How do you make a model viking ship

Text by Jørn Olav Løset, Norway. The construction of a Viking ship or a Noes design boat includes a traditional industrialism that is a refined art, delivered from master to apprentice, usually from father to son for generations. Vere skill is transmitted as implicit knowledge, mostly verbally and with craft practice, usually without any detailed drawings or detailed charts. In additon, often his crafter was an experienced seaman, having participated in seasonal fisheries in the goost and sea from his early teens, to experience him first hand from what distinguishes a good boat from a dangerous one. I haven't built a wooden boat myself yet, but by visiting and knowing how many boat builders have been a fair understanding of the basic principles of how it's been and still done in northwestern Norway. This page is meant to explain some of the basic steps of Noes wooden shipbuilding, and should not be regarded as a complete guide as skill and experience is difficult to pass on plain text. Lapstrake - A boat clinker building a clinkered Viking ship stands in a strong contast to the carvel method where strakes are tightened on the skeleton of the ribs. The Vikings put in a shell-first sequence and put the whole first, then added the Stracys and fitting the inner timbers as the last step. A Viking ship is much lighter and more flexible than an equally built Carol ship that gives the Viking ship both excellent sailing and is able to cross shallow waters as the river and allow the crew to drag it to the shore in a hurry. The steps listed here are for smaller tradition boats that I've seen, but the Viking ship is built the same way. Larger ships are strengthened on the stems, and strand is much larger compared to smaller boats and scales of course. This description follows almost how clinker made boats traditionally made in Scandinavia. The first boats were sewn with animal intestines, but as soon as iron gradually became accessible to boat builders about 1,700 years ago, they were soon replaced with rivets. Iron rivets are still called 'saum' in Norwegian dialects, literally meaning 'stitches', revealing the unrevealed tradition of lapstrake buildings that reaches beyond the Iron Age. Lap Strak's body is detailed with English and the names of the pieces in the old Noes language. This is a basic Viking boat. Færing is oselvar type with keel, strand, stem and the first two strakes in the right position. Krafter Halgir Bjornwick is from Ows in Norway. More on bone >> Makeup to support the body before the ribs are installed. The boat is færing from Sunnmøre during the building. Krafter is Jakob S. Björkdale of Velda in Norway. Each part of the body has certain names, even any of the Straakis. This boat from Sunnmøre is unfinished for Goal. Some of the hand tools used today in the building of wooden boats. A major difference with the Viking era is the development of saws and good planes. The hull of the Viking keel ship has been cut and planned to take your T- or Yshape and leveling onto temporary wooden blocks to the floor in the closed workshop. Keel measures are chosen from the couse according to the boat design. Cale must be firmly in position should be made of dry wood and 'dead' to prevent deformation during construction, and of course, quite straight as it appears from above. Some Viking ships have a total rocker as the Ozberg ship, and that means Cale has to be fashionable to a curve before installing any astraki. Many crafts also sport shallow false keels (in. 'Drag') to protect keel and bows from wearing after frequent beach. Now connect the false Cale, the originally existed Lily. Keel sections with T or Y-profile are always clinkered, while the sections discussed are secured with long nails with rose heads (5 - 6 on larger ships. from the final installation. Any stinging of the stem and strand should be pre-cut, as well as gives your final curvature to the stem. Make stepping stems with 'wings' particularly challenging. Making temporary scaffolding ahead and aft can be necessary before bow parts can be properly fitted. Longships typically require timber transfer between keel and sagittarius; The breadth of the short keel is called 'undirluthr' in old Noes. The first two Stryks were dressed (or saws) and planned to form and to keel on each side by clinkering iron through T keel specifications, just as if keel was a strak. Starting aft on the strand, each plank is temporarily closed with clamps to adjust and a good shovel tone along the top edge of the austrac. Several settings and tests may have to be performed as long as plank can be permanently clinkered. The strych next to the stem ends and stern ('hals') thinner (~50%) than amidships strakes make it easier to twist them into the right position. Stubborn stracos can be steamed to become more flexible. Before final clinking, the edge of each astrak must be proved against leakage. Traditionally, cabbage was done with animal hair (usually from sheep or cattle) or tar-proven yarn, which was applied on the lower inner edge (ground) of each sequential strand. The area of each astrak that overlaps with the next astrak, the earth, is called profit (from the old Noirs suλ), a term inherited from the seam joiner in the very previous skin boats. Nails are set from the outside clinkered to your counterparts; roves, inside. Drill pilot holes for nails, and use a dolly inside while driving nails through strakes. Any extra length of nail shafts cut away and rivets rounded by the hammer simultaneously from each side, peeling down the peg to a small lump that is safe now. With an overlap of about an inch, somewhat more on larger ships, the following straches are connected to any previous astrak. By supporting the bars, the Strakis are kept in position both before and after they are clients together. At this point the fuselage is formed, 'laying down' floor strakes in bilge. Strakes into position by supporting the rod to the floor and adjusting to the beam above the boat (see illustration). Each side's symmetry should be carefully investigated, as any error in shape is hard to correct later. On larger ships the sheer mass of Planck will make support bars on the top side obsolete. When a new plank is finished on one side, it can be used as a template to mirror the corresponding austrac on the opposite side. Visibility along the edges of the strakes is then installed to adjust for any bumps, holes, hewing or fashion edges to ensure a smooth line before the next strake connections. A hole (about 1) to drain the fuselage when the boat is dragged ashore must be built in one of the garboards. In particular, if you are building on an open door, the body of rainwater that must be drained will also be collected during the construction period. The hole is best placed somewhere from the mast close to keel. If you want to copy a successful body design, internal templates can be used to adjust the position of strakes before the chast. When most strakes have been clinkered, so 'meginhufr' ('strong strak', see below), it's time to place the inner floortimbers and ribs in the fuselage. These should be grown from bent wood naturally, as are made of roots and branches. This would give them much more strength and traction than if they were cut off from direct logs. Designs from the ninth century may have whipped ribs under the waterline, while tree niles with wedges are used to secure ribs in designs from the 10th century and later. Ribs must be transiently inserted into the gear, to prevent the rib from crushing. Apply warp proof to joing surfaces in both the ribs and the corresponding area of the strakes to prevent decay. Primarily pairs of gear tops can be extended to bollards in larger crafts as for moore ropes. If the rig should be there, keelson blocks and masts ('fish's' masts) are installed along with the ribs. On large keelson ships it may be a heavy and long structure, it is wise to fit keelson when about 50% of planks are clinkered, and installed before cross beams ('batis'). After the ribs are closed, every leftover. Added and to the knees stand and futtocks that turn resting on top of cross beams, safe with treenails. These upper strakes are never whipped, but safe with tree nails, except the top of futtocks that are sturdy with rivets or nails. If owl holes are part of the design, make owl holes with owl blade slits before the straki becomes a klank body. Gunwale is reinforced with inwale and/or outwale if this is part of the design. Oarlocks close along the gunwale, either with tree nyle or whip (in designs older as Nydam). However, any craft either oarlocks or oar ports exclusively, never mix. Floor tiles/planking decks (Norwegian 'tiljer') are made for each 'room' (section) of the boat. Tiles are loose in smaller crafts. Middle support bars can be removed. The boat is treated with a combination of pine and pine tar to prove. Terpentine-soaked fabrics cause a high risk of self-awareness, so take care and dispose of all the soaked fabrics safely. The boat must be treated several times 'wet in the wet' both in and out. Neutralizers should not be substantied. The steering wheel is made and installed, with claws. Rudders with wiles should be tightly secured or hewser running through the rudder boss outside the fuselage, and an adjustable band of skin, sometimes braided, on gun whales. The rudder will be tied to the bulk of the aft head. If the rudder is too large (tall, with a deep drew), this is done better after sea launches. Do it properly, because the rudder is a critical component. Make a spare rudder for longer trips. Masts, yards, sails, ropes, anchors and coarse are built independently of the fuselage. Pre coarseness and aft can preferably be made a little longer than coarse amidships. Mark each diffsh with numbers or symbols (maybe some cool runes?) to track which side and station rowing oar belongs. S for the right and P for the port side (or B for 'backboard') is a good and intuitive system. Set up the sea and cheat time to throw the sea! Large boats for saltwater must first be primed under the waterline to prevent congestion and wood from worms and follicles. Also remember to plug the drain hole. The traditional way to launch a Viking ship is to transport it into the water by dragging it over logs that rest on the ground. This operation requires good coordination. Launching a large ship can be difficult and operations can be dangerous. Clean command lines are vital. Wait until the weather is conducive, with little crossover winds at the launch point, and high tides. The empty fuselage is light and easily wins the wind. You're not gonna destroy the boat right now! Expect the boat to leak a little at first, sometimes a lot in the first few days. This is perfectly normal. But the fuselage will swell and the leak will decrease. If the boat must carry sail, it is now To climb the mast and tie all the ropes on the stand mast, as remains shrouded, to the position. Shrouds and accommodation(s) should be adjustable with special curved wooden levers that are used to paste ropes into short rope slings. Each block on the mast is usually built without polk (wheel). Far from all Viking ships will benefit from staying after the rear, as weakening and hogging will induce very high pressure on the backstay. The rope that carries the yard and the sail, Hurliard, must be very strong! Larger boats should also have some ballast, composed of rocks with round edges. This is for safety reasons, as round stones will fall easier than the hull of the overturned ship. Accurate ballasting is difficult to estimate, as it will vary with the number of crew members and other shipments. The starting point is that the craft ballast is relaxed to the surface in the water. For safety reasons don't forget the life jacket for all onboard and preferably another boat as an escort during the initial sailing experiment. Inspect all ropes and knots and pick a day with moderate winds for the first trial. Hopefully your confused images are a little easy. Click to enlarge images: Split logs into strakes. The point is to prevent the brain. Connecting the first strake in order of keel Keel support keel support is absolutely essential to keep the same symmetry in keel when strakes are added. Whoever's here can't be revoked later, the chart for splitting plank logs provides a challenge for boat builders who have to buy industrial saw materials. Oak can be divided radiantly, while pine allows tangential timber to split, avoid pith in the center. In this way, wider pine planks can be obtained from a log to the same diameter. Separating or seeing logs? Shipbuilders in the Viking Era (793 - 1066) used to divide logs using axes and wedges along the center line. Planck was then crushed using a massive ad in shape, almost like a rough aircraft. It is shown on the Bayeux strip, and is confirmed by examining the strands the archaeological ship finds. From a log they usually only have two or four planks well suited to the hull of the boat. This may seem like a waist of resources to us, but few benefits: in this way they are acquired to obtain plank where radial beaks of the brain (not: margstråle) where in parallel with planck, rather than planck penthouses. Axe dressing and hand programming also made more subtle cuts in the cell structure on the surface, making planks smoother and more resistant than saw planks. The third advantage was to grow rings in the wood and then straight the angle to the surface. Then each strak became stronger and more resistant to mechanical abrasion. The result was a stronger body more resistant to leakage and wear. One guess on my behalf is that it is possible that The root end of each astrak was deliberately placed towards the front end of the ship's ot. Wood fibers in the straky and crush marks then ruled out water flowing surface, rather than directing water into the wood cells. Sticking against wood fiber is difficult, but easy along it. The root end is also stronger and firmer than the top end and provides a better nail grip. This principle has been used in Noss wooden skis for centuries and partly in the cover of wooden roofs in Norway. It may well have its parallel in Noes shipbuilding. Much of this understanding of mechanical properties in wood is lost by the introduction of modern sawmills. For most ship builders today a Viking ferry project is a compromise between financial resources and to what extent historical building techniques can be pursued. In most projects, the manufacturer is limited to choosing industrial saw planks instead of dividing and sticking logs. This was the case for famous replicas such as Saga Sigler and Gaia and others, even though the ship's builders were well aware of the logging division technique. But despite the lack of time and money, the above principles can still be used to some extent. You should try to select plank in the store which saw in a similar pattern along the core line. Choose planks with dense growth rings and little nodes. Your weaker pith should be avoided and planned away, first by car but preferably finished with hand planning. Therefore, if you have planck saws, quality can be improved with subsequent planning with hand-edge tools. Strake joints, or scarves as vikings were saying Keel and Strand scarves 4,6 or more rivets may be installed on larger ships planck boxes for steam strakes of steamed planks before it cools. Strakes and keel joints are done by slanting overlapping ends. The nails then penetrate both ends of it and form a strong joint. Remember the direction of the water when the boat is in use so the water is not forced into the fuselage by moving the boat. Such joints should be ideally avoided or at least spread evenly along the fuselage. Two joints in two consecutive strands should never be placed in one gear. This substantially weakens the fuselage at this point. Alert! It also goes for Kiel if it is laminated. Built in 1949, the 1949 Gokstad Orman Friske replica had a total laminate in which the joints of each layer in the laminate put the way too close to the other joints, rather than spreading evenly along the keel. The result was a weak spot on the keel close to the rig basis that turned out to be fatal when Orman Friske hit a marine storm in 1950. The ship disintegrated and none of the 15 crew members survived. The lesson is as simply challenging: make no short cuts in the design and be critical when choosing materials. Stiff planks can be easier to form bending after Steamed can be easily done with the arrangement of boiling water in an oil barrel, which directs steam through a tube to a hollow profile of planks. If possible the fuselage should be made of fresh green timber from a sawmill or kept wet until building done. In some parts of western Norway former boat builders used to soak strakes or timer in saltwater in the valley. When sunk to a depth of 200 meters for a month or two the wood got penetrated by salt in cold water. When the wood was later dried, the salt was left inside as a natural proof against rotting. 'Meginhufr' - 'Strong Strak' is listed on the Viking ship one of the most deserved strakes in particular. Many Viking drilling ships feature a special design of strake that levels with or just below cross beams, the so-called 'meginhufr'. It is the name of the old Nos language that combines 'Megyn' and 'hufr' which first means 'big' or strong and the latter is 'strake' or plank ship. In this way, the 'Maginovfer' is a strong or sturdy strak, the building element that absorbs and distributes lateral forces from cross waves and beams while forming a long reinforcement that acts like a spring along the ship and maintains the flexibility of the fuselage. Meginhufr is thicker than other strakes (about 50%), slightly narrower and often hewed into a fairly complex profile, such as L or S with distinctive edges. It is also made from a very long timber, 2 to 3 times longer, compared to standard structures, as ship builders have tried to do it in one piece for as long as possible. Maginhumfer is often seen on early Viking ships, those with whipped ribs and rarely on ships those during or after the 11th century. On subsequent ships it is replaced with long stringers, which are attached to the inside of a more conventional strak. Obviously an easier solution for the crafter, requiring less specialized skills and saving some raw materials, but probably also the resulting body is weaker. Maginhumfer is often found in one of plank rows from 7 to 12 counted from kiel, depending on the size of the ship. On the Ozberg ship, Maginhever is the 10th Astrak, running about 13 meters long without a headscarf. Anyone repeating a Viking ship after a real design that originally had this particular strake (on both sides), should try to replicate it as well as possible as it is a significant element in the hull. Mast and square viking knarr mast sails. (Click to enlarge) Phoenician commercial ship with similar rig, circa 10 BC. Image caption University of Texas, let's wait. The Bayeux Tapestry Nordfjord færing 19th century. A rig and a square sail of the Viking ship had only one rig that could be pulled down. The square sail was attached to a cross beam on top. In addition the mast was supported by ropes from top to bottom And shoot and gun to different places along the whale. The cross beam could center around the rig so that the ship would sail with wind from behind and from both sides. The main problem was sailing against the wind. It was partly possible, but it couldn't sail as sharp as a modern rig. The sail was made of woven wool or linen. The ropes were usually hemp anti-warp. In rarer cases ropes were made from horsetails or even from valeros hiding. Technically inspiring mast? I believe the Scandinavians were heavily influenced by the Mediterranean rig designs when they started putting rigs and sails on their ships. The transfer from pure rowing ships to sailing ships probably took place in the 6th and 7th centuries. The Phoenicians used rig designs with a mast and a square sail about 20 years earlier. Although the Phoenician eventually disappeared, their mast design survived in greek and Roman ship designs. Somehow the ideas of such rigs must have travelled to northern Europe. The Romans used sailing crafts when they expanded the Roman Empire to include parts of England and travelled to major rivers in Central Europe. Roman coins have also been found as far north as Herjalfsi in Iceland, which may indicate that Romans had long voages in the depths of Scandinavia long before the Viking era. But Scandinavian ships remained largely Boeing ships until Kiel was strong enough to carry strain from sail between the 5th and 7th centuries. Perhaps the whole right was developed in direct response to just meet these demands? Further development of keel, rig base and mast should then be followed hand-in-hand. Carved image stones from the 8th century from Gotland in Sweden show numerous types of ships with masts. The height-width ratio of the sail should probably not be considered accurate in these images because they are very rough in design and are limited in stone form. But they all confirm the shape of the sail, some of these images also depict a lower yard at the bottom of the sail. The Byox strip ships do not have these lower yards. Instead they show problems with the collapse of the sail in the lower part of it. These ships were built in Normandy by conqueror William, and may be good examples of a Viking N mast design, or embroidery may be incorrect in displaying the correct masts. This suggests that there have been several rig designs side by side. Most (or all?) replica modern Viking ships have left the lower yard, but sometimes include a lower beam to keep sail wide in the lower corner while tacking or sailing downwind in moderate winds. The Gokstad ferry rig is a big problem for marine researchers and historians that a Viking ship with a full rig has never been found. Some of the remains of the rope and parts of a sail were found on the Gokstad ferry. The rig was cut or broken and some Beams belonging to the rig were found. But the rig was still incomplete, so one remained to some guessing to take the whole photo. The size of the sail and higett rig has been widely discussed since the excavation of the Gokstad ship. The 1892 Viking Replica had a square sail, but this was probably too long. The next replicas are equipped with a lower, wider sail. An old Norwegian thumb rule says you should be able to lower the mast inside the ship's strand. In the case of the 24-meter-long Gokstad ship, it limits the altitude to about 12 meters. Later, wooden boats from western and northern Norway are direct descendants of Viking ships, and most likely have masts and sails much like the Vikings used. Sail and mast designs were usually slightly different in each geographic area and, of course, in size according to boat size. But square shapes (quadriminal, trapezoidal or rectangular) prevailed to the most recent part of the 19th century. Boats from western Norway usually had lower sails than northern Norway, and some with trapezewood sails. Since about 1880, triangular sails have been in place as the original design. This also changed the way Noes wooden boats can sail, and in many ways the Viking sailing tradition was broken. These are key elements in the Noes shipyrunning as I see them, briefly said. Before you finally go ahead build a boat, look for as much information as you can. Study the finished boat in detail and listen to people who have done this before you (therefore.. not me!). Choosing care is the only good material. Oak is what the Vikings preferred, but pine is also good. In northern parts of Norway, buds were used, as the climate there is cold for pine to grow in appropriate dimensions. Sails can be sewn from Duradon if you are building on a budget, as most builders do. Woven wool sails are historically much more true, but will increase the cost of a project by a half or even more. Look at the rest of this site for more inspiration. With respect from Jørn Olav Løset Løset

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