



San Diego Ship Modelers' Guild

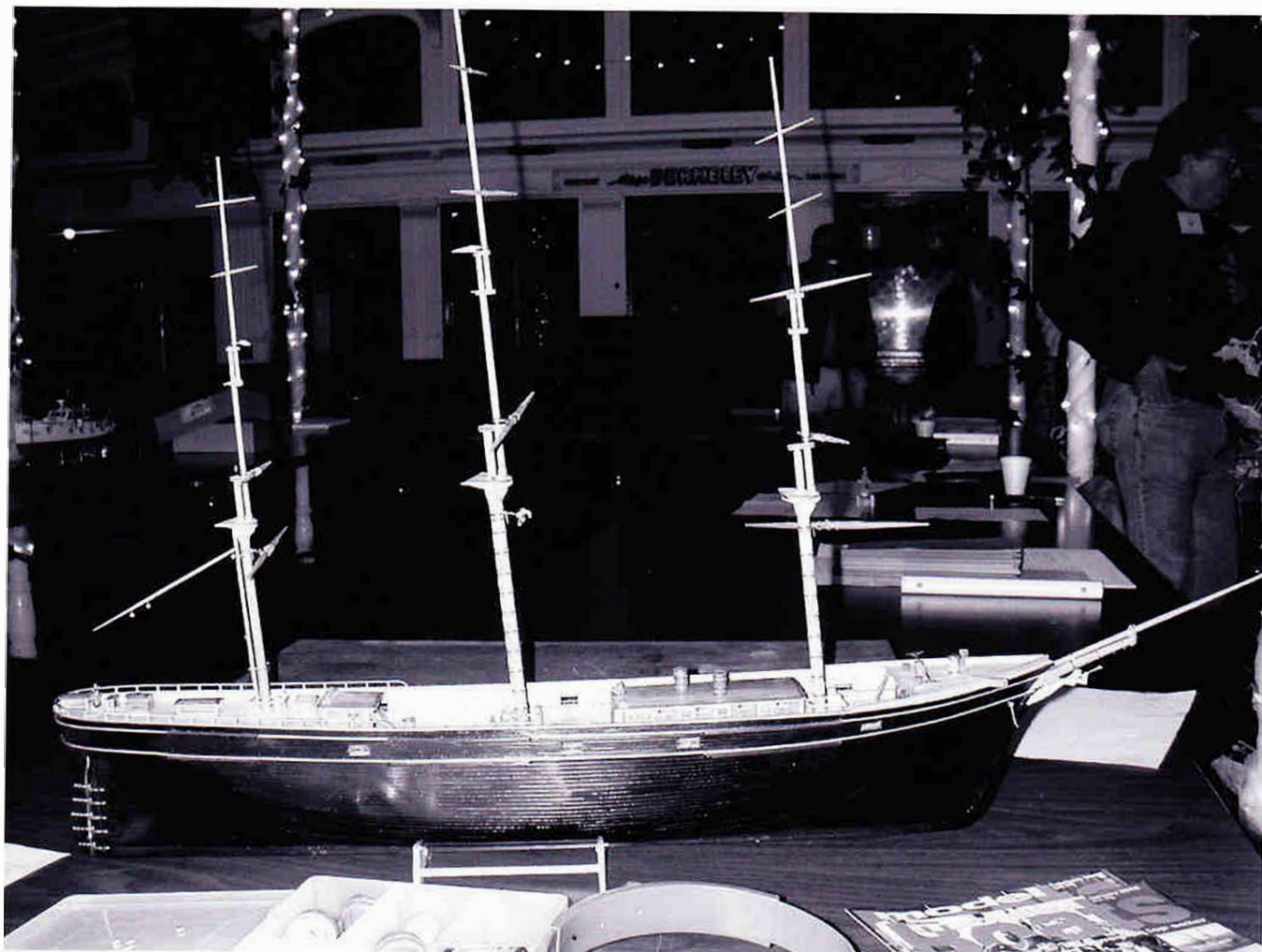
1306 N. Harbor Drive

San Diego, CA 92101

April 2002

NEWSLETTER

Volume 26, No. 4



Bob Graham's *Flying Cloud*

March Meeting

By Bob McPhail

The New Guildmaster, **Don Bienvenue**, opened the meeting and requested any visitors to introduce themselves. Mr. Bob Riddoch is building the Model Shipway model of the *Rattlesnake*. Mr. Ed Hohler is interested in

building a small model of a sailboat — he says it is a downscale of his previous plan to build a full sized one. Mr. David Davis is interested in general research but would like information on fireboats and the *Iron Navy* circa 1880-1910.

The Guild master then asked for any old business. Jack Klein discussed the SMA on QUEEN MARY in April. He mentioned about coordination of transporting models up to Long Beach and return. Bob Graham asked assistance in setting up. He said that refreshments will be provided for the set up team. There was then general discussion about the SMA and the club.

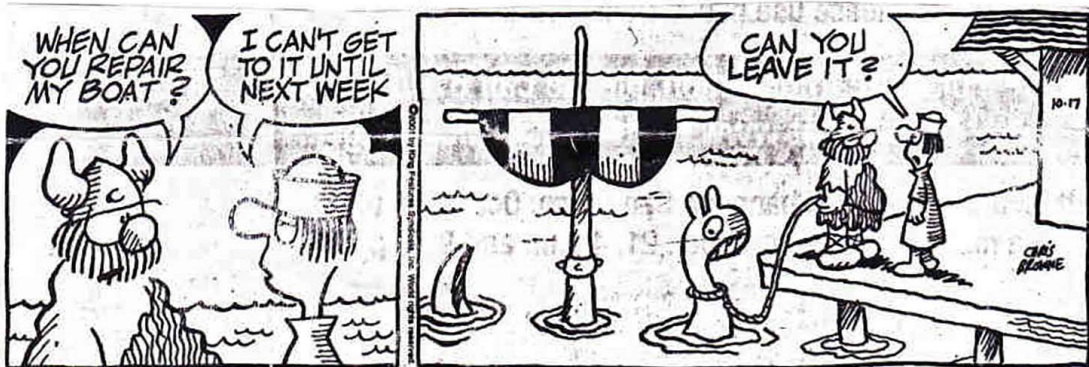
Jack also discussed the San Diego County Fair. He asked for entries for the ship model category and mentioned the special prizes and award structure. Robert Hewitt discussed the volunteer plan and the functioning of our booth. KC Edwards asked about the MEDEA cruise for folks that volunteered two days at the fair. Bob Crawford discussed possible cruise routes but nothing definite was known at this time.

The new treasurer, Dick Strange, gave his report. He said there was a turnover and he received a check for \$/redacted/. He found a bank (DOWNY SAVINGS) for the new account. Dick also described the difficulty in finding a bank that did not have fees associated with the account. He also said he had to obtain an IRS ID Number. Dick would also be making up a budget. There was discussion about renewing MODEL BOAT Magazine. A vote was taken and the result was not to renew the magazine.

Chuck Seiler talked about the 8th Fleet regatta that is being planned at Santee Lakes. He will confirm the date and report next meeting. There was discussion about "Model Shipwright Journal" available free from the internet. The website is [Http://www.geocities.com/groandragon/index.htm](http://www.geocities.com/groandragon/index.htm)

Bob Crawford said that Lloyd McCaffrey's book has been republished. There was discussion about acquiring a copy for the model shop but no vote was taken. Bob said the HMS ROSE is now at Southwest Marine. ROSE is to be HMS SURPRISE in a new movie starring Russell Crowe as Capt Aubrey (from Patrick O'Brian books). Bob also mentioned the upcoming FESTIVAL OF SAIL (September 2002), the launch of the PILOT (17 April) and putting BUTCHER BOY in the water next week. Bob also discussed upcoming repairs to MEDEA.

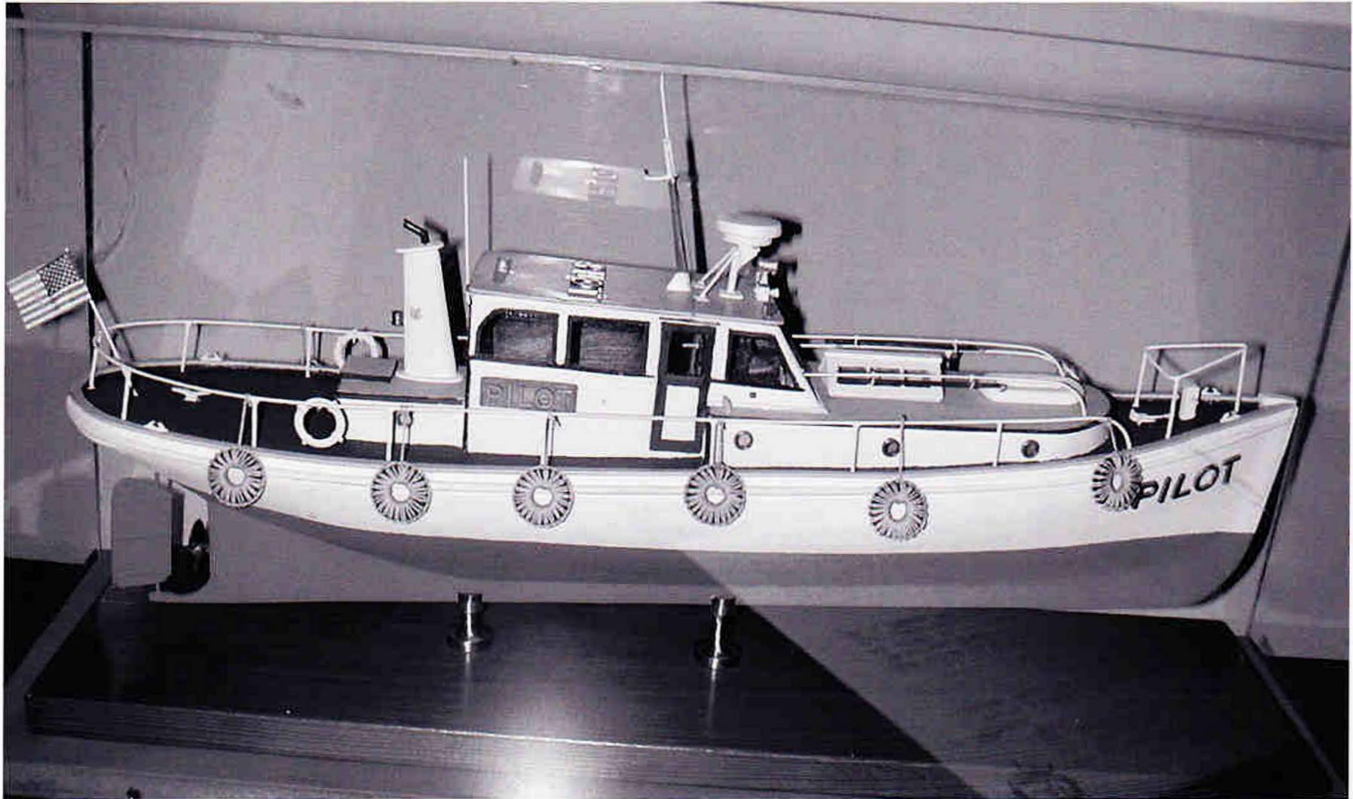
Bill Luther discussed the Model Shop and said that that the two brigantines, being built in San Pedro, will be launched April 27. Bob Graham talked about Jeff Moffet's drawing of Dick Strange. There was discussion about the use of nametags for the guild and Jack Kline said he would investigate getting permanent ones. Bob McPhail discussed the possibility of recognizing members who have made significant contributions to the Guild. There was much discussion about a proper way to accomplish this. A motion was made and carried to develop an appropriate method. Bob Crawford agreed to design something and present it to the guild next month for consideration.



Show and Tell

The "Flying Cloud" clipper ship model was created by Bob Graham at a scale of 1=96. This ship was one of most successful sailing clipper ships built by Donald Mc Kay. Much of her success was due to her increased length and hard driving by her skipper when she sailed around the

horn. Mc Kay used size - particularly length - to obtain sustained speed in strong winds and with the flying cloud he created a very profitable ship for her owners. The ship was very famous for her grace and speed in her day. A more detailed description can be found in the book "Greyhounds of the Sea."

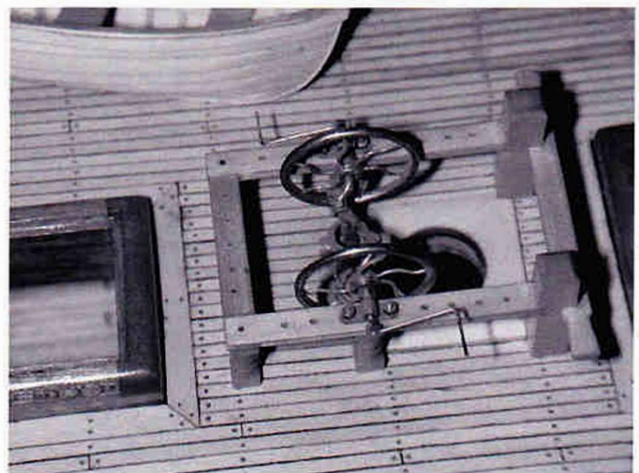


The *Pilot* by Bob Wright

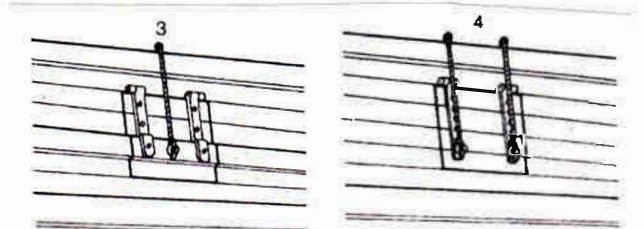
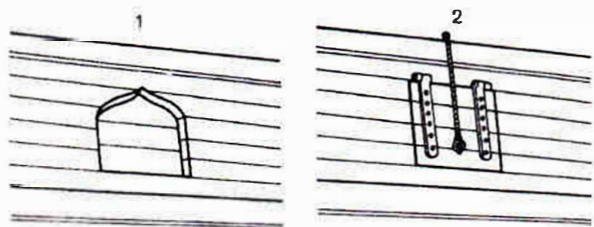
Bob Wright brought in his model of the *Pilot* which is the old San Diego Harbor *Pilot* boat. The original boat was built at the foot of Grape St. in 1914. The San Diego Maritime Museum is now rebuilding the boat to be used as a school boat. It was used from 1914-1999.

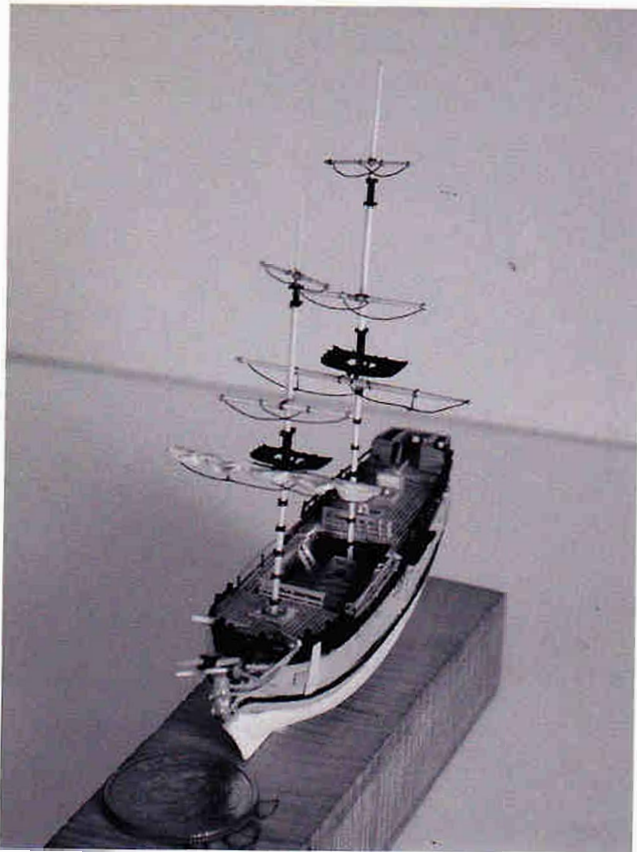
KC Edwards showed us another new kit from Model Shipways which is the "Armed Virginia Sloop". It is a 1:48 model to be built at a 1:48 scale.

Guild member Russ Lloyd, creator of ships in bottles, brought a collection of fossilized sharks teeth. The teeth which he found in Cooper River, Carolina, came from sharks as big as 40 feet long.



Bilge Pump on Grahams' *Flying cloud*





San Carlos
By Robert Hewitt
Scratch built

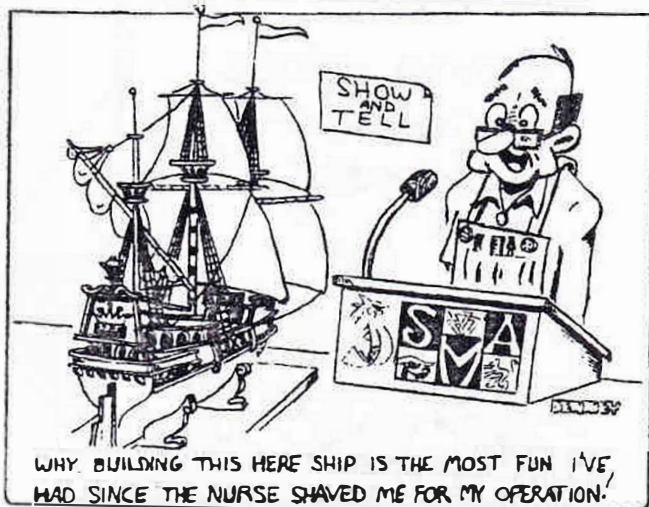
The packet boat SAN CARLOS was the first European ship to enter San Francisco Bay. Built by the Royal Navy of Spain in San Blas in 1767. In 1775, with the schooner SONORA and the frigate SANTIAGO, the SAN CARLOS departed San Blas to sail to Monterey with supplies. The fleet was then to explore and establish a foothold in northern California. The fleet accidentally bypassed Monterey and stumbled into the discovery of San Francisco Bay.

The model at a scale of 1:400 (.03 = 1 ft.), is 2.37" long and is being built for the Department of the Interior. The model will be displayed at the San Francisco Maritime Museum next to a current freighter model of the same scale to show the size comparison.

The hull is made of red gum. The deck is planked in holly, with boxwood and pear for the deck furniture. The bunted sails are of Korean Rice paper, formed wet on a glass plate. All of the rigging is of brass, copper and nichrome wire, the thinnest being .003 " in diameter.



Russ Lloyds' fossilized sharks' teeth.



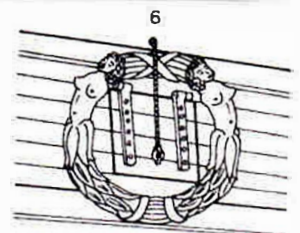
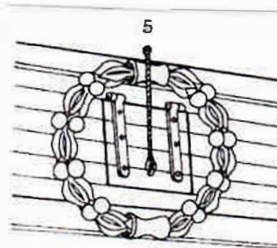
Next Meeting Wednesday April 10

Request for Newsletter Production Assistant

The newly employed Jacki Jones needs help!
Can someone please take the newsletter for reproduction, then drop off the resulting copies to Bob Wright at the Maritime Museum for mailing?

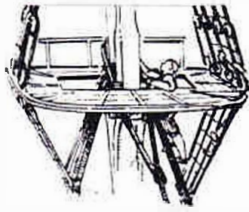
This needs to be done about 10-14 days before each meeting. The best deal for docutek printing is at a little shop in the Kearney Mesa area which is only open Mon-Fri and usually requires next-day pick up. The volunteer will be reimbursed by the purser for reproduction costs.

Call Jacki [REDACTED]



THRU THE LUBBERS HOLE

By Robert Hewitt
ARIEL



Jones received a new assignment, the Blackwall built corvette, *ARIEL*. The French off of the Carolina coast captured her. Sent to Lorient, she was purchased by the crown and loaned to Benjamin Franklin. There were quantities of valuable military stores awaiting shipment to America.

ARIEL was 130 feet in length, with a 30-foot beam. In order to carry all the supplies, her battery had to be lightened. Ten of her nine-pound guns were removed. Her crew was reduced to half-size. There were only forty-five of the *BONHOMME RICHARD'S* crew left. The difference was made up of thirty French Marines and a batch of British Prisoners who volunteered in order to get out of French jails.

Jones also had to make his usual modifications to improve the sailing qualities of his ship. On September 5, 1780, *ARIEL* departed Lorient. With a storm brewing, he put into the nearest port, Groix Roads, where they were kept at anchor for a month. On October 7, Jones put to sea.

Within hours Jones came on to a blow, first to a gale and then a storm force and beyond. He shortened canvas to a minimum. The topgallant masts were struck, guns were housed, and *ARIEL* was snuggled down for the worst.

The overloaded ship was being driven into the infamous Penmarch rocks. One of her pumps failed. *ARIEL* rolled over touching the yardarms into the water, and could not right herself. Out went the anchors, but that did not bring the ship into the wind.

Jones ordered the foremast cut away. With it gone, the mainmast kicked its butt out of the step, tore loose the chainplates, and went over the side, taking the mizzenmast with it.

Totally dismayed, *ARIEL* righted and came into the wind where she lay at anchor for two days while the storm blew itself out. Afterward Jones wrote: "until the night of the 7th, I did not fully conceive the awful majesty of tempest and of shipwreck. I can give you no just idea of the tremendous scene that nature then presented which surpassed the reach even of poetic fancy and the pencil".

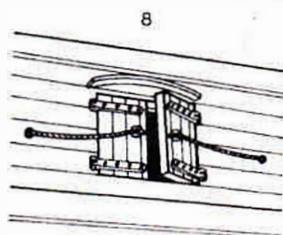
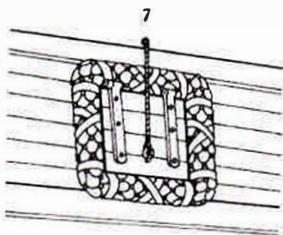
By October 11, conditions eased and a jury mizzenmast was rigged so *ARIEL* could limp back to Lorient. It took eight weeks to re-rig and repair *ARIEL*. During this time Jones made an effort to obtain a more desirable command, but he only succeeded in irritating Franklin. He sailed again on December 8.

Jones encountered a Loyalist privateer, the *TRIUMPH*, with four more guns than *ARIEL*. With his British flag and uniform, Jones was able to sail along and have a lengthy conversation with the captain as he edged into position. At the right moment, he crossed *TRIUMPH'S* stern, raised the American flag, and gave them a broadside into the stern cabins and quarter galleries. He then fired into the windward side of the ship. Within ten minutes, *TRIUMPH* struck her colors.

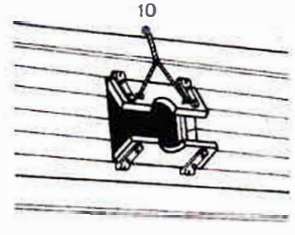
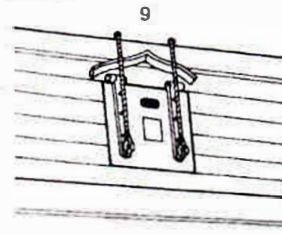
As the boat was being lowered, the captain of *TRIUMPH* pulled a surprise on Jones. He hauled in sail and departed, leaving in her wake a heavy *ARIEL* with Jones fuming on the quarterdeck. He had soundly defeated a faster and more powerful warship, but victory had never been so empty.

On February 18, 1781, *ARIEL* dropped anchor in Philadelphia. He had twenty of the English volunteers in irons. They tried to stir up a mutiny, not realizing that Jones was a seasoned professional in the mutiny field.

Jones had been gone for three years and three months. He was treated as a hero. But congress did not reimburse him and there was no command available.



5



There was one uncompleted ship available. Jones lobbied for it and got it. She was the *AMERICA*, a 74-gun ship of the line. The ship had been in the docks for four years due to lack of funds and materials. John Langdon was still the navy agent, and no doubt was contributing to the delays.

Jones was to spearhead the building, but building lagged on. Jones complained of the quality of wood Langdon was purchasing. There was a joke going around that the ship not only had to be painted but also pruned. Jones designed the figurehead for *AMERICA*.

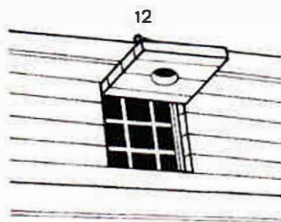
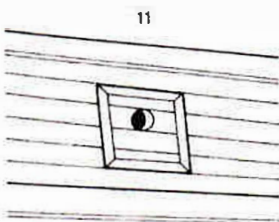
The British were aware of the building of *AMERICA* and planned to send in a force to burn her. Hearing of this, Jones set up a guard of the building crew. Jones personally stood watch every third night.

A French 74 had struck a rock in Boston harbor and the congress elected to give the French government *AMERICA* as a token of appreciation. Jones' feelings can be well imagined, but he made no complaint.

Jones designed a special cable system to launch *AMERICA* due to her large size and a narrow slipway. She slid into the water after a second try and Jones presented the ship to the French Captain. The next day Jones saw her for the last time as his carriage rolled south, his last command in the American navy.

Jones traveled to Paris, back to America and then back to Europe, trying to obtain the money for prizes. The only reward he received was a gold medal from Congress. He tried various mercantile schemes without success. Finally, in Denmark, the Russian Ambassador offered Jones the admiral's flag in the service of Catherine II, Empress of Russia.

Leaving Denmark his way was blocked by ice. He chartered a thirty foot boat to take him south. At sea, he commanded the captain, at gunpoint, to sail around the ice pack. After a four-day ordeal, they landed in Esthonia. He compensated his unwilling boat crew very generously for his act of apparent piracy.



6

Jones arrived at the Black Sea May 30, 1788. He became Kontradmira Ivan Pavlovich Jones. His flagship, *VLADIMIR*, was a 74-gun ship of the line. She was reduced to twenty-four guns because of the shallow waters in which she had to work. In 1788, his squadron fought a series of skirmishes using tactics that were as unfamiliar to him as the language.

In one action he and the interpreter were rowed through the squadron to shout commands to the captains, as they had no signal system. In October the Turkish fleet was driven from Liman and Constantinople was taken.

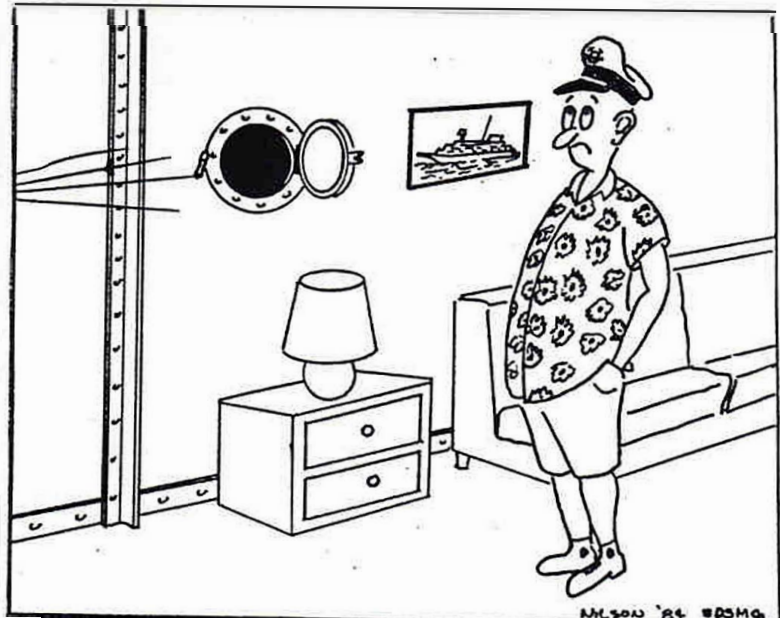
Jones went to St. Petersburg in June, hoping for a new command. What he received a trumped-up charge of statutory rape, and his walking papers. Jones returned to Paris where he died on July 18, 1792, in debt and alone, at the age of 45.

A few days after his death, a letter was sent giving him commission as United States Consul to the Barbary States. Jones' French friends had him buried in an alcohol-filled lead coffin so the body would be there when his country wanted it.

Finally, in 1905, his body was located and returned to the U.S. with a mighty fleet of eleven battleships. The remains of Captain John Paul Jones are interred in a marble sarcophagus in the chapel crypt of the United States Naval Academy at Annapolis, Maryland.

SHOW & TELL

by Nilson



"I PUT ALL OUR MONEY IN THE WALL SAFE, DEAR"

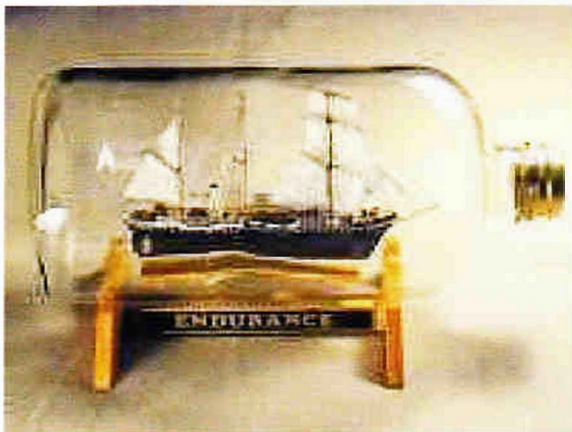
Surfing the Internet For Modelers and Maritime History Buffs

Model Shipwrights Journal is Available for Downloading

<http://www.mtcl00167.pwp.blueyonder.co.uk/Journal/index.htm>

Submitted by Chuck Seilor

This is the journal that was passed around at the last guild meeting. It is on-line in pdf format that you have to download it to view. This requires using the ubiquitous Acrobat software. When you follow the directions for printing and folding, you create a very nice magazine for free.



The Endurance by John Fox III.

Love Ships in Bottles?

Submitted by Jack Klein

<http://www.chibardun.net/~jfox3/awards.html>

And

<http://www.shipmodelers-forum.net/imss.html>

Try these web sites to enjoy award-winning ships in bottles. The model above was the time winner of the Miniature Division and best in Competition for the 2001 in the Internet Model Shipwright Society Online Competition is the Endurance by John Fox III.



Take a Virtual Tour of the USS Olympia

www.spanamwar.com/olympia.htm

Submitted by Lew Johnson

The USS OLYMPIA was the flagship of the Asiatic Squadron. It is the only naval vessel from the American Spanish-American War fleet still in existence. OLYMPIA is one of the most significant vessels in United States history as she was the flagship of Commodore Dewey in his victory over Admiral Montojo's Spanish Squadron at Manila Bay. The United States took a large step towards becoming a world power with his victory. The USS OLYMPIA is permanently docked at Penn's Landing in Philadelphia, and is open for public viewing. It is the only American warship from the Spanish American War still in existence, and one of only four warships representative of the time period that exist worldwide.

San Diego County Fair Web Site

www.sdfair.com

www.delmarfair.com

Visit this site to get entry forms and to learn more about the San Diego County fair and the Design in Wood competition.

Cabrillo's Ships: *First at Catalina*

The first two ships to anchor at Santa Catalina Island were undoubtedly those of explorer Juan Rodriguez Cabrillo, who recorded his visit to the island on Oct. 7, 1542. Cabrillo's two ships, *San Salvador* and *La Victoria*, were not square-rigged galleons commonly used for crossing vast expanses of open ocean.



Rather, they were built in Navidad, Mexico, especially for exploration along the coast. Among requirements of such craft was the ability to sail with ease into small harbors. Thus, both ships in the expedition were smaller than 100 feet and were rigged with

triangular sails supported by swept booms. This sail arrangement, a forerunner to the sails found on modern-day sloops, ketches and yawls, made the craft more agile and gave them the ability to point higher into



the wind than square riggers. Entering harbors and coves would have been much easier with these craft as compared to square riggers.

Cabrillo's flagship *San Salvador* has been described as having four masts: a square-rigged foremast, lanteen-rigged main and mizzen masts and an even smaller mizzen-type mast with a boom which swung well outboard, in the style of the modern-day yawl.

Such descriptions depict *La Victoria* as having two masts, both lanteen rigged.

Such a pair of ships served well for Cabrillo's expedition, which ventured north along the California coastline, past San Francisco into what is now Oregon.

Cabrillo himself died of complications from a broken limb on Jan. 3, 1543 and is said to have been buried on one of the Channel Islands, possibly San Miguel Island.



HOW TO SELECT AND USE A SCROLL SAW IN BUILDING SHIP MODELS

by Frank Wilhite

Bill Russell asked me to write an article on this subject for the SMA newsletter over four years ago. Considering how much I hate writing, I'm glad I can promptly comply with his request.

I feel using a scroll saw in the construction of model ships requires a different approach than using one in general craft work such as sawing out large patterns. We work with small parts and many times have to saw a straight line precisely, which is hardly ever required in craft work.



My desire to buy a scroll saw heightened after using a jewelers saw with an 8/10 blade (.010 in. wide X .0065 in. thick) to saw out the above scroll work for a 1:96 ship. It took me an 2 hours to complete the task including mistakes and two broken blades. I thought using a scroll saw would be a better way but didn't know if one could successfully use an 8/10 blade in a scroll saw. I helped man an SMA booth at a Long Beach woodworking show and took the opportunity to approach RBI and Hegner scroll saw booths with an 8/10 blade I had brought with me. I asked them to demonstrate using the 8/10 blade in their saws. Hegner asked me to come back later in the day when there were less people around. RBI said "sure", mounted the blade in the saw and cut out a very small free hand part out of thin hardwood. I was impressed!! Now I knew it could be done, but I couldn't afford the \$1100 - \$1300 price of the RBI. The RBI guy said the

secret was to run the saw at 300 spm or s lower and to work slowly and carefully.

Conveniently, an article rating 23 scroll saws appeared in the October, 1996 issue of WOOD magazine. It described the Delta 40-650 as "The most innovative saw in the test; loaded with features, plus smooth performance." I bought one from Abbey Tools at a woodworking show (the best prices can be negotiated at a woodworking show), after they guaranteed the saw would work with an 8/10 blade. It did work with the saw operated at 300 spm. Since then, Dewalt has come out with the DW788 scroll saw identical to the Excalibar saw which was top-rated in the WOOD article. So, when your are shopping for a scroll saw for ship modeling make sure it is a variable speed saw with the slowest speed no higher that 300 spm, and that it operates smoothly so you can use blades as small as 8/10. For most of my scroll sawing I use a 2/10 "reverse tooth" blade. The reverse tooth results in the bottom of the part being just as smooth as the top. I work normally at the slowest saw speed (300 spm for the Delta) and do not force the wood through the saw but let the saw do the cutting. You can buy 2/10 reverse tooth blades from WILDWOOD DESIGNS. I also use my 4X binocular magnifier so I can see what I am sawing. In fact I use the magnifier even while gluing parts, rigging, painting --- all operations of ship modeling, because I find I can see what I'm doing so much better AND my hands are MUCH steadier when performing small delicate movements.

In conclusion, I feel the scroll saw has been one of the most useful tools I've acquired for building ship models.

SHIP MODEL COLLECTING

PEOPLE COLLECT OBJECTS OF ALL SORTS.

SHIP MODELS ARE COLLECTED BECAUSE OF
THEIR DECORATIVE AND ROMANTIC VALUE

E. ARMITAGE McCANN

Master Mariner

Secretary, Ship Model Makers' Club

Common with most wild animals, people have an instinct to collect things. In this age we no longer find adventure in gathering a store of nuts or jerked beef so we release this atavistic complex by collecting objects interesting or beautiful, or perhaps just rare, because with the true collector the harder things are to acquire the more they are prized. This has more reference to their rarity and beauty than to what we pay.

People collect all sorts of things from postage stamps to white elephants. Most collections have some disadvantages; of stamps, for example, there are too many and they have to be put in books where we seldom see them; of white elephants there are too few and we would see too much of them.

Let us therefore clear hawse by looking at the objections to collecting ship models. A really fine model can seldom be found to a scale of less than $\frac{1}{8}$ inch to the foot; this for a sizable ship means a model of some three feet over all and nearly the same height—many fine models run up to five or six feet in length. The spars and rigging of a square-rigger are delicate, but are so stayed and backstayed, as with the real ship, that if well made, the whole is quite strong. Nevertheless, it is not wise to place a model so that people will place their elbows on the topsail yard. A model thus takes up quite a bit of room.

The other objection is that the Missus protests at having to dust them. The remedy for this is to do it yourself and, incidentally, the best

way to do this is with a medium stiff paint brush and a pair of bellows or good lung pressure. The profits and pleasure of collecting ship models far outweigh any objections.

Some men start collecting because of their interest in one particular vessel but mostly because of the decorative and romantic value.

The exactness of a model with its prototype is inextricably interwoven with its beauty but let us consider the decorative angle first and reserve the matter of meticulous accuracy for a later story.

Any carefully made, carefully placed model at once adds a note of grace and distinction to any room, which may or may not be otherwise interesting—modern or antique. Why does it? Because it has a distinguished, austere beauty. It is not a beauty of the decorator's art or paint or tinsel, but one of harmonious line, through its gracefully moulded hull and slender tapering spars. A sailing ship is said to be the most beautiful thing ever made by the hand of man and a model is a tiny replica of it.

A ship model in a room is a focal point on which the eye will lovingly linger. It is the embodiment of romance and adventure. The sea is the symbol of all terror and all beauty in life. Sailors, throughout the ages, are men who have fought and conquered the sea and carried civilization to the far parts of the world from its cradle in the Mediterranean. To do this they had to have vehicles which were sure and swift. Hence their ships are the acme of strength and grace and hence the fascination of the ship model.

Do I sound too enthusiastic? Take my warning, you will be just as bad if you start.

Just where to commence collecting will depend upon several circumstances, chiefly space and bank account.

Only those with a studio or large rooms can have large models, which are not necessarily the more expensive. I could have bought at auction the other day for \$200 a model of a brigantine which was worth at least \$800, but it was six feet long.

I have seen old models sell for over \$3,000, and several modern made ones for \$2,000 and one for \$25,000, but would not advise the beginner to pay any such prices. Nice models of all kinds of ships may be bought from about \$50 up; perhaps less if you are a good hunter and are lucky. Prices in New York are at present about one-fourth what they were three years ago.



buy what they call a ship model for \$1.95 and up, or go to a higher class store and get the same thing for more money. These are manufactured by the thousands in Germany and in this country and are to be utterly avoided. A model must be a replica of something and these, though advertised as exact replicas, bear but the faintest resemblance to any ship. They are decorations

with a ship motif and as such have decorative value, as does the wall paper. They remind one of the Englishman's opinion of the Scottish bagpipes—"They are fine, if you get where you can just hear them—and then go a little farther."

There is another type of decorative model which is much better; this is what is termed the water-line or scenic model. These are usually made by sailors or ex-sailors. The sailor knew his ship thoroughly in detail from the water-line up, but below that he seldom saw a ship, so he commenced at that line and set her in a plastic sea. Then again he liked to put sails on her and a ship with sails set standing on a raised base looks somewhat foolish—in this we are inclined to agree.

Such models are as a rule accurate in everything but scale, in this they are frequently far astray, because the maker judged sizes by his eye, which is not a reliable measure. Then, he had to work with what tools and material he could find aboard. Nevertheless, however crude such models are, they have documentary value; the loving care expended on them is inherent in them, they vibrate the atmosphere of the sea and are very well worth while.

Similar models are now being made ashore by ex-sailors and others, some of them being quite accurate, because plans are used, but they never come under the classification of scale models and are therefore never so highly prized by the earnest collector.

A variation of this type is the scenic half-model. This is half a hull set in a plastic sea with carved wood sails all fastened to a board painted to represent the sky. These are somewhere between a painting and a model and have the advantage

that miniatures made this way can be hung on a wall rather than set on a flat surface.

Then again there are little full-models with carved wooden sails. Many of these are very good looking.

Models such as these are to be found in the antique shops and are being made by men up and down the coast from Maine to Washington, including the large ports such as New York or 'Frisco, and may be gathered up, say, from \$30 to \$250.

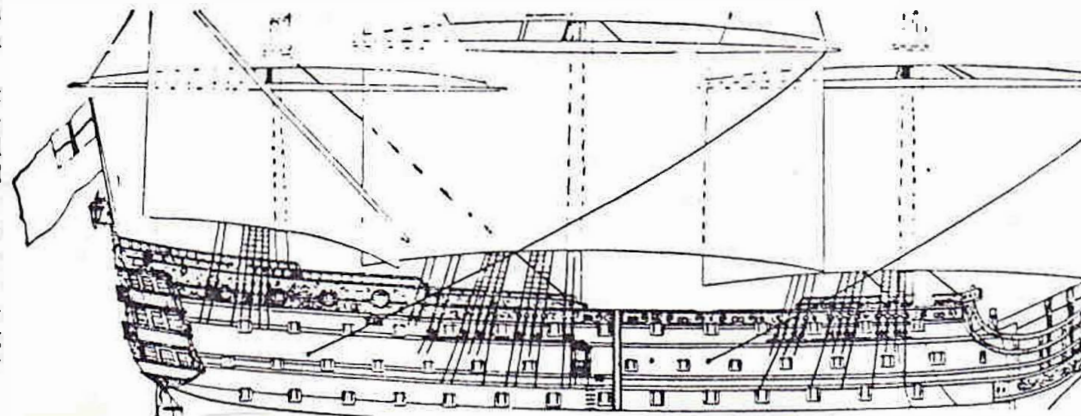
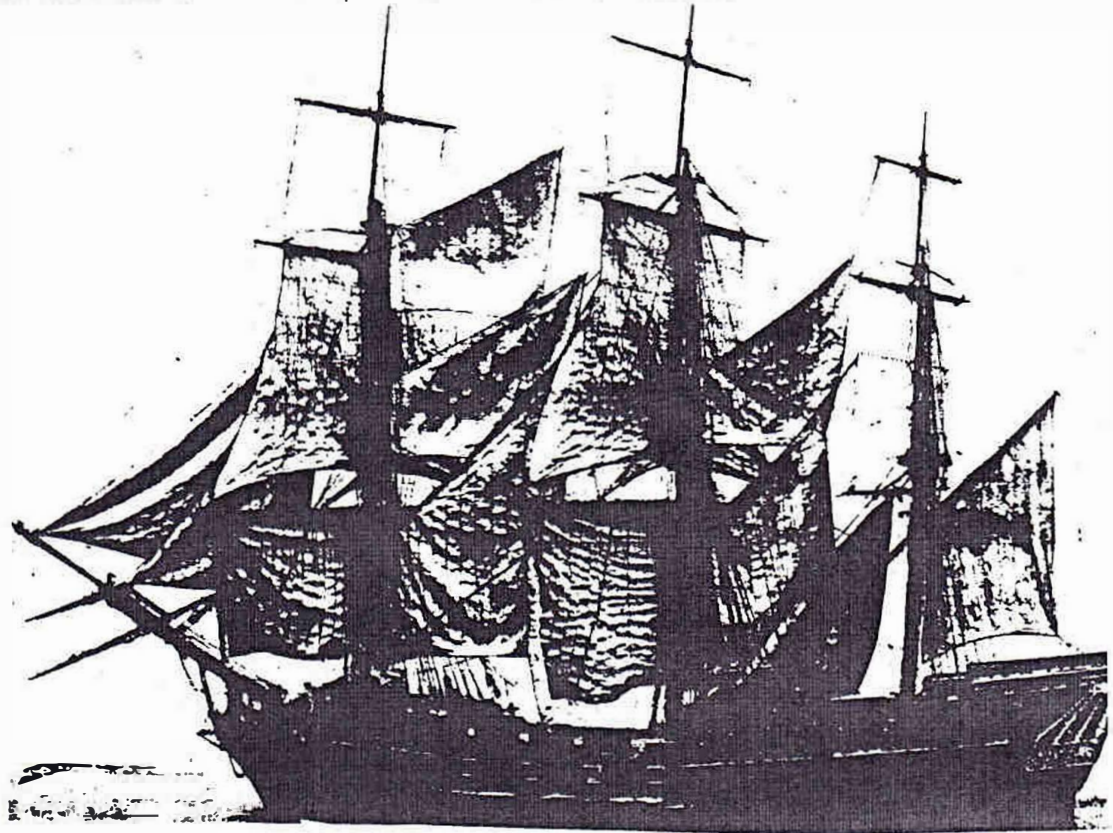
As with other forms of collecting only experience will disclose which are good and which are bad. It is helpful if one can take along an expert—though he has the habit of condemning everything not exquisite.

The value placed on a model will vary with circumstances; if in the hands of a dealer, with what he paid for it and how much he knows about it—there are still great bargains to be found. If the maker is selling just by way of a little extra income he can sell cheaper than the professional builder with high living costs in a city. The value to a purchaser is how much he wants it and has.

In the decorative class would also come the ships in bottles, from about \$7 upwards—models of such vessels as Roman galleys, most Viking ships, Santa Marias, Spanish galleons, etc. Chinese junks are in a separate class.

Now presume that you have got your first model established in the sitting room. Bye and bye you will miss it when in some other room and get one for that room; then you will want one in the office; by that time you are a confirmed collector, your friends will have verbally pulled them to pieces, and you will know something about them and will be hunting better ones, to which we will refer in our next article.

Dutch East-Indiaman Mercurius. Probably built in 1770. In the Netherland Historical Ship Museum, Amsterdam



NOTE!!
Do not take serious the prices quoted in the article. That was in the 30's. Ed.

CLASSES

- Class 1 Contemporary Woodworking - Furniture
- Class 2 Contemporary Woodworking - Accessories
- Class 3 Traditional Woodworking - Furniture
- Class 4 Traditional Woodworking - Accessories
- Class 5 Art Furniture
- Class 6 Made for Children
- Class 7 Model Building - Scale
- Class 8 Model Building - Not to Scale
- Class 9 Musical Instruments
- Class 10 Clocks
- Class 11 Veneering/Marquetry
- Class 12 Wood Turning – Face Work:
Perpendicular to the ways of the lathe
- Class 13 Wood Turning - Center Work:
Parallel to the ways of the lathe
- Class 14 Wood Turning - Embellished/Mixed Media
- Class 15 Wood Turning - Laminated/Segmented
- Class 16 Wood Carving - Animals
- Class 17 Wood Carving - Birds
- Class 18 Wood Carving - Marine Animals
- Class 19 Wood Carving - Open
- Class 20 Scroll Saw - Intarsia
- Class 21 Scroll Saw - Fretwork (pierced & unpierced)

SAN DIEGO COUNTY FAIR AWARDS

The following will be awarded in each class:

- First Place \$200 and Rosette
- Second Place \$175 and Rosette
- Third Place \$150 and Rosette
- Fourth Place \$ 75 and Rosette

Master Woodworker's Trophy

\$250, Trophy and Rosette.

Honorable Mention Rosettes may be awarded at the discretion of the judges. No exhibitor will be allowed more than two money awards per class; however, there is no limit as to the number of rosettes or donated awards an exhibitor may win. Award checks will be mailed 30 days after close of the Fair.

The San Diego County Fair assumes no responsibility for awards donated by clubs, firms or individuals.

DONATED AWARDS

Fine Woodworking Magazine -

Best of Show \$ 1,000 and Rosette

Wood Magazine

Excellence in Workmanship \$ 500 and Rosette

Workbench Magazine

Excellence in Design \$ 500 and Rosette

Apollo Sprayers Inc.

Excellence in Finishing

1st Place Apollo 800 HVLP Spray System

2nd Place Apollo A5110 HVLP Conversion Spray Gun

3rd Place \$100 worth of Apollo waterbase finishes

San Diego Maritime Museum Perpetual Trophy

Best Scale Model Ship \$ 500 and Rosette

Advanced Machinery Imports, Ltd.

"Best in Scroll Saw Class" \$300 & Rosette

San Diego Woodturning Center

\$250 Gift Certificate and Rosette

American Furniture Design Company Award

\$250, Plaque and Rosette

People's Choice Award Sponsored by

"Woodworker West Magazine"

1st Place - \$75 2nd Place - \$50 3rd Place - \$25

Woodworker's Journal

Two year subscription to "Woodworkers Journal" for 4th place in each class

To qualify for the following awards, you must be a member of SDFWA as of April 26, 2002.

San Diego Fine Woodworkers Association for

Novice* and Advanced** (2 awards)

First Place \$ 250, Trophy and rosette

Second Place \$ 150 and rosette

Third Place \$ 100 and rosette

* Novice - Entrant has never received an award in the Design in Wood competition.

**Advanced - Entrant has received an award in the Design in Wood competition previously.

Sponsor's Choice Perpetual Trophy

\$250 value in merchandise and plaque. Award donated by Tropical Exotic Hardwoods.

CALENDAR

Registration deadline (entry forms,

fees and slides/photos): Postmarked on or before Friday, April 26.

Delivery of exhibits: Sunday, June 2, 9:00am -

4:00pm.

Closed judging: Monday, June 3.

Pick-up of exhibits: Monday, July 8, Noon - 8:00pm

CONDITIONS OF ENTRY

Who can enter?

The Design in Wood Exhibition is open to all interested adult woodworkers. Wood projects must have been created by the artist whose name appears on the entry form.

How many entries can I submit?

A maximum of three entries, all classes combined, may be submitted per entrant. Works previously displayed in this Exhibition are not eligible.

Is there a fee?

The processing fee is \$15.00 per wood project entered. Processing fees are non-refundable.

How do I enter?

You must register the wood projects you want to enter. Your completed entry form, processing fees and slides/photos only (not the wood projects) must be postmarked on or before April 26. Hand-delivered forms, fees and slides/photos will be accepted in the Entry Office during normal office hours until Friday, April 26, at 5:00pm. Late entries will not be accepted. Entry forms without the correct fees will not be processed. It is recommended that you keep a copy of your completed entry form for reference. Blank entry forms may be photocopied. Faxes will not be accepted.

What are the project requirements?

Projects that do not adhere to the requirements specified will be disallowed.

- Projects, any portion of which was produced under the supervision of an instructor or those constructed from kits, are not eligible.
- You must provide color slides or photos of your work, with no more than three views per entry. Each slide or photo must show the entrant's name and item number to correspond to the entry form. Photos/slides can not be returned. Photos of unassembled projects are not acceptable.
- Projects that are unsuitable, soiled or require excessive display space may be disallowed by Fair Management.
- Classes 1-5 and 20-21 will be juried for acceptance into the show. Notification of your participation will be mailed prior to the delivery date.

When do I bring my exhibits?

Notification of your participation will be mailed prior to the delivery date. Exhibits will be received at the Del Mar Fairgrounds Mission Tower, located on the southwest end of the Grandstand, on Sunday, June 2, from 9:00am to 4:00pm. Access the Fairgrounds through the Solana Gate off of Via de la Valle. No works will be received after this time. You must bring the projects described on the entry form. Claim checks will be issued when you bring your exhibits. Keep your claim checks; they must be presented in order to pick-up your exhibits. Small exhibits may be shipped, pre-paid, to arrive at the San Diego County Fair Entry Office between May 28 - June 1.

NOTE: If you want your shipped exhibit(s) mailed back, you must include an additional \$20.00 for postage and handling (no stamps, please). Enclose fee with entry form.

When do I pick-up my exhibits?

All exhibits must be picked up Monday, July 8, between Noon- 8:00pm. Exhibits may not be withdrawn before the close of the Fair. You must come in person with your claim checks in order to pick-up your exhibits. If you are unable to come during the above time, please arrange for someone else to pick up your exhibits. That person must bring the claim checks and a signed, written authorization from you. No exceptions. Exhibits not picked up at this time become the property of the Fair and will be disposed of promptly.

How can I sell my work?

All work on display will be considered for sale at the price indicated on the entry form. Work not for sale must be marked NFS on the entry form. Work not priced will be considered NFS. All sales will be the responsibility of the exhibitor. No sales are allowed on the Fairgrounds during the run of the Fair.

What is the judging procedure?

Judging panels will consist of woodworkers and professionals in the industry. The following judging criteria will be used for all classes: Design Integrity; Understanding and Use of Materials; Use of Form and Color; Overall Craftsmanship; and Appearance and Quality of Finish. Outstanding and award winning works, as selected by the judges, will be displayed during the run of the Fair. The decision of the judges is final.

What else do I need to know?

No entry will be accepted where the exhibitor describes conditions under which he/she will exhibit. Neither the San Diego County Fair (22nd District Agricultural Association) or the San Diego Fine Woodworkers Association will be responsible for any loss or damage of any kind. The Local and State Rules found in the San Diego County Fair Competition Handbook apply to this department. To receive a copy, contact the Entry Office or www.sdfair.com

FOR MORE INFORMATION

Call us at (858) 792-4207. We're available Monday through Friday from 9:00am to 5:00pm to answer your questions. If you need more brochures, please send a #10, self-addressed, stamped envelope to:

Design in Wood
San Diego County Fair
P.O. Box 685
Solana Beach, CA 92075
or

www.sdfair.com

DESIGN IN WOOD

2002 Entry Form

San Diego County Fair, Design in Wood, P.O. Box 685, Solana Beach, CA 92075
(Type or block print clearly)

Name: _____

Address: _____

City: _____ State: _____ ZIP: _____

Telephone (____) _____ e-mail Address: _____

Processing fee is \$15.00 per entry. Please make your check payable to 22nd DAA.

Mail your entry form and processing fees to the address above. Entry form must be postmarked on or before **Friday, April 26**. E-mails and faxes **will not** be accepted.

The exhibitor agrees to defend, indemnify and hold harmless the fair, the county and the State of California from and against any liability, claim, loss or expense (including reasonable attorneys' fees) arising out of any injury or damage which is caused by, arises from or is in any way connected with participation in this program or event, excepting only that caused by the sole active negligence of the Fair. The fair management shall not be responsible for accidents or losses that may occur to any of the exhibitors or exhibits at the fair. The exhibitor (or parent or guardian of a minor) is responsible for any injury or damage resulting from the exhibitor's participation in the program or event. This includes any injury to others or to the exhibitor or to the exhibitor's property.

I certify that these entries comply with Local, State and Department Rules contained in the Competition Handbook. I acknowledge that I enter at my own risk and that these entries do not violate copyright or trademark laws. I certify that I have read the statement listed above.

X Signature: _____ (Original signature is mandatory)

Office Use Only	Receipt # _____ \$ _____ by _____ Date ____/____/02 Exhibitor # _____
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Item No.	Division No.	Class No.	Size L"xW"xH"	Description/Title, including wood species	Selling Price or NFS	Office Use
1.	1101		L: _____			
			W: _____			
			H: _____			
2.	1101		L: _____			
			W: _____			
			H: _____			
3.	1101		L: _____			
			W: _____			
			H: _____			

Number of entries ____ @ \$15.00 each = _____ + mail back \$20.00 = _____
(Make checks payable to 22nd DAA) (If applicable)

- Mail Back
 SDFWA Member
 Returning Exhibitor
 1st Time Exhibitor