



Stern view of the replica bezaisen "Hakusan Maru"

The Rope 50th Anniversary Commemorative Tour: "Visiting the Ports of Call of the Kitamaebune" Sado Ogi Folk Museum. (Photographed by our member Masaki Kurita, May 2025)

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September Meeting

Saturday, September 6, The 2nd Regular Meeting, Lecture, and Social Gathering for the 2025 fiscal year was held with 50 participants. The venue was the Italian restaurant “Salon de Juliette” at the Ginza district of Tokyo, privately chartered for the whole afternoon for the event.



President's Address

At the scheduled time of 1:30 PM, the regular meeting and lecture commenced with an opening address by President Kurita, moderated by Secretary-General Ichikawa.

President focused his remarks on three points: his thoughts from this past August, updated information at JSMCC, and an introduction of today's guest speaker, Mr. Tsuneo Imai.

First, regarding this year's intense heat. While viewing the flyer of “Ice Age Exhibition” currently held at the National Museum of Nature and Science in Ueno, Tokyo, he reflected: our human lifespans are merely 100 years, while Earth's history spans 4.6 billion years. Ice ages occur in 100,000-year cycles. Viewed over paleoclimatology, the effects of global warming could be seen as a minor event on the path toward the next major ice age. While global warming generates much news and discussion, he believes it's wise not to be swayed by these fluctuations. Instead, keeping the long-term cycles of Earth's climate in mind allows us to peacefully endure hot summers and cold winters.



Next, the JSMCC report. Currently, there are 14 affiliated clubs from Hokkaido to Okinawa, with a total membership of 385. However, membership numbers, which once easily exceeded 500, are declining. The primary reason is the aging of the membership. While every club is trying to increase new members, he is afraid the membership will naturally decline from here on. He hopes our members will actively visit the exhibitions held by each club and encourage them to recruit new members, so our small community of sailing ship modelers would not become an endangered species on earth. Information on these exhibitions is available on The Rope's homepage under Event Information.

Finally, Mr. Tsuneo Imai, today's guest speaker, was introduced. He is someone who has long supported us at The Rope. Over 30 years ago, Mr. Imai established the Japan Sail Training Association aboard the sailing ship “*Kaisei*” with private sponsorship, achieving a 16-month voyage of rediscovering the world. He has planned and operated numerous projects, including Asia's first international sailing race “Sail Osaka 97,” sailing parades in Tokyo Bay, and the circumnavigation voyage of “Akogare.” More recently, he featured The Rope members' work in the KAZI magazine “Sea Dream” (December 2017 issue) under the title “The World of Sailing Ship Models.” We look forward to hearing a variety of valuable insights today from Mr. Imai.



Reports by the directors

Vice President Takanarita provided an overview of the 13th Annual Year-End Bazaar scheduled for Saturday, December 6, 2025, based on the handout. He explained the event details and the application process for vendors, requesting active participation from everyone. The application deadline is Saturday,

Regular meeting

October 4, 2025.

Regarding the trip to France departing on October 7, 2025, as part of the 50th anniversary commemorative events, President Kurita provided updated report. Specific arrangements concerning local contacts and attendance by AAMM have been finalized. The itinerary, schedule, and participants have been confirmed. Our travel agent JTB is working on further details of the itinerary and the participants will receive the necessary documents and portable bookmark soon.

Lecture

Today's lecture was delivered by Mr. Tsuneo Imai, a member of The Japan Society for Nautical Research, who has planned and operated numerous projects involving sailing ships. Under the title "All Wind-Powered Sailing Ships Are Beautiful," he spoke about the appeal of sailing ships, focusing on the sailing ship parade he organized for the 2025 Osaka Expo Memorial Event and SPV *Royal Clipper*, operated by Star Clippers of Monaco, currently the world's largest five-masted sailing passenger vessel. Particularly noteworthy is the "OSAKA SAILING EXPO 2025," a key event to energize the Expo from the sea. Its main attraction is a maritime parade featuring Japan's representative sailing ships, *Nippon Maru*, alongside *Blue Ocean Miraie*, *Ami*, and dozens of yachts. Using footage captured by a world-class drone pilot and a wealth of camera images, Mr. Imai provided a fascinating



behind-the-scenes account, focusing on the challenges involved in organizing such a spectacle. The introduction to *Royal Clipper*, the world's largest five-masted cruise ship, was presented using a beautifully designed commercial brochure distributed to attendees, accompanied by its famous theme music played on board during departure. This effectively conveyed the unique joys of sailing cruises, including those aboard *Star Clipper*. For those interested in learning more, please visit the lecture materials archive on the website. Entire lecture was filmed and uploaded, too.

Party

The party commenced with Vice President Iwamoto leading the toast. We enjoyed a delightful time enjoying beer, wine, sake, shochu, and delicious Italian cuisine. While the main topic of conversation revolved around the lecture, the endless stream of shared interests among fellow enthusiasts reunited after a long time made the hours fly by. Finally, we savored the Salon de Juliet's signature sweets and coffee. Representing this year's new members, one of the members Noji, who traveled a long way from Fukui Prefecture, delivered the closing remarks, and the party concluded successfully.

(Yoshiaki Tanaka)



The 2025 School for the Beginners The program is going smoothly so far.

Class 2 July 13, Planking Hull

All participants attended without any absences despite the heat. Although there was a manufacturing issue with the laser-cut frames (the cut edges were not perpendicular), all attendees successfully addressed the problem by filing the fitting sections. It took time, but they brought their completed assignments. We also demonstrated bending planks, allowing everyone to experience bending. By actually placing the panels they bent onto the hull, they seemed to grasp the concept.

Class 3 August 10, Deck Planking, Treenails

Treenails of the deck planking were explained. Everyone was amazed by creating deck nail marks by embedding toothpick tips.

Class 4 September 14, Hull Painting, Fittings and Bowsprit

By the fourth session, progress began to vary among participants. Everyone seems to be proceeding with the ship modeling work calmly and enjoyably. They appear to be debating whether to apply a milky white paint to the lower hull or leave it with a natural wood finish. Conversations among members have increased, and information exchange has become more active.

(Shigeyuki Toriyama)



Workshop Part 1 Building Hull Part 4

The last session covers hull decorations by showing his model of HMS Royal Caroline.

(Kazuaki Iwamoto)



The ship's carving is modeled based on the building's sculptures and reliefs. Kit carvings are often shallowly carved using die-cast molds to prolong mold life. I'd love to carve my own at least once to create realistic, well-defined carvings.

For continuous decorations like borders, use the feed function of the drill stand to achieve regularity. Making cuts with a small round bit and using it as a router guide makes machining easier. Since border decorations involve many repetitions, low-melting-point metal was utilized for some sections.



ドリルスタンドの送りを使って規則的に穴を開けて、加工していく



ポーターは丸刀で形をとり先端工具で成形する



ポーターの装飾は、複製してターコイズブルーで着色。ゴールドをドライブラシ



目元のくぼみを作ります。この時、目の部分の鼻梁を少し細くする



0.3mmの先端工具で目や首のくびれを作り、おでこの上と顔の両側を削る



元絵を移す。正面と側面の高さをそろえる



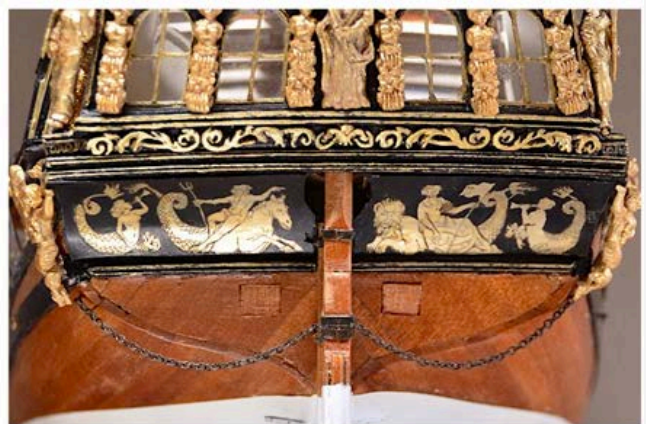
For carving, use wood without grain patterns, such as boxwood. For the gunwales, use 2.5 mm to 4 mm thick boards; for the figurehead and similar parts, use square timber sized appropriately for the part. Trace the reference drawing onto tracing paper or the back of a photocopy using a pencil, then roughly transfer this sketch onto the boxwood. Clean up the lines using a 0.3 mm ballpoint pen. Since lines disappear once carving begins, a sketch clear enough to convey the image is sufficient. Cut out the shape with a coping saw. Drilling holes where the saw blade turns makes the work easier. For small pieces, leave a handle area and cut it off last

Begin by carving down the most prominent areas like the shoulders and nose, then gradually work your way around the rest of the figure. While a router is primarily used for carving, using a marking knife or a thin carving tool for the initial rough shaping makes the

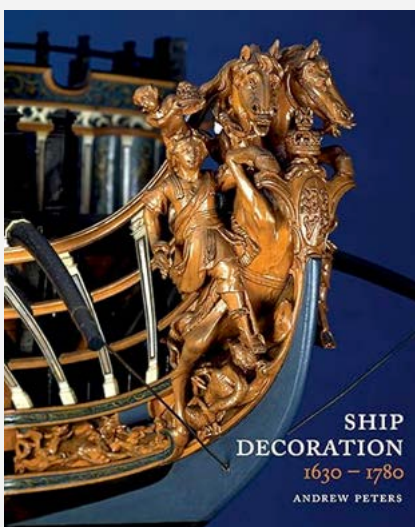
work go faster. For finishing, rub the surface with fine sandpaper or sponge paper, then use a carving tool about 1 mm wide to refine areas like the sides of the nose.

Workshop

HMS *Royal Caroline* is painted gold, so when I wanted to make multiple copies of the same shape, I made molds with silicone and replicated them using low-melting-point metals or urethane. The veil and leaves are made by processing thin “sheet or board weights” or brass rods hammered thin. For the stern painting, thin plastic sheet is scored with a scribing tool to create fine lines. Both sides are used for coloring, and fine lines are achieved by inking the scored lines, allowing even the thinnest details to be reproduced.



Sculpting may seem difficult at first. But with tools like a router, it's easier than you might think, so please give it a try sometime.



Editor's note

Mr. Iwamoto introduced following book in the workshop.

SHIP DECORATION 1630 - 1780 by Andrew Peters, Seaforth Publishing 2013

Workshop Part 2

Building *Le Soleil Royal*

The ship model at the National Maritime Museum in Paris has long been one of my aspirations. During the pandemic, I decided to build it and did a little research.

(Tetsuro Yoshida)



The ship was constructed in 1669 and entered full service in 1688 as Admiral Anne Hilarion de Toulville's flagship. After participating in the Battle of Beachy Head in 1690, it was damaged in the Battle of the Barfleur in 1692, ran aground on the coast of Cherbourg, and was reportedly destroyed by fire during a British attack while undergoing repairs. However, what caught my interest was an article I had read previously stating, "During its refit starting in 1689, Admiral Toulville pulled this ship out of the dock unfinished due to a sudden change in circumstances." So I decided to look into the historical background surrounding that event.

It appears to have been the invasion of the Palatinate in 1688 and the Glorious Revolution in England. Louis XIV's invasion of the Palatinate led to a war where the Netherlands and other neighboring nations formed the Grand Alliance to oppose him. Meanwhile, the Glorious Revolution occurred when the English Parliament, in conflict with James II, invited the King's daughter and her husband, William of Orange, the Dutch Stadtholder, to ascend the English throne. They accepted and landed in England, forcing James into exile in France. This established an alliance between Britain and the Netherlands, placing them in opposition to France. In response, Louis XIV, partly to counterbalance Britain, supported James's restoration and attempted to invade England from Ireland. However, the front lines became deadlocked within Ireland. Seeking to break the stalemate, Louis sent reinforcements in early 1690, a move likely linked to the suspension of the *Soleil Royal's* refit.

However, the situation shifted when William landed in Ireland and defeated James at the Battle of the Boyne the following month. Just before the battle, the naval engagement at Beachy Head resulted in a French victory, but its significance was overshadowed by James's defeat. In 1692, Louis once again attempted to restore James to the throne, assembling a fleet. Upon detecting this, the English and Dutch fleets launched a fire attack. The French lost 15 major ships, including *Soleil Royal*, and the plan was thwarted. These battles

marked the beginning of over a century of Anglo-French wars for supremacy, lasting until the end of the Napoleonic Wars.



Paris Maritime Museum

Workshop

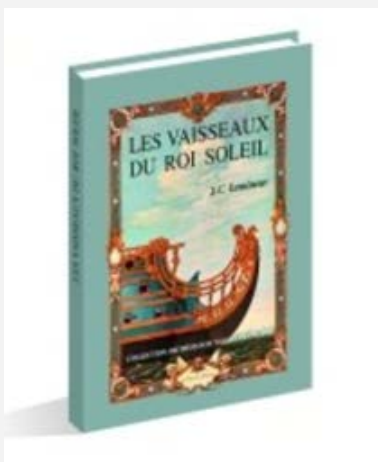
The model at the Museum in Paris was created by the sculptor Taneron based on drawings from 1689. Upon reviewing my collection of museum pamphlets again, I found one was an English edition. It included a description of the historical context along with details about this model, and also pointed out several issues. The absence of the lantern at the center, the open colonnade of the quarter gallery, the installation of gun ports there, and some decorative elements were noted. Additionally, online discussions at NRG pointed



out issues such as the shallow draft. Thinking it might be helpful, I bought a book called "The Sun King's Vessels" published by ANCRE printed in 2015. It featured illustrations of *Soleil Royal* on the cover and inside, but they looked completely different from the model at the Museum in Paris. There was no explanation, so I couldn't tell why, but it wasn't the version I wanted to build. I also looked online at the ARTESANIA LATINA kit that was released. Its stern resembles the illustration in the book. In any case, it seems the ship was withdrawn during its refit, and there are various theories about what it actually looked like, leaving the matter unclear.

Then, based on the image of the model at the Museum in Paris, I searched through my materials. In a book I received over a decade ago from the museum's Neptunia editorial office, there was an article on Heller's model development featuring an illustration of an early *Soleil Royal* kit. The appearance followed the model at the Museum in Paris, featuring a central lantern and closed quarter galleries. I decided to model it based on this information.

The model was designed as a sectional representation focusing solely on the aft section behind the mizzenmast, based on the concept of recreating the ornamental diagram. Since the hull shape couldn't be determined from pictures or photos, I borrowed Sergal's drawings from an acquaintance and measured Heller's diagrams from the internet to create drawings. I then laid these out on each frame and made templates. I formed the frames by alternating and gluing each futtock, joining them based on the transom. The frames were made thicker, then carved from the outside and inside. Afterwards, the outside was shaped by applying the templates. The ship's interior was based on a room layout diagram for the stern section found in the monograph of *L'Ambitieux*. After laying out each deck, I partitioned the rooms accordingly and placed furniture and decorations appropriately. After completing the exterior planking, including the quarter gallery, work moved on to the decorative elements. These were individually traced from museum catalogs and other references, scaled to size, and pattern templates were created. Boards of varying thicknesses were cut from boxwood, then corresponding thicknesses were cut out with a coping saw and carved.



The finish was stained, with Watco oil used for the final coat. The wood used was cherry and boxwood. The construction period was 3 years and 4 months. Based on paintings and photographs, the intended scale was 1/72, though I'm not entirely certain. There were various mistakes along the way, but I think I managed to recreate the image. I thoroughly enjoyed carving the interior fittings and decorative elements.

Editor's note

The book he has introduced in the workshop.

"THE SUN KING'S VESSELS", J.C. Lemineur, French Naval Archeology Series, A.N.C.R.E. 2015

Workshop Part 2 Understanding Clipper: Reference for Model Building

In my opinion, the star attraction at any wooden model ship exhibition is undoubtedly the large-scale models of HMS *Victory* or *Sovereign of the Seas*. However, clipper ship models, with their streamlined hulls and beautiful three-masted rigging with yards, also make a strong impression. Whenever a model of *Cutty Sark* is exhibited, it commands attention. While less common at recent exhibitions, *Cutty Sark* spearheaded the sailing ship model boom in Japan from the late 1970s through the 1980s, inspiring many modelers. Marking The Rope's 50th anniversary, I wanted to shine the spotlight on clippers once more,



presenting under the theme "Understanding Clippers."

(Masaki Kurita)

模型 Cutty Sark



撮影 2019年6月

NMMが個人から買い上げた模型 Chathamの収蔵庫に保管
(縮尺1:48 製作期間15年、オークションで落札 5万ポンド!!)

The construction of large clippers began in Britain and America in the early 19th century, reaching its peak in the mid-19th century. They declined with the advent of steamships and vanished from the historical stage by the early 20th century. Despite their brilliance as merchant ships, their operational period was short. They marked the end of the era when sailing ships

dominated, and even today, many enthusiasts recreate them as models. In America, large clippers were also called "extreme clippers." "Extreme" can be interpreted as meaning the highest degree or the ultimate, and the more one learns about their hull design and rigging, the more one understands why.

模型 Flying Cloud

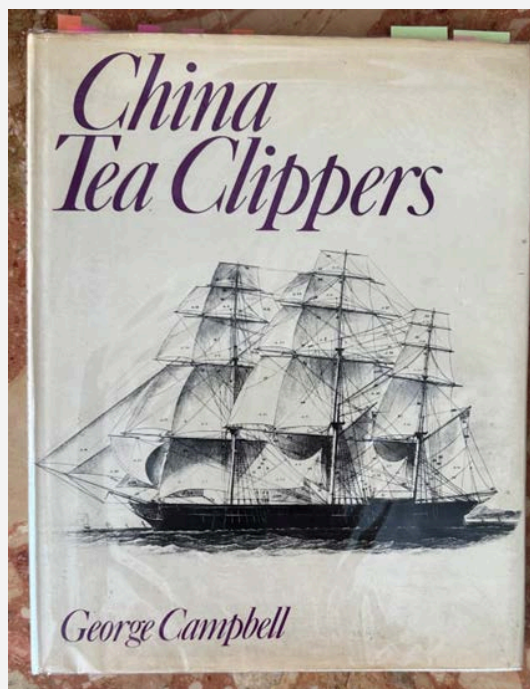


ボストン美術館の展示模型、スタンスルの片側展帆・形状に注目

撮影 2019年10月

Training session

When building wooden fighting ship models, historical reference materials for major ships are relatively easy to obtain, with the Anatomy of Ship series being representative. However, no such specialized reference book exists for clippers. In this context, Campbell's *China Tea Clippers*, introduced at the workshop, offers clipper-specific explanations using rich and clear illustrations. It also explains the differences between clippers built in Britain and America. In terms of being useful for building representative models like the British *Cutty Sark* or the American *Flying Cloud*, the illustrations in this book truly shine.



The presentation was divided into two main parts: the first half covered general knowledge about clippers, including trivia, while the second half used illustrations to explain the characteristics of each part. The presentation on clipper specifications in the latter half introduced the main illustrations featured in Campbell's book, including differences between British and American designs. While there were countless details I wished to explain, time constraints meant I had to rush through them. The slide presentation materials, along with a summary of the explanations, have been uploaded to the archive on the HP members-only page. I would appreciate it if interested members could take the time to review them thoroughly. Please note that the use of these illustrations should be limited to serving as a reference for personal model-making projects.

Furthermore, specialized literature on clippers is limited in Japan, so one must rely on books published in the UK or the US. I recommend Campbell's *China Tea Clippers*. Though it's an older book published in 1974, used copies are still available relatively inexpensively on Amazon and AbeBooks. Additionally, the other specialized books introduced in the workshop are also obtainable. I highly recommend members wishing to go deeper into the subject to acquire them.

Cutty Sark in Greenwich is a must-see, and if you ever get the chance to visit Britain, I highly recommend seeing it along with HMS *Victory* in Portsmouth. Building a clipper model with three masts and a length of over a meter requires considerable dedication. However, displaying the finished model in a case creates an interior impact distinct from wooden fighting ship models. The model itself conveys a powerful message. I look forward to seeing these masterful clipper models reappear at exhibitions in the future.

Tribute to Tadashi Sakanagura, His Painting

Contributed by our member Masahiko Fukuda

Editor's Note

Tadashi Sakanagura was one of the founding members of The Rope. He joined The Rope in 1976 with ID No.6 and passed away in 2024 aged 95.

Our Fukuda sent us following short essay in Sakanagura's memory. Sakanagura was a very talented member having enjoyed painting along with building many ship models.



August 14, 2005—so this happened exactly 20 years ago. We were in a small Dutch town called Enkhuizen. Behind the maritime museum there, which had the odd official name “Open Air Museum,” was a shipyard area. Walking around it, we found a herring fumigation shed where they were actually making smoked herring. Volunteers, I suppose, were frying something in a pot in one corner and handing it out to onlookers. Trying it, it was surprisingly tasty.

“What kind of fish is this?”

“Codfish.”

“Are you a fisherman?”

“Yeah, and I'm a sailmaker too.”

Just as I was about to ask that fisherman, his face deeply lined, a few more questions, a lively burst of musical noise suddenly erupted. It was Sunday, so men and women dressed in old-fashioned clothes, probably volunteers, passed by playing instruments and making a racket. Mr. Sakanagura, sitting next to me, and I found ourselves saying in unison, “This is some booming, thumping stuff, huh?” and we both laughed.

Mr. Tadashi Sakanagura was one year older than me, so he must have been born in 1928 or 1929. He was also a founding member of The Rope with ID6, from its earliest days. Sadly he passed away. It was quite a while ago, but I'll never forget when Mr. Sakanagura saw my model of Bermuda sloop, completed in 1990, and praised it with a slight local Aomori accent, saying, “Fukuda-san's boat is warm, isn't it?” It was rare for someone to give such praise to a novice like me. That's why I was so happy to be able to travel with Mr. Sakanagura during The Rope's 30th anniversary event, visiting “Sail Amsterdam 2005 Tour” in Netherlands.

After the trip, his watercolor painting arrived at my home as his memento of that trip. On the back, written in pencil: “Suddenly, the sound of a band came from afar, and a group dressed in old-fashioned clothes came clattering and clattering down the embankment road. Since today is Sunday, perhaps volunteer activities are also thriving.” His painting is also very warm. It now sits enthroned atop the stairs in my home.

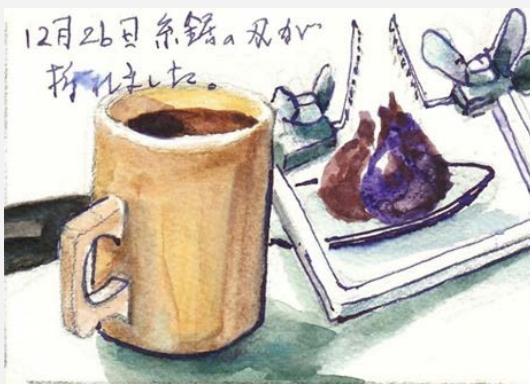


Special contribution

Mr. Sakanagura lived in Aomori, but since he once resided in downtown Tokyo, Tokyo is no foreign land to him. He acquired a fountain pen at Ginza ITOYA that could write like a brush pen, something he'd desperately wanted, and whenever I received a letter from him, I could immediately tell it was his handwriting. Though his watercolor painting experience is considerable, he's full of curiosity and wants to try pen drawing. On the way back from a meeting in Sapporo, I once gave him a copy of my pen drawing in Aomori. He said "That's something else, isn't it? I just can't get the hang of it..."

Whenever the mood struck him, Mr. Sakanagura sent me watercolor postcards. During the rainy season, I received this stylish postcard. He honestly wrote, "I referenced a scene from the old picture scrolls of "Frolicking Animals", which is just like him.

Another postcard arrived showing a broken blade. "Work is on hold until January 7th. Sharpening blades, adjusting drills, and taking a break. Two chocolates on the plate, coffee is mocha. Happy New Year..." It was his year-end greeting.



Though it's the same winter scene, the postcard features a witty caption: "This is a winter postbox from Aomori. The base is buried and frozen solid by snowplows, while the top delights me as the gods of the midnight blizzard drop letters with all sorts of hairstyles."

In the season of COVID, a mischievous picture postcard arrived. It read: "My daily shipbuilding begins with my wife's command: 'First gargle, second wash hands, third borrow a mask'... I entrusted my wish for the novel coronavirus variant to vanish to this flying mask-wearing Fairy and scribbled this mischief."

While organizing old postcards, I came across many from the nostalgic Mr. Sakanagura. As fellow artists, I'm touched by his desire to write casually. He occasionally displayed watercolors alongside his models, but I don't think they left much of an impression. That's just how it goes at model exhibitions. If these postcards help you realize such elegant predecessors existed, I'd be happy.



The 47th Exhibition of The Rope Osaka

The 47th exhibition was held for three days from July 4 to 6, 2025, at the gallery located in the Osaka Station Front Building No. 2. On July 5, three members from The Rope, Iwamoto, Sato, and Kurita, visited and also participated in the evening social gathering. The Rope Osaka currently has 33 members. The exhibition featured 28 models and 3 paintings, offering rich variety of models as usual. Here are some works from the exhibition.



(Masaki Kurita)

The cover of the exhibition catalog featured Mr. Nakatani's HMS *Rose*. A scratch built model of an English sloop at 1/75 scale. A model build by a veteran with no shortcuts, as always. The hand painted freize on the hull is praiseworthy.



Mr. Kaneoka's HMS *Royal Caroline* is a work in progress, built from a structural model kit developed by Microcraft based on the Anatomy of Ship Series. The scale is 1/48. The kit is still in the pre-release monitoring phase, and several members from The Rope Osaka are working on the kit. However, Mr. Kaneoka is taking the time to challenge himself with a cross-section model, as seen in the photo, the kind often displayed in the maritime museums in Europe. He had long wanted to try building such a cross-section model.



Mr. Nakajima has been exhibiting paper models in recent years, but this time he



has returned to a wooden model. Welcome back. This is a work-in-progress scratch built model of the French ship *La Vénus* at 1/72 scale. Not only is the coppering on the hull meticulous, but the preparatory work before laying the deck planks shows no shortcuts either. He crafted the parts using Hakone handcrafted mosaic wooden techniques.

Mr. Ota's *Alert* featured a paper kit model of the Trident Model. He placed a mirror beneath the hull to highlight the clinker construction. Upon investigation, the kit is sold by Dry-Dock Model & Parts. The manufacturer appears to be based in China.



Mr. Otsuki exhibited his *Gretel*. A scratch built model at 1/70 scale based on Chapman's drawings. The highlight is the machining of the metal parts, particularly the meticulously crafted model supports that allow the hull to rotate.



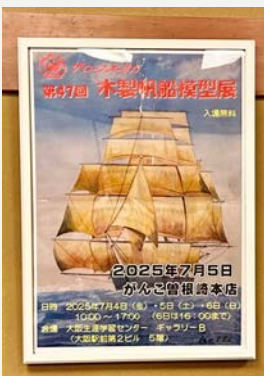
This piece clearly demonstrates how he distinguishes himself in the metalwork field among the highly skilled Osaka model-building community.

Mr. Miki, also a member of The Rope, exhibited his work-in-progress USS *Susquehanna* for the second consecutive year. Based on a Woody Joe kit, he gathered various reference materials and extensively modified it, experimenting with numerous details to make it look authentic. He commented that the struggles and trials are part of the fun of this hobby and he seems to be thoroughly enjoying it. He is currently building the boat to be mounted on his model and plans to display the completed model next year.



The Rope Osaka was recruiting participants for its seventh model shipbuilding workshop. The project will be building a Corel Kit model of *Scotland* (scale 1/64), with classes running from September this year through June next year. Next to the sample kit, a row of models displaying the deck construction process for a Mamori Kit model of *Newport* (scale 1/57) was on display.

This year's exhibition invitation postcard was also designed by Mr. Nishikawa, depicting a studding sail. The original artwork was framed and displayed at the venue, with an explanatory illustration of the studding sail posted beneath it. This illustration used the one from The Rope's wooden sailing ship terminology dictionary. It's nice to see this dictionary proving useful among our circle of the friends.

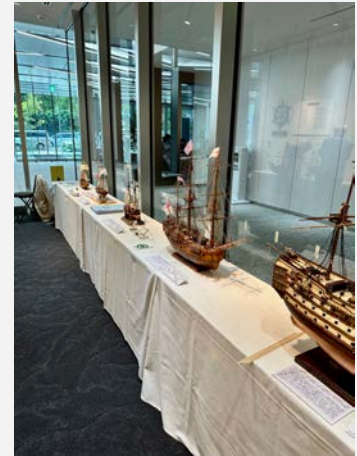


The social gathering was held at the sushi restaurant, the same venue as last year. As in the previous year, a framed poster displaying the date and restaurant name was displayed in the dining hall. After the party concluded, the restaurant presented the framed poster to author Mr. Nishikawa. A thoughtful gesture befitting a Naniwa merchant.

The Rope Osaka was established in 1976, so next year's exhibition will mark its 50th anniversary milestone. We are looking forward to seeing the model displays representing The Rope Osaka's renowned craftsmanship.

The 35th Exhibition of Sapporo Sailing Ship Modelers Club

The 35th exhibition was held at the Lilac Gallery in Sapporo for one week from August 19 to 25, 2025. Your reporter visited the venue on the afternoon of August 20. On that day, two members from The Rope and President Yoshida and his wife from the Fukushima Sailing Ship Club visited, and they also participated in the evening social gathering. The current membership of the club stands at 10 members, and 11 models were exhibited. (Masaki Kurita)



The Sapporo Ship Modelers Club was founded in 1980 and now celebrates its 45th anniversary, marking a long history. Until 2019, its exhibitions were held at the NHK Gallery, and since 2020, the Lilac Gallery has become its regular venue. Your reporter's first visit was prompted by interest in the venue's location and the creative efforts and programming designed to entertain visitors. This report will focus primarily on these aspects. Please excuse the omission of introductions to the exhibited models.



First, the venue. This gallery overlooks Sapporo's famous Odori Park and faces an open space connected to the building's first-floor open area. Its rectangular floor space measures 28m², with two glass-walled sides allowing the interior to be seen from outside. The exhibition walls measure 4m and 7m in length, with a height of 3m, creating an open atmosphere free from any sense of confinement. The central area of Sapporo City features an extensive underground pedestrian network, and the venue is directly connected to a subway station, ensuring excellent accessibility.



Individuals and organizations residing in Hokkaido may apply for venue use through a biannual lottery. The usage fee is ¥50,000 per week, including equipment, a mere 10% of the venue costs The Rope bears annually for exhibition hall fees. See photos for venue and exhibition scenes.

Next, regarding the exhibition planning. The walls were filled effectively. The display walls featured, in order from the entrance: a genuine ship's wheel with the club name carved in red-stained cherry wood hanging below; the president's greeting; the club's history; the JSMCC organizational chart; the 6,000-year history of sailing ships (original); a classification of sailing ships by rigging since the 17th century (original); and an introduction panel for the Kitamaebune restoration project undertaken by the club. The model display tables featured reference materials and actual tools used for building.

The panel featured a standout introduction to sailing ship classifications by rigging, with the reference book "Sailing Rigs" available for visitors to browse. Please also see the book section of this issue for details on this title. Additionally, the presentation on the Kitamaebune restoration project undertaken by club members communicated not only individual enjoyment but also the club's commitment to social activities as a ship modeling club.

JSMCC

The tabletop display featured original rigging tools and hand vice sold at Bibai City, Hokkaido, which seemed likely to appeal to modelers interested in modeling.

Additionally, manuscript of the book for the scratch-built Topsail Schooner model scheduled for publication as the culmination of the intermediate course jointly held by the club and The Rope were introduced. Chairman Oshiro of the club and The Rope's member Uriu are now working on this compilation. It is planned to be a substantial work of approximately 200 pages of A4 size and is scheduled for release by the end of March 2026 as a commemorative publication for The Rope's 50th anniversary. Details are to be announced soon.



Next exhibition of the club is planned at this venue starting August 18th, 2026. Please drop in when you are planning trips to the Sapporo area next August.

JSMCC

The 47th Exhibition of Yokohama Sailing Ship Modelers Club

The 47th exhibition was held from September 2nd to September 7th at the first-floor exhibition hall of the Kanagawa Prefectural Citizens' Center near Yokohama Station. Your reporter visited on the afternoon of September 3rd. The 47th exhibition featured 39 models and one pen drawing. The venue had ample space, allowing visitors to view the models at leisure in a calm and quiet atmosphere. (Masaki Kurita)



The flyer and invitation postcard for the exhibition featured Mr. Tsuneishi's *Real de France* (Corel kit, 1/60 scale). Both sides display a full complement of oars, clearly requiring considerable skill and dexterity. The paintwork uses water-based acrylic paint, with gold accents achieved using gold leaf and gold paint. The blue color of the hull stands out with a finish that is considerably brighter and more vivid compared to the color tones in the illustration featured in Landström's book "The Ship".

Following last year, models currently in progress at the basic workshop led by Chairman Hamanaka were displayed in a row. The models are based on drawings created by the instructor, referencing the Dutch East India Company merchant ship *Batavia* and the replica ship at Lelystad, Netherlands. The scale of the models is 1/160.



At hands-on session of the structural model workshop, Mr. Iizawa has demonstrated strong leadership as the instructor, working on a 1/48 scale *HMS Royal Caroline*. Six completed models were displayed at the venue. Through exhibiting these workshop projects, Yokohama Sailing Ship Modelers Club's activities were well conveyed.



Below are some models to introduce.

Mr. Kubota's Venetian galley ship is a significantly modified version of a plastic model released by Imai in the 1970s, built to a scale of 1/133. While the hull itself is plastic, the craftsmanship is remarkably detailed, with the deck work being the standout feature.



Mr. Ito presented a parallel display of his three-part series on the gunboat *Granado*. The three works featured a 1/64 scale kit base by Jotika, a scratch-built miniature model at 1/150 scale, and a scratch-built 1/64 scale structural model finished as a diorama. He commented that the miniature model proved the most challenging, requiring entirely different concepts and techniques compared to kit building. It also demanded flexible material choices and the courage to decisively omit unnecessary



parts. This display serves as an excellent example of showcasing the enjoyment of highly skilled modelers to visitors.

Mr. Tanaka's Dutch whaling ship (Sergal kit, 1/60 scale) is a remarkably clean, meticulous, and thoroughly finished model. In the exhibition, a whale figure of the same scale was mounted on the base. It's clear that the intended display appearance was envisioned from the very start of its building.



Mr. Fukuda, also a member of The Rope, displayed his older model, the Bermuda Sloop (scratch-built, 1/72 scale). This model was built in 1990, with all oil finished. He explained that the model is stored



simply on a bookshelf without a case, emphasizing that if the hull is strongly constructed, it can still be admired even after 35 years.

The Ruby II, built by The Rope's member Ide, was displayed as a friendship exhibit from The Rope. An explanatory panel, absent from The Rope's exhibition in this past April, was placed there. More effort went into describing the diorama figures than the ship itself. The slightly overweight figure holding a rope on the pier was meant to represent the modeler himself, while the figure casting a fishing line was his vision of his future self. You could feel his passion as he spoke enthusiastically about his dreams.

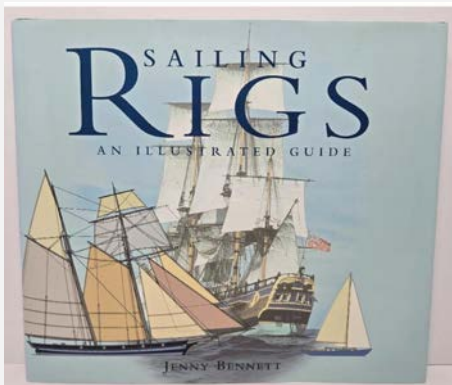


Books

SAILING RIGS AN ILLUSTRATED GUIDE

Jean Bennet

Chatham Publishing, London, 2005



At the 35th Exhibition of Sapporo Sailing Ship Modelers Club, a panels introducing rigging was displayed at the venue. Through e-mail correspondence regarding this project of panel, President Oshiro of the club introduced me to this book. Instinctively thinking 'This is it!', I didn't hesitate to order a used copy from the UK and read it cover to cover in one sitting upon arrival at my desk. At The Rope's regular meeting last September, Mr. Tsuneo Imai introduced the five-masted ship *Star Clipper*. He explained that only two five-masted ships exist, the other being the German ship *Preussen*. This book features photograph of *Star Clipper*

along with illustration and photograph of this *Preussen*.

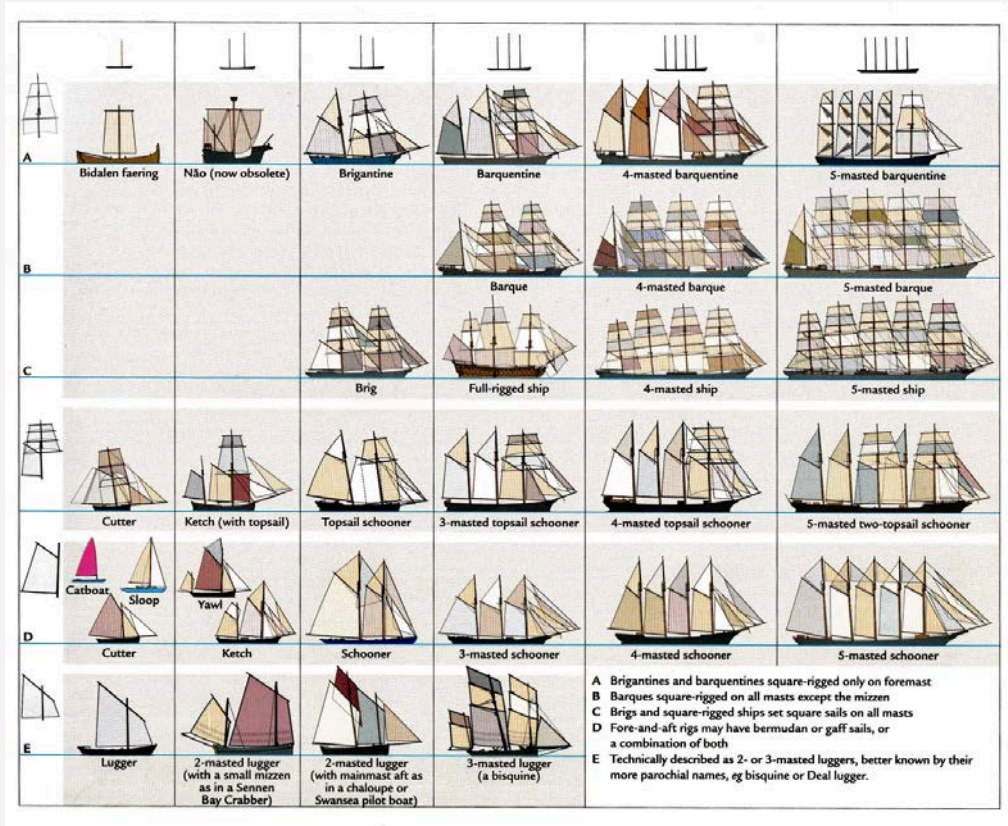
(Masaki Kurita)

Since I started building sailing ship models, I've always thought I needed to expand my knowledge of rigging. Over the years, whenever I found rigging illustrations in various reference books, I have made copies and pasted them into my workshop notebook. With my memory fading due to age, I couldn't firmly connect the names of rigging types with their specific images in my mind, which caused me personal stress. For example, looking at the model of *Esmeralda* at my home, what is the difference in rigging between a four-masted barquentine and a four-masted topsail schooner? How can you tell them apart? *Esmeralda* is a barquentine, but her sister ship, Spanish Navy training ship *Elcano*, is a topsail schooner. How can you tell the difference between the rigging of a sloop, cutter, yawl, and ketch? And so on.

This book instantly relieves such stress. What makes it easy to understand is how it organizes rigging into a chart categorized by "number of masts, square sails, and fore-and-aft sails," appealing to the visual sense. This resembles the type of organization chart favored by management strategy consultants. The author clearly explains the origins of each rigging name and its definition. Vivid illustrations and photographs are provided for each type to aid understanding. Thankfully, it also introduces modern and contemporary ships alongside historically famous vessels. This is a well thought and thorough guidebook for learning about rigging, making it a recommended volume for the members interested in rigging types.

Books

Sail rigging has evolved over time. In the past, labor was the cheapest economic resource, and increasing the number of crew members to operate the sails was a burden to shipowners financially. As times progressed and labor costs rose, various sail rigging systems were developed to reduce the number of crew needed for sail handling. This book traces the history of human ingenuity in seeking to harness the wind more rationally and economically.



JSMCC Exhibition Information

Fukushima Sailing Ship Club 32nd Exhibition
October 26 to November 3 in Fukushima City

The Rope Nagoya 46th Exhibition
November 2 to November 16 (Closed Nov 4 & Nov 10)
Nagoya Port Building

The Rope Hiroshima 33rd Exhibition
November 18 to November 23
Hiroshima Prefectural Museum of Art, Gallery Exhibition Room in Hiroshima City



THE ROPE
Model Ship Builder's Club

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