

The MSB Journal

November 2022

A publication for ship modelers by ship modelers

Lest we forget





The MSB Journal

ISSN 1913-6943

November 2022

 $\hbox{@ www.modelshipbuilder.com}$

All rights reserved.

Published by www.modelshipbuilder.com

How to Contact The MSB Journal

By email: msbj@modelshipbuilder.com

By Snail-Mail

The MSB Journal c/o 202-306 Carling St. Exeter, Ontario, NOM 1S2 Canada

Article / Content Contributions

Articles and General Submissions: msbj@modelshipbuilder.com





Table of Contents

Editorial	<u>1</u>
Wreck of the HMS Tribune	<u>2</u>
Ship Models of the NMM—4th Rate 50-gun	<u>5</u>
Ship Model Photography Basics	<u>8</u>
Selecting a ship model	<u>28</u>
The Modelers Workbench—Doc Blakes Keel Clamping Tool	<u>33</u>
The Book Nook	<u>41</u>
Gene's Nautical Trivia	42



Editorial

Seventeen years ago (where does time go?), I decided that I was going to build a webpage to show the build log of the model I was building at the time (The HMB Endeavour). I had a little bit of experience in working on websites at my workplace at the time and thought it would be a great idea to have build log. While there were a few websites with forums on them for this purpose, they were really just getting started and I knew little about them at the time. As I started the process I started looking for content online to help fill in the pages. What I quickly learned is that there wasn't a lot of information online at the time. So, I thought maybe I could reach out to modelers around the world, gather some content and put it into a publication that people could download. That was the simple start of the MSB Journal.

Little did I know at the time that the MSB Journal would lead to the website that eventually evolved from it. At its peak the MSB Journal had 30K subscribers. I had no idea that it would become that popular. But I shouldn't have been surprised as a number of mainstream print publications had closed down or merged with others and modelers being modelers were searching for something online.

Around 2014 or so though, I found that my work and after work activities took up so much time that I didn't have time to devote to the MSB Journal that I initially had and that it required so I had to put it on the shelf until a future date. I just didn't realize that the time would be for eight years.

Ironically, I never did put that build log of the Endeavour online. Sadly it got so badly damaged a couple of years back (thanks Cats!) that it eventually went to the scrapyard. Perhaps I'll build it again, only this time create my build log too. :-)

I would like to point out that starting with this issue the Trivia section will remain named *Gene's Nautical Trivia* in remembrance of Gene Bodnar. Gene was a regular monthly contributor to the MSB Journal almost from its inception. Whenever content was needed Gene was just an email away and always the first one to jump in with both feet. Sadly we lost Gene in 2021, but its important to me that his name lives on as so many modelers knew and respected Gene in the modeling community.

We hope you enjoy this first return endeavour of the MSB Journal and look forward to the future as we grow.

As with past issues welcome you to submit articles and other content you think modelers would be interested in for inclusion in future issues of the Journal so that the tradition carries on.

If you wish to do so simply send your submission to: msbj@modelshipbuilder.com

May you have Fair winds and following seas.

Winston Scoville

In case you are wondering, the images below are members of my family (past and present) that have had some sort of military service connection (including yours truly, 3rd from the right)). I thought it fitting to remember them at this time of the year.















Wreck of the HMS Tribune 1797



Engraving showing the HMS Tribune being captured by the Unicorn in a celebrated battle in 1796.

Source: Maritime Museum of the Atlantic, N-25,614 Rare Books 359.009 (42) J52M Rare

HMS Tribune was a Royal Navy 36-gun fifth rate. This frigate was originally the French Galathée-class frigate Charente Inférieure, launched in 1793 during the French Revolutionary Wars and renamed Tribune the next year. The British captured her and took her into service with the Royal Navy. She only served for a year before being wrecked off of Herring Cove, Nova Scotia on 16 or 23 November 1797. Of the 240 men on board, all were lost but 12 of her crew.

In mid-1796, Tribune was under the command of Commodore John Moulson (or Moulston), an American who had served in the French Navy for 16 years. He was in command of a squadron of three frigates and a corvette. One of the frigates, the 26-gun Proserpine, parted company with her companion vessels in a fog.

On 8 June Tribune and her remaining two companions, the frigate Tamise and the corvette Legere, were sailing off the south coast of Ireland. At daybreak the British frigates Unicorn and Santa Margarita spotted the three French vessels and proceeded to chase them.

Tamise eventually turned to engage her pursuers, but Santa Margarita captured her after a 20-minute battle.[3] Legere escaped. Separately, Dryad captured Proserpine a few days later; the British took her into service as Amelia.

Tribune continued to attempt to escape Unicorn in a running fight that lasted ten hours. Unicorn eventually pulled alongside and an intense, 35-minutes long engagement ensued. Tribune attempted to drop astern to rake Unicorn's stern, but good handling by Unicorn foiled the attempt. Unicorn again came alongside and continued to fire upon Tribune. Finally, when all her masts except her mizzenmast had been shot away, Tribune struck her colours.

Tribune had lost 37 men killed of her crew of 337 men, as well as 15 wounded, including Moulston. Unicorn, despite having only 140 of her normal complement of 151

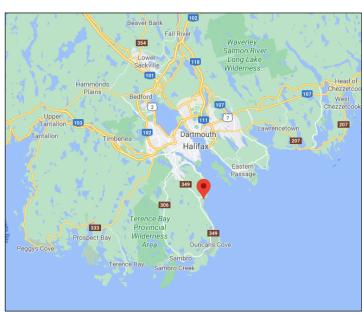
aboard, with a lieutenant and her best seamen having taken a prize to Cork, had suffered no casualties.

`The victory earned Unicorn's captain a knighthood. In 1847 the Admiralty awarded the remaining survivors of this action the Naval General Service Medal with clasp "Unicorn 8 June 1796". The crews of Santa Margaritta and Dryad also won the Naval General Service Medal with clasps "Sta. Margaritta 8 June 1796" for the capture of Tamise and "Dryad 13 June 1796" for the capture of Proserpine.

Tribune was placed under the command of Captain Scory Barker, who sailed her from Torbay on 22 September 1797 as escort to a convoy to the Quebec and Newfoundland fleets. En route he met Experiment, then 12 days out

of Halifax. On 10 October Tribune lost sight of the convoy, but continued towards Halifax. As they arrived at the approaches to Halifax Harbour on 16 November, Captain Barker suggested waiting for a pilot, but was convinced by the master, who claimed that "he had beat a 44-gun ship into the harbour, that he had frequently been there, nor was there any occasion for a pilot since the wind was favourable." Captain Barker was apparently convinced by assurances, and went below to arrange some papers he wished to take onshore. The master assumed the pilotage of the ship, assisted by one John Cosey, who had lived in the area previously.

As the ship progressed into the harbour, she began to approach the Thrum Cap shoal. Alarmed, the master summoned Mr Galvin, the master's mate, who at this



Tribune Head indicated by the marker.

Source: google maps

time was sick below. Coming up on deck, Galvin heard the man in the chains sing out "by the mark five" and Cosey sing out "steady". Climbing onto a carronade, he attempted to ascertain the situation, whilst the master ran up to the wheel with the intent to wear ship. Before anything could be done however, Tribune struck the shoal. Alerted by the impact, Captain Barker rushed up on deck, exclaiming "You have lost the ship" to the master. Distress signals were quickly run up, which were acknowledged by the military posts nearby, as well as the ships in the harbour, and several craft set out to aid the stricken ship. A number of military boats, and a boat under the command of a Mr Rackum, boatswain of the ordinary, managed to reach Tribune. Strong adverse winds prevented many others from doing so.

Her crew made attempts to lighten Tribune. The guns, save one for signalling, were thrown overboard, as was every other heavy article. These efforts allowed Tribune to get off the shoal by 9 o'clock in the evening. She had by now lost her rudder and had seven feet of water in the hold. The crew manned the pumps but after a period of time in which they seemed to be gaining on the leaks, a violent gale from the south east blew up and carried Tribune steadily towards the western shore. Lieutenants Campbell and North managed to escape in a jolly boat, but by half past ten, Tribune lurched over and sank off Herring Cove, Nova Scotia. The captain and officers were believed lost, but over 240 men, women and children remained, floating in the water or clinging to the rigging.

Eventually nearly a hundred of the survivors had managed to climb into the rigging, but as the night wore on and the storm took its toll, many dropped off and were swept away. Eventually there were only eight remaining, despite them being close enough to the shore to converse with the local inhabitants who had lit a large bonfire on the beach. At 8

o'clock in the morning of November 24, a 13-year-old boy named Joe Cracker went out in a small skiff and brought off a man named David Monroe, another named Dunlap and two others, who were so exhausted they wished only to perish as they lay and had to be lifted into the skiff. As the weather improved, a number of boats were able to reach the wreck, bringing off another four. Overall, four had escaped in the jolly boat and another eight had been brought off from the rigging. These twelve were the only survivors of the wreck.

The location of the sinking was soon named Tribune Head. A cairn and bronze plaque in Herring Cove mark the site and the nearby mass arave of her victims. Salvors recovered Tribune's bell in the 19th century and presented it to St. Paul's Catholic church in Herring Cove. The bell was donated to the Nova Scotia Museum in the 1920s and now forms the centrepiece of an exhibit about the wreck at the Maritime Museum of the Atlantic in Halifax, Nova Scotia. Lt. Benjamin James of the Royal Nova Scotia Regiment died while trying to rescue passengers. He was buried at the Old Burying Ground (Halifax, Scotia) and Nova commemorated by Prince Edward.



Lt. Benjamin James, Royal Nova Scotia Regiment, Old Burying Ground (Halifax, Nova Scotia), died while trying to rescue those who died in HMS Tribune in 1797; commemorated by Prince Edward

Credit: Hantsheroes, CC BY-SA 4.0

Freeze the balls off a brass monkey

In days of old, cannonballs were piled on deck beside the cannon in pyramid fashion and retained in a ring called a brass monkey. If the weather was very cold, the brass ring would contract faster than the iron cannonballs, causing some of them to topple. From this the expression was, and is today, used to describe something that is very cold.



Ship Models of the National Maritime Museum

Fourth rate; 50 guns; 1:48 scale



Courtesy of the NMM

This is contemporary full hull model of a 50-gun small two-decker, is built plank-on-frame in the Navy Board style and was constructed circa 1695. The model is decked and fully rigged and mounted on a modern wooden base. The model clearly illustrates the profuse amount of carved decoration, typical for the late 17th century. At this scale (1:48) the model represent a ship measuring 132 feet along the gun deck by 36 feet in the beam and a tonnage of 700 burden. It carried 32-pounder guns on the gun deck, 12-pounders on the upper deck and 6-pounders on the quarterdeck. On the stern the royal arms and single monogram 'WR', representing William III, provides a date of between 1695 and 1702 (the single monogram being an indication of the death of Mary, his queen, in December 1694).

The rigging is of particular interest as it illustrates the typical features of the late 17th century, notably the short mizzen mast with its lateen yard, the round fighting tops, a bowsprit unsupported by a bobstay, and the spritsail topmast and yard situated at the end of the bowsprit. The model was re-rigged in the museum in 1937 by A.H. Waite using contemporary evidence. A unique feature of this model is the large amount of walnut veneer just above the main wales and either side of the gunports



Copyright MSB Journal and Respective Authors



BECOME A [PWRIGHT OF

1-800-222-3876 • MODELEXPO-ONLINE.COM

Lowell Grand Banks Dory

1:24 Scale Wood Model Kit - Skill Level 1 Length: 10", Width 3", Height 1-1/2"

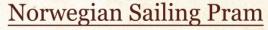
The perfect introduction to model ship building. This is the first true plank-on-frame, basswood kit in our school of progressive model boat building. The 15 pages, illustrated manual plus the tools and paint set shown is all you need to build the Dory, America's favorite fish and lobstering boat in the 1800's.

MS1470CB - Dory Kit With Paint & Tools: \$49.99

MS1470 - Dory Kit: \$29.99







1:12 Scale Wood Model Kit - Skill Level 2 Length 121/2", Width 4", Height 151/2

Take your planking skill to the next level with the king of small sailing craft. Of Norse origin and dating back more than 1000 years our lapstrake, plank-on-frame Pram is a beauty when completed. Basswood laser cut parts, metal fittings, sail cloth and a big, illustrated instruction manual help you build your Pram just like the real ones are still built today.



Muscongus Bay Lobster Smack

1:24 Scale Wood Model Kit - Skill Level 3 Length 14-1/2", Width 3-3/4", Height 14'

Become a Shipwright of Old. Aguire building techniques you can use on future bigger models with this fully rigged, historically accurate, true plank-on-frame

Maine lobster sloop. The kit contains basswood laser cut parts, strip wood planking, metal and wood fittings, sail cloth, and a thirty-four-page illustrated instruction manual. Imagine this lovely vessel gracing your mantle or bookshelf. Yes, it's a thing of legacy.

MS1471 - Sailing Pram Only: \$49.99 MS1471MS - Acrylic Paint Set - 4 1oz. Bottles: \$19.99

MS1472 - Lobster Smack Kit: \$69.99

MS1472MS - Acrylic Paint Set - 4 1oz. Bottles: \$19.99

Save with Our 3-Kit Combo MS1473CB. A \$209.97 value. Only \$169 with Free Shipping in USA. Kit contains all 3 kits, tool set shown above and 10 bottles of paint.

Get an additional 10% discount. Use promo code MSB when ordering.

Ship Modeling Photography Basics

How to take the best photos of your ships to post on forums.

By Donald B. Driskell

This is a basic short manual / tutorial in order to equip you with the knowledge and tools to help you get the most out of your camera, and photo image processing. It will help you make the best decision on how to approach each image and setups. I sincerely hope that you will find this information simple and informative.

These are the topics discussed:

- What kind of camera do I really need?
- Camera pixels, image size, cropping, and file sizes
- Camera settings and let's start taking pictures
- How to prep your photos for uploading for forums which includes image processing, compression techniques, etc.
- Do I really need graphic software, and what all is out there ranging from what is free to download and to purchase.

I. What kind of camera do I really need?

To begin with, I must tell you that I do not have a College Degree in Graphic Arts. I am simply writing this article based on many years of experience and trying to take this info and provide it to you as simple as I can. I also do not consider myself a pro photographer. I have read material and studied some on my own. The best thing to do first when you have a Point-and-Shoot camera or a DSLR (Digital Single Lens Reflex) camera or any camera as far as that goes is to dig out that instruction manual and read it, especially the DSLR cameras as they are full of so many adjustments.

First, as you know, there are hundreds of cameras to choose from. For me to even come close to suggest any camera for you would take a considerable amount of time to research for you. But you need to ask yourself what do you want to accomplish? Do you want a less expensive camera and all you want to do is take simple snap shots, something like a simple point-and-shoot? Do you want a point-and-shoot that has a little more adjustment like MANUAL modes, and MACRO Modes? Or lastly, do you want to go all out and get a Digital SLR camera that uses separate lenses and has many features and adjustments to it. It is all up to you and your budget. I am not partial to SONY, but only as an example, you can look up the Sony DSCW830 20.1 MP Digital Camera with 2.7-Inch LCD. At the time of this article, it was less than \$120. If you take a look at this camera, you can use it as a go by for others in this class of Point-and-shoot. In the course of time, I have replaced my SONY Point and Shoot camera with a Canon SX740 HS, 40x Optical Zoom, 20.3 Mega Pixels, and Wi-Fi enabled

I am also not partial to Canon, but you can go to www.usa.canon.com and take a look around for a basic DSLR that comes with a basic kit lens.

So, here are two cameras that pretty much represent the range from a simple point-and-shoot to a DSLR.





I took up photography about 14 + years ago. Let me say that there is nothing wrong with automatic settings for a camera.

I use a Point-and-Shoot camera about 98% of the time on my build logs because I am just wanting to make quick snap shots of my work as I go along and I do not feel like making adjustments to the camera at each stage of my building. It has an excellent MACRO mode as well. In the course of time, I have replaced the SONY DSC-W650 Point and Shoot camera with a Canon SX740 HS, 40x Optical Zoom, 20.3 Mega Pixels, and Wi-Fi enabled

II. Camera pixels, image size, cropping, and file sizes

So, first of all, just to let you know, "Pixel" is short for Picture Element. Ok, this is going to be a little more difficult to explain, so roll up your sleeves and get ready. The advantage of having a high pixel count camera is simple, you can **crop the image** or **crop out the portions of the image** you want to discard and still have enough pixel count to make a nice photo. If you do not have a high pixel count camera, then the amount of data is not enough. But, in this day in time, even a lesser expensive point-and-shoot camera have a very high Pixel image chip in them.

These are two images taken, one with no information such as black, with the lens covered and the other shooting a white lit background. You will see that the FILE SIZE is different between the two as is obvious that there is really no information there and the file size is going to be relatively small. Notice that the pixel width and height are the SAME, but the FILE SIZES are a little different. This will always be the case.



Fig. 1 5184 x 3456 pixels



Fig. 2 5184 x 3456 pixels

Yes, I know, its a picture of nothing. The point is that to take note of the file size is 2.8 Mb or almost 3 Mb. (Fig. 1) was taken with a 16 Megapixel camera.

Yes, I know, it's a picture of nothing too of a white background. The point is that to take note of the file size is 4.5 Mb or almost 5 Mb. This was taken with a 16 Megapixel camera!! There is a little more information in the image as it is not a pure white background, but a piece of foam.

5184 x 3456 pixels



Fig. 3 5184 x 3456 pixels

This photo is the same **5184 x 3456 pixels**, but, now, since we have information here, the FILE size is now **9Meq** !!

<u>Same physical dimensions, but the file size is quite</u> different.

I hope that you are starting to see now the difference between the physical image size as compared to the file size of the image itself. All of this is very important when we start to apply image compression. Image compression is reducing the file size, NOT the physical image size.



Fig. 4 10:1 Compression

Okay, to make my case, this image is the same as before, **but**, in this case, I compressed or reduced the size of the file down to only **1Meg!!!** Now, how did that happen? That is the physics of image compression found on your Photo Software or Graphics program, more on this later.

So, now, we need to discuss image compression and let me say that there are volumes of books written on this one subject and neither you nor I want to get all that involved with it. So, let me see how I can explain this in a few words so you can get back to working on your ship!

According to Wikipedia, JPEG compression is: The degree of compression can be adjusted, allowing a selectable tradeoff between storage size and image quality. JPEG typically achieves 10:1 compression with little perceptible loss in image quality.

See, I told you – now say what again? Basically, what is going on is that you are taking away a certain number of pixels and still maintaining the images integrity. Because you have so much information in a large megapixel camera, you can eliminate a lot of info and still retain enough info that the eye just can't detect the loss of pixels. This is what is called lossy compression. You are losing pixels, but not so much so as to ruin your image. If you apply too much compression with your software, then the image will lose its SHARPNESS and begin to look "blocky" and "blurred". There is a nice trade off as you practice how much compression you want. Most good software programs allow you to adjust the compression in REAL TIME while you watch the image. If you keep adjusting the compression, you will see the image start to seriously deteriorate and you continue to wipe out your data (image information). There is just so much data that you can remove before the eye starts to see it. The above image was compressed to 10:1 ratio. (Basically 10 Meg down to 1Meg). Yes, I could have taken it further down.

But, 1 Meg is still way too large for most forums, right? Not only that, it takes a while to download that 1Meg image to your computer when you are on a forum. Besides us Admins we have to limit the amount of the file size and the physical size to reduce the amount of space on the server. But more important is that we want your build log to appear really fast on the internet so you can again get back to doing what you really like to do and that is building your ship.



Fig. 5 20:1 Compression

Ok, same image. Oh my, that is horrible. See the blocking of pixels. The image is nearly destroyed. I did this on purpose obviously. Ok, the physical size is still the same, however, now the file size of this image is only 487 Kb. This is about 20:1 compression.

Well, hold on a minute, how am I putting images on the forums and they look really great at only 60 Kb!!! Yes, that is even less!!

This is where we get into now, RESIZING the image – this is not the same as cropping. Cropping is removing part of the image; we will be discussing *re-sizing* the entire image.

I hope you are still with me because this is where things get a little more intense. But, it's not as bad as cutting yourself with a knife while working on that ship a while ago, huh?

It is a must that you **re-size** your image when uploading to forums. Now, if you were printing your pictures that is a different situation. You would want all the data (image information) you can get.

Again, a lot of very technical stuff is written on re-sizing and it would be best for the both of us to stick with what you really need to know. Your image editing software will provide all the automatic processing for you and it is important to have an understanding on how to **use** your software. It is not important to understand anyway unless you really want to. To make a point, I will use whole numbers. Let's say that you took a picture and the camera you use made an image that was 8000 pixels in width x 6000 pixels in height.

In most graphic editing programs, the command will be something like <Image / resize > then a control box will open to allow you to make adjustments. I will get into this later in the next chapter. The point is that I am going to re-size that image to 800 pixels x 600 pixels.he main point that I will make is this: When you **downsize** an image, you are taking the **same amount of data** and squeezing it into a smaller space, which in turn can make the image appear sharper. If you were to **upsize** an image, you are taking the same amount of data and causing the program to "duplicate" the pixels and in effect, can ruin and blur your image.

The analogy would be like if I made lemonade. I had a way to remove the water, but keep the lemon, I would be condensing the taste (downsizing).

Conversely, if I added more water (up sizing), the taste would be diluted. I know this is a crude way of putting things, but basically this is what is happening.

If you started out with a 800 x 600 image and up sized it to 8000 x 6000, well, there is just so much data that is duplicated and made up, that it will make the image look blocky and blurred.

If one pixel is red, then the program is going to try to make another red pixel and another until that red pixel does not look the same. There is just so much that any graphic program can do when you

are up sizing an image. You always want to **downsize** your image.

On my particular forum, I have the image size limited to about 950 pixels wide and if I remember, about 5000 pixels in height. That is more than plenty for the reader to see the image well.

I always downsize my images to 800 x 600 and then compress them. Remember, we just discussed compression earlier and I will demonstrate that with a program that I use.

So, my workflow consists of an original image that is about 8 Medb and about 5500 x 3500 in size. I then re size it to 800×600 and compress it to about 60×600 km.

That is a huge amount of reduction, but you cannot tell because I am staying within the normal maximum range I can get away with. That range is limited to about 10:1 compression ratio.

Now, let's talk about *cropping*. Sometimes I will crop an image to remove unwanted stuff in the background. You have to be careful with cropping because you are removing much needed data to make your image still look sharp and clean. Just think if you were to crop 50% of your image, then you have effectively removed 50% of your pixels! Then you still have to downsize it and compress it.

So, let me say this: you can avoid having to crop by "framing" your images correctly. What do I mean by framing? Well, let's say you took a picture of your hull in full view, but, your workbench and all the tools are in the picture too! In this case, I am sure it would look better to crop out all the workbench and tools, well, that is if that is what you want to do. I think most people would like to see just the subject material and that is the hull only. But, I know, sometimes it doesn't work out that way. I know because I am guilty too of not taking the time to frame my picture well. So, cropping comes to the rescue.

Take a look at this picture. A ship sitting on a workbench. Nothing wrong with this photo if that is your intent. But, in this situation, I am in a hurry and this is not my intent. My intent was to "frame" the hull only and leave my workbench out of the photo.



Fig. 6

In the next image (Fig. 7), I used a red rectangle to show you what I am going to crop. The symbol in the top left corner of the screen is usually the standard icon for cropping found in most graphic editors.

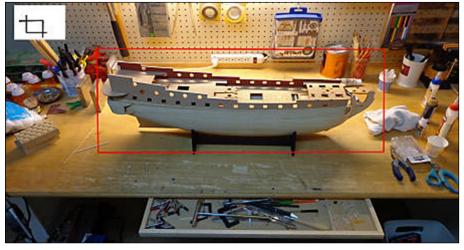


Fig. 7



Fig. 8

Fig. 8 shows a screen shot of how my graphics editor selects the object for cropping and see how it highlights just that area. The area that is to be cropped out is darker.

So, therefore, in Fig. 9, here is the final image that is cropped. Remember all that background data and pixels are gone for good. That leaves less pixels and data to work with. The image started out at about 4600 pixels wide, now it is only about 2600 pixels wide.

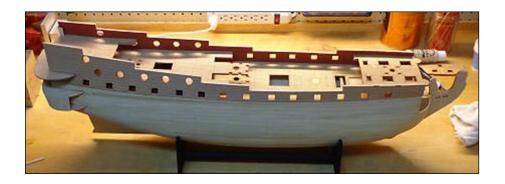
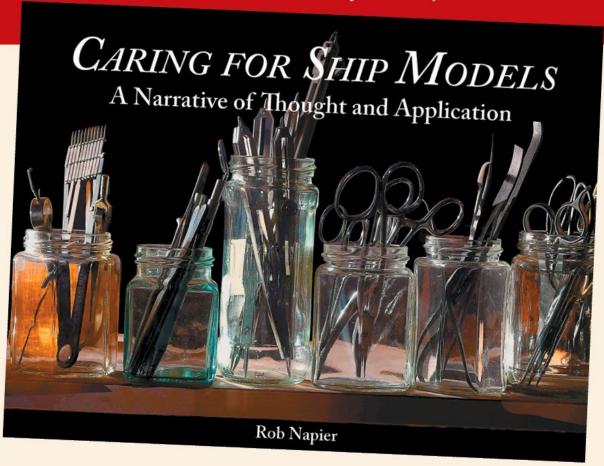


Fig. 9

CARING FOR SHIP MODELS: A Narrative of Thought and Application

Text and illustrations by Rob Napier



pob Napier is back with an excellent book with ship modeling. Part Two offers perspectives

on his life's work that is both a revealing look on various aspects and philosophies of the ship into his professional career and also a treatise on modeling experience. Part Three focuses on physical how to care for your models to last for generations. processes Rob has used during his career. Part Four Caring for Ship Models is delivered in four parts: Part reviews what might be called case studies that One, a prologue, introduces Rob and his involvement examine influential and interesting projects.

This book is one you will absolutely want in your collection and will be a valuable reference for years to come.

Order now at SeaWatchBooks.com



Order online or by phone. SeaWatchBooks.com 201-292-4262

FEATURES

- 11" x 8.5" format
- 190 pages
- Hard cover with Dust Jacket









SEAWATCHBOOKS.COM

I can still take this image and re size it now to 800 pixels wide. The Graphic program will **automatically** adjust the correct ratio of width vs. height. All I do is enter the width factor and the height is automatically done for me.

So, you want to crop out more to show the stern. Remember, you are going to wipe out a lot of pixels / image information. Let's crop the image to highlight the stern. Fig. 10 shows the *cropping tool.*





Fig. 10

Fig. 11

Well, I guess it doesn't look too bad after all. The image is now down to a whopping 687 pixels in width. We started out with a 4600-pixel width image!!

This still can be used on a forum. The image physical size is limited to 687 pixels. So as you can see, a little planning ahead, you could have taken a picture of just the stern area and you would have had a lot of data to compress and make really nice. But we all know that sometimes that does not happen, even with me. I get impatient too.

Remember, with a higher pixel camera, you can get by with doings things like this, because you still have a lot of what I call real estate left.

Well, this wraps up the subject material for this lesson. The next lesson I want to talk about getting the best shot that you can get (framing your shot).

III. Camera settings: let's start taking pictures

Now, I also have a Canon 600D T3i which is about 3 years old. I only use this camera for one purpose and that is to get the "Depth of Field" I want. Well, I have to be honest, it took me a long time to figure this out because there wasn't any info on the internet that would explain "Depth of Field" in terms that I could understand.

So, allow me to try to explain by example:

Depth of Field is an "adjustment" that you make to the camera settings in order to "achieve" a certain result. What is that result – what am I talking about?

"Depth of Field" in technical terms has to do with how WIDE the camera lens is open, or how NARROW the camera lens is open. With this setting, you can focus on just one tiny part of the photo and the rest be blurred on purpose to illustrate a point, or you can focus the entire subject matter, it is all up to the "Depth of Field" settings.

To make it more confusing. The wider the lens opening, the smaller the numerical figure is. Like 2.0 fStop. The narrower the lens is opened, the larger the numerical figure is like 32 fStop.

So what in the world is fStop? Well, a little googling turned up one definition of this:

The letter *f* in *f*/*stop* in photography had its *origin* in the Latin language. It means Finestra or window. Therefore, the *f stops* opening on a lens is actually the window opening the lens it set on.

Ok, so that really doesn't tell me much – All I want to do is set up my camera to take a picture. So here it goes for an example:

Let's say that you are facing your Hull "head on" but at a slight angle and your objective is for the stem of the hull to be in focus and all the way aft as far as you can see to be in focus. For an automatic camera, you will be fortunate to get the first several inches of your photo to be in focus while the aft part of the ship will be terribly "blurred". Well in this case this is not what we want. You have to grab a Camera like a DSLR to get the results or a camera that you can MANUALLY adjust the settings. So, to get to the point, there are just a few things you need to do.

One, you need a lot of good light. If you have let's say a fairly good DSLR, that stands for Digital Single Lens Reflex, set your camera to the **MANUAL** mode and then set the Speed to like **1.6** seconds and the fStop (lens opening) to about fStop 22. (**Or F22**)

This is a typical menu setting on my Canon camera.





Fig. 12 Fig. 13

If you are looking through your viewfinder or the LCD screen, yes, what you see is that all of the image is NOT in focus. BUT, when you take the image, it will be in focus. The camera needs to be on a tripod if you can because the shutter is going to be open for 1.6 seconds and you don't want your picture to be blurred by any shakes. I would also set my camera for TIMED event – press the shutter and count down 5 or 10 secs.

This is a typical image taken that shows how focus ranges all the way from the front of the ship to the rear and can ONLY be obtained by similar settings I just mentioned.

Here is a real example of the entire image is <u>in focus from front to rear!</u> This is done by **adjustment to the speed and lens opening and just using natural light**. Remember, in this case the lens is actually closing down like a tiny pupil pin point. When the lens is barely open to obtain this LONG depth of field.

then you need to slow things down to allow as much light in as possible. The camera setting SPEED is set to **3.2 seconds**, the fStop in this picture was **F22**.

If you are looking through your viewfinder or the LCD screen, yes, what you see is that all of the image is NOT in focus. BUT, when you take the image, it will be in focus. The camera needs to be on a tripod if you can because the shutter is going to be open for 1.6 seconds and you don't want your picture to be blurred by any shakes. I would also set my camera for TIMED event – press the shutter and count down 5 or 10 secs.

This is a typical image taken that shows how focus ranges all the way from the front of the ship to the rear and can ONLY be obtained by similar settings I just mentioned.

Here is a real example of the entire image is <u>in focus from front to rear!</u> This is done by *adjustment to the speed and lens opening and just using natural light*. Remember, in this case the lens is actually closing down like a tiny pupil pin point. When the lens is barely open to obtain this LONG depth of field



Fig. 14

then you need to slow things down to allow as much light in as possible. The camera setting SPEED is set to **3.2 seconds**, the fStop in this picture was **F22**.

This picture shows the position of the camera on the tripod when I took the above image.



Fig. 15

Well, so far, I hope that I have not lost you in all of this. If the image you have is not in focus all the way from front to rear, then adjust your fStop to F25 and even up to F30 and keep the speed the same. If you still are not successful, then take the speed much slower to like 2 or 3 seconds.

Play around with those settings and remember to use a tripod. I used the self-timer set at 2 seconds – press the shutter – stand back and the camera will take the picture with hands off. This minimizes any shake or vibrations.

Well, I said that I was going to get right to it and try to eliminate as much tech stuff. By the way, you will have to make some image processing to make the overall image look brighter and crisper. More on this later.

Ok, so let's back up a minute and let's shoot using just the opposite situation. Let's say that you want to focus on just one part like a pulley or part of the mast. You want just this part focused and **you wish**

to have the background out of focus in order to capture and emphasize one aspect.

Why would you want to do this? Well, I can show you can example of how nice of an effect this can be.

This time we are going to change our **MANUAL** settings to an fStop of **F5** and the shutter speed to **1/41 of a second** (pretty fast shutter huh!), and the lens opening is really wide open. Its like having your eyes dilated.

So, let's see what effect his has. As you can see in this next image, I wanted to focus on part of the yard / pulley to emphasize this part only and

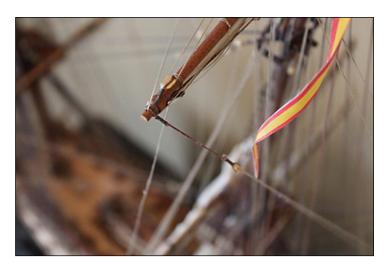


Fig. 16

the rest was blurred on purpose. If not, then the image will be so "busy" with so much other detail, it will be difficult to emphasize your point you are trying to make.

You can see that the lower deck is De-emphasized on purpose to make a pictorial point that I am trying to convey. The Pulley / Yard and Rigging is clearly in focus while the rest of the ship is not.

All done with the same Canon T3i, same lens. The only difference was taking just a few minutes to make two adjustments to the MANUAL shutter speed and the F number.

So, let's go back over the two main settings for our focus lesson.

- You want your entire subject material to be in focus. Shutter speed 1.6 or 2 seconds @ F22 or F30
- 2. You want just to highlight a small subject material to be in focus and the rest of the image out of focus. Shutter Speed 1/20 to 1/41 second @ F4.0 to F3.0

Yes, these are actual settings in my camera so that you can get right to the action yourself. However, depending on light situations, just a little variance will be in play here. You should be able to notice right

off the major differences in the settings to obtain two entirely different pictures.

The camera's settings set to factory default. The lens is a basic Canon EFS 18-55 mm. The only changes are in the MANUAL settings. I used plain natural light shining through the windows. So, you can imagine if you have better lighting, it would result in even much better pictures.

Well, this wraps up this lesson and I hope that you got something useful out of it. One last thing, this Canon T3i does not do MACRO (very close ups). You would have to purchase a special MACRO lens to do this.

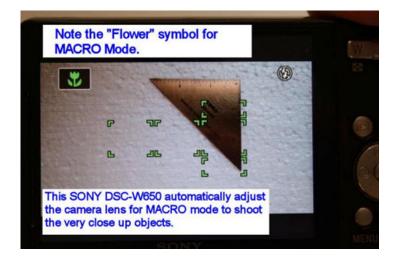
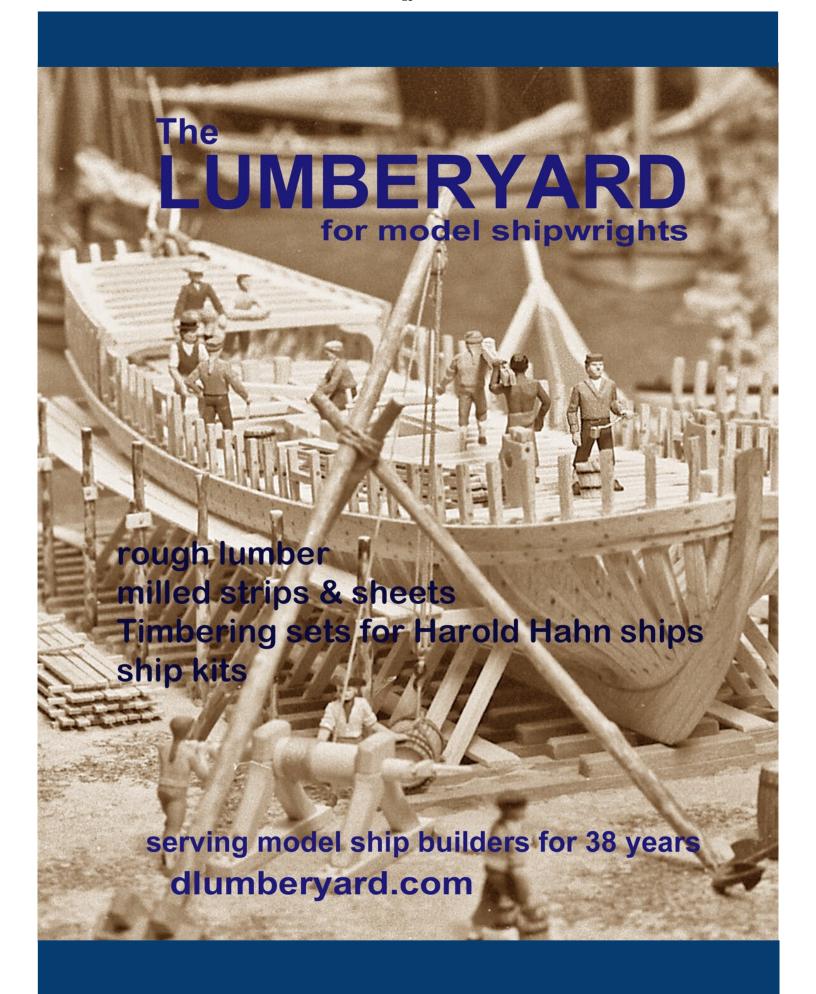


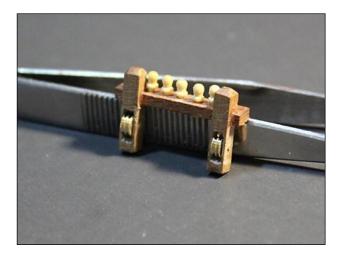
Fig. 17

So, what is macro mode and how do I know if my camera does this? Most cameras that have an LCD screen on the back will have an icon that is of a flower. Remember this is a photo that I took of the LCD screen of my SONY point-and-shoot. See the



icon of the flower that shows you that you are in macro mode and you can take very close shots of the subject.

Now, I am going to use my SONY to take some close ups.





Ok, I think those are enough pictures for you to understand macro mode and how helpful it is. This is good to demonstrate an aspect of what you are trying to convey. I need to add that the camera is about 3 inches from the item I want to take a picture of.

You must be close enough in so that the automatic function of the camera will switch to macro mode on its own.

IV. How to prep your photos for uploading for forums which includes image processing, compression techniques, etc.

I will mention some graphics programs here, but



Fig. 19



Fig. 20

later in the article, I will go into more detail. So, this part of the article is probably the most gruesome because there are many graphic editing programs out there. To name a few: Photoshop, Corel Paint Shop Pro, GIMP, ACDSee Ultimate 10, Smart Photo Editor, and the list goes on. Photoshop is now only by "subscription" now of which you pay a small monthly fee. The core components of the program are downloaded into your PC and you must have a monthly license to continue to use. I personally have very little experience with Photoshop. However, I admire those that know how to work with this remarkable program.

I personally use Corel's Paint Shop Pro X9 as of this writing. I have found that it is less expensive and does things with a few clicks. I would consider Photoshop is more for professional graphic artist.

As of this writing, you can get the full version of Corel PSP for less than \$80. I highly recommend it.

Then for the free stuff, I recommend GIMP. I downloaded GIMP and you have to do a little manipulating of the software so that the program will load FULL SCREEN. If not, then the program will load all the tools in separate areas of your desktop. If you do download GIMP (www.gimp.org) then when you first

open the program, go to this menu setting to make the program operate at FULL screen.

On the top menu bar, go to windows > Single-Window Mode. This will put all the tools on one page.

Opening GIMP splash screen



Fig. 21

This is a screen shot of the typical workspace.



Fig. 22

This is a screen shot of my Corel Paint Shop Pro X9. First image is "Manage Mode"



Fig. 23

This is Corel in "Adjustment Mode"



Fig. 24

And finally, in "Edit Mode"

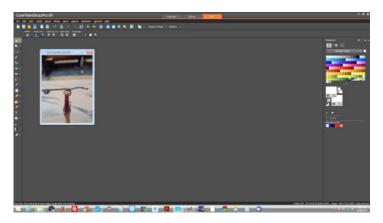


Fig. 25

So, this is my workflow using Corel. The pixel size shown is not actual, but just represents for example purposes. Here we have a fresh taken image straight out of our camera and it is roughly 5800 Pixels x 7800 Pixels. Let's say that the file size is about 8.7Meg (that's 8,700,000 bits, or 8.7 Kb). The first thing I am going to do is to 1) re size this to about 800×600 to fit on a forum. 2) Then I am going to compress it down to about 65Kb in file size.



Fig. 26

I have Corel opened up and then the image. On the top menu bar, I simple click on

Image / resize then a resizing dialog box will appear and I enter my NEW pixel dimensions. When I have selected "Keep Aspect Ratio", all I have to do is enter the "width" and the height is automatic.

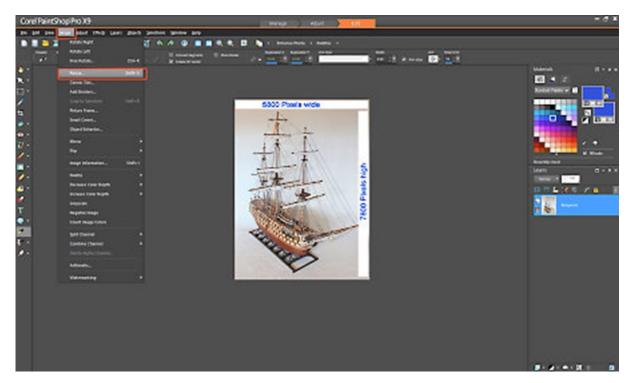


Fig. 27

Now, you will notice that the box will tell you the current image size, then as I have noted, you will enter 600 for the width.

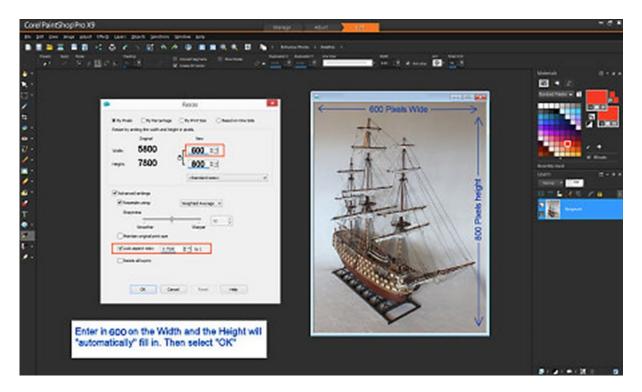


Fig. 28

After entering values, click on OK. Your image has been resized now. It is time now to compress it down. At the top menu bar, you click on: File / Export / JPEG Optimizer.

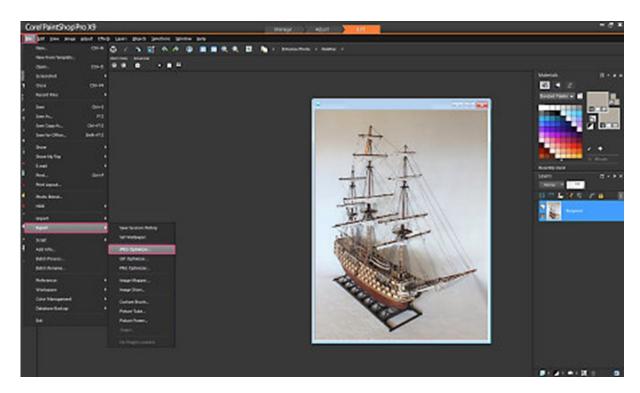


Fig. 29

Then the JPEG Compression tool opens and you can enter the amount of compression, while observing the DE-CREASED valued of the file size.

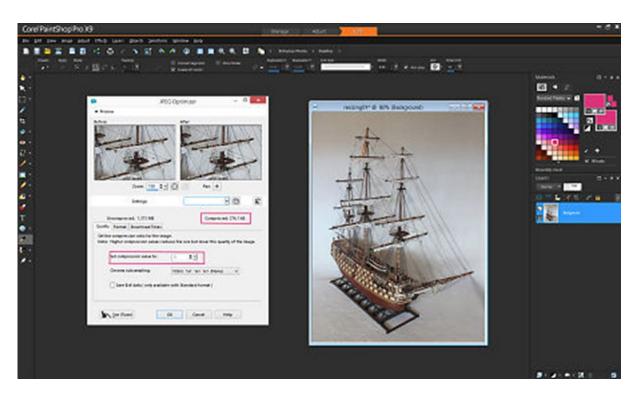


Fig. 30

These next two images just show the before and after compression in the Optimizer box.

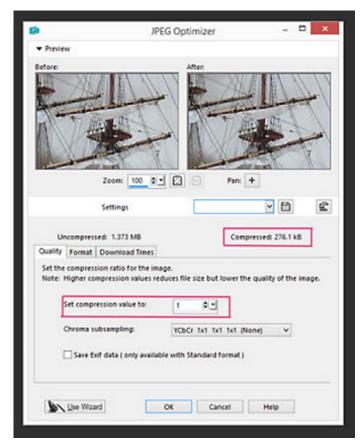


Fig. 31

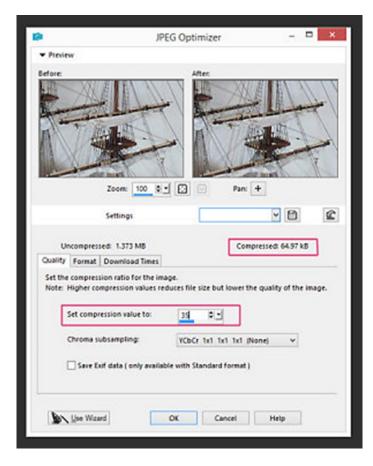


Fig. 32

Don't worry if you do not have Corel to perform your Image Compression Optimization. You can do an On-line search for "JPEG Image Compression Software" and the results will be plenty to choose from, even an online type. To help you get started you can choose from:

http://compressjpeg.com/

https://saerasoft.com/caesium/

http://www.balesio.com/fileminimizerpictures/eng/index.php

http://www.jpegmini.com/

V. Do I really need graphic software, and what all is out there from free to purchase?

Well, as you can see from this tutorial, it really helps to have the correct tools on hand. When building your ship, you have most all the necessary tools. So with preparing your images for your own personal documents, or uploading them to a forum, there are so many things you can do once you get your images like you like them and resized and compressed. You can create a "slide show" for Youtube, or for your family and friends. You can create a calendar – there are many sites online that you can create your own calendar to pass out as well.

So, I hope this is enough justification for you to start being creative and let's give your hard work some showing off. I mean after all, you put so many hours into building your ship, then wouldn't it great to put a reasonable amount of effort in to publishing the images? Certainly it would.

VI. Build your own "Shot Box".

This chapter is about building your own "Shot Box". I am sure there are other names for this. I am using a 75Watt 5200° for all four (4) lamps. As you can see the bell lamp assemblies are even used at the top. I cut a hole in top and glued the bell housing (believe it or not with wood glue) and has held ever since.

The walls of the box is made of what is called foam core which can be bought at any crafts, arts, supply. Mine came in like a 3 foot square sheet. My first box was only 3 feet tall, but as I installed the Mast, I had to get another set of 3 sheets. So, I think the height of the box is about 5 feet tall now.

I found that with the two bulbs mounted with the light shining downward with the light shining in from the front eliminated a lot of the shadows, but still not 100% perfect. What causes a lot of shadowing is the model is placed too close to the background. When the model is moved away from the background the shadows will or should disperse into nothing. I have seen a lot of good intentions go awry.

I have seen many models be pushed right up against a background and a light shown right at it. It was hard to tell what was the rigging and what was the real rigging. I could have instructed the person to simply pull the model out away from the background off the wall.

However, I am not trying to be critical as to appear to some people. I am only saying that it only takes time. Besides, photography is just one of those arts that takes time to learn. I am sure that I have taken my fair share of the worst photos.

In photography they say how important light is to the CAMERA and not to the eye. I just attempted to hit the model with as much light as possible. The more light you have - the less blur and noise you are going to have. Then you have to consider camera settings. If you have a camera that allows you to set your camera to MANUAL mode, then I highly suggest that setting and become comfortable with it. Figure 33 is a diagram explaining a little technicalities of Depth of Field.

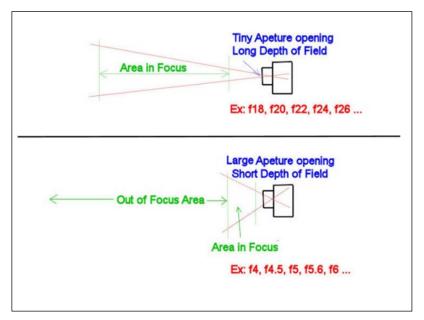


Fig. 33

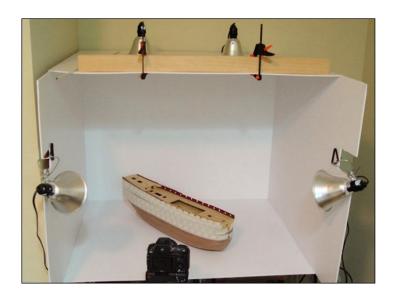






Fig. 35



Fig. 36



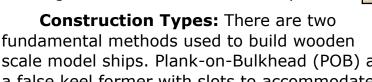
Fig. 37

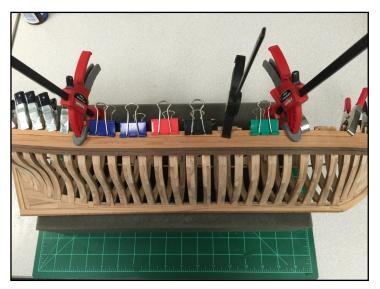
Selecting A Model Ship Project

by Mike Shanks

There are different reasons why people join the wooden ship model building hobby. Some come for a historical interest in ships themselves, while others may be moving in from other hobbies such as plastic model building or full-sized wood working. Occasionally, a hobbyist made a promise to a family member or themselves to build a specific ship or more often the person is entering the hobby as a means to spend free time due to retirement or just a change of pace. Regardless of how the person enters the hobby, one of their first decisions will be selecting their first model ship project. For some, this is an easy decision as they have already set their sights on Old Ironsides or HMS Victory!! Yet for others, they just know they want to build model ships but are not sure where to start. To help with this, let's explore a variety of factors that go into this and some considerations.

Model Types: *Retail kits* are the most popular place for the novice modeler to start. Kits offer all the materials, parts, hardware, plans and instructions in one box to build a scale wooden ship model. Kits can range from simple and modestly priced all the way to very advanced costing many hundreds of dollars (USD). In the USA, kits from Model Expo are popular. Europe offers nice kits from Amati, Caldercraft, Marisstella, and Artesania Latina. China has come on strong the last few years with high quality kits from ZHL, CAF, Trident, and YQ. We are also seeing nice releases from Russian kit companies such as Falkonet. Moving up from retail kits a few custom sellers offer Semi-Kits such as Lumberyard. These types of models provide plans, rough cut wood strips and laser cut bulkheads. However, more detailed parts such as masting rigging, hardware and such are left to the modeler. The final model type would be the scratchbuild. This is where the modeler would use plans obtained from some source (museums, books, internet, etc) to design and build their own model entirely from scratch to include all building material and fabrication of parts.





Plank-on-frame model



Plank-on-bulkhead model

scale model ships. Plank-on-Bulkhead (POB) and Plank-On-Frame (POF). POB models use a false keel former with slots to accommodate the fitment of shaped bulkheads. This

structure is then planked and decked with wood. A POF model uses a method more similar to actual ship building by assembling individual frames made of multiple parts and attaching them to notches milled into a keel. This typically requires the use of a jig to ensure precise alignment of critical components. Once the structure is assembled it is planked and decked with wood.

Scales: Ship models are built in various scales. This can sometimes be confusing because scales are referenced in inch, fractional, and metric units. Typically, the larger the ship in real life, the smaller the scale of the model. This is to keep retail kits at both a reasonable size to build and at a reasonable cost. A large frigate class ship might be built at 1:64 - 1:96 scale and still be 3 to 4 feet long. Where as a small gunboat could be built at 1:24— 1:48 scale and be less than 2 feet long. The larger ships built in smaller scales are going to be more difficult as the details and rigging assemblies will be much smaller to build.

Materials: Of course we know there is wood in our model kits but not all wood is alike. Most retail kits use a lot of basswood/limewood which is cheap and easy to work with but does not hold an edge like hardwood. Better kits will include birch, walnut, cherry, or even boxwood. Yet ship kits contain a lot more than just wood. Today, you will find plastic parts (both injection molded and 3D printed), resin parts (both cast and printed), various metals, cloth such as silkspan, and of course rigging thread. The amount, type, and quality of materials greatly impacts the overall cost of a retail kit.

How to? Most first time model builders will rely on the kit instructions to assemble their model. While this may seem logical it may also prove frustrating with language barriers and lack of details. Classic kits used to always come with full-sized 1:1 drawn plans of the model. Today you may get them at a reduced size or worse yet in digital form on an included CD. Some kits are now using sophisticated 3D CAD drawings to show isometric views of construction details. This is having a positive benefit on helping the novice understand how parts go together.

- 1. Selecting a kit that is too complex for the skill level of the model builder. Be honest with yourself here.
- 2. Selecting a kit that is too small a scale. If you have large thumbs and not much dexterity you may want to avoid 1:64 and above scales. 1:24 1:48 scale are going to be the easiest to build.
- 3. Not joining an online forum. There is a vast supply of information out there on any ship and model building topic you can imagine. There are several large international, English speaking model building web forums that host build logs, reviews, tips, group builds, etc. Ships of Scale is a good place to start.

Some kits include a practicum - a step-by-step guide to building the model. Practicums for various kits can also be purchased from sources like Lauck Street Shipyard. The most detailed information about building specific kits would be found online at various model building forums with their extensive libraries of *build logs* written by other modelers.

Tools: It is true - for a basic kit - a novice only needs a basic set of tools to get started. Good sharp knives, sanding sticks, files, glue, clamps, measuring devices. Good quality tools is more important than the number of tools. Once you advance into scratch building you will want to acquire some power tools and more sophisticated hardware.

Skills: Lets face it, model building is a craft that requires a high degree of fine motor skills. Just the same way all guitarists cannot play like Eddie Van Halen, not all model builders are going to be able to achieve similar results. I have seen countless model friends attempt to build the USS Constitution, HMS Victory, Mayflower or Cutty Sark as their first wooden ship model only to end up never finishing. Assessing our own skills is something we must do for ourselves and work within those limits. Leave your ego off the model bench.

Time: Even the smallest model project will take a modest number of hours to complete. Some people build only on the weekends. Some people build a few minutes every day. Other people may work full-time every day. As a rule of thumb a model boat with no mast may take 40 hours to build. Add a mast another 40 hours, a second mast another 40 and so on. If the model is going to be fully rigged double your time estimate. If the model is going to be painted, double it again. Depending on your model you will end up with something like 40 - 460 hours. How you accomplish those hours is up to your but there is no way around them really. This is why some modelers take years to finish a project.

Physical Space: Need to make sure your living abode and work area can accommodate the size model you are building. During construction you will have various sub assemblies scattered all over the place. You will also need room to lay out plans and parts. Painting of the model takes up even more space. Once the model is completed you will want to display your work somewhere. Fully masted and rigged ships take up much more room than Admiralty style models and non-masted boats. Model ships can also be quite fragile so please take pets and children into consideration. Cats seems to be particularly interested in model ship rigging and sails.

So how do we decide what to build? You decide with balance - look at all factors and be honest with yourself about what you want to do and what you can expect to achieve. Don't be afraid to fail. I have had many kits go into the trash. But at the same time be careful you don't become a kit collector like me. I believe in a progressive learning approach. Start small and learn as you go. As you build your skill set advance to a more complex model. In my opinion, trying to jump right into building a Connie or Victory as a first model is probably not a good choice.

Three of the most common mistakes made by novice ship model builders are:

- 1. Selecting a kit that is too complex for the skill level of the model builder. Be honest with yourself here.
- 2. Selecting a kit that is too small a scale. If you have large thumbs and not much dexterity you may want to avoid 1:64 and above scales. 1:24 1:48 scale are going to be the easiest to build.
- 3. Not joining an online forum. There is a vast supply of information out there on any ship and model building topic you can imagine. There are several large international, English speaking model building web forums that host build logs, reviews, tips, group builds, etc. Ships of Scale is a good place to start.

As we have seen, there are quite a few factors to consider when deciding what to select as our first model ship project. At the end of the day, it is only a hobby and the choice is yours. The goal is to have fun. The reward is how nice the model looks to you and the enjoyment you had building it.

The College of Model Shipbuilding

by Robert E. Hunt @ www.lauckstreetshipyard.com



Hello, my name is Bob Hunt. I own a small business called Lauck Street Shipyard. I specialize in providing very detailed instruction on how to build model ships from kits or from scratch. Other subjects are also covered in detail as well, which are all part of my College of Model Ship Building

The college of Model Shipbuilding has courses for all levels of experience. For beginners, we have Prep School Courses. These are based on kits that are easier to plank, such as Model Shipways kit, Bluenose.





Our Freshman Courses are also a good place to start if you are a beginner. We have a number of these courses to choose from including our most popular, the Model Shipways kit Armed Virginia Sloop, Mayflower, or HMAV Bounty.

Our Sophomore Courses are designed for modelers with some experience who want to advance their skills and Techniques. These courses include such models as the USS Constitution, the HMS Vanguard, and the Pride of Baltimore.





Our Junior Courses are for modelers with much more experience who want to start learning kit bashing and scratch building. These courses include the Mamoli kit Rattlesnake and the Panart kit HMS Victory.

I hope you'll check out my website today to see all of the course I offer. Just go to https://www.lauckstreetshipyard.com. We also have video Practicums, and other very detailed Practicums on special subjects as learning CAD, learning different planking techniques, and how to rig a model ship. I also provide a private support forum for those who purchase one of my courses. If you have any please send me an email at lauckstreet@gmail.com

Lauuck Street Shipyard is a division of LSS Enterprises Inc. (A West Virginia S Corp)



SHIPWRIGHTS OF OHIO

Our club was founded in 2004 and has grown and expanded ship modeling experience ever since. Its purpose is to provide a socially enjoyable means to meet, share boat modeling ideas, solve members' building problems and to have fun in the process. We support and are a Charter Chapter of

the Nautical Research Guild, the leader in nautical modeling.

Our members come from all of Ohio and now several other states as well.

All types of ship models have been constructed. These include static display to radio control. Models have been built in wood, plastic, resin, plank on frame and plank on bulkhead.

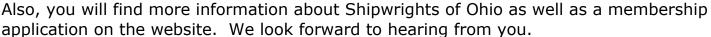


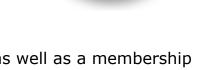




We are always looking for new members to join and share in Club activities, knowledge, and skills. On our website, "shipwrightsofohio.com" you will find a multitude of resources available to members as well as photos of some of our member's model ships. Other benefits include:

- How To's/ Techniques
- Reference Library
- Video Presentations
- Galleries of Scratch and Kit Built Ships
- Connections to Other Model Shipwright Groups
- Related Events
- Places to Visit
- Monthly In-person and Zoom Meetings that offer:
 - Connection to Experienced Modelers
 - Monthly Newsletter from clubs across the US
 - Member Presentations
 - Discussions about Member activities and questions





Wish to promote your club in the MSB Journal?

Send details to msbj@modelshipbuilder.com

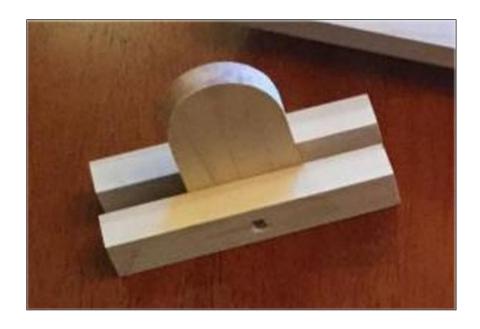


The Modelers Work Bench DocBlakes Keel Clamping Tool



Keel Clamp

- 1.) About materials: The base is best made of $\frac{3}{4}$ " plywood. All the other wood should be hardwood. I used maple, but other hardwoods like poplar would work fine. The lower pivot gussets are $\frac{3}{4}$ " thick, but all the other hardwood in the clamp is $\frac{1}{2}$ " thick. Detailed drawings of parts are included below, as is a cut list and inventory of needed hardware.
- 2). The first step is to select a base. Bigger is better than smaller, because once the clamp is finished, and a model is clamped in it, it may be a bit top heavy. You wouldn't want it to topple over. I used a 7" X 14" piece of 3/4" plywood for my base. Draw a centerline across the short dimension. Measure out 1/4" on either side of the centerline and draw lines parallel to it. This will establish where the lower pivot and it's gussets are located. The two lines parallel to the centerline are 1/2" apart.
- 3.) Cut out the lower pivot and the two lower pivot gussets according to the plan and the cut list.
- 4.) Center the lower pivot on one of the gussets and glue the two parts together. Make sure the bottom of the gusset and the bottom of the pivot are flush with each other so the assembly will sit flat. When dry, glue the other gusset in place. You should have a piece that looks like this.



When the assembly is dry, I added a 1-1/4" #6 wood screw as reinforcement. You can drill the hole now for the 5/16" carriage bolt shown on the plans.

5.) Glue the lower pivot assembly to the base, centering it over the lines you drew previously. Once dried, I added four 1-1/4" long #6 screws through the bottom of the base into the gussets to reinforce the structure.



Copyright MSB Journal and Respective Authors



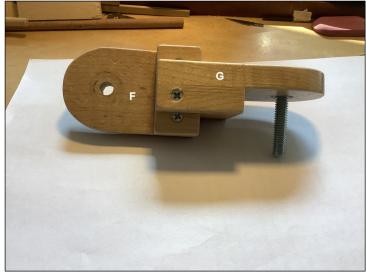
We can start to work on the clamp jaws and the upper pivot now. The upper pivot, like the lower, is made of $\frac{1}{2}$ " thick by 2" wide hardwood. There is a 1" radius round over cut into the top and a hole for a 5/16" carriage bolt. Once that's cut out and drilled, we can make the two clamp jaws. Again, these are $\frac{1}{2}$ " thick stock, 16" long, 1-3/8" wide and identical. There are 4 holes drilled into both of the jaws, $\frac{1}{2}$ from the bottom edge. These are for the four $\frac{1}{4}$ " carriage bolts that tighten the jaws. It's important that these line up, or else the jaws will be difficult to adjust. I suggest clamping the two jaws together before drilling, and using a drill press if you have access to one. Here are two photos of the completed clamp jaw assembly:



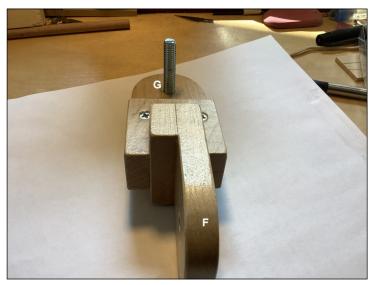


When assembled, cut the 1" X 1" X 1" "saddle in place on part G. Glue the two knuckle parts together as shown. When dry, add reinforcing screws to the knuckle where appropriate.



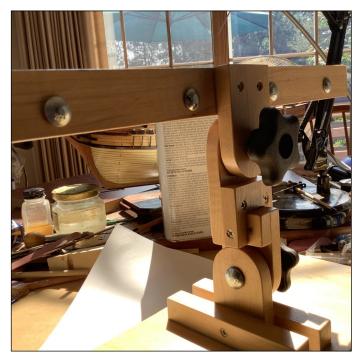




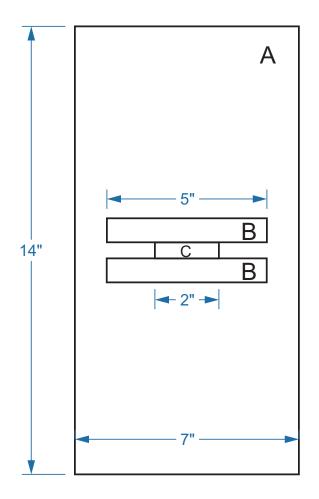


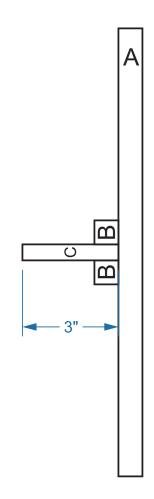
7.) Finish the parts as you choose. I used Minwax Polycrylic. It dries fast and cleans up with water. Assemble the clamp using the carriage bolts, washers and star knobs or thumbscrews as desired. You're done!!

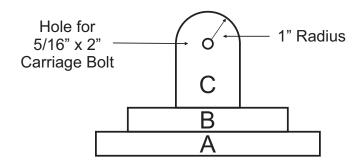




Copyright MSB Journal and Respective Authors

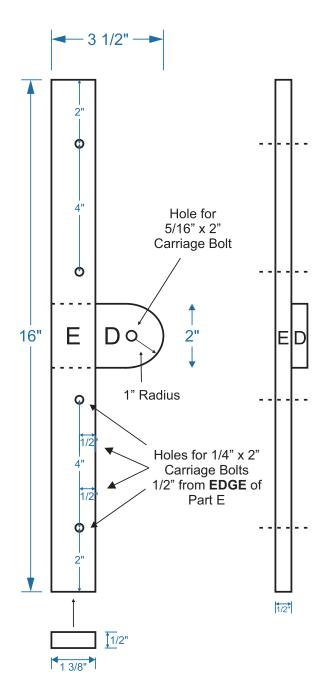


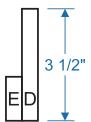




- (A) 14" x 7" x 3/4" plywood base
- B 3/4" x 3/4" x 5" lower pivot gussets (x2)
- (C) 3" x 2" x 1/2" lower pivot

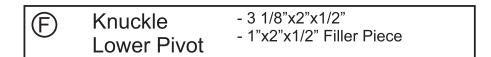
By: David Blake Scale: 1" = 3" Page 1 of 4

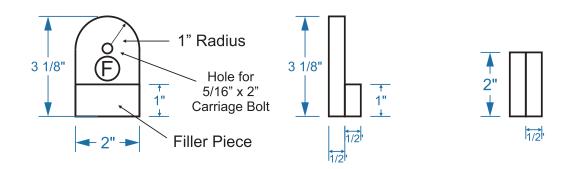


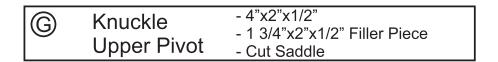


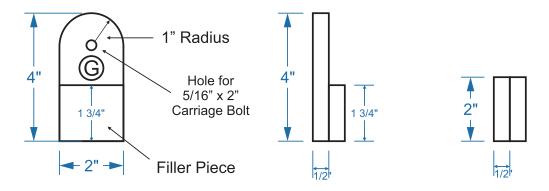
- D Upper Pivot
 3 1/2" x 2" x 1/2"
 1" radius round over top.
 Hole for 5/16" x 2"
 carriage bolt.
- Clamp Jaws (2)
 1 3/8" x 16" x 1/2"
 Holes as noted for
 1/4" x 2" carriage bolts.
 - Screw & Glue Part D to one Part E as noted.

By: David Blake Scale: 1" = 3" Page 2 of 4

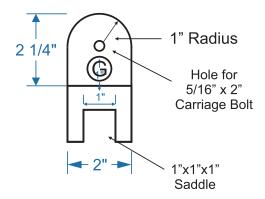








Once Upper Pivot assembled, cut "saddle" into it.



By: David Blake Scale: 1" = 3" Page 3 of 4

Cut List

- A Base: 7" X 14" X 3/4" plywood
- B Lower Pivot Gussets (2): 3/4" X 3/4" X 5" hardwood
- C Lower Pivot: 3" X 2" X 1/2" hardwood
- D) Upper Pivot: 3-1/2" X 2" X 1/2" hardwood
- E) Clamp Jaws (2): 1-3/8" X 16" X 1/2" hardwood
- F) Knuckle Lower Pivot: 3-1/8" X 2" X 1/2" hardwood
 - 1" X 2" X 1/2" hardwood filler piece
- G) Knuckle Upper Pivot: 4" X 2" X 1/2" hardwood
 - 1-3/4" x 2" X 1/2" hardwood filler piece

Hardware List

- 2 5/16" X 2" carriage bolts
- 4 5/16" washers
- 2 5/16" star knobs or wingnuts
- 4 1/4" X 2" carriage bolts
- 4 1/4" washers
- 4 1/4" star knobs or wingnuts
- #6 woodscrews : 1-1/4" 6 needed

3/4" - 8 needed

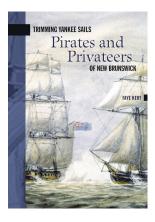
By: David Blake Scale: 1" = 3" Page 4 of 4



The Book Nook

Books of interest for the Model Ship Builder





Trimming Yankee Sails Pirates and Privateers of New Brunswick

Format: Paperback

Product dimensions: 112 pages, 7.95 X 5.71 X 0.47 in

Published: October 28, 2005 Publisher: Goose Lane Editions

ISBN-13: 9780864924421

ABOUT

The word "pirate" conjures up many Hollywood images, but Trimming Yankee Sails by Faye Kert paints a very different picture. Covering the Atlantic coast from Cape Breton Island, Halifax, and Saint John to the east coast of the United States down to the Virginias, this insightful book offers a glimpse of northeastern North America's naval history and the pirates and privateers who scourged the Atlantic coast throughout the 19th century.

In Trimming Yankee Sails, Faye Kert recounts a thrilling but little known story. Pirates and privateers sailed from New Brunswick ports throughout the 19th century, but their exploits began in earnest during the War of 1812. Amid tales of battles at sea and fortunes lost and won, Kert's exposure of the murky context in which these semi-legal marauders operated reveals surprising truths about Confederation and its promoters.

Trimming Yankee Sails: Pirates and Privateers of New Brunswick is Volume 6 in the New Brunswick Military Heritage Series.

ABOUT THE AUTHOR

Privateers and pirates hunting their prey out of Atlantic Canadian ports have been Faye Kert''s passion for many years. She is a popular speaker on North Atlantic seafaring adventurers, the book review editor of the Canadian Nautical Research Society''s journal The Northern Mariner and the author of Pride and Prejudice: Privateering and Naval Prize in Atlantic Canada in the War of 1812, the standard work on the subject. She also worked on two important underwater archaeological projects: the discovery, survey and excavation of a 16th-century Basque whaling vessel at Red Bay, Labrador, and the raising of Henry VIII's flagship Mary Rose in Portsmouth, England.



Genes Nautical Trivia

A Little Nautical Scramble

1. EASBRAT	
2. SMAPIIDHS	
3. KDEUBALH	
4. ECZIPAS	
5. RAEBFODOLRS	
6. EEBFDOAR	
7. DENOLGTIU	
8. GPLOITNI	
9. PSSMAANEHI	
10. DWARINDW	

Sailing Basics

Match the descriptions with their term on the right.

A. The right side of the boat when facing the forward	1. Port
B. The side of the boat Furthest from the wind	2. Starboard
C. The left side of the boat when facing the forward	3. Windward
D. Side of the boat closest to the wind	4. Leeward
E. In front of the boat	5. Helmsman
F. On a line of sight at right angles (90 degrees to the boat's keel)	6. Crew
G. Behind the boat	7. Skipper
H. The person steering the boat	8. Ahead
I. The people who operate the boat	9. Abeam
J. The person responsible for the safe operation of the boat	10.Astern

?

Genes Nautical Trivia

Famous Ship Captains

F O R T D D V Q Y O | I Z X N D V C Y S T I W E L C H S N A N O B K O U N T O U R I O T I S Z H E N G M O G G O U G E X ZFLPBMR RQXF XSLAVZPHBU J P D D T X E E A L H Y L I Q X E Z J R L G M T G L C L TDDODNAFRABFAOVPZYO CKXGWEKALWKMFARIRHAFUC AXYHIHFAPZICQASUOYFWM SGUCKIKXLZVOKDEN J A W D U T T T Q D H O N A V M K D N Z G U A V M U I X L R NTWDRBWOFSAMIRRIFEMMEWTYFXKWEH T K H H C E O U W A O A M E A S Q R B O W B T K X F G QKKUJXBTNTCDIHDTHNSWXOZF JNZCHV NELSON KOEVEBGHBOALGIY X T Z | A D I N O Y Y F S A | I N T A S S E F H L K D K E Z J B Y U K R F R O I B L W E K B H O D G G A R I B A L D I U COLUMBUSNELAWRENCEUOEGS U B Q U Z S Q C B M Y M R S M I T H T G E Z V F S J F R H J D D V Q A O D O P B W K J D K J T Y U K H G O W E R Z K O V O R O K H R A A D A M S W V K I H R T S B G D M S X Q S A L H A R R K N O F I A X X Q O C C H C E U H J T G D N Z M F Z BKWTXKWSTRZTCFYRPWTWAGSPFOFVFU W E I Q X B X E S P L J V B L L G S O U S P C C I E B P B O DGEPFIUEGBDOSOUAOZPBHUUUJGETEH RHOXYNOCHYIMZRUBVXGYIYC В P G K C M X F H Z C V V G S K C E T V M X R A I I V E L I B P T M A J R R H V G R Q L M O D U F G E N N U Y BQGRTCICUGNKXEUCYWCITNVNBGGQKL B J E Y R Z S S W P J A S S V K D X Z A O M Z T E N J T F C L I N L O Y T S N Q Q E N E B C V O Q B C O K A I S H U M L

ADAMS	HALPIN	NELSON
BERING	HASHIMOTO	PEARSON
BLIGH	HUDSON	PERRY
BORGHESE	JONG	RODGERSON
BUCHANAN	JONES	SMITH
CHAUNCEY	KAISHU	STOCKTON
COLUMBUS	KOUNTOURIOTIS	TREW
DECATUR	LADD	TRUXTON
DRAKE	LAWRENCE	WELCH
FLAVEL	MACDONOUGH	WILKES
GARIBALDI	MAGELLAN	ZHENG



MURPHY

GOWER



Genes Nautical Trivia

Trivia Answers

A L	ittle Nautical Scramble	Sailing Basics
1.	ABREAST	A-2
2.	AMIDSHIPS	B-4
3.	BULKHEAD	C—1
4.	CAPSIZE	D-3
5.	FLOORBOARDS	E-8
6.	FREEBOARD	F—9
7.	LONGITUDE	G—10
8.	PILOTING	H—5
9.	SEAMANSHIP	I—6
10.	WINDWARD	J—7