

BUILD A 15' DAYSAILER • REMEMBERING NIÑA • A CRUISING LOBSTERBOAT

WoodenBoat

THE MAGAZINE FOR WOODEN BOAT OWNERS, BUILDERS, AND DESIGNERS



CORAL OF COWES

One Woman's Schooner

The Greatest Boat Collection You've Never Seen



www.woodenboat.com

MARCH/APRIL 2014

NUMBER 237

\$6.95

\$7.95 in Canada

£3.95 in U.K.



Invest In A Painting

Epifanes offers you an unsurpassed selection of premium paints and varnish formulas that combine exquisite beauty and tenacious abrasion protection—at your local chandlery or call us at 1-800-269-0961.



AALSMEER, HOLLAND ■ THOMASTON, MAINE ■ ABERDEEN, HONG KONG
1-800-269-0961 ■ www.epifanes.com

FOLLOW US  



World's Leading
Small Ships Cruise Line

CRUISE MAINE

8 Spectacular Summer Days

Top 3 Reasons to Cruise with American Cruise Lines

1. All American.
2. Personalized service.
3. Brand new ships.

Artists, writers, and travelers have sought inspiration, beauty and fun along the Maine coast for centuries. This summer, discover Maine for yourself with American Cruise Lines. Visit all of Maine's most popular towns including Bar Harbor, Camden, and Boothbay Harbor. Experience *small ship cruising done perfectly™*. Call today for a free brochure.



The new *Independence*



Toll-Free **1-866-229-3807**

Reservations office open 7 days a week
www.americancruiselines.com



FEATURES

26 A Schooner for Miss Dolan

Creating DEFIANCE for a strong-willed yachtswoman
Bill Peterson

33 SPARTINA

A lobsterboat-style Great Lakes cruiser
George D. Jepson

38 A Simple In-Mast Hinge

David McCulloch

40 Remembering the Schooner NIÑA

Part 1—Her early years
Richard Dey



50 Thumper's World

An inspired waterman, a 100-year-old schooner, and the notorious Delaware Bay
Randall Peffer



56 The Return of the Giant-Slayer

The schooner CORAL OF COWES
Nic Compton

64 Aboard TOLKA

A limousine launch for Muskoka
Timothy Du Vernet



70 The Ghosts in the Rossie Mill

Stan Grayson

82 How to Build Phoenix III, Part 2

A versatile, easy-to-build 15-footer
Ross Lillistone



Page 50

DEPARTMENTS

5 Editor's Page

Two Retirements and a Milestone

6 Letters

13 Fo'c's'le

An Amateur's Guide to
Diesel Engines

David Kasanof

15 Currents

edited by Tom Jackson

78 Designs

Oonagh: A handy pram

Mike O'Brien

92 Wood Technology

Bend, or Buckle and
Rupture

Richard Jagels

94 Launchings... and Relaunchings

Robin Jettinghoff

101 The WoodenBoat Review

- *The Wianno Senior Story* *Chris Museler*
- *Chandlery catalog* *Greg Rössel*
- *Gear List of the*
GOLDEN MOON *Tom Jackson*
- *Books Received*

136 Save a Classic

BARNSWALLOW: A Legendary
Burgess Sloop

Maynard Bray

READER SERVICES

106 How to Reach Us

111 Vintage Boats and Services

113 Boatbrokers

117 Boatbuilders

122 Kits and Plans

126 Raftings

128 Classified

135 Index to Advertisers

TEAR-OUT SUPPLEMENT Pages 16/17

Getting Started in Boats

Keeping Watch

Jan Adkins

Cover: CORAL OF COWES is well suited to Caribbean and European charters, which she has done since 2011. Largely original in all but her rig (she was launched as a yawl in 1902), the storied British yacht lay dormant for decades until a restoration was completed in 2005.

Page 56

Photograph by Nic Compton



WoodenBoat (ISSN 0095-067X) is published bimonthly in January, March, May, July, September, and November in Brooklin, Maine, by WoodenBoat Publications, Inc., Jonathan A. Wilson, Chairman. Subscription offices are at **P.O. Box 16958, North Hollywood, CA 91615-6958; 1-800-877-5284** for U.S. and Canada. Overseas: 1-818-487-2084.

Subscription rate is \$32.00 for one year (6 issues) in the U.S. and its possessions. Canadian subscription rate is \$37.00, U.S. funds. Surface rate overseas is \$45.00, U.S. funds per year. Periodical postage paid at Brooklin, ME 04616 and additional mailing offices. In Canada, periodical postage paid at Toronto, Ontario (Canadian periodical Agreement No. 40612608, GST Registration No. R127081008).

U.S. Postmaster: Please send Change of Address (form 3579) to P.O. Box 16958, North Hollywood, CA 91615-6958

Canada Postmaster: Pitney Bowes, P.O. Box 25542, London, ON, N6C 6B2, Canada.

There is a ship in every bottle!



System Three laminating resins, high performance adhesives and fairing putties represent years of research, providing you with the most reliable, easiest to use epoxy products in the industry.

SYSTEMTHREE

Helping You Put It All Together
systemthree.com

Pinguino Sport 13" photo courtesy of Pygmy Boats Inc.

Morgan Marine

A Division of the Hacker Boat Co., Inc.

Restoration Services!

We restore and repair **ALL** brands of wood boats!

• Hacker-Craft • Lyman • GarWood • Chris-Craft • Fay & Bowen and More!



Chris-Craft
Capri



Fay & Bowen
Launch



The Hacker-Craft Restoration Facility restores, repairs and remodels all brands of wood boats. Call us about scheduling your boat for...

- Varnishing
- Side and Deck Planking
- Bottom & frame replacement
- Engine/mechanical systems installation
- Painting
- Full upholstery and canvas services

866-540-5546

WWW.HACKERBOAT.COM



WoodenBoat

41 WoodenBoat Lane • P.O. Box 78
Brooklin, ME 04616-0078
tel. 207-359-4651 • fax 207-359-8920
email: woodenboat@woodenboat.com
website: www.woodenboat.com

PUBLISHER Carl Cramer

EDITORIAL

Editor Matthew P. Murphy
Senior Editor Tom Jackson
Assistant Editor Robin Jettinghoff
Technical Editor Maynard Bray
Boat Design Editor Mike O'Brien
Contributing Editors Jenny Bennett,
Harry Bryan, Greg Rössel
Copy Editor Jane Crossen

ART & PRODUCTION

Art Director Olga Lange
Advertising Art Director Blythe Heepe
Associate Art Director Phil Schirmer

CIRCULATION

Director Richard Wasowicz
Associates Lorna Grant, Pat Hutchinson

ADVERTISING

Director Todd Richardson
Manager Laura Sherman
Sales Administrator Whitney Thurston
Classified Wendy E. Sewall
Sales Associates
EAST COAST & MIDWEST:
Ray Clark, 401-247-4922; rgclark@cox.net
NEW ENGLAND: John K. Hanson, Jr.,
207-594-8622; john@maineboats.com
WEST COAST AND WESTERN CANADA:
Ted Pike, 360-385-2309; brisa@olympus.net
INTERNATIONAL: 207-359-4651;
advertising@woodenboat.com
WOODENBOAT MARKETPLACE:
Tina Dunne, tina.dunne@woodenboat.com

RESEARCH

Director Patricia J. Lown
Associate Rosemary Poole

BUSINESS

Office Manager Tina Stephens
Staff Accountant Jackie Fuller
Associate Roxanne Sherman
Reception Heidi Gomme

THE WOODENBOAT STORE

www.woodenboatstore.com
1-800-273-SHIP (7447); fax 207-359-2058
Catalog Manager Ann Neuhauser
Associates Jody Allen, Elaine Hutchinson,
Chet Staples

WOODENBOAT BOOKS

www.woodenboatbooks.com
Book Publisher Scot Bell

WOODENBOAT SCHOOL

Director Rich Hilsinger
Business Manager Kim Patten

WEBSITE

Manager Greg Summers

Chairman & Editor-in-Chief Jonathan A. Wilson
President and General Manager James E. Miller

Copyright 2014 by WoodenBoat Publications, Inc.
All rights reserved. No part of this publication may be
reprinted without written permission from the publisher.
CONTRIBUTIONS: Address all editorial communica-
tions to **Editor, WoodenBoat, P.O. Box 78, Brooklin,
ME 04616-0078**. *WoodenBoat* is a largely reader-written
magazine. Care is taken with unsolicited contributions,
but we are not responsible for damage or loss.
PRINTED IN U.S.A.

Two Retirements and a Milestone

One month after you receive this issue, two of *WoodenBoat's* longtime employees will be settling into well-earned retirements. Carl Cramer, publisher extraordinaire, was the first to announce. Tom Jackson summarizes Carl's years with the magazine on page 23, but there's at least one thing he doesn't tell you about Carl's doggedness: A few years before embarking on his illustrious publishing career, Carl was a cab driver in Portland Maine. At the height of the crippling Blizzard of 1978, he kept his taxi light on after all of his colleagues had extinguished theirs, helping stranded pedestrians get home on that dark and snowy night. It's a little-known example, now eclipsed by far greater accomplishments, of Carl's finest traits: determination, hospitality, sociability, concern for others—not to mention a sharp intuition and fierce drive to keep a business moving in the most cruel of storms.

Olga Lange is our other upcoming retiree, and she's been here even longer than Carl. She settled into the art director's chair in 2001, having served in various other roles in that department. Tom summarizes her career in the same space he does Carl's. Here's an illustration of Olga's finest traits: She is an avid backcountry skier, and for years made an annual midwinter trek. One year, after a particularly cold and grueling day of skiing in Maine's Baxter State Park, she and her compatriots arrived at their destination, a pair of remote cabins. One building had a curl of smoke rising from the chimney and a warm glow in the windows. The other was bitter cold, the windows laced in frost. Olga and company, not wishing to presume, not wishing to disturb the occupants of the warm cabin, chose the dark one, spending considerable effort getting it warm and habitable. They learned only later that park officials had snowmobiled in to the camp and warmed up the other cabin in advance of their arrival. Olga's response to that cold cabin is a great example of the character she brings to her design work: no complaining and lots of action, always motivating by example, always warming up the room with her quiet presence and guileless humility.

It's a significant event for us, the celebrating of the long careers of these two fine people, and I'll miss the easy, often unspoken nature of the teamwork we've developed over decades of working together.

Best wishes to you both.



Speaking of milestones: It seems like just yesterday that *WoodenBoat* founder Jon Wilson was snowshoeing to the mailbox from the off-the-grid first office of this magazine in Brooksville, Maine. But the fact is that *WoodenBoat* will celebrate its 40th anniversary with the publication of our 239th issue this July. To celebrate, we're throwing open the doors later this summer, and inviting readers, would-be readers, former employees, and new friends and old ones to come and see us at our campus in Brooklin, Maine—not far from that off-the-grid cabin. Watch our ad pages in the next issue, when we'll announce the specifics of our Open House weekend. For now, save the dates of August 14-16.



You Say Potatoe, and I Say...

Dear *WoodenBoat*:

Regarding Pleustal (Designs, WB No. 236), David Arnold can design whatever boat he wants and Robert W. Stephens can say what he will about it, but where do y'all get the license to alter the spelling of Ralph Munroe's name? While Munro was an original family spelling that may have crept into the early 1800s along with Monroe, here is no evidence that I have seen to show that Ralph used any but Munroe.

Irwin Schuster
Tampa, Florida

Pointless

Dear *WoodenBoat*,

Jan Adkins has written an excellent article on knives ("Getting Started in Boats," WB No. 235), but a bit of history is in order as a follow-up:

The reason for a sheep's-foot blade on seaman's knives is that in the days of sail, the normal routine before the ship left port was that the second mate would muster the crew forward. Every seaman had to pull out his knife, and if it had a sharp point the blacksmith broke off that point. With no point on the blade, if a crew member got in a knife fight the contestants might end up with slash wounds, which could be stitched up for a reasonable recovery. But if a knife had a point, there might be a deep puncture, diminishing chances of survival. For this reason, back in the middle of the 19th century most nations made it illegal for any seaman to have any knife on board ship that did not have a sheep's-foot end on it. (This rule, I believe, is still in force in the U.S. Navy.)

When it comes to a folding seaman's knife, I think the Currey stainless-steel lock-spike is the best. I have carried one since 1955 when I first saw one while sailing the 1955 Fastnet on LUTINE, the Laurent Giles 57' yawl owned by Lloyd's Yacht Club. The Currey knife was invented by Capt. Charles Currey of the Royal Navy during WWII, when he was working as a bomb-disposal expert.

D.M. Street Jr.
via e-mail

Towing: The Low-Down

Andy Chase:

A low tow-eye location normally raises the bow and induces unnecessary drag at 5 knots behind an auxiliary-powered sailboat. My dinghy came with a low-mounted tow eye similar to that shown in Jan Adkins's drawing ("Getting Started in Boats," WB No. 236), but the bow lifted up too high when I motored or sailed above a knot or so. Once the location of the towing eye was raised to the top of the tender over the gunwale, she towed much more easily and caused far less drag. It may not be the same with all tenders, but I towed a 7' tender with only two capsizes in 30,000+ miles in 10 years of year-round ICW cruising from Massachusetts to Florida, and a higher tow-eye location worked for me.

Joseph Young, AMETHYST
Reading, Massachusetts

Andy Chase replies:

Capt. Young makes a good point, and it shows that there are many factors that will affect how a dinghy will tow. As an introductory piece I kept it simple, presenting enough for someone Getting Started In Boats.

With experience, many variations will show up and a seaman will learn to evaluate each situation and devise the best solution. Of the many considerations that come to mind, I would think about (in addition to location of towing eye) length of towline, weight of towline, shape of the underbody of the dinghy, and overall weight of the dinghy. All of these will play a significant part, and by experimenting with each variable you will find the right combination for your vessel.

The Far-sighted Mr. Williams

Dear Editors:

In "Fenwick Williams: Unruffled and Beating the Odds" (WB No. 236), F. Marshall Bauer writes, "... he was so near-sighted that he had to read a book with his nose pressed to the page." Near-sighted means that he had near sight. The phrase should have been far-sighted.

Near-sighted: unable to see things that are far away; able to see things

that are close more clearly than things that are far away.

Far-sighted: able to see things that are far away more clearly than things that are near.

Pat Lown
WoodenBoat Library

Haida Gwaii

Dear *WoodenBoat*:

The fine article on the canoes of Haida Gwaii (WB No. 235) describes the islands as an archipelago off the British Columbia coast known until recently as the Queen Charlotte Islands. That may appear to be true from a relatively short-term perspective. The islands were renamed the Queen Charlottes by an English explorer-conqueror sometime in the last couple of centuries. However, since Haida Gwaii has well-documented sites of human habitation going back 12,700 years, surely it would be more accurate to say it was known until recently as Haida Gwaii, before being claimed for his royal majesty by British mercantile adventurers.

There has been a move in the past few years to respectfully return to calling the islands what their indigenous inhabitants call them. Similarly, there is a parallel move to call the contiguous waters of Georgia Strait in Canada and Puget Sound in the United States the Salish Sea. This acknowledges and honours thousands of years of habitation by the Salish peoples. We of the settler society may be slow learners, but we are sometimes capable of change.

Paul Glassen
Vancouver Island, B.C.

Hooray for Thompson!

Dear *WoodenBoat*,

Hooray for Thompson Boats!

I have been an avid reader since about 1974. While I love your magazine, I've often wondered why you never did a story of the Thompson Boat Company. While you have featured many articles on Lyman and Penn Yan and many other outboard-driven boats, Thompson was overlooked. Your new issue of *Small Boats 2014* features a Thompson "Thomboy" on page 34. You mentioned

A love affair...



www.deksolje.com

that in one year they produced 8,000 boats. That place was a powerhouse.

I grew up in Cortland, New York, and went to school with Jonathan Thompson, son of Robert, then president of the Cortland plant. Our families had summer camps on Skaneateles Lake, one of the Finger Lakes in central New York, and often enjoyed seeing a new

Thompson being tested. While they built many sailboats, their crown jewel was called the "Triton"—a 16' sloop built like all of their other boats. They built 13 Tritons. One went to Lowell Thomas and the other 12 went to buyers on Skaneateles Lake. My family had sail number 8. We kids called it the 8 BALL, and you never wanted to be behind the 8 BALL because we

always came in last.

Thanks again for yet another great issue.

John Wickwire
via e-mail

Small Boats 2014 is on sale until April. You can buy it on your local newsstand, or order from The WoodenBoat Store, 800-273-7447; www.woodenboatstore.com.

Paper Tiger

Dear *WoodenBoat*:

Regarding NOAA's recently announced discontinuation of paper-chart printing, Tom Jackson is missing the boat. "End of an era in chart making" was good prose, but poor perspective. Paper charts are always expensive, generally outdated, and incredibly bulky.

Modern inexpensive software (I use the free OpenCPN system on cheap laptops and NOAA's downloadable charts) gives us immediate updating, both the big picture and the small details, and does so with complete portability. At home, on the water, or while having coffee at the cafe, I can plan routes from my home port of Crescent City to the far reaches of the Pacific. During the 2013 salmon season I navigated into five ports, four of which I had never been in or out of before, and traveled from home to the middle of Oregon and back without reference to a paper chart. Knowing that the Corps of Engineers had dredged the mouth of the Umpqua River this fall, I spent an evening last week on my couch checking out the changes; then, knowing I will be going south to fish in May, I studied the distances involved in getting to Bodega Bay, and looked for good anchorages in the bay, too.

Electronics are ready for prime time. A legitimate criticism of NOAA is that they don't allow for downloading of the various PDF files in batches; downloading one at a time is the era that needs to end.

WoodenBoat is my favorite source of boat knowledge. In an age of epoxy I would have expected your reflections on NOAA's changes to have been more open-minded and thoughtful.

Capt. Richard J. McNamara
F/V CHERYL M

THE Apprenticeshop

est.1972

TRADITIONAL BOATBUILDING AND SEAMANSHIP



APPRENTICESHIP

NEW A New Program for New Boatbuilders

CORE | Concepts of Wooden Boatbuilding

Now enrolling for September—May 2014/15

Application deadline April 15

ADVANCED | New Construction & Restoration

Apprentice to Master Builders

Application deadline March 01

INTENSIVE | 12 Weeks

WORKSHOPS | Year-Round



[facebook](https://www.facebook.com/apprenticeshop)

643 Main Street, Rockland, ME 04841

Call Today! (207) 594-1800 www.apprenticeshop.org

WoodenBoat Magazine's 2014
Small Boats

**Stowable Shelter:
A Roundup of Tents for Small Boats**

**More than 20 Great Boats for Sailing Power,
Paddle and Oar—and River, Lake, and Sea**

- An Outboard-Powered Chesapeake Skiff
- A Peapod You Can Build
- The Herreshoff 12½ Reinterior
- An Expedition Rowboat
- And Much More!

**ONLY
AVAILABLE ON
THE NEWSSTAND
FOR A
LIMITED TIME**

Order a copy of *Small Boats* at
www.woodenboatstore.com
or call 1-800-273-7447 and we can ship it to you



WOODENBOAT SCHOOL

2014 Schedule at a Glance

MAY		JUNE				JULY			
18-24 / 25-31		1-7	8-14	15-21	22-28	29-5	6-12	13-19	20-26
ALUMNI WORK WEEK	ALUMNI WORK WEEK	Fundamentals of Boatbuilding with Greg Rösse		Fundamentals of Boatbuilding with Wade Smith		Fundamentals of Boatbuilding with Greg Rösse		Sparmaking with Jeremy Gage	Fundamentals of with
		Making Friends with Your Marine Diesel Engine with Jon Bardo	Fine Strip-Planked Boat Construction with Nick Schade	Build Your Own Annapolis Wherry with Geoff Kerr	Build Your Own Greenland-Style Kayak with Mark Kaufman	Traditional Wood-and-Canvas Canoe Construction with Rollin Thurlow	Building the Caledonia Yawl with Geoff Kerr		Build Your Own Stitch-and-Glue Kayak with Eric Schade
		Glued-Lapstrake Plywood Construction with John Brooks	Introduction to Boatbuilding with Bill Thomas	Boatbuilder's Hand Tools with Harry Bryan	Build Your Own Plank Constructed Pond Yachts with Thom McLaughlin	Traditional and Modern Oarmaking with Clint Chase	Building a Nordic Pram with F. Jay Smith	Building Half Models with Mark Sutherland	Building the with
				Blacksmithing for Boatbuilders with Doug Wilson	Lofting with Greg Rösse	Vintage Pond Yachts Part II with Thom McLaughlin	Seascape/Landscape in Watercolor with Paul Trowbridge	Carving Waterfowl with Jerry Cumbo	Elements of Boat Design with John Brooks
				Coastwise Navigation with Jane Ahlfeld	Elements of Sailing with Jane Ahlfeld & Annie Nixon		Elements of Sailing with Jane Ahlfeld & Annie Nixon	Elements of Sailing for Women with Jane Ahlfeld & Sue LaVoie	Elements of Sailing with Martin Gardner & Sue LaVoie
							Skills of Coastal Seamanship with Andy Oldman	Craft of Sail on MISTY with Queene Foster	Sailing Traditional Daysailers & Beach Cruisers with Al Fletcher & Mike O'Brien
								Elements of Coastal Kayaking with Bill Thomas	Craft of Sail on TAMMY NORIE with Joel Rowland
									Coastal Cruising Seamanship on ABIGAIL with Hans Vierthaler



Can't make it to Brooklin, Maine?

Try our courses at Chesapeake Light Craft Shop in Annapolis, Maryland:

We're very excited to be working with John Harris and the good folks at CHESAPEAKE LIGHT CRAFT in Annapolis, Maryland, and, once again, to be able to offer courses at their excellent facility.

- MARCH 24-29 BUILD YOUR OWN ANNAPOLIS WHERRY**
With Geoff Kerr
- APRIL 7-12 BUILD YOUR OWN NORTHEASTER DORY**
With David Fawley
- APRIL 14-19 BUILD YOUR OWN SASSAFRAS CANOE**
With Bill Cave
- MAY 5-10 BUILD YOUR OWN STITCH-AND-GLUE KAYAK**
With Eric Schade



ACCESS TO EXPERIENCE

The finest instructors available and a beautiful location on the coast of Maine make WoodenBoat School an exciting learning experience for amateurs and professionals alike. This season, our 34th, we are offering over 90 one- and two-week courses in various facets of boatbuilding, as well as, seamanship and related crafts.

AUGUST					SEPTEMBER			
27 – 2	3 – 9	10 – 16	17 – 23	24 – 30	31 – 6	7 – 13	14 – 20	21 – 27
Boatbuilding Warren Barker	FAMILY WEEK	Building a Sharpie Skiff with Thad Danielson	Traditional Lapstrake Construction with Geoff Burke		Advanced Fundamentals of Boatbuilding with Greg Rössel		Fundamentals of Boatbuilding with Wade Smith	
Build Your Own Fox Canoe with Bill Thomas	Build Your Own Jimmy Skiff with David Fawley	Introduction to Cold- Molded Construction with Mike Moros	Stitch-and-Glue Boatbuilding with John Harris	Fine Strip-Planked Boat Construction with Nick Schade	Build Your Own Northeast Dory with David Fawley	Runabout Repair & Restoration with Gary Lowell		Making Friends with Your Marine Diesel Engine with Jon Bardo
Penobscot 13 Arch Davis	Build Your Own DragonFlyer with John Brooks	Build Your Own Mastermyr Tool Chest with Don Weber	Introduction to Boatbuilding with John Karbott	Woodcarving with Reed Hayden	Introduction to Boatbuilding with Bill Thomas	Building the 16' Gardner Semi-Dory with Walt Ansel	Finishing Out Small Boats with John Brooks	Building Half Models with Eric Dow
Metalworking for the Boat- builder & Woodworker with Erica Moody	Build Your Own Chuckanut Kayak with Dave Gentry	Painting the Downeast Coast in Oils with Jerry Rose	The Art of Woodcuts with Gene Shaw	Lofting with Greg Rössel	Coastal Maine in Watercolor with Amy Hosa	Marine Photography with Jon Strout & Jane Peterson	Introduction to Canvas Work with Ann Brayton	
Rigging with Myles Thurlow	Learn to Sail with Jane Ahlfeld & Gretchen Snyder	Introduction to Small Boat Racing with Dave Gentry and Milo Stanley	Bronze Casting for Boatbuilders with Michael Saari	Wooden Boat Restoration Methods with Walt Ansel		Sea Sense Under Sail with Havilah Hawkins		
Elements of Sailing II with Martin Gardner & David Bill	Craft of Sail on BELFORD GRAY with David Bill	The Catboat with Martin Gardner	Elements of Sailing with Martin Gardner & Robin Lincoln	Elements of Sailing II with Jane Ahlfeld & Eric Blake	Open Boat Cruising with Geoff Kerr			
Sailing Downeast with Andy Oldman		Craft of Sail on MISTY with Queene Foster	Craft of Sail on ABIGAIL with Hans Vierthaler	Craft of Sail on MISTY with Queene Foster	Sea Sense Under Sail with Havilah Hawkins			
Tallship Sailing and Seamanship with Capt. Barry King & Jane Ahlfeld		Coastal Touring & Camping with Bill Thomas	Elements of Coastal Kayaking (over 40) with Mike O'Brien		Coastal Cruising Seamanship on ABIGAIL with Hans Vierthaler			
		Cruising through the Watches on ABIGAIL with Hans Vierthaler			Advanced Coastal Kayaking with Stan Wass			

For additional information

Check our website for our entire 2014 program:
www.woodenboat.com

or call Kim or Rich at **207-359-4651**

To order a complete course catalog, call toll-free

1-800-273-SHIP (7447)

WOODENBOAT SCHOOL

P.O. Box 78, Brooklin, Maine 04616-0078



- SEPT. 15-20 BUILD YOUR OWN ANNAPOLIS WHERRY**
With Geoff Kerr
- SEPT. 22-27 BUILD YOUR OWN SKERRY DAYSAILER**
With David Fawley
- OCT. 13-18 BUILD YOUR OWN PETREL/PETREL PLAY**
With Nick Schade
- OCT. 20-25 BUILD YOUR OWN NORTHEASTER DORY**
With David Fawley

WOODENBOAT'S MARITIME TOURS &
DOWN EAST MAGAZINE PRESENT



WoodenBoat and *Down East* have teamed up to create a very special week of food and sailing. Join the crew of the 1871 coasting schooner STEPHEN TABER for an unforgettable cruise of Penobscot Bay. Along the way, enjoy the TABER's famous onboard cuisine and sample the region's finest locally produced food.



The price for the cruise is \$1,650 per person.

For a detailed itinerary, please visit
woodenboat.com or downeast.com

For booking, contact the
schooner STEPHEN TABER at 207-594-4723;
info@stephentaber.com

Image courtesy of Captain Brenda Thomas

The
PENOBSCOT BAY
FOOD CRUISE

July 20-25, 2014

Upon arrival, enjoy an on-deck social hour and dinner with
Down East magazine editor in chief Kathleen Fleury.

Rendezvous with an oyster boat in the Fox Island
Thorofare — and enjoy a subsequent feast in a serene
Vinalhaven anchorage.

Stop at Black Dinah Chocolatiers for a chocolate-making
workshop with one of the Top Ten Chocolatiers in North America
as named by *Dessert Professional* magazine.

Enjoy a guided tour of the *WoodenBoat* Publications
campus and school with editor Matt Murphy — followed by a
shorefront lobsterbake.

Join *Down East* magazine columnist and food historian
Sandy Oliver in her legendary vegetable garden for an exclusive
lunch and tour.



WoodenBoat

Down East
The Magazine of Maine ▲ EST. 1954



An Amateur's Guide to Diesel Engines

by David Kasanof

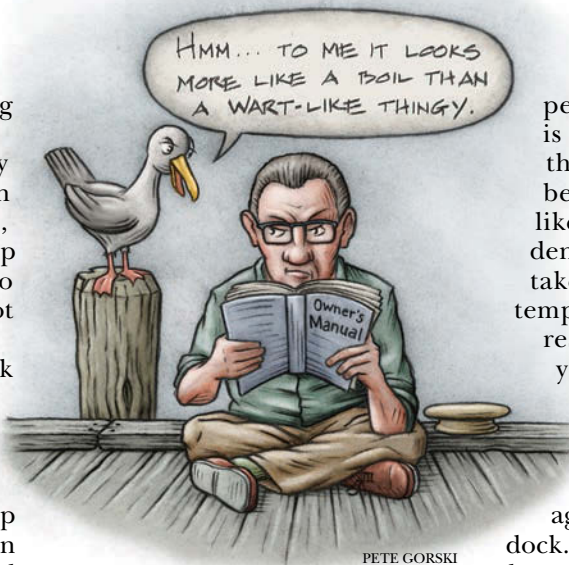
In a flat calm, I had been trying to pull my poor old CONTENT out of the harbor by means of my oar-powered dinghy. A friend on shore, ever willing with free advice, called out, "I don't think you grasp the concept; you're supposed to use the boat to pull the dinghy, not the other way around."

"Now you tell me!" I shot back with rapier-like wit.

Worrying about further jibes from spectators, and in an effort to get things the right way 'round, I soon installed a Perkins 40-hp diesel. I loved that old diesel. In fact, I love everything about diesel engines. I love the way they sound—tut, tut, tut, tut, tut, tut—like a woodpecker with a stut, tut, tut, tut, ter. I like the way they look. I even like the way they smell, particularly the exhaust, which is perhaps why everything I do ends up in a humor column.

I really loved that old engine, not only for its convenience but because I flattered myself by believing that I understood its basic concept: If you squeeze a gas really, really hard it gets so hot it bursts into flame. It explodes with enough force to push a piston, which is attached to a whole bunch of other stuff, and that makes your boat go—even without any wind to push you. With that engine, I no longer looked like a 19th-century die-hard stubbornly refusing the march of technology. I found that engine to be versatile, once running it for more than an hour on Wesson salad oil. I can't recommend that you do this with your engine, but I do know that you shouldn't put diesel fuel on salad. Oh, I suppose you could, but you might have trouble finding something to eat it. But I digress.

There came a day when my beloved diesel engine began to overheat. My supposed grasp of the basic concept of the diesel led me to conclude that the problem was with the freshwater pump. Now, in order



PETE GORSKI

to fix a fresh-water pump on the Perkins 40-hp diesel, you must first find it—which I suppose may also be true of other brands of engine. My theoretical grasp of the basic concepts was not enough, for I could not locate that pump. I needed a shop manual.

My first experience with a manual was a keen disappointment: The grainy photographs and barely decipherable prose were no help. A tiny picture seemed to indicate that the water pump was near a wart-like protrusion, but there was no way to tell where the wart-like thingy was. Of course, I had made the typical amateur's mistake: I had overlooked the fact that the shop manual had been written for professional diesel mechanics—in other words, people who didn't need a shop manual. Eventually, with the aid of a mechanic, I found out that the water pump wasn't the problem after all. The old pro who solved the problem didn't need a shop manual to do so, and was confused by the one I showed him. But, when I asked him to show me where the freshwater pump was, he insisted on referring me to the shop manual. I concluded that the gods had decreed that there were some things I was never meant to know, and gave up on the quest.

The overheating problem never returned, and the engine performed

perfectly. Curiously, there is a downside to an engine that is that dependable. One becomes overconfident and likely to take risks that a prudent sailor wouldn't normally take. I am a sucker for such temptation because my usual response to temptation is to yield to it. Life is just easier that way.

That was why I soon developed the habit of sailing through a crowded anchorage on my way to and from my dock. However, I wasn't as imprudent as I appeared because I wasn't actually sailing. My little diesel was so quiet and made so little exhaust, and at idling speed there was so little propeller wash that lumbering old CONTENT actually appeared to be sailing when in fact I was just faking it. I had even taken care to draw the dinghy up so close to the transom that it hid the modest amount of saltwater discharge. So effective was the ruse that I occasionally heard favorable comments on CONTENT's amazing ability to "ghost" along in the "light air" of the harbor.

I don't call my behavior imprudent, but rather merely fraudulent. My scam was exposed one day when a rare puff of wind made it necessary for me to slam on the brakes to avoid a collision. I shifted into reverse and punched the throttle, perhaps a bit too hard. The quiet little diesel let out a roar like the belch of a dyspeptic brontosaurus. A high velocity jet of seawater blasted out of the exhaust pipe. A foaming mist of prop-wash surged forward and a black mushroom cloud billowed heavenward. I was busted. That was the end of my "sailing" through that anchorage. Ever after, I used the proper channel and my sails were always lowered and my main boom in the boom crutch, the picture of a boat under power. It was prudent, honest, and boring.



Traditional Products for Shipwrights and Riggers

Since the age of sail, chandlerys have supplied ships in port with everything needed to sail across the seas or complete their upcoming refit. With its good anchorage at the entrance of the Puget Sound, the Port Townsend waterfront has been home to a number of chandlerys since it was founded in 1851. In the same tradition the Wooden Boat Chandlery offers traditional fittings, rope and marine products for shipwrights, riggers, and boat builders of all stripes.

TOWNSEND BLOCKS™ Strength and Beauty Combined!

Wood shell blocks crafted in a traditional design. Available in singles, doubles and triples in a range of sizes.



Purveyor of Quality Products for the Marine Trade



Bronze Hardware
Copper Nails
Tufnol Blocks
Hemp & Traditional Rope
including Posh, Double-Braid, and Hempex
Oakum, Pine Tar

Tarred Marline
Ports & Lights
Shipwright tools made by
USA craftsmen including
caulking mallets, reefing
hooks



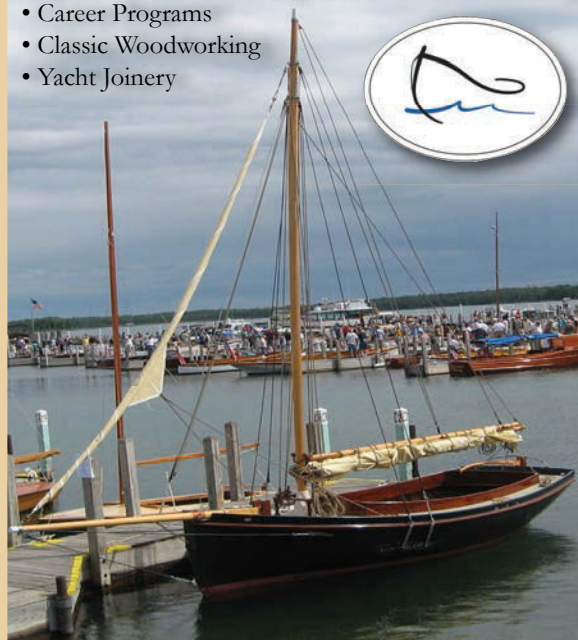
Distributor for Davey & Company
Shipmate Stoves • Langman Rope
Fasco Fastener • E.S. Sorensen

FREE SHIPPING with
your first \$250 order.

VOLUME DISCOUNTS
1.855.556.1535
www.woodenboatchandlery.org

Traditional & Composite Boat Building

- Career Programs
- Classic Woodworking
- Yacht Joinery



19-ft. Cutter - Paul Gartside design - built by the Classes of 2011 and 2012

GREAT LAKES BOAT BUILDING SCHOOL

Les Cheneaux Islands, Michigan

906.484.1081 www.glbbs.org

Hard-to-find Tools. Easy to Find.

Shelter Tools, Route 1 in Woolwich, Maine

SHELTER
INSTITUTE

SHELTER
DESIGN BUILD

SHELTER
TOOLS

SHELTER
REALTY

Think.Build.Live
207.442.7938 www.shelterinstitute.com

SAVE THE DATE!

WoodenBoat Magazine's 40TH ANNIVERSARY

AUGUST 14-16, 2014

Brooklin, Maine

Visit our website for further details:
www.woodenboat.com



The groundwork for a new century?

by Tom Jackson

The early 20th century's golden age of yachting is illuminating a second golden age today, this time in yacht restoration. A striking number of boats built a hundred years ago, or more, are being rebuilt in ways that may well see them—or at least some of them—to the 22nd century. As the coming decades unfold, reflections of the earlier age will no doubt multiply, as classes and individual yachts mark centennials. Not surprisingly, the pedigreed and the illustrious are most prized, since they were most admired from the outset for all the right reasons, just as Antonio Stradivarius's instruments have the aura of antiquity today but were known to be exceptional when their first notes were bowed. Not all survive, not by any means. But scarcity only accentuates desirability.

As with great instruments, some yachts are preserved “under glass” in museums, but others are out there doing what they were intended to do: in this case, sailing—and frequently racing. Making a boat capable for this use requires judgment, and during the past 20 years or so yacht restoration has increasingly become a separate, specialized branch of boatbuilding. Even as the construction of new wooden yachts to classic designs has diverged increasingly toward powerful glues and methods that incorporate composite materials for lightness, permanently dry bilges, and performance, restoration philosophy seems to be placing an increasing premium on originality, if not of materials then of methods.

Communication about the underlying philosophy of restoration has been increasing as well. For almost a decade now, the Herreshoff Marine Museum in Bristol, Rhode Island, has been holding an every-other-year Classic Yacht Symposium that brings together those who own, restore, and build classic yachts. From its first iteration in 2004, much of the discussion has been technical. Boatbuilders who are most comfortable when liberally coated with planer shavings and sawdust find old dress jackets somewhere and refresh their skills in tying neckties. The audience is well populated with the like-minded. A lot of notes are compared, a lot of insights shared. Above all, the gathering celebrates excellent work.



HERRESHOFF MARINE MUSEUM

In 1914, the Herreshoff Manufacturing Company in Bristol, Rhode Island, built its first Buzzards Bay Boys Boat, also known as the Herreshoff 12½ for its waterline length. Highly prized, the boats have been restored in great numbers, as have the company's Buzzards Bay 25s and Newport 29s, which also mark centennials this year.

This year, the symposium—which is naturally always heavy on yachts by the Herreshoff Manufacturing Company—focuses on three one-design classes by Nathanael Greene Herreshoff. All three are 100 years old this year: the Newport 29; the Buzzards Bay 25; and the Buzzards Bay Boys Boat, known more familiarly as the Herreshoff 12½. The symposium will

be May 2–4 at the Herreshoff Marine Museum, One Burnside Street, Bristol. (See www.herreshoff.org for details.)

As of this writing, the symposium's call for papers had just gone out, but it's a sure bet that Ed McClave and Andy Giblin of MP&G LLC in Mystic, Connecticut (www.mpgboats.com), will be among the speakers. “These are really important classes, three really iconic

designs that I think were breakthrough boats for Herreshoff and led to more contemporary designs—a complete departure from what came before,” Giblin said. If you had to pick a peak year for Herreshoff, he said, “1914 should be the year.” This season, MP&G is completing a detailed restoration of MINK, the first of the BB25s to be built but the last to be restored. As described in “around the yards” below, MINK’s owner has taken a strict approach, demanding retention of as much original material as possible and not varying a whit from original techniques. The owner comes from the world of antique automobiles, where not too many decades ago a “dip and strip” ethic was considered the norm; since then, the emphasis has been moving toward the authentic and the original.

For MP&G, the MINK project marks the yacht restoration equivalent of drawing four aces in a card game: When it is completed, the company will have restored all of the four surviving original BB25s (see WB No. 172). They’ve also worked on both of the two original Newport 29s and several 12½s, a great many of which survive. At the symposium, Ed is expected to address the various approaches taken specifically with the BB25s over the years. Andy will go into specifics about MINK. Ed wrote the seven-part series on sailboat restoration in WB Nos. 184–190, and Andy has written for *WoodenBoat* as well. No doubt other presenters, too, will be familiar to the readers of these pages.

Also this year—on Andy’s urging—The WoodenBoat Show, June 27–29 at Mystic Seaport, will include a symposium on the Herreshoff centennial classes, with technical editor Maynard Bray and wooden boat photographer Benjamin Mendlowitz introducing a panel discussion. For details by and by, check www.thewoodenboatshow.com.

Restoring classic yachts is one of the ways that traditional boatbuilding skills are assured of survival. Just as skills can’t survive without boats to put them to work on, boats can’t survive without skilled hands to restore them. In 1993, the founding of the International Yacht Restoration School in Newport, Rhode Island, recognized this skill for what it is—a specialty and a profession. With the groundwork established for specialized skills, with the foundation of an underlying philosophy, and with owners willing to follow their passion with considerable resources, the age ahead may shine as brightly as any celebrated in memory.

Tom Jackson is WoodenBoat’s senior editor.



BRUCE KEMP

The starboard rail and chainplates of MAUD, Roald Amundsen’s last polar exploration ship, pierce the surface at Cambridge Bay, Nunavut. A Norwegian recovery expedition will be mounted this year.

Amundsen ship target of expedition

by Bruce Kemp

If all goes according to plan, sometime in August, MAUD, the last ship that Norwegian explorer Roald Amundsen used for polar exploration, will be lifted from the seabed in the Canadian Arctic to begin a journey home to Oslo, where her two famous cousins, GJØA and FRAM, are already preserved as national treasures.

MAUD sank during a 1930 storm in Cambridge Bay, Nunavut, while owned by the Hudson’s Bay Company. In June, Norwegian artist Jan Wanggaard plans to depart Vollen, Norway, with a tug and submersible lift barge bound for the wreck site. After making an archaeological survey, he has permission to recover the hull. “We’ll wait someplace on the west coast of Greenland until the ice conditions in the Northwest Passage allow us to sail through to Cambridge Bay,” he said in a Skype interview. “We will be there sometime in early August and will start work right away. There won’t be any ice at the site of the MAUD at that time of year.”

When I saw her during a Northwest Passage transit in 2013, MAUD was resting on the bottom, with portions of her starboard rail and bulwarks visible above the surface. Exposed oak planks and frames have degraded, and one source said local people sometimes take pieces for firewood. The ship’s keel is firmly planted in the mud just 8 meters (26’) below the surface.

By the time MAUD set sail in 1918, Amundsen was world-renowned. In 1906, his GJØA made the first successful voyage through the Northwest Passage, a feat explorers had attempted for

four hundred years. In 1911, Amundsen became the first to reach the South Pole, sailing FRAM to Antarctica and proceeding overland by dogsled.

MAUD, 120’ LOA, 290 tons, was designed and equipped to survive three years trapped in Arctic ice while those on board studied ocean currents and polar gravity. She was a 292-ton, oak-hulled, three-masted double-ender measuring 119.75’ (36.5 meters) with a beam of slightly more than 40’ (12.3 meters), powered by a 240-hp Bolinder two-stroke semi-diesel. She left Norway June 24, 1918, first taking the Northeast Passage across the top of Russia and Siberia. The ship arrived in Nome, Alaska, July 27, 1920, making MAUD only the second ship to succeed in transiting that route. MAUD next headed to Seattle, Washington, to refit. Amundsen, always one step ahead of his creditors, sought additional financial backing for the voyage and also a flight over the pole.

MAUD returned to sea in June 1922. In Nome, Amundsen left Oscar Wisting and oceanographer Harald Sverdrup in command while he turned his attention to the two aircraft, a nine-passenger Junkers and the smaller Curtis Oriole, that MAUD carried to Alaska. Neither sea nor air expedition proved successful, although Amundsen reached the pole three years later by air.

MAUD was out of touch until August 1925, when she sailed back into Nome. Seized by creditors but eventually released, she made her way to Seattle by October. Again impounded for debt, she was sold off to the Hudson’s Bay Company. Renamed BAYMAUD, she supplied isolated fur-trading posts.

Now waterlogged, the ship may weigh 300 tons or more, Wanggaard estimates. He plans to use air bags connected under the hull by Spectra cables

GETTING STARTED IN BOATS



from the Editors of WoodenBoat Magazine

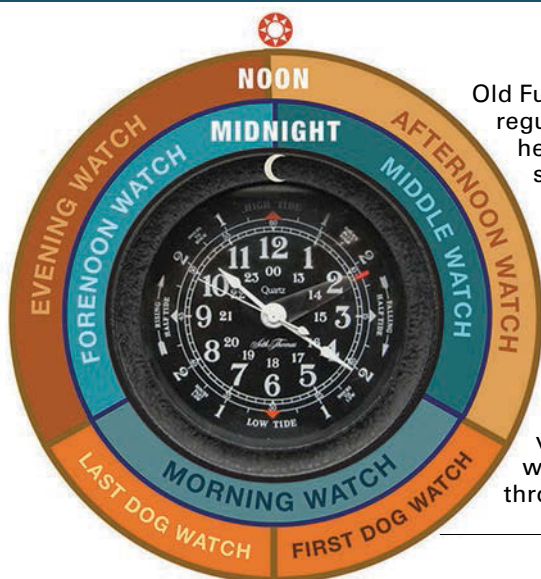


Volume 45

Keeping Watch

— KEEPING GOOD WATCH —

Text and Illustrations by Jan Adkins



Old Fussbudget, L. Francis Herreshoff, said that the tick of a well-regulated ship's clock was the comforting and companionable heartbeat of a boat's cabin. The pulsed, double-chiming of a striking ship's clock is a clue to the significance that sailors have always given to pacing their hours, even before mechanical clocks went to sea. In the 1400s, portable clocks were gimcrack affairs for which bluewater sailors had little use. Instead, sailormen declared local noon by the local apex of the sun, and measured their day with reliable sand-glasses, half an hour at a time. Sailors lived "four on and four off," but one of their watches was "dogged," tamped down to a pair of two-hour watches. These "dog watches" advanced the crew's duties around the clock and varied the daily rhythm, so that no members of the crew were left serving the graveyard watch—midnight to 4 a.m.—throughout the voyage.

To keep good watch is to recognize that at certain specified times, you are responsible for the boat and its crew. You stand your watch at the edge of the boat's needs and performance. It's a time-hallowed responsibility to the vessel, your shipmates, and yourself. A wise skipper will break up any voyage, even a long day's sail, into "watches," or shifts. Why?

The rhythm of traditional ships' clocks provides a clue. The length of watches in any boat depends on the size of the crew and the duties required, but the customary "watch" of four hours was long ago shaped by human traits. The unforgiving practicality of life at sea has proven to sailors that the comfortable limit for good focus and the performance of normal chores without a break, is about four hours—the eight-bell cycle. The limit of fairly close attention—the focus required for steering, perhaps—is about one hour, a two-bell increment on the chronometer. The limit of intense concentration is about half an hour for most people; lookouts in dangerous waters should be changed every half hour—one bell. A good skipper recognizes these limits of concentra-

tion and uses his crew wisely to reduce the risk of mistakes and disasters.

The hierarchy of a pleasure boat is informal, but the structure of command is always present. There is but one skipper. Ownership counts, of course, but so does experience. A young skipper-owner may well consult with a saltier, more seasoned mate, but the skipper still gives the orders. As a beginner you should take orders seriously. Most important, don't assume you know the drill; ask questions, even dumb questions—they yield a cache of real information.

Ask and follow up. Burrow, winkle out the data you need. Find yourself a mentor. In hallowed nautical tradition a "sea daddy" was an older, experienced sailor who tutored a "green" hand. He passed on information absorbed over many years and "showed them the ropes" (quite literally in the old square-rigged days of several hundred critical sail-handling lines). Find a mentor.

Even if you have some general knowledge, every boat has its own style and every skipper has his own ways. As a watchkeeper, you are obliged to observe the boat's preferences.

WOODENBOAT PUBLICATIONS, INC.

P.O. Box 78 (41 WoodenBoat Ln.), Brooklin, ME 04616 • Tel. 207-359-4651

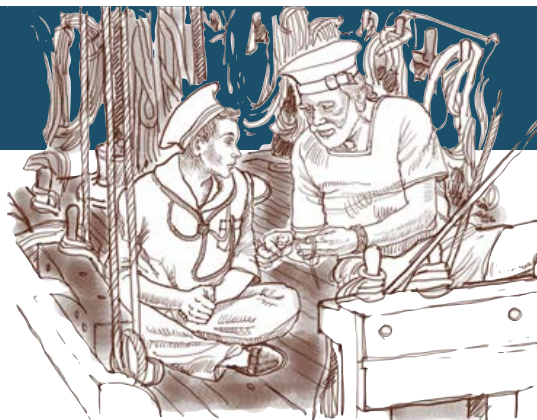
www.GettingStartedinBoats.com • www.WoodenBoat.com

1-800-274-4936 (U.S. and Canada)

Subscribe to *WoodenBoat Magazine*: 1-800-274-4936

WATCH PREPARATION

Formerly, a “Sea Daddy” was often assigned to teach a new seaman the ropes. If you are starting out as a crew member, take the initiative to seek out knowledge and advice from more seasoned crewmates.



Group Dynamics

You may be sailing in a 20' capsule cruiser or on an aircraft carrier. You may be part of a three-person hierarchy or a naval chain of command that runs all the way to the White House. In any case, a watchkeeper's task is to be a good fit, to help in the group effort of making the vessel work at its best.

The balance of any group is subtle, even mysterious; a good watchkeeper contributes to the harmony of the group. Like marlinespike seamanship, navigation, or engine maintenance, watchkeeping is learned through practice. It's not rocket science; it's sensible group behavior that leads to a cheerful boat.

This is an important concept. Some day you will be in a storm at sea. A happy boat sailed by a confident team gets through tough times more easily. Without a doubt, a smooth group dynamic is a baseline tool of survival.

“Be Prepared”

At sea, just as on land, the Boy Scout motto rings true: before you stand your watch, you should know what's happening, when, and why. You must understand your duty. It's your responsibility to ask and be prepared.



Weather and Tide—Check the forecast to learn what the weather will be for your watch. Listen to NOAA's marine report on the VHF. Check the “glass” (the barometer) for sudden changes. Look at the horizons for squalls. Check the tide tables: Is the tide rising or falling? Will it cause a change of current during your watch? Ask.

Course—Your watch assignment may be steering, keeping lookout, or merely keeping the helmsperson awake, but before you begin your watch you must know the skipper's plans, the courses he's laid out, and the hazards those courses pose. Go over the chart with the skipper or one of the mates. Where has the boat been? Where is it going? What navigation aids or lights will appear during your watch? What hazards may present themselves—fishing trawlers, shipping channels, shoals or rocks, strong currents, sea monsters? Figure and make a note of the times at which you should be sighting significant buoys, lights, or markers.

Be Punctual

Present yourself for your watch on time. It's both courteous and essential to the harmony of the crew. Showing up for a 1600h watch at 1610h is rude and sloppy, and does not earn respect. The shipmate who you'll be relieving can get antsy, tired, impatient, resentful. And with good reason—remember that a watch is a limit of attention. Mental fatigue is as real as physical fatigue and is often the cause of friction. Be on time for your watch.

Bring Your Gear—Do not come on watch, then disappear moments later to fetch a fleece, water bottle, sunglasses, or smartphone. Get your gear together, even the things you might need, and bring them with you.

Before standing your watch, check weather and tide conditions. Familiarize yourself with the boat's course and any potential hazards.



WHEN ON WATCH

A big part of sharing a watch is to look out for the well-being of your shipmates.

Sharing a Watch

As a green hand, you may not be steering or navigating while on watch. You may well be sharing a watch with a more seasoned shipmate. A part of sharing is helping with the comfort and concentration of your watchmate—fetching food, hot drinks, foulweather gear, or just cleaning his or her glasses. Part of a junior member's job—not a trivial task—is to ensure that shipmates are well hydrated. Push water. Dehydration causes loss of focus and may contribute to seasickness.

Acting as Lookout

One of your prime duties may well be as a lookout. The helmsperson is concentrating on three things sequentially: the compass course, the set of the sails, and the wind direction. It's a lot to think about—more than enough. The watchmate must, then, be responsible for scanning all around the boat for hazards, especially where the helmsperson can't see.

Say a sailboat is heeled to a 15-knot breeze. That's nothing adventurous, but with the mainsail and big jib set, the world off the lee bow is obscured from the helmsman's view. The lookout's job is to constantly watch for traffic under and beyond that big sail. It's also important to look for hazards in the boat's wake; a commercial vessel like a fishing boat or a ferry can be coming up fast, and it's your obligation to steer clear of all commercial vessels (there are heavy fines for obstructing passage).

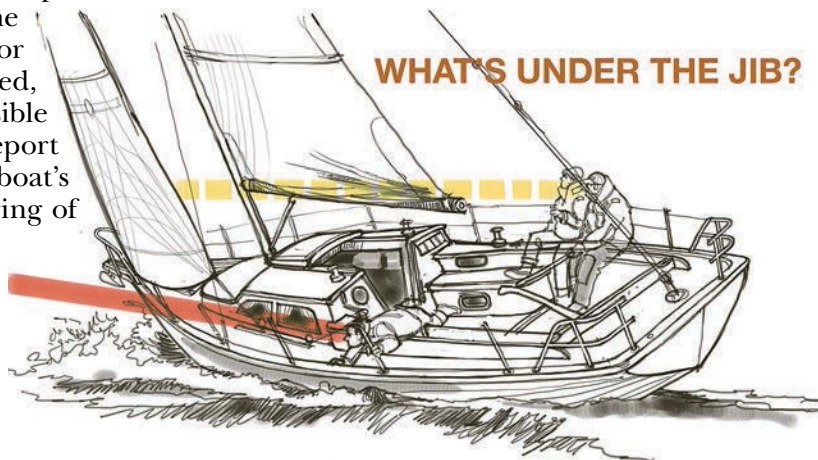
Good Practices

Check the Deck Gear—The helm station needs a few crucial tools: binoculars, VHF radio, water, compass, accurate timepiece. Make sure they are in place.

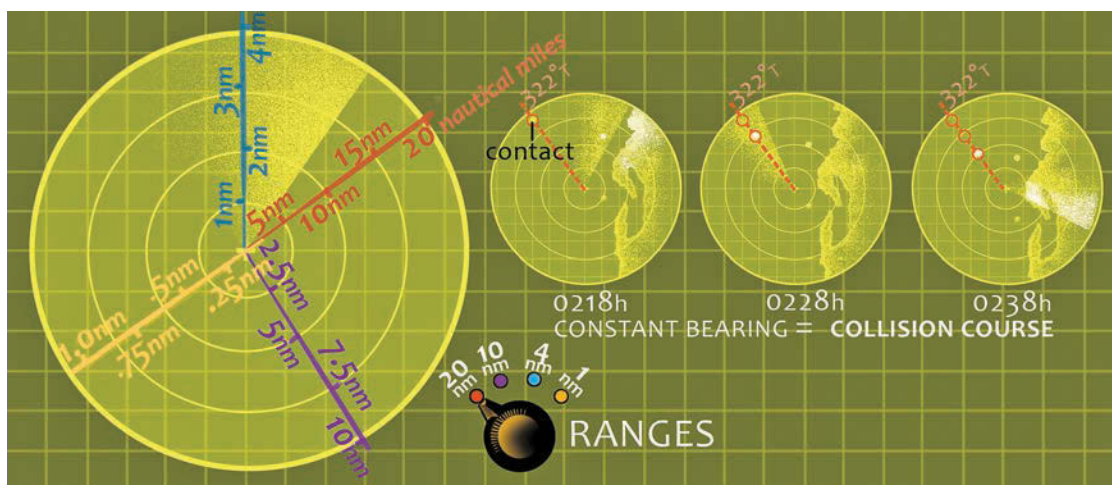
Handing Off—"You're a good relief." This is the traditional greeting from standing watchman to new watchkeeper. It's a way of saying, "I'm glad you're here, I'm glad to relax for a while." The message travels both ways and is about cheerful interaction. Bring willingness and camaraderie to your task and your shipmates. It makes a difference.

Verbal Confirmation—The watchkeeper standing down has a final, significant duty: to report the course being steered, the legs of the course to come, the sea conditions or special factors in the watch just ended, the skipper's orders, and the possible perils for the coming watch. This report ensures a continuous link to the boat's progress and command. The changing of the watch is a serious business.

Many boats, when sailing closehauled, have headsails that obscure the view from the helm. It's imperative to have a dedicated lookout in such situations.



BOAT SYSTEMS AND SKIPPER EXPECTATIONS



Levers and Buttons

Boats can have a bewildering array of controls, gear, lines, switches, levers. A cruising vessel is a machine of exploration, not a Sunfish; you expect it to be complex. Modern electronics compound the confusion for the green hand. You won't be expected to step into the skipper's shoes, but as a watchkeeper you must know which levers and buttons are crucial to basic control.

Starting and Stopping the Engine

It's conceivable that some incident will demand that you start or stop the engine. If you're motor-sailing and the propeller fouls a line or if the engine-overheat alarm sounds, you may need to stop the engine right away. Ask the skipper what circumstances would demand killing the engine.

The Ever-Running Diesel Engine

Simply turning the key will not stop a diesel engine. Diesel fuel is ignited by the pressure within the cylinder creating heat, not by a spark plug. Pulling a plunger that cuts off the fuel to the cylinders is how to stop a diesel engine. Then you should expect another alarm, which you can usually silence by turning the key to "off." Ask.

On...Boom!

For many boats under sail, the second step in the MOB drill—right after throwing the cushion—is to start the engine. But take care: a gasoline engine should not be started in haste. Explosive fumes from the highly volatile gasoline may

have collected in the engine space, and if so, the space must be blown out by an exhaust fan before the engine is ignited. Some skippers keep their exhaust blower running, some ventilate their engine spaces in other ways. Ask.

Autopilot

"Iron Mike," the autopilot, can be obstinate. Do you know how to turn it off in order to avoid hazards (lobster or crab pots, small boats, surfacing submarines)? Do you know how to add or subtract 10 degrees in order to edge around a situation? Under what circumstances would the skipper want you to hand steer or alter course? Ask.

Radar

Glowing dots on a screen can be deceptively unthreatening. Do you know what range the radar is scanning? Do you know how to change that range? Knowing how distant a "blip" is can be highly reassuring—if it's far enough.

Collision Course

Visually, or on a radar screen, what represents a collision course with another vessel? A distant vessel or a radar blip is on a collision course with your vessel when the bearing is constant: If the compass bearing to the vessel or radar contact is the same for several minutes, your boat and the contact are on a collision course and you must be prepared to avoid a collision. This is a law of the sea and a civil law. Know how to "call" a collision course and report it immediately.

OFF-WATCH BUT NOT OFF-DUTY



It's important for the off-watch to rest and refuel in preparation for their next round of watch standing.

Going Off-Watch

As your watch comes to an end, and you are relieved by your shipmate, it is tempting to think that your responsibility to the boat is also at an end. Not so. As long as you are onboard and a member of the crew, you are partly responsible for the boat and your crewmates. You are also responsible for yourself: respect the traditional saying, "One hand for the boat, one for yourself." Off watch, your task is to rest, hydrate, refuel, and prepare yourself for another round of watch-standing.

Taking a Turn on Deck

This is an advanced lesson in watch-keeping, but even a green hand can learn from it.

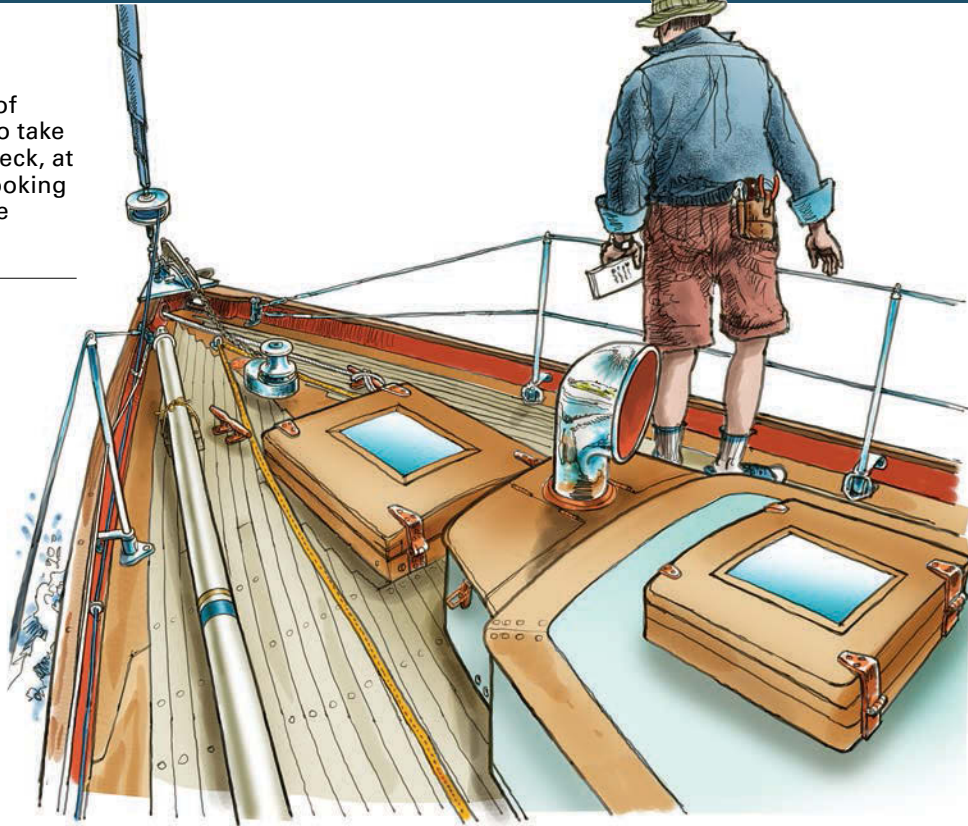
As you graduate to more serious watchkeeping and take on more responsibility, your watch should have a preface: the mate's walkabout. This is a critical tour of the boat. It begins with checking gauges and indicators below deck (fuel, battery state, bilge pump status, water pressure, navigation), and on deck (engine temperature and RPMs, speed, wind strength, depth). A mate coming on watch checks the log and adds to it if necessary. The walkabout continues with a tour around the deck looking for trouble about to happen.

Clear Toerail—In his deck tour, a watch-keeper will pay special attention to the toerail: is a line trailing in the water? It may not look like much on deck—just an eyesplice around a cleat and a few inches of line passing through a fairlead—but that trailing line may well wrap around a propeller under power, or even wrap around a free-wheeling prop.

Anything Amiss, Ungripped, Unsecured, Broken, Rusted—It takes a creatively skeptical eye to see what is about to cause trouble.

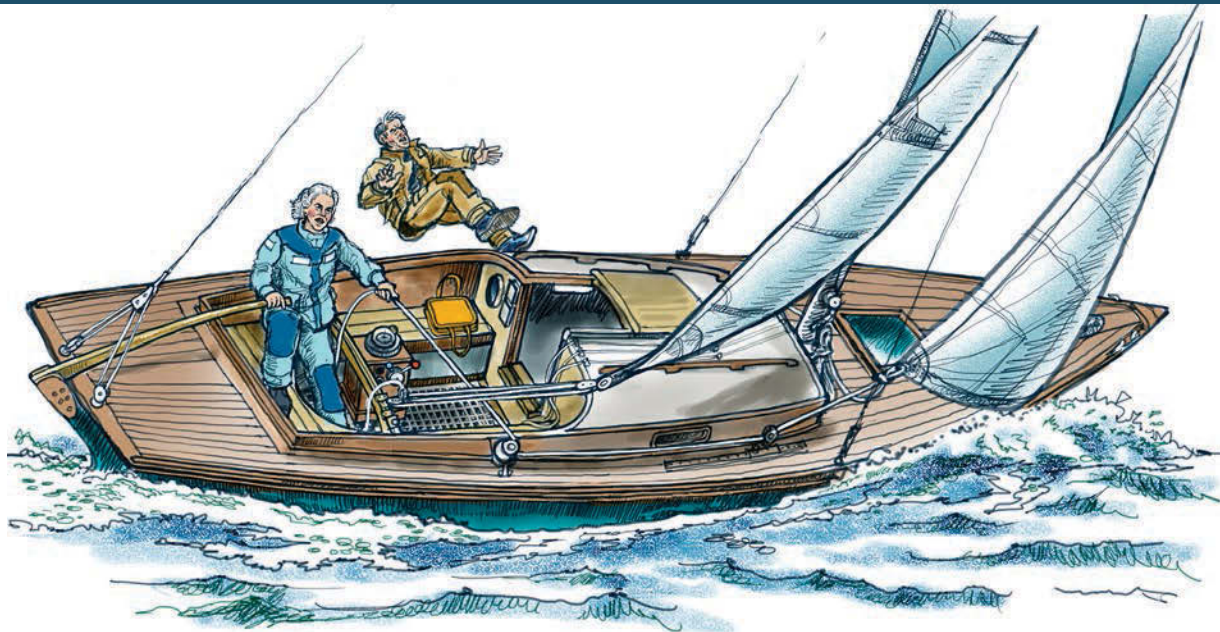
LOOKING FOR TROUBLE

Part of the routine of watch standing is to take a tour around the deck, at regular intervals, looking for potential trouble spots.



- ☐ **BROKEN OR UNBENT COTTER PIN:** indicates overstrain, impact; is also a potential gash producer.
- ☐ **RUSTED SHACKLE OR FITTING:** may show patterns of early fracture or incipient failure.
- ☐ **TANGLED LINE COIL:** disaster waiting to happen when the line has to run out easily.
- ☐ **UNGRIPED (TIED-DOWN) ANCHOR:** sure to shift in a chop and damage the hull or surrounding equipment; also a possible propeller-fouler if the anchor line runs out.
- ☐ **WOOD FAULTS:** cracks or broken frames can hold fresh water and cause rot.
- ☐ **CRAZED OR BROKEN GLASS OR PLEXIGLASS:** leak potential.
- ☐ **DISCOLORED RUNOFF FROM MAST OR FITTING:** a sign of corrosion and possible failure.
- ☐ **UNWHIPPED LINE:** the end of any line that is not secured by a firm whipping will fray, lose its structural integrity at the critical securing end, and be a shame to the boat.
- ☐ **FRAYED OR UNCOILED LINE:** indicates neglect and possible trouble.
- ☐ **FRAYED OR TORN CANVAS:** another possible failure.
- ☐ **UNSECURED SAIL OR SAIL BUNT:** can catch on a fitting and tear.
- ☐ **BROKEN RIGGING WIRE:** indicates compromised standing rigging that must be dealt with immediately.

RESPONDING TO EMERGENCIES



When to Give the Alarm

Under what circumstances should you call the skipper or the rest of the crew? Don't assume you know. Trouble on the water starts quietly, slowly, and seems to leap forward thereafter. Ask when, why, and how the skipper wants to be alerted.

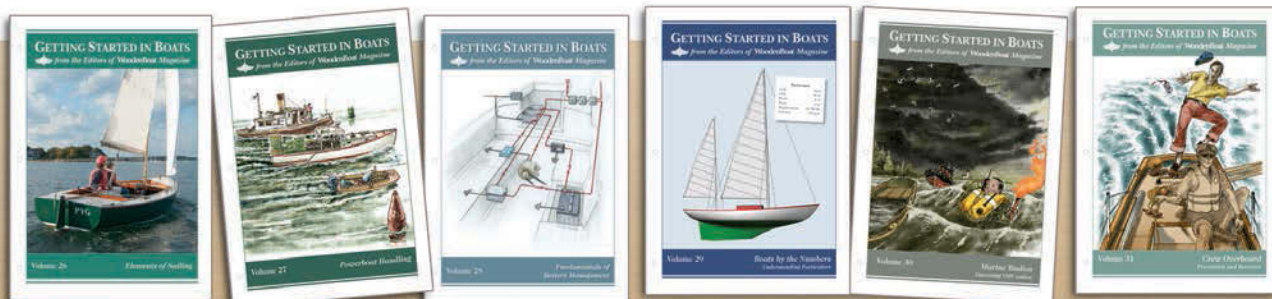
MOB: Man Overboard!

Every boat has its own procedure for this dreaded incident. Ask about the boat's MOB plan. The first priority is probably to throw a floating cushion or special MOB buoy in your wake as soon as your shipmate goes over. When you take your watch, know where that buoy is, spot the cushion nearby—be prepared. We all fear having a shipmate go over the rail, but panicking and arm waving will only compound

the problem. Treat an MOB as an incident, not a catastrophe. Follow the boat's drill. The skipper should be happy to explain the boat's standard MOB drill. If there's no MOB drill for the boat, you'd best stay ashore.

Controlling an Incident

If you are on watch when an MOB or any other accident occurs, keep your own personal plan in mind: think slowly, act deliberately, keep yourself safe so you can help others. Go over what you may need to do if things get hairy. Do you know how to bring the boat up into the wind? Do you know how to start the engine or how to power down and take the propeller out of gear? Do you know how to let go the sheets to kill the boat's speed? Things will happen quickly, but if you're prepared you can help the situation.



Getting Started in Boats is dedicated to those who are new to boats and boatbuilding. Please tear out and pass along your copy to someone you know who will be interested.

Earlier volumes of *Getting Started* are available in past issues of *WoodenBoat*, and as PDF (electronic) files, from The WoodenBoat Store, www.woodenboatstore.com



**JUNE
16-29
2014**

Join us for two incredible weeks exploring the finest maritime attractions in the United Kingdom. Our tour will depart New York City's JFK airport on the evening of Monday, June 16, and guests will gather in London the following evening for a welcome dinner. From there, we'll embark on an exploration of museums, vessels, cities, waterways, and towns for two unforgettable weeks.



The trip's highlights include:

- The National Maritime Museum in Greenwich
- The newly restored clipper ship CUTTY SARK
- The Historic Dockyard in Portsmouth
- The Royal Observatory
- The Steamboat Museum at Lake Windermere
- The Scottish Traditional Boat Festival at Portsoy, Scotland
- The renowned National Small Boat Collection in Falmouth

For information, including a complete itinerary, please visit www.woodenboat.com

To book your space or to request further details contact Linda at Borton Overseas, 1-800-843-0602, ext 112; linda@bortonoverseas.com

Brought to you by WoodenBoat



Small Reach Regatta

August 20-24, 2014

**Hog Island Audubon Camp,
Muscongus Bay, Maine**

Now in its ninth year, the SRR is an event of the Down East Chapter of the Traditional Small Craft Society. It is open to sail-and-oars boats of traditional design, without cabins, capable of putting in to a beach and relaunching without assistance. For details and application forms, see www.smallreachregatta.org.

For the second year in a row, the Hog Island Audubon Camp will host the SRR. The camp is at the northern tip of a 330-acre island owned by the Audubon Society since 1935 and held as a nature preserve. Camping is in rustic dormitory-style buildings and in tents, with excellent food service.



*Hog Island
Audubon Camp facilities.*



to raise the hull enough to float it to deeper water, then get a 98'6" (30-meter) submerged lift barge underneath her hull. Wanggaard and his sponsor, real estate company Tandberg Eiendom AS, estimate the cost at \$6 million (U.S.). Wintering over is a possibility. "The cold will freeze-dry the ship, helping to preserve it," Wanggaard said. "MAUD is in pretty good condition below the waterline," preserved by cold, low-salinity water that lacks marine borers. "We're not stressed about the time. We'll do whatever it takes to get the MAUD home safely," he said.

There are no plans to restore the ship, which will be housed in a specially built "MAUD house" in the Asker section of Vollen, a suburb of Oslo.

Bruce Kemp is a freelance writer living in Westbank, British Columbia. In 2103, he sailed the Northwest Passage as photographer aboard MV AKADEMIK IOFFE.

Around the yards

■ "Although attaching the word 'amateur' to the name of **boatbuilder Pieter van der Aa** is a misnomer of the most



Beside the River Linge in Heukelum, Holland, Pieter van der Aa is building—by himself—a 55' Sparkman & Stephens yawl. This is his second S&S yacht, following his construction of the 48' MASQUERADE (inset), which was accepted into the New York 32 class with sail number 21.



COURTESY PIETER VAN DER AA

extreme kind, that's exactly what he is," Ron Valent writes from Holland.

"When he started his first yacht, the **New York 32 MASQUERADE** back in 2005, his only previous experience in boatbuilding was maintenance and refit work on a 28' Buchanan-designed East Anglian. On looking at the finished product in 2010, it was hard to imagine that van der Aa was actually responsible for every step of her construction, from lofting her lines to building her hull,

her beautiful interior, even her lovely Sitka spruce masts. When van der Aa acquired her plans from Sparkman & Stephens, his old school friend John Lammerts van Bueren, a wood importer, lent him a copy of *Skene's Elements of Yacht Design*. He first taught himself lofting: 'I simply started with it, and it more or less grew on me as I went along.'

"After a five-year solo building project, some would relax and go sailing. But van der Aa immediately **started**

Visit
nwmaritime.org
for more
information!

Come Visit Us!

- ⚓ Day-long Boating Skills Intensives
- ⚓ Week-long boat building classes
- ⚓ Largest Wooden Boat Festival on West Coast
- ⚓ Classic Mariners & Shipwrights regattas
- ⚓ Learn-to-sail youth programs
- ⚓ US Sailing Keelboat certification classes
- ⚓ Radar & Navigation classes in state-of-the-art Pilot House
- ⚓ Beautiful waterfront facility in historic Victorian seaport

Port Townsend, Washington



Photo by Mark Saran

building an even larger yacht. ‘I hope one day to be able to live on board my yacht and do some long-distance cruising, so I needed something bigger than the 48’ New York 32. For me, **another S&S design** was the logical choice, and Bruce Johnson from S&S suggested design No. 85, the **55’ yawl AVANTI**, which was destroyed in 1954 by Hurricane Carol.’ Van der Aa reckons she is about the largest size that one man can build on his own in a reasonable time—though most mortals might disagree.

“Unlike the original designs, both **MASQUERADE** as well as the latest project are built strip-planked with 25mm-thick (1”) western red cedar, sheathed inside and out with fiberglass cloth set in epoxy, for a strong and low-maintenance hull. The backbone timbers, transom, and deckbeams are of white oak, and the ballast keel of cast lead. The method was sanctioned by Olin Stephens during **MASQUERADE**’s construction, and she was accepted into the NY32 Class with sail number 21, the first new sail number assigned since Henry B. Nevins launched the original fleet of 20 boats in 1936. Van der Aa is well on his way with his latest creation, most recently fitting out the

mahogany interior. As with the earlier boat, he has designed accommodations (with the designer’s blessing) to suit his own needs. The new yacht’s deckhouse is of teak, and the deck itself of Alaska yellow cedar, with bronze winches and fittings.” For more on these projects, see the builder’s website, www.pietervan.dearaa.com.

■ **MP&G LLC in Mystic, Connecticut**, is currently restoring two Nathanael Greene Herreshoff-designed yachts from 1914. One is **MINK**, the last of the four original **Buzzards Bay 25s** to be restored over the years by the company. The other is **MARIBEE**, a **Buzzards Bay 15**.

The owners are brothers who share a serious commitment to authenticity. “Both projects have challenged us by requiring the retention of as much original material as possible at the expense of efficiency and longevity,” Andy Giblin said. “All replaced structure is to exactly replicate the original, even to the point of copying inherent production oversights. Basically, we were asked to replicate the ‘as-built’ condition, warts and all. These brothers have an extensive background in car restoration and

have asked us to attempt that type of approach. For example, recording and duplicating where different-style roves for the rivets were used, custom-making various fastenings. We are hunting and rebuilding original rigging blocks. We have soldered wire terminations in custom turnbuckles.” The rig will use galvanized wire shrouds and manila line. “We have made many trips to the Herreshoff Marine Museum to glean details from **ARIA**, an unrestored original we put into display condition many years ago after Paul Bates, her owner, saw the value in leaving an original just for this purpose.”

MINK, the first **Buzzards Bay 25** built, had been languishing in Stonington, Maine, when Giblin himself bought the boat the better part of a decade ago to stabilize it and await the day when a sympathetic owner appeared. He got more than he wished for. The new owner had honed his taste for original condition and absolute authenticity with antique cars, and he has insisted on saving as much original material as possible. The **BB25 ARIA**, restored for museum display, didn’t get the kind of structural restoration as the sisters **BAGATELLE** and **VITESSA**, which were restored for use, with strength and longevity in



Fairing compounds Laminating compounds



east system™
EPOXY

Tri-Tex 
co. inc.

1-800-363-2660
www.tritex.com

mind. With many Herreshoff rebuilds providing what Ed McClave of MP&G calls “destructive testing,” the company typically restores a hull’s shape, saving its planking but replacing all of its frames and floor timbers. For increased torsional strength without the anachronism of plywood decks, they edge-fasten deck planks with stainless-steel nails before the canvas sheathing goes on. MINK’s owner, however, wanted nothing changed. “We rebuilt the plank keel, and refaired it, at a great amount of effort, maybe exceeding putting in a new keel,” Giblin said. Only surfaces that were painted originally could be painted in the restoration, even though MP&G favors, for example, painting frames before steam-bending. Where rivets were removed, the roves were saved for reuse. Screws used to fasten half-deckbeams to the sheer clamps had an unusually low proportion of threaded length; to replace them, 20 No. 18 screws 3” long were custom-made at a cost of about \$500. Square and hexagonal nuts were reused on replacement bolts, exactly where they were used originally. One frame-to-floor rivet, originally set so far outboard that the edge of its rove had to be filed off during planking, had to be set the same way again, error



Right—The Buzzards Bay 25 MINK has been undergoing a thorough restoration to very high standards of authenticity at the MP&G LLC yard in Mystic, Connecticut, which with this project has restored all four of the surviving original boats of the class.

Above—For another owner, the brother of MINK’s owner, MP&G is also restoring MARIBEE, a Buzzards Bay 15.



COURTESY ANDY GIBLIN

and all. Shims found under the deck planking had to be reinstalled. “He’s just so tickled when we find that stuff,” Giblin said. “We couldn’t even use wicking in the side of the centerboard trunk—which we saved—because *they* didn’t.”

BAGATELLE’s original cuddy roof, taken off and set aside during restoration 15 years ago, was incorporated wholesale, fitted to new full-length

coamings that replaced originals that were too much altered and too far gone to save. MINK’s original mast, now belonging to her sister BB25 BAGATELLE, was replicated in Sitka spruce down to the ratio and location of every scarf joint—and then it was varnished and set outside, rotisserie style, for six months to give it a less “new” look. Her sails will be by Nat Wilson of East

The 4th Annual

Elf Classic Yacht Race



Annapolis to St. Michaels
Saturday, May 17, 2014

Start: 9 am, Eastport Yacht Club

Finish: 2-4 pm, Chesapeake Bay Maritime Museum

Join classic and traditional yachts as we re-create a race from the 1880’s. Register your yacht or come watch this event to benefit the Chesapeake Bay Maritime Museum and the Classic Yacht Restoration Guild.

EVENT SPONSORS:



SILENT MAID



Visit www.cyr.org for more details, sign up information and updates. Interested yacht owners or sponsors may contact Rick Carrion at the Classic Yacht Restoration Guild, email elf1888@earthlink.net

Boothbay, Maine, working from period photographs to get the details right.

MIRABEE, the Buzzards Bay 15, is receiving much the same kind of treatment—especially in restoring her shape and replacing her frames and floor timbers. Her plank keel and centerboard trunk had already been replaced (see WB No. 124), but she was otherwise in original condition. This brother, however, allowed a bit more leeway—for example, in permitting kerfed frames aft and scarfed plank repairs (but with the original butt blocks reinstalled). The boat's ship-lapped and clout-nailed deck was removed in one piece, then reinstalled as a unit over new deckbeams. The original coamings and bulkheads were saved, along with original trim, hardware, and the rig.

Both boats are expected to relaunch in time to sail for their centennial seasons.

MP&G LLC, 929 Flanders Rd., Mystic, CT 06355; 860-572-7710; www.mpgboats.com.

■ **Van Dam Custom Boats** in Boyne City, Michigan, is building a new custom cruising sailing yacht, ITALMAS, to a design by Stephens Waring Yacht Design of Belfast, Maine. The boat is a 44' × 12'6" × 6'6" sloop intended for

Great Lakes sailing. The hull is cold-molded of three layers of western red cedar over an interior layer of sipo mahogany, forming a hull thickness of 1¼" over laminated sipo backbone and frame structures. Ring frames integrated with laminated stringers provide a strong a rigid structure in way of the fin keel.

She'll have a teak-over-plywood deck on laminated deckbeams. Wide side decks with bulwarks provide ample space on deck, and her long trunk cabin ends with a hard dodger aft to

shelter the crew in inclement weather and assure a dry entry below via the companionway. Her accommodations will include a galley spanning the width of the hull, with the starboard counter doubling as a navigation station. Next forward, under a butterfly skylight, is the main saloon with pilot berths outboard, followed by a head to port and lockers to starboard, then a commodious private stateroom with V-berths under another butterfly skylight.

Her rig will be unusual for having a box-sectioned wooden mast of



COURTESY VAN DAM CUSTOM BOATS

In Michigan, Van Dam Custom Boats is building a 44' cruising sloop (above left) to a design by Stephens Waring Yacht Design of Belfast, Maine. The yard is also nearing completion of a stepped-V, 34' fast runabout (above right) to a design by Michael Peters.



ULTRA FEED® Sewing Machines

Our portable, power-house Ultrafeed Sewing Machines are now available in 3 New Packages (starting at \$549!) With superior sewing performance and great versatility, the Ultrafeed is designed to make working with layers of heavy canvas, thick materials, and sailcloth easy!

Learn more at www.sailrite.com.

NEW 2014 Marine Catalog

800.348.2769 or www.sailrite.com/catalog-request



Starting at
\$549

Available Exclusively At
www.sailrite.com

Sitka spruce—a rarity in such a tall rig these days. Modern rigging fittings, rod rigging, and some composite reinforcement will assure its strength. The boom, however, will be an all-modern construction of carbon-fiber, a necessity for housing the roller-furling mainsail that the owner specified. The rig, with 1,072 sq ft of sail area, is designed to be easy to handle. The primary and secondary winches are electric-powered, and her vang and outhaul are managed from the helm by push-button hydraulic controls. The working rig can be set, trimmed, reefed, and struck entirely from the cockpit.

Van Dam is also building a 34' fast runabout with a stepped-V bottom and a "ventilated tunnel" stern designed by Michael Peters, following in the wake of ALPHA Z, a similar design built at the yard in 1998. The new boat, VICTORIA Z, has an 8' beam, a 17" hull draft, and displaces 6,500 lbs. The hull is cold-molded over heavy longitudinal bottom stringers and light topsides stringers let into plywood bulkheads. A stern "bustle" supports dual rudders placed aft of the dual propellers.

Van Dam Custom Boats, 970 E. Division St., Boyne City, MI 49712; 231-582-2323;

www.vandamboats.com. Stephens Waring Yacht Design, 92 Main St., Third Floor, Belfast, ME 04915; 207-338-6638; www.stephenswaring.com.

■ The B.B. Crowninshield-designed schooner ADVENTURESS has been hauled out at Haven Boatworks in Port Townsend, Washington, for the final phase of a five-year restoration that has been greatly assisted by volunteers, as reported in WB No. 232. During this winter's haulout, the lower starboard side is being replanked and reframed, comparable to the work completed on the other side the year before. Sound

Experience—which has owned the 1913 schooner since 1991 with dual mission of sail-training and environmental education—received a \$175,000 grant for this year's project from the M.J. Murdock Charitable Trust, matched by other donations. Sound Experience, P.O. Box 1390, Port Townsend, WA 98368; 360-379-0439. Haven Boatworks LLC., P.O. Box 1430, Port Townsend, WA 98368; 360-385-5727; www.havenboatworks.com.

■ Rollin Thurlow, proprietor of Northwoods Canoe Co. in Atkinson, Maine, this spring is marking a significant milestone: the 1,000th canoe project in his



The 101' LOD schooner ADVENTURESS, a B.B. Crowninshield design from 1913, is undergoing a fifth phase of restoration, this time replanking and reframing the lower starboard side, at Haven Boatworks in Port Townsend, Washington.



R&W
TRADITIONAL RIGGING
AND OUTFITTING

Buy Online



Supplier of
Davey & Co
Bronze Hardware
Ording Wooden Blocks
Hempex, Posh, Vintage
Synthetic and
Natural Hemp Rope

1.866.577.5505 • New Bedford, MA • www.RWrope.com

WWW.WESTLAWN.EDU "92 ft ketch" • Bruce King • Westlawn Alumnus





LEARN BOAT DESIGN
AT WESTLAWN

- Trained more practicing boat designers than any other school
- Over 80 years of distance-learning education
- READ OUR FREE ONLINE JOURNAL



Accredited by the Royal Institution
of Naval Architects



Accredited member DETC.

ABYC Not-for-profit educational affiliate of the American Boat & Yacht Council.



Westlawn Institute of Marine Technology • 16 Deep Cove Rd, Suite W • Eastport, ME 04631
PH: 207.853.6600 • EMAIL: info@westlawn.edu

COURTESY ROLLIN THURLOW



Rollin Thurlow has reached the milestone of his 1,000th canoe project (including new constructions and restorations) at his Northwoods Canoe Co. shop in Atkinson, Maine.

shop. That total includes new constructions and restorations completed over the past 36 years, not counting some 50 other boats built and 150 more that he restored elsewhere—such as during his popular courses at WoodenBoat School here in Brooklin, Maine.

Thurlow came up with a unique way to mark the achievement, building a 17.5' Atkinson Traveler wood-and-canvas canoe to be given away to any past or present customer or current member

of the Wooden Canoe Heritage Association, based on submitted essays and a promise not to be dainty with its use. The canoe will be on display during the annual WCHA Assembly, July 15–20 at Paul Smith's College, New York. Thurlow as of this writing also had a project under way to build a modified Atkinson Traveler, deeper than normal, for canoe adventurer Peter Marshall, who plans a 500-mile retracing of a 1903 passage through the interior of Labrador for a Public Broadcasting System documentary film supported by the Wisconsin Canoe Heritage Museum, where the boat will eventually reside.

"I'm 65 this year," Thurlow said, "but I don't really have any plans to retire anytime soon. I guess if I did retire, my ideal retirement would be to have a little shop in the woods and build a few wooden canoes!"

Northwoods Canoe Co., 336 Range Rd., Atkinson, ME 04426; 207-564-3667; www.wooden-canoes.com.

Offcuts

A tip of the hat and a raise of the pint, if you please, for our own

Carl Cramer, publisher of WoodenBoat Publications, who will **retire** within a month of the current issue's printing. Carl first showed up on the "masthead"—that list of names on page 2 of every issue—with issue No. 78, September/October 1987, 13 years into the magazine's life. He started as the advertising director, and two years later with issue No. 90, September/October 1989, he was named publisher. A lot of water under the pier, as they say—launching *Professional BoatBuilder*, our sister magazine; launching IBEX, a marine trade show closely associated with PBB; launching (sometimes) a succession of his own boats ranging from a Calkins Bartender to a Ray Hunt–designed International 210. My favorite launching of one of Carl's ideas was Family Boatbuilding, in which families were brought together to build boats during several days at The WoodenBoat Show in 1998, a practice that has continued each year since. In the inaugural year, 60 plywood boats—*real* boats, something to be treasured by each family—were launched off the boardwalk at the Chesapeake Bay Maritime Museum in St. Michaels, Maryland (see WB No. 145). As they went overboard, there was

Natural beauty.

Use WEST SYSTEM 105 Epoxy Resin® and 207 Special Clear Hardener™ for a natural wood finish.
westsystem.com



**WEST
SYSTEM®**

Carl, grinning ear to ear. The idea has spread far and wide since then, making Carl's grin even broader.

While that pint is at hand, raise it once more, if you will, for **Olga Lange**, who has been *WoodenBoat's* art director for more than a dozen years now. She is **also retiring**, coincidentally, shortly after this issue reaches our readers. Olga first showed up in the masthead in issue No. 53, July/August 1983 as a typesetter—and with more than

three decades here, that makes her one of *WoodenBoat's* longest-tenured employees of all time. A calm and capable presence, much loved, and quite a good fiddler, she deserves some kind of award for working with us editors for that long.

Taking note of reportage in Currents (WB No. 234) about the new Mary Rose Museum in England, Bill Wells wrote to inform us of **rampant anglo-philia in New York City**. "Pickle Night,"

he wrote, "is a wonderful event that celebrates this smallest of Nelson's ships at Trafalgar," HMS PICKLE being the vessel that brought dispatches of victory—and the unfortunate admiral's demise—back to England. In November 2013, the tenth annual **New York City Pickle Night Dinner**, a black-tie affair, was held at the New York Yacht Club, with British Consul General Danny Lopez and Defence Attaché General Buster Howes, OBE, in attendance and a talk by George Daughan, author of *1812—The Navy's War*. For more information, contact Sally McElwreath Callo, 212-972-8667.



WHEN DID IT START FOR YOU?



© NIGEL MOLL 2013

THE LOVE OF CLASSIC BOATS AND ALL THEY OFFER
STARTS YOUNG AND LASTS A LIFETIME.
THE ACBS IS 55 CHAPTERS STRONG THROUGHOUT
THE USA, CANADA & FRANCE.

JOIN THE ANTIQUE AND CLASSIC BOAT SOCIETY TODAY
FOR A LIFETIME OF CLASSIC BOATING PLEASURE.



WWW.ACBS.ORG

FOR MEMBERSHIP INFORMATION AND AN ONLINE APPLICATION

THE ANTIQUE & CLASSIC BOAT SOCIETY, INC.
CLAYTON, NEW YORK. 315.686.2628

News of the Amundsen ship MAUD at the top of this column got the juices flowing regarding **nautical archaeology, Canadian Edition**, to wit:

- In June, 2013, the historic **Basque whaling station at Red Bay in Labrador, Canada**, was named a **UNESCO World Heritage Site**. Basque whalers set up numerous try works ashore at multiple locations along the Strait of Belle Isle in the 16th century, but the greatest archaeological finds were underwater. A nearly complete whaleboat—looking remarkably like the 19th-century American type, including a bottom of carvel planking and two top planks done lapstrake style—was raised and conserved. Three galleons and four small craft were identified; a galleon believed to be the SAN JUAN, which sank in 1565, was excavated then reburied for preservation. Meanwhile, **in Pasaia, Spain**, the organization **Albaola** (www.albaola.com), which is devoted to preserving the traditional boatbuilding skills of the Basques and has already built a replica of the whaleboat (see Currents, WB No. 220), **has laid the keel for a full-scale replica** of the SAN JUAN based on the archaeological evidence from Red Bay.
- For the **300th anniversary** of the founding of the French fortress of **Louisbourg**, which is on **Cape Breton Island** in Nova Scotia, Parks Canada archaeologists in early summer 2013 explored the state of 10 French shipwrecks, victims of scuttling or sinking during a 1758 British siege. Destroyed later while under English control, the fortress was at one time second only to Québec City in importance for New France. Little remains of the ships above the sea floor, but cannon, shot, ballast, and in some cases cordage are visible at the sites, which are protected by Parks Canada. The site is considered one of the **largest clusters of 18th-century shipwrecks anywhere** in the world at depths reachable by scuba-divers—by permission only. Canadian archaeologists gathered in July for a conference at the fortress, impressively reconstructed in the 1960s. See www.fortressoflouisbourg.ca.

• Canadian explorers also continue searching aggressively for the remains of **Sir John Franklin's** ships **EREBUS** and **TERROR**, lost in the ill-fated British voyage of Arctic exploration in 1845. Searchers in August 2012 found a tooth, some bone, and a toothbrush believed to be from the Franklin crew, all of whom died. In 2010, searchers identified the 1853 wreck of **INVESTIGATOR**, one of the ships sent to find Franklin, standing upright in about 40' of water, with even rope and sailcloth surviving. Reduced icepack due to global warming opens the prospect of broader searches, but despite intensified efforts since 2008, **EREBUS** and **TERROR** remain elusive.

At the outset of the current year, the **WoodenBoat Forum** (www.forum.woodenboat.com) **3-million-post** mark hove into view on the horizon. As of 10 a.m. January 9, the total number of posts reached 2,927,908, with more than a thousand being added per day to 149,820 individual threads involving 37,237 registered members. That means that as you read the current issue of *WoodenBoat*, the total number of posts is nearing, or perhaps by now exceeding, 3 million. That is an awful lot of (mostly) boat talk.

Across the bar

■ **Aage Walsted**, 91, June 25, 2013, Thurø, Denmark. Mr. Walsted was 27 years old when he started his own boatyard in Thurø, with two employees. The yard immediately established a reputation for excellent sailing dinghies and class racing boats such as Dragons and 5.5-Meters. The yard benefited from Mr. Walsted's training, which began with a five-year unpaid apprenticeship in cabinetmaking, which he took at a time when he could not find a position to train for boatbuilding. After World War II, however, he found a second apprenticeship, this time serving three years with German yacht builder Abeking & Rasmussen, which had a yard in Denmark at the time. His primary interest had always been boats, but his grounding in cabinetwork greatly augmented his skills and helped solidify Walsteds Baadevaerft's reputation for beautifully constructed hulls with finely wrought interiors. The yard completed more than 200 yachts during his career. During the 1950s and 1960s, he became a favorite of prominent American yacht designers specifying wooden hull construction, most notably K. Aage Nielsen of Boston, who grew up near Thurø, and Olin Stephens of Sparkman & Stephens, New York City. Mr. Walsted continued to manage the boatyard until 2006, when he retired at the age of 84. The company

(www.walsteds.com) continues under his daughters, Sonja and Bettina.

■ **William Coperthwaite**, 83, November 26, 2013, Washington, Maine. The author of the influential book *A Handmade Life: In Search of Simplicity*, Mr. Coperthwaite included several wooden boats—among them a well-crafted traditional Norwegian type called a Sognefjord boat—among the objects he made by hand. He became a mentor to others who sought to restore hand skills as an

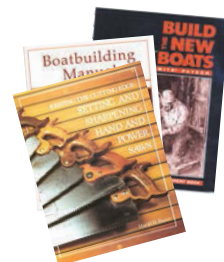
essential part of the human experience. He was a Maine resident most of his life but ventured far and wide in search of skilled handcrafts. He held a degree from Bowdoin College and a doctorate in education from Harvard University but chose to live humbly. An early admirer of yurts, he built his own on his 300-acre property on Dickinsons Reach in Machiasport and formed a foundation advocating the yurt's suitability for a simple life. He died in a single-car accident on an icy road. 

Small Boats Are A Big Deal!

A small boat project is every bit as dear to the heart as a large one... and usually a lot more fun. Whether you're a pro or a backyarder, we can help you with the materials big little dreams are built upon.



Photo: Cottrell Boatbuilding
cottrellboatbuilding.com



HVMAINE
HAMILTON
MARINE



FREE CATALOG!

800-639-2715 • hamiltonmarine.com



MYSTIC SEAPORT/NORRIS HOYT COLLECTIONS

A Schooner for Miss Dolan

Creating DEFIANCE for a strong-willed yachtswoman

by Bill Peterson

Relatively few women were involved in the design and construction of boats during the 1950s. It seemed to me at the time that the women who had been so vital to shipbuilding during World War II vanished from the waterfront back into the business of building their families and communities. The war effort that launched more than 1,100 vessels along the coast of Maine from 1940 to 1945 abruptly ended,

leaving remnants of graying unused timber and rusting steel alongside vacant buildings and ungreased ways. The return to commercial vessels and yachts was now the preoccupation of men, and I seldom saw a woman around the boatyards.

One exception was Rose Dolan, who broadened my perspective on a woman's role in sailing, but not mine alone. Miss Dolan, as she was widely known, had a way

Above—Yachting was but one facet of Rose Dolan's active life. Although she was a debutante in the high society of Philadelphia and Newport, Rhode Island, she also went to France during World War I to serve as a volunteer aiding refugees, orphans, and wounded soldiers. She continued those efforts right through World War II, when she was taken prisoner by German forces. After the war, she renewed her interest in seafaring, particularly with the Murray Peterson-designed schooner *DEFIANCE*, which she commissioned at the age of 64.



Above—The very traditional New England design and equipment of *DEFIANCE* were influenced by Miss Dolan's professional skipper, Pete Culler, photographed here furling her Egyptian cotton staysail. **Left**—Norris Hoyt, author of the 1987 book *Addicted to Sail: A Half-Century of Yachting Experiences*, sailed with Miss Dolan numerous times, including a transatlantic trip to explore the fjords of Norway, during which he took this and many other photos.

of commanding support and respect that won over men much older and more set in their ways than I was during my preteen years. But Miss Dolan had a history of defying conventions, and she was deeply appreciative of maritime traditions as well as high quality in workmanship and character.

When Miss Dolan came to the office of my father, Murray Peterson, in the summer of 1959 to commission the design of a new sailboat, the visit was preceded by her impressive history of accomplishments on land and at sea. Some of these slipped out easily in conversation, but never as bragging. Miss Dolan was not one who tried to impress others. She was, however, passionate about sailing, teamwork, and a job well done. As a result, my father, like so many other men in her life, quickly committed his time and energy to helping her

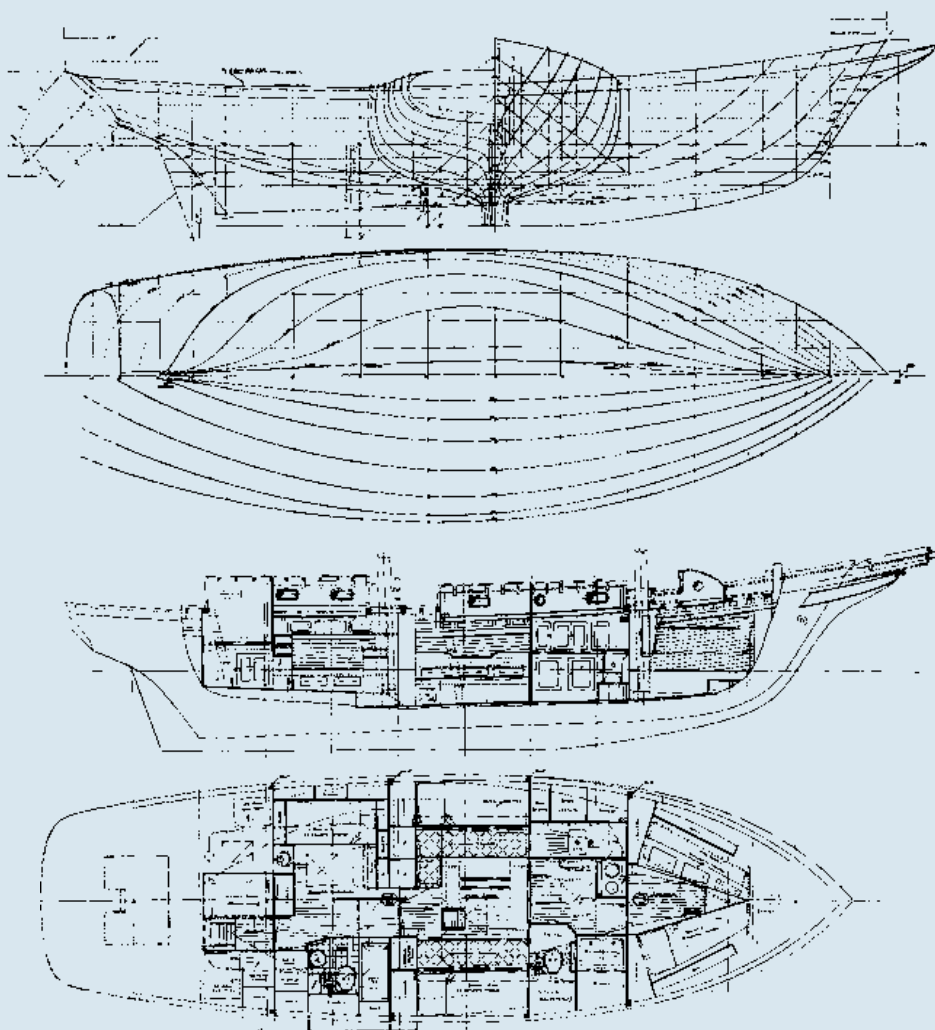
dreams come true. True, she looked the part of a sailor, with khaki trousers worn over her boat shoes, and with her canvas cap and visor that protected her eyes but never stopped a deep tan from forming on her cheeks. She was slight of build with a sad face that drew you in to eyes that sparkled and faint lips that belied a strong voice and spontaneous laugh. She seemed too delicate to sail on the ocean, but her indomitable energy and Irish determination proved otherwise. I sensed she was a lonely person, but could not imagine how this was possible.

Rose B. Dolan was born in October 1895 as the eldest daughter of Mr. and Mrs. Clarence W. Dolan of Philadelphia, Pennsylvania. At an early age, she summered in their cottage, "Sea Weed," in Newport, Rhode Island, where she became part of a social elite that included the children of the Astors and the Vanderbilts. Newport was the perfect place for a young woman who was both gracious and athletic. She became proficient with both boats and horses, winning class sailing races in her Newport 30 and riding with the Newport County Hunters and Hounds. When she drove her handsome tandem expertly along Ocean Drive, heads turned. She was also an excellent golfer, winning tournaments with her father as far south as Aiken, South Carolina. Newport, with its many visiting ambassadors

DEFIANCE Particulars

LOA	45' 2 1/2"
LWL	39'
Beam	14'
Draft	4' 6"
SA	1,200 sq ft
Disp.	38,000 lbs

In an early concept drawing, Murray Peterson proposed a 52'6" schooner, but the scale of the project was dialed back to a 45' on deck. Peterson's associate and close friend, K. Aage Nielsen, who had designed Dolan's earlier yawl, *PELLEGRINA*, had a hand in developing *DEFIANCE*'s hull lines. Miss Dolan specified a comfortable aft owner's stateroom, with a private head that included a bathtub. A generous main saloon separated her quarters from the galley and crew head and quarters forward.



MURRAY PETERSON/BILL PETERSON COLLECTION

and dignitaries, exposed Rose to the world of diplomats and the Foreign Service, and Philadelphia opened her eyes to social work and military circles.

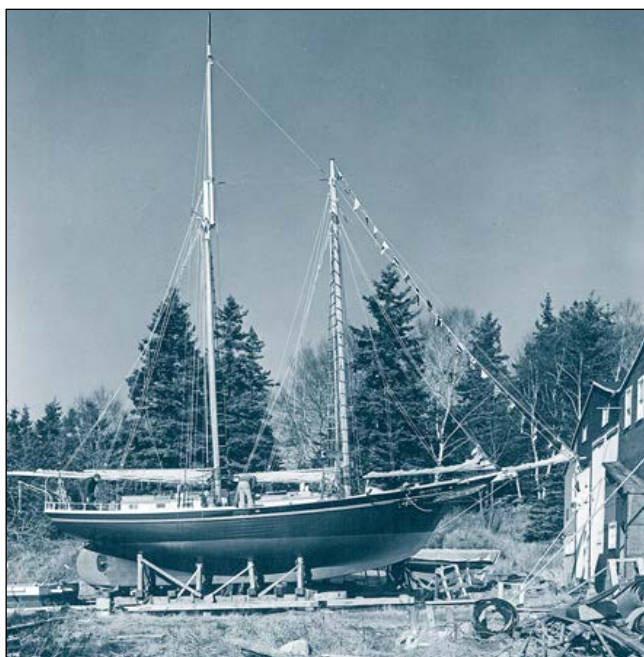
By the age of 22, she was an ambulance driver (and her own mechanic) and nurse in France, volunteering with the American Fund for French Wounded and later the Comité Américain pour les Régions Dévastées. These humanitarian aid organizations were spearheaded by her friend Anne Morgan, daughter of financial magnate John Pierpont Morgan. Miss Dolan saw the horrors of the Great War firsthand, particularly the devastation imposed on children. As a result, her commitment to the care and education of European war orphans, particularly in France, continued after the war and became her life's purpose. She wrote extensively about public health and nursing. She never married, and without children of her own she became known as "Aunt Rose" to generations of young people on both sides of the Atlantic.

Her efforts returned to a war footing as World War II approached. During the war, she supported the French underground and was eventually captured and interned by the Germans. When the Allies liberated Baden-Baden, where she had been imprisoned,

Miss Dolan was appointed mayor. She later formed and directed an orphanage after becoming Director of Nursing for the American Council for Civil Affairs. She was decorated three times by the French Government, including twice with the Croix de Guerre.

She remained active in the venerable American Public Health Association and a registered nurse until October 1979, three years before she made her last cruise to the Caribbean. She died of meningitis in France in 1982 at the age of 87.

For Miss Dolan, sailing was a counterbalance to the tragedies she witnessed in wartime. In late 1953, she ordered the 39'10" Concordia Yawl No. 21 from the Concordia Company. She had the interior redesigned by Fenwick Williams (see WB No. 236), who was a Concordia designer at the time, to situate the owner's cabin forward and the crew and galley aft. *CRISSETTE* was shipped to Sweden, where Miss Dolan cruised the Baltic with an amateur crew. As she became more interested in racing, she commissioned a second yacht, this time from yacht designer Aage Nielsen, who lived in Marblehead, Massachusetts, and had his design office in Boston. Nielsen adapted his 39' yawl *ESQUISSE*



DEFIANCE was the last large wooden boat built at Paul E. Luke's boatyard in East Boothbay, Maine, before he switched to building aluminum hulls. She was a tight fit in the main construction bay. Luke had worked many times with Peterson, and launched the yacht in early December 1960, just over a year after signing a contract in late September, 1959.

to suit Miss Dolan's needs, and she named the yacht *PELLEGRINA*. This boat, a keel-centerboarder with a more favorable racing rating than the *Concordia*, was built by Paul Luke's yard in East Boothbay, Maine, and launched in 1958. Miss Dolan campaigned her for two years, including a sail to Europe with an all-female crew. After Miss Dolan sold the boat, *PELLEGRINA* was renamed *DOUBLOON* and was successful as a Southern Ocean Racing Conference winner. During her six years with these two yachts, Miss Dolan became more interested in extended cruising, with a full-time captain.

Miss Dolan was 64 when she sailed *PELLEGRINA* to our waterfront at Jones Cove, off the Damariscotta River in Maine, to meet my father and begin the design of her third yacht. She had already defied the expectations of society for a single woman, survived the stress of two wars and imprisonment, and lived through the rigors of a career in health care that spanned two continents. Now she was defying age. It seemed a restatement of the obvious when she wrote my father in the fall of 1959 to say that she would name her schooner *DEFIANCE*.

It was up to Murray to do the design, select a builder, and supervise the construction on an aggressive schedule. He worked closely with Miss Dolan to manage a team of remarkable people to accomplish this. She brought in her captain from *PELLEGRINA*, Pete Culler of the *Concordia* Company, to work on many details during construction and delivery, and she communicated frequently on matters that concerned her. When Murray brought Nielsen in to assist in the design and selected Luke as the builder, he formed a core team that was experienced, knew each other thoroughly, and were of like minds.

DEFIANCE came to life in drawings as a much larger boat than the one that was finally built. When Miss Dolan listed her requirements, the key elements were her interest in the schooner rig, the

ability to cruise in shallow waters, and a layout that included a large owner's stateroom and a comfortable living area for crew. Her experience with previous boats had convinced her that her cabin should be aft in order to provide enough volume for her tastes, which included a comfortable berth, space to work and entertain, her own source of heat in cold weather, and a bathtub. Miss Dolan was buying a boat and also a home, which would be managed by a captain and up to two paid hands. A large galley and dining area separated her cabin from the others, assuring her of additional privacy.

Murray's concept design was 52'6" overall, railcap to railcap, with a beam of 14' and a draft of 5'6" with the centerboard raised. The layout was spacious and met Miss Dolan's needs, but the estimated cost not only of construction but also of operation and maintenance caused Miss Dolan to scale down her ambitions. Murray worked with these concerns, and by early September 1959 he had produced preliminary lines, arrangement, sail plan, and specifications that satisfied Miss Dolan and could be sent out for formal bids by the two yards—Luke's and Camden Shipbuilding—that he determined would be most appropriate. The yacht would be 45'2½" LOA, with a waterline length of 37', a beam of 13'10¼", and a centerboard-up draft of 4'6". The working sail area would be 1,140 sq ft, which did not include the topsail, fisherman, and genoa for use in light air.

On September 26, Luke's winning bid resulted in a signed contract. Murray forwarded drawings and details to Nielsen for his part in the design, which included drafting final hull lines and the construction plan. Murray had already drawn a set of lines at a smaller scale, so he could finalize the sail plan, arrangement, and construction details simultaneously. Murray and Nielsen had worked together on so many projects since meeting each other at the John G. Alden Company in the late 1920s that this arrangement was seamless and expeditious. Luke lofted *DEFIANCE* in October, ordered materials, and rapidly assembled the complex hull, with its large steel structure in way of the centerboard trunk that tied in with the slotted, 12,000-lb, cast-iron ballast keel and white-oak floor timbers.

The contract, simple by today's standards, encouraged rapid construction, with payments of \$10,640 at signing, \$8,000 when framed, \$8,000 when planked and the engine installed, \$8,000 when decked and the cockpit completed, \$8,000 when the cabin trunks and bulkheads completed, \$4,000 when the yacht was getting its final touches and the spar work was under way, and \$4,000 upon delivery. *DEFIANCE* was bid at \$50,640. The final cost was \$59,496.67, which included such outside-the-bid extras as a beautiful yawlboat that

Right top—For ocean passages, *DEFIANCE* was designed to have a small self-draining cockpit well, with the binnacle close to the helm, surrounded by a substantial bulwark and taffrail. **Right middle**—Miss Dolan's commodious stateroom included a built-in writing desk. **Right bottom**—For easy communication with the cockpit, a navigator's cabin occupied the aft portion of a deckhouse that also covered the owner's stateroom but was separated from it by a bulkhead.

Murray designed and had built by Camden Shipbuilding, plus working and extra sails and numerous outfit items such as anchors and safety equipment. Murray prepared comprehensive materials specifications and lists for blocks, standing and running rigging, and detail drawings to address each area of construction concerned with form, fit, and function. Luke bore the constant tension between details and the costs of achieving them. The respect, friendship, and communication between Luke and Murray proved crucial to success, especially when Miss Dolan asserted her will. She insisted, for example, that the electrical work be done by a Concordia employee who had worked for her before. She also specified vertical-panel cotton sails from the sailmaker E.W. Smith of Fairhaven, Massachusetts, rather than the crosscut Dacron sails that Murray favored. The sails were a concession to Miss Dolan and Culler, the paid captain who would be responsible right after launching for outfitting and delivering *DEFIANCE* to the Concordia Company for winter storage.

DEFIANCE proved to be a challenge to build in only a single year, even with her size reduced. Her length was considerably extended, and complicated, by a jibboom, bowsprit, and dolphin striker. Channel guards increased her beam enough that they had to be greased to allow her to slip through the narrow shed doors during launching.

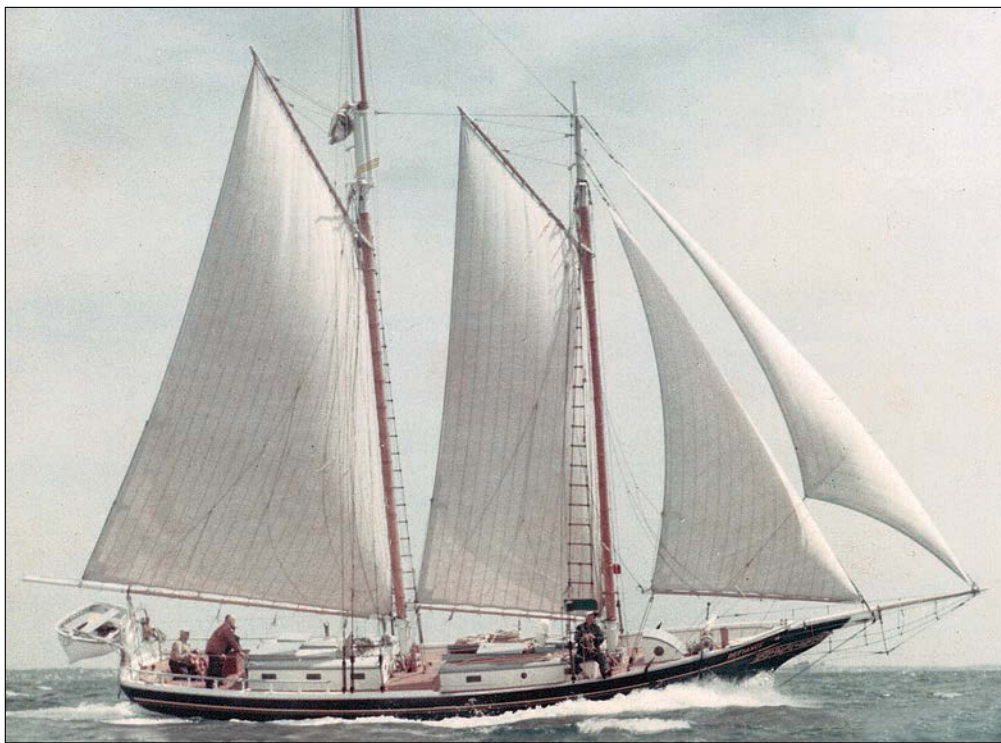
Along with getting a new design finished on a tight schedule, my father knew that he would be spending considerable time at Luke's. Traveling by car from our place to the boatyard actually would have been quicker had the boat been built in Camden, 42 miles away. East Boothbay was just a mile across the river from our home, but it was 36 miles by road. My father's solution was to go by boat, which was not uncommon and something that most 21st-century commuters would envy. I often accompanied him aboard *SEA DUCK*, a 26' former fishing vessel built in Pawcatuck, Connecticut. We would depart Jones Cove early in the morning, when the sun was just rising over the eastern shore of the Damariscotta River, bringing to life the tree-covered bluffs. We cruised along the eastern shore of Linekin Neck, which was heavily forested and filled with wildlife warmed into activity by the sunlight. Today, there are many houses on this ridge, but in 1959 a child could imagine Wawenock warriors hiding behind the massive pines waiting patiently for us to come within arrow range. Six miles south, we rounded a finger-shaped point connected to the long arm of the



BILL PETERSON COLLECTION

neck by a causeway where a lone summer cottage stood resolute against the salt spray, and slipped into Little River. The water depth just exceeded *SEA DUCK*'s 2'6" draft, and a mile into the creek we anchored. We rowed our skiff ashore, mooring at a fisherman's dock often mounded with wooden traps. It was then a hike over another smaller ridge that overlooked the long drive to the Luke home and nearby sheds and buildings where *DEFIANCE* was taking shape.

Inside, parts and pieces cluttered every bench and the crew scurried rapidly up and down the staging before disappearing like ants in search of food. *DEFIANCE*'s hull was planked quickly and primed in black, contrasting with the white of the cabins and bulwarks. She looked massive and unlikely to fit through the bay doors beyond her stern. It was impossible to take your eyes off the beautiful clipper bow that projected toward you as you entered the shop. The greeting by Luke's



Miss Dolan, a seasoned ocean racer, chose the schooner for its cruising capabilities, and for the decade that she owned DEFiance she put those qualities to use regularly, sailing as far as Norway and the Bahamas in addition to coastal cruises of New England.

wife, Verna, got us to the task at hand, and my father produced a worn metal tube of drawings that seemed an extension of his already long arms. Anyone who spent time in the yard and saw Verna in action realized quickly that Miss Dolan would not be the only exceptional woman associated with DEFiance.

Luke and his crew were driven men, and progress was evident on every visit. DEFiance was hauled out of the building shed on November 28 and launched December 4 after five days of intense activity. Getting a vessel rigged and ready for sea outdoors in December in Maine is not ideal, but this time the weather cooperated. Fast work and attention to detail were required for a safe passage to Concordia's facilities in Padanaram, Massachusetts, where the boat would be stored.

Miss Dolan had managed her part in the schooner's construction very well, as she had done earlier with her races and cruises. She surrounded herself with people she admired and trusted, made her key concerns known from the beginning, communicated clearly in person and in writing, and held stubbornly to her convictions, reserving particular tasks for herself that contributed to progress. She also knew how to say thank you, exemplified by her letter from Paris to my father on December 13:

Dear Mr. Peterson

What a triumph! ...You finally all pulled it off. I was afraid winter would set in and DEFiance would be blocked in, and I am thrilled to know that she is safe and sound at Concordia now.

Now there are accounts to be paid up, when you can get around to it, and please do not forget your own Architect's fee...

You have had a hard time and now I hope that you feel DEFiance is a success and gives you pride and pleasure. Please let me tell you how much I appreciate

all your hard work and perseverance, as well as all your artistic and technical achievements. We would still be chewing our nails in the yard, had it not been for your consistent energy and insistence on everything RIGHT!

Please tell Mr and Mrs Luke that I appreciate everything very much, I am writing them also. Captain Culler's letter was quite a yarn, they had a "blitz" trip, and she behaved extremely well, for a maiden trip, it was quite a feat.

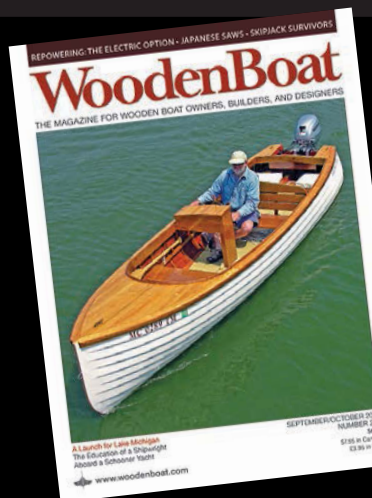
Few boat owners, male or female, could have gotten such a beautiful vessel within the price range and schedule that Miss Dolan achieved. Her knowing when and how to show defiance made all the difference in this boat as it had in her life. Miss Dolan seemed to find and keep excellent captains and crew over the years: besides the capable Capt. Culler, Norris Hoyt wrote about sailing with her in his book, *Addicted to Sail*, as did Waldo Howland in his book, *A Life in Boats, The Concordia Years*. DEFiance was to have a major impact on the design work that Culler featured in his book, *Skiffs and Schooners*. During the 10 years she owned DEFiance, Miss Dolan cruised extensively around New England and Canada, across the Atlantic to the British Isles and Northern Europe, and to the Caribbean many times. 🏠

Bill Peterson, a naval architect and retired Navy captain, continues to design from the Jones Cove office where DEFiance was conceived. He can be reached at wpeterson@midcoast.com or 207-644-8100.

The schooner DEFiance has been well cared for by a succession of owners who followed Miss Dolan, including Dr. Joseph White of Washington, D.C.; Arthur Collins of Stamford, Connecticut; Edward Crosby of West Barnstable, Massachusetts; and Walter Schulz of Bristol, Rhode Island, with whom she is still sailing today. The most extensive maintenance projects were structural repairs undertaken by William Cannell at his American Boathouse in Camden, Maine, in 1984-85 during Collins's ownership and a detailed restoration at Schulz's Shannon Yachts in 2004-06.

WoodenBoat

THE MAGAZINE FOR WOODEN BOAT OWNERS, BUILDERS, AND DESIGNERS



Whether you are
rebuilding, repairing or
starting from scratch,
WoodenBoat Magazine
will be there to offer
advice, instruction, and
encouragement.



Subscribe today

1-800-877-5284

www.woodenboat.com



GEORGE JEPSON

SPARTINA

A lobsterboat-style Great Lakes cruiser

by George D. Jepson

Three decades ago, a young wooden boat builder from Michigan made an extended trip to Maine, where he was smitten by the state's legendary lobsterboats. Visiting boatshops tucked away in small towns and villages, Michael Kiefer listened with rapt attention to seasoned boatwrights willing to share their considerable experience. He returned to his shop in South Haven on Lake Michigan with memories of this experience tucked away in his subconscious. In the following years his Great Lakes Boat Building Co. flourished. He built small rowing and gaff-rigged sailing craft for owners across America, and during the summers he sailed boats he'd built, including a Mackinaw boat and a Caledonia yawl. Years rolled on, but the indelible, eye-pleasing images of Maine lobsterboats remained vivid in his memory.

By the early 2000s, Kiefer wanted a powerboat for coastal cruising on the Great Lakes, and his memories of Maine lobsterboats came to the fore. In the summer of 2002, he scoured the New England coast

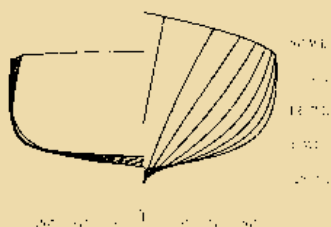
from New Hampshire to Nova Scotia looking for a used lobsterboat that he could refurbish, but the effort proved futile. At Beals Island, Maine, Kiefer described what he was looking for to an old-timer. "We're looking for the same kind of boat," said the codger, with a touch of dry wit. "If you find one let us know." Frustrated, but not one to give up his goal, Kiefer returned to Michigan determined to design and build a Maine lobsterboat for cruising the North Channel and its archipelago "every summer for the rest of my life."

The result was SPARTINA, a freshwater interpretation of the Maine working craft that had attracted Kiefer all those years ago. Named for a coastal sea grass, she was designed for the Sweetwater Seas surrounding Michigan. At 28'6" LOA, with an 8'6" beam, her dimensions were set at the legal limits of trailerability. Spartan accommodations—a V-berth, two lockers, and space for a portable head—reflect Kiefer's desire to camp in the boat, not take his house with him.

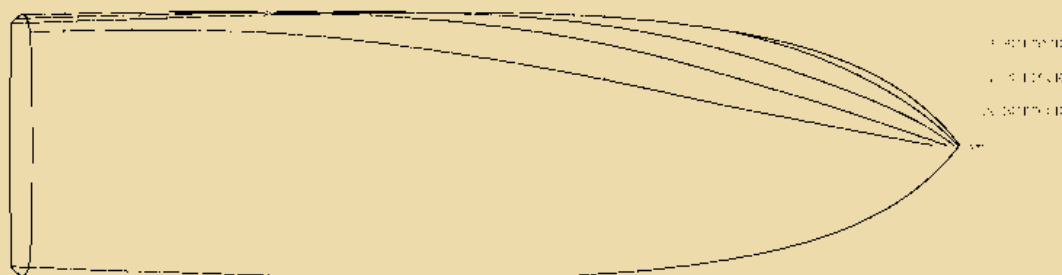
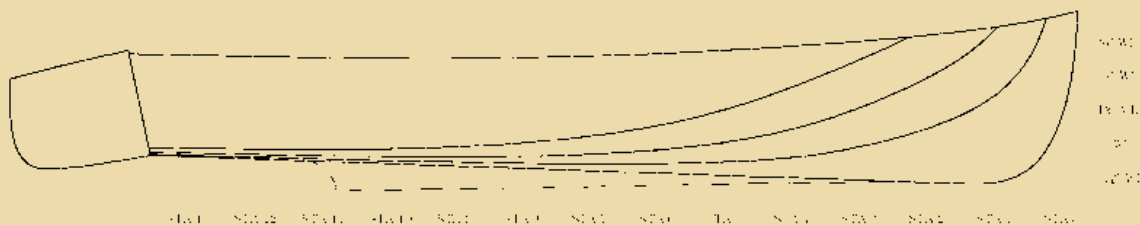
Above—Mike Kiefer, proprietor of Great Lakes Boat Building Co. in South Haven, Michigan, launched this 28'6" trailerable cruiser in September 2003. Since then, the lobsterboat-inspired yacht, SPARTINA, has proven herself exploring Lake Michigan.

SPARTINA Particulars

LOA	28'6"
Beam	8'6"
Draft	22"
Cruising weight	4,600 lbs
Speed	15–20 mph (cruising)



Kiefer worked with designer Ken Workinger of Tiara Yachts in Holland, Michigan, to develop SPARTINA's plans. Firm bilges and shallow draft allow for easy loading onto a trailer, while the boat's proportions, profile, and aft tumblehome reflect her Downeast heritage.



COURTESY OF GREAT LAKES BOAT BUILDING CO.

Designing the Boat

Armed with several designs that he liked, Kiefer met with Ken Workinger, at the time the senior designer for Tiara Yachts, in Holland, Michigan. After discussing the various designs, the pair agreed to collaborate on the project. "Mike was so sure of what he wanted," said Workinger. "He's the easiest person I've ever designed a boat for." Kiefer's vision included a round bottom for seakindliness, a spacious cockpit, an elongated pilothouse offering protection in heavy weather, and a simple cabin layout below decks. After studying various lobsterboat designs, Workinger did the engineering and drew the lines.

Based on his experience cruising Georgian Bay and the North Channel in Lake Huron, Kiefer specified outboard power rather than an inboard engine. These waters are notorious for their rocky shoals, which have claimed countless struts, shafts, and propellers. Local boatyards specialize in repairing and replacing these expensive parts. Striking an underwater obstruction with an outboard, said Kiefer, "your engine kicks up and you keep going, with minimal damage."

From a design viewpoint, eliminating the inboard also negated the need for an engine box in the middle of the cockpit. On extended cruises, Kiefer and his wife, Sue, planned to carry bicycles and bring along Sam, their golden retriever. Having no inboard also allowed space for an 85-gallon fuel tank in the bilge. The outboard motor well at the stern required much less space.

SPARTINA's sweeping sheerline and round-bottomed hull clearly echoed Maine lobsterboats. The original drawings specified a nearly plumb bow and stern, while the bow profile was accentuated by upswept 2"-wide spray rails (later increased to 3½"). Modest tumblehome in the aft section was in keeping with aesthetics of a lobsterboat. A pilothouse with straight, simple lines completed the workboat look.

Building SPARTINA

In early December 2002, SPARTINA's backbone—the stem, keel, stern, stern knees, and transom—took shape in the rural boatshop. As snow swirled outside, a wood-burning stove glowed red while Kiefer built in earnest. Workinger provided full-sized, computer-rendered patterns, eliminating the need for lofting and shaving nearly two weeks off the building time.

Kiefer chose sassafras, a wood he favors for its strength, modest weight, and rot resistance, for the majority of the hull structure (backbone, sawn frames, the two longitudinal stringers that flank the keel, stern knees, and spray rails). In all, nearly 2,000 bd ft were used, including the 1¼" × 7⁄8" strips used to plank the hull. He used Douglas-fir for the skeg and ¾" marine plywood for the decks and cabin. While building the pilothouse, Kiefer decided midstream to place the two support beams above the pilothouse roof instead of under it. This gave him not only 6'5" headroom but also an overhead rack on which to carry a dinghy. On



Right—Built of sassafras strip planks sheathed in fiberglass, SPARTINA weighs 4,600 lbs in cruising trim. The superstructure and decks are of plywood. **Right, lower**—The main bulkhead is of tongue-and-groove mahogany, finished bright, while all other surfaces are Awlgripped, making for an easily maintained boat. **Above**—The engine is a 140-hp four-stroke outboard, which pushes the boat onto plane at 12 mph and to a top speed of 27 mph.



GEORGE JEPSON (THIS PAGE)

either side of the pilothouse, he installed swinging hinged windows for fresh air on pleasant days. Hull and cabin components were fastened together with glue and stainless-steel screws. Stainless holds up fine in fresh water, especially when the entire boat is sheathed in fiberglass cloth and epoxy, as SPARTINA is.

Once the hull was completed, Kiefer and Matt Holbein (who helped with the construction) hand-faired it over several days, each taking turns with the longboards. No power sanders were used. Then the hull was sprayed with a glossy Awlgrip paint called Prairie Wheat—a befitting color for a Midwestern girl like SPARTINA. The pilothouse and the interior were both painted a gloss white, while the companionway hatch, which doubles as a chart table, was finished bright. Decks were painted tan nonskid.

The deck layout is clean, with only a single samson post on the foredeck. There's also a stainless-steel bowsprit up forward, which contains a roller to hold the Danforth anchor. Aft, there are two samson posts, one at each quarter.

Sue Kiefer researched outboard motors, and together the couple eventually settled on a 140-hp four-stroke Johnson. Wide open, SPARTINA reaches 27 mph, and cruises comfortably between 15 and 20 mph with a range of 300 miles. Her overall weight is 4,600 lbs, including approximately 1,050 lbs for the engine and fuel. Basic instrumentation (tachometer, fuel gauge, GPS, and compass) and a ship-to-shore radio keep things simple.

Cruising and Gunkholing

With her wheat-colored hull glistening in the bright, late-summer sunshine, SPARTINA was launched at South Haven in early September 2003. Over the past decade, the Kiefers have cruised the North Channel,

Georgian Bay, and Les Cheneaux Islands, traversed Lake Michigan from the Mackinac Straits to South Haven, and cruised along the sugar-sand dunes on Michigan's Sunset Coast. Occasionally, they have trailed the boat behind their pickup to Cedarville on Michigan's Upper Peninsula and meandered the northern reaches of Lake Huron by water.

Cruising SPARTINA among the North Channel islands, the Kiefers and their ever-faithful Sam have found peace, quiet, and, now and then, adventure. Anchored in isolated coves, they have closely observed osprey, eagles, and bears. One summer's day while gunkholing in their dinghy they spotted what appeared to be logs floating across their path, but on closer inspection, the "logs" turned out to be three bears—a mother and two cubs—swimming from one island to the next. Rather than disturb and potentially incite the mother bear, they sat motionless until she and her brood were safely ashore. Sam earned a biscuit that day.

Over the years, SPARTINA has performed admirably in perilous conditions. One summer when the Kiefers and Sam were bound for South Haven and navigating the Manitou Passage before a following wind, the 7'-10' waves caused the boat to surf. "There were 75 yards between crests," recalled Kiefer, who feared broaching in the turmoil. "The seas were like a rolling football field."

SPARTINA's rooftop beams are placed on the outside, giving the dual advantage of increased headroom and a ready-made rack for the tender.

Another time, SPARTINA was caught in the Straits of Mackinac between St. Ignace and Mackinac Island. Confused seas were further complicated by 4'-deep ferryboat wakes. At one point, she buried her bow and green water streamed over the pilothouse, into the cockpit, and eventually emptied out through the 3" transom scuppers. "It was dicey," Kiefer said.

After 11 seasons on the Lakes, SPARTINA has proven her versatility again and again. "She's a dreamboat to die for...dry and safe...I love her," said Kiefer with a smile. "It took a real determined effort to build her." Despite her seaworthiness and stability in heavy seas, Kiefer stays put when waves build above 5'.

A Season-Ending Outing

On a September afternoon last year, with the sun already dipping in the southern sky and hints of autumn in the air, Kiefer invited me for the season's last day cruise. SPARTINA would be pulled ashore afterward



GREAT LAKES BOAT BUILDING CO.

for a well-deserved winter's rest in the boathouse beside the GLBB shop. The forecast called for light winds, seas running 1' to 2', and temperatures hovering near 80 degrees. This was a tonic for the long winter ahead.

Over the years, Kiefer's wooden boats have been prominent along the South Haven waterfront, and SPARTINA adds an elegance to the fleet there. Lobsterboats, though rare on the Great Lakes, resemble early wooden workboats that once cast their lines and nets on these once-abundant fishing grounds.

Motoring easily through the Black River channel into Lake Michigan, SPARTINA attracted onlookers strolling along the piers. The boat sliced through the swells as we cleared the pierhead, leaving the South Haven Light in our wake. Easing the throttle

Make a Living - Craft a Life!



**NORTHWEST
SCHOOL of WOODEN
BOAT BUILDING**

Beautiful Waterfront Campus
Located on Port Townsend Bay

Earn a 12 Month AOS degree
9 Month Diploma
Sailmaking & Rigging Certificate
Financial Aid May Be Available

Call today: 360-385-4948 | info@nwboatschool.org

www.nwboatschool.org

SILICON BRONZE

C.D.A. Alloy 655

- SHEET & PLATE
- SQUARE ROD
- WELDING ROD
- SQUARE TUBING
- ROUND ROD
- ROUND TUBING
- FLAT BAR

**EXCELLENT FOR
BOAT REPAIR, KEEL FRAMES,
RIBS, AND CHAIN PLATES**

Fabrication Properties	Rating
Corrosion Resistance	Excellent
Capacity for being cold worked	Excellent
Capacity for being hot formed	Excellent
Suitability for being joined by:	
Brazing	Excellent
Oxyacetylene welding	Good
Gas shielded arc welding	Excellent
Resistance welding	Excellent
Hot forgeability rating	40

ATLAS METAL SALES

1900 W 12th Ave. • Denver, Colorado 80204

800-662-0143 • 303-623-0143

Fax: 1-303-623-3034

E-Mail: jsimms@atlasmetal.com

Website: www.atlasmetal.com

Kiefer and SPARTINA motor out of Michigan's Lake Macatawa, under the lake's iconic Holland Harbor Light—affectionately known as "Big Red."

forward, Kiefer steered a northerly heading. Golden sand dunes stretched to the horizon. Foliage above the sand was dressed in rust. Soon the trees would be bare—stark reminders that our lives are ever changing. Light gray skies complemented the pewter-colored water, as a warm breeze gently kissed the swells.

Over the rumble of the engine, we chatted about the lovely weather and our plans for the coming winter. After a time, I took the helm and was impressed by the sensitive steering. With the side windows open and secured against the pilothouse bulkhead, a clean sea breeze brushed over us. The horizon was a flawless flat line.

As SPARTINA made her way toward Saugatuck, we were the only boat in sight. Lost in my own thoughts, I envisioned tall sails and the telltale plumes of smoke from the schooners and passenger steamers that were once common in these waters. After a 20-mile run up the coast, we motored into the Kalamazoo River past dunes concealing a town called Singapore, a once vibrant port that long ago had disappeared under the sand.



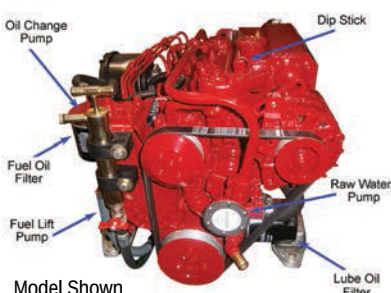
GEORGE JEPSON

An hour and a half later, Kiefer eased SPARTINA back alongside a dock in South Haven, where she would soon be lifted ashore, leaving us with more memories to log until spring.

George Jepson, a frequent contributor to WoodenBoat and Small Boats, is a writer and editor who lives in Kalamazoo, Michigan.

SPARTINA's plans are available from Ken Workinger, 616-296-2063. Contact Michael Kiefer at Great Lakes Boat Building Co., 7066 103rd Ave., South Haven, MI 49090; 269-637-6805.

BETA MARINE



Model Shown
Beta 38

WHAT A CONCEPT!
IT IS ENGINEERED TO BE SERVICED EASILY!

SMOOTHER...QUIETER

All of our new engines now are equipped with a serpentine drive belt system for the alternator as standard equipment. Engineered to be serviced easily.

- Beta Marine Superb Propulsion Engines using Kubota Diesel
- From 14 to 150 HP including our famous Atomic 4 replacements
- Marine generators

BETAMARINE

(877) 227-2473
Phone (252) 249-2473
www.betamarinenc.com
e-mail: info@betamarinenc.com
P.O. Box 5 Arapahoe, NC 28510

TWO RESINS. THREE HARDENERS. ONE NON-BLUSHING SYSTEM.





Our trusted 2 to 1 **NON-BLUSHING** epoxy system consists of two resins and three hardeners, that allows custom controlled working times with no Amine Blush. Whether you work fast, slow or somewhere in between, we have the formula for your project. MAS Epoxy is great for beginners and loved by professionals.



facebook.com/masproducts

Strong. Simple. Sure

Visit masepoxy.com or call 1-800-755-8568



MAS
EPOXIES

endurance
TECHNOLOGIES



DAVID MCCULLOCH (BOTH)

A Simple In-Mast Hinge

by David McCulloch

In June 2013, I brought my gaff-rigged 15' Marsh Cat to The WoodenBoat Show in Mystic, Connecticut. My boat had an in-the-mast hinge that I had designed that allowed the mast to fold down above the lowered gaff for overland transport. It received considerable interest because it eliminates having to step the mast and then rig it before launching. All one has to do is tip up the mast, lock it in place, make the forestay and shrouds fast, and you're ready for the water.

This hinge has several features in its favor. The stainless-steel alloy (304) is readily available and can be shaped with a hacksaw, drill press, and grinder. Pins can be made from stainless-steel bolts or rod. Dowels can be either hardwood or stainless steel. The resulting hinge is strong, and the interlocking plates help keep the mast aligned as it pivots up and down.

Folding masts have a very long history, especially those with tabernacles. And because function largely determines form, I suspect that hinges similar to the one described below have already been made. At the risk of being redundant, here is a description of my in-mast hinge. The dimensions given here are for my 15' Marsh Cat, which has a 4"-diameter mast. Dimensions for other boats will depend on the sizes of their masts.

As shown in the drawing, the hinge is composed of two $\frac{1}{4}$ " stainless-steel plates separated at the top by a $\frac{5}{16}$ " wood spacer, all of which are epoxied and doweled into a slot at the heel of the mast.

A single stainless-steel plate is partially inserted into a stub mast, which is stepped in the boat. The protruding section of this plate slides between the dual plates in the mast as the mast is raised and lowered.

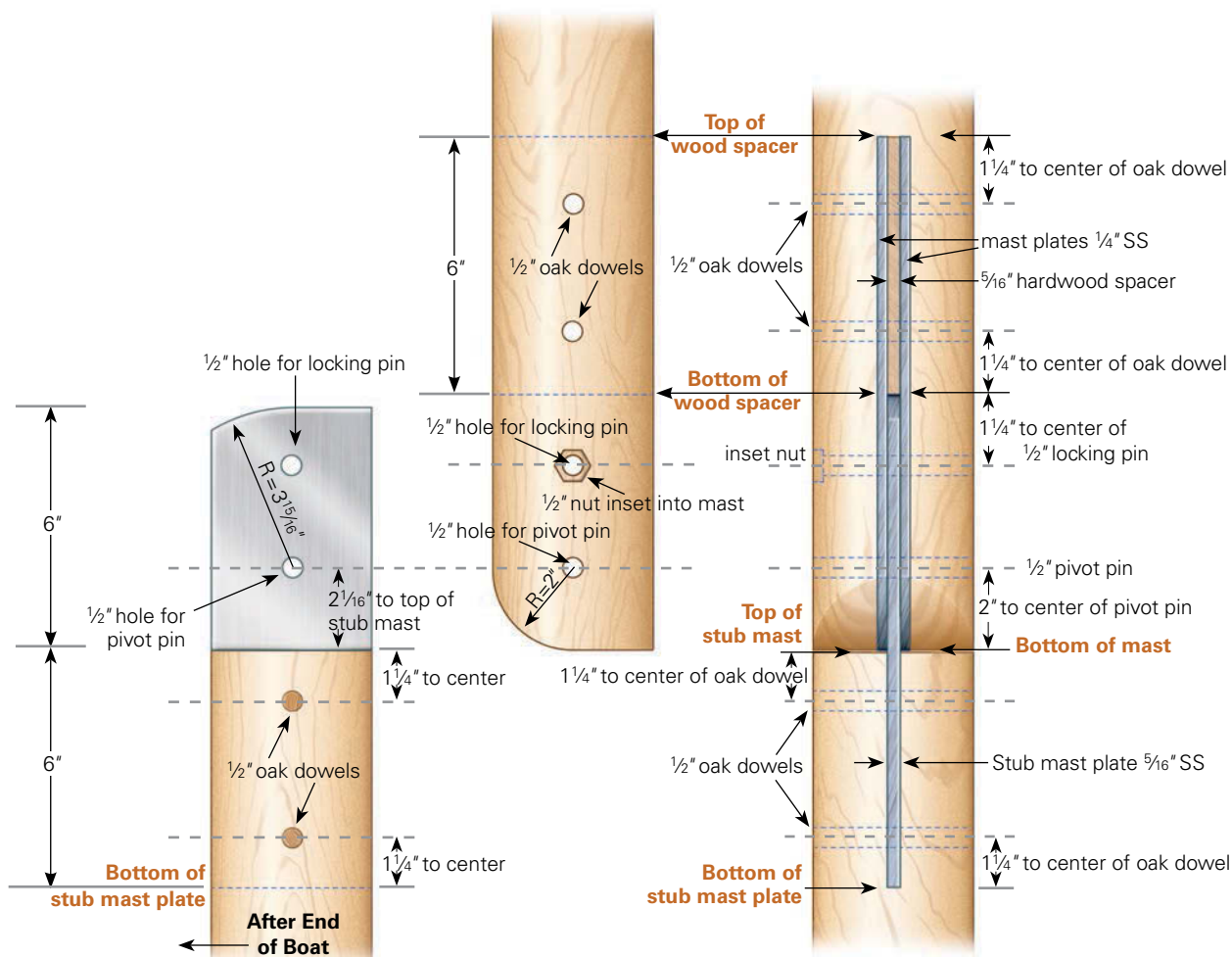
On my mast, the three stainless-steel plates are all 12" long by 4" wide. The two mast plates are $\frac{1}{4}$ " thick; the third—the central stub plate—is $\frac{5}{16}$ " thick. I cut the 4" x 6" x $\frac{5}{16}$ " wood spacer from hardwood.

On the stub mast, I used a bandsaw to cut a fore-and-aft slot 6" deep, and $\frac{5}{16}$ " wide to receive the stub mast plate, which protrudes 6" from the top of the stub mast. I epoxied this central plate into the slot and pinned it there with two $\frac{1}{2}$ "-diameter oak dowels. I centered the dowels about $\frac{1}{4}$ " in from either end of the encased plate, but the exact position is not critical.

In the heel of the mast, I cut a similar slot with the bandsaw— $\frac{13}{16}$ " wide by 12" deep. Into this slot I epoxied the two remaining steel plates along with the $\frac{5}{16}$ " wood spacer between them. I epoxied $\frac{1}{2}$ "-diameter oak dowels through the mast, plates, and spacer, drilling the holes to be centered about $\frac{1}{4}$ " in from either end of the spacer. Before final drilling, I made sure that the plate in the stub mast would slide between these two plates.

A $\frac{1}{2}$ " stainless-steel pin through all three plates acts as a pivot. In order for the mast to rotate freely, the pivot point must be centered fore-and-aft and located the same distance above the base of the mast as it is from the edges of the plate. On my 4"-diameter mast, this distance is 2", so a curve with this radius must be

Above—David McCulloch built this 15' Marsh Cat designed by Joel White. David modified the design by adding a cuddy cabin and hinged the mast just above the lowered gaff. The inset shows the mast lowered.



These measurements are for a 4" mast. The measurements will vary for a mast with a different diameter.

ILLUSTRATION: MELANIE POWELL

cut on the after edge of the mast and its contained plates.

The hole for the pivot pin in the stub mast plate should match the location of the hole described above in the mast, but, for clearance, located $2 \frac{1}{16}$ " instead of 2" above the top face of the stub mast. This additional $\frac{1}{16}$ " allows the mast to pivot smoothly without scraping. As shown on the drawing, a curve centered on this pivot pin must also be cut on the top of the stub mast plate to allow it to clear the wood spacer when the mast is lowered. The radius of this curve is $3 \frac{15}{16}$ ".

A second, higher, pin passing through all the plates locks the mast upright. For this locking pin, I used a $\frac{1}{2}$ " stainless-steel bolt with a round slotted head, and a locknut ground down to half its thickness and recessed into a hexagonal hole in the mast. The hole for the locking pin should be slightly chamfered to make inserting it easier.

Sail hoops slide easily over this hinged area because it is still round. If your boat carries a sail track, it can start above the hinged area. If you make the hinge while your mast is still square (before rounding, that is), it should be easier to install as you can use the predrilled plates to locate the holes through the mast, making sure that the mast is straight and the holes are perpendicular. The slots can be cut with a guide fastened to a bandsaw table. With a rounded mast,

however, you should hold the mast horizontally and drill the holes through the mast first, then cut the slots. But don't predrill the plates. Insert them in the slots and mark the hole locations with a drill. Remove the plates and finish drilling the holes. In either case, with a squared or rounded mast, leave a $\frac{1}{16}$ " gap between the base of the mast and top of the stub, as previously mentioned, for clearance, and for sealer and finish to be applied to the mast heel and stub top.

Although the hinge is strong enough for adequately stayed masts, it's not suitable for freestanding ones. I have used this hinge since 2006 on the 4" partially hollowed Sitka-spruce mast of a 19' cutter-rigged Kingston lobsterboat with double headsails and a gaff-headed main. Two Selway-Fisher Able ketches (16' and 19') are being built in Massachusetts and New Zealand with this mast hinge.

Anyone who considers using this hinge should be aware that it takes some effort to raise the mast. Accordingly, the mast should be made light (mine are hollow Sitka spruce) and the hinge point should be kept as low as possible. With my catboat, I stand on the cabintop for good leverage, and on the Kingston lobsterboat where there's no cabin, I stand on a temporary plank placed across the cockpit coamings. 

David McCulloch is a retired geologist who builds boats in Old Lyme, Connecticut.

REMEMBERING THE SCHOONER NIÑA

PART 1—Her early years

by Richard Dey

On May 29, 2013, the legendary W. Starling Burgess–designed schooner NIÑA departed Opua, Bay of Islands, New Zealand, bound for Newcastle, Australia. On board were a crew of seven composed of owner David Dyche (58), his wife Rosemary (60), their son David (17), Danielle Wright (18), Kyle Jackson (27), Matthew Wootton (35), and Evi Nemeth (73). On June 4, Nemeth made the last-known voice communication from NIÑA, to Bob McDavitt, a meteorologist in New Zealand. “The weather’s turned nasty,” said Nemeth in a calm and measured tone, “how do we get away from it?” McDavitt advised NIÑA to head south and to brace for a significant blow. The following day, McDavitt received a text message from Nemeth inquiring, “Any update 4 Nina?”

And that was the last that was heard from the yacht and her crew, save for an undelivered text message, typed on the satellite phone by Wright, advising that NIÑA’s storm sails were shredded and she was proceeding at 4 knots under bare poles. The wind in NIÑA’s last-known position is reported to have been gusting to 68 mph, and the seas cresting at 26’.

A massive search effort followed, and there was a glimmer of hope in a satellite image as late as October last year. But at this writing, NIÑA remains missing. We can provide no answers to the mystery of her fate, but in this issue and the next, we’ll look back at her captivating beauty, and her illustrious career in ocean racing, inshore competition, and cruising. —Eds.

I “Well sailed, NIÑA! I congratulate you! I am the king of Spain,” King Alfonso, himself an avid sailor, shouted to the crew from the cabintop of the royal launch as it came alongside the small, light-blue-hulled schooner wearing No. 2 on its tall jibheaded mainsail.

With those words, having done what she had been designed to do, the staysail schooner NIÑA, skippered by owner Paul Hammond, entered the yacht-racing record books for the first time in 1928. Having raced 3,211 miles across the Atlantic, from Sandy Hook, New Jersey, to Santander, Spain, she was first across the finish line in The Spanish Race, sponsored by King Alfonso, and won the Queen’s Cup which, like the King’s Cup for the big boats, was offered to the winner among the smaller entries—schooners NIÑA, PINTA, and MOHAWK. (There was to have been a SANTA MARIA, but she did not start.)

In being first to finish, the 59’ schooner in effect defeated the great 185’ three-masted gaff-rigged schooner ATLANTIC, manned by some 50 professional deckhands, and she had done so not only with a jibheaded mainsail and a debutante’s wardrobe of headsails and staysails, but with an amateur crew of ten. NIÑA was the herald of a new age of ocean racing.

If she seemed to the king, peering into the misty

western sea, to have come out of nowhere, she seemed that way to many others too. But had she? Was NIÑA unprecedented?

II NIÑA had one antecedent, the schooner ADVANCE, and in the sail plan of ADVANCE were two revolutionary design ideas: the jibheaded (aka Bermudian or marconi) mainsail and the staysails between the masts in place of the gaff foresail and its topsail. It should also be said that her relatively small size had been a feature of pioneering ocean-cruising yachts since the late 19th century, and of a very few ocean-racing yachts since the first Bermuda Race in 1906.

The jibheaded rig was introduced to some of the hotter open inshore racing classes in the summer of 1919, according to Llewellyn Howland III in *No Ordinary Being*, his new biography of W. Starling Burgess (scheduled for autumn 2014 publication by David R. Godine). One yacht in particular, the New York 50 CAROLINA, was rigged with a jibheaded mainsail, and was said by John Parkinson in his *History of the New York Yacht Club* (1975) to be “unprecedented heretofore in a boat of that size.”

The reasons for this experimentation? A triangular mainsail was easier to handle with less crew than a



W. Starling Burgess designed the staysail schooner NIÑA for Paul Hammond, for the 1928 Transatlantic Race from Sandy Hook, New Jersey, to Santander, Spain. Her innovative rig, described by some observers as a “two-masted cutter,” presented a long, clean leading edge. The rig had been introduced on Burgess’s earlier schooner ADVANCE, and refined in NIÑA.

gaff-rigged sail and, most important, it quickly proved to give better windward performance. J.P. Morgan, Commodore of the New York Yacht Club, had considered rerigging the AMERICA’s Cup cutter VANITIE in 1920 with a jibheaded mainsail and taller mast, but the plan was ultimately abandoned. A rule was adopted by the Yacht Racing Association of Long Island governing the height of the mast for jibheaded sails late that same year. The yawl MEMORY, owned by Robert Bavie and winner of the 1924 Bermuda Race, was the first ocean racer with a jibheaded rig.

ADVANCE, writes Howland, was the result of a close collaboration between Burgess and one of his longtime patrons, mill owner and sportsman John S. Lawrence, in 1924. Measuring 88’ LOA × 63’ LWL × 16’9” beam × 11’9” deep, she ranks among the most important yacht designs of Burgess’s lifetime, primarily because of her rig. In *Yachting* magazine (October 1926), Burgess wrote that he “was asked to submit a plan with a main staysail taking

the place of the usual schooner’s foresail, and whatever triangular sails I could devise to hang on the foremast.”

Lawrence, an intense competitor with an interest that he shared with Burgess in aerodynamics, had absorbed a study, “The Aerodynamics of Yacht Sails” by Edward P. Warner and Shatswell Ober, published in 1925 by the Society of Naval Architects and Marine Engineers. “It influenced the shapes of the headsails and getting the long forestay,” Howland says.

He emphasizes that Burgess, who had interrupted his yacht-design career for nearly a decade to design airplanes, was able to bring new ideas to rigging hardware, and to the challenge of building and staying a tall hollow mast. “The fact that these assertions are so diametrically opposed to the beliefs of a few years ago is largely due to the solution of various engineering problems brought before designers with the coming of the marconi rig,” he writes. “For example, the problem of the track on which the mainsail must be hoisted in



NIÑA's crew in 1928, the year she won the 3,211-mile Transatlantic Race to Spain.

order to avoid the shrouds, stays, and spreaders, has been satisfactorily solved, and both track and slides can be made stronger and safer in operation than the old-fashioned mast hoops and gaff saddles. Likewise many of the old fittings have given place to carefully calculated rigging tangs adopted from airplane practice. The science of built-up spars has also done much to make the present sail plans possible."

Of her hull, Howland writes, "ADVANCE was a game-changer because she combined the overhangs, cutaway underwater profile, and relatively light construction of a Universal (or International) Rule round-the-buoys racer with the stamina and seakindliness of a blue water passage-maker."

The wooden ADVANCE was built in Europe and sailed across the Atlantic through hard weather without mishap, Burgess writes in that same *Yachting* piece, under the initial version of her radical rig. He describes in detail the trials they then went through to find a satisfactory arrangement of sails between the masts. They arrived first at a staysail hanked onto a stay running from 4' up the foremast to a block about two-thirds of the way up the mainmast complemented by a small triangular sail aloft. There remained a lot of empty space.

"We called Mr. George Ratsey...and asked him if he

could build a four-sided sail like a fisherman staysail, but which would stand flat enough for effective work to windward.... This was the first 'ADVANCE staysail.' It filled the gap and has proved a most efficient and practical sail for windward work."

Burgess, already famous for his fisherman schooner designs, went on, no doubt with a mixture of astonishment and satisfaction. "With the opening of the current season [1926] ADVANCE found all of her competitors rerigged with some form of staysail rig, varying from the highly ingenious inverted spritsails of RESOLUTE and VAGRANT to the immense fisherman staysail of VANITIE—truly a strange set of rigs with untold ropes to pull and endless jigs and whips to set, from tack to tack. Curiously enough ADVANCE beat her old competitors...even more consistently this season than in 1925."

For all her inshore racing success ADVANCE was still an anomaly on the scene, and conservative sailors stood by the traditional gaff-rigged schooner-yachts which by then were being designed so successfully by John Alden, William Hand, and others.

"ADVANCE was there first. She was the breakthrough boat," Howland says. "She was long and thin and deep, comparable to the future DORADE, and was thought of as being safe to go to sea in, that she could take it."

III

No sooner had the king and queen of Spain offered a King's and Queen's Cup for, respectively, a large and small class in an ocean race from Sandy Hook

to Santander, than Paul Hammond, along with Elihu Root Jr., decided to build a new boat and enter her in this royal renewal of transatlantic racing—the first since 1906. They had little time to make this ambitious challenge happen. The contest was announced in the fall of 1927, with the start to take place the following June.

In asking Burgess for a staysail schooner, Hammond was, at least insofar as the rig goes, going right along with yacht design's avant garde. Shorter by almost 30', NIÑA was a refinement of the 88' ADVANCE. And while ADVANCE had proved herself at sea and briefly on the coastal raceways, it would be NIÑA's astonishing international performance on the open sea in 1928 that really changed the nature of ocean racing.

Paul Hammond was a New York industrial banker and an ocean-racing yachtsman with an appetite for the international contests. "Aggressive both in business and on the race course," Howland writes, "he was always open to technological innovation in a sport that inclined toward tradition." NIÑA's co-owner, Elihu Root Jr., the son and namesake of President William McKinley's Secretary of War and Theodore Roosevelt's Secretary of State, was a Wall Street lawyer and an avid cruising yachtsman.

In adding the Queen's Cup to the King's, it was decided to apply the Universal Rule to the small boats, so that they could be handicapped among themselves and, in turn, among the fleet of big boats as well. It was to take advantage of the Universal Rule, Howland writes, "that Burgess radically snubbed what would otherwise have been a long hooked bow profile—and amputated NIÑA's counter..." And it was "to gain the advantage the rule gave to the schooner rig that Burgess planted that prodigious hollow mainmast so far forward and gave the schooner such a short (and solid) foremast and such a long bowsprit, thereby creating what for all intents is a massive, multi-headed and largely unpenalized cutter rig." This was the first time in ocean-racing history that handicapping had been instigated and the first time a boat had been designed to beat the rule.

NIÑA was built by Reuben Bigelow in a small shed no higher than her bulwarks at the top of Buzzards Bay, where Cape Cod meets the Massachusetts mainland. Her principal dimensions were 59' × 50' × 14' 10" × 9' 10½", with 2,275 sq ft of sail. Her keel was white oak. She was planked with 1¾" Mexican mahogany over steam-bent, white oak frames. Her 1⅜" Burma teak deck was laid over white oak beams. All other scantlings, according to Howland, were "of first-class yacht building materials. The ballast was lead, some 13 tons being outside and approximately three tons inside."

Her deck was distinguished by its deckhouse placed well aft and a capacious cockpit behind it. Between the masts was lashed a cradled tender. On the foredeck, aft of the jibboom, was a small low hatch. Except for a spinaker pole secured amidships on one side or the other,

her decks were clear—absolutely necessary for sail handling. Appropriately for an oceangoing vessel, a low but significant bulwark surrounded the deck.

Her hollow mainmast was, at 74'6" (waterline to truck), controversial at first for fear of its safety at sea. The much lower foremast gave her rig its cutter proportions, there being a straight line diagonally downward from the mainmast head to the foremast truck to the end of the bowsprit. Alfred Loomis, in *Ocean Racing*, refers to her as that "schooner rigged cutter." Ian Dear in *Fastnet: The Story of a Great Ocean Race*, notes that "NIÑA was certainly lavishly fitted out and though equipped with 11 two-gear winches on deck and four ratchet mast winches she had to have a crew of 11 to handle the complicated rigging and canvas...."

Her accommodations below decks, in keeping with her design and purpose, were not luxurious. Years after her launching, John J. "Don" McNamara Jr., in *White Sails, Black Clouds*, would observe, "Below she's laid out like a Pullman car, with rows of over and under deep berths. Beneath each berth, flaked and stopped, lies a bewildering assortment of topsails and headsails."

We can get an idea of how special she was from this comment by John Parkinson in *Nowhere Is Too Far*: "Her marconi staysail schooner rig and general lines and features were so different from the ordinary run of seagoing yachts at that time that when her designer, Starling Burgess, gave a special talk on her at a Cruising Club [of America] dinner the winter she was being built he caused considerable excitement and consternation."

IV

The starting gun for the smaller class

sounded on June 30 near the Ambrose Lightship off Sandy Hook. Burgess, in his handicap calculations, had ensured that NIÑA rated lower than PINTA and MOHAWK, both Alden gaff-rigged schooners, both smaller, and both of which owed her time. "In the case of NIÑA no time allowance was needed to help her win," writes Loomis. "With her staysail schooner rig she was a marvel in the light airs which marked the closing miles of the race, and she crossed the line nearly twenty-nine hours ahead of PINTA. Her margin of victory would have been ample under any system of measurement."

NIÑA's maiden racing effort was made with Hammond, skipper, and Laurence M. Lombard, navigator. Lombard and Gardner Emmons had cruised to England in PINTA in 1927; Hammond and Lowry Furst had raced to Bermuda in 1926; John C. West had completed the first Fastnet Race in 1925; the others in the 10-man crew were also "keen as mustard," writes Loomis. Only the cook was professional.

NIÑA was not always ahead, and PINTA often was. But nearing the coast, the easterlies known as the *autanblanc* filled in and played havoc, sometimes blowing hard and other times not at all. "In the succeeding period of calm and light easterly airs," Loomis writes, "with which we [in PINTA, of which he was navigator] were persecuted, NIÑA was in her element. It took her two days and eighteen hours to make the remaining hundred and seventy miles along the coast to Santander, but it took us four days."

"NIÑA finished at 2:15 P.M. of July 24, having taken 23 days, 22 hours, to win the first transatlantic race for small boats," Loomis concludes. Her best run in the race was July 14, when she logged 213 miles in 24 hours.

After the transatlantic race, NIÑA and MOHAWK sailed north to Cowes, England, to enter the Fastnet Race. Hammond had to go home, so Sherman Hoyt, a veteran skipper, took over command of NIÑA.

The Fastnet Race, begun in 1925, runs along a 615-statute-mile course from Cowes, Isle of Wight, down the English Channel, around Lands End, and across the Irish Sea to Fastnet Rock at the southwestern tip of Ireland, and back around Lands End to Plymouth. While not strictly an ocean race, it normally has more than its share of heavy weather and later became notorious for the havoc it played in 1979 when 15 sailors were drowned and scores of boats either dropped out or foundered.

There were twelve starters in 1928, and the two American yachts were the only schooners in the race. There were nine British yachts including JOLIE BRISE, a converted Havre pilot gaff-rigged cutter of 44 tons, high sided, high bulwarked, and plumb-stemmed. She'd won the first Fastnet in 1925 and like the other English starters was a cruising yacht, gaff rigged, heavily sparred, and of heavy displacement. The other entrant was a French boat named L'OISEAU BLEU.

Weston Martyr was one of two Brits aboard NIÑA. In his account of the race published in *Yachting*, he writes that after a slow start that saw NIÑA behind five yachts, they neared the eastern end of the Wight where "our skipper [Sherman Hoyt] aroused himself from, apparently, a pleasant dream. He uttered commands, and for some minutes my attention was engaged in battling with acres of balloon maintopmast staysail and in setting something called a 'Broad Advance' in its stead. When I came to I found NIÑA sailing at seven knots right into the eye of the wind, and I looked around for our competitors. Incredible as it may seem there were no competitors there!"

The rest of the race favored the close-winded boat, Loomis reports, and "NIÑA finished at eighteen minutes past midnight of August 20, nine and a half hours ahead of MOHAWK. Her elapsed time was 4 days, 13 hours, 48 minutes, and her corrected time 4 days, 5 hours, 48 minutes." Interestingly, Ian Dear notes, "During the race the crew of NIÑA changed staysails no less than 23 times—not unusual nowadays to change headsails that number of times but so unusual in 1928 that every account of the race mentions this fact...."

Loomis concludes, "As a whole the 1928 affair was not unusual. But the effect of NIÑA's performance was profound. She was berated as a racing machine, and, in truth, with her double staysail rig she required a large crew and was anything but a comfortable cruising boat. But she had already proved her ocean-worthiness and, having been penalized for some of the very things which gave her a low rating in the Spanish race, she won boat for boat and easily saved her time. So NIÑA brought home to her critics the fact that when an ocean racing prize is worth defending it must be defended with modern boats that are sea-going as well as sea-keeping."

NIÑA under Hammond made one more go for the silver. Having returned to American waters, she competed in the 1929 race from New London, Connecticut, to Gibson Island, in Chesapeake Bay, near Baltimore, a 475-mile run. John Parkinson writes, "I remember it as predominantly a light weather affair but marked by a hard southerly at the half way point which increased the lead of the yachts that had rounded Chesapeake Bay Light Vessel and were running up the Bay. Paul Hammond's NIÑA...won the over-all cup and Class A."

Having done with NIÑA what Hammond had hoped, he turned his attentions to the 1930 AMERICA's Cup and she was laid up for sale in City Island, New York. But unlike most boats built to beat the rule and win, the little schooner went on to an unprecedented racing career under DeCoursey Fales.

But not right away.



After three high-and-dry years, she was bought in fall of 1932 by Bobby Somerset, best-known of English racing skippers, and famous for his JOLIE BRISE, in which he had lost the Fastnet to NIÑA but then won it in 1929 and 1930. He had also crossed the Atlantic twice in this 50' gaff-headed cutter to compete in Bermuda Races.

In early February 1933 NIÑA set sail for the West Indies with Somerset as captain, and prior owner Hammond and prior skipper Sherman Hoyt aboard; also onboard were a young shipmate of Hoyt's, Edward Foster, Waldo Howland, and a paid hand who served as cook. A strong northwester drove them south to the Gulf Stream, during which, writes Waldo Howland in *A Life in Boats*, icicles "streamed in horizontally from the lifelines." A leak was soon detected, but the schooner's main pump, "a two-cylinder double-action affair" whose handle was just aft of the mainmast, was able to keep up with it until, on the third day, they reached the warm Stream and the leak worsened.

"The seas peaked up steeper and NIÑA seemed to labor heavily as she plunged into them," Waldo Howland [the late uncle of Llewellyn Howland III] writes. "On the fourth morning the wind really came on to blow, and we lowered and secured all sail. NIÑA then proved to us that she could heave herself to under bare poles. She lay easily in the trough of the seas, rolling down as the squalls hit her. And thus I found out that there are times when a good ship can do more for a crew than they can do for themselves."

The leaking continued and Somerset, seeing his short-handed crew not winning the battle, changed course for Bermuda. Burgess flew to Bermuda after they arrived and dove to inspect the hull, but could find nothing wrong. "Finally," Waldo Howland writes, "tanks were removed from the bilge and exposed a small geyser.... [T]here was a loose, knotlike condition that came diagonally up through the keel. It was a fault in the oak that was easily repaired by boring a one-inch hole in the area and inserting a softwood plug. Apparently the fault in the keel was frozen up when we left New York, but thawed out gradually and let the floodwaters in."

Somerset and Hoyt with a new crew sailed NIÑA to the islands and while no further trouble took place, she



DeCoursey Fales purchased NINA in 1935, after she'd been laid up at the Nevins yard on City Island, New York, for several years. She's seen here in 1936, during a period of refurbishing leading up to her first race with Fales—the 1937 New York Yacht Club Cruise. Fales won the Astor Cup in her in 1939 and 1940, presaging many more victories.

continued to leak and some of her deck fittings began to pop out. “Instead of continuing on to England as planned, Somerset sailed NINA back to New York, listed her for sale, and laid her up at Nevins’s yard.”

This was the low point of the fine schooner’s early career, a point anyone familiar with wooden boats understands all too well, and it was normally the point from which there was no return in that era—the era before highly valued classic yachts. Who or what could save her, and why would they want to go to that expense when they could build a new boat?

One can only wonder what it was like for a man with the wherewithal to own practically any yacht he chose to walk into a dim and dank shed and cast his eye on an apparently tired but shapely hull. One wonders if someone who knew him tipped him off that this aging beauty could be bought for a song and maybe, like some figure in mythology, given back her youth.

A 47-year old lawyer, banker, and serious bibliophile proved to be that man. His name was DeCoursey Fales and, though a member of the New York Yacht Club, he

was known only for coastal cruising. But as Bill Robinson writes in *Legendary Yachts*, if ever there was a man who fell in love with a boat, it was Fales. Was it his taste for antiquarian books that had led him to amass one of the largest collections of British and American fiction in the world, that attracted him to NINA? Is there an olfactory association between a library and a boat shed? If you have one such obsession, can you have another? In any case, Fales set about getting her rehabilitated and learning how to sail her. “There was no overnight sensation,” Robinson writes. It took Fales several years to revive the schooner and find her groove.

Then and forever, Robinson recalls, “in his high-pitched nasal voice, he would talk for hours about the ‘old girl’ to anyone who showed an interest in her. With a hand on his listener’s forearm, he would launch into detailed discussions of her characteristics as an almost dream-like look would transfix his angular features, and this dedication began to show in NINA.”

In 1939 and 1940 she won the New York Yacht Club’s prestigious Astor Cup for schooners. She also won the

NIÑA on the hard in 1948, the year before she won the New York Yacht Club's Cygnet Cup for outstanding yacht on the annual cruise.

Navy Challenge Cup in 1939. Then, in 1941, as she was starting to get really hot, she won the 231-mile Stamford–Vineyard Race that started and finished on Long Island Sound. But Pearl Harbor changed everybody's lives, and NIÑA was laid up for the duration of the war. Her comeback under Fales's hand was only a foreshadowing of what was to come.

VI The interruption of his schooner affair during the war had obviously not dampened the commodore's appetite. Between 1946 and 1948, Fales served as Commodore of the New York Yacht Club and NIÑA served as flagship. During that time, according to John Rousmaniere's *The New York Yacht Club: A History* (2009), she won three-quarters of the club races she entered. Her sailing ability and her extraordinary rig by then were legendary. In 1949, some 21 years after being launched, her beauty was officially noted when she won the Cygnet Cup for the outstanding yacht on the Club's annual cruise. Years later, no less a yachtsman and naval architect than Olin Stephens would say that NIÑA was the only yacht that looked great from any angle. Try as he might, Stephens said, he had never been able to match NIÑA in the looks department.

Bob Bavier, himself a champion ocean-racing sailor, wrote in *Yachting*, "Two grand old gentlemen, Walter Wheeler in two different COTTON BLOSSOMS, and DeCoursey Fales aboard NIÑA, conducted an intense Vineyard rivalry for over 20 years. NIÑA won overall Vineyard honors no less than five times—'41, '52, '53, '54, and '60—an unparalleled achievement."

And that was not the whole of it. In 1953, winning the cup for the third time, Fales retired the Vineyard Trophy. "The long-contested distance race," John Parkinson writes in *Nowhere Is Too Far*, "is sponsored by the Stamford Yacht Club over the Labor Day weekend, the course being from Stamford to the Vineyard and return, a distance of 231 nautical miles. The race had been inaugurated in 1932 with the provision that the first yacht to win the trophy three times would retire it permanently. DeCoursey Fales immediately returned it to competition as a permanent trophy."

E. Ross Anderson, Commodore of the Boston Yacht Club, was another schooner-crazed competitor. In 1961, having refurbished the 72' gaff schooner LORD JIM, designed by John Alden and built by Lawley in 1936, he challenged Fales in the Halifax Race and in several others leading up to it, according to John McNamara, who skippered LORD JIM. NIÑA, as everyone expected, won them all, except the big one. In that 360-odd-mile race from Marblehead to the Sambro Lightship that in 1961 lasted four days, NIÑA led the pack that sailed the rhumb-line course, while LORD JIM ran off to the eastward. Race reports had NIÑA in the lead and LORD JIM nowhere to be seen. LORD



MYSTIC SEAPORT/ROSENFELD COLLECTION

JIM, with her topsides opening up under the strain, reached along in the westerly breeze out of sight all the way home, to find herself ahead of NIÑA. With the aid of a Ted Hood–designed aluminum foremast and "monster drifter" that stretched from bowsprit to well past the mainmast, LORD JIM beat NIÑA by three-quarters of a mile. A loss, however, can sometimes dispel complacency or drive a hard-driving team to drive even harder.

When NIÑA tacked to the starting line off Newport among 130 other yachts for the 1962 Bermuda Race, she was primed to win. She had competed consistently in America's premier ocean race with only middling success—a third in Class A in 1948 and a first in that class in 1956. But by 1962, she had been consistently upgraded by Fales for speed—including the addition of a taller foremast for carrying larger headsails which, according to Robinson "helped her off the wind while not hurting her remarkable ability on the wind." The commodore also knew how to keep a crew, and he kept a loyal band of friends and paid hands together for years. That was of incalculable importance to NIÑA's winning ways. One of them, Capt. Trygve Thorsen, in

practice ran the boat while Fales stood watches and manned the helm.

“NIÑA represented outstanding and living proof,” Waldo Howland writes, “that if you start with a good boat, you can, with intelligent and continuing effort, genuinely improve her sailing ability, handling, and overall performance. And strangely enough, the closer she comes to perfection, the finer she looks.”

VII

NIÑA was the third-oldest of the 1962 Bermuda Race starters and the only schooner. She was sailed by the oldest skipper—Fales was 74—and

her crew numbered 12.

The fleet had idyllic sailing for the first two days, with NIÑA making days’ runs of 200 and 214 miles, respectively. Thirty hours after the start, as the wind diminished, she reached off to avoid a calm beneath the center of a big high-pressure area, and she just kept going in light airs.

“With intense concentration,” Robinson writes, “she was raced through the light stuff like a big dinghy. Constant sail drill worked her drifters, goliwobblers, spinnakers, genoas and other light sails, including one

gollie called ‘the Monster’ which was set on the foremast and clewed to the outer end of the main boom. She moved out of the calm area more quickly than anyone else, and was second to finish, close behind the big light displacement ketch STORMVOGEL.”

At the finish, it became clear that NIÑA had won the race on corrected time. The assembled yachtsmen cheered enough to be heard all the way back in Newport. It was the most popular victory in the history of the race, and later, when he received the trophy, some of the best yachtsmen of the world stood and gave DeCoursey Fales a minutes-long ovation. In the next Bermuda Race, in 1964, NIÑA finished third in her class and corrected to fifth place.

At the beginning of the 1966 season, Fales and his schooner seemed unstoppable. “The commodore,” wrote McNamara, “was in his seventy-eighth year and still racing at sea. It was to be NIÑA’s thirty-eighth season. During a cold and foggy Block Island Race over Memorial Day, DeCoursey Fales caught a cold that led to more serious complications. As the Bermuda Race start approached on June 18, he was seriously ill in Doctor’s Hospital, New York. He gallantly had Mrs. Fales order the crew to sail the race without him.” Fales died on

Yacht designer Olin Stephens had high regard for NIÑA, saying that she looked great from any angle. Her radiused wineglass transom is widely regarded as one of the most beautiful ever drawn.



NIÑA in 1962, before her stunning Bermuda Race victory at age 34. The spinnaker is of the then-in-vogue “venturi slotted type”; its distinctive slots were thought to increase sail pressure.

what was the last afternoon of the race for the boats that finished first, and the flag at the Royal Bermuda Yacht Club stood at half-mast.

VIII

Despite NIÑA's many records, yachting historians tend to see her as the final iteration of the ocean-racing schooner-yacht, the type that began with AMERICA herself in 1851. They view Olin Stephens's DORADE, the yawl that repeated NIÑA's 1928 feats three years later in 1931, as marking the real beginning of small-boat ocean racing. NIÑA, it could be said in this context, marked the end of an era, DORADE the start of another. It cannot be taken away from NIÑA, however, that she was the first small, jib-headed oceangoing yacht designed specifically for a particular race and its rule, and first to spread her wings across the Atlantic and win first place on both elapsed and corrected time. Also, she was the first American boat to win the Fastnet.

Certainly her illustrious racing career is a credit to



MYSTIC SEAPORT/ROSENFELD COLLECTION

Want the key to get in?



84% placement rate. Salaries that outpace tuition. More jobs than skilled workers.

Associate degrees in Marine Industry Technology
Diplomas in Marine Systems, Yacht Design, Wooden Boat Building, Composites

Choose your program, choose your career.
We'll get you there.

info@landingschool.edu, www.landingschool.edu

The Landing School 
Educating Future Leaders of the Marine Industry



Laminated Sitka Spruce Oars
straight or spoon blade

for further information

www.barkleysoundoar.com

tel. 250-752-5115

toll free 877-752-5156

3073 Van Horne Road

Qualicum Beach, BC

Canada V9K 1X3



MYSTIC SEAPORT/ROSENFELD COLLECTION

NIÑA, newly launched, proves her windward ability in 1928.

designer Starling Burgess, and her longtime owner DeCoursey Fales. She made yachting history with first owner Paul Hammond alone. But it was because of Fales's 30 years with her that she became a legend in her own time.

"Those of us who race on the East Coast will always have fond and admiring memories of DeCoursey Fales and his lovely NIÑA," McNamara writes. "We have been beaten by them too often to forget them. I have looked at that heart-shaped transom so many times...." 

Richard Dey sailed in the schooner TABOR BOY during the 1962 Bermuda Race, and in the early 1980s raced and cruised in his own Murray Peterson Coaster-style schooner, BEQUIA WORLD. His books include The Loss of the Schooner Kestrel & Other Poems and Adventures in the Trade Wind, a history of the charterboat business in the West Indies.

In the next issue, we'll continue with NIÑA's more recent history, up to her disappearance last year in the Tasman Sea.

Traditional Bronze Yacht Blocks With Modern Ball Bearings!

The Ultimate in Elegance & Performance.

Manufactured from designs
of N.G. Herreshoff under
license from the Hart
Nautical Collections

We now
offer the
Herreshoff
bronze folding
stock anchor in
3 popular sizes.

(7 1/2, 17, & 22 lb. models)

(7 1/2 lb. model shown
25" Shank, 16" at Flukes)

An accurate reproduction
of a Nathanael Herreshoff
masterpiece, authorized
by the Herreshoff
Marine Museum.



BLOCK PHOTO: BENJAMIN MENLOWITZ

See "Review"
WoodenBoat #130

Please contact us for a free catalog
J.M. Reineck & Son
9 Willow Street, Hull, MA 02045
Ph: 781-925-3312 Fax: 781-925-8984
<http://www.BronzeBlocks.com>
E-mail: sales@BronzeBlocks.com

ANCHOR PHOTO: JIM REINECK

"The Rite of Spring"

THE MAINE BOATBUILDERS SHOW

58 FORE STREET • PORTLAND, MAINE 04101

10 - 6 FRIDAY AND SATURDAY & 10 - 4 ON SUNDAY

March 14, 15 & 16, 2014

Buy
tickets on
Facebook
or at
PortlandCompany.com



presented by: PORTLAND YACHT SERVICES
207-774-1067

Bill Sisson, *Soundings* magazine—

"Not a Tupperware party by any means."

—Located on the Portland Waterfront off of Commercial Street—

Look for the shuttle busses along Commercial Street.

For more information and sign-up for show updates at:

www.portlandcompany.com



Capt. Frank "Thumper" Eicherly came to Delaware Bay 35 years ago, and today is something of a legend as one of the bay's last working watermen. His Delaware Bay schooner MAGGIE S. MYERS (opposite), currently rigged with only one mast, is one of just a handful of working schooners left on the bay—and the oldest.

THUMPER'S WORLD

An inspired waterman, a 110-year-old schooner, and the notorious Delaware Bay

by Randall Peffer

Photographs by Jay Fleming

"Vinnie, grab the harpoon," Capt. Frank "Thumper" Eicherly calls to a deckhand through the open wheelhouse window of the Delaware Bay schooner MAGGIE S. MYERS.

His voice rises to a high note as he slides the GM 6-71 into reverse and tries to halt the forward progress of his vessel. But he's motorsailing, and the sails are still drawing. The schooner continues lurching forward towing a 7'-wide dredge over the bottom from each side. But no matter. Eicherly is out of the wheelhouse, standing on the starboard rail, bearded, wiry, eager. He watches as his tattooed crewman in white overalls heaves the harpoon with one hand and holds the retrieval line with the other.

The quarry is no whale. It's a crab pot buoy. And the "harpoon" is a long section of steel rebar with the end bent like a hook. On the fourth throw, Vinnie snags the line tethered to the buoy. He passes it to the captain who runs aft with it and leads it through a block on a pot-hauling davit mounted at the schooner's stern. Now they haul the pot aboard.

"Ghostbuster," Eicherly laughs out loud. This is what he calls a renegade crab pot that stiff current or a storm has swept down Delaware Bay until it fetched up here, a few miles north of Big Stone Beach.

As two deckhands empty the blue crabs and a pair of fat toadfish from the pot, Eicherly starts back to the pilothouse to get his schooner towing her dredges once

more at an even and stately 2.5 knots. He's chuckling to himself again, telling himself that the Lord provides. A man just needs to be open to all the possibilities.

It's 6:45 a.m. The MAGGIE S. MYERS left the little port of Bowers Beach, on lower Delaware Bay, three-and-a-half hours ago. The initial plan this morning was to try dredging for "conch," or channel whelk. But after a couple of good licks with the dredges, the MAGGIE has been nearly skunked.

She has only three bushels of conch to her credit, and that's not going to pay the crew or the fuel bill. So the man whom his crew call "Hurricane Thumper" is plenty glad for a little bounty from this ghostbuster crab pot. Every year he invests over a thousand dollars for licenses. "If you can catch it, I got a license for it," he says. And this early June morning is starting to pan out as "another one of those catch-as-catch-can bad boys." The sun is a soft golden ball in the east. The breeze comes light out of the north. It's the kind of day when the seagulls settle on the water until the shadows of the MAGGIE's sails sweep over them. They complain as they take flight. Do they not know life could be much worse on this bay?

Delaware Bay has had a bad rep with mariners since it was discovered by Henry Hudson and claimed for the Dutch in 1609. The bay is the



Right—The MAGGIE S. MYERS's deckhands haul an oyster dredge aboard.

second largest estuary (after the Chesapeake) on the U.S. Atlantic coast, and the outlet for the Delaware River. Bound on the north by New Jersey and on the south by the state of Delaware, the bay stretches about 60 miles from Newcastle, Delaware, to the Atlantic at Cape May and Cape Henlopen.

Besides being the gateway to Wilmington, Delaware, and Philadelphia, the bay is rich in aquatic life, especially oysters. Being both wide and long, the bay lies open to the full force of windy cold fronts, easterly storms, and hurricanes. When those winds run counter to the bay's strong currents as they flow over shoal water, mariners can face wicked, steep seas. Unlike the Chesapeake with its filigree of peninsulas and islands, Delaware Bay has a bold coast with few safe harbors.

"This is no place to get caught," Eicherly says. "There are hundreds of shipwrecks out here. I tell my crew you better be right with the Lord if you want to work this bay. And you better be in a big, tough schooner like the MAGGIE."

Such thoughts and the sense of satisfaction of being one with this old schooner seem to play through



Flanigan Brothers: Serving the Fleet

“We’re one of the last, I guess. Workboats are our bread and butter, 80 percent of our business. And we specialize in wood,” says Don Flanigan. In his 70s, Flanigan operates Flanigan Brothers Boatyard on the Cohansey River in Fairton, New Jersey, with his sons Bryan and Sam.

In the early 1950s, Flanigan’s father and uncle were house carpenters in Fairton. They bought a small boatyard right on the main street of the village to use as a shop, planning on making window sashes and doors. But in the first week that the Flanigans owned the shop, someone stopped in and asked them to haul a boat on the railway. Since then, three generations have learned the shipwright’s trade here. Don and his sons grew up with the yard as their second home.

The man his sons call “Pop” is a collector, and his meticulously organized shop is packed full of the kind of tools you can’t buy anymore: a 36” ship saw, a 16” Stanley skill saw, planers and drill presses by companies like Bridgeport.



At Flanigan Brothers Boatyard in Fairton, New Jersey, the MAGGIE S. MYERS is hauled for bottom work. The yard has served the Delaware Bay fleet for six decades.

“I get them at auction and yard sales,” he says with a wry grin, noting that he paid only \$105 dollars for a big bandsaw.

“We’ve been serving the fleet for 60 years,” he continues. “Used to be we worked on over 20 head boats [party-fishing vessels] a year. But the weakfish are gone and so are the boats. Now we’re getting the oysterboats. The schooners.”

There’s a reason the schooners have gravitated to Flanigan’s, according to Thumper Eicherly of the MAGGIE S. MYERS. “Those guys are magicians,” he says, “and they price their work fair for the watermen.”

Bryan Flanigan points to the “projects” page of the boatyard’s website (www.flaniganbros.com) to illustrate some of the extensive schooner reconstruction the yard has done.

“Working on big, old schooners you don’t have to be so careful,” Don says. “Just dive in.... The biggest problem is knowing when to stop.” He notes the JOHN C. PETERSON. She came in for repowering and engine-room framing and ended up with a near-total rebuild.

“Same story with the MAGGIE. We’ve made a mast for Thumper, twice.” Flanigan says the word “mast” as if there’s something about giving a schooner her wings back that catches his fancy. Why not? According to him, “It’s the most enjoyable thing, messing around with boats.”

—RP

Thumper Eicherly’s mind as he continues to motorsail in circles over a bump in the bottom where the conch gather. Sometimes he muses over his own improbable history. His trademark laugh seems to burst out of nowhere as he recalls how his parents nicknamed him Thumper for the way he kicked in his mother’s belly. He laughs again when remembering the free-spirited boy he was 35 years ago who came to the bay from

central Pennsylvania. Laughs to think that at age 54 he has become something of a folk hero and the last of the sailing watermen on this bay.

Currently carrying only a single mast, the MAGGIE is not quite the last of her kind, but she is the oldest of about 20 survivors of her type (see sidebar, page 55). Built in 1893 at Bridgeton, New Jersey, and framed and planked with white oak, the MAGGIE S. MYERS

Thumper Eicherly (in the wheelhouse) and crew muster for a photograph on the deck of the MAGGIE S. MYERS.

measures 59' on deck, has an 18' beam, and displaces about 40 gross tons. Without her centerboard, she draws 5'. In the 1940s, her waterman owner removed her sailing rig and converted her to power. Eicherly bought her in 1999.

"My wife, Jean, has always loved this boat. We had to dig deep to buy her, though. I only had \$4,000, but Capt. Willis let me have her and work off another \$1,000," Thumper says. "That first year we worked her a hundred days and kept her afloat with 13 pumps before we could make enough money to put her on the railway.... And then we discovered that this boat loves money. But thanks to the Flanigan Brothers (see sidebar, page 52), we're getting ahead of her."

To date the hull has been totally rebuilt, including all new framing and ceiling, and Eicherly has put a new foremast and bowsprit into the boat. He has scavenged booms—the current one is an aluminum flagpole—and he makes his own sails out of doubled-over hay bale tarps. "I want a new centerboard trunk and centerboard for Christmas," he says. "But that's going to take some serious dollars. Open-heart surgery." Ultimately, the MAGGIE's captain hopes to add a mainmast, too—if the price of oysters remains high. And *if* he can catch *something* on days like this when he's on one of his "hunting-and-gathering missions."



—Handy Ed and the KATHRYN M. LEE—

"If I had a wife at the time, she might have kept me sane," says Capt. Ed Farley in reference to taking on the total reconstruction of the 64' LOD Delaware schooner KATHRYN M. LEE.

Since the mid-1970s Farley has been a skipjack captain, dredging oysters during the winter on the Chesapeake. He's also a trained boatbuilder who once worked with Lance Lee at the Apprenticeshop and also with *WoodenBoat* founder Jon Wilson while Wilson was rebuilding pulling boats for the Hurricane Island Outward Bound School.

When not dredging oysters, Farley has put his shipwright's talents to use rebuilding two working skipjacks, the STANLEY NORMAN and the H.M. KRENTZ. Today, he still dredges with the KRENTZ each winter and carries sailing parties aboard (www.oystercatcher.com) spring through fall out of St. Michaels, Maryland.

While the oyster business was going to pot in 2000, Farley entered into a partnership to restore the 1923 Delaware schooner KATHRYN M. LEE with the intention of carrying passengers. After a year of dredging with her on the Chesapeake, Farley hauled the schooner out at Long Cove Marina in Rock Hall,

Maryland, to begin the restoration.

"She needed everything if she was going to get Coast Guard certification to carry passengers," Farley says.

Between 2004 and 2008 he bought out his partner and continued the top-down rebuild with the help of one other carpenter, replacing every-other frame (double-sawn white oak), while the remaining frames held the old boat's shape. But that was just the beginning. Eventually, Farley replaced the keel, keelson, stem, sternpost, horn timber, transom, centerboard trunk, and the rest of the frames. Then he planked the hull with angelique, fastening it with 700 lbs of 5" galvanized spikes. As he worked, he also added deckbeams and Coast Guard-mandated watertight bulkheads.

"When I was working on her every day, it was really fun," he says. "For their size, these schooners are just about the prettiest and toughest boats around." But work has slowed since Farley got married and oyster dredging on the Chesapeake improved.

"She's ready for her deck planking," Farley says, smiling. "I have the wood, an engine, spars, rig, and sails. She'll get done. But I'm not on a schedule. It's just one of those things."
—RP

Delaware Bay Schooners

A century ago, Port Norris on the New Jersey side of Delaware Bay was called the Oyster Capital of America. Hundred-car trains full of oysters would leave from there daily for Wilmington, Baltimore, Washington, Philadelphia, and New York. To meet the demands of those trains, the watermen of the Delaware developed purpose-built boats that could handle the bay's challenging wind and sea conditions, work on shallow oyster bars, house a crew for days at a time, and carry hundreds of bushels of oysters.

Smaller and lighter, box-built and cross-planked boats like the Chesapeake Bay skipjack would not do for such heavy work. Even stoutly built sloops were not rugged enough. Delaware Bay watermen turned for inspiration to Norfolk pilot schooners and the Grand Banks fishing schooners in New England. In the 1880s and '90s, Delaware Bay builders more or less copied the look of the FREDONIA-style, clipper-bow, fishing schooner. Using double-sawn frames and 2¼"-thick planking and ceiling, local shipyards built their schooners in the range of 60' to 80' LOD, about half to two-thirds the size of the fishing schooners that inspired them. They added a centerboard for work on shallow oyster beds. Bay schooners were built proportionally beamier than fishing schooners and have a sharper turn of the bilge to compensate for not being deeper. Freeboard is proportionally lower as well, to facilitate retrieval of oyster dredges.

Boatyards on the shores of the Bay's Cohansey and Maurice Rivers built most of these craft with white oak framing and planking. Of these builders, Stowman & Sons in Dorchester, New Jersey, is known for building as



In the early 20th century, hundreds of schooners worked the oyster beds of Delaware Bay.

many as six schooners a year during the early decades of the 20th century when several hundred schooners worked the oyster beds.

By the 1920s cash-fat oyster companies on the Delaware turned to noted designers of New England fishing-schooners such as William H. Hand to draw the lines for new schooners. And, like the New England fishing schooners of the Roaring Twenties, the Delaware oyster boats featured spoon bows and sleek-looking hulls. At one point the oystermen even proposed a race between the queen of their fleet, J. & E. RIGGIN, and a New England champion schooner like the GERTRUDE L. THEBAUD. The race never happened, but schooner lovers still fantasize about the possibilities. —RP

But the mission is going from bad to worse this morning. At 9:30 the dredges start loading up with nasty-looking orange sponges that the watermen around here call "whales" or "whale shit." An hour later a huge stingray comes up in the starboard dredge and starts whipping its barbed tail all over the work deck. Then at 11:30 one of the dredges snags something and can't be hauled back aboard. After 15 minutes of fighting with the dredge controls in the wheelhouse, Eicherly retrieves the stuck dredge only to discover that it has fouled the other dredge. So he and his crew spend another 15 minutes untangling the two dredges from each other.

But while some watermen might be prone to swear and hit things in the midst of these frustrations, Thumper Eicherly breaks into song. He sings chorus after chorus of "Camptown Races" until he has his gear squared away again. Clearly, he handles stress with his ready laugh and music. In the wheelhouse he carries a guitar. When the MAGGIE runs aground, the crew knows

that it's hootenanny time. Thumper has been known to sing sea chanteys and "Amazing Grace" for hours just as he does at the local church.

"I wasn't a man of God until I started working out here and saw how things fit together. The winds and tides, the fish and birds, the seasons. Nothing happens by chance," he says, "unless it's me catching any more conch today." He says he has learned that "you have to go gently. You have to be nice because that's what they remember you for after you are gone. That and the time you ran out of fuel and had to sail home."

Going gently, but with determination, is what Capt. Thumper is known for around Delaware Bay. In the MAGGIE's homeport of Bowers Beach, Thumper and "the catch of my life, Jean" hire unemployed youth, give second chances to former felons, host "soup kitchen dinners" in their home, carry gangs of people out into the bay to watch the Fourth of July fireworks. On a T-shirt featuring an image of the MAGGIE S. MYERS, the Eicherlys have silk-screened one of their

favorite Biblical verses: “To whom much is given, much is required.”

But even this gentle, self-reliant, and resilient man—a man who has taught himself to be a master waterman, welder, carpenter, electrician, sailor, and musician—has an end to his patience. It comes at 11:30 this morning when he tells his crew he’s done with conch for the day. It’s time to go dredging for “a sure thing...and some surprises.”

The sure thing turns out to be 200-year-old English anthracite coal that lies in a wreck that the captain knows about. And within an hour of dredging over the wreck, the MAGGIE and her crew haul up close to a thousand pounds of black gold. “I heat with coal,” says Eicherly. “And this stuff burns good.”

At 12:30 the first surprise comes up in a dredge. It’s the wooden cheek off a massive rigging block from what was probably a square-rigger. Soon the dredges yield an enormous deadeye from the wreck with the fat pigtail of a shroud still seized to it. Finally, the dredges pull up a cast-iron anchor davit, a piece of chainplate, and several clumps of calcified mud that Thumper tells his crew hold the best treasures.

“We’ll clean these things up carefully when we get back to my house,” he says, “to add to the collection.” His crew smiles. They know that the purple house with the green roof on Hubbard Avenue is a collector’s paradise, starting with the massive anchors out front and ending with the collection of deadeyes, blocks, and bottles decorating every free space indoors. Well, all the free space that is not occupied by one of the Eicherlys’ 40 cats. They lie basking in sun or sit staring out windows licking their chops at the birds living in martin houses on poles in the yard or at the goldfish in three small pools. Eicherly built the pools with granite ballast dredged from a wreck.

“Let’s take these bad boys home,” he calls out the window of the wheelhouse. That amazing laugh bursts from his throat yet again. It’s not possible to tell if by “bad boys” he means the crew, the three bushels of conch, the toadfish, the blue crabs, the half-ton of coal, or the “treasure.” But his words bring smiles to the crew’s faces. And after stowing the dredges and washing down the decks, they head for the netting beneath the bowsprit to lie back and dream the dreams of sailors homeward bound.

The breeze has come up and hauled northeast. The captain slows the engine to conserve fuel and lets the wind help push his schooner along. Meanwhile, a massive Air Force C-5A cargo jet lumbers overhead on its final approach to nearby Dover Air Force Base. It must seem so out of place, so out of harmony, to Capt. Thumper down here on the MAGGIE. But he shrugs it off and starts to sing “Camptown Races” once more. As a boy he always dreamed of running away to sea. Who can doubt that he has found his way? 🏠

Randy Pepper is the former Chesapeake editor of WoodenBoat. He is the captain of the research schooner SARAH ABBOT, and the author of 17 books, including 9 novels, and Watermen, his documentary on the lives of the Chesapeake’s commercial fishermen during the last boom of the oyster industry in the late 1970s.



The restored Delaware Bay schooner A.J. MEERWALD is the Tall Ship for New Jersey, and sails on educational expeditions near that state, Delaware, and Pennsylvania.

Last of the Breed

The best place to see Delaware Bay schooners is the Bivalve waterfront at Port Norris, New Jersey, on the Maurice River. The Bayshore Center at Bivalve (www.bayshorediscover.org) has a well-developed museum in a wharf building that represents the oyster industry during its early 20th-century heyday. The center also offers sails aboard its schooner A.J. MEERWALD. —RP

Still working under power in the oyster industry, mostly on Delaware Bay:

A.B. NEWCOMB	J. ROBERT BATEMAN
ADDIE ROBBINS	JOHN C. PETERSON
BRETTA ANN MARCHER	MARTHA MEERWALD
C.J. PETERSON	PETER R. PAYNTER
DAVID ROBBINS	ROBERT BOULD
HOWARD SOCKWELL	S.W. SHEPHERD

Sail-assisted dredging and fishing in Delaware Bay: MAGGIE S. MYERS

Restored and sailing as sail-training and passenger schooners:

A.J. MEERWALD, Delaware Bay	KATHRYN M. LEE , (restoration in progress), Chesapeake Bay
ADA LORE, Maine	
ISAAC H. EVANS, Maine	RICHARD ROBBINS, New York City
J. & E. RIGGIN, Maine	

The Return *of the* Giant-Slayer

The schooner CORAL OF COWES

by Nic Compton

Today rigged as a schooner (see facing page), CORAL OF COWES was rigged as a yawl when she was launched in 1902 as BANBA III. She was designed by Frederick Shepherd during the golden age of yachting, and under an owner who was a serious racer, she performed well in regattas during the 1920s and '30s against much larger rivals.



BEKEN OF COWES

It was the varnish that got me thinking. Not that it wasn't good enough—quite the opposite. The first thing I noticed when I went aboard CORAL OF COWES was her immaculate brightwork, which had no hint of brush marks. So I wasn't surprised when owner Richard Oswald told me he'd hired an Antiguan crew to strip the whole lot back to bare wood and put on 10 fresh coats of varnish. But it did get me thinking, because I know how much those guys charge and I knew this wasn't a million-dollar, no-expense-spared operation. It's all very well employing the best varnishers in the world to make your boat look good, but if you're on a budget then it's just a mad extravagance.

But I needn't have worried. Not for nothing has Richard skippered yachts in the Caribbean and the Mediterranean for the best part of 30 years.

"The varnish crews in Antigua charge different prices for different people in different places," he reassures me. "If you go when the superyachts are there, you'll pay top dollar; wait until the superyachts have left, and the price will change."

And that's just the start of it. Richard isn't above sailing 500 miles to get a better deal on hauling his boat, and he treats the Caribbean like most people treat the High Street, popping from one island to the next to get the best price for whatever his boat needs. After all, when you've sailed across the Atlantic a dozen times, what's a few days' sailing between boatyards?

"Each island is good at different things. You buy stuff in St. Maarten, you do the most visible varnish in Antigua because they do the best job and finish it off in Grenada where it's cheaper, then you run down



to Dominica to paint your bilges. You have to move around, and spread your money in communities that need it. Mind you, you pay for what you get. In Antigua, they're very good at what they do and don't need any management; in Grenada, it's cheaper but they need management."

It's an attitude that goes to the heart of how Richard runs his 112-year-old schooner—a size and type of vessel you might assume could only be afforded by a wealthy business type employing a professional crew, or a charitable trust with an endless supply of volunteer labor. Richard is neither of these but runs CORAL, as she is most commonly called, through a mixture of savvy and sheer hard work, topped with a crispy layer of bravado.

Interviewing Richard is a strange experience, as he seems to have done more things than anyone could reasonably pack into his 50 years. After a while, I gave up trying to make sense of his life and just wrote down what he told me. It went something

Left—Richard Oswald has owned CORAL OF COWES since 2011. He has led charters throughout the Caribbean and often to England and the Mediterranean as well. **Below**—A regular participant in the Antigua Classics, CORAL at 80' long on deck cuts a handsome figure as a schooner, the rig she has carried since a restoration that began in the 1990s in South Africa.





Left—CORAL's gaff-schooner rig provides ample opportunities for willing charter guests to take a hand in sail handling during races yet is flexible enough to allow long passages with minimal crew. **Lower left**—With comfortable and ample deck space, the yacht gives guests a taste of a grand period in English yachting.



NIC COMPTON (BOTH)

like this: He started sailing when he was seven years old, at Thorpeness in Suffolk, England, and (according to his charter website, www.coralofcowes.com) learned to tie a clove hitch before he could tie his shoelaces. After studying at the London School of Economics, he hitched a ride on a boat crossing the Atlantic to the Caribbean and got bitten by the long-distance sailing bug. Back in Europe, he built a James Wharram-designed Tiki 31 (his first gaff-rigged schooner) in Ibiza, Spain, and spent the summers taking tourists on cruises and the winters teaching history at the local International School. It was, as he says, a “nice life.”

His first skippering job was on a 1949 German Frers-designed “cruising Twelve,” a 12-Meter yacht intended for both racing and cruising. For the next 20 years, he commuted between Europe and the Caribbean. For the final 12 of those years, he owned and skippered his own charter yacht, a Bowman 57 called EMILY MORGAN. Unlike many sailors, who opt for either traditional or modern yachts and tend to be fiercely loyal to whichever camp they’re in, Richard seems equally at ease in both.

“I’m a sailor first and foremost,” he says. “I sail all boats. Wooden boats do have a bit more soul, and there is something special about being involved with them. As a history teacher, I like stories. I like things that touch you, that you can have empathy with. But at the end of the day, a boat’s a boat.”

He stopped his transatlantic roaming five years ago, when his 14-year-old son decided to swap living with his mother in Los Angeles for living with his father in the U.K. Determined to keep his side of the bargain, Richard sold his charter boat and settled down to being a full-time parent, teaching a Yachtmaster course in Portugal to pay the bills. Then, in spring 2011, he got a call from a friend who told him there was a boat for sale in Antigua that he just had to see. Although he wasn’t looking for a boat at the time, Richard was out there like a shot.

The vessel in question was 80’ LOD, originally rigged as a yawl but now rigged as a schooner. Designed by Fred Shepherd in England (see sidebar, page 60), she was launched by White Bros. in Southampton in 1902. She was in many ways an undiscovered gem, for while most of the grand old dames of that era have had multi-million-dollar restorations in prominent boatyards and gone on to join the classic yacht circuit on either side of the Atlantic, CORAL had managed to slip from view for nearly three-quarters of a century.

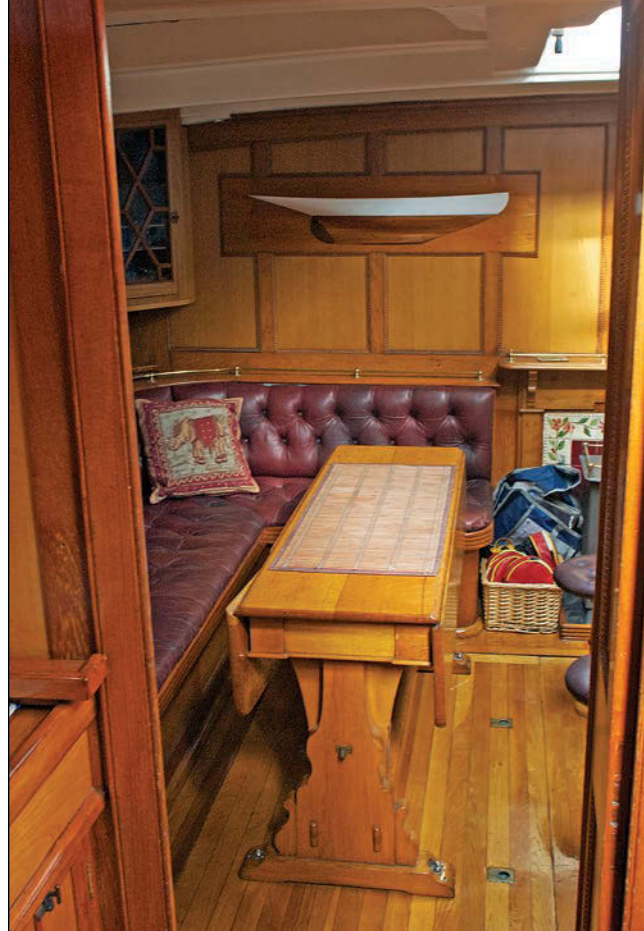
Yet CORAL had more reason than most to be remembered, particularly in her home waters of the

Solent. Built as BANBA III, the yacht wasn't particularly successful for the first 25 years of her life, since Shepherd was better known for designing voluminous cruising yachts than fast racing machines. Then she was bought by Frank Chaplin, a member of the elite Royal Yacht Squadron, who entered CORAL in the 1926 King's Cup in the Solent, against the likes of the 1903 William Fife III-designed MOONBEAM, 82' on deck; the 1896 A.E. Payne-designed CARIAD, 105' on deck; and the 1926 Fife cutter HALLOWE'EN, 69' on deck. According to a contemporary report, CORAL won "handsomely," beating the scratch boat MOONBEAM by 38 seconds on corrected time. Just to prove this was no fluke, she won again in 1928, earning herself the accolade of "the giant killer." A 1932 change in rules excluded yachts of CORAL's comparatively small size from the King's Cup and instead created the Queen Mary's Cup, in which CORAL placed third in 1932 and first in 1934.

Her racing career was brought to an abrupt end by the onset of World War II. CORAL, like many other yachts, donated her 25-ton lead keel to the war effort. After the war, she was laid up at boat-builder Len Souter's yard in Cowes and turned into a houseboat. And there she lay, all but forgotten, for 40 years. It was in some ways her saving grace, as it meant she wasn't chopped up and "improved" to reflect the changing fashions of the postwar years. Instead, she remained mostly intact, with her original paneled mahogany interior and teak cabin trunks—although her rig was long gone.

She was eventually discovered and awakened from her 40-year slumber by businessman Robin Reed, who had her shipped via Hamburg, Germany, to South Africa, where he was based. A Dutch naval architect supervised the latter part of her eight-year restoration (completed in 2005), including replacing most of the frames and all of the planking below the waterline. In the 1990s, the classic yacht revival was just kicking off in the Northern Hemisphere and, had she been restored in Europe, an owner would probably have been advised to return to her original configuration. Instead, she was given a bullet-proof rebuild with a practical, but not original, schooner rig for the extended sailing her new owner planned to do.

The planned cruise was not to be, however. On the first leg of her journey from South Africa, the yacht encountered a storm and had to pull into St. Helena, in the middle of the south Atlantic, with a broken boom. It seems it was all too much for the owner, who headed home in comfort aboard the Royal Mail ship ST. HELENA and left his crew to sail the rest of the way to the Caribbean without him. Six weeks after leaving Cape Town, CORAL arrived in Antigua looking



Top right—CORAL's original mahogany paneling and dropleaf table make her main saloon a warm and inviting gathering space. **Right**—The yacht, which served as a houseboat for 40 years, has many period fixtures and much original hardware, making her something of a time capsule below decks.

NIC COMPTON (BOTH)

Fred Shepherd's Design Legacy

It was Frederick Shepherd's misfortune to have lived in an era of design giants. Born in 1869, he was 18 years younger than G.L. Watson, 12 years younger than William Fife III, and one year younger than Charles Nicholson. Although the British racing world was dominated by these great designers, Shepherd carved himself a successful career creating wholesome, elegant cruising designs, which occasionally lifted their skirts and won races too. It's a testament to his skill that many of his designs are sailing still, including his two most famous designs: Alec Rose's *LIVELY LADY* and Arthur Ransome's *SELINA KING*.

Shepherd started his career in the offices of Arthur E. Payne, one of the most innovative designers of his day. During the 1890s, he joined Lory & Cornwallis, a yacht brokerage and design firm based in Piccadilly, London. He designed seven yachts there, including one of the biggest of his career, the 95-ton yawl *NEREUS*, which had some success in handicap racing before World War I.

In 1899, then 30, Shepherd set up his own design office on Norfolk Street, off the Strand, in London. There, he built a reputation for designing comfortable, well-mannered cruising yachts. A common characteristic of many of his designs is a slack bilge, blending into the keel without too much "tuck"—not so much wineglass as ice-cream-sundae glass shape. The result is

a commodious hull with a comfortable motion at sea, though it might not be the fastest.

Not that Shepherd couldn't design a fast boat. *CORAL* (ex-BANBA III), one of his earliest designs, was not successful in her early races but went on to win the King's

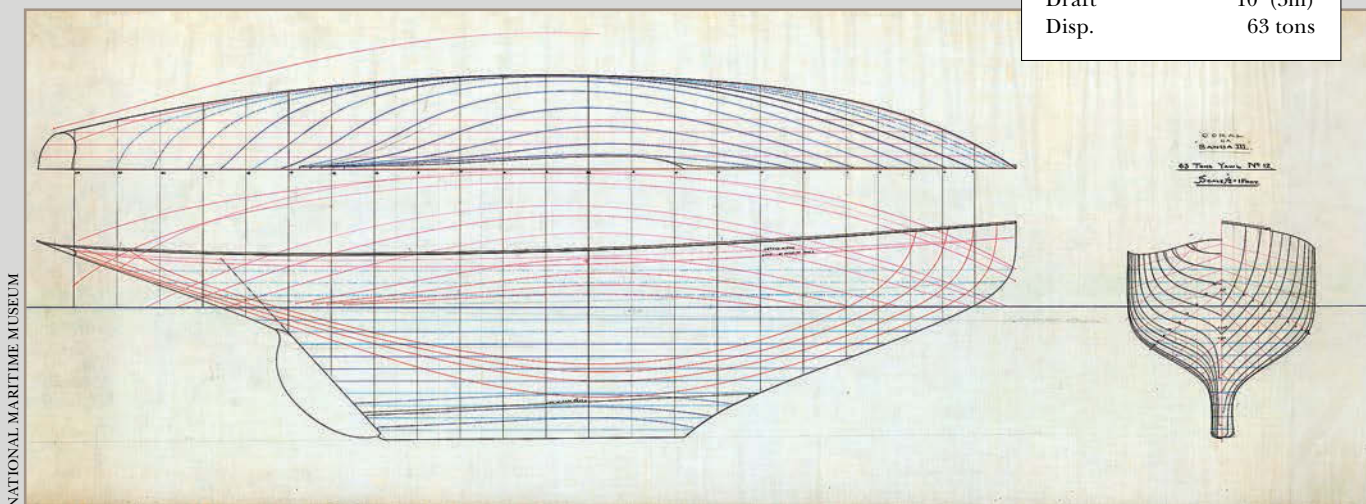
Below—Frederick Shepherd's lines drawing for BANBA III, later renamed *CORAL*, reflects the influences of her times, with a plumb stem and long aft overhang terminating in an elegant transom. Right—The double-ender *SELINA KING*, which Shepherd designed for *Swallows and Amazons* author Arthur Ransome, was launched in 1938 and is still sailing today.



BEKEN OF COWLES

CORAL Particulars

LOD	80' (24.4m)
LWL	64' (19.5m)
Beam	15' (4.6m)
Draft	10' (3m)
Disp.	63 tons



NATIONAL MARITIME MUSEUM

very much the worse for wear, with a broken and jury-rigged boom, blackened varnish, and a dispirited crew. Although already nominally on the market, she was put up for sale seriously and, thanks to a sharp-eyed friend, snapped up by Richard for an undisclosed sum—though we can assume it was more than the “£1 and other considerations” declared on the Bill of Sale.

It was like a gift for Richard, who was in the almost unique position of not only being boatless, and therefore with money in the bank, but also having a network of contacts. His extensive local knowledge meant he could get the boat back in shape quickly and relatively

cheaply. This wasn't going to be a checkbook restoration, dragging on for years, but a no-nonsense, Caribbean-style job. After getting the varnishing done by a top crew in Antigua (for a bargain \$10,000), he sailed the boat to Grenada, where the bulk of the remaining work was done, including fitting a new boom, new backstays (featuring Harken Black Magic blocks cunningly covered in leather to hide their cheeks), and new awnings and upholstery.

With the bulk of the deck, rig, and interior work done, *CORAL* then headed down to Trinidad to make the most of that port's cheap haulout facilities. There,

Cup twice (see main article). His unusual 50' center-board yawl CORONA, designed to take to the mud on the Essex foreshore, duly won her first race on handicap in 1913. And then there was the spectacular 73' cutter (later a yawl) THANET, built in 1914 and raced by successive owners right up until the early 1950s.

After World War I, Shepherd moved his practice to Swanwick on the Hamble in Hampshire—then a small rural village on the U.K.'s south coast, which would eventually become a sailing mecca. By the late 1920s, however, after a brief attempt at setting up a boatyard, he moved back to his old haunts in Piccadilly, where he remained for the rest of his career.

The 1930s decade was a halcyon era for wooden yacht construction, during which Shepherd produced many of his finest designs. Among these was the 50' gaff cutter LEXIS, which was built as a cruising yacht but in the 1931 Fastnet Race was the first British finisher on corrected time—the same year that Olin Stephens burst on the scene with his breakthrough design DORADE, which won the race. Shepherd concluded the decade with what some consider his finest design, the 50' yawl AMOKURA. According to historian John Leather, she “exhibited the best of Shepherd’s experience, cruising comfortably without alteration from her offshore racing role.”

Shepherd also took on an assistant: a promising young designer named Frederick Parker, who would go on to become a successful designer in his own right, working closely with Moody’s boatyard in Swanwick in the 1950s and ’60s. By the time the *Swallows and Amazons* author Arthur Ransome approached Shepherd’s office to design a sensible cruising yacht in 1937, Shepherd was one of the most successful yacht designers in Britain. The result of their collaboration was the pretty 35' double-ended Bermudan cutter SELINA KING.

Long after Shepherd retired in 1939, one of his designs was home-built by a British expat in Calcutta. Launched in 1948, LIVELY LADY was eventually bought by Portsmouth grocer Alec Rose (later Sir Alec), who sailed her around the world in 1967–68. Shepherd lived just long enough to see the historic journey of his design; he died at age 100 in December 1969. It was an appropriate end for a designer who may not have had the swagger of some of his more illustrious contemporaries but whose designs have outlived many of their speedier rivals. —NC

the hull was recaulked and painted. The stem, which was worm-damaged, was replaced. The old anchor windlass—which was known as Lucifer and had taken a whole day to raise the anchor from 30 meters (about 100') of water when the boat was leaving St. Helena—was backed up with a more efficient modern windlass and rode. The new anchoring system alone cost around £14,000 (about \$23,000).

Back in Antigua, a local seamstress converted a roll of raw silk cloth into a Bedouin-style outdoor shower, while another local craftsman made a custom ceramic sink for the owner’s cabin. A watermaker was also



NIC COMPTON

A new rode system, using rollers housed in a substantial bowsprit fitting, allows efficient anchoring.

fitted, and as a final touch Richard had an original 1920s Lymington Scow shipped out from England to use as a tender.

Richard’s plan was to charter the boat, initially in the Caribbean and then in the Mediterranean, and all the work was done with the idea that she would be able to “wash her face” (i.e., pay her way) in the Med for three months of the year without spending a fortune on marina fees.

“It costs £880 (\$1,300) per day to moor CORAL in the main marina in Ibiza—and it’s not even a nice place,” he says, explaining that £280 (\$450) of that per-length cost can be attributed to the bowsprit. “Everything was done to make us independent—like the anchoring system, the watermaker, and the generator—so we can sit in some *calas* [cove] looking good, away from all that.”

Seven months after leaving for her refit, having completed a 1,000-mile journey to Grenada and back, CORAL was back in Antigua in time for the Yacht Charter Show in December 2012. There, she picked up 30 days of charter work, and then stayed on for the Antigua Classics, where she won third place in the *concours d’élégance* before heading across the Atlantic

Right—CORAL's schooner rig, though not original, retains traditional elements such as leathered mast hoops and wooden parrel beads.

Far right—Many of the yacht's rig fittings (like this staysail boom cap with a ratchet winch to adjust clew tension) have been recreated to blend with her era.



NIC COMPTON (BOTH)

back home to Cowes. It was the first time CORAL had sailed in the Solent in nearly 80 years, and it turned out to be an emotional homecoming.

"We came up the Solent and sailed into Cowes under full sail just as the sun came up over the yard-arm of the RYS [Royal Yacht Squadron]. CORAL rounded up in front of the RYS for the first time since 1935, and we dropped the sails really nicely. At last, she was back where she was in her heyday, which was always my intention from the moment I bought her. It was a fantastic moment.

"The first person to come on board was the harbor-master, who remembered CORAL from when she was a houseboat. She was owned by Len Souter and his wife, Doll, then, and the harbormaster remembered Doll giving him ginger beer on the boat. Later, the whole Souter family came on board to have a look. One of them pointed to a bunk and said, 'That's where Granny died.'"

CORAL arrived a few months after the replica of the royal J-class yacht BRITANNIA was brought to Cowes, and although CORAL may not have had the recognition factor of her more famous contemporary, she had been a Cowes landmark for 40 years and was clearly remembered with great affection by all those who knew her. One old man Richard got talking to at the yard run by Harry Spencer—a legendary yacht skipper who returned to his native Cowes to establish Spencer Rigging and later Spencer Thetis Wharf and Thetis Engineering—casually revealed a priceless nugget of information. All the old black-and-white pictures Richard had seen showed a dark hull, which he had assumed was black. But the old man pointed to a bin in the corner of the room and told him she had been that color—racing green. Which is why Richard renamed her CORAL OF COWES, in recognition of the years she spent at the center of British yachting.

Once back in Europe, CORAL was put straight to work hosting a corporate charter in the Round the Island Race, before heading south to join the Med circuit at the Puig Vela Clàssica regatta in Barcelona. ("Half the classics turn up there in July," Richard tells me, "because the sponsors generously give free moorings.") There, CORAL raced against the likes of

MOONBEAM III, a 1903, 101' LOD gaff cutter by William Fife; MARIETTE, a 1915, 105' LOD schooner by N.G. Herreshoff; and MARIQUITA, a 125' LOA gaff cutter by Fife. Far from resuming her role as the "giant-slayer," she was handicapped by her reduced cruising rig—to Richard's evident chagrin.

"CORAL has the hull shape, but not the sail area. Her original gaff yawl rig with jackyard topsail had at least 50 percent more power than her current schooner rig without jackyard topsail. You need a lot of power to get 63 tons of yacht going. The Beken of Cowes pictures from the 1920s show the boat really heeling, and that's how CORAL likes to sail. She's fast and well-behaved in 30 knots of wind, but unfortunately in the Med they cancel sailing when the wind blows over 20 knots.

"The solution is to fit a jackyard topsail, a jib topsail, and a massive genoa, and to pimp her up like MARIETTE. It's not what a schooner's designed for, but you need it for racing in light winds. You need the extra power."

Yet, despite his reservations about her current rig, Richard doesn't seem inclined to convert her back to her original yawl configuration, even if he could afford to. "It would be incredible to return her to yawl rig, because then she could compete with the best on the Med circuit," he says. "But she's a great boat for family cruising as she is. The schooner rig is handy crossing oceans, and gives independence that way. Having sailed the boat for two seasons, I can understand why the Grand Banks fishing boats were gaff schooners. It gives you enormous flexibility, and it's so easy to decrease power when you need to. I'd like to increase the sail area for racing, but keep her rigged as a schooner."

A schooner rig also has the advantage of being manageable by a small crew, each sail being relatively small and therefore requiring few hands to work it—something of concern to an owner paying monthly wages. CORAL can be comfortably sailed long-distance by just four people, although when she's in racing (i.e., charter) mode there are enough strings to keep three times that many busy.

And it's in the crew costs that Richard thinks most savings are to be made. He claims he runs CORAL on 10 percent of what the big yachts on the Med circuit spend—and he's only partly joking. "Running a boat like



CORAL arrived in Antigua in 2011 after a cruise from South Africa, where she had been restored. Richard Oswald found her for sale there and jumped at the opportunity to start a charter service in a classic wooden yacht.

Where CORAL comes into her own is on voyages intended for corporate team-building experience. The CEO of one company told Richard that CORAL was much better for this purpose than a modern yacht because most tasks involve three people. Hoisting the mainsail, for example, requires three people on the throat halyard and three on the peak halyard. It's as if the whole boat has been created as an exercise in team-building—only it's for real. And the CEO put his money where his mouth was, booking CORAL for two years running in the Round the Island Race.

There can be few people better qualified to operate a boat like CORAL than Richard, yet there's no doubt that he's been through a steep learning curve—not so much about how to sail a gaff schooner but more on how to keep an aged wooden vessel afloat and to meet the managerial demands that it imposes.

"It's not about money, it's about time. Running CORAL is incredibly time-consuming. You can't do everything yourself—maybe you can with a 50' Bristol Channel pilot cutter, but not with this boat. So to a certain extent it's a management operation. Running a boat like this isn't just for you. Other people's lives are planned around you. We've planned our schedule for the next two years, and everyone's relying on that. On my previous boat, I could drop charter guests off, then set off single-handed from Grenada to Antigua or the Virgin Islands. I used to love that. With this boat I have to think about other people. So there are pros and cons.

"I haven't had time to read any books. I just do it. You don't read a book before driving a car; it's the same with a classic schooner. You go in with some knowledge and learn a whole lot more."

It's certainly refreshing to sail on a boat of this caliber that isn't run by a professional crew and where the owner is completely hands-on—whether that means steering the boat through a storm off the Azores or sourcing some essential piece of gear. It's a lot for one person to take on, and so much responsibility doesn't come without sacrifice, but my hope is that CORAL will continue to "wash her face" with Richard at the helm. What could be better than hopping from island to island to get the best deal, fitting a better anchor windlass so you can avoid the stultifying marinas, or showering in her Bedouin tent in some remote anchorage? CORAL may not be perfect by current restoration standards, but she is an ocean voyager with thousands of sea miles to her credit and has introduced hundreds of people to the joys of sailing a traditional gaff-rigged vessel. And that's worth more than any amount of regatta silver. 🏆

Nic Compton is a freelance writer and photographer based in Brighton, England. He has written about boats and the sea for 20 years and has published nine nautical books, including a biography of the designer Iain Oughtred. He currently sails his 14' Nigel Irens-designed Western skiff from Brighton Beach.

CORAL is labor-intensive, so if labor is employed inefficiently it costs a fortune. Boats like this are un-technical, providing you don't have hugely complex electronics. A lot of love goes into the varnish and structure of the boat, but nothing that requires highly skilled workers. Most of it can be done by the crew. Most people in the yachting world are paying skilled wages for unskilled work. But it needn't cost a vast amount to run a boat like this, so long as you pay unskilled wages—£100k a year (about \$160,000) is plenty, more than enough."

But cutting costs is only half the equation, and Richard has had to work hard to find the charters needed for CORAL to "wash her face." Any illusions he might have had that the clients he'd built up during the 12 years of chartering his Bowman 57 would neatly switch over to his new project were soon dispelled. Chartering a venerable old wooden yacht turned out to be a very different ball game, particularly when the cost of hiring the boat ranges from £10,000 (\$16,400) per week for a couple to £15,000 (\$24,600) per week for six.

"Charters are sold to the least-willing partner, which tends to be the wife, and the wife usually wants an en suite bathroom. Now, four couples can charter a Lagoon 500 with en-suite bathrooms, whereas only two couples can charter CORAL—and we only have one en-suite bathroom. But I'm not willing to cut CORAL up to make her more suitable.

"It was summed up when I got a call for a repeat charter from a group who wanted to charter a yacht in the Med with me as skipper. They had been out on my little 57' yacht and had a great time, but there wasn't enough space for them on my big 100' schooner. Most people who come on CORAL consider it a privilege to be on board, but when it comes to the nuts and bolts, they'd rather charter a 57' plastic boat."

Aboard TOLKA



**A limousine
launch for Muskoka**

Text and photographs by Timothy Du Vernet

The “limousine launch” TOLKA, built in 1928, was meant to be an all-weather boat for original owner John Lash and his family. The Lashes had an island summer cottage on Lake Rosseau, in the Muskoka region of Ontario. In the 1920s, the boats turned out by the builders of Muskoka were becoming famous for their speed, craftsmanship, and elegance, so Lash’s choice of builder might have startled the local boatbuilders: he commissioned the boat to be built 1,200 miles away, by Bell Laboratories in Baddeck, Nova Scotia.

There was logic to his choice of builder, however. Lash’s brother-in-law, Casey Baldwin, worked closely with Alexander Graham Bell and would eventually become a partner in the Scottish-born inventor’s eponymous research facility in Baddeck. Bell had founded his laboratory after building a summer home in the region in 1889, with the wealth he’d developed through his invention and marketing of the telephone. The facility had far-ranging interests, including experiments in powered flight and hydrofoils. Lash’s launch would have to be elegant and innovative in order to fit into the fabric of his own adopted summer community.

In her prime, TOLKA was well known on Lake Rosseau, so it is difficult to imagine the derelict state in which she was discovered in 2003. She was a “gray boat,” to use the parlance of runabout aficionados—a discarded pile of weathered wood. Her snow-covered, weathered hull was barely holding together and some of the original hardware had been stuffed deep under her collapsed coach roof.

The restoration was undertaken by her current owners, Lee and Penny Anderson, of Nisswa, Minnesota, employing the skills of boatbuilder Peter Breen of Ontario. The boat’s rich history demanded that Breen do his research to thoroughly understand the design. To determine the original shape of TOLKA’s hull, Breen tweaked and shifted the boat’s remains to bring the hulk back into shape. The original transom provided a solid clue for the stern shape, and the seam battens, reset into their notches in the sawn frames and their screw holes realigned, gave Breen confidence in the rest of the restored shape.

In the following photographs, we’ll tour the revived TOLKA and study the details that make this launch so special.

A Derelict Revived

In general form, TOLKA appears similar to many of the so-called “long-deck” displacement launches built in Muskoka. Because she was found as a derelict, her restoration would be based primarily on film footage and photographs obtained from Lash family descendants who remembered her well. Today, they say she looks just as they recalled. In 1928, Muskoka was well known for its fine launches, and TOLKA, despite being built elsewhere, had to match the area’s elegant and refined boats. Her layout was clearly designed to be chauffeur-driven, either from the forward cockpit or from the protection of the cabin. This style, known as a “limousine launch,” posed some mechanical challenges, as we’ll see, and is without peer in Muskoka.





A Fixed Roof and a Navy Top

TOLKA's sturdy fixed roof covers only the aft steering station, and has ample overhang forward. At one point in the boat's history, the cabin had been sawn off and so had to be completely reconstructed based on period film footage and family photographs. The roof was built of canvas-sheathed tongue-and-groove strips that form a flat top with curved sides. A pair of handrails are fitted to it. Aft of this fixed roof, a convertible canvas "navy top" covers the passenger-seating area in inclement weather. It can be opened on nice days and closed on bad ones. (Vintage family footage of TOLKA shows that at one point, the bow helm was also protected by a navy top.) Permanent vertical supports for the fixed roof and navy top are the same height, creating a uniform top line in the boat's profile.



Windscreen

The windscreen of the after helm station is divided into two halves by a horizontal hinge. For improved visibility, it can be opened halfway, while still affording some protection. Automobile-type side windows are operated by hand cranks, and as with the navy top can be opened or closed depending on the weather or passenger preference. The original window cranks, made of stamped steel, had rusted beyond repair. Breen was able to replace them with authentic period cranks.





Hardware

While the window cranks had disappeared from the derelict TOLKA, some of her original hardware had survived. Among these pieces were a few deck vents (bottom photo, previous page), mounted on a subtle but distinctive Bell-shaped mount. With the originals serving as guides, these vents and their mounts were re-created. Other original pieces included the running lights, which were buffed and rechromed. Incredibly, the glass globes for the interior lights mounted on the seat backs and cabin overhead were also recovered from the old boat. Other hardware, such as the fender cleats, gas tank cap, and flag-pole socket were carefully re-created.

The Engine

TOLKA was originally powered by a 150-hp Sterling Petrel gas engine, which drove the boat up to 40 mph and could pull up to five water-skiers at a time. The Sterling, built in Buffalo, weighed 2,450 lbs and is known as a particularly reliable power plant. TOLKA was restored with a duplicate, and the bulkheads of the rebuilt engine space incorporate wood salvaged from the original boat. The engine stringers are fastened to the frames with the original 12 bronze bolts—salvaged, buffed, and reused.

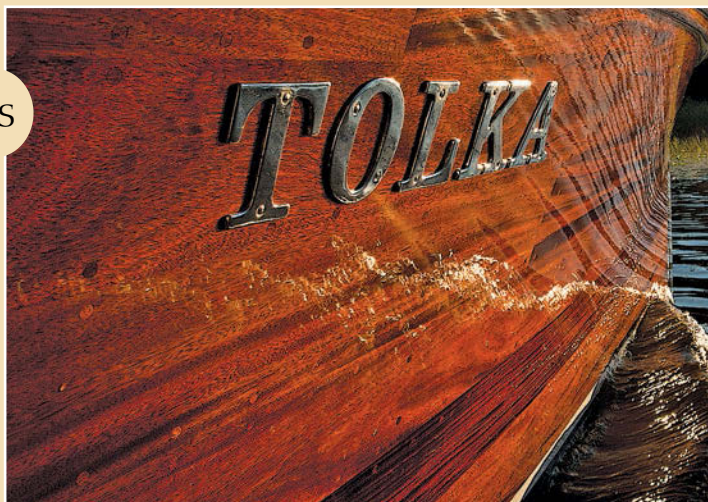


Dual Helms

The dual helm stations were a particularly difficult restoration challenge for Peter Breen. He explained that each helm has its own bulkhead and steering box, and that these are linked by a complicated mechanism. In addition to the bulkheads and steering wheels, each station has its own dashboard, complete with plaques, gauges, and controls. The gauges had been replaced numerous times over the years, and the old holes in the dashboards provided clues as to the sizes and locations of the new instruments. Current owner Lee Anderson prefers to drive TOLKA from the cabin, where he can enjoy a long view forward.

Determining Original Colors

When determining the tone of TOLKA's hull stain, Breen relied on a few historic color photographs of the boat, and also the less-weathered areas beneath the surviving hardware. Like the original boat, TOLKA's new planks are book-matched, resulting in eye-pleasing symmetry when the boat is viewed from the bow. Toward the end of her previous life, TOLKA was painted a light color—likely light blue, based on period film footage.



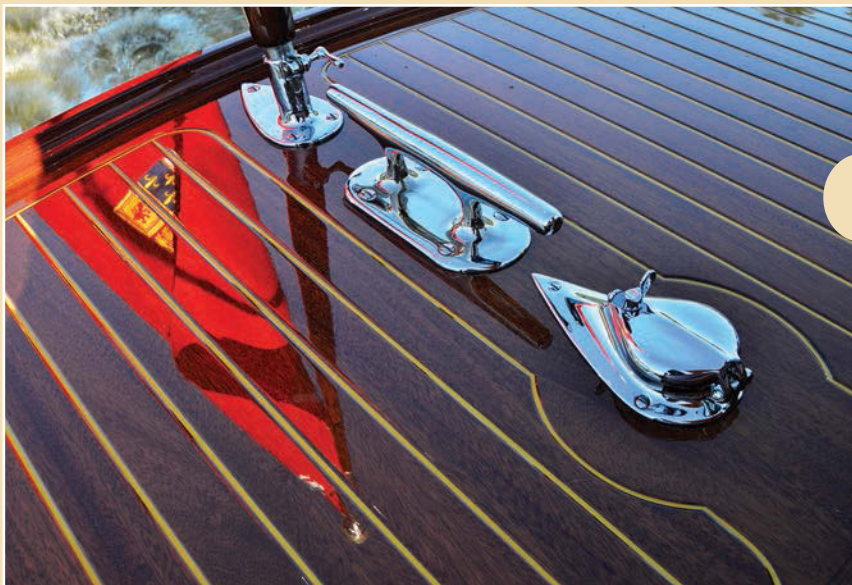
Carved Details

The subtle flourishes of carved wood and curving chrome give TOLKA a particular elegance. Her coamings are bordered on top by a small oval caprail, and by a piece of quarter-round trim along their bottoms; the coamings themselves terminate in eye-pleasing ogees. The vertical supports for the fixed roof and navy top are fluted to lighten their appearance. TOLKA's curvaceous helm-seat backs (see photo, page 74) are hand-carved from solid mahogany in a lengthy process that involved rough-shaping with power tools and refining with hand tools, and employed a template to assure that each arm-rest matched its partner. The restored boat's seats are covered in the same dark blue pleated leather as the original.

Footplates

It isn't unusual for a runabout or launch to bear her builder's name in the footplates; TOLKA's are inscribed with "Bell Laboratories," a very rare marque, indeed. *Right*—TOLKA's owner, Lee Anderson, displays an original foot plate.





Deck Detail

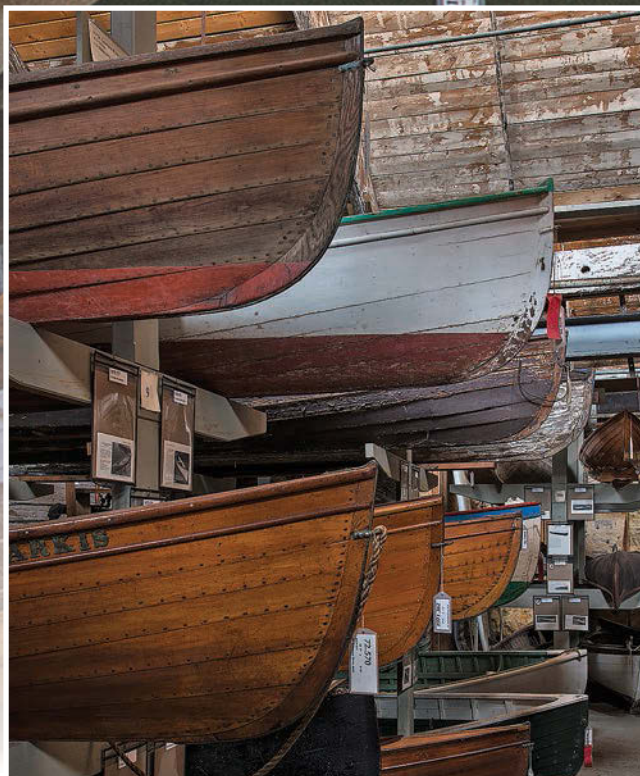
The decks are planked in mahogany and the seams inlaid with holly. The deck planks are blind-fastened, and thus show no bungs or fastenings.

Emerging from the Boathouse

TOLKA has a special place in owner Lee Anderson's magnificent boathouse in Nisswa, Minnesota. Here, she's sitting on her custom cradle and gliding on rails to the water. TOLKA's 19 or so stable-mates include famous boats from Hacker, Gar Wood, and Ditchburn. 🛥

Tim Du Vernet is a professional photographer with a passion for antique boats and the Muskoka wilderness. He is co-author of the book Wood and Glory, a celebration of the legacy of Muskoka's wooden boats.





Above—A former mill building on the grounds of Mystic Seaport in Connecticut houses a vast collection of watercraft—about 450 of them—representing many peak moments for American watercraft.

©MYSTIC SEAPORT/ANDY PRICE (THIS SPREAD)

by Stan Grayson

Hidden away in a sprawling brick building in Mystic, Connecticut, is the most important collection of boats that most people will never see. Although it's generally known simply as "the mill," the building's official designation is the Rossie Velvet Mill, after the family long associated with it, and its most popular product. During the first decades of the 20th century, the Rossie Velvet Mill was Mystic's biggest employer, and in prosperous times three shifts of textile workers labored there amid the terrible heat and din of 180 steam-driven looms.

Today, though, the mill is quiet, and in winter its concrete floors radiate a toe-numbing cold. It's long since

The Ghosts

been a part of the Mystic Seaport museum, and a couple of years ago the museum's library and ships plans collections were relocated to beautifully renovated rooms here. But much of the old building is given over to boats that, for space reasons, can't be publicly displayed on the museum grounds. I first became aware of this situation many years ago thanks to the publication in 1979 of Maynard Bray's *Mystic Seaport Museum Watercraft*. Here, for the first time, all the museum's boats were revealed.

To say that I was fascinated by the book would be an understatement. Its heft, teal-colored cloth binding, and the smell of its pages remain, to this day, as comforting and familiar as a chat with an old friend. John Gardner, then assistant curator and boatbuilding instructor at Mystic, wrote *Watercraft's* foreword. In it, he aptly called the boats "irreplaceable historic documents, and in addition, objects of folk art...."

By 2001, when the third edition of *Watercraft* was published, both the book (now co-authored by Ben Fuller and Peter Vermilya) and the museum's collections had grown enormously. "Twenty years ago," Senior Curator for Watercraft Dana Hewson told me in the summer of 2013, "we might take a dozen boats in a year. Now, it's two or three. I don't believe everything out there



in the Rossie Mill

has been collected, but there probably aren't a lot out there that are consistent with what we look for. We're very selective and, of course, there's not a lot of space."

Today there are some 450 boats in the mill, and when Hewson first guided me through the building one dark, February afternoon, the space constraints were obvious. Boats were stashed in all corners, stacked three-high in places, shoehorned into every square foot. Even for Hewson, finding a specific boat was a challenge without the printed guide that keys each boat to a specific location within the vast building.

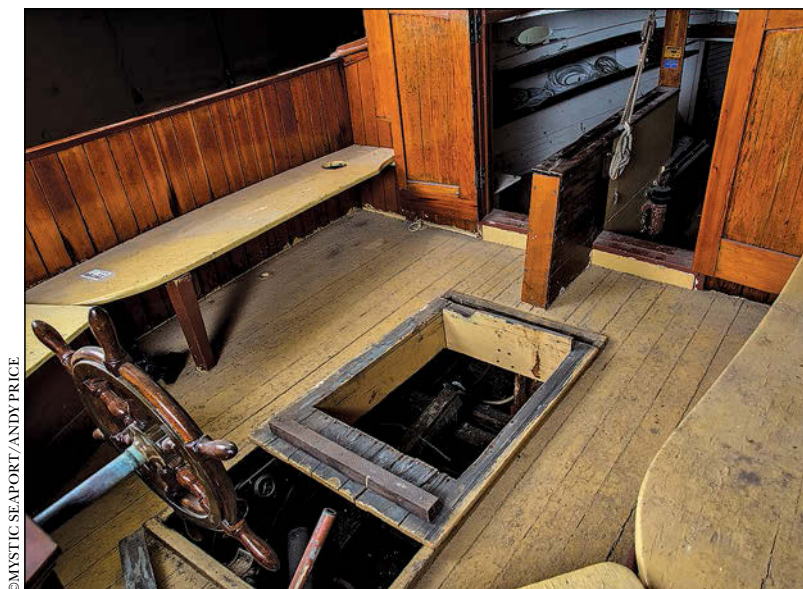
An unexpected advantage of seeing the boats here is that they can be viewed without distractions. One need not block out a disruptive background of waterfront condos, jet skis, or even a museum display space. Here, long since removed from water and sunshine and those who'd loved them, the boats exist within no context but time itself. Having studied photographs of these watercraft for so many years, I was unprepared for the sense of discovery I felt when finally seeing them. They seemed at once familiar yet entirely new. Their very survival seemed amazing. What follows are the stories of five boats whose past had somehow become intertwined with my own.



DOLPHIN, a 21' Crosby Catboat

"Wow," I told Dana, when he flicked on the lights that illuminate the endmost section in an area somewhere seemingly near the center of the mill, "it's Capt. Adrian's DOLPHIN!"

DOLPHIN's accession number as reported in the latest edition of *Watercraft* is No. 1987.138, meaning the boat was acquired in 1987 and was the 138th object accepted that year. Another Crosby cabin catboat at Mystic, FRANCES, has been restored and is on display, but the 21' DOLPHIN exists just as she was when Capt. Adrian Lane donated her. Both catboats had been



©MYSTIC SEAPORT/ANDY PRICE

The Wilton Crosby catboat DOLPHIN was launched in 1917 and rigged for scalloping in her early years. She was later converted to pleasure use.

became DOLPHIN's sole owner.

Like most old catboats, this one was altered over time. Her centerboard was reduced in size, her spars shortened. When she needed a new mast, Lane had it fashioned from a big schooner-yacht's spinnaker pole. "Everybody had more working sail in the old days," Lane said when I met with him to discuss a book I was writing in 1981. "They'd take one reef all the time. But [now] I don't [have to] reef until it's blowing 20 knots."

On the Vineyard, DOLPHIN once suffered serious hurricane damage that required much of her starboard-side planking to be replaced. The boat was somewhat unusual for a Crosby in that her original planking was cedar rather than pine, cypress, or mahogany. But mahogany was used for the new planks, and screw fastenings rather than the Crosby's typical galvanized-iron boat nails. "They did a lousy job, by the way," Lane told me. "The screws weren't long enough, and for years I've been taking out those damn screws and driving boat nails in their place. The old boat nails she was built with—you couldn't get them out to save your soul."

Under Lane's ownership, DOLPHIN presented what he called "something major" every year. "There was a new centerboard and the new mast. I had a new rudder made. We replaced a couple of planks. She's basically pretty sound, but I suppose a new keel and some extra floor timbers might be needed."

I went sailing with Adrian one May day when there was, perhaps, 10 knots of wind in Fishers Island Sound. We beat slowly out of Noank past a spindle with an osprey's nest on it. Lane said the birds were a useful fog signal. DOLPHIN was well balanced in

built by Wilton Crosby (1856–1935). In 1982, when I interviewed Wilton's grandnephew, Wilton B. Crosby, Jr., he told me that Wilton "was born here right on the waterfront [in Osterville] along with the rest of 'em and just fell into it natural. Boatbuilding was the *only* thing to do."

DOLPHIN was launched in 1917, 17 years after FRANCES, when Wilton was 61 years old, and well after the heyday of Crosby catboat production. Still, DOLPHIN's life story reflects in many ways that of her predecessors. Her original owner is unknown, but we do know that Edgartown fisherman Joseph Mello acquired the boat in 1932. Mello used DOLPHIN for scalloping, and in summer he took island visitors sailing. He made flannel-lined protective coverings tailored to the varnished cockpit coamings, so DOLPHIN's appearance remained as much yacht as working boat.

When he became too old to properly care for DOLPHIN, Mello, with tears in his eyes, sold her to Vineyard Haven schoonerman Bob Douglas. But Douglas soon decided he wanted a bigger catboat, and DOLPHIN's next owner was a Spanish American and World War I veteran named John Killam Murphy. A lifelong sailor and yacht broker—he was often referred to as "the dean of Connecticut yachtsmen"—Murphy was 85 when he acquired DOLPHIN.

"I probably never should have bought her," he wrote after the fact, "but I did have fun rebuilding her." Four years later, though, in 1965, he advertised the boat for sale in *Yachting*. DOLPHIN was purchased by the genial mate of Mystic Seaport's schooner BRILLIANT, Ned Watson, and the boat's skipper, Adrian Lane. Later, when Watson bought himself a 26' catboat, Lane

DOLPHIN came to Mystic in 1987, and is, according to a survey conducted then, "an excellent example...of her famous builder."



©MYSTIC SEAPORT/ANDY PRICE

that breeze, and fresh from winning a race the previous Saturday. “There was just one windward leg and the rest were reaches,” Lane said. “It was just elegant for catboats, though they are lot handier and closer-winded than people think.”

With a lifetime of experience behind him in sail and steam in most of the world’s oceans, Lane knew exactly what he was talking about. “Pretty much all my jobs involved boats,” he said. “I probably worked ashore for only five years.” Once, in command of a vessel used to monitor the noise levels of submarines, “Some plates let go in the main hold in the middle of the night in January. We got picked up by Norwegians and taken to Europe.”

Lane donated DOLPHIN to Mystic in 1987, and by then she’d already been immortalized by the Catboat Association in its DOLPHIN Award for “exceptional service to the Catboat Associaton.” Despite the many repairs and changes the then-70-year-old boat had seen, the survey called her “an excellent example of the art and craft of her famous builder.” In fact, rigged up and properly interpreted, she’d make a fabulous exhibit just as she is. For now though, the old catboat rests in the mill, her big barn-door rudder propped against the port side that shows rust bleeding from the old iron boat nails. If you ever want to know about Crosby catboats, DOLPHIN is a good place to start.



©MYSTIC SEAPORT/ANDY PRICE (THIS PAGE)

The 15' LOA Cutter SNARLEYOW

One day back around 1978 or so, I found myself doing research at the New York Yacht Club’s library. Sitting across the table from me with a stack of books and magazines was a gray-haired, studious-looking fellow wearing a pair of large glasses. By and by we got to chatting, and he introduced himself and gave me his card. It read: “John W. Streeter, Yachting Historian.” I was in my mid-30s then, and John seemed elderly but, in fact, he was probably just a couple years older than I am now, and I generally don’t feel that old. I recognized, though, that anyone who described himself as a yachting historian was a rare fellow.

John mentioned he was at work on a book, but we didn’t have time to discuss the project, and I more or less forgot about it. Then some 20 years later, and 11 years after John Streeter’s passing, the book was published by the Herreshoff Marine Museum; it was called *Nathanael*



©MYSTIC SEAPORT/ANDY PRICE

Built in 1882, the miniature SNARLEYOW was once owned by yachting historian W.P. Stephens, and represents the last of the full-size deep-draft English racing cutters of the 19th century.

Greene Herreshoff, William Piccard Stephens, Their Last Letters 1930–1938. Beneath the title was this: “Annotated by John W. Streeter in the Library of the New York Yacht Club.”

This fascinating book, the result of obvious devotion and scholarship, includes 36 annotated letters written by Herreshoff and Stephens to each other when they were old men. Letter Nine by Stephens, written August 6, 1935, includes this remark: “I have a yacht...a cutter 15 ft. LOA by 3-6 beam designed by John Harvey and built in New York in 1882; she is still sound and seaworthy, the last of the English cutters except MEDUSA.”

This little yacht was SNARLEYOW, a name that, Streeter explained, came from the book entitled *SNARLEYOW or the Dog Fiend*, written by a French naval commander, Frederick Marryat (1792–1848). A lines drawing of the boat was included in C.P. Kunhardt’s popular *Small Yachts: Their Design and Construction*. In his annotation Streeter noted that “While SNARLEYOW seems to have started cat-rigged, as was the British original, Stephens

rigged her as a proper cutter and he sailed steering with his feet, sailing-canoe style [via tiller ropes].”

Stephens, the grand old man of American yachting history, died at his typewriter in May 1946, having more or less completed his epic series of marvelous articles that were later published in book form as *Traditions and Memories of American Yachting*. Stephens was a few months short of his 92nd birthday when he died, and by then SNARLEYOW’s welfare had been on his mind for many years. Even at the time he wrote that letter to Herreshoff in 1935, Stephens understood how rare his boat was, and that it would one day need a special home. A few months after her father’s death, Eleanor Stephens offered the little cutter, some old yachting flags, Stephens’s *Forest and Stream* articles, and many photographs, to Mystic. The boat, sans rig and the unusual sliding seat that allowed her skipper to adjust his weight fore and aft as necessary, eventually became accession No. 1952.498.

One can never cease to be impressed by 19th-century boats. Almost invariably, their structure and details combine incredible delicacy of detail with built-in strength. Of batten-seam construction, SNARLEYOW’s still-fair hull had been planked with $\frac{1}{2}$ ” mahogany, though years of sanding diminished the thickness by $\frac{1}{16}$ ” inch or so. The planks are fastened with copper rivets to the battens and to steam-bent $\frac{1}{4}$ ” x $\frac{3}{4}$ ” oak frames alternating with natural crooks. While her seat/steering setup and rig would be fantastic to have, the sight of this well-crafted, bare hull built 131 years ago is thought-provoking.

SNARLEYOW’s beam of 3’8” makes her beam-to-length ratio quite moderate in comparison to some British cutters of an era when yachts there were taxed according to their beams. For a time in the United States, some sailors became convinced that narrow, deep hulls were far superior to beamier, shallower centerboard types. Kunhardt was among this vocal sect—the “cutter cranks.”

The 18’9” x 6’3” x 5’ FOX (ex-COCKLE, ex-GALENA), another boat in the mill, is also one that the cutter cranks would have loved. She was designed by Marblehead’s James R. Purdon and built in town—about 1 $\frac{1}{2}$ miles from where I write this—at Graves in 1913. Two years later, Purdon sold the boat to the Tudor family. As a young woman, portrait artist Rosamond Tudor sailed this seaworthy little cutter in all weather. She was married, for a time, to Marblehead aviation pioneer and yacht designer W. Starling Burgess, and their daughter Tasha became a famous illustrator. While not as extreme as some British-style cutters of their day, this little boat and SNARLEYOW still appear not quite freakishly narrow.

As for Stephens, he seems to have spent too much time with the 1898 SNIKERSNEE, the 21’9” canoe yawl that he designed and built himself, to have been a serious cutter crank. But he certainly recognized SNARLEYOW as a historic boat. What we have now in the Rossie Velvet Mill is a little yacht designed in England by a leading architect, built in New York by a leading builder, John C. Smith, and owned and preserved by a beloved man who was recognized in his own lifetime as the dean of America’s yachting historians.



©MYSTIC SEAPORT/ANDY PRICE

The Wianno Senior FANTASY

“Just look at that,” I exclaimed to Dana Hewson. The graceful bow of a Wianno Senior lanced out of darkness into the dimly lit aisle.

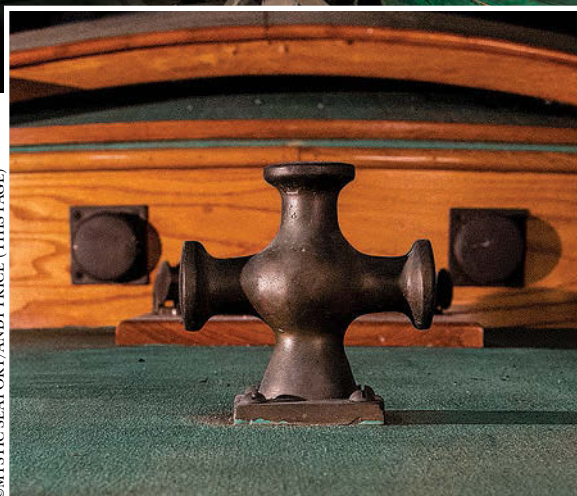
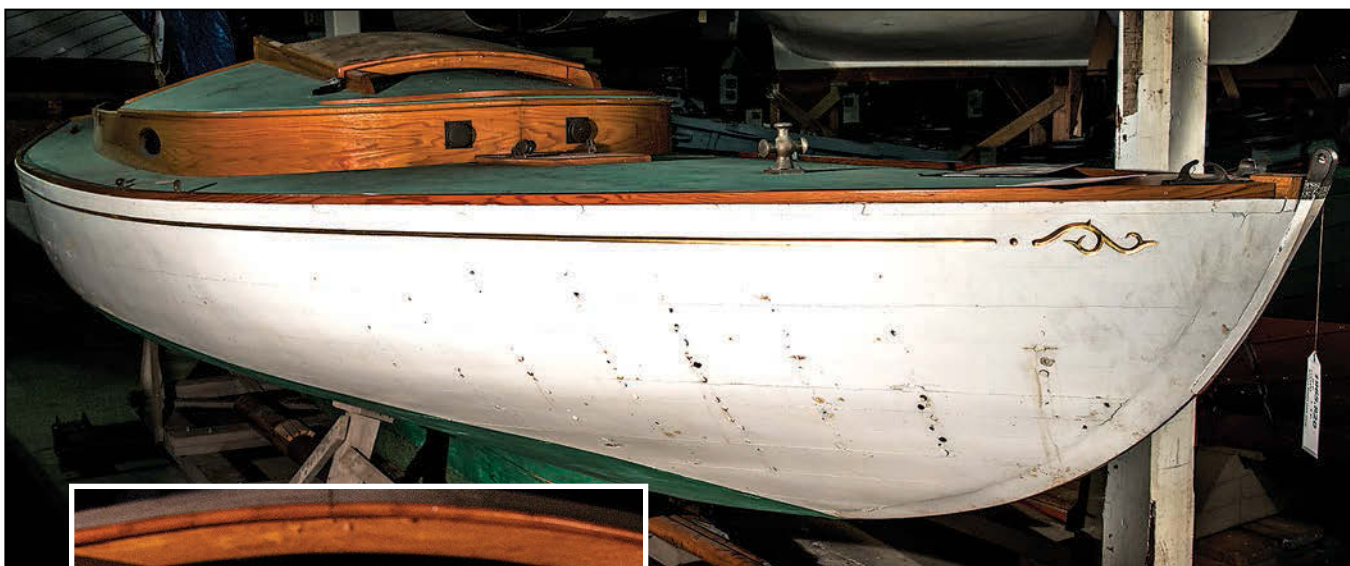
“There she is,” Dana said.

I walked aft to have a look at the name, FANTASY. I was mightily impressed by accession No. 1965.820, for I had recently completed a centennial history of the Wianno Senior (see Review, page 101) and knew that this boat was among the first ones built in the winter of 1914. If you want to know more about the story of the boatbuilding Crosby family, about the development of Cape Cod, about President John Kennedy’s favorite sailboat, and about the advent of one-design racing, FANTASY is a better prism than most through which to gaze.

One-design classes emerged in the latter years of the 19th century and gained ever-increasing popularity. Eventually, they replaced the many catboat and “jib-and-mainsail” classes that had previously typified yacht racing. The Wianno Senior was designed in 1913 by Wilton Crosby’s younger brother Horace Manley when he was 41 years old. Manley, the only Crosby to leave Osterville for a time had, with a partner, established a yard in Brooklyn, New York, in the mid-1890s. There, he saw the growing popularity of one-design classes. Back on Cape Cod, when the Wianno Yacht Club approached Manley about creating a new one-design, the key parameters included a boat able to deal with the challenging currents, shoals, and winds of Nantucket Sound. It was also to offer some modest cruising potential.

The WYC got more than it bargained for. There have been a great many knockabout classes, but the Wianno Senior is among the oldest and, even as other classes faltered, the Seniors sailed on. Why is this so? With her shallow keel, centerboard, and gaff rig, the 25-footer was perfectly adapted to her home waters. Experiments during the mid-1920s with a marconi rig proved disappointing. “For this little corner of the world,” one longtime owner told me, “it’s the best-designed four-person boat. It just works for local conditions.” Today, third- and fourth-generation Wianno Senior sailors sail in the wakes of their forebears.

FANTASY was bought by Mary Hinkle primarily for



©MYSTIC SEAPORT/ANDY PRICE (THIS PAGE)

FANTASY, built in 1914, was among the first batch of Wiannos turned out by Manley Crosby. The Wianno Senior class on Cape Cod is one of the most enduring classic one-designs in the country. She was sailed for nearly 50 years by James Gaff Hinkle, beginning when he was 15 years old; he donated her to Mystic Seaport in 1965.

her 15-year-old son James Gaff Hinkle. While the other boats had buff-painted decks, Mary asked Manley Crosby to paint FANTASY's deck canvas green so she'd be able to distinguish it from her porch where she used to watch the races. As for James, he raced the boat for the next half-century, winning a great many trophies. After the war, he served as the Wianno Yacht Club's commodore, and for many years devoted himself to the demanding task of the fleet's administration.

"He used to say that when the time came, he'd either scuttle FANTASY on Horseshoe Shoal or donate her to Mystic," remembered Hinkle's son, Jim.

In mid-September, 1965, Hinkle, Sr. chose the latter. "The FANTASY has been raced and owned by me for 51 years and is still in good racing trim," Hinkle wrote Mystic, and he went on to list some of the many trophies he'd won. This Wianno Senior is one of only two existing from the original 1914 fleet, and after the donation, Mystic Seaport had her restored at Crosby's where she had been built. She slumbers now in the old

mill even as newer Seniors, whether wood or fiberglass, still sail out each summer to do battle on Nantucket Sound, skippered and crewed by some of the country's finest sailors and still, by gosh, gaff-rigged.

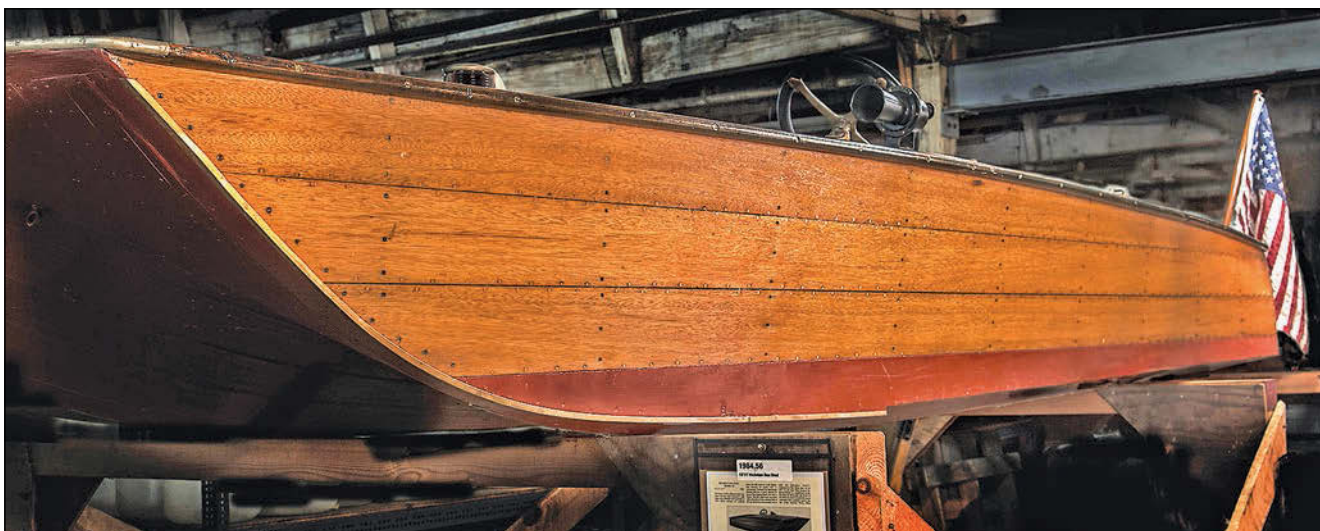
A 16' Hickman Sea Sled



Over time, my writing about the American marine engine industry led to connections with a wide variety of fascinating boats. One that's popped up regularly thanks to its long but checkered history is the Hickman Sea Sled (see WB No. 100). There are three Sea Sleds at Mystic Seaport. Accession 1984.56, a double-cockpit 16-footer, is a brightly varnished and sobering testimony to the fact that it takes more than brilliant innovation to achieve either the recognition of one's peers or business success.

Born in New Brunswick, Canada, in 1878, William Albert Hickman graduated from Harvard in 1899 and returned home to become a Provincial Commissioner and, incidentally, to achieve distinction as a writer of both fiction and non-fiction. Yet, by the age of 33, Hickman's interest in boats had led him to establish The Viper Company of Pictou, Nova Scotia. The first VIPER was a 20'2" x 3' flat-bottomed, racing-oriented boat that had nothing in common with Hickman's later work except for his guiding philosophy.

In a 1911 article published in *The Rudder*, Hickman wrote: "In my opinion, unless a speed boat is a sea boat, she is not a boat at all...." This search for speed



©MYSTIC SEAPORT/ANDY PRICE (THIS PAGE)

The Sea Sled came in a variety of sizes, this one being the largest of the outboard models. It was also the forerunner to the now-ubiquitous Boston Whaler.

and seaworthiness was Hickman's goal as he developed each successive VIPER, a process that resulted in his 1914 patent for a hull cross-section shaped like an inverted V. This was the Sea Sled, the product of Hickman's brilliance and ability to think outside the box. "It was the original basic cathedral idea," wrote naval architect Weston Farmer who well understood Hickman's achievement, noting the design "would suppress the side wash under the hull. The boat would ride on air!"

Riding on air, more or less, meant the Sea Sled could achieve remarkable speed with comparatively modest horsepower, and Hickman also selected the lightest, most powerful engines available—Van Blercks and Hall-Scotts among them—for his larger inboard models. But the principle held true for the outboard versions, too. What's more, the boats could speed through turns in rough conditions with little or no worry about capsizing or diving into the next wave and, possibly, not emerging, dangers that drivers of Gold Cup racers learned firsthand.

Hickman's work (which also included development of surface-piercing propellers) met with resistance within the motorboat-racing establishment. What's more, even as he created a company in West Mystic to build Sea Sleds, Hickman's post-World War I efforts to secure ongoing Navy contracts resulted in conflict leading to a bitter lawsuit. Ever forward-looking, however, in November 1945 Hickman published drawings of his latest Sea Sleds. The new boats took advantage of the strength and light weight of "mahogany-faced waterproof plywood."

In 1955, Hickman concluded an initial agreement with businessman Dick Fisher and naval architect Ray Hunt who wanted to build the Sea Sled using Fisher's idea for an unsinkable, foam-cored, fiberglass hull. Soon enough, though, this collaboration failed. Likely as a way to avoid a patent battle with Hickman, Hunt and Fisher retained the squared-off look of the Sea Sled but added a central hull to the middle of the cathedral.

The first Boston Whaler, like Hickman's smallest model, was just over 13' long. It emerged in 1958, not long after Albert Hickman's death on September 10, 1957.

The 15'11"×4'7" Sea Sled considered here was the largest of the outboard models, and this one was powered by a shiny, cast-aluminum, 26-hp Johnson V-45. This boat was a marvelous gift for one Richard Keppler upon his college graduation in 1929. Keppler used his Sea Sled on Schroom Lake, where he won a number of racing trophies and enjoyed the boat for over 40 years. A deck-off restoration was performed by the second owner.

Accession 1984.56 remains a thought-provoking ghost from the past. The boat is a reminder that being on the cutting edge, as was Hickman, can be as painful as it is satisfying, and that bucking convention without highly developed negotiating ability and plain good luck can lead one into rough seas, indeed.



An 11'6" Osterville Skiff

My late friend Townsend ("Townie") Hornor was a do-anything Renaissance-man sort of fellow, equally comfortable in boardrooms, his big,



The Osterville skiff—heavy, substantial, and simple—was once common in Osterville, Massachusetts, but has now been replaced by fiberglass and inflatable dinghies.

well-equipped workshop, or afloat. At heart, he was a waterman who grew up on the Osterville shore and developed a keen interest in everything having to do with boats. Among other things, at Harvard, Townie studied with historian Samuel Eliot Morison, and he was always eager to assist with projects involving past times.

Just about anyone in Osterville needing to dispose of an old boat or have it repaired might contact Townie. One day, in the early 1970s, he was asked if he would be interested in an old skiff. Of course, he was, and he kept the boat for years until, recognizing its importance, he donated it to Mystic Seaport as accession No. 1988.24. This was just the sort of apparently mundane, everyday sort of boat that was taken for granted by those who used them. But Townie saw beyond that.

"In the 1930s, and I am sure well before that," he wrote, "everybody [in Osterville] had that sort of skiff as a tender.... They were usually painted white or light grey, but a bright one was not unusual.... Most had the galvy [galvanized] patented rowlocks that this one has.... A number of local backyard builders built them.... The local high school boatbuilding class also built some."

This 11'6"×3'11" Osterville skiff is a substantial boat. She has hefty knees to reinforce the transom and a foredeck to reinforce the bow. The survey showed some nail sickness where the hull meets the cross-planked bottom, but the inwale is copper riveted to the sheer plank. "This accounts," read the survey, "for the boat not losing its shape.... With a little work, it could be serviceable."

Today, one can still see a number of tenders ashore at the Osterville town landing on Bridge Street. But boats like this one are long gone. "When fiberglass arrived in 1947 with its 'no maintenance' expectations, that was about it for the heavy wooden skiff," Townie wrote in his provenance letter to Mystic. "But they were a good stable boat for all seasons."



Of Time and the Mill

"To a large extent," said Dana Hewson, "the boats here are saved for their own intrinsic value. They are kept for posterity."

The collection—focused on boats from the Chesapeake Bay area, New York state, and New England—is of unending variety. Where else might one stumble upon the boat that gave so many their first experience of sailing—an original Alcott Sailfish? This example was once displayed at a Leominster, Massachusetts, Alcott dealer, and its foredeck bears the painted names of company founders Alex Bryan and Cort Heyniger. There's a plywood Dyer Dhow, originally designed for the Navy's PT boats and forerunner of the fiberglass models still made today. There are power dories built by once-important companies now all but forgotten. There are motorboats, rowboats, dories, skiffs, and what Hewson noted is "probably the most significant group of [rowing] shells in the country." There are Barnegat Bay sneakboxes, racing dinghies, and canoes of all varieties.

"A long-term goal here," said Hewson as he switched off the lights and returned the boats to their slumber, "is to have a section of the mill opened as an exhibit. For now, access can be arranged for groups or for someone building a boat who would benefit from studying those in storage."

For the most part, though, the boats in the Rossie Velvet Mill will continue to await discovery by those historians and devoted visitors who recognize the technology, art, and culture that reside within them. "Here I am," the old boats seem to say. "Pause awhile, now. Think. There are things we can teach you." 🏠

Stan Grayson is a regular contributor to WoodenBoat, and has written several books on the topics of old marine engines and cat-boats. His most recent book, on the history of the Wianno Senior, is reviewed on page 101. Stan extends special thanks to Mystic Seaport Museum volunteer Peter Dickinson.



Oonagh

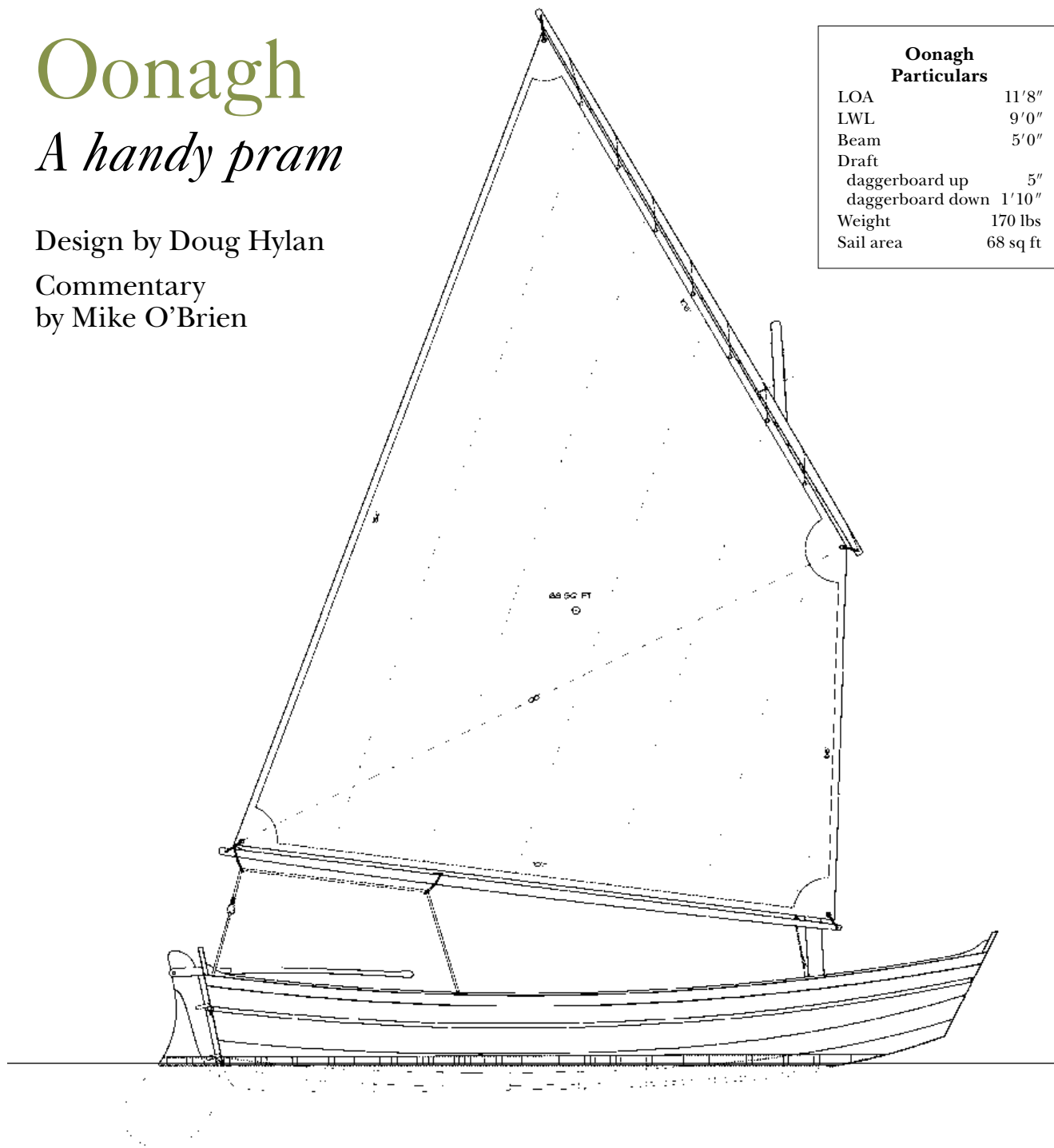
A handy pram

Design by Doug Hylan

Commentary
by Mike O'Brien

Oonagh Particulars

LOA	11'8"
LWL	9'0"
Beam	5'0"
Draft	
daggerboard up	5"
daggerboard down	1'10"
Weight	170 lbs
Sail area	68 sq ft



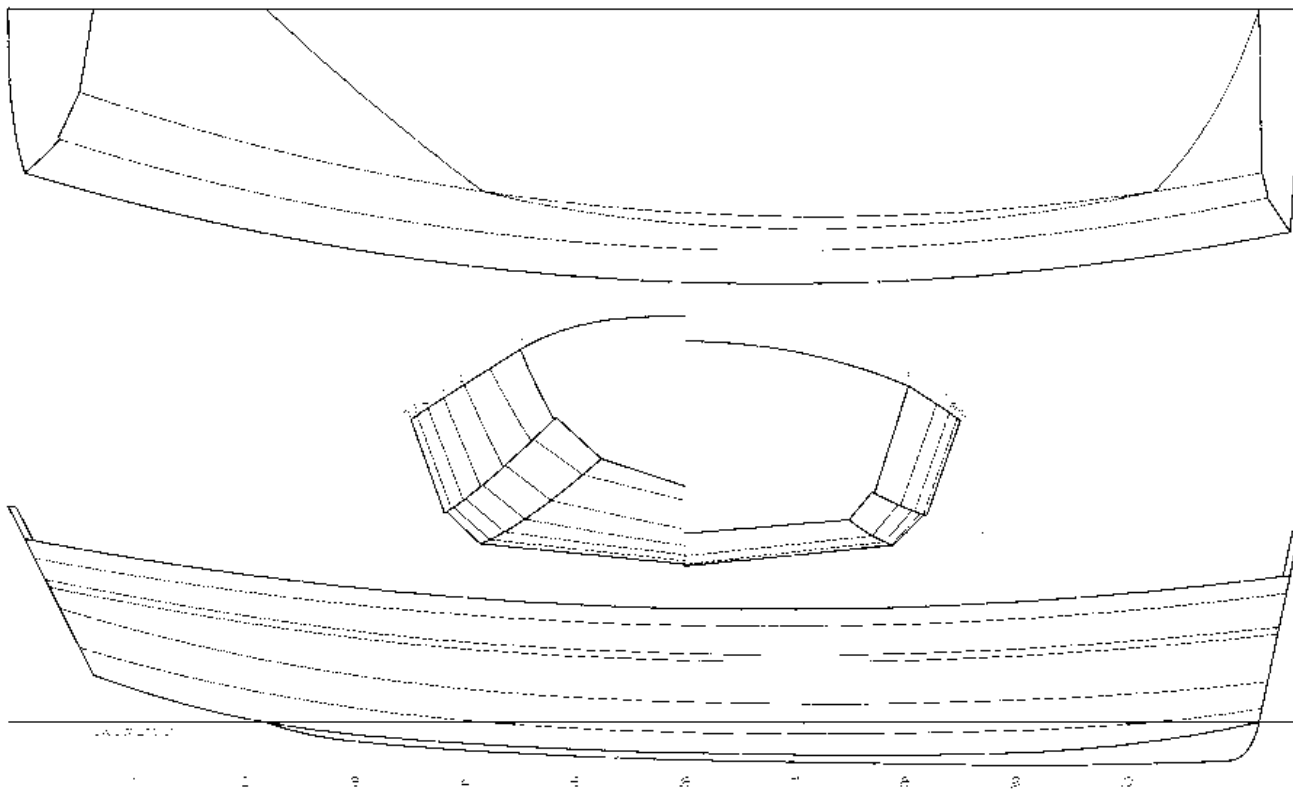
Designer-builder Doug Hylan introduces his pram, Oonagh, as the “anti-RIB.” That seems a strange description, until we look at his reasoning.

For the past couple of decades, the rigid inflatable boat (RIB) has become popular for many good reasons...and perhaps some not so

good. The RIB (pronounced “ribby” along the waterfront) usually consists of a low fiberglass bottom or “hull,” normally of deep-V shape, surrounded by a huge inflatable collar or pontoon that acts as the boat’s sides and rails. This configuration offers great stability, flotation, and built-in “fendering.” Entry and exit

aboard a RIB typically prove safe and bruise free. When we come alongside the mother ship, we’ll not worry about dinging her topsides.

So, what’s not to like about RIBs (ribbies)? Oonagh’s designer reasons: “They abandon what used to be the most powerful argument for inflatables—that they can be



Powered by oars, sail, or a small outboard motor, this robust pram moves easily through the water. Firm bilges and great breadth ensure ample stability.

deflated and stowed aboard for longer passages. They feature deepish V-bottoms, which make rowing even more impossible, and really show any advantage only with the application of lots of petroleum. When you try to use that horsepower, a RIB will first plow itself into a deep trough, then jump up onto a plane with unnerving rapidity. There's no sweet spot between the two extremes."

Given these faults, as he sees them, Hylan feels compelled to explain the RIB's popularity: "My hunch is that we baby boomers are losing our balance, muscle mass, joint mobility (and a bunch of other functions too embarrassing to mention). We're happy to have a dinghy that's stable as a church, can be driven like a bumper car, and one that gives us an excuse for not rowing." Recalling his youth in the 1960s, he adds, "Come on Flower Children, let's take back the high road!"

The designer argues against RIB tenders, but larger high-powered

RIBs would seem to hold good use for other employment such as rescue work, running contraband, chasing those who run contraband, or mounting amphibious assaults on enemy-held beaches. If we plan to engage in those activities, and can afford the fuel, perhaps we should consider the type.

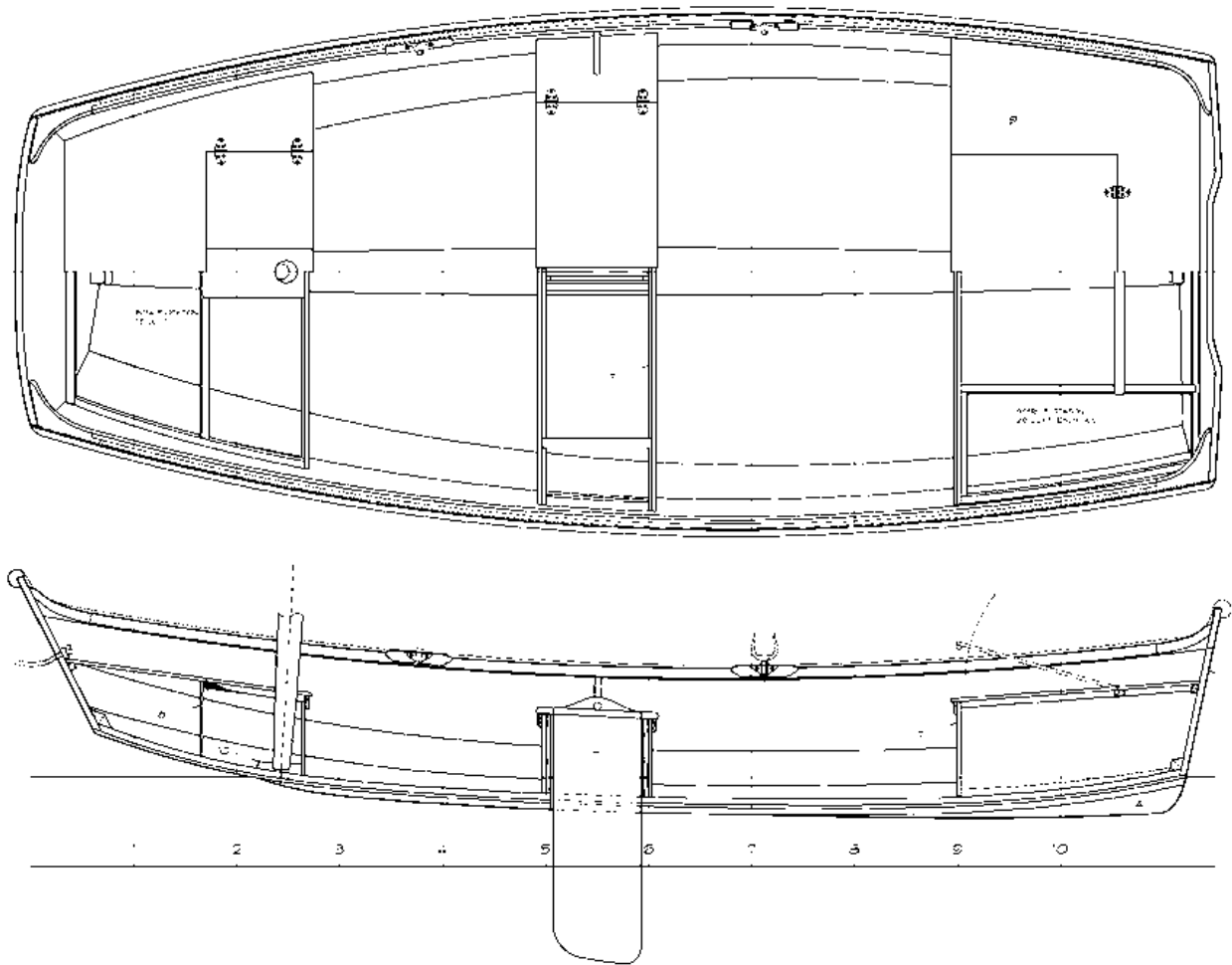
With Oonagh, Hylan intends to grab hold of a RIB dinghy's good points and to discard its faults. He has drawn a handsome pram, which packs considerable room into a short overall length. As for stability, he achieves it in an old-fashioned manner: with plenty of breadth. This hull measures a full 5' wide, some 10" beamier than a typical rowing tender.

To protect the mother ship's topsides and our own bodies, the designer specifies that we sheathe Oonagh's rails with oversized cushioned "gunwale guard" commonly employed along the edges of piers and floats. This seems a fine idea,

which we might plagiarize for use on other boats.

Oonagh's hull shows us a nice full-bodied shape. The bilges are firm. For her length, this pram will prove stable indeed. Gentle, sweeping rocker (longitudinal curvature) to the bottom allows for a smooth passage through the water. If we're careful with trim, Oonagh will row respectably.

The designer knows that an owner might choose to hang an outboard motor on Oonagh's transom, and he has drawn this pram to accept a low-power engine. No matter how much horsepower we clamp to this hull, that gently rockered bottom and tucked-up transom, which make for easy rowing, will preclude high-speed planing. Well, they'll preclude *safe* planing. Given sufficient power, Oonagh will indeed jump up and plane; but, in so doing, she will skitter and porpoise wildly. As a young boy, I enjoyed this type of thing. In common with many



Plywood-epoxy construction produces a perpetually leak-free hull with a clean interior, and it allows for several enclosed compartments without inducing rot.

juvenile amusements, it's neither safe nor efficient...but it can be great fun.

Hylan asks that we place no more than two horses on Oonagh's transom: "In fact, one horsepower is all she really can use effectively. This begs the question—why not electric? Why not indeed! A small trolling motor will push her along nicely, and you will be able to carry on a private conversation while enjoying the scenery."

We'll build Oonagh's hull with high-quality plywood and epoxy. Let's get the best "mahogany" ply and be certain to have the proper fillers (thickeners) on hand to mix with the resin.

Hylan's well-detailed plans provide full-sized patterns for the three

molds and the bow and stern transoms...along with instructions for setting up the building jig. No lofting needed here. In addition, he shows the parts layout for each of the plywood sheets. Given the high cost of really good plywood, this should prove of some comfort.

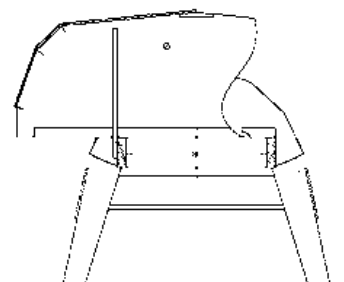
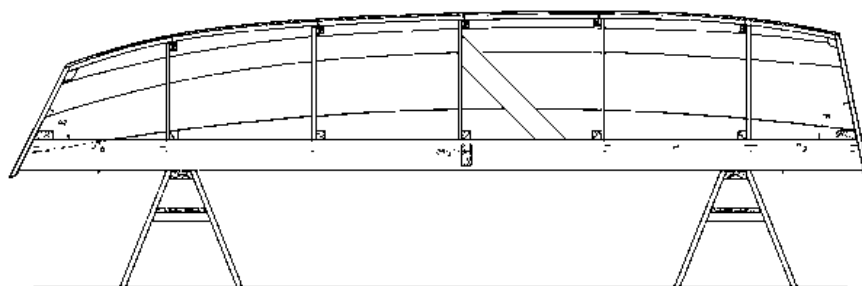
The scarfed-to-length bottom and chine (bilge) panels come from $\frac{3}{8}$ " plywood, and we'll join them with fiberglass and epoxy fillets similar to the arrangement seen in common stitch-and-glue construction. However, the $\frac{1}{4}$ "-thick topside panels lap over the upper edges of the chine panels. This looks fine in the finished hull, and we'll find that the glued-lap joint can be accomplished more quickly, and with far less fairing and smoothing, than the filleted joint.

Taking advantage of epoxy-given liberty, Hylan has provided this pram with copious enclosed stowage and flotation compartments. To do so in pre-epoxy days would have invited rot.

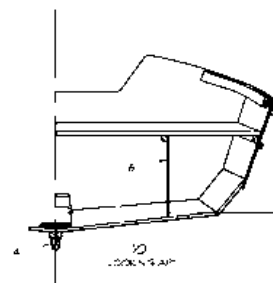
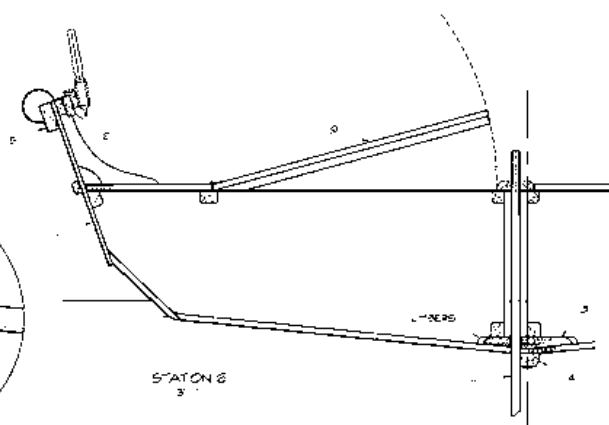
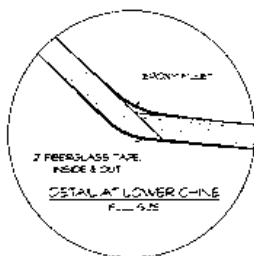
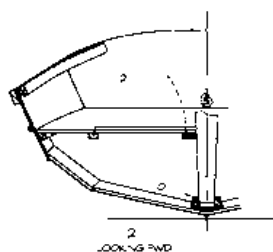
Oonagh's standing lug rig is easily and quickly set up or struck. One person can get this boat underway in less than three minutes.

At this size, the lug rig has no need for blocks and sheaves. The sheet will run through thimbles in boom stops, which Hylan details in the plans. We'll take the halyard through a dumb sheave, or bee hole: that is, a well-faired hole drilled through the mast at its head. Simple, foolproof, and virtually free.

If we've done business with a sailmaker who understands traditional



Working from full-sized patterns (no lofting needed), we'll assemble this hull inverted on a simple jig.



Oversized "gunwale guard" on Oonagh's rails protects the mother ship's topsides and the crew's bodies. A glued-lap joint forms this hull's upper chine. The lower chine employs fiberglass tape and epoxy fillets.

rigs, you'll notice that the leech of Oonagh's sail shows slight hollow (concave curvature). This helps keep the sail's trailing edge from curling, without the nuisance of battens and their expensive pockets. The sail will have more draft (fullness) than contemporary racing mainsails, and the point of maximum draft will be located farther forward.

A note near the yard on Oonagh's sail plan suggests: "Best location for halyard attachment is determined by experimentation." Sound advice, and I'll take it a step further. Let's simply hitch the halyard around the yard so that its point of attachment remains forever adjustable. No need for stops or eyes.

Most of the boats that came from

my old Chesapeake Bay boatshop carried lug rigs. For a decade I constantly played with halyard location. Sliding the hitch along the yard an inch or two did fine things for sail set and allowed me to adjust for wind speed and other variables. My wife observed that I seemed easily amused.

Oonagh should prove comfortable under sail. I would plan to sit down in the boat with a good cushion under me and another at my back propped against the hull's pleasantly raked sides. Younger skippers likely will hike out on the rails, which are softened by the oversized gunwale guard.

When we return to the beach or ramp, we can strike this rig in seconds. The 11' mast, along with the

shorter yard and boom, will stow easily in Oonagh's 11'8" hull. Then she'll slip into the back of a truck or onto a small trailer.

Hylan tells us he named this design for Oonagh, "the wife of Irish giant Finn McCoul." It seems this woman often got the big fellow out of trouble: "She could do what needed doing, if not by strength, then by cunning." This robust pram might prove almost as handy. 

Mike O'Brien is boat design editor for *WoodenBoat*.

Plans and completed boats from D.N. Hylan & Associates, Boatbuilders, 53 Benjamin River Dr., Brooklin, ME 04616; 207-359-9807; doug@dhylanboats.com; www.dhylanboats.com.



VINCENT DRANE

How to Build Phoenix III

PART 2

A versatile, easy-to-build 15-footer

by Ross Lillistone

2. PLANKING

Planking is a very satisfying part of any boatbuilding project, but it also can be quite intimidating to those who have never before attempted a round-bottomed, lapstrake boat.

One of the aims with Phoenix III was to have a clean and uncluttered interior. This makes sanding, painting, and cleaning easy and keeps the boat light in weight. There are no transverse floor timbers or frames between the half-bulkhead at the forward end of the centerboard trunk and the 'midships frame under the main thwart, nor between the 'midships frame and the half-depth bulkhead at the forward end of the sternsheets; and some builders even choose to omit the half-bulkheads under the thwart. In these areas, the hull relies on the strength of its planking, the glued plank laps, the keelson, the centerboard trunk, and the main thwart. The resulting structure is strong, clean, and slightly flexible. For this type of

construction, the builder must pay close attention to the quality of glue joints—particularly along the plank laps. The epoxy fillets along the internal lap lines add considerable strength to the joint, as shown in figure 1, page 87.

For those who prefer to install raised floorboards, transverse floor timbers, although not shown in the plans, can easily be added. I would recommend gluing them across the top of the keelson and extending them outboard far enough to cover the first two plank laps on each side. For example, to support slatted floorboards, floor timbers $\frac{1}{2}$ " to $\frac{3}{4}$ " thick could be glued in place at station Nos. 4, 5, 7, and 8, along with $\frac{3}{4}$ " $\times$ $\frac{3}{4}$ " cleats glued at the right height to the sides of bulkhead No. 3, the 'midships frame, and the semi-bulkhead at the forward end of the centerboard trunk. (Such details are not shown, but those who purchase plans can obtain drawings on request at no additional charge.)

Above—After emerging from the building jig as a planked hull, the Phoenix III's deck and interior are finished, making her nearly ready for launching.



BYRON BENNETT

10

Getting the Plank Shapes

The most critical part of planking is called “lining off.” This is establishing where the laps of the planks fall in relation to the girth of the boat (photo 10). On a lap-strake boat, the plank lines are very important because each lap is highly visible, and any “unfairness,” or waviness, will be painfully obvious.

For Phoenix III, you don’t have to worry about this too much, because the points have already been established. They are represented by the apexes of the flats on the dimensioned bulkheads, molds, and transom, as detailed on the plans shown in Part 1. The positions where the battens run across the beveled inner stem are determined from the dimensioned drawings. The lines of the battens (visible in photo 10) can be adjusted by eye while making plank patterns, which is done during the next step.

Spiling

“Spiling” is simply a way of determining the shape to which a flat board must be cut in order to fit in place once bent and twisted around the hull molds and bulkheads. Various methods of spiling may be used, but I will describe my favorite approach, starting with the first plank, called the garboard (photo 11).

First, nail or staple a flexible wooden batten about $\frac{3}{8}$ " to $\frac{1}{2}$ " thick (about 9mm to 12mm) along the beveled

face of the keelson with one edge lined up with the inner edge of the keelson’s bevel, which should be on, or very close to, the centerline of the boat. Next, tack on a second batten so its outboard edge lines up with the first set of apexes on the molds, bulkheads, and transom and with the line indicated at the stem. Adjust the batten as necessary, especially at the stem, until it takes a “sweet” and “fair” curve all along its length, as judged by your eye.

Batten off the rest

of the planks as well (as shown in photo 10), then view them from various angles, allowing your eye to pick up any unevenness. They should be very close, but modify the lay of the battens as need be until the lines are all fair. This can be done by shimming or trimming the bulkheads or molds, sparingly. If necessary, move the battens sideways until the curves are to your satisfaction, and mark their locations with a pencil.

Now, you can make the garboard pattern by securely joining together the battens at the keelson and first apex. I use short pieces of $\frac{1}{8}$ "-thick (3mm) MDF, which is readily available in sheets. Make these pieces reasonably wide, say, 4" (about 100mm) or more, to prevent the battens from moving fore and aft relative to each other, and use a hot-melt glue gun to attach them to the battens (as shown in photo 11). Some diagonal braces help hold the pattern’s shape.

Mark where the garboard plank will end, both forward and aft, and indicate which end is forward, which is aft, and which edge is the top, and which the bottom, so you keep the orientation clear in your mind. Then, carefully remove the whole assembly, and you have a pattern. It is very important to make and attach only one pair of planks at a time, and they must be glued in place and their edges beveled (as explained later) before moving on to making the patterns for the next pair.



VINCENT DRANE

12

Laying Down

Place the pattern batten-side down (photo 12) on the scarfed plywood planking stock (see sidebar on scarfing plywood, page 84). You will find that the shape looks quite different when laid out flat. Plank shapes vary from strake to strake, depending on the combination of twist, taper, and curve.

Weight the pattern so it will stay flat, then trace around the perimeter, and transfer the marks showing where plank ends. Also note the bow, stern, top, and bottom. When the marks are transferred, the plank can be cut out with a jigsaw. After the plank is rough-cut, trace its shape onto another piece of planking stock and cut that one out as well. Then, clamp both pieces together and use a block plane to trim both edges perfectly square and to the marked line, resulting in two planks of exactly the same shape.

The spiling-and-laying-down system works the same way for each successive pair of planks.



JONATHAN McNALLY

11

Understanding Plank Ends

Before attaching the plank permanently, there remains one more bit of woodworking, and that is shaping the forward ends of the planks so that they will end up flush with one another at the stem.

In lapstrake planking, the obvious overlap of the planks on the outside of the hull should fade out at the forward end, as visible in photo 13b. On some boats, this also occurs at the transom, but on Phoenix III, as shown in the photo 13c, the plank laps simply extend uninterrupted to the transom.

Planks at the stem are given this shape by gradually reducing the thickness of the planks in the $\frac{5}{8}$ "-wide overlap (photo 13a). To do this, a rabbet—called a “gain”—is cut in the mating surfaces of both planks (that is, the outside upper edge of a lower plank and in the inside lower edge of the upper plank). Then, when the two planks are installed on the boat, the rabbets mate and the planks end up flush with one another at the stem.

The rabbets equal the $\frac{5}{8}$ " (15mm) width of the lap and are about 14" long (350mm). They make a gradual transition from zero depth at 14" to one-half the plank thickness where the planks meet at the stem. (A number of boatbuilding books describe the cutting of gains, and so do photos on my website, www.baysidewoodenboats.com.au.)

Dry-fitting Planks

There are a number of ways to position and clamp the plank laps while the glue cures. In photo 14a, you can see how Jonathan used screws backed with square plywood pads to hold the garboards to the keelson, and in the next photo (photo 14b), how he used home-made plywood clamps, augmented by wedges, to hold plank laps together.

Although I have used both of these methods, I much



13a

BYRON BENNETT



13b

VINCENT DRANE



13c

VINCENT DRANE

prefer using temporary stainless-steel, self-tapping screws. On rare occasions, I'll augment these with plastic staples or brads. I favor screws because their pilot holes can be driven during dry-fitting, greatly helping with plank alignment later, when the laps have been spread with slippery epoxy. A few screws driven into strategically located pilot holes will hold a glued-up plank in place while the rest of the temporary fastenings are

SCARFING PLYWOOD PANELS

Plywood sheets are typically about 8' long (2,440mm), so to make stock long enough for the planks, it is necessary to join two sheets together end-to-end.

The sheets are joined by scarf joints, which are matching bevels cut in the ends of the sheets so they can overlap one another where they are glued together. To provide ample gluing surface and avoid stress concentrations, the slope of the scarfs should be comparatively long, 8:1, which for a $\frac{1}{4}$ " (6mm) sheet thickness means a bevel 2" (48mm) wide.

I find that the easiest and fastest way to cut scarfs is with a sharp plane. First, mark a line parallel to the edge of the sheets, set back 2" (48mm). You can bevel more than two sheets at a time this way, as shown in photo A, but two may be easier. Stack the sheets one on top of the other so that the lined-off ends are facing up, as shown. Carefully line up the edge of the top sheet with the line on the bottom sheet, making sure that the bottom sheet's edge is lined up with the edge of the workbench, where it



A

ROSS LILLISTONE (ALL)

will be fully supported. Simply laying the plane's sole across the sheet ends (photo A) will automatically start you off at the correct 8:1 slope.

Plane the slope of the scarf evenly over the entire stepped surface, all the way from the lower panel's edge to the upper panel's scribed line. A low-angle block plane works well in the final stages. As the plane cuts through the plywood, the joints between the veneer layers appear as lines, like contour lines on a topographic map, that serve as a guide for planing an even surface. When finished, both scarfs should come to a feather edge.

When the scarfs are done, flip the top sheet over and rotate it so that the bevels meet. Carefully align the pieces, first laying down waxed paper (or plastic sheeting) across the workbench in way of the joint. It's a good idea before applying glue to clamp the panels to the workbench. Clamp the top panel, especially, well back from the joint;

driven in an orderly fashion. I use a power driver on a very low-torque clutch setting, then do the last few turns with a screwdriver by hand. One should never over-clamp epoxy joints, and these planks—if properly marked and cut—take little force to hang properly. One exception is the forward end of the garboards, where the substantial twist may need more careful clamping.

I hang planks in pairs, one on each side, to equalize tension on the building jig. Taking the garboards as an example, first place one of them in position on the keelson, bulkheads, and molds, drill for temporary fastenings, and screw the plank into position dry. I find No. 6 $\times$ $\frac{3}{4}$ " screws a good size to use with $\frac{1}{4}$ " (6mm) planking. Before fitting the first garboard at the bow and stern, accurately position its mate on the other side, and screw it into place as well, then bring both planks toward the ends of the boat together. After the fastening holes are drilled, remove the planks in preparation for gluing.

Gluing Planks In Place

It is very important to isolate the temporary molds from epoxied joints. Cover the edges of molds in way of epoxy joints with plastic masking tape, electrical tape, or packaging tape (as visible in photo 16). Remember, however, that the bulkheads, stem, and transom are part of the boat and the planks must be glued to them.

Prime all of the gluing surfaces—the lap, bulkheads, frames, stem, keelson, and transom—with unthickened epoxy followed by epoxy thickened with adhesive filler over one side of the mating surfaces. I start hanging the planks using a temporary screw somewhere near amidships, then loosely drive a screw somewhere near the forward and after quarter-length positions to keep the plank from seesawing.

Once both planks are lightly located, I methodically drive the rest of the screws, starting amidships and working toward the bow and stern. A good practice is to do half-a-dozen screws on one side, then a like number on the other. That way, both planks are pulled onto the boat at roughly the same rate, maintaining even stress on the building jig.

When both sides are screwed home, stand back and eyeball the hull to be sure it looks symmetrical. If the edges of the planks are not in contact with the molds or bulkheads at the outer (unglued) edges of the planks, use temporary tacks, staples, weights, or tape to hold them down until the glue cures.

Before the Glue Sets, and After

While the epoxy is still uncured, get under the boat and clean up as much of the squeeze-out as you can, wearing gloves while using popsicle sticks or tongue depressors to scrape up epoxy, and rags to wipe it off. This is much easier, and faster, than removing hardened epoxy later.

JONATHAN McNALLY (BOTH)



B

this will allow you to spring it away so you can apply glue, after which it will spring back accurately to its original position.

Apply unthickened epoxy first to both surfaces, then a layer of thickened epoxy to one of them. Double-check the alignment before clamping.

Pressure must be applied evenly all the way across the joint, which also must be supported underneath. Use waxed paper, plastic sheeting, or packing tape (photo B) so that clamp pads and load-spreading pressure plates are isolated from the glue.

Wedges (photo C) are one way to apply even pressure. Place a flat plank over the entire width of the scarf, plus a bit more, then clamp a strongback on edge and blocked up at



C

each end. The gap under it allows pairs of opposing wedges to be driven gently but firmly, forcing the plank down onto the scarf.

Temporary screws can also work, but there will be many holes to fill later. If screws are to be used, place the flat plank as above, drill shaft-diameter pilot holes through the plank and plywood, then drive ample screws through the scarf and right into the workbench.

Another way is to use a strongback with a slightly convex curve on its downward-facing edge, which requires only one clamp at each end (photo D). This is the system I prefer. To test whether the beam has the right convexity, clamp it up dry first. If it has too much curve when the glue-up time comes, use shims as necessary to provide even pressure.

After the epoxy has set, remove excess glue using a heat gun set on medium and a sharp scraper, followed by sanding.

—RL



D



JONATHAN McNALLY (BOTH)

Epoxy can bond to screws, making them hard to remove and risking having a screw break off, leaving a piece buried in the wood. To avoid serious problems that a rusting bit of screw can cause, I always use stainless-steel screws as temporary fastenings when gluing up. In addition, at the stem I use permanent fastenings—usually three No. 6 × 1" silicon-bronze screws per plank—to reinforce the plank ends.

A hint for removing glued screws is to hold a soldering iron on the head for a short time, as shown in photo 15. Heat softens the epoxy so the screw can be backed out with much less risk of breakage.

Beveling the Plank Laps

Now that the garboards are glued in place, it is time to bevel them (photo 16) so that the second plank will lie in full contact along the lap. The lap width is $\frac{5}{8}$ " (15mm), so scribe a line parallel to the outer plank edge that distance away from it. The line is faintly visible in the photo. This line defines the limit of the lap between the planks, and therefore, defines the area to be beveled.

You'll need the same modified block plane as used to shape the keelson, this time with the bar riding on the

batten nailed to the next plank line. Cut the bevel until it reaches the marked overlap line, then fair the lap bevel into the gains already cut in the garboard's forward end. When this is done, nail a batten on the beveled face of the plank with its edge aligned with the bevel line, just as was done with the batten on the keelson when making a pattern for the garboard. Connect them with MDF pieces, as described previously, and mark the bow and stern ends and the top and bottom edges.

Carefully remove the completed pattern, lay it on the plywood planking stock, and mark around its perimeter. Cut out the plank and lay it on the boat to test its shape. If all is well, use it as a pattern to make the matching plank for the other side of the boat, and final-shape them together, as was done for the garboards.

While you are able to lay the planks conveniently on the bench, cut the plank gains, just as you did for the garboards, but in this case the gains will be on the lower inside edge as well as on the upper outside edge.

Dry-fit the planks and if the fit is satisfactory, glue them in place, just as was done with the garboards. Subsequent planks all follow the same process until the hull is completely planked.

3. FINISHING THE PLANKED EXTERIOR

The Gunwales

The shape of the gunwales is, to some degree, a matter of taste, and two interpretations show in photos 17a and 17b. Fit them now, while the hull is still on the building jig, which can withstand the substantial stresses imposed. Once installed, the gunwales substantially strengthen the hull and help hold its shape.

Wrap both gunwales around the hull at the same time to equalize stresses on the building jig. Dry-fitting, as with the planks, is highly recommended but not essential. The gunwales should extend slightly beyond the top of the sheerstrake, so they can be beveled to the deck camber later. After spreading the epoxy, I start by screwing the gunwales to the stem through the planking, and then gradually bend them around the hull, fastening or clamping as I go until reaching the transom, where I drive another screw. Leave the aft ends long so you have something to hold onto when bending and twisting them into position.

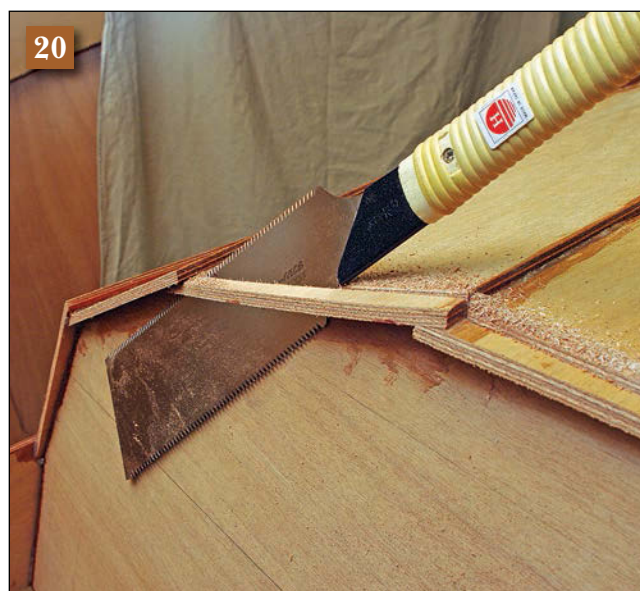


VINCENT DRANE, INSET, JONATHAN McNALLY



JONATHAN McNALLY

18a



JONATHAN McNALLY

20



JONATHAN McNALLY

18b

The Outer Stem

The outer stem is applied (photo 18a) in thin laminations, as shown on the plans. Jonathan has used tape (photo 18b) to protect the hood ends of his planking during glue-up, allowing the cured lamination to be removed for shaping before being glued on permanently. I normally use laminations of about $\frac{1}{8}$ " (3mm) thick and no wider than the face of the plank-

ing at the stem, as it is very difficult to fair laminations that are too wide into the planking once they are glued into place. Keep temporary fastenings on the centerline to avoid hitting them when beveling.

The Outer Keel

Plane a flat on the centerline of the bottom planking (photo 19) that will be wide enough to accommodate the outer keel, which must be centered and straight. Dry-fit the piece first using temporary screws, then glue it into place.

The dimensions of the outer keel can vary, although I use a $\frac{3}{4}$ " (19mm) thickness and match the width of the keelson. If it's narrower, then after the centerboard slot is cut you may need to add supporting strips, about $\frac{3}{4}$ " square



JONATHAN McNALLY

19

(19mm), to each side. A photo of the result will be shown in Part 3.

After the glue has set, the outer keel and the planks can be carefully trimmed flush with the transom (photo 20).

The Skeg

The skeg, as shown in the plans (see page 91), matches the curve of the outer keel. I simply glue the skeg directly onto the keel using epoxy and very healthy epoxy fillets (photo 21). If you want additional reinforcement, you can cut a slot in the outer keel before gluing the skeg into place, but be sure to modify the skeg's profile to accommodate the depth of the slot.



VINCENT DRANE

21

Filleting Plank Laps

This is also a good time to apply epoxy fillets into the plank laps. Fillets on the outside of the hull are easiest to install while the boat is still upside-down, but the inside will be done after the boat is turned over (as shown below). In figure 1, the lower fillet shown is on the

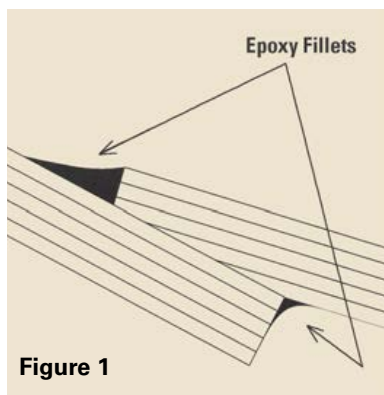


Figure 1

outside of the hull, and the upper fillet, which is larger, is on the inside. The fillets, which are made with epoxy thickened with filleting compound, should be smooth and well rounded—a $\frac{1}{2}$ " (12mm) popsicle stick or tongue depressor will do the job nicely.

4. FINISHING THE INTERIOR

After finishing the exterior, it is time to turn the hull right-side up so that the rest of the construction can proceed. The exterior can be painted before turnover if you like, but be aware that the paint surface may be marred as further work proceeds.

When you are ready, remove pieces holding the bulkheads and molds to the strongback, including diagonal braces and cross spalls. With the help of a few friends, lift the boat off the jig—molds and all—and turn it over. Devise a way to set it up on your strongback with its weight supported by the keel, not the planking. For example, simple padded cradles can be made from pieces left over from cutting the original molds, or padded cross pieces can span the strongback.

Before removing remaining molds, install a sturdy cross spall amidships (visible in photo 23a), attached to the gunwales with clamps, temporary nails, or temporary screws. Trace the outline of the forward face of mold No. 1 on the plank faces to show the location of the partial bulkhead whose after face will lie on that mold line. Also trace around the forward edge of mold No. 3 and the after edge of mold No. 4. This will be helpful later on when you are installing the amidships frame halves that carry the main thwart.

When the lines have been scribed, remove the molds.



BYRON BENNETT

Interior Cleanup

The hull will never again be this clear of obstructions (photo 22), so take the opportunity to remove cured epoxy squeeze-out and drips, using a heat-gun set on medium and a sharp scraper.

This is the time to install smooth epoxy fillets at the interior plank edges. (Figure 1, page 87, shows the fillet profiles.) Also fillet the joint between the garboards and the inner keel. These interior plank fillets, especially amidships low in the hull, should be large enough to prevent water from collecting along the plank edges, as shown in figure 1. After the cleanup and filleting are done, give the interior a good sanding with 180- or 220-grit paper. The purpose of this sanding is to level out any raised grain in the plywood surface, and to smooth minor imperfections in the fillets. Beware of being too aggressive, to not break through the plywood's top veneer.



The Centerboard and Its Trunk

When making the centerboard trunk, whose dimensions are detailed in the plans (see page 91), leave the vertical “head ledges,” the uprights at the trunk’s ends, long enough to project about 1½” (38mm) beyond the bottom of the trunk sides. These extensions will fit into the slot cut through the keelson and outer keel, making a strong construction and simplifying alignment for final installation, after which they’ll be cut flush with the outer keel.

Plywood veneer lines show the fairing that Byron did on his centerboard (photo 23b), a lamination of two sheets with a substantial piece of poured lead to weight the board down. (See plans, page 91.)

Sheathe the centerboard in 6-oz (200gsm, grams/m²) fiberglass cloth set in epoxy. The best method is to apply the ‘glass to one side and let it cure. Trim the overhanging cloth a bit long. Then turn the centerboard over and squeeze in a good bead of thickened high-density epoxy around the perimeter, as shown in photo 23c. Fair the cured filler to a good shape, and then ‘glass the second side, allowing the ‘glass cloth to simply run out over the faired edge. After it cures, trim the cloth and final-sand the edges. This will result in a better foil shape and provide tough, abrasion-resistant protection for the leading and trailing edges of the centerboard. (This same method is used for the rudder, as described below.)

The interior of the centerboard trunk sides should also be sheathed before final glue-up; Jonathan (photo 23a) used fiberglass cloth set in epoxy mixed with graphite compound for a smooth and abrasion-resistant surface.



BYRON BENNETT (BOTH)



ROSS LILLISTONE



24a



24b

Centerboard Slot

I normally cut the 1¼"-wide slot (see Part 1, WB No. 236, page 73) through the keel from the inside using a good-quality jigsaw, starting in a hole bored at one of the corners. Later, after installing the trunk, I clean up the slot from the outside, using a router with its pattern-cutting bit bearing against the inside face of the trunk sides. Byron used a jigsaw from the inside (photo 24a), but because he elected not to install an outer keel, he devised a clever router jig to clean up the slot sides (photo 24b).

When completed, the trunk can be epoxied into place. As an alternative, an adhesive bedding compound could be used, with the joint supported by long silicon-bronze screws driven from the outside into the centerboard trunk's bedlogs.

Before installing fillets around the centerboard trunk, a half-bulkhead and two half-frames must be installed.

The bulkhead, which is at the centerboard trunk's forward end, supports the trunk and also provides a low, open compartment for the stowage of the anchor and rode. After making sure that the centerboard trunk is vertical, bond the bulkhead to its forward end, backed up by silicon-bronze screws if you like.

The half-frames fit to the planking and to the sides of the centerboard trunk at station No. 6, just under the thwart.

Epoxy Fillets

All of the bulkheads, the centerboard trunk, the transom, and other individual pieces are attached to the hull using high-density epoxy fillets, as shown in photo 25. Figure 2 shows the proportions of a proper fillet. For ¼" (6mm) plywood, a filleting stick with an end rounded to a ½" (12mm) radius will do the job.



25

Installing the Thwart

The thwart provides lateral support for the centerboard trunk and braces the hull crosswise, so it must be strongly attached but should also be easy to remove so the interior can be accessed for cleaning, sanding, and repainting.

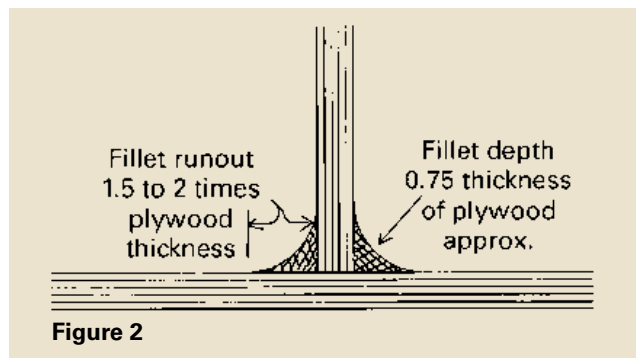


Figure 2



26a

The plans call for installing ¾" × ¾" (19mm × 19mm) horizontal cleats directly to the inside of the planking, extending forward and aft of the 'midship frame as required. Bevel the cleat so that its upper edge provides a good landing for the thwart. Jonathan and Byron, however, both elected to use short frames epoxied to the planking to carry the thwart cleats. Photo 26a shows Jonathan's framing, and photo 26b shows Byron's installed thwart.

All three builders whose photos are shown here built from an earlier edition of the plans that did not include the partial bulkheads, or half-frames, shown in the plans at the aft end of the thwart. These are fitted to the planking just like the other bulkheads, but because they are fitted to each side of the centerboard trunk, they can't be included in the building jig; the time to put them in is after the centerboard trunk is installed and before the thwart goes in. They are epoxy filleted to the planking and the trunk sides at station No. 6. (These half-frames, which are shown in the current edition of the plans, are not absolutely necessary, but they do add a lot of strength with a minimal weight penalty.



26b



BYRON BENNETT



BYRON BENNETT



BYRON BENNETT



JONATHAN McNALLY

Deck Structure

The full-width deckbeams are already in place, since they were glued to the permanent bulkheads during the setup. Before the deck can be installed, however, the kingplank (photo 27a), side-deck hanging knees (photo 27b), and aft deck framing (photo 27c) must be completed, along with the longitudinal carlins that support the inner deck edges in way of the cockpit (photo 27d). Details are shown on the plans on page 91 and in Part 1. You can use your own judgment about exact proportions and dimensions of these pieces, but keep in mind that the plans represent much careful thought on my part, and most things have been done for a reason. Make major changes at your peril.

The kingplank (photo 27a) fits into notches precut in bulkhead No. 1 and the deckbeam on the forward face of bulkhead No. 2, as shown in Byron's photo.

The complete plans now include full-sized patterns for the side-deck knees (photo 27b), which should be followed faithfully. The knees are glued and filleted to the inside faces of the sheerstrakes, and their lower ends should rest on or just above the top edge of the next plank down. As drawn, the knees hold the longitudinal carlins (photo 27d) at a fair curve, and because the knees are made in pairs the carlins, and therefore the side decks, are symmetrical side to side. The width of the side decks can vary within reason to suit personal tastes, with the knees adjusted to reflect that change.

But make sure the carlins lie fair, because the curves of the side deck edges will be highly visible in the finished boat. Use the deck camber pattern to determine the shape of the top edge of each knee, as shown in photo 27b, and at the same time the bevels all along the tops of the gunwales. (Save the offcuts from making the molds and bulkheads to serve as camber patterns at each station.) The full-sized patterns supplied with the plans are already shaped to the camber.

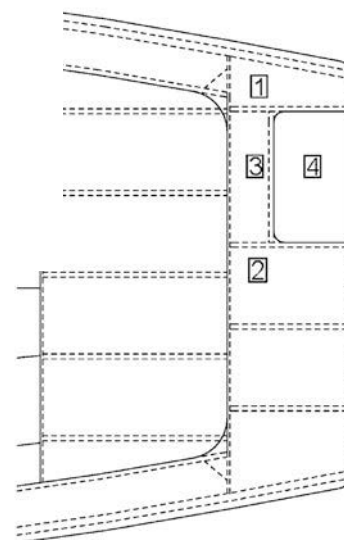
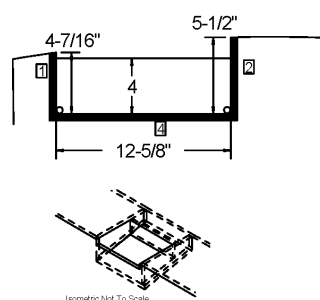
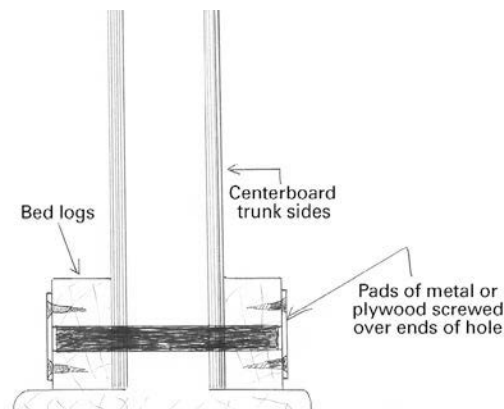
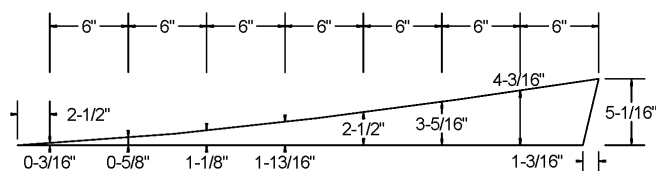
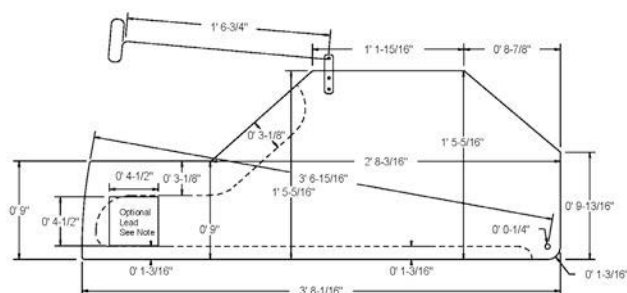
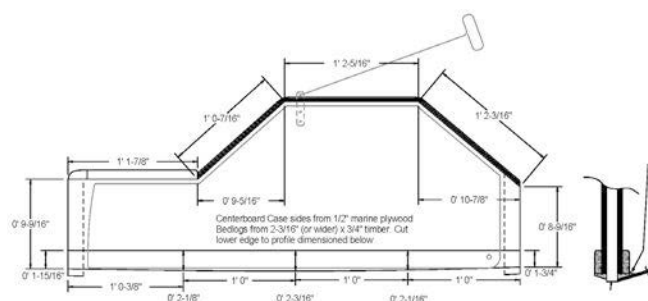
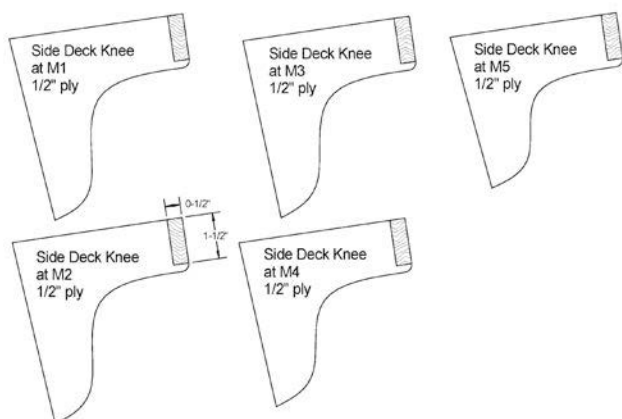
The carlins (photo 27d) support the deck edge in way of the cockpit. These should be glued and filleted to the knees and notched into the bulkheads at each end of the cockpit, leaving their top edges a little high so they can be faired to the deck camber.

The longitudinal beams that support the after deck and the sternsheets (photo 27c) do not need to be notched into the bulkheads and transom. You can do it if you like, but gluing the deck to the bulkheads and to the beams should provide ample strength. The small deck for the outboard motor also should be installed at this time.

This boat has been specifically designed with rowing in mind as auxiliary propulsion. However, if you want to use a small outboard, I very strongly recommend the smallest and lightest you can get your hands on. Yamaha makes a wonderful 2-hp, two-stroke model that weighs just 22 lbs (9.8.kg), and Honda has a 2.3-hp, four-stroke, air-cooled model of 27 lbs (12.5kg), which I use on my own boats. Both of these models have integral fuel tanks, which I recommend for this boat. Phoenix III has a very easily propelled hull and does not need a powerful, heavy motor. Recently, I've been gaining experience in the use of electric trolling motors, and I think they are the future for auxiliary propulsion. A heavy, deep-cycle battery can be strapped down underneath the main thwart, doing double duty as ballast while the very light motor is clamped to the transom. 🛠️

Ross Lillistone builds and designs wooden boats in rural Australia, surrounded by kangaroos and koalas. He lives with his wife, Rhonda, and two dogs and usually has a smile on his face.

Although efforts have been taken to assure that a full-scale boat can be built from the information presented in these pages, the editors strongly suggest that full plans sets be purchased from the designer. Phoenix III plans, which include general instructions and are printed in either imperial or metric measurements, are available from Ross Lillistone, P.O. Box 152, Esk, QLD 4312, Australia. The designer may also be contacted directly at r.lillistone@gmail.com. For additional information, see his website, www.baysidewoodenboats.com.au.



Nos. 1 and 2—Side pieces of the well, customized to suit the chosen motor; they are notched around the transom and bulkhead framing, with top edges faired to the deck camber.

No. 3—Crossbeam glued to the side beams using epoxy fillets, with the upper edge shaped to deck camber.

No. 4—Well floor made of 1/2" plywood glued to the underside of Nos. 1, 2, and 3. Notice holes drilled in corners through transom for drainage.



Bend, or Buckle and Rupture

by Richard Jagels

My most recent column (WB No. 236) discussed ways of adapting naturally formed tree shapes to fit required boat curves. Although natural crooks are often stronger, modern boatbuilding mostly relies on steam-bent wood—saving us from costly time spent scouring the forest for the right shapes.

But not all woods are adaptable to steam-bending. In general, hardwoods are suitable but softwoods (conifers) often fail. The most-often-suggested reason for this divergence is that the lignin in hardwoods and softwoods is quantitatively and chemically different.

Could this be the whole story? Many hardwoods also fail in bending, and a few softwoods, such as yew (*Taxus* spp.), bend quite easily. What changes occur when wood is bent? We know that parallel to the grain, wood can be compressed by as much as 25 to 30 percent but can only be stretched by only 1 to 2 percent. Thus, when wood is steam-bent, the compression side of the bend absorbs all the distortion. Moisture in wood swells cell walls and weakens the chemical bonds between microfibrils, and heat plasticizes lignin, allowing it to flow. Together, these allow some woods to be bent. Woods that fail when using a tension band on the outside of the curve do so by buckling on the inside of the curve (see photo), and this is accompanied with fiber rupture.

What Favors Bending?

During steam-bending, the outside of the curve is under increased tension while the inside surface is being compressed. Therefore, I conjectured that woods relatively strong in tensile strength but weak in compressive strength might be the best candidates for bending. I checked out ratios of green tensile (T) to compressive (C) strength in several species of hardwoods and softwoods. A high T/C ratio was what I was hoping would match with woods that we know bend more readily. Tensile strength parallel to the grain is not often reported because it is difficult to measure. I only found this mechanical property reported for a few woods. I calculated T/C ratios for eight hardwoods and nine softwoods. The average value for the hardwoods was 4.51, and for the softwoods 3.27. This would seem to corroborate my conjecture, but the range of values in the two groups had considerable overlap (3.35 to 5.99 for hardwoods and 2.38 to 5.65 for softwoods). Furthermore, beech, a wood known for ease of bending, had a value of 3.52, while Sitka spruce, a wood recalcitrant in bending, had a value of 5.65. So much for that theory.

In addition to compression and tension, when wood is bent, shear forces are initiated. Perhaps conifers are weaker in shear than hardwoods. It is certainly true



RICHARD JAGELS

In steam-bending, the outside of the bend is in tension and the inside in compression. Using a bending strap can prevent breaks in the tension side, but in woods that resist steam-bending the compression side may buckle.

that conifer logs are generally easier to split than most hardwood logs. To investigate this further, I compared shear values normalized to basic specific gravity (shear/Gb) for 10 hardwoods and 13 softwoods. On average, the hardwoods were stronger in shear than softwoods, and the difference was about 12 percent. Further, shear values for woods that are said to be more readily bent (those shown in the table) were higher than for woods that generally fail in bending.

Another difference between softwoods and hardwoods is the quality and chemistry of hemicelluloses. This group of polysaccharides, like cellulose, serves a role in support, but to a lesser extent. Hemicelluloses are not chemically linked to cellulose

Woods That Can Be Bent to Moderate or Better Radii of Curvature⁽¹⁾

Softwoods		
Moderate	Good	Very Good
Kauri (<i>Agathis</i> spp.) Caribbean pine (<i>Pinus caribaea</i>) Podoc (<i>Podocarpus</i> spp.)	Yew (<i>Taxus baccata</i>)	
Hardwoods		
Moderate	Good	Very Good
Afrormosia (<i>Afrormosia elata</i>) Afzelia (<i>Afzelia</i> spp.) Spanish cedar (<i>Cedrela</i> spp.)* Greenheart (<i>Ocotea rodiaei</i>) Iroko (<i>Chlorophora</i> spp.)* Santa maria (<i>Calophyllum brasiliense</i>) Jarrah (<i>Eucalyptus marginata</i>) Lime (<i>Tilia vulgaris</i>) American mahogany (<i>Swietenia macrophylla</i>) Makore (<i>Mimusops heckelii</i>) (heartwood only) Rhodesian teak (<i>Baikiaea plurijuga</i>) Teak (<i>Tectona grandis</i>) Sycamore (<i>Acer pseudoplatanus</i>) European walnut (<i>Juglans regia</i>)*	Southern beech (<i>Nothofagus</i> spp.) Cherry (<i>Prunus</i> spp.)* Mansonia (<i>Mansonia altissima</i>)	Ash (<i>Fraxinus excelsior</i>) Beech (<i>Fagus sylvatica</i>) Yellow birch (<i>Betula alleghaniensis</i>) Elms (<i>Ulmus</i> spp.) Hickory (<i>Carya</i> spp.)* Hornbeam (<i>Carpinus betulus</i>) Horse chestnut (<i>Aesculus hippocastanum</i>) Hard maple (<i>Acer saccharum</i>)* European oak (<i>Quercus</i> spp.) American white oak (<i>Quercus alba</i>) Black locust (<i>Robinia pseudoacacia</i>) Australian silky oak (<i>Cardwellia sublimis</i>)

⁽¹⁾ Radius of curvature ratings: Moderate (11"–20"); Good (6"–10"); Very Good (less than 6"). * Rating based on reputation or limited testing.

but, rather, are bound to lignin, and are chemically different and have different distribution patterns in the walls of wood cells in hardwoods and softwoods. Possibly, these differences can at least partially explain the different average shear values between hardwoods and softwoods.

Extractives—chemicals deposited in wood as heartwood forms—may improve bending properties in some woods. Among tropical species that contain heartwood extractives, the sapwood is sometimes unsuitable for bending while heartwood can tolerate moderate bends. In the table, makore is an example of such a wood.

It appears that several factors can influence the ability of a wood to be bent and only testing will determine the pearls from the paste.

Controlled Testing

A search of my many sources turned up only one that had performed controlled steam-bending tests on a number of species. The Forest Products Research Laboratory, Department of Scientific and Industrial Research, Princes Risborough, Great Britain, published two books—*A Handbook of Hardwoods* and *A Handbook of Softwoods*—both in 1955. These covered home-grown woods as well as ones from Commonwealth and Empire countries. Data from these books are presented in the table.

They tested the bending properties of 1" thick, clear, sound wood beams at 25 percent moisture content. The test pieces were exposed to saturated steam at atmospheric pressure for at least 45 minutes before bending. The bending properties were based on "radius of curvature (in inches), at which breakages during bending should not exceed 5 percent." The radius of curvature for woods classified as moderate, good, and very good are given at the bottom of the table. Woods rated as poor (radius of curvature of 21" to 30") or very poor (exceeding 30") are omitted from the table.

Many American woods were not tested. But we can make some inferences from the table. Species within a single genus often have quite similar wood properties. Thus, European species of ash (*Fraxinus*) and beech (*Fagus*) were rated as very good—and we know that the American species of *Fraxinus* and *Fagus* also are very amenable to steam-bending. One caution: Don't rely on common names for similar properties. American mahogany (*Swietenia macrophyllum*) was rated moderate, but African mahogany (*Khaya* spp.) was rated very poor, with severe buckling and fiber rupture.

Inevitably, some woods that have

proven relatively easy to bend were not tested at Princes Risborough. For example, northern white cedar (*Thuja occidentalis*) has a long history as bentwood ribs for birchbark and wood-and-canvas canoes. However, these ribs are much thinner than 1". I don't know how well this cedar bends at greater thicknesses. It would be great if more controlled tests for a wider range of species were available. Unfortunately, my favorite

source, *The Wood Handbook*, is deficient in this realm. In the absence of more controlled tests, we will have to continue to be our own experimenters. 

Dr. Richard Jagels is an emeritus professor of forest biology at the University of Maine, Orono. Please send correspondence to Dr. Jagels by mail to the care of WoodenBoat, or via e-mail to Assistant Editor Robin Jettinghoff, robin@woodenboat.com.



Families or Groups:
Find YOUR Opportunity to Build a Boat
Family BoatBuilding Organizers:
List Your Event for Free

www.FamilyBoatBuilding.com

The Motherlode of all
Family BoatBuilding events
will be taking place at the
WoodenBoat Show

June 27–29, 2014
Mystic Seaport, Mystic, CT



Come build a kit in two and a half days during the show with the help of expert instruction. Then take it home with you!
NO previous boatbuilding skills are required.

We will be posting available kits for you at
www.thewoodenboatshow.com. Click the
"Family BoatBuilding" tab at the top of the page.

We use the expression "family," but you may form your own group of friends, 4-H or Boy Scout troop, church group, or other organization.



Family BoatBuilding is produced by *WoodenBoat* magazine, online at www.woodenboat.com.



LAUNCHINGS

Edited by Robin Jettinghoff

These pages, along with the Boat Launchings section of www.woodenboat.com, are dedicated to sharing recently launched wooden boats built or restored by our readers. If you've launched such a boat within the past year, please write us at Launchings, WoodenBoat, P.O. Box 78, Brooklin, ME 04616 or email us at launchings@woodenboat.com.

Please include the following information: (1) the boat's length and beam; (2) the name of its design class or type; (3) the names of the designer, builder, owner, and photographer; (4) your mailing address along with an email address or phone number; (5) the port or place of intended use; (6) date of launching; and (7) a few sentences describing the construction or restoration. We prefer digital jpeg images at 300 dpi. Please send no more than five photographs and enclose a SASE if you want anything returned.

Below—More than a dozen years ago, David Smith started building GRATITUDE, a 38' Maurice Griffiths-designed ketch. When he was unable to finish, Gorden Schweers of Quadra Island, British Columbia, bought GRATITUDE and with the help of the crew of Cape Mudge Boat Works finished her in September 2013. She's built from yellow cedar, Douglas-fir, purpleheart, and yew. Gorden plans to cruise the Pacific Coast.



CARLA DUFFEY, LIME SODA PHOTOGRAPHY

Below—Working mostly alone over more years than he cares to admit, John Di Dio built GHOST, a 36'4" San Juan Sharpie schooner designed by Reuel Parker (www.parker-marine.com). The hull is marine plywood on yellow pine and Douglas-fir, then sheathed in epoxy and fiberglass. She's ballasted with 1,500 lbs of lead ingots. John and GHOST sail on the Tennessee River and Wheeler Lake.



ROBERT GALLAGHER



JAY SPOHN

Above—MADE IN AMERICA is the name of this 20'5" Glen-L (www.glen-l.com) Riviera built by Jay Spohn of Hammonton, New Jersey. Though he began in 1999 and didn't launch until last year, Jay estimates he only spent about three-and-a-half years actually building his boat. The hull is cold-molded veneer and epoxy. He's already trailered the boat to Florida, Tennessee, and North Carolina.



CAROL ELLIOTT

Left—Dave Elliott built these two Shearwater Sport Kayaks in Gallatin Gateway, Montana, then drove them to a friend's house in Lake Anna, Virginia, for their launch, en route to his summer home in Maine. Eric Schade of Chesapeake Light Craft (www.clcboats.com) designed the kitted boats. Dave's Virginian friend liked the boats so much, he traveled to Montana in March so Dave could help him build his own pair.



Above—This 18'-long mini-tugboat was built by Bill McComb from plans by Glen-L Designs (www.glen-l.com). L'L MCTUG has a marine plywood hull, teak deck, and teak and mahogany trim. Bill launched her last May on Lake Norman near his home in Davidson, North Carolina. She is powered by a Yanmar inboard diesel.

Below—Friends Gary Wilson and Roger Kofler of Jennings Lodge, Oregon, launched this 14' Geodesic Airolite Classic skin-on-frame hull last September in the Willamette River. The Platt Monfort design has a frame of mahogany and ash, covered with a skin of heat-shrunk Dacron. She weighs just 54 lbs. Visit www.gaboats.com for plans.



ROGER KOFLER

Right—Eight members of the Northeastern Woodworkers Association met weekly in their shop in Cohoes, New York, to build this beautiful 15' x 3' canoe. Following guidance by boatbuilder John Michne and Ted Moore's book *Canoeecraft* (available at www.woodenboatstore.com), the group strip-planked the hull in red and white cedar, with feature strips of Peruvian walnut. Clark Pell created the intricate deck marquetry.



STEVE SCHOENBERG

Below—Scott Frederick bought plans for the Glen-L 15 sloop from www.glen-l.com, to build TENACITY, his third wooden boat project. The hull is built with okoume plywood, oak, and Douglas-fir, while the 22' mast is made from scarfed lengths of Sitka spruce. Scott launched TENACITY on Pewaukee Lake, Wisconsin, last June.



SCOTT FREDERICK



THE CARTER FAMILY

Above—MIN PIRI DOKKA, "my little sweetheart" in the extinct language of Norn, is the name of Jeffrey Carter's new 19'6" Caledonia Yawl. He launched her last year on the Sydenham River in Dresden, Ontario. Jeffrey spent five years building the boat from native white oak, white ash, and sassafras. The plans by Iain Oughtred are available at www.woodenboatstore.com.

DOUG MILLIGAN



Above—Doug Milligan of Nanaimo, British Columbia, made several modifications in the construction of this Marissa design, WHITE WING IV, by Graham Byrnes (www.bandbyacht designs.com). They included lengthening the 18' design by 8", adding an enclosed cabin and engine well, and making the cockpit self-bailing. The Milligans rely on WHITE WING IV to get to their summer home on Nelson Island in British Columbia.

Below—Kevin Lane of Lake Oswego, Oregon, took fourth place in the Santa Cruz Surf Competition at Cowell's Beach last year in an 8'6" Matunuck Surf kayak from Chesapeake Light Craft (www.clcboats.com). His was the only wooden boat in the contest. Kevin also just built a stitch-and-glue version of an 8' Wavesport Diesel 75 whitewater kayak. Contact Kevin at kevinlane55@gmail.com.



KEVIN LANE

HARRY KERN



Left—Last summer, Diane and Lindsay Haak, mother and daughter, paddled this 21' kayak in the Yukon River Quest, a 700-km race from Whitehorse to Dawson City. They finished in 52 hours. Diane and her husband, Clarence, built this Great Auk Double kayak together, and launched it just a few weeks before the race. Designer Nick Schade sells plans and boats at www.guillemot-kayaks.com.

SUE SCHMITT



Above—FINE & DANDY is a 16'8" Herreshoff Coquina design built by Larry Wave of North Fork Boat Works in North Fork, California, from plans drawn by Maynard Bray and Doug Hylan (www.dhylanboats.com). The glued-plywood hull has a kapur keel, with teak, mahogany, and Douglas-fir trim. The spars are of reclaimed Sitka spruce. Contact Larry at wavelarry@gmail.com.

Below—Following instructions in WB Nos. 210 and 211, Roger Heinen of Islesboro, Maine, built this 15'6" Jericho Bay Skiff. He customized the boat with a mahogany center console and a large front seat. MISS M is powered by a 25-hp outboard motor. Plans and back issues are available at www.woodenboatstore.com.



ROGER HEINEN



HILARY ZAENCHIK

Above—Hillary Zaenchik and Eric Russell recently bought this 1926, 17' Old Town OTCA sailing canoe from the original owner. Though she'd hung in a barn for over 30 years she was basically sound, except for the caned seats and the rig. They replaced both, gave her a new coat of paint, and launched LOBSTAH last year at the Hudson River Revival in Croton, New York.



PATRICK KOHLMAN

Above—Patrick Kohlman of El Granada, California, recently restored this 8' El Toro Dinghy. The Richmond Yacht Club on San Francisco Bay derived the design from Charles MacGregor's Sabot design that appeared in the April 1939 issue of *Rudder*. Thousands of El Toros have been built in California since 1940. This is hull No. 12. Owner Lenard Brant will teach his six-year-old grandson, Max, how to sail aboard the dinghy.

Below—Initially built as a center-console workboat, this 22' Atkin Shoal Runner (www.atkinboatplans.com) was recently relaunched as a runabout. Peter Welch of Punta Gorda, Florida, made the changes to the design including moving the fuel tank aft, improving the seating, and building a larger console. With its 30-hp Beta diesel, the boat has a range of over 200 miles. Contact Peter at pwboats@aol.com.



STEVE JONES

Below—In July, Paul Meade and brothers Jim and Neill Walsh relaunched ENCORE in Wethersfield Cove in the Connecticut River after a 30-month restoration. ENCORE is a 26' x 9' Chris-Craft Sea Skiff Flybridge Cruiser built in 1957. The team replaced some of her windows and part of her cabin, restored her flying bridge, and applied Dynel to her deck.



JAMES WALSH

Hints for taking good photos of your boat:

1. Pictures need to be at 300 dpi or larger to be printed in the magazine. Send no more than five unretouched jpgs. We also accept transparencies and high-quality prints.
2. Clean the boat. Stow fenders and extraneous gear below. Properly ship or stow oars, and give the sails a good harbor furl if you're at anchor.
3. Schedule the photo session for early, or late, in the day to take advantage of low-angle sunlight. Avoid shooting at high noon and on overcast days.
4. Be certain that the horizon appears level in your viewfinder.
5. Keep the background simple and scenic. On a flat page, objects in the middle distance can appear to become part of your boat. Take care that it doesn't sprout trees, flagpoles, smokestacks, or additional masts and crew members.
6. Take many photos, and send us no more than five. Include some action shots and some of the boat at rest. Pictures in a vertical format are also welcome.

We enjoy learning of your work—it affirms the vitality of the wooden boat community. Unfortunately, a lack of space prevents our publishing all the material submitted. If you wish to have your photos returned, please include a SASE.



Wooden Boat STORE

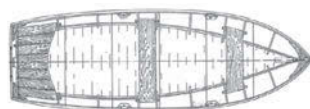


www.woodenboatstore.com

Mail Order Since 1975 • Web Orders Since 1994



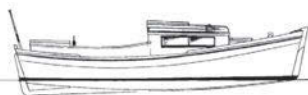
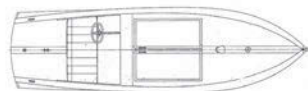
14'10" Outboard Skiff, Sprite
Atkin, #400-132 \$60



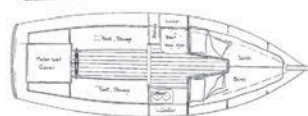
16' San Juan Dory Skiff
Roberts, #400-123 \$75



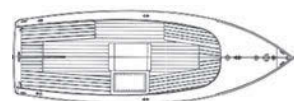
16' Gentleman's Runabout
Zimmer, #400-076 \$120



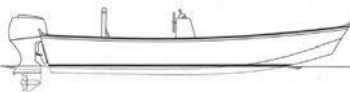
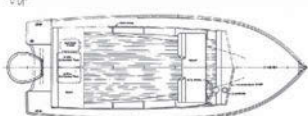
18'6" Redwing
Stambaugh, #400-108 \$90



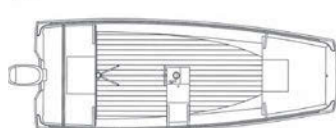
18'7" Utility Launch, Barbara Ann
Steward, #400-063 \$75



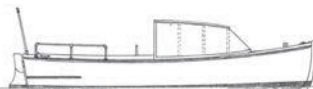
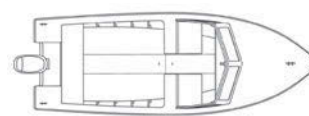
18' Downeaster Runabout
Wittholz, #400-071 \$90



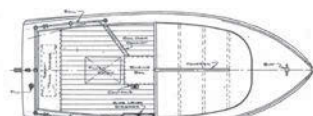
19' Garvey, Big Ben
Hylan, #400-127 \$75



19'7" Albury Runabout
Albury, #400-136 \$90



20' Utility Launch
Spaulding, #400-124 \$120



7'7" Nutshell Pram
White, #400-041 \$75



11'2" Shellback Dinghy
White, #400-109 \$75



11'9" Acorn Skiff
Oughtred, #400-043 \$110



12'6" Marisol Skiff
Jackson, #400-013 \$125



12'8" Catspaw Dinghy
W/H, #400-012 \$60



12'10" Pooduck Skiff
White, #400-102 \$75



13' Beach Pea Peapod
Hylan, #400-110 \$75



9'6" Martha's Tender
White, #400-025 \$45



11'3" Skiff
Thompson, #400-009 \$20



12' Dinghy
Goeller, #400-010 \$40



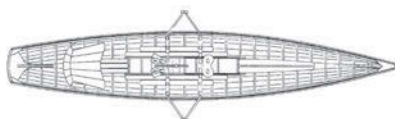
12'4" Yankee Tender
WoodenBoat, #400-011 \$50

Think it's about time to build your own boat? This is a pretty good place to start.

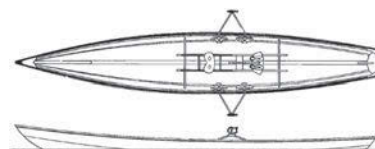
Canoes, Kayaks, Daysailers, & Pulling Boats... under 20'



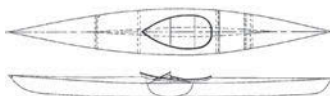
16' Double-ender Shearwater
White, #400-058 \$75



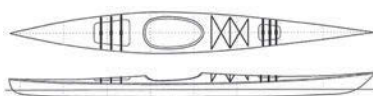
18' Lapstrake Pulling Boat, Liz
Bassett, #400-097 \$90



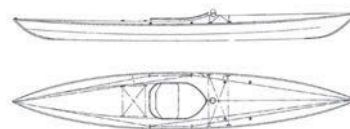
18' Pulling Boat, Firefly
Bassett, #400-121 \$60



16'7" Kayak, Skimalong II
Ford, #400-114 \$45



17' Sea Kayak, Endeavor
Killing, #400-140 \$110



15' Sea Kayak, Tursiops
Alford, #400-085 \$45



17'1" B.N. Morris Canoe
Thurlow, #400-096 \$60



10'8" Stickleback Canoe
Oughtred, #400-146 \$60



16' Canoe, Beaver
Oughtred, #400-147 \$60



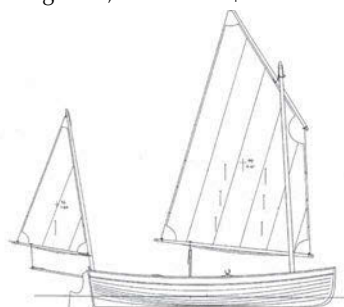
12' Sailing Canoe Wee Rob
Oughtred, #400-079 \$75



14'11" Plywood Catboat
Wittholz, #400-047 \$75



13'9" Whilly Winship
Atkin, #400-131 \$60



13'6" Tammie Norrie
Oughtred, #400-150 \$120



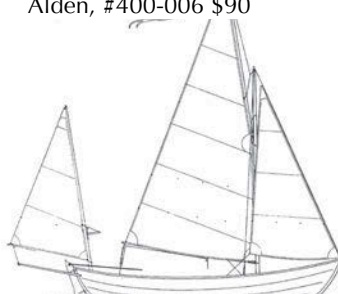
18'3" Sloop, O-Boat
Alden, #400-006 \$90



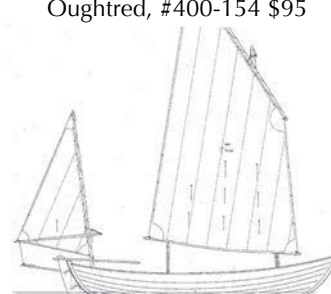
17' Skerrieskiff
Oughtred, #400-154 \$95



19'6" Mist
Stambaugh, #400-107 \$90



19'6" Caledonia Yawl
Oughtred, #400-103 \$190



19'6" Caledonia Yawl II
Oughtred, #400-158 \$190

Shipping is Calculated When You Order Call Toll-Free 1.800.273.7447

Tip: Search plans on our site by number, ie: key 400-047 for the Plywood Catboat.

Questions about Boats? There's a *Getting Started* for That.

Download these PDFs from www.woodenboatstore.com



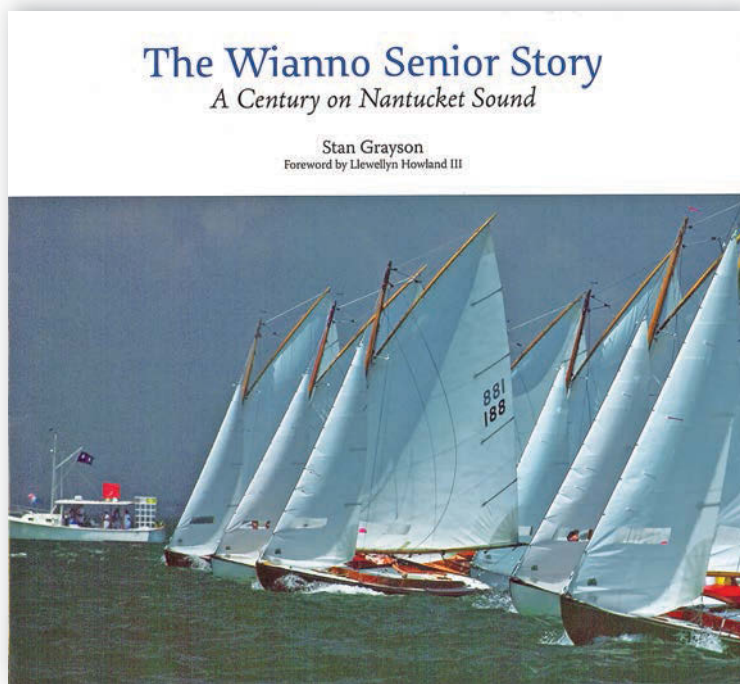
The Wooden Boat STORE
Mail Order Since 1975 • Web Orders Since 1994

GETTING STARTED IN BOATS is an 8 page supplement to *WoodenBoat*. They're all available as a digital PDF files from our site, for just \$1.95 each. Plus we have 1-20 or 21-40 for \$35.00 each.

WoodenBoat REVIEW

PRODUCTS • BOOKS • VIDEOS • STUFF

The Wianno Senior Story: A Century on Nantucket Sound



The Wianno Senior Story: A Century on Nantucket Sound, by Stan Grayson. Foreword by Llewellyn Howland III. Published by the Wianno Senior Class Association in conjunction with Tilbury House, 103 Brunswick Ave., Gardiner, ME 04345; www.tilburyhouse.com. Hardcover, 264 pp., \$49.95. Available from *The WoodenBoat Store*, 800-273-7447; www.woodenboatstore.com.

Reviewed by Chris Museler

In *The Wianno Senior Story: A Century on Nantucket Sound*, author Stan Grayson pulls this diminutive gaff-rigged sloop out of the clutter of one-design history and shares with the reader a chronology of intertwined stories, including the development of Cape Cod, the evolution of the Crosby family boatbuilding

business, and multiple generations of sailing families. The result is an illustration of how one object can have a profound and lasting effect on its owner.

Before reading the book, I already knew the Wianno Senior as a beautiful boat. I had seen images of John F. and Jacqueline Kennedy sailing his VICTURA. I have



CHAPTER SEVEN

Gone with the Wind

"With their father, Ambassador Joseph P. Kennedy, an interested spectator aboard, Chester Crosby's 'Bookie', the Wianno Yacht Club Committee boat, the helmsmanship of Jack and Joe Kennedy Jr. boosted the Harvard sailors back into the lead."

— Leonard M. Finkle, Boston Daily Globe, June 24, 1938

In 1938, Herbert F. Crosby sat down to talk catboats with a writer for *Motor Boating* magazine named Gregory Mason. Then seventy-five years old, H. F. reflected on how the Cape had changed since his father Horace's boyhood some ninety years earlier. Born in 1826, Horace had grown up during a time long before there were summer

Here, circa 1938, is the
Vermont sailing of
Harvard's Port under the
command of David
Stowe with his three wife
just at the moment.
Vermont was bought in
1930 by David's father,
Reverend Stowe.

watched their close racing on Cape Cod, and seen a Wianno being restored there too. But I had no intimate knowledge of the class, and my light exposure to the boats set me up for what turned out to be a compelling read of *The Wianno Senior Story*.

Serendipitously last fall, I was seated next to Joe Lotuff, owner of the Wianno Senior SMOKE, at his sister's birthday dinner. The boat came up in our conversation, and he gave me a wide-eyed, rapid-fire summary of how having some of the country's top sailors crewing in the fleet has allowed the owners and families, kids included, of the class to stay energized and racing each season. I was intrigued.

Grayson's book, which was solicited by the members of the class to commemorate the 2014 centenary, fills the reader in on just about everything that happened between 1914 and today. Documenting just the lead-up to the creation of the Wianno Senior by the famed Crosby family is a tall-enough order. But Grayson delicately and succinctly brings the reader from Manley Crosby's foray into the bustling Brooklyn, New York, boatbuilding scene, back to idyllic Osterville and Hyannis on Cape Cod, where a select group of intelligent and wealthy sailors were creating their sailing utopia on the bays of the southern Cape.

Early in the book, Grayson fills the pages with exceptional detail on the creation of the Wianno Yacht Club, but more important the succession of Seniors built and the history of the owners of each boat. The pages are heavy with references to boat numbers, and the lengthy race documentation that has been archived by families and local historical societies.

This detail is broken up by a selection of relevant historic imagery that places you within the summer communities of Osterville and within the ever-changing

sheds of the Crosby family businesses. Most striking are the images of the boats reaching in the usually strong sea breezes of Nantucket Sound. The impression, both visually and in the text, is that Senior sailors push their boats hard and both they and the boats revel in these conditions.

The first half of the book is an initiation of sorts for non-Senior owners and though this approach could lose a few readers, this background sets the stage for what turns out to be a compelling story of overcoming adversity.

Intriguing and entertaining stories from Senior sailors are the common thread that keep the reading of this book exciting. Unlike almost any activity, sailing lends itself to oral history, of exciting moments on the sea and even hilarious or sometimes dangerous moments on land. When you capture 100 years of these "fish tales," you have something we can all relate to and enjoy.

In a 1957 Bass River event that was part of the fleet's Scudder Cup championship series, a young Connie Moore had an enlightening experience. Grayson relates her account of the incident:

"We were forced down on the marker," Connie said, "and somehow the marker didn't move out of our way in time.... On the way into the harbor, the boat was not acting right. We had lost the iron keel, the whole piece. The next season, after the keel had been replaced, I finally won a prize on my own and my father always referred to it as the \$1,000 trophy!"

Getting a reader to become "invested" in a book's characters is the greatest challenge for an author. And it was no small undertaking for Grayson to write a book about one class of boat. But he gradually uncovers the personalities that the Wianno Senior attracts. Those strong-willed personalities teach us how to change with the times as the class did when it navigated, with the

SINCE 1870



US ROUTE 1
PO BOX 628
ROCKPORT, MAINE 04856

T 207 236 3549
F 207 236 3560
BOHNDELL@MIDCOAST.COM

NATHANIEL S. WILSON
SAILMAKER
EAST BOOTHBAY, MAINE



Yacht Sails Rigging
BUILDERS OF HIGH-QUALITY HAND-FINISHED SAILS
Full-service sail and rigging loft

P.O. Box 71, Lincoln St., East Boothbay, Maine 04544
(207) 633-5071

Allen 
Insurance | Financial

Let Us Protect Your Investment



Chris Richmond
crichmond@allenif.com



ENDORSED BY
 TALL SHIPS AMERICA

Photograph © Benjamin Mendlowitz

AllenIF.com | (800) 439-4311



wooden boat
rescue foundation

An organization dedicated to the wishing for, researching of, locating, saving, placing, learning about and dreaming of wooden boats.

All boats are free.

www.woodenboatrescue.org **Offering Wooden Boat Restoration Classes**

 THE CENTER FOR
WOODEN
BOATS

THE FUTURE
THE CAMPAIGN



The Center for Wooden Boats champions hands-on learning for people of all ages and offers unique experiences on the water.

Founded over 37 years ago, CWB is now bursting at the seams. As programs grow to meet demand it is critical to secure more space.

By supporting this campaign, you join the community in building a stronger future for programs that change lives, one boat at a time.

TO LEARN MORE OR DONATE:
WWW.CWB.ORG/CAMPAIGN

Bronze cap nuts and square nuts in stock!

TOP NOTCH FASTENERS

The Highest Quality Fasteners ♦ Many Years of Fastener Experience

Top Notch will fill your fastener needs, whether it's high corrosion, or just those hard to find items.

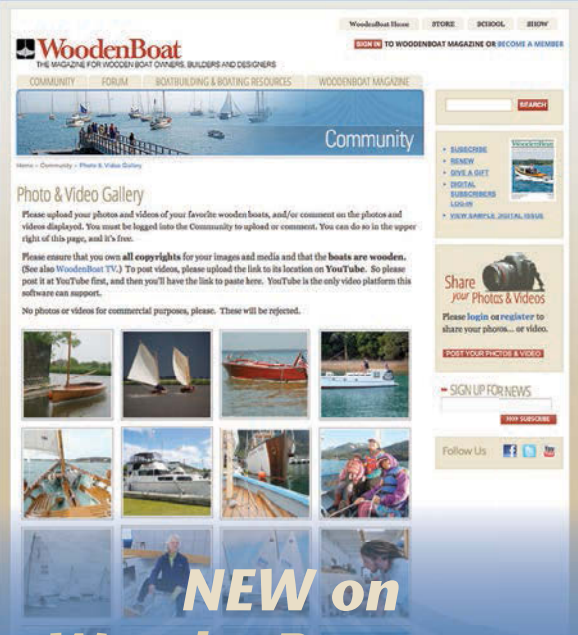
Contact us today
and start experiencing the quality of our fasteners, the outstanding service we offer and the value you receive for your money.

- Silicon Bronze-Inconel-Monel-Stainless-Chrome, and many other alloys.
- Sizes from #0 to 3" in Diameter
- Lengths from 1/16" to 50"
- Bolts, Screws, Nuts, and Washers

Free freight on orders of \$100 or more within the continental US.



75 Navaho Ave, Suite 5, Mankato, MN 56001 T: 800 992-5151 F: 608 876-6337
Email: fasteners@tnfasteners.com ♦ Website: tnfasteners.com



WoodenBoat
THE MAGAZINE FOR WOODENBOAT OWNERS, BUILDERS AND DESIGNERS

COMMUNITY FORUM BOATBUILDING & BOATING RESOURCES WOODENBOAT MAGAZINE

Home - Community - Photo & Video Gallery

Photo & Video Gallery

Please upload your photos and videos of your favorite wooden boats, and/or comment on the photos and videos displayed. You must be logged into the Community to upload or comment. You can do so in the upper right of this page, and it's free.

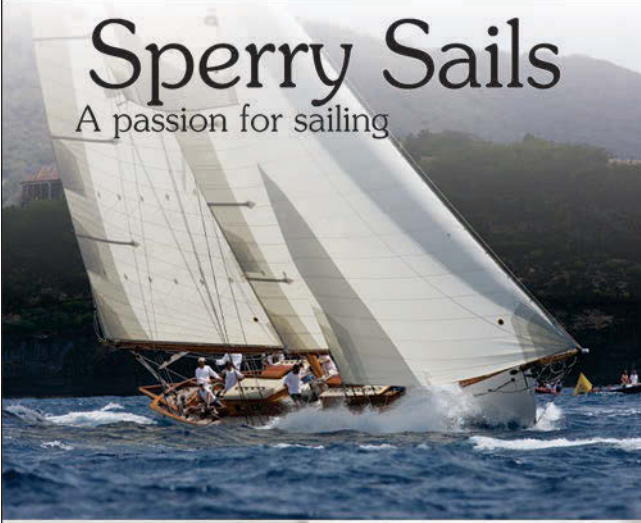
Please ensure that you own all copyrights for your images and media and that the boats are wooden. (See also WoodenBoat TV.) To post videos, please upload the link to its location on YouTube. So please post it at YouTube first, and then you'll have the link to paste here. YouTube is the only video platform this software can support.

No photos or videos for commercial purposes, please. These will be rejected.

NEW on
WoodenBoat.com

Photos & Videos Gallery
www.woodenboat.com/photo-video-gallery

Become a WoodenBoat.com community member today, for free.



Sperry Sails
A passion for sailing

Hand Made Sails for Hand Made Boats

Trusted Quality, Exceptional Service, Made in the USA
"New England's Favorite Sailmaker Since 1976"

508.748.2581
www.sperrysails.com
II Marconi Lane, Marion, MA 02738

help of Sparkman & Stephens, the tricky switch to fiberglass construction. And we learn how, even after the fateful yard fire that destroyed almost half the existing Senior fleet in 2003, the class reinvented itself again and began a methodical, organized introduction of next-generation sailors into the fleet.

This "social orb," as Grayson describes the community of Senior sailors, seems to be one with no interest in failure, whether around the buoys or when addressing the future of the fleet. From the early club members who commissioned the Wianno Senior to David Steere, who ushered in the first fiberglass Senior, and Joe Lotuff and his contemporaries out on Cape Cod and their children, Wianno Senior sailors are portrayed as doers in Grayson's book, and the fruits of their labor and the class's story are inspiring.

The book's appendix of "Boats and Owners" is predominantly useful for fleet members but serves as a robust reference while reading the book, giving more historical depth. And noting the growth of this small local fleet in fiberglass reminds us that the current model of one-design racing in North America, where most racing involves traveling and large fleets, isn't the only way to enjoy our competition.

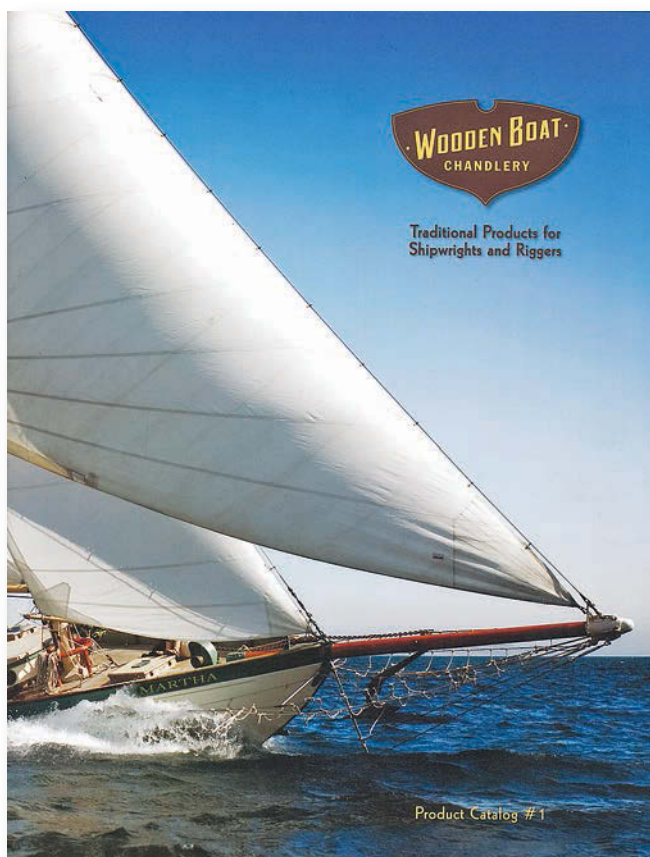
The book certainly serves as a valuable asset to any one-design class as it presents a formula for longevity. And though the book, and Grayson's impressive attention to detail in regard to the lineage of boats and fleet records, serves well as a historical document, it is the author's collection of sailors' experiences that make *The Wianno Senior Story* a compelling and enjoyable read. There are many exciting and touching stories within the pages. One particular quotation illustrates what Grayson calls the "profound" effect a boat is likely to have on its owner. After the 2003 fire that burned 21 Wianno Seniors to the ground, boatwright Malcolm Crosby walked through the ashes with white buckets, saving whatever he could. The passage follows:

"I knew where each one had been," he said. He wrote the boat's number on each bucket and, later, he presented each one to its skipper.

"That," said George Largay, "was the loveliest, the most sensitive thing. I keep the bucket on a shelf at home. It's all I'll ever have of the boat."

George Largay's experience and the many thrilling and funny personal recollections within Grayson's book should make us all wonder why there aren't more books about one-design classes with long lives. I am sure this beautifully bound book was not inexpensive to publish. But the devil is in the details, and there are few authors with the experience and talent to find a compelling and cohesive story line within the mountains of interviews and records Mr. Grayson used. There's a good story here, and you don't have to be a Wianno Senior sailor to enjoy it. 📖

Chris Museler lives in Portsmouth, Rhode Island. He writes about yacht racing and restoration for a wide variety of marine magazines, and is also yachting writer for The New York Times.



The Wooden Boat Chandlery Catalog

Reviewed by Greg Rössel

The Wooden Boat Chandlery's *Traditional Products for Shipwrights and Riggers* is a newcomer to the world of printed catalogs, and it's refreshing to see it. The Chandlery, based in Port Townsend, Washington, added this hard-copy version to their online offerings, says Chandlery manager Molly Klupfell, because they often received requests from shipwrights who either didn't have Internet access or simply wanted something on the shelf for easy reference.

The catalog is part of a grand tradition. About 120 years ago, Richard Sears of the indomitable Sears, Roebuck and Co. introduced the American public to his catalog that claimed to be the "Cheapest Supply House on Earth," proudly trumpeting "Our trade reaches around the World."

In the late 1800s, the nation was expanding into far-flung regions faster than the general store and traveling merchant could follow. While there were earlier mail-order catalogs, the phenomenon accelerated after the Postal Service aided the mail-order business by permitting the classification of mail-order publications

WHERE TRADITION MEETS PERFORMANCE THE VINTAGE SERIES



NEW ENGLAND ROPES
TOGETHER IN MOTION

The new Vintage Series from **New England Ropes** includes: Vintage 3-Strand, Vintage Sta-set, and Endura Braid Classic.

Both Vintage 3-Strand and Vintage Sta-Set are made of 100% Polyester while Endura Classic has a 100% Dyneema® SK75 core with Polyester cover. All 3 of these lines combine the uncompromising performance you expect from **New England Ropes** with a natural look that meets the needs and the refined tastes of the traditional sailor.

For more information on The Vintage Series and our comprehensive Marine product line please visit our website at www.neropes.com!

NEW ENGLAND ROPES • 848 AIRPORT ROAD • FALL RIVER, MA
800-333-6679 • NEROPES@NEROPES.COM • WWW.NEROPES.COM



The Northwest School of Wooden Boatbuilding is located on Washington's Olympic Peninsula. We're celebrating our 33rd year in 2014!

We teach adult students a wide range of traditional and modern boatbuilding skills, and build both commissioned and speculative boats for sale.

We are proud to introduce the first boat in the **SENTINEL-24 CLASS** designed by Stephens Waring Yacht Design of Belfast, Maine (www.stephenswaring.com). **AZULITA** is a distinctive, fun, and high performance sloop with more than a touch of historic grace.

Contact the School for a current price for the boat or for commissioning the next boat in the series. You can find us on the web at www.nwboatschool.org. Reach us by e-mail at info@nwboatschool.org, or by phone at 360-385-4948.





HOW TO REACH US

TO ORDER FROM OUR STORE:

To order back issues, books, plans, model kits, clothing, or our catalog, call The WoodenBoat Store, Toll-Free, Monday through Friday, 8:00 a.m. to 6:00 p.m. EST (Saturdays, 9:00 a.m. to 5:00 p.m. EST.)

1-800-273-SHIP (7447) (U.S. & CANADA)

207-359-4647 (Overseas)

24-Hour FAX 207-359-2058

Internet: <http://www.woodenboatstore.com>

Email: wbstore@woodenboat.com

ON-LINE SUBSCRIPTION SERVICES:

Internet: <http://www.woodenboat.com>

At www.woodenboat.com follow the link to WoodenBoat Subscriptions to order, give a gift, renew, change address, or check your subscription status (payment, expiration date).

TO ORDER A SUBSCRIPTION:

To order a subscription (new, renewal, gift) call Toll-Free, Monday through Friday, 5:00 a.m. to 5:00 p.m., PT:

1-800-877-5284 (U.S. and Canada)

1-818-487-2084 (Overseas)

Internet: <http://www.woodenboat.com>

WoodenBoat is now available in digital format.
Go to
www.woodenboat.com

TO CALL ABOUT YOUR SUBSCRIPTION:

If you have a question about your subscription, an address change, or a missing or damaged issue, call Toll-Free, Monday through Friday, 5:00 a.m. to 5:00 p.m., PT:

1-800-877-5284 (U.S. & CANADA)

1-818-487-2084 (Overseas)

TO CHANGE YOUR ADDRESS:

Either call **1-800-877-5284** or write to our subscription department (address below) **AS SOON AS YOU KNOW YOUR NEW ADDRESS**. Please don't depend on your post office to notify us. Please give us your old address as well as your new when you notify us, and the date your new address becomes effective.

TO CALL OUR EDITORIAL, ADVERTISING, AND BOAT SCHOOL OFFICES:

Monday through Thursday, 8:00 a.m. to 5:30 p.m., EST:

207-359-4651; FAX 207-359-8920

TO WRITE:

For subscriptions:

WoodenBoat
Subscription Dept.
P.O. Box 16958
N. Hollywood, CA 91615-6958

For anything else:

WoodenBoat
P.O. Box 78, 41 WoodenBoat Lane
Brooklin, ME 04616
<woodenboat@woodenboat.com>

OVERSEAS SUBSCRIPTION OFFICES:

Australia and New Zealand

Boat Books
31 Albany Street
Crows Nest 2065 NSW
Australia
Telephone: (02) 9439 1133

Fax: (02) 9439 8517 • Email: boatbook@boatbooks-aust.com.au
Website: www.boatbooks-aust.com.au

	Australia Dollars	New Zealand Dollars
1 yr	\$55.00	\$57.50
2 yrs	\$110.00	\$115.00
3 yrs	\$150.00	\$156.82

Europe

Evecom bv
Postbox 19
9216 ZH Oudega (Sm)
The Netherlands
Telephone: (0) 512 371999
Email: WB@evecom.nl
Website: www.evecom.eu

	Holland/ Germany	United Kingdom
1 yr	EUR 39.50	GBP 35.50
2 yrs	EUR 75.00	GBP 66.00
3 yrs	EUR 107.50	GBP 96.50

(CE tax included)

WOODENBOAT REVIEW



as "aids in the dissemination of knowledge," entitling these catalogs the bargain postage rate of one cent per pound. The advent of Rural Free Delivery guaranteed easy delivery to customers' mailboxes. Long before anyone could have imagined an eBay or Amazon, the USPS had both created the 19th-century version of the Internet and facilitated "online" commerce.

Soon, so-called "wish books" of all sorts began to proliferate. From W. Atlee Burpee's mammoth tomatoes, L.L. Bean's remarkable watertight hunting boots, the Hemingway-quality African safari wear from the old Abercrombie & Fitch, to today's enticing bounty of well-drawn boat plans at this magazine's WoodenBoat Store, merchants have long pitched their goods to their customers with literary verve. And indeed, a well-thumbed catalog sitting next to the bed can inspire more dreams and potential than many a whiz-bang electronic site—especially in regions that have long, dark winters.

The sales generated by the Wooden Boat Chandlery support the educational programs offered by the North-west Maritime Center in Port Townsend. The products offered are generally geared toward traditional craft and driven by requests from customers (especially those from the Pacific Northwest) who have not been able to find them elsewhere. "Our catalog hosts an international roster of suppliers—England, Denmark, Germany, Holland and the U.S.A.," Klupfell says.

Traditional bronze hardware is a case in point. Years ago, one could peruse any number of marine catalogs that would contain scores of pages of classic brass and bronze hardware exotica. That is not the case today. Merchants have much slimmer offerings, and often these products are made of contemporary stainless steel. Often, to find that special bronze deck lead or mast band, the builder is reduced to prowling coastal flea markets and tag sales. The Chandlery is one of the few places in the United States where the top-notch offerings of Davey & Company of England can be purchased. Cast in bronze from original patterns, then machined and polished, these handsome units recapture a vintage elegance in hardware not commonly seen today. Portlights, chain pipes, cowl vents, and even old-time deck prisms (with their bronze frames) are all available. There's also a full line of classy interior cabin hardware. While the store keeps a limited selection in stock, special orders are welcomed.

The Chandlery is also a distributor for the classic



cast-iron Shipmate stoves that burn either wood or coal. No Johnny-come-lately, Shipmate, based in Pennsylvania, has been producing shipboard stoves since 1881. The stoves come in black or porcelain finishes.

For those engaged in rigging and marlinespike work, the catalog offers the essentials. There is rope—genuine long-strand hemp and hemp-lookalikes of polyester and polypropylene, tarred hemp marline, and an assortment of wooden blocks made in Port Townsend (and also by Davey) and high-performance Tufnol blocks (made of linen and phenolic resin) and linseed-oil-treated ash parrel beads.

Then, for your planking and deck caulking needs, there is cotton, British strand and Canadian “batt” styles, and oakum by the coil or by the bale (37 lbs in weight)—guaranteed not to be made by prisoners or orphaned children in workhouses. To assist in applying those aforementioned materials, there are wooden caulking mallets (crafted by the Wooden Boat Foundation) available in either mesquite or cocobolo, and hand-made reefing hooks. To pay those newly caulked deck seams, there is Jeffery’s No. 2 Black Marine Glue from England.

For those looking to hold it all together, there are English (Davey) square-sectioned copper nails (for rivets) with either countersunk and rose heads, and dished roves, rove punches, and American-made ring nails and silicon-bronze screws by Fasco Fasteners of California.

There are also oil lamps, sailmaker’s palms, belaying pins, Japanese saws, camellia oil, and even a renewable cabin desiccant device. It’s an eclectic and comprehensive collection of merchandise, to be sure.

The Chandlery is not a full-service marine catalog that carries everything from epoxy to survival suits to lobster pots. Nor do they claim to be, for their niche is to carry traditional unique items requested by their customers, with an emphasis on quality and not on bargain-basement price. It is good to know that if you need mosquito screens for your portlight or a globe for your 1890 gimbaled kerosene lamp, you’ll know right where to look.



Greg Rössel is a contributing editor for WoodenBoat.

To order a copy of the *WoodenBoat Chandlery catalog*, contact *Wooden Boat Chandlery*, 431 Water St., Port Townsend, WA, 98368; 855-556-1535; fax 360-385-1552; to shop online, visit www.woodenboatchandlery.org.

BUILD AND SAIL THE SCAMP POCKET CRUISER

with John Welsford and Howard Rice

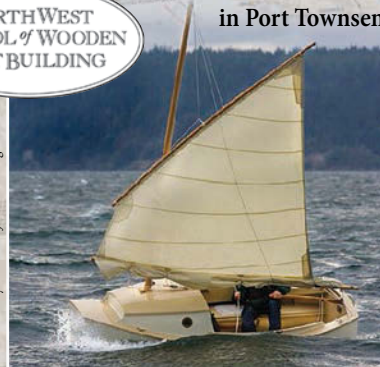
March 31–April 11 & August 11–22, 2014

at the Northwest Maritime Center

in Port Townsend, WA

NORTHWEST
SCHOOL of WOODEN
BOAT BUILDING

Photo Courtesy: Small Craft Advisor Magazine



Learn more about John Welsford and the Scamp in the March/April 2012 issue of *WoodenBoat*. Howard Rice is the famed small boat adventurer and Cape Horn solo sailor.

For more information or to register, please contact the School at 360-385-4948 or e-mail us at summer2014@nwboatschool.org

The Northwest School of Wooden Boatbuilding is hosting several short workshops in 2014. Check out our web site for additional classes.

WWW.NWBOATSCCHOOL.ORG



/NWBoatSchool
/NorthwestMaritimeCenter

Creating The Ship's Half Model...



Since 1790 the half-hull has been used to study hull design.

Today it has become a possession to be cherished a lifetime.

When the artistry becomes the mastery of form.

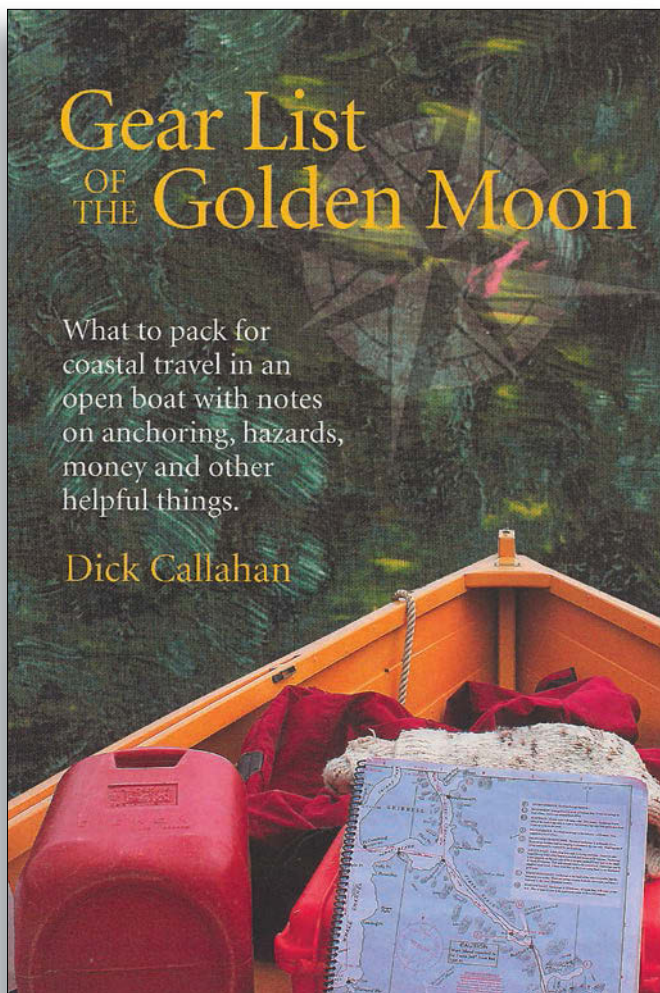
Half-Hull Classics



For further details please visit our web site.

9214 15th NW
Seattle, WA 98117
(206) 789-3713
www.halfhull.com

Gear List of the GOLDEN MOON



Gear List of the Golden Moon, by Dick Callahan, Harbor Seal Press, Juneau, Alaska. Paperback, 84 pp., \$16. Available from *The WoodenBoat Store*, www.woodenboatstore.com.

Reviewed by Tom Jackson

Solo small-craft adventuring under sail and oars is becoming more commonplace, as it should. Parallel to that trend is another in which the voyagers document their travels in one way or another. To my mind, the best of these tales share practical information, and this is the approach Dick Callahan has taken with his slender self-published volume.

Often, voyage writing can be embarrassingly over the top (“O, the sea, the sea...”), or the pointless bloggy drivel of travelogue (“Barney’s in Outback Cove just makes the absolutely best hamburger on planet Earth!!!!”). The point of going out solo in a small boat in the first place is to find your own track and to experience the last free place in your own way, not to compare notes with somebody else’s tastes. But

when it comes to practicalities, my ears perk up and my gimlet eye self-adjusts to a mere penetrating gaze. I want to know what worked, why specific choices were made, what hazards are real, and clues about what I might be in for.

In a rather clipped writing style, which could at times have used a more ordered structure (and another round under the hand of a really good copyeditor), Callahan appeals to the practical side. The book often reads a bit like random thoughts, living up to the “list” mentioned in its title. Many incomplete sentences, like this. But the information has the ring of truth from somebody who has been there. The “there” in this instance was the Inside Passage, a route every thinking small-craft voyager should wish to take one day (see *WoodenBoat’s Small Boats 2013*). Callahan ran the passage north to south, from his town of Juneau, Alaska, to Seattle, Washington, ending more than 900 miles later at the Center for Wooden Boats on Lake Union.

His boat, shipped home by ferry, was an 18’ dory built specifically for him by Lowell’s Boat Shop in Amesbury, Massachusetts. His oars were by Shaw & Tenney, and his sails (balance-lug main with jib) were by Nathaniel Wilson, both of Maine. So although he didn’t build his own, he didn’t skimp on the boat, and he must have gone to considerable expense to visit the boatyard and have Lowell’s ship the completed dory to Alaska. He wanted something stout, seaworthy, and proven. The boat is traditionally built and relies on the wood of its own construction for flotation, supplemented by lashed-down dry bags and waterproof boxes, which is a reasonable approach for an unballasted boat. He made his own boat cover and cannibalized a tent for onboard camping. His gear choices seem level-headed and practical. The only thing I might quibble with is his disdain for GPS—having sailed in fog, I wouldn’t go again without one, although the Inside Passage’s predominantly linear nature may diminish the need. He took a good VHF radio but dislikes cell phones, which I can understand: if you make an agreement to phone someone but end up in an area without coverage, the lack of a call might cause unnecessary panic; plus, that kind of contact diminishes the experience. However, he sprang for a SPOT tracker (see WB No. 209), which was practical and wise.

When Callahan conceived his voyage, he had no sailing experience. Much of his advice in sailing will appeal mainly to the inexperienced. His advice in rowing will have broader appeal, since anyone who has done a thousand miles has something to say to the rest of us. His gear list is good, supplemented by an appendix in short form. He even took extra pintles and gudgeons. His one regret was taking a guitar, which eventually had to go.

Callahan’s best work comes in his descriptions of dealing with things that came up: shipping lanes, oil refineries, log booms, gill nets, sea lions, bears, what

not to take through customs, currents in specific narrows, tides, anchorages, and local knowledge. All of these sections would contribute to anyone's planning for this specific voyage.

Much of the literature on the Inside Passage is written by large-boat skippers for large-boat skippers, so this compendium supplements the standard cruising guides. As long-distance small-craft cruisers take to the waters in greater numbers, their experiences and adaptations of ever-better gear will contribute to collective knowledge, and no doubt more books like this one will emerge. The more the better. Personal tastes—even in boats—vary greatly, so any voyager would look to such sources for the value of ideas that can be adapted to his own ways. In his volume, Callahan has made a contribution that anyone even considering a long small-craft voyage like the Inside Passage would do well to heed. 

Tom Jackson is WoodenBoat's senior editor.

BOOKS RECEIVED

The Strenuous Life of Harry Anderson, by Roger Vaughan. Published by Mystic Seaport, P.O. Box 6000, Mystic, CT 06355, www.mysticseaport.com. 334 pp., hardcover, \$45. ISBN: 978-0-939511-37-2. *Harry Anderson has been a significant influence on international sailing for over 50 years. He has directed numerous sailing organizations and helped to run 25 years of AMERICA's Cup races.*

Boat Log & Record: The Perfect Small Craft Record Keeper for Cruises, Expenses, and Maintenance, by Marlin Bree. Published by Marlor Press, 4304 Brigadoon Dr., St. Paul, MN 55126; www.marlinbree.com. 184 pp., paperback, \$17.95. ISBN: 978-1-892147-28-8. *Large workbook size gives plenty of room to record information about your boat, cruises, maintenance schedule, vessel expenses, and more.*

The White Fleet: A History of the Portuguese Handliners, by J.P. Andrieux. Published by Flanker Press, P.O. Box 2522, Station C, St. John's, NL, A1C 6K1, Canada. 360 pp., paperback, \$24. ISBN: 978-1-77117-236-3. *The Portuguese White Fleet fished off the coast of Newfoundland for over 400 years; it came to an end in 1974.*

Rescue of the BOUNTY: Disaster and Survival in Superstorm Sandy, by Michael J. Tougias and Douglas A. Campbell. Published by Scribner, a division of Simon & Schuster, Inc. 1230 Ave. of the Americas, New York, NY 10020; www.simonandschuster.com. 256 pp., paperback, \$24. ISBN: 978-1-4767-4663-0. *The authors talked with the crew members and many others associated with the ship while writing this breathless account of the rescue of 14 crew members from the sinking tall ship BOUNTY in October 2012.*

Nautical Twilight: The Story of a Cape Cod Fishing Family, by J.J. Dutra. Published by the author at CreateSpace, ID No. 3634848. Also available from www.province-town-fishwife.com. 195 pp., paperback, \$14.95. ISBN:

SCHOONER ADVENTURES IN THE SAN JUAN ISLANDS

See the San Juan Islands
from the deck of a beautiful
traditional windjammer.
Day Sails, Extended
Voyages, Special Events
& Private Charters
available.



SCHOONERS NORTH

360.378.2224
www.starboardnw.com

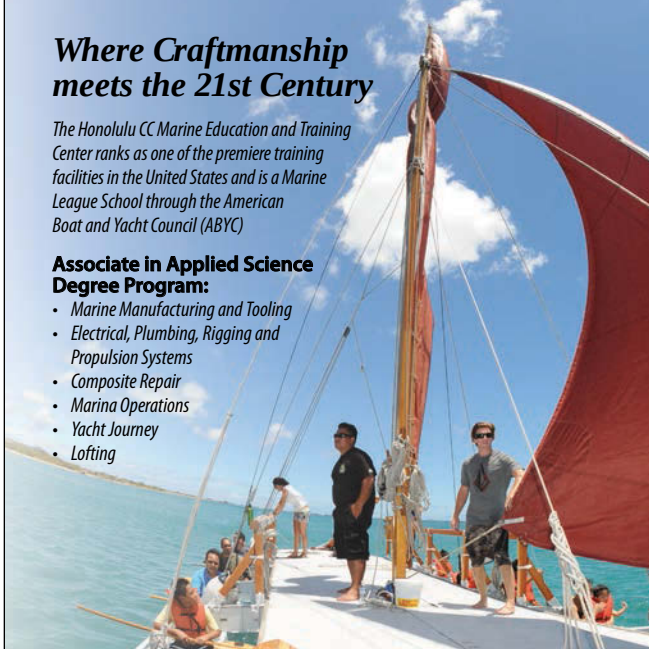
Marine Education and Training Center

Where Craftmanship meets the 21st Century

The Honolulu CC Marine Education and Training Center ranks as one of the premiere training facilities in the United States and is a Marine League School through the American Boat and Yacht Council (ABYC)

Associate in Applied Science Degree Program:

- Marine Manufacturing and Tooling
- Electrical, Plumbing, Rigging and Propulsion Systems
- Composite Repair
- Marina Operations
- Yacht Journey
- Lofting



UNIVERSITY of HAWAII
HONOLULU
COMMUNITY COLLEGE

10 Sand Island Parkway
Honolulu, Hawai'i 96819
Phone: 808-832-3682

<http://tech.honolulu.hawaii.edu/marr>

U.S. BELLS

WWW.USBELLS.COM

WIND
& DOOR
BELLS

56 WEST BAY RD
PO Box 73
PROSPECT HARBOR, MAINE 04669
866-963-7184



GAMBELL & HUNTER SAILMAKERS

Sails
and
Rigging



16 Limerock St. Camden, Maine 04843
(207) 236-3561 www.gambellandhunter.net

WOODENBOAT REVIEW

978-1-4636-1774-5. *The author owns the fishing vessel RICHARD & ARNOLD (see WB No. 230). This book is an insightful, humorous account of her family's struggle to survive in small-scale commercial fishing.*

All at Sea, by Dominick Jones. Published by McFarland, Box 611, Jefferson, NC 28640; www.mcfarlandpub.com. 276 pp., paperback, \$29.95. ISBN: 978-1-7864-7580-3. *An autobiography that begins with the author learning to sail on a Thames barge that he and his wife bought for vacation use with their six children. They eventually bought a three-masted schooner, which they sailed and lived aboard for more than a decade.*

***As Long As It's Fun: The Epic Voyages and Extraordinary Times of Lin and Larry Pardey**, by Herb McCormick. Published by Paradise Cay Publications, P.O. Box 29, Arcata, CA 95518. 280 pp., softcover, \$18.95. ISBN: 978-0-929214-98-3. *A biography of this well-known sailing couple, who have written several popular sailing books of their own; their mantra is "Go simple, go small, go now."*

***Why We Make Things and Why It Matters: The Education of a Craftsman**, by Peter Korn. Published by David R. Godine, 15 Court Sq., Suite 320, Boston, MA 02108; www.godine.com. 200 pp., hardcover, \$24.95. ISBN: 978-1-56792-511-1. *How craftsmanship leads to a better understanding of ourselves, written by the founder of the Center of Furniture Craftmanship in Rockport, Maine.*

Closing the Newfoundland Circles: The Wreck of the AVA-LON VOYAGER II and the Voyage of the NAAMAN J. HUMBY, by Patric Ryan. Published by Zarawak Studios Press & M.L. Ryan Publishing, 535 9th St. E. Owen Sound, ON, N4K 1P4, Canada; www.patricryan.com. 352 pp., paperback, \$24.95. ISBN: 978-0-9698003-1-6. *A memoir about the people who worked the boats of the Great Lakes during and after World War II; illustrated by the author.*

Get in the WoodenBoat Game: A Guide for Building Your First Boat, by Dan Mattson. Published by the author and available as an ebook from his website, www.hookedonwoodenboats.com. 38 pp., ebook, \$4.99. *The author, also known as Wooden Boat Dan, has broadcast more than 100 podcasts about wooden boats since 2009; topics include budgeting your time, money, and space, and determining the size and style of your boat.*

Honors Rendered, by Robert N. Macomber. Published by Pineapple Press, P.O. Box 3889, Sarasota, FL 34320, www.pineapplepress.com. 364 pp., hardcover, \$21.95. ISBN: 978-1-56164-607-4. *The 11th in a series of historic novels, this one set in the South Pacific in 1889, centering on the exploits of naval commander Peter Wake.*

Saving Salmon, Sailors, and Souls: Stories of Service on the B.C. Coast, edited by David R. Conn. Raincoast Chronicles, volume 22. Published by Harbour Publishing, P.O. Box 219, Madeira Park, BC, V0N 2H0, Canada. 128 pp., paperback, \$24.95. ISBN: 978-1-55017-626-1. *A collection of stories about people in service in British Columbia, from bus drivers to doctors.*

*Available from The WoodenBoat Store, www.woodenboatstore.com



VINTAGE BOATS and SERVICES



You are invited to attend the
2014 ACBS Annual Meeting and International Boat Show

September 17 - 20, 2014

Skaneateles Country Club
Skaneateles, New York
To learn more, visit acbs.org



Hacker-Craft®

*The Legacy
from 1908 continues....*

We still build boats with the same designs from the golden era of wooden boats.



2014 26' Miss APBA Racer

In 1923 John L. Hacker published the design for this Racer in *Motor Boating* magazine, to encourage the sport of boat racing.

Both of these gorgeous boats are for sale.



2013 30' Heritage Series Triple Cockpit Runabout

The beauty and grace of this remarkable runabout epitomizes the Hacker-Craft legacy. The advent of the forward cockpit proved to be a revolutionary design which set the standard for runabouts that followed.

Call us at 866-540-5546

Silver Bay, NY - www.hackerboat.com

RUBICON YACHTS

3300 Powell Street, Emeryville, CA 94608 Tel: (510) 601-5010



60' Stephens
Classic '1961
\$265,000



48' Stephens
Flush Deck '1960
\$169,000



43' Stephens
Raised Deck '1930
\$139,000

Your West Coast Woody Specialists
www.rubiconyachts.com

Woodies Restorations



Home of the Building Memories Experience!

Build a quality heirloom boat with your family in one weekend with our assistance.

Woodies Restorations is a full-service classic boating shop serving ALL of your classic boating and upholstery needs.



www.woodiesrestorations.com

653 Lakeway Drive | Russell Springs, KY 42642
270-866-2628 (BOAT) | 270-866-3998 (VINYL)

Reproductions of the finest watercraft ever produced.



Traditional construction with modern materials. Exact detailing in all aspects, steering wheels, controls, instrumentation, etc. Small family shop ensures superb quality control. No fluff, no dreams, just beautiful, faithfully reproduced boats at an attractive price. Many models from 20 to 30 feet.

Fish Bros MARINE SERVICE

6 Newcomb Street, Queensbury, NY 12804
518-798-4769 • fishbros@msn.com
www.fishcustomboats.com

Now
taking
orders
for
delivery
in 2014

Wooden Boat Financing



CALL NOW! **1-800-USA-1965** | **APPLY TODAY!** JJBEST.com

FREE E-Newsletter!

1. Go to www.woodenboat.com
2. Click

Stay in
touch
with ALL
we do!

E-News Sign Up

Keep up-to-date with the latest news from and about wooden boats.

Sign Up

BOATBROKERS

"SHEILA" 1905

The canoe-yawl that started the trend of the small cruising yacht.
Meticulously maintained for 36 years under the custodianship of Michael Burn.

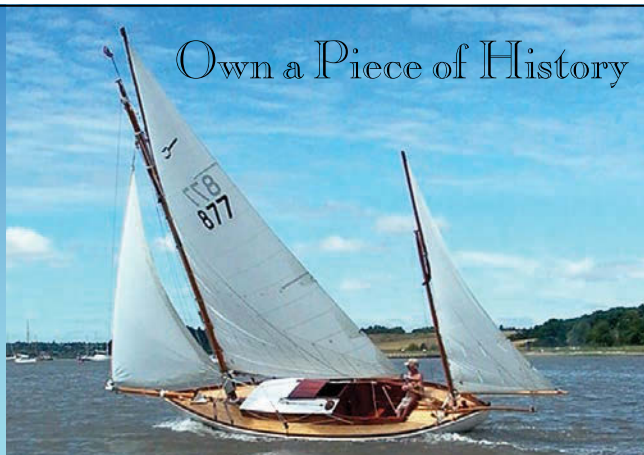
For DETAILED HISTORY and COMMENTARY see link:
www.woodenboat.com/1905-canoe-yawl

Information: Michael Burn
(41) 07709 430889
mike@michaelrollinburn.co.uk



Length: 25'
Beam: 6'9"
Draft: 3'10"
Location: Suffolk, England
Price \$29,950

Own a Piece of History



FOR SALE BY OWNER

THE 1930 JOHN ALDEN SCHOONER
{DESIGN NO. 458}

DAUNTLESS

70' LOA • 61' LOD • SAIL AREA 2,200 SQ. FT
FULL COMPLIMENT OF SAILS & EQUIPMENT

Newly on the market after 29 years of ownership, this meticulously maintained schooner is currently available for sale by owner. Located in San Diego, California, USA, Dauntless has been featured on several covers and issues of *Sailing Magazine*, *Wooden Boat*, *Nautical Quarterly* and *Santana* magazines.

Re-built in 1975, Dauntless has a competitive record including races from San Diego to Hawaii, biannual Master Mariners Regattas, and numerous races and cruises along the California coast.

HISTORY, SPECIFICATIONS, GALLERY
& CONTACT INFORMATION

WWW.SCHOONERDAUNTLESS.COM



Photos ~ Bob Grieser



David Jones Yacht Brokerage Classic Wooden Boats

P.O. Box 898, Rockport, ME 04856
207-236-7048 Fax 207-230-0177 Email: classics@midcoast.com

www.davidjonesclassics.com



TALEISIN—Lyle C. Hess 30' cutter 1983
Well proven vessel, built of the finest woods, teak hull, black locust frames & copper riveted. Kept in remarkable condition by Lin & Larry Pardey. Exceptional offering for new stewardship, \$175,000 (NZ)



METINIC YACHT BROKERS



124 Horseshoe Cove Rd., Harborside, Maine 04642 • 207-326-4411
—Located at Seal Cove Boatyard—



GLORY

Rob 35, Cheoy Lee built, 1963. New Yanmar engine, nearly new sails, good condition.
\$39,500



JAVA

Concordia 39, Hull No. 1, rebuilt as new in 2003. Owner has to let water into the bilges to keep them sweet.
\$165,000

36' Al Mason cold-molded custom. Very well built. Very good condition. \$42,500

Hacker-Craft®



1992 24' Triple Cockpit Runabout

Buy a used Hacker-Craft with confidence,
direct from the factory!



1989 30' Triple Cockpit Runabout



2013 30' Sport Custom



2002 27' Runabout



2003 26' Triple Cockpit Runabout

Ready for purchase at our showrooms!
Contact us today for prices and our full current inventory.

www.hackerboat.com

313 N. Bryan Road * Dania Beach, FL 33004 * 954-927-0903

8 Delaware Avenue * Silver Bay, NY 12874 * 866-540-5546

W-Class™ W.37

For sale by
Donald Tofias, *Yacht Developer*
617-901-5242



Photo by Cory Silken

W-Class Yacht Company
www.w-class.com



www.ConcordiaBoats.com

Concordia Yacht Sales: 508-742-5884 ~ Concordia Boatyard: 508-999-1381



MISTRAL FOR SALE
see: www.mistral-yacht.com

Photo: Kay Gieser - wechbild.de

Lakewood
CLASSIC BOATS



\$75,000 or near offer

616-299-3868, Holland, MI • michaelgkothe@gmail.com

1934 28Ft Hutchinson Triple Cockpit

Brand new Chrysler power • Beautifully restored

Designed by John Hacker



PAGE TRADITIONAL BOATS

CUSHING, MAINE

Call Bill Page 207-749-0208

www.PageTraditionalBoats.com

pageboats@roadrunner.com



**KINTORE – 37' BILL GARDEN DESIGNED HEAVY DISPLACEMENT
WEST COAST TYPE CRUISING VESSEL. OFFERED FOR SALE.**



Asking \$178,000.

BROOKLIN BOAT YARD



CUSTOM BUILDING ★ DESIGN ★ RESTORATION ★ BROKERAGE

**FOR SALE: NEW YORK 32
MASQUERADE**

Sparkman & Stephens Design 125

45' LOA • 32' LWL • 950 sq ft Sail Area

Built in 2010 to exacting standards from the original plans. Planking updated to cold-molded epoxy construction. Lying in Holland; easily shipped. VAT has been paid.

Offered at €295,000

Contact John Maxwell, listing broker

P: (+1) 207-359-2193

E: brokerage@brooklinboatyard.com

BROOKLINBOATYARD.COM



BOATBUILDERS



Alerion Class Sloop

*Marine Railway, Service & Repair,
Custom Building*



**PEASE BOAT
WORKS**
& MARINE RAILWAY

First Light Center Console



www.peaseboatworks.com 

Chatham, MA • 508-945-7800 • info@peaseboatworks.com

BILLINGS DIESEL & MARINE

STONINGTON, MAINE
WWW.BILLINGSMARINE.COM
207-367-2328







**CROCKER'S
BOAT YARD, INC.**

Celebrating 65 Years

Offering a full range of services since 1946.
Storage available for this winter.

Register your Crocker Design at
www.CrockersBoatYard.com

Manchester, Massachusetts • 888-332-6004

On Portage Bay since 1927

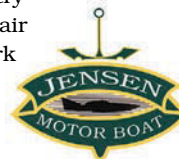
JENSEN
Motorboat Corp.

1417 NE Boat St.
Seattle, WA 98105



Phone: 206-632-7888
e-mail: slo-mo-shun@qwestoffice.net

- Hull & cabin repair, refit & restoration
- Electrical & systems repair & installation
- Interior joinery & custom cabinetry
- Mast & rigging installation & repair
- Complete painting & varnish work
- Structural & finish woodworking
- Fiberglass & gel coat repair
- Welding & metal fabrication



RESTORATION
AND PRESERVATION OF
ANTIQUE AND CLASSIC
WOODEN BOATS

207.882.5038

EDGECOMBBOTWORKS.NET

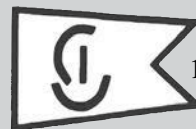


**CUTTS & CASE
SHIPYARD**

a full-service boatyard

DESIGNERS & BUILDERS
OF
FINE WOODEN YACHTS

SINCE



1927

P.O. BOX 9
TOWN CREEK
OXFORD, MD 21654
410-226-5416

www.cuttsandcase.com
info@cuttsandcase.com



STEVE CAYARD

TRADITIONAL MAINE BIRCHBARK CANOES

www.stevecayard.com

steve@stevecayard.com 207-683-2841 Wellington, Maine



New 28' Whaleboat and 14' Catboat

Beetle Cat® Boat Shop

Traditional wooden boat building and restoration
from skiffs to 50' power and sailboats.

Sole Builder of the Beetle Cat Boat



Beetle Cat — Celebrating 93 Years



32' Noank Schooner Restoration

WE OFFER

- New Boats • Used Boats
- Storage • Parts
- Repairs • Maintenance

BEETLE, INC.

3 Thatcher Lane
Wareham, MA 02571
Tel 508.295.8585
Fax 508.295.8949

www.beetlecat.com

HISTORIC CRAFTSMANSHIP



RESTORING AND CONSTRUCTING
HISTORIC AND CLASSIC WOODEN BOATS

www.tumblehomeboats.com

518.623.5050



HISTORIC CRAFTSMANSHIP



6,000 Sq Ft Boatshop • Route 28, Southern Adirondacks

"Someday, Honey, She'll Be all Yours."



**If your treasured possessions
deserve the best care and
maintenance, shouldn't you ensure
their future for those you love?**

**"And when she is, Dutch Wharf
will be there to help maintain
her---just as they have for me
all these years"**

"Restore, Repair, Refinish, Re-power, Re-rig"



70 Maple Street
Branford, Ct 06405
(203)488-9000
dutchwharfyard@gmail.com

Dutch Wharf Boat Yard - Preserving Legends Since 1958

www.dutchwharf.com

BOATBUILDERS

D.N. Hylan & Associates

BOATBUILDERS



Classic designs
rendered for the
twenty-first
century



Visit our website

DHylanBoats.com

You might discover that
Custom Design
&
Construction
is well within your reach

BSW STONINGTON BOAT WORKS, LLC
Builders of fine, custom wooden boats in Stonington, Connecticut
www.stoningtonboatworks.com
860-535-0332

Wooden Boatbuilding and Restoration
on Maryland's Eastern Shore

Choptank Boatworks
Restoration of vintage Flying Dutchman
(410) 479-0050 • choptankboatworks.com

PENDLETON YACHT YARD

Rebuilders of Classic Yachts
525 Pendleton Point Rd. • Islesboro, ME 04848
(207) 734-6728 • www.pendletonyachtyard.com
www.quicksilvermaine.com

Recently completed
Phase 1, 2, & 3
S/V Adventuress
Centennial Restoration

HAVEN BOATWORKS, LLC
PORT TOWNSEND, WA

A Full Service Boatyard
Specializing in the Repair and
Restoration of Wooden Boats

P.O. Box 1430
305 8th Street, Port Townsend, WA 98368
(360) 385-5727
www.havenboatworks.com

Photo courtesy of www.soundexp.org

NORTHWOODS CANOE COMPANY
Building and Restoration

Rollin Thurlow

336 Range Road
Atkinson, ME 04426
Order Phone: 1-888-564-2710
Fax: 1-207-564-3667
www.woodencanoes.com
Catalog \$1.00

Don't Be Afraid
To Put It In The Water

Handmade Small Boats by Nick Schade
www.WoodenKayaks.com

MP&G L C WOOD BOATBUILDING
YACHT RESTORATION

RECENTLY COMPLETED
Cabin, rig and rudder work on
N.Y. 32 SALTY

CURRENT PROJECTS
Restoration of
Buzzard's Bay 25 MINK #733
Restoration of
Buzzard's Bay 15 MARIBEE #731
Structural work on
Watch Hill 15 VIKING #885

AMORITA
NY-30

929 FLANDERS ROAD, MYSTIC CT 06355
TEL 860-572-7710 www.mpgboats.com

Sally Anne Santos

AREY'S POND BOAT YARD

Est. 1954 and Celebrating our 60th Year



18' Caracal

CURRENT PROJECTS:

18' Caracal
22' Bartender
16' Cabin Lynx
Three Open 16' Lynx

Arey's Pond Boat Yard is looking for investors for our 29' Catboat.

Please contact us for more details.

Charter, cruise or race your 29' Cat in the *Spirit of Tradition* class.

P.O. Box 222 • 45 Arey's Lane
So. Orleans, MA 02662
info@areyspondboatyard.com
areyspondboatyard.com
508-255-0994



APBY 29' Catboat

"YACHTING AS IT WAS INTENDED TO BE"



MATHIS
YACHT BUILDING
COMPANY, LLC
CLASSIC WOODEN NEW BUILDS
CONTEMPORARY COMPOSITE HULLS
www.mathisyachts.com

McMILLEN
YACHTS, INC.
FRACTIONAL YACHT OWNERSHIP
RESTORATIONS & MANAGEMENT
www.woodenyachts.com



Photos: Alison Langley

info@woodenyachts.com

Tel: 401.846.5557

P.O. Box 99 Newport, Rhode Island 02840

Traditional Boat, LLC

Give your wooden boat the care she deserves

Our specialty is wooden boat construction, restoration and repair.

We are a full service wooden boat yard.

Our reasonable rates (\$38/hr) make it all possible.

Recent Project:
Restoration of 56' Nimphius
Schooner *Sadie G Thomas*

www.mainetraditionalboat.com

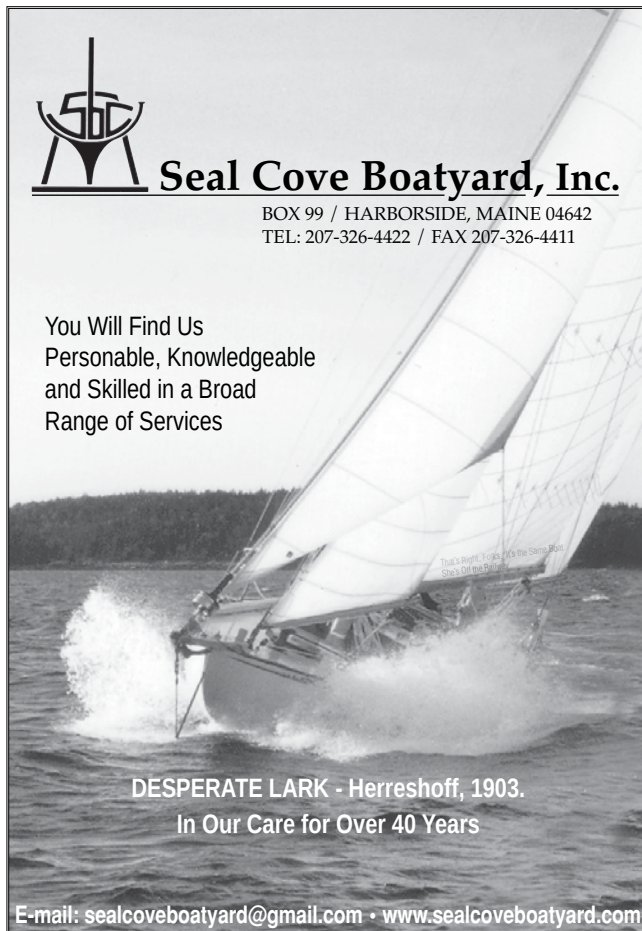
ABYC Certified Marine Systems (207) 322-0157 Unity, Maine



Seal Cove Boatyard, Inc.

BOX 99 / HARBORSIDE, MAINE 04642
TEL: 207-326-4422 / FAX 207-326-4411

You Will Find Us
Personable, Knowledgeable
and Skilled in a Broad
Range of Services



DESPERATE LARK - Herreshoff, 1903.
In Our Care for Over 40 Years

E-mail: sealcoveboatyard@gmail.com • www.sealcoveboatyard.com

The Carpenter's Boat Shop

A non-profit, community-based wooden boat building apprentice program

• Monhegan Island Skiffs

Order now for next season!

• Peapods and Dorries
• Catspaw Dinghies

www.carpentersboatshop.org 207/677-2614
Building boats, Nurturing lives, Helping others

KITS & PLANS



CHESAPEAKE LIGHT CRAFT
THE BEST BOATS YOU CAN BUILD™



Build one of our 90 award-winning boat kits, like this Cocktail Class Racer. More than 22,000 CLC boat kits sold since 1991!

WWW.CLCBOATS.COM or 410-267-0137 FOR A FREE CATALOG AND MUCH MORE!

Puuvienepiste

Finlands finest rowing boats

Racing/touring: Savo 650D, 650S and 575S



Recreational: Saajuu 470



Expedition: Sinne 610



Swanson Boat Company

Boats, plans, Poseidon sliding seats, oarlocks, oars and consulting

(860) 299 6502 • www.oarsmanmarinetallow.com

rodgerswanson412@comcast.net

Suomen Puuvienepiste Oy

+358 (50) 404 6646

info@puuvienepiste.fi

- The most complete kit at the lowest price - free catalog
- Producers of kits since 1955
- Comprehensive 150-page manual

- Kits supplied with top quality components
- BS1088 Okoume Mahogany Marine Plywood
 - Precision pre-cut panels using CNC technology
 - Our exclusive QuickLock Connector System
 - Epoxy Resin - hardener with UV-inhibitors

Stitch-and-Glue Sea Kayak Kits

- Singles - 10 Models
- Doubles - Duet 16, Trillium 21

Stitch-and-Glue Canoe Kits

- Explorer 16, Single 15
- North Lakes 19 Freighter

**Kits available
in Canada
and USA**

*Waters Dancing
Boat Kit Company*

6316 - 106 Street, Edmonton, Alberta, Canada T6H 2V3 Phone (780) 437-4919

www.watersdancing.com



noahs

We are The Boatbuilders Depot!

- Over 25 Different Epoxies
- Fiberglass, Carbon & Kevlar Selection Second to None
- Stitch & Glue Boat Kits
- Paint & Varnish
- 45 Types & Sizes of Marine Plywood



Cedar Strips kits based on the designs of



Green Valley
Boat Works

TEL: (800) 524-7517 FAX: (800) 894-1783

Free Catalog Available

WEB: www.noahsmarine.com

Email: noahs@noahsmarine.com

Dreams DO Come True With Glen-L Designs

- 300 Exceptional Boat Designs
- Row/Power/Sail - 6-ft. to 55-ft.
- Epoxy & boatbuilding supplies
- Underwater & Deck Hardware

Full-sized patterns & detailed phase-by-phase instructions enable *anyone* to fulfill their dreams.

Special Offer

- 288-page **Book of Boat Designs**
 - **Free** Dinghy Plans
 - **Free** Supplies Brochure
 - \$9.95 Coupon off first order
- Send just \$9.95 to address below



Glen-L Marine • 9152 Rosecrans Avenue/WB
Bellflower, CA 90706
888-700-5007 • Glen-L.com/WB

KITS & PLANS

FiberglassSupply.com

Materials:

- Vacuum Bagging Supplies
 - Epoxies
 - System Three®
 - WEST System®
 - MAS® Epoxies
 - Reinforcements
 - Fiberglass Cloths
 - Carbon Fiber
 - Aramids
 - See our Full Catalog Online
- Burlington, Washington - www.fiberglasssupply.com - Toll Free 877.493.5333 - Fax 360.757.8284



Kits and Plans:

- 11' Hollow Wooden Stand Up Paddleboard, Kit Only
- 18' Hollow Wooden Unlimited Paddleboard, Kit or Plans
- Surfboard Frame Kits for Strip Plank Surfboard Building
- And More!!!

Check us out at:
www.fiberglasssupply.com



HEWES & COMPANY
Blue Hill, Maine

Kits for Francois Vivier
Iain Oughtred Paul Fisher
Walter Simmons
Timeless Surf SUP frames

www.cnc-marine-hewesco.com
gardner@hewesco.com
207-460-1178



Vivier Jewell
built by French & Webb

T37s Racing at Seattle Yacht Club
over 1800 T37s sailing today

www.modelsailboat.com

Tippecanoe Boats
the finest wooden model sailboats



PARKER MARINE ENTERPRISES

COMPOSITE WOOD/EPOXY BOATBUILDING
PRAGMATIC WOODENBOAT RESTORATION
STOCK PLANS & CUSTOM DESIGNS

COMMUTER 36 II



EXUMA 55



- | | |
|-------------------------------------|------|
| Catalogue of Cruising Sail..... | \$40 |
| Catalogue of Sharpies..... | \$35 |
| Catalogue of Power Boats..... | \$30 |
| Catalogue of Small Craft..... | \$25 |
| The New Cold-Molded Boatbuilding.. | \$25 |
| The Sharpie Book..... | \$27 |
| The Voyages of Fishers Hornpipe.... | \$35 |



SEA BRIGHT 14

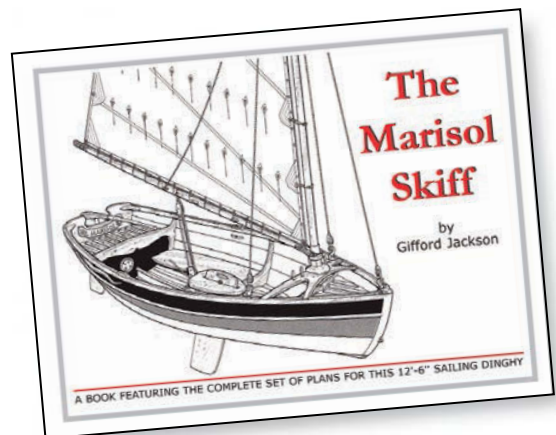
PO BOX 651429 VERO BEACH FL 32965

www.parker-marine.com
info@parker-marine.com

Postage included -- Overseas Add \$9.50 -- We Accept PayPal on our WebSite

*Thirty-five pages of plans
included in this book!*

www.woodenboatstore.com



Gifford Jackson's 12'6" rugged daysailer has a plethora of exceptionally detailed and interesting drawings, including a two-part trailer for easy launching. Measured metrically, she's a v-bottomed dagger-boarder, glued-lapstrake plywood hull, with sawn frames.



WoodenBoat BOOKS
Naskeag Rd, PO Box 78
Brooklin, Maine 04616

88 pages, hardcover
#325-135 **\$19.95**
add \$5.00 shipping in the US.
Call 1.800.273.7447

NUTSHELL PRAM

Thousands Built • Joel White Designed • 7'7" or 9'6" • Build from Plans or Kits



The Wooden Boat Store • PO Box 78 • Brooklin, ME 04616 • 1.800.273.7447

Order On-line: www.woodenboatstore.com

New: CNC kits available from
www.ClintChaseBoatBuilder.com

Easy to build appealing plans and kits for home builders and boatyards.



www.vivierboats.com



Sam Devlin's "Stitch-and-Glue" boat designs bring together the beauty of wood and the durability of composites. An already easy construction method is made easier with the help of Devlin's *Wooden Boat Building* book and *Wooden Boat Building* video.



"Dunlin 22"

We offer a full line of plans: dinghies, daysailers, pocket cruisers, motorsailers, powerboats 8-45 ft.



www.DevlinBoat.com

Devlin Designing Boatbuilders
3010 37th Ave., SW
Tumwater, WA 98512

Phone: (360) 866-0164



Penobscot 14

Plans, Kits, DVDs, and more for sailing, rowing, and power boats from 8' to 26', since 1988.

"Your plans are first rate, and the end result is a boat that is incredibly beautiful."



Laughing Gull

All plans are backed by a free advisory service. Visit our web site, or call for details.

ARCH DAVIS DESIGNS

37 Doak Rd, Belfast, ME 04915

207-930-9873 www.archdavisdesigns.com

PYGMY
BOATS INC

TOP RATED



Call for a free Catalog:

www.pygmyboats.com | 360.385.6143

KITS & PLANS

RAFTINGS

Commodore Telltale Compass



Our Commodore Telltale Compass gives you an eye on the boat's heading, even from your bunk.

617-482-8460

See online at

www.robertwhite.com

Robert E. White Instruments, Inc.

Top Quality Weather & Nautical Instruments Since 1961

Designer and builder of classic wooden boats



Dale Cottrell

cottrellboatbuilding.com 207. 548. 0094 Searsport, ME



ZEPHYRWERKS
CUSTOM
SHEAVES & ROLLERS



www.zephyrwerks.com • edlouchard@gmail.com • 360-385-2720

Weekly Waterfront VACATION RENTALS

Mid Coast & Down East, Maine

Several listings in *WoodenBoat's* vicinity

(207) 374-3500

www.vacationcottages.com

rentals@vacationcottages.com

PO Box 1600

Blue Hill, ME 04614



NATURE'S HEAD

Self-Contained Composting Toilet

Better. By Design.

- ◆ US Coast Guard Approved
- ◆ Compact
- ◆ No Odor
- ◆ Self-Contained
- ◆ Urine Diverting
- ◆ Exceptional Holding Capacity
- ◆ All Stainless Steel Hardware



251-295-3043
NaturesHead.net



Aurora Sails & Canvas

Full service sail and canvas loft. Outfitting your boat both inside and out. Highest quality design, workmanship and friendly service.

255 Molyneaux Road, Camden, ME 04843 • 207-230-0288

PAUL ROLLINS
BOAT BUILDER

2 Scotland Bridge Road
York, Maine 03909

**Celebrating 35 Years
of Boat Building & Restoration**

207-351-7609 www.paulrollinsboatbuilder.com

Better Winches Better Sailing

When it comes to YOUR boat,
sometimes you must have the
best. Andersen Winches.

ANDERSEN
STAINLESS STEEL WINCHES

www.andersenwinches.us



Drop anchor...

Join the group!

YOUR AD HERE

\$300/issue

(with one-year (6x) contract)

\$350/issue

(individually)

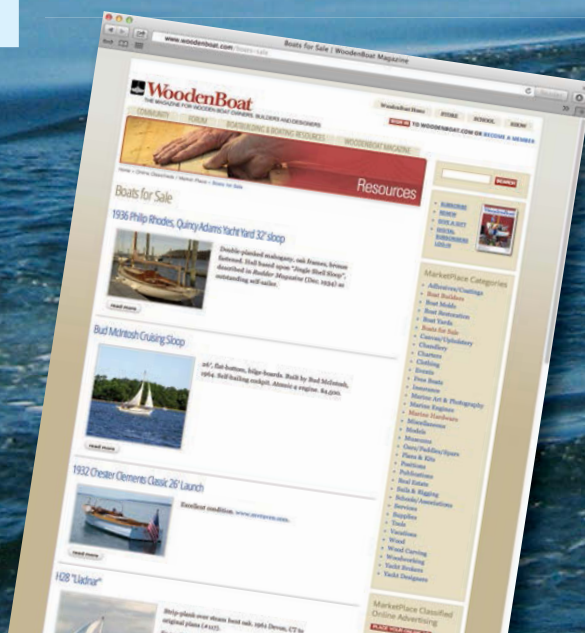
Email classified@woodenboat.com,
or call 207-359-7714

DON'T MISS THE BOAT

**Complement your print ad
with a listing in our Online
MarketPlace Classifieds!**

Easy, Affordable, Effective!

**Contact Tina for details:
tina.dunne@woodenboat.com
www.woodenboat.com**



CLASSIFIED

To place a Classified Ad: visit our website www.woodenboat.com; email classified@woodenboat.com; or call our Classified Ad Manager at (207) 359-7714.

Deadline for the May/June issue: March 5, 2014

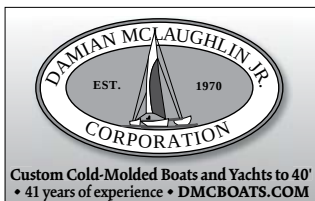
Boatbuilding Shops



THE DORY SHOP—Custom-built small boats and Lunenburg dories since 1917. Oars and paddles too. Call 902-640-3005 or visit www.doryshop.com.

JOHN M. KARBOTT BOATBUILDING. Custom wooden boat building and repair. Lobsterboat styles a specialty. WoodenBoat School instructor. Member Massachusetts Marine Trades Association. 789 Rocky Hill Rd, Plymouth, MA 02360. Phone/fax 508-224-3709, www.by-the-sea.com/karbotboatbuilding.

LOWELL BOATS—COMPLETE wooden boat restoration services and marine surveying. GARY LOWELL, Greensboro, NC, 336-274-0892. www.lowell.to/boats.



Custom Cold-Molded Boats and Yachts to 40' • 41 years of experience • DMCBOATS.COM

HADDEN BOAT CO.—WOODEN boat construction and repair to any size; sail and power. 11 Tibbetts Lane, Georgetown, ME 04548, 207-371-2662, www.haddenboat.com.

MIAMI, FORT LAUDERDALE, Florida Keys—30+ years experience building, repairing, and restoring boats. Traditional and composite construction. Nice people, quality workmanship, and reasonable rates. References. Call 305-634-4263, 305-498-1049, rmiller35@bellsouth.net, www.millermarinesystems.com.



VINTAGE CRAFT BOATS, BUILT by Classic Restoration and Supply—All our runabouts are cold-molded, using white oak for the framework, and ½" African mahogany for the planking, giving our boats low maintenance for years to come. Our models include the 19' Custom (pictured), the 23' Custom, and the 25' Sportsman. All use chrome-plated bronze hardware, and period-correct gauges and interiors. Show-quality restorations are also available, from runabouts to cruisers, complete or partial. 215-805-4933 or at www.vintagewatercraft.com.



S.N. SMITH & SON, BOATWRIGHT/timber framer. Annual maintenance, restoration, and building to 45'. Our goal is to make wooden boat ownership predictable and enjoyable. P.O. Box 724, Eastham, MA 02642, 978-290-3957, www.snsmithandson.com.

REPAIR, RESTORATION, STORAGE, and Surveys. Low overhead and low rates, 35 years experience. MICHAEL WARR BOATWORKS, Stonington, ME, 207-367-2360.

CLASSIC NATIONAL 10- (AKA Turnabout class)—Built by JG Marine, Burlington, MA. Original design from wooden hull. Fiberglass hull, aluminum spars, SS centerboard. Contact: Jack Gannon, 781-724-1532, jgmarineN10@comcast.net.



Charters



SAIL MAINE ABOARD MAINE'S oldest windjammer, "Lewis R. French." Enjoy great sailing, lobsters, new friends, and fresh air (no smoking). Sailing from Camden, three-, four-, and six-day cruises with only 22 guests, May–October. Capt. Garth Wells, P.O. Box 992 W, Camden, ME 04843. 800-469-4635. www.schoonerfrench.com.

Clothing

There is nothing—absolutely nothing—half so much worth doing



as simply messing about in boats.

RATTY'S CELEBRATED QUOTATION with original illustrations featured on our shirts and bags. 301-589-9391, www.MessingAbout.com.

Education & Training

NAVTECH MARINE SURVEYORS' Course—Surveying recreational/commercial vessels. U.S. Surveyors Association, Master Marine Surveyor program. FL, 800-245-4425.

WoodenBoat SCHOOL

One- and Two-week courses in Boatbuilding, Seamanship, and Related Crafts

June–September

—Offsite winter courses also offered—

For a complete catalog:

WoodenBoat School, P.O. Box 78, Brooklin, ME 04616, Tel: 207-359-4651
Online catalog at www.woodenboat.com

Events

THE 23RD ANNUAL
WoodenBoat Show

June 27-29, 2014 • Mystic, CT
www.thewoodenboatshow.com

Marine Art

celebrated marine artist



Jack L. Gray.

limited edition prints
sketches & originals

jacklgray.ca
1 902 634 4699

Marine Engines

REBUILT CHRIS-CRAFT 6-cylinder engines: K, KL, KBL, KFL, KLC, M, ML, MBL, MCL. Assorted V8s. Mitch LaPointe's, www.classicboat.com. 952-471-3300.

HERCULES ENGINE PARTS

Model M, ML, MBL, K, KL

HERCANO PROPULSION, LLC
Business Hours: M-F 8:30-4:30 EST
Phone: 740-745-1475
Fax: 740-745-2475

BRAND-NEW BMW 35-hp MARINE Diesel with reduction gear—Freshwater cooled, 100A alternator, instrument panel, motor mounts. dave.witham@wbrca.com, 207-745-3172.

VOLVO PENTAMD2. 13.5-HP DIESEL—Freshwater cooled with aftermarket heat exchanger. Includes a parts engine. \$1,200/offers. matt@woodenboat.com; 207-359-4651 (ask for Matt).

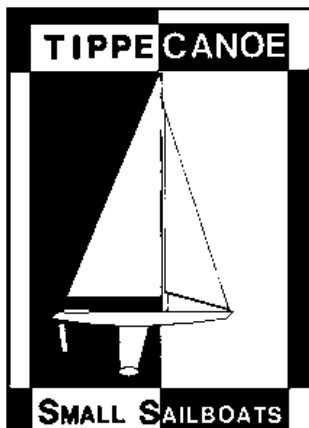
Miscellaneous



ADVENTURERS WANTED—THE Libertatia Voyaging Collective is seeking intrepid new members for world travel and fun aboard a stout, classic vessel. libertatiavoyage@gmail.com, www.libertatiavoyage.blogspot.com.

Models

ELEGANT SCALE MODELS—Individually handcrafted, custom, scale model boats, starting at \$3,000. JEAN PRECKEL, www.preckelboats.com, 304-432-7202.



THE FINEST Wooden Pond Sailers. Free brochure: 1-800-206-0006. www.modelsailboat.com.



OUR FRIENDSHIP SLOOP MODELS are accurate replicas of the elegant, seaworthy crafts built in Friendship, Maine. Based on a 1900 design, our kits are available in two sizes. Both kits are plank on bulkhead, and contain many laser-cut parts. BlueJacket Shipcrafters, 160 E. Main St., Searsport, ME 04974. 1-800-448-5567, www.bluejacketinc.com.

Molds

HULL MOLDS?

Are they taking up valuable shop space? Can't bear to burn them after all of that careful work? Would you like to sell them to another builder? If so, advertise them in our classified advertising section, **Molds for Sale!** Please visit our website, or contact Wendy for more information.

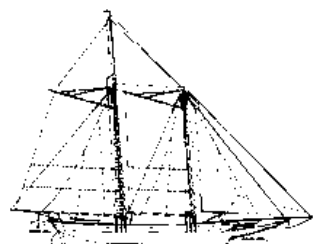


Wooden Boat Classifieds
classified@woodenboat.com
www.woodenboat.com

Plans & Kits



8' DINGHY FROM NEW ZEALAND—Teach yourself boat-building, and learn to sail. Easy-build plywood. Hundreds of boats in 25 countries. Sails fast with one or two kids or an adult. All details at www.firebug.co.nz.



SMITHSONIAN INSTITUTION Plans from the National Watercraft Collection, H.I. Chapelle drawings, Historic American Merchant Marine Survey, etc. Send \$20 check to Smithsonian Institution for 250-page catalog to: Smithsonian Ship Plans, P.O. Box 37012, NMAH-5004/MRC 628, Washington, DC 20013-7012. www.americanhistory.si.edu/csr/shipplan.htm.



JAMES WHARRAM DESIGNS—World-renowned, safe, seaworthy catamarans, 14'-63' to self-build in ply/epoxy/glass, from plans that are "a course in boatbuilding." wharram@wharram.com, webshop: www.wharram.com.

CATALOG OF 40 SIMPLE PLYWOOD boats, \$4. JIM MICHALAK, 118 E. Randle, Lebanon, IL 62254. www.jimsboats.com.

LEARN HOW TO BUILD your own cedar-stripped boat. Plans for dinghies, canoes, row, sail, paddle, outboard. www.compumarine.com. AZ, 520-604-6700.



28 DESIGNS IN OUR \$12 BROCHURE—Boats 10'-26'. S&H: \$4 U.S., and Canada; \$10 overseas. Ken Swan, P.O. Box 6647, San Jose, CA 95150. 408-300-1903, www.swanboatdesign.com.

BOAT KITS—PLANS—PATTERNS. World's best selection of 200+ designs on our web site. Boatbuilding supplies—easy-to-use 50/50 epoxy resins/glues, fasteners, and much more. Free supplies catalog. Clark Craft, 716-873-2640, www.clarkcraft.com.



GEODESIC AIROLITE DESIGNS—Classic 14. Styled after the New York Whitehall. Weight: 54 lbs; capacity: 700 lbs. Monfort Associates. 207-882-5504, www.gaboats.com.

Glen-L.com

- Boat Plans
- Epoxies
- Raptor® Products
- Underwater Hardware
- Bronze Fastenings
- Steering
- Deck Hardware
- much more...

SUPPLIES & HARDWARE FOR building a boat or outfitting an existing one. Competitive prices, friendly service. Glen-L Marine, 888-700-5007. www.Glen-L.com/WBC (online catalogs).

Plans & Kits continued

Jordan Wood Boats

541-867-3141

www.jordanwoodboats.com

Distinctive Boat Designs

Meticulously Developed and Drawn
For the Amateur BuilderCRADLE BOAT
BABY TENDERBEACH CRUISER
FOOTLOOSE

ATKIN ILLUSTRATED CATALOG—135 pages, with more than 300 Atkin designs. Famed Atkin double-enders, rowing/sailing dinghies, houseboats, and more. \$15 U.S. and Canada (\$22 US for overseas orders). Payment: U.S. dollars payable through a U.S. bank. ATKIN BOAT PLANS, P.O. Box 3005WB, Noroton, CT 06820. apatkin@aol.com, www.atkinboatplans.com.

Positions

WOODENBOAT SCHOOL STAFF—Currently accepting resumes from individuals interested in joining our 2014 staff. Shop, waterfront, and kitchen positions available. Season extends from May to early October. Looking for individuals with experience, dedication, strong people skills, and enthusiasm. EOE. Contact: Director, WoodenBoat School, P.O. Box 78, Brooklin, ME 04616 or school@woodenboat.com.

Publications

PROFESSIONAL BOATBUILDER

The magazine for those working in
design, construction, and repair.

Subscriptions:

One year (6 issues)

\$35.95 (US)

Canada: \$52 (US funds)

(airmail)

Overseas: \$68 (US funds)

(airmail)

PATTY HUTCHINSON

P.O. Box 78,

Brooklin, ME 04616-0078

www.proboat.com T: 207-359-4651

Classic BOATING



CLASSIC BOATING MAGAZINE—The most popular and complete publication on antique and classic boats. Subscription \$28, Canada \$36 USD, overseas \$78. Samples \$5, Canada \$7.50, overseas \$12.50. CLASSIC BOATING, 280-D Lac La Belle Dr., Oconomowoc, WI 53066. www.classicboatingmagazine.net.

Real Estate

LAKE SUPERIOR, BAYFIELD, WI—360' frontage within Apostle Islands National Lakeshore. 60' L-shaped dock with 7' of water inside dock. Four-bedroom contemporary home. sharonkrealty@ncis.net 715-779-5757.



TARPON HOUSE—A CARIBBEAN dream property with 120' of ocean front is now for sale on the island of Utila, Bay Islands, Honduras. Have a look at: tarponhouse.blogspot.com or contact danaholmberg@gmail.com for more info.



COTTAGE NEAR WOODENBOAT School—Now taking 2014 reservations. There is a lot less snow in the summer. One-bedroom cottage, suitable for two, \$500/week. Brooklin, ME. Contact todderichardson@gmail.com.

MAINE BOAT-SHOP ON 14 ACRES—All three-phase stationary machines. Good well, steam boiler, greenhouse. Storage for at least 12 boats. Surveyed. Good opportunity for co-op. Owner financing a possibility. For more info, desc@roadrunner.com.

Sails

DOUGLAS FOWLER SAILMAKER—Highest-quality, full-seam curved sails since 1977. Traditional sails a specialty. White, colors, and Egyptian Dacron in stock. 1182 East Shore Dr., Ithaca, NY 14850. 607-277-0041, dfowlersails@gmail.com.



JASPER & BAILEY SAILMAKERS. Established 1972. Offshore, one-design, and traditional sails. Sail repairs, recuts, conversions, washing and storage. Used-sail brokers. 64 Halsey St., P.O. Box 852, Newport, RI 02840; 401-847-8796. www.jasperandbailey.com.



WWW.DABBLERSAILS.COM—Traditional small-craft sails. P.O. Box 235, Wicomico Church, VA, 22579. Ph/fax 804-580-8723, dab@crosslink.net.

Services

HAVE TOOLS WILL TRAVEL. Wooden boat builder will build, rebuild, or repair your project on site or in my shop. \$25/hour. VT, 802-365-7823.

YACHT SURVEYOR

Wooden Boat

Construction Background

James M. Curry

— Member SAMS • AMS —

5 Pleasant Hill Lane • Clinton, CT 06413
(860) 669-3119 • FAX (860) 664-9396

Spars

FINELY CRAFTED WOODEN SPARS; hollow or solid. Any type of construction. ELK SPARS, 577 Norway Drive, Bar Harbor, ME, 04609, 207-288-9045.

THOMSON WOOD SPARS—MAKER of fine wood products. Masts, booms, clubs, gaffs, custom furniture, and woodworking. 508-317-3944, thomsonwoodspars@hotmail.com.

dwyermast.com

- Masts • Hardware
- Booms • Rigging

Dwyer Aluminum Mast Company

203-484-0419

Supplies

BLOXYGEN SAVES LEFTOVER Finishes. Just spray, seal, and store. www.bloxygen.com, 888-810-8311.



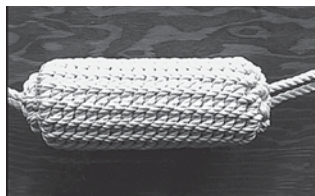
BRONZE CAM CLEAT with plastic ball bearings and 1½" fastening center distance. BRONZE WING-TIP NAVIGATION LIGHTS with glass globe. Side mount, stern and steaming. For our free catalog, contact us at J.M. Reineck & Son, 781-925-3312, JMRandSon@aol.com.

LeTONKINOIS. ALL-NATURAL varnish. Centuries-old formula. Long-lasting, beautiful finish. Extremely user-friendly. American Rope & Tar, 877-965-1800 or tarsmell.com.

VACUUM-BAGGING SUPPLIES—Fiberglass cloth, epoxy resins, water-based LPU paints, and more. Technical support and fast service. www.fiberglasssupply.com or toll free: 877-493-5333.

noahs
Epoxies, Fiberglass, Varnish
& Much Much More
(800) 524-7517
www.noahsmarine.com

TARRED HEMP MARLINE. SEVERAL styles; hanks, balls, spools. American Rope & Tar, 1-877-965-1800 or tarsmell.com.



SOFT COTTON FENDERS AND classic knotwork. For catalog, send SASE to: **THE KNOTTED LINE**, 9908 168th Ave. N.E., Redmond, WA 98052-3122, call 425-885-2457. www.theknottedline.com.

Composite fasteners for:

- Strip Planking
- Cold Molding
- Fiberglass Layup
- Foam Core Joining
- Vacuum Infusion
- RTM

RAPTOR

Staples and nails you do not need to remove!

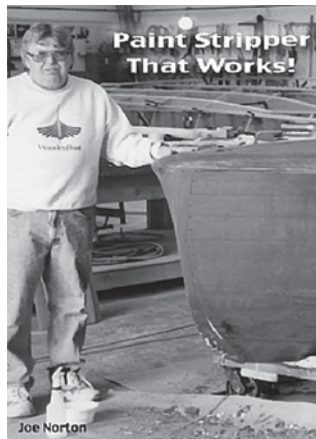
- ✓ No holes to fill in
- ✓ Easily sand off crowns & heads
- ✓ RAPTOR® fasteners accept stains
- ✓ Bonds with thermoset resins
- ✓ No galvanic corrosion/electrolysis

www.raptornails.com info@raptornails.com
P (512) 255-8525 F (512) 255-8709

CLASSICBOATCONNECTION.COM—Your one-stop source for all your classic boat restoration needs. Call 507-344-8024, or e-mail mail@classicboatconnection.com for free catalog.

STOCKHOLM TAR. GENUINE kiln-burnt pine tar. It's the Real Stuff. American Rope & Tar, 1-877-965-1800 or tarsmell.com.

MAST HOOPS • Mast Hoop Fasteners • Parrel Heads • Wood Cleats • Wood Shell Blocks • Custom Bronze Hardware
Pert Lowell Co., Inc.
Lane's End
Newbury, MA 01951
(978) 462-7409



THIS 20' CHRIS-CRAFT WAS stripped in four man-hours. Environmentally friendly paint stripper. For more information, call 800-726-4319. E-mail us at sales@starten.com, or visit our website, www.starten.com.

EXCEPTIONAL BRONZE AND Chrome Hardware—Windshield brackets; navigational lighting; Tufnol and ash blocks; fastenings, roves, and rivets; repair, building, and kit materials; oars, paddles, and rowing accessories; decals, apparel, and traditional giftware. www.tendercraftboats.com. Toll-free phone: 800-588-4682.

FLAGSTAFFS
Traditional Styling
Ash • Mahogany • Teak
Non-Fouling Surge Flagstaffs
SHROUD ROLLERS
Ash • Teak • Mahogany
Please Send or call for Catalog
BETE-FLEMING, INC.
Box 906, Mattapoisett, MA 02739
888-758-4996
www.bete-fleming.com

HAVEN 12½ COMPLETE HIGH-quality bronze hardware sets. See our display ad elsewhere in the issue. For our free catalog, contact us at J.M. Reineck & Son, 781-925-3312, JMRandSon@aol.com.



12/24V CABIN FANS—Teak, Cherry, or Mahogany. www.marinecabinfans.com.

CANVAS FOR DECKS AND CANOES. Natural, untreated. No. 10, 15-oz., 96", \$20/yard; 84", 16.75/yard, 72", \$13.75/yard; 60", \$10.75/yard. Minimum 5 yards, prepaid only. Fabric Works, 148 Pine St., Waltham, MA 02453, 781-642-8558.

COPPER FASTENERS AND riveting tools, Norwegian and English boat nails, roves/rivets, rose and flathead, clench, threaded, decoration, and more. 50+ sizes and types, ⅛" to 6". Your leading source since 1987. **FAERING DESIGN**, Dept. W, P.O. Box 322, East Middlebury, VT 05740, 1-800-505-8692, faering@together.net, www.faeringdesigninc.com.



THE ORIGINAL SINCE 2001. THE smallest composting toilet in the world! EOS, P.O. Box 5, Mount Vernon, OH 43050. www.airheadtoilet.com, 740-392-3642.

SUNBRELLA/MARINE FABRICS—Supplies for canvas-work, and boat interiors. FREE catalog. Beacon Fabric & Notions, www.beonfabric.com, 800-713-8157.

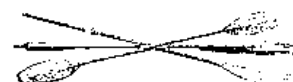
MODERN MANILA. NEW LEO FLEX-X. The latest rope technology. Looks great, works hard. American Rope & Tar, 1-877-965-1800 or tarsmell.com.

Boat Builder Central

- ★ Marine plywood
- ★ Epoxies/paint
- ★ Fiberglass
- ★ System Three
- ★ Much more!

boatbuildercentral.com
Free How To's and Help Files
best prices, same day shipping
772-770-1225

CANOE HARDWARE: ½", ⅜", ⅝" canoe tacks; ⅝" oval brass stembands; clenching irons; ⅝" bronze carriage bolts; canoe plans; clear white cedar. Catalog \$1. **NORTHWOODS CANOE CO.**, 336 Range Rd., Atkinson, ME 04426. Order, phone 888-564-2710, fax 207-564-3667.



TRADITIONAL BOAT SUPPLIES for traditional boats. Take a look at www.tradboats.com.



EPOXY-PLUS MARINE EPOXY, \$69/gal. with hardener; Epoxy Glue and Putty. Premium products at direct pricing. No-blush, flexible, easy-to-use 1:1 mix. Free Catalog. Clark Craft, 716-873-2640, www.clarkcraft.com.



STARS AND STRIPES PENNANTS—Authentic historical design exquisitely handcrafted in the most durable fabrics. 4', 6', 8' and 12' sizes in stock, other sizes and designs by custom order. Custom design and fabrication is our specialty. Also in stock, all sizes U.S., state, foreign, historical, marine, and decorative flags, banners, pennants, and accessories. 77 Forest St., New Bedford, MA 02740. 508-996-6006, www.brewerbanner.com.



PUZZLE JOINT JIG—SAVE TIME and energy, do the "Puzzle Joint" with any handheld router. Fast and easy. Similar to a dovetail jig. \$75.00 + shipping, guaranteed. Call at 805-207-7448, or email to fishbonesupply@gmail.com, www.fishbonesupply.com.

BANTAM AIR HAMMER
Boat Riveting Kit

- Designed for Copper Rivets
- Cuts Riveting Time up to 70%
- Superior Pneumatic

800-521-2282
www.superiorpneumatic.com

Vacation

THE BROOKLIN INN—Year-round lodging, fine dining, Irish Pub. Modern interpretations of classic Maine dishes. Always organic/local. Winter Getaway: \$155/DO, dinner, breakfast, room, November–May. Summer rate: \$125/DO (plus dinner). brooklininn.com, ME, 207-359-2777.

Wanted

OLD WOODWORKER looking for wooden boat to restore. Call old Lou, 513-310-2052.

Wood

CEDAR BOAT PLANKING—LIVE edge. Select and mill run. Clear spruce rough, full 2". Tweedie Lumber, 207-568-3632. bruce@tweedie-lumber.com.



NEWPORT NAUTICAL TIMBERS

"Wood Sawn by Boatbuilders for Boatbuilders"
White Oak • Atlantic White Cedar • Cypress
Longleaf Yellow Pine • Sitka Spruce
401-253-8247 NewportNauticalTimbers.com

MARINE PLYWOODS, SOLID LUMBER—Cypress, Douglas-fir, teak, Philippine, meranti genuine, Sapele ribbon-stripe mahogany, white oak, cedar, teak/holly. www.HomesteadHardwoods.com, Vickery, OH, 419-684-5275. Nationwide shipping.

RARE WOODS—Ebony, boxwood, rosewood, satinwood, tulipwood, boatbuilding woods, +120 others. 207-364-1073, info@rarewoodsusa.com, www.rarewoodsusa.com.

PLANKING STOCK IN LENGTHS to 32'—angelique, silver balli, wana, angelique timbers. Call for quotes. Gannon and Benjamin, 508-693-4658.

ATLANTIC WHITE CEDAR—WIDE 12"-16", canoe strips, 2"x stock teak, new or reclaimed; utility fencing. 203-245-1781 or armsters@yahoo.com.

BOULTER PLYWOOD—MARINE plywood 4'x8' to 16', 5'x10' to 20'—1/8" to 1" okoume, sapele, meranti, teak, ash, khaya, teak and holly, teak and rubber. Lumber—Sitka spruce, teak, mahogany, green oak, ash, cypress, fir, Spanish and red cedar, teak decking—lengths up to 20'. Milling services. Nationwide delivery. www.boulterplywood.com, 888-4BOULTER.

L.L. JOHNSON LUMBER MFG. CO.
& JOHNSON'S WORKBENCH
YOUR #1 MARINE LUMBER RESOURCE
MAHOGANY, TEAK, OAK, ASH, CEDAR, SPRUCE, FIR, CHINE & KEEL STOCK, MARINE PLYWOOD AND MORE!
ANY OF OUR 3 LOCATIONS:
CHARLOTTE, MI
GRAND RAPIDS, MI
SOUTH BEND, IN
P.O. BOX 278
563 N. COCHRAN AVE.
CHARLOTTE, MI 48813
800-292-5937
WWW.THEWORKBENCH.COM

WWW.DIAMONDTEAK.COM—True teak wood. Planing, sanding available. Quarter-sawn teak for decking; tongue-and-groove; veneer; custom work. Also mahogany and Spanish cedar. Highest quality. We ship worldwide. 215-453-2196, info@diamondteak.com.

TEAK, MAHOGANY, PADAUK, purpleheart, white oak, teak decking, starboard. Complete molding mill-work facilities. Marine plywood. Custom swim platforms. SOUTH JERSEY LUMBERMAN'S INC., 6268 Holly St., Mays Landing, NJ 08330. 609-965-1411. www.sjlumbermans.com.

BLACK LOCUST LUMBER AND found curves. Cut to your specifications. Band-sawn. 4/4, 6/4, 8/4, and bigger. ablacklocustconnection.com, 413-624-0242.

2,500 BF OLD GROWTH HEART Cypress—All clear, 13" and wider. 8-16', heavy to 16'. White cedar, longleaf yellow pine, old growth Douglas fir, western red cedar, Sitka spruce. 352-474-7200, steve.tillman@cox.net.

noah's
BS1088, BS6566 Marine Plywood
Meranti, Okoume & Teak
20' Philippine Mahogany
(800) 524-7517
www.noahsmarine.com

SLOW-GROWING, OLD-GROWTH white oak (*Quercus alba*), up to 50' long and 42" wide. Longleaf pine (*Pinus palustris*) out to 50' long. Old-growth white pine, 22'-28'. Black locust, American elm, and larch. NEW ENGLAND NAVAL TIMBERS, CT, 860-480-3402.

Boats For Sale

FREE CLASSIFIED WRITING GUIDE

Tips on writing a 'Boats for Sale' ad, and how to prepare for questions from potential buyers. For a copy, call Wendy, 207-359-7714 or email classified@woodenboat.com.

36' HINCKLEY YAWL, 1954—25-hp rebuilt Westerbeke diesel. New main sail and cover, bottom 'glassed. Photos available. \$9,500. 410-957-1011.



1940 CHRIS-CRAFT 22' SEDAN—With modern power V8 Crusader 350 engine. MBBW premium restoration. Completely restored from the keel up, including new 3M-5200 no-soak bottom with new chines, keel, stem, frames, knees, frame tie, okoume inner bottom, solid African outer bottom, new mahogany hull sides—all attached with 3M-5200. New linoleum flooring, show-quality paint and varnish, modern classic gauges, restored steering wheel, new chrome, new German Hartz cloth tan canvas top, new head liner, leather upholstery, cabin-top cover, cabin AC/heat, matching MBBW Classic Trail custom, inboard trailer. Total my cost: \$85,000. Bid wanted—motivated seller. 860-671-0846.



15' POCKETSHIP—DESIGNED BY John Harris of Chesapeake Light Craft with sails and spars for interchangeable gaff-rigged sloop or yawl. Includes trailer, 6-hp outboard, and all cruising and safety equipment. Sleeping accommodations for two adults, and two children in cockpit under enclosed canopy. Constructed 2010 by experienced boatbuilder, from Chesapeake Light Craft kit. Asking \$14,900. For full details, and photos contact Pete McCrary, Manassas, VA. 703-369-6100, pkmccrary@verizon.net.



19' CLASSIC WOOD BARTENDER designed by George Calkins in the late 1950s, and built by John Wickwire of Homer, NY, over a three-year period, ending in 2013. "Willow" is configured as a center-console, and is powered by a Mercury 50-hp 4-stroke. Trailer included. Asking \$24,000. Contact John, atjwickw4391@gmail.com.



LUDERS 16, "GOD'S POCKET"—26' LOA, 4' draft, excellent condition. Originally 1950s Northeast Harbor fleet #12. Mahogany hull completely restored, bottom fiberglassed, 2013. New keel-bolts. Spruce spars. Jib, genoa, 2010 main, boom tent, seat cushions, two pipe berths. Located in Southwest Harbor, ME. \$20,000. 207-244-7697, jsnyder@midmaine.com.



"SUVA," 1925 STAYSAIL SCHOONER designed by Ted Geary. A gorgeous and sound classic yacht. Burmese teak. \$159,000. Financing available. Port Townsend, 360-643-3840. See specs www.schoonersforale.com. Email schoonersuva@gmail.com.

ALLEN FARRELL 30' DOUBLE-ender wooden sailing vessel "Ocean Girl"—At Jack's Boat Yard, Lund, B.C., Canada. Call 604-483-3566, or email gerry@jacksboatyard.ca for details. Offer deadline: April 30, 2014.



1947 GARWOOD ENSIGN, 16'—Totally rebuilt Chrysler Crown with all upgrades, built by Mitch LaPointe. New deck, sides, interior. Ready to go, many extras. \$28,500. 603-524-3793.

26' ELDREDGE-McINNIS SLOOP—Cedar on oak, bronze-fastened, lead keel. Universal diesel with less than 100 hours. Great condition. Located in Mystic, CT. Illness forces sale. Call 201-438-2758, leave message or email psvw60@aol.com for more information.



1931 ALDEN YAWL, 57' LOD—Very fast classic yawl, diesel, radar, water heater, watermaker, gas stove, refrigerator/freezer, 10' dinghy, roller-furling jib, large sail inventory, new paint/bright, sound hull. Located in Alameda, CA. 808-249-2529.



"EUPHRATES," 1949 MATTHEWS 40' classic motoryacht—Beautiful 10-year restoration. Available for purchase in Newport Beach, CA. Price reduced to \$115,000. Would consider 50/50 partnership. Bob Hersh, PrimeTime Yachts, 949-675-0583, 949-278-6764, robert@primetimeyachts.com.



PENOBSCOT 14, GUNTER RIG sailing dinghy—6mm marine plywood on cedar stringers. Cypress keel. Bronze deck fittings. Clear varnish finish throughout, completed 2013. Regional wooden boat show prize-winner. \$8,500. NC, 201-321-6640.



1946 HINCKLEY 21, 28.5' x 8' x 4.5'—Exterior restoration 2011. New sails 2011. All original except for engine and toilet. Sleeps three. \$35,000. Located CT. Call Rob, 914-393-0295.



11'9" ACORN SKIFF—CEDAR lapstrake, 90 lbs weight, spooned oars, spars, daggerboard, rudder, lifting harness, canvas cover, teak cradles, trailer. \$8,000. Idaho, 208-634-6821, anderson@ctcweb.net.



22' ALL-WOOD REPLICA MID-1800s English canal boat—Constructed 2011. Cedar on oak, aromatic red cedar interior. V-bunks, two-burner stove, sink, refrigerator, Porta-Potti. 20-hp Yamaha 4-stroke. Cabin roof raises 2'. Bimini over cockpit. 563-263-6501.



16' LOWELL'S BOAT SHOP SAIL-boat—Traditionally built 1987, a classic in excellent condition. Trailer, Shaw & Tenney oars, full set of sails, 90cc Mercury Sailpower outboard, full custom canvas cover. \$6,500 firm. MA, wmccullom@earthlink.net.

LYLE HESS BRISTOL CHANNEL cutter—31'10", cold-molded, 720 sq ft sail, 27-hp Yanmar. VHF, depth sounder, Force 10 stove, \$32,000. MI, 734-475-8556.



15' CATBOAT, MODIFIED BOLGER design—Boat cover, cushions, galvanized trailer, 2-hp 4-stroke Honda. Launched in 2002. All \$\$ will be donated to "Heroes in Transition." Asking \$15,000. 805-594-1786.

2004, 26' SEABIRD YAWL WITH 10-hp Yanmar diesel—Excellent condition, with trailer. Stored inside at Eric Dow Boat Shop, Brooklin, ME. \$10,000 negotiable. Call 201-569-3787.

KEN SWAN-DESIGN, LITTLE GEM rowboat—Kirby paint, two oarlock positions, bronze oarlocks, Shaw & Tenney oars with leathers. Shorelander galvanized trailer dolly, custom cover, trolling motor, sail rig. Lawrence, Kansas, make offer. 785-864-3287, csull@ku.edu.



1950, 36' BALTZER "SARAH E."—Totally restored 2003. New 350 Crusader, tanks, head, radar, autopilot, GPS, and more. WoodenBoat price: \$30,000. Info/pictures: www.andwoodcraft.com/our_work. CT, 860-434-7391.



THE WEST POINT SKIFF—THREE models: 16', 18', and 20'. See our website www.westpointskiff.com, for more info. 207-389-2468.

16' OLD TOWN SAILING CANOE—Mast, leeboard yoke (no leeboards), seat back, two paddles, hull in good condition. Could use re-canvas, usable as is. \$1,900. 772-299-0682, Aljean3@bellsouth.net.



"SOLO," FRIENDSHIP SLOOP—Solid teak hull and deck, laminated mast, electric motors, two front sails on furler. Road trailer included. Professional construction, easy to sail, always well maintained. jacoulombe@hotmail.com, 418-875-3061.



"ANANDA," 45' PILOTHOUSE Ketch—Charles Davies designed, 1979. Professionally owned, upgraded, and maintained. More pictures at www.peaseboatworks.com. \$89,000. kells.dave@gmail.com.

Classicboat.com



- Mitch**
952-471-3300
- 1955 21' Chris-Craft Capri \$42,500.
 - 1954 19' Chris-Craft Racing Runabout \$55,900.
 - 1939 19' Chris-Craft Barrel Back \$28,000.
 - 1942 17' Chris-Craft Barrel Back \$55,500.
 - 1937 25' Chris-Craft Triple Cockpit \$159,500.
 - 1946 20' Chris-Craft Custom Runabout \$49,500.
 - 1930 38' Hacker Triple Cockpit \$165,500.



17' B.N. MORRIS WOOD/CANVAS canoe, c. 1907. Professionally restored in 2011; has not been in water since. \$2,995. William Clements, North Billerica, MA. 978-663-3103. bill@boatbldr.com.



"OHNESORGE," 34' BLUEWATER capable cutter—Designed by Bud McIntosh, built 1980 by Jeff Fogman. Cedar planks, white oak frames fastened with copper rivets and bronze bolts; lead keel. Vetus 25-hp, 3-cyl, FWC diesel. Surveyed in 2008, in very good condition, ready for the water. \$29,500. Location, York, ME. Contact Aaron Jasper: jasperandbailey@verizon.net, 401-847-8796. Link: <http://woodcutter.blogspot.com/>.



1953, 27' SHEPHERD—COMPLETELY rebuilt in 2006. Chrysler M47Ss, freshwater cooled, bronze-rubber impeller water pumps, electronic ignition. Low hours since rebuild. Varnish stripped, recoated, 15 coats hi-gloss. Hardware rechromed. Bimini top enclosure, isinglass panels. Full boat storage cover. Jupiter, FL, \$118,750. Doug, 954-303-4349, gldougieg@aol.com, www.photobucket.com/babalu_photoshoot.

Boats For Sale

continued



49' MALAHIDE TRAWLER 1969 "T'sMyne Too"—Solid project requiring little work. Ocean-going. Afloat, no leaks. Great history. Heavily constructed hull of double-sawn English oak frames, built in military shipyard 1968. 6-cyl Rolls-Royce diesel, fully serviceable, running condition. \$40,000. 516-712-4288.



CLASSIC OLD TOWN CANOE 17'—Cedar, ash, mahogany trim. Excellent condition, sold with trailer. \$3,500. More photos available. DE, 302-536-1020, morgans19973@comcast.net.



38' LUDERS 24, 1947—38 x 24 x 6 x 5, laminated mahogany, new Sitka mast plus aluminum, good sails, totally rebuilt. \$95,000. cutwater@earthlink.net, 516-639-1033.



1961 EL DREDGE-McINNIS MOTOR-sailer—36' teak hull, numerous upgrades, impeccable maintenance, ready to cruise. See www.davidjonesclassics.com for more information. \$65,000. 207-232-1751.

ROZINANTE—L. FRANCIS Herreshoff's design No. 98, 28' light-displacement canoe-yawl. New traditional construction by professional shop. Please call for details and specifications. 860-535-0332, www.stoningtonboatworks.com.



HAVEN 12 1/2—THIS BOAT Launched www.havenbuilders.com. Cedar on oak, mahogany and teak trim. Triad trailer, Center Harbor sails. 313-574-5020. \$30,000. www.havenbuilder.com/forsale.



1961, 25' CHRIS-CRAFT CAVALIER custom cruiser—Features 200-hp 307 Chris-Craft Model Q engine with low hours; modern dual battery system with smart charger, and automatic battery isolator; Sportyak II dinghy with removable stern davits, and 1963 Johnson 3-hp outboard included. New original-style cradle mounted on steel-frame tandem-axle trailer, and mooring cover offers weather protection. Survey and photos available. Delivery possible. \$22,000. MI, 734-424-1322.

HERRESHOFF 12 1/2, "EVENFALL"—Restored 1992. Original hardware, carefully maintained. Excellent condition. Shorelander trailer. \$17,500. Photos available. pjapph@rit.edu, www.woodenboat.com/herreshoff-12-1/2-0. 585-248-5022.



LUDERS 16, RECENT RENOVATION—New deck, new sails, AwlGrip flag blue hull 2013; original wooden spar; custom bronze, removable engine mount; 6-hp Mercury four-stroke engine; B&G speed and depth; new autohelm tiller, autopilot. Sleek, fast, and beautiful. \$19,500. Jim, 914-213-1028 or fischer112@hotmail.com.



19' ATKIN VALGERDA 2010—Lug-rigged, okoume on white oak, bronze-fastened, trailer. Northeast NY, 518-420-6270.



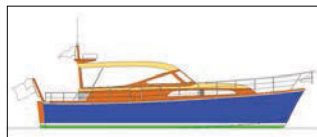
18 1/2' EEL, WILLIAM GARDEN design—Gordon Swift built (2000), Gunter-rigged yawl. Trailer and Torqeedo. Needs a younger captain. \$5,000 or best offer. 941-964-2049, ldhammond@gmail.com.



1928 LAKE UNION DREAMBOAT—Restored to excellent condition (mechanical and structural). 86-hp Isuzu (400 hrs). Garmin nav plotter. VHF radio. New wiring/fixtures/water system throughout. This rare, classic yacht is the true Dreamboat from Lake Union Dry Dock; a beautiful part of history. Motivated seller asking \$67,000. Details at www.our.sunshineboats.com. Call Bill, 206-445-2099.



7'7" NUTSHELL PRAM, A JOEL White design—Everything needed to sail, row, and tow, including a beach dolly. Really nice. Constructed from a *WoodenBoat* magazine kit by owner in 2008, and has been sailed and/or towed only about a dozen times. Stored inside. Details and photos upon request. Asking \$1,200. Contact Pete McCrary, Manassas, VA. 703-369-6100, pkmccrary@verizon.net.



UNFINISHED, PROFESSIONALLY built 35.5' 'xpress' cruiser—Hull, bulkheads, frames, and cabin sides completed. Approximately 95% of all materials; various foundry parts; including machinery and running gear available; with engineering data and drawings included. Not a project for amateurs. For detailed information, 859-266-6903, seacoyacht@yahoo.com.



1956, 23' HACKER OVERNIGHTER—Professionally restored 2011. Very rare, Hull #24. 25 total production. Judged ACBS 'Best in Class' at Keels & Wheels, Houston 2011; 'Best in Show,' Heartland Chapter, Grand Lake, OK. Condition of this boat is excellent in every aspect. Complete with custom dual-axle trailer with brakes. Has less than 10 hrs on rebuilt Graymarine 135-hp. Asking \$44,500. Located NY state. 970-409-9224.



36' MAYS CRAFT, 1998, BUILT BY Mayea Boat and Aeroplane Works—All wood/epoxy. A modern classic. Mercury power, low hours, and in exceptional condition. \$450,000. See more at www.galatiyachts.com, and call Rob at 248-881-7124.

Boats For Free

TED BREWER CARIB, 32' LOA, 9'6" beam, 4'8" draft—Strip-planked, epoxy glued white cedar, white oak keel, deadwood, floors, etc. Hull planked, very fair, in very good condition. Beautiful sheer and profile. Deck framed (needs reframing). Mahogany rudder, and transom. Bronze-fastened, bronze rudder-post, and shaft-log tubes. Project boat. No spars, rigging, sails or auxiliary. Boat on heavy spruce cradle ready to transport. Call Dave, 207-745-3172 or 207-422-8989; dave.witham@wbrcae.com.

ATKIN KNOCKABOUT SLOOP—Free project boat. Requires extensive repair/rebuild, including replacement of keel. Boat is located 1 hour north of Toronto. Includes new cradle (Marine Cradle shop) and Volvo gas engine. Sails, spars and rigging available. 705-835-5758.

FREE BOAT! GREAT OPPORTUNITY—1967, 36' Chinese junk offshore pilothouse, sail or power. Structurally solid, needs cosmetic work, 10-hp Volvo engine. See at www.yachtbrokersinc.com. Contact me at 612-867-5653.



INDEX TO ADVERTISERS

ADHESIVES & COATINGS

Endurance Technologies/	
MAS Epoxies	www.masepoxy.com/challenge — 37
Epifanes North America	www.epifanes.com — Cover II
Interlux	www.yachtpaint.com — Cover IV
Owatrol Coatings USA	www.deksolje.com — 7
System Three Resins, Inc.	www.systemthree.com — 4
Tri-Texco inc.	www.tritex.com — 19
West System Inc.	www.westsystem.com — 23

BOATBUILDERS

Arey's Pond Boatyard	www.areyspondboatyard.com — 121
Beetle, Inc.	www.beetlecat.com — 119
Billings Diesel	www.billingsmarine.com — 117
Carpenter's Boat Shop	www.carpentersboatshop.org — 121
Choptank Boatworks	www.choptankboatworks.com — 120
Crocker's Boat Yard, Inc.	www.crockersboatyard.com — 118
Cutts & Case	www.cuttsandcase.com — 118
D.N. Hylan & Associates, Inc.	www.dhylanboats.com — 120
Dutch Wharf Marina	www.dutchwharf.com — 119
Edgecomb Boat Works	www.edgecombboatworks.net — 118
Fish Brothers Marine Service	www.fishcustomboats.com — 112
Guillemot Kayaks	www.woodenkayaks.com — 120
Hacker Boat Co., Inc.	www.hackerboat.com — 4
Haven Boatworks, LLC	www.havenboatworks.com — 120
Jensen MotorBoat Company	www.jensenmotorboat.com — 118
McMillen Yachts, Inc.	www.woodenyachts.com — 121
MP&G, L.L.C.	www.mpgboats.com — 120
Northwoods Canoe	www.woodencanoes.com — 120
Pease Boatworks	www.peaseboatworks.com — 117
Pendleton Yacht Yard	www.pendletonyachtyard.com — 120
Reuben Smith's Tumblehome Boats	www.tumblehomeboats.com — 119
Seal Cove Boatyard	www.sealcoveboatyard.com — 121
Steve Cayard - Birchbark Canoe Builder	www.stevcayard.com — 118
Stonington Boat Works, LLC	www.stoningtonboatworks.com — 120
Traditional Boat, LLC	www.mainetraditionalboat.com — 121
Woodie's Restorations	www.woodiesrestorations.com — 112

BROKERS

Brooklin Boat Yard	www.brooklinboatyard.com — 116
Concordia Yacht Sales	www.concordiaboats.com — 116
S/V Dauntless	www.schoonerdauntless.com — 113
David Jones Yacht Broker	www.davidjonesclassics.com — 114
Hacker Boat Co., Inc.	www.hackerboat.com — 111, 114
Lakewood Classic Boats	www.lakewoodclassicboats.com — 116
Metinic Yacht Brokers	www.meticinyachts.com — 114
S/V Mistral	www.mistral-yacht.com — 116
Page Traditional Boats	www.pagetraditionalboats.com — 116
Rubicon Yachts	www.rubiconyachts.com — 112
S/V SHEILA	www.woodenboat.com/1905-canoe-yawl — 113
W-Class Yacht Company, LLC	www.w-class.com — 115

EVENTS

Elf Classic Yacht Race	www.cyrq.org — 20
Family BoatBuilding	www.woodenboat.com — 93
Maine Boatbuilders Show	www.portlandcompany.com — 49
Maritime Tour: Penobscot Bay Food Cruise	www.woodenboat.com — 12
Maritime Tour of England and Scotland	www.woodenboat.com — 17
Small Reach Regatta	www.smallreachregatta.org — 17
The WoodenBoat Show	www.woodenboat.com — Cover III
WoodenBoat 40th Anniversary	www.woodenboat.com — 14

HARDWARE & ACCESSORIES

Atlas Metal Sales	www.atlasmetal.com — 36
Barkley Sound Oar & Paddle Ltd.	www.barkleysoundoar.com — 48

Hamilton Marine	www.hamiltonmarine.com — 25
J.M. Reineck & Son	www.bronzeblocks.com — 49
New England Ropes	www.neropes.com — 105
R&W Traditional Rigging & Outfitting	www.rwrope.com — 22
Top Notch Fasteners	www.tnfasteners.com — 103
Wooden Boat Chandlery	www.shop.woodenboat.org — 14

INSURANCE

Allen Financial	www.allenif.com — 103
-----------------	-----------------------

KITS & PLANS

Arch Davis Design	www.archdavisdesigns.com — 125
Chesapeake Light Craft, LLC	www.clcboats.com — 122
Devlin Designs	www.devlinboat.com — 125
Fiberglass Supply	www.fiberglasssupply.com — 124
Francois Vivier Architecte	
Naval	www.vivierboats.com — 125
Glen-L-Marine	www.glen-l.com — 123
Hewes & Co.	www.cnc-marine-hewesco.com — 124
Marisol Skiff/WoodenBoat Store	www.woodenboatstore.com — 124
Noah's	www.noahsmarine.com — 123
Nutshell Pram/WoodenBoat Store	www.woodenboatstore.com — 125
Parker Marine Enterprises	www.parker-marine.com — 124
Pygmy Boats Inc.	www.pygmyboats.com — 125
Swanson Boat Company	www.oarsmanmarinetallow.com — 123
Tippecanoe Boats, Ltd.	www.modelsailboat.com — 124
Waters Dancing	www.watersdancing.com — 123

PRINTS & PUBLICATIONS

Small Boats	www.woodenboat.com — 9
WoodenBoat E-Newsletter	www.woodenboat.com — 112
WoodenBoat Subscription	www.woodenboat.com — 32

SAILS

E.S. Bohndell & Co.	www.esbohndell.com — 103
Gambell & Hunter	www.gambellandhunter.net — 110
Nathaniel S. Wilson, Sailmaker	www.nathanielwilson.com — 103
Sailrite Enterprises	www.sailrite.com — 21
Sperry Sails, Inc.	www.sperrysails.com — 104

SCHOOLS & ASSOCIATIONS

Antique & Classic Boat Society	www.acbs.org — 24, 111
The Apprenticeship	www.apprenticeship.org — 8
Center for Wooden Boats	www.cwb.org — 103
Great Lakes Boat Building School	www.glbbs.org — 14
HCC METC	tech.honolulu.hawaii.edu/marr — 110
The Landing School	www.landingschool.edu — 48
Northwest Maritime Center	www.nwmaritime.org — 18
Northwest School of Wooden Boatbuilding	www.nwboatschool.org — 36, 105, 107
Westlawn Institute of Marine Technology	www.westlawn.edu — 22
WoodenBoat School	www.woodenboat.com — 10-11

TOOLS

Shelter Institute	www.shelterinstitute.com — 14
-------------------	-------------------------------

MISCELLANEOUS

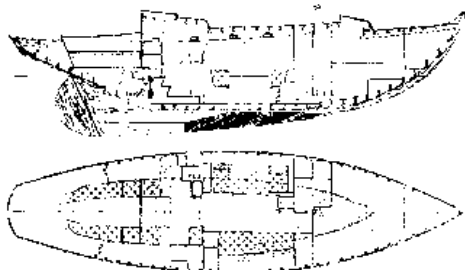
American Cruise Lines	www.americancruiselines.com — 1
Beta Marine US Ltd.	www.betamarineus.com — 37
Half-Hull Classics	www.halfhull.com — 107
J.J. Best Banc	www.jjbest.com — 112
Schooners North	www.schoonersnorth.com — 109
U.S. Bells	www.usbells.com — 110
Wooden Boat Rescue Foundation	www.woodenboatrescue.org — 103
WoodenBoat Store	www.woodenboatstore.com — 98-100



MAYNARD BRAY

BARNSWALLOW

A Legendary Burgess Sloop



BARNSWALLOW Particulars

LOA	39'
LWL	30'6"
Beam	10'6"
Draft	5'0"
Sail area	785 sq ft
Power	14-hp Volvo diesel
Designed by W. Starling Burgess	
Built by J. Lunde & P. Hammond, Syosset, NY, 1934	

BARNSWALLOW was conceived as a boat for a couple to sail. She has had several appreciative owners in her 80 years and is seeking another one to complete the restoration that's already well along.

by Maynard Bray

With her roller-furling jib, roller-reefing mainsail, and an anchor rode and halyards that are operable from the cockpit, BARNSWALLOW was the perfect husband-and-wife boat, and Paul and Susan Hammond sailed her for 20 years. The Hammonds donated her to Webb Institute, which kept her for a short time. Walter and Jane Page became the next, and to date, the last couple to enjoy this boat—having owned and sailed her for nearly 30 years from her home waters around Oyster Bay in western Long Island Sound.

BARNSWALLOW's design began with Burgess's drawings of the short-ended 23' shallow-draft keelsloop DORMOUSE, which created enough of a stir when she came out in 1932 that larger sisters soon followed—but with counter sterns instead of an outboard rudder. Among these were the Phil Rhodes-designed 32' JINGLE SHELL, the 37' Rhodes Cutter, and the 46' ketch ARABELLA. Burgess, meanwhile, came up with BARNSWALLOW. In profile, all share a short forward overhang that continues in a gentle curve all the way to the heel of the rudder. On the later boats, the rudderstock itself rakes about 25 degrees and emerges at the waterline. The longer aft overhang terminates in a high, narrow transom. Instead of being deep, these boats get their lateral plane and exceptional windward ability from a longer-than-usual underbody—and, for cruisers, the shallower draft is most welcome. In section, the hull shape is also a little different, having a wide, rounded-off ballast keel, and a slight tumblehome amidships.

In 1984, the Pages donated BARNSWALLOW to the Maine Maritime Museum, and after a few seasons of chartering by that institution, a much-needed restoration

began under new ownership. The timber keel and deadwood, bottom planking, cockpit, and considerable refastening were completed over the past 25 years—as well as the installation of a new powerplant. But the work is by no means finished. Besides the extensive hull repair, now completed, her well-worn teak deck requires attention; the engine and systems have to be installed, and a thorough refinishing lies ahead.

Two issues of *Yachting* magazine (February 1935, December 1949) feature BARNSWALLOW, as does "A Matter of Detail" in *WoodenBoat* No. 74. She's included in Anne's and my book, *Boat Plans at Mystic Seaport*. Uffa Fox devotes a whole chapter to her in his *Second Book*, published in 1935. Uffa concludes his discussion by saying, "And happy is the man with such a vessel as BARNSWALLOW, for in her he can escape the noise and uncleanness of large cities and sail into some peaceful old-world creek, or put out to sea, just as his mood takes him."

BARNSWALLOW needs someone to complete what's been started. There's so much history and so much substance, and so fine a design pedigree, I'm confident that someone will step up.

To see BARNSWALLOW, currently stored inside a shed at Stonington, Maine, contact owner Michael Warr at 207-367-2360, or warrboat@yahoo.com. You can also contact me (maynardbray@gmail.com, a former owner) for more of her history.

Maynard Bray is WoodenBoat's technical editor.

Send candidates for Save a Classic to Maynard Bray, WoodenBoat, P.O. Box 78, Brooklin, ME 04616.

THE 23RD ANNUAL

Wooden Boat Show



JUNE 27–29, 2014

MYSTIC SEAPORT, MYSTIC, CONNECTICUT

TICKETS & INFORMATION: 800-273-7447 • WWW.THEWOODENBOATSHOW.COM

PRODUCED AND PRESENTED BY WOODENBOAT MAGAZINE





Our World is Water

Introducing the newest member of the Micron[®] Family



Micron CF

- New copper-free formula!
- Superior long term protection
- New, bright & crisp colors

International Paint LLC 2270 Morris Avenue, Union, NJ 07083
Tel: (908) 686-1300 Toll free: 1-800-468-7589 Fax: (908) 686-8545
Website: www.yachtpaint.com

Interlux[®], the AkzoNobel logo and all product names mentioned in this publication are trademarks of, or licensed to, AkzoNobel. © Akzo Nobel N.V. 2012.

