



# Scuttlebutt

September 2020

## NEWSLETTER OF THE CANBERRA MODEL SHIPWRIGHTS SOCIETY

Established 21 April 1988. Incorporated 16 January 1991

**OBJECTIVES:** To foster and maintain interest in building model ships, boats, associated fittings, gear, equipment, armaments and relevant items and structures and the pursuit of excellence in this field.



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### **THANKS TO ALL**

MANY THANKS to all who have contributed to this edition of Scuttlebutt and it is heartening to see some new (or returning) bylines. Matt Shepley, Richard Keyes, Ken Jones, Liam McLean, Elizabeth

Hodsdon and Peter Hateley have told us about their projects, travels and other items of interest and Duncan Holmes has made available more of his ship sketches which add an extra dimension to our newsletter.

Welcome too to our new Committee (see page 3). Bob returns as President and special thanks to Edwin for taking on that role last year.

**Brian Voce,**  
Editor

## COMMITTEE MEMBERS - 2020-21

President Bob Evans  
Vice-President Matt Shepley  
Secretary Bill Atkinson  
As. Secretary Elizabeth Hodsdon  
Treasurer Peter Hateley  
Members Ray Osmotherly, Warwick Riddle  
Appointments made by Committee:  
Member Liaison Max Fitton  
Web site, Face Book– Steve Batcheldor  
Newsletter - Brian Voce

## GATHERINGS

The Society will meet until further notice, at the Men's Shed at Melba on the third Tuesday of each month (except December and January).

Visitors are welcome.

Coming CMSS activity:

10:00am 15 Sep - general interest session

7:30pm 20 Oct - technical session

7:30pm 17 Nov - TBA

## Society Web-page

CMSS members are encouraged to visit our website at:

<http://www.canberramodelshipwrights.org.au>.

Instructions for using this website are on the site itself where members will need to register.

The webmaster will help you in any way possible.

We seek content for the website - everything from photographs of your models through interesting web-links and chat.

## Society Facebook Page

The Society has a Facebook group to promote the Society and to attract new members. So please feel free to post items on the page and share it with your Friends. <https://www.facebook.com/canberramodelshipwrights/>

## Subscriptions

Annual Membership:

a. Canberra Area-Single \$30.00, Couple \$45.00.

b. Country/Interstate-Single \$15.00, Couple \$22.50.

Payment Details:

By Cash to Treasurer

Post by cheque/Money Order to PO Box 158, Fyshwick, ACT, 2609; or

Bank Deposit to

Beyond Bank - BSB 325185

Acct Name - Canberra Model Shipwrights Society (or CMSS)

Acct No 03452396.

## ACTING PRESIDENT'S REPORT

2020 continues to be a stormy ride for our communal spacecraft, and CMSS has not been spared. Let me start by offering our collective heart-felt condolences to our returning President Bob Evans, who lost his beloved wife Liz suddenly in late July. Our thoughts go out to him and their families, and we will support Bob however we can as he takes a pause from Society activity. The ongoing pandemic continues to curtail us – with every 'public' event opportunity cancelled and our September Expo suffering the same fate. Thankfully, we are able to continue to hold our COVID-compliant monthly gatherings at the Melba Men's Shed, which we recommenced with the AGM in June. I'll restate here our new President's thanks to the outgoing committee for their collective efforts over the last 12 months, and welcome aboard the new crew. Many are manning the same oars, and we welcome new and returning faces.



When the weather imposes the 'doldrums' then 'tend to the ship' and I doubt any of you will have avoided the President's call for new ideas, including a member survey run by Max Fitton. While the survey has closed, Max's draft report encouragingly reinforces that our Society exists for camaraderie and sharing of technical knowledge. We will publish the results and the way ahead soon in a special edition of Scuttlebutt, once the committee has digested it. Until then, we are exploring a few new ideas across the coming third Tuesdays. On the 18th of August we threw down the challenge of 'pursuit of excellence' with every attendee asked to bring a modelling tool, technique or problem for a 5-minute 'round robin' style event. In September we'll shift back to 'general interest' presentations, and return to **advanced modelling skills** in October. Hold fast and stay safe. Enjoy this edition's offerings towards our grand old tradition. -

**Matt Shepley, Acting President**



Self-professed 'new chum' to modelling MATT SHEPLEY comments on his first kit and his next more ambitious project where thinking takes up more time than he expected.

## OF RIGGING AND OTHER DELIGHTS

Having recently entered the model-making, vice model-ogling, fraternity (thank you COVID-19 isolation), I've quickly moved through

my first beginner's kit and on to a 'semi scratch' attempt. This has me spending large amounts of time *thinking* about the best way to do something, rather than actually doing it. As I approached the rigging phase I stumbled across a lovely short statement in *Ship Modeler's Shop Notes*

by H.S. Scott in which he discusses the simple concept of rigging symmetry and perspective. In short, that in the absence of firm plans, err on the lighter side for cordage, and decrease as you go up. Wonderfully straightforward guidance that immediately had me reaching into my inherited box of 50+ spools of left over rigging line.



50 spools of rigging - how to measure them?

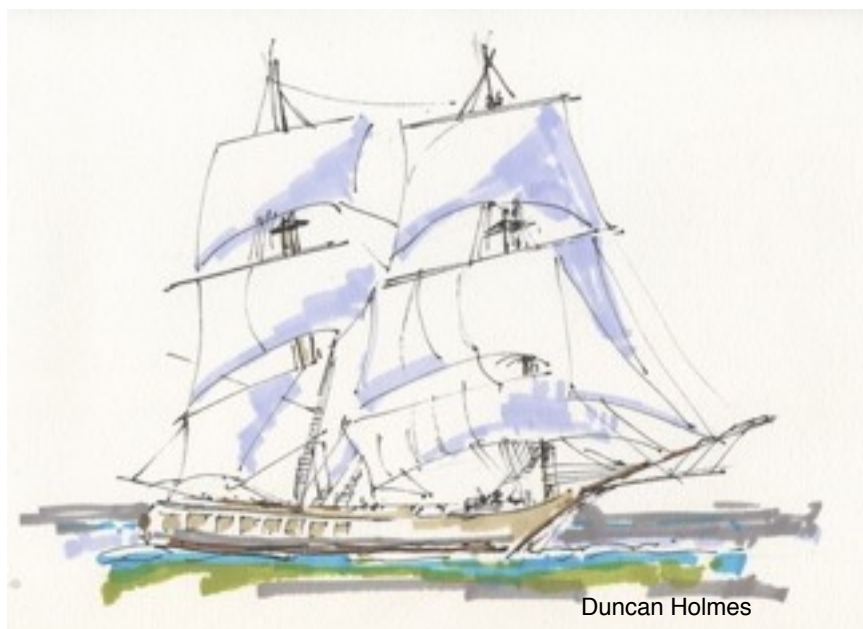
My next problem was how to measure cordage. My stocks were from a raft of manufacturers, and if they were marked for size, it could not be trusted. My

library advised several techniques for measuring cord, but the seemingly most important thing is consistency (and for me, speed), so I settled on four turns around the broad jaw of my verniers, and a gentle brush of the advancement wheel with my thumb. Finally, I laid similar cordage over a contrasting board and checked

their *visual* weight, before marking the spool so I don't have to do it again.

Yes, there are more accurate methods, but at this stage in my modelling career, I have other fish to fry!

✱



Duncan Holmes

## Building A Half-Model Of The *Carol Moran*



### Richard Keyes

My latest project was the Dumas kit of the Moran tugboat *CAROL MORAN*. This kit has a vacuum-formed styrene hull which is not my favourite medium to work with and many pre-cut parts made of some sort of expanded plastic/foam material I am not familiar with. Superglue was used extensively. The wheel house roof and ship's boat were also vacuum formed. Due to the lack of shelf space I decided to make it a half model so it could be hung on the wall.

As a half model made from a kit, a few compromises had to be made to the arrangement of the aft end of the top deck but I stayed true to the basic ship. Everything on the model is out of the box except for the bow fender (seen on the shelf lower right) which has still to be modified and attached. I made a

loom/jig and wove it to size after which I wrapped it around a flexible roll of cotton kindly provided by my dentist. I still have to decide whether to add tyres as side buffers. This Dumas model is basically designed for RC in which I have no interest. The connecting bits are provided, but no drive or radio control components.

This is my second Moran tugboat model. I made the *ALICE L. MORAN* 40 years ago and plan to make a scratch-built *HEIDE MORAN* as my next project using internet photos and plans by James Pottinger. It will be a waterline model as tugboat hulls are big and boring.

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Contributions to Scuttlebutt are always welcomed. When forwarding your stories, please send them un-formatted - i.e. typically a Word document and separately, photos as jpgs.

Send contributions to the Editor: [bvoice@ozemail.com.au](mailto:bvoice@ozemail.com.au) Ph: 02 6238 1446



## Member Profile

# ROBERT HODSDON

Story: Elizabeth Hodsdon



Robert working in his 'mini workshop'

Robert grew up in a family of bushwalkers. When he was young, that meant scouts and all its associated activities, as well as bushwalking. There were other rucksack sports, such as caving, rock climbing, mountaineering in New Zealand and canoeing.

After we married Robert bought us each a kayak. For quite some time we just paddled on our own. Then we met some other kayakers who invited us to join a club. Through the club came Robert's first major episode of boat building, at a 1:1 scale. We both became foremen/supervisors for canoe and kayak making with the club. A great many kayaks and canoes were turned out working on a team system with a supervisor for each build. Construction was mainly fibreglass, with timber finishes for canoes such as gunwales, decks and seats. Later Robert scratch built a double kayak on his own.

Robert worked as a ground engineer for Qantas, licensed on both airframes and engines. Shift work always made participation in organised activities difficult for him. At one stage he had a roster with six different starting times and a pattern that repeated once every 24 weeks. It generally involved working three week-ends out of four. Although he took early retirement in 2001, Robert continued his interest in

aircraft as a member of HARS, the Historical Aircraft Restoration Society, spending many days working on their planes. He did a trip to Tucson, USA, in 2009 with other HARS members to work on a Convair they were hoping to restore and bring back to Australia. Separately, for the Qantas

Founders Museum, he went with two other engineers and an avionics man to England in December 2005 to assess the possibility of saving the original Qantas 707 from the scrapheap. As well as the physical condition of the plane they had to follow the paper trail to make sure there was enough documentation to allow it to fly. The following year he did a couple of month-long stints as part of the team working on it. It was successful, and the 707 is now on display at the Museum in Longreach.



Robert's paintings and models combine to suggest an art gallery

competitions, band performances, helping with Little Athletics, Scouts etc as far as his shift work allowed. Although he was working most week-ends they probably saw more of him when they were young than children whose father was in a 9 to 5 job.

When our children were young, Robert managed all the father things – sitting through ballet concerts, gymnastics

Robert's interest in model ships was aroused after seeing one at the Sydney Maritime Museum. In January 2002 we visited Hobbyco in Sydney, with Robert and our son Bruce each coming home with a model ship kit. For

years Robert continued building on his own, with subsequent kits purchased from Modellers Shipyard. Then his brother picked up a leaflet about CMSS at an exhibition at Tuross. We first attended a club meeting at the Hellenic Club in

July 2010. That year we visited Expo just to have a look. 2011 was the first year Robert exhibited models in the CMSS expo. Robert has exhibited models in the Sydney Club's Expos from 2015 to 2019. No expo there this year of course due to Covid 19. We visited the Model Show at Wagga in 2018, and Port Macquarie in 2019. We had the intention of going to Wagga for 2019, with probably just one or two models, but Robert's accident put paid to that idea.



Robert's workshop is a mini one. He puts a drop sheet on the floor to catch all those planking nails, deadeyes etc that escape as well as bits of wood shavings and sawdust. The workbench is a platform

made to fit on top of a traymobile, with parts and tools in very neat boxes he made to fit on the shelf below. The plans sit in the space between the work platform and the top shelf. The traymobile can be moved from place to place. A lot of his models were built in the lounge

room when there was nothing much to watch on TV. Currently he has it in one of the bedrooms and at the moment he is working on Scottish Maid. That kit was given to the father of a friend of our son. He had no desire to build it, so the kit was passed on to Robert.

Robert is also a very talented artist, so we have a house like an art gallery.

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## Life in the Raw on the Darling River

Our last issue with its stories, compiled by Bruce George, of the working boats of the Darling and Murray Rivers brought back youthful memories for reader James Smith of Adelaide, who remembers when growing up in Echuca watching the old river boats going about their work.

James has a couple of bound volumes of the famous *The Lone Hand* magazine. One article which caught his eye, dated March 1, 1912 was a book review of *On The Wool Track* and *The Dreadnought of the Darling*, both by C.E.W. Bean, who will be well known to CMSS members. Bean compiled the books from articles written by him for the *Sydney Mail and Herald*.

The reviewer was full of praise for the *Dreadnought* account. He said in part:

‘The account of the voyage on the river steamer is the most attractive section of the book and the following passage is one of many that might be quoted to show that life Outback is sometimes very agreeable:-’

**The river simply swarmed with game this day or two so the crew spent what time it was not reading mostly in shooting. On the**

**hot summer days, if there are no ladies aboard and they are coming upstream, they spend the day bathing.**

**“There’s plenty of chance if a man’s anything of a swimmer,” said the big deck-hand.**

**“You’ve got to leap out of your clothes and jump in off the steamer and swim ashore an’ then get ahead of her along the bank an’ jump in an’ swim back. She’s towing the dinghy an’ it’s easy enough to catch hold of that an’ climb in. Only you have to run pretty hard along the bank to get ahead of her.**

**“That’s when a man finds the old boat’s going faster than what he thinks,” he added laughing.**

**And yet under these conditions which might turn a Spartan into a Lotus-Eater, the crew of the *Dreadnought* were the most cheerfully**

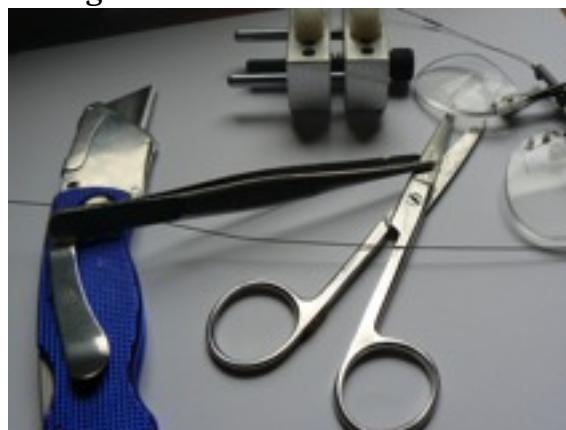
**willing lot from skipper to steward.**

The reviewer completed his critique by saying: ‘The *Dreadnought of the Darling* is as brisk and captivating as a good novel and ought to be read by every Australian.’

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C.E.W.Bean by Cyril Dubois





# Ken Jones sets about Fixing Bob's Boat

As I battled the early stages of my unexpectedly complex current project (a highly detailed, Model Shipways 1:64 scale model of the Charles W Morgan), a friend of mine, Bob, asked a favour. His son had previously acquired a model of what Bob thought was a Chinese junk. The son's house was broken into some time back and the intruders damaged the treasured model. Could I repair it?

A sound hull and bits arrived in a cardboard carton that had obviously been stored in a back shed. As I extracted the contents, I could see through the dust that it appeared to be a galleon with detached bowsprit and masts, some partially attached sails comprised of stitched fabric over plastic formers with a few ends of rigging, largely unattached rigging sections and undefined tie-off ends. After removing it from the box, I laid out the bits as well as I could and cleaned off the dust. I found the basic



model most attractive though certainly not to scale – it was more a good quality, lacquered wooden ornament. When I commenced trying to figure out the rigging destinations and details of what was left, the limited fixed and running rigging disintegrated and turned to dust in my hands. I spent over a week trying to imagine and sketch the details from the remnants. The rigging cords appeared to have been quite thick thread and the connections crude – certainly not finely seized and knotted, but nonetheless appropriate for this model.

Anyway, I set about the task. I found in a craft shop, a macramé cord that, after tinting, was a near match (I ended up using about 40 metres). The blocks were fashioned from plank material around 15 to 25mm long with up to 4 holes of 3mm diameter depending on location. The size made for easy rigging but I had to compromise on fixed braces, shrouds and ratlines. I had to leave the topsail yards unattached to simplify the geometry of the rest. There is a strange, pivoting ladder structure on the stern that I could not figure out, but which retained enough original rigging around the mizzen mast that I could replace.

Overall it was oddly rewarding – the more so when I returned it to Bob and ended up with a 15-year-old Dimple Scotch and a nice Tasmanian Pinot as a thank-you. Now back to work on the Charles W Morgan... (next page).





My current project arose from my admiration of Bob's model of the Charles W Morgan, my need for a bigger, more complex model than my more recent ones and the fact I had been aboard the ship in Mystic Seaport when I was working in the US. I have been taking progress photos with a view to a future article. I am not sure I will be able to complete to a fully rigged state given my declining eyesight and the intricacy of this kit. However the hull, deck accommodation and equipment, the davits and 7 fully kitted whale boats are quite interesting and challenging themselves. I certainly will finish at least this and also be ready to perhaps display at the 2021 Expo. - Ken Jones



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## A CURRAGH AND A GUINNESS AS BLACK AS TAR



Looking through some old photos recently, I found this picture of a traditional Irish curragh being built on the shore of a small bay in one of the Aran Islands - Inisheer, I think. It is the smallest of the group and the one we visited seemed tiny. We hired bikes and set off down a laneway that soon became a track that finally petered out at a pebbly beach.

A couple of islanders were putting the finishing touches to this boat. I asked if I could take a picture and getting the nod, I stepped forward to get a closeup, whereupon one of the men shouted something incomprehensible to me, but it was too late. I had brushed up against the gunwale and collected a goodly smear of fresh black tar on my hitherto Persil-white pants.

We asked whether there was somewhere nearby where we might get a Guinness which was greeted with a grim laugh and the observation that they wouldn't be @#!xx-ing about here if there were! We then set off on our return journey and eventually found a house/cafe that provided sandwiches and a welcome Guinness or two before we re-joined the ferry for the trip back to Galway. - Brian Voce

*The structure and the workmanship is clear to see in the photo. The skin of canvas has just been sealed with tar.*

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LIAM McLEAN pursues his ideas on cutaway models with this un-planked period ship and provides details of his construction methods.

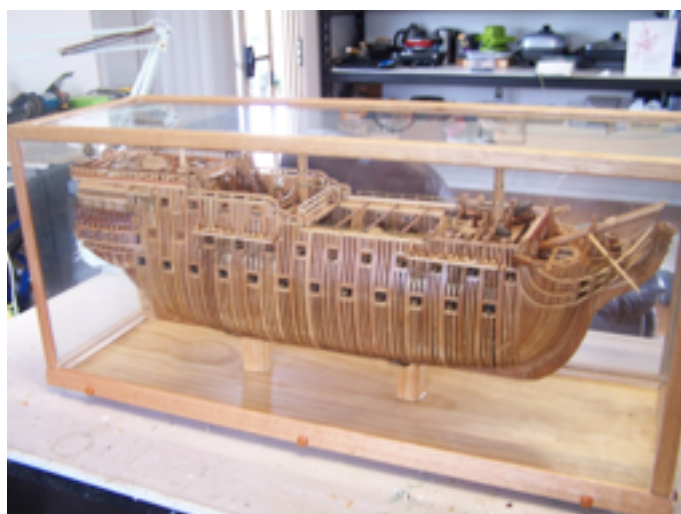
## Building an Un-planked Period Model

I have always been fascinated by the models I have seen in museums and books where it shows the complex framing that goes into the construction of an actual ship of that era. I first made a cutaway model where one side was planked and the other was exposed. I then had a thirst to try a full model without deck or side planking. I had a few books that dealt with this style of model and used these books as my reference in the construction.

Below are a few photos of the final product in its display case (hence the lack of sharpness in the photos).



After just finishing a model of the Cutty Sark, I had just about had enough of fitting rigging. On this model I was determined not to have one piece of rope attached.





These following photos are of the construction process, starting with making a 'plug' to give a solid base to start with. The plug had to be made slightly smaller in scale so as to allow for the framework to go on the outside and not to have the final shape odd looking as in being too wide for the length. The plug was made up of several planks of pine placed together vertically so I could then slide them out through the deck void one at a time. The photos below show this process.



The ribs (futtocks) were shaped in general and tacked to the plug until I had them all in place.



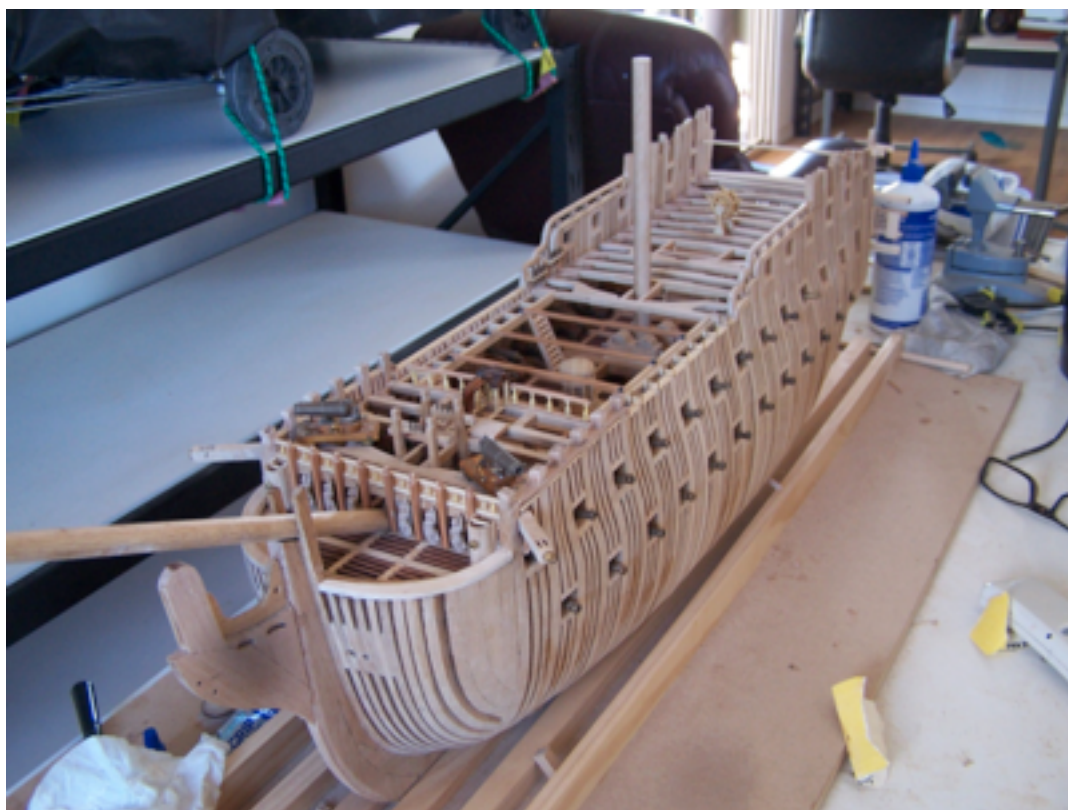
With all the outside frames in place, I locked them down in a way that I could then take out the tacks that held on to the plug.



The frame is almost 'standalone' with only a jig to stop it from splaying out.



Next was to fit the decks. These decks would then hold the frame in place without the jig.



In this photo, I still have a lot of detail to complete on the upper deck. ※



## GHOST SHIP

ELIZABETH HODSDON found this on the Net. Titled *Leviathan - Ark of the Apocalypse* it was made by Jason Stieva. It took the artist 15 months to make the eight-foot model which is held in a private collection.

More info at:

<https://mymodernmet.com/jason-stieva-ghost-pirate-ship/>



## MOVIE AND NEWSREEL FOOTAGE INFORMS GUN BOAT MODELS

A shift from Canberra to Hervey Bay has provided LIAM McCLEAN with a better workshop and more space for display which has encouraged his modelling output. Here he tells us about his latest two model river gun boats - the San Pablo, inspired by a movie, and the USS Panay where graphic footage taken when it was being attacked by Japanese aircraft have provided him with valuable reference material for the two builds.

Since leaving Canberra a few years ago I have still continued to make models. With a better modelling workshop and more space to display my completed models, I have pursued this hobby even more now than when back in the ACT.

I hope to post a few photos of previous models I have made up here (Hervey Bay) when I can work out how to transfer from one device to another. Until then, this is an article on my latest two models. This one is a scratch-built model of the river gun boat used in the 1966 movie Sand Pebbles starring Steve McQueen. I used the DVD of the movie as the reference for the construction. The actual boat was purpose-built by the movie studio to represent the style the US navy had deployed on the Yangtze River in the 1930/40s. This was to be my first remote controlled model, so I was a little out of my depth.



STEVE McQUEEN in the 1966 film The Sand Pebbles



### THE SAN PABLO



## STEPS IN BUILDING GUN BOATS

Below - Far right is the carved wooden plug, then the fibreglass mould, then the finished hull. Far left is the 'drop in' superstructure.



I do not know what scale this is, not that it really matters. I understand that the actual vessel was about 58 mtrs long and the model is 115 cm.



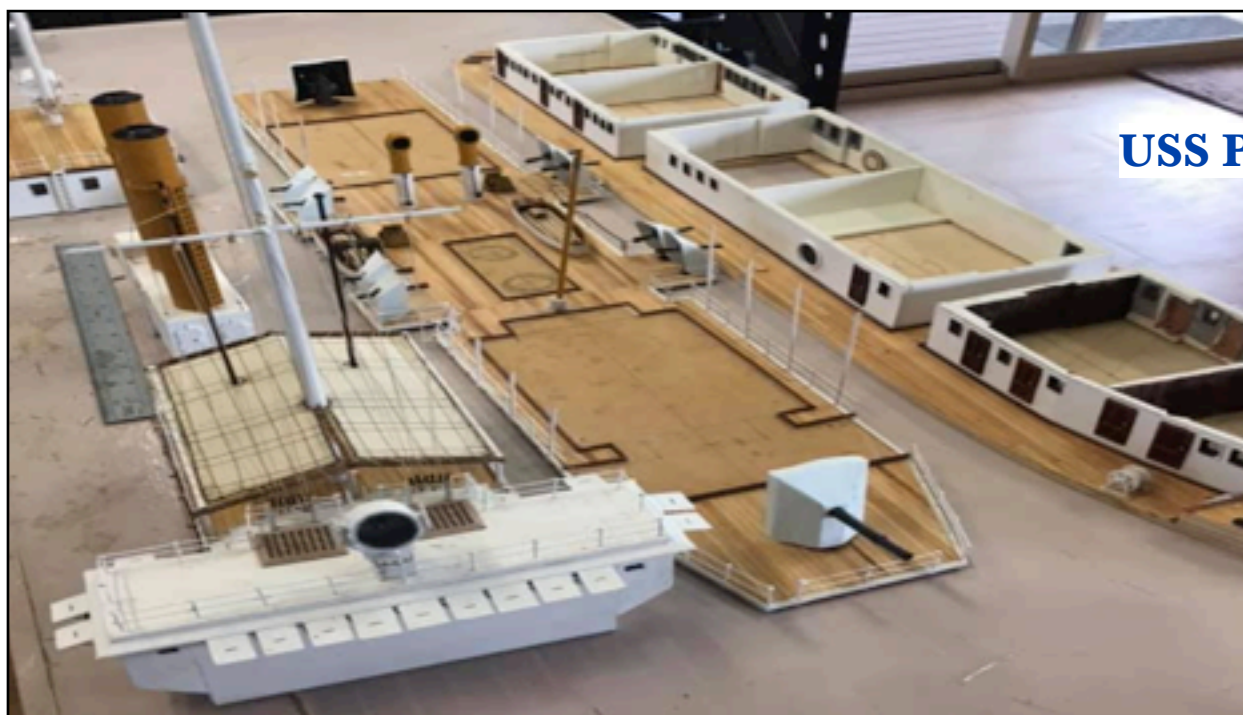
The artistic licence the movie studio used for filming that differed from an actual river gun boat was that the enclosed bridge was a lot bigger to accommodate the actors and the film crew. It also had an open bridge above, but I have not seen any on photos of real vessels of that era. There was an exceptionally large quarterdeck which was used extensively during the movie. The draft was made very shallow to allow passage on the river in Taiwan where the movie was made. If you have not seen Sand Pebbles then it is worth a viewing if you can get a hold of a copy.





Continuing after finishing the San Pablo (Sand Pebbles), I then had a go at making a model of the USS Panay which I believe was the basis for that design. It was a River Boat sunk by the Japanese air force well before they went on to bomb Pearl Harbour. If you go to the internet you will find a lot written on

the Panay and its sinking. I found a YouTube video of the sinking where there was a civilian film crew on board at the time filming while it was being attacked. Very graphic and a great source as a reference for making the model.



I made different sections to be put together later.

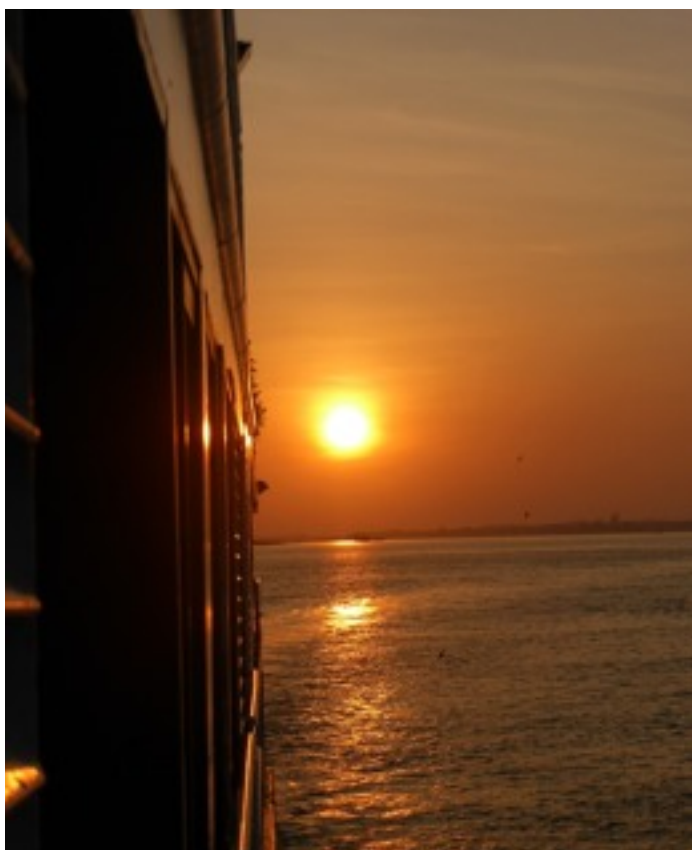


In this photo I still have some awnings to put on over the quarterdeck and the ladders to fit, then I will have finished the superstructure. I have made awning canvas out of kit sails that have been shaped to fit. I bought a large number of these sails off eBay some time ago thinking they might come in useful one day. It adds a touch of realism, I think.



Views of the two completed gun boats

※



## CRUISING THE MEKONG RIVER

Peter Hateley

Part 2 - Following pages







This photo was taken on the way to visiting Evergreen Island (Sa Dec area) to visit a typical Vietnamese farming village. On the return later, the lady had completed painting the side. There were many other boats secured to the waterways bank in the 4-5 kilometer stretch of water.

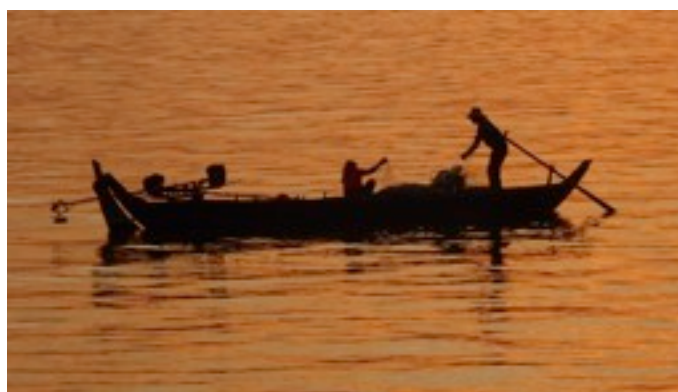
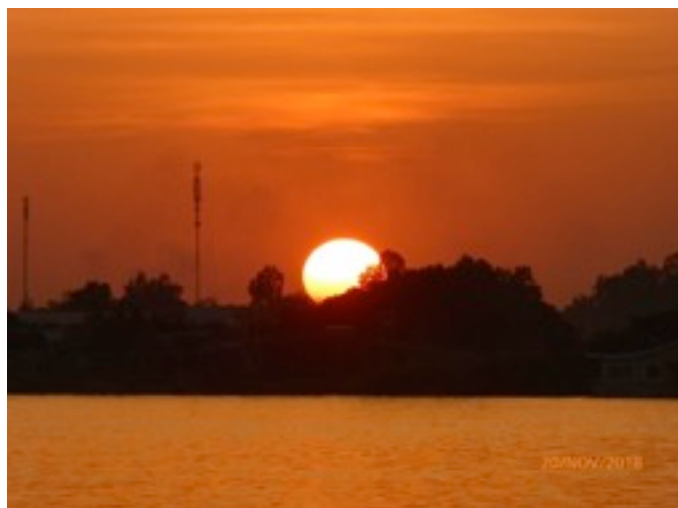
The following day (day 3 of cruise) we visited Tan Chau where we were taken to a mat weaving factory, a Xe Loi (local Rickshaw) ride and a silk-weaving factory.



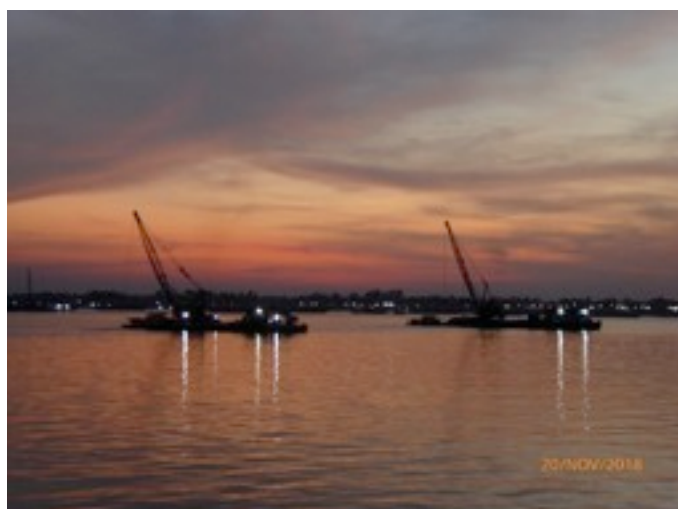
#### **Xe Loi on way back to boat transfer**

From here the Amalotus sailed to Tan Chau where we anchored to complete the border crossing formalities for entry into Cambodia. It took a bit longer to complete these formalities and we stayed at anchor till well after sunset, although it wasn't that far to Phnom Penh where we were due to arrive the next morning.

The following photos are from being at anchor just on sunset.



#### **Local subsistence fisher family**



#### **Sand dredging continues 24 hours a day!**

## CAMBODIA



**Sunrise approaching Phnom Penh**



## THE KILLING FIELDS

The visit to Phnom Penh for some was very sobering as one of the off-boat excursions was to the infamous Killing Fields just outside Phnom Penh. During the Khmer Rouge rule of Pol Pot there were over 300 killing fields

throughout Cambodia. The tour guide for this visit suffered as a 6-year-old and managed to survive the atrocities committed. He commented that he has only started to recover from his terrors during the last 3-4 years due to being a tour guide and finally being able to talk about his experiences. Many of his family died or were killed and he was eventually found by an uncle and aunt in an orphanage after the Vietnamese invaded and eventually drove out the Khmer Rouge. I won't include any photos of this tour except three as they are very confronting!

This second photo (next page) is of me and one of the two last of the original 7 survivors from the infamous prison S-21 (originally a high school in Phnom Penh). This site is now a genocide museum. The total number of people imprisoned, tortured and sent to the killing fields is estimated to be 20,000 plus from this one facility.



**Two survivors of the Khmer Rouge.**

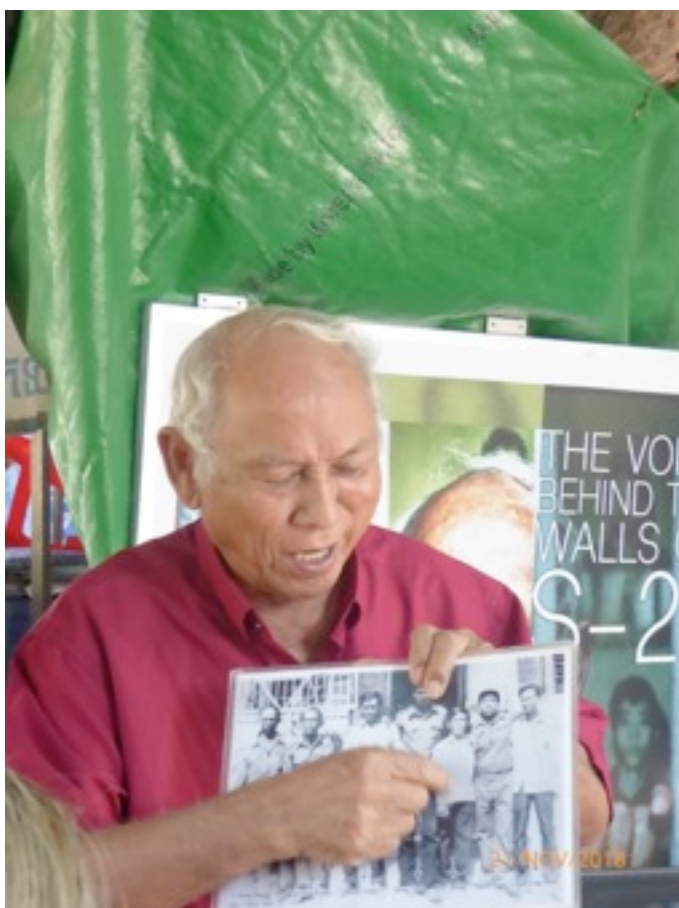
The standing gentleman was our tour guide for the tour mentioned above and the seated gentleman is one of the 2 remaining survivors from S-21, Bou Meng.





**Bou Meng and me**

If anyone is interested, I purchased a copy of his memoirs for further reading,



**The only other survivor from S-21, Chim Meth**

## Phnom Penh

Phnom Penh is a “relatively” modern city with a lot of construction occurring (a lot of Chinese money).



**Phnom Penh scenes**

Following the visit to the killing fields, the afternoon was free, and we stayed alongside and the next morning we were taken to an exceptionally large Buddhist Monastery at Oudong, about 40 Km from the passenger terminal in Phnom Penh. This was followed by a visit to Kampong Tralach for the obligatory tourist ox-cart ride. Most of the monasteries and religious buildings have been built since.

The Khmer Rouge destroyed most of these facilities during their 4 year reign of terror and genocide.



**Oudong Monastery**



**Receiving a Blessing at Oudong Monastery**



**Ox cart ride in Kampong Tralach**

## **Silk Island**

The following day we departed to visit the village of Oknhatay on Silk Island, one of the riverbank moorings.



**RV Amalotus moored at Oknhatay Village**

First was a visit to a silk “factory”. After the visit to the silk factory in Vietnam, this was a much simpler subsistence factory with hand spinning and weaving looms. This factory was situated in a local “theme park” which had seen much better days. Most of our travels in towns and cities was provided by the tour company in local Tuk Tuks or bicycle powered local rickshaw types.





Here a young boy, Simon wanted me to sit next to him and he asked where we came from and I pointed out Australia on the world map right next to his desk. I asked him what he wanted to be when he finished school and he replied “a footballer”. This was what nearly all the boys (8-11 years old) said when the whole class responded to the question. Girls were a bit different as some wanted to be doctors, nurses or teachers. When we were due to leave Simon came up to me and gave me a big hug - it was very moving.



**Rosemary and students**



**Peter and Simon**

It was while moored to the river bank that we saw a local farmer bring down some of his cattle for cleaning in the river – a daily ritual it would appear as there were other cattle being washed the next morning. These cattle are used mainly to haul carts and pull ploughs in the fields. They appear to be very well looked after.



## Angkor Ban

At 0630 the following morning the ship sailed for a village on an island near Angkor Ban. This was to show us a typical Cambodian village and a bit of history of life on the river – another river-bank mooring.

This village was relatively well off and was not as affected by the Khmer regime as was most of Cambodia.



From This to ... (this ... although the following dwelling is over 150 years old!)



Transport, here like most of Asia is via small motorcycles and here is a picture of the local petrol stop.



**Wat Hanchey 7<sup>th</sup> Century Temple**



On islands such as this on the Mekong, the soil is very rich and productive and the oxen seen in an earlier photo are still used and are probably the most valuable item the family own. The carts used are unique and along with some of the local watercraft could probably be an inspiration for model builders.



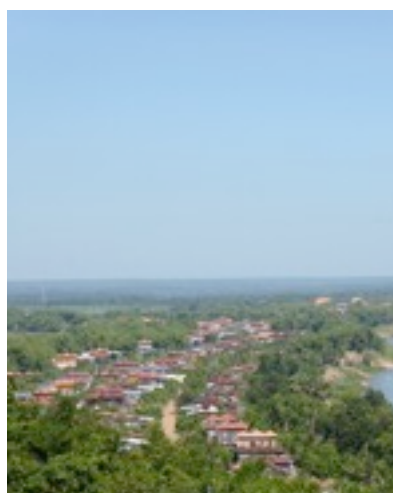
**Local Monastery transport!**

## **Wat Hanchey**

On to the second last “port of call” prior to the end of the river cruise part of the holiday, Wat Hanchey. The focus of this visit was the local Buddhist temple which has been dated to the 7<sup>th</sup> century. Yet another river-bank mooring. This location is also the farthest upriver cruise boats will travel due to lower water levels mentioned earlier. The river cruises also used to depart the Mekong at Phnom Penh and travel up the Tonle Sap river and into Lake Tonle Sap, but this again has had to be discontinued due to low water levels and silting.



At times you see some odd things, like these full-size wooden representations of a bicycle and a motorcycle at the entrance to the monastery dining hall.



**Wat Hanchey village below the monastery**



**Berth at Wat Hanchey**

## **Kampong Cham**

Following this visit we sailed back downstream to Kampong Cham which was the disembarkation point for a 5-hour motor coach transfer to Siem Reap, the location of the Angkor Wat temple complex areas. During our stay at Kampong Cham we were taken on a Tuk Tuk tour of Koh Pen Village, about 10-12 km out of town. During this visit we happened across a traditional Cambodian wedding, which apparently takes 3 days!



**Ship disembarkation Cambodian style!**

In our next issue, Peter and Rosemary complete their Mekong River cruise to visit Siem Reap to see the World Heritage Angkor Wat temples, before flying home.