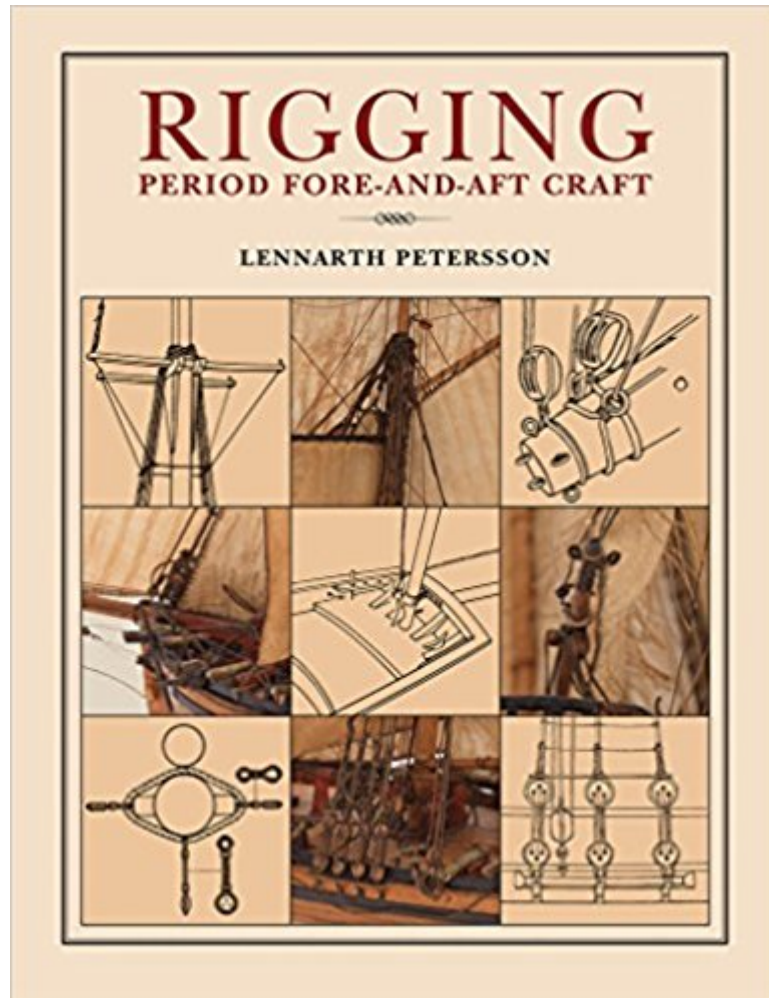




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# Rigging Period Fore-and-Aft Craft



## Synopsis

Employing superb, clear draughtsmanship, this book illustrates each and every detail of the rigging of typical period fore-and-aft vessels. The rigging of period ship models is arguably the most complex task that any modeler has to accomplish; the intricacies can be daunting and visual references limited. The author's first book, *Rigging Period Ship Models*, was a triumph of clarity for those needing to decipher the complexities of the square rig and has now sold in multiple editions. This book does the same for fore-and-aft craft and deploys three typical eighteenth-century types: an English cutter, a three-masted French lugger, and an American schooner. Some 200 diagrams show clearly where each separate item of standing and running rigging is fitted, led and belayed. Whatever the requirements of the model maker, all the information is here. This new paperback edition brings a visual clarity to the complexities of period rigging and will delight anyone with an interest in the rigging of traditional fore-and-aft craft.

## Book Information

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## Customer Reviews

Lennarth Petersson is a model maker and draughtsman who has spent many years studying eighteenth-century rigs and rigging. He has written for journals and periodicals and, amongst many commissions, has produced detailed visual interpretations of the Vasa for the Statens Sjöhistoriska Museet in Stockholm. He lives in Sweden.

The go-to expert on period rigging for historians and model makers. You can't go wrong with this

book, or his other books.

Great Detail. A must for model builder and those wishing to understand tall ship rigging

Detallado

Great research and informative book. Should be on any modelers shelf

Excellent reference book for ship modelers, especially for some one new to the craft!

The author says he's taken ALL the rigging details he incorporates into this book from only three individual models from a museum collection. As a longtime ship model builder and as a sometime actual tall ship rigger working on historic ships, I'm shocked that the author has not been exposed as a fraud. There are inaccuracies and mistakes on nearly every page of this book. It's true his illustrations are very clear but the problem is that the lead and disposition of the lines he's describing are often wrong or even impossible. This is unacceptable as there are plenty of good sources for the rigging of ships like those described in this book and an accurate Rigging book COULD have been produced if good source material had been selected. Sadly, this book will remain in circulation and be cited as a source of accurate information-WHICH IT IS NOT- and many future ship Models rigged faithfully using this deeply flawed book will be sadly compromised. In my opinion no one should ever use this book as a source, it's far too flawed.

Petersson has added a significant resource for builders of model sailing ships. As with his earlier work on the square rig, the layout and content of the new volume leave little to the imagination of the reader. Clearly drawn and fully labeled illustrations not only show how individual rigging elements go together, but also impart understanding of how the rigging 'works'. Detailed attention is given to three 19th century ship types (cutter, lugger, and schooner) from three different countries (Britain, France, and the U.S. respectively). The line by line sequences of illustrations are easier to work with and understand than the tangles of numbered lines that often appear on plan sheets accompanying models. The reader can quickly determine where and how the standing end of a line is fixed, it's route through blocks, and where and to what the line is belayed. The book does not address related matters such as basic line preparation procedures (whipping, worming, parceling, serving, etc.), knots and splices, line size or type, or sail making. One element that might be added

in a future edition would be station lines on the profile, deck plan, and generalized body plan views of each of the subject vessels. Their addition would help relate location of individual rigging elements to the shape of the hull as well as to mounting and belaying locations on the ship.

I love the concept of this book and should get to know the earlier volume on square rigged ships. Wonderful clear drawings break the rigging of three museum models of vessels typical of their types into easy to follow units. But this is surely a great opportunity missed. I am not qualified to critique the two sections of the book for my interest lies in the English cutter, and here I have to say that I was disappointed. The rigging on the museum model is reproduced without comment and without apparently any investigation of its authenticity. The rigging shown for the cutter is that of a late C18th vessel, and some of it does not ring true. The running (adjustable length) bowsprit for example is shown with stays too long to work at the shortest setting of the bowsprit, and these are pulled tight not with tackle operable from inboard but with lashings that would have been inaccessible at sea. It would be fabulous to marry accurate drawings of this quality to descriptive and thus educational labels identifying features of the rigging by name and authoritative notes explaining why the rigging was set up this way and describing its unusual features. Notes indicating typical proportions for pendants or the spacing between rows of deadeyes for example would be nice. Adding the sizes for rope and blocks taken from Steel or some other period source would be very helpful to the modeler. Some discussion of rigging not seen on the museum model would good too -- the boom guy or mainsail reef tackle for example. The drawing of the shrouds is very nice, but it shows only one side of the vessel with the fall of the shrouds turned up on the aft side of the shroud -- how is the modeler to figure out that on the other side of the vessel they would be turned up on the fore side? This is a good book, and I do not regret owning it. It does not pretend to be an academic work and it springs from the author's considerable talent as a draughtsman, but I can't help feeling that with some collaboration this could have been spectacularly successful.

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