

# GOOD OLD BOAT



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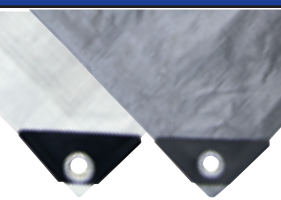
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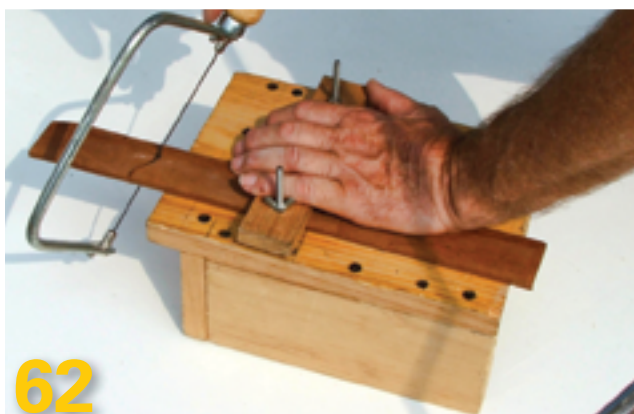
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## About the cover ...

Summer nights are short on northern Lake Superior. Charles Scott had to get up very early to catch the sunrise over *Antares*, his Westsail 32, while anchored in Isle Royale National Park's Chippewa Harbor. Charles has a bookend position in this issue. His work is also on page 77. For more, go to <seascottphotography.com>.

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## Real sailors sew

### Mastering the machine assures entry to the club

by Karen Larson

**D**efining moments can occur at any time. I was sewing a couple of covers for the new (larger!) winches Jerry installed this past summer, when one hit me (a defining moment, not a winch). To remember the steps involved in assembling these busy little winch hoods, I referred to Don Casey's book, *Canvaswork & Sail Repair* and information from the Sailrite website (since I couldn't locate our dog-eared copy of Jim Grant's *Complete Canvasworker's Guide*).

Flash! Wait a minute! Sailing men are the sewing experts? Marine author Don Casey needs no introduction. Jim Grant founded Sailrite in 1969. They're both accomplished sailors who have written books on canvaswork. But what about Olga Casey and Connie Grant? Connie doesn't sew (at least that's what she's been telling the whole Sailrite crew for decades). She has done much to support the Sailrite business, but sewing was never among her contributions. Olga, likewise, has done much to support Don's publishing career. But she doesn't sew.

I wondered, where is it written (chapter and verse, please) that sailing men sew, so it's not important that their wives acquire the skill? I must have skipped that page in the sailing wives' manual. Perhaps we were having a snow day here in Minnesota and I missed it? Did these women pull that stunt that some guys do in the kitchen, trying to look inept and putting things away in obscure places so their wives finally go into never-mind-I'll-do-it-myself mode? I can visualize that a woman might *feign* fear of sewing machines.

It's clearly not a gender thing. Sailors of both genders can and do sew everything from winch covers to mainsails. In his defense, I will say that Jerry is comfortable in front of our sewing machine and did at least half of the job when we built our own spinnaker last year. It really was a joint effort, as many of our projects are.

Furthermore, I knew I was going to be a sailing wife when I married Jerry. He was completely honest about it, although I'm not sure I understood *all* the terms and conditions, implied and otherwise, when we tied the knot 20 years ago. We didn't exactly draw up a contract. And yet...

We have pink and blue roles on our boat, no question about it. While I was home sewing the winch covers, Jerry was laboring to install a windlass on the bow. Neither one of us could have done the other one's job nearly as well, so our skills are not interchangeable even though they do overlap to some degree.

Besides, I decided, it's clear that real sailors sew. Since I want to be a member of that club, right in there with Don Casey and Jim Grant, I might as well do what the guys do... and sew the canvas for my boat. *✍*



# Salty ships, Pop Pop's cruise



## Pass me the salt-y ship, please

Love your magazine! Question: in the July 2011 issue table of contents, and again on the bottom right corner of page 53, there is a photo of a boat named *Lightfoot* — a salty looking ship with tanbark sails — but no information about what type of boat she is. She looks to me, as I peer through my glasses, like the perfect small cruiser. What is she?

—William Barnhart, Mesa, Ariz.

## Why certainly

That salty-looking sailboat is a 28-foot Bristol Channel Cutter, designed by the legendary Lyle Hess and built by the Sam L. Morse company in California. When the picture was taken, *Lightfoot* was owned by Mark Geigel, the skipper in the shot. Though he has since sold her, he's still active on the BCC owners forum on the (very active) Sam L. Morse website, <[www.samlmorse.com](http://www.samlmorse.com)>, where you can find lots of great pictures of these boats in the gallery section. The company is no longer in operation, but the molds are owned by Cape George Marine Works. And since we own a sistership, *Calypso*, I can attest that she is indeed the perfect small cruiser! We got back about a year ago from an eight-month cruise to the Bahamas with our family of four. She's perfect. My husband and I are planning our retirement circumnavigation on her. Glad you liked the picture.

—Nica Waters, Charlottesville, Va.

## Pop Pop's Cruise 2011

To those in the *Good Old Boat* family, this year's Pop Pop's Cruise is history ("Pop Pop's Cruise," July 2011). We just finished up 10 really great days together. With the addition of one more grandson, Antonio, 13, *Feierabend* did seem a little smaller this year.

We did not have an exact float plan, just a nod to the current and looking for places that we had not been to before, along with at least one old favorite. We had the most and best sailing ever. The old hands welcomed Antonio to the crew and things went very smoothly overall. The best part of our time together, besides those special moments of interaction around the tasks at hand, remain evenings in

the cockpit together. The conversation is crew-driven and the subjects are as broad and deep as you might imagine for any group of young adults. Make the time to take some kids sailing; you'll all grow!

—Greg "Pop Pop" Fairbend, Shelton, Conn.

## Obscured compass

While I generally appreciate the creativity of the various owner solutions to boat issues that you publish, the article "Housing the Chart Plotter," July 2011, is most assuredly not one of them. The two photos on page 46 tell the story. The compass is completely obscured and might as well not be on the boat. That is most assuredly not a good or wise installation.

—Scott Kearney, Bradenton, Fla.

## Obscured . . . not quite

It is true that the binnacle-mounted compass does get obscured from an overhead view, but I can assure you that the compass is still very much part of my suite of navigation instruments. As stated in the article and shown by the photo, my view is quite clear when seated at the helm. Is this installation perfect? No, but just as every boat is a compromise, so was my choice to house my chart plotter in the manner that I did.

—Danny Saathoff, Robbinsdale, Minn.





# 2011, and anchor kelleets

## Anchor kelleet: take 3

We sail on a part of the Mississippi River known as Alton Lake, about 10 miles above the dam, and frequently anchor overnight in *Ragtime*, our Endeavour 37 sloop. At sea, or on a real lake, shifting wind can cause a boat to swing around its anchor, but the line stays fully extended. On a river with a current of one or two knots, the current can carry you downstream and the wind can carry you upstream, directly over your anchor. After crossing the slack floating anchor rode a half dozen times, you can awaken to find the anchor rode wrapped around your keel, prop, and/or rudder! We use a 12-pound mushroom on a 10-foot leader to hold the anchor rode down, below the keel. It's a lot easier than setting (and retrieving) a stern anchor and less expensive than an all-chain anchor rode. The fact that it increases our holding power is an incidental bonus!

—Don Morrison, St. Peters, Mo.

## Anchor kelleet: take 4

I just finished reading the articles in the July 2011 issue by Fred Bagley and David VanDenburgh on using a kelleet. Both explain the kelleet's action and benefits well. From these and past articles, I can see that using a kelleet could make a great deal of sense. However, I am troubled by its retrieval. It seems 20 pounds dangling freely at the bow could cause significant damage to the stem and its hardware as well as quickly fraying the line holding it. Is there a way of securing it from movement? Does it have to be brought on board? If so, once it is hauled up to the anchor roller, how is it brought on the boat? Getting to the anchor roller can be a chore on most of our boats, more so as we age (the sailors, not the boats). Freeing up two hands to unshackle and then lift the 20-pound weight at arm's length could be difficult in calm water, risky in choppy seas. Is there an easy way to manage a kelleet?

—Geoff Kloster, Galesville, Wis.

## One way to do it

In our case, retrieval involves pulling the kelleet up to the bow roller using the messenger line. The kelleet shackle is smooth enough to slide easily up the rode. Once the kelleet is hanging at the roller, I step out on the bowsprit, lift the kelleet up and over the roller, and bring it back to the foredeck, where I unshackle it and coil the messenger line. I then haul in the anchor in the normal fashion. The kelleet and line are stored in a cockpit locker. This process is easy enough, but does involve bending over at the pulpit to bring the kelleet over the roller. At this point, I'm fortunate to be young enough I can still make that movement with ease. I do see how it could be awkward, however.

—David VanDenburgh, St. Joseph, Mich.

## Another way to do it

The kelleet on our boat poses no more risk than a comparable weight of chain at a pound a foot. We are fortunate in that our

bowsprit is supported by a stainless-steel tubular “dolphin striker” so we're OK, but I can see Geoff's concern on a heaving boat with an unsupported sprit. In that case he could run the line over a chock with chafing gear rather than the roller, but I think the risk is minimal in either case.

The only problem I've ever had in retrieving the kelleet is the one I mentioned, when the boat has swung a few times, wrapping the line around the chain. That is indeed a chore, and yes, I then have to use two hands to unwind it. But I cleat off the line sequentially as I raise it (slowly), and the scenario is uncommon. The ease of unshackling the kelleet goes up with the size of the carabiner: the bigger the carabiner, the more easily it slides up (and down) and the more easily it unshackles over the chain.

We used our kelleet more this past summer than ever — tight anchorages with other boats; squirrely winds where extra scope would increase the arc of the swing — but the kelleet reduced the need for that extra scope. I urge Geoff to give one a try.

—Fred Bagley, Mendon, Vt.

## Newbie no more . . .

It was fun to read Ted Brewer's article “A Yacht Designer's Lament” in the July 2011 issue. I am sure Ted could have

***continued on page 67***



Peter Ward's favorite aid to navigation guards the North Chicago entrance to the marina at Naval Station Great Lakes, where he and his wife keep their 1979 Catalina 22.

# Santana 2023C

## *An easily towed water-ballasted trailersailer*

by Allen Penticoff

**T**he Santana 2023 has a tall family tree dating to the early days of production fiberglass boats. W.D. “Bill” Schock, like many boatbuilders of the post-World War II years, had roots in childhood boatbuilding. At age 11 he built a Rainbow Skimmer from plans he found in *Popular Mechanics*. Bill later went on to become an aeronautical engineer, but following his wartime duties he shunned aircraft work to return to his childhood love of boats. In 1946, he put together an International 14 in his Newport Beach, California, garage, later selling it to an admirer. Thus began a boatbuilding legacy that is still thriving.

In the 1950s, the W.D. Schock Co. produced a number of now-famous, one-design dinghies, including the Thistle and the Snipe. In 1957, Bill stretched a Highlander hull and added a cabin to create the Schock 22 — a winner of the Ensenada race. After purchasing rights to several small boats from Barney Lehman (famous for inventing the cam cleat and for whom the Barney post is named), he took over construction of the Lido 14, of which more than 6,000 have been built.

In 1960, Bill moved to Santa Ana to build a larger production facility. There, the Santana line was born. Gary Mull designed the Santana 22, a popular model numbering more than 700. Other Santanas appeared, including the Shad Turner-designed Santana 23. It is from the molds of that shallow-draft keelboat that the water-ballasted, trailerable Santana 2023 was developed, with production beginning in 1992.

The company rode out the passing of Bill Schock to a heart attack in 1991, with son Tom Schock taking over the



Alex Krinickas and his wife, Barbara Morris, have owned and sailed their Santana 2023, *Windego*, for 18 years,

helm of the company. It also survived the decline of the sailboat market in the 1990s by being well diversified into the manufacture of industrial fiberglass products and components. Over the years, the company has built more than 100 boat models and 13,000 boats. Currently, 14 models are in production under new owner, Alexander Vucelic von Raduboj, who bought the business in December 2010. Tom Schock is still involved as its “product ambassador.”

### **Design**

The 194-boat production run of the Santana 2023 ended in 1998 with three models in concurrent production: the 2023A (82 built), 2023C (97 built) and 2023R (15 built). The design team included Shad Turner, Steve Schock, Tom Schock, and Jean-Michel Bernasconi. Foremost among their criteria was simplicity: no other boat in this size range has a simpler or faster system for setting up the rig.





The cockpit seats on the Santana 2023 are close enough together to provide good foot bracing when the boat is heeled and the backrests are tall and reasonably comfortable, at left. The low transom makes for easy boarding from the swim ladder. Ground tackle is stowed in the deck locker, leaving the foredeck uncluttered, at right. Temporary lines from the mast to the deck hold the spar in position laterally until it has been fully raised with the mainsheet and gin-pole, below. The shrouds are then fastened to the chainplates.

The hull lines are very attractive and modern. The Santana 2023A is sleek and European looking with a different deck and cabin arrangement from the other models. The 2023R is a racer, while the 2023C has a taller cabin trunk for more cabin space. A long list of options offered upgrades, the most popular being a deluxe package that provided four opening portlights forward, teak handrails on the cabin trunk, and a Lewmar forward hatch. It also was available with a 30-foot “tall rig” for better performance.

The 2023 is the first water-ballasted boat to be reviewed in *Good Old Boat*. There are a number of trailersailer boats designed with water ballast — most in the 19- to 26-foot range — the majority built by MacGregor Yacht Corp. and Hunter Marine. The Santana 2023 employs essentially the same water-ballast principle.

The test boat for this review is a 1993 Santana 2023C, with the deluxe package, owned by Alex Krinickas and his wife, Barbara Morris, of Rockford, Illinois. They bought *Windego* at an in-the-water boat show in Racine, Wisconsin, in 1993, nine months after the arrival of their daughter Alexandra. At the time, Barb was insistent that their 16-foot 9-inch O'Day Daysailer was too small and unstable for a family boat; they fell in love with the Santana and took it home.

In 18 years of sailing *Windego*, the family has taken her to Bayfield, Wisconsin, on Lake Superior; Lake Winnebago at Oshkosh, Wisconsin; and other Wisconsin lakes, as well as on many Lake Michigan trips. Because of the confined space aboard and growing children, they never anchored out. They daysailed or obtained a marina transient slip so the kids could get off the boat.

Daysailing the Santana 2023 is easy because the set-up procedure

is so simple and takes so little time. The sales brochure claims a seven-minute set-up time. Perhaps a well-rehearsed crew could manage that, but 15 or 20 minutes would not be unusual for the occasional sailor — and that is still quick. The Santana 2023 sits low on its trailer and needs only 27 inches of water for launching.

### Construction

The Santana 2023 is built of solid, hand-laid fiberglass. The deck is cored with ½-inch balsa and reinforced in high-stress areas with plywood. The hull-to-deck joint is a shoebox design with a rubrail screwed through the overlapped deck and hull into a wooden sheer clamp. Adhesive adds security to the joint. The bulkheads and furniture are tabbed to the hull, which makes for a structurally stiff boat. There is no fiberglass interior pan.

The 53-inch-long, 45-pound centerboard retracts into a pocket in the water-ballast tank, leaving 5 inches of board exposed. The board pivot is at the bottom edge of the pocket, making the board easily removable for repairs. The centerboard does not intrude into cabin space. Just forward of the centerboard well is the poppet valve for the water-ballast inlet/drain.

The rudder pivots for trailering and beaching, moved up and down by lines running up through the hollow tubular



aluminum rudder stock that enters the hull just forward of the transom.

If desired, the rudder can also be pinned in the down position with a through-bolt. A reinforced area of the transom will support an outboard motor of up to 9.9 horsepower.

## Deck

The deck has relatively wide sidedecks, with aggressive non-skid on all walking surfaces. Toerails are absent, allowing for comfortable seating along the rail. A pop-top swings

**“Further simplifying the set-up procedure, the multi-colored, loose-footed, full-battened mainsail rolls up on the boom.”**

up on four arms to create standing headroom and can be left up while sailing. Just aft of the mast tabernacle is a strange raised spot in the deck, a leftover from the mold for the Santana 23 where the mast was placed. The shroud chainplates are mounted inboard on the high cabin trunk, allowing for easy passage forward as well as tight sheeting of headsails.

will find the aft rails handily placed for support. Teak grabrails (a factory option) are mounted on the cabin trunk. Forward is a small self-draining anchor locker. Four smallish composite cleats are at the corners of the deck. The seats in the T-shaped cockpit are just 64 inches long — barely adequate for napping.

A locker in the starboard seat has space for a fuel tank for the outboard,

A single lifeline runs the length of the boat between sturdy railings forward and aft. Someone boarding the boat from a swim ladder

## Why water ballast?

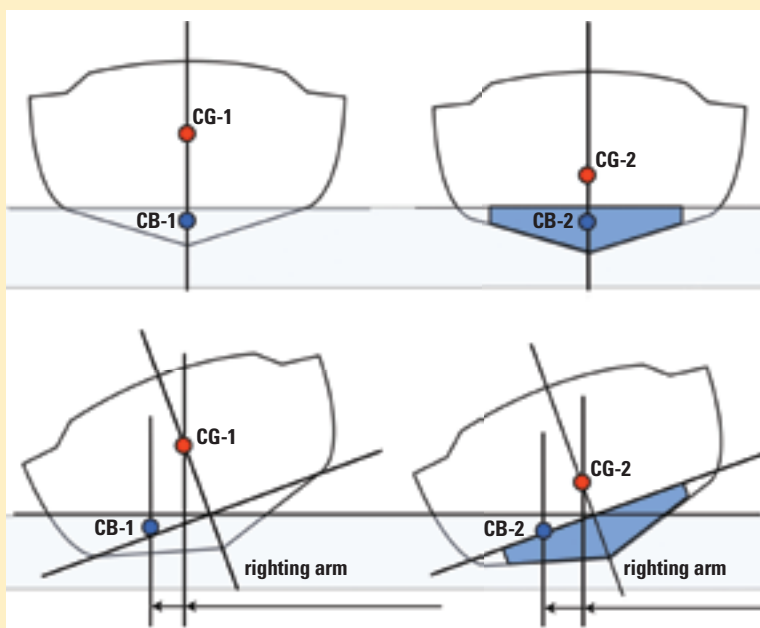
**W**ater ballast is employed in the Santana 2023 and other small sailboats in a very different way than in high-end light-displacement raceboats. Where the high-performance boats use water ballast to supplement keel ballast, and transfer it from side to side to increase righting moment when sailing upwind, on the Santana 2023 it's the only ballast the boat has.

In small trailerable boats, water ballast that is entrapped temporarily in a tank low in the boat has several advantages. Principally, it means a boat has a low weight for towing. Without a fixed ballast keel, the boat can be launched in shallower water, and it's less expensive to build.

The water ballast is intended to be drained after each sail, usually at the boat ramp. The Santana 2023 carries 1,300 pounds of water, which is typical of other water-ballasted trailersailers. The tank is integral with the hull, between the forward cockpit bulkhead and the V-berth bulkhead, and its top is the cabin sole. It's filled by means of a simple flush-mounted stopper valve on the bottom of the hull operated with a stainless-steel threaded rod that passes through the tank to the top and is secured by a big wingnut.

Once the boat is ready for launching, you open the valve and remove the adjacent air-vent plug on the top of the tank. As the boat settles in the water, the tank fills, air gushing out of the vent. When the tank is full, you close the valve and plug the air vent. You're ready to sail.

Unless otherwise stated by the manufacturer, no water-ballasted boat should be used without the water ballast full. Without the water ballast, such a boat floats well above its waterline and is dangerously unstable. Even with the water ballast loaded, the boats are sensitive to crew weight, as was tragically demonstrated in San Diego in March of this year when an overloaded boat capsized and two passengers drowned.



Without its water ballast, a theoretical boat might weigh 1,800 lb, and its center of gravity (CG1) is quite high. When the boat heels, its center of buoyancy (CB1) moves away from the CG a distance (say, 1.25 ft), which is the righting arm. The righting moment (RM1) is  $1,800 \times 1.25 = 2,250$  lb ft. Adding 1,300 lb of water ballast lowers the CG to CG2, and the boat sinks 2 to 3 inches. At 20 degrees heel, the righting arm is now 1.5 ft. and  $RM2 = (1,800 + 1,300) \times 1.5 = 4,650$  lb ft.

Typical water-ballasted boats have centerboards or daggerboards with little significant weight. The boats are not intended for offshore sailing, but the system works well on protected waters.

Back at the boat ramp, you open the valve and vent and, as you pull the boat and trailer out of the water, the ballast begins to drain from the opened valve. The Santana 2023 has its valve forward, so draining the tank fully may mean finding a spot where the bow can be lower than the stern. The tank is never totally dry. To prevent fouling, some owners treat the tank with a biocide. In winter, it's important that the ballast be removed to prevent freeze damage to the hull.





The pop-top over the companionway, at left, allows standing headroom belowdecks. A shallow locker on the port side of the cockpit holds lines and winch handles, at right, while the deeper locker to starboard will accommodate a portable fuel tank.

while a shallow locker under the port seat holds lines and winch handles. Space below the cockpit seats is dedicated to berths, but some storage is possible in a 12-inch space under the footwell.

The companionway has no bridge deck to speak of; if the two drain ports in the transom became plugged, the cockpit could easily fill until sea or rainwater entered the cabin.

## Rig

The mast is supported by upper shrouds led over swept-back spreaders and lower shrouds that terminate at the same chainplate. There is no backstay.

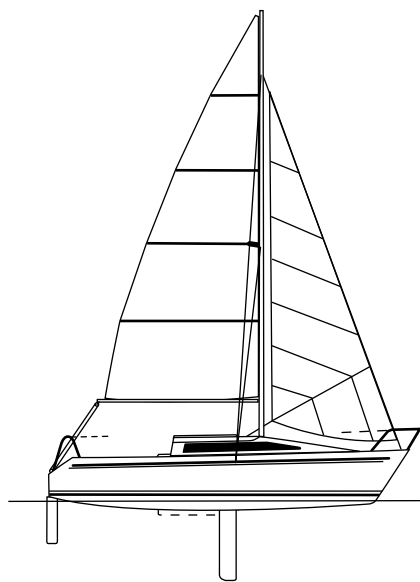
For raising the mast, the main halyard is attached to the very solid stainless-steel gin-pole. The mainsheet tackle is attached to the gin-pole and to the deck aft of the headstay lever.

There is no turnbuckle on the forestay. Once the mast is up, the headstay lever swivels up so it can be attached to the roller-furling drum, and is then pushed down and pinned in place by a bolt through the center bow-pulpit stanchion. This simple system tightens all the rigging in one fell swoop and allows the furled jib to be tied to the mast for storage and transportation — ready for quick rigging.

Temporary lines hook into the mast below the spreaders and to the deck to stabilize the mast laterally while it's being raised. With this system, one person can raise the mast in a leisurely fashion.

The standard working jib has a wire luff and furler. The test boat has a 150 percent genoa on a CDI Flexible Furler. The owner installed the long

genoa tracks on the sidedeck, but these were later included by the builder as part of the optional “genoa performance” package.



## Santana 2023

**Designer:** W.D. Schock Co. Design Team

**Builder:** W.D. Schock Co.

**LOA:** 23 feet 4 inches

**LWL:** 20 feet 7½ inches

**Beam:** 8 feet 9 inches

**Draft (board up):** 1 foot 2 inches

**Draft (board down):** 5 feet 4 inches

**Displacement:** 3,055 pounds

**Ballast (water):** 1,300 pounds

**Sail area:** 246 square feet

**Mast height above LWL:** 27 feet 0 inches

**Disp./LWL ratio:** 155

**Sail area/disp. ratio:** 18.7

Further simplifying the set-up procedure, the multi-colored, loose-footed, full-battened mainsail rolls up on the boom. A shaft from the boom serves as the gooseneck and passes through the mast where a handle is attached for furling the sail. A topping lift supports the boom while the mainsail is being hoisted or furled. Carabiners on the mainsheet tackle allow it to be quickly attached to or disconnected from the transom and the end of the boom.

There is no halyard on the mast for the standard jib arrangement (and the CDI Flexible Furler has an integral halyard). The main halyard is secured to a horn cleat on the mast. This is simple, but allows little tension control. Fitting the sail with a Cunningham might be advisable.

## Accommodations

The first thing you notice when stepping below is the teak — lots of teak! All the furniture and cabinetry is oiled teak-faced plywood. Exposed interior fiberglass surfaces have a slightly off-white pebble texture, and there are enough of them to offset the teak. Light streams in through the companionway and a total of eight portlights, as well as the smoked-glass forward hatch.

To port is a long settee berth with storage beneath and a backrest that's also a deep fiddle for a bookshelf. Aft of that is a quarter berth, also with storage beneath. Exposed hull surfaces are nicely finished, even in the under-settee compartments. The wood under the settees and berths is MDO paper-faced plywood that has not been finished.



Despite the 2023's short length, the V-berth is a generous 82 inches long x 72 inches wide, at left. Interior joinery is built with teak-veneer plywood, nicely oiled for an attractive appearance. The number of opening portlights varied by boat, at right.

On the starboard side, the galley and head are forward, leaving room for just one settee berth the same length and width as those opposite (72 x 30 inches). Seating is aided by a removable wooden backrest that creates a storage space and also keeps a seated body's head within the cabin trunk. The cushions are 3-inch foam covered with a nice fabric.

The galley has 45 x 17 inches of counter space for a small two-burner stove. Outboard on the counter is a small sink with a pump for the fresh water that's stored in a plastic jug below. Beneath the counter is a large slide-out drawer that accommodates a portable ice chest. There's no provision for a table. Maximum headroom with the companionway hatch closed is just 54 inches.

Forward of the galley is a large compartment to house the head and, forward of that, the roomy V-berth, 82 inches long and 72 inches wide.

The water-ballast valve and air vent are located under the head of the V-berth, and there is some additional storage here too.

The battery is also located under the head of the V-berth and the electrical panel is mounted low on the V-berth bulkhead, which also provides support for the mast. The panel is convenient to the battery but could be easily damaged by feet and items sliding about the cabin. Standard electrics are limited to running lights and cabin lights.

## Under way

As we left the marina slip on Pierce Lake with Alex, Alexandra, and her brother

Nathan along for the ride, the 8-hp outboard provided plenty of power.

Alexandra easily hoisted the mainsail as it rolled off the boom. We rolled out the genoa and were soon sailing in constantly changing, swirling winds.

We lowered the weighted centerboard with the control line that leads into the cockpit footwell. Long ago, Alex upgraded the coaming-mounted sheet winches to Lewmar 16 self-tailing models — probably a bit overdone, but nice anyway. The aluminum tiller has a nice foam grip. Balance was neutral to slight weather helm. The rudder gives back more pressure than one would expect — not heavy, but firm enough to know you are moving the tiller.

The boat tracked well and tacked quickly without slowing down, but in a jibe, the end-of-boom sheeting tends



The companionway opening is quite large and, with the low step down, allows easy passage between the cabin and the cockpit, at left. A sliding drawer under the galley counter is designed to hold a small portable ice chest, at right.



to rub past the helmsman and is a bit unwieldy to release quickly. When at the helm, I found that the cabin trunk sometimes intruded into my forward vision, and I had to stand up to look ahead. Acceleration is brisk, and Alex reports top speeds of 7 knots.

The Santana 2023's wide beam, which I measured at 8 feet 9 inches, provides good form stability. (Beam is noticeably absent from published specifications as it is over the legal road-width limit in many states.) With its wide flat underbody, it was a bit stiffer than many water-ballasted boats — at least initially. Reefing early helps keep water-ballasted boats on their feet.


## Conclusion

Setting up the Santana 2023 for sailing is a piece of cake. The boat is well constructed, finished, and handsome. For landlocked sailors, it is a great boat for most trailer-sailing adventures: comfy enough for a couple on short cruises, simple enough for a trailer-launched daysail. It offers spirited handling, yet it's stable.

Of the few misfires I saw, one was the use of plastic edging on the cabinetry, which was damaged and coming loose. Also, the original hatchboards had warped and delaminated — Alex had replaced them with solid oak panels. Because of the forward location of the water-ballast valve (a compromise for cabin space), the ballast can't drain completely while the trailer is still on the ramp. You get some funny looks for dumping 1,300 pounds of water in the parking lot!

If the boat was stored outdoors, I'd want to be sure the cockpit drains stayed clear and the cockpit well covered. Tom Schock says the water ballast needs to be drained occasionally and the tank aired out because, on a few early boats, rot formed where the sole joins the hull. The tank was modified on later boats to avoid this problem. Limited parts are still available from W.D. Schock Co.

The few Santana 2023s that race in PHRF fleets around the country rate around 168 seconds per mile. By comparison, an O'Day 23 swing keel rates 240.

Pricing for 12 boats on one online site ranged from \$4,500 to \$12,500, with most asking around \$9,000. 

*Allen Penticoff is a freelance writer, sailor, and aviator. He has trailersailed on every Great Lake and on many inland waters and has had keelboat*

*adventures on fresh and salt water. He presently owns an American 14.5, a MacGregor 26D, and a 1955 Beister 42-foot steel cutter that he's restoring.*



**Lest anyone accuse Alex Krinickas of poor sail trim, the luff boltrope on *Windego's* mainsail has stretched and cannot be properly tensioned.**



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# The legacy of Bill Tripp

*Good old designs that still catch the eye*

by Robert Perry

When I was a kid in the early 1960s, there were quite a few yachting magazines. Each had its own character but they all had one thing in common, the design section. It was my favorite section. Typically, each magazine would present four new designs a month, each one illustrated by the designer's drawings and accompanied by a cryptic and usually bland description giving the basic information on the boat. I liked Jack Smith's reviews in *Yachting* the best. To me, at 15, these design sections were gold mines. While I didn't have the money to subscribe, I became an expert at collecting cast-off piles of magazines, usually while they were being dropped off at the yacht club. My dad told me once that he was concerned about the floor under my bookcase sagging under the weight of all the magazines I had collected. It was a magnificent collection. I had *Yachting* magazines back into the 1940s. I had one from the month I was born, June 1946.

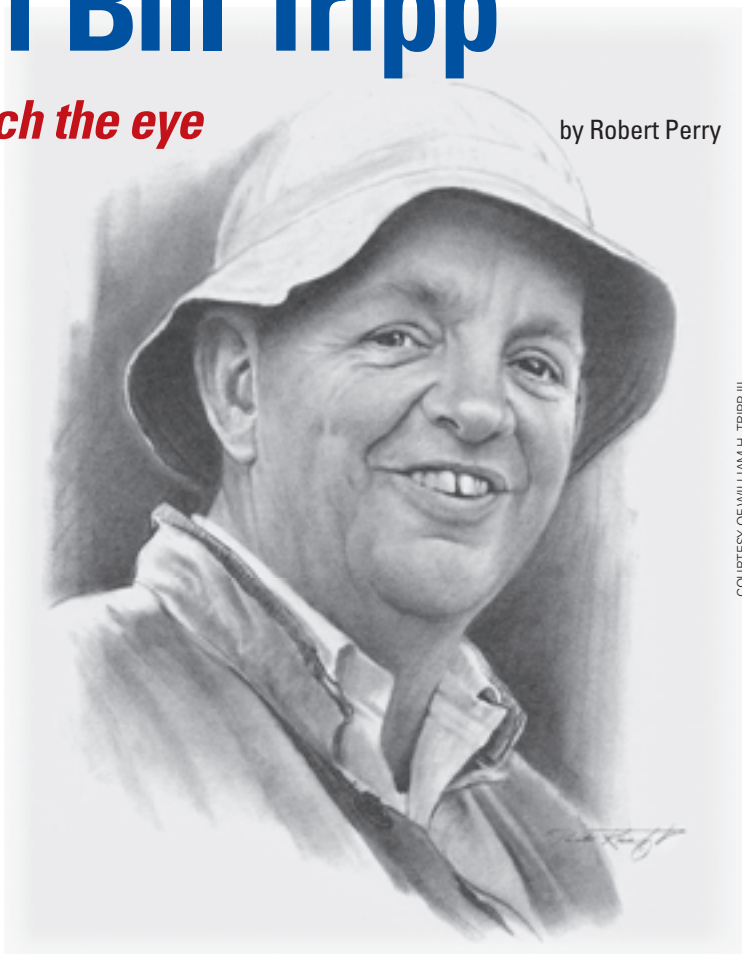
The dominant American designers of raceboats in the day were Sparkman & Stephens, Rhodes, Luders, Kettenburg, Lapworth, Seaborn, Morgan, Alberg, K. Aage Neilsen, and Bill Tripp. I cut out all the designs I liked and filed them in a cardboard box. I wrote letters to Olin Stephens, Phil Rhodes, and Bill Tripp. I got a short but nice letter back from Olin Stephens, a two-page handwritten letter from Phil Rhodes, but nothing from Bill Tripp. Ironically, Tripp vied with Rhodes to be my favorite designer.

Tripp's boats had a very distinctive look, with proud sweeping spoon bows, bold sheer springs, long concave counters terminating in almost vertical transoms, and sexy and svelte cabin trunks. You would never mistake a Tripp design for an S&S design. They just seemed to my young eye to have a strength and boldness, kind of an "in your face" quality. Plus, his boats were consistent race winners. Today, when you hear the name Bill Tripp, it is often his son, William H. Tripp III, who is being referred to, but in our world of good old boats we need to spend some time focusing on the work of William H. Tripp Jr.

Bill Tripp was a self-taught designer who came up through the ranks working for other designers, including S&S and Phil Rhodes. Unfortunately, in 1971, at the height of his career, William H. Tripp Jr. was killed in a car accident when his Jaguar was hit by a drunk driver.

## Early designs

Since I never met Bill Tripp, I am writing this from a distant perspective. I wish I had personal vignettes of the man and his life but I don't. Bill Tripp's output was very impressive, but I've tried to pull together the parts of his work that are relevant to *Good Old Boat*.



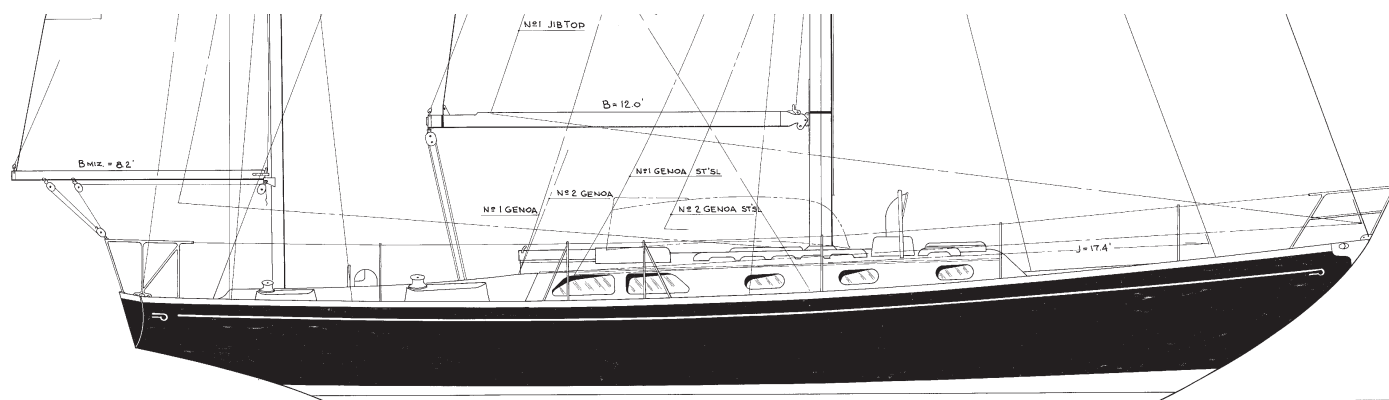
COURTESY OF WILLIAM H. TRIPP III

Probably the most noteworthy of all of Tripp's designs is the Block Island 40, designed in 1958. After several successful custom racers, including the spectacular *Touché*, his adventures in production boat design began with the Block Island 40. The next year, he designed the Bermuda 40, the first fiberglass boat built by the Hinckley Company.

The Bermuda 40 was a development of the Block Island 40 design, and it is very evident when you look at these two designs that they were designed to the CCA rule. They are centerboarders. The CCA favored centerboard boats and Tripp did many of them. The DWL is very short and the bow is quite full to take advantage of immersed volume when the boat heels. Interestingly, it's the stern where real advantage can be taken of overhang and, although much narrower than those on today's performance boats, Tripp's sterns were wider than the accepted style of the day. In fact, Tripp's hulls in general were considered "radical."

While you can argue about the effectiveness of the CCA-induced overhangs, there is to my eye no argument about the beauty of these boats. If you see a well-kept Bermuda 40 today, that will be immediately evident. Take, for instance, the bow profile, and this is consistent with most of Tripp's designs. They are not simple long spoon bows. There is a subtle flattening of the bow profile just above the DWL where the CCA measurement would be taken for





length, i.e., 4 percent of DWL above the DWL. Above that, there is a slight swelling to the profile to try to capture back volume lost at the measurement point.

The end result is a complex profile to the bow. I know this because I had a client who asked me to draw him a Tripp-style new boat. I agonized over that bow profile. In the end, I never got it correct, but I came close.

Their keels were long and fat and perfect places to get the lead down low. The centerboards themselves were of high-aspect-ratio shape and Tripp was one of the first designers I know of to start working with foil shapes in his appendages. But below that big fat keel, the poor centerboard is operating in a lot of disturbed water.

### A master draftsman

I must say a word about Tripp's drawings. They were, of course, all hand-drawn. Computer-aided drafting was off in the future when Tripp was designing. To be able to sell his ideas, the successful designer had to be an expert draftsman. You could have great conceptual design ideas, but if your drawings looked like the dog's breakfast the second time around, it was hard to get anyone to take your work seriously. So Tripp came out of that tradition of great designer/draftsmen who could bring their designs to life on a sheet of vellum with pencil, splines and weights, a plethora of ship's curves, and a drafting pen. Tripp liked to show his hulls black, and that meant taking a drafting pen and painstakingly inking in the blackened hull line by tedious line. I have done it, too, but today I just hit the "hatch" button, choose the "solid" pattern then stand back and just hope the computer doesn't crash.

**William H. Tripp Jr., on facing page, put his indelible stamp on yacht design with boats like the Bermuda 40, which carries his hallmark spoon bow and sweeping sheer, at top, and vertical barn-door rudder, at right.**

Tripp's drawings have a lace-like quality. The detail and control of line "weight" is exquisite. I marvel at the beauty of Tripp's hull-lines drawings (he guarded them like a mother lion — they were never published). I did note, when researching this article, that very often Tripp did not draw the "body plan" or sections on the same sheet of vellum that he used for the profile, plan, and diagonals. It may be that he found it more convenient, in that demanding exercise of transferring a multitude of points while he faired the hull lines, to expedite the process by having the body plan on a separate sheet. It's an unusual way of doing it. The hull lines for *Ondine* and the Columbia 26 Mk II show the body plan in its normal position, superimposed on station 5 of the profile.

As a kid, I would write to boatbuilders something like, "Please send me all your brochures." It usually worked. I amassed brochures. My very favorite brochure and boat was the Le Comte Medalist 33 designed by Tripp and built in Holland. It was a stocky little CCA design with relatively high freeboard, soon to become a Tripp trademark, and a sporty little bubble of a cabin trunk. Some call this Tripp cabin trunk a "gun turret" cabin trunk. This, too, would become an earmark of Tripp's designs when he later went to work on the Columbia line. I just thought this little Le Comte 33-footer was the sexiest thing afloat. I have the hull lines in front of me sans body plan. The keel is a



ANDY GOLDBERG

modified-full type with the leading edge of the keel pretty well defined from the forefoot. The rudder is on the trailing edge of the keel on a highly raked rudder stock. On many of his early designs, Tripp used barn-door-style rectangular rudders mounted on vertical stocks. That can't be a fast shape but it sure looks right and totally Trippy.

When I talk about Tripp designs with my cronies, the one boat that someone always brings up is the Mercer 44, arguably one of the best-looking stock boats ever built. I have two drawings of it here, but one shows an elongated cabin trunk that spoils the look. The other drawing, an inboard profile and layout, shows the truncated bubble-style cabin trunk and the long extended flush deck forward. As far as I know, this was the only deck they used. This remains for me the “Tripp look.” You can still find Mercer 44s cruising and racing today. They are a marvel of balanced proportions and look as good today as they did in 1959. They have that distinct straight rectangular barn-door rudder on the vertical post.

## The *Ondines*

Tripp's first *Odine* was a 57-foot aluminum yawl. I don't have any drawings of this boat. Many years ago, my cat mistook my precious collection of design-section cutouts in the cardboard box for its own cat box and there was no saving that material. Trust me, though, the first *Odine* was a beautiful boat with that signature little bubble cabin trunk and long flush deck forward. This boat won everything it entered. It was followed by a 73-foot *Odine* designed to the max LOA allowed by the CCA rule.

I know this boat. I redesigned the outboard rudder that was fitted after they discovered they could not steer the boat downwind in a blow with the original rudder. I redesigned the interior layout and I did some racing on this boat. It is now called *Atalanta* and lives in Seattle.

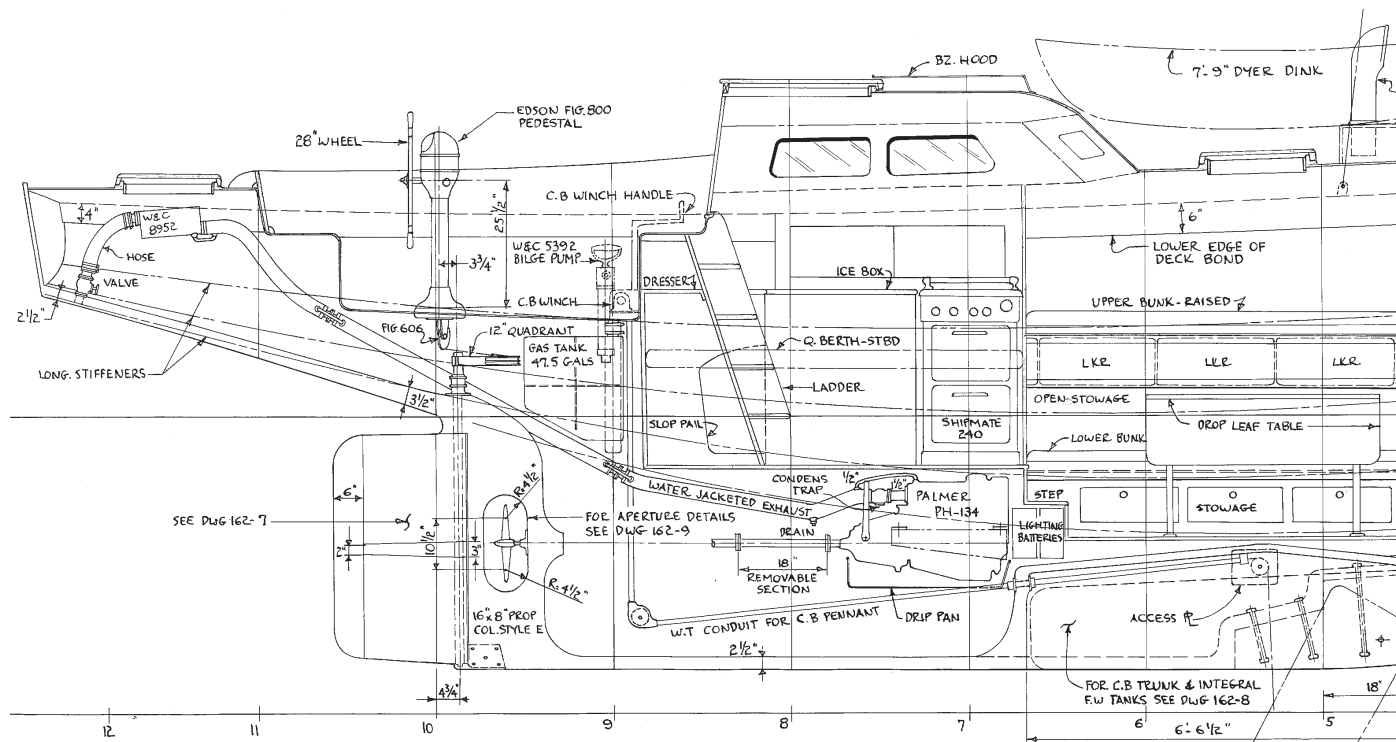
*Atalanta* is a brute of a boat, weighing 80,000 pounds with 40,000 pounds of ballast and “as stiff as a church.” Its ends are relatively short with almost no overhang aft and it has a high-deadrise midsection similar to the 12-Meters of the day. Not all designers had yet bought into the concept of the fin keel and spade or skeg-hung rudder. When he designed *Atalanta*, Tripp was only halfway there. *Atalanta* had a very short-chord keel, much like any fin-keel boat, but the rudder was attached to the trailing edge. This put the rudder way too far forward. It might work upwind but off the wind it was hopeless. So *Ondine*! *Atalanta* was fitted with a transom-mounted outboard “flip-up” (no, I am not kidding) rudder like you would see on a 23-foot trailerable boat. It was this rudder that I redesigned, after it had given many years of service. The original forward rudder, which looked far more like a keel trim tab than a rudder, was finally welded shut to avoid the IOR’s movable-appendage penalty.

There is no ride to weather in a breeze quite like *Atalanta's*. This *Ondine* had a sistership, *Blackfin*. They represent the last of the CCA maxi superboats. I'm sure glad I got to sail on one.

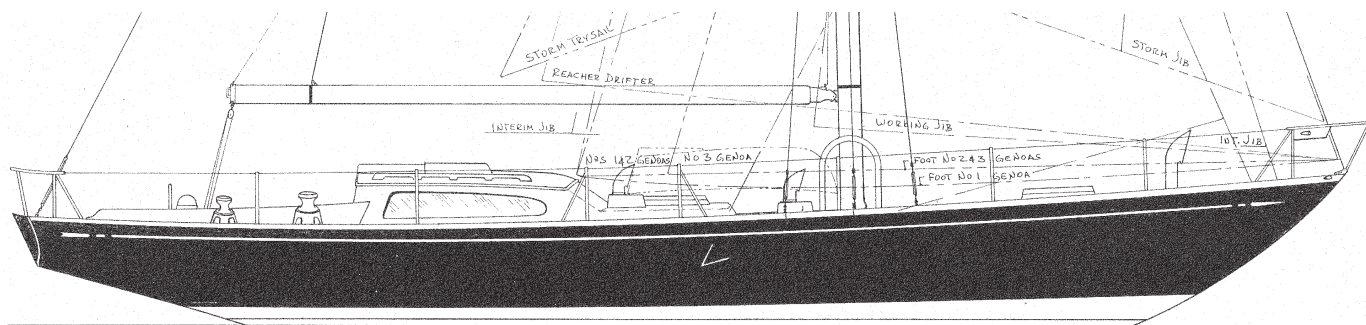
## Race winners and rules

Another high-school sweetheart of mine was *Burgoo*, the Tripp-designed Pearson 37-footer that won the Bermuda race in 1964. At that time it was the smallest fiberglass boat to ever win the race. Of course, it had all the Tripp trademark design features and it was a very sexy-looking little boat. In fact, and I could be wrong, this may be the first Tripp design to have the “gun turret” cabin trunk.

In the same time period as this design emerged, you can see Tripp turning out designs with high freeboard. High freeboard allows you to get headroom under the flush deck. But freeboard is slow. It's windage. Nonetheless, it suited Tripp's eye and he made it work.







But the 1960s brought rule turmoil. Europeans raced under the RORC rule that produced its own family of quirky rule-induced features. It measured sailing length by a series of girth measurements in the ends and produced pointy-ended boats that were in stark contrast to the full-ended boats the 4-percent-of-DWL CCA length measurement produced. It was pretty much impossible for the two fleets to combine for a race under one of those rules. That's where the IOR (International Offshore Rule) comes along. Championed by a small group of international racers and designers like Dick Carter, a rule was devised to take advantage of the best features of the CCA and the RORC rules. In short, they took the basic hull-measurement ideas from the RORC with its girths and combined that with the CCA's method of handicapping rig dimensions. Tripp fought hard against the IOR. He had the CCA down and I don't think at the pinnacle of his career he wanted to have to adapt to a new game. Although Tripp's work bridges the two rules, he never really got into the nuances of the IOR, and the work he did for Columbia in California is proof.


### The Columbia collection

Tripp started designing for Columbia in the mid 1960s. His designs for Columbia include the Columbia 26 MkII, Columbia 34, Columbia 39, Columbia 43, Columbia 45, Columbia 50, and the Columbia 57. Excluding the Columbia 45, which was a rather ungainly looking center-cockpit cruising boat, the rest of that design series are vintage Tripp, but with fin keels and spade rudders. Columbia and Coronado both built Tripp raised-saloon and long-cabin-trunk cruising boats and I have never believed Bill Tripp drew those decks. They just stand out as un-Tripp-like.

The two most successful of the Columbia line were the little 26 and the 50. Both were race winners and they also sold well — 948 Columbia 26s and 60 Columbia 50s were built. The 26 was a plump little rocket and did exceptionally well in West Coast racing fleets. It looked exactly like a Tripp boat with

**Bill Tripp's fine draftsmanship is evident in this small sample reproduced from a (very large) drawing he made for the Mercer 44, facing page. His "gun turret" house evolved into the "bubble" cabins on the Columbia 50, at top, and the Columbia 26 Mk II, at right.**

flush deck forward and little bubble house. At the time it was introduced, it was the sexiest little racing boat available. The Columbia 50 was a big elegant-looking boat with the same bubble house and long flush deck. It was a very good-looking boat and it was fast. Seattle's racing scene was dominated for years by a Columbia 50 called *Six Pack* while the smallest class was dominated by a Columbia 26 called *Miller's High Life*. But Tripp never went in for the distortions required to make the IOR rule work in your favor. To the end, his boats were pretty full in the ends and some, like the Columbia 34, were very full in the ends. The Columbia 50 stands out to me as being a more moderate approach to fullness in the ends. Maybe Bill was trying to warm up to the IOR.

It's hard not to wonder what would have happened if Tripp had survived that crash. What would his boats have looked like as the IOR took over and designers quickly learned how to play that game of distorting the ends of the boat to squeeze the girths together? It was a fun game to play, but those shapes only made sense in the IOR context. We will never know. Still, Bill Tripp left us a wonderful collection of beautiful designs that make some of the very best good old boats. 

*Robert Perry is a contributing editor with Good Old Boat. A highly regarded yacht designer himself, he has a deep respect for the work of many of his predecessors and contemporaries in the field.*



COURTESY OF JUSTIN THOMPSON, BOATBROCHURE.COM

# Icebox Insulation 101

## *Keeping out the heat*

by Don Launer

**W**hether your icebox holds ice or houses a refrigeration evaporator, to be efficient it must be very well insulated. To achieve this, the box should have a minimum of 2 inches of high-R-value foam for insulation. Four inches is better and on our schooner we have 6 inches.

The function of icebox insulation is to slow down the movement of heat from the outside to the inside. This heat transfer can take place in three ways: radiation, convection, and conduction.

Radiation, the electromagnetic transfer of heat, is how our Sun warms the Earth. Radiation contributes the least amount of heat transfer into an icebox or refrigerator — only a couple of percent.

Convection is the transfer of heat by the movement of a gas or a liquid. An open drain at the bottom of an icebox combined with a leaking door gasket can cause a large amount of heat to be transferred by convection as cold air flows out the drain hose and is replaced with warm air entering through the poor door seal.

Conduction is the transfer of heat in a solid or a fluid due to molecular interaction. The majority of heat transferred from the outside to the inside of an icebox or refrigerator is due to convection and conduction.

Radiation, convection, and conduction from outside the icebox are not the only sources of heat. Filling the box with room-temperature food introduces a significant amount of heat, so a box filled with food will have a higher heat load on it than an empty box. This heat load is less when frozen food is placed in the box.

### **R-value and K-factor**

An insulating material's R-value is a measure of its resistance to heat flow. The R-value is derived from the thermal conductivity factor, or K-factor, which in the U.S. is defined

as the number of BTUs that will pass in one hour through 1 square foot of insulation 1 inch thick with a temperature difference of 1 degree F between the two sides. The higher a material's K-factor, the poorer its insulating quality. The R-value of a material is its thickness divided by the material's K-factor, so the higher the R-value, the better it insulates. This R-value varies with the temperature of the insulating material.

### **Icebox construction**

An icebox should be top-loading, not only because it is more efficient in maintaining a cold temperature inside, but also because it eliminates the possibility of everything spilling out of the front if a door is flung open by a violent motion of the boat.

Even a top-loading icebox should have a means of locking the door against its opening in the event of a knockdown. In fact this is often a requirement for sailboats taking part in offshore-racing events.



LAYOUT AND ILLUSTRATIONS BY TED TOLLEFSON



When constructing an icebox within a designated space, you face a trade-off: the more you increase the thickness of the insulation to make your icebox more efficient, the smaller the potential storage volume inside the box.

Some advocates insist that closed-cell foam is the best insulation, but the problem is not that simple. Two-part polyurethane foam suffers the disadvantage that it absorbs water and its R-Value decreases over time. Other materials sharing this problem include polyisocyanurate and expanded polystyrene.


Extruded polystyrene is the best type of foam insulation since it doesn't absorb water and will maintain its R-value indefinitely. These foams go under the commercial names of Styrofoam Brand Square Edge Insulation (also known as blue board) and Insulpink-Z.

But what are the recommended R-values for a boat's icebox? This depends largely on the climate where the boat is being sailed. For warm climates, R-20 is recommended for an icebox or refrigerator and R-30 for a freezer. Extruded polystyrene has an R-value of 5 per inch of thickness, so it would take 4 inches of thickness to achieve the recommended R-value for the refrigerator and 6 inches for a freezer.

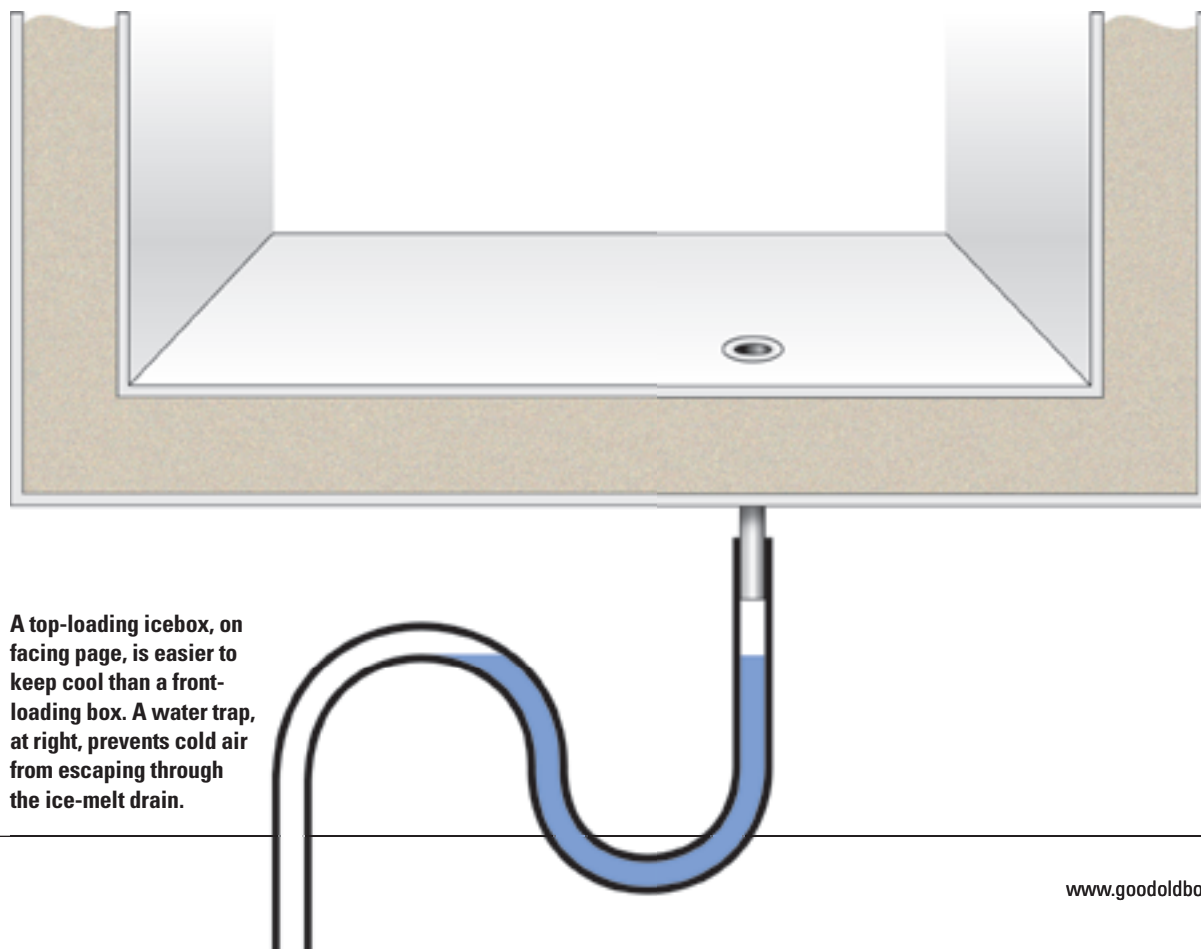
An alternative to foam insulation is a technology called vacuum insulation panels (VIP) which, although more expensive, can have an R-value of 50 at 1 inch of thickness. VIPs can deliver a high R-value while also increasing the available

interior size of the box. Panels for this type of insulation have to be custom-built for a particular application.

### Meltwater drain

Although not required for refrigerators, an icebox that uses block ice for cooling will need a drain in the bottom for the melting ice. This bottom drain should include a trap, similar to the trap used in home sinks and tubs, to prevent the cold air inside the box from flowing out and being replaced with warm, outside air. If the drain tube can also be insulated, it will help maintain the low temperature of the icebox and eliminate condensation drips. The icebox drain should not discharge directly into the bilge, where it will promote an unpleasant rotting-food smell that's hard to eliminate, but into a container in the bilge. This container of meltwater must be manually emptied at least once a day, depending on its size. Alternatively, it can be emptied with a pump, such as a small automatic bilge pump, that discharges through a through-hull. 

*Don Launer, a Good Old Boat contributing editor, built his two-masted schooner, Delphinus, from a bare hull and has held a USCG captain's license for more than 36 years. He has written five books, including The Galley: How Things Work and Navigation Through the Ages, and frequently gives talks on the history of navigation.*



A top-loading icebox, on facing page, is easier to keep cool than a front-loading box. A water trap, at right, prevents cold air from escaping through the ice-melt drain.

# Song:



Annapolis 44, both used as training yachts at the U.S. Naval Academy. His early racing successes and the wide acceptance of the L16s earned him a spot on the racecourses of the world. In 1958, his yard built the 12-Meter *Weatherly* to a design by Philip Rhodes. She was not successful in her first bid for the America's Cup, but after a redesign by Bill Luders in 1964, she successfully defended the Cup. Bill also designed the 12-Meter *American Eagle*, which was later converted to an ocean racer and won races around the world with Ted Turner as the owner and helmsman. (**Note:** Ted Brewer was involved with the *Weatherly* and *American Eagle* projects as Bill's assistant. —Eds.)

I'm convinced that unique design DNA inhabits yacht designers. Although the range of size and style of Bill's designs is all-encompassing, there are familiar clues in the entire family. The combination of a springing sheer and pleasing overhang proportions are his hallmark. His reputation as a designer of fast seaworthy boats brought him many commissions for

# a Luders 36 restored.

The morning light dawned on a quiet anchorage on the west coast of Florida. Not far from where our boat was anchored, one boat stood out proudly among the anchored fleet of more than 20 boats. Classic lines are not the norm nowadays. From her splendid sheer to her picturesque overhangs to her teak-trimmed toerail, cabin eyebrow, and coaming, she was a thing of beauty. I had to know more.

Having left our marina without a destination in mind, we were without a dinghy. When the owner of the boat appeared on deck, I hailed him and asked about the boat. Our deck-to-deck conversation brought him over in his dinghy to pick me up for a closer look. Jim Stedman, owner of *Song*, a 1972 Luders 36, was justifiably proud.

The story starts on the drafting board of the famous Alfred "Bill" Luders. Born in 1909 to a boating

family, Bill worked for his father who founded Luders Marine Corporation in Stamford, Connecticut. The company built commercial vessels and, — during WW II — minesweepers, sub chasers, and patrol boats. In the 1930s, Bill became a world-class helmsman in the 6-Meter class. In 1933, he designed the Luders 16, a 26-foot racing sloop, one of the most beautiful boats ever designed. When I reflect on my younger days and early morning walks along Belmont Harbor in Chicago, I see a fleet of at least a dozen Luders 16s bobbing at their moorings, looking like gulls afloat. They were so graceful and light they appeared to float in the sky. I dreamed of sailing one someday.

## The Luders opus

When not busy running the yard, Bill designed a number of successful boats including the Luders 44 and, later, the



Since acquiring *Song*, Jim Stedman has continued the restoration begun by Jim Doyle, and *Song* appears to revel in her new life.



production sailboats. From 1960 to 1980 Bill designed more than 20 boats ranging from the Sea Sprite 27 to the Cheoy Lee 48. His very first of many designs for Cheoy Lee was the Luders 36, designed in 1968.

### A Cheoy Lee tradition

Cheoy Lee has been owned and managed by the same family for 140 years. The yard has produced more than 5,000 vessels, both yachts and ships. In the 1960s, it was among the pioneers of fiberglass construction in yachts and the Luders 36 was one of the early yachts to be produced. Hull #1 of the Luders 36 series (Cheoy Lee #2000) was completed in April of 1968. In all, 88 boats were produced.

I spoke with Jonathon Cannon of Cheoy Lee. He related the general construction practices at the Cheoy Lee yard when the Luders boats were built. The hull is built of a single skin GRP laminate comprised of multiple layers of chopped strand mat in polyester resin. The deck is two skins of chopped strand mat laminate with a mahogany-plank core to increase

thickness and stiffness. The hull and deck are laminated together from the inside (the joint is not bolted or glued). Bulkheads are plywood, fiberglassed around their perimeters to the hull and deck. The full-keel boat was offered with three choices of rig: sloop, ketch, or yawl. Two interior layouts were offered. The “A” layout provided a convertible dinette to port with an adjustable-height table that converts to a double bunk. The “B” layout provides two fixed pilot berths with two extendable settees.

### A boat restorer's passion

Jim Doyle had learned the yacht construction business working with Charlie Morgan in Clearwater, Florida, in the 1970s. After running his own repair yard in St. Petersburg for a number of years, he turned to renovating sailboats.

**“The boat was covered with mildew inside and out and the interior wood veneers were peeling off of the bulkheads.”**

His eye is attracted to classic yachts. His first restoration had been a Herreshoff Rozinante class. When he found *Song*, the Luders 36/Cheoy Lee hull #2454, she was abandoned and in a shambles at a small yard at the mouth of the Manatee River in Bradenton, Florida. She had been sitting in the sun, salt, and humidity for nine years. When he saw her in this deplorable condition, Jim says, he “got mad that someone could have neglected such a beautiful boat.” The teak decks were warped so badly the screws were pulling out. The boat was covered with mildew inside and out and the interior wood veneers were peeling off of the bulkheads. He walked away disgusted, but he couldn't stop thinking about the boat. In January 2006, he made a very low offer that was accepted. The Luders 36 would become his 11th restoration project.

## an ode to classic design

by Bill Jacobs



He tackled the decks first. The original deck had been glued down with an asphalt-like substance and

fastened with hundreds of screws. After removing the planking with a crowbar, he tackled the adhesive with mineral spirits and a wire brush. It took two months of hard work to clean the deck. Jim decided not to replace the teak because of the Florida environment and decided to paint the decks. He used a product called KiwiGrip.

He cleaned the mildew off the hull, sanded it, and repainted it with AwlGrip. Down below, he refinished what could be salvaged of the veneer but had to replace most of it. New cushions, new opening ports, and new upholstery finished it off.

Although *Song* was originally equipped with a gasoline motor, a previous owner had replaced it with a Perkins 4-108 diesel engine. Jim did a total rebuild of the engine, transmission, and running gear.

He is especially proud of a new instrument panel he designed and installed in the face of the cockpit bridge deck using a non-opening watertight Beckson port. Behind the glass is a teak panel holding the tachometer

## “Almost three years after purchasing the boat, Jim put her up for sale in order to start his 12th renovation.”

and the temperature, oil-pressure, and engine-hour gauges. The ignition switch is inside the companionway.

Almost three years after purchasing the boat, Jim put her up for sale in order to start his 12th renovation, a 32-foot Allied Seawind II ketch. He was working on the Seawind when I met him, and was well on his way to another beautiful restoration.

### Renovation continues

Jim Stedman, *Song's* current owner, also has a substantial background in renovation and construction, but his is in the genre of Victorian homes. He first practiced professional marine photography in Florida, doing freelance jobs for a number of manufacturers of boating products. This led to a full-time position photographing the Hunter line of sailboats. Intrigued with sailing, Jim bought a Morgan 24. His first boat project was to rebuild the interior. Once that was completed, he sailed her on the west coast of Florida.

In 1985, he moved to San Francisco to assist family members in running

and renovating a Victorian bed and breakfast. He shipped the Morgan 24 to Sausalito and enjoyed heavy-air

sailing on the bay with an occasional cruise up into the California Delta.

Jim spent the next seven years in San Francisco, first renovating the family bed and breakfast. Word of his abilities spread and he did two more Victorian renovations and six smaller projects. More family commitments led Jim back to the Midwest. This time, he sold the Morgan.

His elderly father, a commercial photographer in Fort Wayne, Indiana, had purchased a number of old frame houses as investment properties over the years. Jim returned to Fort Wayne initially to manage, and then to restore, the properties. While there, he completed four historic homes and a number of remodeling projects. One by one, these properties were sold.

Following the deaths of his parents, Jim packed his tools in his van and headed back to the west coast of Florida. His goal was to find a decent Morgan sailboat in the mid-30s size range, renovate it, and live aboard. He found a Morgan 38 on the Internet and contacted the broker. When he



Jim Stedman lives aboard *Song*, and the inviting appearance of the saloon, above, shows that he keeps her in a very orderly condition. When Jim Doyle found *Song*, she was in sorry shape. One of the many tasks he undertook in his restoration was to refurbish all of the interior woodwork, which now looks like new, above and at right. He also installed new opening ports and redid the upholstery.







went to see it, he was disappointed. “The photos on the Internet were not very accurate,” Jim says.

However, the broker had recently listed Jim Doyle’s project boat and sent that listing to Jim. He drove down to Bradenton and immediately fell in love with *Song*. As a fellow tradesman, he appreciated the quality of workmanship in the renovation.

“Jim Doyle and I spent about half an hour on the boat and we struck a deal,” Jim says. “I loved the lines of the boat and she had been carefully redone.” He moved aboard in February 2010. Riverview Marina is one of the last liveaboard, do-it-yourself boatyards in the area. It was perfect for *Song*’s new owner. “I spent so much time there that I pretty much had the run of the place,” he says.

### A retune for the rig

The Luders 36 hull was sound and beautifully finished, and the decks were superb. The original wooden mast had not yet been refinished and was slightly warped. After thinking about the advantages of eliminating the teak decks, Jim applied the same line of thought to replacing the mast. This decision dictated an entire re-rigging of the boat.

Luckily, Riverview Marina is a treasure trove of cast-off boat parts. On the spar rack, Jim found an aluminum mast that had been left by a previous boater. Careful measurements confirmed that it was almost an

exact match for the original wooden spar. The  $\frac{3}{4}$  inch of additional length was just what Jim needed to saw and square off the mast base for the deck step. The deck-stepped mast is firmly supported below by the main bulkhead and a compression post that is located in the head and terminates at the keel. He did not learn the exact origin of the used mast he put into service, but it was a  $\frac{7}{8}$  rig. The sloop-rigged Luders 36 is a masthead rig, so Jim removed and modified the masthead fitting to provide blocks for his forward halyards. The spreaders were the correct length and could be reused.

The marina had a swaging machine so, with help from one of the workers, he fashioned all-new stainless-steel standing rigging and fitted new turn-buckles. He also replaced the stainless-steel main and jib halyards that operate from two reel winches. He cleaned the mast, etched it, and sprayed it with AwlGrip. The original wooden boom, made for roller reefing, was in decent shape, so he sanded it and applied 10 coats of varnish.

Jim was able to remove the original gooseneck track from the wooden mast and re-install it on the new mast. He replaced the running rigging as well as the mast wiring and anchor light.

***Song*’s galley retains its classic 1970s look, at top, accented by modern electronic devices like the chart plotter on its swing-out bracket. Jim Stedman further enhanced the atmosphere with kerosene lamps, at right.**

To maintain the original look of the boat, he continues to use headsails hanked onto the forestay. Although vintage, the sails are in decent shape. In addition to a Hood mainsail, Jim has a working jib, a 135 percent genoa, and a 160 percent genoa.

### A medley of modifications

Since Jim was not happy with the location and condition of the propane locker, which was under the forward port cockpit seat and vented into the cockpit, he built a new airtight locker from a modified Igloo cooler glassed into the lazarette. The top is secured and vented to the hatch above and out the transom. For further security, he also sealed the bulkhead that separates the cockpit. The cooler was just the right size to hold a 10-pound propane tank, regulator, and solenoid switch.

The boat had an old marine head with an overboard discharge. Jim replaced it with a 5-gallon Sealand portable toilet that he modified so it could be pumped out through a deck fitting or through a through-hull via a Y-valve and a macerator.

Jim also built a stern-pulpit mount from scavenged Bimini hardware for a 60-watt solar panel. It’s connected to a Morningstar TriStar controller that gives Jim flexibility on whether



he sends power to his two Group 27 house batteries or to his starting battery. A digital readout indicates charge rate and the batteries' charge condition. While at the mooring in spring, summer, and fall months, the batteries are usually full by 2 p.m., but during the cloudy winter months he needs to run the engine more to keep them charged.

In addition to the previously mentioned engine-control panel, Jim installed a Garmin 546S GPS plotter/sonar unit on a unique swing-away mounting in the companionway (see *Good Old Boat*, March 2011). He also installed a Xantrex PROwatt SW 1000 inverter to handle 110 VAC electrical needs at the mooring and a Blue Sea Systems switch panel for shorepower. Evenings at anchor can provide entertainment through a Bose surround-sound system and an Insignia LED flat-screen TV.



The engine instruments are protected behind a Beckson fixed port mounted in the face of the bridge deck where they are clearly visible from the helm.

Jim enjoys his liveaboard life. He has become so fond of the excellent boating facilities in mid-coast West Florida that he hasn't moved much in the last 12 months. "Everything I need is right here: secure and attractive anchorages; marinas; easy access to food, supplies, and occasional restaurants; beaches and bars; boating friends . . . it's all right here," he says. "I'm really not motivated to move at the moment."

I have met few individuals who are so totally content in the here and now. *Song* is perfectly maintained, neat, and orderly inside and out. Stepping aboard Jim's boat and entering his world is a Zen-like experience. His next projects, still in the planning stage, will provide additional bookshelves and stowage. He's considering a number of options, but my guess is that nothing will happen quickly. That's just not Jim's way. *▲*

*Bill Jacobs has spent the last 48 years in sailboats and powerboats. His marine photography appears in galleries, private collections, and museums, and has been printed in boating publications. He has written for boating publications since 2004. Bill winters in Sarasota, Florida, and cruises on a Mainship 34. In the summer he can be found sailing his Cape Dory Typhoon on Lake Michigan off the shores of Door County, Wisconsin.*

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# Looking at the Luders 36 ...

## ... and a pair of CCA-style contemporaries

by Ted Brewer

I was quite pleased to hear the Luders 36 was to be a feature boat as A.E. "Bill" Luders Jr. was my boss and mentor from 1960 to the '70s and good friend until his death in 1999. Bill did not hire another assistant after the yard closed in '67. He sent his work to me in Maine, and the various Cheoy Lee designs, including the Luders 36, are some of the last drawings I did for Bill.

The Luders 36 was about the last of her type as well, one of a dying breed. The IOR handicap rating rule had taken over from the earlier CCA rule, so long keels, short waterlines, long overhangs, moderate beam, husky displacement, and low-aspect-ratio rigs fell out of favor. The CCA rule produced many beautiful yachts.

The Luders 36, with her lovely sheer and balanced overhangs, is one of the cream of the crop, but the CCA yachts could not compete in performance or accommodations with the longer-waterline, beamier, and lighter fin-keel yachts favored under the IOR. As a result, I had some trouble finding two CCA-type yachts to compare with the 36. After considerable searching, I came up with Bill Shaw's Pearson 35, a typical CCA keel/centerboard yacht, along with the popular Alberg 37 built by Whitby Boat Works.

The Alberg 37 is the largest of the three with the longest waterline and the heaviest displacement. These boats have done well in club racing and their builder, Kurt Hansen, raced his 37 successfully and also sailed her across the Atlantic to visit his native Denmark. The 37 has a keel-stepped mast and was available with a yawl rig, which appealed to many cruising sailors. The yawl has always been one of my favorite rigs as well.

The Luders 36 is in the middle of the pack, lighter than the Alberg but heavier than the smaller Pearson and with the same waterline. The Luders has the lowest ballast ratio of the three but will still prove to be a good all-around performer with a light and balanced helm. She reminds me in many ways of Bill's successful Luders 27 (27-foot LWL), *Storm*, which I raced aboard regularly in the 1960s.

The Pearson has the lightest displacement of the three and, by 2 inches, the

narrowest beam. She also sports a deep, dagger-type board that is a big improvement over the short vee-shaped boards of the earlier keel/centerboard ocean racers. Her modest beam surprised me, as the keel/centerboard yachts were usually on the beamy side. However, she has a much higher ballast ratio than successful yachts of her type, such as the Bermuda 40 (see page 15) and the famous Sparkman & Stephens *Finisterre*, so should be amply stable despite her shoal draft.

In any case, the CCA types, with their modest beam and wineglass sections, have less form stability than a beamy, light-displacement, fin-keel yacht and will heel to a greater degree in a stiff breeze. The difference is that the narrower CCA yachts tend to roll down into the water as they heel, often with lee rail awash, while the beamy lightweights roll out. Indeed, in a really stiff breeze, the very light and beamy yacht can roll out so far that it exposes its rudder or even its fin, often with rather exciting and photogenic results.

I would be very torn if I had to choose between these three CCA yachts. For club racing, I might lean to the Pearson for the efficiency of that board, plus its advantage of shoal draft for gunkholing. For bluewater voyaging, the heavier Alberg is attractive with its keel-stepped mast and yawl rig. For coastal cruising, I would definitely take the Luders, simply for the beauty of Bill Luders' classic design with its lovely sheerline and balanced ends.

All three of these good old boats have very low capsize figures and very high comfort ratios for their size. This bodes well for their safety, ability, and ease of motion in heavy weather, and should be reassuring to the skipper who wants to cruise offshore.

These are three very fine yachts from the CCA era. They are a bit cramped in accommodations by present-day standards and they will not keep up with modern beamy lightweights around the buoys either. But they will attract admiring glances from knowledgeable sailors in any harbor, and they will take you across the oceans and bring you home again in comfort and safety. *▲*

*Ted Brewer is a contributing editor with Good Old Boat and a well-practiced and respected authority on the art of yacht design.*



Luders 36

Alberg 37

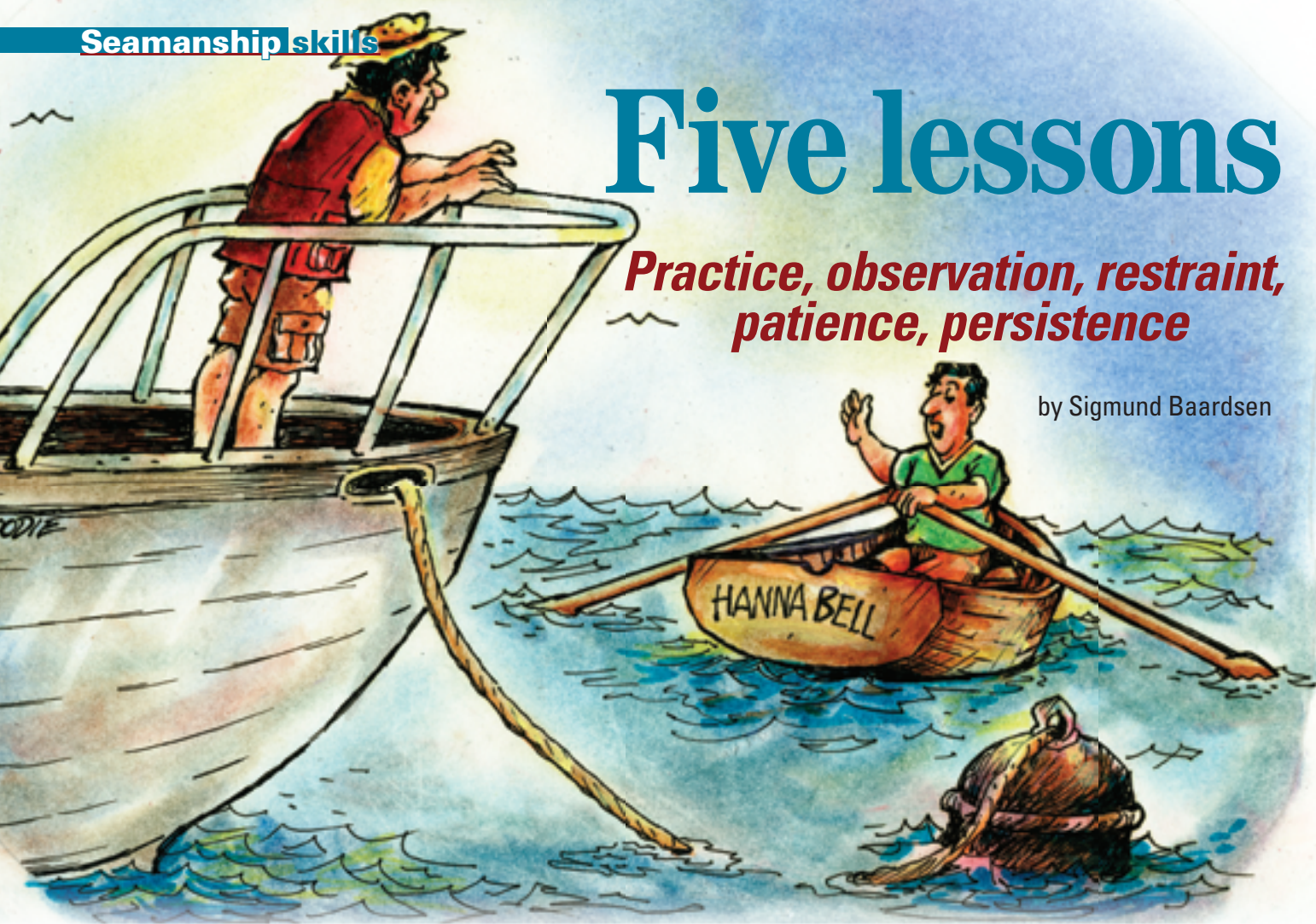
Pearson 35

	Luders 36	Alberg 37	Pearson 35
<b>LOA</b>	35' 7"	37' 2"	35' 0"
<b>LWL</b>	25' 0"	26' 6"	25' 0"
<b>Beam</b>	10' 3"	10' 2"	10' 0"
<b>Draft</b>	5' 3"	5' 6"	3' 9"/7' 6"
<b>Disp.</b>	15,000 lb	16,800 lb	13,000 lb
<b>Ballast</b>	5,250 lb	6,500 lb	5,400 lb
<b>LOA/LWL</b>	1.42	1.40	1.40
<b>Beam/LWL</b>	.41	.38	.40
<b>Disp./LWL</b>	429	403	371
<b>Bal/Disp.</b>	.35	.39	.42
<b>Sail area</b>	598 sq ft	646 sq ft	550 sq ft
<b>SA/Disp.</b>	15.7	15.8	15.9
<b>Capsize no.</b>	1.67	1.59	1.70
<b>Comfort ratio</b>	37.0	39.5	33.2
<b>Years built</b>	1968-78	1967-88	1968-82
<b>Designer</b>	Bill Luders	Carl Alberg	Bill Shaw

# Five lessons

*Practice, observation, restraint, patience, persistence*

by Sigmund Baardsen



## *Blinken, Sabot dinghy*

In 1949, I was racing my Naples Sabot dinghy with very modest success. I complained to my mentor, Ray Wallace, that, while I had superior boat speed, the other kids got past me when rounding the marks and in close quarters.

Ray considered the problem then offered a solution. He said, "You have to practice to get better control over your boat. Early in the morning, before the wind becomes too strong, sail to a quiet basin in the harbor where you can be undisturbed and unobserved. Take along the Sunday edition of the *Los Angeles Times*, your lunch, water, and sunscreen; you'll be there all day. Wad up the front page of the paper and pitch it over the side, turn back, and try to run it over. When it sinks, throw out another page. Repeat that until you can do it perfectly. Then start passing as close as you can without touching the paper. When you can do that perfectly, start throwing

out two wads of newspaper and sailing figure-eights between the paper wads. When you are comfortable with that, start throwing out three wads of paper and start tacking and gybing among them. By the time you get through the hundreds of pages of the Sunday *Los Angeles Times*, I guarantee you'll be the best boat handler in the fleet."

That advice was good enough to move me from "also ran" to a championship.

I vastly improved my maneuvering under sail, but maneuvering under power is a different matter since this is when boats are at their most idiosyncratic. Whenever I'm in an unfamiliar boat, I recall Ray's advice, "Practice, with the newspapers or floating fenders. It's cheaper than practicing inside the marina and hitting a dock or another boat." With the help of fenders,

I first determine the boat's "crash stop" stopping distance: full ahead then full astern to a dead stop. (When the reverse prop wash reaches midships, the vessel is usually stopped.)

Next, I determine how far the boat will "head reach," coasting to a stop in neutral. As the boat coasts to a stop, which way does the bow fall?

Then I start testing the diameter of the boat's turning circle by doing "crash turns" with the engine in reverse, capitalizing on prop walk. Which way does the boat prefer to turn? That done, I practice turning in place. In this case, the boat is stopped with the helm over to one side. Then I apply short bursts (of *equal* duration) of forward and reverse at idle rpm. I do *not* touch the throttle. Instead, I depend upon duration to maneuver the boat. Once the engine revolutions begin to escalate, all is lost.



# in boat handling

## *San Nicholas, tug*

As kids growing up in San Pedro, the port of Los Angeles, we had little use for movie stars or sports figures. We dismissed them as celebrity lightweights. Our heroes were tug skippers, harbor pilots, tuna-clipper navigators, captains, and chief engineers. These were our heroes — real men.

When San Pedro Towing company's new tug, the *San Nicholas*, arrived from the builders, a brass band, city officials, and I, along with all my grammar school pals, were waiting to see the new wonder. With 1,600 horsepower, she was the most powerful tug in the harbor.

She came up the channel covered in flags and bunting at speed with a bone in her teeth and throwing a huge wake. The delivery skipper brought her alongside with great élan. Half a boat length from the pier he backed down hard. We could hear the propeller rumble and pop as it cavitated. The stern squatted, prop walk pulled the stern around, and she came to a stop a couple of feet from the pier. Her following wake pushed her in the rest of the way and she came to rest perfectly, just inches from the pier. The deck hands nonchalantly dropped the mooring lines over the piles. It was a spectacular demonstration.

Yet the half dozen old-timers leaning on the rail beside me, in unison, crossed their arms, spat, and turned their backs contemptuously.

"What was that all about?" I asked. "That was a *brilliant* landing."

An old-timer replied tersely, "He made smoke."

"So?" I asked.

"The engine made smoke," he explained, "because the skipper was overloading it, using too much throttle and too much rpm. What would have happened if his reverse failed?"

The point was made.



## *Malabar VII, Alden schooner*

In 1956, I was deckhand on *Malabar VII*, a 55-foot Alden schooner. Owner Lou Tolhurst was frail, over 70 years old, and suffered cataracts in both eyes. I was only 16 and weighed 112 pounds. Yet we handled the boat just fine.

One afternoon, returning from Santa Catalina Island, as we were beating up Los Angeles Harbor in 15 to 18 knots of wind, Lou's hat blew over the side. He spun the boat around, instructing me to leave the genoa sheet cleated. When we turned, the boat heeled and came to rest on the other tack. We were stopped — heeled a bit but stable.

I was amazed. The boat stood stock still. That was my first experience of heaving-to. The forward thrust of the main was balanced by the reverse thrust of the backed genoa. The keel was stalled and we were leaving a

protective slick to windward. No one was needed on the helm.

"Don't take your eyes off that hat," Lou said, "It was given to me by my mother and I will not lose it. Keep it in sight while I go below to start the engine."

With the engine, he powered, still in the hove-to attitude, back to a position directly to windward of the hat, so we could drift down upon it. A windshift placed us too far forward, so he simply applied a little reverse to reposition us. We had on board two boathooks, one 6 feet and one 15-feet long. We needed neither. He placed the boat so that when we drifted down on the hat, it was amidships at the main shrouds where freeboard was lowest. Lou simply leaned over and grabbed the hat. It was accomplished more quickly than I can describe it.

## Challenger, oceangoing tug

**Years later,** I was working on a coastwise tug that, with 1,600 horsepower, was seriously underpowered for handling 2,000-ton barges. We worked in the Columbia River, San Francisco Bay, Puget Sound, the San Diego area,

and the Sacramento River . . . all difficult places with lots of current. We normally towed at full speed, with 750 rpm.

In 32 days on board, I never saw the skipper maneuver with more than 250 rpm. The skipper was one of the

best boat handlers I have ever seen. He was fond of saying, "I want to have that reserve power in my pocket. Go fast, be an ass. Go slow, look like a pro. It's much cheaper when you hit something going slow."

## Mary T, Offshore 40

**Our 35-year-old** Perkins 4-107 diesel engine has, over the years, accumulated so many 4-108 parts that it has become a 4-107.25. So it should not have come as a surprise when it finally spun a main bearing and died en route from La Paz to Puerto Escondido, Baja California. Childbirth, death, and engine failure seldom come at convenient times.

With a 40- to 45-knot norther blowing, my wife and I sailed and warped ourselves into Honeymoon Cove, a tiny rock-bound, but snug, shelter.

The next morning, the norther had laid down somewhat and we wanted to leave for our charter jobs. But, in the night, other boats seeking shelter from the storm had crowded in tight all around and behind us. We were trapped. We would have liked to have flat-towed out with our dinghy "on the hip," but the outboard was inoperative and the wind was still too strong.

Our problem was that, as soon as we heaved the anchor off the bottom, the bow would immediately fall off the wind, either to port or to starboard and there was no way of knowing which way it would go. Also, there was so little room that we would have collided with a neighbor before we could get up steerageway. *Mary T* is a Cheoy Lee Offshore 40 with a traditional long keel and small rudder. She is not a fin-keel spade-rudder ballerina.

To get out safely, we would have to drudge with our anchor, just as sailing ships did in olden times. Fortunately, the shallow smooth-sand bottom allowed us to heave up the anchor until it just began to drag. Then we

judiciously dragged the anchor, while steering with the mizzen as a wind rudder. We successfully drugged backward out of the most crowded part of the anchorage. Then we let out enough chain to hold us while we planned the next move. Unfortunately, a rock ledge behind us made this awkward. There was not room to fall back and no room for error.

Back-winding the mizzen with a vang held the bow on the desired tack, 45 to 50 degrees off the wind. I hoisted the main, leaving it loose and flogging. As soon as the anchor came off the bottom, the bow fell farther onto the desired tack. Then I slowly brought

but not too much speed to be able to pick up the mooring. We had selected that difficult mooring location because it was off to the side of the bay. In the event of a hurricane, boats would drag by harmlessly just beyond us.

Every time I approached the mooring, the wind made a 90-degree shift and I had to abort. We made seven passes at the mooring and finally got it on the eighth.


When we were secure, my friend Pat rowed over and commented, "Nice job."

I thought to myself, "You sarcastic jerk . . . making fun of my unsuccessful attempts." I was hurt and angry at hearing this from a sailor for whom I have so much respect.

He saw the expression on my face. "I'm not being sarcastic," he said. "I really admired how you didn't try to save an unfortunate approach but, instead, you

went around and around until you got it right. Clearly, you would have gone around again and again all day, if necessary, to get it right."

Another lesson learned. As with an airplane, it's better to abort and go around again than to try to save a poor approach.

I'm still learning. 

**“We made seven passes at the mooring and got it on the eighth.”**

in the mainsheet. The boat moved forward under complete control. She did not fall backward at all but instead moved forward under full control. Once clear of the rocks and the other boats, we hoisted the jib and were away. This works just as well in a sloop with a back-winded main.

Departing Honeymoon Cove was easy. Entering Puerto Escondido was another challenge because the entrance is narrow. We selected a small jib for easy tacking and a reefed main for reduced speed. We were to pick up a mooring in a tiny rock cleft off to the side of the inner harbor. It was challenging because the fluky wind was bouncing off cliffs. We needed speed enough to turn and abort if necessary,

*Sig Baardsen raced dinghies and crewed in the 1957 and 1959 Transpac races. He was a third-generation ship chandler but, in 1987, closed the family business and with his share bought Mary T, a Cheoy Lee Offshore 40 yawl in which he and his wife, Carol, sailed south from San Pedro on a cruise that became a circumnavigation.*



*Kuan Yin* takes the ground for a mechanical repair.

# A low-tide solution

## An old-world technique avoided a budget-busting haulout

by Dennison Berwick

Throwing money at a problem may bring the quickest and easiest resolution, but the less expensive alternatives often provide better rewards — not only more money kept in the sailing kitty, but also improved seamanship, a real sense of accomplishment, and greater resilience for the next challenge.

When my 32-foot steel ketch, *Kuan Yin*, needed a new Cutless bearing in the middle of a 2,000-mile voyage from the Great Lakes to the Atlantic Ocean, the unexpected expense of a haulout was simply not in my budget. I decided instead — on the suggestion of the mechanic who would be doing the work — to take advantage of the large tides on the St. Lawrence River in Quebec.

I was on my way from Toronto to Newfoundland, singlehanded, on a shakedown cruise for the boat and for me. It was the first leg of a challenging

venture: I planned to retrace an extraordinary voyage made in 1811 by an Inuit sea captain and his family who risked their lives to take two missionaries 1,400 miles north along the remote coast of Labrador into Ungava Bay (the “teacup” just east of Hudson Bay).

### A solid, well-found boat

*Kuan Yin* is a Tahitiana 32, Weston Farmer’s adaptation for homebuilders of John Hanna’s Tahiti Ketch, which itself was adapted from Colin Archer’s famous 19th-century lifeboat for the Norwegian fishing fleet. The Tahitiana is the antithesis of modern raceboat-influenced cruising boats, but she’s perfect for a trip in the rough North Atlantic. She handles bigger seas and remains comfortable, holds a course well, and was designed, above all, to be seaworthy and seakindly. She’s a double-ender, with an exterior-hung rudder, a

full keel, and sidedecks wide enough to sleep on comfortably. Down below, the main cabin seems narrower than in modern sailboats with a comparable 10-foot beam. However, this does keep all handholds within easy reach, a clear advantage for heavy-weather sailing.

*Kuan Yin* had new electronics, a new charging system, and modified running rigging. I’d recently completed an intense training course, but I still felt green and lacking depth of practical experience. The damaged Cutless bearing represented more than a blow to the pocketbook. It brought home the inevitable truth that things can unexpectedly go terribly wrong. Also, given the short sailing season in northern latitudes, any delay threatened my entire Labrador project.

The problems started somewhere on the St. Lawrence Seaway between Toronto and Montreal, when three





***Kuan Yin* is a Tahitiana 32, and her long full keel allows her to take the ground very easily, at left. Dennison had the sheer legs aboard, so he was equipped to prop her up. At low tide, the bay looks like a meadow, but at high tide, the grass is completely covered to a depth of five feet, at right.**

engine mounts cracked and the engine shifted. This caused serious wear on the Cutless bearing before the propeller shaft finally fell off the back of the gearbox! I was oblivious to the problem at the time and it came as a shock to discover, just as I was re-entering the busy shipping channel, that *Kuan Yin* had no engine propulsion.

I sailed a few hours downstream to Quebec City with fingers crossed, dodging ships and praying I wouldn't be becalmed in the narrow shipping channel. To my great relief, and with help from the Coast Guard, I made it through the entrance into the Parc Nautique de Lévy, across the river from Quebec City.

With that challenge behind me, I turned my attention to the damage. Engine mounts, gearbox, and prop shaft were all repaired within 24 hours, but the cost of hauling out the boat to repair the Cutless bearing threatened to bring to a premature end the passage toward my intended winter destination.

### A time-honored solution

*Kuan Yin* draws only 4 feet 5 inches. Her keel is up to 10 inches wide and she

carries her own support legs that can be bolted to the bulwarks amidships. Built of  $\frac{3}{16}$ -inch steel plates, she's extraordinarily strong, but weighs about 11 tons with water, fuel, and supplies.

Monsieur Bertrand, the local mechanic, suggested I take advantage of the 15-foot spring tide and 10-foot drying height in the bay next to the marina to beach *Kuan Yin* to do the repair. To me, the prospect of balancing 11 tons of sailboat on the mud at low tide was daunting. The risks seemed formidable. The mud and grass might be too soft to support the boat's legs under such a weight, or the boat might come to rest unevenly on the bottom and topple over. I could visualize damaged masts and the cabin flooding when the tide returned.

I'd never done anything like this before. My stomach tied in knots of apprehension as I tried to imagine how the maneuver would even be accomplished. I felt relatively inexperienced handling the boat at sea, never mind *this*.

However, I also knew that if I flunked this test, there would be no way to fulfill my dream of sailing to northern Labrador. If I didn't have the

courage even to attempt a technique that had been common practice before the convenience of travel lifts, I'd never have the guts to sail the remote and hazardous coast of Labrador, nor the tenacity to tackle whatever challenges that voyage would undoubtedly present.

So I took a deep breath and committed myself. I made a rough chart of the bay at low tide, marked the rocks, and plotted a route using bearing lines from conspicuous trees and buildings on shore. There would not be much clearance under the keel inside the bay and it was essential that *Kuan Yin* come to rest on firm and level ground.

### Taking the ground

The 15-foot high tide coincided with sunset, so daylight was already fading as I brought *Kuan Yin* very slowly into the bay along my pre-planned route. The top sections of the support legs were already bolted to the bulwarks. The bottom sections lay ready on the decks. I was apprehensive but determined.

As I drew closer to the shore, people began shouting warnings and conflicting advice about where to





**Once the Cutless bearing was replaced, Dennison, at left, had little else to do but admire the view, below, while he waited for the tide to return.**

The next morning, *Kuan Yin* could continue eastward.

What I learned from the experience was to be more open to trying less orthodox methods rather than automatically accepting the most convenient (and usually the most expensive) procedure. By attempting a traditional boating technique that was beyond my experience and comfort level, I not only saved a bundle and avoided a long delay, but this small success boosted my confidence and skills. Above all, it helped prepare *Kuan Yin* and me to face greater challenges on our voyage toward the Atlantic Ocean, Labrador and, ultimately, Ungava Bay. *▲*

anchor, and I could feel my anxiety rising toward panicked inaction. I decided to ignore everyone and to trust my own hand-drawn chart and gut instincts. I dropped the hook near the rocky shore, then quickly assembled the bottom sections of the support legs and lowered them into the black water until the struts hit the bottom. As the tide receded, I held my breath and prayed that *Kuan Yin* would take the bottom on an even keel and that the wooden plates I'd bolted to the bottoms of the support legs would not slip in the mud and allow the boat to fall over.

After two hours, she seemed to be safely aground. After four hours, the beam of my flashlight cut through the overcast and starless night and showed the struts standing firmly in the grasses surrounding the boat and not sinking into the mud. Knowing there was nothing more I could do to support the boat, I tried to relax, but sleep was difficult.

Low tide came in the early hours of the morning, so *Kuan Yin* had to refloat through another high tide and await the next low tide before the mechanic could come out in daylight to replace the Cutless bearing. Foolishly, I had not put out a kedge anchor to hold the boat in position. Fortunately, the light wind did not shift overnight, and at dawn *Kuan Yin* took the bottom again in almost the same location.

At 10 a.m., M. Bertrand and his assistant trudged in rubber boots across the

muddy flats, bringing tools and the new Cutless bearing. It was not the same size as the old bearing but we were able to drive the new bearing inside the old sleeve. One hour later the work was done. Then there was nothing more to do before high tide at sunset except to relax and enjoy an invitation to the fall corn roast at the local yacht club.

*Dennison Berwick took up sailing after much earlier adventures walking across India and traveling solo in a canoe on the Amazon. In the summer of 2011, he was sailing in Newfoundland and Labrador, attempting to retrace the 1811 voyage of an Inuit captain and Moravian missionaries around northern Labrador into Ungava Bay. Follow his weblog at <[www.dennisonberwick.info](http://www.dennisonberwick.info)>.*





# Daylight

***Old hatch  
+ new lens  
= brighter cabin***

except for the thickness of the lens, which was actually  $\frac{3}{16}$  inch, not  $\frac{1}{16}$  inch.

I cut the old lens free from the frame and installed a replacement for less than \$50. Other manufacturers bed their hatch lenses in a similar fashion. Close examination will show if your hatch is a candidate for a project like mine.

## **A three-step solution**

Step one in the project was to disconnect the hatch arms and drive out the hinge pins to free the hatch lid. All that was left on deck was the hatch base and a gaping hole. I covered

**M**ost sailboats have a hatch over the V-berth. The hatch is either solid or it has a lens to admit light. Over time, a hatch lens will become crazed and opaque and cracked, and the cabin beneath, once a small, bright area, will become dark.

Some boatbuilders made their own hatches, as Pearson Yachts did on their early models. Other boatbuilders used hatches from Bomar, Vetus, Lewmar, and others. No matter who made the hatch, the lens is easy to replace.

For a number of years, I had been planning to upgrade my boat's Bomar hatch, but other projects took precedence. Then, one day, I noticed that the hatch had cracked badly, and repairing it became a priority. What had started out as a "smoked" lens was now an opaque sheet of plastic.

I investigated replacing the entire hatch, but the replacement for my Bomar was listed at \$1,400. Other quality hatches were similarly priced. One company advertises that it will rebuild your hatch for "less than half" the cost of a new hatch, but that is still a lot of money for my budget.

I called Bomar and asked for directions on how to replace the lens in a hatch. I was told to cut the silicone adhesive out of the old frame with a razor knife and glue in the new lens with new polycarbonate-friendly silicone caulking. I was told the old lens was  $\frac{3}{16}$ -inch thick and should be replaced in kind. The advice proved reliable,





# on the cheap

by Bill Sandifer

the hole with a 2-foot x 2-foot piece of  $\frac{3}{4}$ -inch plywood and secured it with a 2-inch x 2-inch strongback under the deck with a through-bolt drawing the two parts together. To keep water out, I sealed the perimeter with duct tape. My hatch opening was now secure against any weather.

Step two was to remove the old hardware from the hatch lid. This included the support arms and their attachment bolts. Since aluminum and stainless steel try to form an inseparable bond over time, this took some doing. Needing a powerful penetrating catalyst to free the bolts, I used PB Blaster, the strongest product I've found. It took a week of soaking the bolts every other day to free them, but it did work. Not one stainless-steel bolt broke.

Step three was to determine what material to use for the new lens and where to purchase it. I chose clear polycarbonate (Lexan). The old lens had been smoked acrylic (Plexiglas), which is not as strong as polycarbonate and becomes opaque over time.

Finding the polycarbonate was a bit of a problem. I asked at a glass shop and was told that a 2-foot x 2-foot x  $\frac{3}{16}$ -inch piece of polycarbonate would cost \$22 and take a week to order. However, they had  $\frac{1}{4}$ -inch polycarbonate in stock. They cut a piece of this material to fit the old lens pattern and installed it in the frame for just \$38, setting it in a silicone that adheres to polycarbonate. I could have cut the polycarbonate, beveled it, and installed it in the frame myself, but at \$38 for the whole job, it was hard to beat the price.

## Shiny like new

Meanwhile, I spent time stripping the aluminum hatch of its old paint and primed it with a zinc chromate spray primer followed by two finish coats of Hatteras Off-White Brightside by Interlux. I did my research first. The original paint was Awlgrip and I wanted to be sure the new paint would hold. Not wanting to paint the rubber gasket that I had replaced several years ago, I protected it with tape.

I used a  $\frac{5}{16}$ -inch tap and die to clean out the bolt holes and clean up the bolts — their purchase price was part of the \$50 final cost. I reassembled the hatch, drove in the hinge pins with a little grease on them, and tested everything.

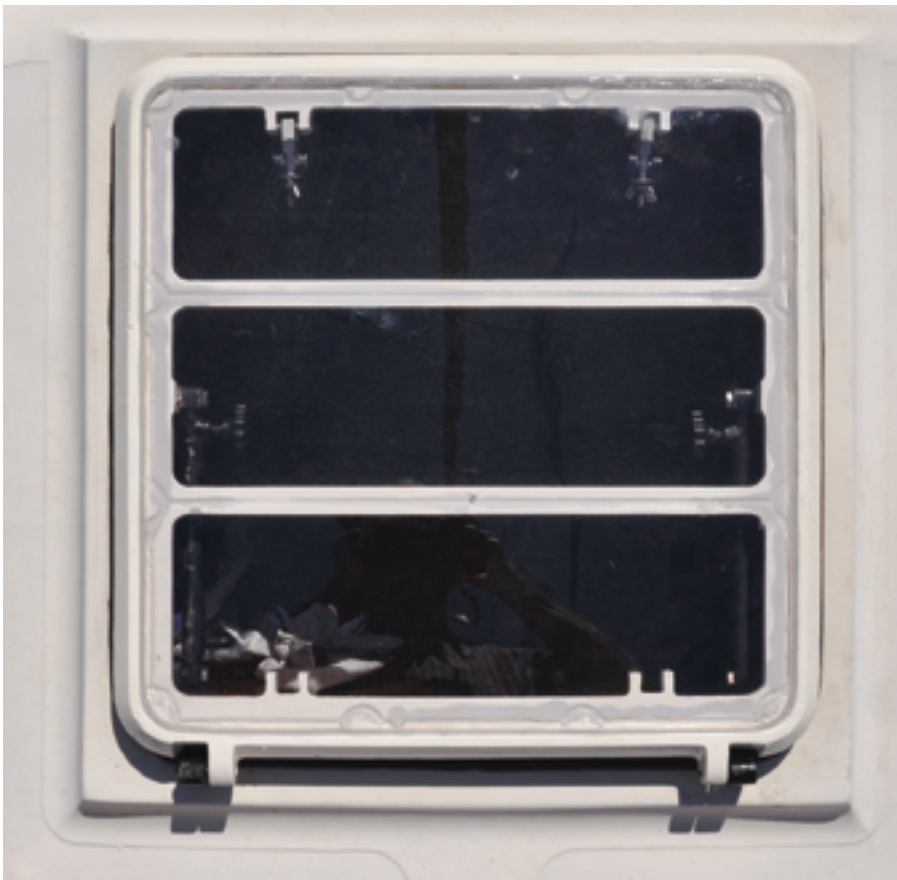
When a dockmate walked by and saw the rejuvenated hatch, he called over and said, "Your new hatch looks great, where did you get it?"

"Old hatch, a little elbow grease, and \$50," I replied. He was incredulous.

I am constantly receiving compliments on my "new hatch" from dock walkers and boatowners and couldn't be happier. My \$50 was well spent. The hatch does not leak and it opens and closes more smoothly than it probably has in 30 years. *A*

*Bill Sandifer started sailing at age 8 or 9, and through high school and college taught sailing at Sagamore Yacht Club in Oyster Bay, New York. He has cruised the Far East, the Mediterranean, and the East Coast of the U.S. and has had a boatbuilding business. Bill currently sails an Eastward Ho 31 cruising sloop that he's owned for 12 years.*

**Bill was looking for clarity and he found it when he fitted his old Bomar hatch with a new clear Lexan lens, at top on facing page. The old lens had gradually become crazed and opaque, but when it showed cracks, at bottom on facing page, it was time for action. In the process, Bill repainted the frame, at left, so the ensemble looks brand-new.**



# Non-skid renewal

## *Confronting the details to finish the job*

**A** couple of years ago, my wife, Mary, and I decided to renew the worn non-skid on our 30-year-old Pearson 28 with a non-skid paint product called KiwiGrip. In a previous article (“Getting a Grip,” January 2011), I discussed our reasons for choosing KiwiGrip over other methods of non-skid renewal and the steps involved in renewing the worn non-skid in the cockpit. We started with the cockpit because it has five relatively uniform rectangular areas that were easy to prep, mask, and paint. We had hoped to complete the entire project in one season, but our plans to renew the rest of the non-skid had to wait another year because of my work schedule.

The next phase of the project — renewing the non-skid on the rest of the deck — was more challenging. The weather was a major factor; I’d originally planned to tackle this phase of the project in the spring when temperatures and humidity levels would be within the manufacturer’s recommendations. Unfortunately, the project was delayed until mid-June, when the northeast region of the country where we live experienced unusually warm temperatures and high humidity. As a result, much of the project was completed under conditions that were at the upper limits of the manufacturer’s recommendations.

### **Working around fixtures**

Unlike the cockpit, most of which could be conveniently rolled out in small sections, the deck presented a large surface with many obstructions such as hardware, grabrails, and rope clutches. This would make the application of any non-skid product more difficult than on the uncluttered surfaces in the cockpit, and raised the issue of how to apply the non-skid neatly around all these fixtures.

The most obvious solution was to remove all obstructions and re-install them once the non-skid had been applied. But we knew from past experience that it’s difficult to obtain a satisfactory caulk line around hardware when rebedding it over a very textured non-skid surface. This is primarily a cosmetic issue, although an insufficient seal around hardware may result in deck leaks.

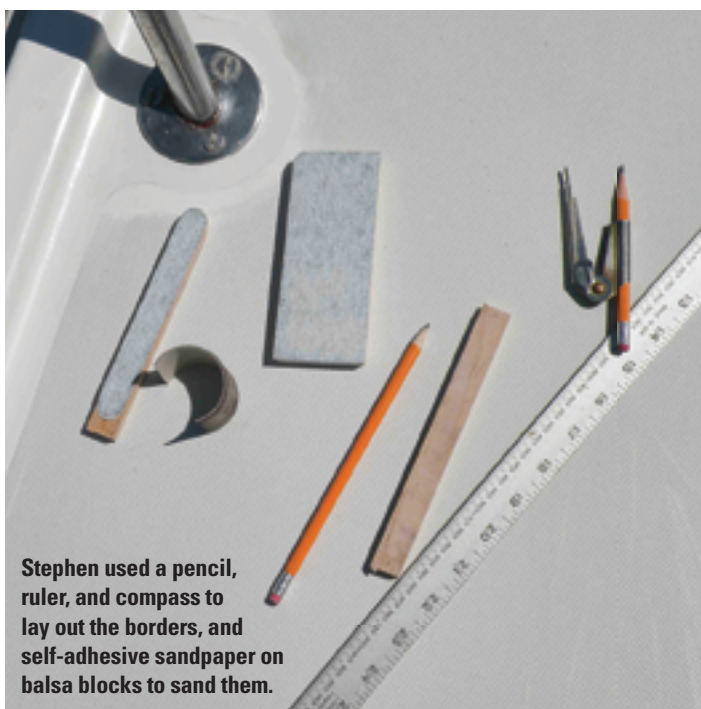
### **Paint or gelcoat borders?**

The next decision was whether to use gelcoat or paint to integrate the new borders. Based on my cabinetmaking experience, I decided paint was more user-friendly and selected Pettit Easypoxy, a one-part polyurethane enamel. I knew from previous experience that Easypoxy had many good qualities. When applied under the correct temperature conditions, the paint dried rapidly. With proper preparation, it was possible to create a very smooth finish coat that could be wet-sanded and buffed to look very similar to shiny gelcoat. Another advantage of one-part polyurethane paints is they’re a little easier to blend in than are gelcoats or the catalyzed paints when making repairs or touch-ups.

In the borders we had previously painted, we were able to match our existing gelcoat color using standard colors in the Easypoxy line. Mixing equal parts of the Easypoxy White and Off-White gave us a match that, in most light conditions, was nearly indiscernible from our Pearson 28’s cream-colored gelcoat. Natural differences in the fading of vertical and horizontal gelcoat surfaces made an exact match impossible unless we were prepared to match each area individually.

We wanted the pattern of borders around the hardware to be attractive and reasonably congruent with all the existing gelcoated areas. We knew from our previous experience that blending smoothly sanded surfaces into factory non-skid areas was not difficult to accomplish with KiwiGrip, due to its consistency.

We decided the additional labor involved in painting the border areas was worth the effort because it would result in a professional-looking non-skid. We planned



Stephen used a pencil, ruler, and compass to lay out the borders, and self-adhesive sandpaper on balsa blocks to sand them.



# update

by Stephen Perry

to upgrade some of the hardware, such as the grabrails and genoa-sheet cleats, but we believed we could leave other items in place and create borders around them without having to remove them. After carefully looking over the deck and marking all the areas with rough pencil lines, we came up with a general plan.

## Marking the hardware borders

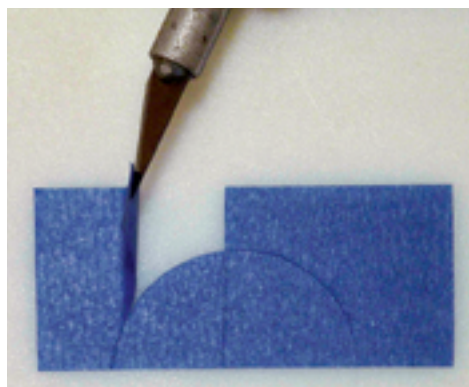
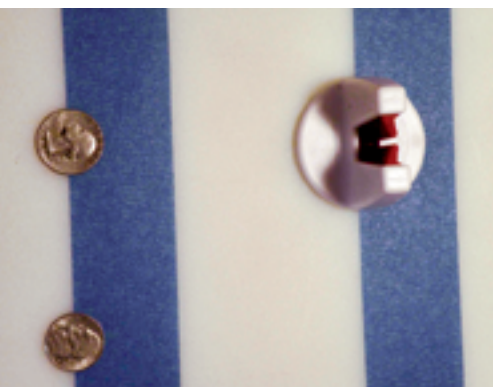
We chose a border width of  $\frac{3}{4}$  inch and began marking the areas in pencil to determine what radiuses would work best. We started by drawing the straight lines in soft dark pencil. Once we'd done that, we experimented with different radiuses and determined that a radius of 1 inch looked best and worked well around most of the hardware and other objects on deck.

We then had to figure out how to mask off all these areas with uniform curves. We could not bend tape to these radiuses so we would have to cut the shapes out of masking tape. A search for an object to use as a template turned up a plastic towel hanger that provided the perfect 2-inch diameter to give us our 1-inch radius. In the smaller deck areas where this radius didn't work, we drew around quarters and nickels. As a precaution, before getting too involved with masking tape, we drew a few sample curves with a compass to make sure we were satisfied with the overall look.

For the next step, we had to determine which areas of the factory non-skid would require sanding and how much sanding was necessary to create a surface smooth enough to paint at the borders. We also wanted to ensure we painted the borders wide enough to encompass both the inside and outside curves, and we wanted to know that we could sand those areas without damaging the hardware; if not, we would have to remove it.

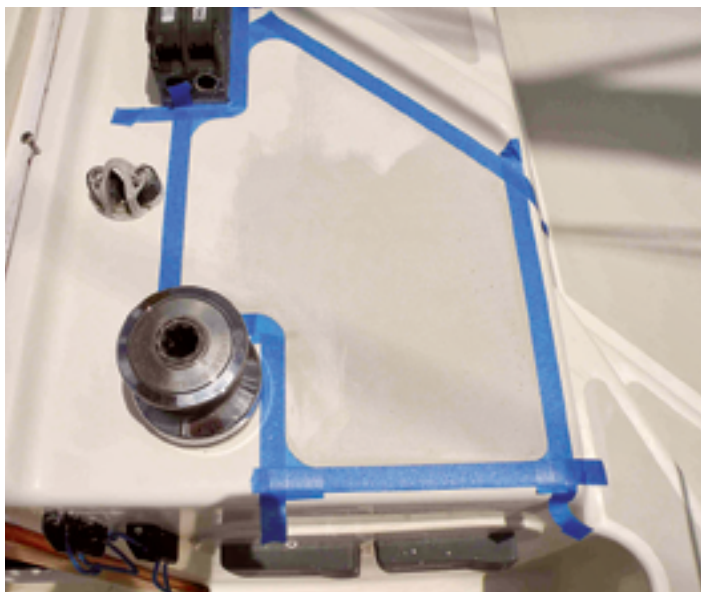


Stephen made special sanding blocks so he could work right up against hardware items that stayed in place, above. Another sanding block let him sand down the old non-skid up to the pencil lines, below.



Stephen used a towel hanger, a nickel, and a dime, at left, and cut around them, center, to make inside and outside radiuses out of masking tape, at right.

**“We left most of the hardware in place and removed only the items we planned to replace.”**



The borders have been painted and the tape laid out to mark the areas to receive KiwiGrip, above. Stephen divided large areas into more manageable smaller sections, below.



### A system for sanding

A test was in order. I masked off one of the rope clutches by applying the tape as close as I could to the deck. As part of our experiment, we created custom balsa-wood sanding blocks to use with self-stick 80-grit sandpaper cut from rolls. Balsa wood is easy to cut and shape. (We later cut these blocks into various shapes to facilitate sanding the inside and outside curves after the border painting was complete.) We also made blocks with one side beveled to a knife edge to facilitate sanding right up to the test-case rope clutch. We applied the adhesive sandpaper to the bottoms of these blocks and carefully trimmed off the excess. This worked well. We were able to sand right up to any piece of hardware without scratching or otherwise damaging the surface.

Ultimately, deciding between removing the hardware or tediously sanding right up to the hardware seemed to be a toss-up. But since the sanding system worked so well, we left most of the hardware in place and removed only the items we planned to replace.

We used 80-grit sandpaper for the initial sanding. In most cases, sanding about 2 inches from each hardware item allowed enough space for feathering to avoid ridges that might show through the non-skid.

### Prep for painting

When the sanding was complete, we washed down the deck with BoatLife Fiberglass Powder Cleaner, allowed it to dry, and started accurately outlining in pencil everything that needed to be painted. We didn't want to repaint all the existing gelcoat on deck, so we focused on locating the areas where it would be easiest to camouflage where the paint ends and the gelcoat begins. This usually (although not always) occurred where there was a 90-degree turn in the deck mold. In some cases, we painted more gelcoat areas than were strictly necessary to achieve a more uniform appearance.

Once we had decided which areas were to be painted, we repaired some of the more serious gelcoat cracks that might otherwise have shown through the paint or non-skid. In some cases, we made fiberglass pads for pieces of hardware (we always thought the genoa sheet cleats were a little too low for the winch so we fabricated and installed 1-inch risers.) We also fabricated  $\frac{3}{8}$ -inch risers for the bases of the Bimini and made angled spacers out of gray PVC that was a fairly close match in color to some of the anodized deck hardware.

Before painting, we once again masked off all the hardware. We primed all the deck areas that had been repaired with Pettit Protect High Build Epoxy Primer and painted all the borders with our custom-mixed Pettit Easyepoxy color. We applied four to six coats of paint, sanding between coats with 220-grit paper, sometimes wet-sanding. In some areas, four coats of paint were sufficient; in others, it took five or six coats to build up enough paint thickness to achieve a surface smooth enough to be buffed. After applying



the final coat, we wet-sanded twice, first with 320-grit, then with 600-grit sandpaper. Finally, we buffed the painted surfaces with two grades of polishing compound. The end result was a surface finish on the borders that looked remarkably like gelcoat.

### Prep for non-skid

Next, we laid out all the areas that were going to be our finished borders, taped everything off with painter's tape, and sanded the painted areas where the paint extended beyond our intended borders. This was tedious work; sometimes we were sanding to a pencil line and sometimes we were masking first, then using the masking tape as a guide for our sanding blocks. Where there were long straight lines, we pressed a flat, thin board to the deck as a guide for the sanding block. This produced a very clean, crisp edge. All the curves had to be meticulously sanded by hand with the custom sanding blocks. We had to change the sandpaper frequently to maintain very sharp sanding edges on the blocks.

Once the areas requiring sanding were ready, we masked the non-skid areas. The most efficient way to mask off these radiuses was to apply strips of tape to a piece of glass, place the template on the tape, and cut out the curves with an Exacto knife. We then peeled the tape from the glass, applied it to the curves in small quadrants or sections, and finished off by connecting these curves in the conventional manner with straight tape. We worked together; Mary cut the shapes in the cockpit and handed them to me while I worked on deck, masking the areas. We referred to this step as "connecting the dots."

### The main event

We were finally ready to roll on the KiwiGrip. Because of the unusually warm and humid weather, I tried to schedule this phase on overcast days. I also hung tarps over the deck areas where I would be working to shade them from the sun. At this point I was faced with another challenge: Mary was recovering from surgery, so I would be working alone.

Although it is certainly possible for one person to tackle the job, the process is much easier when you have an assistant. It's very important to remove the tape before the KiwiGrip has time to set up. When Mary and I renewed the cockpit non-skid the previous year, she followed me, peeling off the tape as I finished each section, which allowed me to go on to the next section without interruption. Now, not only was I working alone, but I also had to work faster because of the warmer weather.

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**The painted border extends up the vertical side of the toerail where the step between gelcoat and paint is easily hidden at the top inside corner, top. Differences between original gelcoat and painted areas are almost indistinguishable, center. When the masking tape is left on a little too long, it tends to pull up the KiwiGrip, bottom. It's best to remove the tape while the coating is still wet.**





Initially, I attempted to roll out three of the smaller areas at once before peeling the tape. Unfortunately, the KiwiGrip had already started to set up in two of the sections so some of the non-skid came off with the tape, marring the otherwise perfect edges. I waited until the KiwiGrip was completely dry then sanded smooth the areas that had peeled, re-taped the sections and re-applied the KiwiGrip.

After this do-over I resisted the temptation to roll out multiple sections and worked section-by-section instead. I also discovered the hard way that KiwiGrip does not come out of the rollers easily, even when only partially dry. When working alone in higher temperatures and humidity, once a section has been rolled it's best to toss your brushes and rollers into a pail of water to remove the excess paint, then dry the applicators and start again fresh with the next section.

Once I'd completed the smaller sections, I had to work out how to apply the KiwiGrip uniformly on some of the larger areas. In the prevailing weather conditions, I found it necessary to spread the KiwiGrip, roll it out to my satisfaction, and peel off the tape within 10 minutes, before the KiwiGrip began to dry.

On the sidedecks, I broke up the large areas with 1-inch borders, creating smaller areas where I would be able to roll out the paint and peel off the tape fairly quickly. The cabin top presented a large area with no convenient place to create additional borders or divisions. There, I had to apply the KiwiGrip in four smaller sections and blend them together. I did most of the blending in the area just forward and outboard of the cabinhouse grabrails where the non-skid area narrows to 3 inches.

### Spatter zone

When you're applying KiwiGrip, anything within several inches of what you're rolling will get spattered, and KiwiGrip sticks to surfaces like crazy. In a couple of places, I got minor spatter on the rope clutches. I had to scrape it off with a wooden stick or plastic scraper, after which I wet-sanded the rope clutches and polished them to restore the surface.

**Indecision's deck looks like new. A closer look reveals the detail Stephen and Mary put into the project.**

The best way to minimize this problem if you're working alone is to mask off everything within several inches of the application area. Alternatively, you could enlist a helper to follow behind you and wipe adjacent surfaces with a damp sponge once the tape has been removed.

I discovered that applying minor touch-ups to the painted borders we had created was fairly straightforward once the non-skid had completely set up. The KiwiGrip rolls on thickly enough that you can use the thickness of the non-skid paint film as a guide for sanding, and hitting the edges of the KiwiGrip when buffing out the subsequent repairs does not damage the KiwiGrip surface.


### A satisfying result

The entire deck job took approximately 120 hours, or three average workweeks. I estimate that anyone reading this article carefully and learning from my mistakes could shave 10 to 20 hours off that time.

We are very pleased with the overall look of the deck and cockpit, and now that we have had a chance to use the boat with the non-skid for two seasons, we feel qualified to offer preliminary comments on the product.

Most important, we're very satisfied with its non-skid properties. We both feel much more secure when working on deck. Even at extreme angles of heel, the new non-skid provides plenty of traction, wet or dry.

The KiwiGrip requires minimal care. It's extremely stain-resistant and maintenance consists of the occasional scrubbing with a stiff brush to remove dirt and mud. The company's excellent customer service continued long after our initial purchase when their U.S. rep advised us on how to remove a particularly stubborn stain in the cockpit.

Finally, our new non-skid is aesthetically pleasing; we've received many compliments on the appearance of our deck and cockpit. 

*Stephen Perry is a marine surveyor and consultant who enjoys restoring good old boats in his spare time. Steve and his wife, Mary Broderick, have been sailing coastal New England waters together for more than 20 years on their Pearson 28, Indecision, and hold USCG Masters licenses. They are currently restoring a Nicholson 35 and planning an extended cruise.*

### Resources

**See Pachena LLC for KiwiGrip distributors**

[www.pachena.com](http://www.pachena.com)

**BoatLife cleaning products**

[www.boatlife.com](http://www.boatlife.com)

**Pettit paints and epoxies**

[www.pettitpaint.com](http://www.pettitpaint.com)





A combination of finishes can look attractive, whether it's varnish and paint of different colors, at left, or a mix of painted surfaces with bright and bare teak, below.

# To varnish or . . . not

**S**ome boats have large amounts of varnished trim while others have little or no brightwork at all. Most good old boats fall somewhere in between; mine certainly does. Handrails, coamings, companionway slides, and cockpit grates require frequent refinishing, but I leave other areas of teak to nature's care.

Every sailor has an opinion about the type of finish to use on teak — teak oil, polyurethane- and Tung-based varnishes, Cetol, and so forth. Some like to slather on pine tar mixed with linseed oil and Japan Drier (a drying agent) in a variety of recipes that trade a brighter finish for ease of application, excellent protection, and a shippy aroma. Others just let teak naturally weather to a soft gray finish for which maintenance amounts to scrubbing down fore and aft with a stiff brush and seawater. I know someone who treats her beautiful teak to a scrubbing with Joy each spring.

Whether you choose to finish your wood bright or let it naturally weather doesn't really matter. It's a personal choice — the teak doesn't care. Pick a treatment that fits with your schedule and finances, that you think looks good, and that rewards you with the satisfaction of a job well done.

### Mix and match

You don't have to choose whether to varnish or not to varnish. Consider combining a small amount of brightwork with stretches of teak left to weather, and possibly some painted surfaces.



*Not all trim  
needs to be bright*

by Richard Smith

As well as being practical, a combination of finishes can be good looking, and you can tailor the mix to your time and budget.

A stroll down the docks of a large marina reveals many good examples of this sort of blend of disparate but well-chosen finishes. Commercial boats tend to use more durable paint surfaces, but a gillnetter, bow picker, or tug will often show a bright-finished sliding door or hatch. A bare teak deck or coaming often goes well with varnished rails or companionway slides.

Over the years, I've begun eliminating much of the brightwork on my boat, varnishing only the parts that

are easily done, such as the top of the propane-tank box, companionway slides, floorboards, and anything I can get off and take home. I painted the business end of my anchor sprit white, partly to better protect the end grain, partly because it's a traditional way of treating the ends of spars, and partly because it looks good. The difficult bits like handrails, toerails, and eyebrows, I scrub annually but otherwise leave to weather.

### Essential maintenance

Teak does get dirty in time and can attract mildew. I use 3M abrasive foam pads on mine and have had good luck with a power sprayer on nasty bits. I use minimum pressure and don't get too close; excessive force can wreak havoc on a boat.

If your varnish needs a "makeover," you'll have to remove the old blistered and peeling bits first. There are several ways to do this, including chemical stripping, hand and power sanding, heat guns, and so forth . . . with advantages and disadvantages to each method. I prefer scraping down to the bare wood.

### The scraper

Several types of scrapers are available from your local hardware store. One of the simplest is a cabinet or card scraper, a postcard-sized rectangular piece of steel,  $2\frac{1}{2} \times 5 \times \frac{1}{16}$ -inch thick. These scrapers are fine for light work on flat surfaces. I use one on the teak battens that span my plastic hatches. I can use all four edges of the scraper, and the long edge will span two battens at a time and reduce the risk of nicking the plastic.

If you try a card scraper, apply firm pressure with the fingers and either pull or push, bending and holding the blade at a slight angle to the work. Experiment to find the most efficient angle and direction of motion.

To scrape handrails, toerails, and cockpit grates, I use a hook scraper, sometimes known as a Skarsten or Red Devil scraper. Scrapers of this type use a removable blade — straight, concave, convex, serrated, or double-ended — held in a wooden or metal handle.

Hold a scraper of this type with both hands and pull the tool toward you. As with all scraping, hold



Weathered or bright, with a little care, teak will last for years, as on this 84-year-old San Francisco Bird, above. Bare teak rubbing strakes, below, look shippy, but peeling varnish, below right, suggests neglect.





the tool or blade firmly while applying sufficient pressure to cut through the old finish and leave the wood bare. Use a serrated blade to break up layers of old paint or varnish prior to producing a smoother finish with a standard blade. Sanding is often unnecessary. When the scraper starts to produce dust rather than shavings, it's time to sharpen it.

## Sharpening

A sharp scraper will leave a cleaner finish than a power sander, which can leave swirls or gouges and can also clog the grain with dust. Hardwoods, such as teak, benefit particularly from scraping. And so will you, as you'll breathe in less sawdust.

The finer points of sharpening these tools can be found on the Internet by searching with the terms "cabinet or Skarsten scraper sharpening." Here's how I sharpen my scrapers.

Put the *cabinet scraper* in a vise with about ¼ inch of edge showing. Using a good sharp metal file, grind the edge flat at right angles to the sheet of steel. Then change the angle of the file slightly downward and give it a few swipes to create a sort of hook on the edge. This will raise a burr. This burr is what does the work. Professionals use a special burring tool for this operation but my method seems to work well enough.

Put the *Skarsten handle* in a vise, filing at the original angle before raising a burr with a few final downward strokes to the main edge. It takes a little practice, but keeping a sharp cutting edge is essential to efficient scraping.

Once while cruising, my scraper went dull, so I ended up using pieces of broken picture-frame glass to finish scraping my teak handrails. Glass shards of different shapes and sizes don't require sharpening, but it's a good idea to wear gloves when using them as scrapers!

## Balance toil and leisure

Take a good look at working boats and power cruisers as well as fine yachts and other good old boats. Think carefully and realistically about the time you're prepared to spend and the work involved. If you're going to do the work while the boat is hauled out, remember there's a lot of dust blowing around the yard. On the other hand, there's no better place to lay on a few coats of varnish than while at anchor ... a fine time to just sit there and watch it dry. ⚓

*Richard Smith, a contributing editor with Good Old Boat, is an architect. He specializes in designing and building very small houses and has built, restored, and maintained a wide variety of boats. These days, he and his wife, Beth, sail their Ericson Cruising 31, Kuma, on the reaches of Puget Sound.*

**A cabinet scraper is well suited to flat surfaces like hatch battens, top. The Skarsten-type hook scraper works well on handrails and similar rounded surfaces, center, and keeping it sharp is essential if it's to perform efficiently, bottom.**





# A cruise feeds the soul

*But life ashore afterward is stifling*

by Kevin Walters

Remote anchorages provide solitude that is hard to find in daily life.

**T**he docklines are once again tied and my feet plod once more on solid ground. My body is back in port, but I don't know if my sailor's soul will ever make it back to the dock.

Before we left, I did my research. I read all I could and talked to everyone who would share their experiences about the pros and cons of taking an extended cruise on a small sailboat. Now that we've returned, I realize most weren't honest about the most difficult part of cruising: coming home. As my family (wife and two young daughters, ages 5 and 8) and I returned to our home port and stepped ashore, I realized that — after more than 1,000 nautical miles and nearly 70 days spent living and cruising aboard our 28-foot sailboat — I am closer to drowning on shore than I ever was while at sea. On land it's not water, but rather the pace and particulars of being a landlubber, that's stealing the breath of life.

Last summer I lived a cruising fantasy. I snatched a dream from my sleep and made it reality. I now have something to write about, something to recall fondly, and something to build upon. How can I be drowning?

Cruising gave me a clear goal; I knew where I was headed and how to get there. I have goals when I'm on land, but I don't always know how to achieve them. I also have skills on land, but they pale in comparison to my ability to move watercraft from one place to the next. I'm not a great breadwinner, perhaps, but I'm the best cruiser, navigator, sailor, and captain I can be.

As we plied the waters of the Great Lakes and headed to the isolation of the islands in Lake Huron's North Channel, I was alive with freedom. "Sail far and live free!" became our slogan. I was on fire with ambition. I was full of the life a cruising sailor longs for in the deep of winter. It's not easy to describe how 28 feet of fiberglass suddenly contained all I ever hoped for; my family, my charts, my gear, and my passions were all on board.

Little and Big Point Sable flashed by. Lonely freighters broke up the horizon. Our voices echoed in the crescent-shaped bay of South Manitou Island. The passage to Beaver Island was cold and wet. Grey's Reef amazed us with turquoise water, massive boulders, and abandoned mid-lake lighthouses. The Mackinac





Bridge soared overhead, and the island gave us sights to see as we biked around her shoreline. We found peace at sunset in Les Cheneaux Islands. Monarch caterpillars became our pets on Harbor Island. A storm blew through in Pilot Cove. We provisioned in Gore Bay.

The anchor held tight during a stormy night on South Benjamin Island. We tied stern-to-shore on Heywood Island. Fish and chips filled our tummies from the old bus in Killarney. We climbed high in Covered Portage Cove. We watched a bald eagle soar in Baie Fine. We welcomed July in Little Current. Sturgeon Cove's entrance challenged our piloting skills. We shared a campfire and new-found friendship on Louisa Island . . . blueberries galore on Croker Island . . . more friends, campfires, and cozy anchorages in the Benjamin Islands. Freshly caught walleye fillet encrusted with Frosted Flakes cereal was on our dinner menu in Beardrop Harbor. We enjoyed the same beautiful views as did the megayachts in Harbor Springs. Six-foot waves helped us surf home from Pentwater, Michigan. I pinched myself each morning when I woke, making sure I wasn't stuck in a January dream.

After years of daydreaming about an extended cruise, I fooled myself into believing I'd feel fulfilled when I returned to the dock. I thought the itch would have been scratched and the hunger inside would have been fed. I was wrong. I am now full of memories but somehow empty. It took months

of planning and preparation for a small old boat to carry a family of four over a thousand miles of Great Lakes water in the period of about three months. My life on land was focused during months of pre-cruise preparation. My life at sea for three months was intense and full of passion, challenges, beauty, and closeness to my family. I won't forget the quiet reflection during my solo-sailing days at the beginning of the journey, or the sight of my daughters sleeping snugly in their berths below as my wife and I battled through waves and rain in the early hours of morning, or our first night anchored at a deserted island.

I was completely fulfilled while cruising in the wilderness of the North Channel with few amenities, yet I find life can be lacking back here on land. The great irony is that on land I'm surrounded by high-definition televisions, cell phones, high-speed Internet, cars, DVD players inside of cars, restaurants, shopping malls, and every other "luxury" of the 21st century ashore in America. If I learned anything from cruising, it's that material things cannot fill the soul but memories and experiences can make it overflow.

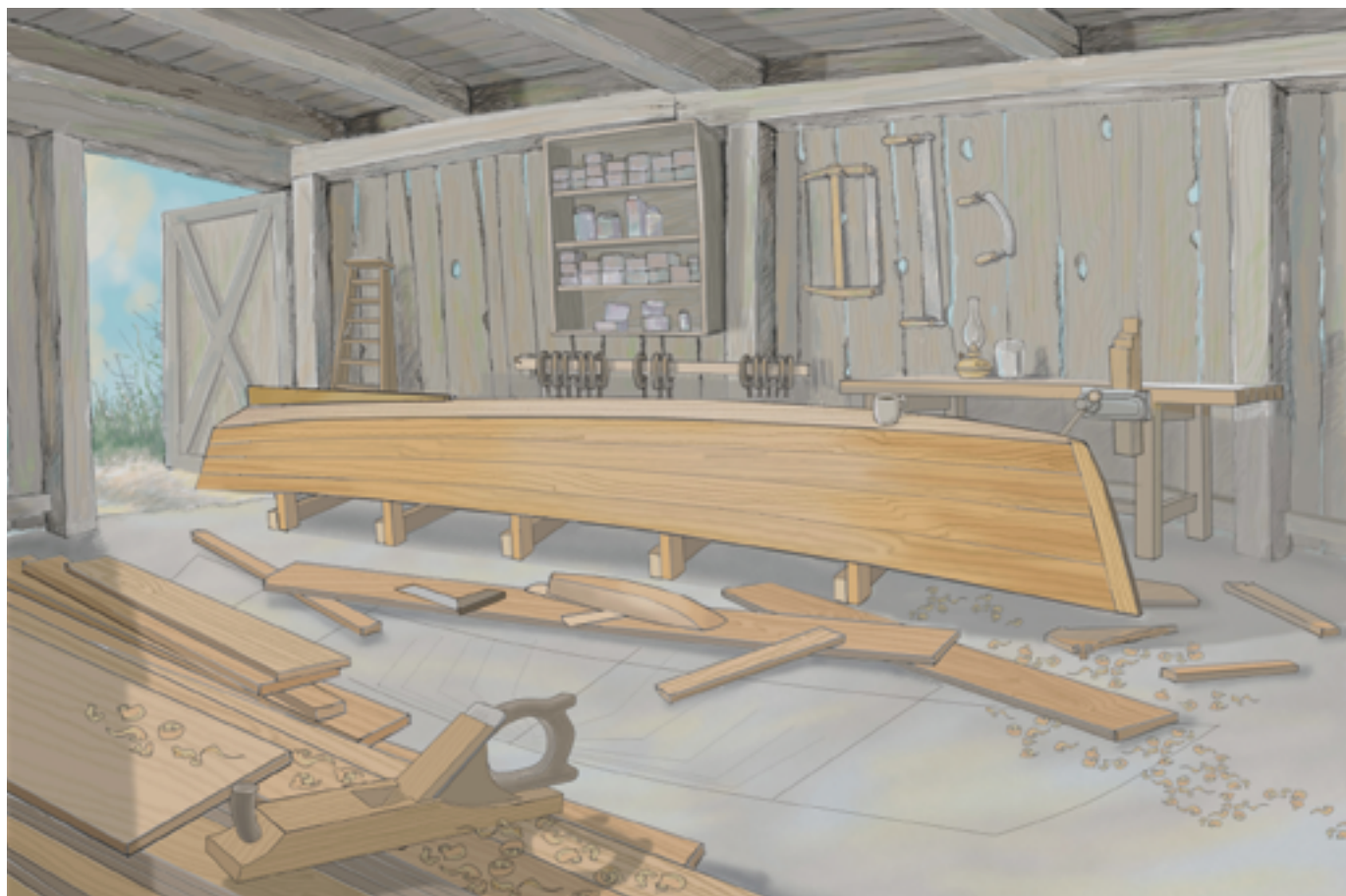
My wife wonders how I can be in such a funk after having lived another of my dreams. I wonder how I let prudence guide me back to our home port when reckless abandon and my sense of adventure could easily have had the bow headed for the Erie Canal and ultimately the Intracoastal Waterway. From there, the whole world is just over the horizon. As I sit at home writing, planning next year's sailing adventure is what will make the weather a bit warmer and the winter sky brighter until that spring day when our bow once again points away from our life here on land. *△*

*Kevin and Erin Walters, along with their daughters Hannah and Isabel, spend summers cruising the Great Lakes aboard their 1977 Irwin 28, Island Bound, from their home port in Grand Haven, Michigan. They first began cruising and sailing in 2007 after restoring a Helms 25. Future cruising plans include circling Lake Michigan and transiting the Erie Canal bound for warmer, saltier waters. Read about their sailing adventures at <[www.sailislandbound.blogspot.com](http://www.sailislandbound.blogspot.com)>.*



**Hannah and Isabel appear to be aglow, from the rouge light of the setting sun and in their very beings, above. Nothing awakens the primitive spirit like a cooking fire on an island, at right.**

# The enduring adaptable sharpie



ILLUSTRATIONS BY FRITZ SEEGER

## *A versatile workboat expanded its range*

by Henry Cordova

**O**f all man's artifacts, the one most like a living thing is a sailboat. This is especially so for the traditional working boat built by workmen's hands with simple tools from the earth's natural materials. The boat responds directly to the forces of nature not only through the skill of its crew but also through the accumulated experience of generations of boatbuilders who contributed to its form. All over the world, boats can be found that are perfectly suited to their local waters, their intended uses, and

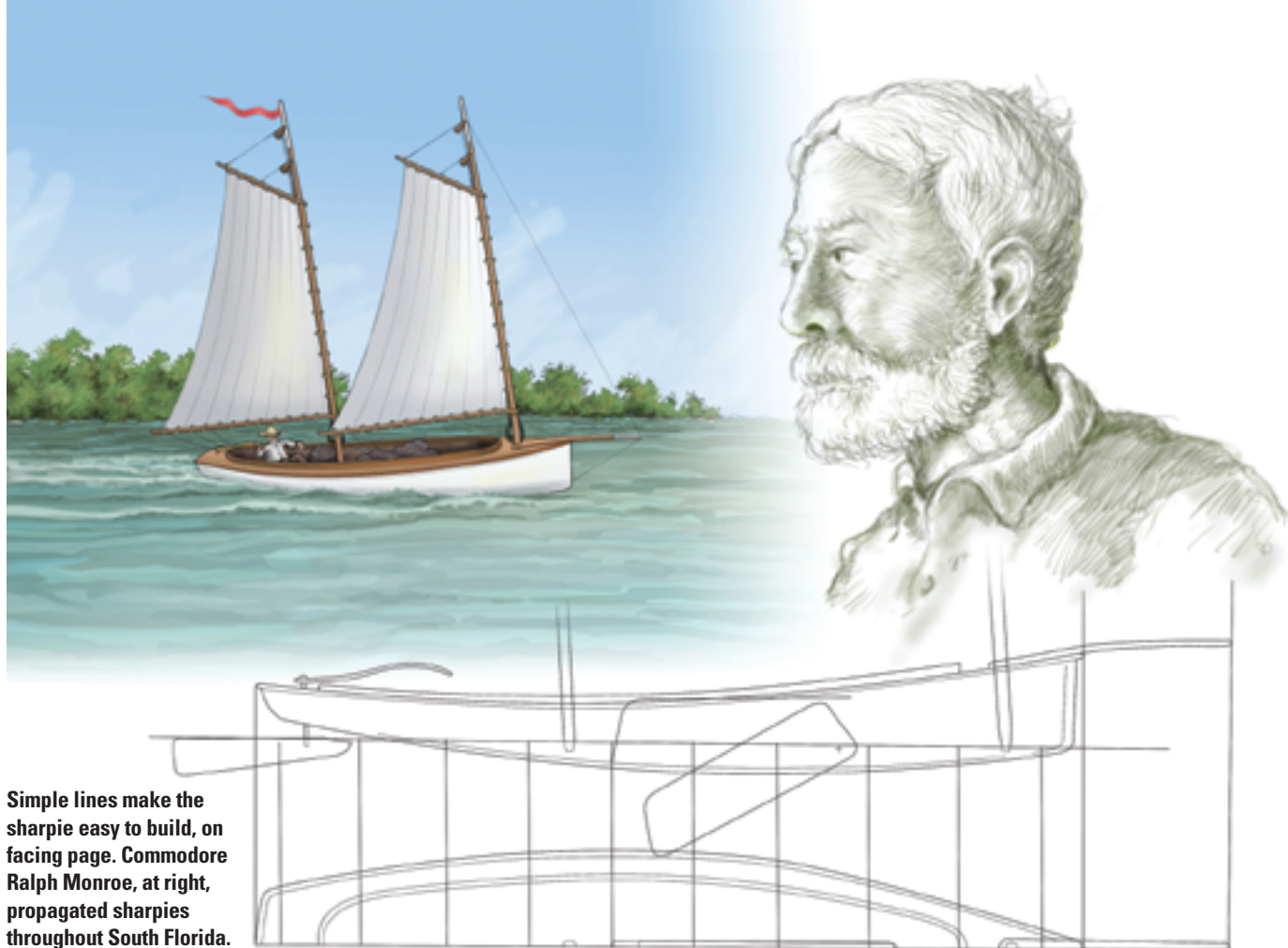
the materials and skills of the men and communities that depend on them for their livelihoods.

Boats endure the same ruthless selection that living organisms suffer. Those forms that do not work do not survive, and those that do work are changed, perfected, and constantly improved. Successful designs are copied and spread and those with merit endure or are modified as needed. As in natural selection, it's mostly a process of trial and error. Many boats are proven inadequate or

are lost; both the sea and commercial competition are unforgiving.

Sailors and craftsmen are clever; they learn from their mistakes and their traditions preserve what works and discard what doesn't. It is not just the sea that forms these vessels, but also their crews' business, their trade, and the fisheries and markets they serve. A regional boat type may be exquisitely adapted but it is not necessarily an inbred overspecialized organism. As in the organic world, sometimes boats that evolved in one environment can be unexpectedly





Simple lines make the sharpie easy to build, on facing page. Commodore Ralph Monroe, at right, propagated sharpies throughout South Florida.

successful in others or they can be easily adapted to new conditions. Every vessel is a compromise, since every virtue is paid for by some shortcoming.

### An American original

America has a proud and incredibly diverse maritime tradition for such a young country. During colonial times, European boat designs, Native American craft, and peculiar local requirements gave rise to a variety of watercraft and their successes were propagated along the coasts and up the rivers. One of the uniquely American craft to arise in the new nation was the sharpie. Its origins are not clear but may be traceable to the native log sailing canoe. Regardless of its origin, by the middle of the 19th century the sharpie was already a recognized type, especially in the oyster fishery around New Haven, Connecticut.

The prototypical New Haven sharpie was a shallow-draft, flat-bottomed, hard-chine (where the sides meet the bottom) vessel with decks low to the water. Although of limited interior cargo volume, it could carry a great deal of weight for its size. It was easy to build and, when handled by an expert,

surprisingly seaworthy. These boats were usually rigged with two masts and triangular sails, and although meant primarily for shallow water, had many qualities that made them suitable with little or no modification for a variety of other uses. Sharpies were fast, easily beached, could be rowed as well as sailed, and while certainly not ocean-crossing cargo vessels, they were surprisingly safe offshore in a blow.

Most important, they were easy and cheap to build with basic skills and tools. The sharpie was simplicity itself. Two long tapered boards were joined at the bow and kept apart at the stern by a flat transom. A set of transverse boards along the bottom kept the sides apart and the water out. A few crosswise thwarts provided seats for the crew, places to mount the masts, and stiffening for a long hull with a sharp bow (hence the name). The design worked well for boats smaller than 50 feet, provided certain mathematical proportions were observed, and soon more elaborate sharpies were appearing with more complex rigs, superstructures, cargo carrying capacity, and watertight decking and cabins. But the basic concept for a light, nimble, strong sailer was retained,

along with ease of construction and, most important, the ability to float in a "heavy dew." Regardless of size, if a sharpie ran aground, its crew could always get out and push.

### The type catches on

Before long, sharpies were popping up all along the Eastern Seaboard and on the Great Lakes. The design caught on across the Atlantic, where it was embraced by yachtsmen in Great Britain and France. The French Navy even experimented with arming a large one as a revenue cutter for colonial service.

Imitation is the sincerest form of flattery; a safe, useful design is not "intellectual property" to be hoarded and patented and marketed for profit. It belongs to all who need it. The class reached its highest development and its finest hour late in the 19th century after steam propulsion was already common on larger ships and the Age of Sail was rapidly coming to an end.

In 1881, New York engineer and entrepreneur, marine architect, seaman, conservationist, and Florida pioneer, Commodore Ralph M. Munroe, introduced the sharpie to Key West. His boat, the 30-foot *Skipperee*, took the local

sailors by storm, as its performance was far superior to that of other craft in the area. The vessel proved to be perfect for Florida waters and the Commodore quickly designed and built others that soon became useful in knitting together the scattered coastal settlements of the state in those pre-railroad days.

Commodore Munroe was a truly remarkable man and justly remembered to this day for his many services to Florida, but his talents as a mariner and naval architect alone would have assured him a place in the history books. He built or drew the lines for *Presto*, *Egret*, *Micco*, *Utilis*, *Wabun*, *Nethla*, and more than a dozen other large sharpies that firmly established this sailing class in Florida waters.

His big sharpie designs exploited the virtues of this class but were customized for specific missions: offshore work, mail packet, fishing, yachting, running the treacherous inlets, or navigating shoal lagoons and coral coasts. Even the government caught the fever, and

brought in two large sharpies as oceanographic survey vessels. Other designs spread throughout Florida in applications ranging from singlehanded fishing to bay cargo lighters to coastal trading to smuggling. Some ventured into the Caribbean and the Bahamas. The design could easily be adapted to a particular use, but its general characteristics allowed it to serve in other roles in a pinch. The Commodore designed subtle variations in the basic sharpie hull depending on his intended use for each vessel. It was the optimum blending of specialization and adaptability, the marriage of traditional wisdom and common sense with modern design science.

### Ideal sharpie habitat

The key requirements for Florida were shallow water and surf performance, simplicity of construction and rig, ease of operation and use, and the ability to be easily rowed or poled in the mangroves. The smaller sharpies had

unstayed rigs, making it easier to drop the masts on deck when navigating creeks and bayous with overhanging vegetation or to snug the boats down during the region's frequent thunderstorms. The larger ones could venture safely into the blue waters of the Gulf Stream. The type was not really a rough-water craft but, with an experienced crew and in spite of its size and shallow draft, it could often acquit itself quite well in a squall or a "norther."

The Florida coastline is primarily vast stretches of sand. This means easy beaching most of the time for a sharpie's flat bottom but a danger to keelboats. Barrier islands protect the coasts, but the sand bars and passes to the shallow lagoons behind these natural breakwaters are treacherous in a heavy sea. A sharpie could surf in and shelter while a heavier hull would have to stand offshore and fight to the death. Many of the settlements, such as Biscayne Bay, Fort Myers, Charlotte Harbor, Tampa, Cedar Key, and the Panhandle ports,

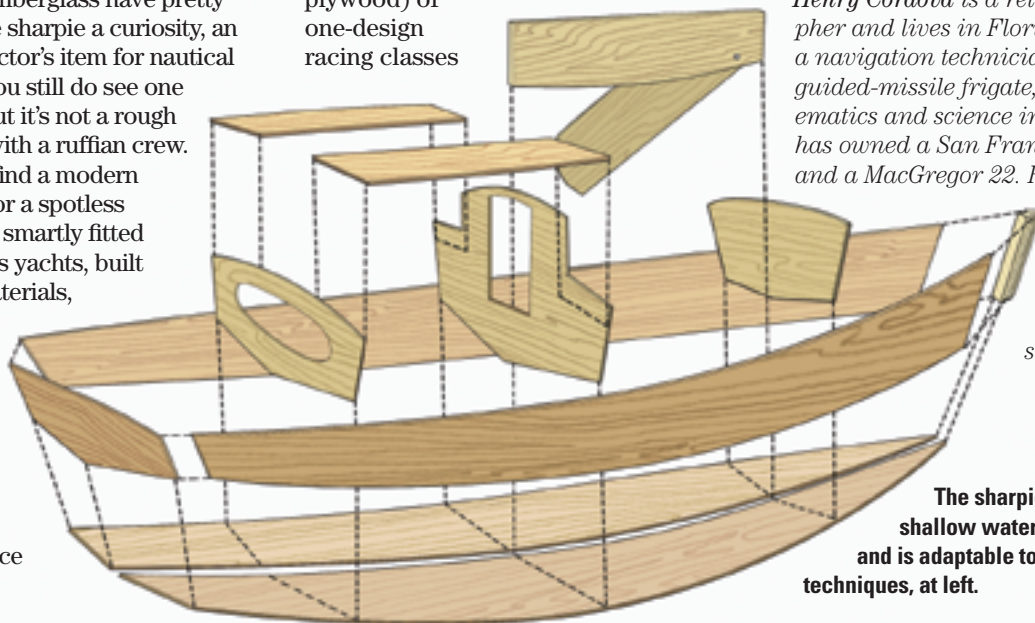




with their wide river mouths and tidal estuaries, and their mangrove labyrinths defended by keys, flats, and bars, were perfectly suited for these boats.

Today, the coast has been tamed and the engine and fiberglass have pretty much made the sharpie a curiosity, an antique, a collector's item for nautical antiquarians. You still do see one occasionally, but it's not a rough working boat with a ruffian crew. Instead, you'll find a modern plastic replica or a spotless museum piece, smartly fitted out as luxurious yachts, built of the finest materials, and flawlessly maintained. These are not the same working boats that fished our waters, carried our mail, and took our produce to market.

But the spirit of the sharpie survives, the familiar lines can be seen in the gasoline-powered mullet skiffs that still ply Tampa Bay and in the flat bottoms and vee hulls (now in modern plywood) of one-design racing classes



like the Optimist pram and the Windmill.

Commodore Ralph Munroe would be proud. *A*

*Henry Cordova is a retired geographer and lives in Florida. He was a navigation technician aboard a guided-missile frigate, studied mathematics and science in college, and has owned a San Francisco Pelican and a MacGregor 22. Henry enjoys*

*writing, astronomy, celestial navigation, and collecting star atlases.*

**The sharpie form is ideal for shallow waters, on facing page, and is adaptable to many building techniques, at left.**

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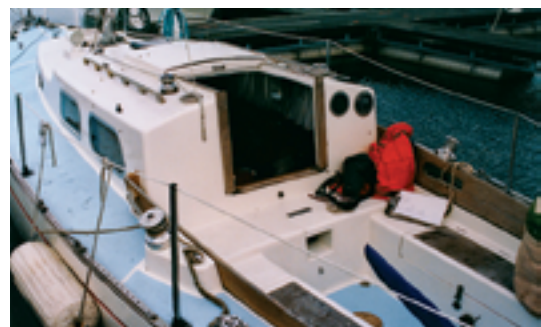
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# Slowing down at 70



After nearly a decade of step-by-step restoration, *Scholarship II* is in shipshape condition, at left, a far cry from the sorry state she was in when Dave acquired her, above.

## An Alberg 30 takes a racing sailor into his cruising years

by Jim Shroege

**W**hen Dave Terrell began the refit of *Scholarship II*, his 1970 Alberg 30, his plan was to create a cruising sailboat that he could use well into his eighth decade.

Dave has been sailing for more than 40 years and during that time has owned eight different sailboats. Prior to the Alberg 30, he owned a Cal 27 T2 called *Scholarship*. He is a retired college professor and avid sailor and does most of his sailing singlehanded. Dave had spent some time as a club racer, but he slowly came to the conclusion that cruising had much more to offer than sailing around buoys every weekend. That led him to search for a boat that would take him to cruising areas and anchorages that he only dreamed about as a racer.

Dave's Alberg story began in 2002 when he found an Alberg 30 named *Talisman* in Cleveland, Ohio. The asking price was \$12,000, but Dave was able to negotiate that down to \$8,500 because the boat required some serious work (and the owner was in the process of a divorce and highly motivated to sell). He had his "new" Alberg 30 trucked back to Michigan, where *Talisman*'s rebirth as *Scholarship II* began.

Right up front, Dave had to address some serious issues. The deck was painted a robin's-egg blue and had black mold-spot accents, the head and holding tank had been removed, the boat had broken loose at the dock and the port side had been badly damaged, the sail track was loose (preventing the

mainsail from being hoisted), and the sail inventory looked as though it might have at one time belonged to a fellow named Christopher Columbus. In spite of all these challenges, Dave saw real potential in the boat.

In line with the "go easy" cruising concept he adopted after giving up his "go fast" racing ways, Dave has made many changes to *Scholarship II* over the years. In fact, each year that he has owned her, he has made significant modifications.

### Setting up to sail solo

Before beginning any work, Dave outlined what he wanted to achieve with the renovation. While his primary objectives were ease of operation and safe singlehanded, he also wanted



The cockpit grating is a classy touch, at right, and the Anderson jibsheet winches really mean business. Most of Dave's on-deck improvements were aimed at making the boat easy to singlehand.

*Scholarship II* to be aesthetically pleasing to all who saw her.

To enhance safety when single-handing, one of the first projects Dave tackled was to replace the lifelines and run new jacklines along the deck.

In 2003, he added a Profurl genoa-reefing system and rewired the entire boat. In 2004, *Scholarship II* received a new Garhauer mainsheet traveler and genoa-track cars.

After researching the best sail combination for the Alberg 30, Dave learned that, for cruising boats, a larger mainsail and a smaller headsail are a good combination, so in 2005 he made a major revamp of the sail inventory: a new Quantum full-battened mainsail and a new Quantum 100 percent genoa. This configuration made the boat more comfortable to sail and yet drove her fast enough for him to enjoy cruising in her. Other safety and ease-of-handling improvements led to the installation of new running rigging, all of which is led aft to the cockpit. This fit into Dave's plan to do lot of singlehanded sailing once *Scholarship II* was ready to go.

Dave discovered that the fuel tank was rusted through, which could have led to explosive bilge problems given that the fuel is gasoline, so that meant fitting a new tank. Finally, hoping to glean a few more years of service from the old "tin wind," he fitted a new carburetor and fuel pump to the ancient Atomic 4 engine.



The renovation of *Scholarship II* took another big step forward in 2006 with the installation of a Tides Marine Strong Sail Track and Slide System to improve hoisting the mainsail. Dave also added three new Anderson winches, a #28 for the mainsheet and two #40s to handle the genoa sheets.

The same year, he installed a new water pump on the Atomic 4. However, this proved to be a bit more than the old engine could take. The new, more powerful pump actually blew out the engine's rusty water jacket. This turned out to be a blessing in disguise. When Dave went shopping for a new engine to replace the relic he had been nursing for the past four years, he found another

A4 that was 25 years old but had seen only 500 hours of use. The engines were swapped out and the "new" Atomic 4 is still running smoothly today.

In 2007, Dave made some exterior changes. He installed a new anchor windlass, which made hauling the new CQR anchor out of the mud much easier for a singlehander. He also fitted eight new opening ports — four 8 x 22-inch New Found Metals ports in the main saloon and four smaller ports from White Water Marine Hardware in the head and V-berth area. All the ports are solid bronze and give *Scholarship II* a very special traditional look. That only made it right that the saloon and V-berth should get new



Among the major additions Dave made to facilitate boat handling are the anchor windlass, at left, and the rubrail, at right. The ports in the cabin are also new and at different times, Dave had *Scholarship II*'s hull and deck painted.



cushions to spruce up the appearance belowdecks. Finally in 2007, Dave installed a new 12-volt refrigerator in the galley.

### Major cosmetics

In 2008 and 2009, Dave continued his program with more exterior improvements. In 2008, he had *Scholarship II*'s topsides professionally painted and in 2009, her deck, trunk cabin, and cockpit received the same treatment at his local boatyard. In addition, he installed a full-length genoa track, again to facilitate handling the boat when singlehanded.

One of the most noticeable exterior improvements was the cockpit grating, which Dave had custom made. He had it shipped without the cutout for the rudder head and measured and cut out the opening himself. The result is a truly beautiful cockpit arrangement.



Before Dave renewed the upholstery, *Scholarship II* was cozy enough but looked a little tired, at left and right. To increase storage, Dave had cabinets built above the V-berth, below left, and above the saloon settees, below right. The blue-green upholstery also is new.

Interior improvements continued, with new bookshelves and a gauge that shows the level in the holding tank. At the same time, Dave added a new combination dining/desk/chart table. This multipurpose table serves as a dining table and has a leaf that folds up to make a sizable work surface, which also makes it a great chart table. It also has built-in storage for charts, navigation tools, and Dave's computer.

When not in use, the table folds against the main bulkhead, exposing to view a handmade inlaid compass rose that adds a very nice nautical touch to the main cabin. Lowering the table reveals a handsome piece of nautical art mounted on the cabin bulkhead. It's interesting to note that the table was made for Dave by a friend who had owned an Alberg 30 for more than 25 years.

### Ongoing upgrades

In 2010, Dave embarked on more interior renovations, including new storage lockers built into the spaces above the settees in the main cabin and above the V-berth. Although designed to blend in with the existing woodwork, these units almost doubled the amount of available storage space. Surprisingly, this work was performed by a gentleman who is legally blind. Having seen the results, I find it hard to believe that the person



who built them could not drive a car because he could not see well enough to obtain a driver's license. The work is perfect and ingenious.

Another improvement that Dave carried out himself was to completely rebuild the wiring harness on the Atomic 4. He also replaced the old instrument panel with a new system that makes all the engine gauges visible from the helmsman's seat.


The work goes on. Dave's plans for 2011 call for repairing the loose rudder, varnishing the interior bulkheads, repairing the dodger, and in his words, "lots of sailing."

The original design brief for the Alberg 30, which was built by Whitby Boat Works in Ajax, Ontario, was for a boat that would be a competitive racer on Chesapeake Bay. In fact, of the two active Alberg fleets in existence today,





one is in the Chesapeake Bay region (the other is on Lake Ontario, near Toronto). Dave has taken the original design and made it into a comfortable, easy-to-handle cruising sailboat that will serve him well into his eighth and maybe even his ninth decade.

*Scholarship II* is certainly ready to take Dave wherever he wants to go and she is getting better every year. 

*Jim Schroeger has been sailing for 50 years. He began in Jet 14s at the University of Michigan and progressed*

*through a series of small to medium-sized day sailers including a Star. In the early 1970s, he and his wife, Barbara, and their two kids began their summer family cruises on the Great Lakes, which they continue to this day in their current boat, Sundew, a Watkins 27.*




Dave had a table custom made for *Scholarship II*. When not in use, it folds up against the main bulkhead to open up the saloon, at left. It serves as the dining table, at right, and also as the chart table.




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# Is there life after sailing?

*The alternative doesn't bear thinking about ... or does it?*

by Fred Bagley



Our friend Harold has always hated powerboats. Now pushing 70, he's been a sailor his entire life and has distinct opinions about all things that float. When my wife, Jennifer, and I caught up with Harold and his wife, Carol, in a remote anchorage last summer, they invited us over for

cocktails on their beloved mid-1970s ketch. We had just tied off our dinghy and climbed into their cockpit when a powerboat plowed through the anchorage, pushing its wake toward us. "Jeezum, hold on," he warned. Beer cans landed on the cockpit floor and salsa splashed on the cushions. Knowing what was sure to follow, Carol retreated to the cabin for paper towels.

As Harold cleaned up the mess, he muttered, "Look what that Piranha 26 did to the anchorage. Everyone's rocking." His words were swallowed by a thrumming beat from speakers on another passing powerboat. "And the racket from that Shark 28. I wish I could get my hands on him."

The few remaining hairs on the back of his head stood straight up as he pointed with his beer can to the open water beyond the anchorage. "Look at those three Big Boys out there. The two 30s are following that 33 Mark II like trained elephants. Why do they always travel in packs?"

His face was now flushed as he thundered on. "What really bugs me is they get to an anchorage by 10 in the morning and then take up all the good spots. Or they drop their anchors in a row and raft up in bunches. Or they tie off to shore like landing barges at Normandy. When I drag in at six or seven, there's nothing left."

Jennifer gently asked him about the time his anchor dragged as he tried to take a

stern line ashore when his rudder began banging on the rocks. Didn't three powerboaters jump into the water and hoist him off until he could get reorganized?

He consigned that incident to his deleted inbox file and kept on talking. "They do the same thing in marinas. They get there so early they take all the good slips."

I admitted that was true but reminded him about last spring when he waited too long for an evening breeze to get him home and came into his slip after dark. His shifter cable was broken and he needed two guys to fend him off forward and four more to haul on his mooring lines. Weren't they all powerboaters? Carol barely suppressed a giggle down below and I made a mental note to nominate her for sainthood. Harold didn't respond as he absentmindedly picked flecks of peeling varnish from the cockpit coaming.

Just then Channel 16 blared out: "Billy Bob's Big Boat, Billy Bob's Big Boat, this is Jumpin' Jackfish lookin' for ya again." Bad timing. Harold's defibrillator pacemaker kicked in, sitting him upright and briefly slowing him down.

"Oh my Gawd," he sighed, pulling his Tilley hat even further over his eyes. He leaned into the companionway, breaking one of the door hinges in the process. "Carol, do we have any cold beer? Did you hear those guys? They've been yakking on 16 all afternoon. I listened in on 'em and they're sitting in the same bay over there trying to figure out

who has the worms. Or 'I love your new flag.' Or 'When do cocktails start?' The Coast Guard reprimanded 'em twice already."

I asked him about the time his VHF went out last summer and he needed to call a marina about getting it repaired. The skipper on a neighboring trawler not only offered his radio, he let Harold use his satellite phone.

Harold grunted. "Oh yeah, the Wavebuster 34. I had forgotten that. No wait, it was the new 36.5. It was pretty cool using that sat phone. Made my VHF sound like



ILLUSTRATIONS BY TOM PAVNE



a tin can on a string. But look, here's my point. Those powerboat guys don't know jack about radio etiquette. Yesterday I heard one of 'em sign off by saying '10-4.' Have you ever talked to a powerboater? They *shout* all the time. Between their engines and their generators, I don't know how they carry on a normal conversation. I wonder if hearing aid coupons come with their boat registration."

He was on a roll now and his own volume was rising. "Look at that dinghy racing past the point out there, the one with the pirate flag and a new Yokohama 25 on it. He's from that Bombast 38, the one with the TV antenna on its flying bridge. He leaves his flat screen TV on so late he uses it for an anchor light."

I thought about reminding him he had accepted an invitation to watch his beloved Cubbies on a powerboat's TV last month when he started up again. "When we bought this boat we called her *Gentle Wind*. That guy chose *Breaking Wind*. What a..." Carol shot him a glance from down below and he cut himself short.

Another powerboat (Harold said it was a Peerless 39, a 2008 model, you could tell by how they had changed the shape of the windows) worked its way through the anchorage, the skipper going slowly as he steered well clear of Harold's anchor marker. Harold shook his head slowly. "That guy must burn 20 gallons of diesel an hour. I pulled into the fuel dock last week and watched one of those beasts take on 400 gallons. That's five years of diesel for me."

Jennifer tried arguing that marinas couldn't stay afloat on the piddling amount of fuel sailors bought and that, if powerboats weren't buying diesel and taking slips, those marinas would all be broke... and then sailors would be affected too.

Harold paused to consider her logic and for a moment we thought he was done. Nope. "One of those brand-new Rhapsody 40s, you know the one



**“He leaves his flat screen TV on so late he uses it for an anchor light.”**

with the retractable bow thruster? Went by me the other day over in West Channel. Nearly swamped us.”


I hadn't heard about that one, but I recalled the time *Gentle Wind* broke an engine mount and was towed 16 miles back home by a cigarette boat. I asked Harold what made it was. "An Ecstasy 42. I have to admit she moved sweet through those swells. Didn't stink as much as I thought and towed me like I was a dinghy."

The sun was setting and the anchorage had quieted down. Carol offered us each another beer, apologizing that it wasn't cold because they were out of ice again.

Harold took one but it was time for us to head back to our boat. "You know," he said as he popped it open, "I bet that couple over on that Utopian 44 have it pretty good. Big grill on the back, freezer full of steaks, air conditioning, ball game on the flat screen, king-sized bed. I wonder if they're happy?"

Before I could respond, he asked, "By the way, you guys going to the boat show next month?"

I replied I didn't know there was a sailboat show next month.

"There isn't," he said. "I'm going to the powerboat show. There's a new Reverie 46 I want to look at." 

*Fred Bagley and his wife, Jennifer, live in Vermont but sail the upper Great Lakes out of Penetanguishene, Ontario, in southern Georgian Bay. They primarily cruise Georgian Bay, the North Channel, and Lake Superior on their Caliber 38, Catamount.*



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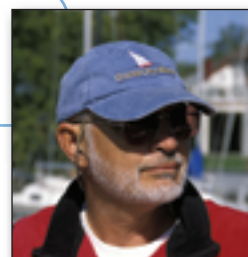


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# Inexpensive burglar alarms

## *Peace of mind for pocket change*

by Clarence Jones

**T**he battery-operated wireless burglar alarms widely available now for doors and windows can provide an easy and inexpensive way to protect the cabin of your sailboat. I think they are a better solution than a lock. A serious thief can do real damage getting into your boat if the cabin is locked. Both serious and spur-of-the-moment thieves will likely move on to another boat if they see a warning sign that your boat has an active alarm.

The simplest alarms have a magnetic switch inside. Closing an alarm-equipped door, window, or hatch positions a magnet close to the switch on the alarm. The magnet keeps the switch open.

Opening the door, window, or hatch moves the magnet away from the switch, which closes and triggers the alarm.

Other types of alarms use a push-button switch that requires contact. When the door or hatch is closed, the button is pushed in and the circuit is open. Examples of these are the buttons that control door-activated lights in cars and refrigerators. When the door opens and the button pops out, it closes the circuit and turns on the light or the alarm.

An alarm that's activated by motion sensors won't work for a boat that's afloat. The constant motion will cause lots of false alarms.

There are some major technical differences to consider between alarm models, as well as the way you install, arm, and disarm them. You'll be happier with the result if you choose an alarm that fits your boat and the way you use it.

### **Magnetic-switch alarms**

Large home-improvement stores sell a variety of magnetic-switch alarms. All come with double-sided self-adhesive tape with which, in a home, you would attach the components permanently to a window or door and to its frame.

A boat is different. Most companionway dropboards are configured so you would have to remove and replace the magnet and alarm components every time you use them. It makes more sense to use sticky-back Velcro instead of the self-adhesive tape.

With the simplest alarms, you could stick the alarm at the bottom edge of the top dropboard in your companionway. Then you could use Velcro to attach the magnet to the top edge of the next dropboard down. The placement of the Velcro on both dropboards makes it easy to place magnet and alarm in the right position for them to work properly. You can even do it in the dark.

You put the alarm and magnet in place, turn it on, and slide the hatch cover closed. If a thief were to open the hatch slide and start to remove the top dropboard, that would trigger the alarm.

It's a good idea to make a sign warning that an alarm is armed. That



In a typical window alarm, a magnetic switch is held open by an external magnet, at left. When the alarm and magnet are attached to adjacent companionway dropboards, above, the alarm will go off when the upper dropboard is removed.



will scare off most thieves. Besides, without it, you might forget and set off the alarm yourself the next time you start to enter the cabin. For my boat, I printed a sign on heavy card stock and weatherproofed it on both sides with wide transparent packaging tape.

### Instant or delayed alarm

In choosing an alarm, think about whether a delay between the time the companionway dropboard is moved and the alarm sounds is a good thing. It's convenient, as it gives you time to disarm it, but a cool, experienced thief might use that time to defeat the alarm.

When they're turned on, the Doberman SE-0101, the GE 45115, and the Intermatic SP-440B (all these alarms are available online or at home-improvement stores) go off immediately if the alarm and magnet move apart. There's no keypad and no code to arm or disarm the alarm. Each has a simple on/off switch.

To arm these, first put your companionway dropboards in place. Then stick the alarm and magnet to the Velcro and reach down with the companionway hatch open and turn the alarm on or off. Then slide the hatch closed.

The GE 45117 gives you a choice about the delay, but there is no quick on/off switch. Setting or disarming the alarm requires punching in a four-digit code of your choice. It has two modes, "Home" and "Away."

"Away" mode gives you 45 seconds to place the two components together after you've used the code to arm it, and 30 seconds to turn it off when you return to the boat. You can move the alarm away from the magnet and use that delay time to input the four-digit code.

"Home" mode has zero delay before it goes off. You use the keypad to arm it with the alarm and magnet placed side by side. If the magnet moves, the alarm sounds immediately. In this mode, to prevent the alarm from sounding, you have to punch in your code with the alarm in place before you remove the companionway dropboard.

The GE 44117 is larger and heavier than the other models with magnet switches. In my tests, its magnet seemed to be stronger, and it doesn't have to be as close to the alarm when it is in operation. The instructions say it can be up to ½ inch away from the alarm case.

### Other combinations

Another model worth considering is the Doberman SE-0114, designed to alert parents in a house with a swimming pool if a child opens a door to the pool area. It uses a contact button rather than a magnet switch, has a three-number keypad, and is powered by two AAA batteries. Its loudness is rated at 100 decibels (db).



Because of its design, the alarm itself doesn't have to be attached to a companionway dropboard. The contact button must be placed so it is depressed when the dropboard is in place.

If you punch in the three-number code, the alarm is disarmed. But then it beeps every 30 seconds to remind you it's not armed. This is to warn parents that a door is open and kids can get to



A button-switch alarm, at left, can be disarmed using the keypad. A Velcro tab in the dropboard channel holds the switch with the button depressed to silence the "disarmed" signal, below. A magnetic-switch alarm with a keypad for entering a disarm code is another option, above.





A magnetic-switch alarm that connects the switch to the alarm unit with a wire, at left and center, allows some flexibility with the installation as the alarm can be mounted out of the way of the entrance. This model is operated by a remote control, at right.

the pool without triggering the alarm. Re-arming is very simple: close the door or hatch to depress the contact button.

If you use this alarm on your boat, you don't want to be nagged every 30 seconds that the companionway alarm is not active. I found a way to keep the button depressed with the companionway open. I put a strip of Velcro in the dropboard channel, which is conveniently just wide enough to hold the sensor in place with the button depressed until it's time to close the hatch and arm the alarm again.

### Batteries

The Doberman SE-0101 and the GE 45115 use "button" or "disk" batteries, which are expensive, have a shorter life, and provide less muscle than AA or AAA batteries.

The GE 45117, rated at 120 db, is louder than the others in this group and uses three AAA batteries.

The GE 45115 is also rated at 120 db, but closing the hatch quickly when the alarm sounds silences the alarm. Most alarms, once triggered, will continue to screech, even if the hatch is closed, until you turn them off.

The Doberman SE-0101 is rated at 95 db. It is the smallest and lightest of the alarms I tested. The Intermatic SP-440B is rated at 90 db and uses one AA battery.

Some of the alarms will beep or flash periodically when the battery needs

to be replaced. Some have a battery-condition test button.

### Remote control

Instead of having the switch built into the alarm itself, the Doberman Tool Box Alarm SE-0205 uses a magnetic switch that's separate from the alarm and connected to it by a wire. This makes placement of the switch on the companionway dropboard much easier and the lightweight magnet and switch are less likely to be dislodged accidentally from the Velcro on the dropboards. And, depending on the way your companionway is built, you might be able to mount the alarm so you don't have to move it each time you insert or remove the dropboards.

The SE-0205 is powered by three AAA batteries and its loudness is rated at 100 db. It has a remote to turn it on and off from a distance. The remote works like a garage-door remote.

There is no code to remember and no delay. Just touch the remote's "arm" or "disarm" button.

While I would prefer not having to use the remote to operate the alarm, I found this model best for me because of its convenience, loudness, batteries, and because it gave me a wider choice of places to mount the alarm and leave it there.

In fact, I would prefer not needing an alarm at all, but having one gives me peace of mind. And the price was right. *A*

*Clarence Jones is a writer, news-media consultant, photographer, sailor, tinkerer, and inventor. He and his wife, Ellen, live, work on, and sail their Catalina 28 from Anna Maria Island in the entrance to Tampa Bay. Part of the joy of sailing for Clarence is creating and building inexpensive enhancements for his boat.*

### Comparison of window and door alarms

Brand	Model	Price	Switch Type	Battery	On/Off Switch	Keypad+ Delay
Doberman	SE-0101	\$15	Magnetic	Button	Yes	No
Doberman	SE-0114	\$20	Push-button	AAA	No	Yes
Doberman	SE-0205	\$15	Magnetic	AAA	Remote	No
GE	45115	\$7	Magnetic	Button	Yes	No
GE	45117	\$15	Magnetic	AAA	No	Yes or No
Intermatic	SP440B	\$6	Magnetic	Button	Yes	No

Note: Prices vary between stores and online outlets.



# Sail into the holidays

## Boat parades are a seasonal spectacle

by Dee Dee McNeil

**S**pectacular water parades are held up and down the coasts of North America every Thanksgiving and Christmas season. These family parades welcome the holidays brightly with boats gliding by, their colored lights reflected in local waterways. Powerboats, kayaks, and sailboats cruise past thousands of people lining the shores. Seaside homes host boat parade parties, and people wave and offer toasts as the boats sparkle past, their hulls and rigging strung with tiny lights. In keeping with the season, the voices of carolers enhance the holiday ambience and Santa makes a welcome appearance for the youngsters.

Why not sail your way into this annual parade of holiday boats? Boatowners can join in the fun as part of the parade or just cruise over to the parade area, drop anchor, and enjoy the spectacle of the passing fleet. If you decide to decorate your vessel and become part of the show, there will be forms to fill out and basic rules to adhere to before you can be approved. At many events there are prizes to be won. Contact your local boat parade administrator for details.

Boats of different sizes are given designated start times, and are often assigned numbers and line up accordingly. Restrictions, instructions, and specific information about the parade route (such as the heights of any bridges it passes under) are available for boat captains in advance. Safety is of utmost importance; captains will be informed of any participant meetings they must attend before receiving final



MARY SLOBEN, SAN DIEGO BAY PARADE OF LIGHTS

approval to join a parade. Participants are typically expected to sign a waiver and release form holding harmless the boat parade association for any loss, accident, or injury.

Whether you live on the West Coast, Gulf Coast, or East Coast, you can enjoy some fabulous boat parades. Most are free to the public. At some events, boatowners pay a fee to take part, but spectator boats need only find an anchoring spot in a clear patch of water.

To view a parade from the shore, you might find spectator areas in waterfront parks or on public piers. In some

locations, waterfront restaurants have picture windows overlooking the waterways, or the parade route passes waterfront hotels or condominiums. If you prefer to watch from a restaurant table, make your reservations early, as participating waterfront restaurants fill up fast.

However you choose to view a parade, do your research. You might find designated parking areas are arranged and ancillary events organized to fill an evening, or even a whole day, with festivities.

Follow the "More online" link to see a list of just some of the popular holiday boat parades that are held in communities on the East, West, and Gulf coasts of the U.S., as well as in Canada and on inland waters. *▲*

*Dee Dee McNeil is an educator, freelance journalist, music columnist, poet, songwriter, and playwright. Her travel articles have appeared in Pathfinders Travel magazine. Find her at <www.deedeemac.com>.*

### More online . . .

Good Old Boat has posted a "starter list" of holiday boat parades at: [www.goodoldboat.com/resources\\_for\\_sailors/boat\\_parades](http://www.goodoldboat.com/resources_for_sailors/boat_parades). This online list includes web addresses where you can find more information about each parade. If you know of any parades in your area — we welcome summertime parades too — please send details to [karen@goodoldboat.com](mailto:karen@goodoldboat.com) and they will be added.

Happy holidays!

# Midwinter frolic

## Good old racing on Tampa Bay

by Dick Dixon

A chilly and stiff northerly wind set the tone as the Good Old Boat Regatta fleet beat out of the lee of downtown St. Petersburg and toward the weather mark.

Every sailor knows the place to be in January is on a modern high-tech sailboat at Key West Race Week. While that may be true for the hired guns on the competitive racing circuit, many fun-loving sailors on Florida's west coast disagree. They head instead to the Good Old Boat Regatta, an annual gathering of 20-plus-year-old sailboats organized by the St. Petersburg Sailing Association.

In January 2011, the second annual regatta with the theme Good Old Boats for Good Old Folks, attracted 66 participants from various parts of the Sunshine State. Encouraged by the success of the 2010 race, participation rose by 12 boats as more sailors untied docklines to join in. An added benefit to sailors in the regatta this year was the

knowledge that, by participating, they were supporting the Neighborly Care Network, a non-profit organization that provides meals and other services to frail homebound seniors.

The success of any sailing regatta begins with energetic leadership, and that came from John Sleasman, this year's commodore of the St. Petersburg Sailing Association (SPSA). John and his crew — Mary and Peter Watts, Gloria Davis, Steve Lang, Elizabeth Mills, John Ulm, and Zac Oppenheim — organized the event, including promotion, registration, social activities, committee boat, chase boat, T-shirts, hats, and trophies. Dave Ellis, former director of the SPSA and local sailing mentor, conducted a thorough skippers meeting, cautioning participants about winter

weather conditions on the bay. The leadership team's enthusiasm and dedication to make this regatta a fun-filled and rewarding gathering of good old boats was obvious throughout the event.

Building on the success of the first regatta and on similar fun races around the country, entry in the second Good Old Boat Regatta was open to any sailing craft built in 1991 or before. PHRF (Performance Handicap Racing Fleet) classes included spinnaker, non-spinnaker, and cruising classes, with awards presented for first, second, and third place in each class. A fourth class, entitled Good Old Boat Fun Awards, included recognition for the first and last boats across the starting line and the last boat to finish. Carrying on the tradition of sailors having fun, overall special



*Elise Rose*, a 1971 Allied XL 242, at left, took first in the cruising class and *Eclipse*, a 1987 Chrysler 27, at right, won the non-spinnaker racing class.



awards were presented for the most decorated boat, the oldest boat, the most beautiful boat, the boat with the rowdiest crew, the best crew uniforms, the oldest skipper, and for the boat that had traveled the longest distance to participate.

### A blustery day

Somewhat unusual for Tampa Bay's January weather, a cold front packing strong north winds, falling temperatures, and overcast skies greeted competitors as they jockeyed for position in the 11 a.m. starting sequence. Steve Lang's *Bay Woof*, a beautiful 33-foot 1964 Pearson Vanguard, performed committee boat duties as competitors crossed the starting line, with classes starting five minutes apart. Boats built by good old manufacturers including Morgan, Cal, Tartan, Catalina, Hunter, Hinckley, Swan, C&C, and Bristol, got the gun and charged toward the first mark. Nearly every design possible — sloop, ketch, yawl, and catboat — was represented.

Under the protection of downtown buildings, moderate wave, wind, and temperature conditions in the nearby starting area lured some sailors into believing calmer conditions also existed farther out on the bay. While many sailors prepared for the 12-mile triangle course with conservative sail selection and by reefing, others hoisted every thread. As competitors drew nearer to the first mark, approximately 2 miles

north of the starting line, the wind and seas grew considerably, creating challenges for many sailors familiar with the bay's normal "ballroom conditions."

Greg Crouner, owner of the 35-foot Pearson,



The fleet approaches the windward mark, above, and reaches for the downwind mark, below.

*Blue Moon*, says "ballroom conditions" are characterized by flat water and good breeze. Conditions for this race, however, were far from typical.

As sunshine pierced broken cloud cover and graciously warmed the chilled wet sailors, heightened waves and increased winds at the leeward mark presented ever-challenging conditions. Although the risk of collision or equipment damage was great while approaching and rounding the fixed mark, these experienced sailors made it look like child's play as each boat made the turn and set a course for the finish line several miles to the west.


For most boats, the course from the leeward mark to the finish line, in the lee of downtown St. Petersburg just off the landmark Pier, was a beat requiring several tacks. Regardless of boat age on this windward leg, the tactical edge came down to boat design and pointing ability. For spectators on the water or onshore, it was a beautiful sight as one good old boat after another crossed the finish line, each strutting its stuff in the stiff winter breeze.

A party and trophy presentation was held later

that Saturday at Cha Cha's Coconut Restaurant atop the famed Pier facility on St. Petersburg's Tampa Bay waterfront. Like sailors in any competitive venue, the Good Old Boat Regatta participants sure knew how to celebrate no matter their finish position. It was all about enjoying the boats, having fun, and sharing the experience with fellow sailors.

Participation in Good Old Boat Regattas tends to

span generations, as sailors from all over the age spectrum get out on the water. Entire families, from youngsters to grandparents, do their part by trimming sails, sitting on the rail, taking a turn at the helm, grilling tasty burgers, and keeping the crew's beverages topped off. These fun regattas provide the motivation and camaraderie to attract a broad range of sailors and their boats.

Next January, when your thoughts drift to warm sailing venues, make sure you're thinking of the third annual Good Old Boat Regatta in St. Petersburg, Florida, set for Saturday, January 21, 2012. Tidy up your sails, fire up the grill, get out on the water, and experience a world of sailing like you've never known before. 

*Dick Dixon is a freelance writer and photographer living in Mobile, Alabama. An avid sailor, Dick sails his 1985 Kirie Elite 37 along the northern Gulf Coast where he enjoys marine and wildlife photography. He may be reached at ddixon3121@aol.com.*

### Resources

St. Petersburg Sailing Association

[www.spsa.us](http://www.spsa.us)

2011 Regatta

[www.goodoldboat.com/resources\\_for\\_sailors/sponsored\\_regattas/2011\\_regatta\\_tampabay\\_report.php](http://www.goodoldboat.com/resources_for_sailors/sponsored_regattas/2011_regatta_tampabay_report.php)

# Mini portable workbench

*A clever little box cuts projects down to size*

by David Aiken

**M**any sailors do their repair projects or build additions for their boats in home workshops equipped with all the tools required for expert construction. Others, whether by choice or necessity, handle their boat projects on board. With no room for a dedicated workspace on our 35-foot Chris-Craft center-cockpit sloop, I put together a small, open-bottomed box — roughly 10 inches long, 7 inches wide, and 5 inches high — that serves as a portable mini workbench.

“The little box,” as we call it, with its built-in clamp and a couple of C-clamps for backup, provides a solid base or backing for work while at the same time protecting boat surfaces that might otherwise suffer. I further protect surfaces when I place a cardboard or rubberized pad under the box to add a non-slip factor.

The little box is useful for a surprising number of jobs.

- Do you need to drill and countersink screw holes into components before assembling them? Place a part on top of the box, hold it down, and drill away.
- Glue time? Assemble the parts and clamp them in position until the glue sets.
- Want to saw a board or a piece of trim? Hold it tightly against the box or clamp it down and saw away with jigsaw or hand saw.
- Routing the edge of a fiddle or rounding the corner of a shelf? Just clamp, then rout or sand to shape.
- Need to cut a piece of flatbar or a length of continuous hinge? Clamp the metal piece down, cut it to size, and file the cut edges smooth.

## New and improved

After using my original box for a number of years, I decided it was time for a slightly improved replacement, hence, this how-to. The box size can be changed. A slightly larger box could be made by using a wider board or piece of marine plywood. I made my box from a length of 1- x 8-inch white wood. Because the lumber actually measures  $\frac{3}{4}$  inch by



David has used his “little box” for years for a variety of onboard projects and expects to use the new model, above, for years to come.

$\frac{7}{8}$  inches, the box width was set by the board width. A 2-foot length of board is large enough to build the box, but if you're buying new wood rather than using a leftover from a previous job, you'll probably have to buy a 6-foot length. You'll also need a short piece (about 8 inches) of 1 x 2.

When assembled, the box will have a top, front, and two sides. The bottom and back are open. I used drywall screws to assemble the box and countersunk them slightly to leave a smooth top surface. A bit of epoxy or polyester putty will cover the screws and level the surface, and a coat of resin over the entire box will help extend its life.

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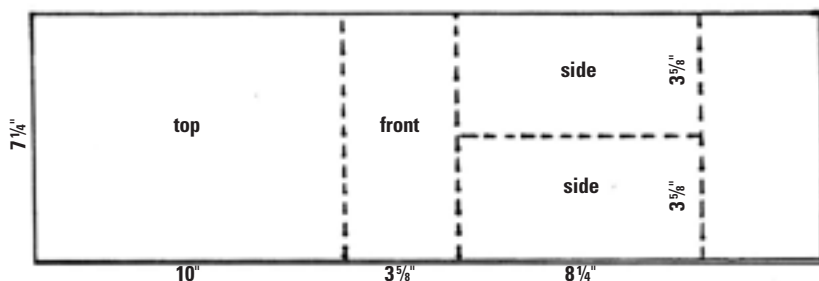
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### Cut and assemble

Cut four pieces of wood from the board. Top: 7 1/4 inches wide by 10 inches long; front: 7 1/4 inches wide by 3 5/8 inches high; two sides: 8 1/4 inches long by 3 5/8 inches high.

Drill and countersink a row of screw holes near each side of the top piece. Measure in 3/8 inch for the screw centers. Also drill screw holes to attach the box top to the box front. From the front edge of the top surface, measure back 1 3/8 inch for screw centers. (Once the front panel is attached, the box top will overhang the front by an inch.)

Align the side panels with the back end of the top piece and glue and screw the top to the side pieces. Next, dry screw the box top to the front panel and drill and countersink a screw hole in each corner of the front piece. Finish the box assembly by gluing and screwing the box top to the side panels and front panel, and the front panel to the vertical edges of the side panels.

For the hold-down bar or clamp, cut a piece of 1 x 2 to the box width (7 1/4 inches or the appropriate dimension for your box). Position the wood on top of the box parallel to the front edge with the center of the bar about 3 1/2 inches back. From each side, measure in 1 3/8 inches and drill a 3/16-inch hole through both the bar and the box top. The bar will be held in place by a pair of 3-inch, 3/16 machine screws and wingnuts.

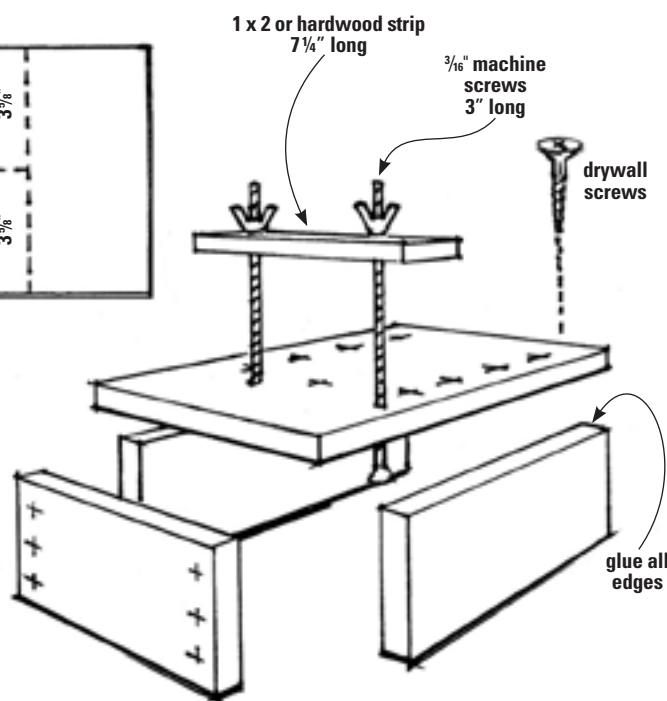
### Put it to work

When using the box, insert the machine screws from the underside through the top of the box and through the 1 x 2 bar. Wingnuts make it easy to tighten the bar from the top to accommodate the thickness of the material being clamped. The 3-inch screws should be long enough for typical little-box projects.

The 1-inch overhang of the top panel provides another option for clamping, perhaps with a C-clamp or two, depending on the project to be held.

When storing the box, insert the machine screws into the box from the top, so the wingnuts will be inside the box, to prevent possible snags or scrapes on other items in the storage locker. ▽

*David and Zora Aiken have been meandering by boat since 1974, finding inspiration for painting, and gathering material for writing. Their books include Good Boatkeeping, Second Edition; Cruising, the Basics; and Fiberglass Repair: Polyester or Epoxy. "Home" since 1978 is a good old, now-classic, 1963 Chris-Craft sloop, Atelier.*



A mini workbench like David's can be assembled very quickly from a 2-foot board, a few screws, and a couple of machine screws.

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# Propane storage

## A convenient container for small canisters

by Michael Facius

If you have an anchor locker with a drain, here's an easy way to store those 1-pound propane tanks used for barbecue grills.

Buy a length of 4-inch PVC pipe at your local hardware or home-improvement store and cut it to fit vertically inside your anchor locker. (**Note:** the locker must have a working drain and be sealed from the rest of the boat.) The 4-inch diameter is large enough that you can reach into the pipe to retrieve a canister.

On our C&C 30, we can store six 1-pound tanks in two PVC holders and still have plenty of room for more than 500 feet of anchor rode. 

*Michael Facius is Good Old Boat's publisher and advertising manager. He and his wife, Patty, sail their 1979 C&C 30, Callisto out of Bayfield, Wisconsin, on Lake Superior.*

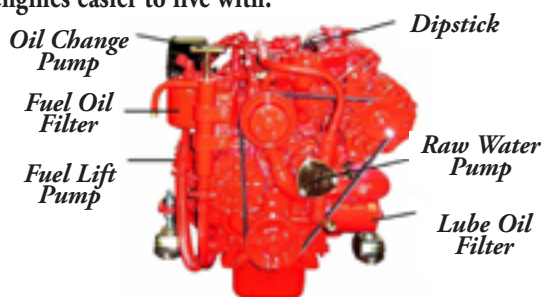
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# Fender cleanser

*Old-world wisdom helps restore white vinyl*

by Gregg Nestor



**A**n article of mine entitled “Simply Clean” appeared in the May 2004 issue of *Good Old Boat*. It detailed recipes for more than two dozen cleansers that can be made from inexpensive natural ingredients. I collected these recipes from my Amish neighbor, Noah Hostetler. These are tried and true cleaners that Noah’s grandmother (and her grandmother) used and Noah still uses today.

After having successfully used these preparations on a variety of applications, it was only natural that I pay Noah a visit to see if he had some homemade elixir for my current cleaning dilemma: removing the black marks from my white vinyl fenders.

I haven’t given up on commercially prepared cleaning products. I tried a few of them first. Two of them worked. However, they also required a considerable application of elbow grease. And, like most products that have the word “marine” on their packaging, they were a bit pricey. Why not stroll across the road and see what I could learn?

## A solvent solution

It was a warm and sunny day. I found Noah sitting under a locust tree sipping lemonade. He gave me a warm greeting followed by a quizzical look at the fender hanging from my hand. I quickly explained what it was and then detailed my attempts to clean it.

We headed to Noah’s shop. Once there, he grabbed a jelly jar containing a clear liquid, dipped a rag into it and began wiping the fender. The black spots quickly disappeared. “Wow, what is that stuff?” I asked. “Paintbrush cleaner,” he responded, “Water-rinsable paintbrush cleaner, not that oily stuff.”

Since that exchange, which took place several years ago, I’ve been using water-soluble paintbrush cleaner to keep my fenders clean and white. I also experimented on

other vinyl items and found that it works well at removing black marks from vinyl rubrails and shorepower cords.

Water-soluble paintbrush cleaner is a blend of solvents that can quickly evaporate. Use protective gloves and perform your cleaning in a well-ventilated area. Common sense further dictates that before using any cleaner — be it commercial or homemade — first test it on a hidden area to determine its compatibility with the material. *▲*

*Gregg Nestor, a contributing editor with Good Old Boat, has had a lifelong interest in all things aquatic. He and his wife, Joyce, are currently refitting, upgrading, and sailing Raconteur II, a 1994 Caliber 35.*

**Gregg’s neighbor, attuned to tradition, suggested a way to clean vinyl fenders: water-soluble brush cleaner, at left above. It works, at right above.**

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# Two-timing table



*A saloon table doubles up in the cockpit*

by Don Launer

**W**e have a large mahogany drop-leaf table in the main cabin on *Delphinus*. When we're belowdecks it is always the center of activity. We use it for meals and snacks, when we're using our laptops, and when playing chess. During the summer months, we don't spend much time in the cabin, and I had wished for years we had a similar table that we could use in the cockpit. However, storing it would be a problem, and I never came up with a practical solution. Then, one day I thought, "Why a similar table? Why not our cabin table?"

So, our cabin table now does double duty.

The table can be removed from the two round pedestal legs that support it in the cabin. With these

Don solved the problem of where to stow a cockpit table when he devised a way to use the saloon table in the cockpit, at left. Its H-shaped legs fit in sockets on the underside of the tabletop, center below (the big round sockets are for the saloon legs). To secure the table, Don uses the Edson nut from his steering wheel, at bottom left, to clamp a wooden bracket on the steering shaft, at bottom right.

pedestal legs stowed out of the way, we move the tabletop to the cockpit. Although we could have installed pedestal sockets in the cockpit sole, I rebelled against that idea as they would have presented a tripping hazard (I envisioned turned ankles and other problems). Instead, we have H-shaped legs made of aluminum tubing that fit into sockets fastened to the underside of the table.

Our 24-inch teak steering wheel is held on the steering shaft with a large, knurled, Edson "quick release" knob.

When we're at anchor and want to use the table in the cockpit, I remove the steering wheel and lock the the aft set of table legs onto the steering shaft using this same Edson nut. This prevents the table from tipping over even when the boat is rocked by the most severe wakes.

On sunny days, whether we are at a marina or anchored out, our cockpit table has become the center of activity — for games, hors d'oeuvres, cocktails, and meals — and we haven't compromised our cockpit sole. *▲*

*Don Launer's bio is on page 19.*





**Mail buoy, continued from page 7**

added many more. I first met him in 1969 when I bought a set of plans from him for his Grand Banks 22 design. I am sure he lost money on that sale because of the barrage of oddball questions from this neophyte (or greenhorn, or idiot — take your pick!). I later had a second boat built to that design (he modified it for me with a more modern shape to the ballast keel). In both cases, the boats were great, but my wife's health interfered with the use and enjoyment of the boat. I just wanted to note that Ted Brewer is not only a fine yacht designer, but is absolutely a most patient and generous man to have dealings with. Almost everything I learned about boats, other than the actual fun of sailing them, I learned from Ted (and from contact with L. Francis Herreshoff and Tom Colvin). I wish him many more healthy, happy years.

—David Keith, Washburn, Mo.

**Double or single lowers?**

I've enjoyed Ted Brewer's boat comparisons over the years; they've been one of the magazine's many great highlights. However, in the September 2011 issue, where he compares the 1970s Mistral 33 to the Ericson 35 and Seafarer 34, he contends the Ericson features a single lower shroud. Of all the E35-2s I've seen, including our own, the standard arrangement is double lowers. I'm scratching my head over this one, and perhaps Ted could elaborate. Thanks for continued great work!

—Dan Goodman, El Sobrante, Calif.

**A good idea**

The original Ericson 35 was an old Pearson hull, as you know. Then Bruce King designed the new 35 in 1969 or so and the first boats came out about 1970. They had a nice sheerline, swept-back fin, a bit of a bustle, pretty overhangs, and droopy boom. As far as I can determine, the first of these boats had a single forward lower. I've no idea when, or why, they added the aft lower, but it was probably a good idea. There have been many modifications over the years and I picked the earliest I could find as a fair comparison. Fair winds.

—Ted Brewer, Agassiz, British Columbia

**Spinnaker spin**

You published my articles "Pitch the Pole," November 2010, on sailing with an inexpensive used spinnaker and sock instead of an expensive gennaker, and "Mexico-Bound in Company," September 2011, about my Baja Ha-Ha cruise. For the unbelievers out there, the photo (above) shows my spinnaker being flown as a gennaker the day we passed

Catalina Island on the way to meet the rally in San Diego. Note that it filled with good shape both forward and sternward of a beam reach and pulled my 1980 C&C 34 at a nice 5 to 6 knots in less than 8 knots of wind.

—Lewis Keizer, Aromas, Calif.

**Dockline holders**

I really liked Michael Facius' Quick and Easy idea for dockline holders as described in the July 2011 issue. However, I prefer to give the looped end to the dockside assistant and retain the other end in my hand on the boat. I don't cleat my end on the boat until after the loop at the other end is safely on a dock cleat. My reason: I don't want to turn over control of my vessel to the dockside assistant.

I learned this lesson the hard way years ago when I approached a dock and passed a line to a well-meaning bystander. The line was cleated on my bow cleat and, when I passed the line to the person on the dock, he immediately

pulled hard on the dockline and turned my bow into the dock where it hit a post, breaking my bow light and bending the bow pulpit. I later realized that, because the line was cleated on my deck, I had inadvertently relinquished control of my vessel to a total stranger.

Now, I pass the end with the loop to the willing bystander with a request that it be placed over a dock cleat while I hold the other end. That allows me to work with the onboard end to control the boat. That way, if the dockside helper unexpectedly pulls on the line or does anything other than putting the loop on a cleat as requested, I can still control the situation.

I plan to put rings on my lifelines to hold my docklines at the ready. Thanks for the idea.

—Dave Aultfather, Sarasota, Fla.

**Damper plates**

Many thanks for the well-written and lucid article about damper plates (May 2011). The photos and especially the sketch made the entire matter of damper plates very clear.

As a trawler driver (I sailed for more than 30 years), I am well aware of damper-plate issues, especially for those of us with the dreaded Borg Warner transmission. My new trawler has a ZF Marine transmission and I don't know what shock-absorbing device it uses, if any.

—Bob Siegel, Annapolis, Md.

**The wonders of butyl tape**

When re-bedding my deck hardware, I remove all hardened and brittle/cracked caulking and re-bed it all on butyl tape. Butyl tape is elastic and adhesive, does not crack over time



like tube caulking, and will keep a workable seal even if the hardware (stanchions, chainplates, etc.) develops some play. Opened caulk tubes will harden over time. Butyl tape can be stored for decades without any problems. Perhaps the best bonus is that a roll of 30 feet of ½-inch butyl tape can be purchased for as little as \$5 at an RV store! The windshield on your car is bedded in butyl tape. I have found butyl tape to be the best re-bed material for almost all hardware above the waterline. Although butyl tape has been around for ages, probably longer than most caulking stuff in tubes, very few sailors seem to have even heard about it.

—Tom A. Strom, Homestead, Fla.

*We're curious . . . anyone have long-term experience using butyl tape for re-bedding?*

—Editors

## Matches or lighters?

Carl Hunt, in his article, "Cooking Without Pressure," July 2011, refers to using a barbecue lighter to light the stove. I see these lighters as a hazard because usually they are fueled with butane. Butane is just one step above the propane that we are trying so hard to avoid and is more volatile than gasoline. I know from my own experience (not aboard my boat, fortunately) that they can seriously leak. I won't allow one aboard my boat. To light my Origo stove, I use long fireplace matches or ordinary wooden kitchen matches held in a match holder I've made or in a pair of pliers.

—Jack Combs, Port Clinton, Ohio

## Better ladder

Thanks for the article about building a ladder to get aboard your boat at the bow ("A Proper Boarding Ladder," July 2010). It inspired me to build one for our boat instead of using the unstable one that came with the boat and looks like a pool ladder. My new one is solid and secure (see photos below and at right). I have a good ladder at the stern, but when going for a picnic on the beach, that one needs a deeper water entry — not always what you really want. The new one solves all of that.

—Richard Huint, Montreal, Quebec



## Is the mule fixed yet?

Once again I send formal notice: my renewal check is in the mail. If the post office got the mule's ankle fixed, it'll be along in good time. Personally I can't believe I'm into my 27th year with a beloved sailboat and it is still the same one. A boat with no fame, no prestige, no notoriety, just a boat I'd match against any other, especially a 26-footer that lets its 6-foot 5-inch captain stand upright, sit upright, and have the ability to lean back without busting his head on the main deck protruding into the cabin. Just the two of us, on the water. Fair winds and a friendly sea.

—Barry Marcus, Milford, Mass.

## Offerings

I just received the September 2011 issue and find it, as usual, very interesting. Thanks for a great read. I particularly like all the tips and how-to articles and am always looking for something I can apply to my FD-12.

I do have a few offerings of my own in response to some of the tips in the articles.

- **Mechanical rigging terminals:** After cutting rigging wire to install mechanical fittings, I use an angle grinder with a sanding disk to square the end and then remove the burr from the wire. I put a very slight bevel on the wire's outside edge, which makes the fitting go together much more smoothly and virtually eliminates strands getting caught on the button or cap and not seating properly. I have done dozens of these fittings and, when prepared in this fashion, they go together nicely and are easy to screw together due to the reduced friction of the wire ends. I prefer polysulphide (Life-Calk) to seal the fittings as it has the lowest chemical reaction with stainless steel. It's preferable for sealing chainplates going through decks for the same reason.
- **Halyard messenger:** When I have to run a new line in my mast, I use a piece of bicycle chain to take the "chase" down the mast. It's flexible enough to pass easily over the masthead sheave, it's relatively small in area so it drops with minimal interference, and it has enough weight to carry the line down the mast. Wash the chain in solvent of some kind to get the grease and oil off first, of course. Afterward, it rolls up nicely and stores in a plastic zip bag.





Bike chain is available in lots of sizes up to motorcycle-type. I just picked the largest that still fit over the sheave. It was this restricted area over the sheave that had precluded use of nuts and bolts for weights.

- **Bilge pump:** I have areas in the bilge that are difficult to get into with a pump, which eliminates using most bilge-type pumps. At Harbor Freight Tools, I found a 12-volt pump with a stainless-steel pump head that pulls easily from 4 or more feet down. The pump comes in a couple of sizes, one costing less than \$40, and takes standard hose fittings. I found it would push a stream of water about 15 feet after drawing from a 4-foot-deep sump. It's not a permanent installation, but makes a nice mobile unit for emptying almost anything — and the price is right.
- **Apple-core log:** Many years ago, I was sitting on deck finishing an apple. Before I could toss the core over the side, the old salt told me to wait and use it for a speed check. He told me to go to the bow, toss the apple core well ahead of the boat, and when it came even with the bow to yell, "Mark!" When it went past the stern, there was another, "Mark!" and the time, in seconds, for the core to go the length of the boat was noted. Since we knew the boat's length, it was basic math to figure out speed. The Dutchman's log — a simple variation on the retrievable chip log. The length (distance) in feet times 60 percent divided by the time in seconds equals speed in knots (approximately). It's a nice exercise for when you're sailing along and not doing much. It also gets kids eating fresh fruit, using the remains, and learning something new.

—Paul Deacon, Thetis Island, British Columbia

## Engineless heroics

I admire the "to see if we can" perspective of Connie McBride, (Reflections, "Are you OK?," September 2011) but I no longer view *totally* engineless travel as heroic.

The change must have started when we spent an hour going into the wind to get to an anchorage. It was quite a wide channel, but several powerboats that could easily have run circles around us apparently had never heard of the priority of sail over power and refused to modify course around us as we zigzagged back and forth (we're not talking about freighters confined to a channel by draft and maneuverability). On top of that excitement, we discovered each pair of tacks was returning us to just where we had started. The tide was against us. In the end, this "real" sailor gave up and motored in — about a 10-minute trip to where the other nicely settled sailboats had gone an hour before.

Going to a dock or picking up a mooring under sail alone can be a good test of skills, but efficiency and limited crew can make motoring the wiser choice. Still, honing tight-quarters sailing skills is good for emergencies, as we discovered another time when the prop fouled with weeds and we *had* to tack dozens of times in a 50-foot-wide channel to get to our destination. Of course, that day, the wind picked up with a cold pouring rain.

Practice does make perfect, even on a sluggish 26-foot trimaran that has to be sailed through the tacks. But it is much nicer to sit in a warm place sharing the stories afterward.

—Tom Schultz, Belle River, Prince Edward Island



Jack and Anneke Wolf took this picture of their boat, *Trillium*, an Islander 36, in John Harbor while in the North Channel of Lake Huron this summer. Send your sailboat photos to [jstearns@goodoldboat.com](mailto:jstearns@goodoldboat.com) and we'll post them on our website. If we publish yours here, we'll send you a Good Old Boat T-shirt or cap.

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**Daniel Garner**  
dandgarner@aol.com



### Blackwatch 23

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### Pearson 35

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**James Schmidt**  
jc4sail@gmail.com



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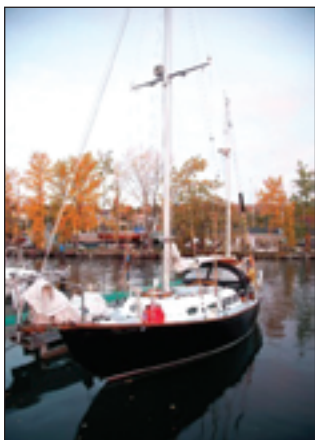
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# Touch and the sailor

## *Sailing creates sensory addiction*

by Charles Scott

**W**hat is it about sailing that so completely captures our hearts, captivates our souls, and enchants us with its magic? I believe this enchantment grows from our sense of touch. When we sail we are constantly in motion. The movement is a form of touch so unique, so intense, that we find ourselves wanting more. We're never quite satisfied, never quite full. The constant rhythm of sailing makes us feel alive.

Every moment spent sailing is a moment filled with touch. We feel the tiller humming like a thing alive, the boat surging down a following sea. We feel the deck heel as she digs in her shoulder to a freshening breeze, a light rain of spray falling from her bow. We feel the tension of bar-taut sheets straining under the load. And we feel her surfing down big rollers, the bow wave rumbling, a white wake boiling, the decks dipping and rising to the passing swells.

Even below, putting on sea gear, we feel the motion. One hand holds tight as the other struggles to pull on a jacket. All the while the boat is pitching, diving, and rolling. Time slows to a crawl. Finally ready, we make our way aft hand-over-hand to the companionway. Hold firm: one slip and we'll be airborne.

It's the wind that touches us most. Anchored off a tropic shore, I've felt the wind, gentle as a caress, fall from an open hatch. I've felt the fresh, crisp breeze of a spring day that sent me skipping over a northern inland lake. I've felt the wind lash my face in black gales of the North Atlantic night. And on the desert shores of the Red Sea I've felt hot sand-filled wind burn my eyes like a welder's torch.

Aloft at sea, taking photos or fixing gear, my hands have ached with the tension of clutching the shrouds in an iron grip. Swinging wildly above the deck in vicious whipping arcs, I've been smashed and slammed against the mast. And back on deck, battered and bruised, I've felt warm blood trickle down my shins.

My memories of touch aboard are as simple as the welcome glow of a hot coffee cup cradled in chilled hands on a midnight watch. Or the cooling taste of a cold beer, the long passage behind, the anchor safely set, and the sun setting through Pacific atoll palms.

Rowing ashore under a full moon, I've felt the pull of the oars, a puff of cool night air brushing my neck. When lying



becalmmed for a few hours, I have felt the first stirrings of breeze and that gradual, wonderful, almost imperceptible sensation — we're sailing!

Sailing is not all palm trees and sunsets. Every sailor knows the feeling of aching arms and tired shoulders after springtime sanding and painting. Those last few hours of waxing are agony, and the acres of hull seem to stretch on forever. But the feel of work can be good too. We feel the heat rising through sandpaper as we prep the wood for varnishing. We feel a paintbrush gliding over brightwork as we lay on that perfect finish coat. The feel, the sensation, the reward is magic.

The sensations of touch on a sailboat are varied and memorable. I've enjoyed the surging tug of a mahi mahi fighting on a heaving line, gleaming like a rainbow through deep blue Indian Ocean seas; the cozy feel of warm blankets and a snug sea berth on a wild night after the long watch was over; the sudden, terrible, gut-wrenching lurch of the keel grinding onto a hidden reef; the shocking cold of icy water as the bowsprit dipped me knee deep into northern seas; and the immense joy of a hot shower after a windy day of Lake Superior whitecaps.

For sailors, the memories are endless, the sensations, the touch, the feel unforgettable. And the urge to go again is uncontrollable. The feel of sailing is something once experienced, always remembered. Nothing else comes close, nothing else compares. That, indeed, is sailing's lure, for the feel of sailing is not the feel of the everyday or the ordinary — it's the feel of life itself. *✍*

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