

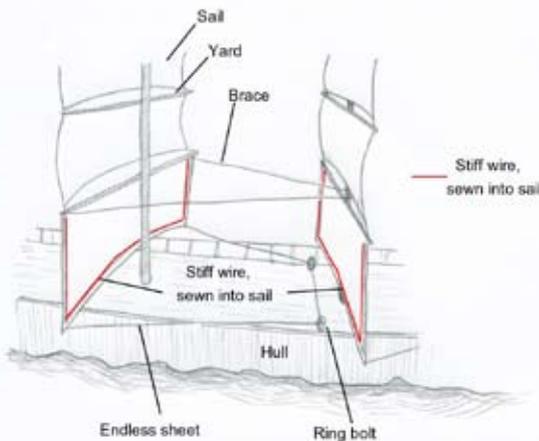
# SAILING SQUARE RIGGER MODELS

NEVILLE EXPLAINS THE ART OF SAILING A MODEL SQUARE RIGGER

## HOW DO YOU GET IT TO SAIL INTO THE WIND?

Lots of passers-by comment when they see model boats sailing on a pond, and one of the questions often asked of me is the one above. Sometimes I can answer at length, sometimes not, but, at any time, it's like trying to describe a spiral staircase, without using your hands! If I try to describe the theory while someone is 'having a go' with one of my boats, it's even more difficult! So, I'm going to try here, to describe what happens, what you have to think about to do it, and, also, how much fun it is.

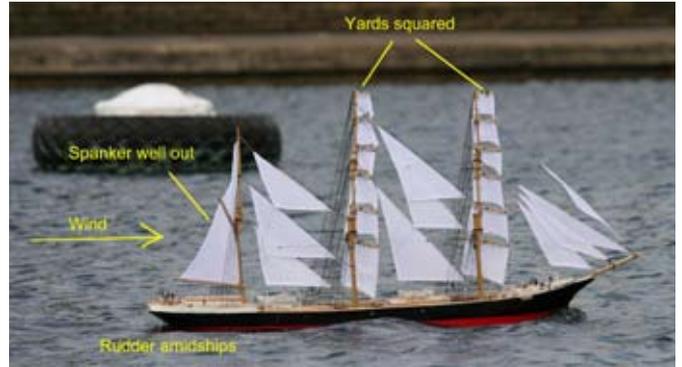
I've used pictures of my boats, with text on them, to help illustrate what's happening, along with descriptions in the text of the article, to back that up. I emphasise that the techniques used are suitable for models. They are based on the real thing, but the antics that you can use on a model would dismast a real sailing ship! I've also not gone into the ways in which I operate my yards in any detail, merely showing the minimum necessary to aid understanding. I apologise, in advance, to anyone reading this who is a professional square rigger sailor, I'm not, so I'm talking about my models on a pond, with a touch of reality gleaned from books, to add some authenticity.



**Brace, endless sheet and stiff wire, all the necessities for square sail control in a model, see the text for an explanation**



**The removable, and adjustable, sailing keel, and the oversize rudder, both indispensable to my sailing models of square riggers**



**Running, with the wind from astern, or on the quarter, is the simplest sailing case. The yards are squared, and the only effect to counter is yawing from one side of the course to the other. This is a barque, the model on which I can let out the jibs, lifting the bows, as seen here**



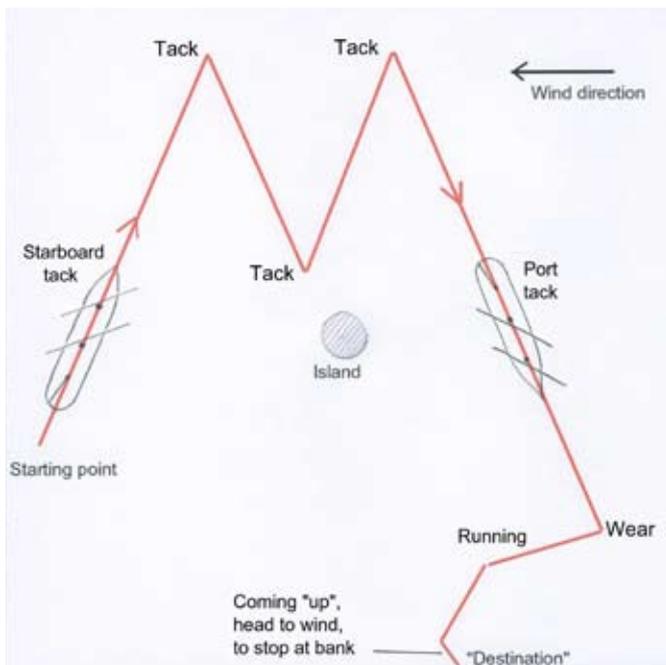
**Beating. The five-masted barque, sailing with the wind abeam. In this case, as with sailing close hauled, it is often possible to sail hands off**

## BASICS

The idea is to apply the wind to the after side of the sails for most of the time, in order to make the hull move forward through the water. If you can get the wind to act on the after side, the hull will move forward, even if the wind comes from somewhat in front of the boat, because the hull is pointed at the forward end, and will want to move in that direction. If the wind comes from astern, the situation is obvious; with the yards squared (i.e. across the ship) she will move forward. If the wind comes from one side (a beam wind), and you swing the yards to 45 deg to the hull, so that the wind strikes the after side of the sails, she will also move forward. In essence, that's it, what follows is a description of the refinements on that basic premise.

Another thing to understand is that it is necessary for the square sails (the ones set on yards across the ship), to be able to take, and use, the wind from both astern and ahead. The reasons for this will be explained as we come to them, for the moment it will only be necessary to describe the way in which the courses are rigged, to permit this.

The courses are the lowest square sails on each mast, and, because of that, they do not have a yard beneath them. As all the other sails have a yard above and below them, they are fully supported, and can take the wind from either side, but the courses



**The square pond on which I sail my boats, complete with 1 m diameter island. The course shown is that necessary to sail from the lee shore, back to a destination to windward. The difficulties of beating, when you can only manage 65 deg to the wind, are apparent**



**This is the full rigger, sailing close hauled on a windy day, and I'm watching out for the wind to get around the fore part of the square sails, catching them aback. It's nearly time to reduce sail**

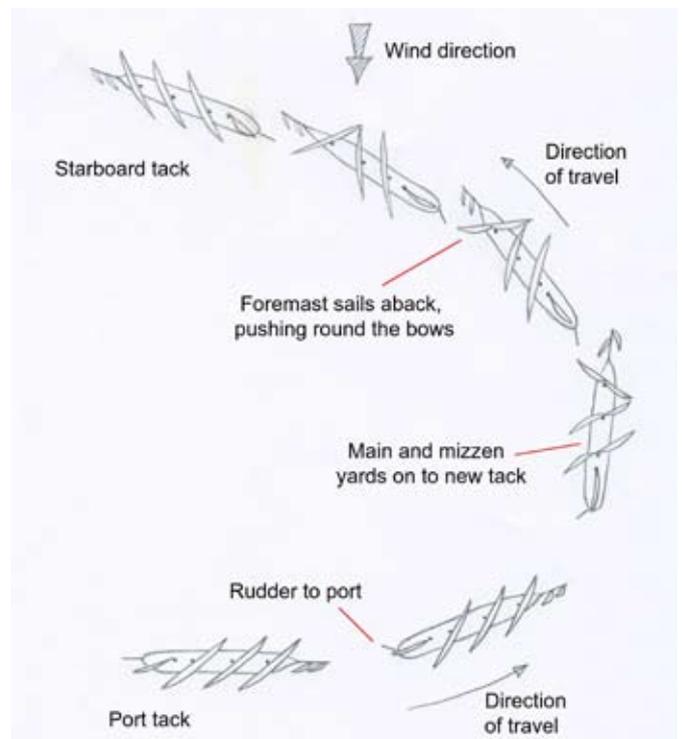
cannot, without assistance. On real ships, the bottom corners of the courses were attached to lines that could be moved, and fastened down, to allow the courses to use the wind from ahead or astern. As I have no crew on a model, I have to do it differently.

To allow me to take the wind from astern, the bottom corners of my courses have a line, called an endless sheet, attached from one bottom corner to the other, running through ring bolts, set into the deck, just in front of the next mast astern (see picture). This sheet will hold the sail back, into the wind, no matter what angle it is swung to. In the opposite case, to allow the course to use the wind from ahead, I simply sew stiff wire into its edge, down one side, across the bottom, and up the other. This will prevent the sail from simply wrapping itself around the mast, when the wind comes from in front (again see picture).

Along the way, I've mentioned swinging the yards. That means rotating them about their particular mast, to allow the wind to strike the sails from the desired side. On real ships, and on my models, this rotation is achieved by pulling on braces, attached to the ends of the yards. How they are operated is not the subject of this piece,

but you can see the braces in the picture, to give you an idea of the run of the lines.

Besides the square sails on my models, there are 'fore' and 'aft' sails too. These are the jibs, set between the bowsprit and the fore mast; the staysails, set between the masts; the spanker, the lowest sail on the aftermost mast; and the gaff topsail (or gaff upper and lower topsails, if there are more than one) set above the spanker. These sails do provide motive power, as in a yacht, but the real 'engines' are the square sails. The fore and afters provide 'balance' to the rig, the idea being that the forces acting along the length of the vessel are even, from bow to stern. This is important during tacking, when I shall describe some ways of manipulating the spanker (and sometimes the jibs), but, because these sails are set all the time on my models, it is possible to take their effect as read, designed in by the people who built the original ships, on which my models are based. It is as well to remember balance though, as it is this property that allows the rudder to operate efficiently. If the model were to be out of balance, say with too much sail at the stern, she would not steer properly.



**This is a four-masted barque tacking from port to starboard tack. It will be apparent that the ship is at her most vulnerable as she crosses the eye of the wind**



**The barque, going about from the starboard to the port tack. The main mast yards are on the new tack, and those on the fore mast are pushing round the bows, before they too are put on the new tack. Rudder to starboard gives the clue as to the direction of the turn**

Talking of steering brings me to the final basic: keel and rudder design. I've found it necessary to make my rudders oversize, as, on a small pond, it is inevitable that most of the time is spent avoiding other boats, and steering away from other obstructions, such as the side of the pond! Use of a larger than scale rudder ensures predictable, effective steering. Likewise, I've found that I need adjustable, detachable sailing keels on my boats, so that I have sufficient stabilising force, to counteract the pressure of the wind on the sails. The weight on the keel is attached to a plate, to help the model 'grip' the water, and not make too much leeway, when sailing.

All the above can seem to make for a daunting prospect, but do remember that, if you embark on the building of a model sailing ship, lots of things will already have been decided for you. The designer of the original vessel will have laid down the hull shape, and the sail and rigging plan. Provided you build the model to the proportions of the real thing, she will sail!

## SAILING SQUARE RIGGER MODELS

I'm going to cover all the aspects that I can think of. I shall split the subject into headings, covering specific aspects of sailing, including wind direction and strength, the consequent setting of the sails and rudder, and also, and possibly most importantly, the things that are on my mind as I sail the boat, things like the anticipation required and the kinds of 'fallbacks' that I may need, in case things don't go to plan. So, to begin with, I'll look at 'running'.



**The real thing, this is the four masted barque, Moshulu, then the largest sailing ship in the world, hove to for her pilot, in 1939. Her main yards are aback, while the rest take the wind from astern, and various other sails are in the process of being furled, to reduce her speed. You can see her pitching uneasily in the sea. Sadly, she is now a floating restaurant in Philadelphia, a shadow of her former self**

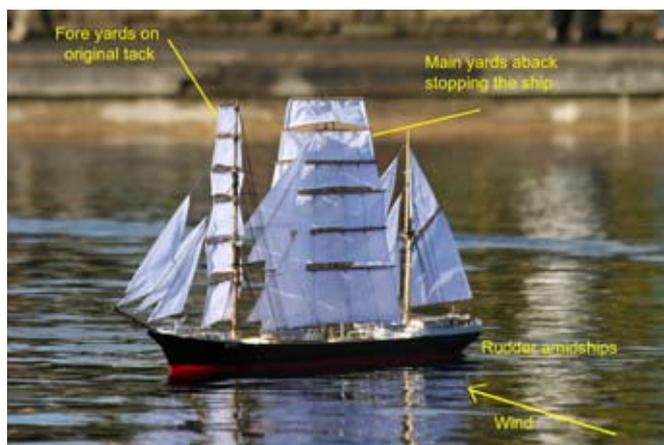
great seas, capable of swamping even the biggest sailing ship, but, for me, on the pond, this is the easiest condition in which to sail.

The yards are almost squared, and the wind is taken slightly on the quarter, so that the square sails do not mask one another, and therefore I get the maximum pushing power out of the wind. The model will start to really go, if there is a good breeze; she'll put her bows down, and try to dive into the waves. On one of my boats I can let out the jibs, and this is a good time to do just that, as it will assist the bows to lift a little more. The spanker is let out, often as far as it will go, to get all the driving power I can from it, but this can add to the boat's tendency to yaw, meaning that I'll have to keep a close eye on the course steered, correcting the steering as necessary. If I am not careful, and let her 'come up' into the wind (turn, to point toward it), she'll stop, and I'll then have to get her under way again. In the real thing, allowing her to come up like that could easily have her demasted and overwhelmed. When running, however, I can steer any way I like, and can avoid other boats in just the same way that a powered boat can.

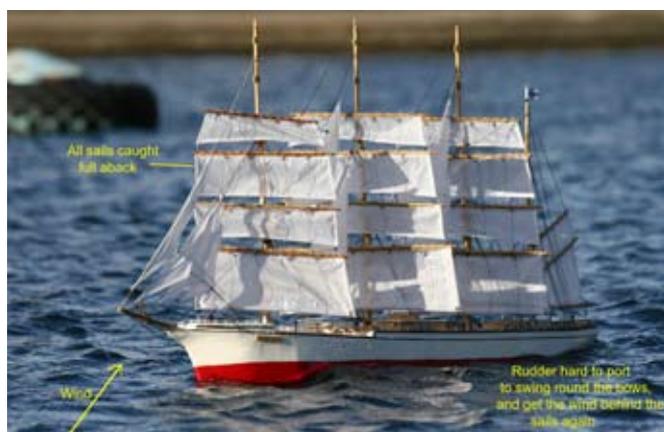
When I run, down the pond, like this, it isn't too long before I run out of room, and have to turn away from the lee shore, which will involve a turn towards the wind, and then a beat, back up the pond, which is the next situation I'll consider.

## RUNNING

When sailing ships took the old sailing ship routes around the Earth they circumnavigated the globe in the high latitudes of the Southern Ocean, south of Africa, New Zealand and South America, where the westerly winds blow, right around the world, with no landmass to interrupt them. They used the westerlies as a fair wind, and thus sailed east, in their expression, 'running the easting down'. That involves sailing in the obvious, childlike way, with the wind from astern. For them it was no simple task, because the Southern Ocean builds up



**The yards set up for heaving to, to stop for her pilot. The main mast sails are aback, trying to push the ship astern, while those on the fore mast are still taking the wind from aft, and pushing ahead. Thus the ship will stop, and only make leeway. The rudder is set to try and keep her head up to the wind**



**All aback – the wind has caught the sails from ahead on the four-masted barque, and our model has stopped. She will now start to make sternway. With the rudder hard to port, as she goes astern, her bows will turn away from the wind, finally allowing the yards to be squared, thus allowing the sails to take the wind from behind again, resuming forward progress**

## BEATING

As I approach the edge of the pond, I'll move the rudder hard to port, and start to turn away from the bank (the direction could just as easily be to starboard). As I start the turn, I'll pull in the spanker, better to have the wind push the stern away, and assist in the turn to port. If I'm sailing a boat with control of the jibs, this is the time to let them out for the opposite reason, to allow the bows to come towards the wind more easily. As the model makes the turn, and starts to show her port side to the wind, I will brace round the yards, to put them all on the port tack, that is with their port yardarms moved forward, to allow the wind to stay on their after sides. I will turn until the boat is at about 90 deg to the angle of the wind, then I will put the rudder amidships, and let out the spanker a little, to gain a little more push from the wind.

I am now making progress across the wind, and the vessel, in this state is probably at her best, both in looks, and in the ease with which she can be sailed. It is possible now to sail 'hands off', and just enjoy the beauty of a sailing ship, one of man's most beautiful industrial creations. The reason I can let go now is that those who made the original vessel sited those masts and sails in such a way that the ship is in balance, with the forces along her length equalised. She will respond well to her rudder, it being possible to either run her 'off', away from the wind, or to bring her 'up' towards it, with relative ease. Now is the time to consider the next move, as, at the moment, she is not sailing back up the pond, to any significant degree. To

do that I will have to bring her closer to the wind, to gain as much ground, into the wind, as I can. I now have to sail 'close hauled'.

## SAILING CLOSE HAULED

Imagine for a moment, a large sailing ship, as late as the 1930s, emerging, around the north of Scotland, from the North Sea into the Atlantic, bound for Australia, by way of the Cape of Good Hope. The wind is directly from the west, as it often is in the North Atlantic, and our vessel is therefore on the port tack, trying to make as much westing as she can, in order to get out into the Atlantic, ready to turn south. With the wind from the west, the best course she'll make is about NNW, so, you'll see, she will be going in the wrong direction. The reason for that is that square riggers will only point up to about 65 deg to the wind. It will be apparent that she must turn, to get the wind on the other side of the ship, because, by the same token, with the wind from the west, on the other tack, she can sail due south with ease. The manoeuvre required is 'going about', either by tacking, or wearing, and we shall consider both, for the model, later in this piece, but, for the moment, I just want to show that, when sailing close hauled, more progress can be made on one tack, than on the other, depending on position in the pond, and wind direction. To illustrate this point for the model, see the course steered in the pond diagram, it will be apparent that the model will make more ground back, up the pond, on one tack than on the other.

So, to remain with the model on the pond, I now have to bring her as close to the wind as I can, in order to try and get back up the pond as quickly as possible, before I run out of room at the next bank. All I have to do is to make sure that the yards are braced round as far as possible, 'on the backstays' to use the old terminology, that the spanker is pulled in (to push the stern away from the wind, and thus bring the bows as close to it as possible) and to steer the boat to port, to bring her as close to the wind as I dare. If I judge things correctly, I'll start to make progress, still across the wind, but more up the pond. I say if because I'm trying to go as close as possible to the wind at the boat, and I am on the bank, maybe many yards away. To help me judge the wind at the boat I use the spanker, in its 'let out' state, to show me the wind direction at the boat, I then know, unless the wind veers, where it is coming from (you could also use a pennant for this). If I turn too close to the wind, it will start to get around to the fore part of the square sails, and, if this happens, the boat will stop, and start to go astern, total failure! Therefore, it becomes a matter of pride not to get 'in stays' like this, and thus becomes a very absorbing occupation; you'll not have many pond-side conversations when you sail like this!

The upshot of this kind of concentration is that I am on the rudder stick, watching every move, as the boat moves across the pond. Inevitably, space will again become a problem, as the model nears the next bank, so I will now be preparing for the most difficult move that I will regularly make, when sailing a square rigger model, tacking.

## TACKING

Reference to the pond diagram will show that there is a zigzag course to be steered, to get back up the pond. At the end of every zig or zag, technically called 'boards', there is a sharp turn, which will allow the model to take the wind from the opposite side. It is these sharp turns that are achieved by 'going about', tacking, or wearing round, on to the other tack. Tacking is the more difficult manoeuvre for the model boat captain, and it is this that I'll describe now; you may find it helpful to consult the other diagram, showing tacking in detail.

Imagine that I am continuing from the situation described above, and am close hauled, on the port tack, (on the pond diagram, that is the situation seen in the courses from top left to bottom right). As I come towards the point at which I want to go about, I will allow her to turn ever so slightly away from the wind, to maintain good speed, and keep momentum. I will pull in the spanker, so that, when I start to turn towards the wind, it will push round the stern, to assist the turn. Now I am ready to put the helm over, hard to port, and begin to turn into the wind. The model's momentum will keep her going,



*Idling along, running, downwind. This is easy sailing!*



*Fine sailing with the five-masted barque, beating on the starboard tack. You can do this hands off, but be ready for the next move – it won't be long before you have to make it*

as she turns towards the wind, and, as soon as her bows go across the eye of the wind, I'll put all the yards, except those on the fore mast, on to the new tack, in this case, starboard. Whether I'm sailing a two, three, four, or even five-masted vessel it is the same drill, all the square rigged masts except the fore mast, go to the new tack, as she crosses the eye of the wind. Now the fore mast sails are 'taken aback', and will push round the bows, to finally get her across the wind, while the rest of the square sails will hold her from going backwards.



*Going about with the five-masted barque. It's the same process as with a smaller vessel, with the main, middle and mizzen mast yards on the new tack, while the fore mast sails push round the bows. The main difference is that the extra length makes it more difficult*

Her momentum still keeping her going, I'll continue with the turn to port, her helm still hard over, and, as the outcome of the turn begins to look assured, I'll now swing the yards on the fore mast on to the new tack, to enable her to start to pick up speed, now on the starboard tack, and put the rudder amidships. As she picks up speed, I'll let out the spanker a little, to get her back to the fastest speed she can do in the conditions. If the model in use is the one with the adjustable jibs, then I'll let them out as the boat approaches the eye of the wind, and pull them back in again, as she goes past it, all to assist in swinging the ship from one tack to the other. It is in this manoeuvre especially, that the balance of the ship is important, as it is this good balance that allows her to respond well to her rudder, even when the wind does not favour her.

Lots of things need to be just right, in order to successfully perform this operation. I'll need to accurately understand where the eye of the wind is, at the boat, so that I swing the yards at the correct moments, and I'll need to have the rudder just where it is required at all the key stages. If I don't get it right, or, if the wind veers at the wrong moment, the vessel will get 'in stays', able neither to turn one way nor the other, and then start to sail astern! If you look at the pond picture, you'll see that this will make a mess of any attempt to sail back up the pond, so it's important to do it right. Another look at the picture will show you that, with this prevailing wind, being on one tack makes more progress up the pond than being on the other, so I'll need to keep that in mind when choosing where to go about, as I will also have to do when considering the island, and other boats. It's never boring!

All my models are of square riggers that were built after 1880, and are, therefore, relatively fine lined. I'm no expert, but I understand that on vessels with bows that were more 'bluff', e.g. galleons, it was quite likely that they would start to go astern during tacking, and that they were regularly steered, when this happened, by putting the helm the opposite way, to get their heads across the wind, before being able to resume progress on the new tack. You'll see the techniques that I use in this situation in the following section, on 'oddballs', where I look at sailing astern.

Going about by tacking is the most efficient way of getting back up the pond, as it loses virtually no ground, but, if the wind is very strong, or variable, I can also go about by wearing, and that is what I'll look at next.

## WEARING SHIP

Tacking involves turning into the wind, wearing ship is to go the other way, and turn away from the wind, and then turn back into it, on the other tack. In detail, it goes like this. As in the previous section, I'm coming to a point at which I need to turn around, to get the wind on to the other side, to make another board back up the pond. This alternative way of doing it involves turning away from the wind, and, as I do so, gradually 'squaring' the yards, in effect keeping them at 90 deg to the wind, as I turn the ship, firstly away from the wind, and then, gradually back towards it, until I am 'sharp up' on the new tack. As I turn further away from the wind, I also let out the spanker, to gain some more impetus, but pull it back again, as I come back close to the wind, on the new tack. This method is certain, as there is no crossing the eye of the wind. It will work every time, but it does lose ground in the battle to get back up the pond, probably 3 m or so, so it makes the task that much more difficult. It is of great assistance, when turning away from the wind, to start to 'square' the yards as soon as possible, so that the sails at the after end of the boat do not hinder the process, by allowing the wind to hold the stern, preventing it from coming towards the wind, as the vessel turns away from it.

The real ships went about by both methods, but they only tacked in light winds, as, in heavier weather, there was a good chance of dismasting the ship as they crossed the eye of the wind. Thus, wearing was usually done under reduced sail. On a real ship, wearing could lose the ship several miles, so there also had to be plenty of sea room, to be able to do it. If a sailing ship was caught close to a lee shore, and could not tack, to get away, she surely would not be able to wear round, for lack of room, and that was often the reason for shipwreck.

## HEAVING TO

Real sailing ships had to be able to stop, to pick up a pilot, put out a boat, etc. The word 'stop' is a misnomer, what happened was that the ship had to lose way, to allow, for instance, a boat to come close, or alongside. The process would start with sail being reduced, to lose speed. When the ship was virtually at a standstill, her main yards would be 'backed', swung round from one tack to the other, to get the wind on to the 'wrong' side of the sails on that mast. That would stop the ship from making further headway, and, because the main yards were aback, and those on the other square rigged masts were not, the ship would virtually stop, only moving



***This is a model near her limit. Nine sails have been removed, and she's beating up the pond. Soon the water will be lapping over the gunwales, but it's great fun meantime***



***This is the brig with her maximum five sails removed. Not long after this, I sailed her into the side of the pond, breaking the jibboom!***

slowly to leeward. The time spent 'hove to' was relatively short, so I don't know exactly what would happen were a ship to spend hours like that, for instance in a bay. In practice the manoeuvre was sufficiently effective to allow the collection of a pilot, for example.

In really heavy weather, out in the ocean, sailing ships were also hove to, if the state of the wind and sea made it impossible to continue, but that is a manoeuvre designed to deal with different circumstances. It involved the ship having very little sail set, and bringing her up to the wind, to ride out extreme conditions, head to wind. It is not a condition which one encounters when sailing models, so I cannot comment on all the technicalities involved.

On my models, heaving to is not an operation that is required at all often. In my experience it is a manoeuvre to try, just to see if it works. Sad to say, my experience is that it doesn't, in a scale sense. Whenever I have hove to, whether it be with a two, three or four masted square rigger, the boat usually 'falls off' to leeward, usually going slightly forwards because on only two of my boats can I back only the main mast yards, and by then the stop has failed!

On that rather downbeat note, I've come to the oddball section, where I'll describe some manoeuvres that are based on the real thing, but that can be done more spectacularly with a model, mainly because there aren't any lives at stake, nor is a model likely to founder, as the real thing would certainly have done!

## ODDBALLS

Above, I've briefly described the process of slowing down, and stopping a real square rigger, and you'll have gathered that it was a gradual business. On a model, it is possible to perform an emergency stop, which, if tried full size, would have dismasted the



***The brig again, the water blown 'flat' by the high wind – by this time, only the brig and me were around.***

vessel concerned. If you imagine one of my boats sailing along, to windward, with her yards round on to the backstays, and suddenly another model crosses my bows, such that a collision is imminent, I can simply put all the yards round on to the other tack, take the wind from in front of the sails, and she will almost stop dead, just about as fast as a powered model would, if the motor was put astern. It is the same result that comes if the wind veers right round, to involuntarily take the sails 'all aback' (see picture), and, when it has happened, it leads on to the necessity of using the next oddball, sailing astern.

Having put myself into the situation where the wind is bearing on the sails from ahead, I can resolve the position in a number of ways. The model will sail astern, and, if the rudder is manipulated properly, I can do some surprising things. If you imagine the wind in the all aback picture, coming from the port side, on to the fore part of the sails, pushing her astern, if I put the rudder hard to starboard, she will tend to sail, more or less, straight backwards. If, on the other hand, I put the rudder hard to port, she will turn stern to wind, and, in effect, start a three point turn, which I can complete by squaring the yards, at the appropriate moment, and starting to sail away again, this time with the wind from astern! In this example, I've landed myself in this plight by accident, but, if your boat is by the side of the pond, facing in to the bank, and you want to sail away, you can deliberately sail backwards, away from the shore, turn as above, square the yards, and then sail away. If you ever build a square rigger yourself, make sure you've got an audience, then try it; I guarantee they'll be impressed, especially if they're yachtsmen, whose boats aren't blessed with this ability!



*The four-masted barque with ten sails removed, sailing in the winter sunshine. Later, on this boisterous day, she was caught full aback*

## WEATHERING

No, this isn't about paint jobs on model boats, it's about passing an object, when travelling to windward, on its 'weather side', that is, the side that is facing the wind. On the real thing it could be beating out of the Irish Sea, southbound against a westerly wind, without bumping into Cornwall, or making a westward rounding of Cape Horn, against the prevailing winds. There was even an occasion when a large four-masted barque was on passage from the UK to Cape Horn, and found herself too far to the west, when approaching the extreme easterly tip of Brazil, Cape San Roque. The passage past South America to the Horn was, literally, a coastal passage, and the ships ran along, perhaps 200 miles from the east coast of South America. This unfortunate ship then, had to make some easting, to get herself back, to the east of Cape San Roque. Wind was in short supply, currents there are unfavourable, and the upshot was that she failed, and had to turn west and then north, back to the middle of the North Atlantic in the latitude of Florida, before she could turn east and then south, in order to have another go. It took about a month!

The consequences, and interest, to me, of weathering anything are not quite so striking, but they do, nonetheless, provide everything, from frustration to satisfaction to the square rigger model sailor. You'll have seen, on my picture of our pond, that it has an island. It's an island that's big enough to provide a good obstacle, but small

enough to readily sail around, without it taking ages. Nevertheless, when I'm beating back, up the pond, it sits there, balefully, ready to frustrate my efforts to go where I want to. It is easy to sail down our pond, which is why the word doesn't appear much here, I can, for instance, sail the length of it, down wind, in 30 seconds, but it can sometimes take 15 minutes to beat back up, often to the amusement of my fellow sailors. The island then starts to loom large, for, if I miss weathering it, and have to sail to its lee side, I'll often have to beat away and then towards it several times before I can get myself back into a position to have another go. Of course, there are other, sublime days, when the sun shines, the wind whips across the pond at 20 mph plus, and I can sail right up to the eye of the wind, and scoot past the island's weather side at a fine rate, getting quickly back to my starting point. That's when I get just a touch of the exhilaration that sailing the real thing well must have provided for their captains.

## RIGS, AND SAIL CARRYING

You'll see from the pictures that I have a selection of square riggers available to me. They all have different rigs, and all the rigs have their idiosyncrasies, which affect the ways in which they sail. I will name a few of the rigs here, because people often ask by the water which rig is which, but, before I do, I'll just say a word about sail carrying. It is imperative that I have the ability to remove some sail, when the wind is strong. I have boats at 1/40, 1/80 and 1/116 scale, and they all have their limits in terms of the strength of wind in which they can still sail. For the 1/40 and 1/80 it is probably about 25 mph maximum, for the 1/116, it is about 15 mph maximum, but that only applies if I remove some sails. Depending on the boat I can remove from five, to thirteen sails, per boat, so, if you build one, please bear that in mind.

As for the rigs, well here goes:

**Brig** Two masts, both square rigged

**Brigantine** Two masts, fore square rigged, aftermost fore and aft

**Barque** Three, four or five masts, aftermost fore and aft, rest square rigged

**Barquentine** Three, four, five or six masts, fore mast square rigged, rest fore and aft

**Ship (or full rigger)** Three, four or five masts, all square rigged. The three-masted full rigger is the only vessel properly called a 'ship'

In my boats, briefly, their characteristics are as follows:

**Brig** Extremely tractable, and handy in all circumstances, will perform any manoeuvre well

**Ship** Handy, though not as much so as the brig, and has to be watched more, when sailing with the wind

**Barque** With three masts, she is as handy as the brig, but with four and five masts she starts to become a handful, due to extra length making it more difficult to go about. That also means that the big barques can be the most rewarding to sail, and they are definitely the ultimate sailing ship

## AFTERTHOUGHT

I write this, comfortable in the knowledge that most of you who read it, will never meet me. However, if you ever come across a square rigger, sailing on a pond, look around the bank, and, if you see a figure, pensive beyond what you'd normally expect of model boaters, perhaps with a look of concern, even fear, upon his face, or leaning this way and that, as if to persuade the wind, or the gods, to do his bidding, come up and have a word, it'll probably be me! Only, don't expect much in the way of conversation until the boat is on the bank, as you'll know from the above that the brain may be elsewhere!

**MMI**