



Warships to Workboats



Volume II
Number 3
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A Joint Publication of the Modelshipwrights and Warrior Groups

The Whiskey Strake

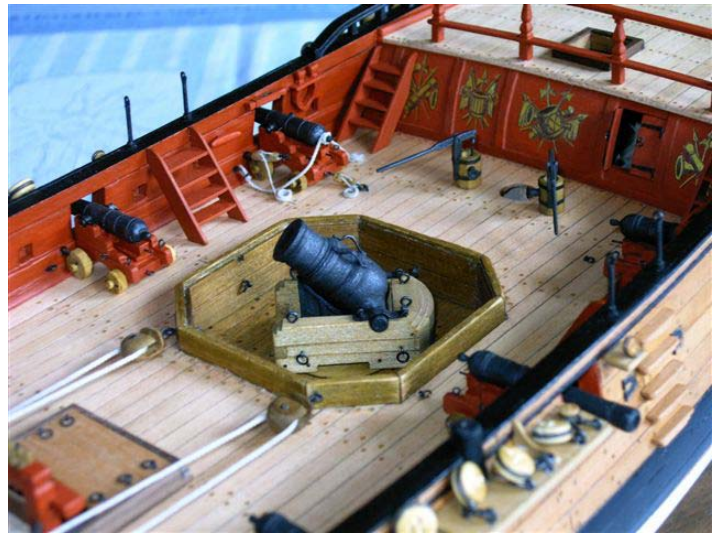
When we began publishing *Warships to Workboats*, and even earlier, with the excellent *Modelshipwrights Journal*, we had several goals in mind, the principal being to provide a way for shipmodelers to share their stories and experience. So far, we feel that we've been pretty successful at that, as a glance at back issues will show.

Our other major goal was to stimulate discussion among members of the community, primarily on the electronic lists that sponsor this publication, as well as such venerable lists as *Ships in Scale* and *Shipmodeler's Forum*. It's this goal where we feel we've fallen short.

Every 3 months, our contributors pour out their modeling hearts and souls to you, our readers. They do it for free, on their own time, because they want to give something back to this great hobby. Wouldn't it be great if, instead of their reading generic comments like 'great issue, guys,' they could read something like 'Harvey, your comments on the unsuitability of meringue as decking material hit the nail right on the head,' or even 'Horatio, your idea of painting HMS Victory in green and pink might not be totally historically accurate.' We might get some great discussions started, and what's even better, the authors will know you read their articles carefully, and they might even be persuaded to write something else. In the end, everyone wins.

Think about it.

-The Editor



Creating "Iron" Fittings from Scratch

-by Gernot Reisner

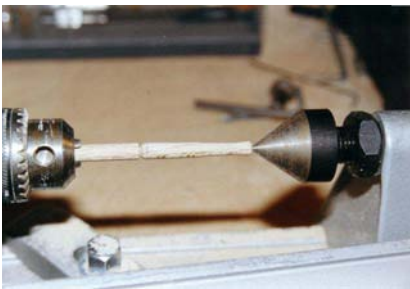
Usually modelers of ancient sailing ships develop certain skills in working with different kinds of wood. These vessels, of course, carried a lot of metal equipment as well. In general, kit builders are not very concerned about this fact because the metal fittings are supplied prefabricated. But, if we want to be particular about these parts, we have to admit that they are rather inaccurate, and quite generic, even for ships of different periods.

So there's nothing left but to build metal parts ourselves. However, real "woodworkers" often are not happy dealing with metal, and I have to confess I'm not really an exception. Small iron bands or eye bolts are not a problem of course, but what about cannon barrels, anchors, galley flues, pumps and so on? The answer is that many "iron" parts don't need to be built from real metal.

My current scratch-built model, the bomb vessel *Granado* of 1742, carries 6-pounders, swivel guns, mortars and several other fittings made of metal, in 1:48 scale. For constructing cannon and mortar barrels I used round sticks of beechwood in suitable sizes. In the lathe I just shaped the different diameters without caring about smaller details.

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A barrel of a 6-pounder in my lathe

After drilling holes for the muzzle, the trunnions and cascabels, I created the circular reinforcements with simple strips of paper.

We all know that iron fittings of ancient ships ap-

peared black in order to prevent them from corrosion, so the next step was to paint the barrels with black colour.

But what about the typical metallic shine? The tip of a pencil was sanded to get a small amount of graphite dust. With my fingers I put



Barrels and carriages ready for painting

the graphite on the barrels and polished them (afterwards the fingers themselves looked like a pencil). The result are cannons with a nice metal-like appearance. The mortars are constructed quite the same way, the handles are just painted strips of paper. By the way, the iron parts of the elm tree pumps are made of wood and paper as well. (See the illustration on page 1.)

didn't really differ. I had to deal with rather small parts, however.

The anchors are also made of wood (pear) and treated the same way. The iron bands on the stock are again strips of paper.



Construction of anchors

Finally a shot of several "ironized" fittings on the forecastle including anchor, swivel guns and galley flue.



In conclusion I think this method could be an alternative to produce "metal" equipment in a quite authentic manner without needing expensive tools or skills in working with true metal.

-Gernot Reisner, Ardning, Austria



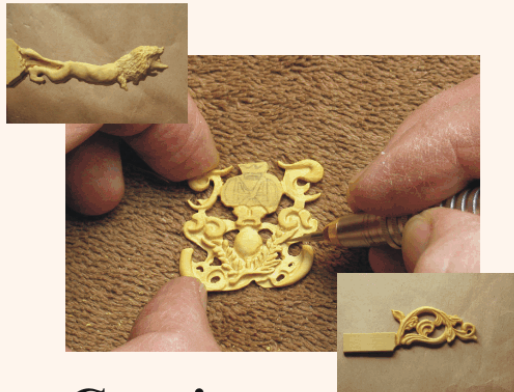
Swivel guns on their pedestals

The sources report that *Granado* carried several half-pounder swivel guns mounted on pedestals. Building them

Carving Ornamentation for Ship Models

By Bill Short

Rotary Power Carving Techniques



Carving Ornamentation for Ship Models

Bill Short

This comprehensive booklet will take the beginning carver through the process of creating their first bas-relief and in-the-round carvings using rotary powered carving tools. It also covers types of wood, visualization techniques and safety concerns. The booklet sells for \$25.00 US including postage to the USA and \$30.00 US including postage to anywhere else in the world. Contact Bill Short at: modelshipwright@sympatico.ca for details on how to order.

Warships to Workboats

is a joint publication of the Modelshipwrights and Warrior Groups. For information on the groups, please see our websites:

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Commentary

requently, the phrase “if she looks right, she is right” is repeated with authority, but without explanation. Most of us have repeated the phrase without much thought. I think this phrase presents a concept worthy of contemplation.

“Looks right” implies aesthetic values that we have accrued from many sources. Geometric shapes with symmetry, or those that appear to flow together appeal to me. A tradition behind what looks right is also implied: it has always looked like that, and we like continuity. But when you add “is right” to the phrase, a facet of the concept is expressed that basically expands the meaning to include a sense of security as its basis. It says time has proven that this “right look” works. This associates “right look” with sound function, *it works* and “she is right” again.

The approach to arriving at what works was more empirical than engineered, because most of the folks that made a living building boats weren’t formally educated as engineers. That doesn’t mean they weren’t superb shipwrights or that they didn’t know how to organize their facts. They learned “what to do” to resolve given problems without necessarily being able to understand why, much less explaining why the specific resolution solved the problem. It just did, and that was good enough. This is not unlike some of the guys I know who studied engineering and memorized equations, rather than figuring out how to develop the equations they needed. Please don’t think I am in any way knocking non-engineers. Faraday, my favourite scientist, the man who discovered and really understood electricity, did not use mathematics, and in fact had never studied mathematics.

The “why” of it did not matter when the phrase “if she looks right, she is right” proved to be true! We have now uncovered the burden borne by those of us who received a good formal education. Some of us have an almost insatiable appetite for understanding “why” any particular resolution can solve a problem. I was taught that if you can determine *why* any way of doing something is wrong (or right for that matter), that information can be used in similar situations to correctly plan for a problem-free procedure or device, even one as complex as covering the shapely hull of a boat.

-Bob Giles, Millersville, MD, USA

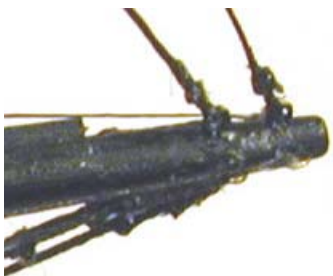
The above text is an excerpt from my forthcoming book on planking. I thought it might give you something to think about the next time you use that phrase.

Does not follow instructions:

Part 2: Rigging

-by Tom Babbin

Until you actually sit down to the process of rigging, it never really occurs to you just how many eyebolts there are on a vessel the size of Bluenose. Why, the tip of the bowsprit alone has 8 eyebolts in a space $\frac{1}{8}$ " long and $\frac{1}{32}$ " in diameter. And remember that the line attached to each of those has to go somewhere, so you have to figure there's an eyebolt at that end, too. Time for the Eyebolt Factory to go into production.



Many eyebolts in a small space

that the copper wire was a bit more malleable than brass, which was important with eyebolts this tiny. The construction was a 5 part process:

- 1) Bend a tiny bit of wire into a sharp "V" shape and hang it over the drill bit
- 2) Lock the hemostat over both ends of the wire
- 3) Twirl the hemostat, forming a tight circle around the drill bit. When the wire breaks off, it should be tight enough.
- 4) Carefully remove the eyebolt from the drill bit with tweezers
- 5) Watch helplessly as the eyebolt springs from the tweezers, to be lost forever.

Eventually I managed to skip step 5 often enough to accumulate a supply of eyebolts, which I then soaked in diluted Blacken-It™. Not only did the solution give the bolts the right color, it made them easier to see.

Second only to eyebolts among the various necessary fiddly bits comes blocks. Bluenose used wooden blocks with internal iron stropping, which means the blocks are basically oval in cross-section and flat on the sides. Blocks are single-, double- and triple-sheaved, and range from about 6" ($\frac{1}{32}$ " on the model) to 1' ($\frac{1}{16}$ ").

For the largest blocks, I started with wooden tooth-picks with square center sections. While they were still

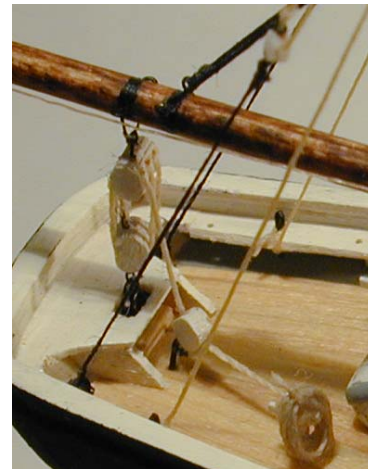
square, I drilled them for upper sheave holes, either as single, double or triple sets of holes, as close together as possible, and about $\frac{1}{3}$ of the way down from the top. I then trimmed the edges of the square section to form the oval dimension, filed notches to represent the sheaves, and then sliced off the blocks slightly oversized with a razor blade. Finally, I grabbed the almost completed block by the sheave groove using needle nose tweezers, and sanded the flat edges square and as thin as possible with fine sandpaper, rubbing the block on the paper rather than the reverse.

Anything smaller than $\frac{1}{16}$ " proved to be smaller than the grain structure of the wood could support, so for $\frac{3}{64}$ " (9" scale) and $\frac{1}{32}$ " (6") blocks, I resorted to Evergreen styrene rods for material.

These rods were already round, so I flattened opposite sides to get an oval shape first. Once I had two flat faces I could drill the sheave holes (here I started with pin holes first, because the styrene was quite slippery) and then file the grooves. Once again, the razor blade and sandpaper were used to even out the flat faces.

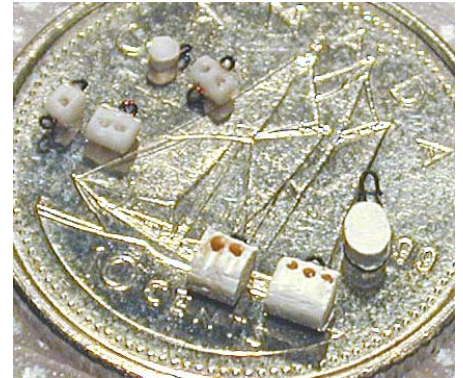
Before cutting the blocks off their rods, I drilled holes for eyebolts to attach them to their lines. These eyebolts made a reasonable approximation of iron stropping.

The deadeyes were also made from slices of styrene rod. The lanyards were 8/0 fly-tying thread.



The main sheet blocks

To get the assemblies the correct size, I marked 2 parallel lines on a block of wood, $\frac{1}{4}$ " apart, and put a piece of double-stick tape on each line. I then stuck the deadeyes to the tape, and ran 3 pieces of the fly-tying thread across each one, using the tape to hold the ends. A touch of glue attached the thread to the deadeyes. When dry, I trimmed the thread, flipped the assembly over, and did the same on the other side. In retrospect, I would probably replace the thread with wire the next time, because the thread is not perfectly round, and some of the lanyards look messy because of it.



One decision that must be made for any model of a sailing vessel is: Sails or no sails? On a fore-and-aft rigged vessel like Bluenose, the decision is complicated by the fact that a schooner at rest would normally have her gaffs



The main top.

lowered to the booms. This can be attractive, but it leaves a lot of bare pole sticking straight up. On this model, I compromised - the gaffs are raised as if they were supporting sails. That way, I can imagine her under full sail, but the sails themselves are invisible.

By the way, the gaffs are firmly attached to the masts.

There is a wire running from the gaff end into the mast, and the wire provides enough tension to keep the peak halyards straight and the gaff appear to be staying where it is under its own weight.

The rigging itself is Coats and Clarks cotton/polyester

thread and fly-tying thread, in black and various shades of tan. The standing rigging is seized with 8/0 fly-tying thread. The running rigging was more of a problem, because I couldn't find equally fine light colored fly-tying thread. My two white American Eskimo dogs came to my rescue here. It's never a problem to find a loose hair or two (billion), so I had a ready supply of fine material to seize the light rigging with.

References:

- Backman, Brian and Phil. *Bluenose*, Toronto, 1977.
Great photos by W.R. MacAskill and others.
 Chappelle, Howard I. *The American Fishing Schooners, 1825-1935*
 Eisnor, Philip F. *Bluenose: In Search of the Truth*, Seaways Ships in Scale, May/June 1991.
The article includes a definitive set of plans, in almost exactly the correct size. As an interesting sidenote, the schooner identified as Bluenose in the final photo is actually her long-time rival, Gertrude L. Thebaud.
 Jenson, L.B. *Bluenose II Saga of the Great Fishing Schooners*, Halifax, 1994.
The Bible for Bluenose II, with a lot of information on Bluenose.



- Lankford, Ben. *Plans for the Model Shipways kit Bluenose.*
Well researched and fabulously detailed plans of Bluenose.
 McLaren, R. Keith. *Bluenose & Bluenose II*. Willowdale, Ont. 1981.
Great information on the Fisherman's Races, and more photos.
 Ronnberg, Erik A. R., Jr. *Gloucester Clipper Fishing Schooners*, Norwalk, CT 1976.
 _____, *The American Fishing Schooner*
 Benjamin W. Latham, Bogota, NJ, 1973.
Don't try to build a fishing schooner without these 2 books. A wealth of detail and information.

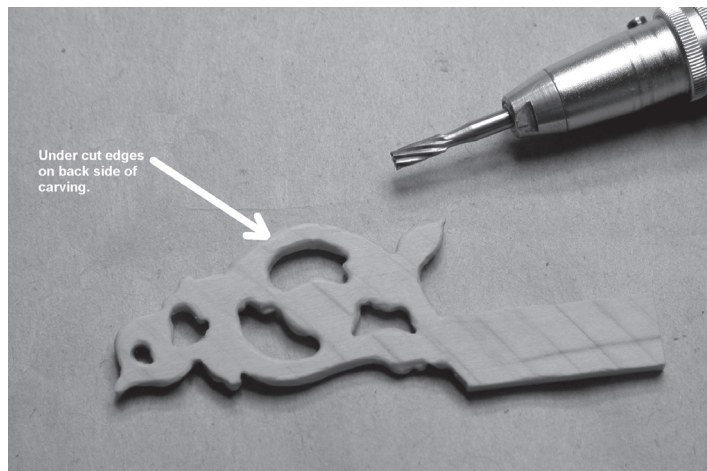
Tom Babbitt, Natick, MA, USA

Undercutting carvings for greater depth perception.

-by Bill Short

Most of the carvings that we see on the ships we duplicate in model form are bas relief carvings. Unlike 'in the round' carvings, we are left to create the perception of three dimensions and depth within the individual characteristics of the relief carving, rendering them more true-to-life. This perception of depth in the many levels of the relief carving can be achieved with the subtle application of undercutting. This technique will allow the light streaming over the ornamentation to create the necessary shadows that trick the eye into seeing the carving as three dimensional.

In order to give the viewer the feeling that the carving is elevated from the hull, the edges of the ornamentation that come into contact with the hull are relieved slightly. This creates a shadow in the undercut area which seems to lift the carving away from the hull planking. Undercutting can be achieved with a rotary tool and bur, a sanding drum



or by scraping the carving edges with the #11 blade mounted in an Xacto knife. Any areas in the interior of the carving that are seated on the hull should be undercut as well.

Now that we have the carving elevated from the hull, we need to create the shadows on the carving details to differentiate the different levels of the figure being represented. I will use Aeolus, God of the winds to illustrate this. He is mounted on a bird and with the anatomy of the bird and the various parts of Aeolus's anatomy in view, there are ample opportunities to create the depth percep-

tion we require. Light is streaming down from above as the arrow indicates. Notice the shadows where the cornucopia emerges from under the breast of the bird. Heavy undercutting was used to create this shadow. Further shadowing



can be seen near the beak of the bird and where the wing protrudes in front of the head. More shadows are apparent at the front of Aeolus's torso and in the wing feather detail. Without the undercutting in these areas, the carving would have appeared flat in nature and unrealistic.

This shadowing is essential to give the carvings a three dimensional look on your model. You need to consider that light will fall from many angles as the model is presented in different venues, so don't limit all your undercutting to top lighting only. Use a small flashlight to simulate the effects while carving and of course, visualize how it would look in real life and continue to work on the carving until you are achieving a lifelike representation. It is time well spent in the detailing of your model.

-Bill Short, Niagara on the Lake, Ontario Canada

Once again, we would like to thank Worldnet Communications for their generous hosting of Warships to Workboats and the Modelshipwrights and Warrior web sites.

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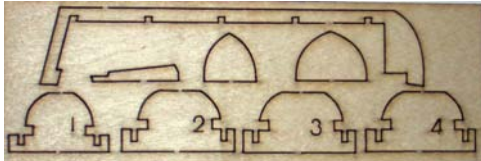
<http://www.wnonline.net/>

A (Mostly) Scratch-Built 20 Foot Yawl in 1:64 Scale

From a kit by Model Expo & information from
The Boats of Men-of-War, by W. E. May

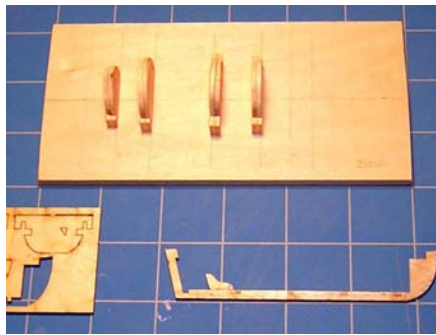
-by Joel B. Sanborn

While building the Model Shipways kit of *Niagara*, I became aware that the 'yawl' included in the kit was not an



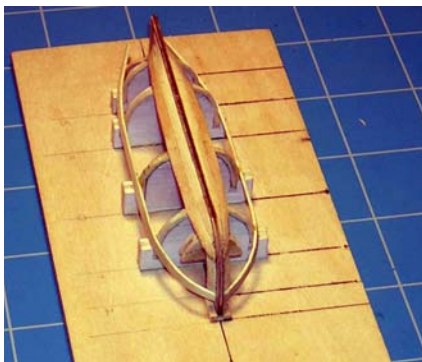
The Model Expo kit formers, laser cut sheet. I used very little of this material.

accurate representation of this type of ship's boat of the time, at least not in the British Navy, which is all the information I could find. In the book *The Boats of Men-of-War*, by W. E. May, is to be found the history of this type of craft as well as tables giving dimensions and some drawings. As well as I could determine, this type of craft descended from a shore-based surf boat and was fairly broad in the bows to breast the surf and also a bit broader in proportion than run-of-the-mill ship's boats.



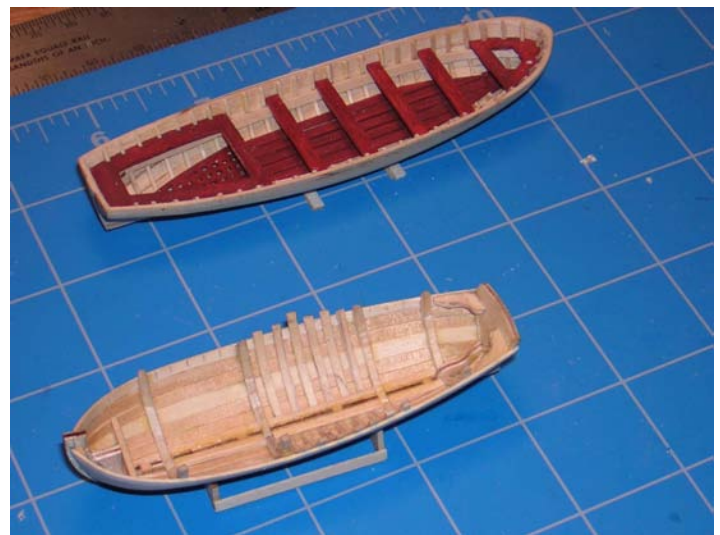
Some of the formers mounted on the base plate, the keel and stem are out of the laser-cut sheet.

I bought a 4" Model Expo boat kit but realized as my research continued that it did not represent a yawl of any type. I decided to build one of about 20 ft. using the information in May's book as a guideline. One of the tables in the book gives a series of dimensions for yawls of varying lengths, and I was able to interpolate to arrive at probable dimensions for a 20 footer. One of the drawings of a yawl was fortuitously



The planking has begun. The garboards are in place, with the plank next the garboard, plus the planksheer, to hold the shape of the top of the hull.

accurate representation of this type of ship's boat of the time, at least not in the British Navy, which is all the information I



The planking is complete and frame insertion is started. One possible error is the width of the frames. I am pretending they are pine and needed to be this wide to prevent splitting when bent. This is totally specious reasoning, but it's my story and I'm sticking to it. Above is the 25 ft. cutter from the Niagara kit. I found it useful to keep this other boat in mind, as a check to the shape and proportions of the yawl.

of those exact dimensions in 1:64, just as printed, though longer. I used those frame sections for my boat, spacing them to a 20 foot length.



Frames are in. This picture shows the run of the plank at the bows. I think it came out rather nicely matched. You can see the size of this little boat here as well.

The building method used in the Model Expo boat kit seemed reasonable, and I used it to build my own boat, although I used only the straight section of the keel with the stem attached, re-shaping the stem to the new design. I cut my own formers, mounting them on the baseboard from the ME kit. I bought .021" x 1/8"

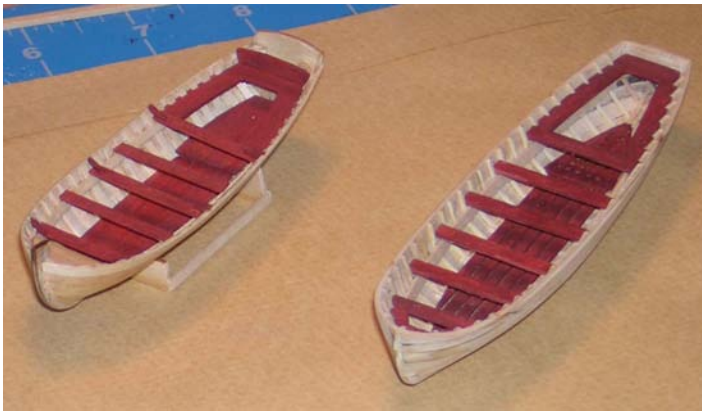
tanganyika stripwood to use for the plank, and found it surprisingly easy to work with. I had already built one of the 25 foot 'cutters' included in the *Niagara* kit and I finished both



Footboards are built and located.

Art renovates his ship model shop

by Art Herrick



The two boats, unpainted. You can see that the yawl is about the same size in the bows and the beam, but significantly shorter. This is the relationship I was after.

boats in the same colors, the cutter with a seat all around the stern, the yawl with a steersman's compartment aft, behind a backrest for the officers.

The yawl has all-planked



foot boards, while the cutter has some gratings. The yawl also has a closed cuddy forward, as shown in the plans in May's book, which allowed me to retain the square gusset from the ME kit just abaft the stem.

This finished up into what I think is quite a nice little boat, and I think it looks really good hanging from the stern davits of my model of *Lawrence/Niagara*, which is another story, to be found in issues 1, 2, and 4 of *Warships to Workboats*.

Joel B. Sanborn, Hanover, NH, USA



The 20 foot yawl hanging from Lawrence's stern davits. It looks right at home



The north end of Art's shop on 1 June 2004

Being a great procrastinator, I have lived for the past 12 years with my 9'-3" x 20' ship model shop as you see it above. On the far end is my sit down 30" x 60" model bench, which had developed a sag ... it was an old home-made formica covered desk top. In the far left was a 30" x 60" metal work bench, which was worthless except for storage. On the left, the old narrow 24" x 54" carpenters bench which just supported, at right angle, a 24" x 48" work surface which just killed floor area.

So on June 1st, the model bench top went to the dump, the metal work bench to a friend and the carpenters bench to my barn storage loft. I pulled out some shop layout sketches I had made over the years and my shop renovation was underway.



Art's renovated ship model shop - July 2004

The new model and general work benches have 1 ¾" maple tops from Grizzly Industrial, and are reasonably

priced (www.grizzly.com – for different sizes search for individual Cat. Nos. 9912 thru 9920).

The legs for the 30"x72" sit down model bench are ¾" x 20" x 30" plywood with a wooden foot and a support bracket, and the base for the 30"x 60" work bench was built using a hardware kit from Simpson Strong-Tie Connectors (8 legs and spreader metal tie brackets and 200 special screws – purchased at Home Depot). You buy the 2x4s for the size bench base you want. It is a strong, rigid and foolproof assembly. The 2x4s were sanded and given a coat of clear finish.

The work bench base has a ¾" exterior plywood top, drilled with six oversize holes for #10 FH screws with fender washers, which are used to fasten on the maple top, allowing the top to expand and contract with seasonal moisture content. The bench base has a formica covered storage shelf, edged with aluminum angle.

Just beyond the work bench is a new, 22 ½"x54" "Work Station" from Harbor Freight (www.harborfreight.com), a real bargain for \$130 (made in China, but it does the job for a home shop). It's top is a 1 ¾" maple laminate, and the 42 ½" sheet metal base has 5 storage drawers and an adjustable open shelf. It is a great spot for my Unimat 3 lathe, and right next to my modeling work bench.



The south end of Art's renovated model shop – July 2004

Above is the ship model drafting/lofting and reference area. The six foot drafting table with a rail drafting machine was a \$125 surplus buy about ten years ago. It raises and lowers at the touch of a toe switch, the top is counterbalanced and tilts to the vertical ... a boon to an old man's back. In fact if I did not have this unit, I would not be doing any more large size ship model drafting projects.

My ¾" plywood, tempered masonite topped reference table top used to sit on top of my 8" table saw, but now has a new base built with 2x2 Simpson Strong-Tie

connectors. The spreaders on the base are 2x3s and the legs are 1 5/8" square railing banister stock.

The table saw has been moved to an adjacent barn bay, where I can again put it to use, even if it is cold out there in the winter.

To the left is a newly purchased \$20 office surplus desk credenza with a new top, and casters. The storage cabinet that it replaced in this location wasn't large enough to hold both the disk sander and the band saw, which used to be stored on the floor and lifted onto a bench when I wanted to use it. Note the shop vacuum for collecting saw dust from both machines.

I added casters to the base of my thickness sander, and it is now stored on the right just beyond the drill press, ready to be rolled out when I need it.



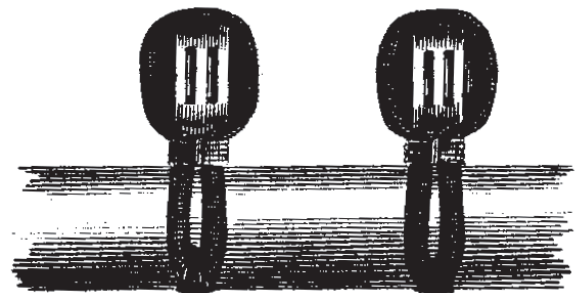
Machine Tool and Storage area adjacent to Art's model shop

To the right, in the photo above, is an Atlas/Clausing Mini-Milling machine, 9" (X) x 4" (Y) x 10" (Z).

At the far end a 6 inch Atlas/Clausing lathe.

On the bench to the left is a \$35, ½ ton arbor press which I rebuilt and modified to a model makers precision die press/nibbler, which has ½" diameter die capacity. The custom dies are made on my lathe and milling machine and case hardened.

Art Herrick, Westmoreland, NH, USA



Building a ship model in 15 minute segments

by Mark Brown

There are many of us who lead very busy lives for one reason or another. So busy that we often wonder how we managed to squeeze in everything that we do. As we get busy it is the friends and hobbies that suffer. We spend less and less time doing the relaxing things that we most enjoy, and more and more time on the things that have to be done. Eventually there is no time left for ship modelling. I found that I was still keeping my finger in the pie by reading the list digests, and drooling over superbly crafted ship models in web searches, but it wasn't enough. I needed to be constructing something.

My previous solution to attempt to model ships in a busy lifestyle was to build a ship at work during my lunch time.

This worked really well for about five months. The Del



Prado 'Build a Bounty' was steadily built to issue 43. For some reason working on a ship model in my own lunch time infuriated several of the people to whom I owed work. This infuriation boiled over and it was not a debate I was going to win even with reason and logic as allies. The office lunch shipyard gathers dust till the stress levels drop.

Long periods of modelling are out of the question at my home. Plan B was to *make* the extra time. I vowed to get up an hour earlier every day and work on my model. Day 1 went well. I got up early, made a coffee, and modelled happily away for an hour while watching the sun rise. Day 2 went well. Day 3 was way too cold to get out of bed. Day 4 was twenty minutes earlier, but I spent 45 minutes modelling, was late waking the kids up for school, and was later to work than usual. Day 5 – well...my wife woke early too, needless to say no modelling was done that morning. My score for the week was about $2\frac{1}{3}$ out of 5, not really a pass. That was the best week. I have learned that I can get the most modelling done if I get up early on the weekends, as I am free 'til the youngest one wakes up. I still had the problem of when to work on the model during the week.

One Scotch-inspired thought may have solved the

problem. I am working on several models at the same time so, I thought, why not work on several parts of the same model simultaneously? Why not work on the parts that take the longest time on the weekends, and work on the smaller task during the week? There are numerous small



tasks that can be tackled in small doses. Here was my opportunity to regain the Zen of ship modelling during the week. Clearly Zen does not occur at the times when you discover the pieces are not the correct shape, the piece is not

there, the time when you realise that the frames are not symmetrical, or when you realise that there just happened to be a small dab of CA glue at the exact spot where you laid the piece down when you went to answer the phone.

This might also solve the problem of my modelling tools and glues dispersing throughout the house between modelling sessions. No one in my house knows why this occurs.

The tasks that I determined that could be done in small doses are :

1. Assembling cannons
2. Translating the instructions' *whatever* to English
3. Translating the words on the plans
4. Renumbering the plans and diagrams to match the instructions
5. Fairing the frames
6. Making deck furniture
7. Painting figurines
8. Preparing blocks
9. Making barrels, and
10. Shaping spars & yards

So far I have managed to complete 2, 3, 4, 7, and am working on 5 (fairing the frames).

I found that I had to change my work area so that I could take advantage of the occasional tokens of free time when they came available. Portability seemed to be the key.

I discovered that I needed to keep the tools with the bits that I was working on in a

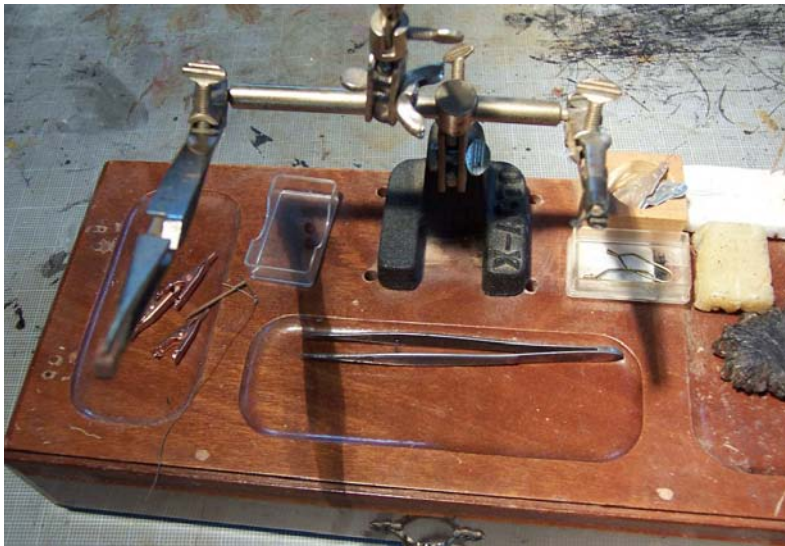


sufficiently large box. I use a wine carton, a common item in our household. It helped the 'portable model room' blend into the natural house environment, which left it less susceptible to the curious nature of small children (the

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Bits & Pieces

Ever have a great idea for a modeling tool? Ever create a subassembly that you're justifiably proud of? Well, here's your chance for fame. Send us a paragraph and a picture or two, and we'll post them here. Everyone has an "Aha!" moment from time to time, and this column will highlight several of them in each issue. Send your **Bits & Pieces** to Tom Babbin at babbint@comcast.net.



Mini Rigging Bench

Neb Kehoe

There are many bits of rigging that are done off ship, such as stopping blocks, bulls eyes and dead eyes, attaching blocks to eyebolts, splicing eyes in the end of a line, and many, many more similar, pesky tasks.

The Gizmo pictured here is my approach to making some of those tasks go a bit easier. It is based on one of those third-hand things from Exacto or whoever. The cross-action tweezers are, of course, for holding blocks, or whatever, while stopping them. I use the arm in the center to hold various size pins or rods for forming and seizing eyes. The third arm has a padded set of jaws and is used to hold eyebolts, hooks etc. Of course they are all interchangeable and

can be set up for any purpose that suits your fancy.

I attached my unit to the top of a dresser-top cuff link box so that I have the drawer to store stuff in. It also gives a bit of height to it, but of course that is not necessary; it could be just set on a bench top or attached to a board.

Tools are where you find them...

Tom Babbin

I was browsing the aisles of a local craft store recently when I wandered into the Doll House section. I knew that you could find some great milled wood there, but I wasn't prepared for the toy clothespins...



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natural predators of cardboard boxes and fragile adult things).

The box makes it easy to work in any room in the house, or even outside. The boxes can collect the dust & small offcuts, plus you can work in front of the TV watching the Olympics.

I am now a semi-satisfied model builder. Well, let's

say that the frustration of not building at all is no longer eating me away. If you find that you do not have the time to model as much as you would like, then I would suggest modelling in small doses is better than no modelling at all. You also gain the benefit of achieving many small milestones, and a little satisfaction when any item is finished.

Happy Modelling

Mark Brown, Launceston, Tasmania, Australia

CSS Alabama

A model from the collection of the Merseyside Maritime Museum

Photographs by Terry Lynock, Shropshire, UK

CSS *Alabama* was built in 1862 at Birkenhead, just across the river from Liverpool, by John Laird Sons and Co. and then fitted out and armed in France for the American Civil War. During its 2 year career as a commerce raider, *Alabama* claimed prizes valued at nearly \$6,000,000.00. The model is at a scale of 1:96.

①



④



②

① Deck aft with foot of the Mizzen mast and driver boom, davits for a boat over the transom but no boat is slung from them, the four ships boats are slung from davits on either beam.

② The forecastle area with its troughs for the anchor chains and the foot of the Foremast.

③ Midships showing the full width bridge, funnel, skylight and some of the armament, pinrails at the foot of the mainmast and the large cowl ventilators.

④ an overall shot of the model in its glass case, an excellent model that is little known in the United States and would be of particular interest to ship model makers of the Civil War period.



③