Launching through the Surf Traveling Exhibit Panel 10: Fiberglassing and Painting a Dory

Tyrone Marshall  
Linfield College

Brenda DeVore Marshall  
Linfield College

Follow this and additional works at: https://digitalcommons.linfield.edu/dory_exhibit

Part of the Cultural History Commons, Oral History Commons, Speech and Rhetorical Studies Commons, and the Theatre and Performance Studies Commons

Recommended Citation
https://digitalcommons.linfield.edu/dory_exhibit/19

This Exhibit Panel is brought to you for free via open access, courtesy of DigitalCommons@Linfield. For more information, please contact digitalcommons@linfield.edu.
Fiberglassing & Painting a Dory

The photos above depict Jim beginning the fiberglassing process at the bow, working one section at a time. He uses newspaper to mask areas of the dory that will not be fiberglassed. He first applies a catalyst to which he adds a red dye. This allows him to see the area on which he is working. Next, he applies the chopped fiberglass and resin to the dory’s surface. Once he has applied a layer of chopped glass, he smooths out the surface with a solid metal, grooved roller, making certain to roll out air bubbles (see bottom left image). Once a layer of fiberglass has been applied and rolled, he goes back over the area with a grinder to obtain a smoother finished surface. Once the top of the dory has been “glassed,” Jim flips the boat over to work on the bottom (see bottom right image). Using the same method described above to apply the chopped fiberglass, he begins with the stern and works forward to the bow of the dory.

Once the fiberglass application has been completed, Jim adds the color. Gelcoat, a combination of polyester resin and pigment, is used to “paint” the fiberglass surfaces. A chemical reaction bonds the color to the fiberglass. Jim rolls the Gelcoat onto the larger surfaces but uses a brush for the trim. He first applies three or four coats of paint to the sides of the dory. He then paints the bottom of the dory with a roller, again using several coats of the Gelcoat. As he begins laying out the stripes for trim, he uses masking tape to form the lines. He relies primarily on his expert eye for aligning the stripes, using only the widths of the tape to define their width. After the lines are marked by the tape, he masked the surrounding surfaces with newspaper before painting the stripes. Once the bottom and sides of the dory are finished, Jim flips the dory over and paints the inside and “top” areas.

The photos on the left depict the fiberglassing process. The photos on the right shows Jim placing the ball of roving on top of the equipment frame.

The image on the left illustrates the roving being fed out to the end of the articulating arm and then down to the chopper gun. The image on the right provides a close-up view of the gun. The upper part includes a motor containing razor blades used to chop the fiberglass into pieces about 1-1/2” long. The polyester resin is shot through the lower part of the gun. The glass and the resin are mixed together, under high pressure, outside the chopper gun as shown. The image on the right provides a close-up view of the gun.

The fiberglassing equipment rig includes a 55-gallon drum of resin and a ball of roving sitting inside the box on top of the frame as well as the hoses, which are attached to the gun and supported by a spring at the end of the articulating arm. This allows Jim to let the chopper gun hang down when he finishes spraying an area.

This image provides a view of Jim Allen’s fiberglassing shop located on Brooten Road in Pacific City. Jim has been fiberglassing new dories and restoring and repairing others for about forty-five years.

Jim applies masking tape to define a stripe for painting.

Jim uses a brush to paint one of the stripes.

To flip a dory, Jim secures the bow and aft ends to a chain hoist. On the aft end he creates a bridle, which is attached to a block and tackle. This allows him to lift the dory high enough to initiate a series of push/pull maneuvers to turn the dory over. Once the dory has been flipped, Jim places it on 2” x 4” boards on the floor and then paints the top surfaces.