

# GOOD OLD BOAT

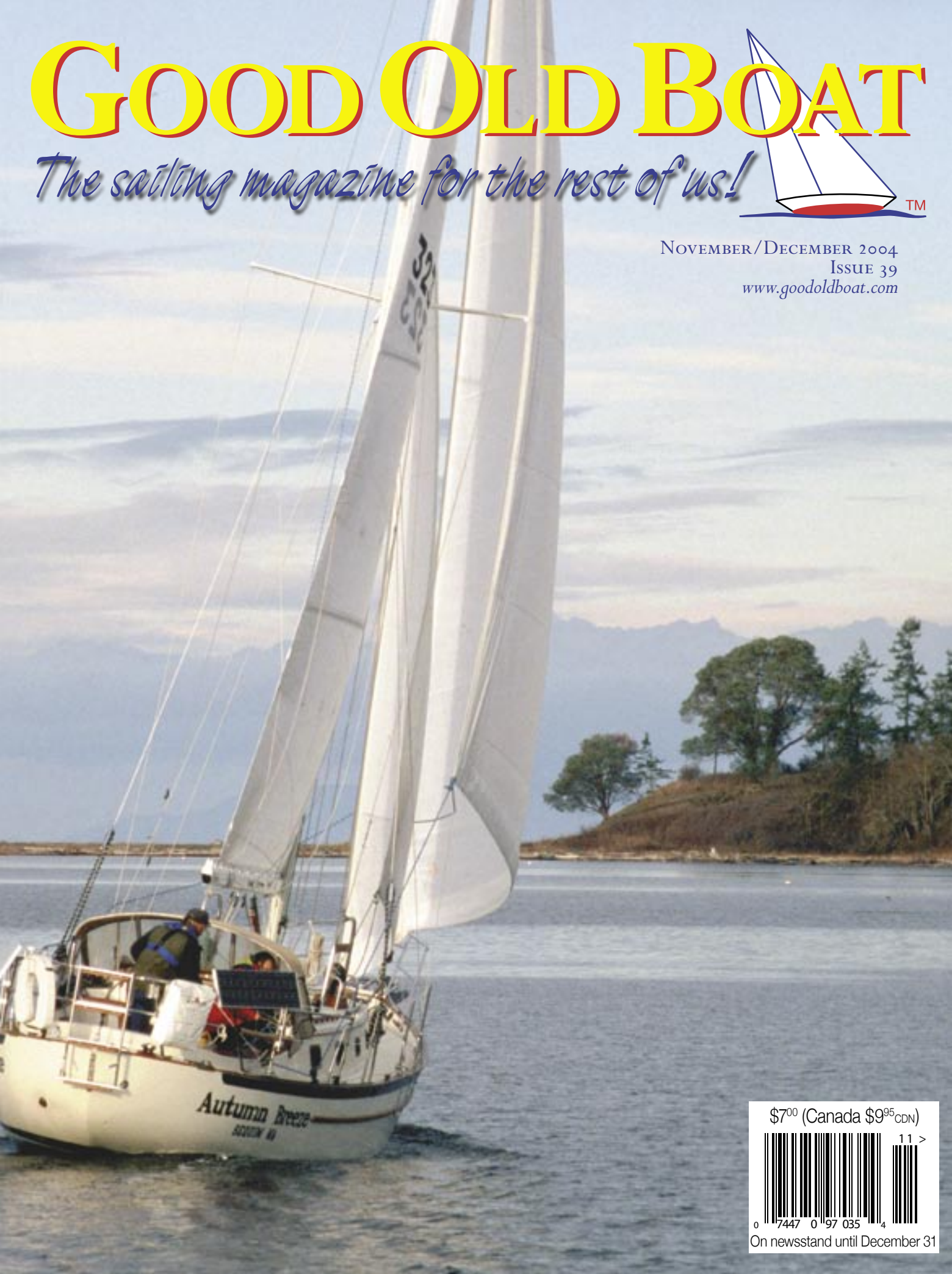
*The sailing magazine for the rest of us!*



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**Reuel Parker** (*Liaison with a Gandy Dancer*, Page 4) began sailing, building, and restoring boats on Long Island, New York, around age 12. In 1984 he began designing and building cruising sailboats, specializing in shoal-draft cold-molded wood/epoxy/fabric composites. He has written a number of books. He spends summers cruising Penobscot Bay and the coasts of Maine and Nova Scotia and winters in Key West, the Bahamas, and the Caribbean. His current cruising home is the 50-foot ketch, *T'ien Hou*.

**Bill Crealock** (*Naval architect's boat*, Page 12) grew up in England sailing small boats. Wishing to learn more about the behavior of small boats at sea, he spent seven years cruising on yachts with friends in various parts of the world. Returning to the U.S. on the way home to England, he began doing design work and opened an office in 1958. His designs have ranged from dinghies to a 100-foot catamaran and from racer/cruisers and offshore cruisers to a 90-foot sail training brigantine.



**Gregg Nestor** (*Sealants and adhesives*, Page 14; *Venture 25*, Page 36) is a contributing editor with *Good Old Boat*. More than 20 years and four boats ago, he discovered sailing and has been an avid trailersailor ever since. He and his wife, Joyce, sail an O'Day 222, *Splash*.

**Tom Young** (*Winter boat enclosure*, Page 20), a lifelong sailor, lives on the coast of Maine in Rockport village. Tom and his wife, Mary Ann, have sailed from Down East Maine to the Exumas, Bahamas. They enjoy sailing the New England coast with their two children in *Christmas*, their 1961 38-foot Alden Challenger yawl.



**Ted Brewer** (*Two headsails or one?* Page 25) is a contributing editor with *Good Old Boat* and 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.

**Judy MacDonnell** (*Floor covering by the pint*, Page 28) and her husband are residents of Vanuatu (formerly the New Hebrides). They spend the sailing season in the islands each year and work on boat maintenance when they dock in Australia for the cyclone season.



**Bill Sandifer** (*The venerable Pearson Vanguard*, Page 30) is a contributing editor with *Good Old Boat* and a marine surveyor and boatbuilder who has been living, eating, and sleeping boats since the early '50s. He and his wife, Genie, sail an Eastward Ho 32.



**B. J. Armstrong** (*The perfect holiday*, Page 40) is a graduate of the U.S. Naval Academy serving in Norfolk, Virginia, as a naval helicopter pilot. He is an unpublished writer (until now!) who has returned to sailing recently with his wife, Charity. *One Love*, a 1984 Gloucester 22, is their first boat.

**Don Launer** (*Bilge Pumps 101*, Page 42) is a *Good Old Boat* contributing editor. He has held a USCG captain's license for more than 20 years. He built his two-masted schooner, *Delphinus*, from a bare hull and sails it on the East Coast from his home on Barnegat Bay in New Jersey.



**Fred Bailey** (*Center spread: The Pacific Northwest*, Page 44) is a Vancouver Island tug-boater turned writer/photographer. He's a passionate cruising mariner who is currently refitting a Fortune 30 for a trip to Europe via the West Coast and Panama. (He's looking for the right female shipmate.) For more photos, his website is <<http://www.literaryimage.com>>.



**Don Davies** (*That famous hat*, Page 46), a freelance writer, sails a 1974 Grampian 30. He lives in Toronto, Ontario, and sails Lake Ontario and the North Channel and Georgian Bay as favorite destinations.



**Michael Brimbau** (*Seven-foot survival plan*, Page 55) sails his Pacific Seacraft 34, *Saudade*, in Massachusetts. He has been planning a single-handed crossing of the Atlantic Ocean and has modified an Edey & Duff Fatty Knees dinghy into the perfect lifeboat. We hope to run an update in a future issue, in which he tells us that it was comforting to have the lifeboat along, but it wasn't necessary for lifesaving purposes.

**Jim Hawkins and Ellie Adams** (*Cruising bit by bit*, Page 70) lived aboard their Baba 30 for an East Coast/Bahamas year, followed by a return to their home port in Lake Superior. They are currently escaping the inland sea once more via the St. Lawrence Seaway, a longer (but much more scenic) route.



**John Butler** (*Quick and easy: Got chamois?* Page 72) was a Coast Guard search and rescue pilot. He retired as a commander in 1974 and now lives with his wife, Mary Lu, on Beaver Lake in Northwest Arkansas and sails a 1963 Cape Cod Catboat whenever he gets the chance.



**Alfred Poor** (*Quick and easy: Cool idea for a hot fix*, Page 73) grew up sailing on the Chesapeake Bay on his father's boats. He became a partner in his own good old boat, a 1969 Cal 29, six years ago.



**Bob Steadman** (*Quick and easy: Rail mounts for solar panels*, Page 74) built a 37-foot cutter, based on a Cascade 36, 20 years ago and has been sailing her ever since. He has cruised Mexico in her three times and is getting ready to take off again for more distant anchorages.



**Marv (Gus) Crompton** (*Simple solutions: Delamination repair*, Page 77) got hooked on boats in the 1940s through the Sea Scouts in Central Pennsylvania. A progression of boats, starting with a Snipe, led up to the current Catalina 27, which he sails on Lake Erie out of Mentor Harbor, Ohio. Friends say "frugality" is not a foreign word to him.



**Greg Delezynski** (*Simple solutions: Extra counter space*, Page 80), and his wife, Jill, are liveaboards on *Guenevere*, the Nor'Sea 27 featured in *Good Old Boat* in November 2002. They plan to cut the docklines soon and are counting the days and hours until they begin a South Pacific cruise.



**Michael Facius** (*Simple solutions: Handy new tool*, Page 82) is *Good Old Boat's* advertising manager and sails a 1979 C&C 30 named *Callisto* out of Bayfield, Wisconsin, on Lake Superior. He and his wife, Patty, have been sailing since 1986, beginning with an O'Day 20.



**Will Sturgeon** (*Reflections: Counting your blessings*, Page 88) is an ex-Navy brat, ex-motorcycle cop, ex-Navy, ex-Coast Guard, ex-private investigator, ex-cowboy, ex-farrier, and ex-long-haul owner/operator. So what's that leave? He's a liveaboard sailor, poet, and freelance writer with a masters in "living LIFE to the fullest." He's completing a book about circumnavigating Vancouver Island.





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*About the cover...*



Jon and Marga Church  
sail *Autumn Breeze*, a  
Pacific Seacraft 37, in the  
Pacific Northwest from  
the John Wayne Marina  
in Sequim, Washington,  
on the Olympic Penin-  
sula. See Page 9 for more  
about this sailing couple  
and their Bill Crealock-  
designed sailboat.

## Pull every screw *Sometimes you get lucky. But not this time*

AT SOME POINT IN THE RESTORATION OF our (new to us) old C&C Mega 30 — in fact not too long after I started — I knew I would have to “pull every screw.” She would be stripped of all components and furnishings inside and out, the hull glassed to the deck, wet core replaced in a dozen places, and then she would be reassembled with an interior intended for Spartan cruising instead of racing. It was not what I had planned on, but you don’t always get to do what you plan to do... unless you plan more skillfully than I did.


Our first cruising boat was in excellent condition when we bought her. All we had to do was sail her away. The previous owner gets credit for this. He took very good care of our boat for us in the critical early years. We were lucky. We are lucky. *Mystic* is not for sale at any price, never will be. We fuss over her like the last owner did. She is a member of the family.

Our second boat was the reverse. The idea of a large trailerable boat got stuck in our heads. Not *instead* of our beloved C&C 30, but *in addition* to her. We’d take her south in the winters when *Mystic* was laid up on Lake Superior’s frosty shore. Good idea as far as it went. We didn’t have a lot of

time to shop for a boat, and there were not many Mega 30s to choose from. We bought the first one we had surveyed. I knew she was in sad shape but did not know just how sad until I started the work of bringing her back. The restoration is in its second year, and there will be at least another.

Recently we were removing hardware prior to deck and cockpit repair and painting. Working from the bow aft, we had literally removed almost every screw in the boat when I got to the stern mooring cleats... two cleats, four screws on each. One of these eight screws was held by a wingnut below and the other seven had no nuts

at all. By the time I got that far I was not surprised. I said to Karen, “Yup, we had to pull *every* screw.”

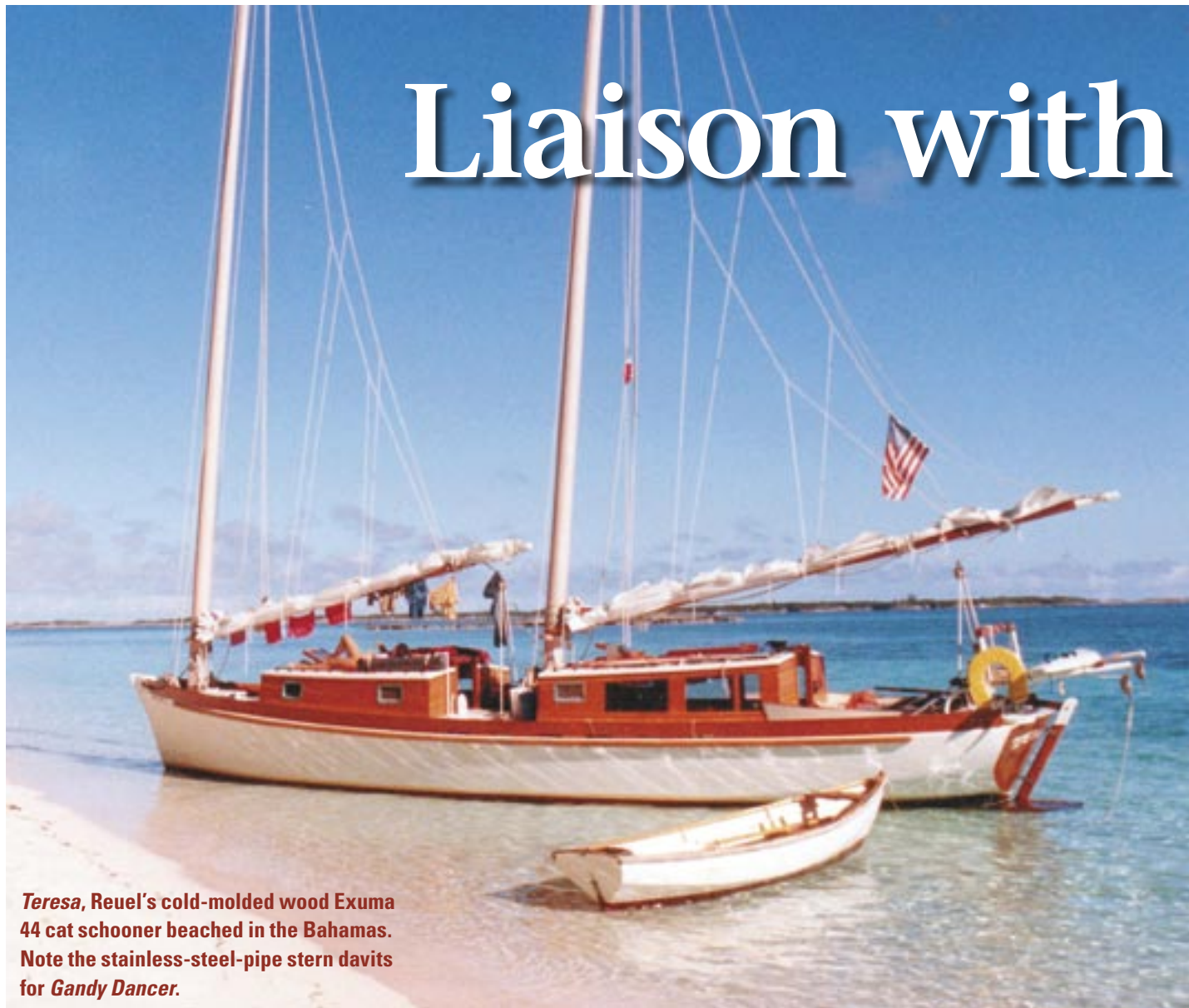
The Mega will be a good boat someday, as good a boat in her own way as *Mystic* is. You can’t be lucky every time. I suppose for the founder and technical editor of a magazine about restoring good old boats, it is only fair. 

*“Our first cruising boat  
was in excellent condition  
when we bought her.  
All we had to do was  
sail her away.”*

*JJ Lewis*



# Liaison with



**Teresa, Reuel's cold-molded wood Exuma 44 cat schooner beached in the Bahamas. Note the stainless-steel-pipe stern davits for *Gandy Dancer*.**

## *Never was there a tender so beautiful, faithful, and worthy of a man's love*

*by Reuel Parker*

I BEGAN CONSTRUCTION OF MY FIRST cruising sailboat, *Fishers Hornpipe*, in 1974, in Half Moon Bay, California. She was a heavy-displacement 40-foot cutter — a real solid ocean-going vessel, in which I invested years of work, income, and thought — essentially my youth. As soon as she was decked over, I moved aboard, sleeping on a stack of plywood. As soon as she could float, I launched her and continued working on her in her berth on the dilapidated Napa Street Pier.

As the time to go cruising finally approached, I began to search in earnest for The Ultimate Tender. My tender would have to serve several purposes: she would constitute regular trans-

portation to and from the mother ship; she would function as a fishing and gathering vessel; she would be used for diving; she would be used for recreation and exercise; and she would be our sole lifeboat. To this last purpose, the dory seemed my best choice, as I consider it the most seaworthy of all small craft.

Through the writing of John Gardner (his books and articles in *National Fisherman*), I became interested in New England surf dories. These dories were considerably smaller than the Banks models developed for cod fish-

ing (those launched from schooners at sea). They had rounded, instead of straight, sides. This gave them more stability when unladen (Banks dories are notoriously tender until laden with fish or cargo). John Gardner had included an early 20th century William Chamberlain model (from Marblehead, Mass.) in his book, *Building Classic Small Craft*, and she caught my eye.

### **Surviving dory**

On a visit to the East Coast, I talked my way into the archives of Mystic Seaport to look at perhaps the only surviving original Chamberlain dory. It was love at first sight.

Back in California, I took my scrib-



# a Gandy Dancer

bled measurements from the Seaport model plus the lines adapted by John Gardner and set about to design my Ultimate Tender. I limited her length to 12 feet, as the beam of my cutter was 14 feet, and I intended to carry her in stern davits. Although I didn't know it then, many marinas limit tender length to 12 feet. The original Chamberlain model was 13 feet 6 inches, and Gardner's model was 14 feet.

Now 12 feet is much too short for a true dory — the type simply won't work at that length — but I believed the rounded sides, with an increase in beam, might achieve my goal. I made her beam 52 inches (Gardner's was 50 inches). I wanted to be able to load the boat with seven people — the maximum number that could comfortably sleep aboard *Fishers Hornpipe* — and I wanted a stiffer-than-average dory that could be sailed in strong winds and rough seas. She would be my only lifeboat.

I gave her two rowing stations so

*“I wanted to be able to load the boat with seven people ...and I wanted a stiffer-than-average dory that could be sailed in strong winds and rough seas. She would be my only lifeboat.”*

she could be properly trimmed with any number of passengers and be rowed by two people. I gave her plenty of rocker on her narrow bottom, a strong sheer, and enough freeboard to heel sharply without shipping too much water. I agonized over the rake of her transom, as I wanted the option of carrying a small outboard motor on occasion. Instead of a sculling notch, I opted for a rowlock gudgeon (strap-type) at the inside-top of the transom.

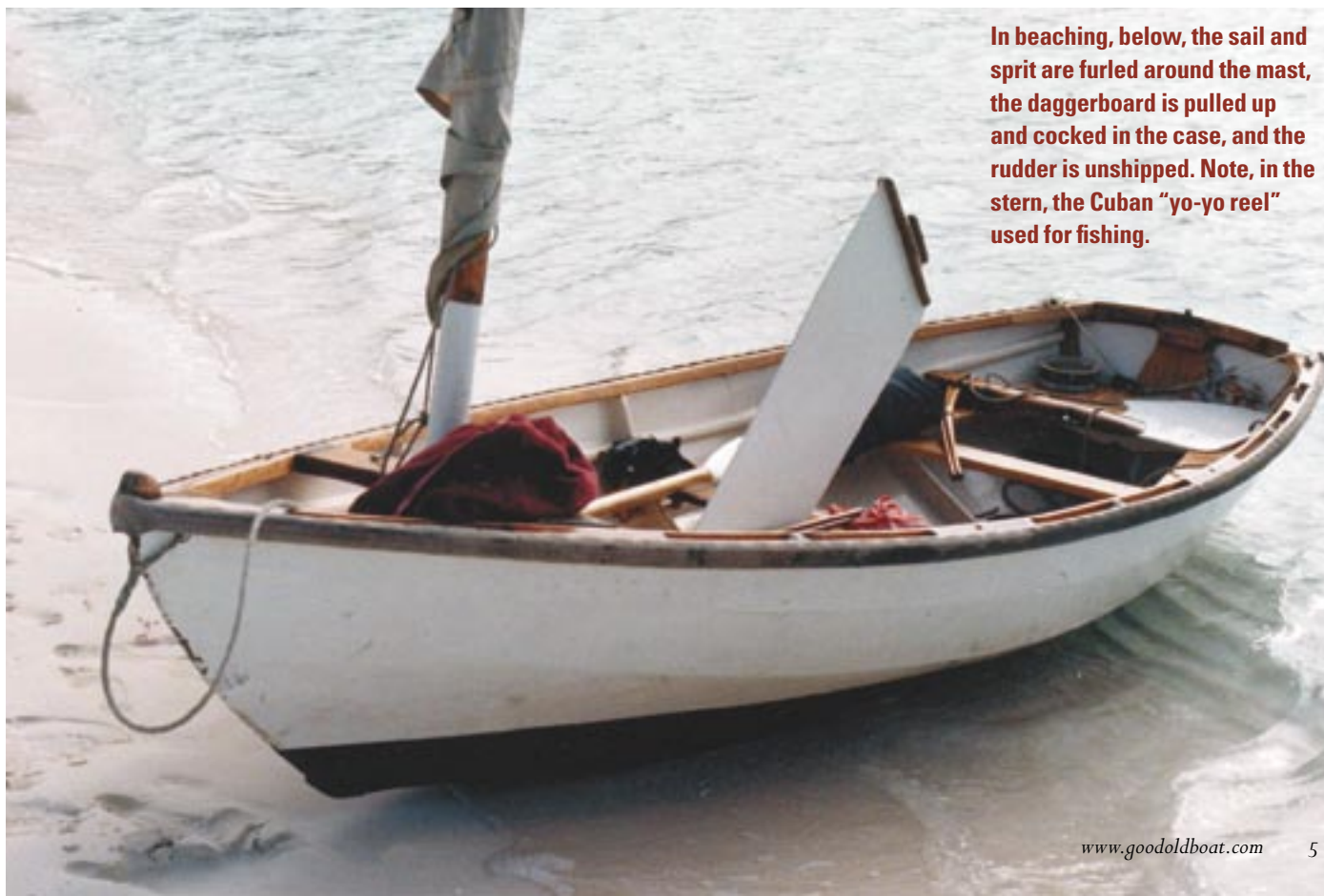
I designed her with three frames,

a stem, transom, and plank bottom. Her sheer was reinforced with inwale and gunwale, with the frame heads and spacing blocks between them, so that two people could lift and carry her by slipping their hands around the inwales. Whereas the original models had employed four planks per side using lapstrake construction, I opted for plywood over solid stringers.

## Parallel planks

In William Chamberlain's boats, the lowest two planks were parallel in section, and the upper two planks formed knuckles. The effect, in cross section, was that of a triple-chine dory (a Banks dory has only a single chine). I combined the two lower planks into a single wide garboard and employed chine logs (seam battens) for the knuckles, butting the plank edges instead of lapping them.

In early 1979 I talked my friend, Perry Fly, into helping me build her, on his condition that we would build



**In beaching, below, the sail and sprit are furlled around the mast, the daggerboard is pulled up and cocked in the case, and the rudder is unshipped. Note, in the stern, the Cuban “yo-yo reel” used for fishing.**

two — one for him to run the bar off Bolinas. I rented shop space on the Pier from Fat Albert to set up a small shop. This same space was evidently used by Stewart Brand when he was creating the first *Whole Earth Catalogue*. I patched some holes in the roof, and we went to work.

I bought some grown live oak knees a friend of mine had cut and soaked in drain oil. After some cleaning and cutting, they were beautiful and very strong. From them we fashioned breast hooks and quarter knees. We made the frames from white oak — sawn and half-lapped at the bottom joints for strength and smoothness. We made the chine logs from white oak also — trapezoidal in section such that water could not accumulate along their top edges. We planked with a five-ply Danish ¼-inch birch plywood — waterproof and unusual in that the grain of the surface veneers ran across the sheet instead of with it.

We used ¼-inch for the sides and laminated two layers of ¼-inch for the bottom. The bottom layers formed a locking-joint with the sides, in such a way that the final effect was a tongue-and-groove joint. The transom was framed in oak and sheathed with plywood to minimize weight. The gunwales were a lamination of walnut and white oak finished flush with the sheer strake and covered with heavy canvas fire-hose nailed on with bronze ring-shank nails. All construction made use of these nails; all joints were epoxy glued.

### Walnut edges

To further minimize weight, I made my thwarts from ½-inch ash, with ¾-inch walnut edges, cutting dado joints in the walnut for the ash planks to fit into. Perhaps the real reason I did this was because I was broke, I was running low on ash, and the ash was too narrow and thin for making thwarts. Instead of the usual thwart risers and knees, I notched my thwarts to fit around the frames and made white oak struts for both edges of the thwarts that spanned two chine logs for strength and stiffness. The stern sheets were ½-inch ash planks that fanned out and reached longer on the sides to form seats for trimming the dory under sail. Maximum seating provided two on the forward thwart, two

*“I also quickly learned that, when towing the dory, water came out the top — this was solved by making a wooden plug for the slot, held in place by a lanyard.”*

amidships (thus four people rowing), and three in the stern sheets. About six inches of freeboard remained in this configuration — but the daggerboard trunk leaked out the top. I also quickly learned that, when towing the dory, water came out the top — this was solved by making a wooden plug for the slot, held in place by a lanyard.

I made the daggerboard trunk sides from plywood and made the board itself from ¼-inch steel plate, spending many hours trying to grind a foil shape in steel. The rudder was hatchet-shaped — I made the blade from tapered ½-inch plywood, the cheeks from white oak. The tiller was oak, held in place by a lanyard that slipped over the rudder head. The mast was built out of a light Douglas fir 4 x 4 (finished to 2¾-inch diameter at the partners), and the sprit from a 2 x 2 (finished to 1½ inch).

I chose the loose-footed sprit rig for its low-aspect ratio, simplicity, and convenience. To remove the rig, all that was necessary was to stand the sprit up vertically, fold the sail in half,

wrap it thrice around the mast and sprit, tie it off with the rope traveler and lift it out of the boat altogether. The rig could be completely set up or removed in well under 30 seconds. In 50 years of playing with every rig except the crab claw, I have never found another rig that is so simple, convenient, or effective.

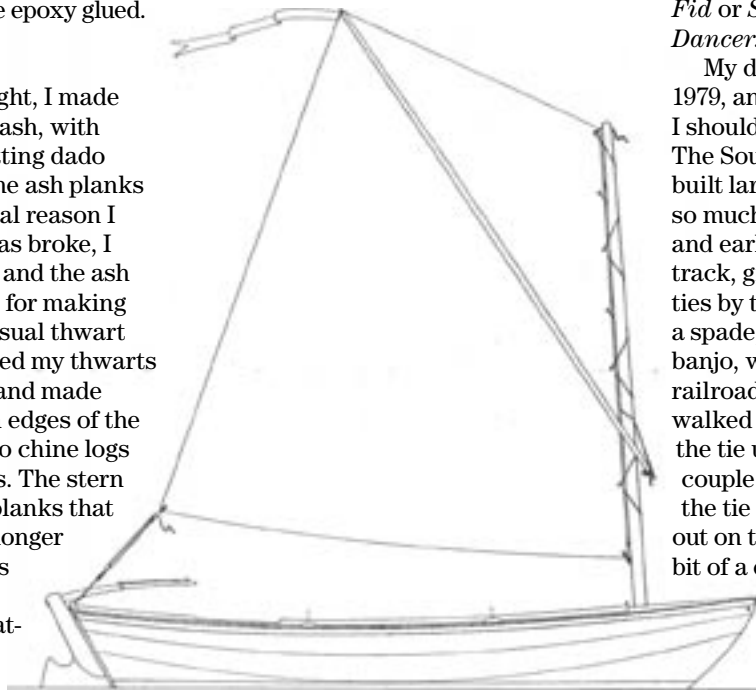
### Mainsheet tackle

The sheet originated at the clew and was rove through a round thimble seized to another round thimble (at right angles to each other) on a rope traveler installed with stopper knots around cleats on the quarter knees at each side of the transom. The sheet-end returned to a thimble on the sail clew, thence to the helmsperson or a cleat on the aftermost frame. With no boom, the sail would brush your head without bumping it when tacking or jibing.

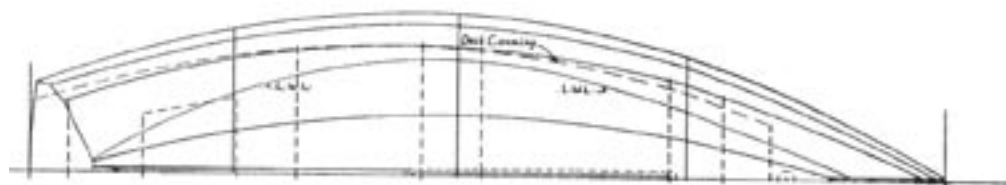
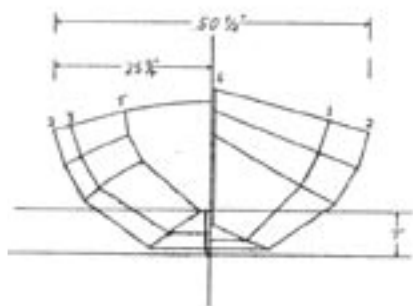
To wing the sail out on a run, I stuck the handle of one of my 8-foot oars into the sheet at the clew and propped it outboard. The inboard end of the oar was tucked under the opposite inwale. The narrow waterline of the modified dory hull, combined with the light weight of plywood construction, resulted in the most easily driven form imaginable. The marriage of hull and rig was absolutely perfect.

We finished Perry's dory first, and he hemmed and hawed about her name so much that I am no longer sure what she was called: I think it was either *Fid* or *Surf Scoter*. Or possibly *Buck Dancer*.

My dory was finished in April of 1979, and I named her *Gandy Dancer*. I should tell you what that means: The Southern Pacific Railroad was built largely by Irish immigrants, like so much of America in the late 19th and early 20th centuries. When laying track, gravel was tamped under the ties by the following method: the tip of a spade, also known as a long-handled-banjo, was worked under the end of a railroad tie. A nimble Irishman then walked out on the handle, thus prying the tie up slightly, at which point a couple of Irishmen drove gravel under the tie with tamping irons. The man out on the end of the spade would do a bit of a dance to keep from falling off, and because the spades were made by the Gandy Shovel Company of Chicago, he was called a gandy dancer.







## Modern gandy dancers

Later, the hand-powered maintenance trucks (the powering device was very much like a schooner's windlass, with opposed double handles that were pumped up and down) that rode the rails were named gandy dancers also. Even today, diesel-powered small track-maintenance vehicles are still sometimes called by the same name. Back in the 1970s I was still a part-time musician (folk/blues singer at night, carpenter by day). Friends in a band in Boulder, Colorado, called Magic Music, wrote a wonderful song whose first line was: "Hey, gandy dancer, well I'm lookin' for adventure this time..." It just seemed like the perfect name for my dory.

I found an old cotton sail — the mains'l from a small sloop — and from it made my sprits'l. I had a good, very old German Anker zigzag sewing machine I had bought in the San Jose Flea Market for \$35. In fact, I still have it and use it regularly. I laid out, cut, and sewed my sprits'l. It had planets and moons painted on it in blue and red and made a wonderful sail.

I finished *Gandy's* interior bright — all those contrasting hardwoods, including the birch plywood, just couldn't be painted over. (Yet.) She got 12 coats of polyurethane varnish. Her outside I painted white, with a red bottom and bright yellow boot stripe. I made ash oars for her: one pair 8 feet long and one pair 7 feet long. When double-rowing, bow-stroke got the 7-footers. In very rough conditions I rowed alone with the shorter oars. I almost always kept both pair in the boat. Over *Gandy's* long life, I broke two oars rowing in gales. The second time this happened, I was rowing to my schooner *Leopard* in Rockland Harbor, Maine. I didn't have the second pair in the boat and dearly regretted it, as I was reduced to sculling

like mad beside the same lobster buoy for nearly a half-hour before giving it up and running for shelter.

## Carried her way

*Gandy Dancer* weighed about 130 pounds. I could row her long and fast, and she carried momentum well. Two rowers, with a trim body in the stern sheets, could easily row for several hours at a time, maintaining a speed of about three knots. *Gandy* also sailed very well, though there was no proper way to reef her sail and, when heeled sharply beating to windward in 15 knots or more of wind, she shipped some water over the rail. Even so, she could be sailed in 20 knots, prudently. I have had her in 4- to 6-foot seas (larger swells) with even stronger winds. The

only way to reef her sail was to release the snotters, remove the sprit, grab the flapping sail peak and tie it to the mast — thus folding the sail nearly in half, forming a sort of leg-of-mutton sail.

This arrangement was excellent for reaching or running but would not point higher than a close reach. I have thus sailed *Gandy* in 30 knots of wind and more in squalls. Throughout her long sailing life she has never capsized. *Gandy's* performance in very light air is equally impressive — I ghosted home on many, many nights in almost no perceptible breeze, plumb amazed at her speed and weatherliness.

Before I had finished building *Fishers Hornpipe*, I packed her up with everything I owned — more than 1,000 books, a dozen musical instru-



***Gandy Dancer* under construction in Reuel's Key West shop, showing simplicity of construction. Note the lapped frame components.**

ments, table saw, Alaskan chainsaw mill, jointer, drill press, bench grinder, dozens of hand and power tools, two ex-girlfriends, two other close friends — and sailed south. After a stay in San Diego to earn money and have a genoa jib made, we set sail for Mexico. I had more than 1,000 pounds of food on board and \$350 to my name. Thus began the greatest adventure of my life.

### Always in use

*Gandy Dancer* saw constant use. She was our only tender. As we never had enough money to go into any marinas, we rowed and sailed her everywhere, in all weather conditions, all over California; Central America; the East Coast from Key West, Florida, to Halifax, Nova Scotia; and all over the Caribbean. I have cruised to more than 20 countries, and *Gandy Dancer* was my tender to every one. I did have a British Seagull Silver Century outboard

*“I had more than 1,000 pounds of food on board and \$350 to my name. Thus began the greatest adventure of my life.”*

motor. But *Gandy* absolutely hated it, and it hated me. I would dig it out of the *Hornpipe's* cavernous dry bilge to go way up a river or across a large windless sound — a situation where rowing or sailing might be impractical. The motor would run flawlessly, until we were many miles away from our anchorage. Then we would go ashore, eat a huge dinner, get drunk, and stagger down the dock to motor home. And that darned Seagull would not start. It would pop and sputter and tease the hell out of me — but not start or run.

Finally, one year in the Bahamas, after just such an incident in Elizabeth Harbor, we were tacking around the

north end of Long Island, having left George Town bound for Clarence Town. I was so angry at the Seagull that I hung it on a fenderboard lashed to the portside shrouds and neglected to dog it down. During a tack, the lazy sheet grabbed hold of that Seagull, lifted it off the boat, spun it around in three big circles, and threw it out to sea. At first I gasped in distress — then I sighed in relief, knowing I was at last released from bondage to that medieval torture device. No outboard ever insulted *Gandy's* lovely transom again.

### Storm at sea

To illustrate *Gandy's* rough-water abilities, I offer the following story: In Cap Hatien, Haiti, I met a young German traveler who came sailing with us for a few

weeks. He was new to sailing and curious about the lifestyle of what seemed to be an American floating commune. I took him well offshore in *Gandy Dancer* one afternoon to go fishing in deep water. While out there, a nasty squall line came up very suddenly, and we turned tail to scoot for safety. The first squall overtook us long before we fetched the harbor, and we had to reef the sail by folding it in half.

Heinz was quite terrified — the wind built to 30 or 40 knots in seconds, and the seas to 6 or 8 feet within minutes. I was too busy to be terrified. Down in the troughs we could see nothing but angry water. While I ran before it, Heinz bailed frantically. Other than a few bad snap rolls before I got the daggerboard out, *Gandy* surfed in like a duck. We both sat in the bottom of the boat for ballast, wet and cold, but the trip was quite exhilarating. We didn't catch any fish.

The old cotton sail I made in Sausalito died in Panama — and I made a replacement from a used Dacron jib, setting up my ancient sewing machine on the dock at the Balboa Yacht Club. In the Virgin Islands, my friend Brenda Lea — an airbrush artist — agreed to paint the new sail on the condition that she could paint what she wanted. She used Chinese lacquers and created a beautiful castle in the clouds, with bright rainbow flags flying from every turret. This wonderful sail lasted many more years until it, too, died, and I made yet a third sail from an old Dacron mains'l. No one has come forward to paint this sail, and it is now too old to justify such an effort. I mention all this business about sails to demonstrate that *Gandy* was used as daily transportation and that she was both rowed and sailed constantly from early 1979 until I sold her with my pilot schooner, *Leopard*, in late 1998.

### Boats in between

I had two boats between *Fishers Hornpipe* and *Leopard* — they were the 44-foot cold-molded wooden cat schooner, *Teresa* — which I designed and built in Islamorada, Florida, in 1985 (see “A Tale of Two Schooners,” *Wooden Boat*) — and the 1927 Alden Malabar Jr., *Imagine* — which I had restored in City Island, New York, for Tony Bianco in 1981 (“A Story of Priorities,” *Wooden Boat*). I restored *Imagine* again 10

**Continued on Page 50**



***Gandy Dancer's second painted sail, in The Lagoon, Grenada, Lesser Antilles, 1983.***



# Pacific Seacraft 37

*This was the boat  
they chose to “safely  
take them farther”*

*by Karen Larson*



**J**ON CHURCH SPENT MUCH OF HIS PROFESSIONAL career as a geologist on oil rigs off the coasts of Sweden and Norway. For professionals on a small, crowded oil rig, the view is out to sea. For Jon, the view was of passing sailboats. "I dreamed of sailing," he says.

As a U.S. student of geology at the University of Uppsala, 30 miles northwest of Stockholm, Sweden, Jon met Marga, a Swedish student studying statistics and psychology in Stockholm. They married and lived first in Sweden, then Spain, then Canada, and

*"This boat impressed Jon and Marga too. 'It was solid,' Jon says, 'It had a singlehander's package, which makes it easier for a small crew to manage, and it sails well.'"*

later the United States. They moved back to Sweden again and made a final move to America. The two are now living in Sequim, Washington, on the Strait of Juan de Fuca that divides the

United States from Canada. Along this journey between two continents they were joined by two sons, Don and Leo, who are now 32 and 22.

Sailboats were not in the picture during the 20 years that Jon dreamed of sailing while "captive" on oil rigs in the Arctic, the Gulf of Mexico, the North Sea, offshore Africa, California, and Canada. Of those times, he says, "I saw a lot of seas and oceans in all types of weather. This, along with the courses offered to offshore oil workers, gave me some background which should help with our future sailing plans."

The dream began in earnest 15 years ago while the couple was living near Seattle with their younger son, Leo. Jon took several American Sailing Association courses, which enabled him to take sailboats out through the Island Sailing Club in Seattle, and Leo began working for the Sequim Bay Yacht Club and the Sequim Boys and Girls Club as a sailing instructor during high school. "As Marga and Leo became more interested in sailing," Jon recalls, "we agreed to move up to larger boats."

### Moving up

They started with a 17-foot O'Day Daysailer, which they still own and sail regularly. "For a couple of years after moving to Sequim we owned an old 25-foot Coronado," Jon says. "This boat, the *Osprey*, was more fixing up than sailing. With the three of us getting more and more into sailing, we began looking for a larger boat which would safely take us farther."

For the next six years they sailed a Storebro 33, a Swedish boat with a center cockpit. "We named the Storebro *Vinden*, which means 'the wind' in Swedish," Jon notes. *Vinden* was built



***Autumn Breeze* is nestled in at the John Wayne Marina in Sequim, Washington, above left. The boat has an uncluttered foredeck and plenty of ports and ventilation. Jon and Marga Church, at left. These two knew they wanted a Pacific Seacraft sailboat, but they thought they were looking for a 34 until *Autumn Breeze* captured their imaginations. She made the trip from Michigan to Washington a couple of years ago and has been enjoying the taste of salt water ever since.**



in 1982, the last sailboat built by the Storebro company, which now builds only cabin cruisers. “The Storebro 33 is not well known in the U.S. but is very popular in Sweden where it is considered to be a real classic,” Jon says.

“We had always liked, and dreamed of getting, a Pacific Seacraft. So after selling *Vinden* to a couple from Idaho, who are now sailing her in Mexico, we began looking for a 34-foot Pacific Seacraft. We knew we wanted a Pacific Seacraft,” he says. “They hold their value well. After a lot of looking, we found *Autumn Breeze* (a 37 rather than a 34), and that was it.” The boat was in Michigan. They had her trucked to Washington.

At the time, Jon and Marga didn’t know that the 37 (also known as the Crealock 37) was the boat that began a long and fruitful association between designer Bill Crealock and the Pacific Seacraft Corporation. As the story goes (told in the *Good Old Boat* July 2003 profile of Bill Crealock), Bill entered a design contest sponsored by a sailing magazine. He submitted a 37-footer. Designing this boat was a particular pleasure for him since he was not drawing lines to please a client. For the first and only time, these lines were of a sailboat as Bill Crealock thought a sailboat should be.

### **Sold 20 of them**

Others also liked what Bill liked in a boat. The design was purchased by a company called Cruising Consultants. They built the molds and sold 20 boats before running into financial problems. A new and growing company named Pacific Seacraft bought the molds in the late 1970s and the rest, as they say, is history. Close to 400 boats have been built.

But wait! There’s a punchline. Bill’s boat entry didn’t win the design competition although he was awarded an honorable mention. The winning boat, as he describes it, “was a very modern design for the time, actually a rather hideous boat,

*“Not long after they added the solar panels, Jon and Marga decided to head south to Baja California and ‘went wild at the Seattle Boat Show,’ as they put it, adding a chart plotter, radar, and a new GPS.”*

I thought.” This boat soon disappeared from the scene, he remembers, while the 37 went on to recognition in the Sailboat Hall of Fame. So much for the prescience of those who would be judges.

This boat impressed Jon and Marga too. “It was solid,” Jon says. “It had a singlehander’s package, which makes it easier for a small crew to manage, and it sails well.” After a moment’s thought, he adds, “And it has good storage ... or it *will* have once we get organized.” The singlehander’s package, Jon notes, comes with the cutter rig. The main feature is that all lines are led aft to the cockpit.

In fact the boat has most of the bells and whistles that good old boaters consider as possible upgrades to their boats of the 1960s, 1970s, and 1980s.

Although she was bought as a used boat, *Autumn Breeze* is a 1997 model, not officially a good old boat (at least by the publishers’ classification of 10 years old and older) until 2007, but others of her line have been manufactured since 1980.

### **Some extras**

The extras on *Autumn Breeze* include refrigeration, a propane stove, an inverter, a microwave made possible by the inverter, a diesel heater, a double stainless-steel sink with hot and cold pressure water, and good tank capacities: 37 gallons of fuel, 85 gallons of water, and a 16-gallon holding tank. It also has a Magellan GPS Nav 6500, an autopilot, a windlass, a life raft, a dodger, a teak cockpit grate, and all the essential sail, docking, and anchoring gear. What was missing?

“We added solar panels,” Jon says. “We’re seldom connected to shore-power. The panels (55 watts each) are enough to keep the refrigeration up and run the heater.” The cost of that addition was about \$850 by the time the mounting was completed, he says. For a boat that would otherwise be charged \$30 a month for electrical usage, the solar panels will pay for themselves in a bit more than two years.




The spacious V-berth, at right, with a bit of stowage space tucked in nearby. The main cabin with folding table, center, and the galley, which Bill Crealock says is not quite a wraparound galley, bottom, (see his notes on this design on Pages 12 and 13.)

Not long after they added the solar panels, Jon and Marga decided to head south to Baja California and “went wild at the Seattle Boat Show,” as they put it, adding a chart plotter, radar, and a new GPS. A Monitor windvane was on order soon after-ward also.

Now that they’ve got the boat of their dreams, Jon and Marga are cruising in the “neighborhood” while they make the sorts of modifications that will make this boat their own. From the John Wayne Marina in Sequim, it’s a five- to six-hour sail to the San Juan Islands in one of the prettiest cruising grounds anywhere. And the boat’s Scheel keel gives them a 4.5-foot draft, allowing them go where others might

not. Beyond the San Juans, of course, are the Gulf Islands, the Strait of Georgia, Queen Charlotte Sound, all of Vancouver Island, and the route north to Alaska.

“We thought these waters would be enough,” Marga says. “But now we’re thinking of sailing at least to Baja California.” While he was growing up, Jon spent some time in Mexico. He agrees with Marga. “I want to sail there — not drive — the next time.” With this boat, Jon and Marga realize the only limit is their timetable and imagination. By the time this is printed, they should be heading south. Where they go from there, only time will tell. 



# Naval

## Popular designer

by Bill Crealock

I WAS IN MY EARLY TEENS WHEN I FIRST fell in love. She was certainly pretty and beautifully shaped. And she was dark blue. *Minoru* was her name, a 40-foot cutter with a canoe stern.

Though I liked canoe sterns, they were too expensive to build in wood, and it was not until the advent of fiberglass that I returned to them. So the 37-foot offshore cruiser I wanted to design — for myself, not for a client — would have a canoe stern with sufficient overhangs to make it work well.

*“On deck I wanted a low cockpit, large enough, of course, to sleep in, and a low bulwark, even if only for its psychological effect. I also preferred a fairly substantial cabin trunk.”*

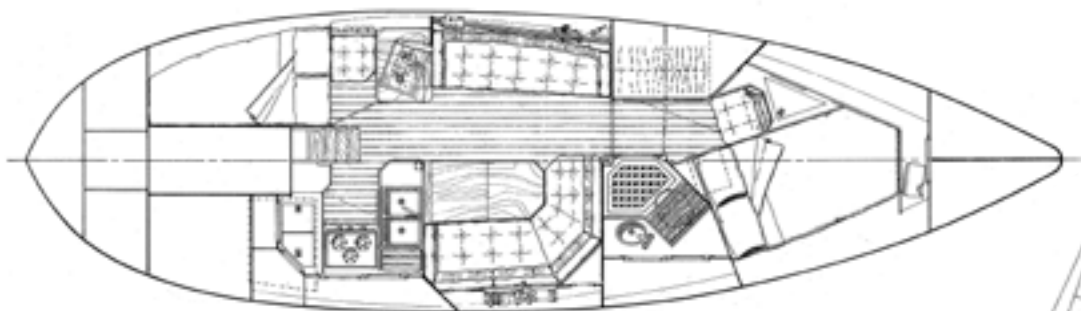
Every design should have a purpose, and the 37 had a clear one. She was to be a boat that would (I hoped) have a touch of elegance, be pleasant to sail and, above all, cruise safely to any part of the world with as much speed and comfort as reasonably possible. The choice of fairly long overhangs was not entirely cosmetic; they would add sailing length. The bow would help keep deck and cockpit dry (as several owners have told me). The stern overhang provided reserve buoyancy and helped to dampen pitching.

On deck I wanted a low cockpit, large enough, of course, to sleep in, and a low bulwark, even if only for its psychological effect. I also preferred a fairly substantial cabin trunk. This would keep hatches well above the deck, allow for good ventilation, provide convenient grab rails and, even



# architect's boat

*Bill Crealock drew this one for himself*



more importantly, provide a considerable increase in stability should the boat ever heel that far. I put a raised, molded, king plank on the foredeck to improve footing.

The underbody had to be geared to the central purpose of the design. I went to the split underbody shape — a medium-length keel and separate keel/skeg — for its slightly increased windward ability. Even though I knew that some boats with this configuration had experienced difficulties in heavy conditions, I believed that a split underbody boat could be given as much directional stability as, or even more than, a full-keeler.

## Worst conditions

I took what I considered to be the worst conditions the 37 might meet: running for its life, probably under bare poles before heavy wind and seas. If it could deal with that without broaching, it would probably deal with anything else. I devoted a great deal of thought to the after 6 feet of the underwater body. At the end of all that, I felt that the boat would take care of itself under the worst conditions it was likely to meet.

You always wonder, after all the thought and the figuring: is it really going to work in practice? I was lucky; I had phone calls from two owners who had been caught out in just such condi-

tions on opposite sides of the country. They had been running under bare poles before heavy seas, surfing with the needle hitting the peg at 12 knots. By coincidence they both made the same comment: steering had been so easy it would have been more fun with a tiller instead of a wheel.

My choice of rig for a boat of this type was cutter or yawl. Cutter because its staysail works so well with a reefed mainsail in heavy weather and yawl partially because I love having plenty of strings to play with on passage. The mizzen, though small, provides extra drive, especially if fully battened to keep it quiet, and enables one to fine-tune the boat's balance. The mizzen also makes an easy small first reef just about the time when weather helm might be appearing, giving one the option of a mizzen staysail. Finally, the mizzen shrouds provide support for the aft corners of an awning — possibly the most valuable piece of equipment aboard in the tropics.


## Pacific Seacraft 37/ Crealock 37

<b>LOA</b>	36 feet 11 inches
<b>LWL</b>	27 feet 9 inches
<b>Beam</b>	10 feet 10 inches
<b>Draft</b>	4 feet 5 inches/ 5 feet 6 inches (Scheel/standard)
<b>Displacement</b>	16,000 pounds
<b>Ballast</b>	6,200 pounds



The accommodations were kept fairly simple, providing ample ventilation, avoiding large open spaces and sweeping curves on the settees, which work well in port but not at sea. I did not find space for a feature I cherish, the wraparound galley, but interior arrangements are very much personal taste.

I remember just how personal they can be when an experienced couple discussed a new interior we were doing for their larger boat. They particularly wanted a close-fitting wrap-around galley; so close, in fact, that the husband asked me to measure the width of his wife's hips.

None of my design lessons dealt with this procedure, but of course I duly measured her midship section. As I recall, she had a prismatic coefficient of about 0.52. 

**D**URING A VISIT TO THE LOCAL HOME improvement center, I chanced to meet a fellow sailing-club member. Barnacle Bob, as he's sometimes called, had a shopping basket containing about a half dozen 10-ounce tubes of sealants/adhesives. Among them were an automotive windshield urethane adhesive, a rubber-based gutter sealant, and a siliconized latex caulk. After a cursory examination of his purchases, I suggested that some, if not most, of the items *might not* be well suited for the marine environment where he was planning to use them.

I continued by saying something like: *"It's not that marine products are simply superior to similar products found in hardware and home-improvement stores, but the fact that adhesive/sealant manufacturers formulate their products for specific applications and environments."*

*"Selecting the proper sealant or adhesive need not be the most confusing part of a job, but it is definitely the most important part. If the wrong product is used, or if the right product is used incorrectly, failure is inevitable."*

*"The reactives, additives, and solvents, as well as the grades of ingredients in a product, are selected for specific applications. For example, marine-grade urethanes are considered structurally permanent, yet automotive windshield urethanes repeatedly flex with temperature changes and vehicle motion and are routinely removed for windshield replacement."*

*"A rubber-based gutter sealant is not constantly exposed to water and after curing shrinks excessively and becomes brittle. Latex caulks not only shrink and become brittle, but have limited adhesive strength and are more cosmetic than structural."*

Somewhere in the middle of this speech he was gone, having retorted, "It all comes from the same factory; just the packaging and price are different."

# Sealants and

## Expert advice on choosing

### Most important part

It was this chance meeting, combined with my 17 years in the specialty chemical industry, that prompted the following discussion.

Selecting the proper sealant or adhesive need not be the most *confusing* part of a job, but it is definitely the most *important* part. If the wrong product is used, or if the right product is used incorrectly, failure is inevitable. Don't rely totally on the manufacturer's labels. Some companies include helpful job-specific information; however many provide little help or even overstate performance claims.

Despite the dizzying selection, sealants and adhesives are all made from one of five base or backbone polymers: rubber, latex, silicone, polysulfide, or polyurethane. For the most part, the base polymer determines what general characteristics the product will exhibit, such as what substrate materials it will adhere to, how easily the joints can be smoothed, its paintability, and its durability.

Sealants, often referred to as caulk, are lower-performing materials than adhesives. That is, they are not expected to do as much work. Caulks are generally designed to weatherproof, while adhesives are designed to both weatherproof and bond. Some of this bonding or adhesion of an adhesive is mechanical, but most of it is chemical. This is achieved in the following three steps:

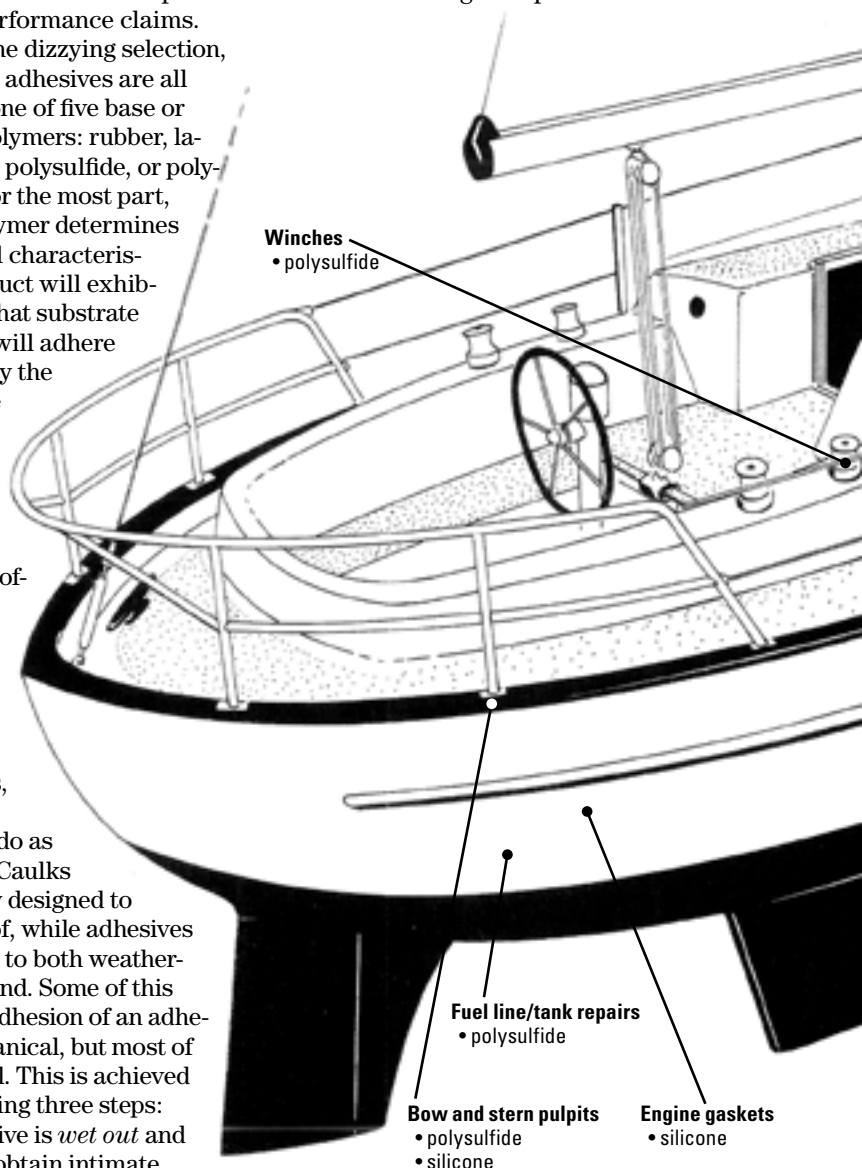
- The adhesive is *wet out* and spread to obtain intimate

molecular contact with the substrate.

- During the *setting*, the solvents (water, organics...) are released.
- A chemical reaction occurs during the *curing*, and a cross-linking or *in situ* polymerization takes place.

The quality of the sealant or adhesive joint depends very strongly upon the nature of the substrate (composition, structure, morphology, and cleanliness). Even the right product, when used incorrectly, will fail.

First, a broad look at what's available. Through the process of educa-





# adhesives

by Gregg Nestor

## the right caulk or bedding

tion and subsequent elimination, you should be able to select the right product for the job.

### Rubber (elastomers)

Manufacturers often use the terms *elastomer* and *rubber* interchangeably. In actuality, any material that exhib-

its elastomeric properties (stretches and bounces back) is an elastomer. For this discussion, we'll use the term "rubber-based."

Materials in this group are stretchy and non-structural. Contact cement falls into this category. These products

are generally made with any of the following synthetic rubber compounds:

- **Isoprene** (synthetic natural rubber)
- **Butadiene** (SBR or styrene butadiene rubber)
- **Nitrile** (acrylonitrile butadiene)
- **Polychloroprene** (neoprene, the first widely used synthetic rubber)

Rubber-based caulks will adhere to almost everything, even damp and oily materials. Their solvents are highly flammable, dangerous to breathe, and will melt styrofoam, which is sometimes used for flotation or insulation. Once the solvent evaporates, rubber-based caulks can shrink as much as 35 percent. They are resistant to hydrocarbons (oil and gasoline), water, and many solvents. If (and a *big* if at that) used aboard ship, they are limited to special-purpose applications, such as creating seals and gaskets for fuel tanks/systems.

### Latex

Latex originally referred to the milk-white substance occurring in certain trees and plants. This natural rubber latex occurs in the *Hevea brasiliensis* tree and the guayule plant. Prior to the advent of the synthetic latices, the foregoing definition may have been adequate; it is no longer adequate. A more suitable definition is: latex is a stable dispersion of a polymeric substance in an essentially aqueous medium (a dispersion in water — the final product of emulsion polymerization).

Some latex-based sealants are also labeled acrylic caulk or vinyl caulk. In the first instance, the product contains an acrylic polymer (polymethyl methacrylate) and in the second a vinyl polymer (ethylene-vinylacetate). In either case, the chemistry is a C=C polymer dispersed in water; and it is through the addition of these polymers that the products' performance characteristics are enhanced.

About 5 to 7 years ago new technology resulted in siliconized latex. Siliconized latex caulks are acrylic and contain a small amount of silane (a silicon-based material). This combination promotes better adhesion. Do not confuse siliconized latex with 100-percent silicone.

Unlike the vast majority of sealants and adhesives, latex caulks do not con-

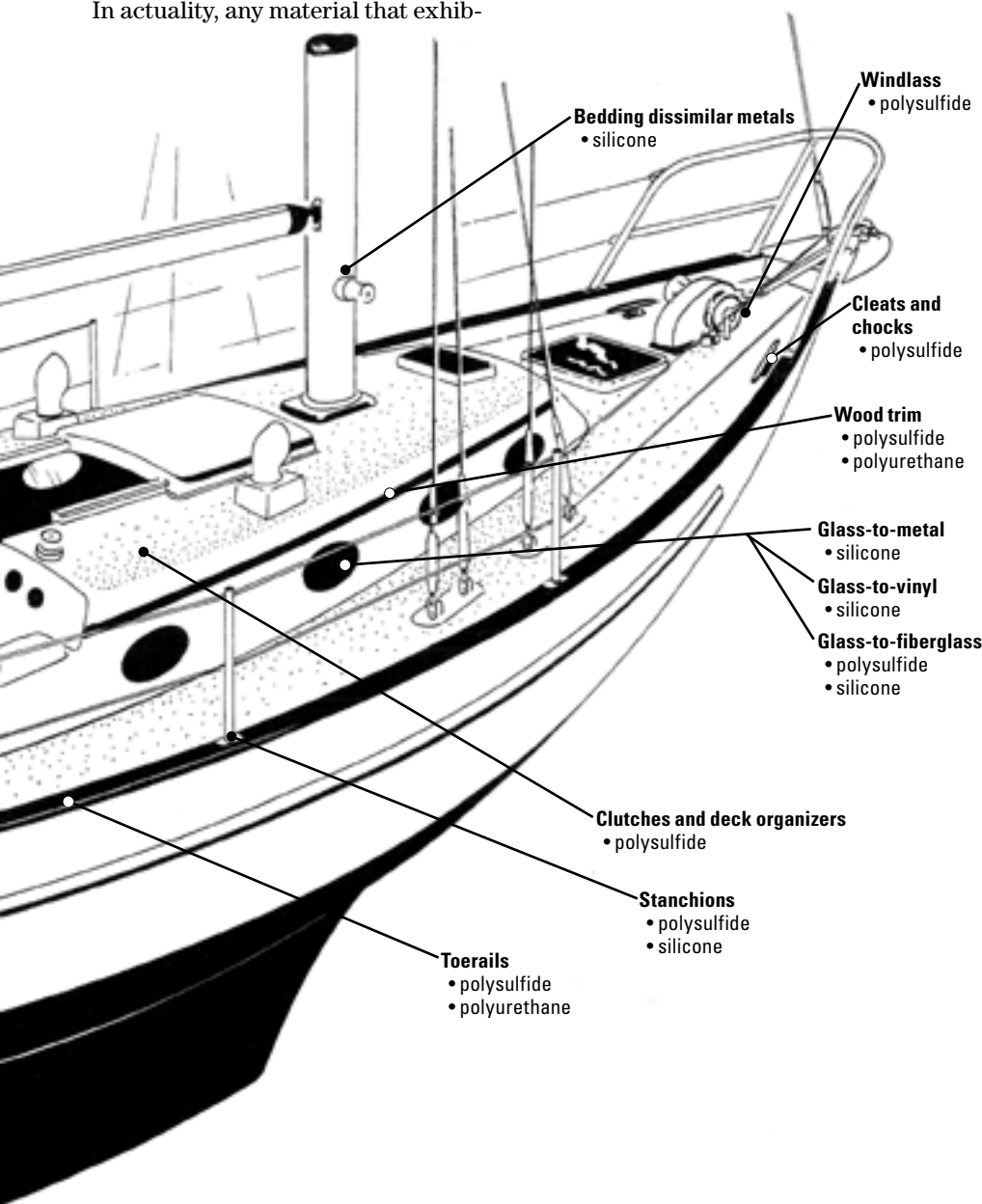


Illustration by Alan Lucas

tain volatile solvents. This allows them to be smoothed out with a wet finger and the excess cleaned up with soap and water. They are inexpensive, fast drying, and paintable (some are even pre-tinted). However, they can mildew, have limited adhesive strength and flexibility, and often shrink after curing. They should be relegated to *household use only*, not marine applications.

## Silicone

Silicone is derived from silicon, the non-metallic element commonly found in sand. This sealant is available in two types. Each type is based on the specific curing agent employed. One type is acetoxycure silicone, whose technology was developed in France in the 1950s. It is also called acid-cure or moisture-cure silicone. Acetic acid is the catalyst in the formula, thus the characteristic vinegar smell. Even though many marine silicone sealants are of this variety, be aware that this "acid" version can be corrosive to metal, particularly aluminum. The neutral-cure or natural-cure variety of silicone sealant is newer technology and is ammonia-based. It gives off little or no odor and is not corrosive.

Silicone sealants cure fast (they skin over in a half-hour to an hour and completely cure in 24 hours). They are virtually non-shrinking, soft, elastic, resistant to solvent and fuels, can withstand high temperatures (recommended for form-in-place engine gaskets), and have a long service life (20 years is often given by manufacturers). They afford excellent insulating properties, making them ideal for bedding dissimilar metals and potting electrical junctions (insulation and corrosion prevention).

Silicone sealants are also compatible with plastics. They exhibit very

*"Sealants, often referred to as caulk, are lower-performing materials than adhesives. That is, they are not expected to do as much work."*

tight cohesive qualities; that is, once they are cured, they form a tough resilient gasket that is difficult to tear apart. This quality makes silicone sealants most suitable for use as a form-in-place gasket under compression, such as the bedding of a stanchion base, which is then held in place by mechanical fasteners.

## Painters' scourge

However, silicone sealants are not perfect. For starters, they are difficult to smooth and will not hold paint. In fact, silicone in any of its forms (sealant, wax, lubricant) is a scourge to painters. Should silicone be used on or even

near a surface that may be painted or varnished (in some cases even *years* later), contamination can occur and all attempts to paint or varnish will be repelled.

In addition to a product, called Release, from BoatLIFE, there are cleaners one can borrow from the auto painting business that will help to remove silicone residue (DuPont's Prep Sol and Martin Senour's Kleanz Easy), but the silicone residue can continue to leach out of the substrate for years. The use of silicone is one reason why an epoxy barrier coat or an epoxy primer is almost universally recommended under polyurethane paints on fiberglass hulls and decks (both were exposed to silicone mold-release agents during manufacturing). When silicones are involved, it is always recommended to paint the substrate before applying them. By the way, silicones come in clear and a variety of colors.

Paint and varnish are not the only materials that do not adhere to sili-

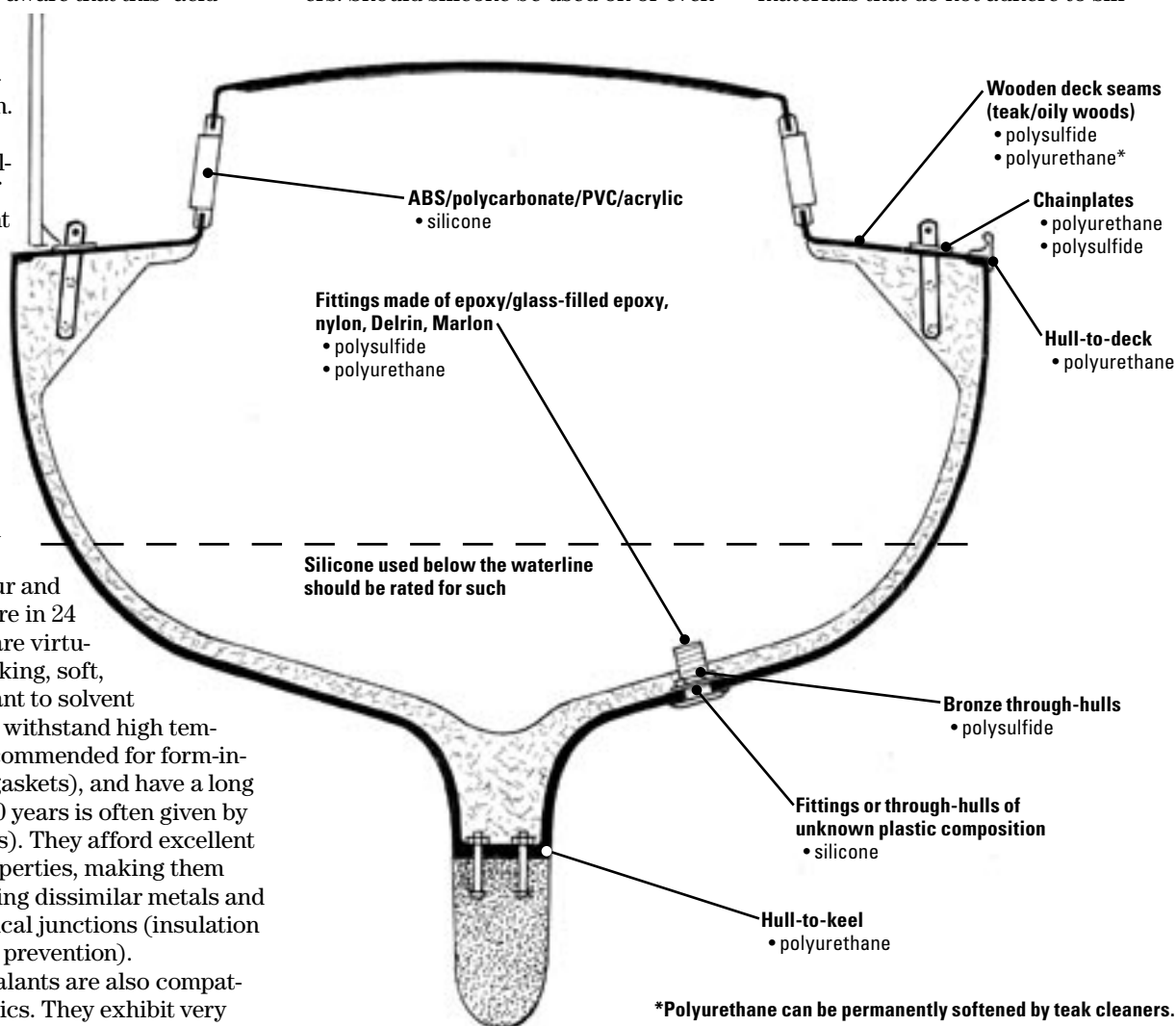


Illustration by Alan Lucas



cone. Silicone does not adhere well to silicone. A damaged seam or seal made of silicone must be completely removed, the surface cleaned, and fresh material applied. With silicone sealants, applying a little dab of new material over the damaged old material will be a short-lived solution.

### Not good glue

Silicone sealants lack significant adhesive strength and rely on mechanical compression to maintain a seal when used as a bedding compound. This makes them suspect when applied in bead form to working seams or in applications where it is necessary to fill a large void.

Naturally occurring bacteria (*Bacillus niger*) attack silicone. This microorganism can cause discoloration (mildew) and deterioration. Silicone sealants sold in hardware stores and home centers contain mildewcides; however, they yellow when exposed to sunlight (ultraviolet rays). To help prevent yellowing, marine silicone sealants also contain a UV inhibitor in addition to a mildewcide.

Silicone sealants are universally not recommended for use below the waterline as seam sealers. This stems from the fact of their low adhesion coefficient, making them extremely poor seam sealers, especially under water. With prolonged continuous exposure to water, they become even poorer. However, poor adhesion is not an issue and therefore not a problem when silicone is used in conjunction with compression.

Unlike polysulfide and polyurethane (two major marine adhesives/sealants), silicone is compatible with plastics. By default, silicone becomes the sealant of choice for use under mechanically fastened plastic through-hulls.

Before it sets, silicone can be worked by smoothing it with a wet finger. Clean up with soap and water before it has cured; after curing, mineral spirits will help soften the sealant prior to mechanical removal.

Consumer products that are commonly available at marine centers that fall into this category include: BoatLIFE Marine Silicone Sealant; GE 8200 Bedding & Trim Sealant; 3M Marine Grade Silicone Sealant; and Marine Silicone Sealant offered by West Marine.

### Polysulfide

With its technology dating back to the 1940s when, under the name Thiokol, it was used to patch bullet holes in airplanes as well as to make aircraft fuel tanks leak- and explosion-proof, polysulfide is perhaps the most versatile marine adhesive-sealant combination available.

Polysulfide adhesive sealants exhibit strong adhesion, high elasticity, a resistance to fuels and solvents, are toolable, sandable, and paintable, and are generally unaffected by movement associated with stress and temperature change. Because of their high bonding strength, high elasticity, and resistance to fuel and solvents, including harsh teak cleaners, polysulfide adhesive

*“... silicone in any of its forms (sealant, wax, lubricant) is a scourge to painters. Should silicone be used on or even near a surface that may be painted or varnished (in some cases even years later), contamination can occur and all attempts to paint or varnish will be repelled.”*

sealants are the choice for bedding oily woods, such as teak, to a variety of substrata including fiberglass, wood, and steel, regardless of whether or not mechanical fasteners are used. The black caulking between planks of a teak deck is invariably polysulfide.

Polysulfide adhesive sealants are available in both one- and two-part formulations. They are also available in a variety of consistencies from pourable (thickness of honey) to gun-grade (applied through a caulking cartridge) to a knife-grade (applied with a putty knife). Depending upon the formulation, polysulfides can contain a variety of solvents (xylene, toluene, acetates, alcohols, ketones, petroleum distillates, chlorinated solvents, or a combination of these).

The average boatowner seldom runs across the two-part types, which are

more commonly marketed to boat manufacturers and commercial boatyards. Typically available at marine centers are the one-part, gun-grade versions; however, depending on the manufacturer, the solvent package may vary.

### Not for plastics

The one significant weakness associated with polysulfide adhesive sealants can be directly attributed to the solvent package. Polysulfide adhesive sealants are incompatible with most plastics, mainly rigid thermoplastics such as acrylic (Plexiglas), polycarbonate (Lexan), ABS, and PVC. The solvent(s) can leach the plasticizer from this class of plastics and cause them to harden and crack. Higher-quality fittings made from epoxy, glass-filled epoxy, nylon, Delrin, or Marelon (glass-reinforced nylon), are unaffected and can be safely bedded with polysulfide adhesive sealants.

When compared to silicones and polyurethanes, polysulfide adhesive sealants cure the slowest (tack-free from 30 minutes to 72 hours, with a full-cure time ranging from 2 to 10 days depending upon formulation/manufacturer). Exposure to moisture in the air is what cures polysulfides; higher humidity levels will cause them to set more quickly. Polysulfides will continue to cure under water and, in an emergency, can even be applied under water as a temporary repair. Ambient temperature also affects the rate of cure (the warmer the temperature, the more rapid the cure).

Polysulfide adhesive sealants are readily paintable with no special priming required. The primers for polysulfide that are often seen on chandlery shelves are not for priming the adhesive sealant prior to painting, but for priming oily woods (be it teak or woods exposed to oily bilge water) prior to applying the polysulfide, when no mechanical fasteners will be used. In this instance, the polysulfide will be the sole bonding agent. If mechanical fasteners will be used, no priming is required. In this instance, the sealant will be functioning as a gasket.

Although the adhesion of polysulfide is less than that of polyurethane, this is an advantage, especially when polysulfide is used on fittings that might have to be removed sometime in the future. When it comes to removal or cleanup, uncured

polysulfide can be cleaned up with mineral spirits, lacquer thinner, or naphtha (lighter fluid). However, once it begins to set, methyl ethyl ketone, toluene, or xylene must be employed. Mechanical removal (cutting, scraping, or sanding) is required on fully cured material.

Polysulfide-based products that are commonly available at marine centers include: BoatLIFE Life Calk Sealant; BoatLIFE Life Calk Deck Sealant (this is a two-part product); 3M Marine Sealant 101; and West Marine Multi-Caulk Sealant.

## Polyurethane

What is this stuff that we call polyurethane? In general chemical terms, it is any polymer that has been extended by the reaction with di- or poly-isocyanate. And since isocyanates can react with any compound containing an active hydrogen molecule, the door's open for the creation of materials possessing a wide range of properties.

For the average boatowner, polyurethanes are state-of-the-art adhesive sealants, with the accent strongly placed on the word *adhesive*. They are

tough, waterproof, flexible (ranging from less flexible than silicones to about the same as, or close to, polysulfide), permanent adhesives much like epoxy.

Polyurethanes are excellent for hull-to-hull, hull-to-keel, chainplate, and centerboard trunk installations. Since they are considered permanent, polyurethanes should not be used in any applications where future disassembly may be required. Polyurethanes are not just difficult to remove, it is nearly impossible to remove them without the part or substrate or both sustaining damage.

With a few exceptions and subtleties, polyurethanes exhibit a lot in common with polysulfides. For example, like polysulfides, polyurethanes can be tooled, sanded, and painted. Wet sanding of cured material is often recommended, which suggests that polyurethanes are not easily sanded. Also, since polyurethanes are not generally UV-stable, it is best to paint or otherwise protect any exposed material.

## Not as tolerant

Polyurethanes bond to a variety of substrata, much like polysulfides, including wood (oily or not), fiberglass, and metal. However, unlike polysulfides, polyurethanes are not as tolerant of fuel and solvents, including some teak cleaners (most notably the two-part teak cleaners). Repeated or continuous exposure to any of these will permanently soften polyurethanes.

The warning against using polyurethanes with thermoplastics is the same as for polysulfides. However, instead of the polyurethanes' solvent leaching the plasticizer from the plastic, the problem is the opposite. Solvents leaching from the plastic can react with the polyurethanes and weaken the bond.

Polyurethanes are also available in both one- and two-part formulations. One-part formulas are commonly available at retail marine outlets, while two-part polyurethanes are relegated solely to boat manufacturers. While polyurethanes cure faster than polysulfides, like polysulfides, their cure times are a function of ambient temperature and humidity as well as the volume of surface area of the adhesive. Tack-free time ranges from 30 minutes to 48 hours, while 3 to 7 days is the range expressed for a full cure, depending upon formulation/manu-

# Selection guidelines

## General guidelines for fiberglass boats

**F**OR BEDDING APPLICATIONS, CHOOSE BETWEEN SILICONE AND POLYSULFIDE. Silicone is a good gasket material and electric insulator; polysulfide is great for bedding everything except plastic. You can paint or varnish over polysulfide but not over silicone. Select either polysulfide or polyurethane for sealing seams. If you want to take it apart in the future, use polysulfide. Polyurethane is permanent.

Application	Bedding material
Stanchions	polysulfide or silicone
Bow/stern pulpits	polysulfide or silicone
Winches	polysulfide
Windlass	polysulfide
Clutches	polysulfide
Deck organizers/turning blocks	polysulfide
Cleats and chocks	polysulfide
Chainplates	polyurethane or polysulfide
Wood trim	polysulfide or polyurethane
Toerails	polysulfide or polyurethane
Deck seams (teak/oily woods)	polysulfide or polyurethane*
Glass-to-metal	silicone
Glass-to-vinyl	silicone
Glass-to-fiberglass	polysulfide or silicone
Hull-to-deck	polyurethane
Hull-to-hull	polyurethane
Hull-to-keel	polyurethane
Centerboard trunk	polyurethane
ABS/polycarbonate/PVC/acrylic	silicone
Fittings made of epoxy, glass-filled epoxy, nylon, Delrin, or Marelon	polysulfide or polyurethane
Electric insulators	silicone
Bedding dissimilar metals	silicone
Fuel line/fuel tank repairs	polysulfide
Engine gaskets	silicone
Bronze through-hulls	polysulfide
Fittings/through-hulls of unknown plastic composition	silicone

\* Some teak cleaners will soften and damage polyurethane.



facturer. Even though polyurethanes can be used above and below the waterline, their use as an underwater temporary fix is not recommended.

Lastly, uncured polyurethane can be cleaned up with acetone. However, once the material begins to set, the same industrial solvents recommended for polysulfide cleanup (mineral spirits, lacquer thinner, naptha) as well as 1,1,1-trichloroethane are needed to remove it. Once cured, these solvents may help soften polyurethane prior to mechanical removal. A relatively new product introduced by JWB Environmental called Anti-Bond 2015 is said to assist in removing fully cured polyurethane. Another called DeBond 2000 is said to remove cured 5200, the highly touted 3M product.

Products whose chemistry is based on polyurethane and are routinely available at marine centers are: BoatLIFE Life Seal; 3M 4200 Fast Cure; 3M 5200; 3M 5200 Fast Cure; Sikaflex 291 LOT; Sikaflex 291; Sikaflex 292; and West Marine Quick Cure Polyurethane Adhesive/Sealant.

### Of special note

As indicated early on in this discussion, sealants and adhesives are polymers. And it is this polymer base or backbone that determines the product's general characteristics. The specific characteristics, such as UV-stability and compatibility with various substrata, to name two, are dependent upon two things:

- The compound or compounds the base polymer has been combined (chemically reacted) with. For example, an aliphatic polyurethane (one that *does not* contain benzene rings) is UV-resistant; however, an aromatic polyurethane (one that *does* contain benzene rings) is not UV-stable.
- The additives that may have been incorporated into the product's formulation. Typical additives include:
  - » Fillers that increase modulus and provide reinforcement.
  - » A catalyst package to speed up or retard reaction rate.
  - » Rheology modifiers to control viscosity for dispensability, also sag characteristics (non-sag/self-leveling).
  - » Moisture scavengers, pigments, flame retardants, and UV stabilizers.

Simply stated, the reactives and the

additives are the two reasons why there are different types of silicones, different types of polysulfides, and different types of polyurethanes, each exhibiting different characteristics. This then leads to a few marine sealants/adhesives worthy of special note:


- **GE 8100 Hatch & Window Silicone Sealant.** This is the only silicone sealant recommended by GE for sealing polycarbonate (Lexan).
- **BoatLIFE Sandable Silicone** is a blend of silicone rubber and a proprietary ingredient.
- **BoatLIFE Life Seal** is a combination of polyurethane and silicone
- **3M 4000 UV** is a polyether-based cosmetic sealant for applications where aesthetic appeal is a priority. It is UV stable and can be used with plastics, including ABS and polycarbonate (Lexan).
- **Sikaflex 295 UV** is a polyurethane adhesive sealant for bedding and sealing acrylic (Plexiglas) and polycarbonate (Lexan).

### Summing it up

So, what should you use the next time you need to "glue" something together and keep the water out?

For bedding applications, choose between silicone and polysulfide. Keep in mind that silicone is a good gasket material and electric insulator, while polysulfide is great for bedding everything except plastic.

As for seam sealing, select either polysulfide or polyurethane.

If you want to take it apart in the future, use polysulfide. Polyurethane is permanent. 

## Resources

### BoatLIFE Industries

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

### 3M Marine

<[http://www.3m.com/US/auto\\_marine\\_aero/marine](http://www.3m.com/US/auto_marine_aero/marine)>

### Sika Corporation

<<http://www.sikaindustry.com/ind/ipd-marine.htm>>

### West Marine

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

### DeBond 2000

<<http://www.debond2000.com>>

### Anti-Bond 2015

<<http://www.skitote.com/anti-bond2015.html>>

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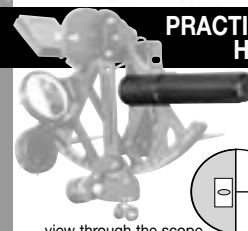
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Tom's boat, *Christmas*, a 1961 Alden Challenger, in the foreground with her spacious enclosure (and temporary work site). Other boats on the lot show the range of winter tarps...the good, the bad, and the ugly.

# Winter boat enclosure

*Before the snow comes,  
build yourself a simple, economical  
boat shelter*

*by Tom Young*

**C**OVERING OUR BOAT MARKS THE END of a season here on the coast of Maine. Warm colors have given way to the cold shades of winter on this overcast November day. The shoreline, islands, and even the waters of Penobscot Bay have taken on a steely shade of gray. This season leaves no doubt about what is next. It's over. Like a freight train rumbling, you can feel it: winter is right around the corner.

Any boat that will be outside for the off-season needs a cover. Rain, ice, snow, and sun take their toll. Gelcoat, paint, wood, and varnish all degrade in our harsh winter climate. Not only is the New England winter the harder season on an exposed boat, it is also, sadly, the longer season.

There are many ways to protect a boat from the elements. Indoor heated storage is the most effective, of course; a haphazard tarp thrown over the cockpit, the least. In between, there are a lot of systems with varying degrees of success.

I need a little more than just a cover. I want to protect our boat from the elements, but I also want an enclosure that will act as a temporary boathouse for the ongoing restoration and maintenance of a 43-year-old

fiberglass boat...an enclosure capable of shedding rain and snow, one that will provide a dry temperate work site, warm enough in late winter and early spring to allow comfortable working conditions with good natural light and plenty of ventilation.

## Ongoing project

Working on my boat is not a full-time venture, but it's an ongoing project. My enclosure allows me to extend the seasons. As winter begins to wane, milder temperatures enable me to perform many tasks under the enclosure that would otherwise wait until spring. Some things require a warm spring day, but when those days begin to bloom, we launch the boat. Sailing in Maine is oh so sweet and way too short.

The enclosure that protects me, my tools, and any ongoing tasks from the elements is also very good for our boat. It is well ventilated, making it pleasant to work under on a sunny late-winter day. This same ventilation keeps the boat drier during the long winter layup. The cover floats on the frame, and air enters under the tarp's hem as wind pulls it away from the hull. I leave a loose opening on each end as well.

I once had the boat shrink-wrapped. It was done improperly, tight to the hull. The boat remained very moist inside; lockers were sodden. Worst of all, when the wrap was cut off in the spring, buckets of water that had been trapped against the hull splashed out. The result: blistered Awlgrip.



Late fall and early spring sun will warm the enclosure enough to be comfortable underneath for working. In spring I roll up either or both ends during varnishing or painting to take advantage of the sun and a ventilating breeze. Rolling it back down in the afternoon protects the coatings from the late-day dew. I can leave tools and supplies safely inside. While performing tasks like this in the off-season, I realize the extra effort spent to build my enclosure pays great dividends in time saved when working on the boat.

### Steep pitch

The lightweight frame is the heart of this system. It is designed to carry little more than the weight of the tarp. The steep pitch helps keep ice and snow from sticking to it. Even sticky snow will loosen and slide off when a light breeze shakes the tarp. It's flexible and will stand up to a lot of wind. The ridge and center posts carry most

*"The lightweight frame is the heart of this system. It is designed to carry little more than the weight of the tarp. The steep pitch helps keep ice and snow from sticking to it."*

of the weight. The uprights carry very little weight and don't push or thrust against the stanchions, due to the center supports. The three-dimensional shape, like a hull shape, adds to its strength. Although this frame sheds wet snow and ice better than any I have used, if a lot of heavy wet snow falls, it should be checked as any cover should in those circumstances. Wet snow can add up to a lot of weight fast, and any frame, even buildings, can collapse under the weight.

This system is suited to a boat with the spars removed. You can't seal a

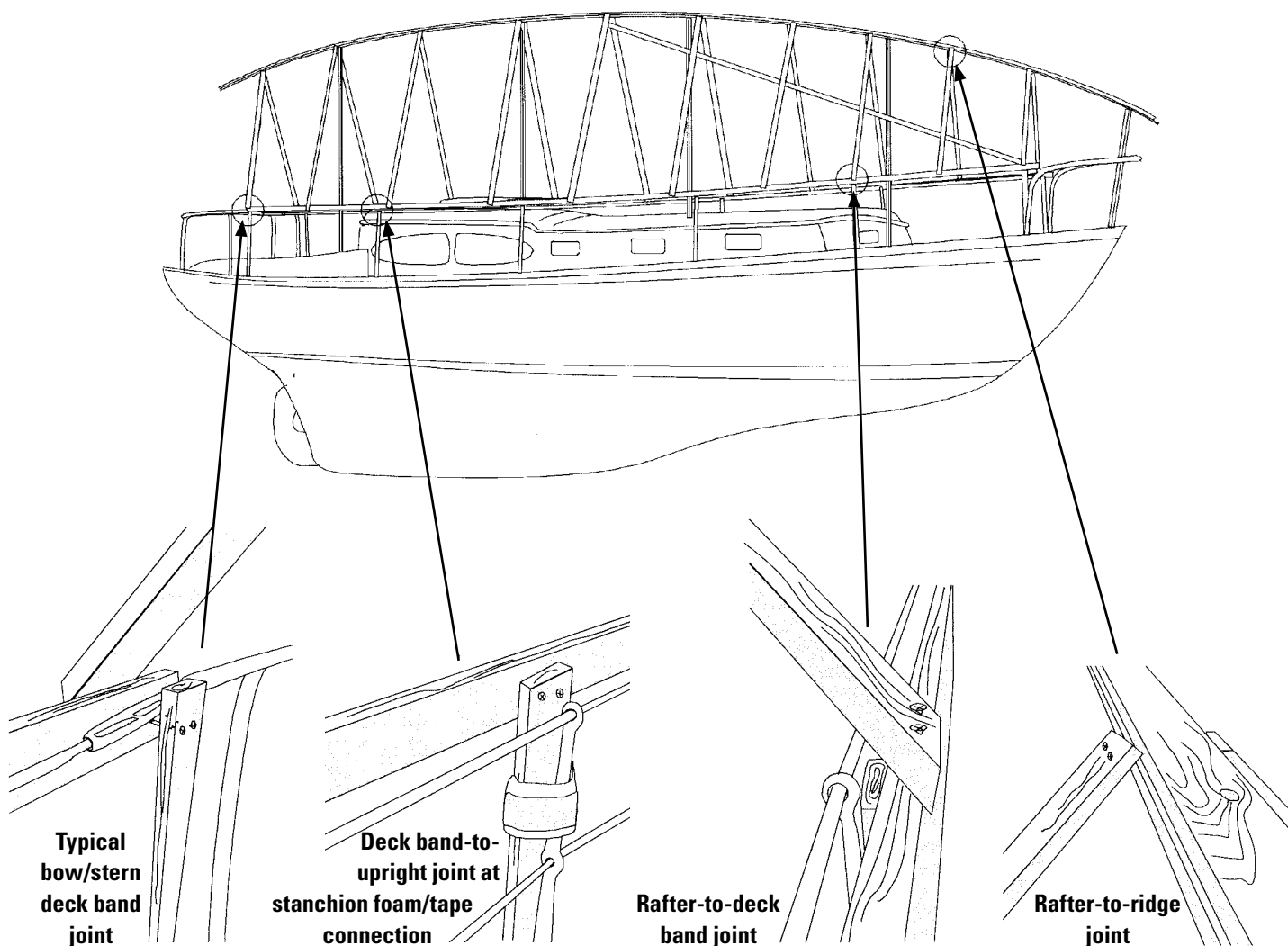
boat with tarps that must be adapted to a spar and rigging.

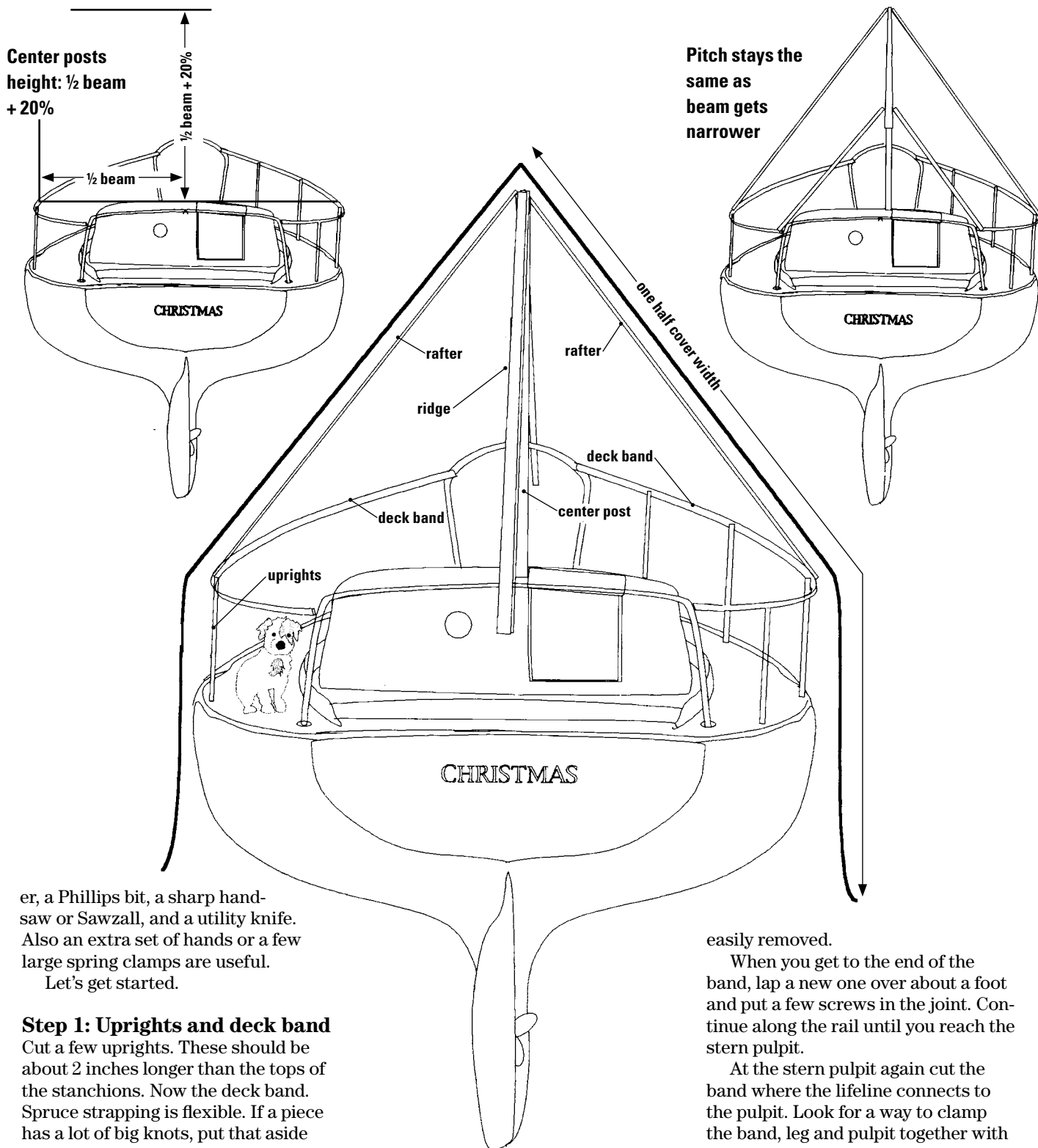
### Time and materials

Making my frame from scratch takes nearly a full day from start to finish. It takes half that long to build an inadequate cover so why bother? Materials, including a 30-foot by 50-foot tarp, just right for my 38-foot by 11-foot yawl, cost about \$150. The frame can be reused. Covers vary and can last one, two, or more years depending on quality. The framing parts are easily stored and reused.

I use a 1-inch x 3-inch spruce strapping for the frame. It takes 3 bundles (30 pieces) of 16-foot strapping to build the frame. Also about a pound of 1¼-inch and a pound of 2½-inch galvanized Sheetrock screws, 1 roll of 6-inch foam foundation seal (50 feet), a roll of duct tape, and the cover are needed.

Tools include a cordless drill/driv-





er, a Phillips bit, a sharp hand-saw or Sawzall, and a utility knife. Also an extra set of hands or a few large spring clamps are useful.

Let's get started.

### Step 1: Uprights and deck band

Cut a few uprights. These should be about 2 inches longer than the tops of the stanchions. Now the deck band. Spruce strapping is flexible. If a piece has a lot of big knots, put that aside for cutting into shorter pieces (it could snap at larger knots). Start at the bow. I usually use a spring clamp to hold a piece of strapping where the lifelines connect to the bow pulpit. Run the band outside of the stanchions. Another temporarily holds the other end of the rail to a nearby stanchion.

Screw a leg to the end of the rail at the bow pulpit. In some instances it is possible to use the two pieces as a clamp around the lifeline or turnbuckle. If that isn't possible, screw the leg

and rail together. Simply secure the upright/band connection around the lifelines or bow pulpit. Use some foam followed by duct tape.

Add a leg at every stanchion or about 6 feet apart. Legs go inside the deck band. Secure the leg/band connections at stanchions or lifelines using a wrap of foam followed by duct tape, being careful not to tape lifelines or stanchions. The foam and duct tape make a strong connection that doesn't chafe, doesn't stick to the boat, and is

easily removed.

When you get to the end of the band, lap a new one over about a foot and put a few screws in the joint. Continue along the rail until you reach the stern pulpit.

At the stern pulpit again cut the band where the lifeline connects to the pulpit. Look for a way to clamp the band, leg and pulpit together with a long screw. If not possible, attach with foam and duct tape.

Now, install the band and legs on the other side. The object is to get the deck band attached to stanchions any way you can; each boat is different. When complete, you can remove the attachments to the stanchions if you need to. Remember, weight is carried mostly by the center posts. Removing stanchions is just the sort of thing you can do under a cover like this on a sunny day in late winter. Painting the decks this spring?

## Step 2: Ridge setup

The ridge is made up of two pieces of sandwiched strapping with joints staggered by at least 3 feet. Start from the bow. Place one piece of strapping over the bow pulpit, lay another on top but overlap the end by about 3 feet. Leave this 3 feet overhanging the bow pulpit. Cut and screw together two pieces of strapping for the short center post at the bow pulpit, following the drawing to establish height. All pulpits vary. It needs to be secured to the pulpit with lashings (or whatever works) and the two-piece ridge screwed into the top of the post. Use extra lashings, if needed, which can be removed later. Add two more pieces of sandwiched strapping to the staggered end for a ridge now about 32 feet long. If you are past your LOA, leave it to cut off later.

If you're alone, add a lashing long enough to go from one lifeline around the ridge (with a clove hitch to hold it) and to the other lifeline. Attach the clove hitch about two thirds of the way back from the bow. This will simply keep the ridge from falling over, when you raise it on the center post, until it is secure. Leave enough slack over each lifeline for this.

## Step 3: Center posts

Posts are made of two pieces of strapping, sandwiched together. The length is determined by the beam of the boat. Cut and screw together the center post. Raise the ridge and slip the post underneath in the center of the boat at the widest beam. Drive a long screw through the ridge into the post. Keeping this from toppling over, move aft and loosely tie the ridge to the lifelines temporarily with the line you secured for this purpose. Another person is helpful for this step. If it is too wobbly, lash it in another spot to the lifelines.

How long to make the center posts? From the top of your deck band, at your widest beam, cut and place a post this long: half your beam, plus about 20 percent. If your cabintop is higher than the band, you can deduct roughly this amount; if lower (not likely), add

that amount. This is just a guideline. The more pitch the better. This same rough formula will give you the lengths of the rest of your posts. This will maintain the pitch over the boat. Keep them less than 8 feet apart. You should be able to easily reach the ridge on most boats under 40 feet.

At this point it may occur to you that the shape of the ridge is similar to the shape of your deck from bow to stern; that's because it is.

With the ridge now secured, cut and place the other built-up posts. They should be less than about 8 feet apart. Screw each one through the ridge from above. I use a scrap of foam under each post to protect the

cabin, cockpit, and so on. Let the ridge run long over the stern as well as the bow for now.

## Step 4: Rafters

I usually secure the ridge at the widest beam of the boat first. Cut two rafters oversized, long enough to overlap the rail by a few inches. Secure these at the ridge with a couple of screws. Screw these rafters into the top of the band at the same distance from the ridge, also with two screws. This will keep the ridge in the middle. I cut all the rafters a few inches oversize. After screwing them to the ridge and the deck band, I trim them at the deck band, being careful not to hit the lifelines or stanchions. A little long is fine; the padding will cover it. Push the top of the rafter, cut square, against the ridge, and drive two screws at each joint at enough angle to hit the ridge.

Finish installing the rafters. With this steep pitch, 60 degrees or more, rafters 3 feet apart should be sufficient. If you anticipate heavy, wet snows in your area, spacing rafters closer to 2 feet will be even better.

This is a light frame, designed to hold little more than the tarp and stand up to the flexing caused by high winds. As long as pitch is sufficient, it will shed most snow and

**Finished framing viewed from the stern and from the bow. The rafters are 3 feet apart. However, if you anticipate heavy, wet snow in your haulout location, you may want to space the rafters closer together than that.**







**Tom Young enjoys working on his boat in Maine in late fall and early spring with his tarp acting like a greenhouse for him, cutting the wind and trapping the sun's warmth. Since the sailing season is short in the northern latitudes, he prefers getting a jump on the boatwork so he and his family can sail during the sailing season.**

ice. Placing a diagonal brace on the underside of the rafters from deck band to ridge in a convenient place will add extra strength for high winds.

### **Step 5: Installing foam**

The top joints require about 8 inches of foam laid across the joint and taped to the strapping at each end. Rafter-to-rail joints just get a piece of foam folded in half and taped to the rafter. Lap joints and the ends of the deck band also require foam padding. Any sharp corner requires padding.

### **Step 6: Cover**

As you work the cover over the frame, you will begin to see how this system works. The steep pitch and extra tarp reaching down past the topsides pulls the tarp down on the ridge. This extra material and weight help to hold the cover in place. The more overlap, the better. After it is centered on the frame, lash the grommets very loosely.

Don't lash to your jack stands. This could loosen and pull one out. Lashings that run under the keel and hull to the other side should have a bungee cord between the lines for longest tarp grommet life.

To close the bow, I take a scrap of 1 x 3 and roll some of the excess material up around the wood. Then, from the inside, I lock it with a spring clamp. The stern can be treated similarly with a shorter piece of wood. These ends should just be rolled up

enough to loosely contain the hull. I leave an opening around the bow and stern pulpits. They still are able to float on the frame as wind shuffles the cover. The opening at the stern pulpit is where I enter the enclosure.

*"Late fall and early spring sun will warm the enclosure enough to be comfortable underneath for working. In spring I roll up either or both ends during varnishing or painting to take advantage of the sun and a ventilating breeze."*

The ends should encapsulate the hull. Loosely rolled up under the bow and stern, middle lashings buffered with bungee cords, the cover tends to stay put even in quite a bit of wind. There aren't many places for the wind to get a grip.

I have used the cheapest blue tarps. They generally last one season. Their cost is often so low that this is a viable option. Even though I may only get one season out of a blue tarp, I recycle it and get further use in some other application. The next grade up is usually a light green tarp. These are more tightly woven, which gives them more

strength. Two seasons are the norm for these. Some will get more with a well-designed frame and careful tying down. The heaviest dark green tarps have the tightest weave and are usually a double layer. They give the longest life and cost the most. For severe climates, their added stiffness and strength will shed the most snow and ice and give the best protection.

### **Best light**

What you will be doing under your tarp may help you to decide. I prefer the medium-quality green tarp. It gives the best light, a soft green, not quite as stark as the blue. The heaviest dark green is too dark for working under without artificial light, but these tarps are tough and would offer the best protection.

Use your enclosure in the spring to best advantage. Open the cockpit area for ventilation and good light while you are working on the boat. Roll back the bow area as well for more ventilation and light. Best of all, roll it down at night to cover your work area and tools. A building that opens — the best of all worlds.

When it is time to remove the tarp in spring, roll it up for storage. Mark your frame parts, slice the duct tape with a knife, remove the foam (save it for the next season), back out the screws, and bundle the framing parts up for next fall, then forget about it.

Feel the sun? There is no doubt that summer is just around the corner. 

# Two headsails or one?

*Sloops and cutters —  
here's a good look  
at the family tree*

*by Ted Brewer*



**M**OST OF TODAY'S SAILORS THINK OF cutters as having a rig much better suited for offshore voyaging than that of the ubiquitous masthead sloops that dot our coastal waters. Generally, the contemporary cutter tends to be a huskier yacht than the average sloop and — partly for this reason and partly for its rig — is considered as being more suitable for extended bluewater cruising. Also, due to its heftier hull as well as the inherent drawbacks of the double-headsail rig, the cutter is usually deemed to be somewhat slower than a sloop of equal size and, perhaps, not as weatherly. Unfortunately, this is too often true, but it was not always that way.

*“These small cargo sloops — beamy and chunky hulls, perhaps 50 to 80 feet in length — often set two or three headsails: a foresail, a jib, and a flying jib. They might even set one or two squaresails as well for offwind work.”*

Back in the late 1700s, the average sloop was a burdensome cargo carrier sporting a single mast with a gaff-rigged mainsail, a fixed topmast, and a long bowsprit. This typical sloop was a money-making working boat, and the economies of commerce demanded a small crew . . . which would be at a severe disadvantage when handling a large press of canvas in a stiff breeze.

For this reason the sloop's sail area was kept to relatively modest proportions, and the result was that her performance was equally modest. Sloops primarily

worked in the coastal trade, but long ocean voyages were not unusual.

Indeed, the *Lady Washington*, built in Essex, Connecticut, in 1750 or so

as a sloop-rigged craft, crossed the Atlantic Ocean at least once, bringing Irish immigrants to the New World. She made a trading voyage to the northwest coast of North America in the early 1800s and eventually crossed the Pacific Ocean to China. There, in Hong Kong, she was converted to a brig, a more suitable rig for blue water. The *Lady's* lovely replica can be seen plying the waters of the Pacific Northwest today.

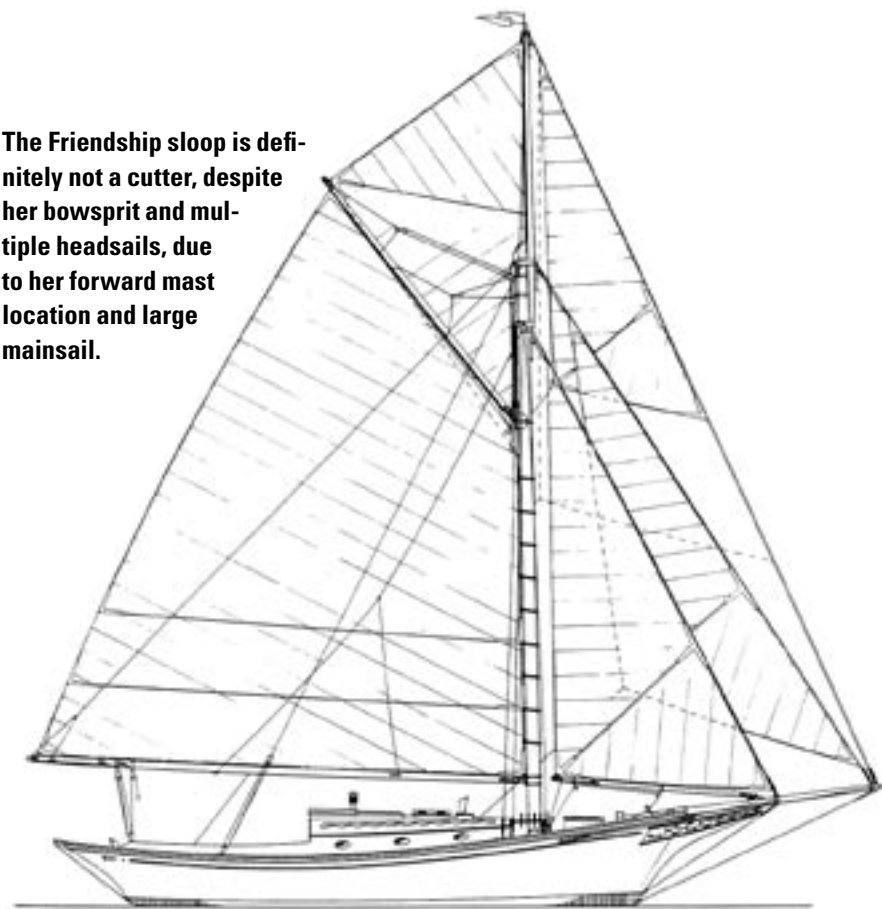
## **Beamy, chunky hulls**

These small cargo sloops — beamy and chunky hulls, perhaps 50 to 80 feet in length — often set two or three headsails: a foresail, a jib, and a flying jib. They might even set one or two square sails as well for offwind work. Our inclination today would be

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**The British revenue cutters of the late 1700s and early 1800s carried ample sail, enough to keep a large crew busy when chasing the elusive French smugglers. Note the squaresails and the extension of the mainsail.**

**The Friendship sloop is definitely not a cutter, despite her bowsprit and multiple headsails, due to her forward mast location and large mainsail.**



### **Smuggler's song**

You may recall Kipling's poem, *A Smuggler's Song*: "Five and twenty ponies trotting through the dark/Brandy for the parson/ Baccy for the clerk/ Laces for a lady/ Letters for a spy/ And watch the wall my darling, while the gentlemen go by!" There must have been literally hundreds of exciting races — and occasional battles — between British revenue cutters and French luggers in those years... cat-and-mouse games played out during dark nights in the thick fogs and swift tidal currents of the Channel waters while "the gentlemen" ashore anxiously awaited the outcome and the delivery of their illicit goods.

After the 1840s and '50s, with the advent of steam power, the sailing revenue cutter, packet, and scout disappeared, as did most of the coastal cargo sloops. Over the succeeding years, the sloop and cutter were primarily used as yachts, refined for comfort and performance, and the hulls became more alike. This left the main variation between the two types in the rigs. The mast of the sloop moved

to think of these craft with their multiple headsails as cutters. We could not be more wrong!

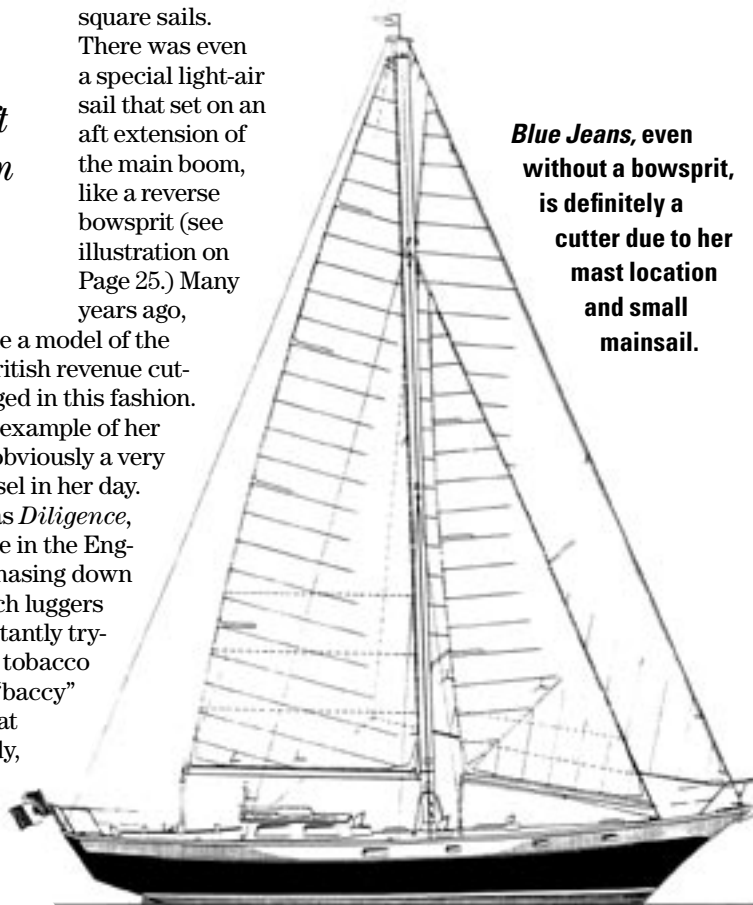
The cutter of that era was a racehorse, a thoroughbred built for speed. Compared to the cutter, the bluff-bowed cargo-carrying sloop was a plodding Clydesdale. The cutter hulls were finer and of deeper draft, designed for performance and weatherliness rather than conveying heavy loads of cargo from A to B. Cutters were used for carrying dispatches to and from the fleets, as scouting ships, and as anti-smuggling patrol craft. For these purposes, the cutter had to be fast, weatherly, and seaworthy. For naval and revenue work she would carry a large crew, perhaps 30 or more sailors, to handle her generous press of sail and, when occasion required, to man her numerous cannon.

The rig of the cutter of the 1700s to 1800s generally resembled the sloop, but reefing topmasts and bowsprits were usual, as well as triple headsails,

*"Cutters and sloops were popular on both sides of the Atlantic but, generally, in smaller craft the cutter predominated in Britain and the sloop in North America"*

main topsails, and several square sails. There was even a special light-air sail that set on an aft extension of the main boom, like a reverse bowsprit (see illustration on Page 25.) Many years ago,

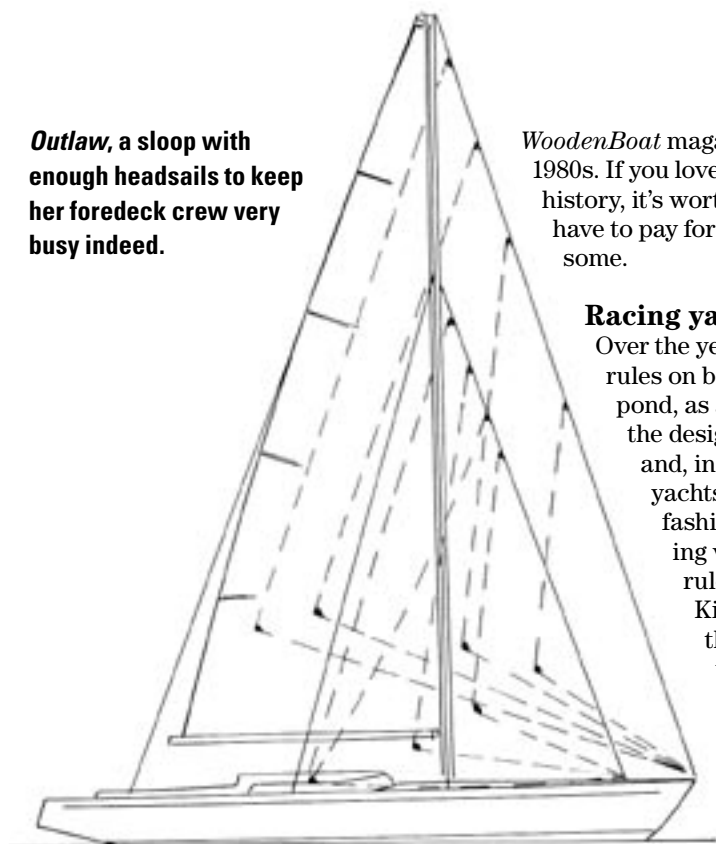
a client gave me a model of the *Diligence*, a British revenue cutter of 1795, rigged in this fashion. She was a fine example of her type and was obviously a very handsome vessel in her day. Cutters, such as *Diligence*, spent their time in the English Channel chasing down the swift French luggers that were constantly trying to smuggle tobacco (shortened to "baccy" in the poem that follows), brandy, wines, and lace into Britain during the Napoleonic Wars.



**Blue Jeans, even without a bowsprit, is definitely a cutter due to her mast location and small mainsail.**



***Outlaw*, a sloop with enough headsails to keep her foredeck crew very busy indeed.**



*WoodenBoat* magazine in the mid-1980s. If you love yacht design and history, it's worth whatever you have to pay for a copy, and then some.

### Racing yacht design

Over the years, the rating rules on both sides of the pond, as always, ordained the design of racing yachts and, in turn, the racing yachts developed the fashion for the cruising vessels. The rating rule in the United Kingdom dictated that British boats would be narrower than North American yachts and generally favored the cutter rig. On this side of the Atlantic, the yachts were

forward, and the multiple headsails were reduced to a single jib in most smaller craft. There were exceptions, of course, one being the Maine Friendship sloop, many of which set a double headsail rig (see illustration on Page 26.) However, the Friendship's mast was set so far forward that knowledgeable sailors would never call one of these handsome craft a cutter. Or would they?

Cutters and sloops were popular on both sides of the Atlantic but, generally, in smaller craft the cutter predominated in Britain and the sloop in North America. Still, there were numerous cutters on this side of the ocean. Indeed, as attested to in C. P. Kunhardt's beautiful book, *Small Yachts, Their Design and Construction*, cutters of narrow beam in the English fashion, as well as more moderate-beam cutters, were not uncommon in U.S. waters. This wonderful book, first published in 1891, was edited and republished by


beamier, centerboarders were popular, and sloop rigs were predominant in smaller craft.

When I got into the boating business back in 1957, British yachts were being rated by the Royal Ocean Racing Club rule and American yachts by the Cruising Club of America rule. The RORC yachts tended to be narrower than U.S. yachts and, while the cutter rig was popular, many British sloops raced with a double headsail rig. Typical of these sloops was the successful Illingworth and

Primrose design, *Outlaw*, shown above. Her sail plan is very interesting as it shows *Outlaw* with four different-sized staysails, and four different-sized Yankee jibs; a headsail combination for every little change in the breeze — pity the poor foredeck sailor.

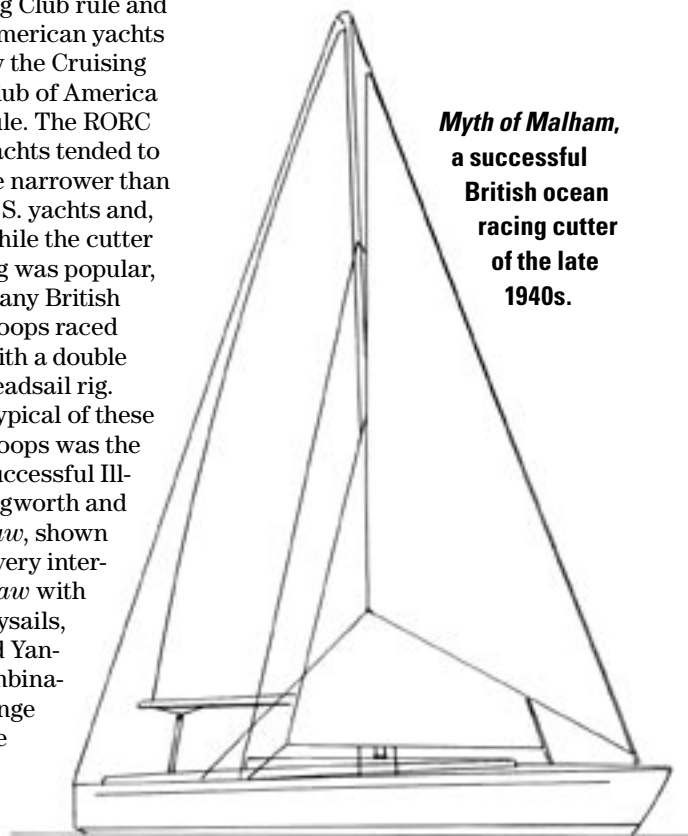
While many would call her a

cutter, *Outlaw* is very much a sloop because of the forward location of her mast and her large mainsail. On the other hand, the 1946 Laurent Giles design, *Myth of Malham*, shown below, is a cutter despite her lack of bowsprit, due to her mast being located so far aft. Interestingly, *Myth's* beam was only 9 feet 4 inches on a 33 feet 6 inch waterline; a mere 27.8 percent beam/LWL ratio, and quite typical of the narrower British yachts of the time.

On this side of the briny, the sloop and yawl were favored by the CCA rule. Typical sloops of the late 1950s and '60s were the Ray Hunt Concordias and the Luders 27s, while beamy keel-centerboard yawls, in sizes from 24 to 60 feet or more, tended to copy Olin Stephen's famous *Finisterre*. Now almost 50 years later, the cutter has pretty much disappeared as a racing yacht, thanks to the development of international rating rules, and the typical ocean racer has developed into a masthead sloop with a large genoa. The cutter is still the bluewater cruising rig of choice for many, though, and will be for years to come. 

*“...the cutter has pretty much disappeared as a racing yacht, thanks to the development of international rating rules, and the typical ocean racer has developed into a masthead sloop with a large genoa.”*

***Myth of Malham*, a successful British ocean racing cutter of the late 1940s.**



# Floor covering by the pint

*Lightweight upgrade —  
their new cabin “carpet” came in cans*

*by Judy MacDonnell*

“WHAT A STUPID THING TO HAVE IN A BOAT!” THUNDERED my brother-in-law, as the loose carpet skidded out from under his feet again. I had to agree.

We had just bought a 12-year-old catamaran that had once been a showboat, but after years of neglect she needed a lot of work — including new floor covering. Ancient outdoor carpet lay over plywood now streaked with worn gray paint and grease. The occasional splinter in the plywood snatched at unwary feet. Apart from being loose in places, the carpet had the unfortunate characteristic of plucking the knees out of trouser legs and skin from the elbows of any hapless person working at floor level.

What were our options? New carpet would have the same problems, unless we used household carpet, and carpet of any kind would not be easy to keep clean and dry. Grease and diesel fuel were continually being splashed about, and carpet simply trapped dirt.

“Take the carpet out and leave the bare sole as it is!” said my husband, more preoccupied with *essentials* than *cosmetics*. But after almost breaking an ankle by stepping into an open engine compartment one evening, he conceded that a lighter-colored flooring would be desirable so we could spot an open hatch in dim lighting.

“Paint and add sand to it. You’ll never have to worry about slipping on that,” advised my brother-in-law. I considered this seriously — but the same problem of wear and tear on sensitive anatomy came to mind.

An advertisement for vinyl tiles created a flurry of excitement — until I calculated the weight of the tiles needed for the project. My heart sank. It was the equivalent of having a third person aboard. Catamarans should be as light as possible; we already had quite a load aboard.

Poring over the flooring and industrial coatings columns in the telephone directory, I wondered if I was asking for the impossible — a floor coating that was pleasant to look at, tough enough to withstand heavy engine hatches being dragged over it, easy to clean after diesel and grease spills,

lightweight, comfortable on knees and elbows, and not too expensive.

After several days of fruitless phone calls and faxes, I ran out of avenues. Then, out of the blue, a letter arrived from the owner of a small business in another town. My fax to another company had been forwarded to him. This man thought he had the product we needed. With growing optimism, I devoured the information enclosed. It appeared that my search was over. The new flooring would conform to all our requirements and be very lightweight. I could obtain

the materials needed and do the work myself for a fraction of the cost of having a professional do it.

There were three steps to this flooring — a two-part epoxy paint base, small colored vinyl flakes (pre-mixed according to order) and three clear top coats of polyurethane. We were given many small bags of various colored vinyl chips to experiment with. Take pinches of various complementary colors and put them into saucers, we were

advised, then pour a little water over the mixtures and let them settle. This would give an idea of what the finished product would look like.

A mixture of four colors appealed — 60 percent white, 20 percent very pale gray, 15 percent very pale peach, and 5 percent dark peach. The materials arrived, and work began in earnest: scrubbing, sanding, patching holes and low points in the plywood, and filling and smoothing with epoxy. The suppliers assured us that the new “anti-graffiti grade” coating was very forgiving — one would not notice little imperfections in the floor base after it was applied.

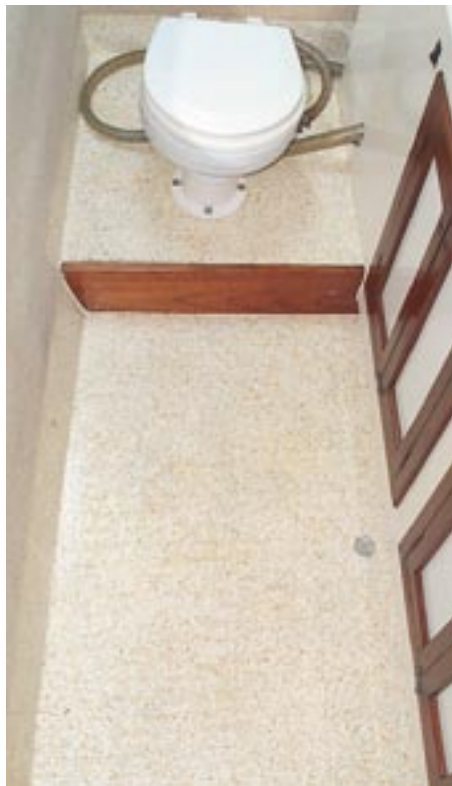
The edges of the bulkheads and cabinets had to be masked, and sheets had to be pinned across open compartments to catch loose flakes before they clogged the bilges. Beginning with the hatch covers, we painted the plywood, a few square feet at a time, with the base coat of epoxy paint. The vinyl flakes had to be thrown on within 15 minutes of applying the epoxy, before it dried.


*“I wondered if I was asking for the impossible — a floor coating that was pleasant to look at, tough enough to withstand heavy engine hatches being dragged over it, easy to clean after diesel and grease spills, lightweight, comfortable on knees and elbows, and not too expensive.”*



Twenty-four hours later the flakes had set hard into the epoxy. The loose ones could be gently swept off and reserved for use on the next section. After a light sanding and another brushing off, the area was ready for top coating. Three coats of clear polyurethane on three consecutive days completed the new flooring project.

**Judy MacDonnell's three-step floor covering (shown finished at right) began with painting a two-part white epoxy base on the floor and hatch cover, left above; sprinkling colored vinyl chips onto the wet epoxy base coat, above right; and painting three clear top coats over the chips, center right. The photo at center left shows the transition between the vinyl chip layer and top coats. An Australian product called Designer Flake Seamless Floor Coating, this material is available in the U.S. from Progressive Epoxy Polymers, Inc.**



We are now well into the next sailing season and so far are delighted with our new boat floor. It is as tough as nails, yet gentle on sensitive skin and clothing. Grease, diesel, and other spills are easy to wipe off, and time spent cleaning has been reduced dramatically. There is little danger of slipping on it when it is wet. Nobody has inadvertently stepped through an open hatch — and what's more, the floor looks nice! 

## Resources

### Designer Flake Seamless Floor Coatings

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

*This Australian product is distributed in the United States by:*

### Progressive Epoxy Polymers, Inc.

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

See also

<<http://www.epoxyproducts.com/marine.html>>



# The venerable

*This grand old dame will always be someone's sweetheart*

*by Bill Sandifer*



Photos by Jim Schmitt

**I**T MIGHT NOT HAVE BEEN LOVE AT FIRST sight but it was close. Marcelo Gentetta, a veterinarian, was looking at a Pearson Triton for possible purchase when he noticed a very attractive sailboat in the next slip. He asked the owner of the Triton what the neighbor boat was. When told that it was a Pearson Vanguard, his love affair with the Vanguard began. The Vanguard in the next slip was not for sale, but it started a search that finally included six other boats and 1,500 miles. At the end of this quest, he purchased his own Vanguard, *Aldebaran*, in Chicago.

## Design and construction

The Vanguard is a product of talented designer Phil Rhodes. She was designed at the beginning of the mass-produced fiberglass boat age. Boats of this period were designed as if they were going to be built of wood but were built of fiberglass instead. The result was a boat built to the conventional wisdom and to the rating rule of the time. The Vanguard very much reflects the thinking behind the CCA Rule.

This included long overhangs, narrow beam, and (by today's standards) comparatively small interior spaces.

Since no one had a clear idea of the strength of fiberglass, the designers and builders stuck as close to wood scantlings as feasible. This resulted in a thick hull, known dimensions for a desired boat length, and a conservative approach to the entire project. This does not follow today's trend toward wider, lighter, and shallower boats. The older boats were built heavier than today's equivalent-length craft.

## On deck

Decks are wide with good-sized toe-rails and ample foot room. Today's trend to reduce the on-deck walkway is not to be seen on a Vanguard. It's easy to move about on board. The boats had high-quality deck hardware, and it was all through-bolted. Cleats and chocks are appropriate for the size of lines intended for the boat.

## Belowdeck

As one might guess, accommodations are on the small size when compared with today's boat of the same length on deck. This is not to say they are not practical, just not luxurious. The Vanguard is probably equivalent to a 25-footer of today's vintage. The Vanguard is a good cruiser for two people, but even though there are berths for more than two people, it would be hard to know where to fit the bodies when everyone was up and about belowdecks. You could add a couple of kids, but two more full-size adult people sleeping aboard would be tight.

Belowdecks, *Aldebaran* looks like what she is: a 1960s vintage boat, narrow but comfortable. It is a personal choice whether to change the belowdecks décor and to modernize its look, but Marcelo likes old things (he drives a 1970s Volkswagen Beetle, for example), and he decided he liked the boat as it was laid out and decorated. The interior layout is typical for a boat this size: a V-berth forward followed by a head to port with a hanging

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***Aldebaran sails the sound near Diamondhead, Mississippi, above.***

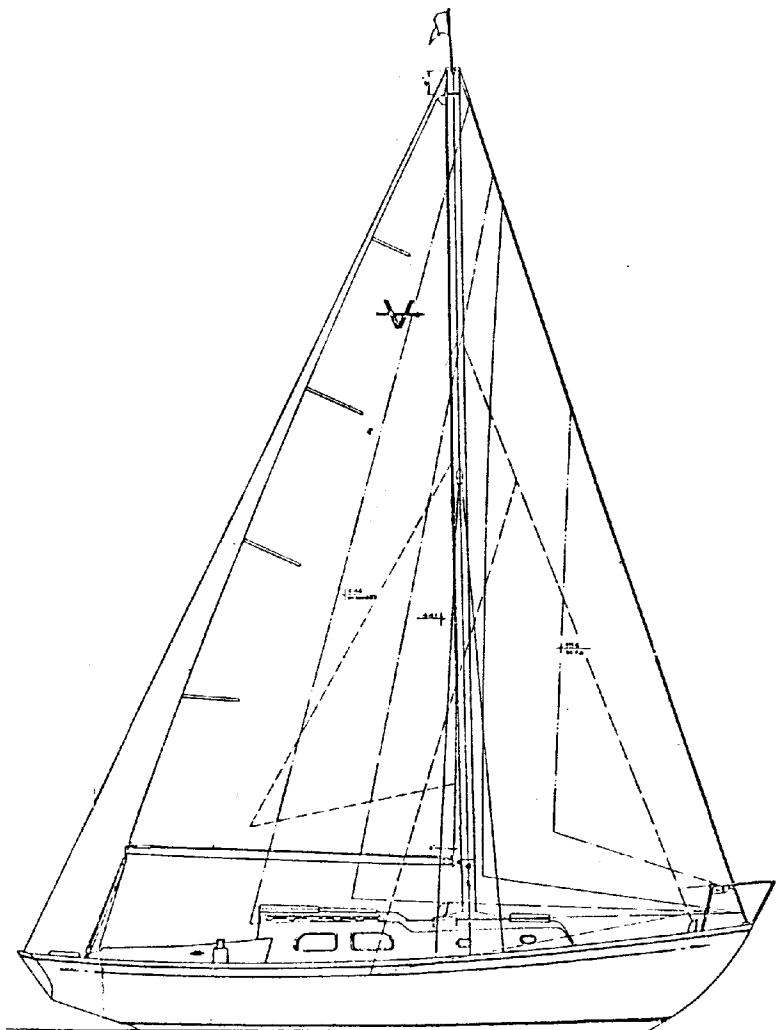
# Pearson Vanguard

locker opposite. The main cabin was offered in two configurations. The A-plan had settees port and starboard with pilot berths and an extension berth to port and a centerline table.

The A-plan galley runs across the back of the main saloon (shown below). The B-plan boat has a U-shaped dinette to port with a galley that runs along the starboard side for the length of the main cabin and two quarter berths. *Aldebaran* is an A model. The two quarterberths of the B model make access to the sides of the engine easier as there are access panels that can be opened in each quarter berth. The steps to the cockpit still need to be removed for frontal access to the engine. On the A model, side engine access is through the cockpit seat hatches.

## The rig

Vanguards were available as either a sloop or a yawl rig, but most were built as sloops. The sloops have masthead-rigs with single spreaders and double lowers set forward and aft of the uppers, which are anchored athwartships



## Vital statistics

**Builder:** Pearson Yachts

**Dates:** Between 1963 and 1967

About 400 boats were built.

**Prices:** They range from a low of \$6,000 to over \$30,000 for a fully upgraded boat.

**LOA:** 32 feet 6 inches

**LWL:** 22 feet 4 inches

**Beam:** 9 feet 3 inches

**Draft:** 4 feet 6 inches

**Sail area:** 470 square feet with a 100 percent foretriangle

**Displacement:** 10,300 pounds when new — Vanguards are probably a bit heavier now due to age and water absorption, not to mention cruising gear

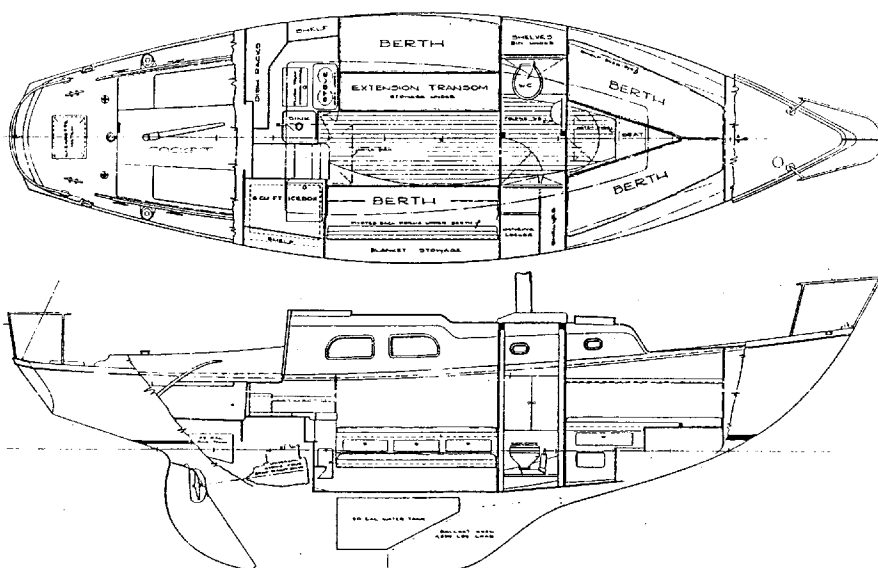
**Displacement-to-length ratio:** 413

**Sail area-to-displacement ratio:** 15.8

**Ballast-to-displacement ratio:** 0.41

**Capsizing screening value:** 1.7 (where below 2.0 is recommended for offshore sailing)

**Comfort ratio:** 32





in line with the mast. The mast and hardware are unusually strong and have stood up well. The boats tend to be a little under-canvassed, which is better than having to reef whenever the wind is above 12 knots. The boats are still competitive under the PHRF rating rule and can be raced as a class if there are enough of them in an area. One area that comes to mind is Long Island Sound, New York, where there are many Pearson Vikings.

### **Under way**

If you check out the Vanguard website <<http://www.pearsonvanguard.org/>>, you will read that the boat sails like a dream, and the passionate owners who say so are correct. She has a narrow beam and long overhangs ... not as long as in the Herreshoff tradition but long by today's standards. A little weather helm, initial tenderness hardening up to a very firm 20 degrees of heel, and a delightful motion combine to produce as sweet a sailing boat as you will find anywhere.

*"Boats of this period were designed as if they were going to be built of wood but were built of fiberglass instead. The result was a boat built to the conventional wisdom and to the rating rule of the time."*

You can push her to a greater degree of heel, but she will let you know that you are doing her wrong. She does not pound to weather but rather has a solid, comfortable ride. A Vanguard can easily reel off 140 miles in 24 hours and not punish her crew. In a good breeze, 150 miles a day is a possibility.

### **Things to check out**

Vanguards were well built by Pearson Yachts and typically suffer only the deterioration of time. Some do develop hull-to-deck leaks, and some have had bulkhead bottoms rot from water, but most are in restorable condition. The engine will most likely have been or will need to be replaced. Sails probably are not the original set. And the





interior, if original, will benefit from a makeover. Her systems and wiring do not meet today's codes and will need to be redone. A good survey is an invaluable aid to determining the value and needs of the older Vanguards.

Give careful consideration to the condition of the decks, watching for soft spots that indicate deck core rot. This is a very expensive and/or labor-intensive repair and may make the boat too expensive unless you can do it yourself. See *Good Old Boat*, November 1998, to learn what's involved. (**Note:** Sold-out 1998-99 issues of *Good Old Boat* are available once again in pdf format on CD. —Ed.)

### The engine

All Vanguards were originally built with Atomic 4 engines. The former owner of *Aldebaran* stated that the en-

gine worked when he brought the boat to the Chicago yard prior to Marcelo's purchase. Since the boat was out of the water, there was no convenient way of checking out the engine, so Marcelo believed the seller. But once he had the boat transported to its new home, he learned that the engine rotated but had no compression.

A call to Don Moyer of Moyer Marine determined that all was not lost. The engine was pulled and shipped to Don for a total rebuild including the addition of freshwater cooling. Marcelo wanted to keep his Vanguard as original as possible, so rather than replace the Atomic 4 with a diesel, he had the Atomic 4 rebuilt. The engine space, however, is adequate for a diesel engine, and many owners have made this modification over the years. While the engine was out, *Aldebaran's*

engine compartment received a thorough cleaning. The remaining interior of the boat was original and in good condition, so Marcelo concentrated

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**Owner Marcelo Gentenetta's Pearson Vanguard still has the original wooden boom with old-style roller reefing facing page. Note that it's difficult to put a vang on a boom of this type. Marcelo likes older things just the way they were: he drives a 1970s-era Volkswagen Beetle; he fixed the Atomic 4 rather than replacing it; and he thinks the original interior décor, above, is just fine in his 1960s-era Pearson Vanguard. The V-berth, above left, the no-frills head, above right, and two views of the main cabin, at center.**



The machinery spaces on *Aldebaran*, an A model, are accessed through the cockpit seat hatches. *Aldebaran* has her original Atomic 4 thanks to a rebuild by Don Moyer of Moyer Marine and an improved propeller by Indigo Electronics. Note the screw and crank for tensioning the outhaul on the roller-reefing boom, below.

his efforts on the exterior.

An interesting note is that the original 13 x 8 two-bladed propeller would only allow the engine to reach 1,300 rpm. Indigo Electronics came to the rescue with a specifically designed propeller for the Atomic 4 with three blades. The engine now hits 2,000 rpm, and backing has been improved. The boat has the power to push against adverse wind and tide that it did not have previously.

### The refit

The hull was badly crazed, so a complete exterior refit was in order.

This included removing, re-chroming, and replacing all of the exterior hardware. The original South Coast bronze winches were sent back to South Coast for rebuilding. Even the portlights and fixed windows were removed and re-chromed. The original mahogany rudder was faired, and the hull was sealed with an underwater epoxy barrier coat. The exterior was painted with Awlgrip: white with a creamy yellow deck that gives the boat a very spiffed-up new look. When the engine returned, the boat was rewired, a tricolor light was added to the masthead, additional winches were added, and new instruments were installed.

Marcelo replaced the original VDO speed indicator with a new unit and

a new depth sounder. Other work included replacing the old wooden spreaders with aluminum ones as the wooden ones had broken on an earlier sail, jeopardizing the mast. The mast

was the original aluminum one with a roller-reefing wooden boom. A jiffy-reefing system was added to replace the old rotating boom reefing system. A new bail at the end of the boom for attachment of the main sheet was also added.

The old bail had had a groove worn into it from many miles of cruising.

The first time I saw *Aldebaran* at the dock in Long Beach, Mississippi, I recognized her as a Pearson Vanguard but thought she might be a new boat from an old mold. The boat looked that good. Upon closer inspection,

*"She does not pound to weather but rather has a solid, comfortable ride. A Vanguard can easily reel off 140 miles in 24 hours and not punish her crew. In a good breeze, 150 miles a day is a possibility."*





tion, I realized that it was an old boat that had undergone a complete and very successful restoration. She looks great. The re-chromed hardware and window frames certainly helped, and the Awlgrip on the hull and decks was just right.

### Sail wardrobe

The sails that came with the boat are not original, but they are works of art. Marcelo gets excited talking about the beautiful hand-stitching and quality of workmanship in these Ratsey & Lapthorn sails. He fears it will be hard to duplicate them when he looks for new sails. Since Ratsey & Lapthorn are still in business on the Isle of Wight in England, these fears may be unfounded. The standing rigging is original and in good shape.

### In general

Once launched, *Aldebaran* proved to be all that Marcelo had hoped. The boat provides a soft ride, does not pound, heels to a point, and then stays there. She is tender initially but with a capsizing screening ratio of 1.6, she is ultimately very stable. Marcelo jokes about an Atlantic crossing in the future, but there is no question that the Vanguard is ready and able for just such a cruise.

The problem areas of these boats are the decks. Open holes, worn out caulking, and badly re-bedded fittings

can lead to water intrusion into the deck core. This, in turn, leads to delamination along with rotting of the core and all of its associated problems.

A used Vanguard can be a very affordable boat for a family starting out sailing. The Phil Rhodes design provides a great pedigree. The construction by Pearson assures a quality job to start with and, even if neglected, a project boat can be brought back to excellent condition as *Aldebaran* has been. It only takes time or money or a combination thereof. There is an active


*“The Phil Rhodes design provides a great pedigree.*

*The construction by Pearson assures a quality job to start with and, even if neglected, a project boat can be brought back to excellent condition as Aldebaran has been.”*

owner's association, so lots of advice is readily available on the web.

### Summing up

The Vanguard is a safe, stable, wonderful sailing boat. It has a sheer that will make you smile

and be proud every time you step away or row away from the boat. All said, this is one sweet boat to look at and sail. It is not a floating condo but a true sailboat. In the words of a cliché, it will drink six, feed four, and sleep two in comfort. There is not much more that could be asked of a good old boat. 

## Resources

### Moyer Marine

717-625-3891 (parts)  
410-810-8920 (technical services)  
<<http://www.moyermarine.com>>

### Indigo Electronics

800-428-8569  
<<http://www.atomic4.com>>

### Ratsey & Lapthorn Sailmakers

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

### Pearson Vanguard website

<<http://www.pearsonvanguard.org/>>

### The Vanguardian newsletter

Conrad Hoover  
2600 W. 17th Street  
Wilmington, DE 19806-1109  
302-888-2722  
[clhoove@aol.com](mailto:clhoove@aol.com)





# Venture 25

*A MacGregor trailersailer  
that has earned  
Hall of Fame status*

*by Gregg Nestor*



**I**N 1967, AS A FINAL REQUIREMENT FOR EARNING HIS MBA AT Stanford Business School, Roger MacGregor wrote his thesis on automating sailboat manufacturing. Not too many years after that, Roger was credited with exposing the pastime of sailing to countless thousands of people.

Roger and his wife, MaryLou, started MacGregor Yacht Corporation in their garage. In 1968, they introduced the Venture 21. As their business rapidly developed, production soon outgrew their garage and they relocated to a new facility they built in Costa Mesa, California.

In 1973, the Venture 25 debuted. With its swing keel, lightweight design, and one-person easy rigging, this boat soon became the flagship of the line and remained so for 14 years. It was extremely popular with first-time sailboat owners, especially since it cost about the same amount as a new car. After 7,000 boats, production of the Venture 25 ended in 1987 with the introduction of the water-ballasted MacGregor 26.

MacGregor's Venture 25 earned lasting recognition by fostering new enjoyment and growth in sailing as a recreational activity. In January of 2000, the Venture 25 was one of two boats inducted into the American Sailboat Hall of Fame in Newport, Rhode Island.

The MacGregor Yacht Corporation is still located in Costa Mesa, is still family run, and is still manufacturing

sailboats the Roger MacGregor way. The company is one of America's most successful boatbuilders. The Venture 25, has an overall length of 24 feet 11 inches, a beam of 7 feet 11 inches, and displaces 2,300 pounds with 600 pounds of ballast.

## **Design and construction**

The Venture 25 displays functional lines with just a hint of sheer, a slight spoon-shaped bow, and an almost plumb

stern. The boat is of uncured fiberglass construction, albeit a bit on the thin side. The construction is stiffened up by the combination of a fiberglass pan and glassed-in deck-support stringers. The forward and aft portions of the hull are filled with foam blocks, giving the boat positive

flotation. The hull-to-deck joint is sealed with adhesive, mechanically fastened, and covered with an aluminum-and-vinyl rubrail.

The Venture 25 features a retractable keel, providing 600 pounds of ballast in the form of cast iron. With the keel retracted into its trunk, the boat draws only 18 inches, as compared to 5 feet when fully extended. The keel is raised and lowered with a winch that has a friction clutch. The winch is just inside the cabin, beneath the companionway. When the winch handle is released, the friction clutch automatically brakes and locks the keel in any position. Once

*"MacGregor's Venture 25 earned  
lasting recognition by fostering  
new enjoyment and growth in  
sailing as a recreational activity"*

**Blain Popp, of Pittsburgh, Pennsylvania, sails *Tobenamed*, his 1979 Venture 25, on facing page. It is shown at the dock, at right. Notice the fitting for securing the mast, which doubles as a tripping hazard. A view of the pop-top in the raised position (increasing headroom to 6 feet 1 inch), below.**

the keel has been fully lowered, a  $\frac{3}{8}$ -inch by  $3\frac{1}{2}$ -inch locking bolt can be inserted through the keel trunk and keel, locking the keel down.

### On deck

The foredeck of the Venture 25 is relatively long and narrow. Almost directly in its center is a flush, opaque, forward hatch. A few inches forward and slightly to starboard of the hatch is a 4-inch-high stainless-steel pipe flange (see photo at right). This item was an option on early models. For trailering, a Y-bracket is inserted into this fitting, allowing the forward portion of the unstepped mast to be secured at this location. When not trailering, the fitting makes an exceptionally good tripping hazard. This unique item, like most of the deck hardware, is through-bolted. Some of the deck hardware even has plywood backing plates.

From stem to stern, all horizontal surfaces are non-skid. There are bow and stern pulpits and 18-inch-high stanchions with single lifelines that terminate at the start of the cockpit. The shrouds are outboard of 6-inch-wide sidedecks (on later models the sidedecks were eliminated in favor of a raised deck), and there are no handrails on the cabintop. The Venture 25 is minimalist when it comes to the use of wood. Top-side brightwork is limited to just six pieces: five around the companionway, including the sliding track and the tiller.

*“The cabin’s standing headroom is easily expanded to 6 feet 1 inch by means of a large ‘pop-top.’ This is especially nice when you’re using the galley. With the addition of optional side curtains, the pop-top frame can be converted into a dodger of sorts.”*

The cockpit is 6 feet 6 inches long with 10-inch-high coamings that afford reasonable back support. While the cockpit lacks a bridge deck, it is self-bailing. There is a locker to starboard, which gives access to the lazarette. However, there is neither a locker nor a designated place for an outboard motor’s gas tank. Owners must choose between stowing the tank beneath the tiller on the cockpit sole or using an outboard with a self-contained gas tank. On the stern is a transom-mounted, fiberglass, kick-up rudder and an adjustable outboard-motor bracket.

### Belowdecks

Entering the cabin of a Venture 25 is a three-step affair. The first step is onto the keel winch housing, step two is the keel trunk, and step three the cabin’s non-skid sole.

In the bow, and a half step up, is the 6-foot long by 5-foot 2-inch wide V-berth, with the forward hatch opening direct-

ly overhead. Just aft of the hatch is a deck support stringer that extends downward about 2 inches. If you’re not paying attention when you’re in the V-berth, the low-hanging support will get your attention.

Aft and to starboard is a head area (with a Porta Potti) that measures a generous 38 inches by 32 inches. Good knee room! Since the Porta Potti is not secured to the cabin







**The dinette on the starboard side, top. View from the V-berth aft, center. The galley lies on the port side, bottom.**



stove-top cooking surface. Beneath the galley and behind a sliding door is stowage space for cooking gear and the 3-gallon water tank.

Directly across from the galley, on the starboard side, is a dinette with seating for four and sitting headroom of 38 inches. By lowering the plastic laminate table and using the backrest cushions as a filler, the dinette converts to a 42-inch-wide double berth. Directly aft of the dinette/double berth is the starboard access to the cockpit locker.

Diagonally across from the dinette is the 2-foot by 6-foot 2-inch port quarterberth, bringing the total number of berths to five. Aft of the quarterberth is the port access to the lazarette and the boat's battery. There is stowage beneath all berths/settees.

The textured pan gives the lower portion of the cabin (from deck down) a finished appearance, but overhead the raw fiberglass detracts from the boat's interior looks. There is a keel trunk that runs from beneath the cockpit forward to the bulkhead that separates the main cabin from the head and V-berth area. Molded into the pan and to port of the keel trunk is a walkway that allows for free movement fore and aft. To use the dinette, one needs to step over the trunk or risk bruised shins. Cabin illumination is good and is provided by five (on later models, four) long oval, non-opening portlights.

*"When the wind picks up, the boat develops weather helm, and in heavy weather it will round up before you realize what's happening. Reducing sail area helps in heavy weather."*

The cabin's standing headroom is easily expanded to 6 feet 1 inch by means of a large "pop-top." This is especially nice when you're using the galley. With the addition of optional side curtains, the pop-top frame can be converted into a dodger of sorts.

### **The rig**

The Venture 25 is a sloop with a deck-stepped mast that rises to 28 feet above the cabintop. The mast and the boom are constructed of anodized aluminum. The rig is simple, with a single spreader, upper and lower shrouds, and a single backstay. The external halyards are double-braid polyester, cleated at the base of the mast. The total sail area for this fractional rig is 231 square feet, comprised of a mainsail and a working jib. A 130-percent genoa, sporting 175 square feet of sail area, was also available as an option.

Fixed jib fairleads are located forward on the cabin-top with corresponding jam cleats placed on the cabin's aft edge. Short genoa tracks (17 inches) and cars are situ-

sole, its use while underway could prove to be challenging, especially if conditions become a little rough. For privacy, this area is separated from the main cabin by a wood-grained plastic laminate bulkhead and a curtain running up the centerline from bulkhead to V-berth.

On the port side and amidships is the one-piece fiberglass galley unit that is molded into the pan. This consists of a top-loading icebox with a plastic laminate cutting board cover, a single sink with hand pump, and an area for a



*"Like all boats that use exposed cast iron as ballast, the Venture's keel is prone to corrosion. Add age and salt water to this rusting potential, and the condition may be significant."*

ated at the forward portion of the cockpit on each sidedeck.

Adjacent to these on the cockpit coamings are Arco #6 single-speed sheet winches and jam cleats. End-boom sheeting is a triangular affair (Crosby rig) that runs back and forth from boom to the port and starboard corners where the coaming and transom meet. Cleating is on the port side. The mainsail comes without reef points. However, the standard gooseneck fitting serves as a simple roller-reefing system. By removing the retaining and pivot pins, the mainsail can be "roller reefed" around the boom.

### Under way

The Venture 25's light construction makes it a tender craft. The retractable keel expands its sailing grounds to include shoal-water areas. With the keel fully extended, and using the working jib, the boat points well. Employing the 130-percent genoa increases the boat's performance. The Venture 25 has a history of being a competitive racer.

When the wind picks up, the boat develops weather helm, and in heavy weather it will round up before you realize what's happening. Reducing sail area helps in heavy weather. Downwind control isn't the best. It's often difficult to steer a straight course on a run. When sailing "in the groove" the keel cable may hum. This can be annoying or even alarming. To eliminate this vibration and the associated humming, slacken the cable.

### Points to check

When surveying a Venture 25, there are three areas to pay particular attention to: the swing keel, the hull, and the standing rigging.

Like all boats that use exposed cast iron as ballast, the Venture's keel is prone to

corrosion. Add age and salt water to this rusting potential, and the condition may be significant. In addition to the keel itself, there have been reports of corrosion of the keel cable and terminal. Also check for


leaks around the keel's lower pivot bolt, as well as electrolysis and wear of the keel at this pivot point.

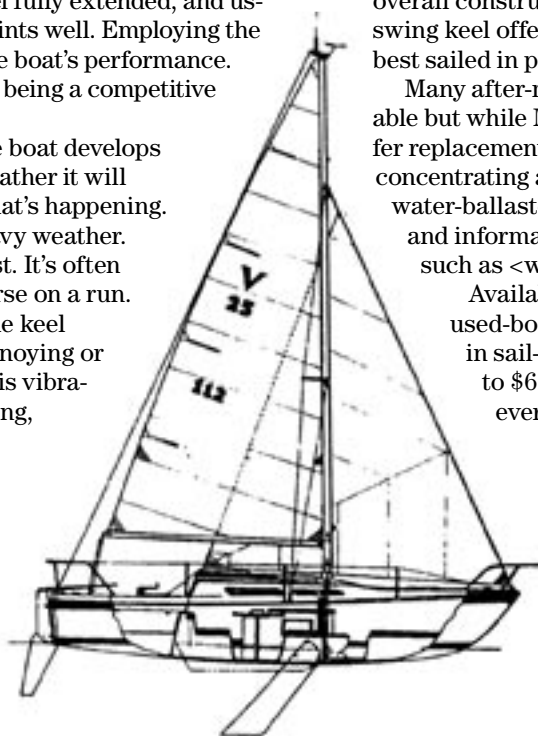
MacGregor boats, the Venture 25 included, have the reputation for being lightly built. The hulls are a bit thin, and they do flex, so check for cracks. The standing rigging is lightweight and, over the years, may have been stressed. Carefully examine the rigging and plan to replace much of the stainless-steel wire.

### Summing up

The Venture 25 is a good first big boat. Keep in mind that its overall construction and rigging are on the light side. The swing keel offers shallow-water sailing; and the boat is best sailed in protected waters.

Many after-market upgrade and repair parts are available but while MacGregor Yacht Corporation can offer replacement parts and technical support, they are concentrating all their energy on the MacGregor 26, their water-ballasted "powersailer." Some of the best support and information is available from independent sources, such as <[www.macgregorowners.com](http://www.macgregorowners.com)>

Availability of Venture 25s is good. And on the used-boat market, typical pricing for a Venture 25 in sail-away condition is in the range of \$4,000 to \$6,000, with condition and upgrades being everything. 



### MacGregor Venture 25

**LOA:** 24 feet 11 inches  
**Beam:** 7 feet 11 inches  
**Draft:** 5 feet / 18 inches; CB down / up  
**Displacement:** 2,300 pounds  
**Sail area:** 231 square feet  
**Ballast:** 600 pounds

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**T**HE TEMPERATURE HOVERED below 60, and that was in the sun.

My wife cast off the bow lines as we pulled away from the slip for the first time. I felt a flutter in my stomach. Thanksgiving Day isn't exactly prime sailing here on the Chesapeake; we'd certainly be the only boat in Willoughby Bay.

Ten months earlier, I lay in my rack on board one of Uncle Sam's haze-gray cruise liners and dreamed of boats. I flipped through magazines that my wife knowingly forwarded, re-reading articles two and three times. It was an interest my shipmates didn't share or even understand.

"You want a *what?*" they asked. "You're living on a boat for the next six months. Isn't that enough?"

There was a part of me that understood their feelings. We had deployed for Operation Enduring Freedom, which became Iraqi Freedom. Nobody knew when we would be home. A sailboat was a compulsion though. I would cram myself back into my rack with Jimmy on the Discman and a two-month-old *Good Old Boat* in my hands and escape. This boat would be mine, I would be the skipper, and I could stay close to home.

I grew up with the family Laser on small New England lakes. Summers were spent on canoe trips and at the beach. I bought my first boat at 13, an Aquaterra kayak from the clearance rack at Eastern Mountain Sports. A touring boat of classic milk-jug construction, it still hangs on the wall of my garage. I added to the armada with a worn whitewater boat that my brother gave me.

### Interest returned

Kayaks were perfect as the Navy moved me around the country, but I started to dream of something more. Because I was stationed in places like Annapolis, Pensacola, and San Diego, my interest returned to sailing. Grow-

ing older, but not up, I found myself back from the second

Gulf War, returned to a suburban life with my wife, my dog, and a wad of hostile-fire pay burning a hole in my pocket. It was time to start shopping.

Nobody goes into government service — military or otherwise — to get rich. Even with the extra money I earned in the combat zone, I knew that I was looking for something "experienced," a good old boat. Having married up in life, I also knew that I could count on my wife,

Charity, to help with some sweat equity. My father-in-law, a teacher by profession, was refurbishing his second cruiser, a 36-foot Morgan, so I knew that with a little help we could make our oldie a goodie.

There was just one problem: it was summer, peak sailing season and the peak of boat prices. I also wanted to spend time with my family and friends after being deployed for

six months. So the dream wallowed, living next to my nightstand in stacks of books and magazines.

It caught my wife by surprise at the beginning of November when I told her my plans for the weekend. There was a boat for sale, a 1984 22-foot Gloucester, 20 minutes from home. I had already talked to the seller, researched the boat on the Internet, and set up an appointment to see it Saturday morning.

*"It wasn't clean, it wasn't in great shape, it needed interior work, and in a season or two it would need new lines and maybe new sails. Of course I wanted to buy it."*

# The perfect

## Two sailors experience a

### Work ahead

"You want to buy it?" she asked 18 hours later.

It wasn't clean, it wasn't in great shape, it needed interior work, and in a season or two it would need new lines and maybe new sails. Of course I wanted to buy it. This boat wasn't the expensive Catalina without a trailer, the engineless O'Day with a broken trailer axle, or any of the other boats we had considered. The hull was solid, the trailer barely used, the outboard well maintained, and the rigging in good shape.

She looked lonely sitting on her trailer, fenced inside the backyard, but there was something about her. The slight rise of the bow, the salty-looking oval portholes, the low cabin trunk. She needed some TLC. All right, she needed a lot of TLC if she was going to be the boat we dreamed of. That was the thing: she was the boat we dreamed of, and we decided that she should be named *One Love*.

Two and a half weeks after dropping the trailer onto the hitch, we pattered out of the marina and into Willoughby Bay. It had been a whirlwind 17 days of power buffers, orbital sanders, paint, gelcoat repair, polish, wax, vinyl tapes, and lots of soap and water. The stack of receipts was piling ever higher, but it didn't matter on Thanksgiving Day as we cleared the marina's channel markers and brought the bow around into the wind.

### Limp windsocks

What wind? Charity and I glanced around at the crystal-blue skies, the high warming sun, and the limp windsocks at the Navy Heliport. She took the tiller and tried to crawl deeper into

# holiday

with *One Love*  
magic moment  
by B. J. Armstrong

her ski jacket, while I found the main halyard and started pulling.


With the sails set limply, not even luffing in the wisps of breeze, I scanned the horizon. I must have looked crazed, glancing around at the windsocks and flags... anything that would show the wind. Charity leaned back against the transom and listened to the sputter of the idling outboard, kind enough to observe my mania without comment.

Then I saw it. I reached back and killed the engine, locking it up out of the water. Settling back into the cockpit I glanced again. It was still there.

"What are you doing?"

"The wind is coming," I replied. She looked at me with doubt in her eyes. But it was coming. The flags on Willoughby Spit had begun to move. A northeast wind from the Chesapeake was slowly rippling the calm water. We waited as I watched the ripples move ever closer.

We heard the sail begin to fill with

air, not with a pop but a flutter. I let out the main a little, not wanting to oversheet, and *One Love* began to move. We glided forward, ghosting ahead under sail. Charity and I looked at each other, exchanging grins. We were quiet for a minute, enjoying that moment after the sails are trimmed and the course is set. Exhaling into the breeze, we felt the problems of life ashore drift into the wake as the hull sliced through the water. It was the perfect holiday. 



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## *How to put that water back outside where it belongs*

*by Don Launer*

**T**HERE IS AN ENORMOUS VARIETY OF BILGE PUMPS ON the market. Some are electric, some manual, and some are belt-driven from the engine. Bilge pumps are designed to get rid of the routine water that enters the bilge from a dripping stuffing box, water that comes down into the cabin through keel-stepped masts, or rain or spray that enters the cabin through hatches or ports, but virtually no bilge pump is large enough to keep up with a catastrophic leak caused by hull damage.

Regardless of the type of pump that is used, it won't be able to do its job if the bilge is full of foreign matter such as sawdust, wood shavings, or other debris. A little oil in the bilge can coagulate this foreign material and make things even worse. Although regular cleaning of the bilge is not the most pleasant of jobs, it's a necessity if the bilge pump is to operate properly. Even with relatively clean bilges, a strainer is necessary. This strainer should have the largest area possible, at least twice the suction hose area, but the holes in the strainer should be small.

Nearly all cruising sailboats have an automatic electric bilge pump and at least one manual pump as a back-up. However, for offshore racing sailboats, race requirements usually specify two permanently installed manual pumps, one in the cockpit and one down below.

Electric centrifugal pumps cost little, are easily

installed, and move a good amount of water. The general rule is: use the largest electric pump that is practical. When purchasing an electric bilge pump, some things to consider are: Is it self-priming? Can it be run dry? Is it submersible? Will it be able to lift the water to the desired height?

Installation usually includes an automatic switch that will actuate the pump when there is water in the bilge. These switches, especially on small pumps, are often integral with, and mounted on, the pump. On larger pumps the switches are separate.

### **Prone to jamming**

A large variety of automatic switches is available such as the simple open float switch, which is prone to jam when there is debris in the bilge, or the enclosed float switches that usually eliminate the jamming problem. There are solid-state non-mechanical switches that operate in diverse ways, such as sensing the water level by sonar, or by using differential field sensors. Some of these solid-state switches have an extended running feature, which lets the pump run for several seconds beyond the time of normal shut-off. This is handy for boats with small bilges, where return water from the discharge hose, after the pump turns off, can make the pump cycle again.

All electrical connections to a bilge pump should be with connectors with waterproof heat-shrink sleeves. It's important that electric bilge pumps be on their own electrical circuit, protected by a fuse or circuit breaker with



**Electric bilge pump, to be used with an external switch**



**Electric bilge pump with integral, attached automatic switch**

**A typical manual diaphragm pump**



**Small hand bilge pump, commonly used in small open boats**



## Layout and illustrations by Ted Tollefson

the recommended amperage printed on the pump, and using properly sized wire. When a pump is not fused properly, a jammed float switch can cause it to run continuously without water. Overheating, in such a scenario, has been the cause of many boat fires.

Boats that are left unattended for long periods often power the automatic bilge pump directly from the battery, bypassing the main electrical panel, which can then be turned off when the boat is left unattended. This practice is acceptable, provided that the pump is protected with a fuse or circuit breaker of proper size.

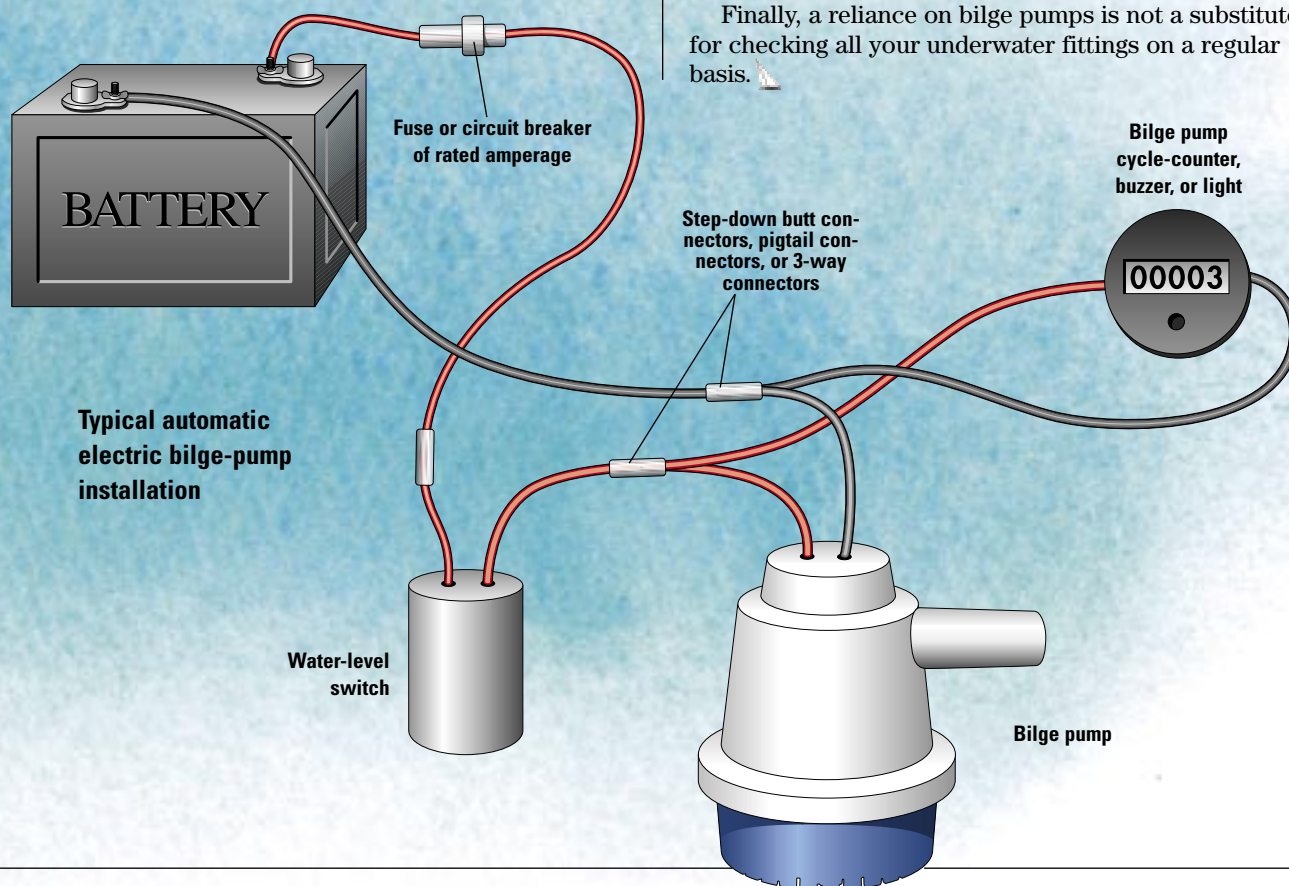
Unfortunately, automatic bilge pumps have a flaw that can lull the boatowner into a false sense of security. With an automatic pump, every time you check your bilge you see no increase in the water level — even though a cracked hose, severely dripping stuffing box, or leaking seacock may be constantly dumping water into the bilge. To alert you to this problem, a cycle-counter with reset button, such as those available at many marine-supply stores, will let you know if the bilge pump is cycling on more often than normal. A light and/or buzzer will also do the job for live-aboards.

### Manual pump too

Needless to say, automatic electric pumps will only operate if the electrical system is functioning, so at least one manual pump should also be available. The most common manual pump is the diaphragm pump, which is able to move a large amount of water and can pass small debris without clogging. These may be either permanently mounted or mounted on a board and stowed away for emergencies. A permanently mounted cockpit pump should have the handle within reach of the helmsman.

The discharge hose from any bilge pump should have a smooth interior to reduce friction. Most bilge pumps discharge through the transom or through the side of the hull well above the waterline; but remember, the higher the water has to be lifted, the less efficient the pump. Sometimes bilge pumps discharge into a self-draining cockpit or onto the deck. In these cases, however, any oil in the bilge can create a hazardous walking surface. If there's any possibility of water coming back through the discharge hose when the boat is heeled, a loop can be used, an external neoprene flap, or a one-way valve (however, a one-way valve is very prone to clogging).

Finally, a reliance on bilge pumps is not a substitute for checking all your underwater fittings on a regular basis. ⚓











*Northwest*

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# That famous hat

*Alex Tilley and the boat  
that begat the wonderful  
Tilley hat*

*by Don Davies*

HER NAME WAS *KARMANANDA*. Keith Storey, now commodore of the Alexandra Yacht Club in Toronto, remembers her vividly. His voice in a telephone message betrays a slight tremble when he recalls his days as yard master when he watched year after year as she sat neglected in her cradle, her varnish peeling, her wood rotting. "Such a beautiful boat. It was enough to break your heart." Finally, after almost a decade exposed to the rain and wind of summer, and the snow and sleet of winter, the owner just walked away, and the club had no choice but to sell her for one dollar to a boat restorer they hoped would do right by her.

*"It was during these  
voyages of discovery  
around Toronto harbor  
that the idea first  
occurred to Alex that the  
world really did need a  
better sailing hat."*

It was not the first time that *Karmananda* had seen hard times. Years before, with the name *Rangatira* fading on her weather-beaten transom, she had sat in the same state on a cradle down at the National Yacht Club. That's when she was discovered by the man in the hat... but at the time it was not the Tilley hat because the Tilley hat had not yet been created.

From his days as a young lad in Kitchener, Ontario, when he had learned you could buy pumpkins in the poor section of town, put them in a wagon and take them to the rich part of town and sell them for a lot more, Alex Tilley had been an entrepreneur. As such, his life had been a roller coaster ride of euphoric success and desperate failure. He graduated from the University of British Columbia with majors in psychology and economics and came back to Toronto, ready to make his mark in the business world. His first job at Bell Canada had him shaking the corporate ladder with enthusiasm. He was going to find new ways to energize an old company.



*"The first test of a Tilley hat did not take place on the beautiful Karmananda on Lake Ontario. Instead, it was on a boat chartered in Belize for a family winter vacation."*

He was fired after one month.

A shy and reserved young man, he struggled as a salesman for Office Overload before moving on to sell the services of a tutoring school. Before long, he was convinced that he had a better way to run the business and clashed with management. To prove his point he started his own tutoring school, enjoyed some initial success, but eventually found himself broke and living with relatives in Montréal. Now he was a husband and father, and the pressure to put away these foolish ideas and take a steady job became overwhelming. He sold printing presses with little success until he decided that the road to fame and fortune ran straight through an MBA from York University. The problem? How does one provide for a growing family while holding a full-time class load? The answer came from the entrepreneurial mind that once sold pumpkins in Kitchener, Ontario.

### Simple proposition

Sitting comfortably in a large leather chair beside a portrait of Winston Churchill in his well-appointed office at the Tilley Endurables head office in Don Mills, a slight smile crosses Alex's face as he remembers. "Sunoco was running a contest at the time. If you drove into a Sunoco station and your license number was listed, you could win a cash prize anywhere from \$10 to \$1,000. That was a considerable sum of money at the time." What Alex realized immediately was that he could secure the name, address, and telephone number of every winner simply by calling the motor vehicle licensing bureau of Ontario.

He would then contact the winners with a simple proposition. "When I show you a way that you'll receive \$100, would you pay me \$20?" In a time before telemarketers, when people actually trusted each other, the answer was invariably "Yes!" And



### Karmananda awaits her salvation.

so, Alex would tell them to drive into a Sunoco station to fill up and become a cash prizewinner. "Aside from providing the money to put me through York, that experience taught me how to write very persuasive letters. Sometimes the winners had memory lapses about our agreement, and my letter using phrases such as 'promised by you' and 'doing what is fair,' brought in almost all of the agreed-upon commissions. Very few people went back on their word."

In many ways, York University became a microcosm of Alex Tilley's world... tremendous elation when he was chosen class president after a rousing, humorous speech to his classmates and then bitter disappointment when he "flunked out" and failed to get his MBA after taking the financial risk of going back to school. His attempt at higher education did yield him a job at the Bank of Nova Scotia. Once again, he just didn't seem to fit in and was fired. Now his was a life very much in limbo.

Redemption began when he read a *Financial Post* article about a firm that leased artwork to major corpora-

tions. Alex had always enjoyed art as a form of expression, and the idea of providing paintings to adorn the walls of corporate offices in downtown Toronto captured his imagination. Before long he had a very successful business, operating with offices in Toronto, Montreal, and Calgary. It provided him not only with a substantial income, but also time to pursue his latest passion — sailing.

"During the summer I was able to complete my work in the morning and then spend my afternoons down at the National Yacht Club, sailing and working on my Silhouette, an open-design boat used for sailing the English Channel. I became known as 'Tilley the Circumnavigator' for the number of times I'd sailed around Centre Island."

It was during these voyages of discovery around Toronto harbor that the idea first occurred to Alex that the world really *did* need a better sailing hat. Baseball hats would blow away in a strong wind and allow the sun to burn the tops of your ears. More elaborate hats seemed to last less than a season, unable to withstand the rigors of wind, rain, and sun. Alex searched without success for a strong, durable sailing hat that would stay on his head and protect him from the elements, but with a young family to raise, an art business to run, and a boat to sail, it was not something that kept him awake nights.

### Something unique

"When I decided to move up to a larger boat, I wanted to find something very special. I wasn't too sure exactly what I wanted, but I was looking for something unique... a ship with a very elusive quality. I call it 'character,'" Alex says.

Alex searched aggressively far and wide. Ironically, he found exactly what he was looking for in the yard of his very own National Yacht Club. Her name was *Rangatira*. She was sitting derelict, almost beyond repair,



in her cradle. She was a 30-foot homebuilt based on a Brandlmayr design (see *Good Old Boat*, September 2004, “How Spencer Yachts began”). Her wooden hull had been layered with fiberglass, but her once beautiful teak and mahogany cabin and brightwork was now stripped, peeling, and weathered gray. She’d not felt the water beneath her in some time, and only a man with time, money, and a business life that had become far too predictable and boring of late, could save her. At the time, that would describe Alex Tilley.

“I spent an average of \$100 per week for over five years, and I did a lot of the work myself. In the winter I’d bring the wood home and refinish it in my basement. But when she was finished, she was something to behold.”

Her hull was painted a dark green, with cream accents at the rail and waterline. All her rigging, tackle, and hardware looked like new and gleamed bronze and silver in the summer sun. Her teak and mahogany, both above decks and in the cabin below were sanded and varnished to brilliant perfection. Her Sitka spruce mast stood tall and proud, raked back distinctively for better performance to windward. Circling the bottom of the mast was a wooden ring holding six belaying pins for a quick release of the halyards. At her bow shone a polished chrome plow anchor with white, plastic-covered rode, and on her transom bold letters announced her new name, *Karmananda*.

“It’s an East Indian expression meaning, ‘Bliss through good Karma,’ and that describes exactly the way I felt when I sailed her,” Alex says.

### Better hat

As Alex sailed her, he became more and more obsessed with the idea of creating a better sailing hat. He had spoken to designers and developed one prototype after another. Each was an improvement over its predecessor. When the people at Genco suggested



### A younger Alex Tilley contemplates his project boat.

10-ounce cotton duck for the material and brass grommets to facilitate the tie-down cord, things began to come together. One day while sailing out the Eastern Gap in heavy weather with several inexperienced guests aboard, his favorite jacket slipped overboard in the whitecaps. Rather than put boat and crew in jeopardy with a rescue attempt in the narrow channel, he watched helplessly as the jacket sank out of sight. It was then he resolved that one of the most endearing features of the new Tilley hat must be that it floats.

*“He felt that he could not ask more than \$16 for a cotton sailing hat... with travel, marketing and administrative costs, he was actually losing money every time he sold a hat.”*

The first test of a Tilley hat did not take place on the beautiful *Karmananda* on Lake Ontario. Instead, it was on a boat chartered in Belize for a family winter vacation. The hat was worn in all weather conditions, even while swimming. It emerged battered, but not beaten, and Alex was ready to present it to the world. At first he filled the requests of friends and fellow sailors who admired his hat and wanted one of their own. Then he left the art business in the hands of employees

while he traveled to boat shows to demonstrate the hat. His problem was one of profitability. His hat cost more than \$12 to manufacture. He felt that he could not ask more than \$16 for a cotton sailing hat at the time. What with travel, market-

ing and administrative costs, he was actually losing money every time he sold a hat.

As time went on and word of the world’s finest sailing hat spread across North America, he kept hearing from customers that the Tilley hat was the best purchase they had ever made. Instead of buying five or more \$3 hats every year, they bought the Tilley hat, which seemed like it would do them for a lifetime. Taking a huge chance, Alex increased the price and offered a “lifetime guarantee.”

### Increased price

“I remember one of the first boating shows I went to after increasing the price. I was nervous that it just wouldn’t sell. I kept the cash in a Tupperware bowl below the counter at the booth. At the end of the day, I took the bowl back to my hotel room and spread the money across the bed,” Alex remembers. “I sat there counting it, and I was thrilled. It wasn’t the *amount* of money because I was already quite secure financially. It was the fact that after all this time and trial, my belief in the Tilley hat had been justified. It was a *wonderful* feeling.”

Rejuvenated by the success of the Tilley hat, Alex threw himself enthusiastically into the task of reinventing sailing shorts. He watched as his crew lost cigarettes and wallets overboard while wrestling with a jib on the foredeck, and he thought of Velcro pockets. He designed a loop to hold winch handles at a time when you had to go forward to hoist a mainsail. He incorporated a stainless-steel D-ring to secure a Swiss Army knife. He thought of the double bottom so he could offer another lifetime guarantee

for his product. And again he found himself with a cost of manufacturing that was higher than most of his competitors were charging retail for their shorts. People knew the Tilley hat and loved it, but the price of a pair of Tilley shorts just seemed too high.

Two years later, he was ready to give up his "hobby" of designing sailing clothing when he donated a full set of Tilley sailing shorts to the crew of the Canadian boat sailing in the America's Cup races. The resulting publicity and enthusiasm of the crew for the product breathed new life into the idea that Tilley durability was worth it in the long run.

"With the demise of the art business and the formation of Tilley Endurables, the next step was just common sense," Alex says. "Tilley sailing shorts led to Tilley trousers, and Tilley trousers led us to the fact that travelers need the same kind of sensible, durable clothing that sailors need. And so the full line of Tilley Endurables travel clothing was born."

### Blissful Alex

And what of *Karmananda*, the beautiful 30-foot wooden sloop that danced across the waters of Lake Ontario with a blissful Alex Tilley at the helm?

"Success in business does not come without a price," ponders a reflective Alex Tilley. "It hasn't always been easy. I've made horrendous mistakes in business, and I've been incredibly lucky. But just like being in a gale with *Karmananda*, you stay your course, keep a firm hand on the tiller, and you get through it."

For Alex, the demands of being president of Tilley Endurables, a multi-million-dollar international business, left little time for sailing in Toronto harbor. Combine that with a new wife who didn't enjoy sailing, and *Karmananda* found herself once more on a cradle in a shipyard, at the mercy of the elements for 10 years. Bliss through good Karma.

Alex leans back in his leather chair, steel-gray hair and neatly trimmed beard accentuating a firm jaw and unyielding dignity. He embodies the quality that he so coveted in his beloved sloop, *Karmananda* — character. While other clothing companies have fled to the cheap labor of Southeast Asia, he has insisted on keeping

Tilley products Canadian-made. He has backed all his products with a no-hassle money-back guarantee. And he has traveled the world to test all his products and create new ones through his own personal experiences.

"I love my life," he says. "I turned my hobby into my life. I travel and discover new people, new places, and enjoy new adventures every year ... and I get paid to do it. I feel I'm the

luckiest man alive."

It seems like a happy ending, except for *Karmananda*. What happened to *Karmananda*, and equally as intriguing, why has Alex Tilley not sought after her? The wisdom garnered from a lifetime of success and failure in both his business and personal life smiles wistfully at the question and answers in a whisper.

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years later when she was wrecked in a fall gale, after which Tony sent me her signed-off title with a note: "Let her follow you around for a while."

*Gandy Dancer* thus functioned as my tender to four cruising sailboats. I always carried her in stern davits, except with *Imagine* (only 30 feet and without an engine), with which I towed her (and vice versa). She towed well, but I got caught out on several occasions, towing her at sea or in open sounds when the weather turned rough. I only lost her once — on the north coast of Panama — when she chafed through her painter in 8-foot seas, while we were motorsailing the *Hornpipe* to windward. We backtracked to find her and rescued her just before she would have gone on the rocks.

There were numerous instances of towing with *Gandy Dancer*: one time Beth (my partner on *Imagine*) and I dragged anchor near Peanut Island in Lake Worth, and I had to tow *Imagine* with *Gandy Dancer* to keep her from

being swept out the inlet on the ebb tide. I rowed for over an hour against the current, making very little headway, until slack water came and I was able to bring *Imagine* back to a safe anchorage. The sport-fishing crowd at Sailfish Marina marveled at this spectacle. No one, however, came out to help.

### **Broke the trunk**

*Gandy's* original daggerboard was eventually replaced by a centerboard. On two occasions my first mate, Cyndee Horner, hit hidden rocks with the daggerboard and broke the trunk out of the bottom of the boat. The second time this happened we were in Golfo de Nicoya, Costa Rica, and Cyndee was out for a birthday sail by herself. Always one to keep her wits about her, Cyndee jumped out of the sinking boat onto the rock she hit, rolled the boat onto her side, pulled the daggerboard free from the trunk — no mean feat as the trunk was ripped free from the hull and the board was jammed — laid

the board under water on the rock, grabbed oars, water bottle, and float cushions and secured them with a lanyard, got the sail furled and pulled the mast free from the hull, tied it off, tore open a float cushion (probably with her teeth), stuffed the kapok into the daggerboard slot, righted *Gandy*, bailed her out, retrieved the board, oars, mast, and so on and started for home. (I wrote that description as a run-on sentence because that is how I imagine it happening.)

*Fishers Hornpipe* was anchored off Isla Jesusita near the Hacienda de Nicoyana. As dusk fell that day, I was mighty worried until I saw a local fishing boat puttering into the anchorage with *Gandy* and Cyndee in tow.

The centerboard was much safer than the daggerboard. There were, over the years, two centerboards. I must have made the first one in Key West in 1981 or in Rhode Island in 1984. It didn't work well, as I hadn't the heart to cut through the center frame, which was necessary to make the board long enough as well as far enough aft. Later, in Islamorada, I made a better one that cut the frame and extended beyond the center thwart. I also added a short foredeck and sidedecks, or washboards, with a mahogany coaming all around. The sidedecks and coamings allowed *Gandy* to heel her maximum without shipping water over the side and were a better arrangement.

### **Additional side planks**

At the time of the deck addition, I retired the old ash thwarts and stern sheets and replaced them with mahogany ones. Instead of the fanned stern sheets, I added side planks that spanned from the center thwart aft to a short stern platform. After these modifications, *Gandy Dancer* was an excellent sailboat, capable of handling much more sea and wind than any tender I have ever seen or even heard of, for her size. In strong wind, I hiked up on the sidedeck, in a slot cut out of the coaming to prevent the coaming from cutting off circulation to my legs.

*Gandy* had by then lost all her original brightwork except for tiller, rudder cheeks, mast, and sprit. Although by

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***Gandy with Leopard near Norman's Cay, Bahamas, in 1996.***





*“Gandy Dancer was  
an excellent sailboat,  
capable of handling  
much more sea and  
wind than any tender I  
have ever seen or even  
heard of, for her size.”*

that time I was pretty much disenchanted with all exterior brightwork, I found myself varnishing the new mahogany. Another modification I made around the same time was to cover *Gandy's* bottom with Xynole-polyester fabric and epoxy. Many years of beaching and grounding had taken their toll, and this treatment has high abrasion-resistance, peel-strength, and user-friendliness. I used the same material to reinforce the garboard-to-bottom joints, which had stress-cracks even though there were no leaks. These changes added substantial weight to *Gandy* but did not seem to affect her performance adversely.

*Gandy Dancer* won a number of races. Most memorable was the First Outer Maticumbe Yacht Club Dinghy Race. The Outer Maticumbe Yacht Club was a bunch of hippies, sailors, boatbuilders, and retired smugglers living in Islamorada, Florida. There were even yacht club T-shirts, I think, though I never got one. My late friend, Dusty Netuno, had a flattie rowboat with a tall windsurfer mast and kept challenging me to a race, claiming vociferously that his boat would “kick *Gandy's* butt.” Over too many rum-and-pineapples at the Lorelei Bar, I agreed to race. Things kind of mushroomed from there.

### Butt-kicking day

On the appointed butt-kicking day there were about 15 contenders ready to race — anything that would float and carry sail was on the starting line at the Lorelei. The racecourse went through a hidden mangrove channel, across a “lake” (Little Basin on the chart), through another narrow channel, and to the finish line at a marina a few miles away, where a keg of ice-cold beer awaited us. The wind was light to moderate, and all points of sail would be required to complete the course. *Gandy* was perhaps the heaviest boat there and had perhaps the smallest sail.

We all got under way, after a fashion, and *Gandy* embarrassingly pulled away from the fleet. I headed for where I thought the mangrove channel was, which I couldn't see and had never used. It was a “local knowledge” thing, and I was from the next island over (Windley Key). I managed to sail into the mangroves and get tangled up. One of the race rules was “no moti-

vation using anything but your sail,” so I couldn't push myself free or row out. It took a while to escape the leafy clutches, and by then the whole fleet had passed me and revealed where the channel was. *Gandy* caught and passed them all in the lake. I found the next channel and sailed on to the marina. I was on my second beer when the next boat came in. Honest! *Gandy* was banned from all further races. Dusty had many excuses.

### Blindfolded rowers

I used to race *Leopard* in the Chesapeake Bay Great Schooner Race, created by my dear friend, Captain Lane Briggs, of the sail-assist tugentine, *Norfolk Rebel*. In Fells Point, Maryland, while the racers were assembling, we used to have a dinghy race. This was a rowing race, requiring an oarsman and a coxswain, as the oarsman had to row blindfolded. The racecourse was perhaps a mile long, but involved negotiating around a number of pilings. The starts were a little chaotic, as the oarsmen pulled frantically to get out in front where they could row freely.

I remember one start where I couldn't get my port oar in the water, and pulling frantically I heard it go Slap! — then a loud female scream. I asked my cox'n what happened. She said “you just hit a girl in the butt!” — with an 8-foot oar. We finally got away and got out in front, rounded the far pilings and turned to start back, when my cox'n got frantic about directions, yelling “port — no, starboard — no, NO, PORT!” — and Bang! — we hit a piling dead-on, throwing both of us off our seats and into the bottom of the boat. After getting sorted out and discovering nothing was broken, we went on to win the race. The first

prize was a night for two in a fancy waterfront hotel, and I was quite sad that my lovely cox'n was someone else's girlfriend.

I sold *Gandy Dancer* twice. The first time was in 1984 to Paul Dunn, who bought *Fishers Hornpipe* in the Newport Used Boat Show. But Paul had a very large wife who could absolutely not get into or out of *Gandy* — so he regretfully bought a large inflatable with outboard. I promptly wrote him a check (from my very first checking account!) for \$1,000 and bought *Gandy* back. The second time was in late '98, when I sold my *Leopard* to Jeff Thomas. He loved *Gandy* on first sight and insisted she come with the deal.

### Fighting cancer

My life was in turmoil at the time — I had been fighting stage-four cancer and was unsure whether I would live much longer — so I let *Gandy* go with *Leopard*. By this time *Gandy* and I were getting on in years — would that I could replace my worn-out parts as readily as hers. I have dearly missed her ever since — she was a daily part of my life — a profound friend.

In December 2002 my boatbuilding partner, Bill Smith, told me that *Leopard* had been hit by a fishing boat going 10 knots on a foggy night in Virginia. *Leopard* was in her slip, and *Gandy Dancer* was hanging in the stern davits. The fisherman hit *Gandy* dead nuts, sheared her in half, drove on into *Leopard's* transom, and smashed through the afterdeck to the cockpit coaming. All that remains of my beloved dory is a piece of her tran-



***Gandy* in Monterey Bay, California, in 1979. Note the thwart knees.**



Scotty Folger

**Walking the dory through shallows on the way to diving for crayfish, near Norman's Cay, Bahamas.**

as the original was intended to carry, on occasion, that unfortunate British Seagull. She has the centerboard, partial deck, and slightly deeper skeg — modifications I made to the original over the years. She has *Gandy's* old rudder, mast, and sail. And I added three inches between the thwarts, as they were originally too close together for comfortable two-station rowing.

### Superior plywood

The new *Gandy* is planked with Chilean arauco pine 1/4-inch ACX plywood. I have now built several small craft from this material and find it to be superior to the American Douglas fir marine plywood I usually use. It has no core voids or overlaps, small fixed knots (if any) in the C-faces, no knots or footballs at all on the A-faces, and thick surface veneers. This last feature is essential in boat-planking

som, her rudder and mast (which were on *Leopard's* deck), and more than 20 years of fond memories.

Jeff had called Bill to tell him this sad story and to ask if there was any chance we would build him a new *Gandy Dancer*. I talked to Jeff on the phone and after some agonizing (the timing was wrong for me) decided

to do it. Hence a new, slightly lighter *Gandy Dancer* started to take shape in Riverside Marina, Fort Pierce, in early January of 2003.

She is very nearly identical, as there was not much that could be done, in my opinion, to improve the model. The only design change I made was to rake the transom a wee bit more,

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plywood, as the surface veneers carry all the loads and receive all the abuse. There are no chine-logs — the plank edges are “stitch-and-glue” — though the distances between frames were short enough that few stitches (wire ties) were required. The plank butts and seams are reinforced with 1-inch fiberglass tape over epoxy/cabosil fillets. The outside of the hull (and the deck) is covered with Xynole-polyester

cloth saturated with epoxy, as with all my boats.

I left the planked hull, with centerboard trunk and pieces of deck, with Bill Smith and took off for the Bahamas on January 11, 2003, in my fifth cruising sailboat — the 50-foot ketch-rigged lorch, *T'ien Hou*. In hull form as well as construction, *T'ien Hou* is based on *Gandy Dancer*, being of multi-chine marine plywood construction.

I wrote the bulk of this memoir at anchor in Elizabeth Harbor, Great Exuma, Bahamas. Bill finished the new *Gandy Dancer* as well as I could have and delivered her to Jeff that following spring. I hear through the anchor vine that she is a great success. But nothing can ever, ever, ever replace that sweet spirit of a boat that carried me safely

back and forth in those hundreds of harbors in dozens of countries all those sweet years of my lost youth.

Salud, *Gandy Dancer*! 



***Gandy in the davits of my cold-molded wooden Virginia Pilot Schooner, Leopard. This photo shows Gandy Dancer's final evolutionary form, with enclosed centerboard trunk, mahogany thwarts, sidedecks, foredeck, and coamings.***

### *For further reading...*

For a look at information, lines, and plans for similar small boats, page through *Building Classic Small Craft*, by John Gardner.

Another volume with information on classic dories is *The Dory Book*, also by John Gardner.

This and other books can be found at <http://www.goodoldboat.com/bookshelf.html> or by calling 763-420-8923.



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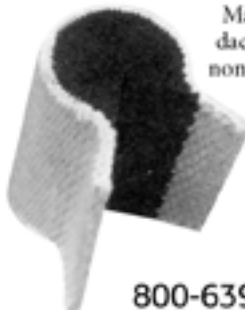
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# Seven-foot survival plan

*Solo voyager fits out a mini-lifeboat from a Fatty Knees dinghy*

*by Michael Brimbau*

I AM A SAILOR WHO BELIEVES WE HAVE NO business sailing offshore for recreational purposes if we do not make ourselves as self-sufficient and safe as possible. Once you're offshore, if trouble strikes you must have a Plan A backed up with a Plan B (and at times a Plan C). For me, Plan A is to have a reliable life raft tough enough to take the challenges of the sea with its harsh environment. Plan B is having some method of making headway toward land. Floating with the sea currents, setting off flares, or waving a T-shirt at distant ships does not appeal to me.

An inflatable life raft is a safe haven of sorts, but it's not really meant for long-term living, and it is no more than its name proclaims: a raft. A vessel you can propel forward and steer is a boat. I decided to put together a "lifeboat."

There are many reasons why a sailor would get into a life raft. The assumption is that the mother ship is sinking and all attempts to prevent its demise are exhausted. If an inflatable life raft is all you have, you should stay with the mother craft as long as possible, since it's easier for rescuers to spot. On the other hand, if you have equipped yourself with a lifeboat/sailing dinghy, you have a hand in your own rescue. Staying with the doomed sailboat becomes just another option.

## They took their advice

I read most of the books by Lin and Larry Pardey and took their advice in choosing the 7-foot Fatty Knees as a lifeboat. I borrowed their fender-arrangement idea also. Each fender (8 x 20 Taylors) provides a little more than 25 pounds of flotation. Having 10 fenders adds 250 pounds of positive flotation to the boat.

*"Most of my provisions will be stored in the large forward compartment. I estimate I can squeeze enough food in this dry compartment for 50 to 60 days."*

The fenders are attached to the dinghy with large stainless-steel eye straps installed back to back with large washers. These washers are mounted over teak backing plates. The eye straps on the inside of the vessel give me multiple places to clip on equipment. Everything on the lifeboat has its own little lanyard and snap-shackle. There is an easily accessible strap, ring, or cleat to place a lanyard

or tie a line everywhere you look. Inside forward, I placed a large stainless cleat with a backing plate. I can tie my 8-foot para-anchor there. Along with the para-anchor is a 200-foot 3-strand ¼-inch line.

Most of my provisions will be stored in the large forward compartment. I estimate I can squeeze enough food in this dry compartment for 50 to 60 days. I also mounted a compass aboard. This is indispensable if one is able to make headway.

I made up a floor from ¾-inch plywood to help avoid saltwater sores. I also installed a small bailing pump and mounted four large watertight storage bags on the transom.

Depending on how long I might be out on the sea in this small vessel, I find it vital to stay healthy and alert and to fend off fatigue. So I installed a narrow sleeping bench that snaps into place. This will make it possible to sleep on a flat dry surface. This project was assembled with a solo sailor in mind, of course, although two or

---

**Michael Brimbau wanted more than a life raft in which to await rescue. He wanted to have some influence on the outcome with a maneuverable lifeboat, above, made by modifying a Fatty Knees dinghy.**





three people would have some relative comfort aboard.

### Learning experience

The canopy top was assembled with aluminum tubing. I used a standard electrical conduit bender. Bending the tubing was a “learning experience” that had me making repeated trips to the marine store for more tubing. The tubing can be broken down and stored in a long bag with the dinghy mast, sails, board, and rudder.

*“Most life raft manufacturers barely consider long-term survival. They expect you to be rescued in short order. I intended to make long-term self-reliant survival possible.”*



I used Sunbrella for the cover. After wasting yards of material while teaching myself how to sew, I had to settle for a two-color look and buy yellow cloth. The distributor had run out of orange. I have since learned that a liner should be added to the inside of the raft to cut down on incoming light. If I had to do this project over, I would make the ports much larger and place one facing forward. The material is fastened to the tubing with eyelet socket and stud snaps. I wanted optimum strength so the lifeboat could take a breaking wave or rollover.

The rigging was the fun part. I modified spars from another sailing  
***Continued on Page 58***



**Michael's lifeboat includes these modifications and innovations shown from top to bottom: a sleeping bench with storage beneath, a small pump for bailing, and a compass mounted in the bow. Its assembly, shown on facing page from top, includes a removable canopy top made from aluminum tubing, a Sunbrella covering, and heavy-duty fenders secured on the outside of the completely enclosed craft, shown at bottom.**



# Lifeboat inventory

## Food and drink

- Five-gallon jug of water, along with some small bottles down in the hold
- Vitamins
- Laxative (dried prunes)
- Canned food (especially fruit)
- Dried fruit, raisins, chocolate (for watching my sodium intake and very little protein)
- Cheap canned soups with lots of broth
- Spoon, fork, can opener(s)
- Fishing gear
- Watermaker (Pur Company, small hand held called Survivor 06)
- Plankton net

## Signals

- Small personal strobe
- VHF
- Signal mirror
- Three smoke flares, 5 or 6 rockets
- Pistol with 12 shells
- Small radar reflector (only works with a sailing rig)

*P.S.: In case you're wondering, I will not be carrying an EPIRB. The entire idea, after all, is to save myself. I will carry flares, rockets, and a radio to signal passing traffic. But I will carry nothing to initiate a land-based rescue.*

*(Note: Some long-distance sailors believe it's not fair to request or expect rescue by shore-based rescue teams. For this reason they do not carry an EPIRB. We understand and respect this decision, but must nevertheless endorse the use of all means possible to enable the rescue of a vessel and crew in distress, including the use of an EPIRB. First do what you can to make the voyage safely, eliminating the need for rescue. Then do what you can to make rescue possible, quick, and effective should it become necessary. —Ed.)*

## Navigation

- GPS
- Bearing compass
- Binoculars
- Chart of area

**Continued on next page**



### Safety

- Life jacket (should have been wearing it)
- Para-anchor and 200 feet of line

### Other provisions and supplies

- First-aid kit including seasick meds and eye drops
- Sunscreen
- Change of clothes
- Sunglasses, hat, rain gear (at least the pants, since I may be sitting in a wet boat)
- Space blankets

- Pen flashlight
- Dental floss, toothbrush (paste not needed; water is sufficient)
- Rubber gloves (to make it easy on hands for rowing, handling the para-anchor line, just keeping them dry)
- Small hacksaw
- Duct tape, small roll
- Notebook
- Pencils
- Spare batteries for VHF, light, strobe)
- Wire ties, string
- Sewing needles

- Small notebook with calendar
- Passport and \$100 cash
- Dry towel (in dry-clothes bag, a small cloth cooler)
- Knives
- Leatherman tool

### Lifeboat equipment

- Oars
- One paddle (the longer the better.)
- Small bailing bucket (large enough to be used as toilet)
- Rudder, board, all spars, and sailing gear

### Continued from Page 56

dinghy. I added two swept-back side stays running to the top of the mast and a forward stay. I even assembled a small bowsprit so I can use a jib to keep the dinghy closer to the wind and increase my options for landfall.


### Outfitting

Most life raft manufacturers barely consider long-term survival. They expect you to be rescued in short order. I intended to make long-term

self-reliant survival possible. The gear list in the sidebar includes most of the things I will be carrying on a solo trip I'm planning to make to the Madeira Islands with stops along the way in the Canaries, Cape Verde, and the Caribbean.

Once the lifeboat is lifted over the lifelines and into the water, it will be tethered to the mother ship with a snapshackle and a large 3-inch stainless-steel ring. All items that are not already on the lifeboat will be teth-

ered to this ring before being tossed into the lifeboat. If an item falls into the water, at least it will be securely lashed to the dinghy for hauling inside once I'm aboard. I will even tether myself to the ring before attempting to board the lifeboat. Every bag already inside the dinghy will be attached with a short permanent line.

That's my plan for salvation. If you think the accompanying life-raft gear list is long, you should see my boat's list of gear and provisions. 



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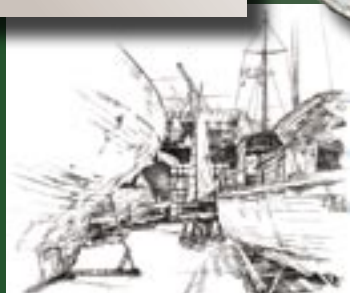
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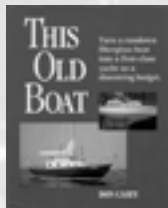
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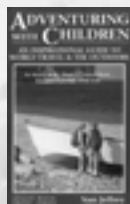
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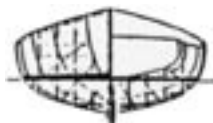
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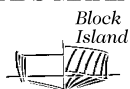
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# Cruising bit by bit

*They couldn't spare enough time, so they went voyaging in installments*

*by Jim Hawkins and Ellie Adams*

**S**O YOU CAN'T TAKE OFF FOR A YEAR, or three, or 10. Most of us can't. But you would still like to go cruising, somehow. You can charter someone else's fancy big boat in any number of exotic places for a week or two, and if that works for you, great. But most of us would like to spend the chartering bucks on fixing up our *own* boats so we can go cruising.

That's exactly how we felt. Here's what worked for us.

For reasons that have long ago faded from memory, we concocted a dream to cruise Nova Scotia. No matter how you cut it, the trip from our home port in Bayfield, Wisconsin, in Lake Superior, would cover a couple thousand nautical miles give or take. "Can't do that in a month," we said in frustration as we turned pages in the Rand McNally atlas. Then Ellie said, "Why not do it in three months? What if we took a month each for the next three seasons?"

We began thinking and scheming. Could we *really* take that much time out of our professional lives? Well, we did. Actually it was five weeks each season, and so far it has turned out OK. But there were a zillion questions focused on care of the boat, navigation and trip planning, travel to and from, and a whole lot more. What would it *really* be like? What would we do without weekends on our boat when it was hundreds of miles away for most of the season? Here's what we have learned, last question first.

## More housework

As it turned out, having more time at home meant that a lot of the work that just never got done on the house and yard now got done. We bought bicycles and started riding a lot. We now have something of a weekend routine ride to a favorite breakfast place. We borrowed a tent from a daughter and discovered that we still like car-camping. The grandchildren got additional attention. We still attend some social events of the yacht club, but our visits to the marina dwindled. We feel somehow out of place now with no boat to putter about on. So things change. You will find new experiences for your expanded "other life" while pursuing a bit-by-bit cruising life.

Every article ever written on how to go cruising starts by recommending that you get the boat ready before you leave. That advice is even more important for bit-by-bit cruising as you will be separated from your boat most of the year. She had better be as ready as you can make her before departure. The first season you probably will not end up so far away that you can't visit her once or twice after haulout or before launch the next spring. That will let you catch those things that fell through the cracks and turned up on

the first leg of the cruise as necessary "to do's." But you may only get this opportunity once. After that you have to take any significant boatwork time out of your allotted cruise time.

Also, during the first season you will be able to provision from well-known sources at familiar prices. After that it gets more difficult. Our haulout after our first season was several hundred miles from home. We could get there and back over a long weekend. So

we took a lot of provisions with us in the pre-trip commissioning run and bought the rest locally. Doing as much of the spring work as we could while continuing the provisioning

made for one very busy weekend.

*"We have found we can make 800 or so nautical miles in five weeks, mostly daysailing, without succumbing to get-there-fast fever."*

## Only French wine

Once the boat was in French-speaking Québec, almost nothing was familiar. For example, a cursory search found no Californian or Australian wines, only French. So over the winter we tried a lot of less-expensive French wines to get a list of those we liked, in the hope that we could find them when we got back.

Fortunately, we met a bilingual cabbie who helped us out a lot. We'd call him on his cell phone; he'd cart us around and translate when necessary.

No extra charge.

At some point in the trip we were no longer able to just run up to the boat to work on her; the distances involved were too great. So we built in three to four days for commissioning and provisioning, hoping that everything would go smoothly. To make this possible, we hire the yard to paint the bottom and wash and wax the hull, work we have done ourselves up to now. Then we also plan for three to four days at the end to get the boat ready for haulout and winter storage. And we have readjusted our maintenance expectations somewhat. Some of the brightwork really *can* be left to look more natural.

We have found that it is useful to identify a full-service boatyard near the season's goal and talk to them before arrival. Then, since we may not get that far for one reason or another, we identify a backup boatyard a day or two short of the goal. On the other hand, we may get farther than planned, so we identify another one a couple of days past the target.

Despite diligent planning, the boatyards we have targeted have never worked out. In one case, the marina had burned down before we got there. In another, a language barrier, coupled with a new marina manager, negated the promise of an easy haulout. The more remote the sailing, the more you need to investigate boatyard options. As we went farther east in Canada, full-service boatyards got mighty scarce, often hundreds of miles apart.

### Borrow the charts

Possibly, as in our case, you may not expect to pass the same way again. So you try to borrow as many charts and navigation aids as possible. You are only going to use them once. But — boring advice — don't scrimp on charts, aids, and guides. And try to talk to anyone and everyone you know or meet along the way to learn about where you are heading from those who have gone before you. We had access to several written-for-friends stories and logs about sailing the St. Lawrence River. Far from the polished stories you see in the magazines, they nevertheless gave us the first authentic feel of where we would be sailing months before we actually did it.



**Jim and Ellie have been cruising out the St. Lawrence Seaway bit by bit and enjoying the sights along the way. The old city of Québec, on facing page, was a delight as was the Québec Port Marina, above, with the old town in the background. Below, their Baba 30, *Meta Fog*, enjoys the journey five weeks at a time.**

*“Great Lakes travel can probably be done bit by bit with less than five weeks. East and west coasting also seems feasible with shortened cruise times.”*

No matter what else we did, we did not want any of our bits of cruising to become mere deliveries. We wanted them to truly be cruising. This means you have to give in to the possibility that you may not make your goal for the season. The wind may go against you. Or you may have mechanical trouble that bounces you off schedule. Or you may find an area you just don't want to leave. That's what cruising is: waiting for weather, flexing with the diversions, enjoying the unexpected. We have found we can make 800 or so nautical miles in five weeks, mostly daysailing, without succumbing to get-there-fast fever.

The major problem with changes of plans is how to get home. You may have plane reservations from a specific airport at a specific time predicated on getting to your planned goal on schedule. We have found one-way car rentals useful and cheaper than airfares. If there are no cars, rent a truck. Or pay someone \$50 and gas to get you to the plane on time. We also have used frequent-flyer miles to secure seats 10


months ahead. And we have used conventional plane reservations. But you need to do some pre-trip brainstorming about the “what ifs.”

### Vet's certificate

Carting animals across national borders on airplanes is a feat. A vet has to certify the animal is disease-free within

10 days of an international flight. If you think that is easy when the vet speaks no English, think again. Thank goodness for our attentive Québec cabbie. So, yes, we drugged our little boat cat, going and coming, to keep her quiet. She was a little weird for a couple of days but otherwise no worse for wear.

You may be able to carve out only three weeks. If so, your experience will differ to some degree from ours. For example, fewer weeks may make you more dependent on boatyard labor to maximize your cruising time. However, Great Lakes travel can probably be done bit by bit with less than five weeks. East and west coasting also seems feasible with shortened cruise times.

Doing it bit by bit may leave something to be desired, compared to all-out cruising. The time on the boat is great, but may never be enough. Leaving your floating home behind is always bitter-sweet, more so than any end-of-season haulout ever was. But we have found this cruising lifestyle workable and more than rewarding. 





# Got chamois?

*No more grungy towels  
for this solo cruiser*

by John Butler



**E**ARLY SEPTEMBER...THE DOG DAYS WHELP NO MORE... overnight cruises are again pleasant. By 6 p.m. the anchor is secure, the sail neatly furled and the boom nested on the gallows. *The Old Cat* and I are the sole occupants of Canoe Cove.


The sun won't set for another hour and a half, but this serpentine and secluded cove is a summertime overnight destination, facing north and south off a tributary to Beaver Lake. A relatively high and wooded bluff to the west already shades me from the sun's waning heat.

First, a toast to Sir Francis Chichester, then time for a cooling dip. The lake still holds its summer heat, now showing 79°F, but refreshing when I dive into it. After a swim to exercise muscles not used for sheet pulling and wheel turning, it's time for a full bath while sitting on a shallow rock at the shoreline. Ablutions completed, the evening up-cove breeze feels cool on my wet skin when I climb aboard. Quick, grab the chamois and dry off.


## Did you say chamois?

Chamois? Sure, chamois. What do *you* use? A towel? I learned about the advantages of the chamois through trial and error; you get to learn about it in one easy reading. The chamois I use is synthetic (it comes from an oil well, not from the "small, goatlike antelope of the mountains of Europe and southwestern Asia"). It is about 2 by 3 feet, now that it has finished shrinking. Mine came from Wal-Mart and cost \$3.94 some years ago.

It is holed and stained, but it has never soured, works equally well at wiping dew off the brightwork, mopping up tea spilled in the cockpit, or drying my sweating brow. A good rinse overboard and airing out is the only care required. I hang it from the boom gallows. Of course, it needs to be damp to work, but this is easily accomplished when you cruise in fresh water.

I used to practice segregation: a towel for me, and the chamois for *The Old Cat*, but I found that my boat was getting the better end of the deal. Now we share. I don't carry a towel aboard anymore, and my wife, Mary Lu, appreciates not having a grungy towel to bleach and wash after I've been mini-cruising. 

**Chamois-style towels — both real and synthetic — are still available in the general discount stores, such as Wal-Mart.**





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# Cool idea for a hot fix

## Glue inside glue solves a sticky problem

by Alfred Poor

NOT SINCE I HAD TO ATTACH A BAG OF CEDAR SHINGLES TO FINISH my daughter's new dollhouse have I appreciated the merits of hot-melt glue. It's not particularly strong, but it's quick. And it solved a problem we had on our 1969 Cal 29, *Pentaquod*.

We wanted to mount curtains inside the cabin over our newly replaced portlights with horizontal strings top and bottom to hold them in place. The problem: how to mount the strings securely to the cabin sides. Like many boats of similar vintage, the sides of the coachroof have no core; it's just a single thickness of laid-up fiberglass. So the only way to mount hardware is to bolt through it. But having recently fought and won the Battle of the Hidden Drips, we were disinclined to go poking more holes in the cabin.

Wooden blocks glued to the cabin walls with epoxy would work nicely, but the question is how to clamp them?

### Hindsight no help


Had we thought to do it before we put in the new portlights, it would have been fairly simple to rig something to



**How to clamp something to a vertical wall while the epoxy sets? Smear the epoxy around the outside edge, at left, and add a dollop of hot-melt glue in the center, above. Press the combination against the wall. The glue will hold it in place until the epoxy hardens.**

squeeze the blocks against the inside by pulling from the outside. But hindsight was of no help. A Rube Goldberg arrangement of cross-braces and jacks trying to negotiate the slopes and angles seemed like a prescription for spiking blood pressure. Then the hot-melt glue inspiration struck.

Make your mounting blocks and figure out their intended locations. (Taking the pilot drill bit out of a hole saw and then cutting circular blocks with a drill press makes it easy to create round mounting pads with no dangerous corners.) Remove any paint from the area, and sand with coarse sandpaper so the cabin wall has some "tooth" for the epoxy to grab. Next, apply the epoxy around the edge of the block, leaving an open spot in the center about the size of a penny. Finally, apply a small dollop of hot-melt glue in the center of the block and press the block against the cabin wall at the prepared spot.

In a matter of seconds, the hot-melt glue will cool and hold the block tight to the cabin wall while the epoxy sets. It took me a few minutes to mount a dozen blocks this way, and they have held securely ever since. 



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# Rail mounts for solar panels

*A simple way to create more cockpit rails*

*by Bob Steadman*

SOLAR PANELS ARE VERY SENSITIVE TO PARTIAL SHADING. EVEN the thin shadow of a stay falling on one of the cells causes a dramatic reduction in their output. Permanent mountings on top of dodgers, for instance, are quite susceptible to this problem during part of the day.

Rail mountings tend to solve this because they face out and away from the boat. They are also easily adjusted for sun angle, so one can maximize their output early and late in the day. Moreover, rail mountings are fairly inexpensive (\$23.49 a pair from one source.)

However, most sailboats have a limited amount of railing space to work with. I came up with an easy and relatively inexpensive solution. Most stanchions are like mine; that is, they are of one-inch tubing and have little taper to them. I purchased four "jaw slides" (\$12.99 each) and installed them on my stanchions. I also purchased 1-inch stainless tubing (\$39.99).

After cutting the tubing to length, I marked it carefully and took it to my local metal fabricator. He made tabs for both ends, drilled holes in them for the jaws, and welded



them on. I threaded the lifelines through the tubing and inserted the tabs in the jaws. The lifelines do not touch the tubing.

I now have the rails to mount the solar panels on. The tubing provides additional strength to the stanchions and is a nice thing to grab onto when stepping into and out of the cockpit. ⚓

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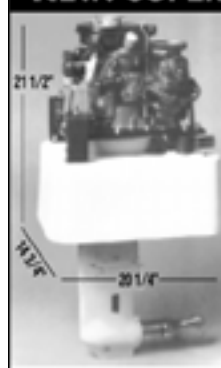
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A solar panel facing outward, above left on facing page, has fewer shadows. This is much more efficient, since any shadow diminishes the output dramatically. The angle is adjusted to best capture the sun's rays, below on facing page. A rail clamp holds the panel, at top above, and a close-up view of the jaw slide and weldment, above.

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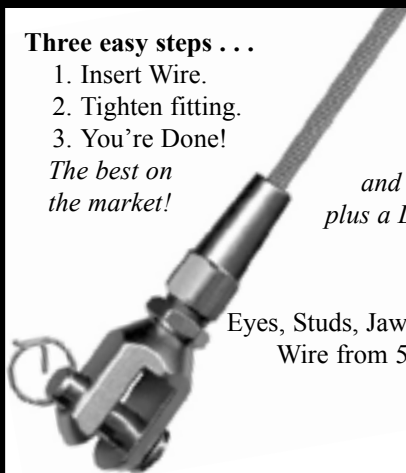
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# Delamination repair

## A simple fix for a spongy hatch cover

by Marv Crompton

**T**HE CHALLENGE CAME WHEN THE MARINE SURVEYOR FINISHED his inspection of my 1983-vintage Catalina 27. "The boat's in good shape, but you might want to do something about that foredeck hatch cover. It's spongy, no doubt due to moisture absorption through the edges of the hole cut for the owner-installed ventilator. The moisture causes the plywood core to delaminate, and the composite loses its stiffness and integrity. I suggest you fix or replace it."

Being very frugal, my course was clear: fix it. Soon thereafter, an article by Bill Sandifer, "Check Those Vents," appeared in the July 2000 issue of *Good Old Boat*. Bill accurately described the problem I was facing when it had been in its initial stages... comforting in an odd sort of way.

My first step was to determine the extent of the problem. This was done by tapping the top of the cover and listening for a "punky" sound. Unfortunately, most of the top sounded that way. I decided to remove the top fiberglass layer to within about an inch of the edge of the plywood. I figured the remaining plywood could be injected with polyester resin and a new stiffening plywood sheet inserted.

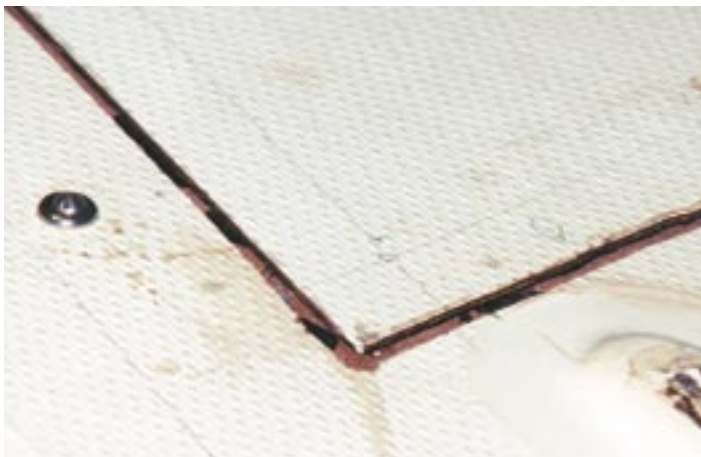
I removed the top fiberglass layer with a router, and the distressed area was exposed. What I found was the top and bottom plies of the plywood had bonded very well to the fiberglass surfaces, and could not be easily removed. This would probably provide a good medium for bonding a stiffening sheet, but the available space for such a sheet was now  $\frac{1}{8}$  inch, instead of  $\frac{3}{8}$  inch. Time to regroup.

### Other candidates

With plywood out of the question, I considered other filler candidates: aluminum or steel panels, counter topping, fiberglass sheet, woven roving and resin, and Masonite. I undertook testing for bondability to resin, water resistance, and general durability. The Masonite sheet provided the best properties after the smooth side was roughed up with coarse sandpaper.

The assembly plan was to put the cut-to-size Masonite sheet in the sandwich, cover, and secure in place with clamps and machine screws. Having posi-

**The job begins with a router cut, above, to allow for the removal of the top fiberglass layer. Next, the fiberglass skin is peeled back and the wet core is removed, at center, ready for a replacement layer of Masonite. While curing, the repair is clamped through the center hole, bottom.**








tioned the piece, I disassembled the laminate and prepared it for fiberglass bonding.

I estimated that about 30 minutes of open time (time before the resin becomes unworkable) would allow for spreading the resin on the hatch cover, placing the Ma-

**The finished hatch before white silicone sealant was substituted for the polyurethane which did not weather well.**

sonite stiffener on top, spreading more resin and reassembling the whole thing with the clamps and stainless machine screws.

This done, I set the whole thing aside for a few days in a warm place, and went about the task of filling the groove left by the router. I wanted a flexible sealant and could have used silicone or polyurethane. I settled on the latter on the basis of claimed good adhesion to fiberglass and the fact that it was available in a color very near that of the hatch. A nice, neat bead of sealant laid in the groove would complete the job — NOT! The sealant would not dispense except in a wide ribbon. It was Sunday evening. The stores were closed. So I cut into the tube, and buttered the stuff in with a spatula. There was a cleanup to be done, but after that the job was complete. I got my sealant money back. After reinstalling the hatch cover, I found that the urethane sealant did not weather well. It darkened in color and, probably because of the poor application job, did not seal well. I scraped out the urethane and replaced it with a good bead of white silicone sealant smoothed out, with excellent results. I would also use this sealant to bed the machine screws. 

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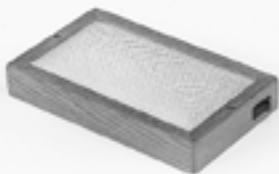
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# Extra counter space



**I**F YOUR BOAT IS ANYTHING LIKE OURS, THE GALLEY SINK SEEMS TO get a lot of stuff stowed in it just as you are leaving the dock. It seems like a great place to store all that small stuff that would roll around and make a racket or break when the bow swings into the waves. A lot of small boats can use safe storage for small items, and they can also use more

## It's easy to make some versatile sink covers

by Greg Delezynski

counter space. I came up with a solution for both issues that works for us.

Last year we were building a new dining table. To try out the size, we bought an inexpensive piece of wood to test. Although it was to be a temporary dining table, we wanted it to look decent while we were evaluating it. We bought laminated pine, which looks similar to butcher block. Our local Home Depot sells the laminated pine board. A 2-foot by 4-foot sheet costs \$17; an 18-inch by 4-foot sheet runs \$12.

We cut it to size, used it for a month, then cut more off. We continued this process until we arrived at the size of table that suited us. We then made up a proper teak table.

What to do with the leftover laminated pine? It looked too good to just toss. We decided to make a cover for each galley sink. It keeps the area down below looking shipshape and prevents that stuff thrown in the sink from going adrift.

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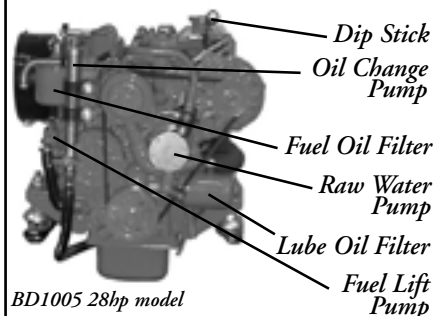
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As inexpensive as it is, it's easy to make a couple of covers, some with a special purpose.

While at the Home Depot, we worked out a method for holding these new covers in place. We purchased a 3-foot length of  $\frac{7}{8}$ -inch wooden dowel rod for \$2 and found rubber tube ends for feet. They come four to a pack for \$2.60. We planned to make four tops, so we purchased four packs.

### Measured overall size

To start off the project, we measured the overall size of the galley counter we wanted to cover. As we have two deep sinks, we measured out the overall size and cut the board to this size. There is a foot-pump-operated water faucet between the two sinks. We measured where this was and drilled a  $1\frac{1}{4}$ -inch hole to fit it, then cut the overall board in half, through the middle of the water faucet hole to make the two tops. Next, we sanded them, and ensured each panel fit just right.


To hold each panel in place, we took the dowel rod and cut 8 sections, each about  $\frac{3}{4}$ -inch long. The idea is to cut the length less than the depth of the inside of the rubber feet. By cutting them short, the rubber feet, once installed, will all be the same length, and your board will not wobble when used other places on the boat.

One at a time, hold each piece of dowel with Vise-Grips and drill a hole in the center that will allow a #6 wood screw to go through it. We countersunk the holes so the screw would extend through the dowel and out enough to anchor it to the top but without going all the way through the board.

We then used blue tape across the sink to determine the placement for the rubber feet on the underside of the covers. By taping across one side of the sink, then sticking the rubber feet to the underside of the tape, the correct spacing can be transferred easily to the underside of the cover board. Once the placement has been transferred to the bottom of the cover, screw the dowels to it, then put the rubber covers on them. Place the covers back in place on the sinks to ensure the fit is correct.

### Retighten screws

Once you ensure the fit, sand the dowel feet. Then remove the rubber ends, loosen the screws in the dowels, put a bit of glue under each, and retighten the screws. When the glue is set you need only add the finish that suits you: they can be oiled or varnished.

These covers are so easy to make, I made four one afternoon. And they are inexpensive. I cut a small hole in one set so it can hold our Thermos upright when we're sailing. The covers can also be removed from the sink and used as trays on the table or in the cockpit for snacks. One could also be made into a preparation cutting board by installing a screen material in a hole cut to drain veggie scraps. 

**Galley before Greg started, facing page. Blue tape used to fit rubber feet to board, top right. Transferring the foot pattern to the bottom of the board, second from top. Sanded and fit in place, third from top. A board used as a tray on the bow, at right. This is Greg and Jill's favorite place to watch the sun go down while enjoying some wine and cheese.**



# Handy new tool

*If you can  
get a wire  
around it,  
you can clamp it*

*by Michael Facius*

With strong wire and the Clamptite tool, there's no end to the handy projects you can accomplish at home and on the boat.




**L**AST JANUARY, AT THE STRICTLY SAIL SHOW IN CHICAGO, ROBERT Wozencraft introduced me to a tool that uses wire to clamp almost anything you can imagine. Called Clamptite, the original tool was invented by Ray Silvey but has since been refined for the marine market.

Robert got input from rigger Brion Toss and made some improvements to make it easier to use and more durable for life aboard. You can use just about any kind of wire, but because you can apply so much force with the tool, a strong wire like 18-gauge stainless is the best.

You can clamp or attach anything you can get wire around. Robert showed me how to use the Clamptite tool to replace my hose clamps. He has tested its holding power to over 400 psi. He has tested it on hydraulic hose that failed at over 6,000 psi while the wire clamp held tight. In an emergency situation, where an old-style clamp might fail, this tool, which costs between \$50 and \$70 depending upon the tool selected, could be a real problem-solver.

During the past sailing season, I used the tool to clamp a number of things on and around the boat. I replaced the nozzle on my dock water hose. I moused the poly line on my anchor-buoy lines. I attached ¼-inch bungee cords to eyehooks in my cockpit locker lid.

And I'm still coming up with other places to use this tool. In fact, it has started traveling with me when I return home from the boat because it is very handy for home projects also. In short, it's a very specialized tool that you can use for lots of projects. 

## Resources

### Clamptite

You can reach Robert Wozencraft at 888-860-8060, email him at [clamptitetools@yahoo.com](mailto:clamptitetools@yahoo.com), or catch him at a boat show this fall or winter.





Michael Brassert

## Sparkman & Stephens celebrations

The Sparkman & Stephens 75-year celebrations up and down the East Coast this summer have been inspiring, beautiful affairs graced by the attendance of gorgeous, legendary boats and blessed by the attendance of designer Olin Stephens, 96, a great, but nonetheless humble, man. The celebrations began in late July in Cape Cod, Massachusetts, with a 175-mile race to Castine, Maine. Nine classic sailboats participated, including the 12-Meter *Valiant*, and a couple of New York 32s, designed in 1936: *Siren* and *Falcon*. *Falcon* was the ultimate winner on corrected time.

That was followed by a designers' symposium in Castine, featuring Olin Stephens along with other design luminaries: German Frers, Doug Peterson, Craig Walters, David Pedrick, Bill Langan, Roger Marshall, Bruce Johnson, Greg Matzat, Bruce King, Chuck Paine, and Bob Stephens.

A number of other classic yacht races concluded the events. Shown in the photo is Greg Matzat, currently chief naval architect with the Sparkman & Stephens firm, at the helm of an M36.

**Editors**

## Don't rename that boat!

John Vigor couldn't be more wrong about renaming of yachts in "The Fifth Essential," July 2004. The long-standing tradition in England is that to do so will bring bad luck. As with many traditions and superstitions, the practice is based upon solid practical roots. Two centuries ago it was common practice to carve the ship's name into the keel. Clearly any change of name would require that wood be taken out to remove the old name and the new name carved into the thinner keel. If a boat changed name three or four times, it would lead to a significant reduction in strength.

Our current yacht, built in the south of France, displays a fine carved name board, *Angelina*, with a small inscription, *Ex Auzil*, which was her original name. We thought long and hard about a new name when we bought her and then settled with the one she had — just in case. Thanks for a great magazine.

**Max Taylor  
Bursledon, England**

*Max, more than most people, John Vigor is aware of the superstitions surrounding name changes. Yet he knows that people will want to change their boats' names just the same. He came up with a ceremony to make it easier on those who insist on changing the name in spite of possible dire consequences. Your stalwart editors have also waffled on this subject. We have one boat which was purchased*

*used some 11 years ago with the name Mystic, and so she remains to this day. We also have a project boat, a Mega 30, which was named Mega. We intend to change that one, rationalizing to ourselves that Mega was the name of the kind of boat, rather than a personal name for this specific boat. We haven't named her yet. And we haven't sailed her. We'll let you know how it turns out. We'll keep our fingers crossed. Oops! Isn't there some superstition about crossing one's fingers?*

## Smooth phase-out

I have not read the article, but according to one of your subscribers, the story in the July 2004 issue, "Two-stroke vs. Four-stroke," incorrectly states that people operating two-stroke engines would be cited once the engines are phased out. Indeed, the EPA has mandated the phase-in of new technology marine engines and requires that manufacturers produce engines that are 75 percent cleaner in 2006 than in 1996. The requirement does not affect existing carbureted two-stroke engines, nor does it affect the sale of used engines. The EPA expects that the conversion from older, higher-emission engines to new, clean-burning engines will occur over a 25-year period through attrition. They specifically opted to avoid the heavy-handed approach — such as fines or citations — to phase them out sooner.

Here in Oregon, we are actively promoting cleaner-burning engines, educating people about their advantages, and encouraging voluntary conversion to them. Surveys here show that protecting the environment is the key reason why someone would consider purchasing a clean-burning outboard over a cheaper carbureted two-stroke outboard. However, we are a small-boat state, and some owners simply can't afford a forced conversion.

**Randy Henry**

**Oregon Public Information Representative**

*Randy, we didn't exactly sound the death knell for two-stroke engines in our article, but your words will be a welcome clarification for many who are unsure about the issue just the same. Thanks for writing.*

## And furthermore on outboards

"Two-stroke vs. Four-stroke" was a great article. It brought back memories. But *why* put a gasoline outboard on an 18-foot daysailer? I put a 50-pounds-thrust

*Mail  
Buoy*





# Mail Buoy



electric motor on my 19-foot O'Day Mariner and pulled a 22-foot Tanzer (that had slipped its mooring and drifted about a mile). No problem.

Let's see: adjustable to depths down to 42 inches, tilt feature to reduce drag out of water or have correct prop angle in the water, five

forward speeds, two reverse speeds, extendable throttle handle, quiet as can be, non-polluting, cost for motor plus a marine gel cell battery less than \$250 brand new.

This is a real viable alternative to a gasoline outboard and its environmental risks. Avoid putting a gasoline sheen on a water surface ever again.

**Doug Toth**  
Pittsburgh, Pa.

## LED headlamp as reading light

I enjoyed Greg Delezynski's article, "Lightening Up," in the July 2004 issue. I have been using LEDs on our boat for years, though in a slightly different format. I bought a Petzl headlamp about five years ago so my wife and I could find our way along the final approach to our Eagle River hillside home when the snowplow could not get up the hill. This headlamp had three LEDs and impressed me with how much light it put out. And the batteries lasted all winter. That summer I took it to the boat for use as a reading light to save the ship's battery. It worked, not great, but I could read my nightly two hours or so and not have a dead ship's battery the next morning.

Last year I discovered that Petzl had a model available with 8 LEDs and a halogen bulb as well. The Petzl duobelt LED stays on the boat full-time now and works very well as a reading light as well as a great emergency light for encounters with unruly diesels, inappropriate snags and tangles with anchors, or whatever else might go awry in the dark of night.

Another point of illumination is the anchor light (I really liked "Dancing the Electrical Two-step," also in the July issue). After a number of aggravating encounters with burned-out anchor light bulbs at the top of the mast and mysterious mast wiring problems, I finally stumbled on a solution for the keep-it-simple tribe. I found a Guest anchor light with its own 6-volt lantern battery and a photo cell that turns it on at dusk and off at the break of day. Ten years later, it is still on the original bulb and the second 6-volt battery. I hoist it up with the jib halyard as soon as I finish setting the anchor. As darkness falls, I smugly note those boats which neglect or refuse to use their anchor lights. I nearly collided with one of those refuseniks in Canada after coming down a long dark arm into a crowded cove late at night. Only my friend standing on the bow with a bright halogen light saved us from bumping into several unmarked sailboats at anchor.

**Lon Zimmerman**  
Anchorage, Alaska

## Dave Martin inspires confidence

Just a quick note of congratulations for such a realistic sailing mag for us "non-maxi-million-dollar sailors." I've maintained subscriptions to *Cruising World* and *WoodenBoat* for the last 15 years, and I'm adding your fine publication to my reading. It's a down-to-earth resource for the real sailor.

I was thrilled to see Dave Martin as a contributing editor. For years I followed his experiences with awe and respect. Dave gave me the confidence to rip-up my 1972 MacGregor Venture 224 and add a pilothouse with complete mahogany interior. I have rebuilt, tuned, moved, refinished, and performed on pianos for the last 25 years. I have a large woodshop and dreamed about the boat project for several years. I did not have the confidence to attempt my project until I read Dave's great articles on his own boat. Please accept my support for Dave's prose.

**Kenyon Dye**  
St. Augustine, Fla.

## Tor Pinney also

I'm reading your recommended *Ready For Sea* book by Tor Pinney — man, what a basket of experiences this guy has had! Thanks for running a fine magazine, bookstore, and knowledge base.

**Ed Verner**  
Plant City, Fla.

## Pieces of rode

What are your latest thoughts and ideas about your "segmented anchor rode"? I am considering dividing my 300-foot rodes into smaller segments. What do you use for thimbles in the splices? What kind of shackles do you use?

I use 30 feet of  $\frac{5}{16}$ -inch chain leaders for my 22-pound Danforth and 35-pound CQR. I am also considering some lengths of  $\frac{1}{4}$ -inch high-test chain. This way I can mix and match chain and nylon rode.

**Greg Mansfield**  
Washington, N.C.

*We continue to use the same anchoring system we have used for many years. In total, we carry 600 feet of rode, divided into 100-foot sections with thimbles at each end of each section. I find that 100 feet is*



*as long a line as we can manage without having an overwhelming mess. (I have been tempted to make all sections 50 feet, but have not done this as yet.) We use the whole 600 feet, connected by heavy-duty steel*



carabiners for the sea anchor.

We use 200 feet for normal anchoring. We put two hooks in, at a 60-degree angle, each on 100 feet of rode. This is easily done by anchoring, falling back the full 100 feet and dropping the second anchor off the stern, then pulling the boat forward a length or two to set the second hook. For more on this technique, see our article in the March 1999 issue (now available on CD). The first hook is a Viking — a Danforth-type but made of aluminum and sized about like a Danforth 12. The second is a Fortress 16 — another aluminum Danforth-type. It's sized like a Danforth 16, and is recommended as a storm anchor for our boat.

We use 8 feet of chain for the small hook and twice that for the large one. Both anchor rodes lead to the bow where they are joined to a short piece of 7 x 19 stainless wire. The wire leads from the bow cleat through a chock to the two rodes. Also connected to that same junction is a short piece of nylon line which also is connected to the rodes as a safety line to retain them in case the wire parts. The wire has a thimble at one end and a big loop at the other. All joints were made with Nicopress fittings. The loop goes over the cleat and the short nylon line ties over that to secure it. There is no load on the short nylon section unless the wire parts (see photo on facing page).

For chafe, we use four sections of HDPE tubing which can be purchased at most hardware stores. Each section is about a foot long. Two are as small as I could fit over the wire, and the other two are just large enough to fit over the

smaller tubes. I keep all four on deck, with the outboard pair of one small with one larger tube over it pushed into the chock. The second pair are held in reserve against the day when storm chafe cuts up the first pair.

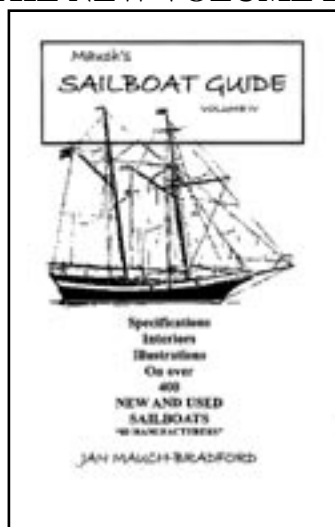
The wire part of the rig is intended to eliminate chafe problems which are the main cause of rode failure in storms. Normal anchor rode stretches too much so the short piece between the cleat and the chock will have significant wear at the chock in storm conditions. The 7 x 19 wire running between the cleat and chock in our system does not stretch much at all. The HDPE tubing protects the chock from the wire. In the many years we have used this rig, we have yet to get significant wear on the tube.

Taken in total, the anchoring system works very well. The anchors stay set even when the wind shifts as it does in a thunderstorm. There is little movement of the wire in the chock and no significant chafe. Lately, Karen has been handling the anchor retrieval and stowage. While she normally complains about complicated systems aboard, this system has rated an A+ with her for ease of use and simplicity.

If you have old nylon line it will not splice well for thimbles. In that case use a variation of the waterman's bend to make a loop for the thimbles (see photo). Make an overhand knot, pass the end around the thimble and back through the overhand knot and make another overhand knot around the hauling part. This knot traps the thimble tightly.

**Jerry Powlas**  
Technical editor

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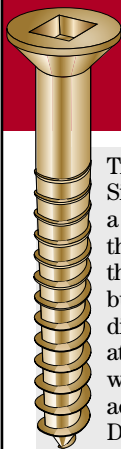
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## Mail Buoy



### Speaking of anchoring

Returning from a cruise Down East, we set our hook in the lee of Hells Half Acre to sit out the remnants of Hurricane Charley. For 36 hours we saw inches of Hell's rain with wind gusting to 35 knots and clocking around. Not a

major event. The chart plotter turned out to be a very handy tool, especially if it can be swung into the dry cabin below. It has low power usage, so we left it on.

Have a look at the illustration and think how many *miles* you have slept through while at anchor. The trail coming in from the bottom is our boat coming up into the wind and dropping the 35-pound CQR (white arrow pointer) and 40 feet of  $\frac{3}{8}$ -inch chain and rode. The trail then shows us drifting back while setting the hook. The display shows the distance and direction (reciprocal of wind direction) from the point the anchor was set. The black arrow shows our boat. The plotter paints our trail over the next 36 hours.

From there, I watched what was left of Charley turn the sky black as coal. He stretched us out for a few hours with a southwest wind and clocked us around our hook. Ten feet of tide played its tricks, but it was always clear that we were holding.

**Tom Young**  
Rockport, Maine



### Cherubini Owners' Association

The sailors of Cherubini sailboats now have a site to see:  
<<http://www.cherubiniowners.com>>.

**Editors**

### Seafarers address typo (sorry)

The contact address for Seafarers is [crufone@sbcglobal.net](mailto:crufone@sbcglobal.net).

**Editors**

### Music to our ears

I read each issue cover to cover, not once or twice but sometimes three or four times. Second, I refer back to past issues in my bookcase many times on specific items. I *do* receive one other monthly, and once in a while I purchase other magazines off the store rack, but none of them provide the hours of reading or the information that really applies to my good old boat (South Coast 22). In fact, if there is an item [in another magazine], I cut it out and throw the rest of it away. Add my name to the list saying, "Thanks from the rest of us."

**Al Garson**  
Springfield, Mo.

Send questions and comments to Good Old Boat, 7340 Niagara Lane North, Maple Grove, MN 55311-2655, or by email to [karen@goodoldboat.com](mailto:karen@goodoldboat.com). Please limit messages to 150 or fewer words. We reserve the right to edit.

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# Special status in a field of two

*Backyard boatyard project calls for a “small person”*

*by Karen Larson*

**N**OT SINCE MY EARLY ADOLESCENCE, WHEN I LAST LOOKED BACK with regret on the petite section of the department store, have I seen myself as a “small person.” I’ve been full-grown since the sixth grade, and that means practically 5 feet, 9 inches (although I may have shrunk a bit lately).

So I was amused when our latest boatyard project required a small person, and — in a field consisting of just the two of us — I was selected. I’ve noted for years the occasional need on good old boats for a mouse or a child with 5-foot arms. It was my turn to sympathize with those who have written articles about requiring such assistance in the past.

No, our boatyard project wasn’t in the engine compartment or the buried steering gear or fuel tank, where many face the limitations of space in vessels that were built with tanks, equipment, and furniture first... decks last.

Our project involved strengthening the hull-to-deck joint of our trailerable project boat. With all the furniture removed, parts of this job were fairly accessible inside the wide middle section of the boat. The project called for epoxy with filler, then a 2-inch strip of fiberglass wetted out with epoxy, followed by a 3-inch strip of fiberglass wetted out with epoxy, followed by a 4-inch strip of fiberglass wetted out with epoxy...you get the picture.

*“While my previous experience with hull-to-deck joints consisted of knowing where to place the hyphens, my appreciation for a well-constructed boat has grown immeasurably since I crawled out of the quarter berths for the final time.”*


## **All the way ...**

The trouble with the hull-to-deck joint is that it runs all the way from the bow to the transom. And the aft section of our trailerable Mega 30 disappears into two quarter berths and continues aft beyond them. Quarter berths are meant for inserting your body carefully, feet-first. They are beneath the cockpit seats, you may recall, and are not meant for any activity beyond sleeping. (If you have accomplished anything else in one, don’t send a letter to the editor telling me so. This is a *family* publication!)

At any rate, I did manage to tape and paint and tape and paint in a very small space on beyond the foot of the quarter berth and all the way to the transom. While my previous

experience with hull-to-deck joints consisted of knowing where to place the hyphens, my appreciation for a well-constructed boat has grown immeasurably since I crawled out of the quarter berths for the final time.

Another boatyard job, requiring less skill but more endurance (and fortunately size doesn’t matter), has been the removal of all the non-skid on the deck in preparation for new non-skid and painting the deck. This project was inspired by spongy core around the foredeck hatch. Jerry repaired the delamination, and I followed behind with a sander so the entire deck can be painted when the repair is covered up.

While sanding the deck smooth, I had many hours to contemplate the joys and responsibilities of sailboat ownership, particularly of a boat manufactured 10, 20, or more years ago. Bringing a boat back to good-as-new condition is not easy. But the rewards are somehow sweeter once you’re sailing again. 



# Count your blessings

Chance meeting reawakens feelings  
of gratitude and enthusiasm

by Will Sturgeon

**A**NOTHER EXUBER-  
ant gust shook the  
mast, rattling the rig-  
ging, and dragging my  
attention from the novel  
on my lap. Glancing

irritably at the dancing flame of the diesel heater, I turned to the rain-speckled windows blackened by winter's early darkness, unthinkingly expecting visible signs of the clattering, wind-driven rain and thrumming shrouds echoing so intrusively through the hull. The dog looked up expectantly, measuring my movement for the potential of food. An empty teacup rattled on its saucer as the wind's invisible current swirled and eddied through the marina's copse of masts.

"Summer's dry days of opportunity  
had somehow dwindled away  
and the depressing monsoon months  
of a Vancouver winter loomed ahead.

Another year gone, another year  
into middle age ..."

Reclining dejectedly, eyes closed, as nature's assault swelled in the background like a majestic Sensurround movie score, I floundered upon the tide of discordant reproach flooding my brain. There were the stanchions I'd never found time to re-bed ... the haulout I'd procrastinated for yet another year as the lawn on the bottom flourished ... the new upholstery my wife wanted ... and the radar I'd been longing to buy. Summer's dry days of opportunity had somehow dwindled away and the depressing monsoon months of a Vancouver winter loomed ahead. Another year gone, another year into middle age, another endless round of maintenance, upgrades, and installation projects with only the new fridge, new teak forepeak shelves, and new windlass to offset the thousands of dollars drained from our bank account.

Thirty-four feet had seemed so promising, after making do with 27: the tall rig, the new sense of speed, all that extra space, all those big boat comforts, all those things we'd planned to add to make her perfect. And now, six liveaboard years later, the list was longer than when we'd started, each item leeching, like spilled engine oil, through the paper towel lining of our savings account. The brass ship's clock chimed into my malaise — six bells — reminding me of the chicken dinner my wife had made before she'd left for a night out with the girls.

## No excuse

"All you have to do is 'mike' it," she'd smiled, smoothing my hair, "so there's no excuse not to eat."

"I'd better walk the dog first," I thought, wriggling into my boots and still-damp slicker.

Twenty minutes later I held the marina gate open and helped a rosy-cheeked youth in a saturated sweater balance an overloaded wheelbarrow

down the steep gangway to the docks below. Pillows, cardboard boxes, a sleeping bag, oil lantern, Coleman campstove, and an old rusty outboard glistened with beaded rain pearls in the dock light's amber glow. "New boat?" I probed inquisitively, shoulders hunched to the slanting rain.

"Yes. First one! A Catalina 22." He wrestled the wheelbarrow precariously around the corner, wet cheeks beaming with pride and seemingly unaware of his drenched condition. "It's so neat sleeping on board when there's a storm, isn't it? I just couldn't wait to get down here! I hope the wind and rain last all night!"

As though startled from a nightmare, my thoughts suddenly coalesced around the untarnished innocence of his comments. With alarming clarity I realized that my constant driven focus on the job at hand and projects pending had obscured my incremental drift into a state of jaded myopia. I, too, had once seen with optimistic eyes, felt with a compassionate heart, and appreciated my blessings. I realized now I'd been more focused on what was lacking than on what had been accomplished. Somewhere along the way my "fleet" had foundered.


"The dog sat attentively at my feet, tilted head monitoring the fork's orbit, while I contemplated the same glowing fireplace and lantern-lit walls whose warmth had imprisoned me only a half hour earlier."

## Helmed all three

"Sailing ship ... relationship ... life's stewardship ..." I mused, struggling to weave a path of logic as I splashed along the dock, newly impervious to the stinging rain. "I've helmed all three, and all have offered endless intrinsic promise," I thought, "if only I had kept my own."

Back aboard, I nuked my dinner with reawakened gratitude, lit the candle in the table centerpiece, and opened a bottle of red wine. The dog sat attentively at my feet, tilted head monitoring the fork's orbit, while I contemplated the same glowing fireplace and lantern-lit walls whose warmth had imprisoned me only a half hour earlier. The heeling table and shaking mast signaled the passage of an external momentous gust, followed immediately by a familiar clumping overhead. "Teresa! Hi, hon."

I surprised her with an unexpected hug. "Welcome home! Here's a glass of wine. Come and cuddle by the fire, and listen to nature's symphony in the rigging!"

"How much of that wine have you had?" she laughed. 





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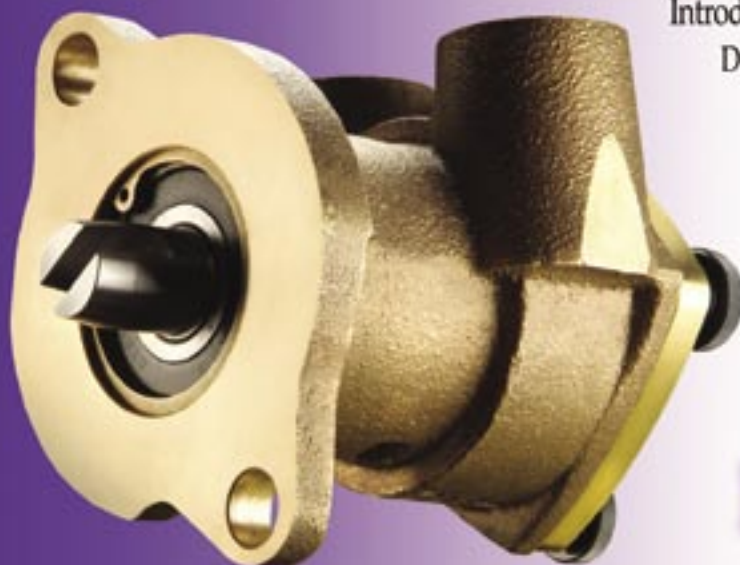


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