

GOOD OLD BOAT

Still sailing after all these years!



NOVEMBER/DECEMBER 2000
ISSUE 15

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About the cover...



Mary Jane Hayes, whose photos illustrate our photography articles starting on Page 34, took this beach shot on Roque Island, Maine. If a picture can say a thousand words, this one does. Mary Jane is author of *Eye on the Sea* from Breakaway Books, 800-548-4348.

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Note: Like everyone else, it seems, we have a
new area code (763).

Voices from everywhere

Home ports for good old sailors in this issue



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The view from here

What's "good old" mean, anyway?

Myctic, our C&C 30, is no youngster. I always say she's a 1976, although I realize there is a discrepancy of a couple of years. I thought the hull was built in 1976, and she was completed in 1977. Instead, while writing her registration number for a customs inquiry on our vacation I realized, to my dismay, that she's a 1975 completed in 1976. That's like learning you're really one year older than you thought you were. I had similar dark thoughts when I turned 50 not long ago.

I can freely use the word "old" when referring to our boat. She has needed and recently received a paint job, her ports have lost clarity and are due for replacement, her electrical system was set up for an era without electronics, and her interior is dated. I could draw similar parallels about myself, but I hesitate to go there. I'm not afraid of being 50, but I won't bore you, gentle reader, with my symptoms of aging.

As I sat alone in the cockpit on our overnight passage across Lake Superior after clearing customs at Isle Royale, I thought of the sailor I met on the dock earlier that day. He had seen our magazine a couple of times, he confessed, although he couldn't remember the name of it even after hearing us say it. I think it was even printed on my hat. "This Old Boat . . . Old Boats . . . something-or-other," he stammered a couple of times when introducing us to a member of his crew. "Old" wasn't a term he was comfortable using. Not his boat. Not now.

But his gently aging Catalina was manufactured in 1985. By our definition of "10 years old and older," his boat qualifies for membership in our community of sailors. But not by his. When he bought his boat secondhand a few years ago,

she was less than 10 years old. A few years have slipped by. There's a bit more gray in his hair, too, but he hasn't noticed the years. I'd say he's in denial.

Some see this magazine or just hear the name on the Internet and sign up. They're in, and they know it. Others choke on the word "old." When and how did it happen they wonder. The interiors of their 10- to 15-year-old boats are not dated. Their electrical systems can accept a few more gee-whiz electronic additions. They don't need to repaint. Not yet.

The rest of us have to be gentle, but firm, with these people. In us, they have a ready-made support group standing by to help them accept the inevitable. We're even here for those whose boats are not yet of "good old" status, but rather on the threshold, say eight and nine years old. They need all of us, and we'll be here when they realize they need the combined wisdom we all have been accumulating about maintaining and upgrading our gently aging craft.

As I said, when they need us, we'll be here. But first they have to deal with reality: *Good Old Boat* means cruising sailboats 10 years old and older . . . and that includes *their* pride and joys also. Give them a copy of this magazine (or ask us to send them one, if you can't part with yours). Tell them there's information in there that may be of use to them. Tell them this isn't about classics; it's about your boat and mine, and all the other boats nearby on the dock. And it's about all the big and little things we do to keep them sailing and enjoyable. Then tiptoe away while they mutter "old, old, good old," quietly to themselves. When the emphasis shifts from "old" to "good," they will have made the transition.

They'll thank you for it.



by Karen Larson

Just one thing

Ted Brewer enlightened his audience with his thoughts on sailboat keels (*July 2000*). His carefully pitched and shaped articles fill the gap between boaters' vague understandings and expert overload. He has the touch for telling us what we need to know. I look forward to his articles every issue.

Regarding his excellent comments on fin keels, I want to point out that there were some designers and builders employing fin keels prior to Lapworth's Cal 40 in the mid-1960s. One of the best was Ben Seaborn in Seattle.

In 1949 Seaborn designed a lightweight trial horse 30-foot boat he called *Twinkle*. Displacing only 5,300 pounds, (she is, of course, a wood boat), *Twinkle* carried 3,000 of those pounds in a bolt-on fin keel. She proved to be very fast (and still is) and confirmed Ben's thoughts about NACA-shaped keels.

As for the Cal 40s being the vanguard for "... ballasted-fin/spade-rudder yacht ... bluewater ocean racer," I submit Seaborn's brilliant 1956 *SeaFever*: 51 feet long, cold molded with a distinct modern (Cal 40-like) hull, *SeaFever* not only has a fin keel, she also has a keel-mounted trim tab. For many years, *SeaFever* was the boat to beat in the Northwest. She raced several times to Hawaii, always winning or placing well in her class.

Seaborn went on to design several variations of the *SeaFever* concept. Had he lived into the fiberglass era, he might have become as successful as Lapworth. In fact, it could be argued that the Cal 40 is a knockoff of Seaborn's *SeaFever* design.

Steve Bunnell
Seattle, Wash.

Ted Brewer responds

There's no doubt that Seaborn was one of the few designers promoting fin keels in the 1950s. Another was my good friend Dick Telford who designed and built a yacht not unlike a large Thunderbird in the mid-1950s and sailed her on Lake Ontario. Unfortunately, neither Seaborn's nor Telford's work received national attention, and it was left to the Cal 40 to jump-start the new generation of design.

Plasteak works for me

I have another vendor for your list, Plasteak of Akron, Ohio, 800-320-1841, <<http://www.plasteak.com>>. They make trim pieces from recycled plastics. On my Tartan 27, there is a rubrail assembly which I can describe as a top plate, screwed onto the boat at the hull/deck

flange, and a faceplate which functions as the rubrail. Both pieces were teak. Last year I hit a strange, square faced wave which ripped off about 8 feet of the facing board on the starboard bow. I replaced the facing with a Plasteak product. I'm quite satisfied with it; it fulfills my "10-foot rule" for cosmetics such as varnish and paint: it looks great from 10 feet away or from the river bank. My friend, a carpenter and wood purist, damns it with faint praise: "It's very utilitarian." But I'm happy, and it's my boat. I don't feel quite the same when I touch a piling while docking. When it's scraped up I'll replace it. Plasteak products are made from recycled milk bottles, so I'm not depleting the teak forests. Also, a piece of teak 8 feet long was going to cost me \$80 here in Ohio; the Plasteak sells for \$12 for a 12-foot piece.

Jon Paulus
Parma, Ohio

Ted's not guilty!

I'm surprised that Ted Brewer doesn't know that a Morgan 34's mast is keel stepped. Mine is, and I haven't seen one yet that isn't.

John Stoffel
Bronxville, N.Y.

John, if you could see the size of the artwork we send Ted for the comparisons he does, you'd be exclaiming instead at his incredible eyesight. We apologize for that goof.

Two hose clamps, not one

Hello to *Good Old Boat* from Sweden. We are always pleased to get the next edition of *Good Old Boat*, and the July issue caught up to us sooner than usual. A short comment about "Freshwater treatment for a salty Yanmar" on Page 54. It is necessary to use two stainless steel hose clamps at each hose barb or other termination. This doubling up allows for potential failure of the clamp and provides additional surface area under compression. In the photograph only one hose clamp is shown at each of the visible connections. This is possibly because the clamps used in the illustration are too wide at 1/2 inch and would

have benefited from using two 3/8-inch clamps. It appears that the author used unperforated clamps (the thread on the strap does not pierce the clamp band). This is preferable in marine applications to perforated clamps. The best hose clamps I've found for marine applications are type 304 SS from JCS Hi-Torque in the UK, although I am sure there are other quality suppliers of all-stainless hose clamps.

Dave Richardson
Sweden

About that photo

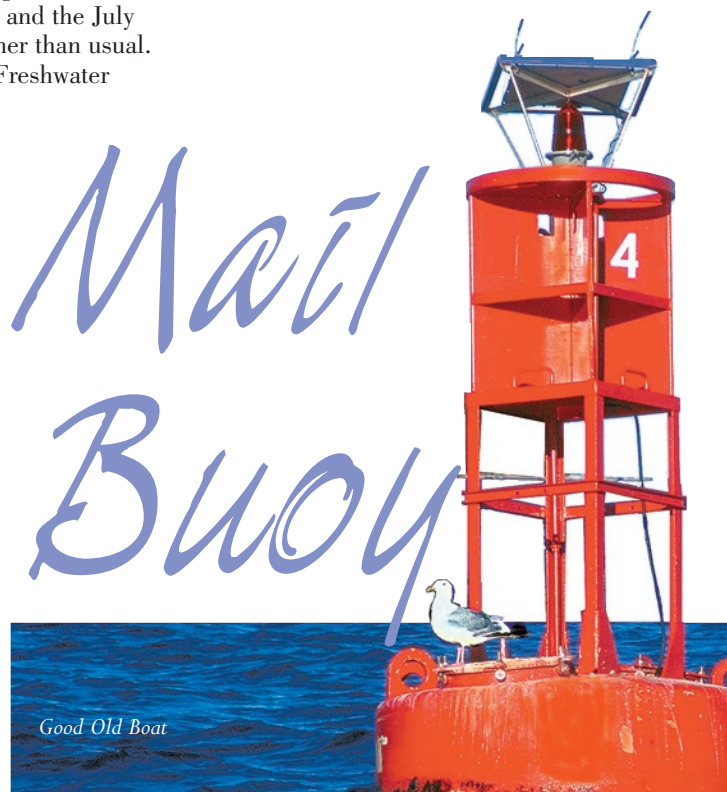
As usual, the July issue was superb. My article on installing an anchor windlass was laid out well, and I trust it will be enjoyed and be of benefit. One comment: the caption with the picture on Page 22 refers to a 50-amp circuit breaker and an up-down toggle. I didn't install the toggle that was sent, just the 50-amp breaker. I installed up-and-down foot switches on the foredeck instead. No big deal but in case someone inquires, the breaker has a button to push in to disconnect the circuit and a lever to raise to reset it.

Norman Ralph
Mandeville, La.

Of course there's a green flash!

I have just received my latest edition of your magazine. In your letters section, Ike Harter wonders about the existence of the green flash. NASA has a Web site with a new picture of the day. For a

Continued on 61



Alberg 30:



“NOT MANY 30-FOOTERS, OLD OR NEW, SEEM AS BASICALLY seaworthy and rugged as the Alberg 30.” That assessment comes from *Practical Sailor*, a publication which does not hand out compliments lightly.

The Alberg 30 is, in fact, a legend in its own time. There is a devoted following of fans and active class associations that foster keen interest and participation in this classy-looking sloop.

That ruggedness has encouraged many owners to make long ocean passages. Several Alberg 30s have even circumnavigated the world. “Prospective buyers should feel a warm confidence in her structural soundness,” the magazine added. One of the best-known circumnavigators is *Jean du Sud*, sailed by Yves Gelinas, who made an award-winning film of the trip.

The Alberg 30 story began in 1962, when a group of Folkboat owners at Toronto’s National Yacht Club went in search of a bigger boat. When they couldn’t find one that suited their taste, they asked Kurt Hansen of Whitby Boat Works to commission a design and build it for them.

Hansen went to Carl Alberg, a Swedish-born American, then one of the country’s best-known yacht designers. Hansen asked Alberg for a boat with a full-length keel, standing headroom, a decent galley, and a workable cockpit. It had to sleep four and be made of the new material, fiberglass.

The seaworthy Scandinavian influence was evident in the beautiful sloop Alberg produced. She was like an enlarged Folkboat, with the same low freeboard and narrow beam, but with a counter stern. By coincidence, a group of sailors in Washington, D.C., was also ready to change from wood to fiberglass. They inspected the Alberg 30 at Whitby Boat Works, and left firm orders for 15. Another 12 were ordered for a group of sailors in Annapolis, Md., and so began one of the longest production runs ever. It lasted 25 years and produced more than 700 boats.

Today, the biggest concentrations of Alberg 30s are found in Chesapeake Bay (about 250) and Toronto (about 100), but the rest are scattered far and wide, and you could run into one almost anywhere.

Basic design

When Alberg designed this 30-footer he was 63 years old and still clearly influenced by wooden designs. By today’s standards her freeboard is low and her interior space cramped. Modern boats of the same length or displacement are bigger inside, brighter, and more airy. But much of this apparent “improvement” comes at the cost of seaworthiness. Excess beam is detrimental in rough water, and high topsides create wind resistance. The Alberg 30 has neither: she remains the essence of the old-fashioned, seaworthy cruiser whose emphasis is on seakindliness and safety rather than speed and extravagant accommodations bought at the cost of ultimate stability.

Her long keel, cut away at the forefoot, is ideal for heaving to or lying ahull in heavy weather, and if (as can happen to any boat, but more readily to a beamy one) she is turned upside down by a plunging breaker, her narrow beam will help

Rugged *and* classy

by John Vigor



Rolph Townshend and Joan Hamilton's Skybird, hull #550, shows her classic Alberg lines in the photos at left, while Alan Kefauver's Andante, hull #152, shows the lovely lines of Alberg's full keel, at right. All are members of the Chesapeake Bay Alberg 30 One-Design Association, one of the most active sailing associations in the country. See photo of a typical group rendezvous on Page 6.



her get back on her feet quickly. This is a forgiving hull that will look after a singlehanded passagemaker.

The ballast keel is cast iron, encapsulated in the fiberglass hull. Alberg wanted her to have a lead keel, and very early models proved to be too tender with cast iron, so more ballast was added to later models.

When she was first produced, the Alberg 30 was thought to be a reasonably fast boat. The design brief, after all, called for a cruiser that could be raced under the Cruising Club of America (CCA) measurement rule. Today, however, her average Performance Handicap Racing Fleet (PHRF) rating of 220 shows she is somewhat slower than her less seaworthy modern cousins, at least until the going gets tough. Luckily, all-out speed is not crucial in a boat that is raced as a one-design or cruised short-handed.

Her rudder is hung from the end of the keel and is controlled by a tiller or, on some boats, a wheel. On a boat of this size, a wheel is not a necessity, however, and adds to expense and maintenance costs.

Accommodations

Up forward, in the “V” of the bow just aft of the chain locker, are two berths that will accept adults with reasonable comfort. Two more adults can sleep in rather more comfort on the transom berths in the main cabin. You’ll note that there are no staterooms with cuddly double berths on this sloop, which, like most boats of its era, was designed primarily with safe sailing in mind.

Between the two sleeping areas is the head — what the plans call a “toilet room.” It’s little wider than a toilet, but it does contain lockers and shelves for linen and clothes.

The galley is aft, where the cook can get some fresh air, and where drafts from the companionway can more easily blow out the flames of the cooker; but this particular galley is split into two areas, one on each side of the protruding companionway steps and the removable engine box.

There is no designated navigation station, and the large area where quarterberths were wisely not provided is given over to stowage, accessible from hinged cockpit-seat tops. That way, the sail wardrobe is more likely to be at hand in the cockpit where it’s needed than scattered, damp and bedraggled, all over the V-berth.

The engine installation is conventional, with access available at the forward end by removing the companionway steps. The original engines were gasoline-driven: the Graymarine 22 hp, and then the Atomic Four. Later models were fitted with diesels, starting with the Bukh 10-hp single, which proved to be a little short of power, and then upgrading to more powerful Volvos — the Penta MD7A and, in the very last boats made, the Volvo 2002.

The rig

Her aluminum-sparred rig harks back to the days when, perhaps rightly for a cruising boat, it was thought better to have a large, low-aspect mainsail and a small foretriangle. The theory was that a large mainsail, being attached along two edges, was easier to control than a large foresail, attached along only one edge and needing large winches to sheet it in.

Her mast, surprisingly for an ocean-capable boat, is stepped on deck, and its heavy downward thrust is conveyed to the hull by a large laminated beam running athwartships — a potential trouble spot. Alberg obviously designed it that way to avoid having the under-deck portion of the mast interfere with the already-cramped accommodations, but in hindsight it might have been better to change the accommodations to fit around a keel-stepped mast because deck-stepped masts almost always bring trouble in their wake.

Production-line changes

Around 1970, from hull #410 onward, changes were made to the Alberg 30. The hull-to-deck joint was improved, a seahood was added to waterproof the companionway slide in heavy weather, and — most dramatic of all — a fiberglass molded interior was fitted which cut headroom by an inch or two.

Known weaknesses

If you’re buying an Alberg 30, pay particular attention to:

- The thwartships beam that supports the deck-stepped mast. Check it for signs of delamination.
- The rudder fittings. On older boats, the heel fitting may have worn, resulting in too much play, and may need to be re-bushed.

- The rudder itself. On some of the first boats made, the rudders were not strong enough to withstand the forces imposed on them, and internal reinforcing parted from the fiberglass. Check for sloppiness by holding the rudder firmly while turning the wheel or tiller.
- The tiller head fitting. Check for cracks and undue wear.
- The forward lower shroud chain-plates. Some, originally inadequately anchored, have been enlarged and reglassed. Check for signs of stress or movement.
- The gas tank. Original tanks were galvanized steel. Check for rusting.
- Wooden spreaders. Check for rot or splitting and replace if necessary.
- Mainsail roller furling. Replace it with jiffy reefing.

Owner's opinion

Staley McDermet, of Salem, Mass., owned a 1968 Alberg 30 called *Carapace* for 10 years, using her for coastal cruising with his wife.

"She was a very strong boat," he says. "I installed a fireplace and had to cut a hole through the deck for the flue. The piece I cut out was solid, about half an inch thick."

The hull was solid GRP. "The only trouble with the hull was a small area above the waterline at the port quarter, very minute blistering. The only reason for it that I can think of was that where we moored it was rough, and the wind would blow against the tide a lot and the long overhang of the counter would stay wet. It was so minor it was hardly worth



Michael and Trish Lehman's Gilleleje, hull #505, enjoys a brisk sail on the Chesapeake. A Chesapeake Bay rendezvous below.

bothering about, and there was no sign of serious osmosis."

McDermet is 6 feet tall, but was able to sleep comfortably in the forward V-berths. "The other two bunks in the main cabin were longer and even more comfortable," he says.

He found *Carapace* easy to handle under sail. "She was tender to about 18 or 20 degrees of heel, then she suddenly stiffened up. It really had to be blowing hard to put the rail under."

Under full mainsail and 150-percent genoa, his first action when the wind rose was to reef the mainsail. This happened at about 20 knots.

He had a 100-percent jib, but used it only about half a dozen times in 10 years. All his foresails had hanks. There was no roller furling.

Not closewinded

Carapace did not point terribly well. "Racing boats always seemed to point a few degrees higher than we did. Her best point of sailing was a close reach or a beam reach," he recalls.

In heavy weather, when more modern boats were bouncing around badly, she would slice through the waves in relative comfort.

"I regarded her as very seaworthy. I was scared on occasion, but she never let us down."

He never felt the cockpit was too big for heavy weather. "We got pooped once — got dumped on during an overnight sail. I heard the wave coming up behind me, but I wasn't fast enough. It came over the stern and filled the cockpit about a



third full. There was no problem, though. The water drained away rapidly through the two drains aft of the bridgedeck.”

Carapace was converted to wheel steering, and he never noticed any excessive weather helm or tendency to get out of control. “She was well-mannered even in the heaviest weather, easy to control.”

Her engine was the original Graymarine 22 hp, driving a two-bladed propeller. “It was plenty powerful enough — gave us full hull speed and was reliable. It was pretty accessible for maintenance, too. The companionway steps were removable and exposed the front end. I even replaced an oil seal once. There was a very handy access point through a port in the cockpit floor, as well, about 10 inches in diameter,” he says.

Good headroom

Headroom in the cabin was more than 6 feet. “But this was a 1968 model, and I believe in 1970 they installed a liner in the cabin that reduced headroom by about 2 inches,” he notes.

In the decade that he had *Carapace*, Staley experienced no problems with her mast or rigging and no problems with her solid bronze through-hull fittings.

He did, however, find that the rudder stock had worn excessively at the foot and rattled around in the heel fitting. “It wore down to about half its original thickness,” he says, “so I took it off and had it repaired.”

He also had to repair the beam carrying the thrust from the deck-stepped mast after he discovered it had cracked and separated into its individual wooden laminations.

When he put the 26-year-old *Carapace* on the market in 1994 her original gelcoat still looked good. “The biggest problem in selling her was the narrow beam — there’s not so much room down below as people have come to expect on modern boats. But we always sailed her with just two people — my wife and myself — and there was plenty of room for us.”

He eventually sold her for \$15,500, taking into account that the new owner would have to spend between \$500 and \$1,000 on an engine overhaul.

It is apparent that Alberg 30s command higher prices in areas where owners’ associations are active. The original boats sold for about \$10,000 brand-new, and the last ones, produced 25 years later, sold for about \$34,000.

Conclusion

If you’re more concerned about ultimate stability and general seaworthiness than about large areas of accommodation, the Alberg 30 makes a fine oceangoing cruiser. She’ll carry two in comfort, and she’s easy to singlehand with a vane self-steering gear. While she’s no light-displacement speedster, there’s no reason why she shouldn’t make good daily runs during an ocean passage.

It would make sense to buy one of the older boats — hull numbers less than 410 — that were finished below with wood joiner work. The rather sterile interior fiberglass mold introduced later not only cuts down on headroom but may hamper the quick access you need to the inside of the hull if you strike a rock or spring a leak.

Use the money you save on the older model to improve the galley and improvise a chart table, hinged or folding if necessary.

Be prepared to have the engine overhauled or replaced, and check for the known weaknesses listed above. With reasonable maintenance, she should be good for another 25 years at least.



Retired schoolteachers, Armand and Mary Stephens, poured a lot of love and elbow grease into the refit of their Alberg 30, Quest, hull #115. After 10 months of hard work, Quest is better than new. She took four awards, including top honors for Prettiest Boat, at the Plastic Classics event in San Francisco this summer.



John Vigor is a professional journalist. The author of The Practical Mariner's Book of Knowledge, The Boatowner's Handbook, and The Seaworthy Offshore Sailboat, he has worked for major newspapers around the world and is a frequent contributor to leading sailing magazines. He has sailed for more than 40 years in boats 11 to 40 feet in length and logged some 15,000 miles of ocean voyaging. In 1987 he and his wife, June, and their 17-year-old-son sailed their 31-foot sloop from South Africa to the U.S. This series of boat reviews is based on articles from John's book: Twenty Small Sailboats to Take You Anywhere, which is available from The Good Old Bookshelf (see Page 60 for more information).

In short

Alberg 30

Designer: Carl Alberg
(1962)

LOA: 30 feet 3 inches

LWL: 21 feet 8 inches

Beam: 8 feet 9 inches

Draft: 4 feet 3 inches

Displacement: 9,000
pounds

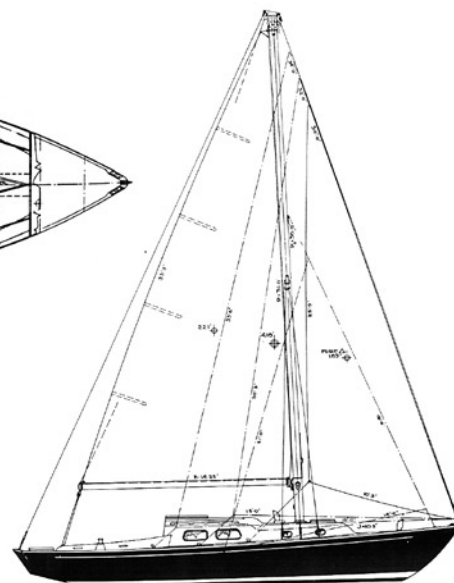
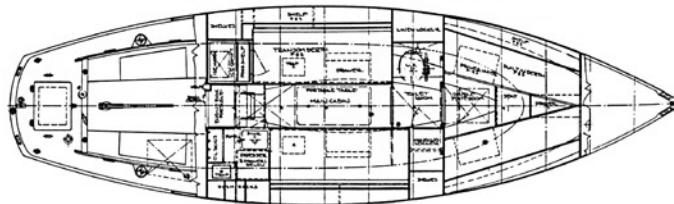
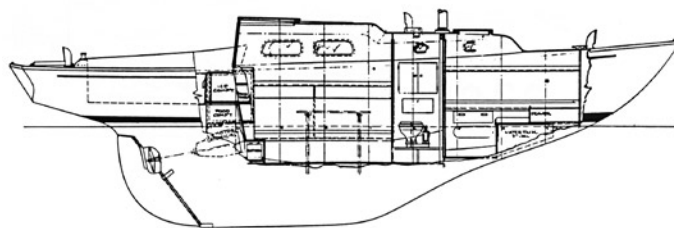
Sail area: 410 square feet

Ballast: Encapsulated
cast iron

Spars: Aluminum

Auxiliary: Conventional
gasoline or diesel

Designed as: Coastal
cruiser/racer with berths
for four adults.



In comparison

- **Safety-at-sea factor:** 8 (Rated out of 10 with 10 being the safest.)
- **Speed rating:** Not fast, but no sluggard, either.
- **Ocean comfort level:** One or two adults in comfort; two adults and two kids in less comfort; four adults in relative discomfort.

Resources for Alberg sailors

Alberg Class Association

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Alberg 37 Websites

<<http://webhome.idirect.com/~mpalme/index.html>>
<<http://www.netlabs.net/hp/soarrich/a37.htm>>

The club-footed jib

Tacking's so easy you won't know what to do with yourself

I'm alone in the cockpit of my schooner, *Delphinus*, short-tacking up a narrow section of the bay. Half aloud, I say to myself, "Ready about. Hard alee."

I remain seated by the wheel as the bow comes up through the wind. The club-footed jib swings over, then the foresail changes sides, and finally the mainsail follows over to the new tack. I think of all the years I have spent sailing without the luxury of cruising with everything self-tending. Sometimes I feel a bit guilty, as if I should be doing something.

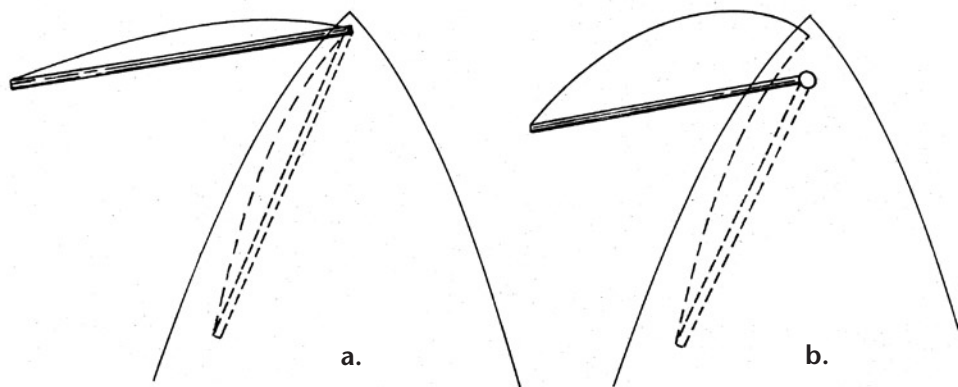


Figure 1

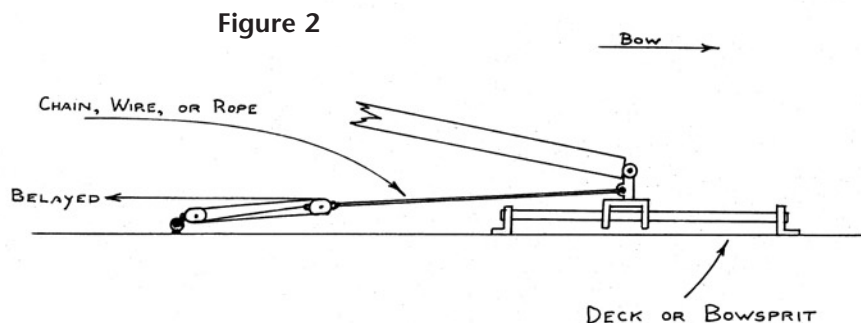


Figure 2

Many sailors have never encountered the club-footed jib, and are unfamiliar with its operation. With an understanding of the theory and terminology behind the basic jib-boom system, it should be obvious that the club-footed jib is truly an underestimated headsail.

Basically, the club-footed jib is a non-overlapping headsail set on a boom. The sail itself has a sailcloth weight and clew height similar to that of a normal headsail. The sail is fastened to the boom loose-footed, with only the clew of the sail attached to the after end of the boom. The boom has a gooseneck fitting

at its forward end, so it is free to move horizontally and vertically.

The gooseneck is attached either directly to the forestay or to a pedestal just aft, the latter being the optimal system, in my experience. The placement of the pedestal aft of the sail's tack automatically allows the sail to become fuller when it is eased out on a broad reach or run. This is more aerodynamically efficient than if the boom were attached to the headstay, which

would make the sail flat on all points of wind unless the clew were retrimmed (see Figure 1).

Pedestal mount

The advantage of the pedestal mount was disputed by world voyager Eric Hiscock in his book, *Cruising Under Sail*. His contention is that such a method causes the belly of the sail to move too far aft, and the upper part of the sail to lose efficiency when the boom lifts. I have never observed this problem and tend to follow the recommendations of other experts such as Jeremy Howard-Williams, who, in his authoritative book, *Sails*, stresses the importance of

mounting the jib boom on a pedestal aft of the forestay.

by Donald Launer

As shown in Figure 1, the system provides the headsail with a built-in whisker pole for downwind work, without the pole's inherent disadvantages in handling.

Although not generally used today, in years past the fullness and shape of the

eased club-footed jib could be controlled by adjusting the pedestal fore and aft (see Figure 2). The equipment to do this consisted of one or two rods, used as tracks, fitted with a sliding goose-neck fitting to which the boom was attached. Various names were used for this arrangement. In Gloucester, "boom horse" was usual. "Boom rider" and "horse rider" were other labels.

With the headsail hanked to the stay in the normal manner and the clew securely fastened to the boom's aft end, we now have encountered our first potential problem: the lower part of the sail cannot be lowered down the stay. Because the sail will not stretch and is attached to the clew and luff, it will not pass a perpendicular line between the clew and the headstay unless one of several measures is taken. Figures 3 and 4 illustrate the problem. The solution lies in either moving the clew forward or the luff aft. This can be done in several ways:

1. Unsnap the lower hanks from the forestay.
2. Loosen the clew from the jib boom.
3. Use a short jib boom, unattached to the deck or headstay, that rides forward as the halyard is eased off.
4. Fasten the lower jib hanks to an artificial stay (called a jackstay or relieving line) that automatically becomes slack when the sail is lowered, allowing the luff to move aft.

Artificial headstay

Solution 4 is the most practical. The relieving line is attached to the luff of the jib (see Figure 5a). The other end of the relieving line is fastened to the tack of the sail, so that with the jib raised, it is under tension, providing an artificial headstay.

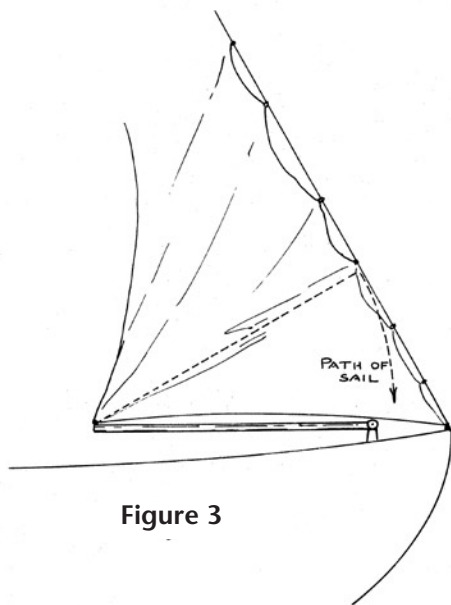


Figure 3

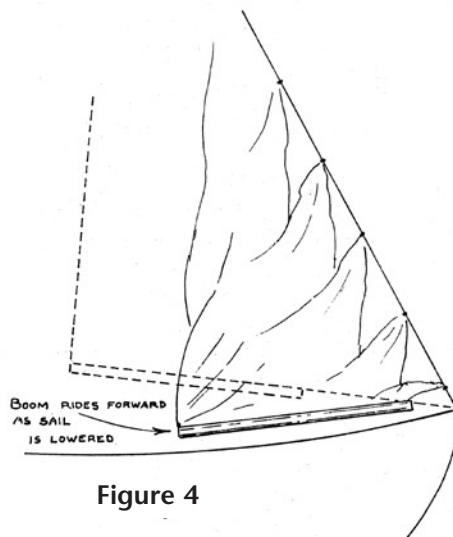


Figure 4

Figure 5b shows that, as the jib halyard is eased and the upper part of the jib drops down the stay, the relieving line becomes slack enough to allow the lower sail luff to move aft, allowing that section to be lowered.

The self-tending aspect of the club-footed jib is accomplished with a car for the jib sheet. The sheet is led from multiple-part purchase on the traveler car through a block on the boom's aft end, then to a block on the forward end, and finally back to the cockpit (see Figure 6). Leading the jib sheet forward before going aft to the cockpit is necessary to prevent the pull on the jib sheet from restricting the athwartship movement of the traveler car.

The foredeck traveler track should be wide enough so the jib sheet has enough athwartship travel to prevent backwinding of the mainsail (or, in the case of a schooner, the foresail). This usually requires a track that stretches nearly

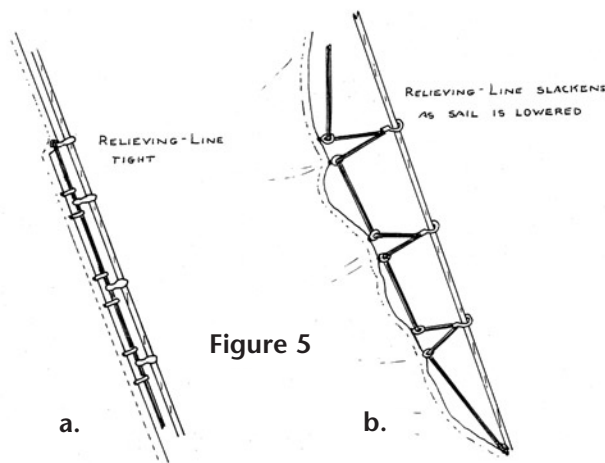


Figure 5

the boom headsail, and is as easily adaptable as with a conventional headsail. One method of roller furling (that ultimately will present multiple problems and is, therefore, unsatisfactory) leaves the clew of the sail fastened to the boom's end. When the sail is rolled up, the boom rises vertically off the deck (see Figure 7).

Better rig

A far better rig is shown in Figure 8. The drum furling line remains standard. The clew outhaul line, however, is routed through a sheave on the boom's aft end, then forward to the pedestal, then back to the cockpit in the normal manner. With the sail unfurled and the clew outhaul belayed, the self-tending feature of the club-footed jib remains unaltered.

Although considered archaic by many, lazy-jacks, when used on a club-footed jib, can be a fine asset.

This is especially true when the headsail is set on a bowsprit. This allows strolls along the clear bowsprit to hand a jib that is already under control and not spilling onto the walk area. Lazy-jacks also provide the additional advantage of serving as a jib-boom topping lift, so that the

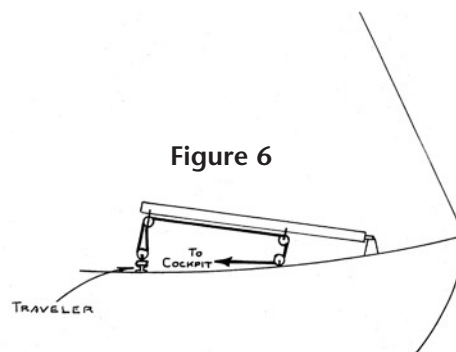
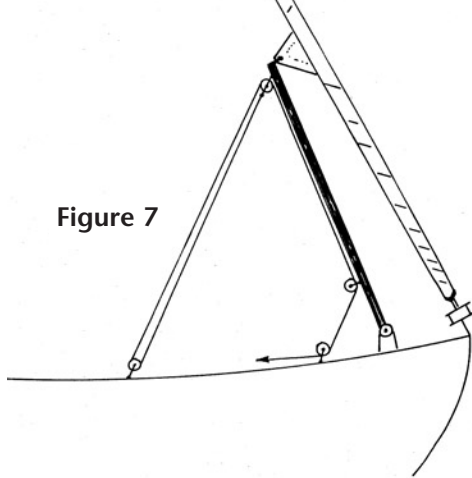


Figure 6

from rail to rail, and is a potential hazard on the foredeck. Recessing the track into the deck, while seldom done, is one solution. Being aware of the hazard and avoiding it is another.

Roller furling may be used in conjunction with

Figure 7



boom will not fall onto the deck when the headsail is lowered.

There are several different ways to rig jib-boom lazy-jacks. Figure 9 shows one method. An alternative method calls for the lower section of the lazy-jack to be fixed, with the upper section led through a mast-head block and down to the deck, as is done with many topping lifts.

My preference, due to rigging simplicity, is the method shown in Figure 9. Once adjusted and in place, further adjustments of the lazy-jack are infrequent.

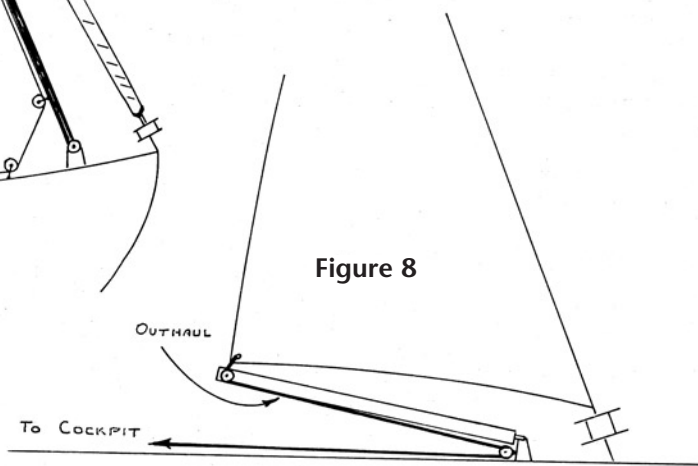
Another important item used with club-footed jibs is the jib downhaul. When turning up into the wind to drop the jib, the club foot naturally tends to swing across the foredeck. Trying to lower the jib under these conditions invites a smack on the shin, even under

mild sea conditions, which doesn't make for pleasant sailing.

Downhaul line

A jib downhaul line, led from the jibhead cringle, down through a block at the tack and aft along the deck, allows the jib to be pulled down from well aft of the swinging boom. Once down, the jib boom can be secured in a fixed position on deck. Some prefer to

Figure 8



secure the aft end of the boom with a short halyard to the mainmast, others like to fasten the boom to a port or starboard lifeline, leaving the foredeck clear.

It is generally not wise to lead the downhaul line through the jib hanks; even though the line is of small diameter, there tends to be a binding problem. For those who prefer not to see the downhaul line blowing free in the wind when the jib is up, small lanyards, or "lizards" may be used at several intervals along the luff of the sail to keep the downhaul line shipshape (see Figure 10).

Those are the basics of the club-footed jib. At first it may seem overly complicated, but it is actually designed to remove complications and, in practice, becomes very simple. The convenience

for the short-handed cruising sailor of sailing with a self-tending rig has to be experienced to be appreciated.

A group of sailing friends who frequently join me for an afternoon on my schooner have come up with a routine that tells the whole story. At the command, "Ready about. Hard alee," all the seated

guests stamp their feet as if wildly running about.

They say it sounds more like a racing boat.

Don Launer is a frequent contributor to boating magazines and holds a USCG captain's license. His schooner, Delphinus, which he built from a bare hull, is berthed next to his home on Barnegat Bay in Forked River, N.J. He is the author of *A Cruising Guide to New Jersey Waters*.

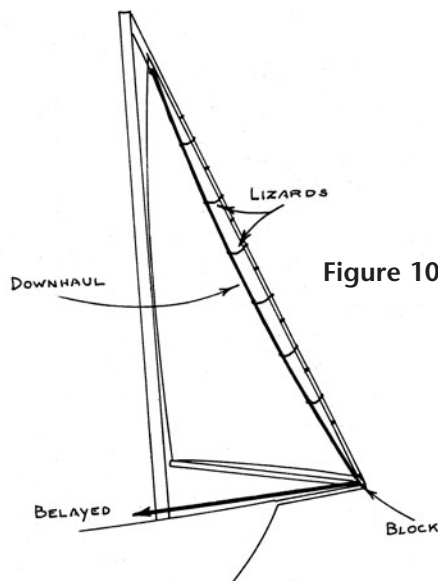


Figure 10

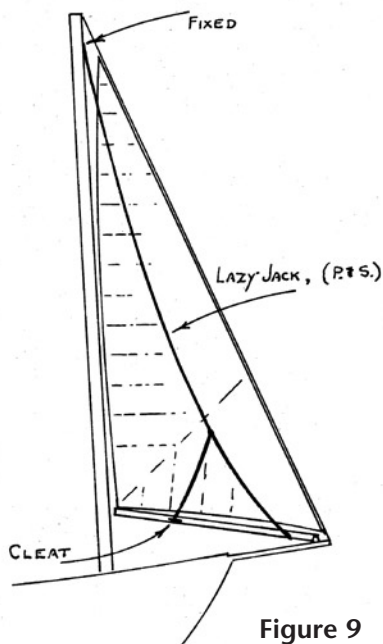
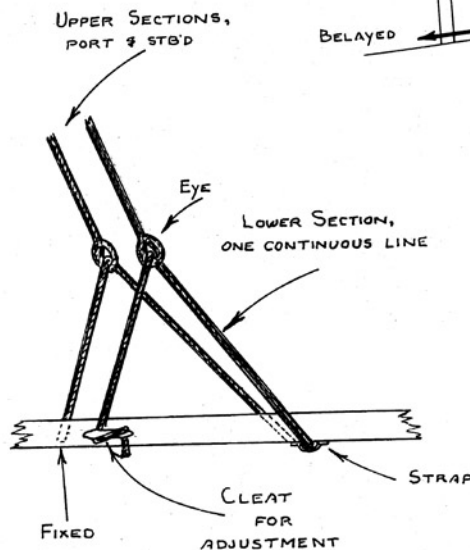


Figure 9



DETAIL

Your staysail, key to

Like the majority of voyaging sailors, we are sold on the cutter rig. As we gunkhole around the rivers and bays of the U.S. East Coast, short-tacking into hidden coves on the Chesapeake Bay or Long Island Sound, we are reminded that for local cruising, this rig absolutely shines, especially for short-handed crews. The three smaller

*It's a versatile workhorse
with many uses*

stalled more easily on a cutter than a ketch because the boom usually doesn't overhang the transom. But most important of all, the cutter rig gives you the most versatile sail found on a cruising boat, the staysail. Getting the full potential from this special sail requires attention to rigging details, design, set-up, and sail trim.

The staysail we use on *Taleisin* is constructed of eight-ounce U.S. Dacron (probably two ounces heavier than sailmakers normally recommend for a 150-square-foot sail on an eight-ton boat). It has two rows of reefs and is set on a moveable stay. This gives us a sail that can be used in an amazingly wide variety of wind conditions. We have found it to be effective from Force 2 (5 to 8 knots of wind) all the way to storm Force 10 (50 to 55 knots). Since it is kept permanently attached to the stay, it is ready to use instantly when wind conditions change.

Sail combination

When one of us is alone on deck at night, it is easy to keep the boat moving well in any wind above 8 knots by using a combination of main and 100 percent lapper with the staysail set in between (double-head rig). The staysail can be dropped on deck if the wind increases or, conversely, we can hoist the staysail when the breeze drops. This easy increase of sail area improves our average offshore passage times and keeps us sailing faster when we are simply puttering around on the Chesapeake. Everyone is eager to reduce sail area as the wind increases. But when I am sailing on a boat with a single headsail rig, I find myself putting off sail increases, especially when I am alone on watch or when port lies only a mile or two away. This reluctance to change up can easily cut 10 or 20 miles off a day's

run. For local sailing, it could mean deciding to start the engine instead of prolonging the pleasurable silence of continuing under sail.

A staysail adds flexibility to your life. If you are reaching at top speed with the full three-sail rig as you come into the lee of the land, and you find you have to short tack into the anchorage, you can drop the jib and use your staysail to tack easily into the bay. If we find we need more power once we get inside the anchorage, the jib is ready to go.

We often use the staysail/mainsail combination while we scout out the perfect spot to anchor. We can slow the boat down to about quarter throttle by coming about and leaving the staysail secured to the windward winch. The backed staysail and fully drawing main cuts our boat speed dramatically, yet gives us sufficient steerage so we can throw the leadline or spot our anchor where we want it among other anchored boats. If we want more speed, we release the sheet that holds the staysail in its backed position, sheet it in on the proper side and get under way.

Backed staysail

Even after we are anchored, we find the staysail handy. We pay out the appropriate amount of anchor chain, then let the boat settle back with the wind. If the wind is more than 10 knots, we hoist the staysail with the sheet secured snugly to windward (with the sail backed). The wind in the staysail pulls the bow off, tightens the chain, and makes the anchor dig in for a firm set.

In strong winds, the staysail really earns its keep. When you use a staysail with a reefed-down main, your sailplan is moved inboard, toward the center of effort. In effect, you go from a big triangle of sail to a small one with the same proportions, the same fore-and-aft balance, and the same leads as with a



by Larry Pardey

The staysail is sheeted inside the forward lower shroud.

sails of the cutter rig are easier to handle and reef than the two larger sails on a sloop (all things being equal). And the cutter provides better windward performance than a two-masted rig while costing less and being easier to maintain. A windvane for self-steering can be in-

the cutter rig

full rig. Compare this to the deeply reefed, single-headsail sloop. (See diagram below.) You'll notice the reefed sail area on the sloop moves forward. This often causes lee helm. A boat with lee helm has difficulty holding her bow up to the strong wind and seas and is usually a poor windward performer. Moving the sail area inboard helps reduce pitching in heavy seas.

About 90 percent of our sailing on *Taleisin* is done with three sails: the seven-ounce 100-percent lapper, which has one row of reefs in it, the eight-ounce staysail with two rows of reefs, and the eight-ounce mainsail with three rows of reefs. (This gives us about the same total sail area as a sloop would have with a 150-percent genoa and mainsail set.) To do this we depend on our staysail which, unreefed, can be a heavy weather staysail. Reefed once, it can be a storm staysail, or in a hard flog to windward it becomes a spitfire staysail that can be set with the triple-reefed main. In extremely heavy conditions, it can be set with our trysail.

Another reef

Is this overkill? I was once down to triple-reefed mainsail and single-reefed staysail on *Seraffyn* as we reached into Malta in storm-force northwesterlies. I remember thinking, "If we get headed, if I have to beat into Marsaxlokk Harbor instead of reaching, I could use another reef in this staysail." After another



Reaching under all working sail.

100,000 miles of sailing, we still have never used that second reef in *Taleisin's* staysail but we have been tempted a time or two. The older I get, the more reef points I collect. I've even got two in the sail of our 8-foot dinghy. When Lin teases me, I call it cheap insurance.

Why reefs, rather than roller reefing? I personally would not have roller reefing on any sails that the yacht or crew rely on for heavy weather, for two reasons. First, in winds above 20 knots you need flat-cut sails to keep the boat on its feet and driving well into head seas. A properly cut reefed sail becomes flatter as you tie in its reef, whereas roller-reefed sails become fuller. This is why class racers don't use roller-reefed headsails — they just don't work well to windward. Second, damage to sails usually occurs along the highly loaded leech or clew area. If your sail is damaged along its lower section, you can simply tie in a reef and sail on, using the undamaged upper section. If the leech,

foot, or clew is torn on a roller-furling sail, it is completely out of business.

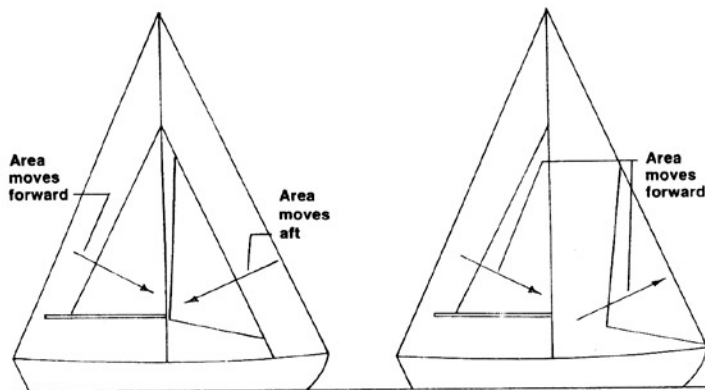
Although boomed staysails offer some interesting advantages for local cruising, we would not go this route

because with a loose-footed staysail we can conveniently release the staysail stay and move it aft when we wish to short-tack in winds under 15 knots. Clearing away the staysail stay allows the jib to pass across the foredeck without hanging up on it. This means one person can tack the boat easily in light winds, freeing the other person to navigate and watch for coral heads, rocks, or fairway buoys.

Better efficiency

Another advantage of the boomless staysail is that it can overlap the mast a bit. This gives you more sail area and increases the slot efficiency of the sailplan. Furthermore, if you eliminate a club on your staysail, you will save the expense of tackle, traveler, gooseneck, and the spar itself. Your foredeck will be clear, which makes it easier to change sails, work the anchor windlass and ground tackle, or handle docklines as you come into a marina berth.

I can appreciate why so many daysailors love self-tending staysails on booms. They allow them to tack in and out of creeks, rivers, and narrow inlets with only the jib sheets to handle. But the boomless staysail works fine for open-water cruisers for whom short-tacking is not the norm. Our solution to the occasional short-tacking we have to do is using one headsail at a time. It is safe to sail with the staysail stay released in flat water or until the mast begins to bend aft, that is, to develop a curve toward the mainsail — a straight mast is a safe mast. Then the staysail stay should be set up again. This is



A cutter rig balances better than a sloop when the wind pipes up, and it is time to reduce sail.



The staysail can be hoisted or lowered easily to add or remove area.

especially true if you are rail-down, punching into a head sea.

There are times when we do want to short-tack using both headsails, such as when we are racing (that seems to be whenever there is another boat within sight) or when we are trying to reach an anchorage just before dark, and the winds are growing lighter. Rather than have two winches on each side of the cockpit, we have installed a fairlead on the aft corner of the deckhouse, port and starboard. We use these as aft staysail sheet fairleads so the leeward sheet can be led across the cockpit to the windward winch. Then, to make tacking with the double-head rig easier, we release the jib sheet first. Since the staysail is blocking the inner foretriangle, the jib will slide forward without hanging up on the inner stay. Once it's around, you can release the staysail sheet and easily tack this smaller sail.

This is not the way a serious racing sailor would do it, but it does work well: no hang-ups, no need for someone on the foredeck to help the jib around, less wear and tear on sail fabric and nerves, too.

Trouble and expense

A question some people will be asking is, "If I had a sloop that met all my other cruising needs, would I go to the trouble and expense of converting it to a double-

headsail rig?" I most definitely would add a staysail with a release lever if it met the following requirements:

1. It was a masthead-rigged sloop.
2. It had a generous distance between the jib stay and mast (J measurement), a distance about as long as the mainsail boom.
3. It had a healthy beam, so the staysail could breathe easily in the open slot between main and jib.
4. The staysail could be designed so that it was at least 22 percent of the total working sailplan (main, working jib, and staysail). Otherwise it would not have sufficient drive when the staysail and main were used alone.

Within these parameters, a staysail could be effectively added, and the extra sail area forward might even reduce that common fault, weather helm. In fact, if you had a sloop with a stiff weather helm, I would even consider the addition of a bowsprit to correct the bad balance and effectively lengthen the J measurement to give room for a staysail.

Connections aloft

The addition of the staysail stay would require a tang and halyard connection aloft, along with two supporting intermediate shrouds led to chainplates that are at least two feet aft of the mast (called swifter stays). On larger, more powerful boats, say 35 feet and more, running backstays might be required. The connection at the lower end of the staysail stay needs to be attached securely to the stemhead of a boat with a bowsprit, or if the stay is attached to the middle of the foredeck, a rod or wire below decks should tension the stay to either a bulkhead or the forefoot. Add to this some deck fairleads, and you have quite a hardware bill, not to mention the cost of labor. But I think it's well worth the effort and cost if the boat you own now can gain the subtle, but important, advantages of a cutter rig.

It pays to get professional advice on this standing rigging addition and on the design of the sheet leads (inside or outside your lower shrouds). Some time spent with a rigger and then with a racing sailmaker will help you get your double-head rig working well to windward. The goal is to have both the staysail and jib break (start to luff) at the same time. This means the two sails should have a close-hauled sheeting angle of about 11

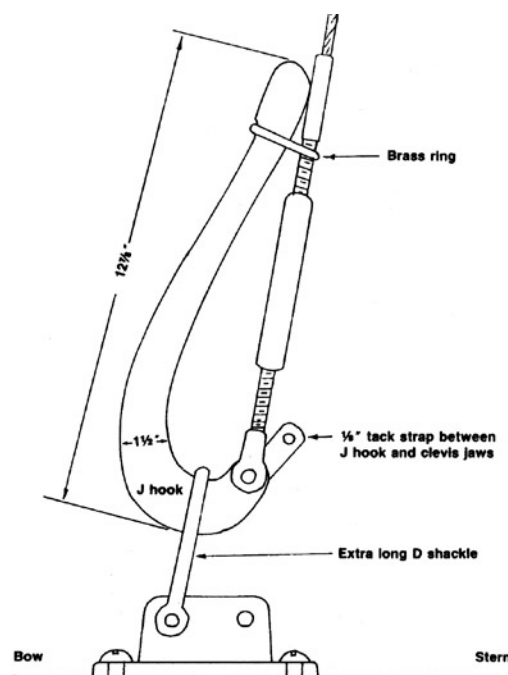
to 13 degrees from the centerline of the boat.

On *Taleisin*, our jib leads right to the bulwark rail, and the staysail lead is about two thirds of the way outboard of the centerline of the deck. The lead is about three feet aft of the chainplates. On a narrower hull, or one with a shorter J measurement, this lead could change substantially. Even if all the design and installation of the staysail is done by professionals, it could pay to try out different fairlead positions before fastening anything through your deck. One way to do this is to hoist your new sail while you are tied to a dock with a wind of about 6 or 8 knots. Set all three sails, then ask a pal to step on the new sheet.

Watch the twist

When you sheet in the three sails, check to make sure the upper leech area of the staysail twists off smoothly to open the slot between the staysail and main. Then try easing all sheets until the headsails start to luff — if they break at the same time, and the luff becomes soft all along its length, mark your fairlead position. If the upper part of the luff breaks before the lower part (a common fault), move your lead forward. If you see the mainsail backwinding when all three sails are set close-hauled, try moving your fairlead a bit more outboard.

A short lanyard on the tack of your staysail can eliminate the need for



Build your own tension release lever, J-hook.



fore-and-aft track and adjustable staysail sheet cars. The lanyard will let you adjust the sail up and down the staysail stay, and it effectively tightens or loosens the leech. This is the system we use on *Taleisin*. It allows us to use simple deck fairleads without blocks. We also like having the two-foot long lanyard right in place, since we use it when we reef the staysail to tie down the clew. (See photo above.)

You can eliminate the need to adjust the staysail sheet lead when you reef by having your sailmaker angle the reef patches so they are higher at the clew and lower at the tack. This keeps the lead angle constant.

To be able to move the staysail stay out of the way in light wind, you will need some type of over-center tension release device (a staysail stay release lever or Highfield lever) with a drop-down ring to keep it from opening accidentally. Several companies make these. We use a stainless steel fast pin (quick pin) as the attachment link to the staysail stay fitting. This pin is attached to the lever assembly with a retaining lanyard, so it is always available. You can also make your own tension release lever from a quarter-inch plate of bronze, aluminum, or stainless steel (listed in my order of preference and for ease of working). The diagram on Page 14 shows a type of J-hook that would work for boats up to about 35 feet.

More flexible

The best wire to use for this staysail stay is 7 x 7 stainless steel. It is far more flexible and less likely to work harden than 1 x 19 wire. This is important because the staysail stay will flop around when it is moved aft. This will bend the

At left, the staysail stay has been released and the bagged sail moved aft to make short tacking with the lapper go more smoothly. Note the shock cord hitched to the wire with a rolling hitch and secured to the forward hatch hinge to prevent the stay from flopping around. At center are the bronze bow shackles which were the Pardeys' solution to the problem of wear. At right, the Highfield lever, two-foot long tack pennant and quick-release fast pin.

wire back and forth and from side to side and eventually cause metal fatigue right where the wire enters the swage fitting. A toggle or shackle at the mast tang, in conjunction with shock cord, secured with a rolling hitch to hold the stay tight when you bring it aft, will help minimize wire bending and the subsequent metal fatigue. (See photo above.)

We stopped using normal jib hanks for our staysail a few years after we began cruising with our first cutter rig. We had been doing a lot of light-air sailing and either our big genoa or nylon drifter was in use a high percentage of the time. We noticed small semicircular holes developing on these two sails and upon looking into this mystery, discovered the hanks were responsible. We changed to hank rings and solved that problem, only to find we'd created another. Now we could not remove the staysail when we put the boat away for a month or two unless we cut the seizing on each ring, then re-seized them again when we wanted to go sailing. So, on *Taleisin* we switched to bow shackles, using bronze ones to cut down on the wear you get when stainless steel rubs against stainless steel. This has solved both problems. (See photo above.)

A key sail

The staysail is not only the key to the cutter rig, but the most used and — in extreme conditions — the most important. If your mainsail blows out offshore, you have a storm trysail as a back up. If your jib goes, you probably have a genoa you can use in its place. The staysail rarely has a back up. Because of this, we tend to watch this sail more closely than any other. Once we begin to see signs of fatigue (usually after three to five years of offshore passagemaking, or 20,000 miles of sailing) we have a new staysail built. We check it to see it fits, then stow it below so it is in reserve. That means we always have the two most important sails we need, the rugged storm trysail and the multi-purpose staysail that could allow us to beat free of the classic sailors' nightmare, storm-force winds blowing onto a lee shore.



At 9, Larry Pardey had an Indian dugout canoe; at 17, a self-restored El Toro; and at 20, a self-restored Colin Archer cutter. His first racing boat was a self-restored 27-foot

Tumlaren sloop. He and Lin met in 1965 while he was building Seraffyn. The rest, as they say, is history.



Typhoon of a refit

We pulled around to the field in the back of the old farmhouse, and there she sat, her fenders, mottled with mildew stains, still hanging over the sides. My nephew, John Phillip, and I jotted down all the reasons we shouldn't buy the 22-year-old Cape Dory Typhoon. "Teak in very poor shape — two pieces need replacement, indent on starboard side of the hull, all running rigging stiff and eaten by years of sunlight, ports cracked, sails — original, and stained."

"Holy @\$*%#!" I shouted, diving off the boat into the grass. "Put down 'Hornet's nest in cabin.'" The list went on. Funny thing about idiots and do-it-yourselfers: for every negative, one of us had something positive to say, "Well, a little bleach will help." Or, "Your face isn't really swelled-up that much."

You shouldn't buy a boat this way, but after four months of looking at a picture of the darned thing on the fridge, we did. The owner tried all summer but had not found a buyer. She finally called up and said, "You need to buy this boat." How could we say no?

By now, winter was on the way. During a lovely spell of fall weather, I spent an afternoon scrubbing the inside of the 19-foot hull. When the bleach fumes got to me, I emerged to questioning looks of neighbors and drive-by gawkers who, I am sure, only dream about saving a boat like this. Well, maybe not, but I liked to think so each time I drew blood or smacked my head.

By the end of that day, I reasoned the little boat could sail as is, even with the broken taffrail and old lines. Maybe nothing more was needed, and we could just sail next spring and call it even. We patched up the hand-me-down boat cover from my brother, John, who also owns a Typhoon, and we laid her up for the winter.

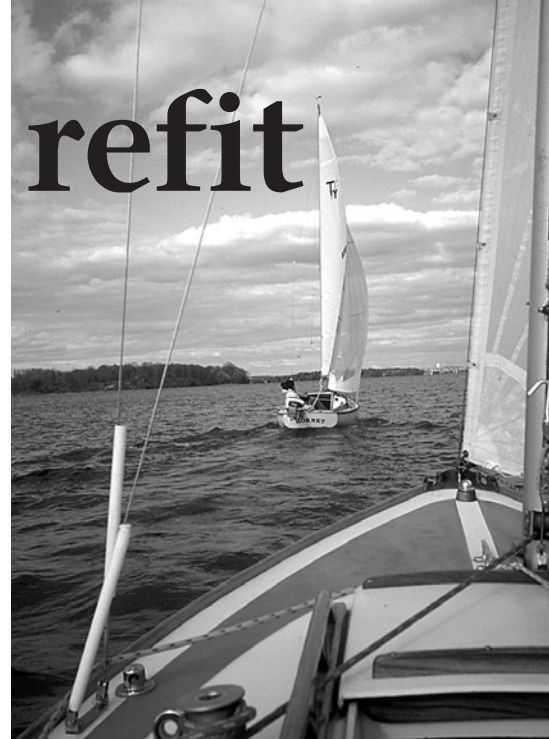
Growing list

The keep-it-simple plan was not to be. As winter progressed, my wife, brother, nephew, buddies, and boss added to the list of renovations. We all were sure it would be more than an old sailboat; it would be a fine little old sailboat. I also had the specter of my brother's Typhoon to deal with. His 1975 *Moana* is one of the finest Typhoons anywhere. She has custom woodwork, systems, and accessories that speak to a very talented, and quite possibly insane, owner.

Work began in the spring. John loaned us his shop, a working man's dream: high ceilings, heat, electricity, and more power tools than a trade show. As a valuable plus, John Phillip and I could usually mooch a well-prepared meal or two: heaven indeed.

We pulled everything off: all the teak (except the toerails), deck hardware, cockpit coamings, hatch rails, blocks, maststep fitting. She looked naked and cold.

We discovered wet deck core at the foredeck hatch. Decision time. Do we leave it and keep sailing or fix it? Before we had thought this through, I had dug it



out with a coat hanger and drilled 22 holes in the top of the deck to dry it out. Thank God Cape Dory used end-grain balsa core instead of plywood, or the entire deck would have been rotten.

The teak grain was raised, so we sanded with John's incredible team of sanders, one sander for each grit. We oiled the teak, as ours was to be more a working man's boat than a varnished princess. John Phillip took on the task. The ravenous wood sucked in four or five coats. It glowed.

New taffrail

I busied myself with the taffrail. Poised to cut into a \$20 piece of half-inch teak, I prayed my plan for it would work. After biscuit-joining two halves of the plank together to get the full curve, I cut and shaped using for a pattern what was left of the old piece. With John's help, and all the tools of the shop, now christened "The Typhoonery," I got a lovely new taffrail bedded, screwed, and bunged. We moved John's boat in beside ours, and they became our "television," as we sat pondering their lines and discussing centers of effort.

The seacocks for the cockpit drains were next. This job went well, thanks to one Typhoon owner's response to my request on the California Cape Dory Owners' Association Web page <<http://www.toolworks.com/capedory/>>. The hero even had part numbers for each part needed. For one of the few times in my life, I did not reinvent the wheel. With the new ball valves, bronze elbows, adapters and hoses, and the through-hulls bedded, the cockpit drains like a flush toilet in high gear.



Moana and Hornet emerge from "the Typhoonery." Photos of the reborn Hornet from the deck of Moana, above and to the right.

Restoration relived

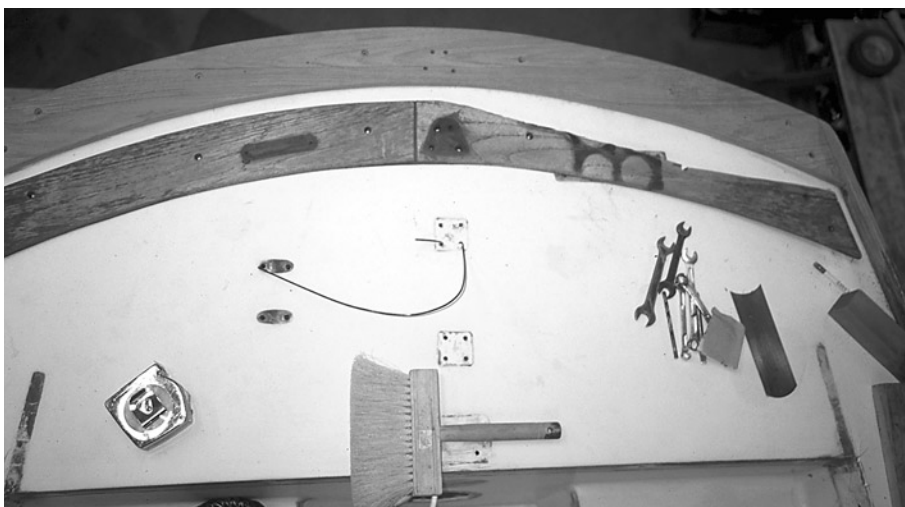


After the bottom was patched, sanded, and painted, we painstakingly marked and painted the bootstripe (there was none before), and we patched and buffed the topsides and painted the non-skid deck areas. We rebbed the hardware and teak in silicone. We filled the delaminated deck area with epoxy, left over from a cedar strip canoe project a few years before. Now there were two beautiful Typhoons in the Typhoonery. John replaced *Moana's* seacocks after helping with ours. With warmer weather, the opened garage doors showed the distinctive bows of both boats and the antlike behavior around them.

Right wire

Work turned to the rig. I had built a new mainsail from a Sailrite kit over the winter and wanted the boat to sail as well as possible, so we cleaned all the mast fittings of rust and replaced the forestay and a few other fittings. The owner of a local marine store let me wander around his shop attic for just the right wire. We found it on an old broken C-scow mast. The wire was in perfect shape, but I really would like to have seen how that mast broke in two! John Phillip and I wet-sanded and waxed the mast, added new running rigging, and spliced in the shackles. We painted the name on the transom.

A little money, a lot of elbow grease, restore a 22-year-old Alberg classic



The discovery of wet deck core meant decision time: fix it or ignore it. The answer is obvious at top. Replacing the taffrail, above, called for a silent prayer and the old truth: measure twice, cut once.

On the way back to our place, several people called out. "Hey, what a beautiful boat!" The new bronze portlights gleamed, the bootstripe was fair, the wood grain looked alive. All the pieces fit together to draw your eye to her. She was indeed a fine little sailboat, and a worthwhile refit.



Paul Danicic is a USCG captain who has taught sailing on Lake Superior and worked in a marina. He is now director of a YMCA camp, a wilderness tripping camp in Grand Marais, Minn.



A thing of beauty is

A British author once wrote, in effect, that you can go away for a week's cruise, and everything goes wrong: your favorite jib blows out, the portlights leak water onto your berth, the head plugs up, the engine only fires on half its cylinders, the stuffing box springs a leak, and you run out of rum. Disastrous? Yes! But as you row ashore from your mooring, you look back at your boat and, if she is truly beautiful, all her sins are forgiven.

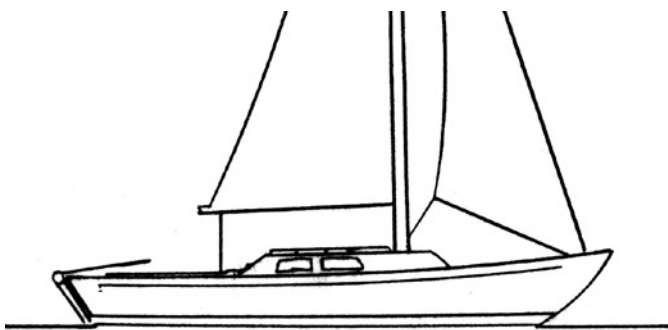
Beauty, of course, is in the eye of the beholder, and this is just as true for boats as for other art forms. However, with boats, particularly sailing yachts, art must be balanced with function. Function can be beautiful, too, and perhaps that is why the Folkboat (*below*), as functional in her own way as a World War II Jeep, has always appealed to me as a truly great design and a very handsome craft indeed.

*People may be impressed
by a millionaire's rocketship,
but "ooohs" and "aaahs"
are saved for the classic*

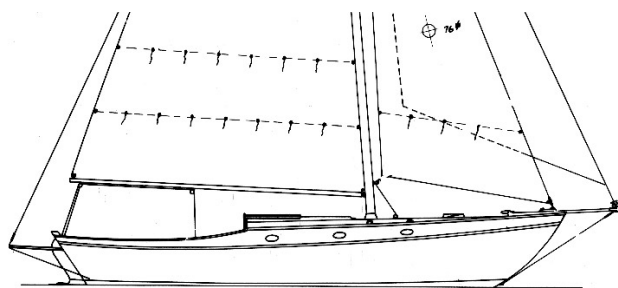
There are different forms of beauty: the purposeful, clean-lined racing machine; the traditional vessel reminiscent of the working craft of bygone years; the graceful classic with sweeping sheer and long overhangs; the modern cruiser with its short ends and purposeful lines. All can be beautiful in their own way if the design is balanced and true to type.

Fortunately for their owners and admirers, most boats were designed in

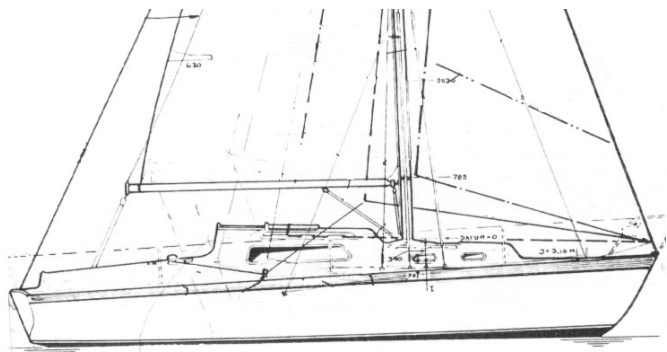
the days before rocketship styling, bulbous curves, and radar arches became the fashion for boats, power and sail. It is interesting to watch the reaction of the general public when they see two large yachts, one a classic style and the other a rocketship, close together. People are impressed by the obvious big bucks poured into the millionaire's custom rocketship, but they always save their "ooohs" and "aaahs" for the classic.



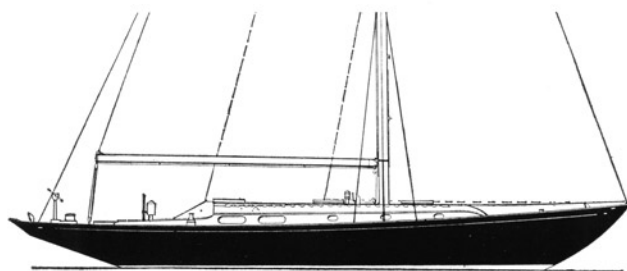
Folkboat: functional as a World War II Jeep



The Stone Horse by Edey & Duff. Sam Crocker knew how to do the raised foredeck



Albin Vega: classic with a reverse sheer



1962 Luders shows classic sheer and overhangs

a joy forever



by Ted Brewer

Classic ratios

The general “classic” hull-shape ratios for sailing yachts (see *illustration of the Luders classic on Page 18*), as taught to me by Bill Luders, were as below:

Bow overhang to stern overhang	3:4
Bow angle to stern angle	4:3
LWL to LOA	2:3
Bow to stern freeboard	8:6 or 9:6

With conventional concave (hollow) sheerlines, the freeboard was the same amidships as at the transom, and the low point of the freeboard was 80 to 85 percent of the waterline aft. Generally, racing yachts have a much flatter sheer than cruisers do, while workboat replicas have the greatest sheer, with the average cruiser somewhere in between (see *sheer illustrations on Page 20*). The concave sheerline should be fairly flat forward, but never straight, with the curvature increasing gradually to the low point and then rising to the stern. It should never

The Concordia: a timeless classic

be the arc of a circle, as that is dull and unimaginative design.

Few contemporary yachts, even the “traditionally” styled, will conform to the classic 2:3 LWL/LOA ratio. The newer designs, almost universally, have shorter overhangs in order to obtain the speed advantage and increased accommodations provided by added waterline length. The modern yacht is of lighter displacement also, and that poses its own problems. With a longer waterline and lighter displacement, there is less hull under water so the designer must use higher freeboard in order to obtain standing headroom.

The higher freeboard yacht can look good if given a somewhat flatter sheerline than the older classics but, even so, I would not relish designing a 35-footer for any of today’s NBA stars! High freeboard must be disguised by a judicious use of cove stripe, paint line, rubrails,

and wide boot tops, all running the length of the yacht in order to reduce the apparent height.

Slight hollow

A straight sheer rarely works well on a sailing yacht, particularly one with long overhangs. The bow and stern are farthest from the eye, so optical illusion will make them appear to droop if the sheer is straight (see *illustration on Page 20*). If a long line is to appear “straight” it must be given a slight hollow curvature. The Greeks knew this several thousand years ago when they built the Parthenon, but the principle is rediscovered from time to time.

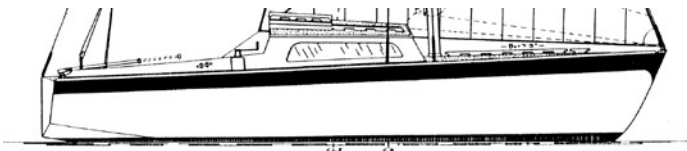
For the same reason, the lines of rails, guards, cove stripes, and paint lines should not parallel the sheer or they will appear closer together at the ends than at midships. A toerail should be highest forward, reducing height gradually to the stern; cove stripes should be furthest below the sheer forward, rising gradually to a lesser distance below at the stern. If the lines are truly parallel, they will not appear to be so to the eye, and the result will not be as intended by the designer.

The reverse sheer, though rare, makes good sense for sailboats as it is very functional. The freeboard is high amidships where it provides maximum reserve stability, and the ends are low, reducing weight in the overhangs for maximum performance. Despite the advantages, the style never caught on to any extent so reverse sheer designs are few and far between, the Albin Vega (shown on Page 18) being one of the better examples.

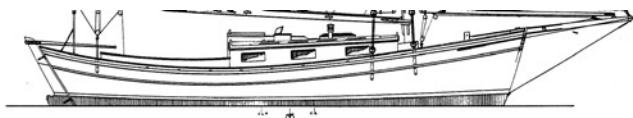
The raised foredeck is another style (shown on Page 18) that never became popular although S. S. Crocker designed many truly lovely examples of the type. It is a style difficult to proportion properly (certainly I have never mastered it) and that may be why all but a few designers have avoided it over the years.

True uglies

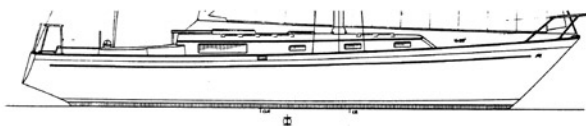
Usually, the raised quarterdeck sheer is seen on craft with “great cabins” aft (see *illustration on Page 20*). A few have been quite handsome with well proportioned aft decks, but far too many are true uglies with an excessively high quarterdeck and boxy, tall deckhouses. As a rule, the stern overhang should be short and the style should not be used



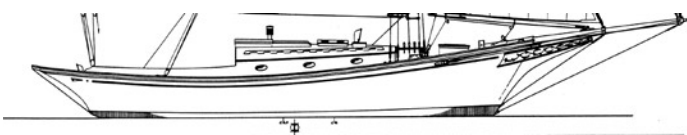
A straight sheer can look as if it's a reverse sheer



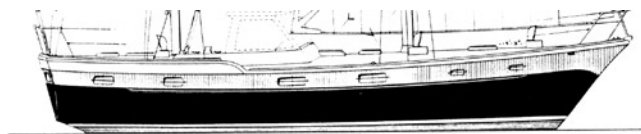
This workboat type shows a plumb bow and double-ended stern



A late 1970s cruiser shows a flatter sheer and popular reverse transom



The Friendship sloop has a clipper bow, raked transom, and a traditional sheer



A raised quarterdeck and bald clipper bow on a 42-footer



This double-ended schooner has a pinky stern and traditional clipper bow

on vessels smaller than 40 to 42 feet (and longer is better) as it can look affected.

Bows (above and on Page 21) take many shapes: plumb, raked, spoon, clipper, and even the tumblehome bow as seen on a few catboats. The long spoon bow can be beautiful but is now rarely seen except on a few older yachts. Those vessels, with their long bow and stern overhangs, were developed to suit handicap rules that favored short waterlines. As the rules changed, the waterlines became longer and the ends shortened. The resulting hull may not be quite as striking, but it does create a yacht that

has higher potential speed and more interior room as well and, being functional, shorter ends are certainly good design.

A spoon bow should not be the arc of a circle as, once again, this is dull design. Just as with the sheer, the bow should have an ever-changing curve, perhaps shallow at the waterline with increasing curvature as it approaches the sheer. If the overhang is short, this style looks good with a bowsprit. The alternative, with maximum curvature at the waterline, decreasing toward the sheer, always works well.

The clipper bow has long been popular on traditionally styled cruising yachts but it is not an easy shape to design, and I'm the first to admit that some of my early attempts left much to be desired. L. Francis Herreshoff had an eye for a clipper stem and his comments in his book, *The Common Sense of Yacht Design*, are "must" reading for the budding designer. As LFH points out, too many clipper bows are rather atrocious, with excess reverse curve and ugly, exaggerated trailboards.

Refreshing change

Bald clipper bows (no trailboards) as used by Philip L. Rhodes on his lovely *Thunderhead* design can be very attractive also, and are a refreshing change from today's all-too-common straight, raked stems. However, I'll also stick my neck out and say that, despite the popularity of the Bayfield line, clipper bows with trailboards and no bowsprits always look odd and affected to my eyes.

Stern shapes come in just as many varieties as stems and a few are shown (on Page 21). I have not illustrated a contemporary super-wide reverse stern with an escalator leading up from the swim platform; functional it may be, but beautiful? Never!

Reverse transoms do have the advantage that they save weight in the overhangs and thus improve performance. I may even be responsible in part for the popularity of the style. Back in 1961 we were getting the 12-Meter *Weatherly* ready for the 1962 America's Cup races. Bill Luders asked me to check how much weight we could save aft if we chopped off her lovely traditional stern to a reverse transom shape. I measured, calculated, and came up with a "cut off" line that would save several hundred pounds where it counts. That was enough for Bill. The next day the men were out there with a chainsaw! *Weatherly* successfully defended the Cup and, suddenly, reverse transoms were all the rage. Bill also designed the prettiest reverse transom of all, the "duck tail" style, on *American Eagle*, which we also used on many of his 5.5-Meter sloop designs (see illustration on Page 21). Pretty indeed, but much too slippery for moonlight walks!

Despite the preponderance of reverse transoms in contemporary yachts, the true cruiser can benefit by the added cockpit length and lazarette storage of the more conventional transom. This is particularly true if a quarter berth is fitted, as this eliminates one cockpit locker. To the cruising skipper, the added stowage provided by a big lazarette may be more advantageous than that extra 20th of a knot and, again, function can win out over style.

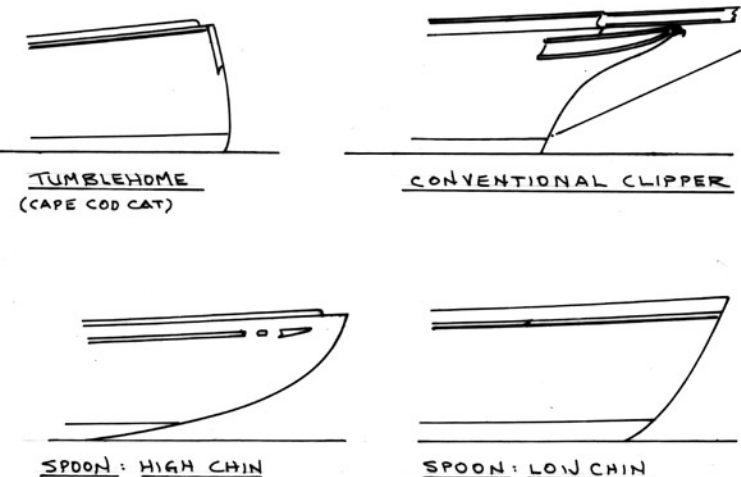


Sheerlines: raised foredeck and reverse sheer

Lack of buoyancy

The short, double-ended North Sea stern has long been considered suitable for bluewater cruisers, but it has its faults. The buttock lines are usually well rounded up aft, which can produce a slow boat and also one that may be prone to being pooped when running in heavy seas, as it lacks reserve buoyancy above the LWL. The ever-popular Tahiti ketch is an example of this type (*see illustration on Page 22*). My answer, when a client wants a double-ender for bluewater voyaging, has been to develop a “cruiser stern” with more fullness on deck, almost round when viewed from above, to provide additional reserve buoyancy and ease the buttocks (*Page 22*). It is a functional shape, but not the prettiest to my eyes. However, one New Zealand owner of a 46-footer has put 170,000 miles under her keel in all weathers and swears it’s the best boat ever built, so the cruiser stern may have virtues other than function.

Long sterns, whether counter or canoe type, always look pretty and have the virtue of good reserve buoyancy. In effect, the stern tends to rise nicely as a big sea sweeps under it, thus reducing the chance of being pooped. The long counter also picks up waterline length as the boat heels and so adds to potential speed — perhaps its main virtue besides appearance. The prettiest sterns of all may well be the heart-shaped transoms with raised taffrails designed by LFH for his attractive *Bounty*, *Tioga*, and *Ticonderoga* designs (*see Page 22*). This type of stern fits perfectly with the lovely Herreshoff clipper bow. *Big Ti*, as she is called, is one of the most beautiful yachts afloat, in my opinion.



Bow profiles: tumblehome, conventional clipper, and spoon bows with high and low chins

The deckhouse can affect appearance almost as much as the hull. A lovely hull with an ugly trunk cabin will never be beautiful, but a well-designed deckhouse can turn a so-so hull into a very acceptable yacht. The cabin should harmonize with the hull, carrying out the flowing lines of the sheer. To achieve this, the line of the cabin should have a flatter curve than the sheerline, and the forward end of the structure should aim at the tip of the stem or the rail, if such is fitted.

Boxy and insipid

A cabin line that aims up into the blue, as it would if it exactly paralleled the sheer, can appear boxy. One that disappears abruptly into the foredeck may look insipid. Neither looks as good as the cabin that is designed to carry the lines of the yacht out to the stemhead (*see illustration on Page 22*). Generally, the cabin-roof edge should parallel the waterline or increase slightly in height as it runs aft. It can appear quite awkward if the house is lower aft than forward. The cabin



Stern profiles: Luders’ ducktail and canoe stern

sides should have tumblehome (lean inboard), of course. One quarter-inch per foot of height is the minimum often used on older yachts with squared-off cabin ends. However, considerably more tumblehome is necessary if the forward end of the cabin is “streamlined” and heavily raked aft. A problem of such heavy tumblehome is the dollop of water you get whenever you open a portlight, but this is what you must pay to be in fashion.

While on the subject of portlights, round ports belong on ocean liners. A row of three, four, or more round ports on a small yacht is uninteresting and unimaginative design indeed, and such craft are much improved in appearance with elliptical or oval ports. In any case, a row of ports should not parallel the roof edge or the sheer. Rather, the row should be centered halfway between the deck and the roof edge where they will aim at the stem head, along with the other lines of the cabin and sheer, giving a harmonious appearance.

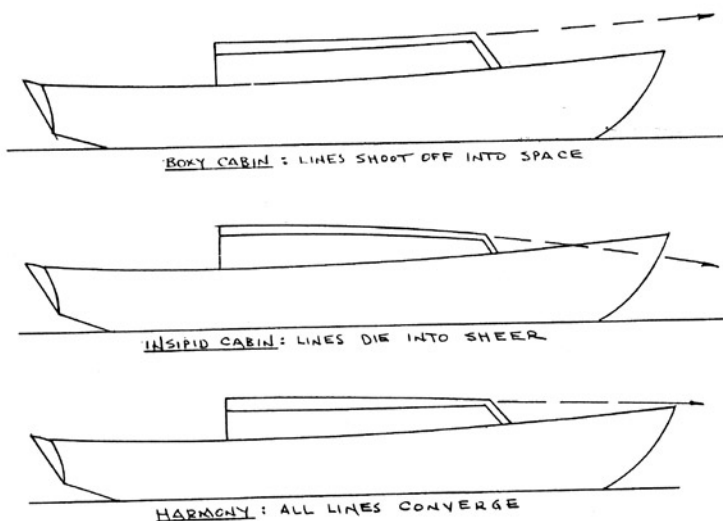
I suppose this is the time to mention the “streamlining” of deck structures. I’ve done it myself, with rakish cabins and matching window shapes, in order to make a yacht more “moderne” looking! Streamlining may make some sense on fast powerboats and on the rare large, ultra-light screamer that can exceed 20 knots in ideal sailing conditions, but it makes almost no sense at all to “streamline” the average 6- to 8-knot sailing yacht with heavily raked cabin structures. The saving in wind resistance is minimal, and the practice makes little sense. Indeed, a heavily raked cabin front has less interior volume and less deck space than a more vertical front and can even be dangerous at sea as the illustration shows (*on Page 22*).

Gradual change

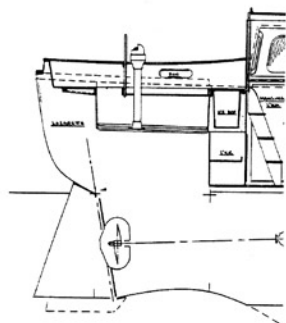
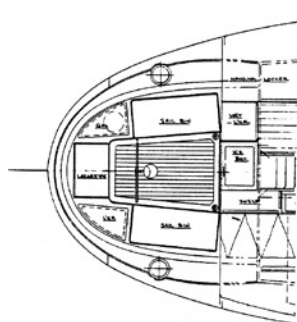
The rake of the deck structures, windows, stanchions, Dorade boxes, and similar, should change gradually. In many designs, particularly larger motor yachts (you cannot call them yachts), there is no relation between the angles of these various items, so the result is a hotchpotch that looks more like a cubist painting than a yacht. A recent professional magazine showed an illustration of two new Dutch motor yachts. The hulls below water were completely up-to-date but, above water, one was styled as a lovely 1930s classic and the other as an elegant 1950-ish craft. Both yachts will still be handsome 30 or 40 years from now. The same page showed a new super "streamlined" motor yacht, all corners and angles, resembling a space station more than a boat. Some may have sympathy for the owners of such ugly vessels but, in my opinion, they deserve what they get. I have found that the owners of such craft are, all too often, the types who will roar close by at 25 knots, leaving you rolling and cursing in their wake.

Streamlining serves no real function on a craft that moves slower than a galloping plow horse, so it certainly cannot add to the beauty of the vessel. Excessive streamlining, stripes, fluting, and similar non-functional trim have no place on a proper yacht, be it sail or power. In future years, such craft will look every bit as dated as an antique Buick with its ridiculous fins, portholes, and tasteless chrome plate.

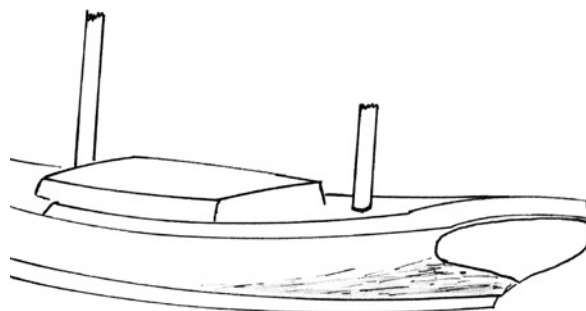
Yachts may be traditional, classic, beautiful, handsome, functional, or all of these combined, but they should never be ridiculous.



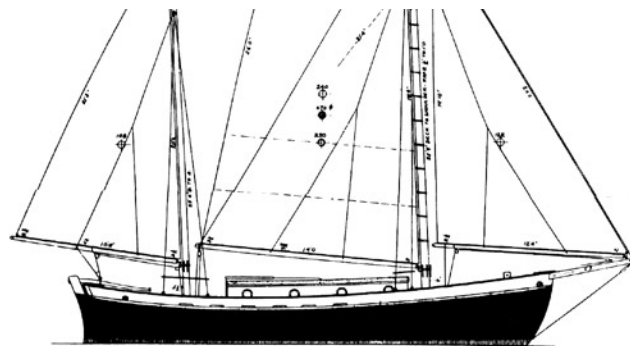
Deck structures: good and poor design



The cruiser stern: rounded on deck when viewed from above

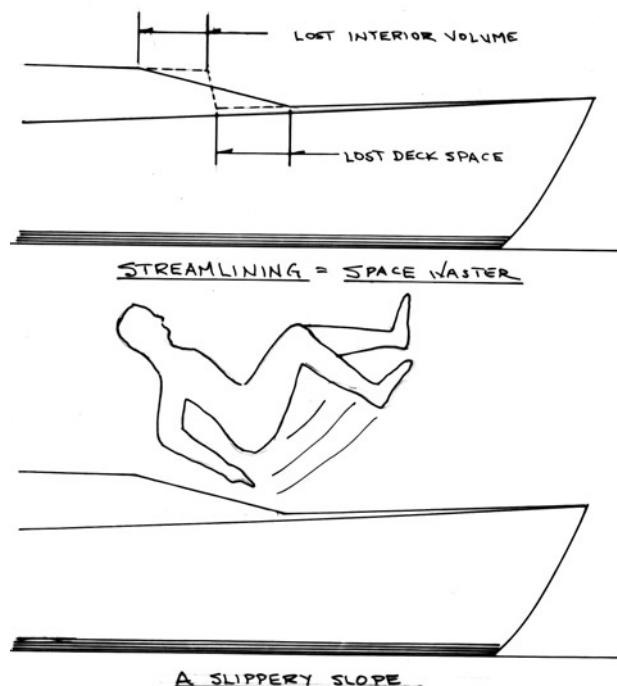


The heart-shaped transom of L. Francis Herreshof's Bounty and other designs



The Tahiti: ever-popular double-ender

Ted Brewer is one of North America's best-known yacht designers, having worked on the America's Cup boats, American Eagle and Weatherly, as well as boats that won the Olympics, the Gold Cup, and dozens of celebrated ocean races. He also is the man who designed scores of good old boats ... the ones still sailing after all these years.



Streamlining may not offer good footing

Planning for an *unplanned* inversion

When Isabelle Autissier's 60-foot racer capsized in the Southern Ocean last year, it sent a chill of fear through the sailing community. Sailors don't like to think of capsize. But here was a big, well-found boat, a Finot-designed Open 60 Class flier, wallowing upside down in huge frigid swells, with her long thin keel jutting toward heaven. It was a bizarre and frightening sight.

Autissier was lucky. She was taking part in the Around Alone race, so her million-dollar boat was equipped with emergency satellite transmitters, position recorders, and lots of other equipment that no normal cruiser is likely to be able to afford or fit on board. She was eventually rescued in a wonderful feat of seamanship by Giovanni Soldini, a fellow competitor.

So what went wrong? And could it happen to you? It depends where you sail, but if you sail out of sight of land, whether at sea or on a lake, the answer is yes, it could. And you should always be prepared for it to happen. The good news is that most yachts of classic proportions will survive a capsize. Unlike Autissier's extreme design, they will right themselves, although some might take longer than others.

You can form a crude idea of what went wrong with Autissier's boat by imagining a long plank floating in the water. It doesn't care which side is up. It's happy floating either way up. That's Autissier's boat. Now imagine a plank with a heavy weight attached along one side, so the plank floats on edge. If you turn it upside down, the ballast quickly pulls it back again. That's your normal yacht design. Autissier's racer was shaped too much like a wide plank — too beamy and too light to recover from an inverted position, despite the long heavy keel. It's one of the paradoxes of naval architecture that an excessively beamy boat, while hard to capsize in the first place, is unseaworthy if she is inverted.

Furthermore, a light, shallow, beamy boat capsizes more easily than a narrow,

deep, heavy boat because she offers the seas more leverage to do their work, and because she is quicker to respond to the upward surge of a large swell.

Planing hulls

Designers create racing boats like Autissier's because that shape gives them the ability to plane at high speeds. In other words, they deliberately sacrifice seaworthiness on the altar of speed, and the boats rely on the skill of their crews to keep them upright. Unfortunately, single-handers have to sleep now and then, so they can't be on watch all the time.

While it's true that a good big boat is less likely to capsize than a good small boat, there is no guarantee that even the largest yachts are immune from capsize. It's not the wind that's the problem. It's the waves.

"Hundreds of yachts cross oceans every year without mishap. But prudent sailors keep the possibility in mind and do what they can to forestall any problems and to lessen any damage resulting from an inversion"

Tests carried out at Southampton University in England have shown that almost any boat can be turned turtle by a breaking wave with a height equal to 55 percent of the boat's overall length.

Even if you don't like to think about it, you know in your heart that it's a reasonable finding. It means your 35-footer could be capsized through 180 degrees by a 20-foot wave. Even a 12-foot breaking wave would roll her 130

degrees from upright — from which position she may turn turtle anyhow.

And if you imagine you're never going to encounter a 20-foot wave, think again. Waves of that size can be generated in open water by a 40-knot wind blowing for 40 hours. And a 12-foot wave is the result of a 24-knot wind blowing for 24 hours. Plenty of those around.

Large waves are formed in other ways, too. A current flowing against the wind will create seas

that are much larger and steeper than normal. And the old stories about every seventh wave being bigger than the rest have a basis of truth, although it's not necessarily the seventh wave. It could be the fifth or the ninth. The point is that wave trains occasionally fall in step with each other at random intervals, literally riding on one another's backs, to form an exceptionally high wave. We call that a freak wave, but it's actually more normal than we care to admit.

Bigger waves

Scientists calculate that one wave in every 23 is more than twice as high as the average. One in 1,175 is three times bigger. And one in 300,000 is four times the average height. They may be far apart, but they're out there, and many big ships have been lost to them.

John Lacey, a British naval architect, put forward an interesting proposition after the 1979 Fastnet Race, in which 63 yachts experienced at least one knock-down that went farther than 90 degrees and remained upside down for significant periods.

He explained that the old International Offshore Rule for racers had radically

by John Vigor

changed the shape of yacht hulls by greatly increasing the proportion of beam to length, which gave them more power to carry sail without the need for additional ballast. It also gave them more room below, of course.

But the flatiron shape of the hull made it very stable when it was inverted. To bring the boat upright again would require about half the energy needed to capsize the yacht in the first place, Lacey calculated.

"Since the initial capsize may have been

caused by a once-in-a-lifetime freak

wave, one could be waiting a long time for a wave big enough to

overcome this inverted stability," he commented. Autissier's experience bore out that prophetic statement. Her boat was still upside down when she abandoned it.

Lacey did some more sums and figured that a narrower cruising hull with a lower center of gravity than a typical IOR boat would require only one-tenth of the capsize energy to recover from a 180-degree capsize.

"It therefore seems, in my opinion, that we should tackle the problem from the other end, and design yachts for minimum stability when upside down," he concluded.

Deep-vee cabin

His recommendation is not likely to be taken too seriously, but he certainly does have a point. You could make an inverted yacht unstable with narrow beam, a very deep keel with a lot of weight at the very end of it for righting leverage, and a deep-vee cabintop, or at least one that was narrow on top and broad at deck level. For the same reason, flush-decked yachts should be avoided, because they're likely to be much more stable upside down.

But as in everything to do with sailboats, there are compromises to be made. Deep narrow hulls might recover quickly from inversion, but as sailors discovered a century ago when they were all the rage, they're lacking in buoyancy. They're also wet, and they have very little accommodation.

Two basic design features probably govern the probability of capsize more

than any others. The first is inertia and the second is the shape of the keel.

Inertia is not generally well understood, but it's the first line of defense against a wave impact. In simple terms, inertia is resistance to change. The inertia of a moving boat works to keep her moving on course, even though other forces are trying to halt or divert her. The inertia of a boat at rest resists any sudden attempt to start her moving.

Obviously, because inertia varies with mass, a heavy boat has more inertia than

a light boat, so a wave hitting her from the side is going to get a slower response. Light-displacement boats are more

likely than heavy boats to be picked up and hurled over by a plunging breaker.

Narrow beam is a help, too, because the force of a breaking wave is concentrated nearer the centerline of the yacht, where it has less overturning leverage.

Spreading weight

The way weight is distributed on a boat also affects its inertia. A wide boat with a light mast and a shallow keel will respond very quickly to every wave with a lively, jerky motion. A boat with a heavier mast and a deeper keel has its weight spread out over a greater span, and it's more difficult to change its speed or direction,

so the force of a breaking wave may be dissipated before it has a chance to overturn the boat. Inertia, incidentally, is what keeps a tightrope walker aloft. It's contained in that long stick. If you push down on one side of it

suddenly to regain your balance, it almost bounces back at you. It will subsequently move slowly away, but you can recover it with a long gentle pull as you lean the other way.

A long, old-fashioned keel resists sudden rolling simply because it's difficult to move anything that big sideways through the water. A fin keel, with its meager surface area, is much more easily moved when it's stalled; thus, the boat to which it's attached is more easily overturned. But a fin keel that's moving through the water acquires much more stability, which is why fin keelers should be kept moving in heavy weather.

Although there are design factors that improve seaworthiness (usually at the expense of speed and accommodation), and although there are tactics you can use in a storm to minimize the chances of overturning, no boat is totally capsize-proof. That is not to say that every boat is going to capsize, of course, even the ones most likely to. After all, hundreds of yachts cross oceans every year without mishap. But prudent sailors keep the possibility in mind and do what they can to forestall any problems and to lessen any damage resulting from an inversion.

Large forces

If you have never given any thought to inversion, the results of a capsize can be devastating, not only on deck but down below as well. Not many people realize what large forces are involved in a capsize, especially the head-over-heels capsize called a pitchpole. It's not just a gentle rolling motion. The contents of lockers and drawers can be flung long distances in the saloon, and you could easily find yourself standing in a state of disorientation on the over-

head in a seething mess of battery acid, salt water, clothing, ketchup, mayonnaise, diesel fuel, paint thinner, knives, forks, and shards of broken glass. There will be no fresh air entering the cabin to dissipate the fumes. And it will be dark because your ports will be under water.

So, first things first: presuming

you haven't been injured by flying objects, can you lay hands on flashlights? Were they stored safely in a special place that you can reach without having to shift a wedge of

Capsize screening formula

The maximum beam divided by the cube root of the displacement in cubic feet, or

$$\frac{\text{Maximum beam (feet)}}{\sqrt[3]{\text{Displ}/64}} = \text{less than } 2$$

The displacement in cubic feet can be found by dividing the displacement in pounds by 64. The boat is suitable for offshore passages if the result of the calculation is 2.0 or less, but the lower the better.

soaked bunk mattresses? Is there one for every member of the crew? Are the batteries fresh? You may not stay upside down for long. But if you're unlucky, like Isabelle Autissier, you will find you need a flashlight more than anything else on earth.

There are some other things you should think about before you ever set sail. And there are some precautions you can take.

The rig

Is your rig as strong as possible? Will it withstand the tremendous forces of a capsize?

Do you have a plan to free a toppled mast from alongside, where it can batter holes in your hull? Have you ever thought how difficult it would be to cut

the rigging, even with a decent pair of bolt cutters, on a slippery deck that's suddenly rolling viciously?

Do you have material on board for a jury rig? Have you thought about how you would use it?

Will your radio transmitter's antenna come down with the rig? Do you have a spare?

Will your EPIRB start working automatically because it's been under water — whether you want it to or not?

The cockpit

Are your cockpit lockers waterproof? Can you imagine how quickly you'd sink if one of them was open at the time of capsize?

Do your companionway hatchboards lock in position? Have you ever thought how much water would get below if one or more fell out as you turned over?

What have you done about waterproofing the cowl vents for the engine? Those are huge holes in what would become the bottom of the boat. (The same goes for Dorade boxes, incidentally. Each one is a potential three- or four-inch hole in the bottom. Fit them with deck plates for sea work, on deck and down below.)

If you're in the cockpit when the boat capsizes, will you be attached by a harness? Will you be able to free your-

self if you're trapped under water and the boat stays inverted for some time?

The anchor locker

If the anchors and chain are not fastened down securely they could bash their way through the locker lid and cause all kinds of havoc.

Is your self-draining deck anchor locker waterproof? Many aren't completely sealed at the top, where wires

for pulpit-mounted running lights come through, and would let in water.

The engine room

Is your engine mounted securely enough to withstand a capsize? I know of one boat in which the engine was hurled from its mounts during a pitchpole, causing great destruction.

What if the engine's running during a capsize? Could you switch it off quickly, with

everything upside down? Would the oil run out? Would the fuel drip out of the tanks? Are your breathers inside or outside?

Are the batteries fastened down firmly enough? Can you imagine what damage they could do if they got loose? And will they drip acid if they're upside down? (*Newer batteries — gel cells and AGMs will not spill acid when inverted. -Ed.*)

Are the batteries fastened down firmly enough? Can you imagine what damage they could do if they got loose? And will they drip acid if they're upside down? (*Newer batteries — gel cells and AGMs will not spill acid when inverted. -Ed.*)

The galley

Can you turn the stove off? If there's a smell of gas, can you deal with it? Have you made sure the galley cupboards can't fly open during a capsize and turn the saloon into a sea of broken glass and chip dip?

Can you lay hands on a fire extinguisher quickly? It could save your life.

Avoiding capsize

1. Avoid heavy weather. "The most dangerous thing on a boat is an inflexible schedule." *Thanks to Tony Ouwehand for this observation.*
2. Avoid taking large waves abeam, particularly breaking waves.
3. When caught in heavy weather:
 - a. Heave to.
 - b. Run (down wave) using a drogue to keep speed down to 3 to 5 knots.
 - c. Use a sea anchor from the bow or a series drogue from the stern. (Practice rigging and deploying these in moderate conditions.)

The saloon

Have you figured out a way to keep all those loose tops in place in the saloon — the boards that cover access to storage under bunks, the bilge boards, and so on? Some boats have inside ballast, and many have heavy objects, such as storm anchors, stowed in the bilges. Make sure they stay there, because if they get loose they can come crashing through the overhead (your new "floor") and sink the boat very quickly.

Make sure your bunk mattresses will stay in place, too, otherwise they will greatly hamper your attempts to get around.

Have you figured out a way to pump bilge water out of an inverted boat? Think about it. It's not easy.

Book racks

Most books could escape from their racks during a capsize and become potentially harmful flying objects. Have you solved that problem?

Important documents

The ship's papers and your own personal documents should be in a watertight container in a secure locker, one that is not too high up in the boat because that's where the water will be when you capsize.

There are many other systems and pieces of gear on a boat that could be affected by a capsize. When you use them, think inverted. Imagine what would happen if they got loose. Invent ways to keep things in their places during an unplanned inversion. Don't ever imagine it's wasted work. It's

one of the unspoken rules of the sea that if you're prepared, the worst is not likely to happen. If you're not, you're bound to attract trouble.



John's formal bio appears on Page 7. Let us note here that the support and advice he has given Good Old Boat since our early days have been invaluable.



More on the subject

Tami Ashcraft wrote a compelling story of the realities of inversion and its aftermath in her book, *Red Sky in Mourning: The True Story of a Woman's Courage and Survival at Sea*, reviewed in our May 2000 issue.

John Vigor goes into more depth about preparation for capsize in his book, *The Seaworthy Offshore Sailboat*.

Both books are available from the Good Old Bookshelf, 763-420-8923, <<http://www.goodoldboat.com>>.

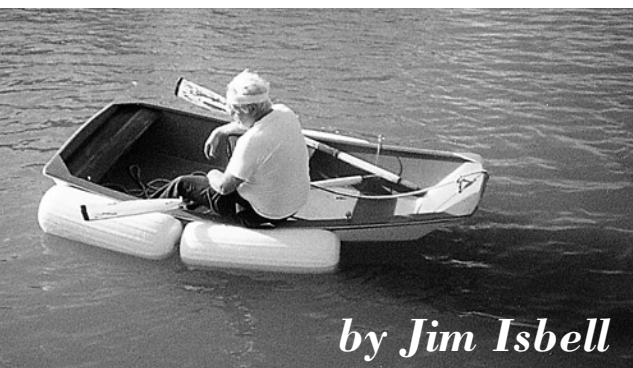
The boat that wouldn't tip,



Here's a hard-bottom inflatable you can create in an afternoon for less than \$600



Simple solutions



by Jim Isbell



The unsinkable, untippable, unflappable, towable, modified Basic 8.

When I bought *Millennium Falcon*, my 44-foot Bruce Roberts-designed steel sailboat, she came with an 8-foot Boston Whaler dinghy. This is a fine boat, and it's unsinkable, but it weighs more than 150 pounds, and my transom is four-and-a-half feet above the water. I could manhandle it aboard, but it was impossible for my wife to do it. Since the time may come when she has to do everything to get us home (I sincerely hope not, but I believe in being prepared), I wanted to have a dinghy she could handle in my absence or incapacity.

So I traded that Boston Whaler for an isolation transformer and started looking for a lighter dinghy. I found a nice 8-foot tram called the Basic 8, designed and built by Joe Garbutt. (I didn't know at the time that he lived just three doors down the street.) The skipper of a boat in the next slip had one for sale, and the price was right at \$300 with oars.

The Basic 8 weighs less than 50 pounds with a carrying capacity of about 400 pounds. I bought it. I didn't think about what would happen when two people who together weighed about 375 pounds got in with 50 pounds of gear and supplies. I hadn't put an outboard on the transom, and already I was over the dinghy's capacity.

I never got to test its load-carrying capacity. First, I took it to the dock to try it out. As I climbed in, it tipped. I fell on my back in the little boat while shipping about 30 gallons of water over the side. My wife cannot swim a stroke, and I realized that a very tender tender wasn't for us. This would be especially true with only a few inches of freeboard in an open and choppy anchorage. So far, my solution was not the solution I'd hoped for. My wife could get the dinghy aboard, but she wasn't going to get into it for a trip to shore. A dinghy you're afraid of is no dinghy at all.

Too heavy

Now I was faced with the realization that a hard dinghy large enough to handle the two of us and gear was going to be too heavy for her to manage alone. A dinghy light enough to manage would not be stable enough. The search went on.

The best solution seemed to be a hard-bottom inflatable. Soft-bottom inflatables were too difficult to stand up in. I began the search for an affordable hard-bottom dinghy but went into sticker-shock when I discovered that the least expensive hard-bottom inflatable would set me back more than \$2,000 with a warranty for only four years. That meant a possible cost of \$500 a year. Stability, weight, and now cost. It was hard to determine which factor was most important.

At the time, I was reading *The Cost-Conscious Cruiser*, by Lin and Larry Pardey, in which they tried a product called Add-A-Buoy on their hard dinghy. This is an inflatable tube they tied around the gunnel of the dinghy and thus added a bit of stability and some flotation in case the dinghy swamped. I went on an Internet search for the product, only to learn the company had been out of business for many years. But in the process, I found a newer product called Dinghy Dogs. This is a pair of inflatable tubes that can be fastened to the sides of the dinghy to improve the stability. Finally, I had what I wanted, but the \$450 price tag caused me to create my own solution using fenders.

I wanted the add-on fenders to be easily removable so they could be used as fenders when at a dock. Since there is no need for a dinghy while tied to a dock, it does not compromise the dinghy to remove the flotation.

flip, or sink

To make them easy to remove, I use fast eye snaps on the ends of the 3/8-inch rope that goes through the center of each fender. I could have used snap shackles, which would have made mounting them somewhat easier, but I was trying to keep the solution to the lowest cost.

Center hole

The fenders I chose are the type with the hole through the center. A piece of 3/8-inch rope is run through the center, and a fast eye snap is spliced to the end of the rope. Then the rope is pulled into the fender until the fast eye snap stops it from going through and out the other end. Lay the rope out to the diameter of the fender and back in again. Cut the rope even with the center tube, and mark the place where it loops back. This is where you will want the fast eye snap to rest when you splice it onto this end. After it is spliced in place, center the rope in the fender, and it's ready to use.

Mounting the fenders on the dinghy is just as simple. I used 5/16-inch stainless-steel eyebolts fastened through the hull with a large fender washer, a nut, a lock washer on each side, and a liberal dab of caulking under each washer before tightening the nuts. You must have three eyebolts on each side of the hull placed low on the side, about 34 inches apart so two fenders can be snapped into place on each side.

I found that to place the fenders on the boat I had to slightly deflate them before snapping them to the eyebolt. After snapping all four fenders in place I re-inflated them to 2 pounds per square inch. This is the recommended pressure for the fenders in normal use. Over-inflating them will distort them and shorten their life without significantly increasing their buoyancy. It will probably void that lifetime warranty also.

I started out with a basketball pump for inflating the fenders. As it turns out, fenders are a lot bigger than a basketball. After 30 minutes spent reinflating the first one, I went to the trunk of the car and got my 12-volt tire pump. In less than five minutes the remaining three fenders were filled to capacity.

Any outboard

The picture, at left, of my full 195 pounds sitting on the transom proves that any outboard will be supported. But bear in mind that the transom of the Basic 8 is not designed for anything bigger than a 5-hp outboard. My 5-hp Seagull will be large enough to push the dinghy as fast as I want to go, and it will make the dinghy into a nice emergency tug when lashed alongside, complete with large fenders to prevent it from scratching the topsides.

This tender rows with so little effort that I can't convince myself it's a valid way to get exercise. And the towing resistance is so light I can pull it toward the boat with two fingers on the towrope while towing it at 9 knots. Furthermore, it tows in a straight line. We towed it for more than 30 minutes while doing some maneuvering, and it never wandered. You have to make sure it stays on the top of

the first swell aft of the transom, as you would with any towed dinghy. When you slow down, you need to watch that it does not submerge the bow; this, too, is normal with any dinghy on a towline.

When you get back to the shore and want to load it on top of your car, it only takes 10 minutes from water to car top fully lashed down with the fenders in the trunk. You don't need to deflate the fenders to get them off, and if you use snap shackles you won't have to deflate them to put them on. The fast eye snaps require a slight deflation for mounting because they must be pushed past the position they will occupy when snapped.

When I started this project, people drove by, looked at the boat shed, and shook their heads. They must have thought I'd been sitting in the sun too long. But after it was finished and on the water, several asked for plans.

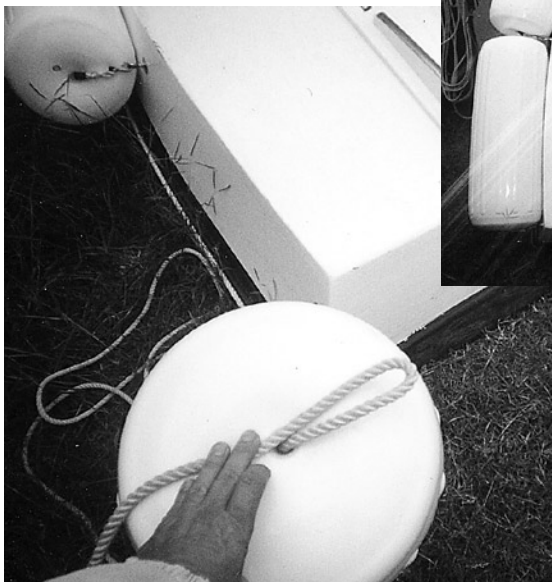
If you build the Basic 8 yourself, a job that will take less than three weekends, the total cost of the project can be less than \$400. If you already have a dinghy and want to stabilize it, the cost is even less. But even if you buy the dinghy and place your own fenders on it, as I did, the cost will be less

than \$600, and you have an inflatable with a lifetime warranty on the air chambers. Where can you get a deal like that?

Jim began sailing at age 33, crewing on a Thunderbird. He then bought a 12-foot fishing-sailer, abandoning his racing career and frustrating his sailing mentor. Next he built a 32-foot plywood sloop and bought a Balboa 20 and a 26 before purchasing his 44-foot steel ketch. Sometimes "the rest of the story" is more compelling than the formal bio. As this issue went to print, Jim put the ketch in our classified ads. His wife has decided, much to Jim's chagrin, she's not a cruising sailor. They are buying a powerboat.

Basic 8 boats and plans

Joe Garbutt
RR1, Box 331
Ingleside, Texas 78362



Creating the mounting system, at left, and the finished hard-bottom inflatable dinghy, above.



Seven Bells

Seven Bells was named by her original owners for that time in a mariner's day when the sun is over the yardarm. Her owners, I was told, were not particularly concerned with the altitude of the sun as much as with the occasion of the moment. Most likely, *Seven Bells* referred to Happy Hour, after having made a safe harbor and anchorage with supper cooking below.

She was launched at Shelbourne, Nova Scotia, in July 1926. Her owners were brothers Carleton and Thomas Cooke, a pair of New York City attorneys who knew what they wanted in a fast, seaworthy, ocean-cruising vessel. They chose William Roué, the designer of *Bluenose* and other rugged Nova Scotia racing/fishing schooners. *Bluenose* became a maritime heroine, and her image appears on the Canadian dime. Bill Roué and the Shelbourne

Memories of a very special old boat *First of a two-part series*

shipbuilders gave the Cookes exactly what they wanted. *Seven Bells* would be not only a kid sister of *Bluenose*, she would become a legend in her own time.

She was 57 feet on deck, and her bowsprit added another 8 feet to her overall length. She had a waterline length of 39 feet with a beam of 12 feet 2 inches. Her draft was 7 feet and her displacement 16 tons gross. Although *Seven Bells* was a yacht, her Canadian

fisherman heritage was very clear. Her forward and main cabins were furnished with fish holds, each equipped with a large hatch, and the authorities at the time were concerned that she could be quickly converted to the fishing trade.

She was Marconi-rigged as a ketch (instead of the gaff-and-topsail schooner arrangement preferred by the fisherman) so that a small crew could easily manage her under mizzen and headsails in heavy weather, and when maneuvering in close

by Isaac Harter III

quarters. Mizzen, main, and boom stay-sail were on travelers and sheeted aft to the cockpit. They usually needed no attention when tacking. Her forward rig was classic fisherman — a boomed staysail, and a main jib fitted with a Wykeham Martin roller-reefing gear. The jib topsail was clipped to a standing headstay rigged from the masthead to the end of the bowsprit. The leech of this pretty little jib extended about halfway down the headstay, and the sheets were rigged aft to the cockpit. The jib topsail could be counted upon to catch the light air aloft. The main, mizzen, and three headsails comprised her working rig and could be managed easily with a crew of three. For light air, she could set a mizzen staysail and a balloon jib on the headstay. A rather heavy spinnaker was carried but seldom used. One adult could just manage to hoist the mizzen if it was dry, but it required two strong adults to hoist the mainsail. Another person was needed if the sails were wet.

Painted spruce

Masts and booms were fashioned from a single piece of spruce and painted sand buff. The main masthead was 60 feet above the deck and the mizzenmast 52 feet. Both booms were more than 20 feet in length, with the mizzen boom extending 6 feet beyond the taffrail. Both masts had a noticeable rake of about 2 degrees. The standing rigging, including the bobstay under the bowsprit, was stainless-steel wire rope, and all of the running rigging was manila. In later years, she would be quite the conversation piece in harbor among her nylon- and Dacron-rigged companions.

The tanned sails were made of Egyptian cotton by Ratsey & Laphorne, of the Isle of Wight. The deep maroon sails had been preserved with the “kotch” process and faded to a khaki

shade after a few seasons. Years later, even the most faded canvas would show the dark color deep in the fibers if they were cut or torn. The preservative allowed the sails to be furled wet, without risk of mildew or rot.

Her black hull was beautiful, with a long, even sheer, low to the water at the aft quarter with a spoon bow and long counter stern. She was green below the waterline and, in the Nova Scotia fashion, lacked a boottop.

Seven Bells carried the beam and bulk of her underwater hull about even



“Her black hull was beautiful, with a long, even sheer, low to the water at the aft quarter with a spoon bow and long counter stern”

with the mainmast, slightly forward of the beam at the sheer, with a long fine run aft. In this respect, she differed from *Bluenose* and the other schooners of her day, which carried their underwater beam somewhat farther aft. The keel was deepest at the aftermost part and included four-and-a-half tons of cast iron fixed ballast. Cast iron was chosen because it would glance off a rocky bottom, whereas lead has a tendency to bind to the obstruction. The Cookes planned to spend most of their cruising time off the coasts of Maine and the Canadian Maritimes, where rocky pinnacles are in great abundance. Several tons of lead pigs were located in the bilge for internal ballast and trim adjustment.

Pine planked

The hull was framed in white oak and tamarack on a 22-foot elm keel and planked with longleaf yellow pine. All fastenings, including the keel bolts, were of ungalvanized Swedish iron, nearly pure ferrite (free of carbon, but with some natural alloy of nickel), chosen for its natural resistance to corrosion.

Below deck, *Seven Bells* was deep and narrow with full headroom fore and aft, although she might seem claustrophobic today. The cabin arrangement was a simple modification of the fishing schooner, which had a fo’c’s’le forward for the crew, two large fish holds amidships, and a cabin and galley aft.

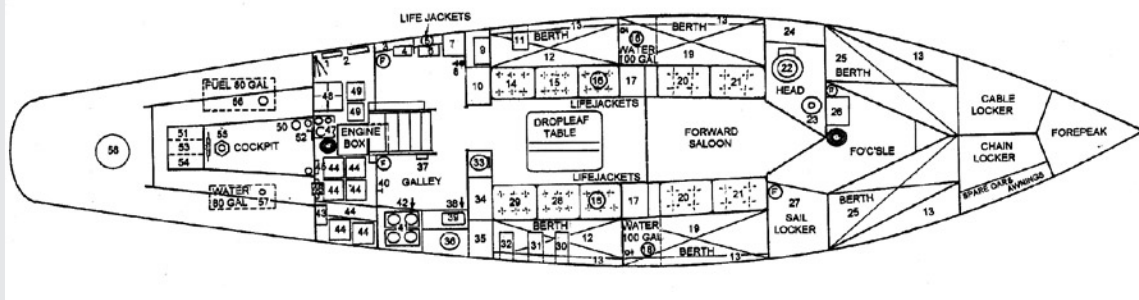
In 1925, there were no requirements for compartmentation or damage control. There were no watertight bulkheads, sills, or compartments. Had she suffered any major hull damage, she would have gone down like a rock.

Aft of the chain locker and forward of the mainmast, was the fo’c’s’le. There were two ample berths there with lockers beneath. These were the most comfortable berths on board, and the captain usually

claimed the fo’c’s’le because of the privacy and quiet, and because from there he could hear the sound of a dragging anchor carried up the cable. It was also handy to the main head, just aft, on the portside. Inside, and forward of the fo’c’s’le door to starboard of the passage, was a large sail locker. A hatch provided ready access from the fo’c’s’le to the main deck and could provide good ventilation.

Aft of the fo’c’s’le was the forward saloon, with berths port and starboard, outboard over wardrobe and storage drawers. Below and inboard of these were settees, which could be made up as berths for short passengers. A hatch with large glass lights was overhead at the forward end of the saloon.

Ted Brewer reviews the drawings



I read Isaac (Ike) Harter III's story of *Seven Bells* with great pleasure, as she was designed by William J. Roué, a renowned Canadian designer of yachts and fishing vessels. His most noted design was the famous *Bluenose*, a 143-foot schooner and the winner of many U.S./Canadian fishing schooner races in the 1920s. It was particularly interesting to see the sweet set of hull lines that Roué drew up for *Seven Bells*, as it made me more fully appreciate the great designer's talent.

Surprisingly, Ike writes that she "carried the beam and the bulk of her underwater hull body about even with the mainmast," and the accompanying accommodation plan shows just such a shape, a true "cod's head and mackerel tail hull," very full forward and fine aft. Such a hull form results in a slow boat, and I could not understand Roué using it, as he certainly would have known better. As I suspected, when I studied the actual lines drawing I could see that *Seven Bells*, rather than being a cod's head/mackerel tail hull shape, had very sweet and balanced lines that definitely bespeak speed and weatherliness. (We'll include the lines drawing in the next issue when the article on *Seven Bells* is concluded. -Ed.)

I'll suggest a few rather minor changes. Generally, her underwater profile seems almost as suited to a schooner rig as to a ketch. This is due to the keel being deepest aft, then rising to a point forward of midships and finally running to the stem in a straight line. Today we know that having the bottom of the keel parallel to the waterline is preferable to having it lower aft than forward, so we'll give her 7-foot draft over the full length of it. A rounded toe is better than a corner so we'll round the toe, and we can also cut away some of that straight line from the stem to the toe to reduce wetted area and move the center of lateral plane aft. Only one keel waterline is shown, but it's a bit too full forward so we'll reshape it slightly to move the maximum width to about 40 to 45 percent of its length. Finally, we'll turn the rudder upside down so the maximum area is at the bottom and square off the trailing edge. These changes should increase the efficiency of the lateral plane and rudder.

These are all rather minor changes though, and most of the thinking behind them only emerged from the results of tank tests made 40 years or so after *Seven Bells* was built. On the other hand, the main body of the hull is one of the loveliest set of lines I've seen in many a year, showing quite a fine entry for her day; only a 22.5-degree half angle of entry at the LWL. That definitely is not a cod's head, and it is indicative of a slippery hull.

The diagonals are beautifully balanced, so she must have had an easy helm with no increase in weather helm as she heeled to the wind. The diagonals show a raking midship section with the bulk of the hull slightly abaft midships in the topsides, raking to slightly forward at the lowest diagonal. Perfect! And finally, the waterlines show that her major beam, from the sheer on down, was just about or abaft amidships, where it should be, and she was definitely much finer forward than aft.

Even her displacement/length ratio was moderate for her day; her 22 tons on 39 feet 6 inches waterline work out to a D/L ratio of 357. I would love to see a sail plan so I could calculate the sail area/displacement ratio, but I'll bet it was generous. Roué knew how to design a fast boat, for certain, and *Seven Bells* is an excellent example of his creative talent.

She is also a good example of the type of old-fashioned, long-ended hull that will pick up waterline length as she heels. This could lower her displacement/length ratio to 250 or so and substantially increase her potential speed. Ike mentions that she once made 11.5 knots on a reach in a stiff breeze, and this may not be out of the question with her long overhangs and slender beam. Slim yachts can exceed the theoretical $1.34 \times$ the square root of the waterline and, with only a 14-foot beam, *Seven Bells* was definitely on the slim side by contemporary standards.

Interestingly, Ike also points out that she had no watertight bulkheads or compartmentation and adds, "With any major hull damage, she would have gone down like a rock." Well, little has changed in the past 75 years in that regard, as few modern yachts have watertight bulkheads either! Still, when it comes to seaworthiness, heavy weather ability and ease of motion, there are very few contemporary craft that would hold a candle to *Seven Bells*.

Readers interested in seeing more of Roué's work can find the lines and sail plan of *Bluenose* and the lines of *Haligonian* in *The American Fishing Schooners, 1825-1935*, by Howard I. Chapelle, published by W.W. Norton. It's well worth reading.



Ike Harter replies

The strange differences between the lines drawing originally drafted by Bill Roué and the actual as-built form of *Seven Bells* were first noticed by my father in 1955. Some years prior to that, he had made two half-models taken directly from the lines drawing. When he saw the hull out on blocks, he thought she was a bit fuller below the waterline around stations 5, 6, and 7 than he remembered.

He told me he always thought it had to do with the fact that the Cookes could never seem to make up their minds about how they wanted the cabins and internal arrangement. Tom Cooke's remarks seem to indicate some differences of opinion between the brothers and Bill Roué on the subject: "Bill Roué swallowed our cabin plans with some difficulty . . . but we were adamant about the cabin plan . . . we had three happy days at his office . . . and decided on the many details of the ship . . . with the help of some Demerara rum . . ."

I am not so sure these were entirely happy days, with two stubborn lawyers shut up in bad weather with an opinionated old wizard of ship design . . . *Seven Bells* became just one more ship that was ultimately faired up on the stocks.



Drop-leaf table

The main cabin was laid out like the saloon, with somewhat wider and longer berths outboard, over lockers and with settees below on each side. There was room for a large drop-leaf table fixed to the cabin sole a few inches to starboard of the centerline. The forward and aft ends of the main cabin were faced with bookcases and lockers for navigation tools and emergency gear. In the starboard aft corner, a soapstone stove stood ready to dry out the cabin and drive away the chills of foggy days.

The companion steps could be lifted for access to the engine, which was mounted to port of the mizzenmast step. The propeller shaft line extended through the port quarter, and the propeller was strut-mounted to port of the sternpost. This was a typical arrangement in those fishing schooners that carried auxiliaries and did not interfere with the stepping of the mast or require penetration of the sternpost with a shaft log. The propeller was an 18-inch, three bladed, Hyde self-feathering type that was rather innovative for its time. The original engine was a hand-cranked gasoline Scripps F-4, a popular auxiliary in 1925.

The galley featured an icebox with the ice hatch set in the starboard waterway deck. The Protane stoves, originally designed for wood and coal, were later switched to a Primus kerosene type. In spite of T. F. Cooke's demonstrated ability with cabinetwork, he never seemed to do much for the matter of galley stowage. There was a very poor arrangement for dry stores and provisions, and I suspect it was out of reluctance to block access to the engine box with a lot of fixed stowage.

Aft of the galley and engine was a rather cluttered space under the cockpit sole that was euphemistically referred to as a "bosun's locker." This messy place could usually be counted upon to be the culprit when the binnacle began to exhibit sudden deviations, because someone had stowed fishing

tackle, golf clubs, or other magnetic things back there.

Acetylene gas

In 1925, electric shipboard lighting on sailing yachts was rare. *Seven Bells* was built with a Prestolite acetylene gas cabin lighting system. Additional cabin and navigational lamps were lit by kerosene or six-volt Hotshot dry batteries. The acetylene generator was aft by the engine box. Acetylene gas was piped around the ship through small

full of acetylene and gasoline fumes. The engine was fitted with a backfire spark arrestor, but there was no fume exhaust blower.

Forward of the main deck was a well deck with low bulwarks faired into the cap rail, providing stowage for anchors and mooring gear. The well deck afforded plenty of clearance for the staysail boom overhead. A manually operated Hyde-Torrey windlass was mounted to the deck. The horrid thing worked by a long iron ratchet

lever, back and forth about 90 degrees to afford about 3 inches of chain recovery per stroke. When possible, we avoided the use of the chain and used nylon cable. Most of the time we simply grabbed the anchor cable and manhandled the cable short, then snubbed it on the windlass gypsyhead and broke the anchor out with the engine. Once it was broken free, the anchor was hauled to the surface by hand and brought on board with a light tackle slung from a whisker pole off the mainmast.

The cockpit was enclosed by deep coamings, extensions of the cabin trunk. Inboard of the coamings, the extension of the weatherdeck formed cockpit seats about 16 inches wide on each side, connected by a narrow cross-deck through which the mizzenmast was stepped, wedged and booted.

Copper tanks

Beneath the cockpit seats were two 80-gallon, cylindrical, copper fuel tanks. These were filled through deck plates in

the seats, and gasoline fumes were trapped in the cockpit and the recessed deck in the middle. Why the ship did not blow up years ago, I shall never know.



"I could hear the water rushing past the hull with a queer humming sound. The whole ship was vibrating like a living creature, but somehow the sensation was not alarming"

copper tubes. A few of these remained long after the system was ripped out by the Navy during the 1940s when somebody had the common sense to realize that the ship was a floating bomb

With two persons either side of the wheel box, there was room in the recessed cockpit for six more people seated face-to-face. The deck of the recessed cockpit was about a foot above the water line and was self-bailing through twin scupper tubes.

There was a bronze deck plate in the recessed cockpit deck. When this cover was unscrewed, and a long pump plunger inserted, the device became a bilge pump that lifted water up into the recess and out of the scupper tubes. Unfortunately, it usually pumped out other horrible things that had found their way into the bilge from the galley and the head, or from oil leaks and spills from the auxiliary engine. It made a dreadful oily mess on the deck and the device was seldom used. It was the only bilge pump built with the ship. Someone had equipped the bosun's locker with several portable bilge pumps with long hoses and various degrees of performance. A later replacement of the auxiliary engine included a bilge pump that was supposed to work whenever the engine was running, but it, too, had its faults.

A trip to England

Three years after taking delivery, the Cookes took *Seven Bells* to England. The crew consisted of T. F. Cooke, his two sons, and three recruited hands. They were Marshall Rawle; my father, Isaac Harter, Jr.; and his classmate, Ben Brewster. They sailed July 5 from Branford, Conn., where T. F. maintained a country home, and arrived at Falmouth, England 25 days later. My father served as navigator, cook, and able seaman. Nearly everyone suffered some seasickness shortly after the beginning of the trip when they sailed through the edge of a hurricane. The crew returned home by passenger steamer, and the *Seven Bells* came home on the deck of a freighter the next year. She would make her home port near City Island, New York for the next 13 years.

In 1942, *Seven Bells* was requisitioned by the Naval Reserve, and she served offshore Long Island on U-boat patrol. Not much is known about her career or whether she ever saw or heard a U-boat, but I rather suspect that some lucky Naval Reservists must

have spent a lot of enjoyable hours at war. In 1944, the U-boat threat was all but gone, and the ship was returned to the Cookes in better shape than they had taken her.

The Scripps F-4 engine had been replaced with a Graymarine 140 Lugger and was equipped with a self-starter,



“... the acetylene system was ripped out by the Navy during the 1940s when somebody had the common sense to realize that the ship was a floating bomb”

batteries, generators, and ventilation blowers. The Navy had installed some sort of radio gear and passive sonar listening devices, but these had been taken off when she was decommissioned. Best of all, they left behind a complete new electric wiring and lighting system throughout the ship and got rid of the dangerous acetylene devices. After the war, the Cookes seldom used *Seven Bells*, but she saw limited service on charter to some personal friends.

Pirate ship

Ben Brewster, one of the crew from the 1928 transatlantic cruise, chartered her a few times, and I can recall visiting aboard with my father when they called at Nantucket in 1951. To me, she looked like a lean, pirate ship far out in the deep part of the harbor. As the shuttle launch came alongside, the black hull seemed to tower overhead. My first impression when I stepped aboard was that the ship did not move, as if stepping ashore onto a solid pier. She rode at anchor as solid as a rock. As I sat aft, listening while my father and his friends exchanged *Seven Bells* stories, it seemed as though the bowsprit was a mile ahead.

In 1953, when I was 19, my father chartered *Seven Bells* for two weeks of cruising on the Maine coast. During the first part of the cruise, we had managed to tidy up a lot of damage, make needed repairs and a few cosmetic touches that made us all feel better. While fogbound at Northeast Harbor on Mt. Desert

Island, my father taught me the art of swinging and adjusting a compass. We were able to take some serious error out of the binnacle. The skipper had me row him around the ship while he took some notes from which we were able to make a better setup of the standing rigging. The trim was also adjusted by simply shifting some internal ballast that appeared to have been just dumped in one spot of the bilge at the last hauling.

All tuned up and trim, we were ready when the fog cleared, and my grandfather and my father's friend, Marshall Rawle, joined us for some sailing. Until that day, our cruising had been leisurely, with an overcast sky and only light wind. We had done more motoring than sailing in our efforts to make our planned ports of call. But this day was different. It was bright and

sunny, and a stiff breeze blew hard and steady down Somes Sound, the only natural fjord on the East Coast.

Enormous power

We had set the full working rig, with the mizzen, main, boom staysail, roller jib, and jib topsail. When I first took the wheel, I could feel the enormous power at my command.

The ship was moving faster than I had ever seen before, and I was fascinated by the way she held so steady a course with only a moderate heel to leeward. Being quite new at this sort of thing, I was naturally conservative at my task and strictly followed my father's orders. We changed course, and I was delighted as *Seven Bells* tacked as smartly as a racing sloop. We did this several times until the skipper was assured that his crew was handling sheets and preventers to his satisfaction.

Seven Bells was not equipped with a modern electronic log or knotmeter. All we had was a Walker Patent Log, which was only streamed for extended, steady cruising. But Somes Sound had a number of channel buoys and landmarks

on shores that were accurately located on the chart. The navigators had set up several measured courses, and my father got out the stopwatch and took the helm. On this day, I would learn some things about naval architecture and ship hull performance.

We ran one course close to windward, and my mother immediately said, “Do we *really* have to do this?” She never did like it when the ship heeled, especially when objects began to fall off shelves below. These loose items were secured, and we ran a few more brisk legs, with the stopwatch showing a best speed of nearly 10 knots.

In those days, I did not know about such things as “natural hull speed” or what the square root of the waterline length had to do with a ship’s performance. Many years ago, it was discovered that any displacement-hull surface vessel has a limiting speed determined by the square root of the length of the ship, in feet, at the waterline. This figure is the maximum speed (in knots) that the hull will move through smooth water without leaving any perceptible wave. Any faster than this, and the hull will begin to make a noticeable wave at the bow and stern. Water will begin to appear to pile up in front of the moving hull and turbulence will appear directly astern. The effect will be that the ship will be steadily pushed uphill, and the faster it is pushed the steeper the hill will become.

Nominal speed

Given a clean, well-designed displacement hull, and taking into consideration things like hull weight, wetted surface, trim, and performance while heeled, an additional hull factor can be calculated, which, when multiplied by the natural speed, results in the nominal hull speed, which is the highest practical speed at which the ship can be driven before the required powering forces become excessive and inefficient. The efficiency of additional speed achieved, versus power applied, becomes the most obvious when dealing with a powered vessel. Fuel costs go up astronomically with increased efforts to get those last few knots off the top. Commercial ships and their power plants are designed to operate at, or less than, their practical hull speed to keep operating costs down and profits up.

Seven Bells had a waterline length of about 39 feet. The square root of this value is 6.24. A likely hull factor of no more than 1.3 would result in a practical hull speed of 8.12 knots. Her Nova

Scotia fisherman’s rig had more than enough power to spare that day in Somes Sound.

Marshall Rawle took the helm next. He had been a crewmember on the 1928 transatlantic passage and sailed all sorts of ships, large and small. At 75, he had not forgotten a thing about sailing. He tended to be somewhat less conservative



“Playtime was over for the ancient mariners”

than my father about how hard to push a ship and thought *Seven Bells* had more performance hidden away. We ran a half dozen or more hair-raising reaches, timing the runs against the measured courses.

The men were having a grand time, and my mother and girlfriend had ceased protesting. Everything that could come adrift down below was on the galley and cabin sole. I made several trips down there to investigate crashing noises and was astonished to hear how the frames of the old ship groaned and how the mainmast was clearly offset in the partners where it passed through the deck. I could hear the water rushing past the hull with a queer humming sound. The whole ship was vibrating like a living creature, but somehow the sensation was not alarming. *Seven Bells* was sailing again as her designer and builders had once intended.

Wrinkled canvas

I returned on deck and sat down beside my girlfriend on the leeward side of the cockpit. We were on a hard reach on the port tack. I observed that the painted canvas covering on the main deck, usually stretched tight and smooth, was wrinkled like a washboard from the strain, as the ship thundered along at what the navigators had just reported was 11.5 knots. I looked overside and observed that the toerails were just at the water level. There was a deep depression in the water immediately aft of the bow wave, where the quarter wave began. The water was tearing past at an incredible speed, and the foam and bubbles in the wake hissed and fizzed. I turned to my girlfriend and leaned forward slightly to speak to her.

Suddenly there was a sound like a gunshot and what appeared to be shrapnel fragments rained down from aloft and bounced off the deck and stowed dinghy. Something howled just past my ear and hit the water like an artillery shell, leaving a tall water-spout in the quarter wave. The jib halyard block had disintegrated, and the big roller-reefing jib dangled overside from the bowsprit. Playtime was over for the ancient mariners, and *Seven Bells* could relax from her astonishing speed trials. The wrinkles disappeared from the deck. The few “shrapnel” bits that were found turned out to be the bronze rollers from the halyard block bearing. The rollers were the size of sewing thimbles, and the bronze sheave on an identical replacement was the size of a hockey puck. It would have had the effect of a cannonball if it had struck my head only inches closer.

That evening, after dinner, I went up the main halyard in a bosun’s chair and fitted a new jib halyard block. Another new experience, up so high on a rope tackle. I was only two-thirds of the way up the mast, yet the ship seemed so narrow and small, and so far below.

Part 2 of this story will appear in the January issue.



Ike’s career involved the design, construction, and testing of naval and commercial ships. He designed several small craft and marine machinery systems for friends and private customers and designed and built a 28-foot, oceangoing steam yacht for himself. He has written a number of articles on small marine steam systems.



Like many of us, Mary Jane Hayes has an instinctive sense of the beautiful and dramatic. She tells us what appeals to this instinctive photographic sense in her article in the September 2000 issue of *Good Old Boat*.

But there are guidelines, a set of photographic rules of thumb, that guide all of us — photographers and viewers — on a conscious and subconscious level. In her article, Mary Jane speaks primarily of content — what's in the photo to make it interesting. The other important piece of the puzzle is composition — how it's arranged or viewed to make it compelling.

Sight lines

Composition in a photo often involves sight lines: the angle of a bridge, the lines in clouds, or the individual elements in a photo (such as Mary Jane's photo of a boat anchored in the distance and a beached dinghy in the foreground) on the cover that cause our eyes to travel within the photo and take in the whole scene. In the case of the anchored boat and the dinghy, we even understand immediately what has happened, since our own beach explorations result in similar scenes.

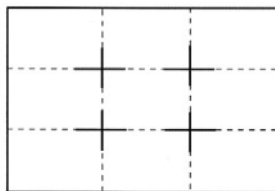
Rule of thirds

Cameras are often the undoing of our photographic sense. They generally have a focusing screen or area in the center of the viewing field. We can be lulled by the center of focus into

having all subjects smack dab in the center of each frame perfectly focused and boringly repetitive. Or we can focus the subject and shift the camera to frame a much more interesting shot.

Photographers speak of the rule of thirds.

Mentally divide the frame into thirds horizontally and vertically,



making a grid of nine rectangles. Better places for our primary subject matter are the intersections of these lines. So a shift of the camera to place a passing boat off-center to one of these locations results in a stronger photo.

Movement

If that sailboat is under way, it's best to locate it in your photo so that it has some visual room to sail into. Give it space ahead by placing it back from the center.

Closeups

Don't try each time to include the entire boat. Sometimes it improves matters to focus on just part of the picture that you're seeing with your eyes. Zoom in. Go for the details.

Angle of view

Consider shooting up at some things, down at others. Crawl on your belly (and not just for a shot of the bilge pump or fuel tank). Climb hills and bridges.

Enjoy the view, and while you're at it, take a photo for the memories.

Horizontals and verticals

And while you're thinking about framing, subject matter, and sight lines, don't forget that your camera is also capable of taking vertical shots. Rotate it 90 degrees to accommodate tall subject matter, such as sailboats. It just so happens that magazines are vertically oriented also. Cover shots are verticals, as are many of the photos we use inside.

Rules meant to be broken

Since rules are meant to be broken, don't take any of the advice given here so freely (and that's exactly what it's worth) too seriously. Shoot what's pleasing to you, and it's likely to be appealing to others also.

Some of the concepts Mary Jane expresses almost poetically in her article in the previous issue can also be broken down into photographic terms.

Action and movement

It's not just what is framed and how it's framed in a photo. It's also what's going on that makes it interesting. These shots are the ones you get when your camera's at the ready, and you get one chance to point and click. You may not have time to think about the rule of thirds. Shoot anyway. You may be very pleased with the results.

Reflection

Boats, in particular, lend themselves to gorgeous reflection shots, as do



Beyond natural artistic instinct, these simple rules can improve your photos

*by Karen Larson
photos by
Mary Jane Hayes*

Close-ups (in this case just a part of a ship, at far left) tell much about the entire scene, so zoom in. Color, such as that of the kayak at left, can also have a visual appeal worth capturing. More of Mary Jane's photo examples accompany the following article on technical photography for publication.

shorelines and sunsets. Capture these scenes any time they appeal to your personal sense of beauty.

Weather

Mother nature uses fog and rain, wind and light, to paint our seascapes in muted tones and bright colors. As we enjoy this variety, we can capture it on film. Even the stuff we don't appreciate from a personal-comfort point of view — such as storms, rain, and fog — can make dramatic photos.

Mood

The angle of the sun can influence the mood of our photos — morning mists, rich evening gold, and backlighting — these moments create the mood shots in quiet anchorages and along the shore.

Contrasts

Dark and light, small and large, power and sail, race boat and traditional yacht . . . all these things and more make for interesting contrasts when captured together in a shot.

Color

Sometimes the bright color of an object makes the image. Sometimes it's the muted colors of fog or mist that make the photo attractive, peaceful, or surreal.

Shapes, textures, patterns

The artistic nature in us comes out when we notice and appreciate a coiled multi-colored line, a row of boat bows, footprints in the sand, the ripple of water on the beach, and more. Capturing the

pictures that appeal to us makes it possible to share this momentary joy with others.

People and animals

We'll never tire of seeing photos of children, animals, and people actively engaged in doing something. Shoot these pictures of family, friends, pets, and wildlife whenever you can. Don't say "cheese" first; capture them doing what they're doing unselfconsciously. These are the moments that make beautiful memories and memorable photos.

Scenics

Scenes steal the show sometimes: a dramatic lighthouse on a rocky point, a sailboat passing under a bridge, an evening's rich colors on the shoreline, a sunrise, or a sunset. Enjoy these scenes, and while you're at it, capture and share them.

Shooting in our environment

Cameras that calculate exposure automatically vary in the way that they do the calculation. The simplest point-and-shoot cameras may calculate an exposure based on the average amount of light coming into the lens. This causes problems with some kinds of pictures, including some of the bright sea scenes we deal with on our boats. The classic example is backlighting, in which you're trying to shoot an object or person with a bright background (like the sky or water).

Simple averaging meters will "stop down" too much, based on the bright

background, and give you a nice shot of the sky while underexposing the subject in the foreground. It's necessary to compensate for this by using the backlighting setting of your camera (many have them) or by using a larger aperture (lower f-stop number) or a slower shutter speed.

Compensation is always guesswork, to some degree. It takes trial and error, but 1/2 to 1 1/2 stops is the usual amount required. About twice as much compensation is required for print film as for slide film. Print film has more latitude and forgiveness. Slide film sets a higher standard. You must be closer to perfect to get a good shot. Bracketing helps here.

If you can, and if this helps your camera, try stepping up close and metering the subject and then stepping back to shoot. Obviously this isn't a big help when you're shooting from your boat across the water at another boat.

If you have a more sophisticated camera, it may have a spot meter, a narrow-zone meter, or even a selection of metering systems for solving this problem. Refer to your manual for more information about your camera's idiosyncrasies.

Capture your world and share it with the rest of us.



Karen is editor of Good Old Boat. Mary Jane is a frequent contributor to these pages and to many other boating magazines.

From left, a sight line created by the dinghy and its wake, an action shot as the fishermen work the net, a sight line created by the bridge, a color pattern created by the flaked line.

Photography for the rest of us



Have you ever written an article and then had trouble taking a picture that did it justice? Don't worry. It wasn't your fault. Shooting pictures for a magazine article violates most of the classic rules of photography. Forget about framing, saying "cheese," and avoiding the tree behind your brother-in-law's head. You're trying to deliver the essence of the article in an image-byte an editor can fit on the page with your article. That is no small task. It requires that you change the way you set up a shot, use your camera, and think about what you're trying to photograph.

The key to article (rather than scenic) photography is picture content. The subject and technique you use to shoot it will make or break your article. You're going to take pictures of a subject that you're not accustomed to photographing, and you're going to set up the shot with

techniques you don't normally use. It doesn't matter if the subject is a product bucket with print on it, an accessory buried deep in the engine bay, or a boat on the hard. While each sounds like a different project, they all follow the same rules.

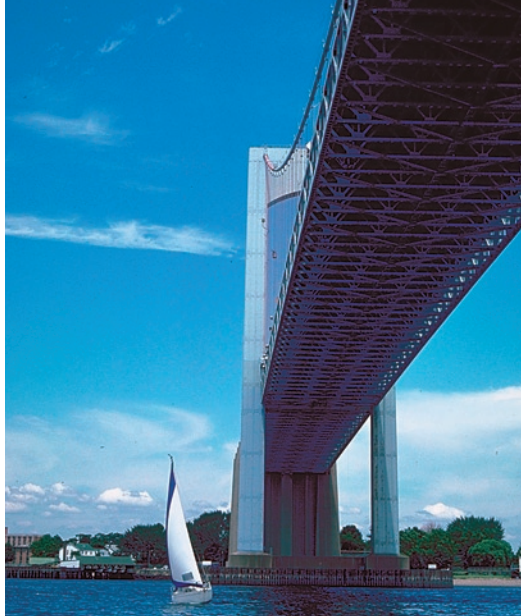
Size

Fill the viewfinder with the subject. Unless you're writing a travel article, the background and framing are irrelevant. The editor will size the picture to fit the available space and crop anything left over anyway. The largest subject image possible gives the editor the sharpest picture to work with.

Reflections

These reflections are not on the water, but rather on the subject. You'd be amazed at how many subjects will cause reflections in the viewfinder. One of the toughest is a book with a glossy cover. If the light is wrong, you will see yourself in the picture. A single-lens reflex (SLR) camera helps. You can see the reflections and move the camera to minimize them. Look at the subject on the ground glass as a picture and not as an object. You want a dark-to-neutral ceiling. White can reflect a lot of light. Available light should be flat. But you still need enough light to shoot without a flash. I usually use my front porch in the morning. It faces northeast. Place the camera directly over the object and rotate the





object for multiple shots. You will be amazed at how many shadows creep into a picture. Having residual shadows at the bottom of the object is the most natural orientation.

Contrast

Background color should contrast with that of the object, but not be its opposite. Most pictures will be printed in black and white. If the color values of the background and the object are the same, it will be hard for the object to stand out from the background. If the color contrast is high, that is, black and white, your meter will not expose the object correctly.

When you're photographing big stuff, you may have to move it for the right background, wait for the right light, or move yourself. Where do you find backgrounds in various colors when you are photographing little stuff? The linen closet. Towels and sheets are excellent backgrounds. Think about that when

you want to photograph something even slightly greasy. Shop towels might be a better choice if you want your significant other to be enthusiastic about your photographic hobby.

Flash

Forget the strobe. If you have trouble with reflections in natural light, can you imagine what a flash will do? Professional photographers have light boxes and reflectors and diffusers to handle the problem. We don't. Stick with flat light on the porch whenever you can. When you shoot into the recesses of your engine compartment, however, use a flash.

Focus

The slowest shutter speed will give you the deepest depth of field, the area that is in focus, but it also makes it harder to achieve a sharp focus. It is hard to achieve a depth of field deep enough to keep a three-dimensional object

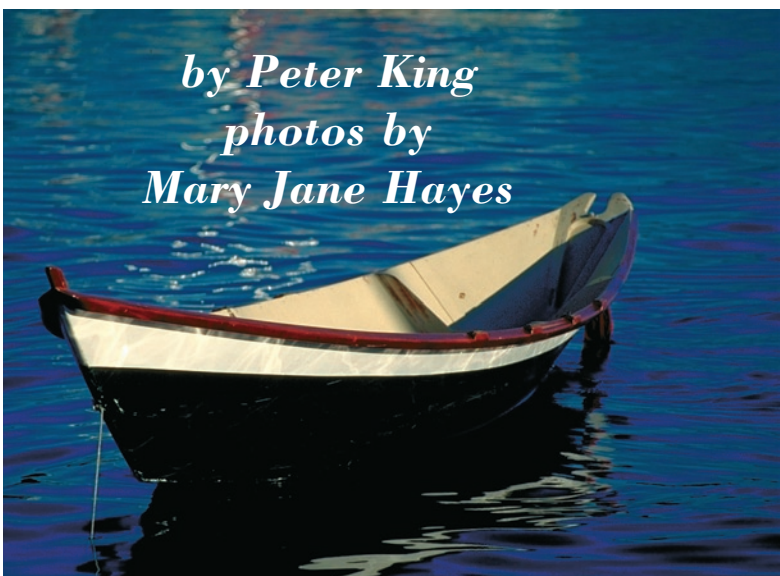
completely in focus in the relatively low light we will often deal with. In that case, focus on the key detail of the object. Work on focus. Vary it in several photographs. Sharp focus is one of the keys to a usable photograph. A zone-focus camera is not good enough. You need a camera that will allow you to focus precisely on what the reader will be looking at.

Background depth

You've seen snapshots taken in a large room where an automatic flash bleaches out people in the foreground as it tries to light the room behind them. The same thing happens in daylight when there is a lot of dark space behind what you are photographing. Most cameras use an averaging meter. The light meter exposes for the average light value coming into the lens. If you're

Photos continued on 73

*by Peter King
photos by
Mary Jane Hayes*



*From left,
patterns
created by the
dock poles,
action (or lack
thereof) in a
great people
shot, lines and
shapes in the
dinghy, and
another
interesting
shape in the
gaff sail.*

Rhythms

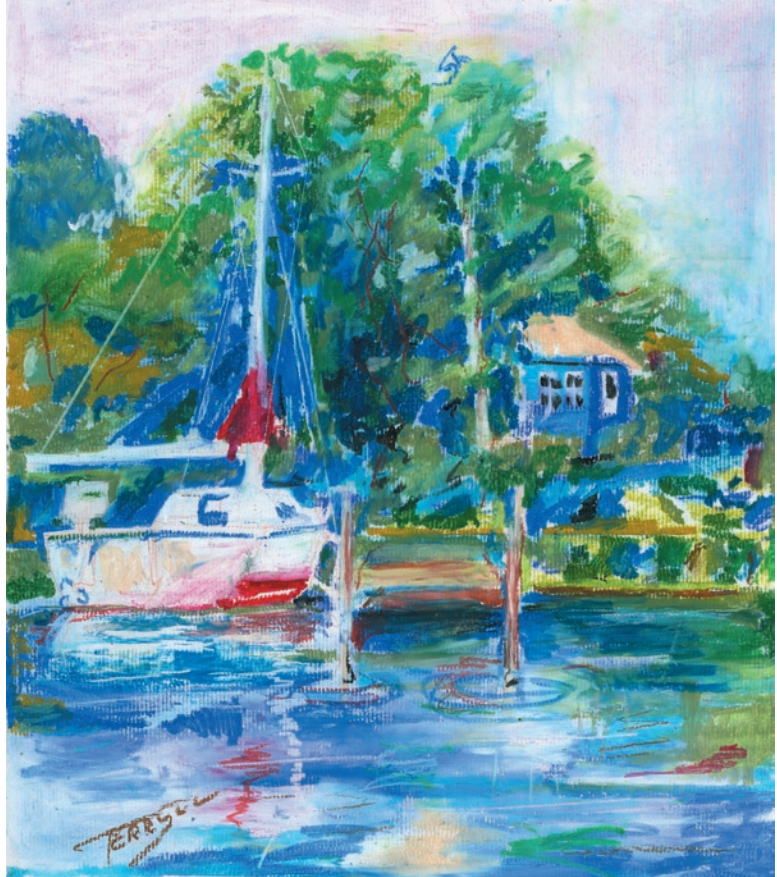
By Reese Palley

Night eliminated.

Wind protected.

Summer cooled.

Winter warmed.



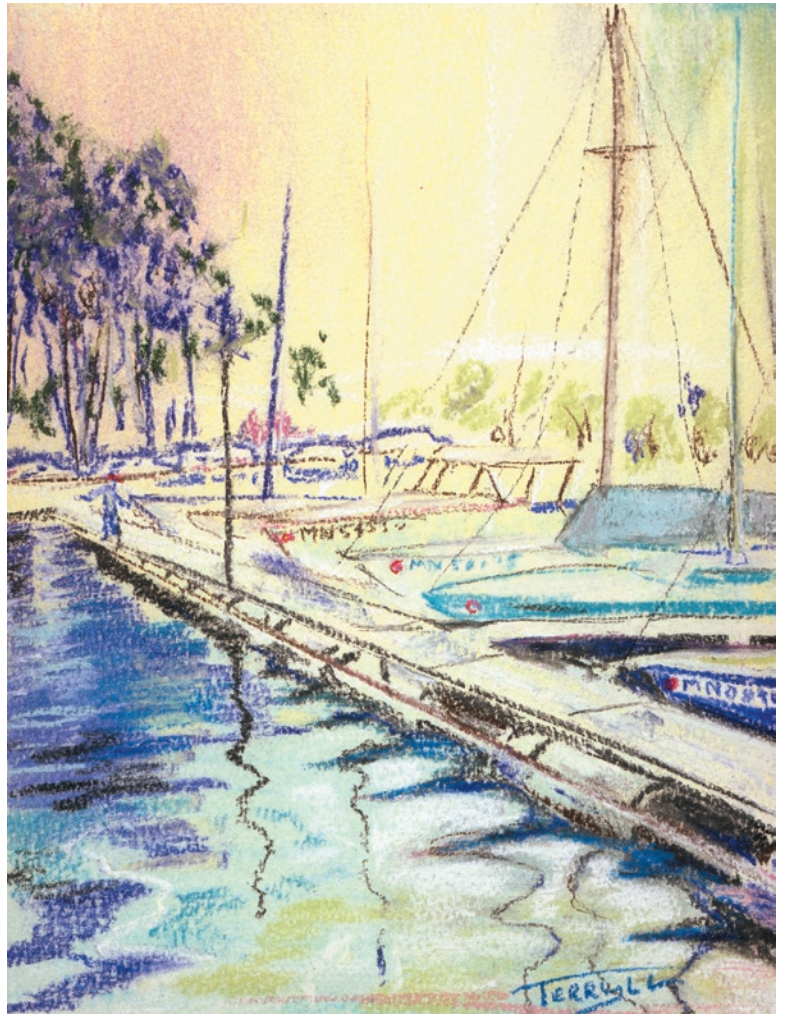
Billion-year-old rhythms

Soothed

On land to grey monotony.



*Sailors
Measure tides,
Acknowledge night,
Watch Moon's shape,
Sun's height.*



*Sailors
Stand watch
On cosmic rotations,
And sail great oceans
In enchanted concord
With Nature.*

**illustrations by
Stan Terryll**

Stan Terryll has a passion for art, boats, airplanes, and the blues. An art teacher, he designs, builds, and sells small boats as a hobby. Stan also accepts commissions for original oil pastels. To contact him or to view his portfolio, call 651-426-6449 or e-mail him at cardinalgroup@worldnet.att.net.



by *Ron Chappell*

My way is

UNDULATING CURTAINS OF SNOW sweep past our window, nearly obscuring our small ship, now shrouded in tarps. Nose lifted to the wind like a hound, she tests the air for Chinooks, portents of warmer days to the south. Winter hangs long here in the high country, and cabin fever is a lurking specter, known to drive the most stable of sailors to distraction. Not to worry — only a few days left before we hook up for the warm and vibrant Sea of Cortez or perhaps the sunny shores of the Texas Gulf Coast. We are still weighing the advantages of each, and we may have to toss a coin to decide.

Ahh! the pleasures of a trailerable pocket-cruiser. I think of my friends in the Northwest whose larger boats are now socked in for the winter by icy rain and stormy seas. Or those, on the hard, in the Great Lakes country, their owners left with frozen dreams of better times. Not that I don't covet a big 'un from time to time. I do.

The reality, however, is that our current vessel is the type best suited to our lifestyle, allowing us the Pacific Northwest in summer and a little southern exposure in winter. We hope to expand this itinerary to include visits to the Great Lakes some day or possibly even Nova Scotia, which I have always wanted to see. And, gee,

it's been a long time since we've had key lime pie in Key West.

Trailersailing seems to be on the rise, and with good reason. For many, slip and yard fees have become prohibitive or at the least a financial strain. The trailerboat, on the other hand, may reside at home for free, which also makes it more available for spur-of-the-moment maintenance projects or maybe just to admire and lift spirits on a bad-hair day. Not to mention the fact that pocket-cruisers require less crew and are easier to handle for us aging baby-boomers. All this, in addition to its magic-carpet portability, makes trailering a booming sailing option.

What kind of a sailboat fills the bill? Well, there are as many answers to that one as there are sailors. We, personally, like to think of ourselves as grand voyagers, on a somewhat less than grand scale — cruising and gunkholing friendly coastlines — living off the fat of the sea, if you will. We also enjoy meeting local sailors and delving into regional culture. To us, a sturdy little traditional design is the key. Proven seakeeping qualities with a built-in margin of safety in heavy weather add confidence, allowing us to leave civilization behind. That she should have a shoal draft is a given, and we

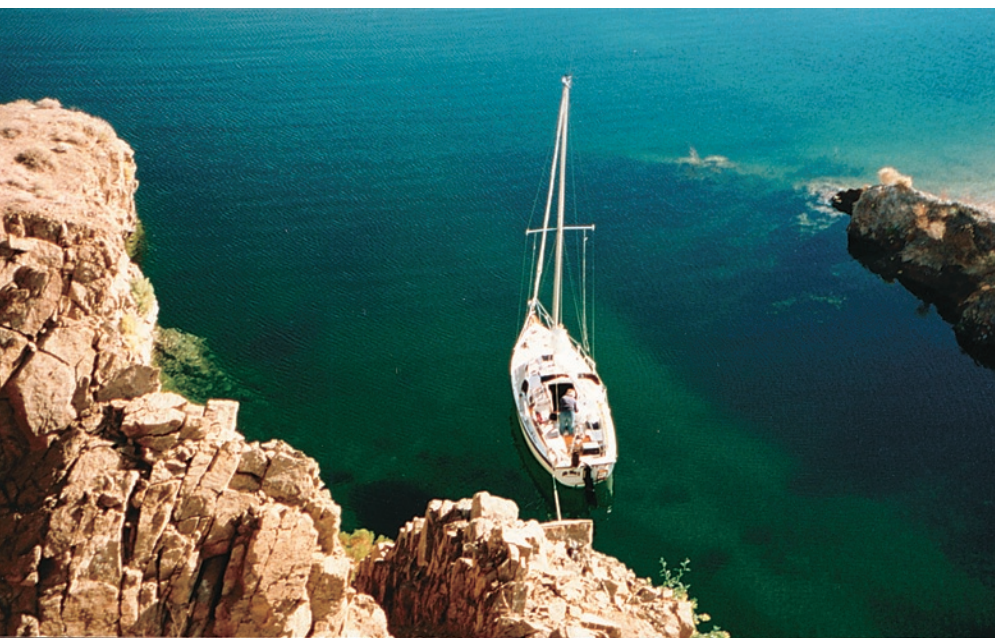
prefer the certainty of a fixed keel, even though she might not point quite as well. We have found our much-modified Com-Pac 23D (*featured in Good Old Boat September 2000*) to be as close to ideal as we could wish, though we have looked at a number of others we liked also. High on the list might be a Seaward 23/25, Bayfield 23/25, or our former Pacific Seacraft 25 — the larger of these are pushing the envelope as viable trailersailers but are doable for the determined individual.

While we're on the subject of size, don't let lack of standing headroom trouble you. Its benefits are highly overrated on a small cruiser. When below, we are either sleeping, eating, or reading a book, none of which we care to do standing up. Much of the time on a small boat will be spent in the cockpit in any case. A dodger or Bimini (or both) can be added for weather protection, providing additional living space.

For serious pocket-cruising, we have found anything under 23 feet to be a bit small for a couple who plan to be a couple for any length of time. We are particularly fond of having a private forward cabin for nature's calls . . . or just a quiet place for someone to have a good cry when things are not going well. Being captain can be an emotionally expensive business, and I have found myself bawling like a baby on several occasions. The first mate, on the other hand, seldom cries at sea, though I have often felt she might, should she be aware of the situations I have put us in.

When it comes to a motor, I beg you not to consider an outboard for other than daysailing or the occasional weekender. Not that they won't work; many people seem to get along well with them. For my part, I liken them to being pecked to death by a duck — it

With their trailersailer, Ron and Terrel Chappell may begin their trips in the Rocky Mountains, but they end up anywhere they like, often the Sea of Cortez.



the highway



An addict explains why trailer sailing is on the rise

may take a while, but they will eventually kill you.

For any sort of extended coastal cruising I consider an inboard diesel to be mandatory. Yanmar is my favorite, though we have used several other makes, and they were all good, reliable, engines. When properly cared for, they are nearly bullet-proof and will outlast an outboard (and all but the youngest sailors) several times over. Their ability to generate ship's power is a real asset, and a nice little diesel tucked away, low in the bilge, makes for an inherently better-balanced small craft. An outboard, hanging off the stern, is quite the opposite — and I won't get into the subject of gasoline volatility on a small boat, or the reliability of outboard ignition systems in a saltwater environment.

You will, of course, need a tow vehicle, and here again, there is a wide range of units to suit most any application. I prefer a pickup truck, but then I have always been a closet bubba. There are probably more trailerable boats being towed by vans and SUVs than anything else. Four-wheel drives are awfully nice to have on a slick launching ramp and will many times prevent the vehicle from becoming part of the voyage.

The kind of boat I have been talking about is probably going to weigh anywhere from 2,500 to 4,000 pounds dry. When we throw in gear and provisions and cipher in the trailer, we may be talking as much as 5,500

pounds. Anything beyond this will take some special consideration for towing and launching and may partially negate the inherent advantages of being a trailersailer. This notwithstanding, I have seen some pretty large boats being towed around the country, and theoretically some of these could be launched from a trailer (one would stress the theoretical aspect). Most of these behemoths are best left to a travel lift or crane for safety's sake. We hauled our Pacific Seacraft 25 (nearly 7,000 pounds with gear and trailer) around the country for several years, but often felt limited as to where we could put her in, due to available launch facilities. Still, we often wish we had her back.

The trailer is such an integral part of the equation that I am constantly amazed at how little consideration it receives from some otherwise knowledgeable trailersailors. Even for a lightweight boat I prefer a dual-axle setup, with brakes on at least one axle. Controversy rages over the type of brake system to consider. The ubiquitous surge brakes on boat trailers have been around a long time. They work fine in flat country where snow and ice will not be a factor and might make the most sense when salt water is in the program. That said, I must add a few cautionary notes on surge brakes. In mountainous terrain you can go through a set of brake shoes in a hurry as they "stay set" all the way downhill

in most instances — even if you are "gearing down" to brake and don't really need them. Also, in icy or slick conditions, they can and do grab occasionally, not a good thing. The new surge "disc brakes" (now being offered on many of the late-model boat trailers) are more forgiving and can be retrofitted to early units.

I personally prefer electric brakes since we begin in the Rocky Mountains, even though corrosion can be more of a problem in salt water where we wind up. Thoroughly flushing with fresh water after each launch can hold this to a minimum (this should be done no matter what braking system is used). The advantage of the electric system is that the trailer brakes are activated proportionately as the tow vehicle's brakes are applied. Also, the electric brakes can be "feathered" with the brake controller in the vehicle, allowing you to apply the trailer's brakes slightly in advance of (or even independent of) the vehicle brakes, giving a more predictable control factor on slick surfaces.

Trailer bearings must be repacked on a regular basis to avoid bearing failure (brought on by the inevitable drops of water finding their way past the seals — yes, even with Bearing Buddies). This is one of the most frequent causes of breakdown for the freeway cruiser. Another common source of trouble is spring shackles and springs that become fatigued from long periods of load-bearing without

appropriate blocking of the trailer frame (as during layup). Should money not be a problem, you might want to consider the new springless “torsion axles” that are nearly immune to this problem and can be retrofitted to most trailers.

An oft-forgotten cause of metal fatigue is high-speed vibration brought on by unbalanced trailer wheels. I would wager that not one in five boat trailers has ever had its wheels balanced. This simple expedient can save untold problems with trailer components and boat equipment. In this context, I would hope a spare tire and wheel are in your plans, as trailer-size tires are not always available in some locales and almost never at midnight on the lonely stretches where these mishaps tend to occur.

All this makes trailering sound fraught with danger and mechanical difficulty. It's not. A trailer kept in good order with minimum maintenance will be trouble-free for many thousands of miles. Over the years, I have pulled sailboats from coast to coast and Alaska to Florida, with relatively few trailer-related problems. The problems I have suffered could have been prevented if I had known then what is outlined here.

Speaking of long-distance travel, we chanced upon another of the trailer-boat's big advantages. They can become, in essence, a mini RV, able to furnish much the same amenities as the big land-yachts, if not on such a grand scale. During a recent three-week trip to the Northwest we stayed in motels only twice, and even that could have been avoided with a bit more trip planning. A little-known resource in this direction are county fairgrounds, which often maintain RV facilities for exhibitors at fair time but remain available for use by the public at other times. We had the one in Port Townsend, Wash., nearly to ourselves at peak tourist season, and were delighted with its park-like atmosphere and sparkling-clean showers — all for the grand sum of \$8 per night. Local RV parks were crowded and three times the money.


One thing that might give pause to the prospective trailer-cruiser is the daunting job of mast raising/lowering. For years, I relied on the help of sympathetic dockside loafers, whom I attracted by sending the first mate aft to lift the mast by herself. The quality of help one receives under these circumstances can be “iffy” at best, and often turns into a Three Stooges



The Sea of Cortez, the Florida Keys, and other destinations make it all worthwhile. Ron's mast-raising system makes it possible.

act. Upon hearing of our trouble, a good friend sent me the plans for a gin-pole system he had worked out involving port and starboard brides to steady both the mast and gin-pole. The raising is done using the boom-vang connected to a halyard. This works like magic and now the first mate, by herself, can safely have the mast up or down in a matter of minutes, even in considerable side-winds.

In the last few years we have sailed our small cruisers from the Gulf of Alaska to the Gulf of Mexico, with many remote ports of call in between, an odyssey of adventure and discovery made possible only through trailersailing. Like most sailors, we dream of bluewater passages to exotic

locales, and in time this, too, may come to pass. In the meantime we'll use the interstates to help make more realistic dreams come true. If you are being held prisoner by local climatic conditions or working two jobs to support your big guy at the marina (I'm speaking here of the boat, ladies), you might want to consider trailersailing as a viable option. 

Ron and Terrel are rancher/sailors landlocked in Colorado where they raise Suffolk sheep and border collies. They sail their Com-Pac 23 in the Northwest in the summer and the Sea of Cortez in winter.



A floating home in the Bahamas

A 1979 Ericson 36 cutter provides all the accommodation and adventure this couple needs



SKY LARK, A 36-FOOT ERICSON CUTTER, suits Alan Hauch's dream of cruising the Bahamas with his wife. "We love the big aft cockpit and all the equipment," says Alan, 51, of Ormond Beach, Fla.

"Our previous boat, a Catalina 27, was a bit snug when our two teenagers cruised with us," he says. "So when my 72-year-old friend had a motorcycle accident and had to sell *Sky Lark*, I went right over with my checkbook."

Last year, in accordance with his decades-long goal of retiring at 50, Alan sold his business, Atlantic Concrete, and now can devote more time to boating.

"We can't sail for long periods until our children finish college," says Angel, 48, a petite brunette who has sailed since her childhood in Tampa. She looks forward to more cruising, now that she has retired from teaching math. "Alan's good to sail with," she says. "I don't know how many wives are as lucky as I am."

Alan has owned boats since he was a kid — sometimes four or five at a time. He and Angel began sailing together some 20 years ago in the U.S. Virgin Islands, where Angel taught math at the College of the Virgin Islands and Alan was a mechanic for Antilles Airways. In his spare time he used his mechanical and carpentry skills to keep other people's boats running, with the provision that he and Angel could sail them on their days off.

One of only 60 built, this Ericson 36C spends her time cruising the Bahamas with Angel and Alan Hauch.

by Mary Maynard Drake

Back to earth

"We had a fun year, but we had to come back to reality, make a living, and raise a family," says Alan, a Michigan native who met Angel at Embry-Riddle Aeronautical University in Florida. "Since then, we've owned various boats — power for a while, then a succession of sailboats," culminating with *Sky Lark*."

They usually keep *Sky Lark* at a dock on Treasure Cay, in the Bahamas, ready at a moment's notice for short-term cruising among the Abacos. "The Bahamas are similar to the [Florida] Keys, but with even more gorgeous water, fewer people, and better lobstering," says Angel, recalling earlier cruises in their Seafarer 35 and Catalina 27.

"When we kept *Sky Lark* at Halifax Harbor [in Daytona Beach], most of our sailing was on the Intracoastal Waterway; it took two hours to reach the ocean inlet with a favorable tide," says Alan. "Now we board the plane at 8:30 a.m. in Daytona, and are on the boat by 10."

The couple fly to the Abacos more than a dozen times a year, planning their trips to avoid hurricanes. Sometimes they take their 17-year old daughter, Kristen, and 16 year-old son, Brian; otherwise Grandma takes over at home.

"We prefer sailing in the winter when the winds are best and the water is still warm enough," says Angel. "During summers in the Bahamas, the wind dies at midday. If you're not anchored by then, you just float."



Sky Lark's traditional layout offers three private cabins with berths for the tallest of sailors. The Hauchs remodeled the interior as a two-month full-time project.

Regardless of the season, they always save plenty of time to swim, waterski, sunbathe, catch lobsters, beachcomb, and enjoy family and friends who join them.

"We spend 80 percent of our time in the large cockpit," says Alan. "That's *Sky Lark's* biggest plus."

Clipper bow

Bruce King, a co-founder of Ericson Yachts, designed the 36-foot Marconi-rigged cutter to provide ample cruising

accommodations in three cabins without sacrificing appearance, sea-kindliness, or sailing speed. *Sky Lark's* topsides combine a traditional clipper bow and sweeping sheer with a cutter rig, flush deck, and a 12-foot beam. Underwater, the Ericson 36C has a fin keel, deep skeg, and large outboard rudder.

Sixty were built on the West Coast from the mid-1960s until the mid-1980s while the company went through a succession of owners. The Hauchs are the third owners of hull #4, built in 1979. Alan exchanges e-mail messages with other owners.

When the Hauchs bought *Sky Lark* in 1996, the cutter was complete, right down to the knives and forks in the galley. However, Alan immediately pulled out and replaced every propane line, then built a storage box for two propane tanks at the rear of the cockpit. The box vents overboard for safety and serves as a backrest for the helmsman. They also scraped, recaulked, and re-oiled all the cockpit teak and added self-tailing winches on teak pads to improve the sheet leads.

Down below, Alan added 110- and 12-volt circuit breaker panels, depth and knot meters, GPS, a gas on-demand hot-water heater, and more insulation around the refrigerator/ freezer. The stereo system he installed throughout the boat includes Bose speakers. Angel kids him, "They're too good for our house, but not for *Sky Lark*."



The cutter's equipment included a watermaker, icemaker, single-sideband radio, central AC and heat (a heat-pump unit in the forepeak), a 12-volt windlass, and a 24-hp Bukh (Danish marine diesel) with what Alan considers great access, under the companionway. A Wind Bugger wind generator runs the lights, autopilot, and 12-volt refrigerator/freezer, aiding their self-sufficiency.

Comfortable cruising

A cooler in the cockpit, barbecue grill on the starboard quarter, and a new Bimini/dodger combination make for comfortable tropical cruising. (On Treasure Cay they also keep a 22-foot Mako for water-skiing and a gas-powered golf cart for land transportation.)

Sky Lark carries a 22-pound high-tensile Danforth and a 45-pound CQR on the bowsprit, 300 feet of chain, and a 35-pound Bruce anchor for use only in sand.

"The boat is small, but well-thought-out," says six-foot-plus Alan, who particularly likes having the head in the center of the boat instead of jammed in the forepeak. Otherwise, the layout is traditional: forepeak cabin with V-berth that can accommodate Angel's 6-foot, 4-inch brother; main saloon with settee-berths and folding central dining table ("able to seat a crowd with the wings out"), galley to starboard, head with shower to port, and master cabin aft with double berth, navigation station, hanging locker, and separate head access.

"It's great that we can close off three cabins to provide privacy for family and good friends," Alan says. "And the aft cabin has the best sea berth by far. I can sleep there through anything."

"Sail handling is easy," says Alan. "The sails are all inboard and there's no doghouse, so you can work anywhere on deck — even standing on the Plexiglas hatches, for they are plenty strong."

The Hauches think *Sky Lark* has only three weak points. The V-berth is suitable only at a dock. Alan would like more storage and sail lockers. And they both wish the cutter drew a little less than five feet.

No damage

In 1999, Alan rode out Hurricane Dennis's 80-mph winds aboard *Sky*



A wind generator runs the 12-volt refrigerator/freezer along with the lights and autopilot.

Lark, tied to her dock in Treasure Cay, Bahamas. "The most dangerous place in the world for a sailboat in a storm," he says. "The winds were fearsome, but luckily we suffered no damage."

Hurricane Floyd hit harder later that year, causing mostly cosmetic damage. Afterward, Alan and his brother-in-law sailed her back to the States for a facelift.

"That was a wild ride," says Alan. "We ran into an unexpected nor'easter and for 16 hours went slashing up the Gulf Stream toward Cape Canaveral. The rain was nonstop, white-out conditions. We lost the autopilot, then the GPS, so we couldn't hide out under the dodger. We had to sit out in all that rain, hand-steer, and look for ships. We saw five, the farthest was one mile away. When you see a ship that close, it's too damn close."

After four days they made port safely, then hauled *Sky Lark* at Seven Seas Marina (in Port Orange, Fla.) for serious upgrading.

Commuting almost daily to the boat, Alan replaced the original head-


liner with a new vinyl one, installed new Formica galley counters, removed the cupboard doors throughout the boat, replaced their caned inserts, then made and installed new teak veneer fronts.

Two-month project

Working together, the couple refurbished the mahogany cabin interior and all the teak, from the cabin sole to deck trim. The project took two months. "It was interesting to take the boat apart to see how it's made," Alan says.

"After all our work and with new cushions, dodger, and Bimini, *Sky Lark's* truly our thing of beauty and joy forever," says Angel.

The Hauchs added two new sails — a battened main, and a heavier staysail with reef points (by Beach Street Canvas, of Daytona Beach, who did *Sky Lark's* canvaswork 15 years ago). The full inventory includes a roller furling jib, a cruising spinnaker, a drifter, a storm try-sail, and a still unused sail for heaving to. With a weatherfax (using their laptop computer and single sideband radio) and autopilot connected to their GPS, they are ready for serious cruising.

"Right now, *Sky Lark* is our home away from home," says Alan. "After the kids leave, we'd like to cruise for two to three months at a time. Not sell our house and sail around the world — just leisurely cruises in the islands." 

In her previous life, newspaper reporter



Mary Maynard Drake and her then-husband, George Maynard, built Scud, an engineless replica of Capt. Joshua

Slocum's Spray, in their backyard and sailed it around the world with their three children from 1973 to 1978. Later, she and her husband, Bob Drake, sailed his Cape Dory Typhoon and a 23-foot Sailmaster on Fishers Island Sound before they moved to Maine. Mary prefers writing about boats and boaters and sails whenever possible, often in the Grumman aluminum 15-foot outboard boat they rigged with a windsurfer sail. Bob takes the photos.

Ericson 36

BRUCE KING'S ERICSON 36, WITH her raised foredeck, is a unique design, so finding contemporary yachts to compare with her was not easy. Peter Schmitt's CSY 37, also a raised-foredeck style, is very close in many ways, but it seemed a little stretch to put the larger, flush-decked, keel/centerboard Krogen 38 in the same category as the other two. Still, all three are interesting design approaches to the problem of a roomy and comfortable coastal cruiser. In older designs, S. S. Crocker's beautiful *Gardaloo* and *Macaw* would have made a very interesting comparison indeed but, unfortunately, all I have is a photo of these yachts, and no information on their hull lines or layouts. I would appreciate hearing from any reader with drawings of these vessels.

A word about aesthetics. Two of the yachts have clipper bows sporting trailboards but no bowsprit and, as many know, that is a design style that grates on me. The Krogen 38 does have a sprit and has also, far and away, the prettiest clipper bow of the three, so Jim Krogen gets my plaudits on that aspect of the designs. Even the great L. Francis Herreshoff would have approved of the 38's bow.

When we look over the numbers, it's obvious that none of these craft will set the world on fire with her performance, yet they are all superb for the way most of us use our yachts. Their roomy accommodations and spacious cockpits make them versatile boats, whether you are daysailing with friends or heading off for a month's cruise with the family. These are not club racers, and they are not world-girdling Cape Horners, but they

certainly are hard to beat for general all-around usefulness and pleasant sailing.

First, I'll say that I had to do some fudging of the numbers, as usual. We found two quite different displacement figures for the Krogen, so I averaged them to come up with 22,850 pounds. Then, Ericson published two displacement figures, one with empty tanks and one with full tanks, so I worked it up for a half full (or half empty if you're a pessimist) condition, as that is the way most boats are designed in my experience.


The most surprising thing about the numbers is the very low sail area/displacement ratios of the CSY and the Ericson, and the tall, ribbony mainsail of the latter with its very short boom. The Krogen 38 has reasonably generous

sail area but, from the plan view, the hull appears to be rather full forward. This, along with her full keel/centerboard hull form may adversely affect her windward performance, although I expect she would be, far and away, the fastest of the three on a reach if only working sails were set. The low sail area/displacement ratios of the Ericson and the CSY are, truly, well down in the motorsailer range. I would expect either to be a bit of a slug in light air unless an extremely large genoa or reacher was set.

Indeed, after looking over the Ericson sail plan, if I owned one I'd be considering a bowsprit and a longer boom in order to increase the sail area/displacement ratio to 16.5 or better. It would make a very different boat of her in light air. The longer boom would also lower the aspect ratio of that skinny mainsail and could make it easier to trim. In any case, a

strong vang will be needed to avoid twist as there is no simple way to install a main sheet traveler. I'd also fit running backstays as there is no intermediate shroud and the aft lower shrouds are in line with the mast. There seems to be very little after support for the spar and a good set of runners would help to keep the stay-sail taut, as well as reduce mast panting in a stiff breeze.

It would be interesting to study the lines drawings of the three boats but, from what I can see, I believe the Ericson to be the more maneuverable of the bunch due to her short fin and large rudder. I'd also expect her to have the edge to windward as well, although a CSY, with her high ballast ratio and the deeper 6-foot draft keel option, might well be a dark horse. However, none of these craft would be my first choice as a club racer. On the other hand, I would prefer any one of the three for general coastal cruising to many of the cruiser/racers I've sailed. The swing-the-cat roominess below afforded by the raised deck, and the spaciousness of the wide cockpit, make these yachts perfect for comfortable family cruising, weekending, and daysailing, from the Bras d'Or Lakes to the Caribbean and from Alaska to the Baja.

P.S.: For those who think I'm cruel to animals because of my remark, I will quickly point out that "room to swing the cat" derives from the cat-o'-nine tails, not the family tabby! 

by Ted Brewer

Ted Brewer is one of North America's best-known yacht designers. He is the man who designed scores of good old boats . . . the ones still sailing after all these years.



Ericson resources

Ericson Owners' Association

Nancy Tuttle

<<http://www.capoferri.com/ericson/eindex.htm>>

Ericson 27 (Chesapeake Bay)

John Stuhdreher

aetvjohn@erols.com

Ericson 27 Fleet One

Amy Lee

<<http://www.ericson27.com/>>

Ericson 31 and Ericson Cruising/Independence 31

Glyn Judson

glynmarejudson@sprintmail.com

Ericson 32

Theodore Enders

<<http://www.geocities.com/tpe2/ericson.htm>>

Ericson 39

Mike Stanich

hisboat@hotmail.com

Ericson E-mail discussion list

<<http://www.sailnet.com/list/ericson/index.htm>>

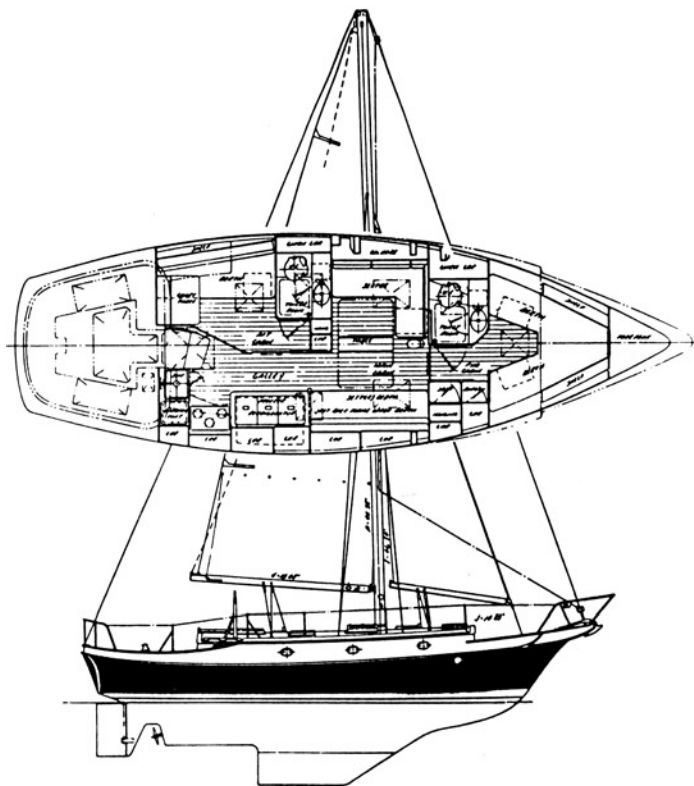
Ericson Yachts library

Cary Diehl

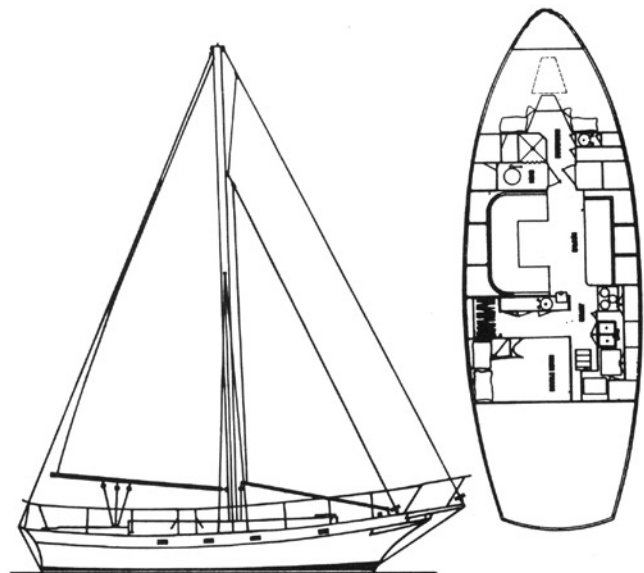
<<http://www.ericson.cjb.net>>

Pacific Seacraft

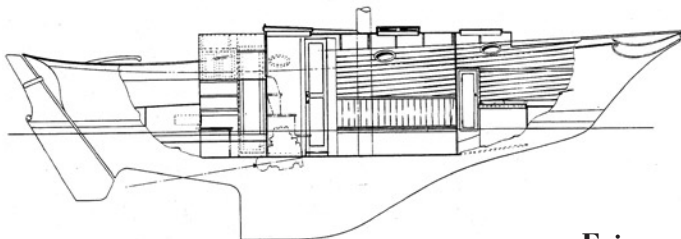
<<http://www.pacificseacraft.com>>



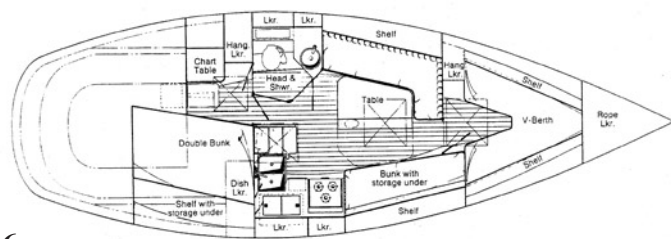
CSY 37



Krogen 38



Ericson 36



	Ericson 36	CSY 37	Krogen 38
LOA	36 ft. 0 in.	37 ft. 3 in.	38 ft. 2 in.
LWL	30 ft. 0 in.	29 ft. 2 in.	32 ft. 1 in.
Beam	12 ft. 0 in.	12 ft. 0 in.	12 ft. 8 in.
Draft	5 ft. 0 in.	4 ft. 8 in./6 ft. 0 in.	3 ft. 2 in./6 ft. 8 in.
Displacement	16,800 lb.	19,690 lb.	22,850 lb.
Ballast	5,800 lb.	8,000 lb.	7,000 lb.
Sail area, 100% fore	558 sq. ft.	610 sq. ft.	858 sq. ft.
Main luff/boom ratio	3.7	3.2	2.5
Bal/displ ratio %	34.5	40.6	30.6
Displ/length ratio	278	354	308
Sail area/displ ratio	13.6	13.4	17.05
Comfort ratio	29.6	34.9	35.1
Capsize screening factor	1.87	1.78	1.79

Editor's note: We have begun using a rather elaborate process to give Ted Brewer similar boats for comparison in this review series. Brian Coffay, president of Sassafras Yacht Sales in Georgetown, Md., 410-275-8001, has put together an enormous database of information on sailboats that have been built over the years. Using a variety of search parameters, Brian narrows the field to a few that most closely resemble our feature boat, in this case the Ericson 36C. We pass this information and whatever drawings and specifications we can find on the feature boat and her peers along to Ted, who then performs the magic which results in this comparative review.

Nautical instruments

When Sylvia and I lived aboard our 30-year-old Nicholson 26 for a year, the best and driest locker was kept for our two most valuable instruments. The boxes were much the same size, one old and one new, and both beautifully made. In the old box was a vernier sextant, which had once belonged to a merchant seaman who had gone to sea before the days of micrometers and weak eyesight; in the other was a fine new melodeon.

I wouldn't care to say which instrument we regarded as the more important, any more than a parent would be able to say which child they loved the most.

The famous voyager W. H. Tilman said you should never sign on with a boat that didn't have a good supply of onions. Or, I would add, a good supply of musical instruments. Taking an instrument with you can bring a great deal of pleasure in several ways.

The first and most obvious is the pleasure of learning to do something for yourself and for its own sake. Any musician will tell you that playing your own music, however badly, is far more enjoyable than listening to someone else's playing, however good. As with running a Boat of Character, it's the experience that counts as much as the end result. If you've never played before, you may be afraid you'll make a horrid noise to start with. So did Ashkenazy. But if you're several miles offshore, there are far fewer people around to annoy than if you start to learn at home.

Then there is the enormous pleasure of playing with other people. Wherever a few yachties are gathered together, you're sure to find a variety of instruments and skill levels. After a few beers or glasses of wine, the unlikely combination of instruments only adds to the uniqueness of the occasion, and the less skilled noises just merge in with the more skilled noises.

New friendships

What you may not anticipate is the way playing music will lead to new acquaintances and friendships. As we lay at anchor at Baleera, waiting to make the crossing from Portugal to the Azores, we anchored ahead of a French boat. Sylvia sat in our cockpit after supper and started to play her melodeon. After a couple of tunes, we heard music from the French boat — Breton melodeon playing traded for our Cornish tunes. We spoke on the VHF, and they suggested Santa Maria as a destination. Our visit to Santa Maria is another story, but do not visit Azores without going to Santa Maria.

Once in the Azores, the time we had taken to learn some Portuguese folk music paid off. Duarte, a musician and yacht designer, found his way to our berth. He explained that, regrettably, there were no published books of Azorean folk



*Expert or beginner,
when you make melodies afloat,
you'll make friends*

music, though certainly there was a great tradition of it. There were just some manuscripts in the university library. Next day, there was a knock on the deck, and we were presented with voluminous photocopies of the manuscripts. We learned to play some of those tunes, and thereafter we were never without Azoreans recognizing their own tunes and coming up to introduce themselves.

What kind of instruments make suitable shipboard acquaintances? Obviously, small size is quite desirable and preferably something not too delicate. Quite a few boats we met on our year-long cruise had guitars on board, but I wouldn't have thought they were ideal. They take quite a lot of space, don't take kindly to being sat on, and I would imagine could be temperamental in hot and moist conditions. The same might be true of banjos, but players of those instruments might have another story. A harmonica must be just about ideal and is not an expensive instrument to buy.

Irish tradition

Don't overlook the tin whistle, which is one of the most common instruments in the Irish tradition and well known in the U.S., of course. You'll easily find a tin whistle, together with a manual, for less than \$10. Don't imagine, however, that by playing through the lesson book you will be able to play Irish music. You may play the notes of Irish tunes, but that's a very different matter. The only way to play Irish music that sounds like Irish music is to listen to a great deal of it and try to play by ear. The only foolproof way is to be seven years old and live in Ireland.

Recorders have a lot going for them. Whereas the whistle is designed to play in only one key, the recorder is fully chromatic and can play in any key. Again, not expensive to

by Peter Bonsey

buy, it may be slightly more than a whistle but only slightly. Get a plastic one, at least until you become very good. Wooden recorders may sound better in a concert hall but aren't so good at having beer spilled on them in the early hours of the morning. You can wash plastic, dry it, and start again. The same applies when you're playing in the cockpit



Peter plays the descant recorder and Sylvia plays her melodeon on board Can Pyran, which means St. Pyran's Song in Cornish. Pyran crossed the Irish Sea on a millstone in a howling gale and converted the Cornish to Christianity, becoming a saint in the process "or so the story goes," Peter says, noting, "He also liked a good party, so he seemed the ideal patron to have on board." Both shots were taken in the Tamar Valley of Cornwall, the Bonseys' cruising ground.



and a sneaky wave catches you unaware. This has happened to all of us with boats that are long in the tooth, and low in the freeboard. The most common recorder is the descant (sometimes called soprano), which is in C. My personal favorite is the treble, which is five notes lower and has a far rounder sound.

Then there are accordions, melodeons, and concertinas. The difference between an accordion and a melodeon is that when you press a key on the accordion you get the same note whether you pull or push the bellows. On the melodeon you get two notes per key, one on the push and one on the pull. In this respect, the melodeon is like the harmonica, and if you're used to the harmonica sequence, you will easily adapt to the melodeon. It might appear that the accordion is therefore the easier instrument to play, and when Sylvia is fighting the melodeon keys, she might sometimes agree.

More grunt

The great advantage of the melodeon, however, is its smaller size; two notes per key means half the number of keys and half the space for a given number of notes. A melodeon also has more "grunt" than an accordion, and for traditional music that can be very useful. The accordion, however, is a fully

chromatic instrument and can play in any key, while the melodeon is often (but not always) in G/D. Since folk music is usually in G/D or related keys, this is a help rather than a hindrance and leads to a far more compact instrument with a case no larger than a sextant's. We simply could not have found the space on our Nic 26 for an accordion.

Concertinas are nice instruments and come in three main kinds. The English concertina mirrors the accordion and gives the same note either way. The Anglo gives different notes on the push and pull, like melodeons, and the Duet has tune notes on one side and chords on the other. Apart from being a nice instrument in its own right, and very compact, the concertina is far the best of the three to accompany singing.

This brings us to the free instrument you carry around with you all the time: your voice. Even if you were bawled out at school for singing out of tune, don't worry. You probably weren't — and anyway, do you suppose the shantymen of the days of sail were all operatically trained tenors? There is a fine tradition of sea shanties, of course, both in the U.S. and Europe. The great advantage of shanties is that they were designed for sailors, not singers. As long as the leader of the

"After a few beers or glasses of wine, the unlikely combination of instruments only adds to the uniqueness of the occasion, and the less skilled noises just merge in with the more skilled noises"

shanty knows the words and the tune, all anyone else has to do is to follow that leader. The bible for shanty singing is *Shanties from the Seven Seas*, collected by Stan Hugill and published by Mystic Seaport Museum (phone 800-331-2665). Nobody with the slightest interest in the traditional music of the sea should be without this book.

The piano boat

I can't go through all the instruments you might want to take to sea with you. Fiddles for example have a fine nautical heritage. A full cathedral pipe organ might cause difficulty, but most instruments can be managed one way or another, so don't leave behind whatever you play already. I know of one boat built around a piano. If you don't believe me, and you see an appropriately named, Belgian-flagged Bowman 45 sharing your anchorage, call on the owners and ask after the boat's name.

I know of two boats that carried bagpipes. Steve was a piper trained by the Black Watch, one of the crack Scottish regiments. He stood on the foredeck of the boat he was crewing on as she left Alcantara docks, and brought the entire business of that part of Lisbon to a standstill until he was out of earshot. And my friend Nick, who plays Breton and Irish music on Spanish pipes, was out one day, a little south of Plymouth, England. Remarkably the English Channel was, for once, showing a benign face. The day was hot, the sun was out, the wind was light and from astern. Nick stood on his foredeck too, five miles offshore wearing his bagpipes and not a lot else, except maybe his watch. Sandra was at the helm. The overtaking boat came up on them quietly, and Nick only became aware of it as it came alongside.

If finding yourself stark naked in public, playing the bagpipes, sounds like the stuff of nightmares, you may like to know what to do: keep right on playing. Your audience may *have* to listen, but if they choose to *watch*, that's their problem.

Buying an Instrument

The best way to find an instrument is to visit your local music shop. See what they have, and try it. It's almost meaningless to try to give "typical" prices. In my catalog, bagpipes vary from \$184 to \$3,920. Melodeons vary from \$264 to \$3,192. There are many Web sites that will help, but you might want to start with www.hobgoblin-usa.com.



Peter and Sylvia live in the Tamar Valley of Cornwall. He says he's not exactly retired, but he isn't exactly working either. In 1995-96 he and Sylvia cruised to southern Portugal and the Azores where they learned new tunes. On the trip they decided that cruising was for them, but their Nicholson 26 was a bit small. Since then they have been building a Nick Skeates-designed Wylo 11 32-foot gaff cutter. Can Pyran is now in the water and will go looking for new tunes next spring.



The musically challenged sailor can take heart. Peter plays the celtic drum known as Bodhran in Irish and Crowdy Crawn in Cornish.



By using a bit of self-restraint, Paul and Sally Perreten keep their dockside and anchored audiences begging for more.

Tootling aboard

Because I earn my living as a harpist, I can't afford to let my fingers get really out of shape. So I have always sailed with a harp — except when cruising on a Tanzer 22 with my spouse, two kids, and a dog. Paul (clarinet) and I first played together in the high school band, and (with a slight 40-year detour) we play together most days now.

Cruising with a harp is a little like having a cranky teenager aboard, except it doesn't eat or tie up the head. My "sailing harp" is a small 22-stringed Celtic harp, "small" being a relative term when we're talking harps and boats. I have a colleague who sails a far larger boat in Nova Scotia with a six-foot concert harp. It occupies her bunk when she's not in it, but we don't know where it goes at night.

by Sally Perreten

If the harp is not an ideal cruising instrument, the tin whistle surely is, and Paul is one mean whistle player. The tin (or penny) whistle is simple, but don't underestimate it. All those keys on a clarinet are there to make it easier to play. A whistle is tamed by fingers alone. It can be an intimidating experience, but a year of practicing and a lot of listening should make anyone's playing acceptable in public.

We accompany our Happy Hour in the cockpit with Irish and Scottish tunes. We usually can be heard on nearby boats, and we love it when folks join us for a tune or a song or to tell us their tales.

Live, acoustic instruments such as harps, guitars, fiddles, whistles, and flutes are unlikely to be a harbor nuisance when decently played, in small doses. When we practice, we stay in the cabin so we won't inflict our efforts on anyone. Anchorages should be quiet, and we are ever mindful of the old adage: send your audience away begging for more.



Sally's father introduced Paul to sailing, but he was paying more attention to Sally at the time. Since then they've raised a pack of seaworthy children who are now all in their 30s and too busy to sail often.

Easy-to-make companionway hatch screens

It's amazing that sailboats don't come with screens for the companionway hatch. Whether you spend \$2,500 or \$250,000 on your boat, if you want to keep bugs out without putting in the drop boards, you're on your own.

The default approach has always been to get a piece of bug netting large enough to cover the opening and to weight the perimeter with chain or rope. But this is rarely satisfactory, as it leaves gaps around the edge. A screen fastened around the inside rim of the hatch with Velcro that opens with a zipper is much better. I've seen some nice screens made this way, but I never liked working a zipper each time I left the cabin. The most elegant solution is a screen with a teak frame that fits in place of the drop boards. These are difficult to make, however, and can be expensive to have custom-fit.

When it came time to build a screen for our boat, I wanted something effective and easy to make, preferably with no fancy woodworking required. What I came up with is based on the aluminum screen molding you can find in any home-improvement store. This aluminum extrusion comes in 8-foot lengths, and is held together with simple corner fittings. The screen is then held to the frame with a rubber bead that fits within the narrow inside channel.

You need a length of molding, a hacksaw, corner fittings, a rubber bead, a screen tool (to press the bead in place), and some aluminum screen. (Fiberglass screen is also available, but I have found the aluminum type to be more durable.) Use your drop boards as templates, and cut the molding to the proper lengths. The corner fittings have plenty of play in them, so it's easy to form the acute and obtuse corner angles of the drop boards. With a little trial and error, you should be able to match the dimensions of your hatch pretty closely.

I recommend making the screen frame a little taller than the combined drop boards, so the top seal is made by sliding the hatch up to the back edge of the frame, rather than over the top bar — but either approach will work. Finally, cut a piece of screen larger than the frame, and press the molding into place with the screen tool. Be careful when installing the bead not to distort the shape of the frame. (If installing the screen gives you trouble, you can have your local hardware store do it for a few dollars.) Trim off the excess screen, add some weather stripping around the edge, and you're done.

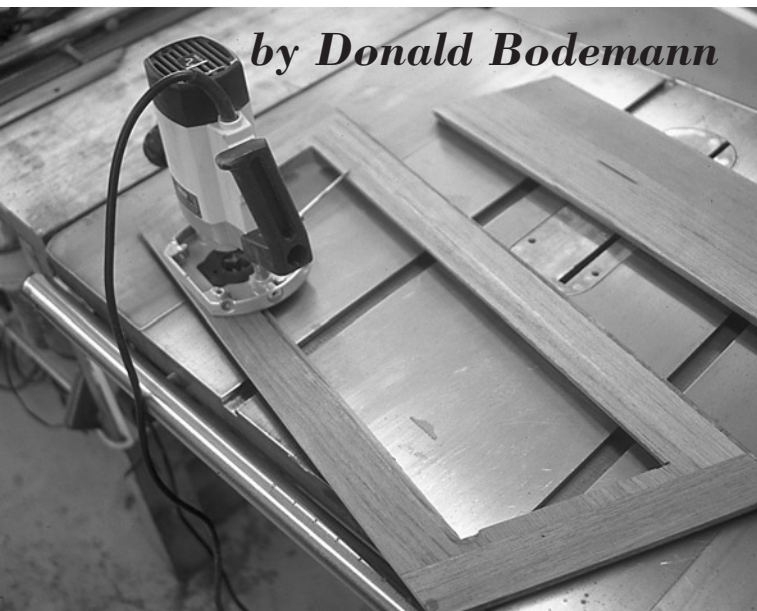
You can also use this approach to make a screen the size of just one drop board for those nights when you want just a little added ventilation.

The resulting companionway hatch screen is light, strong, and — unlike wood — maintenance free. It fits the opening snugly and is easy to reposition when you come and go.



Steve is a research chemist who moved from Utah to Michigan and took up sailing to replace skiing. He and his wife, Beth, sail Rag Doll, an Ericson 38, on Lake Huron. They spend each August cruising the waters of the North Channel and dream of retirement as liveaboards someplace warm.





Don's hatch before and after. In between, the workshop where this sort of transformation takes place.

Must boats have horrible hatches?

Have you ever wandered through a boatyard or marina and noticed how many nice boats have ugly hatchboards? It seems at least half are made out of plywood. Some still have the original boards and have been painted umpteen times. They look like they were ripped off the back of someone's garage. Of course, new boats have nice boards with teak frames and smoked Plexi inserts, but where can you find those for your older model sailboat? If you do find them, can you afford them? I did, in fact, find a nice set of vertical (saloon type) doors offered by Cruising Concepts (phone 800-899-3996) but decided to go with a homemade set.

I chose to use mahogany in place of teak. It's cheaper and easier to find, but it has similar characteristics, which make it a good wood for a boat. I like the idea of a smoked Plexiglas window, which offers some privacy but still lets some light in. Another thing that was important was the ability to remove the Plexiglas and have a screened window remaining.

My first attempt at hatchboards was for our 1972 Catalina 22. I used the old hatchboards as templates and framed out two horizontal "drop in" windows. I drilled and installed dowels to reinforce the corners. I then routed a step in the exterior for the Plexiglas. The bottom unit was not screened, and I screwed the Plexiglas to the frame with small stainless-steel wood screws. The top window Plexiglas was held in place by plastic cams that rotated. I was not too worried about security, because even though someone could rotate the cams and lift out the Plexiglas window, they would then have to cut through the screen and squeeze themselves through a rather small opening. I've always said, "Locks are for honest people. If someone wants to break into my boat, unremovable windows will not stop them."

The screening turned out to be fairly simple. I ran the boards through the table saw with the blade up just enough to cut a groove. If the groove wasn't wide enough I'd move the fence a little and take a second cut. The screen material was cut a little oversized and then laid on top of the frame. I then pushed surgical tubing down on the screen and into the slot. This procedure seemed to work quite well and, if done carefully, can give a nice tight screen. Be sure to keep the weave horizontal and vertical. I liked the way these hatchboards worked so well that I made the same type for our 1980 Cherubini Hunter 27. We cruised for 10 days one summer on Long Island Sound, and the ventilation through the new boards was a godsend. Whether you make the drop-in board type or the vertical "saloon" type, I can think of few things that will dress up an older boat more and be accomplished in only a few sessions in the wood shop, than a nice set of hatchboards.

Don is a certified ASE Master Auto Technician and an amateur musician (bass and 6-string guitar) who also designs, builds, and flies giant-scale radio-controlled model airplanes and has a private pilot license. Flying got expensive, so he bought a Sunfish, then an O'Day 17, then a Catalina 22. Cheryl, his wife, is happiest when the rail is in the water. Their current project boat is a 1977 Cherubini-designed Hunter 33.



The bookshelf groans and sags as new nautical books are added

A passionate look at Buzzards Bay

Logs of the Dead Pirates Society, A Schooner Adventure Around Buzzards Bay, by Randall S. Pepper

(Sheridan House, Inc. 2000; 256 pages; \$23.95).

Review by Tim Speevack, Branford, Conn.

On a sunny Fourth of July, six high-school students and their instructor join author Randall Pepper aboard the schooner *Sarah Abbott* for the first of

three cruises on Buzzards Bay. The students are participating in the Oceans program, which brings students from all over the globe together to learn about marine biology through classroom and on-water training with experienced field biologists as their instructors. This particular summer, the program will focus on a "thorough and coherent investigation of Buzzards Bay." It is this investigation that forms the backdrop for the main focus of the book: Randall's loving and thorough description of Buzzards Bay.

While it's not intended as a cruising guide, Randall shares some of his favorite hidden anchorages with us, along with his experience from many years of sailing these waters. We also learn about the bay from the students. With each location they visit, we learn about the changing ecosystems in the bay, and projects that are under way to help solve the current problems, like the scallop restoration project on the Westport River. Randall delves into the history of each location, giving insight into each area. He remembers the time the Wampanoag Indians used these beaches as their summer camps and the time the wealthy elite built rambling estates there in the 19th century. And he includes the early whaling ships along with the fisheries of recent years. The combination of these perspectives, young

and old, present and past, gives the reader a deeper understanding of the bay than any cruising guide could.

Logs of the Dead Pirates Society also tells the story of the students who sail on the *Sarah Abbott*. The Dead Pirates Society is a club into which the teenagers are initiated during their cruise. In the head on *Sarah Abbott* is a plank that present and past crewmembers have signed, leaving an oath cast in wood to live up to the motto "Stir it up!" Though the teenagers are not the main storyline of the book, they contribute a bit of life to what might otherwise be a dry subject. The observations they make throughout the book provide an interesting contrast to Randall's own and seem to surprise even him. Throughout the book, Randall talks about a lingering "saudade," or uneasiness, and in the end, I think it is the perspective of youth that resolves his saudade.

The reader cannot help but yearn to explore Buzzards Bay. I found myself reaching for the chart again and again as the story progressed from one harbor to another. Above all else, *Logs of the Dead Pirates Society* is about the bay. From the inner harbors to the windswept shores of Cuttyhunk, Randall demonstrates his great respect and love for the bay and is passionate about wanting others to feel the same way.



Is liveaboard life for you?

Living Aboard, by Gordon and Janet Groene (Bristol Fashion Publications, 2000; 246 pages; \$24.95.)

Reviewed by Rachel Apter and Dion Kolliopoulos, San Diego, Calif.

As sailors to whom the thought of living on a boat is about as appealing as living in a dark and musty cave, we were wary of this latest guide to living aboard, assuming it would be yet another book touting the wonders of the liveaboard life. Surely the authors of this book will be no different than so many others — painting a rosy picture of the perfect life that awaits those of us who free ourselves from the shackles of

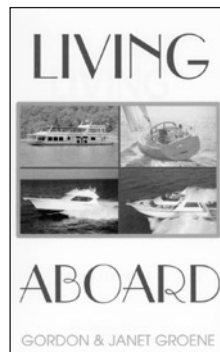
everyday life and sail off into the sunset.

This is not that book, and these are not those authors. *Living Aboard* is a wonderful guide for all who ponder turning a boat into their home, for those who have already made up their minds and are preparing to pack up and do it, and for those who are living aboard. It is divided into practical sections, covering everything from choosing your boat to the equipment needed, unforeseen costs, personal belongings, medical issues, mail, kids, pets, tools, cleaning, safety, security, and how to gracefully return to shore-based living.

Sometimes this attention to detail goes overboard. The chapter on generators and refrigeration systems was overly technical and difficult for the average reader. This discrepancy could be attributed to the differences in writing styles between Gordon and Janet. Readers who are more technically inclined may have an easier time understanding and enjoying those chapters we found dry and difficult.

Aside from those sections, the book was easy to read and full of useful information. It offers options and advice that you may not have considered. It should be kept in your nautical library onboard or on the hard as a reference book for those times when you need a professional opinion. This book is not meant to be read once and discarded; even the physical structure is different than "ordinary" books. The book is bound with a plastic comb, and the cover is heavily laminated. The Groenes intend for this book to be able to withstand the rigors of boating life.

If you are entertaining the idea of moving aboard, this book is a must read. It should be a part of your library because you will refer to it at all stages of your adventure: planning, packing, selling, equipping, moving, living, and going. It's not a book that will convince you the liveaboard life is for everyone; it's a book that will help you decide if living aboard is the life for you.





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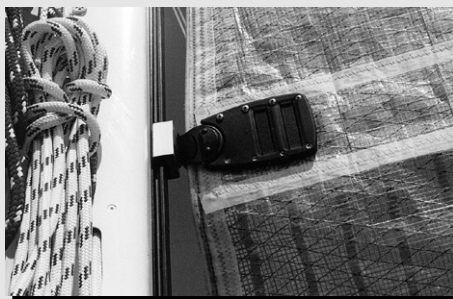
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Answers to your boating questions

Boatowner's Handbook, by John Vigor (International Marine, 2000; 176 pages; \$14.95.)

Review by Roy Kiesling, Santa Cruz, Calif.

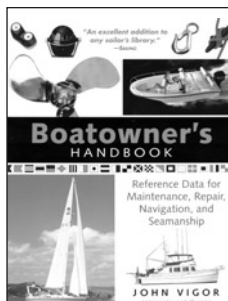
In the 7,000 years or so since humankind first discovered the joys of “messaging about in boats” (in that immortal phrase from *The Wind in the Willows*), many lessons have been learned to increase the pleasure and convenience of the experience and to enhance the likelihood of surviving it. In his small volume, *Boatowner's Handbook*, John Vigor has succeeded masterfully in setting forth the important ones, while producing a book so enjoyable that it can be read for pleasure to pass part of a rainy afternoon at an anchorage or before dropping off to sleep at night.

Starting with the barest fundamental of the most elemental boat (What is the smallest practical length of dinghy to carry two persons? Answer: seven feet), the author goes on to address in concise and orderly chapters a full range of essential topics, bringing it up to the present day with a clear statement of the relative roles of GPS and Loran for navigation. Book publishing has its time constraints: the book was completed too early to know that GPS “Selective Availability” was to be turned off on the first of May, 2000, and not late enough to mention the WAAS augmentation that is coming for GPS, or Digital Selective Calling for VHF. There is still a place for magazines and for dockside news.

What the book does offer is a treasure trove of the sort of information you need in a hurry to get on to the next step of a project. What size pilot hole do you drill for setting a wood screw? (Hardwood 90 percent, softwood 70 percent of the screw diameter.) What is golden advice to take with you when buying through-hull fittings? (“... connecting fittings should all be bought at the same time and checked for compatibility.”)

But this is by no means a “cook-book.” For questions such as hull

stability and sail center of effort that simply have to be calculated, the formulas are given, but require no more than multiplication and division. In the area of maintenance, the table of adhesives and sealants is excellent, while the author wisely recognizes that he serves you best by giving you the vocabulary to discuss your particular problem with a local expert on the scene.



For those who dream of cruising, there are pages diagramming the annual cycles of world weather patterns and a concise guide to local forecasting with wind vane and barometer. If the boat of your dreams exists only on paper, you will find invaluable diagrams showing the proper dimensions for bunks, eating

tables, and nav stations. And finally, a basic provisioning list, with the shelf life of foods and typical weekly consumption per person.

In a recent past life, I was involved in replying to nautical questions that arrived at the office of a major marine supplier. One thorny question prompted me to say that our only hope was to find a grizzled mariner and ask him. I found one and got the answer, and “grizzled mariner” became a watchword in our small group. This book places one as near to your hand as your bookshelf. If I were outfitting a vessel today, a copy of *Boatowner's Handbook* would go on the list shortly below the items that the Coast Guard requires to be carried, probably just below the rigging knife.



Classic Fastnet book republished

Fastnet, Force 10, by John Rousmaniere (W. W. Norton & Company; 1979, 2000; 287 pages; \$14.95; paperback)

Review by Donald E. Bowen, Valley Center, Calif.

Force 10: Wind speed 48 to 55 knots. Very high waves with long overhanging crests. The resulting foam in

great patches is blown in dense white streaks along the direction of the wind. The whole surface of the sea takes a white appearance. The tumbling of the sea becomes heavy and shock-like.

Visibility is affected. — Beaufort Scale of wind and sea conditions

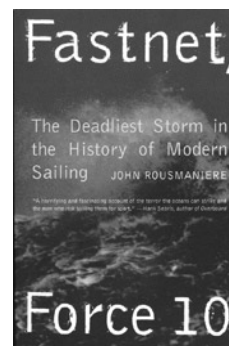
Salt water weighs 64 pounds per cubic foot, and a moderately large breaker 6 feet high, 10 feet across, and 6 feet thick carries, at a speed as high as 30 knots, 23,000 pounds of water. The average boat in the Fastnet Race weighed considerably less than that.

Tales of the sea are filled with stories of small boats in large storms. This reprint of John Rousmaniere's 1979 book is a true tale of many small boats in a very large storm. The English Fastnet Race of August 11, 1979, raced small and large boats through a very large storm to become, as the subtitle says, “The Deadliest Storm in the History of Modern Sailing.”

Numbers of boats sunk (5), boats abandoned (19), and crew swept overboard and lost (15) become more than just numbers when interspersed with the stories of the survivors clinging to broken boats and desperate rescue efforts. John tells the stories of boats that had an easy time and about boats that lost crew overboard never to be seen again. John also includes stories of heroic rescue efforts by the Royal Navy.

This book is one that should be started when you have time to read it through. It is well written with many personal observations as a crewmember on a boat in the race.

He also includes suggestions on what happened, and how many of the problems could be prevented in the future. This updated version includes a comparison to the Sydney-Hobart race of 1998 and what the yacht racing community did or did not learn. It is a must read for anyone venturing beyond the shoreline.



View before you wedge your mast

Installing the Spartite Mast Wedge Replacement System,

second in a series, by Pat and Paul Esterle (Cap'n Pauley Video Productions, 2000; 22 minutes; \$19.95 plus \$3.50 shipping and handling.)

Video review by Bill Dimmitt, Sioux City, Iowa

We've all been there. You've got a wonderful old boat that's begging for some serious TLC. But your list of wants and needs is long, and your boating budget is (as always) stretched beyond fiscal reason. What to do? I

suspect the answer for Pat and Paul Esterle came in a flash of inspired desperation. As long as they were going to do all this stuff anyway, why not record their results and offer the videotapes to the rest of us? Blunders and Band-Aids aside, they would try to show us the way. Wish I'd thought of it.

Now put yourself in the Esterles' well-intentioned Docksidiers, and you'll get an inkling of what to expect. Slick it is not. But it has an appealing, real-world honesty that I hope won't become too polished as things progress. Paul apologizes for this perceived shortcoming up front, and you know he's one of us. He makes no pretense about being an expert, and his low-keyed, let's-do-this-together approach is refreshing and informative.

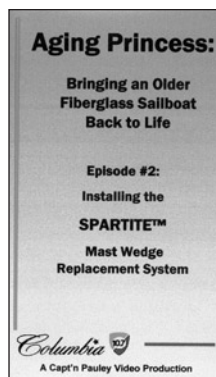
Watching the videotape, it becomes clear that casting Spartite is really pretty simple. Nearly everything needed comes with the product. The secret, as with so many things, is careful preparation. Not the least of which is getting your mast properly positioned — and this isn't mentioned in the tape. Spartite is a one-shot deal, so do your homework. Other than that, each step is documented reasonably well and potential users will soon realize that installing Spartite is easier than sailing your boat. I suspect this was Paul's first experience (why would you need a second?) and, just like the

rest of us, he had to open the box and dive in. It's reassuring that things turned out so well. But the end result can only be rated average, due to minor cosmetic issues that others can avoid. Therein lies the value of this tape: watching it will give you an insight that otherwise could only be gained from experience, and

you'll probably do a better job. My only real criticism is the use of plastic model paint as a final finish. One-part polyurethane is, and should have been, the obvious choice.

So if you're curious about Spartite, but afraid the project would be difficult, or you might botch the job, this tape may ease your mind. It won't win awards for cinematography, but it has Spartite's blessing and that should speak for itself. To its

credit, the company also has a Web site <<http://www.spartite.com>> that provides an abundance of serious technical information. Check it out before buying the tape or the product.

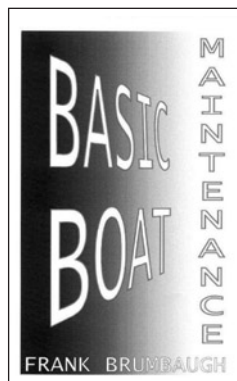


More than maintenance

Basic Boat Maintenance, by Frank Brumbaugh, (Bristol Fashion Publications, 2000; 178 pages; \$24.95).

Review by Ted Duke, Fairfield, Va.

This book is not just about maintaining a boat. To quote the author, "This book departs from the limited scope of similar books in that the author's definition of boat maintenance includes the maintenance of safety, convenience, and healthful conditions for all aboard." This is not a comprehensive repair manual. Although some repair procedures are included, the idea of the book is to assist boat owners in maintaining their boats on a regular schedule, instead of repairing things as they break. If these procedures are followed, boat owners will face fewer



"emergencies" caused by a sudden failure of equipment. The book is written for boaters who cruise extensively, but there is a wealth of information that any boat owner needs to know. The author has included some information applicable only to sailing vessels, and some only to motor vessels, but most of the information is applicable to any vessel.

The Annual or Start of Cruise Preventive Maintenance List adds items not normally checked daily, but which should be checked prior to any cruise. The daily, weekly, and monthly preventive maintenance lists are very complete, with items to check, what to inspect for, and suggested action if you find a problem. Included are tables of wire sizes for DC circuits, wire sizes for AC circuits, the storage life of commonly used foods, and troubleshooting guides for gas and diesel engines. There is an extensive list of tools and supplies, with indications of which are needed for daysailers, mid-sized cruisers, long-term cruisers, and liveaboards.

The book is printed on acid free, mildew resistant, archival quality paper. The covers are laminated. The binding allows the book to lie flat so you can actually use it without holding it. Unfortunately, the maintenance tables, which contain very useful information, have very small type. They are readable, but will be difficult for some readers to see.

In most cases, there probably is not enough detailed information to enable

you to correct a problem. The strength of this book is in the excellent preventive maintenance ideas and the checklists that will help you discover a problem before it becomes an emergency. If boaters will use this book as a stimulus to keep ahead of their potential problems, boating will be more enjoyable for them. *Basic Boat Maintenance* would be a valuable addition to any boat

owner's library.





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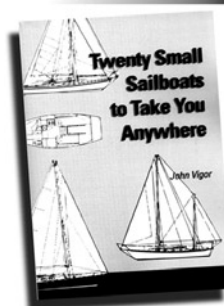
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Good Old Bookshelf

From Jerry's well-thumbed collection



Jerry Powlas,
Technical Editor

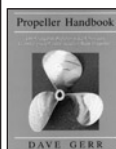
If you're looking for holiday gift ideas, consider these selections from my personal bookshelf. Books make memorable gifts that will be treasured for years.

While I'm talking about books, let me introduce Bookmark. Mark Busta joined *Good Old Boat* magazine as Director of Circulation and Merchandise. When he traded in his gun and badge at the St. Paul police force for a Mac Quadra 650 and a desk in the *Good Old Boat* headquarters, he brought with him a load of skills we needed. Mark's new professional nickname is Bookmark. One of the services he will offer is finding books for our readers. If you don't see the book you are looking for, ask Bookmark.

Jerry Powlas

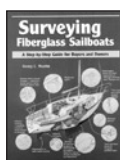


Mark Busta,
Bookmark



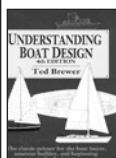
Propeller Handbook, by Dave Gerr. Propeller selection can be simple or complicated. Doing a thorough job involves engine, hull, and propeller characteristics. This book shows you how to size an engine to a boat and how to choose the prop you need. For those who really want to know how all these components relate to each other, this is the book. — \$32.95

Price	Quantity	Extended price
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Surveying Fiberglass Sailboats, by Henry C. Mustin. Henry's business is looking for what can go wrong, and finding it when it does. A good reference book, this is also an excellent starting point for all boat buyers. Owners wanting to do a preliminary survey of their own boats will find it useful as well. — \$17.95

\$17.95	_____	_____
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Understanding Boat Design, by Ted Brewer. Ted explains the process of boat design in a way that helps the reader understand how the various design attributes combine to make the complex compromise that every boat design becomes. I frequently use this book as a reference. Ted is a *Good Old Boat* contributing editor and has added a lot of value to our pages. — \$16.95

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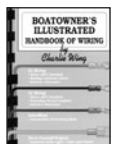
The Cruising Multihull, by Chris White. I've read this book cover-to-cover more than once, and I go back to re-read sections. Multihulls make fine cruisers, and reading this book will allow you to understand the design compromises associated with a variety of types. Caution: this book will make you want one. — \$27.95

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The Nature of Boats, by Dave Gerr. This book pulls together a lot of the nautical discussions Dave has written over the years. It covers a wide range of topics associated with the design characteristics and attributes of boats. Once you are familiar with what is in there, it is a great reference. Getting familiar with what's there is a pleasant activity. — \$21.95

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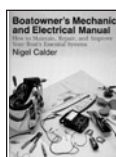
Boatowner's Illustrated Handbook of Wiring, by Charlie Wing. Charlie introduces the basics and moves on to the complexities of marine AC and DC circuits and equipment. This is a reference I use often and recommend for those who want a strong command of this subject. — \$29.95

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Understanding Rigs and Rigging, by Richard Henderson. There are a lot of ways to put sails on a boat, and this book covers most of them with its detailed descriptions of the common rigs and comparisons of their attributes. I use this book as a reference and appreciate the remarkable level of detail. — \$24.95

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Boat Owner's Mechanical and Electrical Manual, by Nigel Calder. Nigel's greatest strength is in the way he researches his topics. This book is considered by many to be the standard reference for mechanical and electrical repair and maintenance by owners. It is also a good place to look when you want to know how something works and to see a drawing of the internal parts of a device. — \$39.95

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Ivar Dedekam			
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Continued from Page 3

photograph of this event and a brief explanation, try http://antwrp.gsfc.nasa.gov/apod/image/0005/greenflash_casado_big.jpg.

I'm building a Classic 37. I find your magazine invaluable, and I don't mind paying your Canadian price.

Vince Weeks
Troy, Ontario

I second that!

You will probably get some mail from other visionaries and dreamers regarding that cynic who wrote that the green flash is nothing more than retinal fatigue. He is most assuredly wrong. Keep searching, sailors!

No less an authority than Dr. Marcel Minnaert, whose marvelous book, *Light and Color in the Outdoors*, describes how the flash works. It takes up several pages and diagrams, and he also has a color photo of it. He explains it in terms of refraction and optical principles and states, "The phenomenon is very transitory: it lasts only a few seconds. Once, by running up the slope of a dyke 6 meters high, I was able to watch the green ray for 20 seconds; at times it became bluer, and at times whiter, depending on whether my own pace was too slow or too fast. It should be possible to see it occasionally from different decks of a ship in turn." He also says in one very special case of abnormally strong ray curvature, it was seen for 10 seconds.

So don't give up the search. His book details many phenomena and explains some I've seen while sailing: mirages, sun dogs, fog bows, distorted sun shapes, and things to watch for on a star-filled night. It's an excellent book for any nature watcher, though he doesn't spare you the math formulas and rigor!

Susan Peterson Gateley
Wolcott, N.Y.

Boats by the breezeway

Two articles in your September 2000 issue, "Crossing the Asphalt Ocean" and "Bringing Home Baby," were informative, but I'd like to add a couple of things for others contemplating keeping their boats at home. I've had my 1966 Cal 30 on the side of my carport for four years with about two years to go. I thought it would take me two years to get her in the water, but the refit turned into a total restoration.

The trailer idea is a good one and might be the answer for some. For me, it was easier and cheaper to use jack stands. I used a boat moving company Brownell Systems, 800-BOAT-HAUL. They sold me used jack stands for \$50 each. Two years after moving the boat to our house, they came back to lift the boat up again so I could replace the blocks and plywood that had been attacked by termites. (I had used cheap plywood, thinking the boat would be in the water in two years.)

A word of caution for people considering keeping a boat at home: check your city code to see if there are laws to prevent you from doing this. Many communities are passing laws to prohibit boat and RV storage on your property.

Tim O'Connell
Jacksonville, Fla.

That was *your* yawl?

It was a nice surprise to see a snapshot of our little cat yawl, *Dabbler*, in the September Mail Buoy. In case some reader might wonder what kind of good old boat she is, I write to

identify her as a transmogrified Marshall 18 catboat, vintage 1966. One advantage of a vintage (bargain) hull is the license to tamper with the original design to make it suit requirements. In our case, we wanted a more versatile sail plan than the single big sail, all-weather protection in the cockpit, and headroom "below." We had a lot of fun cruising in her and racing her against much bigger boats. She's for sale now, since a Marshall 22, vintage 1971, drifted under our noses with a begging price tag and tempted us to get out the sabre saw, epoxy, and plywood and do it all over again.

Stuart Hopkins
Wicomico Church, Va.

Electrolysis

In the May 2000 issue Mark Smaalders describes his electrolysis within his Lion Class sloop. Such problems were very common with British-designed and -built yachts throughout the 1950s and early 1960s. The mixture of galvanized iron floors and bronze or copper rivets, or bolt fastenings, was permitted by Lloyds, even on their best 100A1 vessels, and led to countless problems. For some mysterious reason, two similar vessels fastened the same way may react differently, but mahogany is particularly prone to attack (resinous timber, such as pitch pine or larch or teak, frequently used below the waterline before the war, is not so susceptible, which is why this problem is unusual on older boats. On U.S.-built boats, using high-quality monel or bronze floors and steps, this problem is almost non-existent, *except* when bonded).

Where a vessel "went electric," as Lloyds surveyors like to call it, either due to mixed metals or to bonding, the bronze floor bolts were often ordered replaced with galvanized bolts. This immediately led to further problems within as little as 24 months, for the wood was saturated with copper salts, and hydroxyl ions instantly attacked the galvanizing and the new bolts. I had experience with this in a vessel, designed by Robert Clark and built in 1956, also strip-planked like the Lion. The problem was solved by over-drilling the bolt holes to the floors to reveal clean timber, bunging the holes and neutralizing the wood with vinegar and then saturating the steel with black varnish (Stockholm tar); replacing the bolts with silicon bronze fasteners, laying the strap floors on bituminous felt to isolate them from the frames, fitting a flush-cut piece of nylon pipe inside the thickness of each strap floor to isolate the bronze bolt from the galvanized iron and placing a nylon washer beneath the head of the bolt, thus the bronze bolt was totally insulated from the strap floor, and no problems were ever encountered again.

I fear that Mark may encounter problems in the not-too-distant future. It is not advisable to use stainless steel immersed in wood below the waterline, as oxygen starvation leads to rapid crevice corrosion in the stainless bolts. For this reason it is never advisable to refasten a conventionally carvel-planked wooden vessel with stainless screws (stronger and less expensive than bronze or monel). It is always wise to stick with the original material which, if of suitable quality, should have a life of at least 30 years. Alternatively, re-floor with oak timbers, but you lose space in the bilge.

Patrick Matthiesen
London, England

Hang on to your Faryman

Last year my buddy and I rebuilt a Faryman 25-hp diesel. Initially we couldn't find replacement parts for it without having them shipped from Europe through a company in New Jersey. However, we found that the exact engine, air cooled, is

currently being used in this country in the heavy construction field. All the non-marine-specific parts are easily available and much cheaper. The only parts we couldn't find were those used for the freshwater cooling unit! Don't throw those Faryman diesels away yet!

Frank Soares
Freedom, Maine

I know that boat!

I was pleasantly surprised to see the cover of the March 2000 issue. I recognized the boat right away, even though there was no mention of it anywhere in the magazine. The painting is of *Northern Spy*, a beautiful schooner located here on Lake Champlain. It is on a mooring next to mine. The boat was totaled last summer in the remnants of thunderstorm Floyd. The good news is that it has been repaired and is back in the water. The new owner was quite surprised when I told him his boat was on the cover of a great national magazine. But, he had never heard of *Good Old Boat*! Could I take advantage of your free issue offer to one give to him? I'll bet he would like the March issue and would probably subscribe once he saw the magazine.

Carl Dow
Hinesburg, Vt.

Our response to Carl was that it couldn't be the Northern Spy, since artist Dave Large is a West Coast artist (his Web page is <<http://www.seadragon.com>>.

Nevertheless, we put the two of them together with the help of e-mail, and lo and behold later that day:

We hear from Dave

Thanks for the copy of your e-mail to Carl. He is correct. The schooner is the *Northern Spy*. It belonged to Mike LaVecchia, owner of the Whistling Man Schooner Company on Lake Champlain. I was sorry to hear that the schooner was damaged.

Dave Large
Troy, Mont.

And we hear from Carl

I looked at the artist's web page, and he does say the boat is *Northern Spy*, in Charlotte, Vt. The ring buoy on the shrouds is a dead giveaway. Thanks in advance for sending a copy of the March issue; I'm sure the present owner of *Northern Spy* will be thrilled!

Carl Dow
Hinesburg, Vt.

Weird thoughts and dreams

I look forward to getting my hard copy of

Good Old Boat in the mail every two months. It's by far the best sailing mag ever for folks like you and me! Call me a traitor to my trailersailer mantra, but I've had weird thoughts and dreams lately of getting her fixed up and selling her so I can buy a classically designed daysailer! Somewhere in the 16-24 foot range, wood (or glass over wood), with classic lines. I'm not even sure what makes this "class" covers, but I've seen some for sale that are absolutely beautiful, and I want one! The "new classics" are far too expensive, so I'll be looking for one to work on as a project.

Thanks for the renewal notice. Very well put. I can't stand the way other mags do their renewal process. Your common sense is a credit to sailors everywhere. As they say, my check's in the mail!

Adam Meyer
Topsail Beach, N.C.

No, please not us!

Well, it's happened again. Every time a subscription renewal shows up, I go through the hand wringing. With two kids in college, I'm always looking for places to cut spending. So when the *Good Old Boat* renewal came to the surface on my desk last night, I looked at it pretty hard before putting it aside and postponing the decision for another few days. But then I got in bed and grabbed the latest issue from the nightstand. I read a couple of articles and fell asleep with the decision made. Here's my renewal check. Thanks for the good information and interesting reading.

Jim Bauman
Lyle, Wash.

Thanks, Jim. Knowing it was a near miss, we'll try harder. We sure hope those kids graduate soon. We can't stand the suspense!

Hard and soft both

I was thinking as I was looking at the July issue of the magazine, reading an article on spiders, and looking at Lorne Shantz's paintings . . . that one of the major reasons I like your magazine is you not only give some solid technical advice and articles on the type of boats that I like, but you celebrate the softer side of sailing, too.

Ed Zeiser
West Hartford, Conn.

First dibs on our copy!

One definite advantage of having Larry out sailing this summer (he's delivering a

boat across the Atlantic) is that I get first crack at *Good Old Boat* magazine! I'll sure be glad when he comes home, but in the meantime there's no racing to the mailbox, no looking for the new copy in vain to find he's already tucked in and reading it cover to cover, no games of "paper, scissors, rock" to see who gets it first . . .

Judy Taylor
Minneapolis, Minn.

That did it!

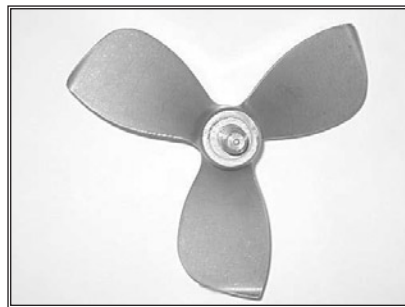
I am really glad to have found your magazine. Reading the issue I bought on the newsstand convinced me to buy a 1974 Allied Seawind to work on with my son. We now have two sailboats – the Allied and a Bayfield 25 – one for northern Michigan and one to be used in Florida.

Dan Singer
Sylvania, Ohio

T-shirt contest?

Good Old Boat is becoming a veritable force in the industry. I like the magazine better with every issue. It will be fun to see which T-shirt wins. I went with the cover art. (*This was in response to a newsletter e-mail message saying we were*

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thrilled to see T-shirt sales taking off! - Ed.)

Peter King
Signal Mountain, Tenn.

I'm not loaning mine

Good Old Boat is the best boating magazine I've seen - really hits the things I need to know to keep my good old boat (1973 C&C 30) afloat. I have a lot of friends who also have good old boats, but I won't give them my copy (because I'll never see it again), but I would like to take you up on the offer of some extra copies to pass on to them, since I suspect they will subscribe.

Ed Waible
Newport News, Va.

Same here

You bet I would love to have 6 or 12 copies of *Good Old Boat* magazine to hand out to other GOB friends and others at the marina. I have told a lot of people about the wonderful magazine, and I have let some of my closer friends borrow my copies; but I make sure that I always get them back. It's still the very best boating magazine I have ever read.

Donna Palmer
Pleasant Lake, Mich.

Make that three!

I love your magazine. It is refreshing to read a magazine all the way through. Other publications I stop reading 1/2 way through when I get to the charters and broker listings. Keep up the good work. (In many cases) I buy a whole magazine but only get to read 1/2 of it.

In your newsletter you said you had some extra July issues. I would be happy to pass them around to fellow boaters. Our marina is full of good old boats and I am sure they would love to find out about your magazine. I tell them about it, but I don't give them any of my back issues. I always seem to go back to them for reference material. I just can't part with them!

Ken Dahlstrom
Lake Mary, Fla.

We've got spare copies of the September issue if you've got some sailing friends to introduce to Good Old Boat. Get in touch with Karen: karen@goodoldboat.com, or 612-420-8923, alt area code: 763-420-8923.

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For as long as I can remember, Jimmy Buffett's song "I Have Found Me a Home" plays through my mind whenever

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I get that "contented feeling." Corny, right? And so it did as I read through my first copy of *Good Old Boat*. Since subscribing several months ago, I've let my other subscriptions lapse. Unlike those other magazines devoted to flashy new boats and gadgets, *Good Old Boat* appeals to my fascination not only with sailing, but also the art, science, and romance of the vessels themselves. What a great combination! Your publication provides a wonderful balance of technical articles (no dumbing-down, please), history, art, and prose. It's obvious that you and your contributing writers care about these beautiful machines we use to grab hold of the wind. Very few magazines these days have that quality that lets the editors' and writers' love of their subjects shine throughout the entire magazine. You really are creating a community of sailors who share a joy in caring for older sailboats. Mind if I stay for a while?

James Cowhey
Manheim, Pa.

James, we hope you'll stay forever!

Fame at last

Thanks for the pix and the extra copies (of the September issue with the *Westsail* article featuring the Macks' boat Oo-La-La), we have to admit that we bought four copies on our own. A funny thing happened this past weekend at Fawcett Marine, the big supply store in Annapolis. A friend, Fran, who works there, greets us with: "Hey guys did you see the article about Westsails?" We couldn't hold it in and blurted out, "That's our boat!"

Jeff and Julie Mack
Somers Point, N.J.

On the subject of the Westsail article, we just learned of a change in address for the Westsail Owners' Association: P.O. Box 3471, Merrifield, VA 22116-3471. Pat Tilson is taking over for Eileen Oelschlager.

Even in South Dakota

Last Saturday morning, while I was standing at the checkout at the Yankton, S.D., Ace Hardware with my bottles of Simple Green and Tylex a voice from behind commented on my Atlantic Sail Traders T-shirt. I turned and asked if he was a sailor, already knowing the answer. He said he was, and there began a conversation that spilled out onto the sidewalk and into the street and lasted nearly an hour. Along the way he suggested that I look into a magazine devoted to older boats. I stopped him in

mid-sentence and said I knew all about the magazine and had even written an article for it a while back. At that he said, "So did I."

As it turns out, I was visiting with Nelson Stone (who wrote the Reflections piece in the September issue about ashes in the wind). He's a Yankton resident, teaches philosophy at the local college, and also is pastor of a rather large congregation in town. What a neat guy. He's even a woodworker, like me, and said I could use his shop whenever I was in town and needed it. Just like that.

This kind of thing is what makes our sport/lifestyle so rewarding. Out of the blue we are drawn to one another and already know we're friends even before we speak. What a great community we belong to.

Bill Dimmitt
Sioux City, Iowa

Send questiona and comments to Good Old Boat, 7340 Niagara Lane North, Maple Grove, MN 55311-2655, or by e-mail to jerry@goodoldboat.com. Please limit messages to 150 or fewer words. We reserve the right to edit.



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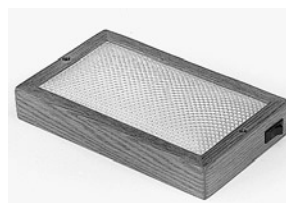
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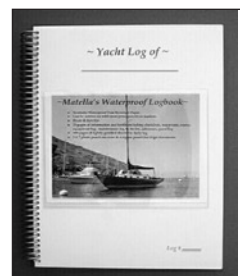
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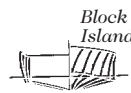
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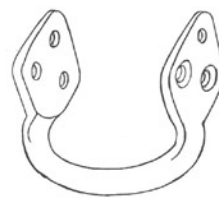
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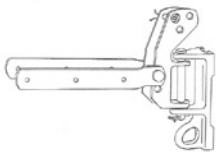
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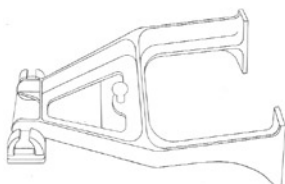
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The holidays are coming

NEW! Good Old Boat T-shirts:

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- Museum view

Summer-weight (6.5-oz) denim shirts:

- Long-sleeved
- Short-sleeved polo style

Ball caps and sun hats:

- Denim ball caps
- NEW! Medium blue ball caps
- Tilley-brand (T3) sun hats

Embroidered and still below retail prices! Natural color,
2 3/4-inch brim. Sizes 7 - 7 5/8. (Ask about other sizes, styles, colors.)

	size/quantity				
	s	m	l	xl	xxl
na	—	—	—	—	—
na	—	—	—	—	—

	size/quantity				
	s	m	l	xl	xxl
na	—	—	—	—	—
na	—	—	—	—	—

total quantity	extended price
_____ @ \$19 ⁰⁰ _{US}	= _____
_____ @ \$18 ⁰⁰ _{US}	= _____

total quantity	extended price
_____ @ \$32 ⁵⁰ _{US}	= _____
_____ @ \$36 ⁰⁰ _{US}	= _____

_____ @ \$16 ⁷⁵ _{US}	= _____
_____ @ \$15 ⁵⁰ _{US}	= _____
_____ @ \$53 ⁰⁰ _{US}	= _____

Possible styles for personalization

Block	ATHLETIC BLOCK
Brady Script	BLOCK
Brush Script	BRUSH SCRIPT
Decorative Script	
Freehand	FREEHAND
Lab Notes	LAB NOTES
Mistral	MISTRAL
Monotype Corsiva	MONOTYPE CORSIVA
Rockwell	ROCKWELL
Roman Block	ROMAN BLOCK
Times Roman	TIMES ROMAN
Plain Script	
Roman Script	

Personalization (two-piece minimum)

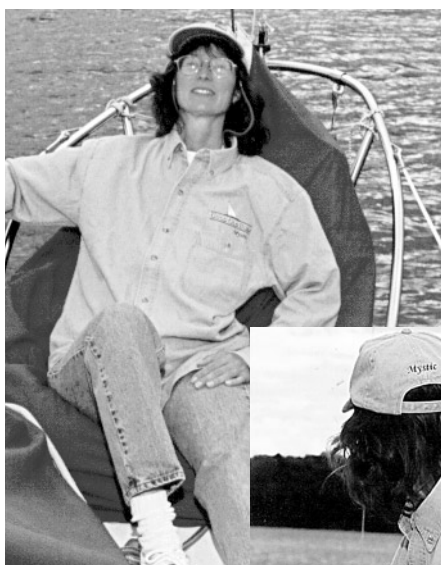
For an extra \$6.⁹⁵ per item, you can have one or two lines added. For denim shirts: the lines go below the Good Old Boat logo above the left pocket. Want something on the sleeve of your short-sleeved denim shirts? We can do it! For Tilleys: personalization goes on the back of the hat. For ball caps: personalization can appear in front with the Good Old Boat logo or in back. Tell us how you want yours. We'll choose a color for personalization. If you've got a special color in mind, ask. We'll do the rest!

Shipping/insurance

\$5 for shipping and handling for one item, \$6 for two, \$7 for three items, etc.

Total

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GOOD OLD BOAT

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Make someone happy for the holidays with logo stuff from *Good Old Boat*

For one thing, you can make the editor happy. Editor **Karen Larson**, at left modeling the denim ball cap and long-sleeved shirt, doesn't just lounge around on jib bags, you know. She designs this logo gear. And, as you might suspect, she takes great joy in seeing someone else actually wearing it. So make a couple of people happy – your recipient and Karen – when you give a shirt or hat to someone on your gift list.

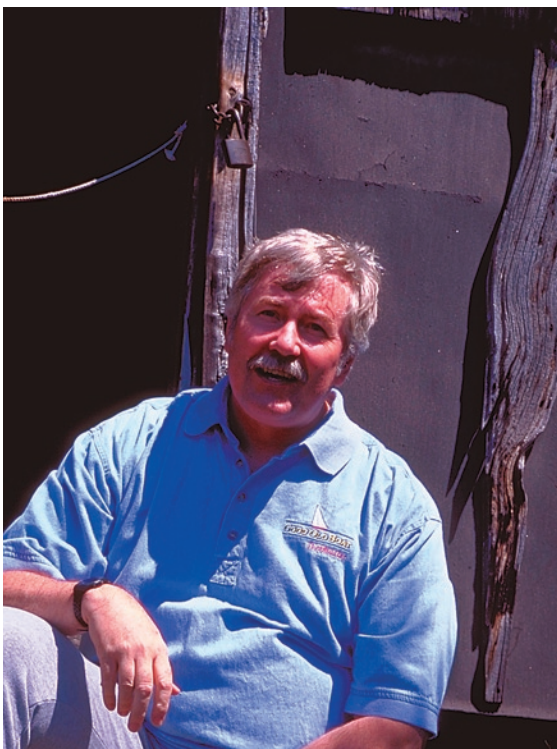
we've got great gifts!

Ted and Betty Brewer, at right, wore their long-sleeved denim *Good Old Boat* shirts at the recent Classic Boat Show in Victoria, B.C. You don't get the ribbon with your shirt. You have to earn that.

Good Old Boat webmaster **Jerry Stearns** is pictured below. As a condition of working for us, he wanted a short-sleeved denim shirt and a sailing weekend. He got both (and a little sunburn besides).



John Boll, below at left, shows off the front of the new *Good Old Boat* T-shirt. **Dave Whittier**, below at right, is wearing the "Will work for boat parts" shirt.



At far left, **Terry Chism** contemplates the lines of the new boat in the marina while wearing *Good Old Boat's* new museum T-shirt. This art was on the cover of *Good Old Boat's* November 1999 issue. Terry sails a Pacific Seacraft 34 in the Apostle Islands of Bayfield, Wis., and beyond.

At left, **Mark Busta** *Good Old Boat's* director of circulation and merchandising (aka Bookmark) models the newest medium ball cap. It would look good on you, too.

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Photos continued from Page 37

shooting a light object against a dark background the object will be overexposed as the camera attempts to compensate for the dark area in the picture, even without a flash. A spot meter allows you to set the exposure for the subject. Your camera operations manual can tell you which you have. If it is not specific, assume that you have an averaging meter. Reduce background depth for more consistent exposures.

Equipment

Close-ups are difficult with pocket cameras. They tend to have 35 mm or even 28 mm lenses. A wide-angle lens will distort the center of a closeup and exaggerate the center of the picture. A 50 mm lens will give you the most realistic image. What about Polaroid cameras? I don't know whether it's the zone focus of most Polaroid cameras, or the developing process, but these pictures do not reproduce well. Don't be afraid to use a mild telephoto (85 to 110 mm) on round objects. It will tend to flatten them out and make a label more readable. The downside is that you have to be farther away from the subject. Telephoto lenses also require more light, increasing the reflection, shadow, and focus problems. Using a telephoto lens on a boat shot raises another issue. The hull looks fine in the viewfinder, but it is foreshortened on film. A 200 mm lens can turn an Alberg 35 into a Cape Dory Typhoon with the click of a shutter . . . 70 mm is about as far as you can go before the distortion becomes apparent. There is no such thing as a free lunch in photography. You're trying to balance film speed, shutter speed, lens opening, lens focal length, and ambient light to achieve a usable photograph. They are all related.

Film

The slower the film speed, the better the resolution and color saturation. Professional photographers like ASA 64 slide film. Find out what your editor prefers. (*Good Old Boat* likes Fujichrome's Provia slide film. It's a 100-ASA film with nice resolution. Fuji makes some other good slide film as well.) Most small-publication editors using flatbed scanners prefer prints, although publications printing four-color illustrations prefer slides. I shoot ASA 200 for faster shutter speed in available light. Fast film needs less light for a given shutter speed. It's a compromise. Select the film speed based on the amount of light you have available where you're going to shoot.

Technique

Professional photographers have a trade secret. They don't take just one picture. They shoot lots of pictures. You should do the same. Do the best you can on setting up the shot. Then burn up a roll of film. Shoot with the f-stop on both sides of where you think it should be. Ditto for the shutter speed/f-stop combinations. Rotate the object so that the light falls on all sides. Focus on all of the key points in the shot. Then take the roll to a quality one-hour photo lab while the shot is still set up and your selections are still fresh in your mind. When the roll is developed, pick the shot that works and toss the rest. Your family, your friends, and your editor will think that you are a great photographer. All for the price of a roll of film and processing. Who'd have thought the price of fame could be so small?

Lighting

The overriding factor in all of the above is lighting. The best book I've found on the subject is *The Lighting Cookbook*, by Jenni Bidner, Amphoto Books, 1997. Each chapter discusses how to light and shoot a different situation, including portraiture, kids, pets, and glassware. The relevant chapter for us is the one on corporate and industrial shots. The choice of techniques is impressive and imaginative.



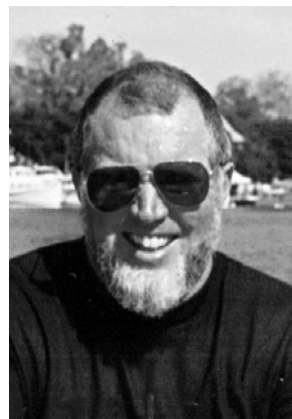
Sight lines: the clouds and their reflection direct the eye in this photo.

Subject

The old adage that says a picture is worth a thousand words is never truer than it is when you're deciding on a picture for an article. You're shooting one picture, a small picture, that will be printed in black and white. Choose it with care. It has to tell the story of the article in one image. Think about what you are trying to say. Think about what you want readers to see when they first look at your article. Think about what you want them to remember when they have finished reading it. That's your picture.

To sum up, you should use the best camera, the fastest film, the slowest shutter speed, and the flattest light you have available. Then spend some time looking at your subject through the viewfinder. Think of it as a picture on the wall, not as a snapshot. If you pick the right subject, shoot a bunch of pictures, and vary the focus and exposure settings with every shot, you will make your favorite editor very happy. Your article will read well too. You will be amazed at what a good photograph will do for your style and grammar.

Peter King grew up on Peconic Bay on the end of Long Island, N.Y. He raced Lightnings during his formative years and spent a portion of the 1980s as a member of the Hudson River sloop Clearwater Foundation. These days he spends more time in a sea kayak, an Old Town sailing dinghy, and a Newport 27s MkII. A sailplane pilot, he's been published in a variety of aviation magazines.



Bonding with a new boat takes time

I had heard it takes a year to get used to a boat, new or old. Until recently, I never really believed it. It's been 17 months since we acquired our newest boat. We loved the old boat but had, I thought, outgrown it. We wanted an enclosed head, a diesel engine, full headroom, and a "real" galley with a saloon table. The old boat, a Pearson Ariel, was ours for more than 10 years and was well loved, but it just didn't have what we wanted.

The old boat sold to the first person who saw it. The search was on for a successor. We found an Eastward Ho 31 in North Carolina. It met all of the criteria and had 6-foot 6-inch headroom in the main cabin and 6-foot 2-inch headroom between the V-berths. Great! We closed the deal and trucked the boat to a yard near home.

When she was launched, we discovered she sailed all right — but just all right. The mainsail was a pain to raise. It stuck in the track and wouldn't come down easily. (The old boat's mainsail rose and dropped in a whisper.) The diesel overheated on our second time out, and I'm no diesel mechanic. (I understood my old Atomic 4 — it talked to me.) Was the new boat a mistake? At first, it seemed so.

The old boat sailed like a dream. I could tack up the narrowest channel and had sailed in and out of my slip in any weather for several years when the engine didn't work. There was a bond between me and the Ariel. I took care of her, and she certainly took care of me.

But I had mixed feelings from the time we launched the new boat. She was comfortable in the slip, but I

wanted a boat to sail, not just to sit on. I spoke to many diesel mechanics who agreed that my engine had a problem — but they didn't want to work on it. It was too small, too cramped, too expensive.

So I dug out the engine manual and dug into the engine (a bonding time if ever there was one). Six hours later, we had a smooth-running engine. Next, I cleaned the engine and painted it a bright red Westerbeke color.

One-and-a-half years later, I have solved most of the problems: I fixed the diesel; I fixed the mainsail track; and I've learned to sail her for what she is.

She's certainly no ballerina. She's a sturdy bluewater sailboat with many virtues. She's not quick to tack and carries her way for a long time, but I can sail her into her slip. She's not as responsive with a wheel as the Ariel was with her tiller — but there's a difference between 2.5 tons and 7 tons displacement.

Can we be as happy with the new as the old? In the time it has taken to fix her problems, she has forced me into a relationship I didn't anticipate. She has proved her stuff at sea in 20-knot winds on the nose. She has accepted us as her new partners. I believe she is happy with us.

Is she as good as the old boat? Absolutely! As quick and responsive? No, but there are compensations. She has forced us to change our thinking and our habits, too. I don't have any doubt now that we will be happy with this new boat. But it will be in a different way. It has taken 17 months, but it's working out.



by Bill Sandifer

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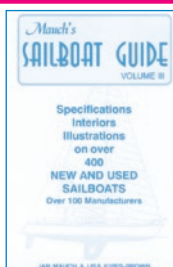
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The sadness of parting

by Susan Peterson Gateley

I hate goodbyes, and avoid them whenever possible. I'm in a grim mood as I write these words, for I have just said goodbye to a very dear friend, my wooden Lightning. Only a good old boater could understand the intensity of feeling that can develop through the decades for your boat. I had stored this particular vessel away six years ago and had scarcely looked at her since. But now we were separating, our paths diverging, as I belatedly joined the fiberglass era.

We had traveled bay and lake for 22 years, that small cedar-hulled vessel and I. I experimented with cruising aboard her, sleeping on the floorboards under a tarp. I learned much of sailing and seamanship and a bit about piloting from those excursions. But the years took their inevitable toll on my biodegradable boat. Reluctantly, I came to believe I would never find the money to pay for a professional restoration or the time to use the little boat after repairs were completed, now that I sailed a "real" cruising boat with four built-in beds. It was time to say goodbye, though I found the act to be unexpectedly painful.

To blunt the very real emotional ache, I sought to analyze why a simple assembly of cedar, mahogany, canvas, and metal should hold such power over the human heart. It's just a bunch of boards fastened together, after all. Why this sense of bereavement?

One reason might be this boat's link with my youth. I look back through a thickening haze of time on 32 years of sailing, starting with long-ago summers when we sailed together as a family on this boat. Seen with such nostalgic presbyopia, life really did seem simpler before the days of wiring, inboard engines, marine plumbing, boatyard bills, and mortgage payments. My parents, who sailed with me, are gone; my brother and sister are both beached these days.

That little boat traveled with me to my first job. And she followed me through three more moves, sailing the waters of each location. She was a constant during years of great change and the expediter for many happy times spent alone and with friends and loved ones in her roomy cockpit.

I guess in one sense she'll always be with me. She shaped my early years as a sailor, and she hooked me for life with her willing ways. Her speed and responsive feather-light helm were the standard by which I judged all subsequent boats. I turn away from her uncertain future with a heavy heart. But I am a better person and sailor for having known her.



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