model ship builders enjoy this method and will fabricate all the individual parts and assemble the hull to very close tolerances. It's all in the self satisfaction of the build and challenging ones self to precision model building.

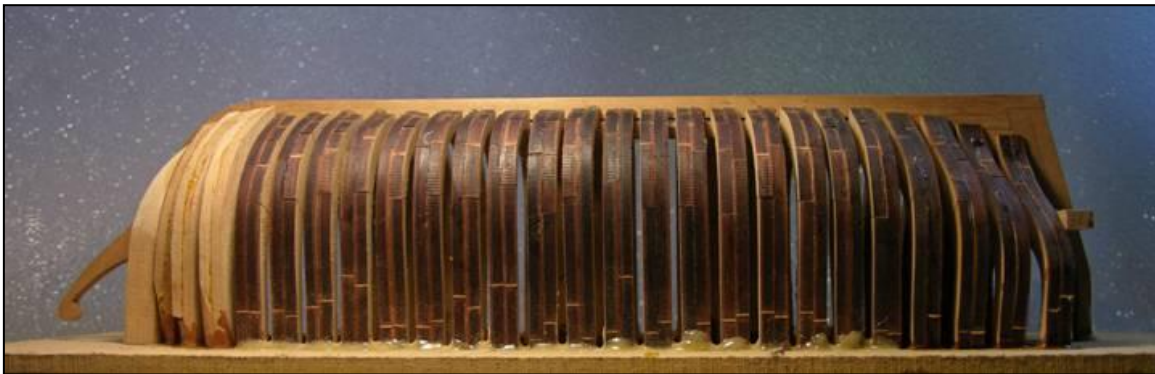
Another approach to building a ship model is to focus on the final shape and appearance. This method is less demanding of tolerances for part fabrication and not so tedious in the building of the hull. In the case of the General Hunter, a model built as a hobby, the consideration that most hobbyists do not have milling machines and a host of tooling nor the desire to work within very close tolerances the kit has to be done with the simplest of tools and the easiest of methods. Either method, be it the fabrication of the individual parts and assembly method or a faster and less complicated method of shaping the hull as a unit end up with the same results. The photo of the figure carving demonstrates a method called "blocking out" and is used to define the shape and size of a given area of a carving or clay sculpture as the piece takes its finished form. Blocking out a piece creates templates of an area such as an arm or leg to





ensure the part retains accurate form and scale in relation to the rest of the piece. Blocking out the piece sets the overall parameters of the height, width, and depth and then divides the piece into its scale component areas.

By thinking of the hull as sculpting it rather than building it up from individual frame parts, the concept of blocking it out makes sense. In this photo we can say the hull is “blocked out” because we have the height, width and length defined along with a general shape. What it lacks is the finer details. What has to be done at this point is to shape or sculpt the bow and stern, then add final shaping of each frame and the bevels.



Taking a look at the bow from the side you can see the foot of the cant frames are too long and not shaped to the curve of the bow. The two white dots

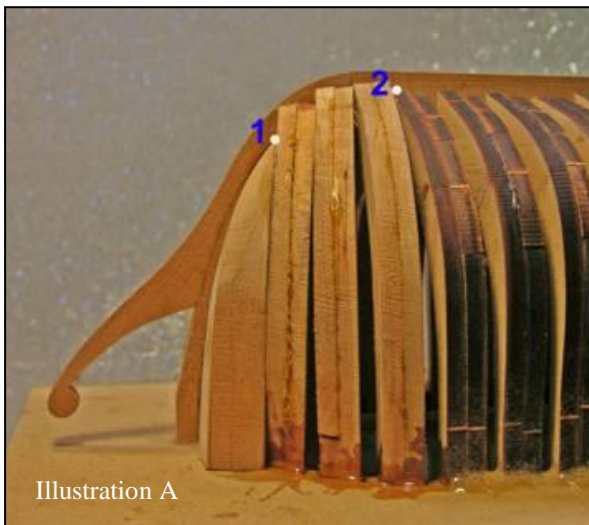


Illustration A

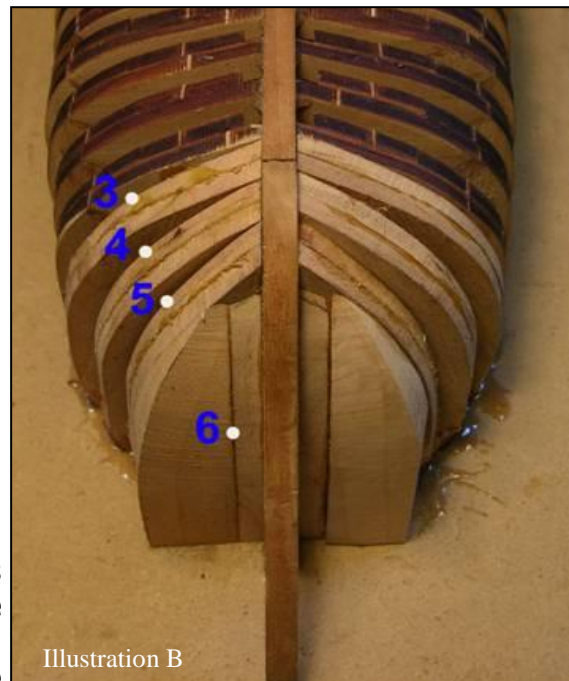
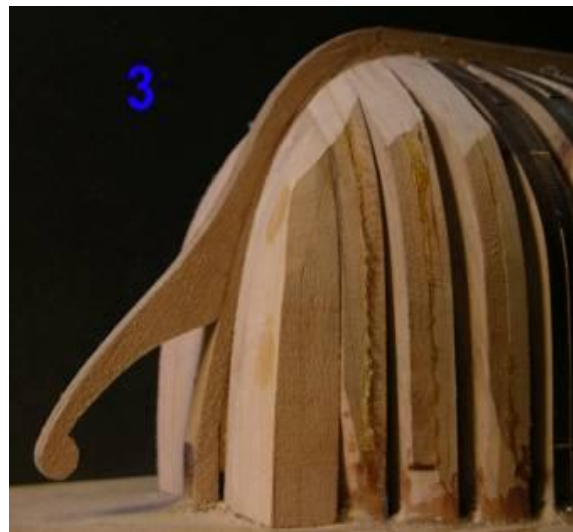
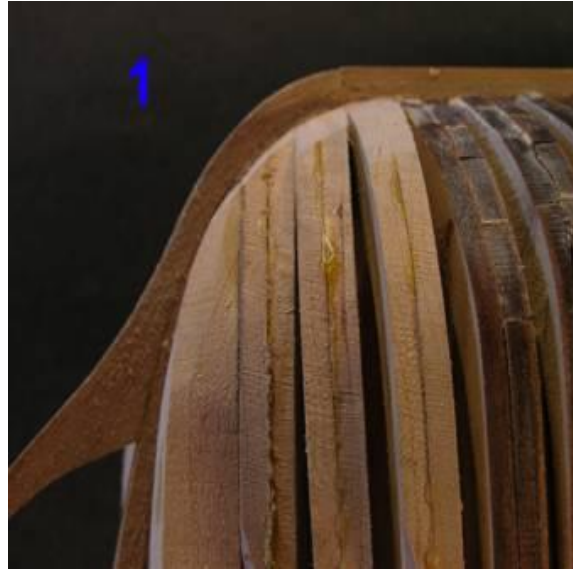


Illustration B

are the reference points in which an arc is carved between them. From the top, the bow looks rough and way out of shape. Again the white dots are the reference points taken off the drawing which will guide the shaping of the bow.

When the frame blanks and the bow blocks are in place, the shaping of the bow begins. Starting at dot 1 in Illustration 1, work in an arc to dot 2, (See Photo 1.) When the arc begins to take shape (Photos 2 and 3), move on to shape the frames by using the edges of the frame blanks as a guide shown by dots 3,4,5 and 6 in Illustration 2 (Photo 4).

Shaping the hull is like connecting the dots, once the face of each frame flows from dot to dot, the bow takes shape, as seen in Photo 5.



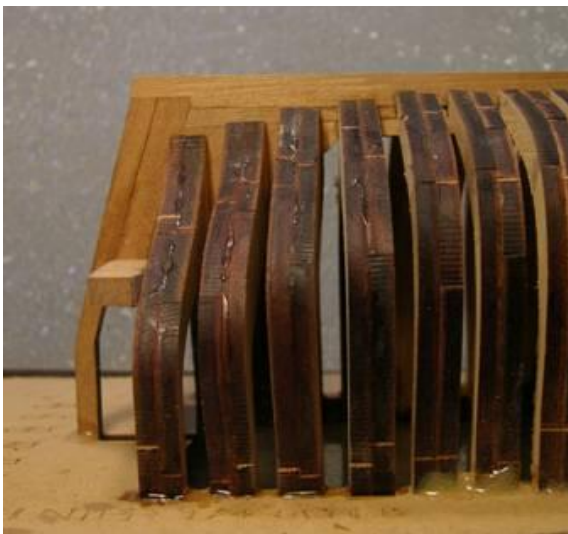
The bow kind of shapes itself because the blanks were cut to the general shape of the bow to begin with. The bow area is also defined by the keel to the surface of the jig and from the first frame to the stem, giving you the basic parameters.

This is not the finished bow — it is the shape of the bow. As you blend in the rest of the hull, there will be some subtle corrections made along the way.



Unlike the bow, the stern does not need shaping. What it does need is to bevel the frames so they flow into one another. When the half frames are set into the hull they are longer and the ends are square.

Starting at the back edge of the frames they are sanded until you start getting a smooth transition from one frame to the other. Continue moving to the center of the hull and taking down any high areas. As you sand the bevels into the stern frames, you will notice the foot of the frames begin to rise upward and take on an angle.



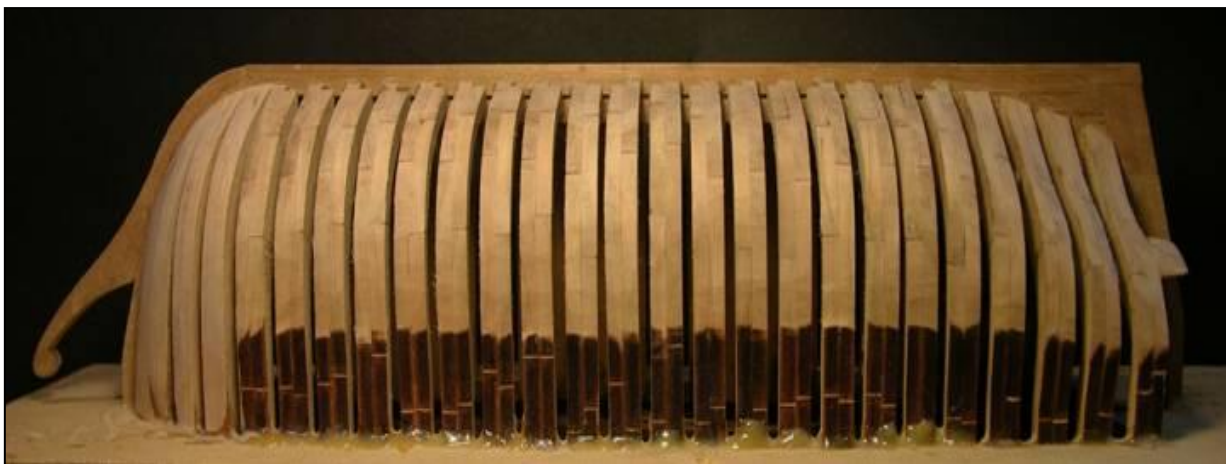
This is not the final shape of the stern frame — this is a blending of the frames into the shape of the hull.

As you shape the back of the hull, keep sanding the stern frames until all the laser char is gone. At this point, sand the entire hull from bow to stern until all the char is gone and the hull takes on a smooth flowing surface.

In review, a system of building up a hull requires the modeler to fabricate all the components and then "build the hull" keeping in mind the shape of the part is dependent on it's location in the structure, as well as it's relation to the parts around it. Trying to draw or make a part independent of the rest of the structure is difficult, because a slight change in one area or one part changes everything.

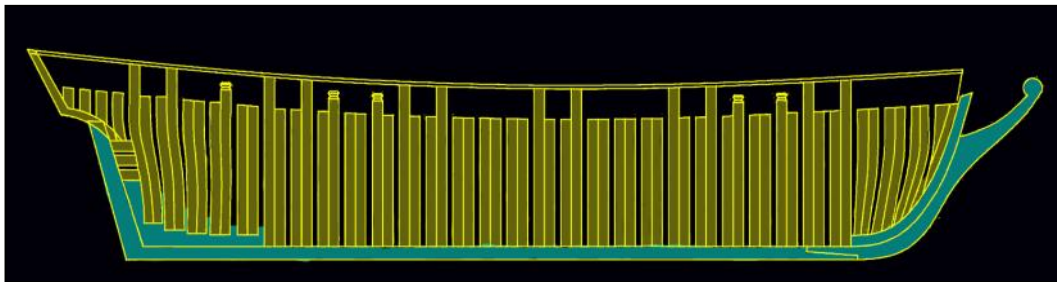
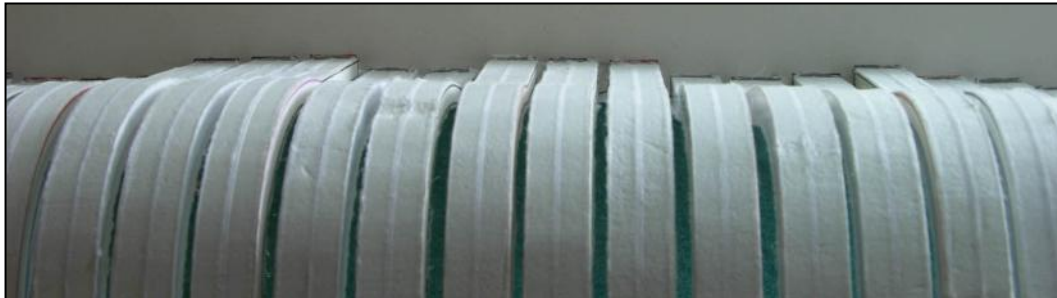


Assembling a "blocked out" form of a hull and shaping it as a whole can be thought of as a reciprocal relation between interdependent parts. When you have the shape of the stem, the first whole frame and the bow timbers all work together to form the bow, and the bevels give form one to the other. Same is true with the stern timbers — the shaping of the bevels also shape the rise of the frames where they rest against the deadwood.



Take notice where sanding the hull stopped. This was done because some of the frames formed the top of the hull at the level of the waterway, some formed posts and others supported the railing. This caused the different frames to be

uneven when setup in the jig. Once the wales are put on the hull and it is cut away from the jig the top of the frames will be finished according to where they stop.



**PLEASE NOTE:** Dave Stevens will be taking a break from the General Hunter build to work on some other projects that have taken a back burner, but now need his attention. The prototype build series will resume after the first of the year.

*The Lumberyard* for *Model Shipwrights*

A collage of six images showing various model ships and wooden carvings. The images include a detailed model of a ship's hull, a model of a ship's deck, a model of a ship's interior, a model of a ship's exterior, a model of a ship's interior, and a wooden carving of a ship's interior.

*Fine select woods for the hobbyist*



## One Eyed Willy's Treasure Hunt



One-Eyed-Willy is out mapping out the path to next month's treasure. The sponsor is BlueJacket Ship Crafters who has donated a \$10.00 gift certificate to be used towards any purchase of \$10 or more from their catalog.



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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.

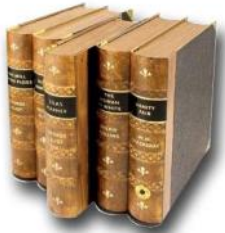
Contains 63 pages of detailed drawings and templates of every part of the model.

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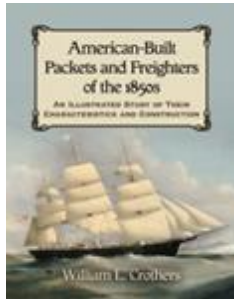
**Available at [www.modelshipbuilder.com](http://www.modelshipbuilder.com)**





## The Book Nook

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



### **American-Built Packets and Freighters of the 1850s: An Illustrated Study of Their Characteristics and Construction**

By: William L. Crothers  
McFarland & Company. 2013

**ISBN-13:** 978-0-7864-7006-8

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William Crothers has hit another homerun with his latest book on the age of sail. Readers may recall his earlier [The American-Built Clipper Ship, 1850-1856: Characteristics, Construction, and Details](#) (1996). In this latest release, he delves into the details of the workhorse of the fleet, the Packets and freighters. While not as glamorous as the clippers, they far outnumbered the clipper fleet and served a valuable role in the commerce of a young nation.

In 1935 William L. Crothers started employment in the Design Division of the Philadelphia Navy Yard (later named the Philadelphia Naval Shipyard). In the same year he joined the Philadelphia Ship Model Society. In 1941, Crothers, along with a friend, started to produce plans for the use of ship model makers, using the logo SEA GULL PLANS. These plans, which are still available, were of American naval and merchant vessels of both the age of sail and modern steel construction.

In his newest book, Crothers blends narrative, very detailed drawings, and historical reference together to tell the story of these vessels and their importance to the economy of America and the world. The book specifically focuses on 67 ships for which considerable detailed information exists, and includes 168 illustrations of construction details, rigging and more. Each of the chapters provides a detailed discussion and illustrations concerning aspects of these ships.

Introductory Sections:

Preface

A Short History of a Long Tradition

American Built Packets and Freighters of the 1850s

Alphabetical List of Vessels

Chronological List of Vessels

Chapters –

- 1 Preparation for Construction
- 2 Woods Used in Ship Construction
- 3 General Characteristics of Packet and Freighter Hulls
- 4 Fastenings
- 5 Scarphs
- 6 Representative Midship Sections
- 7 Keel Assembly
- 8 Stem and Sternpost Assemblies
- 9 Square Frames and Floors
- 10 Keelson and Deadwood Assemblies
- 11 Half Frames Cant Frames and Bow and Stern Timbering
- 12 Stiffening the Hull Hold Ceiling
- 13 Hooks and Pointers
- 14 Stanchions
- 15 Beams and Knees
- 16 Mast Steps and Mast Trusses
- 17 Clamps Waterways Binding Strakes and Tween Decks Ceiling
- 18 Planksheer Bulwarks and Rails
- 19 Forecastle and Poop Decks Hatch Coamings Bitts and Deck Planking
- 20 Salting Exterior Hull Planking Head of Ship and Moulded Edges
- 21 Cargo Ports Scuppers Channels Rudder and Side Lights
- 22 Metal Sheathing
- 23 Colors of the Ships
- 24 Hull Ornamentation
- 25 Figureheads and Billetheads
- 26 Weather Deck Arrangements
- 27 The Ships Outfit
- 28 Ships Interiors
- 29 Mastig Arrangements
- 30 Rigging
- 31 Flags and Signals
- 32 The Wake of the Ships

Conclusion

Appendix - Contract for Ingalls & Shephard, Sullivan, Maine to Build a Hermaphrodite Brig 1855

Glossary

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Crothers has done a wonderful job in finding this obscure information and compiling it in one place. The comprehensive list of references, both primary and secondary sources, is a treasure trove for model builders seeking authenticity. This book is worth a spot on the bookshelf for any model builder or nautical history fan with an interest in the commercial workhorse of the mid-19<sup>th</sup> century.

Available at: [www.amazon.com/dp/0786470062](http://www.amazon.com/dp/0786470062)

## ***Badges: Heraldry of Canadian Naval Ships***

HMCS St. John`s (FFH 340)



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### **Canadian Navy HMCS St. John`s (FFH 340)**

Gules issuant from a mural crown Or a rocky mount Sable thereon a lion passant Or langued and armed Azure.

**Significance:** The lion depicts St John's status as the provincial capital and seat of the Lieutenant-Governor. The mural crown is commonly found in the arms of fortified cities, and makes particular reference to the Battery. The rocky mount upon which the lion stands refers to the "Rock" of Newfoundland and to the dominant topography of the capital region. The badge's field, like that of both the provincial and civic arms of St. John's, is red.

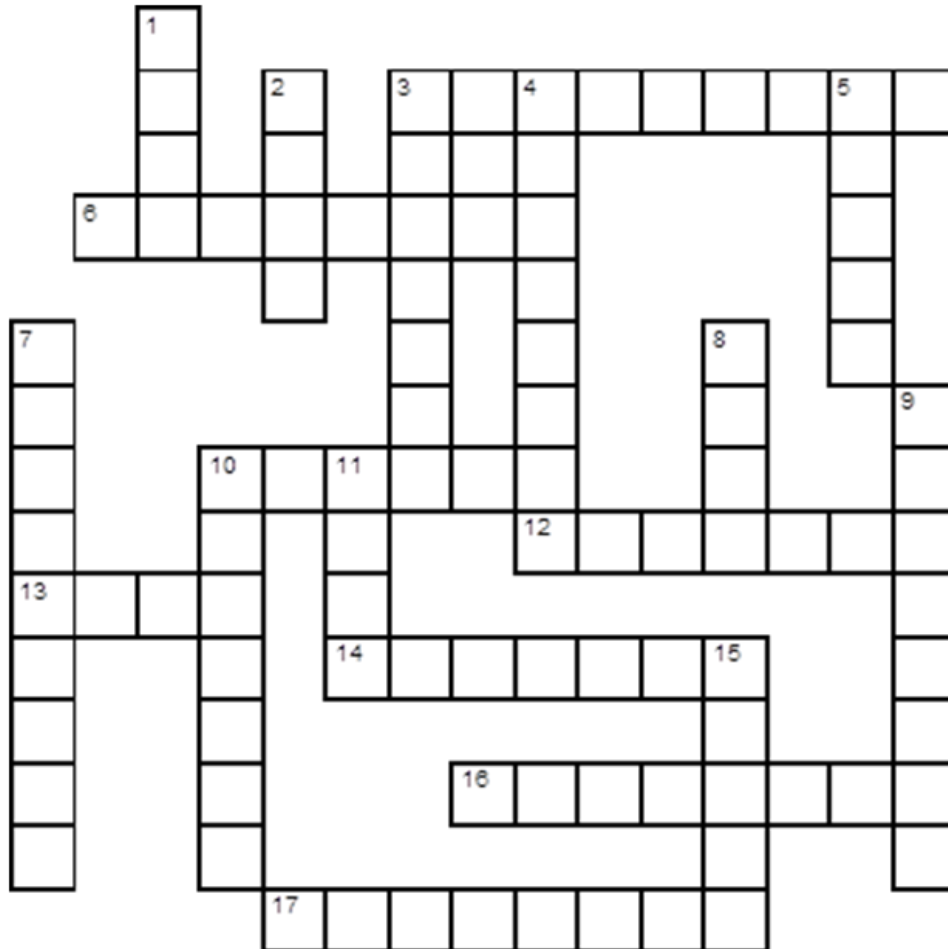




# Gene's Nautical Trivia

## Model Shipbuilding Authors

Use last names only



### Across

- 3 "Eighteenth-Century Rigging" author
- 6 "The Rigging of Ships in the Days of the Spritsail Topmast" author
- 10 "The Period Ship Handbook" author
- 12 "The Construction and Fitting of the Sailing Man of War" author
- 13 "Ship Modeling from Stem to Stern" author
- 14 "The Art of Ship Modeling" author
- 16 "Neophyte Ship Modeler's Jackstay" author
- 17 "The American-Built Clipper Ship" author

### Down



# Gene's Nautical Trivia

## **Model Shipbuilding Authors**

Clues—Continued

### DOWN

- 1** "Ships of the American Revolution and Their Models" author
  - 2** "The Mast and Rigging of English Ships of War" author
  - 3** "Ship Modeling Simplified" author
  - 4** "To Build a Whaleboat" author
  - 5** "The Built-Up Ship Model" author
  - 7** "The Anatomy of Nelson's Ships" author
  - 8** "Building a Miniature Navy Board Model" author
  - 9** "Historic Ship Models" author
  - 10** "Ship Model Building" author
  - 11** "Ship Modeling from Scratch" author
- 

## **A BIT OF LOGIC**

You have been given 24 belying pins. Twenty-three of them have exactly the same weight, and only one of them is heavier. Your task is to determine which of the belying pins is heavier than the rest, but you must do so in the minimum number of weighings. You have been given a beam balance (scale), which will compare the weight of any two sets of belying pins out of the total set of 24 belying pins.

How many weighings are required to identify the heavier belying pin?



# Gene's Nautical Trivia

## DROP-A-LETTER

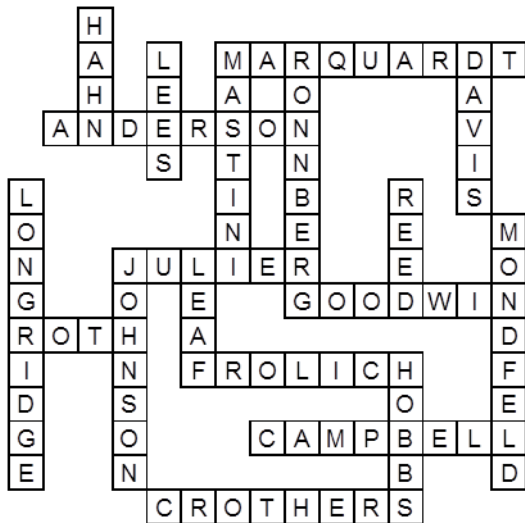
This puzzle contains a hidden quote, with the spaces for each letter in that quote laid out in a typical grid. Above each column is a series of letters. Simply "drop" each letter into a square below to reveal the hidden quote. The words are allowed to flow into the next row, and some punctuation may be missing. The quote is by Kenneth Grahame, a writer.

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

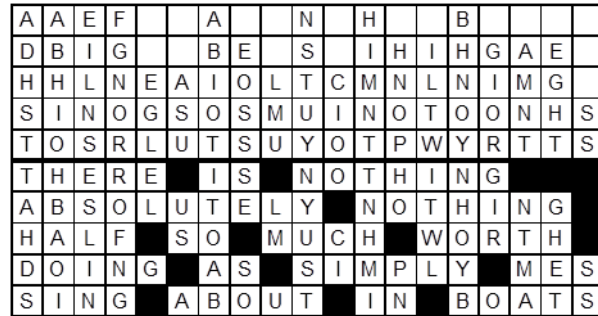
**ANSWERS:**



MODEL SHIPBUILDING AUTHORS



DROP-A-LETTER



A BIT OF LOGIC:

It can be done in three weighings, as follows:

Weighing 1: Split the belaying pins into three piles of eight. Weigh one group of eight against another group of eight. If the scale balances, then the group that hasn't been weighed has the heavier belaying pin. If the scale tips, then that group contains the heavier belaying pin.

Weighing 2: Break the group of eight that has the heavier belaying pin into three groups (three belaying pins, three belaying pins, and two belaying pins). Weigh one set of three against the other set of three. If it balances, the group of two has the heavier belaying pin. If the scale tips, then that group has the heavier belaying pin.

Weighing 3: If the heavier belaying pin is in the group of two, then just weigh one belaying pin against the other to determine the heaviest belaying pin. If the heavier belaying pin is in a group of three, then take two of those belaying pins and weigh them against each other. If the scale balances, the belaying pin that hasn't been weighed is the heavier belaying pin. If the scale tips, then that is the heavier belaying pin.

**Editor's Corner**  
Rosalie Stewart



First, some news about our General Hunter series. Dave Stevens will be taking a break from the Hunter articles to concentrate on a few other matters. We expect to pick back up with Part 7 in early 2015. The series will continue with adding the main wales, cutting from the jig, and building the deck. That will end the series, unless one of our readers is willing to take on the masting and rigging sections.

We will be using the break to start parts of another project that has been a long time in coming to fruition. We will start posting transcriptions of Joshua Humphreys' Daybook.

Last, but certainly not least, please send in your stories, ideas for stories, tall tales, legends, myths, hints, anything you think might be of interest to other model builders. If you are researching a topic, and come across an interesting article, send me the link and I can work on getting permission to reprint it. Without submissions, there is no Journal.



*One Eyed Willy's Treasure Hunt!*  
*Winner*



*Congratulations to:*  
*Bart van der Heijden*