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THE SAILING MAGAZINE FOR THE *REST* OF US!

www.goodoldboat.com

Issue 87 November/December 2012



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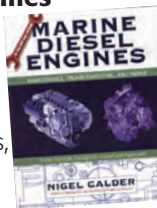
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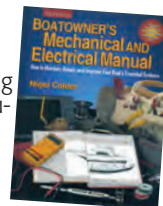
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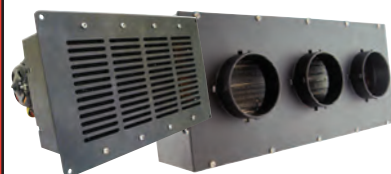
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Contents

NOVEMBER/DECEMBER 2012

Feature boat

10 Apogee, a Southern Cross 31

Her name is symbolic of a cruise and a career

by Don Launer

Boat comparison

15 The Southern Cross 31 ...

... and two more true double-enders

by Rob Mazza

Review boat

22 Seafarer 24

A pretty sturdy trailersailer with a swing keel

by Allen Penticoff

Historical perspective

26 Westsail, the dream factory

It launched sound boats but foundered in shoal financial waters

by Todd Duff

Refit boat

32 Yachting for pennies

A cheap boat and cheaper labor add up to sailing riches

by Jim Kiley



22

Speaking seriously

Sailboats 101

16 The Hand-Bearing Compass 101

It's a versatile and invaluable tool

by Don Launer

Cruising designs

30 What is a cutter?

Many things — coastal enforcer to racing machine

by Rob Mazza

Vendor profile

18 Pocket cruisers and pocketknives

A blade maker and a good old boatbuilder create the Sage 17

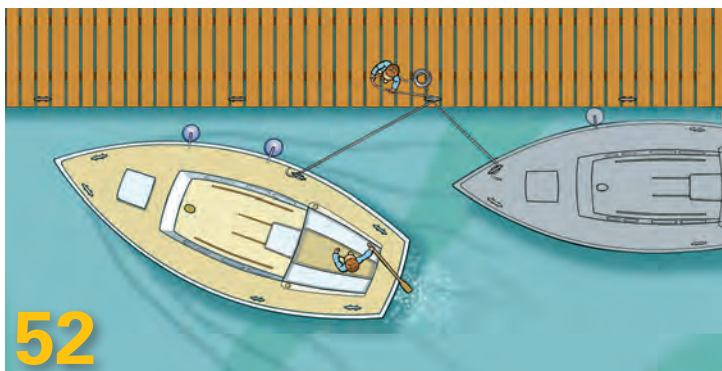
by Karen Larson

Seamanship skills

52 The joy(stick) of docking

A good old springline suffices on a good old boat

by Carl Hunt



52

Spotlight on ...

Maintenance tasks

40 Seizing slides and slugs

Keep that mainsail attached to the mast

by Leslie Linkkila and Philip DiNuovo

46 Corrosion monsters

They gnaw on metal and at your peace of mind

by Carl Hunt



40



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JANUARY/FEBRUARY

Tartan 28 review
Cal 25 refit
Building a plywood multihull
Travelers 101
Trimming your sails
The light-air mainsail
Building a sea hood



MARCH/APRIL

LM 28 review
Olson 30 feature boat
All about keels
Propellers 101
Window materials for ports
Rolling and tipping
Solo sailing tips
Hardware and backing blocks



MAY/JUNE

Laguna 30 review
Shearwater 28 review
Dana 24 feature boat
Replacing a backstay
Lifelines 101
Taking photos that sell
Building a watermaker
Constructing an anchor sprit

JULY/AUGUST

Jeanneau Arcadia review
J/32 feature boat
Bristol 30 refit
Rudiments of rudders
Why Boats Sink 101
Truth about GPS
All about lightning strikes
Twin headsails
Make your own lazy-jacks
Building a boarding ladder



SEPTEMBER/OCTOBER

Esprit 37 review
Morgan 25 review
Voyager 26 refit
All about rigs
Replacing dropboards with doors
Buoyancy and Displacement 101
Winterizing your boat
Keeping drinking water pure
Rewiring a Westsail 32



NOVEMBER/DECEMBER

Flicka 20 review
Seidelmann 295 review
Cal 2-30 feature boat
Sailboat accommodations
GPS Vulnerabilities 101
Perfect topsides without spraying
Making handrails from plastic
Building a multi-position table
At-sea rigging repairs



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About the cover ...

The year was 1966. Think "Summer Wind" by Frank Sinatra. Brent Jacobsen's dad named his brand-new Jensen Marine Cal 30 after the song. Now, 46 years later, she's still in the family, sailing out of Newport Beach, and shown here in Moonstone Cove at Catalina Island. Brent's the owner now and he's been restoring and modernizing his family treasure.

What's more

Web sightings

- 5** *New T-shirts, index update, and back-issue downloads*

The view from here

- 7** **Gripping times**

A sewing sailor needs her own pair of pliers

by Karen Larson

Mail buoy

- 8** **Parade turns 50, Rob Mazza's fans, and mystery cover girl**

Sailing life

- 36** **Building boats, building kids**

Bronx high schoolers learn life skills from the keel up

by Sara Clemence

Cruising memories

- 50** **The way we were**

A secondhand book illustrates a sea change in onboard roles

by Tony Muldoon

- 55** **Degrees of difficulty**

Car projects and boat projects don't even compare

by Joshua Carrol

Simple solutions

- 58** **Window dressing**

It was curtains for the drapes when the blinds went up

by Vern Hobbs

- 60** **Bye-bye launch-ramp blues**

Artful modifications relieve trailersailor angst

by Henk Grasmeyer

Quick and easy

- 62** **Rubbed the wrong way**

Unsuspected chafe could have sunk him

by Bill Van Allen

- 63** **Manicure for a zinc?**

Nail polish helps an anode stay attached

by Ron Schaper

- 65** **Product launchings**

Personal flotation and earbud protection

- 68** **Good old classifieds**

Reflections

- 73** **Live in the moments?**

Or store those moments for memories?

by Jim Kiley



1998 • 1999 • 2000 • 2001 • 2002 • 2003 • 2004 • 2005 • 2006 • 2007 • 2008 • 2009 • 2010 • 2011

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JANUARY/FEBRUARY

Rawson Pilothouse 30 review
Lancer 25 review
Tartan 34C feature
Phil Rhodes' classic designs
Non-skid from a can
Maintenance for liveaboards
Displacement Hull Speed 101
Sewing your first sail
Hard dink becomes rigid inflatable
Atomic 4 rejuvenation



MARCH/APRIL

Bristol 29.9 review
Mariner 36 feature boat
Watermakers 101
Build a new classic toerail
A synthetic teak deck
Making adjustable solar frames
Consignment stores
Companionway step storage



MAY/JUNE

S2 9.2 review
Ranger 33 review
Corbin 39 feature boat
Making old hulls sail better
Water Tanks 101
Man overboard
Electric auxiliary conversion
Gimbaling a radar dome
Building a classy LPG container

JULY/AUGUST

Dufour Safari 27 review
San Juan 24 review
Fuji 32 feature boat
Managing seasickness
Do-it-yourself rigging
Mechanical Advantage 101
Non-pressurized alcohol stove
Creative stowage solutions



SEPTEMBER/OCTOBER

Aloha 8.5 review
Ranger 26 review
Mistral 33 feature boat
Refinishing the cabin sole
Refloating a sunk boat
Laundry aboard
Measuring Boat Speed 101
Anchor kelleets
Galley improvements



NOVEMBER/DECEMBER

Santana 2023C review
Luders 36 feature boat
Alberg 30 refit
All about sharpies
Legacy of Bill Tripp
Icebox Insulation 101
Five lessons in boat handling
Inexpensive burglar alarms
To varnish or not



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can't-miss-this logo on

the back. The second

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white shirt (Think: sun

protection!) with a red

and blue you-can't-miss-

this logo on the back. As

long as we're making a break from tradition with the

long-sleeved shirt, we thought we'd go all out: both

shirts have front pockets.

www.goodoldboat.com/books_&_gear/clothing.php



Annual printed index to all our issues

As a subscriber, you *do* know about the newsletter, don't you? So you know that in the December newsletter we always publish an index to all the content that has appeared in our magazine over the past year. Naturally, every previous year's index is posted. Just go to the Newsletter Index page and select the December newsletter for the year you are interested in.

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Gripping times

A sewing sailor needs her own pair of pliers

by Karen Larson

Here's a little-known fact: any sailor who sews should have a pair of pliers in his or her sail-repair kit. Pliers are just the thing for pulling (and sometimes pushing) a needle through eight or more layers of sailcloth when sewing the batten pockets closed for the season. They're the only solution when a needle is stuck in several layers of Sunbrella. And they're perfect for pulling what's left of a broken pin out of thick fabric. Without a pair of pliers, this operation can be a nasty business.

We have pliers on the boat. I know exactly where they are. I realize it's redundant (when on board) to have my personal pair in our sail-repair bag since nothing is more than 30 feet away at any time. But, since I sometimes take the sewing project some distance away from the boat to the clubhouse, only to discover that I forgot the blankety-blank things, a pair of pliers is an essential part of the onboard sewing kit. The same goes for the pliers at home. We have a drawer-full of them in Jerry's basement workshop and a second drawer-full in the garage. Just the same, I want my own set of pliers in our sewing kit at home. You can't have too many tools, can you?

I'm learning to weave by attending classes at a weavers' guild, not too far away in Minneapolis. There I learned that delicate little sewing machines have walking feet. Who knew? We bought our Sailrite machine for its ability to sew through anything and for that glorious walking foot. Turns out you need a walking-foot sewing machine when hemming the ends of little projects that come off the loom. When I told the weavers in my class that I have a walking foot on my huge heavy-duty sail-making machine, they looked at me blankly. It is a hunk of a machine, I must admit. It takes two of us to carry it up the stairs. No prissy little sewing machine for me!

But the rest of the world's citizens really don't understand the life of the sailor, do they? It's not that we carry on secret lives somewhere in the underground. Nothing like that. It's just that our interest in extreme sewing machines and our need for pliers in our sewing kits is totally foreign to them. The differences between Mars and Venus have been overdue lately. Perhaps Mercury and Saturn, then?

All this occurred to me while I was sewing our latest project from hell. I was thinking of it as Jerry's Folly.

The well-dressed cooler

Since we're primarily wilderness cruisers, we don't sail with a cooler full of ice. And since our good old boat is just that, we don't have a built-in refrigerator or freezer either. She didn't come with one in 1976 and the skipper, a



refrigeration engineer in his other life, didn't choose to go there on *Mystic*. We got along very well without ice or refrigeration for nearly 20 years.

Recently, though, a diabetic's diet has left Jerry with fewer culinary choices. He needs meat and vegetables, and must forego the pasta and rice with which I added interest to the meats and soups we canned in the winter for summer dinners aboard. Two years ago, we bought a little plug-in freezer/refrigerator about large enough to hold a gallon-sized jug of milk. We can choose how cold we want this thing: hard as a rock, somewhere around frozen but not quite rock-solid, or refrigerator temperature. Managing much more than several days' worth of meat and occasional leftovers is out of the question. What's worse, it's a real energy hog, particularly when it's in its rock-hard mode, so the skipper requested a little tea-cozy-type arrangement for the cooler.

In his concept, the cozy would have 2-inch insulation between two layers of Sunbrella. But since 2-inch foam is difficult to bend around corners, we bought 1-inch foam. I started by making a fairly tight-fitting inner layer in Sunbrella. Then Jerry kludged together two layers of 1-inch foam. My final assignment was to come up with an outer layer that would somehow hold the whole thing together. It wasn't easy. This project took much longer than we imagined and was a much larger hassle than either had hoped, but we both managed our parts. It's truly a cooler cover (with an attitude) cum tea cozy. But it works.

I mentioned I'm becoming a weaver these days. Jerry's next request for me is to weave a privacy curtain for the head compartment in the Mega. But nothing's square inside a boat, and this curtain must somehow align with the curve of the headliner. I imagine that, when his concept for this project has been fully developed, it is certain to be a privacy curtain with an attitude. *✍*

Parade turns 50, Rob Mazza's

50th anniversary holiday parade

The Pompano Beach (Florida) Holiday Boat Parade is celebrating its 50th anniversary this year on December 9 at 6 p.m. The parade, which passes through four cities, is one of the longest-running annual boat parades in the nation. Thousands gather along the ICW to watch the parade of boats that begins in Pompano Beach and winds through Lighthouse Point, Hillsboro Beach, and Lauderdale-by-the-Sea before ending in Deerfield Beach. Participation is free, but boats must be registered ahead of time. Entrants will receive a gift bag from area businesses that will include a commemorative ornament hand-painted by local artist Pat Anderson. For information regarding participation, sponsorship, or registering your vessel, email boatparade@pompanobeachchamber.com or call 954-941-2940.

—Nicole Goldstein, Pompano Beach, Fla.

Was it only last year (November 2011) that we ran an article about the glory of holiday boat parades? We followed up with a Web page listing as many parades as we could find and asked for further additions from our readers. Parades are held primarily around the Christmas holidays, but northern sailors often celebrate the solstice, Fourth of July, or other summer occasions with parades. Our Web list has grown and is a great resource for you if you won't happen to be in the Pompano Beach area but still want to see a holiday parade of lighted boats, costumed sailors, music, Christmas trees, and whatever other festive touches parade sponsors and boaters may add: <www.goodoldboat.com/resources_for_sailors/boat_parades>.

—Karen Larson, Editor

Rob's cheerful presence

In the July 2012 issue of *Good Old Boat*, I was very pleased to see a photo of Rob Mazza and read the news that he has joined your lineup of contributing editors. I must congratulate you on your choice.

For the past several years, Rob and his wife, Za, have been members of the Nyack Boat Club in the lower Hudson River Valley of New York State. As a life member of the club, I can state that rarely have we had a couple arrive and immerse themselves in club activities so quickly. They brought new ideas and new energy to us and with such modesty that it was a year before I came to realize that Rob was *the* Rob Mazza of C&C fame. Under Rob's guidance, our 100-year old club staged its first Sailpast (an Opening Day parade of boats) in the spring of 2009. That event has already become a tradition.

As I grew to know Rob and Za, I found them to be the most delightful company, and very knowledgeable sailors to boot. When life called the Mazzas to move away from



TERRY DO NNELLY, DO NNELLY-AU STIN PHOTOGRAPHY

Nyack Boat Club, I was very disappointed and saddened. It is a consolation to have Rob's warm, smiling (always, it seems) face there on a page in *Good Old Boat*, a magazine that I have learned to love. I look forward to seeing more.

—Dick Bracken, Valley Cottage, N.Y.

Greetings from Vanuatu!

We're sitting here on *Entr'acte*, anchored in half a gale waiting to move on. The night is dark, the wind is howling. We are secure and happily listening to John Guzzwell narrating *Trekka*. A real treat! Our enthusiasm got the better of us and we could not resist writing about it. Congratulations and thanks.

—Ellen and Ed Zacko, Sub City West, Ariz.

We're so pleased that our Audio Sea Stories are a comfort.

Whoops!

After my mast fell over, I went searching for spar parts for my 1979 North American Spirit 6.5. First, from boat literature, I found Kenyon Spars, then discovered it is now part of Rig-Rite, Inc. Between them, the two companies have made masts, booms, spreaders, and related parts for many boats, like mine, that are no longer in production, and can make

fans, and mystery cover girl

new spars to order. If you are a good old boater looking for spar parts, you might contact them at <www.rigrite.com> or phone at 401-739-1140.

Why did my mast fall over? It is an applied lesson in making sure turnbuckles won't vibrate loose in gusty winds.

—Steve Tudor, Indianola, Iowa

Mystery cover girl

What type of boat (make, size) is *Eclipse*, featured in your cover photo by Charles Scott for the May 2012 issue?

—Dennis Hanlon, St. John's, Newfoundland

Charles?

I wish I could help, but I never could find any information on *Eclipse*, despite calling some marinas in Ontario. I had hoped the owners would write in with some comments once the issue hit the newsstands.

—Charles Scott, Ann Arbor, Mich.

How about it, folks? Anyone know the owner of this boat to get us the definitive answer?



Saving flares

Using old flares first (Mail Buoy September 2012) has been around for a long time. One problem is that the “older” old flares may have igniting problems and/or may not burn correctly (especially the hand-held flares). Catching yourself or your boat on fire with an old flare is not a good thing!

—C. Henry Depew, Tallahassee, Fla.

The clear message from Henry is that if you do keep your expired flares, be very careful if you have to use them. Always expect the unexpected.

Raceboats with creature comforts?

We love *Good Old Boat* magazine and read it cover to cover when snail mail delivers it. We just had a question about the boat reviews the magazine does. Is there any way the magazine could review boats that are more on the racer side with a few creature comforts? We still love racing, but like to do a weekend cruise or two.

—Alex Sass, Bay City, Mich.

Karen's answer

Very occasionally we breathe the word “racing” over here, but really this magazine is about cruising sailboats. You might be interested in the feature boat article we did about the Olson 30 that did *very* well in the Singlehanded TransPac race a couple of years ago. That one ran in our March 2010 issue. I can think of a couple of other articles about conversions of racers to cruisers. In fact, that's

exactly what Jerry's doing in our backyard: converting a Mega 30 one-design racer into a trailerable cruiser by adding many creature comforts.

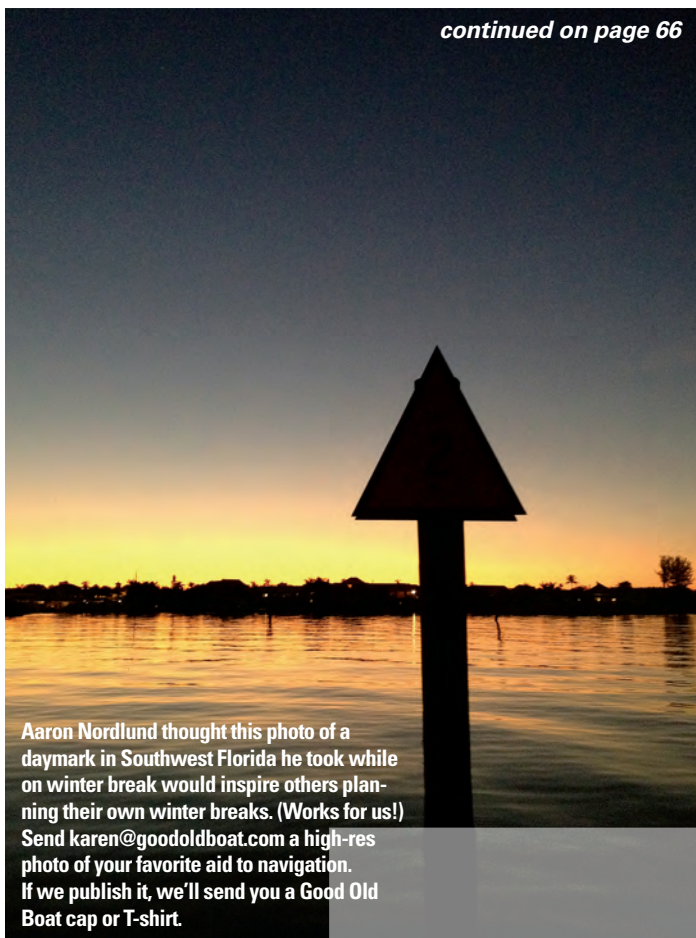
And we've often done articles about the designers of good old boats (who designed the racing yachts that later became our cruising sailboats). Almost all of them marketed their designs first as racers because they needed the publicity that winning races could bring them.

Truth is, sailboat maintenance is sailboat maintenance, no matter what use that sailboat is put to. Since our focus is on maintenance and upgrades, there's plenty of overlap and we're glad you're reading this magazine even though you're a racer first and a cruiser second.

When we sailed out of Thunder Bay in Ontario for several seasons, we noted how well the Thunder Bay folks used their sailboats. They raced them like crazy several times a week during most of the season. And then they put the heavy gear back on, loaded on provisions, and went off cruising for a week or two. Like you, they have the best of both worlds since there is an active racing organization there and a cruising paradise only a day's sail away.

—Karen Larson, Editor

continued on page 66



Aaron Nordlund thought this photo of a daymark in Southwest Florida he took while on winter break would inspire others planning their own winter breaks. (Works for us!) Send karen@goodoldboat.com a high-res photo of your favorite aid to navigation. If we publish it, we'll send you a Good Old Boat cap or T-shirt.

Apogee, a Southern

Her name is symbolic of a cruise and a career

by Don Launer

George Smith began reading about boats when he was in grade school. As he grew older, his reading focused more on sailing books, especially stories of singlehanded sailors on around-the-world-voyages.

In 1959, when he was 29, he completed his doctorate in physics at the University of Chicago and moved to the East Coast to join Bell Telephone Laboratories in Murray Hill, New Jersey. There, he worked as a scientist/inventor in micro-electronics.

In 1969, George and Willard Boyle together invented the charge-coupled device (CCD). A CCD can hold a charge corresponding to variable shades of light and is a technology that has made digital cameras possible. Because of its superior sensitivity, the CCD has also revolutionized the field of astronomy and is used extensively in astronomical telescopes, such as the orbiting Hubble telescope.

"CCD technology was translated into a TV camera within six months," George says. "Creating a CCD camera to replace a film camera was more of a challenge, since the picture information

had to be easily stored and that technology wasn't available until several years later."

George and Willard were named Fellows by the IEEE (Institute of Electrical and Electronics Engineers) and the American Physical Society. They are also members of the National Academy of Engineering. Their invention of the CCD has been recognized with the Ballantine Medal of the Franklin Institute, the Morris Lieberman Award of the IEEE, and the Draper Award of the National Academy of Engineering.

Sneakbox to Southern Cross

The sailing dreams inspired by the books George had read while growing up finally turned into reality when, after receiving his Ph.D., he bought his first boat. It was a Barnegat Bay Sneakbox, a shoal-draft boat originally designed for fowl-hunting in marshes and shallow water. Without any previous sailing experience, George took his sneakbox out on Barnegat Bay and learned to sail.

Janet Murphy was an elementary teacher in Barnegat, New Jersey.

She began sailing on Barnegat Bay in the early 1960s in a Morton Johnson catboat. She and George met at the Barnegat Bay Boating, Boozing, and Bailing Society, which George had organized and where they shared their enthusiasm for sailing.

Subsequently, George and Janet began cruising the East Coast during their summer vacations in a Morgan 22. They sailed north to Maine and south to South Carolina. During that cruise they circumnavigated the Delmarva Peninsula.

Cruising the East Coast in the Morgan 22 was an adventure, but George had not forgotten the tales of circumnavigations he'd read in his youth. An around-the-world cruise was clearly on their horizon, so he and Janet decided to hone their bluewater skills with two voyages to Bermuda.

"Picking a boat for our Bermuda trip and our planned around-the-world cruise wasn't difficult," George says. "Through the years, I had compiled a list of everything I wanted on a blue-water boat, and the Southern Cross 31 filled the requirements of strength and



Apogee's saloon, at left, as it looked before before George and Janet left on their cruise. Janet stows the provisions aboard Apogee a few days before she and George set sail on their 17-year circumnavigation, at right.

Cross 31

Janet sets the anchor in Bora Bora. *Apogee* is equipped with a manual anchor windlass with a long handle to provide leverage.

simplicity. We had the boat semi-custom built to our specifications."

George and Janet took delivery of their world cruiser in 1983 and named her *Apogee*. The non-astronomical definition of "apogee" is "culmination or apex." Their boat was aptly named, for it would be used to bring a lifetime dream to its culmination.

The Southern Cross 31, a full-keel double-ender designed by Thomas Gillmer, is reminiscent of Colin Archer's work nearly a century earlier (*Note: For more about Thomas Gillmer and his designs, see our article in the July 2002 issue -Eds.*). It's cutter-rigged, has a bowsprit, carries 447 square feet of sail, and has a very low capsize ratio. It has an outboard rudder with a tiller and a small cockpit suitable for a boat that will make ocean passages. The hull is fiberglass with

an Airex foam core and the deck and cabinhouse are balsa cored.

The first Southern Cross 31 was built in 1976 by Clark Ryder in Bristol, Rhode Island. When production ceased in 1987, 130 boats had been made.

Onward from Bermuda

"The year we took delivery of the boat we made a trip to Maine," Janet says, "and the following year, 1984, we sailed to Bermuda and back. We made another Bermuda trip in 1985, and in 1986, after George retired from Bell Labs and I retired from teaching, we sold all our possessions — except for George's

summer house. We stowed away all the things we would need on *Apogee* and sailed to Bermuda again ... then just kept going."

With all their supplies, an estimated 3,000 pounds, *Apogee* was down 4 inches on her waterline. They removed the labels from all their canned goods, wrote the contents on top with a waterproof marker, and varnished each can. They used the V-berth for sleeping when in port, but at sea slept in the main cabin, where the motion was less pronounced.

Since kerosene was readily available worldwide, they used it as the fuel for their stove and oven, cabin heater,



After crossing 3,000 miles of open Pacific Ocean, *Apogee* made landfall at Ua Huka Island in the Marquesas, at left. George and Janet await the fireworks display while anchored in the harbor at Sydney, Australia, at right. Behind *Apogee* is the Sydney Opera House.

and lights. They carried 45 gallons of diesel and 70 gallons of water and supplemented their water supply with a reverse-osmosis system. Solar cells on deck kept the batteries charged. Their Aries windvane self-steering system used no power but they had an electronic autopilot aboard, just in case.

George and Janet expected their world cruise to last about four to five years, but it turned into an adventure lasting 17 years.

The first circumnavigation of the globe was attempted nearly 500 years

ago by Magellan. His ship completed the three-year voyage without him. A chronicler at the time wrote: "Nevermore will any man undertake such a voyage." The chronicler was wrong. Scores of sailors have completed world circumnavigations in small boats, but this in no way diminishes the challenge and the expertise needed to bring such a cruise to fruition.

"We ran into a really bad storm between Bermuda and the Azores," Janet says. "We figured if we could survive that one, we could survive anything."

"On our whole 'round-the-world trip," George says, "we never had any major equipment failures." Obviously, their choice of the Southern Cross 31 and their specifications to the builder were vindicated.

"From the Azores, we sailed to Madeira and the Canary Islands, where we joined the ARC (Atlantic Rally for Cruisers) to race back across the Atlantic to Barbados with 203 boats."

"We took first place in the handicapped race out of the 80 boats participating in the couples division,"



Janet says. "We spent six months sailing the Caribbean. Then, in May 1987, took the Panama Canal into the Pacific, sailing to the Galapagos Islands, where we spent 27 days."

"At that time," George says, "if you applied to the Ecuadorian government, you could get a permit to take your boat into the islands. They don't allow private boats to visit the Galapagos anymore."

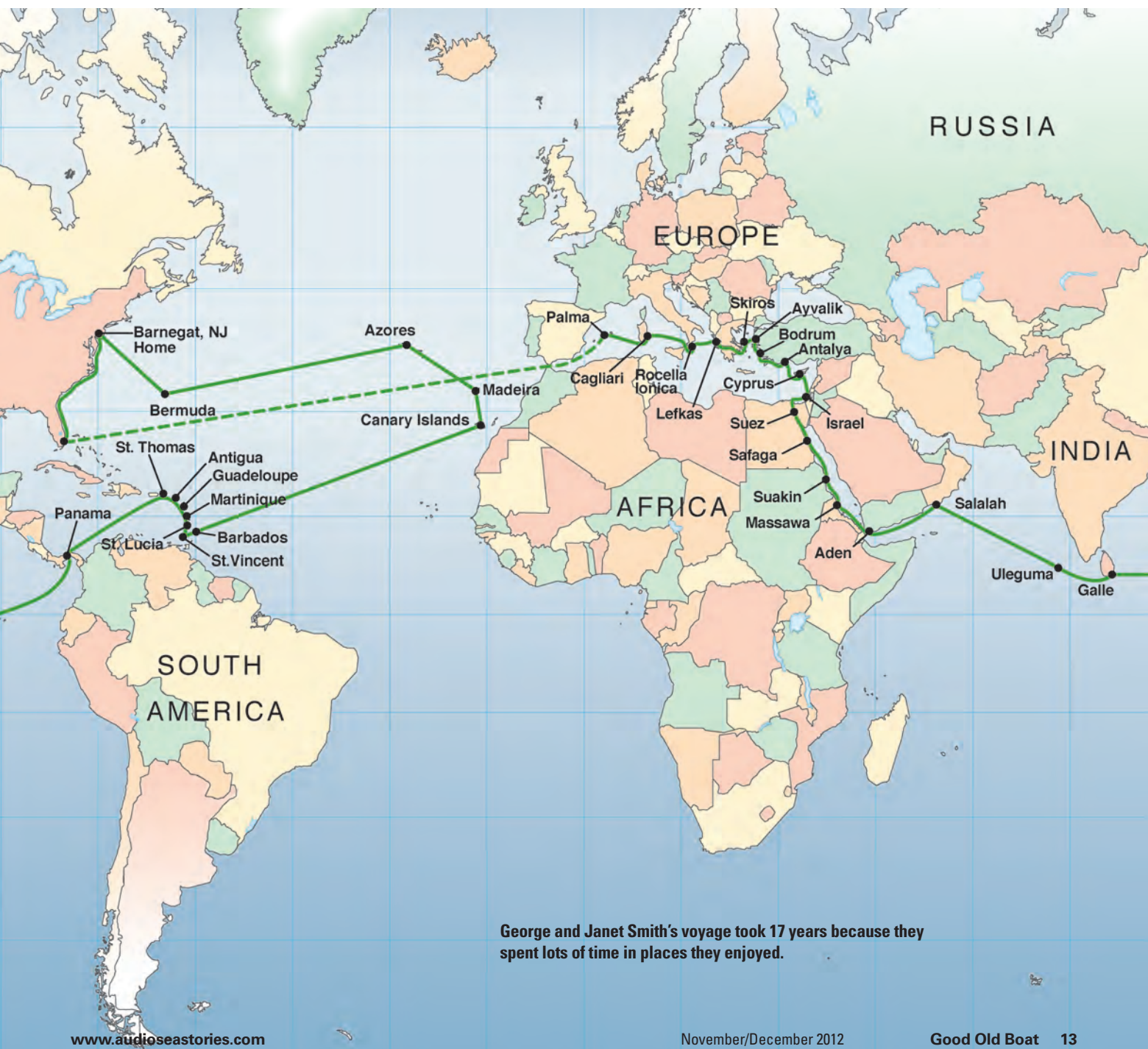
"From the Galapagos Islands, we made a 3,000-mile run to the Marquesas, all of it downwind. We just set the sails wing-and-wing, left them alone for

a couple of weeks, and let our Aries windvane do its job.

"From the Marquesas, we sailed to Tahiti, Moorea, and Bora Bora in the Society Islands. Then we were off to the Cook Islands. From there, we headed toward the North Island of New Zealand, arriving in November of 1987. We made New Zealand our home base for several years but, since a visa was only good for six months, we spent the cyclone season in New Zealand and after six months sailed to the Fiji Islands, Tonga, and American Samoa before returning

and applying for another six-month visa. We did that from 1987 until 1992, when we decided to continue our trip by returning to Fiji, then New Caledonia, and finally Australia. Australia had the same six-month visa restrictions as New Zealand, so in our six months out of the country, we made return visits to New Caledonia and Vanuatu.

"In 1995, we went around the coast of Australia to Darwin and entered the Darwin-Ambon race to Indonesia, where we spent three months before heading to Singapore. After two months



George and Janet Smith's voyage took 17 years because they spent lots of time in places they enjoyed.



George and Janet in the cockpit of *Apogee*, at left, at the dock next to their home on a waterway off Barnegat Bay, New Jersey. George displays his Nobel Prize medal, at right. On the shelf behind him is the award and a photo of George in white tie and tails accepting the medal from the King of Sweden. George notes that the king is “a nice guy and frustrated sailor ... the queen dislikes being on the water.”

in Singapore, we sailed to Malaysia and Thailand, seeing as much of the backcountry as possible.

“In 1997, we sailed from Malaysia to Sri Lanka, the northern Maldives, Oman, and up the Red Sea, visiting Yemen, Eritrea, Sudan, and Egypt. In those days, the pirate activity was not what it is today. We then went through the Suez Canal to Ashkelon, Israel, where we spent a year. From Israel we went to Cyprus and then Turkey, where *Apogee* spent two years before sailing to Greece.”

Apogee of a cruise

“While in Greece, with the Atlantic hurricane season approaching,” Janet says, “we decided that we’d spent 16 years on our voyage and we just

didn’t want to make a third crossing of the Atlantic. It was time to call our voyage to an end and return home.”

They booked their boat on a Dockwise Yacht Transport seagoing dry dock. The Dockwise ship would depart from Mallorca, so they sailed *Apogee* there by way of Italy, Sicily, and Sardinia. In Mallorca, their boat was loaded aboard the ship.

George and Janet took a flight home and 10 days later the Dockwise ship arrived in Fort Lauderdale, Florida. They drove to Florida, took possession of *Apogee* once again, and placed her in a marina for the winter. In 2003, they cruised north up the Intracoastal Waterway, arriving home again in New Jersey’s Barnegat Bay in July of 2003, 17 years after they had left.

Apogee is now docked next to their home on a waterway off the bay. George and Janet Smith had completed a voyage of a lifetime. But none of this could have happened unless first it was dreamed.

Apogee of a career

On October 6, 2009, at 5 a.m. their phone rang, but they ignored it as a probable wrong number. The second time the phone rang, the caller left a message. “This is Stockholm calling. We will call you back later.”

George wondered to himself, “Is it possible?” He went on the Internet and saw that the Nobel Prize for Physics was being awarded that day in Stockholm. The next phone call confirmed that he had, indeed, together with Willard Boyle, won the Nobel Prize for his invention of the CCD 40 years earlier.

“After that it was mayhem,” Janet says. “There were phone calls from news organizations all over the world and reporters started arriving at our door at 8 a.m., before we were even dressed. It was one group after another, taking photographs and asking questions and all the TV networks sent their remote trucks to our home the next day to do interviews for the evening news.”

In December 2009, George and Janet set off on another journey, this time to Stockholm, Sweden, where George received his Nobel Prize. ▽

Don Launer’s bio appears on page 17.



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The Southern Cross 31 ...

... and two more true double-enders

by Rob Mazza

In the September 2012 issue we looked at three “second generation” cruising boats that had fin keels and separate rudders on handsome canoe-stern hulls. In the same issue we acknowledged the role of the full-keel Westsail 32 in launching the concept of boats designed and built with the real potential for making long voyages while cruising.

This time, we are looking at those “first generation” fiberglass cruising designs that have true double-ender hull characteristics of a tiller-steered stern-hung rudder on a full keel, high displacement, and a cutter rig with a pronounced bowsprit. It is only fitting, therefore, that we include the 1971 Westsail 32 in this comparison with the Southern Cross 31 of 1976, along with the Pacific Seacraft Mariah 31 of 1977.

It so happened that, in the last issue, we also looked at a Southern Cross and a Pacific Seacraft, both of them with canoe sterns. This further illustrates how the cruising-boat market of this period transitioned from the full-keel Colin Archer double-ender to the higher-performance separate-keel-and-rudder underbody that Bob Perry introduced in the Valiant 40 of 1973. One can only assume that the Valiant 40 influenced these builders when they were developing the later models discussed in the previous issue.

All three of these boats have similar hull forms, with the Southern Cross 31 and the Pacific Seacraft Mariah 31 cutting a little forefoot away to improve tacking and maneuverability. They also all have what has become known as a cutter rig, with a fixed bowsprit to support the headstay and a fixed forestay attached at the stemhead. Although this is not the original version of the cutter rig (see “What is a Cutter?,” page 30), this modern adaptation became established as the preferred offshore-cruising rig on boats of the type we are discussing here. Certainly, *Apogee*’s remarkable 17-year odyssey reinforces that presumption.


The Southern Cross 31 has the shortest bowsprit,

and a plank style at that, which would be safer than the much longer bowsprit on the Westsail 32. Although picturesque, the long bowsprit (called on fishing schooners the “widow maker”) and plum stem have, for obvious reasons, given way to longer bow overhangs and shorter bowsprits. Indeed, it is typical nowadays to see boats labeled as “cutter rigged” that have no bowsprit at all. At C&C, it was not uncommon for us to add an intermediate or staysail stay aft of the forestay and call this the “cutter” option, which is stretching the concept a lot.

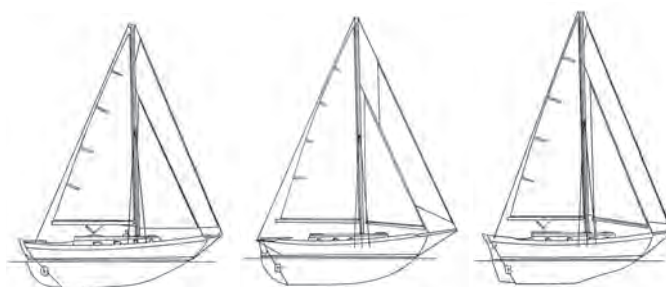
Comparing these boats designed for offshore cruising on the basis of around-the-buoys criteria would not be productive. Note that the D/L ratio of the Southern Cross 31, at a hefty 389, is still substantially lower than the Westsail 32 at 419 and the Mariah 31 at 474. Their SA/D ratios are also conservative, with the Southern Cross 31 an anemic 13.9 and the Mariah not much higher at 14.2. The Westsail 32, with its longer bowsprit, fares better at 15.5, but that neglects the fact that its actual double-headsail sail area was usually less than

the 100 percent fore-triangle area. Remember, too, that *Apogee* was floating 4 inches lower than this designed displacement on her voyage, so her actual D/L would have been substantially higher and her SA/D much lower.

The important numbers to look at for these offshore cruising boats are the capsizes number, all in the respectable 1.6 range, and comfort ratio, near 40 for the Southern Cross 31 and Westsail 32 and a very high 63 for the Mariah 31, due primarily to its high displacement on a shorter LWL.

All three of these boats have earned reputations as good sea boats, and *Apogee*’s voyage only enhances that esteem. Whatever we think the numbers may tell us, the results speak for themselves. 

Rob Mazza is a Good Old Boat contributing editor. A sailor by passion and yacht designer by vocation, his long career around sailboats began at C&C Yachts back when now good old C&Cs were cutting-edge new.



	Southern Cross 31	Westsail 32	Pacific Seacraft Mariah 31
LOA	34' 6"	40' 0"	36' 0"
LOD	31' 0"	32' 0"	30' 11"
LWL	25' 0"	27' 6"	25' 0"
Beam	9' 6"	11' 0"	10' 8"
Draft	4' 7"	5' 0"	4' 5"
Displacement	13,600 lb	19,500 lb	16,600 lb
Ballast	4,400 lb	7,000 lb	6,000 lb
LOD/LWL	1.24	1.16	1.24
Beam/LWL	0.38	0.40	0.43
Disp./LWL	389	419	474
Bal./Disp.	0.32	0.36	0.36
Sail area (100%)	496 sq ft	702 sq ft	577 sq ft
SA/Disp.	13.9	15.5	14.2
Capsize no.	1.59	1.64	1.68
Comfort ratio	39	43	63
Years built	1976-87	1971-81	1977-83
Designer	Thomas Gillmer	Atkin/Crealock	Henry Morschadt

The Hand-Bearing Compass 101

It's a versatile and invaluable tool

by Don Launer

The hand-bearing compass, or sighting compass, is a portable compass used to take a bearing or azimuth. This type of compass has been in use for hundreds of years. Early hand-bearing compasses used a dry needle, but modern versions employ the more practical liquid-damped floating card. Electronic compasses are available today that provide a digital display of the bearing.

Hand-bearing compasses used on boats come in two basic forms. The gun-sight type is held at arm's length and the target aligned using two "gun sights." The hockey-puck type, so-named because of its shape and size, is held close to the eye. Both types usually include a light so they can be used at night. Some are made to float. There are also other types of sighting compasses used primarily by hikers.

Many binoculars have built-in compasses, and compasses are made that can be clipped onto a standard binocular's objective lens (the large lens).

A hand-bearing compass would be useful to have in an emergency ditch bag.

When deviation correction is important

Just as your ship's compass can be subject to errors caused by deviation, so can your hand-bearing compass. Deviation is not an issue when taking relative bearings to check for risk of collision or when using a hand-bearing compass for an anchor watch, but when determining a line of position, it's important to know if this error exists.

When the first iron ships were built, deviation was a major problem, and methods of compensating for it were not well understood. When an accurate compass reading was needed, a sailor was sent with a compass up to the crow's nest, where the deviation was minimal. This rule still holds true. On your boat, you'll probably find the least deviation at the highest spot you can access. (**Note:** Do not assume that your standing rigging is non-magnetic. —Eds.)

If you expect to use your hand-bearing compass to determine lines of position, determine deviation at



With the gun-sight type of hand-bearing compass, the sights are lined up on the target and a lubber's line on the rear sight indicates the bearing on the compass dial.

various locations on board while swinging ship. *Chapman Piloting, Seamanship & Small Boat Handling* gives a good explanation of this procedure.

If you'll just be using your hand-bearing compass for an anchor watch or to determine risk of collision, it is not necessary to know the deviation.

Anchor watch

I use my hand-bearing compass to check whether my boat is dragging its anchor. Once the anchor is set and the boat is lying at the full length of the rode, I take a bearing on a distinctive object located abeam — a tree, flagpole, chimney, or clearly identifiable rock. The target should be as near as possible; a target that's miles away is useless for this purpose. I write the bearing on a slip of paper and check it again after several minutes. If it has remained the same, I'm not dragging. If the wind picks up, I check the bearing again just to be sure. I take the bearing from the same spot on deck each time.

The actual bearing is unimportant; it's the consistency of the bearing that I'm looking for. If, due to wind or tide, the boat swings around, I have to establish a new bearing.

Risk of collision

If another vessel appears to be on a course that will cross yours, using the hand-bearing compass will tell you if the risk of collision exists long before the situation becomes critical. If, while you maintain your heading, the bearing of the other boat doesn't change, you are on a collision course (assuming that neither boat changes course or speed).

As when using the hand-bearing compass for an anchor watch, the actual or true bearing observed is unimportant; you are interested only in the relative bearing.

Line of position (LOP)


When determining an LOP with your hand-bearing compass, you do need to take deviation into account.

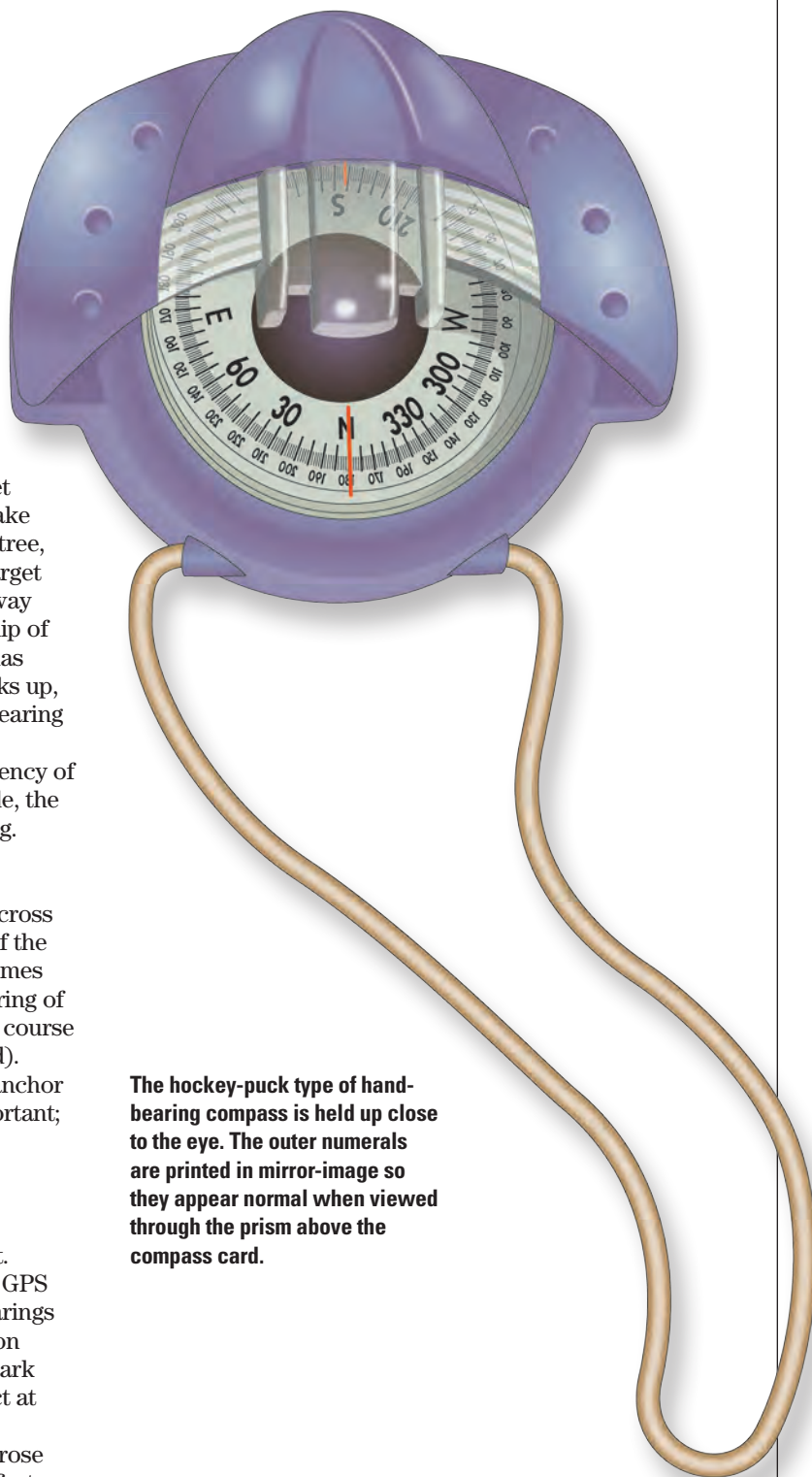
Let's say you're heading down the coast and your GPS has failed, so you're back to basics and must use bearings as LOPs to determine your position. Take a bearing on a lighthouse, water tower, or other distinctive landmark shown on the chart. Take a bearing on another object at 90 degrees (or close to that) from your first target.

Lay your parallel rule across the chart's compass rose so one edge connects the center of the rose to your first bearing on the inner, magnetic, rose that's rotated to account for the local magnetic variation.

Walk the rule across the chart until one edge lies on your target and draw a line.

Voilà, you have a line of position.

Repeat the process with the second bearing. Where the two LOPs cross, you have your fix. 



The hockey-puck type of hand-bearing compass is held up close to the eye. The outer numerals are printed in mirror-image so they appear normal when viewed through the prism above the compass card.

Don Launer, a Good Old Boat contributing editor, built his two-masted schooner, Delphinus, from a bare hull. He has held a USCG captain's license for more than 38 years and has written five books. All of his 101 articles are now available for downloading as a collection from the Good Old Boat download website, <www.audioseastories.com>. Look under Archive eXtractions.

Pocket cruisers and

As a brand-new design, the Sage 17 doesn't exactly fit the standard description of a good old boat. And yet, since this boat is inspired by a classic Lyle Hess design that was tooled and initially built by none other than Jerry Montgomery, it has earned the distinction of being an *honorary* good old boat in this magazine. Jerry Powlas and I learned of this Montgomery design when one of the first examples showed up at the 2011 Annapolis sailboat show, but the story begins years earlier.

Sal and Gail Glesser built a home, raised a family and, oh by the way, built a little knife-making hobby of Sal's into a highly successful and well-respected company called Spyderco. While doing this, they also enjoyed sailing their Moore 24 on a nearby Colorado mountain reservoir when they could, although not nearly often enough to suit them. Their growing business kept them plenty busy. It expanded from one building to another and then another until today it has a payroll of 52 people (and growing) with customers and business relationships in 54 countries (and growing) and is once more in need of a plant expansion.

"After nearly 40 years," Sal muses, "we're an overnight success." A tour of the facility convinced the *Good Old Boat*

A blade maker and a good old boatbuilder create the Sage 17

by Karen Larson



editors of at least one thing: product quality is the highest priority at Spyderco, and that goes hand-in-hand with treating customers and employees right.

As their children grew up and son Eric began sharing the responsibility for many of the day-to-day business decisions, Sal and Gail found more time for sailing. They valued Jerry Montgomery's opinions on boats and — because these

two think big — Sal approached Jerry about designing a brand-new 16-footer. Jerry had not developed a new design in the past 15 years and much had changed. Sal explained that he and Gail were looking for a new design that, due to advances in technology and as a result of sailors' experiences over the past few decades, could be an improvement over Jerry's successful

Montgomery 15s and 17s that have achieved cult-boat status with their strong following of passionate sailors.

The Glessers were essentially looking for the Montgomery Version 2.0. In retrospect, Jerry says, "I get asked at least once a year to design a boat and make the tooling for

Matt Thaler mixes mysterious goos in a shop full of Sage 17s in various stages of assembly, far left. Jerry Montgomery, near left, is the sage behind the Sage 17.



pocketknives

Air Born, at left on facing page, shows off the beauty of Colorado's Lake Dillon. And vice-versa. Sage Marine's Matt Thaler is all smiles, at right, at the prospect of turning *Irish Rose* over to her new owners, Chuck and Mary Kay Breslin of Montana. *Air Born* is based in Colorado, but she's seen here on a visit to Otter Bay, British Columbia, below.

someone." He notes that the projected cost of such an enterprise usually ends the discussion. But this was not the case with Sal Glessner. The Spyderco company had grown, Sal notes, "to the point that we could take a risk on a new sideline." He explains that because their expertise is in materials and production, rather than boatbuilding, they would have to rely on Jerry's expertise in the sailboat industry.

And so a partnership was born. Sal and Gail cashed in a 401k and put Jerry to work. "We already have a knife company. Sal and I are not drawing a salary from the Sage end of the business," Gail says. "In fact, we expect to lose money or break even for the next three years."

Improving on the Montgomery

Jerry, who was already active on several small-boat forums, asked Montgomery 15 owners what improvements they would make to their boats. "They said there was no sitting room in the 15, so we added comfortable settees," he says. To accomplish that, Jerry added 5 inches to the overall length of the cabin. He added another 5 inches to the length of the cockpit so an adult could lie down comfortably there, stretching what was originally an idea for a 16-footer to a 16-foot 10½-inch sailboat, now known as the Sage 17. "The Sage 17 is just the right size for me. It's on the upper end of the perfect size," Jerry says.

"It has 6 inches less beam than the Montgomery 17," he says. "It's a faster and more refined hull than Lyle Hess' original design with quarterberths. It has more deadrise so it's a better sea boat.



But the biggest performance advantage is the carbon-fiber deck, making it lighter and better." He notes that the strength of the carbon fiber makes it possible to eliminate the compression post entirely, vastly improving the possibilities for the cabin layout below.

The deck of the Montgomery 15 has ½-inch balsa core and fiberglass

rovings. The Sage 17 also has ½-inch balsa core, but using carbon fiber in its cabinhouse, deck, and transom saved at least 100 pounds and noticeably lowered the center of gravity. The remainder of the hull is built of fiberglass and vinylester resin. The mast and boom are standard aluminum extrusions. The Sage 17 has a ⅞ rig.



The shallow keel contains 400 pounds of lead and the centerboard another 120 pounds. The cockpit is self-bailing through the centerboard trunk. The cabin has simple accommodations: seats for two, a full-sized V-berth, and a Porta Potti, plus storage space under the cockpit floor, seats, and V-berth.

"People email me," Jerry says, "to ask why the Sage 17 is faster than the Montgomery 17. I tell them it's about the weight, the rig, a more refined hull

shape, and a better keel and centerboard shape."

Industry veteran

Jerry Montgomery learned boatbuilding at Jensen Marine. He was the foreman for most of the Cal 40s that came off the line in the late 1960s. He went to work next for Richard Arthur, building the line of dinghies known then as the Arthur Dinghies. It was there that he met Larry Pardey and Lyle Hess. Lyle also designed

the Balboa 20 that Richard Arthur built. Jerry's subsequent involvement in the building of this design and its tooling wound up in a full ownership of his own Balboa 20. He later sold that boat and, with the proceeds, bought the molds for the dinghies. He renamed them Montgomery Dinghies and built at least 2,000 of the 10-foot model. In 1970,

Ben Pierson of the Idea Film Factory caught this shot of Phil and Mary McCowin racing their brand-new Sage 17, *Alida*, at the Havasu Pocket Cruisers Convention in February, at left. Dave Scobie installs the electrical system on the fifth Sage hull to be assembled at the Golden, Colorado, facility, at left below. The Sage interior seems roomy, at right below, particularly when you remember this is a trailerable boat meant to take you anywhere.

Jerry took one of the first 10-footers to *One Design and Offshore Yachtsman* magazine's America's Teacup trials and won all his races and the only perfect score for quality. "That is how I got my start," Jerry says.

Lyle Hess also designed the Nor'Sea 27, as well as both boats built by Lin and Larry Pardey, the Bristol Channel Cutters, the Falmouth Cutters, and many other popular, and now classic, good old boats.

"Lyle took me on. He thought of me as a protégé," Jerry says. Lyle designed the Montgomery 12, 17, and the 23 for Jerry. "All of these boats were my concepts, but at that time I didn't have enough confidence in my ability to draw a set of lines and wisely turned my drawings over to Lyle," Jerry says. Later, Jerry designed the Montgomery 15. In every case, he developed all the tooling and built the boats himself.

For the Sage 17, Jerry once again developed the tooling and then took Dave Scobie and Matt Thaler under his wing, teaching them the ropes. The hulls are built at a fiberglass production plant in Colorado. Dave and Matt do all the assembly with Dave (a sailor and boatbuilder) focused primarily on the rigging, sails, and electrical systems as well as sales and marketing while Matt (a highly skilled cabinetmaker) concentrates on the woodworking, fiberglass components, and fittings.

Gail is thrilled to be working with Jerry Montgomery. "How many guys can design, tool, and build a boat . . . then go out and win races with it?" She asks. "This boat comes from the heart. We are so blessed. I want other sailors to be as happy."



KeriTh BeNeTT



Sal Glesser, at left, tells the history of his knife company in the Spyderco visitor center. Gail Glesser and Dave Scobie, above, share a laugh in the Golden, Colorado, assembly facility.

Scattered to the four winds

At press time, Matt and Dave had completed six hulls. The first was a prototype, named *Goshawk*, that belongs to Jerry. Sal and Gail's boat, *Air Born*, officially hull #1, was next. Hull #2, *Irish Rose*, is owned by a couple who live and sail her in Montana. *Alida*, hull #3, was custom-built for Mary and Phil McCowin, who sailed her for the first time at the Lake Havasu Pocket Cruisers Convention (HPCC) in February 2012. The fourth boat is in Malaysia, the fifth is in New York, #6 and #7 are in the shop, #8 was bound for the Annapolis sailboat show in October, and #9 was on order.

We sailed on *Air Born* with Dave Scobie in February while taking in the hubbub of the annual HPCC event for trailerable boats. Jerry Powlas says, "We sailed the Sage 17 in light to medium air and flat seas. The boat

sailed well and exhibited no vices. Balance was good and I think the fractional rig is a good choice. I was surprised at how the introduction of a little mast bend changed the handling of the boat when the wind picked up."

Sal and Gail say that, as well as the boats, as many of the components as possible, including sails, are built in the U.S.A. They are also proud to claim that each boat has been delivered on time, with no production delays, and no cost overruns. "There is no sweat regarding delivery dates for our new owners," Gail says. "We meet our deadlines, do what we promise, and our boats are winning races."

If you're wondering about the name, Sage Marine, Sal explains. "A sage is an old and wise person," he points out. The name felt right to Sal and Gail on a number of levels. And so a new boat design with a new name has arrived

on the trailerable-boat scene. This boat earns "honorary good old status" as an updated design, one from the boards and tooling of a highly respected designer and builder. *▲*

Karen Larson is a co-founder, with her husband, Jerry Powlas, of Good Old Boat and its editor. Her passion for old boats doesn't stop her from looking hard at new boats that will age gracefully as the current fleet ages out.

Resources

Sage Marine

www.sagemarine.com

Jerry Montgomery

www.jerrymontgomery.org

Spyderco

www.spyderco.com



Seafarer 24

*A pretty sturdy trailersailer
with a swing keel*

by Allen Penticoff

The dark hull of Steve and Diann Cook's Seafarer 24, *Endeavour*, emphasizes the classic lines of this nearly 40-year-old design.



The lovely lines of the dark blue hull caught my eye one weekend while sailing on Lake Mendota near Madison, Wisconsin. I said to my wife, "That's an interesting boat." When I caught up with the owner, Steve Cook of Middleton, Wisconsin, I learned his boat is a Seafarer 24. On the stern of his jaunty sloop is emblazoned the name *Endeavour*, which is fitting because Steve Cook is, of course, Captain Cook.

Steve does not know the exact year his boat was built, but believes it was in the early 1970s. He rescued *Endeavour* from a field along Lake Huron near the Mackinac Bridge, where he found her in decrepit condition, and worked on her sporadically for three years in his driveway with the help of his wife, Diann, their son and daughter, and a few friends. This involved cleaning out "a boatload of mice," painting the interior and exterior, and repairing or replacing much of the teak, particularly the toerail. The boat had double life-lines, but Steve chose to remove them. They also restored a matching dinghy.

The Cooks have had *Endeavour* for 12 years now, and keep her ready for sailing on a mooring ball near Marshall Park. Their sailing outings are often dinner cruises with friends.

Design

Seafarer Yachts' history goes back to Amsterdam, Netherlands, in the 1950s, when G. DeVries Lentsch was building boats designed by Philip L. Rhodes. One of those boats was the 33-foot Swiftsure, the U.S. distributor for which was Seafarer Yachts of Huntington, Long Island, New York, founded in 1959 by Englishman Brian Acworth. Later, production of the Swiftsure was moved to Huntington, where a number of new models, all by top naval architects, were introduced. Bill Tripp penned the Seafarer 31, Sparkman & Stephens drew a 23 and a 48, and McCurdy & Rhodes designed the Seafarer 24 and 11 other models. Seafarer made boats from 7 to 48 feet during a 20-year production life that ended in the bleak 1980s.



“With the handsome laminated tiller swung away, the cockpit is big and roomy for entertaining.”

Production of the Seafarer 24 began in 1973 and ran through at least 1979, although the number of hulls built is unknown. The boats were also available as kits and with either a centerboard or a fin keel. Centerboard boats have a retractable rudder behind a short skeg while fixed-keel boats have a non-retractable rudder.

The Seafarer 24 has an attractive sweeping sheer, spoon bow, and reverse transom and was offered with two deck choices, the Classic with a low cabin trunk and the Futura with a so-called “blister” cabin trunk. The Classic, with only 4 feet 9 inches of headroom, was preferred for daysailing and racing. The Futura has a generous 5 feet 10 inches of headroom and a more spacious interior. Either keel configuration could be had with either deck arrangement.

Endeavour has the Classic deck and is the centerboard version, which has performance advantages downwind with the board retracted. With 2 feet less draft, she is better suited to trailering and gunkholing. With her

A distinctive feature of the Seafarer 24, and of some other McCurdy & Rhodes designs, is the high coaming wrapping into and over the cabin trunk, at left below. Handy cubbies are built into the coamings. At the launch ramp, the rudder, at right, can be raised using the handle molded into its top.

342-pound centerboard and most of the ballast in the stub keel, *Endeavour* is nearly as stable as the keel version, although the keel version sails to windward rather more effectively.

Construction

The hull is constructed of alternating layers of hand-laid 1.5-ounce mat and 24-ounce woven roving with a maximum thickness on centerline of ½ inch. A longitudinal “backbone” running along the keelson is intended to help resist the loads on the forestay and backstay.

The deck is a balsa-cored fiberglass laminate. The hull-to-deck joint is a box-section fiberglass girder formed by hull and deck flanges and capped with a teak toerail. A molded fiberglass interior pan incorporates the galley, berth foundations, cabin sole, and other furniture components.

On deck

With the handsome laminated tiller swung away, the cockpit is big and roomy for entertaining. Tall coamings give comfortable back support to the long wide seats and provide room for storage cubbies. The seats are well-spaced for bracing against when heeled and are plenty comfy for napping. With a boom tent, they would be ideal for extra berths. A large fuel-tank locker is under the starboard seat and a large lined locker is under the port-side seat.

The wide companionway is offset to starboard above a low narrow bridge deck. The sidedecks are narrow and blocked by the shrouds, but teak handrails and the toerails provide some support for crew going forward. With lifelines in place, one would need to climb onto the cabintop to go forward. On *Endeavour*, the non-skid has worn off. Two small Dorade vents and an opening translucent hatch (an upgrade) ventilate the cabin and three fixed portlights on each side provide light.

The foredeck is wide, which makes for easy handling of sails and anchor. The anchor chain and rode pass down a cowl vent to the forepeak below, but there is no locker on deck for the anchor, so Steve keeps the anchor tucked away in a locker below. Hefty cleats and chocks round out the foredeck area.

Rig

The Seafarer 24 has a masthead rig. The deck-stepped single-spreader mast is supported by ¾-inch upper shrouds, single lower shrouds, and a split backstay with a tensioner. The shrouds all attach to U-bolt chainplates inboard of the toerail. The boom is set up for roller reefing but Steve doesn't use it. Sails are the standard main and a hanked-on jib.

Accommodations

Literature shows four cabin options were offered for the Seafarer 24, but the





Teak trim and laminates soften the cold whiteness of the molded fiberglass pan and headliner, at left. The trunk for the swing keel is easily visible but it's not as intrusive as it might seem. A portable toilet can be fitted between the main bulkhead and the V-berth, at right.

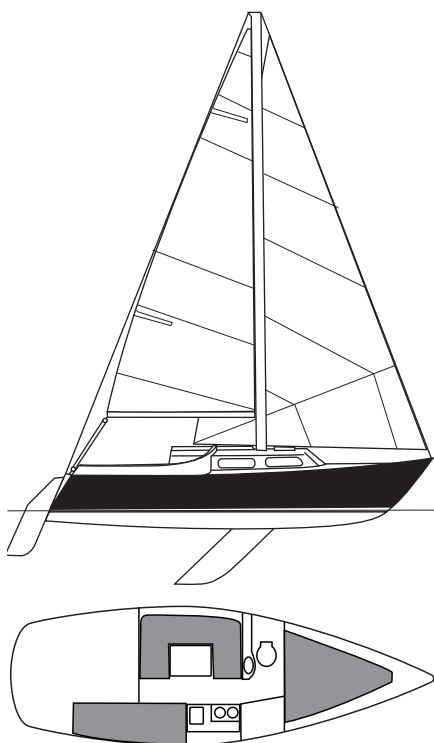
differences are small, so I'll forgo the details and describe only what I found on *Endeavour*.

The saloon is one step down from the cockpit through the companionway, and the only standing headroom is in the open companionway hatch. Nonetheless, moving about the cabin is straightforward. To port is a large U-shaped dining area with a pedestal table that can drop down to form a berth. Storage is provided under the settees. The centerboard trunk does not intrude very far above the sole.

To starboard is a small galley with space for a sink and stove and storage beneath. Aft of it is a quarter berth and forward of it a clothes locker. I was impressed that the interior storage spaces were all nicely lined with smooth fiberglass and away from the hull to prevent moisture build-up — with drains to boot! The furniture is trimmed with solid teak and teak-laminate woodwork in abundance. Forward of the main bulkhead, which incorporates a compression post for the mast, is a V-berth with fiddled shelves outboard. There's space for a portable toilet between the berth and bulkhead.

I found lounging in the dining area to be quite comfortable. The seating can accommodate several adults. The table can be removed to make access to the centerboard winch handle easier, but Steve manages to operate it with the table in place. Access to the centerboard pivot pin is easy from inside the cabin.

On boats like *Endeavour* that don't have the optional inboard engine, a



Seafarer 24

Designer: McCurdy & Rhodes

LOA: 24 feet 0 inches

LWL: 20 feet 9 inches

Beam: 7 feet 10 inches

Draft (c/b up/down): 1 foot 9 inches/
6 feet 0 inches

Draft (keel): 3 feet 9 inches

Displacement: 3,920 pounds

Ballast: 1,400 pounds

Sail area: 257 square feet

Disp./LWL ratio: 196

Sail area/Disp. ratio: 16.5

Vertical clearance: 30 feet 5 inches

large area under the cockpit footwell is available for storing sails, poles, and other equipment. On the inside of the cockpit bulkhead are two large instrument boxes, which on *Endeavour* could be converted to storage since the only electrical devices are the running lights.

Under way

The tiller is connected to a housing that allows the rudder to retract upward for shoal-water sailing. The tradeoff is that the rudder is a loose enough fit in the housing that it vibrates a little. Weather helm was evident (to be fair, the sails are old), but the rudder would not stall and gave the helmsman control even in gusts. We could have reefed the mainsail to reduce weather helm, but did not.

The boat showed a good turn of speed with firm but not heavy feedback on the helm, and it's heavy enough to carry nicely through a tack. It tracks well with no real change in the helm as it heels.

Lowering and raising the centerboard takes about 30 unwieldy turns of a crank atop the centerboard trunk, under the dinette table. Handling the jib sheets was a bit unwieldy, too, mounted as they are on top of the high coamings. The ancient winches did not help much either. The mainsheet is attached to the end of the boom and to a traveler across the top of the transom. I've never been a fan of this setup, particularly on a small boat where changes in wind pressure demand quick reaction, though the Seafarer's hefty ballast makes this less of a problem than in other trailerable boats of this length.



The swing keel's winch is easier to operate with the table removed, above, but Steve raises and lowers the keel with the table in place. A quarter berth is to starboard, near right, and the bulkhead gives the V-berth privacy, far right.



While under way, I found that, in the absence of lifelines, it was easiest to pass outside the shrouds when going forward. The large companionway sea hood makes moving on the starboard side more difficult if you need to hop on top of the cabin. A few Seafarer 24s are still racing, with PHRF numbers ranging from 243 to 252 seconds per mile, slower than a Venture 24 at 222.

Steve has a bracket-mounted 8-horsepower outboard that pushes *Endeavour* along smartly when the wind can't do the job.

Conclusion

If I were sailing in deeper waters, and not launching the boat from a trailer, I would look for the fixed-keel version. Gone would be the rudder vibration and the hassle of moving the centerboard up and down, to say nothing of maintaining the centerboard. Cabin space would improve somewhat as well, and I am sure that windward performance would be excellent. Nonetheless, the Seafarer 24 swing-keel is a fine little yacht, capable of delivering pleasure on a short cruise or daysail.

Prices of most models on the used-boat market are between \$2,000 and \$3,000, a good value for a boat of this weight and quality — if you're up for the time and expense of restoring and maintaining a boat approaching 40 years old. *▲*

Allen Penticoff is a freelance writer, sailor, and longtime 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 three sailboats.

Comments from Seafarer 24 owners

In response to our request for input from owners of Seafarer 24s, here are some insights readers shared with us.

"I have owned a 1973 Seafarer 24 since 1979. The open-cabin Classic deck with the panels removed is an exceptional feature and affords easy move-about room when sailing in nice conditions. The hardware is heavily built and the fiberglass is sturdy with no problems over the years with deck leaks, softening, or delamination.

"The two problems I had were connected. The mast-support column was thrust downward, compacting fiberglass material that then jammed the centerboard. As a result, I was

able to only partially drop the centerboard, and it also caused a partial collapse of the forward cabintop.

"The Seafarer 24 is a pretty boat and ideal for lake sailing as well as sailing in a protected coastal area such as Barnegat Bay." —Ed Ferlauto

"*Likker Locker* did everything I asked of her. She was a fast boat. The windows leaked; popped them off, installed new glass and frames. The bottom had a few blisters; some grinding and epoxy solved that.

The forward hatch was camper junk, so I ripped it out and put in a Bomar."

—Lee Nichols

"I owned a Seafarer. It was a solid, strongly laid-up, rough-built boat with a typical rig and accommodation plan for the time. She easily tacked 90 degrees, but was best in longer seas sailed a little free; a short chop on the nose while pointing was her worst, but she rarely hung in irons. She was not particularly tender or squirrely, and stood up quickly after a knockdown. Three adults

was all she could stand before becoming a lump in the sea."

—Corky Rosan

"My impressions can be summed up in one word: sturdy. We've had our boat out through two different heavy-weather days on the Chesapeake, and it stood up to the pounding far better than we did. The boat seems to enjoy stronger winds more than light air. Here on the Chessie, the price of these boats is usually quite low for the value they offer."

—Kevin McGhee

Westsail, the dream factory

*It launched sound boats
but foundered in shoal financial
waters*

by Todd Duff

A few ocean-going sailboats are familiar to almost every sailor: the Pearson Triton, generally accepted as the first large production-run fiberglass cruising sailboat; the Valiant 40, an ocean greyhound that has made many long-distance cruising dreams come true; the Tayana 37, so beautiful and well mannered, and still in production to this day; and the Allied Seawind, the first fiberglass sailboat to circumnavigate the world.

But the boat that made the largest impact on the cruising-boat market throughout the 1970s and onward was arguably the Westsail 32. Sturdy yet elegant, stout yet sweet, it was a ship for the average person, a boat that bore the dreams of a thousand couples and countless others who have owned them over the years. The Westsail 32 was the best-known cruising sailboat of the 1970s and prompted scores of companies to launch hundreds of similar models in bids to capitalize on its popularity.

Kendall and Crealock

Around 1968, in Costa Mesa, California, a boatwright named Larry

Kendall and a group of four or five other boatbuilders got together to build for themselves what they conceived as the ultimate offshore sailboat. The design they chose was a well-proven Norwegian-style double-ended cutter penned by William Atkin of Long Island, New York, for construction in wood. Called the Thistle by William Atkin,



In 1974, Westsail Corp. opened a production facility in North Carolina, above, to help meet the booming demand. The Westsail 32, below, wasn't fast (its nickname was the Westsnail 32), but with its heavy displacement, low freeboard, and full keel, it is an eminently seaworthy design. And with a long waterline, it does get moving nicely in a stiff breeze. In 1973, the base price of a Westsail 32 was \$29,950.



Resources

Worldcruiser Yacht Co.
www.westsail.com

Westsail Owners Association
www.westsail.org



The last model developed by Westsail was the Westsail 39, at left, designed by Robert Perry and later built in Taiwan as the Fair Weather Mariner 39. Lynne Vick was a brilliant marketer. She produced a newsletter/magazine called *The Windbag*, at right, that dared readers to live a life of maritime adventure.



the design was a heavy-displacement, 32-foot, flush-decked cutter with low freeboard and a full keel. Because their intention was to build in fiberglass, Larry and his group approached an up-and-coming British naval architect and Southern California resident by the name of W. I. B. "Bill" Crealock, who had done quite a bit of offshore cruising on various sailboats during the 1950s. He understood well the requirements of a safe bluewater cruiser and was able to assist Larry by modifying and adapting the design for construction in the relatively new material of fiberglass.

By the end of the 1960s, four or five hulls had been built and were being fitted out in meager facilities on a small property in Costa Mesa. The hulls were built in two halves, one side at a time, because the workshop was too small for an entire hull. As work progressed, the boats drew a lot of attention and, before long, orders for additional hulls became a possibility. Larry worked out an arrangement with his fellow builders to use the molds to build some additional boats and the Kendall 32 was born. Larry ran a small ad in one of the yachting magazines offering bare-hull kits and had an overwhelming response. The newly formed company built another 25 or so boats, but by 1971, because of less-than-ideal management and escalating material and labor costs, Kendall Yachts declared bankruptcy.

Enter the Vicks

At the subsequent auction of assets, Lynne and Snider Vick, who recognized that the world market was ready for a true ocean-going sailboat, managed to snap up the molds for a mere \$1,000. Until then, most ocean voyaging was being done on small custom yachts or in converted coastal cruisers, many with small tank capacities and with hulls and rigs that were not well suited to offshore sailing conditions.

By the early 1970s, many families in America were beginning to feel the new prosperity created in the post-World War II economy. Suddenly, the second home, whether a camper, a cabin in the woods, or a sailboat, seemed like an affordable way to get more enjoyment out of life. A general "back to nature" trend was in full swing, and the economies of mass-production fiberglass boatbuilding made it financially realistic for the average family to own a small sailboat. And with the right boat, anyone could satisfy an innate wanderlust and cruise to exotic destinations like the South Pacific or the Mediterranean Sea, or even brave Cape Horn. The thirst for adventure is human nature, of course, and this manifestation of it during the 1970s was very similar to the trend to the sea that followed the Depression, when John Hannah designed the Tahiti Ketch as an affordable boat on which to escape the economic and social troubles of the 1930s.

Racing and coastal cruising were the most popular ways of fulfilling the sailing dream, but coverage of the Golden Globe nonstop round-the-world race (won

in 1969 by Robin Knox-Johnston on a 32-foot double-ender very similar to the Kendall 32) and the OSTAR (Observer Singlehanded Transatlantic Race) in the popular media, and the *National Geographic* series about young Robin Lee Graham (who sailed around the world on a couple of small fiberglass production boats) opened eyes to broader horizons. A lot of people started thinking, "Why don't *we* buy a boat and sail around the world?"

Lynne and Snider Vick recognized the opportunity to capitalize on these dreams, and now owned the

A gallery of Westsails

As Kendall Yachts

- Kendall 32: 1969-1971; hulls 1-31

As Westsail Corporation until 1977, then Westsail International until 1979

- Westsail 32: 1972-1979; hulls 32-825 (possibly a few more)
- Westsail 28: 1974-1979; hulls 1-78 (molds sold at auction and shipped to Mexico)
- Westsail 42: 1974-1979; hulls 1-116
- Westsail 43: 1975-1979; hulls 1-55
- Westsail 39: 1976-1979; hulls 1-6

As P&M Worldwide

- Westsail 32: 1981-1988; hulls 826-833
- Westsail 39: 1981-1988; hulls 7-11

As Jomarco

- Westsail 42; hulls 117-119
- Westsail 43; hulls 56-61

As Fair Weather Marine (Taiwan)

- Fair Weather Mariner 39; several imported to the U.S.

Kendall 32 molds. After enticing Larry Kendall to join them as production manager, they started the Westsail Corporation to build the boats.

Production begins

Orders for the boat, now dubbed the Westsail 32, began to trickle in. After a few months of production, hull number 50 was launched. With a demonstrator boat in the water, a move to a new larger production facility, and a well-planned advertising campaign, orders soon increased to a stream. Just prior to the move to the new factory, and with pressure on the company to increase production to keep up with all the new orders, it was a tense time at Westsail. In the midst of

all this activity, Larry Kendall left the company.

With no production manager and more and more orders for boats coming in, the Vicks quickly cast about for a production manager. They were able to locate Bailey “Bud” Taplin right in Costa Mesa. A well-traveled sailor, boatbuilder, and engineer by training, Bud had earlier revamped the production line at MacGregor Yachts, setting up a more efficient operation to increase output from five to 20 boats a day. He had then moved over to Coastal Recreation, which had just relocated to a new facility and needed help setting up a production line to build the Aquarius 21 and 23 and the Balboa 20 and 26 swing-keel trailersailers.

Lynne Vick was in the advertising business and was doing the advertising for Coastal Recreation, so one day she asked the owner if he knew anyone who might be able to help them ramp up production at Westsail. Bud’s contract with Coastal Recreation was nearly finished and after a few weeks of negotiations, Bud joined the fledgling Westsail Corporation.

Great things were about to happen. Carefully reworking the building sequence, setting up a more efficient production line, and improvements in the molds and tooling led to a substantial increase in production. By the time hull #100 rolled out of the yard, a hundred more were on back order. One Westsail 32 was purchased by a

Mr. Westsail

In November 2011, while visiting family and friends on the West Coast, I was able to catch up with Bud Taplin, now 80, in his hometown of Costa Mesa, California.

Being in the right place at the right time can have a lot to do with the choices one makes in life, and for Bud, growing up in and around the Costa Mesa sailing scene in the 1950s and ‘60s set the pace for a career that is still going strong today

While in high school, Bud acquired an old wooden Block Island schooner that he restored and sailed nearly every weekend. Upon returning home after earning a degree in industrial engineering from UCLA, Bud went to work as an engineer in Newport Beach, where he continued sailing weekends and evenings on friends’ boats, including a 65-foot Lester Stone ketch. In 1965, the owner of the 1932 classic convinced Bud to quit his job and captain the boat south to Mexico. Over the next three years, Bud made yearly voyages south of the border, sailing the Sea of Cortez and points farther south. During the summer of 1967, he was hired to oversee the fitting out of a new Cheoy Lee 50 and that project whetted Bud’s appetite for overseeing the outfitting and construction of sailboats. After a successful trip south again that winter, he returned north and the following fall was again assembling a crew to head back



Because of his long association with Westsail, first as production manager and today as a supplier of parts, Bud Taplin is sometimes referred to as “Mr. Westsail.”

south. A young lady with much sailing experience, whose boyfriend had recently shipped out on John Wayne’s yacht, needed work, so she signed on as crew for Bud. Over the winter in southern waters, a romance developed, and Bud and Paula were married in California in 1968. Shortly after that, a baby came along and Paula decided Bud needed a shore-based job.

In 1974, after stints at MacGregor Yachts, Coastal Recreation, and Westsail, Bud formed Worldcruiser Yacht Co. At that time Westsail had instituted a policy of building only standard production layouts and allowing few modifications or changes. Bud’s new company would work with a buyer to purchase a bare hull and deck, then Worldcruiser’s staff would finish it to the owner’s specific requirements.

In addition to building completed yachts from Westsail hulls, Worldcruiser offered custom interiors and rigs on a number of fiberglass hulls and decks that were

commercially available during those years. Over the ensuing 10 years, Bud built a continuous run of very beautiful and unique yachts. By 1986, however, he was tiring of the heavy schedule and went to work for Willard Marine in Anaheim as project manager for the production of 35-foot gigs, captains’ gigs, and 50-foot utility launches for the U.S. Navy.

By the early 1990s, because Bud had been with Westsail all through the early growth years and knew the boats so intimately, he began to get more and more calls to supply parts and pieces, as well as to perform surveys and consultations for owners. Worldcruiser Yachts evolved into an aftermarket parts and pieces supply facility with Bud at the helm. Several times through the 2000s he tried to retire but, he says, “The owners won’t let me retire! They call me all hours of the day and night and on weekends too!”

The twinkle in his eyes shows his apparent irritation is mostly jest, and in fact Bud attends most of the yearly Westsail rendezvous organized around the country by the still very active Westsail Owners Association. If you are a Westsail owner and need help with repowering, re-rigging, or any other major undertaking, or need replacements for those broken or degraded parts, chances are good that Bud can help . . . and this may even include having him show up at your boat to physically help you with the work!

well-known actor, and a feature article appeared in *Time* magazine, complete with a full-page photo. The lines at the boat shows to see the Westsail 32 were the longest of any builder's. In the July 1976 issue of *Playboy* magazine, an article titled "The Playboy Boat Stable" featured the Westsail 32.

Like Larry Kendall, the Vicks offered the Westsail 32 as a bare hull and in various stages of completion, to be finished by the owner.

One such owner was author Ferenc Máté, who wrote a book about his experiences. *From a Bare Hull* inspired even more people to act on their dreams, and though the promise of huge savings was seldom realized, many fine (and not so fine) boats were completed in this way.

Orders continued to pile in much faster than the production line could handle. In 1974, a second production facility was opened in North Carolina. Over disagreements on how to best increase production and keep the company profitable, Bud Taplin left Westsail in mid-1974 to begin his own custom-yacht firm, Worldcruiser Yachts (which is still in business today supplying parts and consultation to Westsail owners). Hans Weerman was hired to replace Bud and yet no major restructuring of the business was undertaken.

Times were good and the money was flowing. A 28-foot version, designed by Herb David, was introduced, and new 42 center-cockpit and 43 aft-cockpit Crealock designs were in production by the end of 1974. Famous newsman Walter Cronkite bought a Westsail 42. The last model was a 39-foot Robert Perry design. But even as Westsail 32 hull #700 came off the line in early 1977, there were problems in the making.

Storm clouds brew

Because of double-digit inflation and the effect of embargoes on the price of oil-derived products, the cost of resins and other building materials was rising exponentially throughout the mid-1970s. Sales prices that should have assured profits when contracted incurred losses when the boats were delivered a year later. By early 1977 the company was nearly bankrupt, and by hull #800 the end was in sight. A Chapter 11 reorganization gave ownership to the production

“Westsails have been through the Northwest Passage, rounded the five great capes, and visited the far reaches of the Amazon.”

manager, who kept on building boats until 1979, and two subsequent production attempts under different ownership resulted in a few more hulls being built, but by early 1980, Westsail was no more. After producing close to 830 Westsail 32s, along with 120 Westsail 42s, 60 or so Westsail 43s, about 78 Westsail 28s, and a handful of Westsail 39s, by the early 1980s the company was only a legend.

The legacy

And what a legend it has proven to be. At one point in time it was estimated that more Westsails had circumnavigated the globe than all other fiberglass sailboats combined. People have taken Westsail yachts to every ocean and every continent, including Antarctica. Movie buffs will know that the Westsail 32, *Satori*, abandoned in the storm that was the subject of the book and movie *The Perfect Storm*, washed up on a beach weeks later with no significant damage. She is still sailing today.

Westsails have been through the Northwest Passage, rounded the five great capes, and visited the far reaches of the Amazon. To this day, in almost any major port in the world, a Westsail yacht might be seen at anchor, or will

have just left on yet another voyage of discovery for its proud owners.

Because of superior lamination techniques and good materials, Westsail hulls have rarely experienced the problems with hull blistering or deck delamination that plagued other manufacturers. Along with the use of quality parts and hardware and simple rigging, this has allowed Westsails to withstand the test of time.

In fact, Lynne and Snider Vick are still the happy owners of the Westsail 42, *Clea*, which was built while they owned the company, and are regular customers of Bud Taplin's Worldcruiser Yachts. The Vicks continue to maintain their boat in good cruising condition; she is now based in Honduras and the Vicks spend half of each year cruising the Western Caribbean. *▲*

Todd Duff is a marine surveyor and writer. He lives with his fiancée, Gayle Suhich, aboard their Westsail 42 ketch (hull #1), Small World. On this and previous boats they have visited 23 countries under sail and are currently in the Bahamas, bound for more Eastern Caribbean adventures in the coming season.



Varua, at left, is a cutter-rigged Westsail 42; others were rigged as ketches. *Small World*, the author's Westsail 42, hull #1, above, has been "maintained to perfection." This Bill Crealock design expanded the model line and gained publicity when Walter Cronkite purchased one. In 1975, its base price was \$79,500.

What is a cutter?

*Many things —
coastal enforcer
to racing machine*

by Rob Mazza



Kate, at left, is an International 12-Meter built in 2006 to a 1906 design. Although she doesn't have the retractable topmast and bowsprit of the Bristol Channel pilot cutters from the same period, her rig is very similar in other respects.

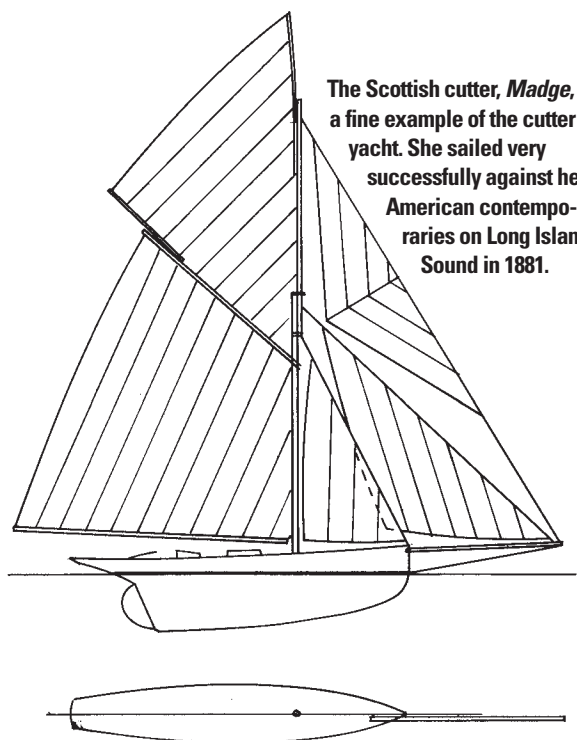
The term "cutter" has a long history in the sport of yachting. In the 1870s and '80s it figured in a hotly debated controversy regarding the merits of the American sloop against those of the English cutter. This came in sharp focus in the early America's Cup racing after 1881, when the challenge by the Canadian sloop, *Atalanta*, saw the end of schooners in this contest. This cutter/sloop controversy wasn't completely resolved until the introduction of the Universal Rule in 1903, and America's Cup defenses in this period were to a large extent predicated on the desire to prove the superiority of the American sloop over the English cutter. That is not to say that all cutters were English, as the famous *Jolie Brise*, winner of the Fastnet Race an unprecedented three times in the 1920s and '30s, was in fact a French pilot cutter built in 1913.

However, the term cutter at this time referred not to the rig but to

the service in which the vessels, such as the pilot cutter and the well-known revenue cutter, were engaged. The type of boat we know as a cutter evolved as the vessel best suited to those roles in and around the English Channel. However, when vessels were engaged to perform those same duties around the coasts of the United States, the American schooner rig was used. That did not stop these craft from being referred to as revenue cutters, even though they were schooner rigged. Indeed, after the Revenue Service became the United States Coast Guard, and sail gave way to power, USCG vessels of a certain size were, and still are, referred to as cutters.

Cutter yachts

In the 1880s, a cutter was a keelboat of moderate beam, deep draft, heavy displacement, and a high ballast/displacement ratio with a high percentage of external ballast. It had a plumb stem, a long bowsprit, and a counter stern extending well aft of the rudder post, which was located at the aft end of the LWL. The boats were rigged with a single mast with a retractable topmast and a long retractable bowsprit mounted off-center. The only fixed forward rigging was the forestay, which went from the hounds at the top of the lower mast to the stemhead. The fore staysail was flown from this forestay, the jib was hoisted from above the hounds and set flying from a traveler on the bowsprit, and the jib topsail was set flying between the top



The Scottish cutter, *Madge*, is a fine example of the cutter yacht. She sailed very successfully against her American contemporaries on Long Island Sound in 1881.

ILLUSTRATION BY ROB MAZZA

of the fully extended topmast and the end of the bowsprit. The mast was usually set well back in the hull, as would befit the primary foresail being affixed to the stemhead. Retracting the topmast and bowsprit would dramatically reduce the pitching in a seaway and eliminate or greatly reduce the need for anyone to go out on the bowsprit to hoist or reduce sail. The gaff mainsail on the traditional cutter rig was loose-footed so it could be easily “brailed up” to the mast to quickly and effectively reduce sail.


So, the cutter rig was defined as having a retractable bowsprit and topmast and three headsails, one fixed and two usually set flying. Since the mast was stepped fairly far aft, the mainsail was smallish but could be augmented with a topsail set between the topmast and the gaff or on jackyards.

At this same time period, the American sloop had a light-displacement hull with wide beam, a smaller amount of primarily internal ballast, and a centerboard, not a keel. Both the bowsprit and the topmast were fixed in place, assuming there was a topmast at all. The early sloops, as exemplified by the famous (or infamous) sandbaggers, carried only one large headsail hanked onto a forestay that extended from the end of the bowsprit to the top of the mast. This jib was often club-footed, and thus self-tacking. The mainsail was always lashed to the boom. Often there was no topmast or gaff topsail, nor a flying jib, nor a jib topsail.

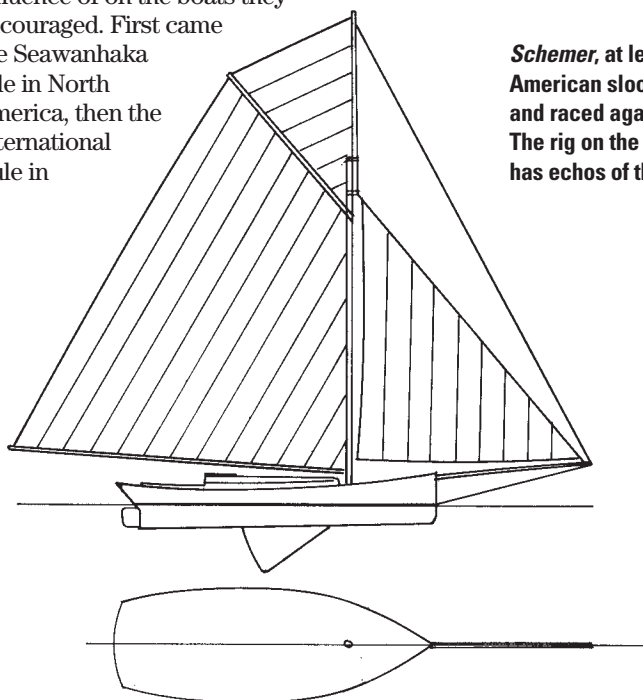
In the 1880s, these two distinct design philosophies were emerging on opposite sides of the Atlantic. While the British relied primarily on heavy displacement and ballast to achieve stability on hulls of moderate to narrow beam, the Americans relied almost entirely on form stability achieved with ever-increasing beam. These design trends were encouraged by the rating rules in use on each continent, and both reached their extremes with spectacular disasters that eventually forced yacht clubs to rethink rating rules and their detrimental influence of on the boats they encouraged. First came the Seawanhaka rule in North America, then the International Rule in

Europe and the Universal Rule in North America. (**Note:** Both Ted Brewer and Bob Perry wrote about how rating rules influenced yacht design. You can read Ted’s article, “Rating Rules Shaped Our Boats,” in the May 2000 issue or online at: <www.goodoldboat.com/reader_services/articles/ratingrules.php>. Bob’s article, “Beauty is in the Numbers,” is in the January 2012 issue. —Eds.)

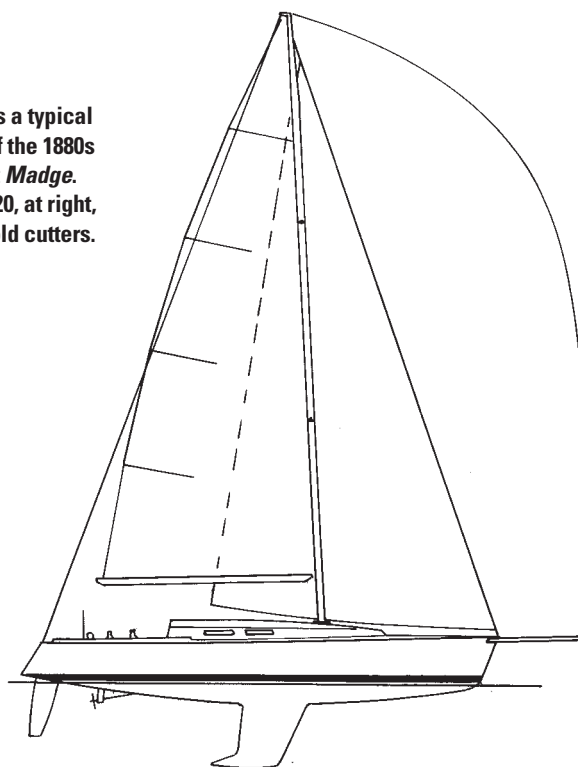
As the cutter rig and the cutter itself gained acceptance in the U.S., mainly through the efforts of the English designer John Harvey, who relocated to New York City, and through the writing and influence of the “cutter cranks” like W.P. Stephens and Charles Kunhardt (not to mention the exceptional performance of the Scottish cutter *Madge* on Long Island Sound in 1881), the two extremes eventually produced a compromise type with moderate beam, heavier displacement, external ballast with a centerboard, and multiple-headsail sloop rigs. As mentioned in a previous piece (see “Origins of the Keel/Centerboard,” July 2012), the 1885 Cup defender, *Puritan*, was the best known of these early “compromise” cutters. Eventually, after *Vigilant* in the 1893 races, even the centerboard disappeared, particularly under the Universal Rule.

Some would say that the only lasting vestige of the original cutter rig in modern yacht designs is the multiple-headsail configuration now restricted primarily to cruising boats. However, when you see a modern J/Boats one-design flying a masthead asymmetrical spinnaker off a retractable bowsprit mounted off center on a vertical stem, it certainly harks back to the original concept of the cutter of 130 years ago. Maybe we haven’t come as far as we think we have. 

Rob Mazza’s bio is on page 15.



Schemer, at left, is a typical American sloop of the 1880s and raced against *Madge*. The rig on the J/120, at right, has echos of the old cutters.



Yachting for pennies

A cheap boat and cheaper labor add up to sailing riches

by Jim Kiley

I had put our O'Day 22 on the local Craigslist and was hoping to find her a new captain by the end of May. We had sailed her out of Lansing, New York, on Cayuga Lake for five years and, like any good old boat owner, I thought she was the prettiest boat in the marina. She was a pretty little sailor, but my 2-X beam didn't fit well into her narrow berths and I had been looking for a 25-footer that fit my big butt and narrow budget. While checking to see if someone had secretly removed my ad from Craigslist, I saw a listing for a 1968 Morgan 24 for \$3,000. The ad said she was solid, but the hull showed dings and scratches and she needed a good cleaning.

The pictures on Craigslist were a couple of years old and taken at a safe distance. The boat was on a trailer, she had a heavy keel, and I liked the handsome lines of the Morgan. I spoke with

the owner and asked for his best sales pitch and bottom line take-it-away price. He didn't make any pretenses about her general condition, but he did say \$2,500 would take her away. My online research turned up a couple of sites that showed restored Morgans of the same year. They cleaned up just fine, so I made an appointment to have a look.

The boat didn't give me a terrific first impression. She looked like any number of derelict boats at any local marina waiting for their owners to come and explain where they'd been for the last five years. As advertised, she bore many scars from rough docking and banging

against algae-stained fenders while waiting to be hauled out late in October. The brightwork hadn't been bright for many years and the hull was as dull as chalk. Gary, the owner, seemed like a nice fellow whose love of sailing had been cooled by the cost of boat ownership and maintenance, but he still had some affection for his Morgan and seemed quite proud of her.

I was inclined to wish him a good day and take my leave but — not wanting to offend him and since my wife, Ruth, and I were there — I climbed the ladder and stood in the spacious cockpit. The tiller looked like a dead branch. The standing

water on the cockpit benches was stained reddish from the debris of tree branches hanging over this sad scene. Gary continued smiling like the best was yet to come, but I wasn't seeing it on the boat's exterior. He stepped

A leak at the starboard chainplate rotted the bulkhead, far left. After pricing repairs, Jim replaced it himself, at left.



In fresh paint, at left, Jim's Morgan 24 looks vastly better than when he bought her, at right. The bulkhead repair prompted Jim to remove the counter, bottom left, and install seating in its place, bottom right.

down into the dark interior and invited me to come down with him. The cabin was cluttered and smelled like any boat that had been sealed up for years. The cushions had been removed for storage so the interior décor was mainly dull white spackle paint. The condition of the interior matched the outside.

My impression wasn't improving, but I did like the standing headroom and generous sleeping space. By now, Ruth was looking over the rail and smiling like she was looking at a different boat.

I walked up to the foredeck to look at the mast hardware and shuffle my feet around looking for soft spots. Then it struck me: this old boat was built like a tank. The deck was as solid as my living-room floor and, other than the obvious dirty condition, she wasn't in bad shape. I told Gary, "I'll take her off your hands." I wrote the check and waited for buyer's remorse to set in.

I clicked a few pictures, walked around the chalky hull one more time, and we made arrangements to meet and pick up the motor and sails at his house later in the week. I noted that the lights on the trailer had been broken off, the tires looked soft, and I wondered about the bearings.



The next weekend, I borrowed my friend's truck and towed her home with my son as an escort (à la *Smokey and the Bandit*), parked my new yacht in the driveway, and started my job list.

Inspect, scrub, and paint

First, I stripped off all the exterior wood trim and inspected it. It was all in poor condition. I have never liked refinishing wood, so I decided to use composite deck material to make new pieces and planned to paint them, rather than use stain and varnish. The trim was mostly straight with a slight bevel; all of this I could duplicate with my limited skills. The handrails were another matter. My plan was to trace the shape and make a pattern but, before I could do this, Ruth had stripped and sanded them, and I was pleasantly surprised at how good they looked. She had already started priming the pieces so it was too late to

change my mind and opt for stain and varnish, but there were now fewer jobs on the punch list.

Meanwhile, my son-in-law, who worked with auto paint, looked her over and said he could spray the hull right there in the driveway if I could scuff up the old paint. While he was there, he did a quick repair with some Bondo on a nasty gash in the fiberglass at the bow. Apparently, the previous owner couldn't find the brakes while docking on a windy afternoon. (I would later re-gash the same spot

while docking.)

The interior was just a matter of scrubbing off the mildew and repainting, or so I thought. I did not plan to restore her to new condition; my goal was to fix what was needed, clean her up, and get to the lake. It was early June and I hoped to launch her by early July. The restoration was progressing nicely, but a surprise was lurking.

I was anxious to be done with the trim and interior painting and move on to another part of the restoration. The marine toilet worked but the plumbing to the holding tank was in bad shape and the diverter valve was frozen. I decided to remove the toilet and buy a Porta Potti. I had to raise the base where the potty sat because the new one was bigger, but that was easy.

My first big setback came at the end of a rainy afternoon when I climbed into the boat to see if the windows



were leaking. The seals were old and had been repaired with putty, but didn't look very weatherproof. To my surprise, they were not leaking, but there was water coming into the starboard locker from the slot where the chainplate came through the deck to attach to the bulkhead. That looked like an easy seal to replace but, as I sat there thinking about more pressing repairs, I began to wonder about the condition of the plywood bulkhead under the leak.

A case of rot

I picked up a hammer and, starting on the port side, tapped the three exposed bolts that hold the chainplate. They all made a sharp "clack" sound. Then the starboard side. Thud. Tapping on the veneer all around the bulkhead produced the same dull sound. I picked up my drill, cut a hole through the veneer with a butterfly bit, and probed with a screwdriver: the wood was like balsa. Now I really had buyer's remorse. One of the questions I had asked Gary was about any soft spots. He assured me she was solid. This would have been a deal breaker.

I was able to pull off the Formica veneer and expose the entire front side of the bulkhead. There was not enough solid wood left to splice in a piece. It looked terminal. Back in the house, I went online to see what I could learn about replacing a bulkhead. It didn't look as terminal as I first thought, but it did look expensive. I emailed photos to Gary and explained the dilemma. I wasn't sure what I wanted to do. I couldn't sail her in the present condition, but I was becoming attached to the old Morgan. By now my wife and I had about

“... Ruth painted the bulkheads and locker a soft pumpkin color ...”

100 hours invested. I decided to sleep on it, but sleep didn't come. The next day, Gary called and offered to help with the expense of the repair. I wasn't surprised at that, but I was pleased and inclined to press on. I told him I'd check at the two local boatyards and call him back. Both estimates were close to \$1,000. I decided to demolish the old bulkhead myself and then re-think the job.

My first impression had been correct; the Morgan is built like a tank. I had to remove all the tabs on the back side of the bulkhead and split it with a Sawzall to free it. The boat didn't have a galley, but there was a large counter with a small sink and icebox to starboard. It took up a lot of room and didn't offer much storage or utility. I decided to remove the counter and re-shape the space for a settee. There were plenty of solid tabs attaching the $\frac{3}{8}$ -inch plywood to the hull. These could be reused.

Once I removed the bulkhead and surveyed the job, it didn't seem so daunting. The Formica veneer I had removed was in one piece and made a perfect template. The tabs that held the old bulkhead were tough as leather. It appeared that I had only to cut out a new piece and glue it in place. I realized I could do this myself and, as I work cheap, the budget would remain intact.

After the demolition work, I thoroughly cleaned the inside of the hull with a brush, soapy water, and a hose. The next day, I repainted the inside walls a glossy white base coat. I glued gray

carpet to the cabin sides and sole around the dinette and sat back to admire my work. I really needed to see a spot that looked completed. This worked. I felt that I had turned the corner from deconstruction to reconstruction. Ruth, meanwhile, had refinished the tabletop and tiller and they looked brand-new. My enthusiasm returned.

Fresh energy

I bought a sheet of $\frac{3}{4}$ -inch birch plywood. It took a half-day to cut out the new bulkhead and put it in place. West System makes a caulk-gun-applied epoxy that mixes itself while being dispensed and has a thick consistency for ease of use. I added a spreader between the bottoms of the two bulkhead halves to force the new one into the tabs and left it there as a base for new floor planks that I cut from composite decking material. I was pleased and confident with my repair and saved a big chunk of money.

Next, Ruth painted the bulkheads and locker a soft pumpkin color that blended nicely with the light gray carpeting and the restored wood trim. I reinstalled the locker and the new Porta Potti, put the V-berth cushions in place, and stood back to admire it all.

With the forward area completed, I worked on the dinette and reinstalled the refinished trim and old cushions. The cushions looked dated, but were in fair condition. My next and last interior project was to convert the old counter area to a settee. This took a day and a half of measuring, climbing down the ladder, cutting, climbing up the ladder, and assembling.

At 61 years of age and, as I earlier confessed, a bit wide in the beam, I was feeling exhausted from long days working on the Morgan. Every task inside the boat required several trips up and down the stepladder with arms and pockets full of parts and pieces, a giant step over the rail, and a climb down into the hot interior without the help of the refinished steps that were stored out of harm's way. I felt we would never get to enjoy our boat that year ... but it was still just June and we were making progress daily.

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Ruth refinished the tiller, at left, so it no longer resembled a “dead stick,” and new trim and paint gave the deck a yachty appearance ... for pennies.

My son-in-law came over one evening and we plugged numerous holes on the cabinroof and coaming where I had removed useless and forgotten pieces of hardware and gadgets. He then primed and painted the coachroof, coamings, and companionway with two quarts of Brightside Polyurethane. The repair looked beautiful. The paint looked like new gelcoat and gave a brand-new look to my old sailboat. I then reinstalled the refinished exterior wood trim and filled, primed, and painted the screw holes.

Cruising to launch day

The end was now in sight. There was still a lengthy punch list, but we continued working at it with enthusiasm. July brought a record-breaking two-week heat wave. We took a Sunday off to go to the lake and admire everyone else's sailboats. We deserved the rest and enjoyed it. The next week, my son-in-law and youngest son finished spray-painting the hull. My oldest son re-wired the switch panel, installed the freshly charged battery, and discovered that it was no good. A new battery and a couple of new bulbs later and we had lights.

A friend with a vinyl lettering business cut new hull numbers and a Morgan 24 logo out of bright red material to match the red sails. We hung the 7.5-horsepower Mercury longshaft, set up a bucket of water over the lower unit, and primed the fuel line. After three pulls I was sweating profusely. This Mercury seemed to pull much harder than my old 6-horsepower Johnson.

The outboard hangs directly on the transom and is some distance from the

tiller and where the mainsheet bridle and backstays attach. I was concerned about having a hard-starting motor, especially one that's hard to get to. As I hadn't installed the tiller yet, I was able to remove the top cover easily and discovered the choke was stuck in the closed position. Part of the linkage was binding on a fuel line. I tied the fuel line back, and one pull later the Mercury was purring. I repeated the experiment several more times between cool-offs and was confident about the ease of starting.

As it turned out, my first suspicion about the Mercury was right. Because of the distance back from the tiller and the rigging and hardware in the way, it was a brute to start and nearly impossible for one person to control the motor and tiller at the same time. I found a 9.9-horsepower Mercury four-stroke with electric start and controls for \$500 on Craigslist. I felt like I'd discovered indoor plumbing. Life is good.

I installed a new Windex and a set of curtains my wife had made. A few touchups on the inside and a few more on the exterior, and the Morgan was officially ready to launch.

Reflections on restoration

I'm not a craftsman or a boatwright by anyone's measure, but the repairs and restorations we performed were the same as those done by thousands of frugal, do-it-yourself sailboat owners every year. We saw our project boat stripped to the hull and reassembled piece by piece, learning how to do new things along the way and truly earning the pride that comes with accomplishment. For less than the price

of a vacation with the grandkids at Disneyland, we have a good old boat that will give us pleasure for years to come.

Sailing truly is a sport for any and all. There is a certain elitist feeling in the statement, “I'd rather be sailing,” but the truth is that the majority of sailboats, at least at my marina, have had several owners, missed a few seasons sitting on the stands, and suffered neglect and seeming abandonment. Then the right person found the right boat and a new bond was formed. What's more, this often occurs for well under \$10,000. We bought the Morgan for \$2,500, spent around \$600 on materials, and the previous owner refunded \$300 for the soggy bulkhead. This doesn't count the cost of our many hours on the project and the favors called in to do things I couldn't do. The bottom line is that we are on the water for around \$3,000. Truly yachting for pennies.

The sails went up on the third Sunday in July on Cayuga Lake. I hanked on the smaller jib, even though the wind was a gentle 5 to 7 knots, and we savored the solid feel of this born-again boat. She pointed up like a pro and gave us a good sail until the wind died and we used her as a swim platform. My O'Day is still looking for a new captain and crew; I'm sure when the right person finds her, she too will provide sailing pleasure for pennies for several more years. *▲*

Jim and Ruth Kiley sail their Morgan 24 on Cayuga Lake in central New York. As they began sailing only in 2005 with the O'Day 22, they think of themselves as newbies, and admit that their marina neighbors get a kick out of watching their occasional antics.

Building boats,

Bronx high schoolers learn life

by Sara Clemence



Sekou Kroma, above and left, spoke little English when he signed up for Rocking the Boat. The program gave him a group of friends, a purpose, and boatbuilding skills with which he earns money.

The South Bronx may be the last place one would associate with handmade wooden boats. Yet head to the industrial neighborhood of Hunts Point, hard by the world's largest food distribution center, right next to the metal recycling facility, and down the street from the concrete supplier.

In a well-lit workshop you will find a klatch of local kids building boats piece by piece — cutting, bending, planking, sanding. And, as the motto of youth development organization Rocking the Boat goes, you'll find that boats are building kids.

Rocking the Boat was founded by native New Yorker Adam Green. In 1996, while volunteering at a Harlem school, he saw how students were transformed by building a wooden dinghy together. A few years later, he established Rocking the Boat as an independent non-profit — and its impact has expanded dramatically since.

Wooden boatbuilding is still at the heart of the organization; each year dozens of Bronx teenagers participate in after-school and summer programs where they learn to create traditional vessels from scratch. Rocking the Boat

started with the Whitehall rowboat, but in the last decade students have built 19 different kinds of craft, including dories, catboats, kayaks, and an ice boat.

They use them too. Young people in Rocking the Boat's On-Water Program learn rowing, sailing, and other maritime skills on the nearby Bronx River. They work on environmental monitoring and restoration projects on this historically polluted waterway, surveying bird populations, monitoring water quality and even cultivating mussels and oysters. On weekends, Rocking the Boat offers free rowing trips to the public.

It should be little surprise to boat lovers that Rocking the Boat's programs don't just teach practical skills, but also teamwork, goal-setting, confidence, communication, and much more. Here are three stories of how old boats have changed a new generation of kids.

From outsider to insider

When he first came to Rocking the Boat, says 17-year-old Sekou Kromah, "I didn't know I liked boats. All I knew was that I wanted to do something different with my life."

Back then, in 2009, he spoke barely a word of English. Sekou was born in Liberia, on the western coast of Africa, and grew up in nearby Guinea. When he was four years old, his father left to work in the U.S., first in a store and then as a taxi driver. "We spent

10 years not seeing each other," Sekou says.

"We talked on the phone. I knew I was talking to my father, but I didn't know his face."

Sekou, his mother, two sisters, and brother were lucky enough to get green cards a few years ago, but coming to New York was a lonely transition for him. The three months he spent in a local middle school were especially challenging. "Kids would bother you, bully you, they'll do anything to fight with you," he recalls. "Every day, every day." Because Sekou didn't speak English, he had few friends and spent a lot of time at home watching television.

High school was an improvement, as there were kids who spoke different languages, including French — and



building kids

skills from the keel up

he was introduced to Rocking the Boat. His class participated in a week-long summer program before his freshman year, learning to row, checking water quality, and enjoying the water. “Back to my country, I didn’t like to be in the house,” Sekou says. He jumped at the chance to apply for the fall boatbuilding program.

For the first few months, he barely understood anything — not just what was being said, but exactly what they were doing. Still, he loved working with his hands and within six months was speaking enough English to begin to understand boat construction. “We start with the keel, and then a few weeks you see the shape of the boat coming,” he says. “It was like magic, it just came out of nowhere.”

The gregarious teen has plenty of friends now, he says. But he’s careful not to let socializing get in the way of getting work done. Sekou especially likes to make oars, in part because they go relatively quickly, but also because he loves to row. “And I love putting the frames inside the boat, forming them,” he says. “I used to do everything fast, but I learned that you have to go carefully, because they can break.”

Today, Sekou is a Rocking the Boat Job Skills Apprentice who is paid to learn advanced skills while repairing Rocking the Boat’s fleet of wooden boats and building new boats for outside clients. He’s part of the team building a 29-foot whaleboat for the *Charles W. Morgan*, a 19th century whaling ship that the Mystic Seaport Museum will relaunch



As a member of the On-Water Program, Emily Martinez, above and left, learned to row and sail and studies marine life in and around the Bronx River alongside professional scientists. Tenacity is just one of the traits encouraged in the boatbuilding shop, below.

in 2014. “It’s very complicated,” he says. “But the boat we’re building, it feels like it was my project. I think we made 86 frames and I got to work on every one.”

Learning to love Mondays

“I used to hate Mondays,” says Emily Martinez, a 17-year-old junior at East Bronx Academy for the Future.

The start of the school week was always daunting — not because academics were a problem, but socializing was. “I used to be a really closed-in person,” she says. “I would only want to fly under the radar.”

Last year, Rocking the Boat paid a recruiting visit to her school; Emily was interested right away. “I thought, ‘You get to go out on a river? On boats?’” she recalls. Though she lives with her mother and brother near the Bronx Zoo, she had never heard of the Bronx River and wondered





whether it would be grim and polluted. But she joined the On-Water Program, and was surprised to see what was in her backyard. She was even more startled at the calm, supportive environment.

"In the Bronx if you're on the street, people will glare at you," she says. "If you look at them the wrong way, they get mad at you. You can say hi to anyone here and they'll be friendly."

Emily discovered a passion for rowing and sailing, but struggled to connect. At the end of the second term, she decided she would make a major effort . . . and blossomed. "Now it's so easy for me to go up to a new person and say hi, introduce myself," she says. Last summer, she went on a four-day sailing camping trip with Rocking the Boat, sharing a tent with three other girls. "They're closer to me than some of my family right now," she says.

She has become an Environmental Job Skills Apprentice and works on projects like growing oysters, mussels, and seaweed with professional environmental scientists and marine biologists. Emily has also developed big ambitions. "When I first came here, I'd never swum in deep water before," she says. "Now I want to go to the bottom

of a glacier and swim. I'm afraid of heights, but I want to skydive. Even if something might scare me, I go for it."

And those Mondays? "It's what I look forward to," she says. "Even if it's Friday."

A test of success

"Lazy" is how Natividad Lopez describes herself pre-Rocking the Boat.

The 16-year-old sophomore has a sweet demeanor with a street edge, and goes by the nickname Nati. When she learned about Rocking the Boat and was given a choice between the On-Water Program and Boatbuilding, there was no question which she would pick.

Natividad Lopez, above and left, likes the safe atmosphere she finds in the Boatbuilding Program at Rocking the Boat. It's apparent from the smiles that others in the program find the water a pleasant retreat from the gritty streets of the Bronx, below.





Students at Rocking the Boat have built 19 different types of watercraft over the last decade, and they get to use them, at right. As well as building and maintaining the organization's boats, apprentices in the Boatbuilding Program build boats for outside clients.

"I used to build things with my father when I was younger," she says. "Birdhouses, chairs. I always liked tools, so I decided I'm going to build boats."


Nati lives in the Parkchester neighborhood of the Bronx with six other family members — her mother, stepfather, brother, two sisters and a stepsister. Her father now lives in Maryland, and she doesn't see him often, she says.

"Before, I used to, like, be lazy," Nati admits. But at the end of each day, Rocking the Boat students have to clean up their workspaces.

"The days I don't have Rocking the Boat, I've noticed that when it hits 7 o'clock, I'm cleaning something or washing the dishes. I'm used to being organized."

This spring, Nati was working on a 14-foot semi-dory sailboat designed by John Gardner, putting on planks, installing seats, sanding, and painting alongside two dozen other students. *Current* launched in June as Rocking the Boat's 10th sailboat.

"The best thing is when you actually get to test the boat on the water to see how well you built it," Nati says. "If there's no water inside the boat, you did it right."

But she is keenly aware that Rocking the Boat isn't just a place to sand and hammer and use science and math. "It's a very safe place," Nati says. "If I'm stressed out, there's someone I can talk to. Even if you make a mistake, they won't scream at you and say, 'Oh my God, you made a mistake!' They will say, 'OK, let's fix it.'" 

Sara Clemence is a writer and editor who serves as vice president of the board of Rocking the Boat. She grew up racing sailboats on Long Island Sound.



The Bronx River, tucked into the shoreline at the head of Long Island Sound, might not have the cachet of other bodies of water in the region but it's a source of recreation and education for a dedicated group of high schoolers.



Seizing slides

Keep that mainsail



1

It is very likely that a sail loft seized the slugs or slides to the luff of your mainsail, mizzen, or trysail. Since that time, those seizings have been slowly chafing and eventually they will fail. If you're cruising when that happens, you will probably be a long way from any sailmaker and will have to make your own repairs.

Fortunately, re-seizing slugs or slides is a straightforward process you can master. There are many variations — we'll show two here but all use the same basic techniques, tools, and supplies. Other sail repair projects require the same hand-sewing skills, so they're well worth acquiring, particularly if you're planning to venture out into the deep blue where self-reliance is imperative.



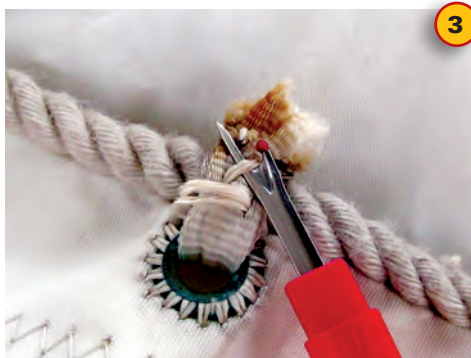
2

Rather than wait for a seizing to fail at 0200 on a dark and stormy night, inspect all your sail-slide attachments while you're in a balmy anchorage and preempt the problem. Since you have to take the sail off the mast and boom to check the slides, take the opportunity to inspect the rest of the sail too.

After removing the luff and foot from their tracks, tug on each slug or slide. If any wobble around loosely, it's likely that one or more of the underlying layers of webbing is damaged, leaving the outermost layer as the sole attachment. If you can easily lift the slide or slug away from the boltrope and wiggle it around, renew the seizing immediately (**PHOTOS 1, 2**).

Where you set up to do the work will depend on your circumstances. A long, low, wooden bench that you can straddle and use as a platform for piercing assemblies with a scratch awl is nice to have, but most cruisers make do without.

Read the step-by-step instructions that follow while referring to the accompanying photos. In this case a picture truly is worth a thousand words. Refer to the sidebar on page 44 for the tools and supplies you'll need.



3

Remove old seizing

Using a seam ripper, gently disassemble the existing seizing, separating old stitches from the webbing (**PHOTO 3**). Cut and pull gently until all the stitches are free. Remove any twine remnants or nits and inspect the grommet and boltrope.

Your sail might have hand-worked eyelet grommets consisting of a sewn ring finished with a brass eyelet (as in **PHOTO 3**) or spur grommets (see **PHOTO 24** on page 43) made of nickel or brass.

Prepare your supplies

Webbing: Lay out the old webbing and use it to estimate the length of new webbing you'll need. Cut your new webbing generously, as the old webbing is likely to be distorted. You need enough to do 2½ wraps through the grommet or ring to end on the opposite side of the sail. Use the butane lighter to melt the ends of the tubular webbing to prevent them from unraveling.



4

and slugs

attached to the mast

by
Leslie Linkkila
and
Philip DiNuovo

Waxed hand-sewing twine: Measure roughly 5 feet of waxed hand-sewing twine and select a large needle. We like a #14 needle; it's usually the largest in an assortment and measures 2¾-inches long. (Needles get smaller as the number goes up.)

Insert the twine through the needle eye and pull it through until it's doubled. Holding the needle in one hand, pull the waxed twine between finger and thumb on your other hand a few times (PHOTO 4), stretching the two strands and warming the wax until the strands lie evenly against each other and any kinks are removed. Tie a figure-eight knot close to the end (PHOTO 5) and trim the excess to about ⅜ inch.

Seizing a slide

Secure the webbing to the sail: The first step is to tack down one end of the webbing on one side of the sail, next to the grommet. It doesn't matter which side you begin with as long as you begin all your seizings on the same side. For this description, we begin on the starboard side and call this the front of the seizing.

If you are replacing a seizing, you'll see holes in your sail between the boltrope and the grommet where the twine passed through the sail (PHOTO 6). Use the same holes (making more holes will weaken the sail). If you need to expand these holes a little, use the scratch awl, but gently so you don't rip the sailcloth. If there are no holes already in your sail, use the scratch awl to make them. They should be about ⅜ inch apart (for ½-inch webbing) and centered midway between the boltrope and the ring.

Begin attaching the webbing to the sail by creating a single bar stitch. To do this, first align one end of the webbing with the grommet on the front (starboard) side of the sail. Pierce the webbing with the threaded needle and push it through the right-hand hole and then back through the left-hand hole, creating a single straight or bar stitch parallel to the boltrope on the back side.

Pull the twine tight to press the figure-eight knot into the webbing. Light the ⅜-inch tail of the twine with your butane lighter (see "Tools and supplies," page 44) and, once it burns near to the knot, squash the knot with a sacrificial (insulated) blunt object to douse the flame and "rivet" the knot flat. Flattening the knot minimizes chafe inside the seizing and augments the knot's holding power.

Wrap the webbing over the boltrope and feed the bitter end through the grommet to bring it back to the front side (PHOTO 7). This first layer of webbing is there to prevent the slide from chafing against the boltrope.

Wrap the webbing to attach the slide: Wrap the webbing once again up and over the boltrope but this time feed it through the bail of the slide as you hold the slide against the boltrope. Pierce the webbing with the needle from the back to bring the twine to the front of this new layer (PHOTO 8).

Repeat this step (including the step where you bring the twine to the front) so two wraps of webbing are holding the slide to the boltrope, the edges of these layers of webbing are aligned, and the





9

needle is outside the wraps. Remember, the first wrap of webbing is between the sail slide and the boltrope, while the second two wraps will be threaded through the slide.

Check the webbing length: The bitter end of the third wrap of webbing should be on the back side, aligned with the edge of the grommet, mirroring the termination on the starboard side of the sail (it's visible on **PHOTO 21**).

If the webbing is too long, trim it. If it's too short, start over with a longer piece.



10

First crossover: Holding the front side toward you with the twine emerging from the lower left (and through all three layers of webbing), cross the twine over the face of the webbing lying on the boltrope and plunge your needle through the two webbing layers holding the slide to create a stitch that crosses from lower left to upper right (**PHOTO 9**). The needle should not penetrate or even nick the boltrope (consider the consequences of that sort of mistake) but should pierce only the webbing. The needle will emerge on the back side.



11

First seizing: Bring the needle back around the edge of the webbing wraps and insert it once more through the same hole in the same direction (**PHOTO 10**). Pull the waxed twine snugly to secure the slide. If you choose to repeat this stitch (it's not essential but will make the seizing more durable), take care to make it in the same hole as the first and to avoid splitting any of the waxed twine of the first stitch with the needle.



12

Upper bar stitch, back side: Turn the seizing over and view the back side. The twine exits the webbing between the boltrope and the slide bail at the upper left corner of the back of the seizing. Bring the twine across the webbing (parallel to the bail and boltrope) and create a single bar stitch by pushing the needle through from the back to the front of the same two webbing wraps and at the edge (**PHOTO 11**). Once again, avoid nicking the boltrope.



13

Second seizing: The twine now emerges on the front of the seizing. Once again, wrap the twine around the edge of the webbing (front to back) and push the needle through the same hole you made with the bar stitch (back to front) and tug hard to secure it. Repeat this stitch for extra strength if you wish. The slide bail should now be centered above the ring and laying parallel to the boltrope, secured by seizings at both ends (**PHOTO 12**). The needle and twine should be on the front side of the seizing and on the upper left.

Second crossover: Turn your seizing back over to the front side. The waxed twine will have emerged from the upper left. Bring the twine crosswise, going from upper left to lower right (to complete an X across the boltrope) and push the needle through all layers of webbing to the back side. Probe with the scratch awl to find the previously used hole in the sail (**PHOTO 13**). The needle is now on the back side of the seizing, emerging at the lower left



14



15



16



17

(as viewed from the back side). Tug to secure the X stitch against the front side of the webbing (PHOTO 14).

Lower bar stitch, back side: Create a bar stitch to secure the end of the webbing by crossing the twine over parallel to the webbing's bitter end and forcing the needle through all the layers of webbing, to emerge at the bottom left end of the X on the front side (PHOTO 15).



The crossover stitching will appear only on the front side of the finished seizing (PHOTO 16).

Flat knot to finish

A flat knot (used frequently in hand sewing) finishes the seizing. Insert the needle under one of the strands of twine in the adjacent X stitch outside to inside, taking care not to split either strand of twine. This is easier if you roll the needle as you insert it (PHOTO 17).

Pull the twine through and pull back toward its standing part (PHOTO 18).

Repeat this step, outside to inside, on the opposite strand of twine. Pull back snugly toward the standing part once more (PHOTO 19).

Complete the knot by pulling it inside the webbing: re-insert the needle and twine through the hole the two strands had emerged from and pull it out the back side, tugging smartly until the knot disappears into the webbing as viewed from the front side (PHOTO 20).

Turn the seizing over to the back side and cut the twine about $\frac{3}{16}$ inch long. Using the butane lighter, melt the ends of the waxed twine and squash them to create a rivet (PHOTO 21).

Seizing a slug

This seizing example is executed with $\frac{3}{4}$ -inch polyester or Spectra webbing and a T-slug. This description will be a bit abbreviated since it is similar to seizing a slide, described above.

Attach the slug: Thread the sailmaker's needle with sailmaker's twine, as described above. Wrap about $1\frac{1}{2}$ inch of the bitter end of the webbing over the slug bail and secure it by piercing both layers of webbing with the threaded needle in the center (PHOTO 22).

Bring the twine around one edge and back through the center, then around the other edge and back through the center once again. Pull to set the knot snugly against the webbing and rivet the knot (PHOTO 23).

Secure the slug to the sail: For this seizing, three holes are needed in the sail between the grommet and the boltrope. One is centered. The other two are approximately $\frac{7}{16}$ inch on either side of the center hole to allow the twine to clear the edge of the webbing when stitching the webbing to the sail (PHOTO 24).

Lay the webbing and the attached slug against the "back" side of the sail, thread the needle through the center hole in the sail, from the back, and tug the twine to bring the slug/webbing assembly against the sail. Align the slug bail atop the boltrope and hold it securely while wrapping the webbing down the back side of the sail and through the grommet (PHOTO 25).



References

The Sailmaker's Apprentice by Emiliano Marino, International Marine, 2001

The Complete Guide to Sail Care & Repair by Dan Neri, Beowulf Press, 2002

Canvaswork & Sail Repair by Don Casey, International Marine, 1996

Maintenance tasks

As you bring the webbing up the front side of the sail, pierce it in its center (back to front) to bring the twine to the outside of the wrap (**PHOTO 26**).

Wrap the webbing through the bail and back around through the grommet

(back to front), repeating the step of bringing the twine to the front. A second wrap of webbing through the bail completes the wrapping (**PHOTO 27**).

The bitter end of the webbing should roughly align with the upper edge of the

grommet on the back side (visible in **PHOTO 29**).

Secure the webbing to the sail:

Holding this assembly snugly, pierce the sail from front to back outside the

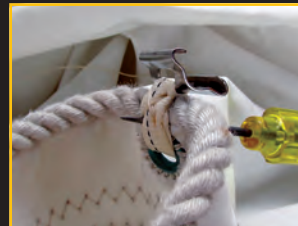


Tools and supplies

When re-seizing slugs or slides, you'll use sail-repair tools for hand-sewing and other supplies you probably already have in your sail repair kit. If you don't have them, this is a good time to get equipped.

Tools you'll need

- **A right- or left-handed leather sailmaker's palm.** This will enable you to safely and effectively thrust the ultra-sharp sailmaker's needle through thick assemblies of webbing and sailcloth. The best is a medium to heavyweight palm. If you mold it to fit your hand comfortably, that will reduce fatigue and cramping when you use it. To mold the palm, soak it in warm water until it's soft. Then shape it so you can easily grasp a sailmaker's needle between your thumb and fingers and brace the needle's eye against the palm's dimpled metal thrusting base. Once the palm dries, it should fit your hand.
- **Sailmaker's hand-sewing needles.** The best needles are made in the UK and are cast and forged. The tips of these needles are triangular and very sharp. When they're not in use, wrap the needles in a cotton cloth that has been soaked in sewing-machine oil and store them in their plastic cylindrical container to prevent them from rusting.
- **A good-quality butane lighter or soldering tip/hot knife.** You need this to melt thread to "rivet" knots.
- **A heavy-duty seam ripper.** Use this to safely disassemble existing seizings.
- **A fine-tipped scratch awl.** Make or enlarge holes in the materials with an awl to lessen



the force required to push the needle through thick dense webbing and sailcloth.

- **A fine file, such as a fisherman's file.** Use it to keep the needles sharp.
- **Sharp scissors.** Use them for cutting webbing and twine.

Supplies

- **Polyester tubular or Spectra webbing** in a 1/2- or 3/4-inch width, depending on the size of your slugs. Polyester webbing is preferable to nylon as nylon stretches significantly when wet.



Spectra webbing may be used but never use polypropylene webbing. Estimate 1 foot per slide, though you may use less. Purchase twice as much as you think you will need so you'll have spare webbing for future projects.

- **Hand-sewing twine** Polyester UV-resistant, waxed, round, in medium weight, V-462. We use Dasew by Heminway & Bartlett.
- **Slugs or slides.** You might have to replace lost or damaged ones.



webbing — but very tight to its edge — using the hole previously made in the sail (PHOTO 28).

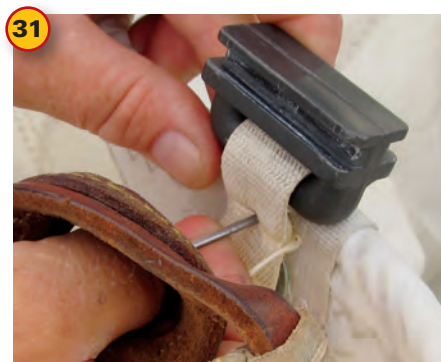
Next, pierce all the layers of webbing back to front in the center, bringing the twine and needle once again to the front side of the sail (PHOTO 29).

Repeat this stitch on the opposite edge of the webbing: front to back, tight to the edge of the webbing, and then back to front up through the center (PHOTOS 30, 31).

Seize the slug: At this juncture, the needle and twine emerge from the center hole in the sail and webbing and are on the front side of the sail. Bring the needle up the center of the webbing (parallel to its length) and pierce, in the center and front to back, the two layers of webbing holding the slug bail — without nicking the boltrope (PHOTO 32).

The twine now emerges under the slug's bail on the back side of the sail.

continued on page 64



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Corrosion monsters

They gnaw on metal and at your peace of mind

by Carl Hunt

When I was a child my cousin told me not to look under the bed because “there could be monsters under there.” It would be terribly frightening to look and find a monster. If you don’t look, you don’t know. If you don’t know, you don’t have to be scared. Ignorance is bliss.

I ignored my cousin’s advice recently when I shouldn’t have. In May of last year, I noticed some white powder around the big strong stainless-steel endplate on my boom. This substantial fitting provides the attachment for the end-boom sheeting for the mainsail. It could derail a freight train and not

be hurt. I had no doubts about its strength. Besides, the rig had been surveyed several times.

As I looked at the white powder, I thought it had to be a minor issue I could clean up quickly. Surely a reputable company wouldn’t mount stainless steel on aluminum without doing something to discourage electrolysis. Surely riggers would spot signs of corrosion that I might miss.

Apparently, however, companies do mount stainless steel directly on aluminum and riggers can miss corrosion under fittings. The photos show the cut-off end of the boom that was under the big strong stainless-steel end fitting. I was lucky it didn’t fall off and hit me on the head.

After finding the end of the boom badly corroded, I decided it might be worth checking the other end of the boom, even though the whole thing was going in the trash heap anyway. The gooseneck end had an equally large and strong stainless-steel fitting that turned out to have just as much corrosion under it. It could have broken off just as easily. Indeed, in a fit of symmetry, both ends might have broken at the same time, leaving me with a nice middle section of a boom.

Something had been nibbling the aluminum of Carl’s boom, as he discovered when he removed the stainless-steel end fittings.



ILLUSTRATION BY TOMMY PAYNE




“I began to imagine corrosion monsters under every fitting.”

In the end, I replaced the corroded boom with a used boom from a 40-footer. If you ever need to replace a boom, I can tell you from experience not to eyeball the attachments for the reefing lines unless you like drilling and tapping holes. Drilling lots of holes can reduce the weight of the boom.

But the story doesn't end there. In the process of modifying the boom, I started looking up the mast. It also is covered with stainless-steel fittings, including the mast cap and attachment points for the shrouds and spreaders. I began to imagine corrosion monsters under every fitting.

My cousin was right. Don't look under the bed for monsters. If you find them, you have to do something about them. Now I am going to pull the mast and remove all of its stainless-steel fittings to see what monsters lurk under them. If I hadn't looked in the first place, I wouldn't have to pull the mast. Yet, if I don't do anything, the mast might take matters into its own hands and come down of its own accord.

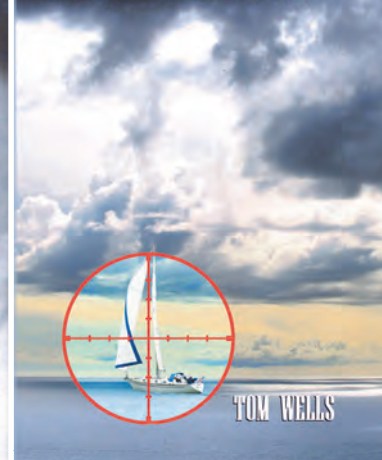
A lot of older boats have stainless-steel fittings on their booms and masts. It might be worth taking a peek under those fittings. It's sort of like checking the oil. You really don't want to find that the oil has gone somewhere, but it's better than getting a really big surprise if you don't check it. 

Carl Hunt is a semi-retired economist. He lives in Colorado and has sailed for 30 years and cruised his boats from British Columbia to Mexico. He has chartered and cruised other people's boats throughout the eastern United States and the Gulf of Mexico, the Caribbean, the Mediterranean, and other parts of the world.



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GOOD OLD BOAT GEAR

The way we were

A secondhand book illustrates a sea change in onboard roles

by Tony Muldoon

Boats and books do the same thing: they transport you to distant places and, if their builders have knocked together craft that are good and true, to another time as well.

Just such a craft found itself hard aground on the sale table at the Mariners Museum library in Newport News, Virginia. (It was *The Compleat Cruiser*; *The Art, Practice and Enjoyment of Boating*, by L. Francis Herreshoff, Sheridan House, New York, N.Y., 1956.) Its original cover price was \$5, but for less than a buck I booked passage back to a time when our cars had huge tail fins and whitewall tires, we all liked Ike, and Mickey Mantle's bats and Herreshoff's boats were made of wood.

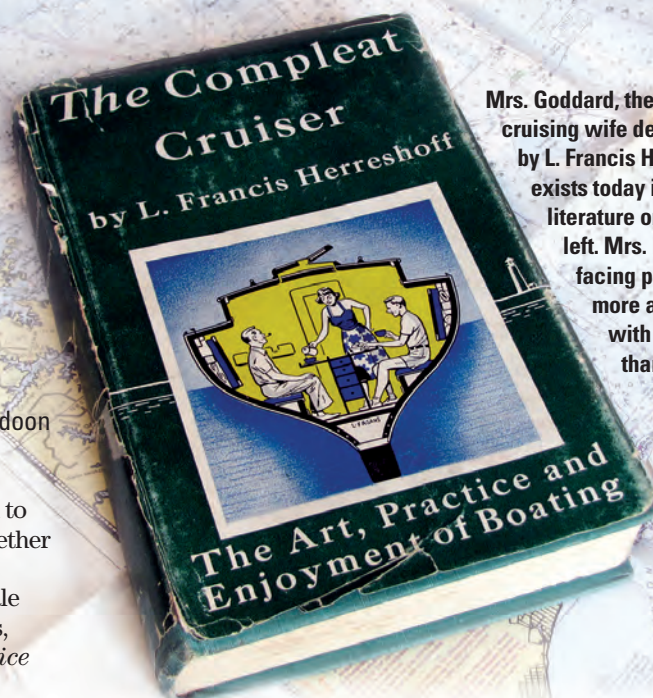
The Compleat Cruiser is a book well read. L. Francis brings us a snootful of nautical knowledge, just as you'd expect a Herreshoff to do. It comes to us in the comically stilted instructional dialogue between Mr. Goddard and his daughter Primrose (honest!) as they cruise around southern New England aboard their 32-foot ketch, *Viator*.

The dust jacket alone tells you all you really need to know about the way we were in the mid-1950s. The cutaway view of *Viator* presents us with Mr. Goddard and one of his male friends, probably Mr. Coridon from the 24-foot catboat *Piscator*, sitting in the cabin after dinner. Mr. Goddard puffs contentedly on his pipe watching proudly as a beskirted, halter-topped, perfectly coiffed Mrs. Goddard pours the coffee with a beatific smile. Her June Cleaver image is spoiled only by the fact that she appears to be wearing boat shoes instead of heels.

Mrs. Muldoon saw this illustration after a long, hot day of cutting and positioning fiberglass panels during a lurid affair involving rotted out chainplates.

"That'll be the day," she snorted, after getting rid of her respirator and safety goggles and combing a small blizzard of fiberglass dust from her hair. She poured not coffee, but cracked open a couple of beers to mark the end of a hot Virginia afternoon.

It should be obvious by now that Mrs. Muldoon, also known as my wife, Karen, is a first-rate cruising sailor who has been known to do her nails with a rigging knife and is quite proud to be known as a Boat Babe. What can you say about a lady who lathers up epoxy and sheets of fiberglass with the aplomb of Julia Child in her kitchen and can install what felt like a 9,000 pound cast-iron exhaust mixing elbow without swearing like . . . well, a sailor?



Mrs. Goddard, the 1950s cruising wife depicted by L. Francis Herreshoff exists today in literature only, at left. Mrs. Muldoon, facing page, is more at home with fiberglass than chiffon.

Mrs. Goddard laments leaving her pinking shears and fabric at home, preventing her from deriving something from the fashion magazines and dress patterns that she brought along on the cruise. At one point, Mr. Goddard left his wife, daughter Prim, and her friend Veronica in the cabin making dresses while he took the dinghy on a row around the anchorage assessing, judging, and advising on various boaty bits as a real Herreshoff should. (This must have been on a subsequent cruise when Mrs. G. did remember to bring her pinking shears and sewing notions.)

It's true that cruising under sail sometimes raises hell with the body and spirit of femininity, but to suggest that a 21st-century Boat Babe stay below to make dresses is certain to earn you a swift kick in the flotation device.

The Compleat Cruiser also overflows with the old-time contempt for powerboats, which Herreshoff dismisses as "chrome-plated noisemakers." His disdain even extends to sailing right past a powerboat struggling in a squall on Vineyard Sound between Edgartown and Cuttyhunk. Mr. Goddard tells his crew that it would have been difficult at best for *Viator* to have aided the storm-tossed noisemaker but also that "it is not customary for sailboats to offer assistance to a powerboat."

Well, excuse me! Both times I've needed assistance getting my Golden Gate 30 sloop off the bricks (once in the Cape May Canal and once on the way into Deltaville, Virginia, from the Rappahannock River) it's come from a powerboat. We've all been annoyed by careless wakes and howling watercraft, but there are times when a chrome-plated noisemaker comes in mighty handy.

To be fair, L. Francis' view of Boat Babes is not really all that retrograde. Primrose and her friend Veronica are smart, capable, and cheerful young sailors, the kind of kids you'd take aboard in a minute. Mr. Goddard is well aware of this. As Herreshoff's avatar, he has a lot to teach and complete confidence that Prim and Veronica are more than capable of absorbing it.

Herreshoff is not at all dismissive, contemptuous, or hostile toward women. He is reflective of how mid-20th century sailors looked not so much at women but at sailing itself.

While the fictional Mr. Goddard set off on a cruise with his wife, daughter, and daughter's girlfriend, the boat itself was looked at as the definitive man cave. It was a place where real guys could befoe the cabin with cigar smoke, brag about ribald adventures with the lighthouse keeper's daughter, and pee over the side without a single civilizing influence to spoil the fun.


The great designer Philip Rhodes reportedly never included a double berth in any of his otherwise perfectly elegant yachts. Cruising under sail was supposed to be a male bonding experience just as, I suppose, dressmaking was supposed to be for the ladies of Mr. Goddard's *Viator*.

A sailor's bookshelf is ill found without a copy of *The Compleat Cruiser*, for the instruction passed on to Prim and Veronica is passed on to all of us. There is basic knowledge,



especially of cruising southern New England waters, that remains valid in the 21st century, and the romance of small ships and the sea that can never pass out of style.

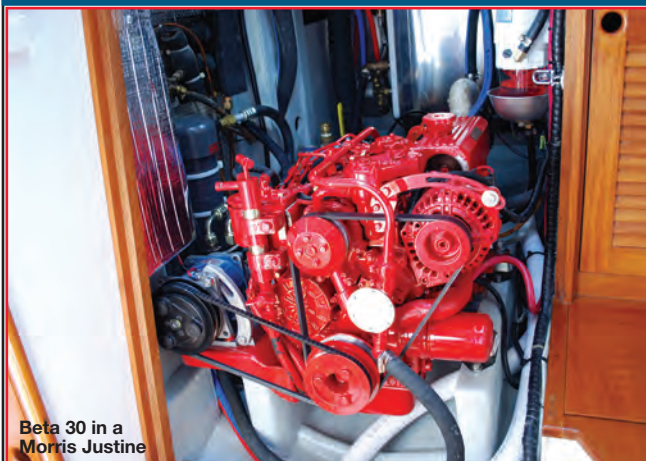
But what modern Boat Babe is going to sacrifice a golden day at anchor at Block Island or behind Gibson Island in the Chesapeake in favor of making dresses when all she need do is run directly downwind to Talbot's or the Dress Barn?

It's impossible to realize how far we've come in 55 years without looking back at the way we used to be. 

Tony and Karen Muldoon have sailed on Long Island Sound, Chesapeake Bay, and in northern New England and have made a couple of trips to Bermuda. Tony's magazine work has appeared in Cruising World, Sail, Professional Mariner, and Spinsheet. They now live in and sail their Golden Gate 30, Fiontar, out of Hampton, Virginia, overlooking Norfolk and the Thimble Shoals Channel. Their nautical thriller, The New Jersey Project, will be published shortly.

BETA MARINE

Smoother...Quieter!

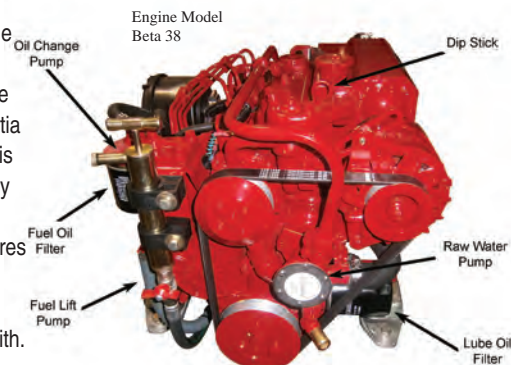


Beta 30 in a Morris Justine

Some of our installations

Engine Model	Vessel	Engine Model	Vessel
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Beta 16 (BZ602)	Tartan 30	Beta 43 (BV2003)	Valiant 40
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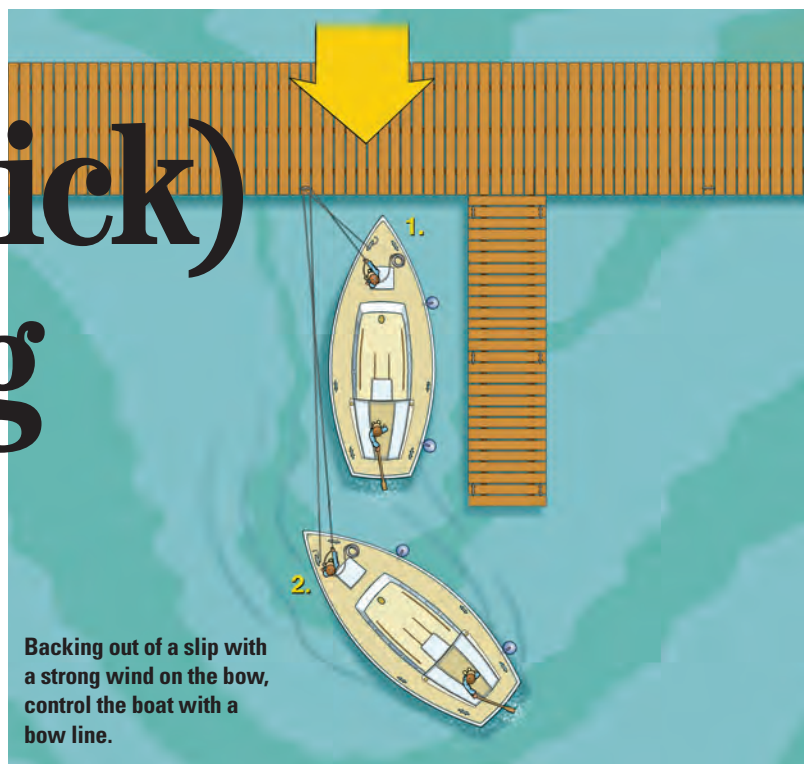
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The joy(stick) of docking

A good old springline suffices on a good old boat

by Carl Hunt



I recently came across a new Jeanneau with the 360 Docking system. A drive leg that rotates through 360 degrees, coupled with a bow thruster, allows the operator to maneuver the boat in virtually any direction, including to parallel park, simply by moving a joystick. That will come in handy when you take your boat to the nearest Target store. It also might improve your video-game scores as well as save your topsides.

I doubt that many good old boats will be retrofitted with such a handy system. However, owners of good old boats need not worry. We can

accomplish almost the same thing by the tried and traditional use of springlines, wind, and current — albeit with a little more difficulty and no improvement in our video-game dexterity.

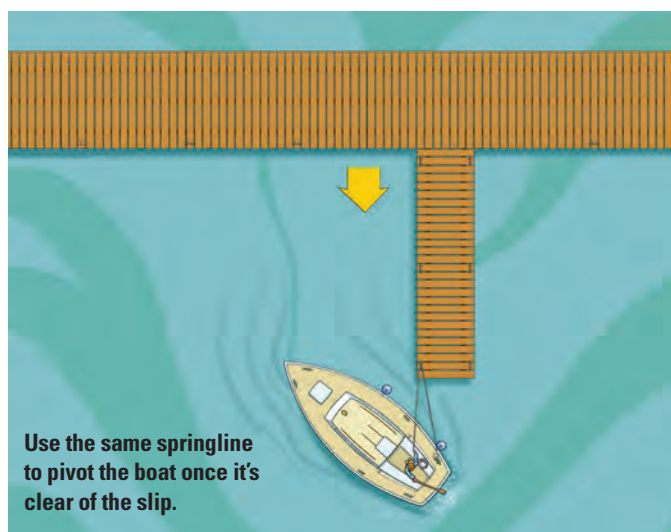
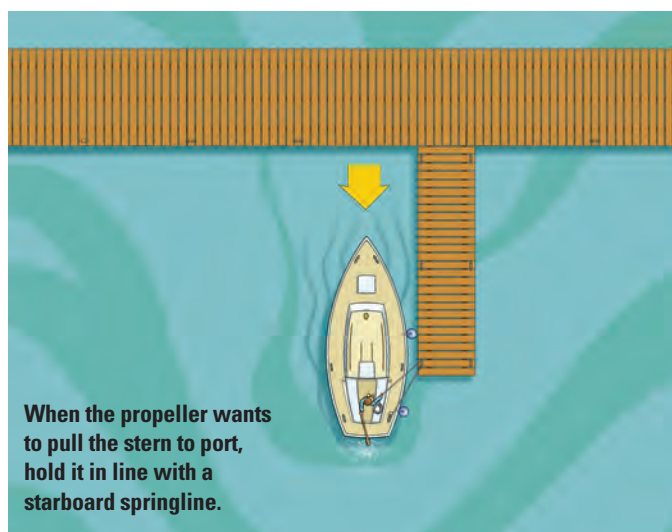
Singlehanded reverse

For me, leaving the dock is more difficult and stressful than other docking maneuvers. My boat refuses to back in an orderly manner. It crabs hard to port. In fact, with a decent wind on the stern, it will go sideways as much as it will go backward. In the right conditions, it has been known to do an uncontrolled right angle turn in reverse. Unless there

is virtually no wind, if the fairway exit is to my port, I have to back all the way down the fairway.

Many good old boats, especially those with full keels, behave in a similar way in reverse gear. The problem, however, is easily solved with the use of a springline.

Before backing out of a slip, I attach the springline to the starboard stern cleat on the boat. I lay the line over the horn of the last cleat on the dock and double it back to the boat, making sure that it will run free. At this point, I often receive questioning stares from dock lurkers. I ignore their smirks.



“If I had known how to use springlines, I would have had my own 360-degree system.”

If I'm alone, I hold the springline in one hand and operate the boat with the other hand. I start backing the boat. When it begins to get out of line, I restrain the springline with my hand. That brings the stern back in line to allow the boat to back straight. When I am far enough out of the slip for the bow to clear, I hold the line tight. The boat pivots in an arc and the bow rotates until the boat is parallel to the fairway. I then nod to the lurkers, put the transmission in forward, and drive the boat straight out of the fairway. It may sound a bit complicated but it's really easy.

To perform this maneuver, I use 80 feet of $\frac{5}{16}$ -inch polypropylene line. It's long enough to allow me to completely clear the slip if need be.

bow will tend to blow off before the boat can be brought under control in reverse. This often is cause for inappropriate language.

A person on the bow can double the same polypropylene line back from a cleat on the dock. With one end of the line cleated to the boat and the other in hand, the bow person can let the line out slowly to allow the boat to clear the slip. When the boat is clear of the slip, the engine can take over and the line is hauled in. All this can be accomplished with hardly a word spoken, let alone an inappropriate one.

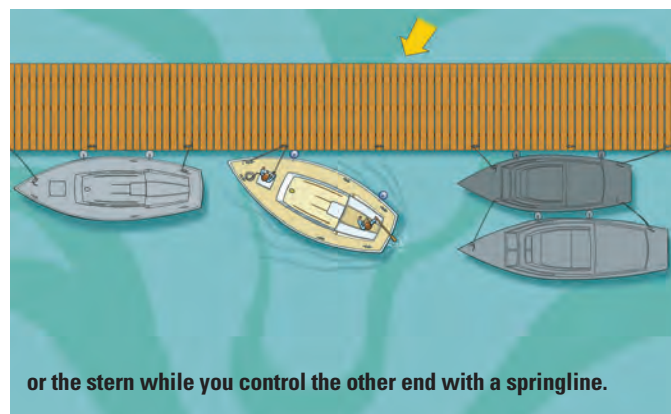
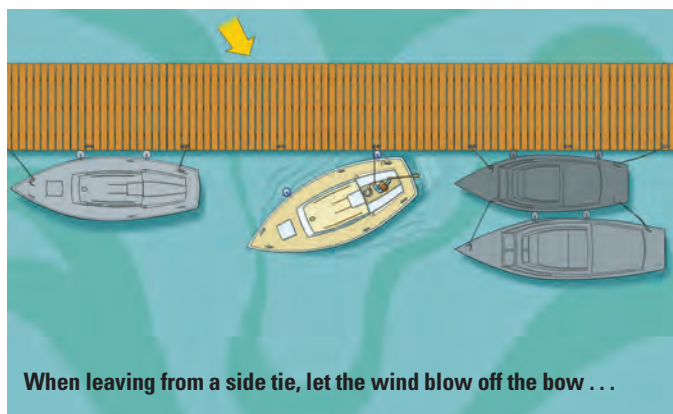
Gone with the wind

When I first learned to sail, some decades ago, I was on a linear dock with boats rafted two deep ahead

is even with or somewhat forward of your boat's stern cleat. It's a good idea to place a fender at the stern to prevent contact with the dock.

The easiest way to perform this maneuver is to double the stern line back to the boat, hold it from on board, and release it when the bow is clear. That way you don't have to clamber aboard after releasing the line from the dock cleat and risk falling in the water as the boat goes off by itself.

If the wind is too far aft for the bow to blow clear of obstacles after the bow line is released, simply reverse the maneuver. Double the bow line back to the boat, then release the stern line. The wind will blow the stern out, allowing the boat to back out and clear the obstacles after you release the



The line is slick, so it slides easily through the cleat on the dock. It also floats, so it won't be caught in a propeller, mine or anybody else's. I imagine that fouling someone else's prop could cause some on-the-water discord. Before I start, I fake the line on the boat to ensure that it will run free. Once I start forward, it's easy to pull the line in. With a little imagination, this technique can be used in many tight situations with crosswinds and crosscurrents, and it's cheaper than a joystick.

Strong wind on the bow

Backing out of a slip isn't much fun with a strong wind on the bow. The

of my boat and astern of it. I was by myself and wanted to leave, but felt stuck. I asked a fellow on board one of the other boats if he would help me leave. He said, "If you knew how to use springlines, you wouldn't have a problem." He then walked away.

I was deflated, but he was right. If I had known how to use springlines, I would have had my own 360-degree system. I could have left very easily.

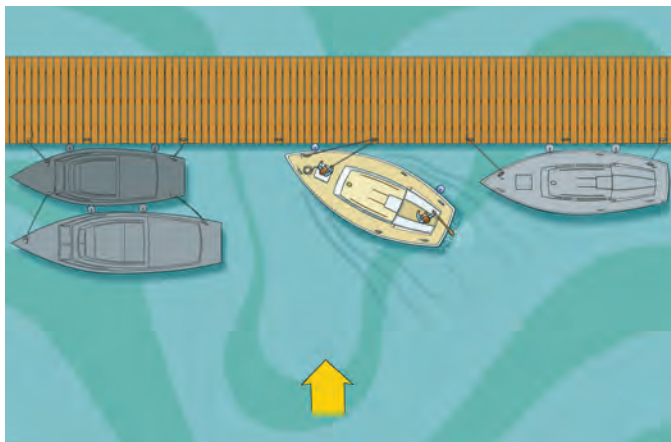
With the boat on a starboard tie and with the wind on starboard, leaving the dock is a simple matter. If the wind is not too far aft, simply releasing the bow line and holding in the stern line will allow the bow to blow out and clear the boat ahead. Make sure the dock cleat

bow line. Again, the bow line should be even or abaft of the bow cleat (or chock) and, unless you want to learn about gelcoat repair, place a fender at the bow.

One or the other of these maneuvers can be performed with the wind on the bow or on the stern. If the wind is on the stern, release the stern line first and hold the bow line tight until the stern swings out. If the wind is on the bow, release the bow springline first and hold the stern springline tight until the bow swings out.

Going against the wind

A more difficult maneuver is required when the wind is on the port side



If you have to leave a side tie with the wind blowing onto the dock, double the bow springline and drive the boat gently against it with the engine in forward gear. When you're clear of the boat astern, engage reverse and back into the wind.

pushing the boat onto the dock. The first thing I usually do is curse. Once that is out of the way, I lead a springline from the bow to a point on the dock near midships and double it back to the bow. Then I either pull on the bow line or put the transmission in forward and apply some power. The shape of the boat will cause the bow to go in and the stern to go out. If you are lucky, the stern will swing out far enough that the wind will catch it and push it out farther. On my boat, when it really crabs hard to port, I can usually force the stern into or past the eye of the wind after I start backing out. This is a bit more complicated maneuver, but once you are used to using springlines it won't present any difficulties.

Arrival complications

Entering a slip or maneuvering to a side tie generally seems a bit easier to me. Some friends of mine have a slip across from the guest dock at Shilshole Marina in Seattle. It's great fun to spend cocktail hour observing the docking maneuvers in the guest slips.

Very often, the first person off the boat (or someone on the dock) grabs the bow line first. If that person attempts to stop the moving boat with the bow line, the

bow might stop but the rest of the boat will use its momentum to swing the bow toward the dock and the stern away from the dock, and the person poised to step decorously from boat to dock now has to make an Olympic leap over a widening gap of water. Usually, the Olympic leap is done successfully.

Because my stern kicks hard to port in reverse, I've made this heart-stopping leap a number of times when bringing my boat starboard-side-to into a slip or a dock.

About the only time to grab the bow line first is when the wind is on the bow. The wind then helps to stop the boat and the bow line can be secured first to keep the boat from being blown out of the slip.

One useful technique when docking downwind is to use a springline abaft the center of lateral resistance. I place the line on the first dock cleat as I enter a slip or side tie. It will stop the boat and pull it into the dock at the same time, which is very useful for those of us who think we're too old to attempt heroic leaps.

I also use this technique when the wind is such that it wants to push the

boat away from the dock. As soon as the springline is secured on the dock cleat, I put the boat in forward with appropriate throttle to hold the boat on the dock until other lines can be secured.

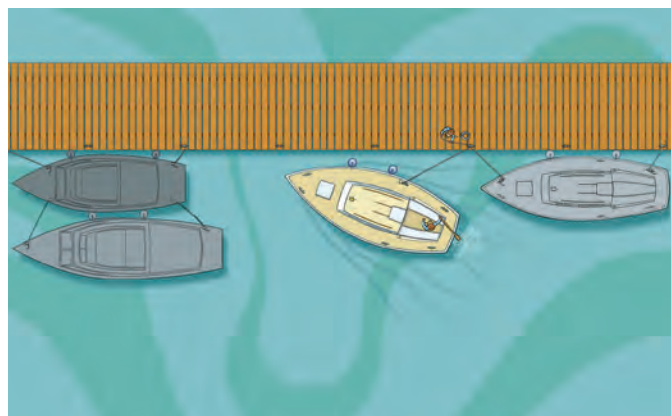
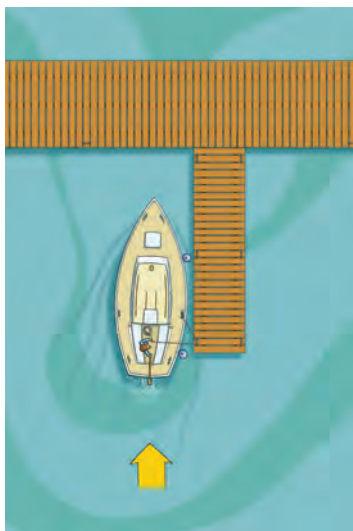
Parallel parking

This same technique can be used to parallel park, even without backing up. However, someone has to be on the dock to handle the springline. Putting someone on the dock may be a minor problem but after that, the rest is easy. The springline needs to be attached abaft the center of lateral resistance on the boat and to a cleat on the dock even with or behind the stern. If the person on the dock holds the line tight on a cleat, when the engine is put in forward the boat will move to the dock. If the boat needs to come in directly sideways, the person on the dock can pull the line in as the boat moves toward the dock. The helmsman must decrease power to allow the dock person to do this.

Honor our fathers

I admit that parallel parking with the new Jeanneau system is easier, but it's not as interesting. Also, using springlines attaches us to the long history of sailing, much like using a sextant. On the other hand, just as GPS has displaced the sextant, I expect that the new Jeanneau system will be standard on boats of the future. However, until that day, we can reach back to the techniques used by our forebears to perform those functions and honor them when we do it. *▲*

Carl Hunt's bio is on page 47.



A springline attached aft of amidships is very helpful when slowing a boat on entering a slip, at left. When parallel parking, above, use the same springline and, with the engine in forward, gently drive the boat against the springline to draw the stern alongside.



When my fiancée, Jennifer, and I returned from our 11-month cruise from New Hampshire to the Bahamas aboard our 36-foot sloop, *Sheliak*, we were excited to be stationary for more than a few days or so and ready to embrace our new home-port-based life with vigor. High upon our “to do” list was wheels. We had plenty of bicycles, what we needed was automobiles.

Storing a car in the winter in New Hampshire is no easy task. Jen’s Jetta had weathered fairly well, but we were told the Miata had been “buried so deep in snow you couldn’t even see there was a car there.” Jen’s parents tried starting it a few days before we made landfall and had no luck — a trickle charger couldn’t coax the battery into even lighting up the dashboard.

“No problem,” I thought, as I signed the \$110 credit-card slip for the new battery at the auto-parts store, “she’ll be up and running within the hour.” Replacing the battery was easy, despite the complex venting system they require you to rig on them these days. With a big smile on my face, the hood open, and Jen’s dad watching, I sat inside and turned the key. The starter turned sluggishly, but the engine came to life. Then, rather abruptly, smoke began to appear and with frightening speed thickened and billowed out in great black puffs. “Shut her down!” Jen’s dad roared. I killed the ignition.

We identified the problem as a “frozen” alternator. This means “rusty” alternator. Since we are cruising sailors who

have been away for almost a year and consequently aren’t flush with cash but are blessed with the tenacity to think we can fix everything ourselves, I dove right into the job. And so ensued a two-day automobile-repair job that, because of such close proximity to our sailing trip (rife with boat projects), provided a lucid contrast between the pleasures of working on an automobile in comparison with the downright masochism involved in working on a boat, especially one of the more “mature” kind — *Sheliak* is a 1980 Mariner 36.

A car stays put

When you’re working on a car, it is not moving about, doggedly trying to upset your tools and thwart your attempts to get a handle on the exact item you’re operating on. In fact, that is precisely why you are working on the car, *because* it is not moving.

The boat, on the other hand, seems to have a mind of its own and is decidedly against whatever it is you are trying to accomplish. It will seize with triumphant joy any opportunity to lurch in a boat wake and spill your sockets into the bilge, just at the crucial moment when you’re pinned helplessly against something cold and hard, and preferably with your face pressed into something oily or moldy.

From Joshua’s viewpoint, above, maintaining an automobile is a lot less like a gymnastics workout than boat maintenance.



Boat projects often seem to require working in small spaces, sometimes amid unsavory odors, above, while others demand deft handling of tools that might be out of sight, top of facing page. On the plus side, some jobs bring us out into the fresh air, bottom of facing page, which is why we go sailing.

You can see and touch

When working on the car, you have the luxury of being able to both see and touch what you are working on.

On the boat you have a choice, plain and simple: you can either see what you are doing but have no way of getting a hand close to it, or you can get a tool on it but have no visual information whatsoever about what is going on while that tool is in contact with the offending item. On its behalf, I will admit that the boat will sometimes allow a foot to be used in some cases or permit eye contact if you hold your head at an impossible angle.

Parts aplenty

Then there is the challenge of parts. When working on the car, you can go to the parts store as many times as you like, gaze at all the different types and brands, make price comparisons, and probe the clerk for helpful hints about the job. The stores even sell maintenance books for your exact model with step-by-step instructions for fixing almost anything on the vehicle.

The boat, however, will choose to have something go wrong in precisely the part of the world where finding parts will be the most difficult and costly proposition possible. It runs calculations of the improbability of finding a marine supply store and the likelihood of



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yet, he might even drop subtle hints about your inhospitality in not offering him a beer. I've heard statements like, "Boy, sure is hot out. Kind of day where a cold beer is like a taste of heaven..."

Peace of mind

And finally, when the automotive project is complete, you get to instantly test your repair efforts by simply turning the key and going for a jaunt around the neighborhood.

On the boat, you start it up and watch and listen, but you won't feel at ease until you have put at least a couple of hundred miles or more of sea under her. Even then, you'll still make paranoid inspections of your work for months to come. This obsessed behavior will only be halted when the boat finds it within her heart to offer you yet another (probably bigger) problem to take your mind off the original one. And look at that, we're in the middle of absolutely nowhere again, Honey.

So why do we do it? Because, deep down, we know there is no other sense of freedom and complete satisfaction to compare with that made possible by simply setting sail. *Δ*

Joshua Carroll lives aboard his Mariner 36 sloop in New Hampshire where he directs the Seacoast Sailing School and continues to race competitively (on other people's boats). He has a Ph.D. in natural-resource management and is currently developing a college course in the Bahamas around water recreation and tourism issues. He is also a professor at Southern New Hampshire University.



extortionate import duties on marine product shipments, then springs into action with blown cooling hoses, failed couplings, or obstinate refrigeration systems. On occasion, it will go so far as to seek out weather information to ensure the quest for spare parts is undertaken in difficult, even treacherous conditions. In fact, finding parts may become so daunting that — once you have them within reach — you'll irrationally buy three times what you need, despite the fact that they cost more than five times what you would pay for them back home. And that's not the worst of it. You're often absolutely certain you have one of the needed spare parts on board, but due to the chaos that reigned when you were packing and storing gear, you have absolutely no idea where it is... even though you can be completely sure that it is within 36 feet of you at that precise moment.

The kindness of strangers

It is an unspoken rule, whether aboard the boat or in the driveway with the car, that once you get into a project, a neighbor will stop by to lackadaisically critique your work and let you know that everything you are doing is substandard. But that is where the similarities end.

On the car, you can hold a polite conversation while continuing to work.

On the boat, you are likely to be in some dark, cramped space surrounded by piles of gear you've had to unstow before you could get in there. With half the boat's contents strewn between you and the outside world, there is no hope of continuing your job without seeming like a callous recluse.

The neighbor in the driveway will poke about for a bit, but at some point will actually leave. He may even return (if you are at it for a really long time) with a beer or some other token of brotherly commiseration.

On the boat, the guy will hang around and begin to ask you about everything on the boat *except* the thing you are working on, suddenly taking an interest in your Sta-Lok fittings, canvaswork, and windlass mounting. Worse

Window dressing

*It was curtains for the drapes
when the blinds went up*

by Vern Hobbs

Faded and threadbare, the pleated curtains in the main saloon of our Bristol 35 begged for replacement, but with another set of unoriginal, marine-store drapes? Surely there was a more inspired choice. We discovered that better idea at our local hardware store. Blinds, either the classic Venetian style or the more compact mini-blind, provide the perfect alternative.

Blinds offer several advantages over curtains. The degree of light allowed in or, conversely, the measure of privacy created, is infinitely adjustable. Curtains are either open or closed. In our humid Florida climate, curtains can mildew and must be removed for cleaning. Blinds are mildew-resistant and can be cleaned in place. Curtains, when sized for typical portlights, lend a “doll-house quality” to the interior décor. Blinds, available in a wide range of materials, colors, and finishes, contribute an air of nautical sophistication.

Once sold on the idea of blinds to dress our cabin windows, we learned there were a few technical hurdles to be cleared.

The first was sizing. Choosing from the variety of products available, we easily found blinds of the proper width but discovered that all the off-the-shelf units were *far* too long. No problem! Instructions in the package explained how to shorten the blinds to any length. The procedure varies among manufacturers, but invariably requires removing the lower cross-member, extracting the excess slats, shortening and re-securing the supporting lines, and refitting the bottom cross-member. Hanging the blinds where they can extend to their full length while doing this makes the process easier.

The second hurdle was that the frames of our portlights protrude slightly inward from an otherwise flush cabin side. If the mounting brackets supplied with the blinds were attached directly, the blinds would snag on these frames. Our solution was to affix a wooden furring strip above the windows and mount the brackets to it. This allows the blinds to hang and operate freely and, with a few coats of varnish, also adds a rich accent to the installation.

The third obstacle is the fact that sailboats heel. Windward blinds would cant inboard, becoming obstacles and negating their purpose. Tiny brass cleats, purchased at our local chandlery, provided the answer and added that final nautical flair to the completed project. We installed a cleat a few inches below each window, then fitted a lanyard, fabricated from the excess line cut away during the shortening process, to the bottom cross-member of the blind. Cinched off with their lanyards, the blinds stay in place at even the most ambitious angles of heel.

The final modification to our hardware-store mini-blinds was to replace the mild steel mounting screws, provided in the kit, with stainless-steel screws.

We've learned, much to our delight, that as long as we stick with the same brand, the blinds are interchangeable, requiring no alteration in mounting hardware. This provides not only for replacement of damaged components,



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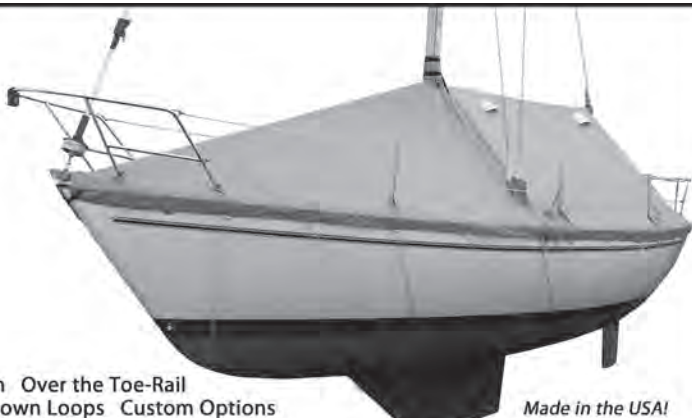


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From the outside, the blinds look smart, facing page, and deny prying eyes a view inside. A furring strip, above, holds the blinds clear of the deadlight frames and, varnished, adds accent to the interior décor. Adjusting the blinds admits more or less light and permits more or less privacy, above right. When a blind is secured by its lanyard, inset right, it stays in place when the boat heels.



but allows us to alter the cabin décor with minimal cost and effort.

The entire crew is pleased with this simple cabin upgrade. The skipper likes the salty appearance. The chief purser is thrilled the project was completed for less than \$50. The boatswain is delighted with the easy cleaning and maintenance. The ship's cat finds the dangling control lines a pleasant source of off-watch entertainment. And everyone loves the instant privacy afforded in those close-neighbor situations common to the transient dock at most marinas. *Δ*

Vern Hobbs and his wife, Sally, sail a 1974 35-foot Bristol cutter along Florida's Atlantic coast and the Intracoastal Waterway. Their day jobs pay the rent, but Vern's earnings from his work as an artist specializing in maritime subjects finance the boat projects.

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Bye-bye launch-ramp blues

Artful modifications relieve trailersailor angst

by Henk Grasmeyer

Several years before retirement, my wife, Johanna, and I purchased *Someday Lady*, a trailerable 1995 Catalina 25. It's the water-ballasted centerboard model, hull #151. As a way to transition into retirement, Johanna and I lived aboard for an entire year while cruising and trailering our boat around the continent from Vancouver via San Diego to Florida, north to Ontario, and then through Ontario's Trent-Severn Waterway from Lake Ontario west once again to Lake Huron's Georgian Bay. We spent approximately half the time on water and half on the road. *Someday Lady* was our home for that year as we followed the sun, covering more than 16,800 miles. So that she could accommodate us comfortably, we invented, made, and added a variety of modifications.

Have you ever traveled to and launched your boat at an unfamiliar rough, old, and dilapidated ramp and noticed that your trailer-jack wheel was stuck, bent, or being destroyed by the ramp's grooves, cracks, or potholes? Perhaps you concluded that the ramp was too shallow to provide clearance for your keel and you needed a hitch extension to avoid backing the tow vehicle into the water.

Our desire to be prepared after witnessing or hearing of problems such as these gave us the incentive to fabricate a simple 9-foot-long sleeve hitch extension. Reversing the mounting arrangement of the trailer's spare wheel gave us a substantial hitch jack and eliminated all our ramp worries, regardless of the ramp's condition.

Simple fabrications

We took a 2-foot length of 3-inch outside-diameter, 1/4-inch wall, square steel tubing and welded brackets to it so we could bolt it to the underside of the trailer's hitch beam. Into this sleeve we can fit a standard 10-foot-long, 2 1/2-inch outside-diameter, 1/8-inch wall, square-tubing hitch extension. We secure it with a regular trailer pin inserted through the sleeve.

We also fabricated a Z-shaped mounting arm for the spare wheel that allows the spare wheel to double as the trailer's hitch jack. The arm is



A steel sleeve attached to the trailer's hitch beam, at left, accommodates a 9-foot hitch extension. The Z-shaped mounting arm, at right, allows the spare wheel to double as a hitch jack, and a much more robust one than the standard equipment.



made of 2 1/2-inch outside-diameter square tubing and fits into a sleeve made of a short length of the 3-inch tubing fitted across the hitch beam. We welded a bracket to the sleeve so we could attach it to the hitch beam with U-bolts.

We used bolts rather than welding on the trailer itself to avoid problems with rust. After degreasing all the fabricated steel parts, we sprayed them with several coats of 95-percent-zinc liquid cold galvanizing.

The Z arm is secured in the sleeve with a pin. When we want to use the hitch extension, we remove the pin, pull the wheel from the sleeve, and re-insert it in the down position. The wheel will then carry the weight of the trailer and boat while we use the hitch extension, which is approximately 9 feet long and equipped with its own hitch/ball arrangement.

As the saying goes, "We would not leave home without it." The process of launching and retrieving a




With the spare wheel taking the weight of boat and trailer, above, the hitch extension (which nets at about 9 feet) keeps the tow vehicle away from the water. The extension is equipped with its own 1 7/8-inch hitch/ball arrangement and stores snugly next to the trailer's outside frame and trailer-bunk uprights, at right.



To take out some of the stress at more difficult ramps, Henk and Johanna installed a tow-hitch package on the front of their vehicle so they could "back up" forward.



boat always creates a little apprehension. Using our spare wheel and extension takes away the worry when we come to unfamiliar launching ramps, whether natural or manmade, especially if the ramps are remote or in disrepair. 

Henk Grasmeyer, a native of Holland, learned to sail at the age of six in a rowboat with an oar and a bedsheet. Later, when living in British Columbia, he owned a Hobie Cat for years. Now retired, he and his wife, Johanna, sail and trail their Catalina 25 all over North America.

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Rubbed the wrong way

Unsuspected chafe could have sunk him

by Bill Van Allen

Sailors are well aware of the danger of chafe to sails, halyards, mooring lines, anchor rode, and various and sundry other pieces of equipment on the exterior of their sailboats. The most recent time I winterized the inboard diesel engine in our 1981 Bayfield 32, *Ocypete*, I noticed an example of chafe *inside* my sailboat. It was the result of engine vibration, and was a form of chafe I had never previously considered.

When I disconnected the supply line from my raw-water pump, I noticed that the outer half of the 5/8-inch-ID hose was completely chafed through. It had been rubbing against the aperture in the fiberglass bulkhead where it passes from the raw-water seacock under the galley sink into the engine compartment.

The raw-water hose is of two-piece construction with a protective outer layer and an inner fabric-reinforced layer,



The raw-water supply hose to the engine was chafed almost through where it passed through the bulkhead.

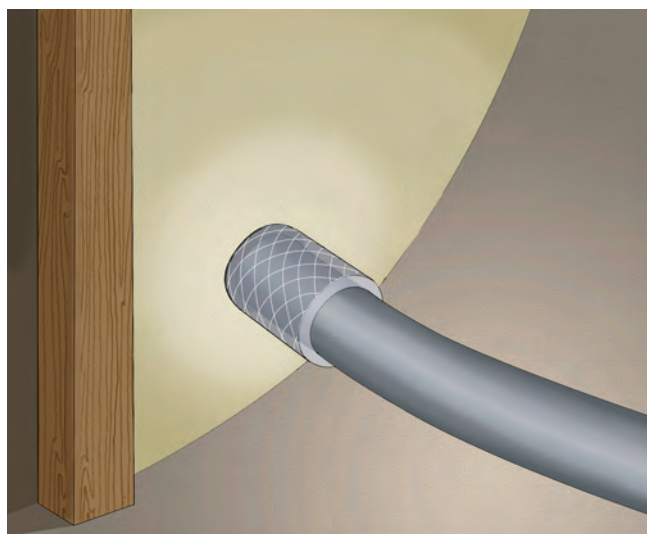
each approximately 1/8-inch thick. My hose had worn half through. Only 1/8-inch of hose was protecting my engine from overheating. As the raw-water seacock is, of necessity, below the waterline, in a worst-case scenario, the unnoticed hose failure could potentially have sunk my boat.

I was able to enlarge the aperture enough to insert a chafe guard I fashioned out of reinforced polyethylene hose to protect the new raw-water hose. Anytime you replace raw-water hose, use non-collapsible hose that won't kink or constrict the inside diameter of the hose at bends, as this could restrict the water supply to the raw-water pump and lead to overheating.

A complete inspection of my raw-water hose is now an added step on my fall-season decommissioning. Once you realize how little stands between the inside of your boat and the water in which it floats, you may agree that it's also a good idea to carry a few feet of spare hose in case you have to make emergency on-water repairs. *▲*

Bill Van Allen and his first mate, Emily, began trailer-sailing on inland lakes in Central Ontario. After progressing from a MacGregor 24 to a MacGregor 26, they upgraded to the Bayfield 32 they sail with their miniature schnauzer, Kaiser, out of Victoria Harbour on Lake Huron's Georgian Bay.

A hose sleeve now protects the raw-water hose from chafe.



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Manicure for a zinc?



Ron nearly lost the old zinc before it was half used. Fingernail polish helps the screw holes last longer.

Nail polish helps an anode stay attached

by Ron Schaper



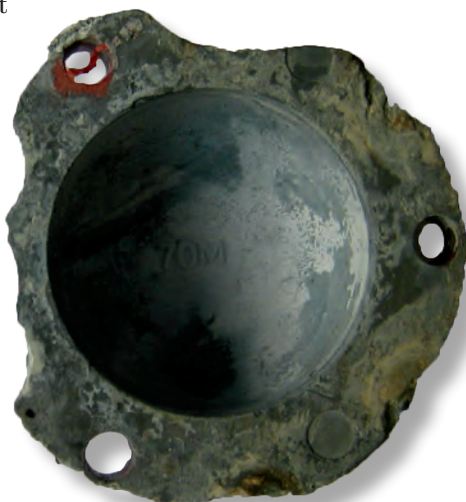
Without trying to revisit political skirmishes involving lipstick and pigs, what good old boat wouldn't benefit from a little nail polish? Nail polish on a yacht, you say?

The cone-shaped zinc anode protecting my Max-Prop is secured by three machine screws through the thin edges of the casting. Over time, the screws become loose as the zinc beneath them wastes away, as it is intended to. While enough mass of zinc material remains in contact with the bronze prop hub to offer anodic protection, there isn't enough for the screws to hold onto. Occasional re-tightening of the screws helps, but the entire zinc can easily be lost when the edges become too crumbly.

A cheap bottle of nail polish can extend the service life of these somewhat pricey zincs. Before installing a new zinc, apply several liberal coats of nail polish in and around its screw holes. The nail polish acts as insulation, slowing the zinc degradation at the screw holes while not interfering with the necessary zinc-to-bronze contact. Also, be sure to clean the bronze prop hub with a Scotch-Brite pad to ensure an oxide-free surface contact between the prop and the new zinc.

Helpful hint: in the interest of domestic tranquility, don't even think about nipping your wife's \$19 bottle of Estee Lauder! 

Ron Schaper, aka Capt. Ron, holds a 100 Ton USCG Masters License and is active in offshore racing and cruising, currently in a Sabre 402.



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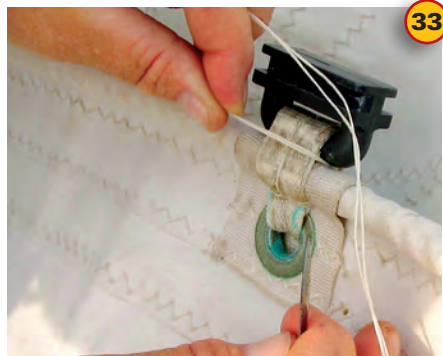
by Scott Perkins

Good Old Boat's download site
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continued from page 45

Wrap the twine around one edge of the webbing to bring it to the front (PHOTO 33).

Pierce the webbing once again in the center hole to move the twine to the back side of the seizing (PHOTO 34).



33

Pull firmly to tighten the twine against the edge of the webbing. Repeat the wrapping around the opposite webbing edge and again pierce the seizing in the center, pulling firmly once again (PHOTO 35).

Repeat both of these seizing stitches so there are two sets of stitches (four strands of twine) along each edge, tightening each stitch firmly to snug the webbing to the slug bail (PHOTO 36).

Secure the seizing: At this point, the twine and needle emerge from the back side of the sail. Select one stitch or the other (two strands) and tie a flat knot.


Bury the knot in the webbing by putting the needle back through the center hole (back to front). The twine will emerge on the front side just under the slug (PHOTO 37).

Bring the needle and twine down the face of the webbing along its centerline and plunge the needle into the bottom center hole (PHOTO 38).

The twine and needle are now on the back side of the sail. Once again, secure the webbing to the sail by creating a stitch around both edges and through the sail. That is, push the needle through the sail at the edge of the webbing (back to front) and then back through the center of the webbing (front to back), tugging smartly. Repeat this stitch around the opposite edge of the webbing (PHOTO 39).

Flat knot to finish: The twine and needle are now on the back side of the sail in the center of the lower seizing. Using two strands of the adjacent stitch, create a flat knot (see page 43) and pull the knot into the webbing through the center hole by pushing the needle and twine from back to front and pulling until the knot disappears into the webbing. Snip the end of the twine as it emerges on the front side to $\frac{3}{16}$ inch, melt it, and make a rivet (PHOTO 40).

A stitch in time

Renewing seizings to ensure an aging mainsail stays firmly attached to your mast is not a complex process and provides valuable practice in using simple hand-sewing techniques. This sort of expertise has been invaluable to us in keeping our boat's sails ready for the challenging conditions of open ocean sailing. 

Philip DiNuovo and Leslie Linkkila came to cruising and boat ownership as adults and quickly developed a passion for small-boat travel. In 2003, they quit their professional jobs and left the Pacific Northwest behind and are now in the South Pacific. Follow them in their travels at <<http://sv-carina.org>>.



37



38



39



40

Front-zip PFD by Gill

When Gill North America introduced a new life-jacket design, I took a close look. At first glance, the bright red front-zip PFD is attractive, built of good-quality materials, and very well designed. Most important to me was whether it could easily hold my collection of safety gear: flare, whistle, signal mirror, flashlight, Boye knife, and strobe. The zippered pockets easily accommodated all those items with room for more and the vest also has an inside D-ring for car keys. The only adaptation I made was to attach a harness that will be used with a tether and could be used with an emergency lift mechanism.

Gill says the USCG-approved Type III vest is styled to coordinate with the full Gill dinghy and technical clothing range, but what interested me was whether I could wear this jacket all day long on board and still call it comfortable at day's end. Would it fit well? On my first outing, I wore it for a whole day on what was possibly the hottest day of the year. It passed the wearability test.

There's just one more test a life jacket should pass. Will it float? I wasn't willing to make that sacrifice in the interests of science. Let's just say that if it is rated as a Type III PFD with full USCG approval, surely it will float me in the water. All things said, it is a good thing to wear a life jacket to keep the odds on your side.

These new PFDs by Gill pass all my tests. I wrote a little about the test in the blog: <http://goodoldboat.wordpress.com/2012/07/09/common-sense-from-a-pfd-poster-child>. This front-zip PFD retails for \$120. For more information, go to: <http://gillna.com/> and look under Products/PFD/Buoyancy aids.

– Karen Larson



Earbud tangle tamers

In the why-didn't-we-think-of-this category comes a simple storage system for those fragile, tangle-prone earbuds that are a necessary part of today's electronic experience. Whether on land or at sea, if you listen to audiobooks or music on a handheld device, you know how snarled a 47-inch bundle of teensy wires and earbuds can become. Who knows exactly what they get up to in your pocket or bag when nobody's watching. That part remains a mystery.

Digital Innovations has tamed the tangle with a product called The Nest. Their video demonstrates the process of wrapping the cord and nesting the earbuds in the middle for easy removal: www.youtube.com/watch?v=kgJ0Vo9FcvI&feature=youtu.be.

What could be simpler?

It occurred to me in a moment of maniacal glee that a larger version of this gadget might work for shorepower cords, docklines, anchor rode, water hose . . .

The Nest is available online at buy.com: www.buy.com/prod/the-nest-earbud-storage-by-digital-innovations/236559246.html. It should very soon be available at big-box retailers. It retails for around \$10.

– Karen Larson

To be featured on this page, items must be new products. If you would like to have your product featured here, please send an email to Michael Facius, michael@goodoldboat.com, or call him at 612-605-8319. By the way, readers, if you contact a marine supplier mentioned here or elsewhere in our magazine, please remember to tell the folks there that *Good Old Boat* sent you.

continued from page 9



Alfred Sanford sent us this photo (taken by Connor Wallace) of *Impala*, his 1954 57-foot S&S yawl built by Abeking and Rasmussen. She is on Sortland Sound in the Vesterålen Islands of Norway at about 69 North. Send your sailboat photos to 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.

Don't forget aluminum

I really savored the articles by Ted Brewer. He will be missed. Rob Mazza looks like he will hold his own filling some big shoes. I was thrilled to see the article on keel-centerboard boats where Rob really laid out the history and evolution of the type. He mentioned wood, steel, and fiberglass, but he missed one important material explored as a boatbuilding medium in the late 1950s and early '60s and still used today: aluminum of course! I was fortunate enough to own a 38-foot round-bilge aluminum boat that drew only 3½ feet with the centerboard up and 7 feet with the centerboard down. Rob may be familiar with the boat, *Islay*, built by the Royal Military College in Kingston under Alan King in the 1950s. Alcan had a plant in Kingston and materials were abundant.

Islay was built like a wooden boat with .125-inch aluminum sheets bent over very stout aluminum ribs and was light and fast. She had a good inventory of sails when I bought her from the second owners (Alan King was the first), two professors from Queen's University who raced her out of Kingston Yacht Club for 20 years. The boat had two centerboards in fact. The main board swung down out of a pocket in the semi-full keel, and an aft centerboard dropped down just ahead of the rudder. I had both down on my first voyage home from KYC after buying the boat, and I ended up in a hair-raising episode with the Amherst Island ferry because she would not respond to the helm with the aft centerboard down (the ferry veered away).

I sailed the boat with both centerboards up nearly all the time since there was plenty of pig-iron ballast in her bilges. On a family trip down the ICW, I really enjoyed beating the sleek new boats to the next destination as the shoal draft allowed me to cut across the sounds while the deeper boats had to stay in the channels.

The boat was built for the Great Lakes but made a very fast and comfortable cruiser. The only problem I found was water infiltration through the centerboard box and lifting-cable hole when the boat finally got the experience of surfing down the huge swells in the North Atlantic beyond Sandy Hook. I only owned her for a couple of years but have often thought about buying her back again. The impacts and abuse that the aluminum absorbed amazed me. I believe the boat now berths in the Toronto islands somewhere.

Thanks for a great magazine, I get a rush of adrenaline every time I see it in my mailbox. Your educational articles keep me believing that there is at least one more great sailing adventure to come.

—Chris Windfield, Picton, Ontario

Westerbeke parts

My current good old boat, a 1979 Bristol 35.5, came with a Westerbeke W30 diesel engine. (It was also known as a 4-91 under earlier nomenclature.) This engine was popular in its day and is still found in a few boats. While searching the Web for information, I came across some passing references to this being a converted tractor engine as well as disturbing

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stories of engines being replaced due to the high cost of parts ordered from Westerbeke. To find alternative parts sources, I tracked down the engine's origins.

Manufactured by British Motor Corporation (BMC), it was designated as the B-series. It was originally designed as a gasoline engine and, while BMC used it in many small British cars, the Nash Metropolitan was the car in which the engine made it to the U.S. in significant numbers. Through mergers, BMC became British Leyland. The engine was reconfigured as a diesel and installed in small tractors, specifically the Leyland 154 and 4/25 mini tractors. Another diesel application was in the Austin FX3, primarily used for taxi service in London.

While parts specific to the marine version, such as the exhaust manifold and heat exchangers, are only available from Westerbeke, I have used the above information to find less-costly parts suppliers.

The identical matching engine paint is Chevrolet orange-red, Duplicolor DE1607, available at 20 percent of Westerbeke's price. Some small parts, such as externals, oil filters, gaskets, etc., are available through local auto-parts stores using the Nash Metropolitan 1500 model. I have ordered some parts from <www.metpitstop.com>, which has every Metropolitan part. They have great expertise in this engine and were able to explain that there is not a standard lip-type seal to be replaced to fix my oil leak. For components specific to the diesel, such as injectors, glow plugs, injection pumps, and major internal engine-rebuild kits, many parts are available from <www.importtractorparts.net> at great prices. Another source is <www.kipmotor.com> who carry Metropolitan parts as well as Austin FX3 parts.

Be aware that these suppliers are not knowledgeable about the Westerbeke conversion and, to a large extent, the buyer is venturing into uncharted territory and responsible for confirming a correct parts match. However, I have found the effort to be rewarded with substantial savings and the pleasure of dealing with small businesses.

—John Churchill, Sanibel, Fla.

Keeping diesel clean and dry

Reading the September 2012 article on polishing fuel, I had a memory flashback.

The company New Pig has a product we used in the military. The Water Hog sits at the end of a tether at the bottom of your tank(s) and absorbs the water and algae. This item is a drop-in-the-tank measure and is in no way meant to be a replacement for proper periodic maintenance. Here is the web page: <www.newpig.com/pig/US/absorbents-503/pig-universal-absorbent-socks-899/pig-water-hog-935/0/20>.



I'm not connected with the company but have been impressed with their products and level of customer service.

—Dave Rhodes, Cocoa, Fla.

Tank-to-tank fuel polishing

David Lynn's article, "Fuel-polishing system" (September 2012), describes one way to keep diesel fuel as clean as possible. If the boat has a two-tank system, another option is to start with clean tanks and put in clean fuel. One tank is not filled all the way. When using the engine, take fuel from the tank with more fuel and send the return to the other tank, the one with less fuel. The next time the boat is used, reverse the process. The fuel gauges should help keep track of which tank is the lower in fuel.

Also, David's note on using an automotive diesel pump and filters is a good one for the purpose described.

—C. Henry Depew, Tallahassee, Fla.

For this concept to work over the long run, obviously, you have to stringently maintain the cleanliness of the fuel and both tanks.

Send questions and comments to *Good Old Boat*, 7340 Niagara Lane North, Maple Grove, MN 55311-2655, or by email to jerry@goodoldboat.com.

The advertisement features two main products. At the top is a 'New! Deck Wash Handle', which is a black, L-shaped handle with a silver-colored mounting bracket. Below it is a large, oval-shaped stainless steel or bronze port with a complex internal structure. Text to the right of the handle says 'New! Deck Wash Handle' and 'Easier to grip. Easier to turn.' Text to the left of the port says 'Ports Available in Stainless Steel and Bronze'. At the bottom, it says 'Port pricing begins at \$109.95'. The background is dark blue with white and yellow text.

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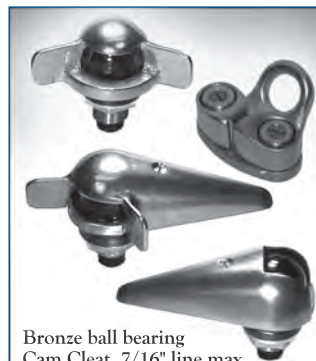
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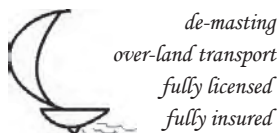
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Live in the moments?

Or store those moments for memories?

by Jim Kiley

What does it mean, to “live in the moment?” It sounds laudable. It implies a mind focused on the business at hand and not easily distracted. The shortcoming of living in the moment is just that: it’s only a moment. Yet most sailors live in the recent past, recalling our last really good sail, the way we maneuvered skillfully back into our slip with all our marina neighbors watching, or that brilliant sunset after a perfect day on the water.

That’s not to say that some things shouldn’t be enjoyed in the moment: a delicious meal, the best glass of wine you’ve ever had, or a romantic evening with your longtime mate. The last-mentioned clearly works either way as evidenced by my smile as I write this. Sailors are bombarded by pleasurable sensations that, if we’re alert to them, we should savor, file away, and recall when we need them.

“I savor the exaggerated feeling of speed when the wind is just right ...”



We live within 30 minutes of four of New York’s many Finger Lakes. (Yes, there are more than five, though several qualify only as “pinkie” lakes.) Since the largest, Cayuga, is only 20 minutes away, boating has always been a natural family activity. We taught our kids and others to love and appreciate the beauty of this perfect perennial postcard factory. On warm summer days on the water, I insisted that all on board close their eyes and savor the feelings of warm air and the motion of the lake, the sounds of water lapping and gulls calling . . . with the goal of recalling those moments when the great glaciers reclaim this work of art in February and Margaritaville will again seem very far away. This has worked for me for more than 30 years.

Now, several years later, we have repented from our noisy-boat days and have learned to love sailing. We gave our Thompson 19 to our daughter and her family several years ago after taking a sailing lesson. I had enjoyed watching sailboats on our lakes while trying to give our being on the lake a purpose by motoring to some arbitrary destination. I admired their seeming lack of destination — while they were savoring more of the very things I enjoyed most about boating. We are now on our second sailboat in seven years and still on the learning curve.

Sailing for pleasure

We’ve learned that our role is to be pleasure sailors. I’ve tried to learn all the terminology and all the points of sail, but we still call the halyards and sheets “these” and “those,” and I really don’t care if the telltales don’t fly in formation. I know our marina neighbors watch us come and go for the brief moments of comedy and chaos when we raise and lower the sails, but I’ve noticed that they’re watching from the dock and not from on the water. In fact, we sail more than most of our marina mates, at every opportunity within our limitations, and continue to store up those savorable moments that only sailors experience.

All sailors know about the “aah moment” when we turn off the motor. That moment never gets old. When I’m at the helm of my Morgan, I like to hold the jibsheet in my hand with one wrap around the winch and a half turn around the cleat, so when the breeze stiffens I can feel the sheet tension in my hand as the boat accelerates. That feeling’s a keeper. I savor the exaggerated feeling of speed when the wind is just right as much as I savor the excited smiles of my first-time passengers. I also love the gurgling from the transom when under way and the change to a rushing sound in a favorable wind. I even savor those days when the breeze is hard to find and then I notice a patch of ripples coming our way, and I watch as our sails fill one more time before we head home.



Pleasures in a bottle

Each boat has its own idiosyncrasies and pleasurable sensations. You know what they are on yours. Store them for when you’re out of the moment.

George Carlin had a funny bit about time. He would say, “Here it comes. Here it is. There it goes . . .” Live only in these moments if you must, but I recommend savoring them, storing them for future reference, and revisiting them when that “one particular harbor” is covered with ice. *✍*

Jim Kiley’s bio can be found on page 35.



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