

ANGLO DUTCH

A guide to:
Assembly, Painting and Rigging of
Anglo Dutch Models
in Scale 1:1200



by Langton Miniatures

INTRODUCTION

This is a supplement to our Napoleonic Naval Assembly, Painting & Rigging Guide. However, more experienced modellers may be guided by this booklet on its own as the assembly and rigging is specific to the Anglo Dutch models.

The information on flags relates to the period of the 2nd Anglo Dutch War for which the models are designed.

In the Anglo Dutch Series, the furled courses are cast in white metal and the remaining 'set' sails are in 4 thou thick photo etched brass, giving a fine, 'true to scale' effect.

The descriptions and instructions are described after first hand experience, so we are able to add a few tips which Brad devised after completing the first five or so models! We hope you find the information useful and that you will enjoy your Anglo Dutch models - the look of them and hopefully, their success on the wargaming table.

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INITIAL ASSEMBLY

1. Drill out mast holes.
2. Attach stern to hull.
3. Attach sails to masts and bowsprit.

Important: Do not detach sails from the spru until you have read on.

Tools/materials used :
Scalpel or thin bladed knife
Metal files
Sandpaper
Pin vice*
Super Glue (Cyno)

* The pin vice is worth a special mention.
It's like a handle with a vice at the 'business' end
for small drills up to 1mm.

1. Drill out mast holes.

Masts have been left deliberately long to accommodate various differences in hull design. They may be trimmed to desired height after testing on the hull.

2. Attach stern to hull.

Many of the sterns are in two parts. In this way, we were able to produce maximum detailed castings. Generally you would attach the stern and then the lower rudder section.

3. Attach sails to masts and bowsprits.

Brass sails are numbered on the spru and correspond to the numbers on the drawing in the boxed kit. There are some general guides to the handling of these sails as follows:

- It is best to detach the sails one at a time so that their correct position on the model is not in doubt.
 - When cutting from spru, ensure that the tags for securing sails to masts, remain with the sail.
 - It is sometimes worth leaving extra lengths of spru for easier handling. These can be cut off once the sail is secured.
 - The sail itself should be gently formed until the desired shape has been created. The shaping should be both horizontal and vertical to give a 'wind in the sails' appearance. Sails can be curved between fingers and thumb or by using a suitable rounded object like a pen or paint brush handle.
 - Take care that no creases are formed and that the top of the sail and yard remain straight. Accidental creases may be removed by placing on a hard, smooth surface and rubbing with a hard, smooth object.
- a) Sails 3, 4, 5, 6 and 7 should have the rings on their lower sides opened slightly with a needle or similar thin round object. (Also sail 9 where it is supplied.)
- Tip: Slice through the bottoms of these particular rings and twist the rings through 90 degrees. This will ensure that they slip easily over the yard or studding sail boom of the sail below.
- b) Sail 8 - the mizzen course - is 'double sided'. Fold the two sides together along the joint and then curve to shape. Apply a small amount of superglue between the edges. Capillary action will take the glue further between the two halves.
- Note: if the photo etching process has failed to etch the joint between the two parts fully, a sharp knife can be run across the joint to weaken it so it can be easily folded.

- c) Fix main topsail to main furled course:
Take the topsail (6 on spru) and fix its rings to the studding sail booms or yard arms of the furled course which will fit below it.
Glue the furled course onto the mast, ensuring that the topsail yard fits below the crosstrees at M (see Diag. Two). Do this, even if it means that the yard of the furled course doesn't touch the fighting top.
Next, fix the topsail's tags into place on the mast by crossing them over at the back of the mast, twisting the ends together. Glue then snip off any loose ends.
- d) Fix fore topsail to fore furled course:
Take the topsail (4 on spru) and fix its rings to the studding sail booms or yard arms of the furled course which will fit below it.
Glue the furled course onto the mast, ensuring that the topsail yard fits below the cross trees at O (Diag. Two). Continue as above.
- e) Fix topgallant sails (main and fore):
Next, the rings of the topgallant sail (5 or 3) can be positioned on the yard arms of the topsail and glued. The tags of the topgallant sail are fixed as above.
- f) Fix mizzen topsail:
Attach mizzen topsail (7) to the yardarms of the crossjack, then glue crossjack into place on the mizzen mast. Secure the mizzen topsail to the mast using the tags.
If a mizzen topgallant is supplied, it will be numbered 9 on the spru. You secure this in the same way as in e) above.
- g) Fix mizzen course:
The two tags on the mizzen course (8) can be used to fix the sail to the mast OR, one tag can be left long and wrapped around the mast whilst the other is cut off.
- h) Fix spritsail (2) and spritsail topsail (1):
These are secured to the bowsprit by their tags only. The rings on these sails will be used later for running rigging.

PAINTING

A general guide for painting can be found on page 9 of the Napoleonic booklet. This covers the types of paints etc that we use here at Langton Miniatures. The instructions for painting the sails, masts and yards will also be appropriate.

The hull:

Tip: Fix hull temporarily onto narrow stick so that the paintbrush can reach all detail.

Sides were mainly varnished wood, sometimes with a black strake. Define port lids and other side detail by either dry brushing with a lighter mix of the side colour and/or painting in the definition with a very dark brown or black paint.

Upper exterior bulwarks were sometimes painted - red, blue and yellow were common colours; sometimes green would also be used.

The bow:

The detail on the bow was usually gold leaf. Depending on the quality of the gold paint you use, you may find painting the detail yellow first, then overpainting with gold, gives a stronger finish.

The stern:

The vessels of this period were known for the elaborate sterns and here you will appreciate the amount of detail already incorporated into the casting.

Dutch vessels sported ornate carvings. Many also had a flat area high on their sterns, which were painted by gifted artists of the period.

The sterns of the British vessels also incorporated many carvings. These were generally painted gold. Sometimes there would be a white unicorn and a dark yellow lion.

FINAL ASSEMBLY

Having completed painting, you can now glue the masts and the bowsprit into the hull. There is a particular way in which this should be done:

The heights of the masts should be such that the main fighting top is slightly higher than the fore, which in turn should be higher than the mizzen.

The foremast should be slightly forward of the vertical plain, whereas the main and mizzen masts should be slightly abaft of the vertical plain.

Touch in the paint at the bottoms of the masts where you've been holding them.

Glue the model to the base using an epoxy based adhesive.

Spray with matt varnish (it must be an enamel based one, particularly if you have made use of any watercolours - so that it seals the paint rather than washing it off!). It is important to spray varnish before the model is rigged.

Bases:

The base sizes we recommend conform with naval wargames rules for the period which, at the time of writing this, are being play tested prior to publication. They are as follows:

30 x 75mm for 1st & 2nd rates

30 x 65mm for 3rd & 4th rates

30 x 55mm for 5th rate and below.

You can make your own (eg from off-cuts of Formica) or you can buy ready made bases from Langton Miniatures. These are in resin and are already 'seascaped' with a central indent for the hull.

RIGGING

The aim is for sufficient rigging to achieve a balance between authenticity and a good impression. The actual vessel would have had miles of rope on board and given the scale, replicating this would test anyone's patience and obscure the model!

The tools/materials we use are:

Pin Vice

Polyester threads: thin black (standing rigging), thin buff (running rigging).

Cyno Superglue

Net for ratlines

Tweezers, Scalpel and Scissors or Cuticle Clippers.

Procedure:

The 'standing' rigging is done first, then the 'ratlines' are positioned and 'blocks' painted on (more accessible at this stage). Finally, the running rigging.

More detail on ratlines and blocks are in the Napoleonic booklet, pages 35 and 36.

Preparation:

At this time, to facilitate rigging, drill .5mm holes at points A, B, C, S8 and P8 as indicated below (on both sides of hull). Care should be taken to ensure that points A, B & C are positioned so that the lines which will run to them will not kink over the back of the fighting top.

S8 shows starboard position.

P8 will be the corresponding point on the port side.

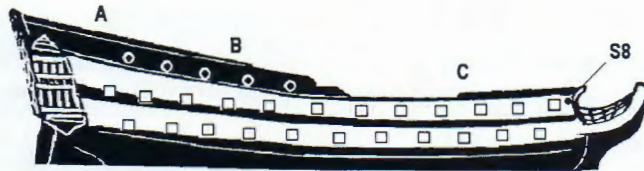
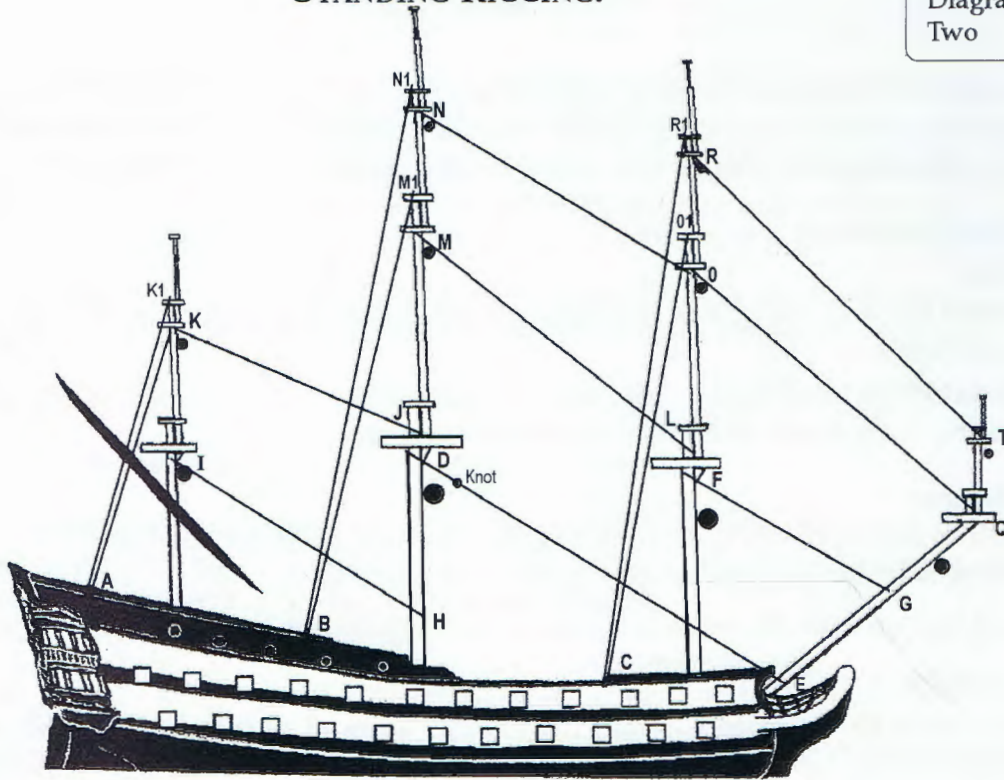


Diagram One

STANDING RIGGING:

Diagram
Two



CONVENTIONS USED IN THE FOLLOWING INSTRUCTIONS (TO SAVE REPETITION):

'Fix' = Take a turn and glue. **'Secure'** = Knot and glue.

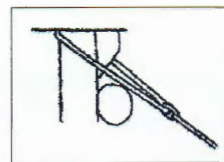
Note: If a line is run to a position and not carried onwards, then assume the instruction to 'fix' and snip off any remainder thread.

TIPS ON USING GLUE:

We like Cyno for rigging because of its thin consistency which allows it to be absorbed by the thread rather than forming a blob. We use an offcut of glass, put a spot of glue on the glass then transfer this to the area of rigging with a pin.

Step One:

- a) Forming the main stay: make a loop around the main mast at D. Knot it forward of the mast then, ensuring that the knot is central in front of the mast. Glue the back of the loop to the back of the main mast. Run one end down to the bowsprit at E. Fix it there and cut off loose end.
- b) Forming the fore stay: secure a line at F and run it to G.
- c) Forming the mizzen stay: secure a line at H and run it to I.



Step One a)

Step Two:

Run a line from J to K.

Run a line from L to M.

Run a line from N to O to Q.

Run a line from R to T.

Step Three:

Secure a line at the back of the mizzen mast at K. Take the ends down to the inner side of A (port and starboard), then up to K1. Tie ends together, tighten and fix.

Step Four:

Lay and glue a line over the main mast cap M1. Run down to B on both sides and up to N1. Tie ends together, tighten and fix.

Step Five:

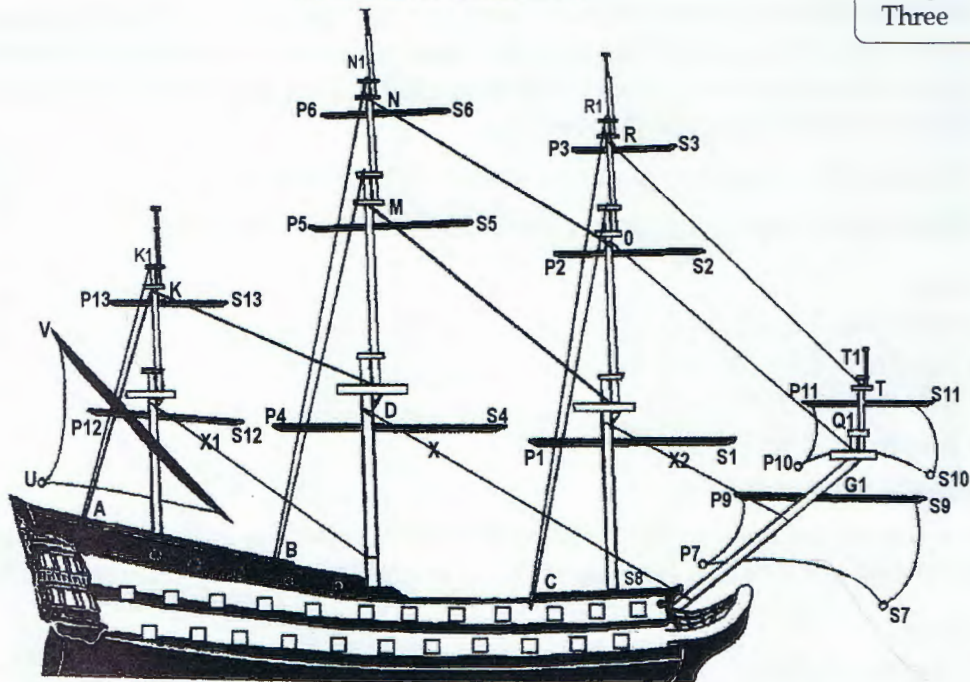
Lay and glue a line over the fore mast cap O1, down to C on both sides and up to R1. Tie ends together, tighten and fix.

RATLINES & BLOCKS

Black netting is used to simulate the ratlines. Blocks are indicated by painting brown circles on to the base of the ratlines. (Tip: first paint that area of netting with thick black, then when dry, paint the 'blocks' on.) With these Anglo Dutch vessels, you can also position a tiny ratline on the bowsprit fighting top.

RUNNING RIGGING:

Diagram
Three



*Using the
thin buff
thread:*

Step One:

Secure a line on the main stay at X; run one end up to S1 then on to where the fore top yard meets the fore mast at O; down to P1 and then back to X. Run the loose ends down to C on either side; then run them forward, under the fore channels, to the spritsail rings S7 and P7, then up to G1.

Step Two:

Secure a line on the stay near to M; run one end to S2 up to where the fore topgallant meets the fore mast near to R; then down to P2. Run the other end of the line to P2.

Step Three:

Secure a line on the stay at N, run one end to S3, up to the mast above R1, and then down to P3. Bring the other end to P3.

Step Four:

Secure a line on the stay at X1; run one end to S5, then up to where the main top gallant yard meets the main mast near N and then down to P5. Bring the other end from X1 to P5.

Step Five:

Secure a line on the stay at K and run one end to S6, up to the main mast above N1 and then down to P6. Bring the other end also to P6.

Step Six:

Secure a long line at S4. Take one end up to the main mast near M and then down to P4. Take the other end through the hole at A, then on

- to the ring at U on the mizzen course; to A on the port side;
- to V on the mizzen course;
- to K on the mizzen mast, and around the mast;
- back to V;
- down to A on the starboard side; back to V;
- down to A on the port side; finish at P4.

Step Seven:

Secure a line at the crossjack S12, run it forward to the main mast. Take it around mast at a point above the main stay but below the fighting top. This line then goes back to P12, on to the mizzen top near K. From there, it goes back to S12.

Step Eight:

Secure a line to the mizzentop yard arm at S13, take it back to V and then towards P13. From there it rises to the mizzen mast at K1, then goes back to S13.

Note: if there is a mizzen topgallant sail on the model, then this is rigged in a similar manner with control lines back to V.

To rig the bowsprit:

Step One:

Secure a line at X2, take one end down to the cathead at S8; then

- up to the spritsail yard S9;
- to the fighting top at Q1;
- down to P9;
- back up through the ring P10;
- up to the bowsprit below T;
- down to the ring at S10;
- back to the spritsail yard at S9.

The other end of the line goes to P8;
then up to the spritsail yard at P9.

Step Two:

Secure a line at X2; run one end to S11 then

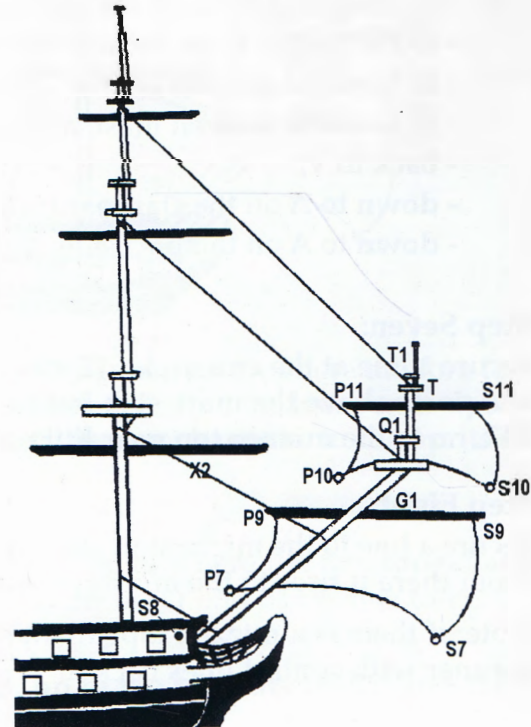
- to the spritsail mast cap T1;
- down to P11 and secure.

Bring up the other end of the line
from X2 and secure it to P11.

Note on diagram:

S8 shows the starboard position.

P8 will be similarly located on the port side.



FLAGS

BRITISH

In 1653, the seniority of squadron colours was altered from red, blue, white to red, white, blue. The demarcation of squadrons or divisions of a fleet by these colours remained in force from the latter part of the First Dutch War (1652-54) through the Second (1665-67) and the third (1672-74) and for some time thereafter.

The following information pertains to the 2nd Anglo Dutch War as this is the period on which our series of models is based.

British - Red:

The Admiral of the Fleet was stationed aboard the most powerful ship in the central division of the fleet. He would fly a red ensign at the stern and a Union flag on the main mast. If he was royalty, then instead of the Union flag, he'd fly a Royal standard.

His Vice Admiral would fly a red ensign at the stern and a red flag from the fore mast.

His Rear Admiral would fly a red ensign at the stern and a red flag at the mizzen.

Private ships in this central division would be recognised by a red ensign at the stern and a red pennant from the main mast.

British - White:

The van or leading division was commanded by the Admiral of the White. He would fly a white ensign at the stern and a white flag from the main mast.

His Vice Admiral: a white ensign from the stern and a white flag from the fore mast.

His Rear Admiral: a white ensign from the stern and a white flag at the mizzen.

Private ships of the 'white' division would have white ensigns and pennants.

British - Blue:

The rear division was commanded by the Admiral of the Blue. He would fly a blue ensign at the stern and a blue flag from the main mast.

His Vice Admiral: a blue ensign from the stern and a blue flag from the fore mast.

His Rear Admiral: a blue ensign from the stern and a blue flag at the mizzen.

Private ships of the 'blue' division would have blue ensigns and pennants.

Ships on detached duty:

As in later times, all ships on detached duty away from the fleet, flew red ensigns and pennants.

DUTCH

The flags used by the Dutch during the wars, varied from fleet to fleet. However, the basic principle was similar to the English: an Admiral's flag at the main, Vice Admiral at the fore and Rear Admiral at the mizzen.

The Tricolour:

This was accepted as the naval ensign and jack and would have been flown in a similar manner to the British with an ensign on a staff at the stern and an Admiral's flag on the appropriate mast.

Squadrons were indicated by the positioning of a pennant: the CinC's squadron from the main mast; 2nd squadron from the fore mast and 3rd squadron from the mizzen mast.

Private ships could carry a pennant on the main mast.

Triple Prince:

This flag was sometimes employed in battle. The positions on the masts would correspond with the foregoing.

Note on Dutch Flags:

Unfortunately, the system just described was complicated in a number of ways:

- Flag officers would sometimes fly flags to correspond with their ranks within their own admiralties instead of their post in the fleet. (Five admiralties supplied ships for the Dutch fleet: Amsterdam, Rotterdam, the North Quarter of Holland, Zeeland and Friesland.)
- In some battles, the Dutch fleet was divided into 7 squadrons when special, variously coloured flags had to be employed.
- Some ships would fly flags of the towns from whence they came.

Flags complete the painted and rigged model. You can make and paint your own or purchase printed flags. Langton Miniatures sell:

British Red
British White
British Blue
Dutch Tricolour
Dutch Triple Prince.

The selection does not extend to pennants or any of the other flags mentioned above, such as the Union or Royal standard. For more detailed information on these and other flags, there is an excellent book:

Flags at Sea by Timothy Wilson. ISBN 0 11 290389 4

RECOMMENDED BOOKS

- | | |
|---|--------------------|
| A Distant Storm
The Four Days' Battle of 1666
by Frank L. Fox | ISBN 0-948864-29-X |
| Great Ships
The Battlefleet of King Charles II
by Frank Fox | ISBN 0-85177-166-1 |
| Deane's Doctrine of Naval Architecture | ISBN 0-85177-180-7 |
| The Anglo-Dutch Naval Wars 1652-1674
Roger Hainsworth & Christine Churches | ISBN 0-7509-1787-3 |
| Praise of Ships and the Sea
The Dutch Marine Painters of the 17th Century
Rotterdam Museum/Berlin Museum | ISBN 90-6918-175-4 |
| The Mastng and Rigging of
English Ships of War 1625-1860
James Lees | ISBN 0-85177-290-0 |
| Eighteenth-century Rigs & Rigging
Karl Heinz Marquardt | ISBN 0-85177-586-1 |
| Naval Warfare in the Age of Sail
Brian Tunstall | ISBN 0-85177-544-6 |



Dutch:
7 Provincien
Ref: AD1



British:
Royal
Katherine
Ref: AD6



Dutch:
Fluit
Ref: AD3



British:
Mary
Ref: AD9