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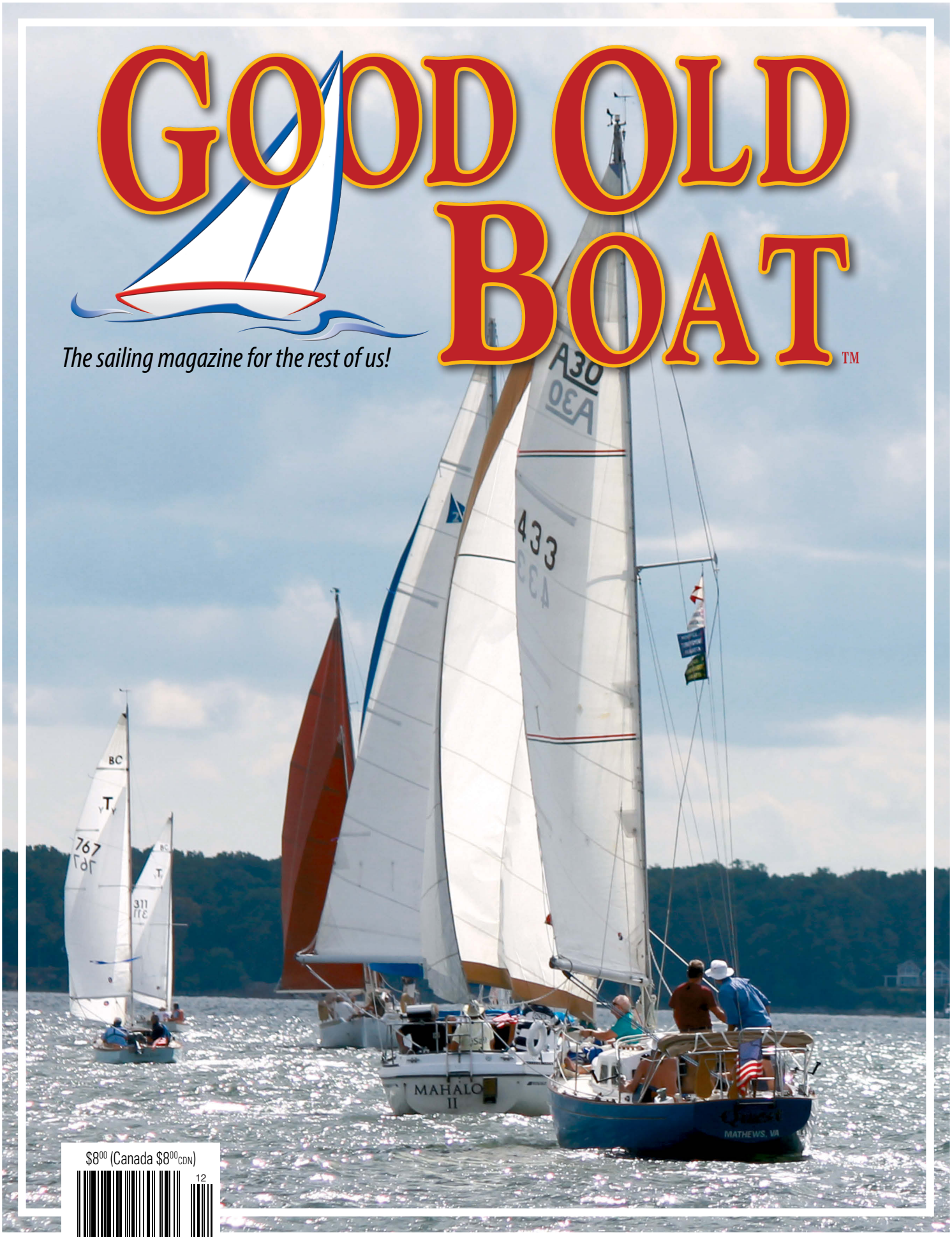

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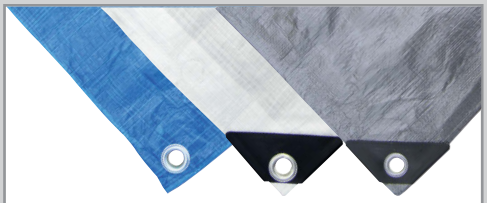

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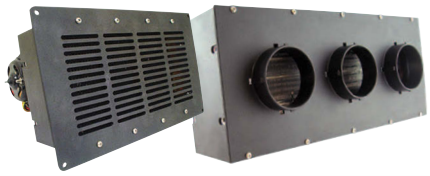

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Photo by Wayne Hamilton

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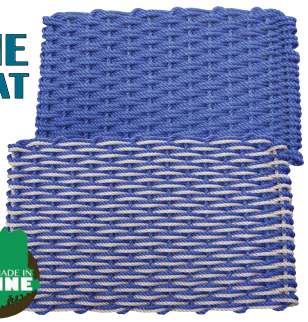

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GOOD OLD BOAT™

NOVEMBER/DECEMBER 2017

ISSUE 117

Contents

For the love of sailboats

On the cover . . .

A fleet of good old boats (designs must be at least 25 years old) race for the silver in the 2014 Hospice Turkey Shoot Regatta on the Rappahannock River in Virginia. Jeremy McGeary took the photo with his good old Canon EOS Rebel T3 and a fair bit of luck.

Speaking seriously

What's more

What will Santa leave on your boat?

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News from the world wide web

Point higher

I'm still delighted when I stumble across a new sailing trick or concept. In the September issue of *Good Old Boat*'s monthly email newsletter, *The Dogwatch*, we covered drudging — I'd never even heard the word! Shortly afterward, from a recent post on Ken Billing's site, The Stingy Sailor, I learned about using the lazy headsail sheet as a barber hauler ("Put That Lazy Sheet to Work and Point Higher"). Great stuff! Ken's small-sailboat DIY site at stingysailor.com features an ever-expanding collection of free articles and videos that are of interest to anyone seeking to improve their small sailboat — and to stumble across something new. –MR

Couta-boat fever

OffCenterHarbor.com recently sent me a link to a video of theirs about couta boats, a type of working coastal sailboat that Australians have been restoring and using for pleasure. I was hooked right away, in part because the couta boat is awesome, but perhaps more so because the high production quality of the video put me on board with the small crew. This is what Off Center Harbor does best. It boasts a catalogue of more than 1,000 videos and articles on boathandling, repairs, maintenance, boatbuilding, dream boats, and more. It's a membership site, but makes 11 videos available to anyone who is considering joining. And in case you want to see that couta-boat video, Off Center Harbor created a link just for *Good Old Boat* readers: www.offcenterharbor.com/gob-couta. –MR

Richard Cory Is for sale

Don Casey, best-selling author of dozens of sailing books, including *Sensible Cruising: The Thoreau Approach*, is looking for a new owner for the Allied Seawind 30 he's sailed for 44 years. In his listing on the GoodOldBoat.com classifieds page, Don describes *Richard Cory* as "extensively improved." I've not been aboard her, but coming from the author of the classic *This Old Boat*, I have to believe that's quite an understatement. If you're in the market for a boat, Don's or any other, *Good Old Boat* classifieds are a great resource. *Good Old Boat* subscribers get a discount of $40 on one online ad per year, which makes it free. A print ad is $55.–MR

Can you name that boat's designer?

Signature sailboat designs seem to have gone by the board

BY MICHAEL ROBERTSON

Doug Peterson drew a 35-foot sailboat, borrowed money from his grandmother to have it built in his hometown, raced it himself in the North American One Ton Cup, and won. He then shipped the boat to Italy and made a name for himself on the world stage. It was the early 1970s and Doug was only 28 years old.

Doug's contemporary, Robert "Bob" Perry, was in his 20s when he drew the beloved Valiant 40 and became a household name (at least in the households of admiring boat designers and appreciative sailors).

Surely events could not unfold for today's young sailboat designers the way they did for these men, despite an extraordinary pool of design talent. The technologies and complexities now required to be competitive on the world racing stage make it nearly impossible for any lone designer to break out and then go on to design successful production boats. Builders today have relationships with design houses or employ an in-house design team and it would be unrealistic for a young designer to innovate his way through the door and get his own design built. Now, builders simply have too much at stake to go out on a limb with a standout design.

Is that why I don't associate designers' names with the new sailboats, because the world has changed? I think so.

I went looking online for the names of celebrated young sailboat designers (and hoped to uncover at least a few women). I turned up a few (not a single woman), but I think their celebrity is largely confined to the rarefied niche worlds of high-end one-offs. Who are the young designers of production sailboats built today? Gerry Douglas' name has been attached to Catalinas for 30 years, Glenn Henderson has drawn recent Hunters, and Marc Lombard and Philippe Briand put their stamps on new Jeanneaus, but all four men are much closer to retirement than they are to starting out.

I can rattle off the names of many more designers of production sailboats, but all are either dead, retired, or near-retired: Carl Alberg, John Alden, Ted Brewer, Bill Crealock, Bruce Farr, Bill Garden, Robert Johnson, Bill Lapworth, Al Mason, Rob Mazza, Chuck Paine, Robert Perry, Doug Peterson, Philip Rhodes, W.D. Schock, Olin Stephens, Bill Tripp . . .

These are the names that come to mind when I survey the familiar lines of good old boats in a crowded anchorage. In any 30-year-old Pacific Seacraft I first see the unmistakable hand of Bill Crealock. Every Island Packet might as well have "Bob Johnson" painted on its side. And when I catch sight of a Pearson Vanguard, I pause to linger on the combination of sweeping sheer and blunt spoon bow that are hallmarks of Philip Rhodes.

There are a lot of differences between boats of then and boats of now. The production sailboat market was once crowded with dozens of builders and there was plenty of room for talented young designers to literally make names for themselves. Boats were hand-drawn and designer personalities emerged. The Hiscocks, the Pardeys, and Moitessier wrote books, Murray Davis started *Cruising World* in the attic of his home, and from their works a new market was born, a fertile space for young Perry, Crealock, and others to design sailboats capable of passagemaking. Racing's shift from the CCA rule to the IOR created a new playing field overnight and presented an opportunity for Peterson, Ron Holland, Yves-Marie Tanton, and others to outmaneuver legacy designers burdened with their preconceived ways of drawing boats.

The dust has settled and today we live in a world where nearly every industry resembles Detroit's Big Three. Sailboat manufacturing is no exception. And just as nobody would ever have confused a Ford with a Chevy, nobody would ever have confused a Columbia with a Catalina or a Cal with an Irwin or an Ericson with a Beneteau. But today's Beneteau looks like today's Jeanneau which looks like today's Dufour, Hanse, Elan, and Bavaria. And not a single designer's name pops into my head when I see their computer-rendered lines on a boat entering my anchorage. That's not inherently bad — not by any means — it's just different, and a bit less romantic.

Deck décor, debating ipe,

Questions about a painted deck

I could hardly believe my eyes when I saw Paul Brogger's story about painting a simulated wooden deck on his 28-footer ("Double-Take 'Teak' Deck," September 2017). I had been wondering what to do with the decks on my Down East 45, and came to the same conclusion as Paul with regard to real and fake teak. And I'll add a couple more disadvantages: both options add a lot of weight to any size boat and neither material can be inlaid flush on a fiberglass deck. When installed, they raise the deck level by the thickness of the material.

My decks are just like Paul's were: slightly raised panels of dimpled non-skid long-since faded to a horrible yellow. The easy answer was to repaint them, but Paul's simulated planking looks much nicer.

The article is informative and answered many of the questions that come to mind, but I'd like to ask: When was this actually completed, and how long did it take to do? How is the "caulking" holding up to both weather and foot traffic? I can imagine it might begin to look a bit tacky if the lines become scratched or faded over time.

My boat has more than twice the deck area of Paul's, but I have now added painting it to my "to do" list.

–Roger Hughes, Titusville, Florida

Paul Brogger responds

I appreciate your enthusiastic response to the article. My deck-painting project is the most dramatic improvement I've made to my boat's appearance.

I completed the deck in early May, 2016, having worked alone, nearly full-time, over a five-week period. That period included some extensive rework. For example, the middle photo on page 26 of the September issue shows my first layout of the cabintop under way. The "clean-release" tape I originally used there wouldn't stay down in the heat we were experiencing at the time, and I had to rip up that entire layout and try again with a more tenacious tape.

The painted deck, for the most part, is very durable. I don't believe weather has been an issue at all. However, after 15 months of use, some high-traffic areas are in need of touch-up. I plan to scrub those chips and scratches with acetone before painting. In the cockpit, I ran my plank color out to and around the internal edges of the lazarette, and these exposed edges are showing wear. I'll re-apply the paint, and also make a mental note for next time to avoid painting exposed corners and edges.

Also, paint is wearing off some of the non-skid grit in the cockpit,

revealing tiny raised black spots. There, too, I will re-touch the caulk lines with dark brown.

Finally, a few spots are directly abraded by poorly rigged mainsheet blocks, and wear there is not surprising. Rather than merely touch up the paint, I will either attach a rub strip to take the friction of the moving hardware or rerig the mainsheet to eliminate the problem.

I gained plenty of experience with touch-up during the original job, and I already have one can each of the correct colors.

Please share pictures of your deck work when it's finished!

–Paul Brogger, Olympia, Wash.

Another faker

I was surprised to see in your September issue that I was not the only one to fake it a little bit. Here I am in my "classic" runabout, *OliveOyl*.

–Dan Snyder, Bath, Maine

and fixing furlers

Doubts about ipe and epoxy

I read with great interest Tom Young's article, "When Christmas came to *Christmas*," in the September issue, about rebuilding the cockpit on his Alden Challenger yawl. I do have some reservations on the use of ipe as a substitute for teak.

Several years ago, I needed to rebuild the cockpit grating on my Pearson Coaster. For reasons similar to Tom's, I selected ipe. The work involved mostly cutting dados for the crosspieces and gluing. The work went well until the gluing of the margin and crosspieces. Using West epoxy, roughing the joints and cleaning with acetone failed to yield sufficiently strong joints. Screws did not help as it was necessary to drill oversized pilot holes to prevent breaking screws or splitting the ¾ x 1-inch crosspieces.

I did manage to secure enough joints to make the grate somewhat serviceable. But after two years of failed joints and splintering I was convinced to scrap the 36 hours of work and build a new grate with teak.

As a side note, I did experiment with other glues and various clamping pressure without success.

Based on this limited experience with ipe, I would advise any prospective user to avoid this wood in construction that would require glue joints.

–Peter Costello, Milford, Conn.

Tom Young responds

I'd read of problems with adhesion, like Peter Costello mentions, with both teak and ipe.

After some research, I went to a professional wooden-boat builder in town. He told me he thought the ipe would be fine with epoxy. In fact, he said he would use it rather than teak on his own boat to save money.

He also said the craftsmen at his yard were split on using acetone before using epoxy with teak and other resin-rich tropical hardwoods. Some did, some didn't. Then he said, "Why don't you try it?"

So I did. I took a piece of the milled ipe and, without wiping it with acetone, applied slightly thickened West epoxy liberally to both the newly sawn and rough ipe surface and to the rough surface of a scrap of ¾-inch fir marine plywood. I screw-clamped the two together, per the article, and let it cure for 24 hours.

I glued the ipe to the plywood in such a way that I could put it in a vise and try to pry the ipe off the plywood with a long wrench. The marine plywood let go — delaminated — leaving the epoxy bond of ipe to fir plywood fully intact. I believe using the ipe when freshly sawn, and coating the rough surface thoroughly with epoxy, makes for a successful bond.

There are differences in any lot of wood or adhesive, and in the working conditions and application process. My advice to anyone concerned about bonding woods that are prone to having problems is to do some tests.

–Tom Young, Rockport, Maine

ProFurl article perfectly timed

The article by Ed Zacko on fixing a ProFurl headsail furler ("Refurbishing an Aging Furler," March 2017) could not have appeared at a better time for me, as the top unit on my furler needed some attention. Unfortunately, I didn't see the article until I had completed the job. Going forward, I'll make a point of unwrapping (and reading!) copies of *Good Old Boat* when they arrive.

Gulls and cormorants perch above the radar reflector on bell buoy 3, off the town of St. Andrews in New Brunswick, Canada. Marie and Bob McKillop sail these waters aboard *Mi Amante*, their 1985 Mirage 35.

The job itself is pretty straightforward, and no one should hesitate to tackle it, particularly since I was quoted $1,300 for a new unit. I did do something in a different way from Mr. Zacko. Rather than knocking out the balls that block two small holes used for venting, I drilled two new holes and tapped them to accept a grease fitting and plug. This makes it possible for me to pump the entire unit full of grease, which should make it harder for salt water to migrate inside. After pumping in the grease, I removed the grease fittings and plugged the two holes with setscrews. I can now pump new grease in each year, if needed.

–Randall Fairman, Dixmont, Maine

Ed Zacko responds

In my original draft of the article, I mentioned that solution, but after some reflection I decided that it was not a good idea.

Those openings serve as pressure vents. When you push the seals into place, the holes allow the air to vent. Without this vent, the seals will not seat, nor will they remain in place. So, by extension, if you pump new grease into that space and do not allow for venting (a vent hole), there is a real possibility that the pressure will dislodge the seals. If this happens to the upper unit, you might go for years without noticing that the seals popped out, and the first sign of this would be when the unit jammed. The only seal that would ever be visible without a dedicated inspection would be the upper seal of the lower unit.

Because our unit went close to 20 years with no problem, I reason that, if one does the rebuild properly, the possibility of dislodging a seal outweighs the advantages of periodically pumping grease into the units.

For someone dead set on such a procedure, one possibility might be to replace the balls with small Allen screws. Removing the screws would allow for air venting and pressure relief when new grease is pumped into the unit.

–Ed Zacko, *Good Old Boat* contributing editor

Thanks to *Good Old Boat* circulation manager Mark Busta for being diligent about getting the March 2017 issue to me. Ed Zacko's superb article, "Refurbishing an Aging Furler," addressed a specific project on my list for this spring — he even worked on the same brand and type of furler as the one on my boat!

–Mark Hungerford, Vashon Island, Wash.

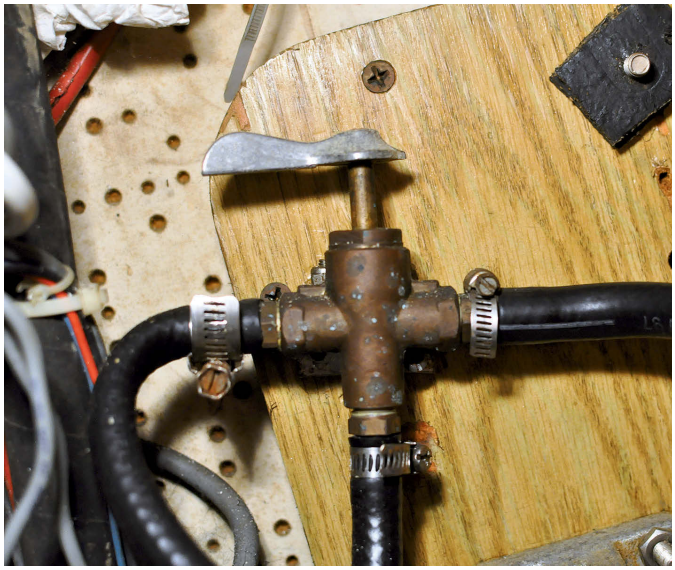
Passing the helm

I just read Karen and Jerry's not-really-farewell article ("Passing the Helm,"July 2017), and I wish them all the best in this next phase of their lives. Retirement is an adventure and, like all adventures, often includes unplanned changes of direction. (Kind of like sailing, no?)

I pulled the plug 12 years ago and, despite some occasional qualms (how will I pay for *that*?), I have never regretted retiring, perhaps wishing only that I'd done it sooner!

Be well, be happy. It looks like your successor crew will do a good job.

–Peter Heinlein, North, Va.



The valve above is a three-way valve, so named because it has three ports.

Naming valves

As a longtime subscriber, I appreciate the efforts *Good Old Boat* makes to get things right. A recent issue has an article about fuel filters ("Selectable Fuel Filters," July 2017). In the article and diagram, you refer to the three-ported valves as two-way valves. This isn't a big deal but, in the trade, valves are named for the number of ports they have, so those valves are in fact three-way valves.

–Art Hall, Belfast, Maine

Thank you for the heads-up, Art. We'll add that to our style book so we get it right in the future. **–Eds.**

Ways to soften lighting

I enjoyed the article by Cliff Moore about using plastic mirrors behind his bulkhead-mounted lights ("Softer Cabin Lighting," July 2017), but I think I have a simpler and more effective approach.

I bought stick-on convex mirrors from an auto parts store that are designed to go on a truck side mirror. They're easy to mount and spread the light throughout the cabin. With the benefit of hindsight, I wish I'd bought the larger rectangular version that the store also sold.

We're just finishing a great week at Block Island, where I gave away several old issues of *Good Old Boat* to other sailors so they can see what they've been missing. Keep up the great work!

–Mark and Linda Branse,
1967 Morgan 34 *Rigoler*,
Mystic, Conn.

Ian Douglas snapped this unidentified good old boat scooting into the gut to Lake Tashmoo on Martha's Vineyard at sunset. He sent it to us and we posted it on goodoldboat.com. Captured a good one yourself lately? Send it to michael_r@goodoldboat.com. If your photo ends up here, we'll send you a *Good Old Boat* hat or shirt.

I just read the article about softening LED lighting in cabins and thought I'd point out a few other methods to achieve this that are commonly used in lighting for theater and film. Frost filters can be used to diffuse and soften a beam of light. A heavy frost filter may appear to slightly dim the amount of light in some cases. I've also used frosted or semi-transparent contact paper in a pinch. It won't pass as much light as a purpose-made gel sheet, but it does the job. An average frost gel can be had for around $10 per square yard online.

Here's a link to various lighting gel filters from Lee Filters: www.leefilters.com/lighting/diffusion-list.html.

Thanks for producing the best sailing magazine out there!

–David Mole, Chicago, Ill.

Back-issue benefit

My 1957 Atkin schooner is finally out of dry dock. One of my early tasks in the water was to install an electric lift pump, per an article in a past issue of *Good Old Boat* ("A Replacement Lift Pump," November 2013). My 1975 Sabb Model 2H diesel works great with the new pump; we have been sailing several times and I love it.

I still need to remove the mechanical pump and save it as a backup. I kept the backup of the backup (a hand-squeezed bulb pump) mainly because it once got me through a waterspout storm off the coast of Rhode Island when a hose barb cut through a fuel line.

So thanks, and thanks for the current articles on engine cooling and bottom cleaning.

–Jim deReynier, Middletown, Conn.

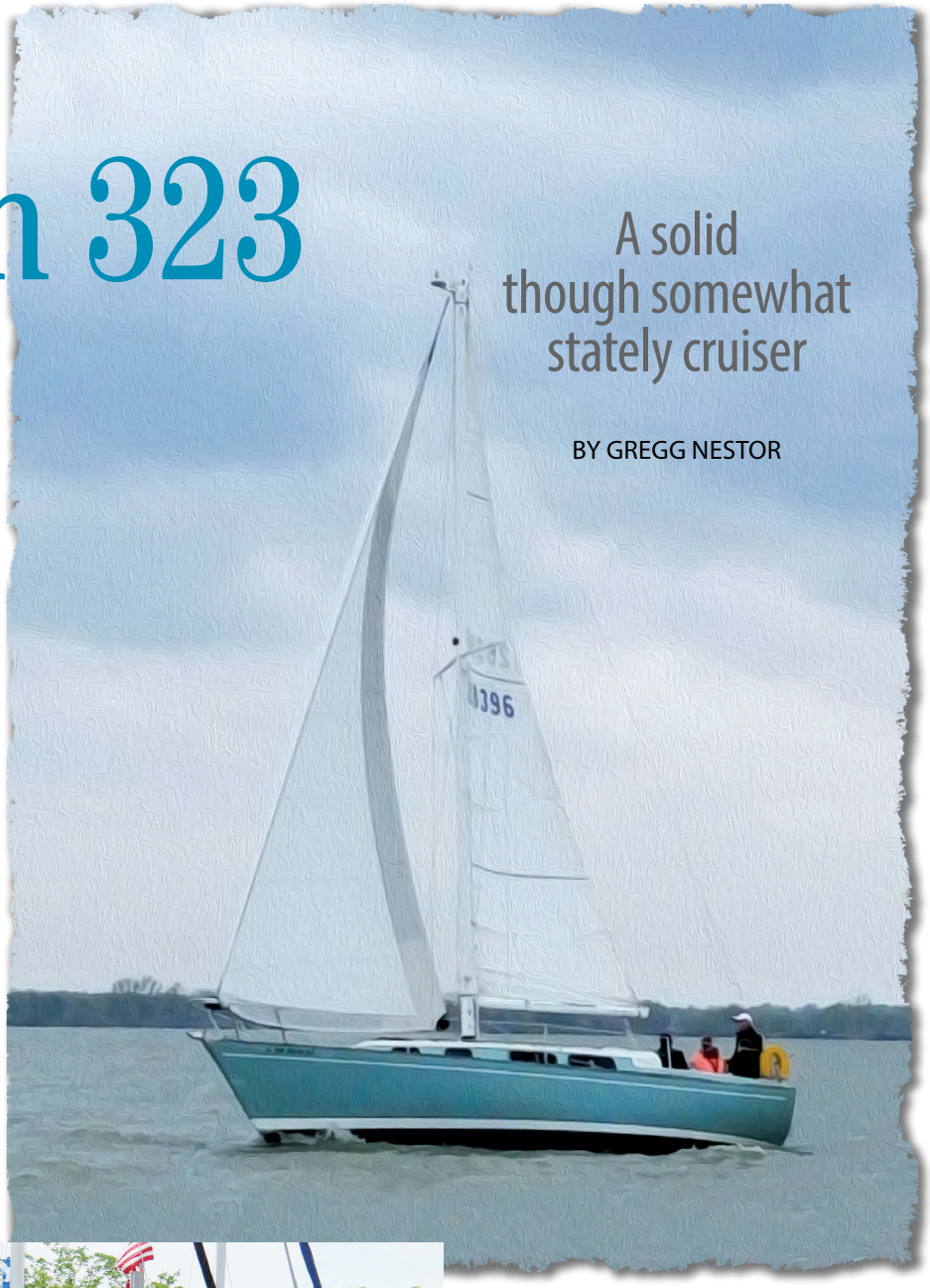
The Dogwatch from Good Old Boat

We publish additional letters in our monthly newsletter, *The Dogwatch*, along with new articles and book reviews. If you are a subscriber and don't receive the newsletter announcement email, contact Karla (karla@goodoldboat.com) We love to hear from our readers! Send letters to the editor to michael_r@goodoldboat.com.

Pearson 323

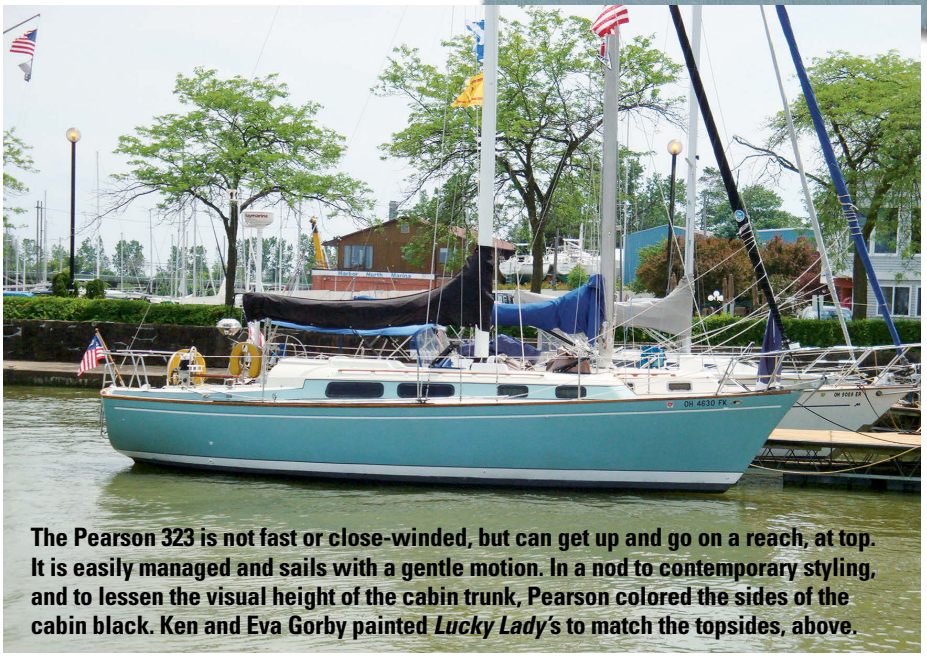
A solid though somewhat stately cruiser

BY GREGG NESTOR



Pearson Yachts set off in a new direction in the 1970s. After the company's founders, Clint and Everett Pearson, left in the mid-1960s, Bill Shaw took over as general manager and chief designer. His designs had a more contemporary look, with longer waterlines, more beam, moderate displacement, cruising fin keels, and skeg-mounted rudders. Pearson Yachts was firmly committed to building wholesome family cruisers, and leading the new wave of designs were the Pearson 365, Pearson 323, and Pearson 424. Introduced in 1976, the Pearson 323 was a mainstay of the new Pearson cruising-boat lineup for almost a decade.

Lucky Lady is a 1978 Pearson 323 owned by Ken and Eva Gorby. This is their first sailboat; they had previously been dedicated powerboaters. Their daughter, while serving in the U.S. Navy and stationed in Norfolk, Virginia, purchased the boat and enlisted her dad to help her fix it up. One thing led to another, the daughter was deployed elsewhere, and the saga of repairs and upgrades continues.



The Pearson 323 is not fast or close-winded, but can get up and go on a reach, at top. It is easily managed and sails with a gentle motion. In a nod to contemporary styling, and to lessen the visual height of the cabin trunk, Pearson colored the sides of the cabin black. Ken and Eva Gorby painted *Lucky Lady*'s to match the topsides, above.

Design

Compared to earlier Pearson designs that were influenced by the Cruising Club of America (CCA) measurement rule for racing, the 323 is a departure. Explaining his approach to its design, Bill Shaw said, "I set about to design an honest cruising boat with youthful ideas and an international flavor. The 323's underbody configuration is as modern as her profile is traditional. To look fast is one thing. To go fast in comfort is quite another."

With its sharp entry, long waterline, sweet sheer, and slightly rounded vertical transom, the 323's hull looks sleek and powerful. A major design goal was to create volume in the interior, so the cabin trunk is quite tall. To minimize its visual impact, a wide black

On *Lucky Lady*, an aftermarket roller aids in stowing and deploying the anchor, above left. The anchor locker has the capacity to easily house 300 feet of rope and chain rode and a spare anchor.

The sidedecks are wide and the shrouds are outboard, above right. The elevated toerail assures secure footing.

Rounded corners on the cockpit seats were a Pearson feature in the 1970s, at left. The cockpit seat lockers are the means of access to the engine, water heater, batteries, and the 30-gallon fuel tank. Aft of each seat locker is a propane locker. Surprisingly, there's no built-in helm seat aft of the 27-inch wheel.

Some owners have relocated the mainsheet tackle from the bridge deck to the end of the boom, where it's easier to reach from the helm but sacrifices some sail-shaping control.

stripe, affectionately referred to as the raccoon or bandit stripe, encircled the entire cabin trunk. Black-anodized spars complemented this step toward modernism. The Gorbys softened the effect by painting the raccoon stripe to match the boat's teal-colored hull and painting the spars white.

Construction

The hull of the Pearson 323 is a solid laminate of hand-laid fiberglass and polyester resin. The deck is of sandwich construction, with a core of end-grain balsa between two skins of fiberglass. Sandwich construction achieves the desired strength and rigidity while being lighter than solid fiberglass, and Everett Pearson was a pioneer in the use of end-grain balsa as a core material.

The hull-to-deck joint is bonded chemically, mechanically fastened with self-tapping stainless steel screws that also secure the teak toerail in place, and taped on the inside with fiberglass and resin.

Although much of the boat's interior is teak-veneered marine-grade plywood and solid wood trim, Pearson used a fiberglass pan and overhead liner. The pan is the base for settees, lockers, and other cabin furniture. Overhead in the saloon is a removable sheet of plastic laminate secured with teak battens. While a fiberglass liner might offer some structural advantages, the main reason builders use moldings for the interior is to reduce costs.

The ballast — 4,500 pounds of lead — is internal, so there are no keel bolts. It is set inside the keel, which is an integral part of the hull molding, and glassed over. The rudder is supported at its foot by a bearing attached to the skeg, which itself protects the rudder in the event of a grounding or collision with an underwater object.

The 323's standard auxiliary power is the ubiquitous gasoline Universal Atomic 4 driving a two-blade propeller. Fuel is supplied from a 30-gallon tank that appears to be made of galvanized steel. A 2-cylinder Volvo Penta diesel was offered as an option. Both engines were coupled to a Walter V-drive. In reverse gear the 323 walks to port.

The Rig

The Pearson 323 is a masthead sloop with a sail area of 478 square feet on a single-spreader mast supported with cap shrouds and forward and aft lower shrouds, all ¼-inch stainless steel wire. A boom lift is attached to the single backstay. Bridge clearance is 45 feet 4 inches.

The rig is simple and powerful and can be easily handled by a singlehander or a short-handed crew. The double-braid main and headsail halyards are external. They lead to Lewmar #8 single-speed winches on the mast and are made fast to cleats mounted just below the winches. Jiffy reefing with a single reef point in the mainsail was standard. The mainsheet is attached to a traveler that runs across the aft portion of the bridge deck.

A 9-foot genoa track is mounted on the teak toerail on each side of the boat and the headsail sheets lead aft to Lewmar #40 two-speed winches on the cockpit coamings. Two cleats, a jam cleat, and an open-throat cleat are fitted near each winch.

An insert increases the V-berth's already large area. When placed in its lower position, it becomes a cozy centerline seat, at left.

The toilet is to starboard, below. A swing-out stainless-steel sink with hot and cold pressurized water was fitted above the toilet. Owners have mixed views on the utility of the sink, which an owner prior to the Gorbys removed from *Lucky Lady* to make room for a larger holding tank.

With its displacement/length ratio a moderate 275 and a low sail area/displacement ratio of just 14, the 323 is somewhat underpowered.

Deck features

The 323's deck is pure simplicity and functionality. At the bow, there's a no-nonsense stemhead fitting and a pair of open-throat cleats. Just aft of the cleats is an anchor locker that drains overboard. The rest of the foredeck is free of obstructions.

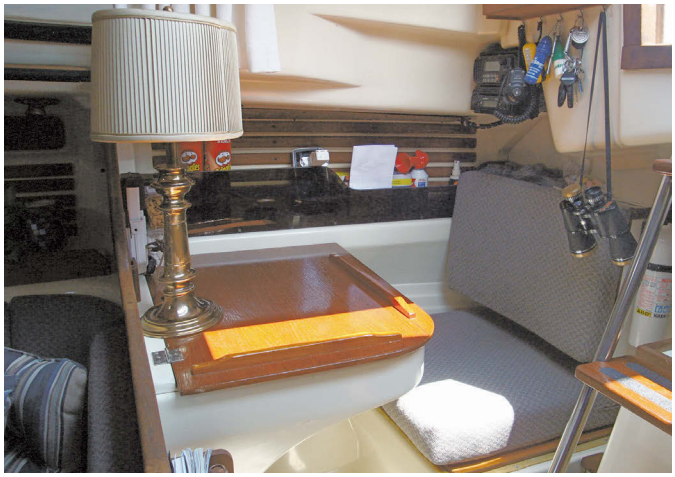
The sidedecks are wide and the shrouds are outboard. A stainless-steel bow pulpit, dual lifelines, teak-capped bulwarks, and 9 feet of teak handrail along the cabintop enhance security and ease of movement.

Forward, on each side of the cabin, is a pair of opening portlights. Aft of them is a pair of rather long smoked-acrylic fixed portlights. On the gently cambered cabintop are two Bowmar hatches, one over the V-berth and the other over the saloon, and a single Dorade vent to starboard, above the saloon. The companionway hatch slide is protected by a sea hood.

The 323's cockpit measures over 7 feet in length, with 1 foot of that taken up by a substantial bridge deck. Two 1½-inch scuppers forward in the cockpit footwell discharge below the waterline via through-hulls with seacocks. A pair of coaming cubbies and rather large and cavernous seat lockers port and starboard provide stowage in the cockpit.

A small panel with the engine controls is located in the footwell adjacent to the helm, and some of the gauges are mounted on the face of the bridge deck. A fitting for the emergency tiller is accessible under the cockpit sole aft of the steering pedestal, and there's also a clear port for viewing the fuel gauge. Completing the picture is a pair of open-throat mooring cleats outboard on the stern, a transom-mounted swim ladder, and a stainless-steel stern pulpit.

The dinette table swivels to face either the starboard or port settee, at left, and lowers to convert the dinette to a double berth. The molded fiberglass liner is quite elaborate, at right. It forms the sole and the foundations for the berths and covers the sides of the hull, complete with molded-in storage cubbies.



The galley in the Pearson 323, above left, is normally fitted with a 2- or 3-burner propane stove and oven. Because her owners use *Lucky Lady* primarily as a daysailer, they have removed the stove and replaced it with a microwave oven and electric refrigerator.

On the starboard side, aft of the dinette, is the forward-facing navigation station, above right. Amenities include a bookshelf and stowage for charts and navigation instruments under a lift-up desktop. There's a spirits locker behind the navigator's seat and dedicated space for tools and spares beneath it.

Belowdecks

In the forward cabin, fiddled shelves are fitted port and starboard above the V-berth. Beneath it are three stowage bins. In the forward bin on *Lucky Lady* is an optional plastic 35-gallon water tank. Aft of the berth and to port is a bureau with drawers and to starboard is a series of open shelves. Much of the plumbing for the head, including the Y-valve and a portion of the plastic holding tank, is behind these shelves. Additional amenities include a pair of reading lights, port and starboard portlights, and an overhead hatch.

A sliding door separates the V-berth from the head compartment, which is finished with white plastic laminate. *Lucky Lady* is fitted with the optional centerline shower and large teak shower grate. Port and starboard opening portlights illuminate and ventilate this rather small compartment. A folding door separates the head compartment from the saloon.

On the port side of the saloon is a single settee berth and on the starboard side a U-shaped dinette with a pole-mounted table. Beneath the dinette there's a pair of lockers. Plastic 20-gallon water tanks, each with its own deck fill, are fitted under each settee. Stowage is provided behind both settee berths and on shelves and a pair of cubbies above them. A 6-foot-long metal grabrail is fitted on either side just below the two fixed portlights. While some 323s had a teak-and-holly sole, *Lucky Lady*'s sole is a fiberglass pan with wooden inserts that lift out to allow access to the bilge. The single Dorade vent provides ventilation when the boat is closed up. Headroom is 6 feet 2 inches.

The companionway is offset to starboard. Outboard of it is a compact nav station. Across from the nav station is the L-shaped galley, with one leg of the L along the aft bulkhead. A large top-loading icebox occupies the corner, and other fixtures include a stove with an oven, a single stainless-steel sink with pressurized hot and cold water, and a foot pump for fresh water. For stowage there's a shallow flatware/cutlery bin, a pair of cubbies for plates and bowls, a reasonably large locker with sliding doors outboard, and a pots-and-pans locker beneath the stove.

A door beneath the galley sink provides access to the freshwater manifold and the engine's heat exchanger. Removing the companionway ladder makes more of the engine accessible.

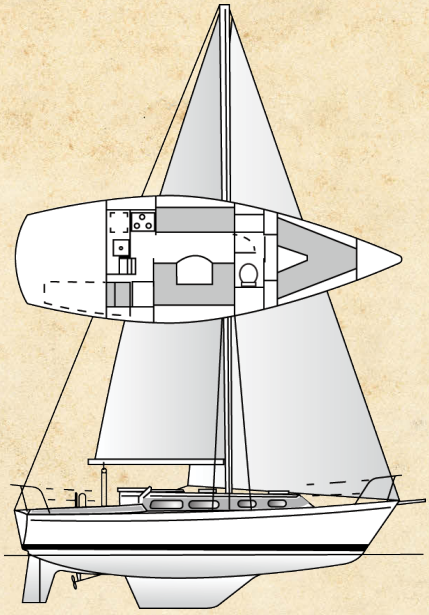
Under way

The Pearson 323 sails quite well on both a run and a reach, but is not close-winded. When sailed high on its lines, the 323 sails surprisingly well, but too much gear packed into those cavernous cockpit lockers will weigh down the stern and severely diminish that performance. The boat will heel quickly to 17 degrees, more in really

Resources

Pearson323.com
www.pearsonyachts.org

The Pearson 323



Designer	Bill Shaw
LOA:	32 feet 3 inches
LWL:	27 feet 6 inches
Beam:	10 feet 0 inches
Draft	4 feet 6 inches
Displacement:	12,800 pounds
Ballast:	4,500 pounds
Ballast/disp. ratio:	.46
Sail area (100%):	478 square feet
Sail area/disp. ratio:	14.0
Disp./LWL ratio:	275

Servicing the engine is not easy, far left, despite several access points. Some operations vary between the Universal Atomic 4 gas engine and the Volvo diesel. The V-drive, at left, makes it very difficult to adjust the packing-gland nut.

heavy air, and needs a reef before the wind reaches 15 knots.

Things to check out

As the youngest Pearson 323 is 30 years old and the oldest nearing 40, much of the must-do maintenance on this good old boat will be due to its age. Leaking portlights are common, and so are hull blisters. Delamination of the deck's balsa core does occur, especially in areas where hardware is mounted. Because crevice corrosion weakens stainless steel, fittings that should be inspected and might possibly need to be replaced include the chainplates and the mast step.

Conclusion

Generally speaking, the Pearson 323 has aged quite well compared to its contemporaries. Over its 10-year production run, several options were offered. While a few of them were performance oriented, most dealt with creature comforts, which speaks well for its cruising emphasis. While a large number of 323s were built, usually only a handful are offered for sale at any one time. Prices range from $11,000 to $16,000, depending upon condition and equipment. Those interested in the boat can check out the internet and the very active owners association (see "Resources," page 13).

Gregg Nestor is a contributing editor with Good Old Boat. *He has authored three books on sailing, including* Twenty Affordable Sailboats to Take You Anywhere, The Trailer Sailer Owner's Manual, *and* All Hands on Deck. *Last year he became a snowbird after relocating his boat from the Great Lakes to Florida.*

Comments from Pearson 323 owners

I like the cockpit, especially the well-rounded seat edges that allow for comfortable sitting for hours, even without cushions. I don't like the low boom. It's a real head knocker and also really puts limits on a dodger.

–**Peggy Kapisovksy**, Georgetown, Maine

The 323 is very headsail-driven. With the moderate to heavy winds we have around here — generally 20+ knots in summer — I am often overpowered with a 100 percent jib, and I let the main luff. In some cases I drop the main and rely on the jib alone. She balances well, and, surprisingly, points as high without the main.

–**Paul Morgan-Witts,** San Francisco, California

I rebuilt the mast step because the old one looked terrible (rusty) but it actually had a lot of intact metal. I repowered with a Universal. My advice for someone considering buying this boat? Repowering the engine and V-drive will cost near the value of the boat, even as a DIY job — $15,000.

–**Dan Haun**, New Orleans, Louisiana

It is comparatively slow. I tell friends I can pass other boats — they just have to be moving in the opposite direction. It doesn't point particularly well, but well enough. My greatest complaint is that the boat is very difficult to work on because of the cramped quarters. I wanted to replace the bow roller and it was simply impossible to reach the bolts. Much work must be done blind, if you can reach it at all.

–**Steve Hayes**, Readfield, Maine

The engine compartment is very hard to access. With the V-drive transmission, I have no idea how anyone can access the packing gland on the prop shaft. You have to just about do a headstand to simply check the fuel level.

–**John Speck**, San Francisco Bay, California

Some of my chainplates snapped during a crossing of the Gulf of Mexico. That was really my fault for thinking 30-year-old stainless steel was still strong. I have replaced them all.

–**Dave McGovern**, St. Mary's, Georgia

Ceilidh was solidly built, never "oil-canned," and was structurally sound. Her keel, which is part of the hull, took a major hit when it struck a sharp underwater object at cruising speed. It took a gouge out of the front but that was all.

–**Clifford and Bezy McKay**, Winter Park, Florida

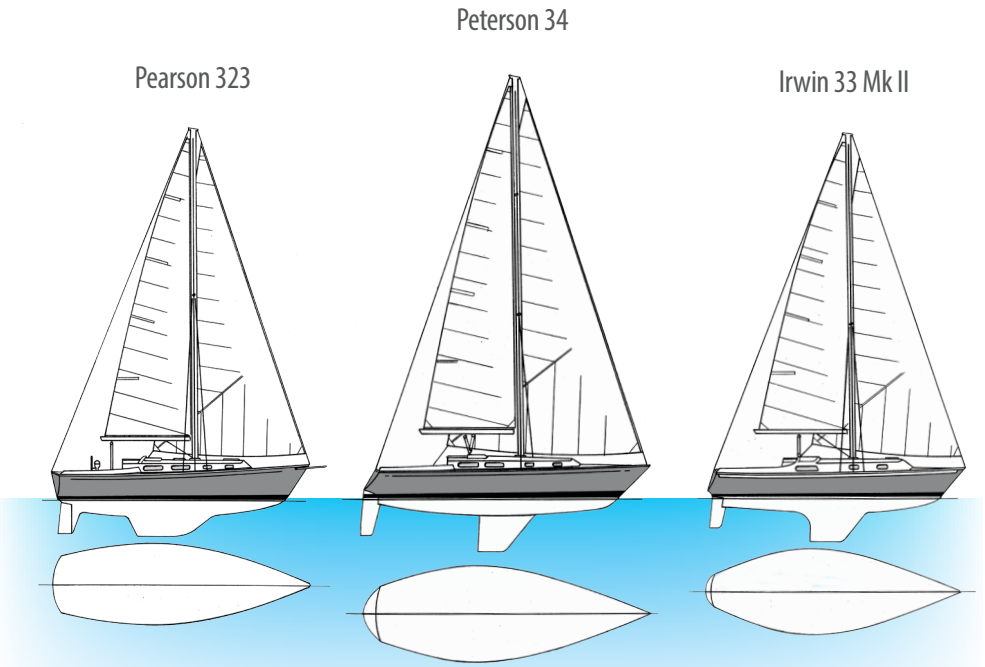
The 323 was built like a tank and just loved being out in the weather. I never felt overwhelmed by the boat; it seemed to just want to shoulder down and lay into it.

–**Dave Breski**, Cape Cod, Massachusetts

The Pearson 323 . . .

. . . and designers' contrasting takes on the IOR

BY ROB MAZZA



As Gregg Nestor mentions in his accompanying review of the Pearson 323, on page 10, Bill Shaw and Pearson Yachts prided themselves on producing wholesome family-friendly cruising sailboats. This came out of a marketing decision to appeal to the "middle" of the sailboat design spectrum in the mid-1970s. The offshore-cruising extreme of the spectrum was represented by heavy-displacement cutter-rigged double-enders, and the racing extreme by one-off wide-beam light-displacement IOR (International Offshore Rule) racers. However, the newly introduced IOR rule had an impact on even middle-of-the-road cruising designs. When Gregg refers to Bill Shaw adopting a "more contemporary look," that "look" was greatly influenced by the IOR.

When the IOR was introduced in the early '70s, it reset the entire world of sailboat design. As happens whenever a new rule is introduced, a whole new host of young designers came to the fore to challenge the older established designers who'd made their reputations on the "old" rule. A new rule presents everyone with a blank sheet of paper.

The designer who had the most impact on determining the shape of racing yachts in this time period was the late Doug Peterson, who established with *Ganbare* in 1973 what an IOR boat would look like for the next several years. It was inevitable that this influence would make its way to production "dual-purpose" cruiser/racers built by C&C, Ranger, Morgan, CS, Irwin, Tartan, Sabre, and many others including, to a certain extent, Pearson. The only difference was to what degree each company would embrace the design criteria encouraged by the new rule.

Therefore, rather than comparing the Pearson 323 to "like" boats in this design comparison, I have selected two boats that were heavily influenced by the new rule to show where they differ from the more moderate Pearson. I will also point out where the Pearson, too, was influenced by the new rule. Let's not forget that the period encompassed by the IOR was the high-water mark in international offshore sailboat racing, when the SORC (Southern Ocean Racing Conference), Admiral's Cup,

	Pearson 323	Peterson 34	Irwin 33 Mk II
LOA	32' 3"	33' 11"	33' 0"
LWL	27' 6"	28' 3"	27' 6"
Beam	10' 0"	11' 3"	11' 2"
Draft	4' 6"	6' 3"	5' 6"
Displacement	12,800 lb	10,800 lb	11,950 lb
Ballast	4,500 lb	5,100 lb	4,200 lb
LOA/LWL	1.17	1.20	1.20
Beam/LWL	.36	.40	.41
Disp./LWL	275	214	257
Bal./disp.	.35	.47	.35
Sail area (100%)	477 sq. ft.	581 sq. ft.	489 sq. ft.
SA/disp.	14.0	19.0	15.0
Capsize number	1.7	2.0	2.0
Comfort ratio	31.6	22.0	25.3
Year first built	1976	1976	1976
Designer	Bill Shaw	Doug Peterson	Ted Irwin
Builder	Pearson Yachts	Composite Technologies	Irwin Yachts

Onion Patch, Bermuda Race, Canada's Cup, Block Island Race Week, and any number of major sailing events attracted participants in large numbers seldom seen today. Eventually, the rule became the victim of its own success. Boats designed to it evolved into an undesirable "type," and that could only be changed by the introduction of a new rule, in this case the even more complex Measurement Handicap System (MHS)

The IOR was developed to create a single international rating rule to replace the CCA (Cruising Club of America) rule used in North America and the RORC (Royal Ocean Racing Club) rule used in Europe. A single rule was desired because, at the time, RORC boats were penalized when racing in North America and CCA boats when racing in Europe. The selection committee, headed by Olin Stephens, chose to adopt the RORC hull-measurement parameters and the CCA method for measuring sail area. The RORC measurement methods evolved from the European fixation on girth measurements as used in the International Rule, with which Olin Stephens was quite familiar from his early work on 6 and 8 Meters and his many America's Cup 12 Meters.

Since it was the late Doug Peterson who first got a handle on the new rule, I chose the Peterson 34, introduced in the same year as the Pearson 323, to include in this article. I also chose the Irwin 33 Mk II, also introduced in 1976. (Interestingly enough, 1976 was the year that C&C introduced its first Landfall cruising model, recognizing that the racing and cruising markets were rapidly diverging and the typical racer/cruiser was no longer able to adequately satisfy both.)

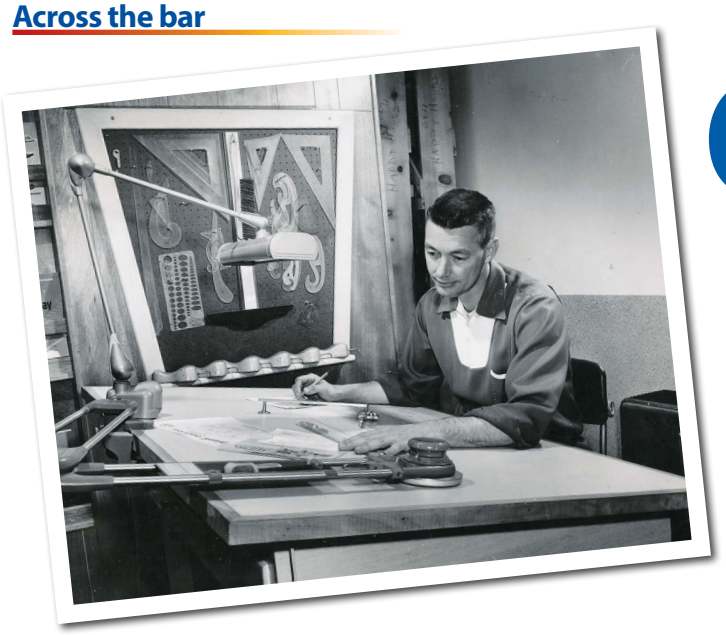
The use of forward and aft girth measurements in the RORC produced diamond-shaped boats with wide beams and very "pinched" ends, so no one should have been surprised that IOR boats quickly evolved in that direction. We can see that in the beam measurements on the Peterson 34 and the Irwin 33, both of which are over 11 feet compared to the Pearson's more moderate 10 feet, and in the Beam/LWL ratios of .4 for the Peterson and Irwin and .36 for the Pearson. The plan views of each boat show the exaggerated beam of the Peterson, and especially the Irwin, combined with the fine bows and pinched sterns that keep the girth measurements small. I should point out that *Ganbare* had an even finer stern than the 34, indicating that Peterson might have been designing a slightly more conservative boat for production. The moderate beam of the Pearson results in a conservative capsize number of 1.7, while the beamier Peterson and Irwin are on the edge at 2.0.

The Peterson is 9 inches longer on the waterline than the others and the largest of the three. This longer length, combined with a lighter 10,800-pound displacement, gives it the lowest displacement/length ratio, a very competitive 214, compared to a more typical 257 for the Irwin and a conservative 275 for the Pearson.

The Pearson has the smallest sail plan at 477 square feet. The Irwin's is not much larger at 489 square feet, and the Peterson's is the largest at 581 square feet. The resulting sail area/displacement ratios are an anemic 13.9 for the Pearson, a slightly higher but still conservative 14.9 for the Irwin, while the Peterson's is a very competitive 19. However, all three boats have the same masthead rig with very large foretriangles, typical of what was becoming the norm in CCA boats in the preceding years. Indeed, in each case, the J measurement (the base of the foretriangle) is substantially longer than the E measurement (the foot of the mainsail). In the case of the Pearson, you can even imagine a staysail being rigged inside the forestay. The Pearson also has the straight stem, higher freeboard, and flatter sheerline typical of boats designed to the IOR, and a marked departure from the graceful curves favored by the CCA rule.

The Peterson's greater orientation toward racing is evident in her draft, a full foot deeper than the Irwin's and nearly 2 feet greater than the Pearson's. All this points to the Peterson 34 being the dominant of the three on the racecourse, followed by the Irwin and then the Pearson, especially if racing under IOR. So, while Bill Shaw incorporated many of the features of the CCA designs of the late '60s in the Pearson 323, he avoided the most noticeable IOR distortions employed by his more "competitive" contemporaries. Indeed, the Pearson looks more "contemporary" today than do the more heavily IOR-influenced boats of the '70s.

Rob Mazza is a Good Old Boat *contributing editor who, in his long career with C&C and in other design offices, designed many boats that are now good and old.*



Glen L. Witt
1918-2017

The lifelong boat designer touched many boaters' lives

BY DAN SPURR

Over the past century, a handful of individuals have made it their mission to help ordinary people get on the water and fulfill their sea dreams. John Hannah, who designed the Tahiti ketch during the Great Depression, quickly comes to mind. Also on that short list is Glen L. Witt, whose hundreds of designs enabled several generations of dreamers to build and own their own boats.

Glen, who passed away June 13 at the age of 98 in Downey, California, was a boat nut who, in the early 1950s, learned boat design from what was then called the Westlawn School of Yacht Design. In 1953, he hung up his own shingle (albeit over the back bedroom of his home) and began to sell plans for boats that nearly anyone with a basic knowledge of hand tools could build. Thus was born Glen-L Marine, a mail-order plans business that, with the coming of the digital age, evolved into an interactive online community of like-minded do-it-yourselfers.

Before World War II, much research in aviation and marine technologies was devoted to the development of new building materials. Thanks largely to new adhesives, gluing together thin plies of wood, with their grains running in different directions to create an isotropic panel, resulted in a simple and rather amazing product: plywood. Post-war boatbuilders and designers, Glen among them, began working with plywood. Examples include sailboats like the 26-foot Thunderbird of the 1960s (many of which are still sailing) and the contemporary work of Sam Devlin in Olympia, Washington, who builds gorgeous yachts — sail and power — from stitch-and-tape plywood.

Although Glen did expand the range of his designs to include construction in aluminum, steel, and fiberglass (often in the form of C-FLEX planks), most of his plans are for construction in plywood, which has long been the most popular material for average DIY boatbuilders — from working-class guys accustomed to working with their hands, to professionals who decide it's time they learned how to work with their hands, to fathers and grandfathers looking for a project to share with sons and grandsons. Glen-L's customers also include a number of women like Roberta Hegy and Pam Tilstra, who have built several boats and are active on Glen-L's online Boatbuilder Forum.

Three years ago, I had occasion to call Gayle Brantuk, Glen's daughter, who now runs the business. When I asked about her father she said, "He's sitting right here! Want to talk to him?" Ninety-five at the time, he was still sharp. "This was never work for me," he said. "I enjoyed it."

The West Coast editor for *Popular Mechanics* magazine took a liking to Glen and his designs, and featured a Glen-L-designed boat on the cover five times over the years. That kind of publicity was a boon to the fledgling business. As sales grew, Glen rented a storefront and hired a secretary to handle correspondence, blueprinting, and the shipping of plans. In the days before email, boat designers received letters in the mail requesting literature and answers to questions that required thoughtful typed responses.

Designs in the Glen-L Marine portfolio now number more than 300 and range from rowboats and prams to runabouts and motor cruisers, and from daysailers to world cruisers. Another small-boat designer, Ken Hankinson, designed for Glen for 22 years before going out on his own. He retired in 2005 and Glen-L obtained the rights to sell plans for the designs created by this well-respected alumnus.

When I asked Glen how he decided on the next design — if he responded to a gap in the market he felt needed filling — he said he was an "independent old bastard" who drew whatever he was in the mood for. In his last years, those designs were for his grandchildren. Through them and the hundreds of others whose lives were touched and improved by a simple set of boat plans, the legacy of Glen L. Witt endures.

Dan Spurr is Good Old Boat*'s research editor and an editor at large with* Professional Boatbuilder. *He is the author of seven books on boats and sailing, including* Heart of Glass, *and was formerly senior editor at* Cruising World *and the editor of* Practical Sailor.

Resources

Glen-L Marine Designs
A longtime advertiser in, and thus supporter of, *Good Old Boat*, Glen-L remains in business and may be contacted at:
9152 Rosecrans
Bellflower, CA 90706
562-630-6258; fax 562–630-6280
www.glen-l.com

Doug Peterson
1945-2017

As a young man, he crashed the racing-sailboat design party

BY DICK ENERSEN

I first met Doug Peterson in 1964, in Acapulco, after the race from San Diego. He was 17 and I was barely 21. He had raced on George Kiskaddon's *Spirit*, knew a lot about boats, and made me laugh. For those reasons, mostly the latter, I invited him to race to Hawaii on *Stormvogel* the following summer. As we surfed down a wave at over 20 knots, Doug uttered the line that has stayed with me for more than half a century: "If this boat had a good prismatic coefficient, she'd really be fast."

Doug had been working, after school and summers, for Wendell "Skip" Calkins, a San Diego yacht designer who drew many wonderful boats and is best known for *Legend*, a very slippery 50-footer that Chuck Ullman sailed to overall victory in the 1959 Transpac. It was clear that Doug, even at 18, wanted to make a career of designing sailboats, but his next adventure was a hitch in the U.S. Navy. After his discharge, he tried college for a short while, but concentrated on his apprenticeship in the Calkins office.

In 1970, Doug again raced on *Spirit*, this time to Tahiti. His watchmate was Ron Holland, a Kiwi of the same age, who remembers, "Doug and I talked boats. You can cover a lot of yacht design in 23 days on a 33-foot flush-deck yacht! Three years later, Doug's *Ganbare* and *Eygthene* disrupted yacht design and ocean racing for the next 15 years."

And disrupt they did. In 1973, Ron's *Eygthene* won the Quarter Ton Cup in England and *Ganbare*, funded by Doug's grandmother, won the One Ton North Americans and very nearly the One Ton Cup in Sardinia. Both young men were off to the races and, while competing furiously for clients and on the water, they remained staunch friends.

Having attracted the attention of the yacht-racing world, Doug needed "a company" to service the orders and inquiries that flooded in. Organization was not one of Doug's many talents. Fortunately, one of his first hires was the very organized Brit Jim Pugh. Another early hire, Jon Reichel, a University of Michigan-trained naval architect, brought a strong background in engineering. In the mid-1980s, when Doug's interest in having a company waned, Jim and Jon left to form their own very successful design firm.

In the years 1973 through '87, the Peterson design office created an impressive number of race winners. *Williwaw*, *Scarlett O'Hara*, *Bull Frog*, *Yena*, *Pied Piper*, *Love Machine*, and others cleaned up on the world's IOR racecourses. The office also has more than a thousand production boats to its credit, from builders that included Dencho, Baltic, Contessa, and Kelly/Peterson. Doug also fostered the careers of a number of yacht designers, including Reichel/Pugh, Bill Tripp III, Alan Andrews, and Peter Wormwood.

In discussing Doug's design philosophy, Paul Bishop, who worked in the office toward the end, recalls how Doug placed emphasis on "the balanced hull shape, a hull whose waterplane does not change much in longitudinal distribution through the normal heeling angles. This results in a well-mannered yacht."

Billy Tripp, who was formally trained and the son of a well-known yacht designer, got his start with Doug, who, he says, "had a genius for geometry and was a wonderfully clear thinker. He could envision in 3-D and sculpt a shape, from a cone, a cylinder, or an obelisk. He could read patterns and get to the heart of the matter." About the office closing, Tripp says, "Doug got bored, and eventually did his work out of a briefcase, living in Milan, Punta Ala, and Amsterdam, sailing 6 and 8 Meters and his Calkins 50, *Sabrina*."

Some very good work came out of that briefcase, often on design teams like those for *America3* in 1992 and Team New Zealand's *Black Magic* in '95, America's Cup-winning boats that were heavily influenced by his thinking. He also did updates to existing Meter boats and to the famous 1968 ocean racer *Windward Passage*. Doug spent a lot of time in San Stefano, Italy, where, according to German Frers, his design competitor and good friend, "We used to get together at Cantieri del Argentario, where we shared our love for restoring and racing classic boats in the company of Olin Stephens and Federico Nardi, the yard's director."

Doug passed away on June 26 of this year. His world, not unusually, he divided into things he cared about and everything else. At the end of his too-short life, as when I met him, what he really cared about was sailboats, and Doug was very, very good at sailboats.

Dick Enersen, born in San Francisco, began sailing at an early age. He made his first Transpac after his freshman year at Stanford, and his first Bermuda Race the following summer. In 1964, he was a member of the crew of Constellation *in the defense of the America's Cup. In 1972, he started Offshore Productions with a focus on grand prix yacht racing, including the America's Cup. His work may be seen at www.offshoreprod.com.*

Put a sock on it!

Tame an unruly gennaker with a homemade snuffer

BY PAUL AND ARLIE CLEGG

Aboard *Smooth Moves*, our Hughes 26, we do most of our cruising up and down the Strait of Georgia during the warm summer months. Whenever we encountered a period of light wind, we would be torn between loafing along at one or two knots or getting ambitious and raising the gennaker. Too often, we settled on the former. Deploying and retrieving the colored sail required more effort than we were sometimes willing to commit to. We knew that the sail liked to twist and billow unexpectedly, and sometimes it would slip overboard.

One afternoon, the idea of using a snuffer sock wafted over us. Upon returning to port we investigated, and quickly discovered that a sock for our modest 26-foot vessel would cost more than a few hundred dollars.

At the same time, we set out to learn about snuffers: how they work and what it would take to make one. As it turns out, the principle of the system is quite simple, and so are the needed components. The part of making it that requires the most skill is sewing a long fabric tube. Arlie was up to that task; the rest we fumbled through together. It has changed our lives — on light-wind days at least.

Since making the snuffer, we don't hesitate to bring out the gennaker — the sock has made storing it and using it that much easier and more enjoyable. We recommend this piece of equipment as an inexpensive addition to any good old boat with a similar sail. The most expensive items were the sock fabric ($50) and 65 feet of ⅜-inch line ($25). Most of the hardware items are probably in your spare-parts box. The plastic collar is made from a durable pail that can be purchased in many hardware stores; ours cost $3.

Snuffer in a nutshell

A key component of a snuffer is a plastic collar that's connected to both ends of a long continuous line that passes through a block at the top of the mast and another at deck level . . . think of a vertically oriented clothesline. As you pull on one side of the line, the collar rises. Pull on the other side and the collar comes down, like a pair of pants moving back and forth on a clothesline. Now, connect a long cloth tube, or sock, to the top of the mast, let it hang down, and attach the collar to the bottom of the sock. As you pull the collar up, it pushes the sock up ahead of it. Pull the collar down, and the sock follows it down. Finally, hang a sail inside the sock. Raising the sock will expose the sail; lowering it will cover the sail, snuffing it in the process.

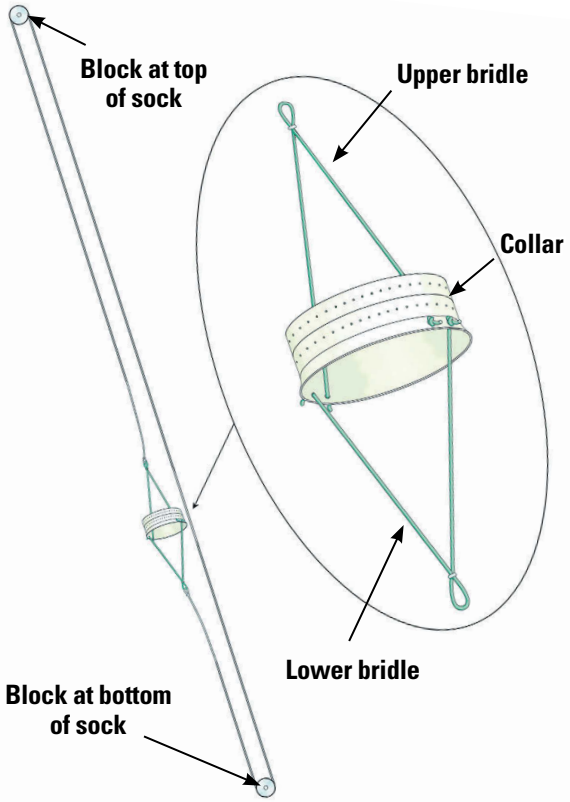
Arlie is all smiles knowing she can snuff the colored sail, at top. The snuffer covers all but the bottom few feet of the sail.

Making the collar

When making a snuffer, it's best to make the collar first. You can then make the sock to fit snugly over it.

For the collar, look for a pail with reinforcing ridges near the top. First, though, you need to determine what size of pail to use. Lay out the gennaker on the floor, bunched together as it

Collar and bridles



would be inside the sock. Using a piece of wire or something similar, make a hoop through which you can pull the sail easily. You want the sail to be as compact as possible, but it must not snag or bunch up in the hoop. A 10-inch diameter collar works well for our 32-foot-long gennaker that we use on our 26-foot boat. Pails are available in larger and smaller diameters.

Cut the top 5 inches from the pail and sand the edge smooth. Bore two ¼-inch holes exactly opposite each other and ½ to 1 inch below the lip of the collar. To make a bridle, take a 3-foot length of ¼-inch line, pass its ends through the holes, and tie knots to keep the line in place. The knots should be on the outside of the collar.

Shifting two inches sideways from these holes, drill two more holes opposite each other. Tie another bridle similar to the first. When the bridles are pulled in opposite directions, the collar should be suspended between them.

Later, the sock will be sewn onto the collar. To facilitate this, bore two rows, 1 to 2 inches apart, of 1/16-inch holes around the perimeter of the collar. Space the holes in the rows about 2 inches apart. Keep the top row away from the ¼-inch bridle holes so the bridles won't interfere with the snug fit of the sock.

Sizing up the sock

To determine the length of the snuffer, measure the length of the gennaker and then subtract 4 feet. This will leave the tack and clew exposed outside the sock collar so they can be attached to the boat before the sock is raised. We sewed a sleeve onto the outside of the sock to contain the control line and prevent tangles. We made the sleeve a different color from the sock so we are able to see if the sock is becoming twisted while it's being hoisted. The finished circumference of our sock is about 28 inches. (See "Sewing the sock," page 23, for instructions on how to make the sock.)

Joining the sock and collar

It helps to detach the bridle lines from the collar while attaching the sock so they won't get in the way. Pull the stretchy transition strip over the collar until it covers the farthest row of holes and a bit more. It might be helpful to hold it in place with tape or an elastic band. I used a large needle and sail-repair thread to stitch the cloth to the collar, but any good thread will do. Use a simple in-and-out stitch all around the perimeter. I went around a second time on each row. When done, reinstall the bridle lines.

Assembling the snuffer

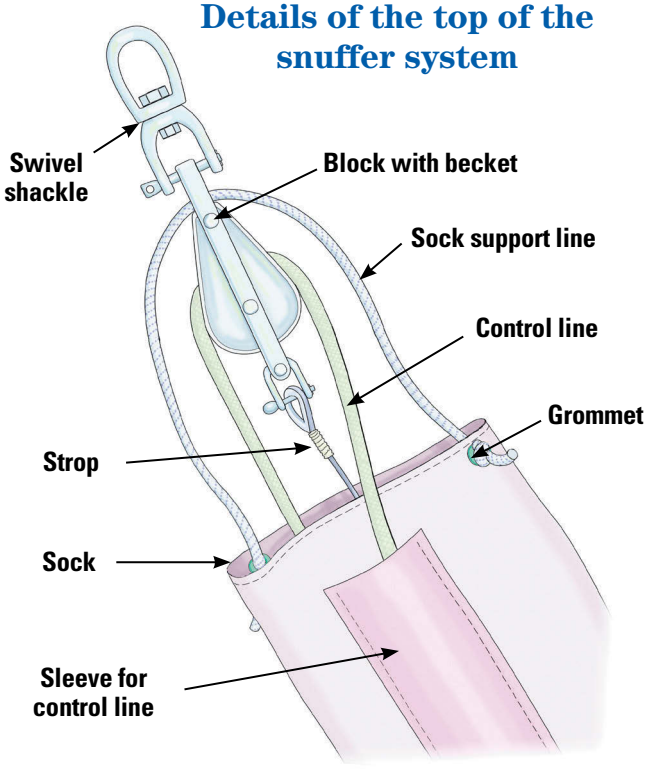
Lay out the completed sock, on a flat surface if possible. You will need a block with a becket and a swivel shackle for the halyard. Attach a short strop to the becket. I used a 10-inch length of 1/8-inch stainless-steel wire. Line will do, but it must be strong enough to support the sail when it's set and drawing. The strop allows the stiff head of the sail to hang below the mechanism and not interfere with it.

Pass a 24-inch length of ¼-inch line through the hole above the sheave and tie the ends into the grommets at the top of the sock. As you haul on the halyard, the lanyard pulls up the sail, and the short line pulls up the sock — everything goes up as a unit.

At the opposite end of the sock, you will need a single block with some type of shackle attached so that you can easily clip it to the toerail or some other attachment point.

Finally, you need a control line. It should be twice the length of the gennaker plus a few extra feet to ensure you don't end up short. I used 3/8-inch line, not because it needs to be that strong, but anything lighter is not kind on the hands.

Details of the top of the snuffer system



ILLUSTRATIONS BY FRITZ SEEGERS

With a control line in each hand, Paul makes short work of reducing a potentially unruly gennaker, at left, to a docile sausage, center. A tidy way to stow the sail and sock is in a bag, at right, that can be clipped to the boat when the sail is being hoisted or lowered.

Tie one end of the control line to the center of the bridle that will pull the collar up. Pass this bridle through the collar and into the sock, taking the control line with it. Push the control line right through the sock to the top end. Pass the end of the control line through the block, and feed it through the sleeve on the outside of the sock and out the bottom end. Pass the end of the line through the bottom block and tie it off to the center of the other bridle. The bottom block should be as far from the collar as the clew and tack of the sail or it will not reach the deck when the sail is hoisted. Do not cut the control line to length at this point, because you won't know exactly how long it needs to be until you've used the sail.

Material and parts

For the sock

- 5 yards of 60-inch nylon fabric (or other light, strong fabric that dries easily)
- 3½ yards of 60-inch nylon fabric of a second color
- 5 x 30-inch piece of stretch-knit fabric
- 4 x 30-inch piece of iron-on fabric stiffener
- 2 rust-proof grommets to receive ¼-inch line

For everything else

- Pail for the collar
- ⅜-inch line, 2x length of sock plus several feet
- ¼-inch line, about 10 feet
- Single block
- Snapshackle or similar
- Single block with becket
- Swivel shackle
- ⅛-inch stainless-steel wire cable (or line of similar srength), 10 inches

With the snuffer now complete, pass the top of the sail through the collar, pull it all the way through the sock, and attach it to the strop hanging from the top block.

Setting the sail

Attach the gennaker halyard to the swivel at the top of the sock. Hauling on the halyard will raise the block; the sail, which is attached to the lanyard; and the top of the sock, which is supported by the short line held by the two grommets. Haul the block to the top of the mast. Because you made the sock shorter than the sail, the plastic collar will be suspended above the deck with the tack and clew showing.

Attach the tack to the bow. The bottom block and control line should just reach the deck. Clip the block to the toerail or any other convenient attachment point. (The length of the control line might need adjusting, which is why it's best to start with it a little longer than necessary.) Attach the sheets to the sail.

Pull on the control line where it exits the sleeve. The plastic collar will rise up the sail, pushing the sock ahead of it. As with any new equipment, minor adjustments may be required. If the sock does not rise smoothly, try to determine what the problem is rather than pulling too forcefully. If all goes well, the collar will clear the top of the sail, freeing your gennaker to the breeze. Trim the sheet and off you go.

Dousing the sail

Free the tack and slack the sheet. As you pull on the control line that's attached to the bottom end of the collar, the collar and sock will come down, encapsulating the sail.

A good way to stow the sail is in a sturdy bag that stays open. Clip the bag to the lifeline or to an eye near the mast. Tuck the clew, tack, and collar into the bag and, as you ease the halyard, lower the sail and sock into the bag. Lay the hardware on top of the sail in the bag so it's ready to go next time you want to sail your boat in a light wind.

Paul and Arlie Clegg sailed their Hughes 26 on Georgian Bay, Ontario, for several years. In 2003, they moved across the country to Vancouver Island, bringing Smooth Moves *with them. They have since been sailing out of their home port of Nanaimo, British Columbia.*

Sewing the sock

by Arlie Clegg

For a 28-foot sock to cover our 32-foot gennaker, we used the materials listed under "Material and Parts" on the facing page. The dimensions for the fabric depend on the size of the sail and the diameter of the collar to which the sock will be attached.

Cut the 5-yard length of nylon in half lengthwise to make two lengths 30 inches wide.

Sew the two lengths together at the short ends.

Finish all the raw seam edges to prevent them from fraying. I used a modified flat fell seam, but a zigzag stitch, seam-binding tape, or a serged seam would serve the purpose.

Iron the 4-inch strip of fabric stiffener onto the top of the long strip. Fold over the stiffened fabric and hem the top edge.

Assemble the control-line sleeve by cutting the 3½-yard piece of 60-inch-wide nylon (second color) into 7-inch-wide strips along the length of the fabric. Sew enough of these strips together end to end to make a long strip about 6 inches shorter than the main tube strip. Hem the top and bottom of this long sleeve strip.

With an iron, press under the long raw edges of the control-line sleeve.

Pin the sleeve onto the center of the main tube strip so it is 3 inches short of the top and bottom edges of the main tube strip.

Sew the sleeve in place.

Sew the two long edges of the main sock together. (I kept the control-line sleeve on the outside as I sewed so that the tidiest side of the seam was inside the tube.)

Finish the outside raw seam edge.

Attach the two grommets about 1 inch below the top edge of the tube and 180 degrees apart. The grommets will be used to hold a short line connecting the sock to the top pulley assembly.

Cut the 4 x 30-inch strip of stretch-knit fabric that will be used as a transition band between the sock tube and the collar.

Sew the two short ends of the fabric together to make a short tube.

Sew the short knit tube onto the bottom of the main sock tube and finish the raw edges. The stretchy knit allows for a little discrepancy between the circumferences of the sock and the collar — it can be difficult to manufacture a perfect match.

The sock is now ready to be attached to the collar.

Keep that trailer

Don't be sidelined by bad bearings

BY JERRY THOMPSON

A trailer won't go anywhere without wheels, and a wheel won't go very far if it's running on damaged bearings. Regular inspection and maintenance will keep a trailer rolling.

Two hours into the 3-hour drive to Virginia's Ware River Yacht Club, where I was taking my Chrysler Mutineer 15 to race in the Governor's Cup, I heard a screeching noise. Glancing in my rearview mirror, I saw smoke coming from the driver's side of the boat's trailer. Looking again, I saw the wheel had a distinct wobble, so I pulled off the road.

Both sets of wheel bearings had disintegrated. Fortunately, sailing buddies on the same route were able to purchase a couple of sets of bearings and bring them to me. Three hours later, I was back on the road. But, 20 minutes short of my destination, I heard the same screeching noise. The problem was now with the other trailer wheel. Sure enough, its bearings, too, had disintegrated. This time, it took me only two hours to replace the bearings and get back on the road.

All this could and should have been avoided if I had properly maintained my trailer's wheel bearings. Prior to the incidents described above, my maintenance program consisted of two periodic squirts of grease into the bearing protectors. I've since developed, and now follow, a simple maintenance program that has prevented a repeat of the events of that fateful day.

I no longer use bearing protectors (see "Bearing Protectors," page 27), nor do I recommend their use, not because they do not work as designed, but because their use discourages regular maintenance. I believe that wheel bearings on a boat trailer should be inspected every year for corrosion, and also for damage to the bearings and races that can be caused by a wheel hitting a pothole, a curb, or something in the road. Such damage can cause bearings to bind and overheat.

A proper inspection can only be made after the bearings have been removed and cleaned with solvent. If they pass inspection, they can be packed with grease and reinstalled. Damaged bearings or races need to be replaced.

I recommend inspecting wheel bearings at the end of the season. This prevents moisture that has found its way into the hub and bearings from destroying them during the off-season. Besides, it's good to know, when you remove the tarps and covers at the beginning of the season, that your trailer's wheel bearings are ready to go.

I make an exception to an annual inspection if the hubs were not immersed in water at all during the season. In that case, I jack up each wheel and check that it spins freely while I listen for any unusual noise. I then look at the inner seal and the area around it. If I see any grease, which would indicate the grease seal had failed, I remove the hub and inspect the bearings.

Replacing bearings

Removing, cleaning, inspecting, and repacking wheel bearings is an easy job that should take no more than 30 minutes per wheel. No special mechanic's skills are required.

If you don't know the part numbers for replacement parts, you can find them on the bearings, seals, and races once you have disassembled the hub. You will always need a grease seal for each hub, as removing the seals from the hub damages them and they should not be reused. I keep on hand a number of grease seals and at least two sets of bearings for each of my trailers. (We don't count boats or trailers in my family.)

Make sure you have the necessary tools. I have found a few tools that make this job much easier (see "Tow in Peace," facing page).

rollin'

Disassembly

1. Loosen the lug nuts, jack up the trailer, and remove the wheel. (For safety, I place a jack stand under the trailer on each side of the wheel.)

2. Remove the dust cap. This can be done by working a regular screwdriver with a thin blade around the lip of the dust cap.

3. Straighten and remove the cotter pin. Diagonal pliers work well for this task.

4. Remove the castle nut with channel-lock pliers.

5. Remove the outer bearing washer (this might be part of the castle nut).

6. While supporting the hub with one hand, remove the outer bearing.

7. Gently slide the hub assembly off the spindle.

8. Remove the grease seal. A number of tools can be used for this. (I purchased a special tool.)

9. Remove the inner bearing.

10. Clean the hub by removing all the old grease with solvent (WD-40 works for me), a parts-cleaning brush, and lint-free towels.

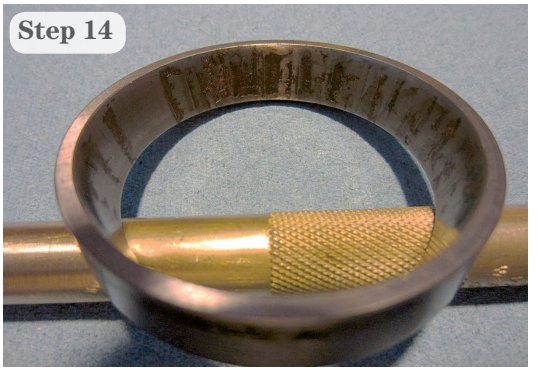
11. Clean the bearings with solvent and a parts-cleaning brush to remove all the grease, then dry them with lint-free towels.

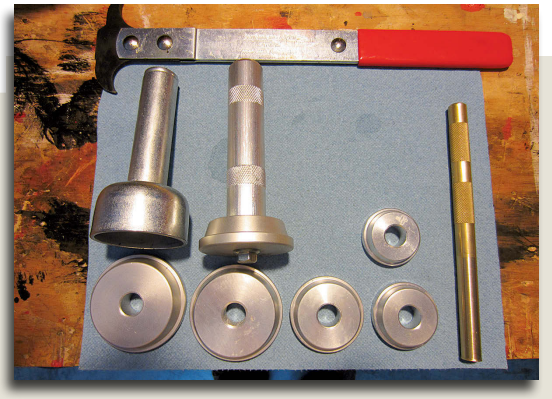
12. Inspect the bearings for nicks, dents, corrosion, spots, discoloration, pits . . . any hint of damage. Turn the rollers to check them all over. If you have to replace the bearings, you must also replace the race. If the bearings pass inspection, dry them completely with lint-free towels and set them aside.

13. Inspect the races for damage of any kind. If the races and bearings pass inspection, go to step 16.

14. You are here because either the bearings or races must be replaced. The races protrude a little into the hub. To remove them, you need a brass punch, sometimes called a drift punch, and a hammer. The brass punch is softer than steel and won't damage the hub bore when you're removing the races. Place the hub on a solid surface and, working all the way around the race, tap it using the brass punch and the hammer. Keep the race even in the bore as you work it out. This takes time and patience. Repeat for the other race, if necessary. Clean the hub bore and dry it with lint-free towels.


Step 8


Step 14



Tow in peace JT

Following a few simple guidelines will help ensure trouble-free towing.

- Inspect your trailer's wheel bearings annually.
- Travel with a spare hub that's ready to go, should it be needed.
- Whenever you stop, feel your hubs. They should be warm, but not hot. If they are hot, it's time to inspect them.
- Always allow a trailer's wheel hubs to cool completely before immersing them in water. (The time needed to put up a sailboat's mast and rig should be long enough.)
- Keep plenty of spare parts on hand. I keep more grease seals than anything, as they must be replaced after every inspection. I also keep at least two sets of bearings, castle nuts, cotter pins, washers, dust caps, and lug nuts in my supplies bag. I tend to buy in bulk to take advantage when a vendor offers free shipping above a certain purchase amount.

I also recommend purchasing the specialized tools that simplify the task of inspecting and maintaining bearings:

- Brass drift punch, ½ x 7 inches ($14)
- Seal puller ($9)
- Bearing race and seal driver, 7-piece set ($26)
- Dust-cap driver ($12-14)

Components of a trailer hub

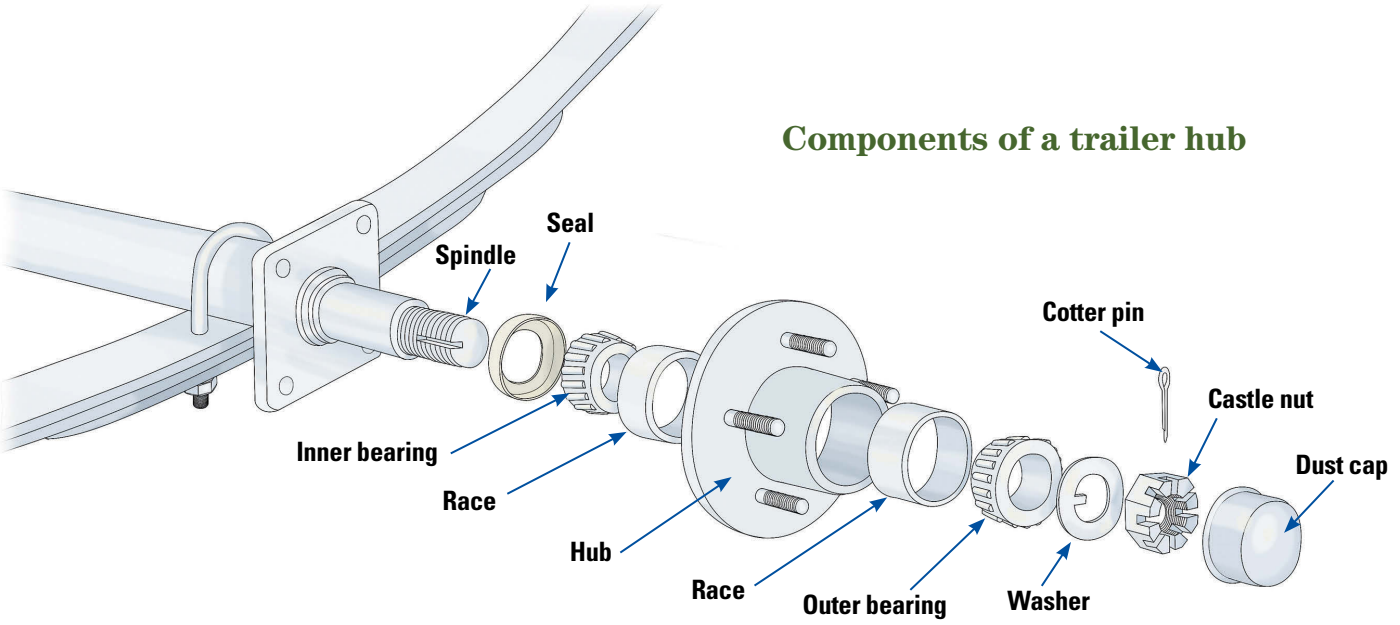
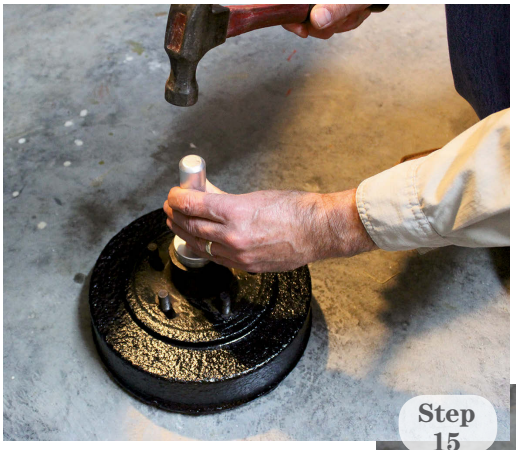


ILLUSTRATION BY FRITZ SEEGERS



Step 15

Reassembly

15. Install the new races. This is best done with a special tool that makes the job a breeze. Simply select the disk that fits your race (the tool comes with six different sizes of disk to fit the most common race sizes) and attach it to the handle. Position the race in the hub bore, position the installation tool in the race, and tap the race home. The tool distributes the force equally around the entire race and drives it home evenly without damaging the race or the hub bore.

16. Coat the hub bore with a light coat of grease, including the races.

17. Repack the bearings with grease. A bearing packer works, but I prefer to pack by hand. I place a large blob of grease in the palm of my left hand (I'm right-handed) and, with my right hand, repeatedly press the bearing into the grease, forcing grease into every space on all sides.

18. Clean and inspect the spindle. If you see damage on the spindle, I recommend that you have a professional evaluate it. I damaged a spindle once while trying to remove a "spun" bearing, one that had overheated so that the bearing cone had become stuck on the spindle. Once that happens it can be very difficult to remove. I ended up replacing the axle.

19. Place a light coat of grease on the spindle.

20. Replace the inner bearing. Reverse the disk on the race-and-seal tool and use it to install the grease seal. Some seals come with a thin coat of rubber that acts as a sealant. I was assured by an expert at Etrailer.com that a sealant is not required for grease seals that do not have the light coat of rubber.

21. Gently slip the hub onto the spindle. While supporting the hub with one hand, install the outer bearing with the other hand.

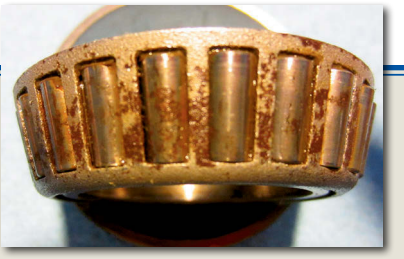
22. Place the washer (if required) and the castle nut on the spindle. Tighten the nut with the channel-lock pliers to ensure that all the parts are in place, then loosen the castle nut and tighten it by hand until it's snug. Make sure the hub turns freely. Now back off the nut just enough to reveal the hole in the spindle for the cotter pin. Install the cotter pin.

Resources

Trailer parts can be found at boat and trailer dealers and other retail outlets.

Online vendors usually stock a greater range of parts, and also have telephone technical support.
www.etrailer.com
www.easternmarine.com

Bearing protectors



On the internet, I found many opinions regarding bearing protectors: some folks swear by them, others do not.

Bearing protectors are designed to create and maintain a small amount of pressure, around 3 psi (equal to the water pressure at about a 6-foot depth), inside the wheel hub. The object is to prevent water from seeping into the hub when the wheel is immersed in water. Air inside the wheel hub expands when the hub warms up from normal use. When the hub is immersed in cold water, the air contracts, lowering the pressure inside and possibly sucking in water. This is compounded if there is any moisture in the hub. The pressure maintained by the bearing protector is sufficient to keep the water out. Installation instructions for the protector require that the hub be filled with grease, leaving little space for air.

At least one major manufacturer of bearing protectors recommends that, if bearing protectors are used, the bearings not be inspected more frequently than once every five years, because wear on the protectors caused by removing and reinstalling them can result in their falling or flying off.

The problem with following that guidance is that a wheel-bearing maintenance program becomes simply two squirts of grease in each bearing protector at the beginning of the season. This, in my view, leads to complacency, and possibly to the need for roadside repairs.

The photos above are of the inner race and bearing from the trailer that came with the Gloucester 22 I recently purchased. They are both damaged and must be replaced. The trailer was equipped with bearing protectors; the previous owner gave them a couple of squirts of grease each year.

23. Install the dust cap. I purchased a dust-cap driver tool. Using it is much less frustrating than trying to apply uniform pressure using a hammer and a block of wood.

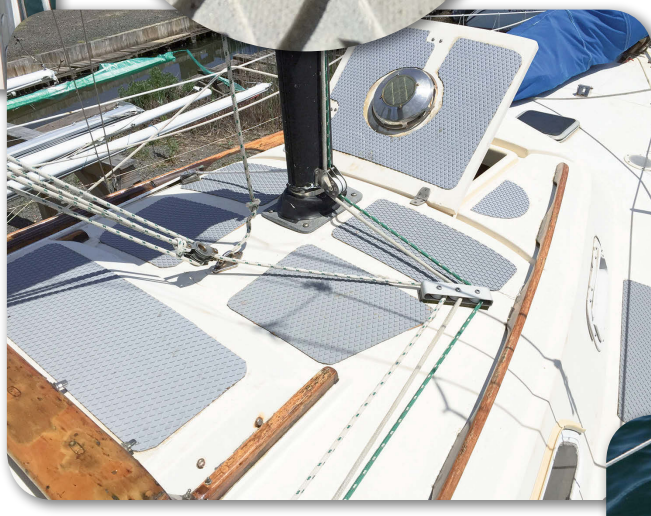
Once bitten . . .

When traveling with a boat on a trailer, I am now better prepared. In addition to a jack, jack stands (especially for boats over 20 feet), a spare tire, grease, spare parts, and tools, I take along a spare hub that's ready to go. The bearings are packed and in place along with the grease seal. If a bearing fails, I won't have to fiddle with replacing races at the side of the road but can simply remove the damaged hub, clean the spindle, apply a light coat of grease, and install the spare hub.

The side of a road is a dangerous place to be; the less time I need to spend there, the better.

Jerry Thompson is an information systems professional who works and lives in eastern North Carolina. He learned to sail more than 25 years ago at the Armed Forces Recreation Center, Lake Chiemsee, Germany. North Carolina's milder winters keep Jerry on the water year-round.

Getting a grip on a tired molded-in deck surface



BY CLIFF MOORE

No-nonsense non-skid

My 26-foot Paceship, *Pelorus*, was built with non-skid molded into the deck in a cross-hatch pattern rather like a gun grip. Lots of boat decks have similar molded patterns. When new, these non-skid surfaces may have actually worked. However, they lose their "grippiness" as they age. That's not a good thing.

One time, on only the second day of my summer cruise, my foot slid out from under me while I was lowering my sails in a moderate chop. That had happened before, but this time it hurt, and one side of my foot swelled up like an egg. My friend Gene, an emergency-room physician who lived near my destination on Long Island, diagnosed it as a broken bone, one of the long bones on the side of the foot. "Ice it down and strap it up with an Ace bandage," he said. I limped around for a few weeks, but I *was* on my sailboat, living the dream. That incident did make me think that there must be a better way to keep my feet on deck where they belonged.

The most obvious and least expensive solution was to paint the deck and sprinkle something like crushed nutshells or sand on the wet paint. Friends of mine have done this and it works well, though it can look unattractive if the sand or ground shells are not evenly distributed. That part wasn't so easy to do, they said.

Teak was revered for its non-slip qualities by old-time sailors, who tended to go around barefoot. At the Annapolis sailboat show I found a number of vendors selling what looked convincingly like teak, but most of the products came in sheets or rolls and installing them seemed to require more cabinetmaking skills than I possess.

Up to that point, I'd not given a thought to the small patches of Treadmaster non-skid I'd installed on four companionway steps nearly 20 years ago. I have never slipped on them, barefoot or shod, even with the boat heeled at extreme angles. It's pretty

Cliff laid his Treadmaster non-skid where he most depends on having secure footing: on the sidedecks and around the base of the mast, top left. He cut it to fit around deck fittings and exposed through-fasteners.

A quarter gives an idea of the size of the diamonds in the non-skid pattern, inset. The photo is of the bridge deck after two years, and shows that the edges of the diamonds have worn very little.

Cliff says the Treadmaster doesn't have to cover every inch of the deck. On the cabintop, above, he placed it where he is likely to stand while working at the mast. He didn't put it on the foredeck, as he was concerned it might abrade the headsails when he moves them around the deck.

In the cockpit, facing page, Cliff put Treadmaster on the bridge deck, on the tops of the cockpit coamings, and locally on the seats where he steps when going forward or off the boat.

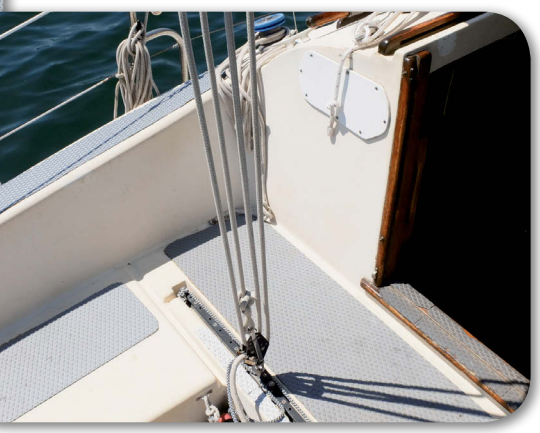
tough material and has held up well. That was enough to convince me that Treadmaster was the right stuff to restore some grip to my deck.

Sizing up Treadmaster

Treadmaster comes in several formulations and patterns these days, but I chose to use the Treadmaster Original Diamond, which is available in sheets (approximately 8 feet by 3) with or without a self-adhesive backing. Treadmaster's proprietary adhesive costs about $60 a quart, but epoxy works just fine, and I had most of a quart at home.

I found several vendors for the sheets online, but before shelling out $125 a sheet, I thought I had first better see how many I really needed.

The first step was to take a good look at the deck and think about where I would be most likely to need serious non-skid. The foredeck was a good place to start. Many times, I'd gone forward when the bow was actually dipping into waves, but I normally had a death grip on the lifelines and never ever slipped there. I knew, though, that abrasion could be a serious issue if I dragged the foresails across the aggressive Treadmaster surface. Also, because I often kneel on the deck while



working, I was concerned that the diamond treads might skin my knees. For the time being, I decided it was best to keep the old factory-issue non-skid on the foredeck and maintain a good grip on the lifelines.

However, the headsails don't reach too far aft along the sidedecks, where I broke my foot. So, starting there, I made paper patterns of the areas where I would be stepping and would, therefore, want non-skid. That meant any place where I might place my feet while shifting my weight from one foot to another, such as the cockpit seats where I step down from the sidedecks, as well as any place I might be standing for some time while the boat was heeled, such as the bridge deck and the cabintop. I often stand on the forehatch while working around the mast, so that, too, got marked for a patch of Treadmaster.

Other areas I needed it included the tops of the cockpit seatbacks, where I plant my feet while getting into and out of my dinghy and when stepping onto and off a dock.

I cut the patterns from sheets of photographers' background paper, but anything works, even newspapers. I measured and marked the patterns in pencil, then cut them out with scissors, after making sure I'd marked each pattern with its location on the boat, an arrow to indicate "forward," and "P" or "S" as appropriate. Keeping in mind that many boats are not symmetrical, I did not assume that a pattern made for the port side would be an exact fit on the starboard side.

As it happened, I needed two sheets of Treadmaster. By maximizing the cuts and cutting carefully, I finished up with little more than scraps left over.

Treadmaster techniques

Transferring the patterns to the Treadmaster sheets was slightly complicated. Rather than working right side up and marking the gnarly working surface, I turned the patterns upside down and traced the shapes with a marker pen on the smooth underside of the Treadmaster. I rounded the corners with a roughly 2-inch radius, as hard corners tend to wear more quickly. I also made sure, before cutting, that all my curves were fair.

No special tools are required for working with Treadmaster. It's very flexible, sort of like heavy cardboard, and cuts with ordinary utility scissors.

Pieces of Treadmaster can be butted together if necessary, but I found it almost impossible to do that without some adhesive squeezing onto the top, where it resists anything like an easy cleanup. It's better to leave an inch or so space between two pieces, wide enough for masking tape.

Before gluing the Treadmaster down, I laid each piece in its destined location and drew around it with a pencil. I laid blue masking tape to the pencil line, so that the tape would fall just outside of the Treadmaster. Using the masking tape as a guide, I used a rotary sander with 80-grit paper to rough up the factory non-skid just enough to give it a bit of tooth for the adhesive.

When I epoxied the Treadmaster down, the masking tape borders helped keep most of the slop off the surrounding deck. I gave the epoxy 15 to 20 minutes to set up, then peeled up the masking tape. Most of the thin bead of excess epoxy came up with it. The rest came up with a scraper, a Dremel tool, and harsh language.

I was concerned to begin with that the Treadmaster would need some kind of weight to "clamp" it in place while the epoxy set. It didn't. However, I learned that it's best to work on days when the temperature is about 60°F. Any warmer and the epoxy might kick too soon as the sun warms the deck. When that happens, the epoxy sometimes outgases and forms bubbles under the Treadmaster, and that can cause problems later.

A job worth doing

Treadmaster comes in several colors. I chose the light gray to contrast with a very light off-white deck. At night, I never use a deck light, and thought that the darker Treadmaster would stand out from the lighter-colored deck and make it easier for me to see where to plant my feet when going forward. That has worked pretty well so far, and gives me a tremendous sense of security when I'm moving around under rough conditions.

Best of all, my new non-skid works as advertised. It cleans up surprisingly well after picking up bottom mud, food spills, and bird poop, and resists engine oil and diesel spills. The area that has seen two summers of wear, on the bridge deck, looks great and appears to be holding up well.

Cliff Moore is a Good Old Boat *contributing editor. His first boat was a Kool Cigarettes foam dinghy with no rudder or sail. Many years and many boats later, he's sailing* Pelorus*, a 26-foot AMF Paceship 26 he acquired and rebuilt after Hurricane Bob trashed it in 1991. He is the editor of a community newspaper.*

Jim made companionway doors with screened inserts and solid panels he can remove when conditions merit.

BY JIM SHROEGER

A more companionable companionway

Dropboards give way to user-friendly doors

Companionway dropboards are cumbersome to remove and replace and inconvenient to store. When you need them, they're often buried deep in a locker. What's a sailor to do?

My solution on *Sundew*, our Watkins 27, is simple: companionway doors. They're quick and easy to open and close and, because they're always in place, storage isn't an issue. Mine have screened inserts for when we want ventilation and solid closures for when we don't. Using primarily scrap lumber, I built a set of companionway doors for less than $100.

I started with a trip to my local Home Depot, where special-order windows from Asia often arrive on Philippine-mahogany pallets that usually end up being discarded. I obtained all the lumber I needed for just the labor required to disassemble the pallets.

First, a pattern

To construct the doors, I first made a pattern. I put the old dropboards in place in the companionway to serve as a surface upon which to create the pattern, then cut and taped together pieces of tagboard (similar to posterboard) to make a single sheet that extended past the perimeter of the companionway opening. Using a Sharpie, I traced the exact perimeter of the companionway opening and drew a vertical centerline where the doors would meet when closed.

Each door was to be constructed from four pieces: two sides (stiles), a top rail, and a bottom rail, for eight pieces total. I took measurements from the pattern to determine the total length of dimensional lumber I would need. After deciding on 2 x ¾ inch for the door frames, I used a 10-inch table saw to cut some of the mahogany salvaged from the pallets to the desired thickness, then to trim them to the 2-inch width. (An alternative would have been to purchase nominal 1 x 6 mahogany boards, which are actually ¾ x 5½ inches.)

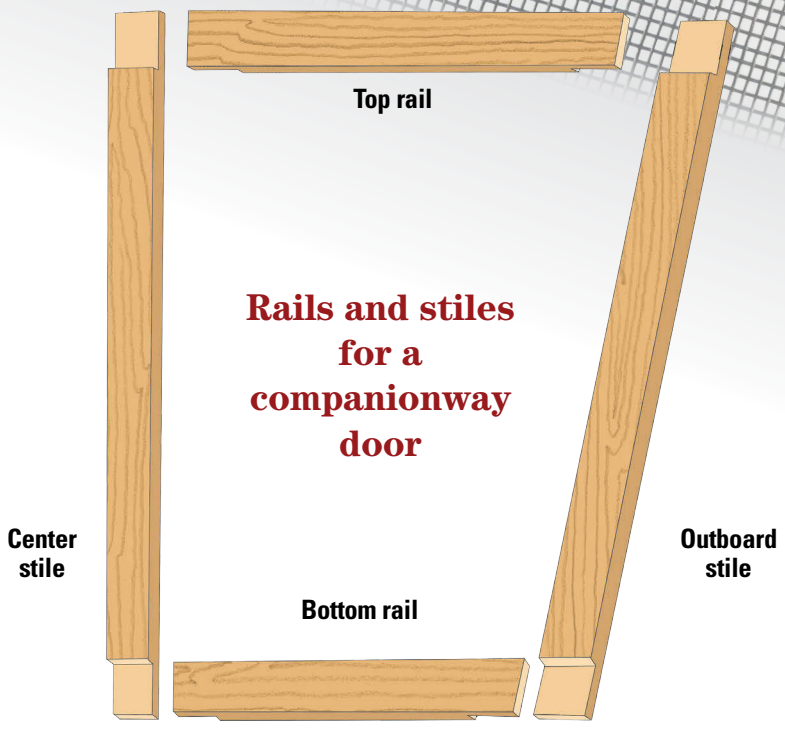


ILLUSTRATION BY FRITZ SEEGERS

Jim assembled his companionway door frames with lap joints, above and at left. The joints are easy to cut, present large gluing surfaces, and don't need fasteners.

The centerline I drew on my template indicated the inboard side of each door. I laid each piece of each door, one at a time, onto the pattern and marked the ends where I'd have to cut. This method is especially useful for easily and accurately marking the angles at the tops and bottoms of the outboard stiles. It was my intention to join the pieces with lap joints, which maximize the gluing surface and eliminate the need for fasteners, so I marked each board to span the entire width or height of the individual door.

Lap joints

After cutting all eight pieces to size, I began work on the joints at the corners of the doors. I started by placing all four stiles (an inboard and outboard stile for each door) in their proper places on the pattern, then laid the rails on top of and overlapping the stiles. Where they overlapped, I would be cutting away half the thickness of each piece to make the lap joints.

I marked the boundaries of the overlap on each piece, outlining the area of the joint. Once I'd marked all the pieces, I set the blade height of my table saw to half the board thickness (⅜ inch). For each lap, I made a cut 2 inches from, and parallel to, the end of the stock, followed by several more passes between that cut and the end of the board. The material that remained between the cuts I removed with a ¾-inch wood chisel. I repeated this process at the end of each board, creating clean notches that allowed the pieces to fit flush together.

With the joints cut, I assembled the door pieces directly on the pattern again. It was still possible, at this point, to make minor adjustments so the doors would exactly match the pattern. Once I felt all the boards were cut and chiseled perfectly, I prepared to assemble them.

Pattern board

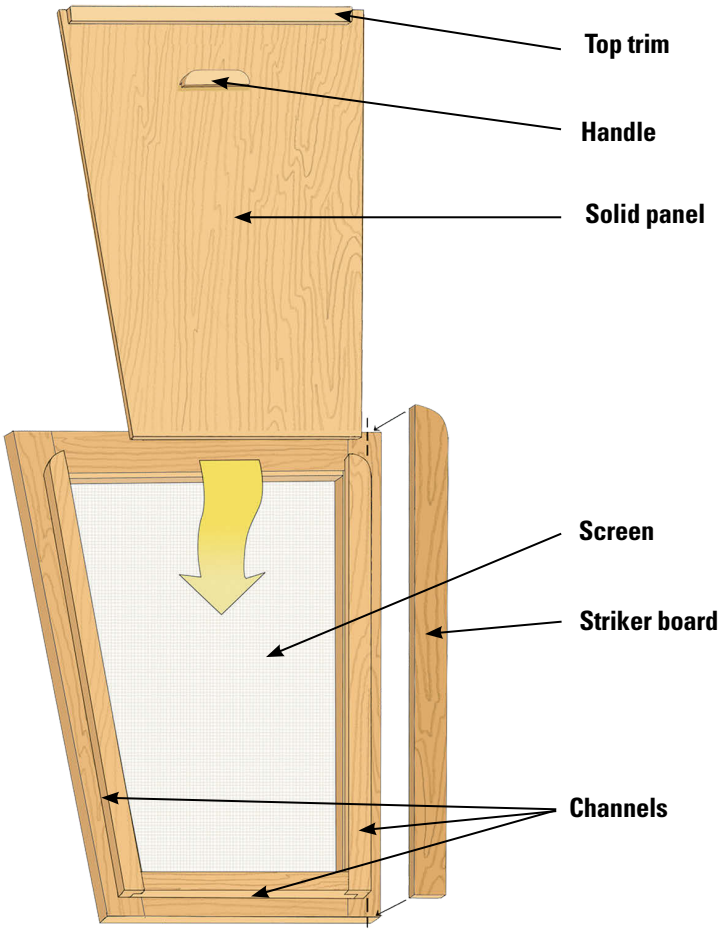
The first step in assembling the doors was to make a pattern board. I took a piece of ⅜-inch plywood big enough to fit under the entire pattern. At each corner, I attached a 4-inch-long leg cut from a 2 x 4. I then attached my tagboard template to the pattern board (glue or staples work well).

I assembled one door at a time. After covering the pattern with wax paper, I clamped the door stiles in position on the board with 4-inch C-clamps. Next, I applied waterproof glue (Titebond or Gorilla Glue work well) to the joint areas and then clamped the top and bottom rails directly to the pattern board.

After the glue had fully set, I removed the assembled frames from the pattern board and sanded each joint smooth. I now had two frames into which I would build permanent screens and channels to hold removable wooden inserts.

Screens

For the screens, I used black nylon screen stock held in place by battens fastened to the inside edges of the door frames. Using the table saw, I cut lengths of mahogany with a ¼ x ¾-inch cross section. From this material, I cut eight pieces, one for each inside edge.



Companionway door assembled

Jim hung the doors on drop-in hinges, at top, and fitted a barrel bolt, above, so he could secure them.

ILLUSTRATION BY FRITZ SEEGERS

The battens that hold the screening in place are on the inside of the door. Fastened with brads, they can be removed if necessary.

For each door, I cut a piece of screen stock larger than the inside opening of the door (large enough that the excess would extend beyond the battens once they were in place and I could cut it off with a utility knife). While holding the screening so it would be flush with the outside of the finished door, I used ¾-inch brads to fasten the ¼-inch stock to secure one edge of the screen to the inside of one of the door stiles.

With one side secured, attaching the other sides was easier, but I found it important to stretch the screen stock as I installed it to prevent sags or loose spots. I used brads, rather than glue, to attach the ¼-inch stock, to make it easier to replace the screen should it get torn.

At this point I had two doors that were smoothed and screened. The next step was to create solid panels I could insert into each door when we didn't want ventilation.

Removable panels

For the solid panels to be removable, I needed to fashion channels on the sides and bottoms of the door frames for them to slide into. I did this by fastening lengths of L-shaped mahogany to the interior faces of the frames.

Imagining panels that were just a bit taller and wider than the screens, I measured the lengths of the sides and bottoms of the doors to give me an idea of the total length of channel I'd need. I then ran a long length of ¾ x ¾-inch mahogany through my table saw to create an L-shaped cross section (like a corner molding) with a ¼-inch wall thickness on both legs.

Companionway overhead screens

JS

While screened companionway doors allow for some cabin ventilation, opening the sliding hatch creates a larger entryway for the cooling breezes — and all the pesky flying critters too. To keep the bugs out, I designed screens to fit snugly into this overhead space when the hatch is open. So we wouldn't have to remove the screens to enter or leave the cabin, I made two panels joined with a hinge on the centerline so one side can be opened, along with the companionway door on the same side.

The companionway opening on *Sundew*, as on many good old boats, has a strip of trim around the inside perimeter. I planned for the screen frame to rest on this trim, so my first step was to measure the opening above it with the hatch slide fully open.

As I did with the doors, I made a tagboard pattern of the opening, the actual size that the screen's frame would be. I attached it to a piece of ½-inch plywood that was somewhat larger to make a pattern board upon which to build my screens.

I made the frames with my salvaged Philippine mahogany, this time cut to measure ½ x 1¼ inches. After marking the fore-and-aft centerline on the pattern, I laid the boards one at a time on top of the pattern and marked them for cutting, allowing for a lap joint at each corner.

Next, I cut the eight boards to length and then used the table saw and chisel to cut the lap joints as I did for the door frames. So I wouldn't get the pieces mixed up, I labeled them — port, starboard, forward, aft — according to their positions on the pattern.

After attaching wax paper to the entire surface of the pattern board, I put the frame pieces in position, spread glue over the joint areas, and clamped the corners to the pattern board. Once the glue set, I removed the clamps and sanded off excess glue from around the joints.

I installed the screen stock just as I did on the doors, by cutting an oversized square of screen material and securing it between all four inside walls of the frame opening with 3/16 x ½-inch strips of mahogany attached with ⅝-inch brass escutcheon pins.

At this point, I could have varnished my screens and attached the hinges, but I decided to add Plexiglas inserts that would let me control the amount of cabin ventilation and provide a degree of weatherproofing. As with the door panels, I needed channels for the Plexiglas to slide into.

Using my table saw, I made some ½ x ⅜-inch stock, then removed material to leave me an L-shaped cross section in which one leg measures 3/16 inch and the other 5/16 inch. To allow the Plexiglas panels to be inserted from the companionway entry end, I fastened the channels to the sides and forward ends of the undersides of the screen frames with ¾-inch brass escutcheon pins. To prevent the thin pieces from splitting, I pre-drilled for the escutcheon pins.

I cut the Plexiglas panels from 18 x 24-inch x .093-inch-thick sheets and fitted handles to them that I made from mahogany to match the rest of the project.

Next, I joined the screen panels on the centerline with three 2 x ½-inch brass hinges oriented so the screen faces out and each side opens upward. Using screws, I attached a hinge 3 inches from each end and a third midway between the first two.

Before varnishing my hinged screen frames, I glued (using the waterproof glue that I used for the lap joints) a ¼ x 1⅝-inch backer board on the inside of the screens, opposite the hinges, to cover the seam between the two frames.

That's it! I now had a set of companionway hatch screens to match my companionway door screens. These are sure to be the envy of all my marina neighbors and friends.

As he did for the doors, Jim cut battens to hold the screening in the frames, above. With the screening in place, he fitted channels for Plexiglas inserts, at left. The completed companionway top screen with one of the inserts, at right.

Jim made removable solid panels to fit into channels on the inside of each door, at left. He can slip them into place when he wants to close up the boat, at right, or remove them in fine weather when he wants some ventilation.

After making precise measurements of the sides and bottom of the panel I wanted, I cut the pieces I needed from the length of channel. I then pre-drilled the channel pieces and fastened them to the doors with 1-inch finish brads.

Once the channels were in place, I measured the space they defined, side-to-side and top-to-bottom. I transferred these measurements to a piece of 3/16-inch floor underlayment I bought at Home Depot. One side of this underlayment is finished Philippine mahogany, also called Lauan. I cut out and trimmed two inserts to fit the openings.

Next, I attached a small handle at the inside top of each insert to allow for their easy removal. I made my own handles from 1 x 1 x 3-inch blocks of mahogany, but purchased handles would work too. Finally, to complete the panel, I used the ¾ x ¾-inch square stock to make a trim piece that I attached to the top. I cut the ends of the trim piece at the same angle as the panel sides so that, when the panel is inserted, the trim lines up with the top edges of the side channels.

Finishing touches

Next, I installed a ¼ x 1½-inch striker board on the inside of the starboard door. It extends past the inboard edge by ½ inch, creating a surface for the port-side door to close against. The unfinished door assemblies were now complete and ready for me to install them and add the finishing touches.

I hung the doors with two pairs of 3-inch drop-in hinges that I found at Hamilton Marine. I attached one side of one hinge to the door 3 inches from the top and another 3 inches from the bottom. While holding the door in place, I marked the position for the second half of each hinge on the companionway frame. After I'd secured all the hinge pieces, I was able to drop our new companionway doors into position and try them out.

When I was satisfied that everything fit and operated properly, I varnished the doors and fitted the hardware that would hold them closed. I installed a brass barrel bolt at the bottom of the starboard-side door, on the inside adjacent to the striker plate, and drilled a hole in the companionway sill for the bolt to engage. At the tops of the doors, I installed a hook latch. Now the doors could be secured.

Our new companionway doors are a great addition to our good old boat. They add some nautical charm and will make our future sailing adventures easier and more enjoyable.

Jim Shroeger has been sailing for 50 years. He began in Jet 14s at the University of Michigan and progressed through a series of small- to medium-sized daysailers, including a Star. In the early 1970s, he and his wife, Barbara, and their two kids began their summer family cruises on the Great Lakes, which they continue to this day in their current boat, Sundew, *a Watkins 27.*

The complete assembly: Jim can still get ventilation without bugs while not exposing the boat's interior to the view of passersby in the marina, at left. The top screens are made so the port side can be opened to allow passage into and out of the cabin, at right.

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BY CONNIE MCBRIDE

Rethinking drawers

Replacing them with shelves created more storage space

When our youngest son, David, his wife, Hannah, and their toddler, Ashleigh, began the transition to being liveaboards two years ago, their primary concern was finding a boat with a quarter berth for the little guy. Having grown up on a boat, David knew that the rest of the boat would evolve as their son grew and their requirements changed. After two years, our grandson has indeed grown, and our son is following in his father's wake, making ingenious alterations to his boat to accommodate his crew.

Now 4 years old, our grandson is in the do-it-myself stage. This presents a problem for his parents living in the limited space on their 1981 Hunter 33, *First Light*. For example, he wants to pick out his own clothes and dress himself in the morning. The only space that they could give him to store his clothes was a stack of three drawers, but age, constant exposure to salt air, and years of misuse had combined to make those drawers nearly impossible even for an adult to open and close. Hannah suggested shelves in place of drawers, but David is hesitant to make visually obvious changes that might affect the boat's resale value (this is not their forever boat). She wanted shelves. He wanted to retain the appearance of drawers. A compromise was born.

Saving the faces

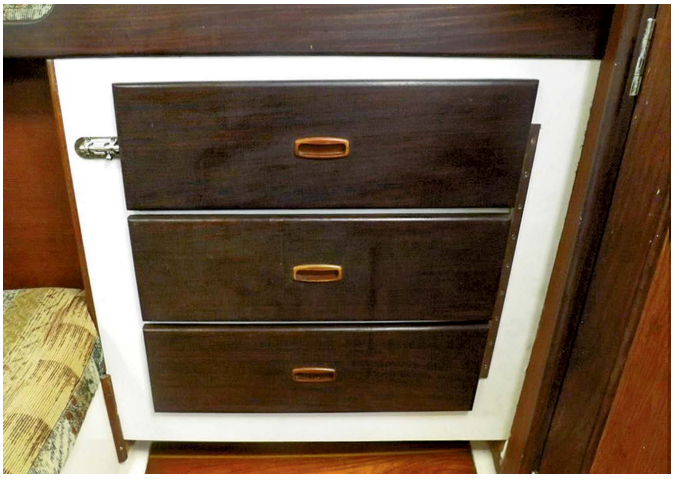
David started by removing the faces from the drawers, using a hammer, chisels, a metal putty knife, and "a lot of four-letter words," destroying the drawers in the process. This became the point of no return. With the drawers removed, he was left with easy access to the three shelves that once supported the drawers. (The shelves are plywood stiffened with stringers screwed to their undersides.) To make the shelves more usable, he unscrewed them, pushed them all the way back against the hull so that items would not fall behind them, then screwed them back down.

David had previously purchased a 4 x 8-foot sheet of PVC foam board ($60) for making repairs and alterations to the boat in places where wood had rotted. From that, he used a jigsaw to cut a piece of board to fit flush with the cabinet face inside the hole that the drawers formerly occupied. He used a wood plane and a de-burring tool to smooth the inside edges of the door so it would open and close easily.

Next, David aligned the three drawer faces on the front of the door, spaced just as they had been when they served their original purpose. They overlap the door on all sides (as they did the original opening), except the hinged side, and only the smallest sliver of the foam board is visible between the drawer faces. He fastened the wooden drawer faces to the foam board with screws, starting the screws from the inside of the door so they are not visible when the door is closed. Because he had a length of piano hinge on board, David used that on the door, but thinks cabinet hinges would look better and work better.

A barrel bolt near the top holds the door closed. The tricky part of fitting this was finding where to drill the hole for the bolt to slide into the door. To mark the right spot, he marked the tip of the bolt with a spit pencil, then pushed the bolt against the edge of the drawer face. This is where he drilled the hole, using a bit the exact same size as the bolt and

Young Ashleigh has plenty of room to keep his clothes (for now) on shelves where previously there were drawers. His father made the conversion, but kept the drawer fronts for appearances, below.



"wobbling" the drill a little to enlarge the hole just enough for the bolt to slide smoothly. He completed the entire project with a jigsaw, a wood plane, a de-burring tool, a cordless drill, and sandpaper.

Bonus storage space

At first glance, that area of the boat doesn't look any different. However, when Ashleigh opens the door to get out his favorite Cars undies, the benefits of the alteration are obvious. The area is cleaner, it's easier for him to access, and the clothes get more airflow on the shelves than if they were enclosed in drawers. But the main benefit gained from shelves over drawers is that they made the storage space much larger. All of the items that were previously crammed into the three drawers now fit easily on two of the shelves. The young family was amazed when they realized just how wasteful drawers are, especially on a boat, where space is a precious commodity. They are going to need all that extra room as their little crew member continues to grow.

Connie McBride and her husband, Dave, raised three boys aboard their 34-foot sailboat, Eurisko, *while cruising the Caribbean. After 15 years, they now divide their time between enjoying being empty-nesters and visiting their grandson, the third-generation McBride cruiser. Follow their adventures at www.facebook.com/simplysailingonline.*

Half models: wholly satisfying

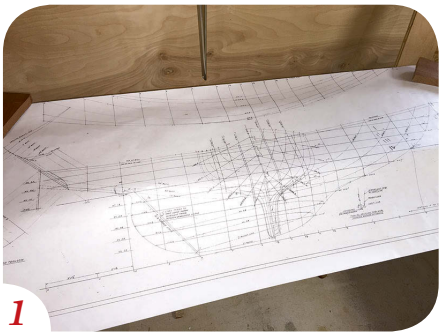
Objets d'art emerge from an off-season pastime

BY ART HALL

When my boat is under wraps for the winter, I seek outlets that help me preserve my sailing sanity. One of my off-season pastimes is building yacht half models. When a sailing buddy mentioned that his collection of half models did not include his old Chesapeake 32, I saw the chance to build a beautiful Phil Rhodes design. Unlike modern boats, this classic is all shape, and no one drew a sheer as sweetly as Phil Rhodes.

I prefer to give models a bright finish, and not only because wood is beautiful. Frankly, I have tried, and failed, to master the art of painting to perfection. Perhaps the nicest wood to work with is mahogany. The premium Honduras variety is scarce and expensive, but the nearly-as-nice African mahogany is affordable and does the trick. It has a pretty wild grain pattern and is a bit harder to work than Honduras mahogany, but the end result is stunning. Best of all, like any wood species finished bright, it just gets better with age.

Having the boat's plans is key to creating an accurate finished product. Fortunately, plans from the Rhodes collection are available from Mystic Seaport in Connecticut. I like to have two sets, one to cut up for patterns and the other to hang on the shop wall for reference. Accurate plans drawn to a fairly large scale are essential. The plans for the Chesapeake 32 are to the scale of 1 inch to 1 foot, so the model is quite large. A ¾-inch-to-the foot model is a nice size, if the plans are available at that scale. (Photo 1)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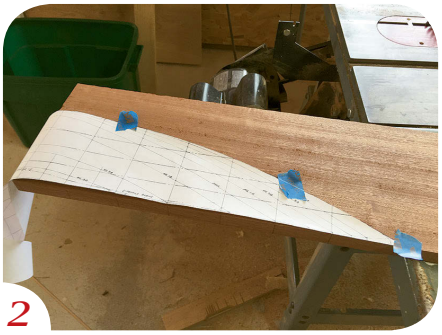
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I sacrificed one copy of the drawing to cut up and use for patterns. The waterline spacing on the plans is 9 inches, which scales to ¾ inch on the model, so standard 1x dimension lumber was perfect for the lifts, the layers of wood that make up the model. I traced around the patterns as accurately as I could onto the mahogany boards, and cut about 1/16 inch outside the lines to make the lifts. (Photo 2)

As with building any boat, building a model requires a lot of clamps. Tight glue joints make for a seamless job. For the boot stripe, I added a band of lighter-colored poplar of appropriate thickness to one of the lifts. (Photo 3)

Somewhere hiding in the glue-up is a Chesapeake 32. When clamping all the lifts together, I take great pains to line up the stations. Because the glue makes the lifts want to skate around, I shoot finishing brads into them to hold them in position, taking care not to set a brad where I will later want to remove

4

material. At this point, I draw the profile of the boat on the back of the assembled lifts. (Photo 4)

I can now begin to remove material and make the stack of lifts look like a boat. I start roughing out the shape with chisels and my favorite rasp, a Nicholson No. 49 cabinetmaker's rasp. (Photo 5)

The sheerline, especially a sweeping one that rises up in the stern, can make or break a project. I rip a small batten, plot the points off the drawing onto the front of the assembled lifts, and have a helper draw the line while I hold the batten in place. I then carefully make the cut with a sharp blade in my band saw. (Photo 6)

When I'm close to finishing, I like to splash a little thinner on the wood just so I can look for imperfections — and admire that gorgeous mahogany. (Photo 7)

After a final fine sanding and the application of four or five coats of satin varnish, the model is ready for mounting on the wall. (Lead photo)

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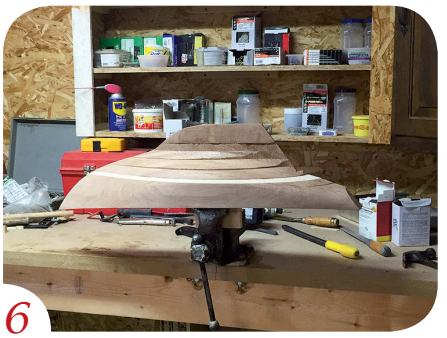

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Tools

Essential:

- Chisel
- Cabinetmaker's rasp
- Coarse and fine sandpaper
- Stanley 21-297 Surform round file (great for the turn of the bilge)
- Bandsaw
- Patience and perseverance

Optional:

- Pneumatic 18 gauge finish nailer
- Multi-tool with triangular carbide grit rasp (fast material removal)

Glossary

Profile: the side-on outline of the hull, including the sheerline, stem, underbody, and transom

Sheerline: the line from the tip of the bow to the outboard corner of the transom

Waterline: a horizontal cross section through the hull. The shape of each lift is defined by the waterline at its top.

Stations: equally spaced lines drawn perpendicular to the waterlines in the profile view and at which (cross)sections are drawn

Lift: a board shaped to a waterline and of a thickness equal to the vertical distance between waterlines

Art Hall and his wife, Sandy, can be found sailing their 1965 Allied Seabreeze 35, Secret Water, *on Penobscot Bay, Maine. Art says it's still quite easy to find new places to go. Occasionally, they'll push way Down East for some solitude. Art enjoys the challenge of keeping a good old boat going strong, season to season, decade to decade.*

A sailing model from a kit

Its master commands it by radio

BY ROGER HUGHES

Shortly after becoming a sailboat owner, I became intrigued by the idea of building a radio-controlled model sailboat that performed like the real thing. After all, what father doesn't want to sail a little boat on the local pond with his children?

I'd built plenty of models before, from the time I joined my school's flying club, and always found model making therapeutic. I wasn't discouraged even when the rubber-band-powered Spitfire I'd spent hours perfecting smashed itself to pieces against the gym wall. I later switched my attention from planes to boats, and built showcase models of Cook's *Endeavour* and the sail-training ship *Sir Winston Churchill*, on which I'd sailed as a trainer.

Even so, the thought of building from scratch a boat big enough to accommodate all the multi-channel radio-control equipment I envisioned was a bit daunting. So, when I found a large-scale (1:15) kit for a Colin Archer ketch, with a ready-made ABS plastic hull and all the fittings, I bought it. At $550 it wasn't cheap.

Colin Archer was a Norwegian of Scottish descent who became famous for his designs for pilot boats and lifeboats, most of which were double-enders. This model is of RS1, the first in a long series of sailing lifeboats built to Colin Archer designs. RS1, launched in 1893 and named *Colin Archer* after its designer, is owned by the Norwegian Maritime Museum, in Oslo, Norway, and is still sailing.

Assembly

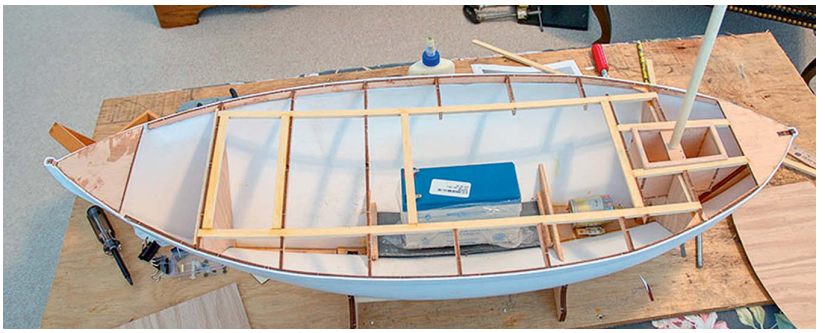
Before even beginning to assemble the model, I spent a lot of time at my local model shop picking the staff's brains about the radio-control equipment I would need. Nobody there had built a sailboat with the sophistication I was planning. They were more interested in speedboats.

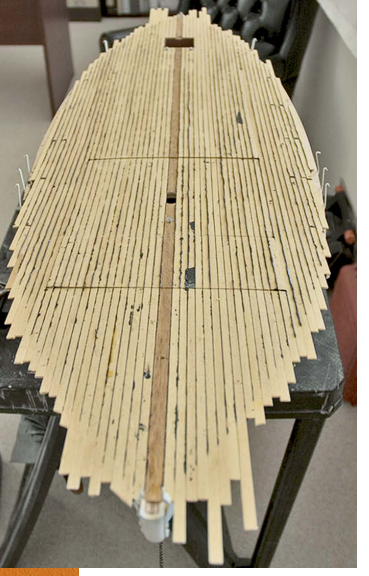
I walked out of the store with an eight-channel transmitter and receiver, three winches, an electric motor, a heavy 12-volt battery (similar to a motorcycle battery), and a wallet lighter by another $500.

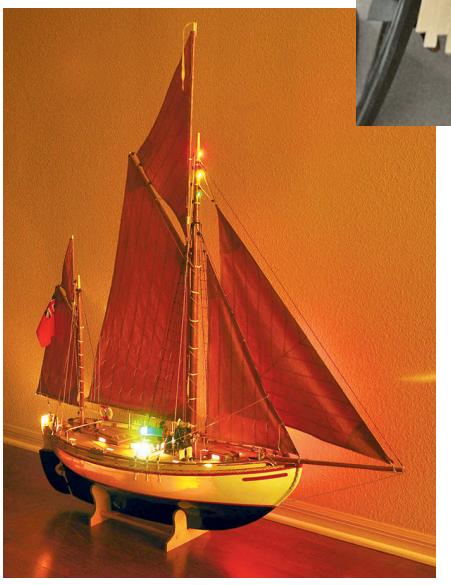
The term "kit" is a bit misleading for this model because, apart from certain pre-shaped items, including the hull and bulkheads, it consists of a pile of wood and instructions that are not very informative. I began by gluing the main bulkheads to the hull with epoxy and installing the motor mount and stern tube. I then bolted the motor to its mount and connected the prop shaft with a universal coupling.

As on a full-size boat, the next step was to install the ballast — but how much? The model was one fifteenth the length of the original, but ballast ratios don't scale down linearly and there was nothing useful in the instructions.

With no reference for scale, *The Old Gaffer* could be full-size, top left, but its builder's face gives the game away, top right. The details on the model are spectacular, lower left.







The kit came with a molded hull; everything else had to be assembled, top left. One of Roger's first steps was to place the battery and other weighty items in the hull and adjust the ballast until the model floated at its waterline, bottom left. The deck is plywood overlaid with individual planks, above, which Roger caulked (this was, after all, a sailing model). The deck has large hatch covers over the battery, electronics, and sail-control winches, middle left. Since the boat has electric power, Roger naturally gave it working lights, above.

I could think of only one way to ballast it properly. I bought a 5-pound coil of lead sheet from a local surplus store and cut it into 2 x 12-inch strips, laid them in the bottom of the hull, and placed the 3-pound battery on top. I then filled our bathtub with water and lowered the hull in to see how it floated — it was hopelessly high.

I bought another 15 pounds of lead and added it until the hull floated a little above its waterline. I then placed all the radio-control equipment on top along with other bits and pieces, including deck timbers, masts, and even the sailcloth. When I reached the correct waterline, I sealed the ballast with epoxy resin and built a floor for the battery to sit on. The model draws 6 inches, equivalent to 7 feet 6 inches. The real *Colin Archer* draws 7 feet 3 inches.

It was easier to position all the radio-control equipment, principally the steering servo, the receiver, and the three winches that would control the jib, staysail, mainsail, and mizzen, before laying the deck beams. I placed the continuous-coil drum winches forward. As the jib winch rotates, it pulls in the sheet on one side while letting out the other, hauling the jib from one tack to the other.

When I'd installed and connected all the controls, I decided it might be a good idea to test the boat "at sea" before laying down the deck. The lake behind my house in South Orlando, Florida, is ideal for testing model boats except for one problem: I had no idea how the resident alligator might react to an intruder in its domain. However, the test went without interruption, and the motor drove the boat along at a brisk walking pace.

Back in dry dock I fitted the deck beams, then glued individual planks over the plywood deck, caulking each one with Life Caulk.

If the model was to be transportable, I would have to be able to remove the masts and sails. I stepped both masts on the keel and connected the rigging to the deadeyes with hooks. By unhooking the rigging, I can lift the masts out of the deck.

The supplied sailcloth was white, but I wanted tanbark sails, so I boiled the cloth in water with 10 teabags, which stained the cloth perfectly. I delivered the cloth and patterns to a seamstress who worked in the Disney World costume department near where I live. She did a superb job of double-stitching on the sails to simulate cloth panels. The sails are hanked on and halyards run over sheaves (which actually turn) down to belaying pins. The tops'l yards are attached to the masts with pintles and can be removed if the wind is too strong.

As a final touch, I fitted working cabin lights, which shine through the cabin windows, and navigation lights.

After much searching, Roger was able to press-gang a motley crew of sailor figurines, at left, to man *The Old Gaffer*, as he christened his model. Close to the same scale, they emphasize the detail of the boat's fittings. Roger says *The Old Gaffer* handles well. For a stiff breeze, he'll take off the topsails, upper right, but she still sails with a bone in her teeth. Roger photographed the RS *Capricornus*, at right, in Gibraltar. She's possibly a replica, but in her rig and construction closely resembles the original *Colin Archer*, RS1, built in 1893, which is still sailing, lower left.

PHOTO COURTESY OF JEREMY MCGEARY

Watchkeepers

As my model neared completion, someone suggested that it should have crew. That sent me on a fruitless search for sailor figurines. I could easily have crewed her with American Civil War soldiers, cowboys on horseback, or World War II soldiers, but not sailors. I worried the boat would remain crewless, until I followed a suggestion that I try Ron's Miniature Shop in Orlando. On entering this amazing magical emporium of dollhouse furniture I was not hopeful. But when a salesperson slid open a drawer full of sailing figurines of all shapes and sizes, I could hardly believe my eyes. There were naval officers, pirates, and even ships' cats. I left with a skipper, three crew, and two cats, all very close to scale size. My crew does add a certain something, especially the captain, as he studies the set of his jib.

Resources

Billing Boats offers dozens of model kits
http://billingboats-direct.com

For historical background on RS1 *Colin Archer*, visit the boat's website:
www.colinarcher.no

Sailing trials

As it does with all vessels, the time arrived for the maiden launch.

After pre-testing all the electronics, steering, sheet winches, and motor, I gently lowered *The Old Gaffer*, as I had christened her, into the water. The breeze, perhaps an actual force 3, created slight ripples on the surface, and I had no idea if this would be too little wind or too much.

I eased the sheets until the sails shook, and started the motor to power *Gaffer* away from the shore on a broad reach. I then shut down the motor and slowly hauled in the sails until she heeled, ever so slightly, and began to actually sail.

It was an emotional moment, seeing her sail away on her own for the first time. As I slowly sheeted the sails home, she heeled more and started to move quickly away from me. That's when it struck me: I had no idea what the range of the radio control was! I eased the tiller control to starboard and, as her bow swung through the wind, I tacked the jib. Within seconds, having made a flawless tack, she was on the opposite course and sailing back toward me.

Since that first intrepid trial, I have learned to handle the boat on any point of sail, including goose-winged and hard on the wind, in quite big seas — well, at least three inches!

The Old Gaffer is a delight to handle, and I have not had to make any adjustments to the ballast or sails. When the wind gets up, I ship the tops'l and she behaves handily under gaff main, mizzen, and jib. I hardly ever use the motor, but it might be needed if our resident alligator ever shows his annoyance.

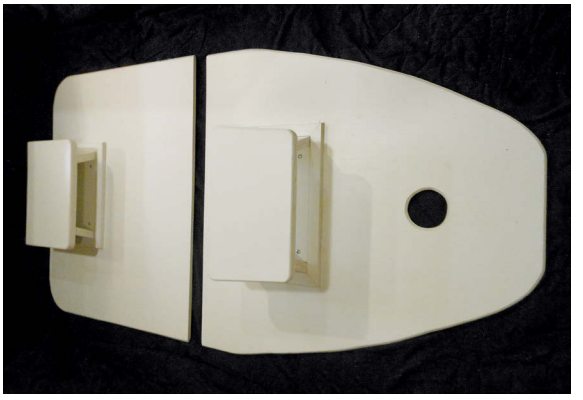
A few years ago, when on a delivery to the Mediterranean, I called in at Gibraltar and in the marina was a real RS called *Capricornus* from Stavanger, Norway. I would have loved to have met the owner, but he wasn't aboard and the boat was obviously laid up.

Roger Hughes has been sailing for nearly half a century as a professional captain, charterer, restorer, and happy imbiber on a lot of boats. His present project, the restoration of Britannia, *a once run-down Down East 45, is nearing completion after five years (he thought it would take two at the most). Roger and his wife, Kati, were planning to go cruising in late 2017 and using all the innovations he has incorporated in the boat. Many of Roger's projects have been featured in* Good Old Boat. *Find more on his website: www.schooner-britannia.com.*

A new floor for an inflatable

A deflated blow-up makes way for something solid

BY FRED BAGLEY



A PVC floor, above, and seats, at left, replaced the inflatable floor in the Bagleys' ship-to-shore transport.

We bought our Mercury inflatable dinghy 11 years ago, despite some misgivings about the concept of its inflatable floor. The dinghy has proven to be very durable and, at just 60 pounds, is easy to lift in our davits. Unfortunately, the inflatable floor hasn't fared so well. Dogs, fishhooks, anchors, and general wear and tear led to lots of holes and many patches. And there were two other problems: a design goof had the inflatable floor blocking the hole for the transom drain, and the dinghy was very cramped with two people sitting on the floor while rowing. It was time to add a rigid floor with fixed seats.

We had several criteria for a rigid floor. It would have to be light, weather-resistant, tough, attractive, easy to fabricate, and inexpensive (the necessary materials should be available at Home Depot). I decided on expanded cellular PVC for the floor material. A ½-inch-thick 4 x 8-foot sheet of this cousin of basic PVC pipe costs twice as much as pressure-treated plywood, but weighs the same. Its surfaces, including the cut edges, are impervious to water intrusion, it has a faux wood-grain pattern on one side, can be cut and shaped with standard woodworking tools, and is easy to glue.

I started by tracing the shape of the inflatable floor onto the cellular PVC sheet, then cut it out using a table saw and a jigsaw. I cut a hole in the floor to give me access to the inflating port for the keel tube and another to allow the transom plug to drain. To make it possible to fit the floor between the dinghy's tubes and its bottom, I cut the floor in two athwartships.

I fashioned two seats and their supports from a double thickness of the PVC glued together and glued them to the floor. The passenger seat, in the stern, has a padded back that we fold down when we attach the outboard.

While cellular PVC is almost impossible to break, the sheets are flexible. To stiffen the floor, I laminated a narrow piece of ½-inch marine plywood transversely on the undersurface of each section. In a belt-and-suspenders move, I used steel pins to back up the adhesive.

For the adhesive, I used polyurethane (Loctite PL Premium) for everything, including the marine plywood. It is easy to work with, stores well between applications, and the overflow from clamping cleans up easily. It's also cheaper than two-part epoxies.

Even though I'd softened them, I was concerned about the edges of the rigid floor abrading the hull tubes. To guard against this, I cut the padded perimeter off the original inflatable floor. Before inflating the dinghy, I fit it around the chamfered edge of the rigid floor, where it's held in place by the pressure between the floor and the hull.

The result was a two-piece rigid floor that is durable, attractive, easily installed, and cost less than $100 to build. Our davits and biceps can handle the 20 pounds the new floor and fixed seats add to the weight of the dinghy. Most important, the new floor will never, ever need a patch.

Fred Bagley and his wife, Jennifer, live in Vermont but sail the Upper Great Lakes out of Cheboygan, MI, near the Mackinac Bridge. They primarily cruise Georgian Bay, the North Channel, and Lake Superior on their Caliber 38, Catamount.

A boat's bottom

Years and years of antifouling succumb to chemical stripping

BY STEVE RUELL

After a pressure washing at the boatyard, the hull of our new-to-us Morgan 382 did not present a pretty picture. While most of the paint remained firmly adhered, in many areas the force of the spray had peeled it away, leaving a very rough surface. It was obviously past the point where we could simply fix a few spots and apply a fresh coat. It needed to be completely stripped.

Removing bottom paint was something I could do myself, or I could pay to have it done. On the way to making that decision, I learned about the various ways of doing the job and their cost, and weighed the difficulty of doing it myself against the money that would save me.

There are several ways to strip layers and layers of bottom paint from a fiberglass hull. Sandblasting is one of the popular methods, although sand is not the best material to use on a fiberglass boat as it can damage the gelcoat. A more benign abrasive, such as soda (sodium bicarbonate), walnut shells, or dry ice is a better choice. In our area (Maine), specialty firms will come to the boat, enclose it in a tent, and remove the paint. For the Morgan 382, I was told that would cost between $1,200 and $1,400. I found online a rule of thumb for estimating the cost of soda blasting that says to square the boat's length (LOA in feet) and add a dollar sign before the result. That comes to $1,444 for a 38-foot boat. The price could vary by region, but it was more than I wanted to spend.

Stripping trials

I happened to have my boat at home over the winter, under a cover (see "A Winter Cover for All Seasons," September 2016), so I could choose whatever method best suited me. Owners of boats that are kept in boatyards may have fewer options, as some yards restrict the type of work that can be done on a boat and by whom.

Not wanting to use a blaster in my yard, I started investigating alternatives to blasting.

First I tried scraping. I had once scraped the bottom paint off another boat with a carbide-blade scraper. The paint came off pretty easily and I removed it all in about two half-day sessions, but using the same scraper on the Morgan did not work out as well. In too many areas, the paint was too hard and too well adhered.

I next tried a random-orbit sander with a vacuum attachment. It didn't take long for me to realize that this approach would take forever, I risked damaging the gelcoat by sanding too deeply, and holding the sander above my head for any length of time was a form of torture. I stopped.

Attempting the job with the sander did reveal how many layers of paint I was up against. I counted at least ten distinct color changes and figured some of those color layers were made up of several coats.

My next idea was chemical stripping. From the many brands and chemistries of bottom-paint strippers available I selected Dumond Chemicals' Peel Away system, in which a very strong alkaline water-based paste is applied over the paint and then covered with plastic-coated paper. The paper prevents the stripper paste from drying out while it softens the paint, which it should do in 24 hours, after which the whole mass can be scraped off. Professionals use spray equipment to apply the paste. It can be done by hand but just takes longer.

The old bottom paint was in very poor condition, peeling, rough, and obviously made up of multiple layers, "before." *Destiny*'s bottom is a lot smoother now after Steve stripped it to the gelcoat and replaced the numberless coats of paint with two fresh ones, "after."

revealed

The company's literature says the system is formulated for bottom paint and will not harm epoxy barrier coats. It also claims that more than 30 coats of paint can be removed in one application. Of the chemical strippers I reviewed, the Peel Away product seemed to be less hazardous and more environmentally friendly than those that contained methylene chloride or flammable solvents.

Trial and selection

The manufacturer offers two formulations of Peel Away for use with bottom paint, Marine Safety Strip and Marine Strip. I bought 1-pint samples of both through the company website to try them and determine which would work best for me.

When the springtime temperatures warmed to the required 50°F, I applied both samples on the side of the keel in patches about 2 feet square. After 24 hours, I lifted a corner of the paper and scraped through the softened paint in both sample areas. Then I scraped off the whole mass of paper and paint onto a drop cloth. The Marine Safety Strip sample did not soften all the paint layers, and in my test area it seemed to be stopped by a particular layer of black paint. I may not have let it work long enough.

The 5-gallon Peel Away kit included stripper, the special covering paper, and the Citri-Lize neutralizer. Steve applied the paste with the 4-inch plastic putty knife and removed the paper and softened paint with the steel hook scraper. He found the orange-handled carbide scraper useful for final touchup.

The Marine Strip sample removed all of the paint down to the gelcoat, so I decided to use that. I bought three 5-gallon kits based on the 20-square-feet-per-gallon coverage stated by the manufacturer and my calculation of roughly 300 square feet for the area of my hull. The numbers worked out well, as I had only a little paste left over when the job was done.

Each 5-gallon kit cost me $160 at Hamilton Marine, and by buying them locally I avoided the extra charges for shipping hazardous material. Each kit included the special covering paper, a neutralizing chemical, and test strips. The paper is laminated to a special plastic film. I found that 18-inch-wide Reynolds plastic-coated freezer paper worked well when I needed more.

Preparations

I would not have attempted this method if I had to drive a long way to and from the boat. The job is done in piecemeal

The evil-looking mess toward the boat's stern is about to meet its end, at left, as Steve approaches with the white Peel Away. The stripper removed all of the many coats of paint in one application, at right, except in some areas where it dried to soon. In this photo, Steve has applied the paste to the keel but has not yet covered it with the paper.

fashion and the timing of each step is critical.

Having extra jack stands on hand was a big help throughout the stripping and repainting job, as I could use them to support the boat when I needed to move a stand to tackle the area under its pad. I also had a tarp that covered the entire boat and extended out over the sides and allowed me to work rain or shine.

I found protective wear absolutely essential, as Peel Away is nasty stuff to get on skin. I wore a Tyvek suit with a hood — regular clothing or the cheap paper suits that painters use are not sufficient. I also wore rubber boots, heavy rubber chemical-resistant gloves such as fishermen wear, a face shield, and a hat with a brim I wore under the hood of the Tyvek suit. I sealed the gap between the sleeves of the suit and the gloves with Gorilla tape, and pulled my pant legs down over the tops of my boots to prevent paste from falling inside. Because I was working over my head a lot and often kneeled on the ground where paste had dropped, I made sure my suit had no tears in the knees, and kept tape nearby in case I found any.

I masked the prop and shaft with plastic and masking tape. I learned that, because of the consistency of the paste and the method of application, one strip of masking tape was not enough to protect the boot stripe. Fortunately, I was planning to repaint the boot stripe anyway.

Paste and peel

Some of the Peel Away products can be applied with an airless sprayer, but the Marine Strip is applied with a trowel. Using a 4-inch plastic putty knife, I applied the paste directly from the can in a rectangular area and then covered it with a sheet of the paper. The paste has a consistency and texture similar to that of drywall compound, and laying it on the hull was rather like doing a ceiling. I tried to work methodically, spreading it evenly and avoiding drips and drops as best I could.

Working alone, I was able to apply one 5-gallon can of paste on a Saturday morning and return 24 hours later at midday on Sunday to strip the softened paint. It took me three weekends doing it this way. Because of the need to move stands around to get at the patches under the pads, it would probably take three such sessions to strip a smaller boat.

When the stripper had done its job, I removed the paper, paste, and softened paint by pushing a broad putty knife under a corner and peeling the entire mass off into a plastic garbage can lined with a heavy contractor bag. I had to apply more paste and paper in a few places, mostly where I'd left a gap in the paper and the paste had dried out prematurely. These areas were small and I used the freezer paper.

The toxic part of the mass is actually the old paint. Because I was worried about harming the grass under the boat, I took great care to scrape off as much of the paint as I could before rinsing off the residue with a high-pressure water spray. I hoped to use the least amount of rinse water possible. I'd laid under the boat an old plastic tarp that was slightly perforated by weathering. The water strained through that as it ran off. After the job was done, I was happy to see no sign of damage to the grass.

As the stripping progressed, I was pleased to see the shiny white gelcoat come into view. The process was so thorough that, had there been any defects that needed repair, I would have seen them clearly. I saw nothing to indicate that the stripper had damaged the gelcoat.

When I was sure the surface was thoroughly clean, I mixed the neutralizing chemical with water, per the instructions provided, then sprayed it over the entire bottom using an inexpensive pump-up bug sprayer.

Once it had dried, the hull was ready for the new paint. I used the sander and 80-grit discs to scuff the surface and remove a few remaining spots of old paint, then applied one coat of epoxy as a primer, followed by two coats of bottom paint.

Analysis

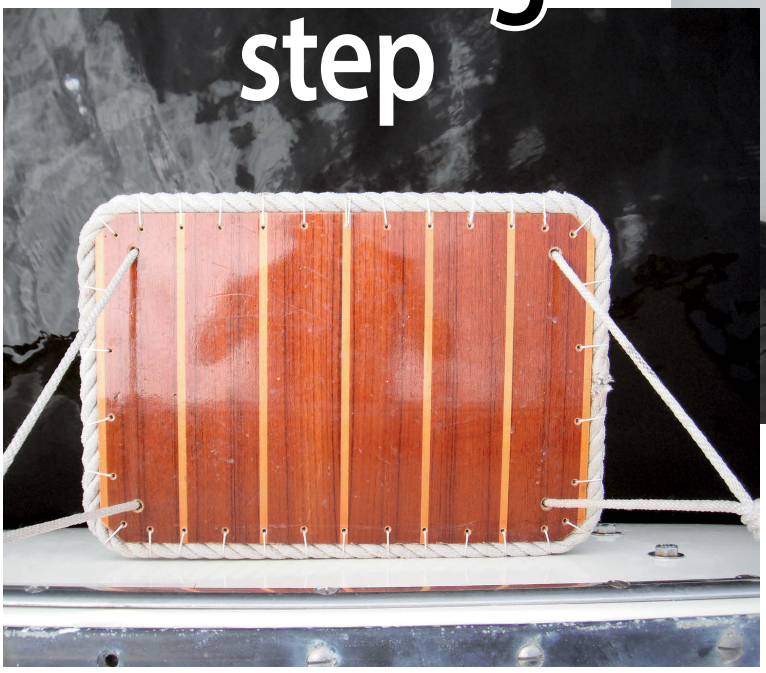
For my 38-foot boat, I paid about $500 for the stripping supplies and another $250 or so for epoxy primer and bottom paint. Although there were many steps in the stripping and repainting process, none of them were really difficult. I'm glad I did the job myself, as it came out very well and I saved about $1,000.

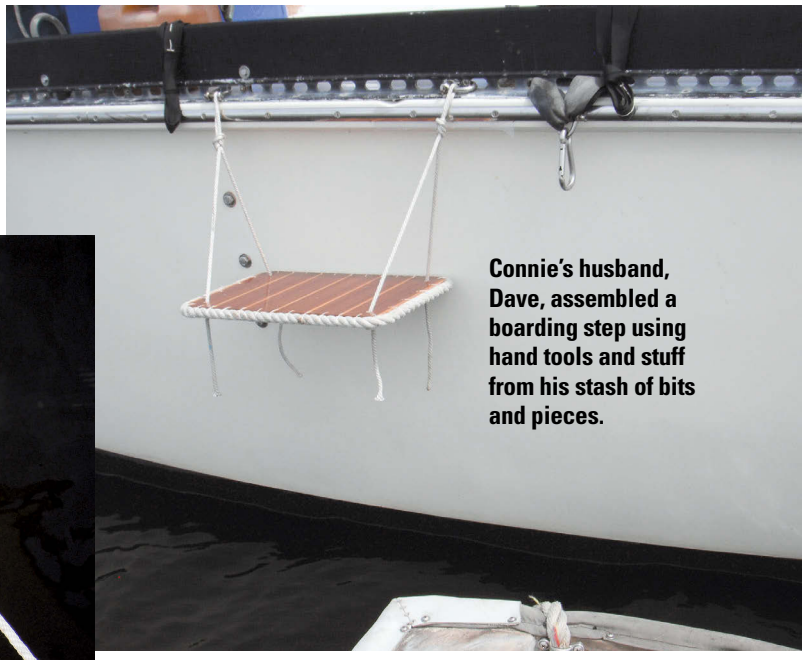
Steve Ruell is a marine/structural engineer in Maine. He and his wife, Margi, have been sailing out of Belfast, Maine, for more than 20 years, exploring the Maine coast first in a Hunter 30 and now aboard Destiny, *their Morgan 382. As retirement approaches, Steve and Margi are making plans for voyages to more distant destinations, starting with Nova Scotia and Newfoundland.*

Resources

Peel Away Marine Strip is manufactured by Dumond Chemicals.
www.dumondchemicals.com
A search on YouTube using "Dumond Chemicals" or "Marine Strip" will turn up several videos about using the products.

On-the-fly boarding step





Connie's husband, Dave, assembled a boarding step using hand tools and stuff from his stash of bits and pieces.

The onboard "just in case" locker supplied the parts

BY CONNIE MCBRIDE

Over the years, our method for boarding the boat from the dinghy has changed. In our South Coast 25 days, we used the swim ladder, heedless of the damage the rubber feet might have been doing to the paint. But once we moved aboard *Eurisko*, we needed a better solution.

At the time, we were spending a "boat unit" a week outfitting her for sailing away, and we added the typical $50 white plastic boarding step to one week's shopping list at West Marine. Surprisingly, it lasted 15 years and survived three boys.

Then, a few years ago, a customer gave Dave a varnished three-step wooden beauty. Though pretty, it was cumbersome to store when we were sailing and too bulky to remove (or flip up on deck as we did the plastic one) when we were anchored. The ladder was always hanging off the side of the boat, being slammed into the hull when people came alongside in rubber dinghies, and bouncing off the hull in the wrong combination of wind and tide.

While on the hard recently, we decided to revert back to our old step, and donated the wooden ladder to the local chandlery. On our first day at anchor, our piece of plastic cracked, leaving us stepless and cursing ourselves for giving away our ladder.

There was a West Marine a few blocks from the dinghy dock so, once again, we added "boarding step" to our shopping list. After all, you can't argue with $3.33 a year for a boarding ladder. But Dave had long coveted a "proper" step, a board wide enough to stand on with both feet, light enough to throw in the aft cabin when not needed, and easy to flip up onto the sidedeck when at anchor. The wind was howling, so Dave postponed the row ashore and, because he was bored anyway, started gathering materials we had on board to see what he could create.

Dave's relationship with *Eurisko* is somewhat like that of the cobbler with his children. If he were building this step for a customer, it would be a perfect showpiece. But for our own use, perfection is secondary to function. And to price. And to convenience. Digging through a locker, we found a discarded piece of cabin sole (⅞-inch teak-and-holly plywood donated by a customer and stored for years, just in case).

Dave stows many of his power tools under the dinette, but we were packed ready for offshore sailing, with water jugs secured under the dinette and the dinette platform screwed down. I thought the project had reached a premature conclusion after Dave said, "I'm not getting under the table for my jigsaw or router." Thinking there was a period at the end of that sentence, I went back to writing. But the rest of the sentence, which Dave didn't utter, was "so I'll just use hand tools."

He hand-sawed a rectangle out of the piece of cabin sole, cut each corner at 45 degrees, and used a couple of rasps to hollow a half-round into all the edges. He wrapped an old dockline around the perimeter (secured from slipping by the half-round) and sewed the ends together. Next, he drilled a few holes in the wood so he could stitch the line securely to the board. He added a couple of lines with knots in their ends and two D-shackles from the rigging box and we had a free boarding step. Is it perfect? That depends on the criteria by which it's judged. It's light, small, wide, secure, and free. So yes, I'd say it's perfect.

Connie McBride's bio appears on page 37.

Building a boat with a grandchild

Generations bond while stitching and gluing

BY FRANK FALCONE

When my grandson Ryan was born, in 2007, I was reminded of the fact that I never knew my grandfathers, as both had passed away before I was born. That drove in me the desire to establish a relationship with Ryan that would transcend the routine and the mundane. But how?

What if Ryan and I built a boat together?

After discussing this idea with his mom and dad and obtaining their permission, I set out on a boatbuilding adventure with Ryan.

The boat we built is an Eastport Pram, a kit boat from Chesapeake Light Craft. We purchased the full kit, which included, in addition to the makings of the boat itself, the centerboard, rudder, mast, and gaff-headed sail. We chose this model because, once we had completed our joint boatbuilding project, my wife and I were planning to use the pram as a dinghy for our Catalina 400 Mk II sailboat — 8 feet long and 4 feet wide, it would fit quite nicely along the transom. The kit was delivered to our home in Mount Laurel, New Jersey, in November 2014, and we began work the following January.

Ryan took easily to boatbuilding, top left, and the project gave him valuable time with his grandfather, top right. Ryan is justly proud of their boat, above.

Ryan was 7 years old when we started our project and 9 when we christened the completed craft. In 2014, Ryan had started a club of sorts that included his immediate family and his grandparents among its members, so he and I decided we'd name our boat *Ryan's Club*.

Ryan took to the work easily. He's a quick learner and an enthusiastic worker. The Eastport Pram is assembled with the stitch-and-glue method, so we began by stitching together the hull's wooden planks with wire before gluing them with an epoxy mix. After the epoxy had cured, we removed the wire stitches. We worked in the basement to complete the rough hull and in the spring of 2015 moved our work-in-progress to the garage.

During the remainder of 2015, despite school, karate lessons, and interruptions due to a wide range of unrelated and unanticipated events, Ryan and I found time to epoxy, sand, glue, sand, screw, sand, measure, sand, seal, sand, prime, sand, paint, sand, and varnish until we were finished. Ryan likes green and I like blue, so *Ryan's Club* is Forest Green inside and Ocean Blue outside, all painted with a high-quality one-part epoxy. We finished the seats, mast, centerboard, rudder, and spars for the sailing rig to a high-gloss with four coats of a high-quality varnish. We installed a white gunwale guard around the entire perimeter to minimize wear and enhance our boat's looks, and fitted

All dressed up with somewhere to go, *Ryan's Club* awaits launch day, near right. On that day, she was welcomed by the members of Ryan's club, far right. The builders congratulate each other, below left, taking off for a maiden row on the Delaware River, below right.

two pairs of oarlocks to make the boat easy to row comfortably with either two or three occupants.

We both put our hearts and souls into this project and built a lasting personal relationship in the process. We completed *Ryan's Club* by Christmas — an accomplishment we'll both always remember. All that remained to do was to christen our craft.

April 17, 2016, was a beautiful warm sunlit day in Dredge Harbor on New Jersey's Delaware River. When the time came, Ryan's sister Ava accepted the honor of christening *Ryan's Club* with Ryan while his other sister, Sofia, and his parents and grandparents looked on with pride.

After the ceremony, Ryan, Ava, and I rowed *Ryan's Club* out into Dredge Harbor. She is sleek and moved through the water effortlessly. Drawing only about two inches, she offered little to no resistance to the pull of the oars and cruised high and free through the calm water.

Ryan has often expressed an interest in following a career that involves building. My hope is that our boatbuilding project helps him to mold his dream and move it forward. Who knows where it will lead?

A grandfather can only help, hope, and dream with him.

Frank Falcone is a civil engineer, a retired U.S. Navy captain, a licensed U.S. Coast Guard captain (6 pax), a college professor, and a lifelong sailor. He currently serves as the commodore of the Catalina 400/445 International Association. Frank and his wife, Linda, sail their Catalina 400 Mark II, Silver Eagle, *on Chesapeake Bay and are fortunate that they can spend time with their daughter Wendy, her husband, Dave, and their children Ryan, Ava, and Sofia.*

Resources

Chesapeake Light Craft
makes and sells kits for dozens of small craft, from rowboats and sailboats to canoes and kayaks.
www.clcboats.com

Inspired to build

–Ryan DiBartolomeo

I wanted to build something really, really bad. When my Grandpop told me that I was going to build a boat with him, I was definitely down with it!

I always had lots to do, but I always found time to get into the work of building the boat. I remember when it was only a pile of wood planks and sticks. It's now *Ryan's Club*, named after my family club. I never thought that my club would become famous!

When the boat was finished, I wanted to take her out on the river, and we did, on the day of her christening. It was great!

First, I wanted to be a firefighter, then a policeman. Then it struck me! What I really want to be is a builder! I put every LEGO set I could find on my wish list. I've got most of them, but not all.

Building this boat has really helped me think more about being a builder.

Low-cost sturdy handrails

Anyone handy and well tooled can make them at home

BY JOHN BROOKE

Over the course of 30 years, the unfinished handrails on my friend's 35-foot Bruno & Stillman powerboat had become whittled down from scrubbing until they were clearly too fragile to trust a life to. I pointed out the obvious to Bob and told him that, if he paid for the materials, I'd make new ones for him. He jumped at my offer, so I made him four rails, two with 11 loops and two with nine loops.

I'm a woodworker at heart and I've made handrails for my boat and others. I enjoy doing it and have improved my technique over time. DIY handrails are quite easy to make and for a fraction of the cost of store-bought or custom-built handrails.

Handrails are commonly made from teak, but I prefer ipe, which to my mind is better for the purpose. It lasts longer than teak, does not have soft grain to "scrub away," and holds varnish better because it is not as oily. Left untreated, it weathers to a smooth gray finish. Ipe is also one-quarter the price of teak and is readily available. I have also used mahogany decking, pressure-treated decking, and even composite decking for workboat rails.

I am sure countless descriptions of how to make wooden grabrails have made the rounds, but since I've done this a number of times and refined my methods over the years, I decided knowledge gained could be shared.

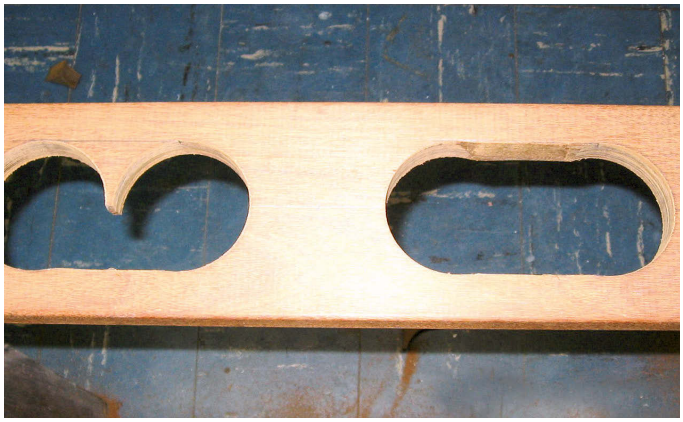
Material

I strongly recommend using 5/4 x 6 ipe decking without tread grooves. Because it's over an inch thick, it yields a much nicer rail than the ⅞- and 15⁄16-inch store-bought rails. Besides, nothing on a boat, maybe especially handrails, should appear inadequate to serve its intended purpose.

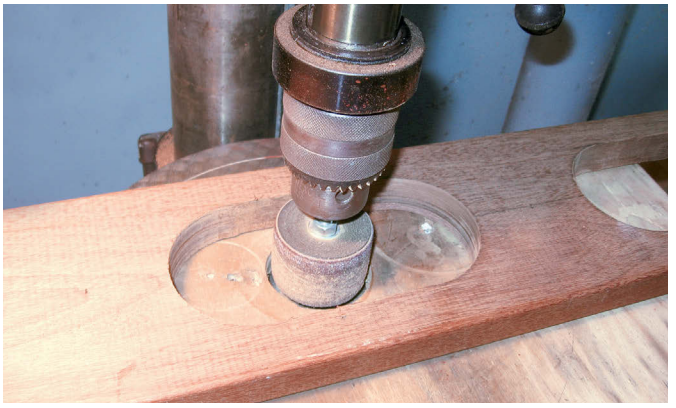
A nominal 6-inch-wide board will yield two handrails. The length of board needed is approximately the number of loops in the handrail times 10 inches, plus 8 inches.

Getting started

Strike an accurate pencil line down the center of the board. Using a compass, dividers, or calipers, starting a little more than 5½ inches in from one end, strike a mark across the centerline. Then from there, mark x inches, then y inches, then x, y, x, y, x, y, and so on along the length of the board (one x y pair for each loop). For rails with standard 10-inch loop centers, x = 3½ inches and y = 6½ inches.



The board has been marked out, the holes that define the end of each loop cut with a hole saw, and cut lines marked for removing the material between the holes, upper photo. The holes are finished by cutting where marked, at left, to form oval cutouts, at right.



A drum sander in a drill press smooths the cuts made by the saber saw to complete the ovals, above. The ends have been cut to shape and all the corners radiused with the router, at right. After a little sanding, below, the rails are nearing completion.

Now take your tape measure and double-check that you have 10 inches from the center of one y *space* to the center of the next y *space* all the way down the board and a little more than 5 inches at the far end. This does not have to be exact, it's just a check.

Next, take a nail or awl and put a center-punch mark at each x and y mark.

That's the layout done.

The next several steps involve drilling, sawing, sanding, and routing, and it's a good idea to wear a dust mask when doing this work with hardwoods.

Drilling

Drill a ¼-inch hole at each punch mark. A brad-point bit is really best because it centers perfectly in the punch mark.

The next step is perhaps the hardest part. Using a 3¼-inch hole saw, preferably in a drill press, saw halfway through the board at each predrilled ¼-inch guide hole. Take your time — focus on all the money you are saving.

Flip the board over and finish cutting the holes from the other side.

Sawing

Next, after striking an accurate pencil line top and bottom between each pair of holes, carefully saw down each line with a saber saw to complete each oval hole. If you work carefully, you will save time on the next step.

This is also a good time to lay out the ends of the rails and saber saw them out. They can be any pleasing curve you like, but make them beefy enough to hold a fastener well, as the ends see the highest loads when in use. Three to 4 inches is not too long at the base. You can always shorten them if they look too bulky when finished.

Drum sanding

Using a drum sander, preferably in the drill press, clean up each oval where the straight cut meets the circle. A chisel can help if the inevitable "knobs" are large. Or you could do the whole thing with a chisel. You are going to rout away most of what you are doing now anyway.

Routing

With a ½-inch-radius ball-bearing rounding-over bit in the router, make a light pass over every corner you see. Make a second and even third pass, setting the bit deeper each pass, until the result is a round or nearly round handle at the loops. Depending on the wood species, router power, bit, and operator, anywhere from one to three passes may be needed to get a clean, smooth result. Don't go too deep, because sanding out this mistake would be very time consuming.

Sanding

Do some sanding at this point if you wish. None should be needed if you chose nice boards to start with and worked carefully.

Rip out

Finally, using a table saw or a circular saw with a good clamped-on guide fence, cut exactly down the center of the board to free your completed rails.

Final cut, above. The board produces two identical handrails. A check with a tape measure shows the loops are indeed on 10-inch centers. When installing a handrail, John countersinks the hole to ensure that sealant surrounds the fastener, at right.

Countersink

This is something I do for store-bought rails too. I like to put a small countersink on the mounting holes where the rails meet the vessel. This leaves a little pocket for caulking to ensure each fastener is surrounded by caulk regardless of squeeze-out elsewhere on the base. I also have a plane blade with a very slight radius ground into it to slightly back out (make concave) each base so it won't rock on the vessel's surface.

Cost benefits of DIY

For my pairs of 11- and nine-loop rails, I obtained from my local lumber yard a 10-foot and an 8-foot length of 5/4 x 6 ipe decking without tread grooves. The total cost of the materials was $85. Just one of the shorter rails would have cost much more ready-made, if that length were available at all. A major chandlery lists one seven-loop teak rail (the largest it carries) at $109, and that's before over-length freight charges.

John Brooke lives on Cape Cod, has been an avid boater all his life, and has owned boats, power and sail, since the age of 10. He has made several trips down the Atlantic Intracoastal Waterway, and has sailed from Bermuda, throughout the Bahamas, St. Vincent and the Grenadines, and Trinidad with his sons. His interests and background tend toward things mechanical as well as philosophical. Now retired, he devotes his time to his grandchildren and things nautical. He currently owns two boats.

Tiller-pilot tether

Securing non-human crew against the unexpected

BY LEE NYBOER

We were hand-steering my Southern Cross 28 in rather blustery winds on a fairly smooth Conception Bay, headed for the Royal Newfoundland Yacht Club, when a strong gust blew off the nearby cliffs and knocked the boat down, throwing all of the crew off balance. The starboard rail went under and water gushed into the cockpit. When my little ship righted herself, I saw that my trusty Simrad Tillerpilot had washed overboard.

Fortunately, we were within sight of our destination, the end of a two-month voyage from Lake St. Clair, Michigan, to St. John's, Newfoundland, where we delivered the Southern Cross to her new owners. The autopilot had kept us on course for two months and 2,000 miles with impeccable dependability. It was a valuable piece of equipment and would have been deeply missed had we lost it earlier in our voyage. We had been lucky, yet I couldn't help but think how avoidable the loss was.

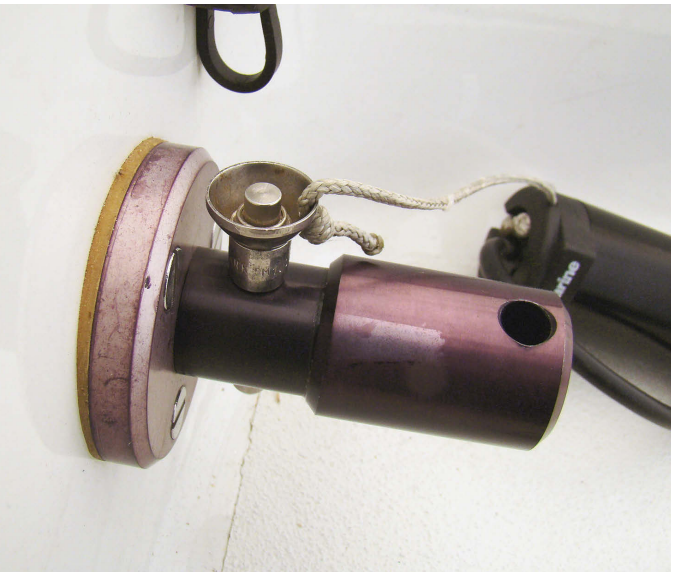
Five years later, finally launching my newly restored good old boat, a Herreshoff 27 cat ketch, I decided to heed the lesson I'd learned aboard my Southern Cross.

Before using the tiller pilot, I drilled a small hole through the back plastic core of the ram, a hole big enough to pass a small high-strength line through, but small enough that it did not damage the integrity of the unit.

The ram's base pin fits into an aluminum support fastened to the cockpit seatback, and I was able to use a hole already in the support to receive a quick-disconnect pin. I enlarged the hole in the tube to accept the 10mm pin, and enlarged the hole in the cap of the pin for the tether.

Not only will my modification keep this important equipment from going overboard if the ram's base pin disconnects from the coaming bracket, it will also keep it from damaging its power cord or crashing about in the cockpit. Lashings would have worked as well as anything, but would have been a bit harder to stow when not needed. The important thing is that I make sure my valuable crew member wears a lifeline and does not go overboard in the event the unexpected happens again.

Lee Nyboer has been sailing on Lake St. Clair for about 55 years. A jack-of-all-trades, Lee likes creating things that work as expected. Although he has dreamed of writing hundreds of articles, this is the first one he's ever submitted for publication.



Lee tethers his tiller pilot to its mounting bracket, at top. Even if the mounting pin jumps out of its socket, center, the pilot, tied with a light line and a fast pin, above, will not go far.

Consummate control

A simple springline takes the heat out of docking

BY DAVE TAYLOR

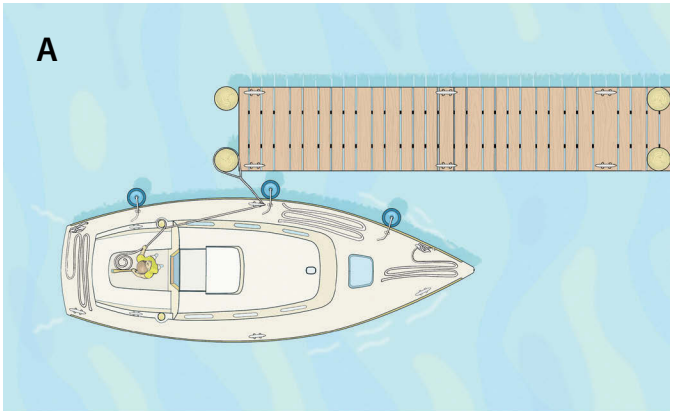
Dave's springline first helps him stop the boat, then lets him use the engine to position the boat.

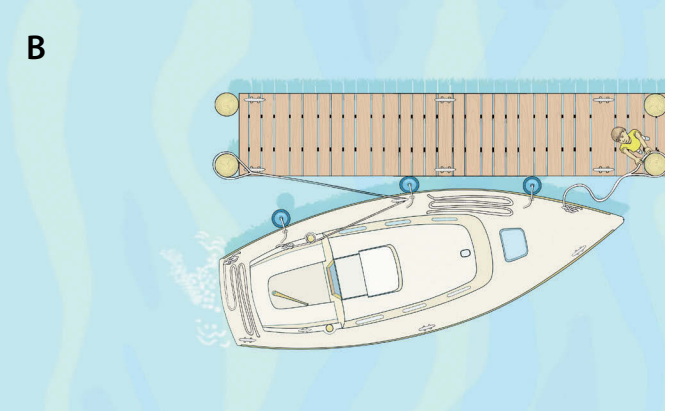
Many boaters, power or sail, have a little trouble docking cleanly, sometimes made worse by a "helper" on the dock taking charge of a dockline passed ashore. I avoid this by using a springline that gives me control of where the bow is pointing and where the boat stops.

Before approaching the dock, I set up the springline amidships (just aft of amidships works best), not made fast to the cleat but led under it so the tail reaches all the way back to where I can control it from the cockpit — it needs to be quite a long line. The shore end has a bowline tied in it, and it helps if the loop is stiffened with tubing or garden hose.

As I slowly enter the slip, I drop the loop over the first piling (or bollard or cleat) when that is alongside the springline's attachment point (diagram A). I then go back to the helm and slow the boat, while easing or holding the springline to assist as needed. Once I've made the springline fast at the cockpit, by putting the engine in idle forward, I can use the prop wash over the rudder to turn the bow or stern in whichever direction I need (diagram B) — it's like treading water — while I (or my crew when I have one) attaches the rest of the docklines.

Dave and Abby ***Taylor*** *have been sailing their Nonsuch 30,* Whisper, *since 1999.* Whisper *is pictured on the cover of Dave's book,* Live Rich on a Small Income, *available at Amazon.com. They added the tail to their springline in 2007 to aid in crosswind landings and it works every time.*





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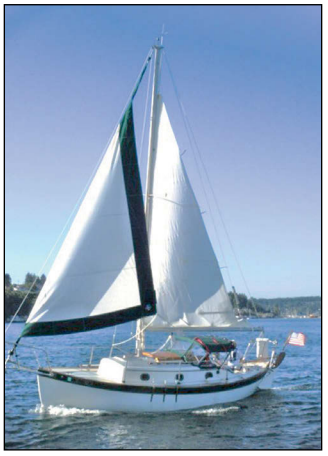
Boats for Sale

Allied Seawind 30
Exclusive listing. 1969. Don Casey's personal boat since '73. Featured in Jan '03 GOB. Just back from 12 years cruising Eastern Caribbean. Extensively improved. Unique interior. 6 sails, 4 anchors, up-size rigging, Yanmar 3GM30F. Refrigeration, oven, grill, 90 gal water. Solar, windgen, APs, chartplotter. 2-speed Andersens, Treadmaster, bimini, dodger. Hard dinghy w/OB. Sailrite sewing machine. Gas gen. FS TV & DVD player. Fenders, lines, tools, spares. Unmatched pedigree. Miami. $35,000.

Don Casey
boatwrite@earthlink.net



Pacific Seacraft 25 MkII
1977. Pristine and beautiful w/ many upgrades. The original Pacific Seacraft, Crealock-designed double-ender. Exc for daysailing or weekend overnights. Easy to singlehand but ocean-capable pocket cruiser that can take you anywhere. New engine. Kevlar dinghy. *Fortune* magazine named Pacific Seacraft "One of America's 100 best products." Gig Harbor, WA. $33,700.

David Schutt
253-851-3096
dschutt54@aol.com

Mariner Yachts 36 cutter-ketch
Hull #15 New Hampshire-built Mariner 36 designed by Peter Canning. Cutter-ketch rig adds significant sail area, improving light-air performance and making this solid bluewater boat easily adaptable to various weather conditions. *Kittiwake* has been dutifully maintained and upgraded throughout her life cruising the East Coast and Chesapeake Bay. Annapolis, MD. $52,000.

Geoff Ferrell
202-547-7757
geoff@ferrell-madden.com

Chris-Craft Apache 37
1967 Sparkman & Stephens-designed sloop. Yanmar 3YM30 diesel w/125 hrs. RF headsail and FB main. Aft-led halyards. Awlgrip hull and deck. Quick little boat. Norfolk, VA. $24,000.

George Wigfall
757-486-0022
gwigfall2@cox.net

Pearson Vanguard 32
1964, hull #66, tiller. Rhodes design. Owner since '84. New 20-hp Beta engine, 86 hrs. ProFurl RF, secondary forestay, ST winches, new rigging and spreaders. Roller-boom main reefing, lazy-jacks. Aries self-steering, solar panel, 4 sails. New stovetop, interior paint, varnish, and cushions. Raymarine GPS. Closed-cell cockpit cushions. Monogram head. Monel fuel, water tanks. Complete ground tackle. Awlgrip paint. Manual Muir windlass. Many extra parts. All manuals. Florida. $19,500 OBO.

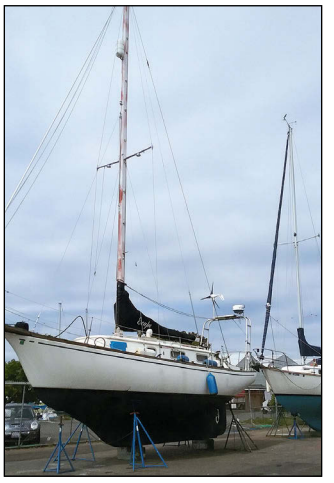
Pierre Soucy
954-972-1399
solutions5@hotmail.com

ComPac 27/2
1992. Diesel, autohelm, shore-power, 2 sets sails, extras galore. Wonderful shoal-draft, stable. Solid deck, no balsa. Heads up well, sleeps up to 6, new rigging and mast '04. Custom Triad trailer, live rubber shocks, oil-filled bearings, electric brakes. Health forces me to sell. Contact for in-depth info. Bloomington, IN. $24,900.

Steve Paul
317-691-0285
steve.paul@sbcglobal.net

Yankee Dolphin 24
1969. "We have always thought of the Dolphin as one of our best designs." –Olin Stephens, founder of S&S. A highly regarded, sweet-sailing classic pocket racer/cruiser. LOA: 24' 2", LWL: 19', draft: 5' 2" CB down, 2' 10" CB up, beam: 7' 8", disp.: 4,250 lb, Ballast: 1,650 lb. Marina del Rey, CA. $12,500.

Richard Neches
310-722-8818
rneches@earthlink.net



Fuji 32
1978. Cutter rigged for single-handing, shallow draft, full keel, CG documented. In fresh water while not cruising. Mexico '98, Inside Passage '00. Neil Pryde FB/ triple-reef main, foam luff, 120 RF jib, gennaker. New Monitor windvane. Isuzu 27-hp diesel. New ZF transmission, windlass. 50W solar, wind gen, self-leveling radar platform. 60 gal FW, 25 gal holding. Hot water cruising or shore. Includes dinghy. Ballard Mill Marina, Ballard, WA. $25,000.

Howard Lanie
425-299-5726 or 425-771-2740
bethowbz@gmail.com

Allied Chance 30/30
1972. New 30-hp diesel, RF, new sails and halyards, vg cond. Baltimore, MD. $18,500.

Ted Diehl
443-690-7893
baron9292@gmail.com

O'Day 25
1976. Draws 2' CB up, Easily trailerable. Great condition. New Honda 9.9-hp OB, electric start, power tilt. New main and cushions. Going to a larger boat, must sell to vacate slip. Old Saybrook, CT. $5,900 OBO.

Gordon Towle
860-399-5224
sandy.towle200@gmail.com

Boats for Sale, cont

Seafarer 31
1968 Bill Tripp design. *Trilogy* of Rockland, ME. Cruise ready. A master cabinetmaker's boat. A classic inside and out. Solent-type rig, furler, and headstay, inner cutter sail, spinnaker in sock, red canvas dodger/awning. 200W solar 400AH battery, inverter, hot showers, microwave, fridge, AP, cabin heater, Corian counters. 15-hp OB in lazarette. Rockland, ME. $20,000.
D.T. Lewis
603-669-7937
dtlewistrilogy@gmail.com

Trinka 8' sailing dinghy
Navy blue hull w/sail kit, self-bailer, SS molding on forefoot, skeg, and skeg/transom. Lift system for davits, bronze cleats, kick-up rudder, oak bottom skids, floorboards. Very good cond. $899. Clinton, CT.
Claus Morch
203-606-7955
swedeninc@aol.com

Gulfstar 36 Sloop
1983. Well-maintained comfortable cruiser. Solid fiberglass hull, encapsulated keel, 12' beam, 4' 9" draft. 2 cabins, 3-burner propane stove w/oven, H&C pressure water, stand-alone shower. Single Westerbeke 27 diesel, recent exhaust. Bimini, mainsail cover, new lifelines, solar panel, 2-blade folding prop, new prop shaft, manual windlass, new windows, spinnaker w/stout pole, reacher, RF headsail, new chart plotter. Deerfield Beach, FL. $39,900.
Donald Tregunno
905-634-3084
tregunnod@gmail.com

Cape Dory 28
1977. Yanmar 2GM20F diesel, RF, reefed main, new bimini, Garmin GPS Map 441s, Raymarine ST 2000 AP, solar-charged batteries, new Jabsco head. Origo 2-burner stove, Magma propane grill, standing headroom. Engine serviced recently. Many accessories. Veteran of several East Coast voyages. Owner ready to retire. Galesville MD. $14,500 OBO.
Dixon Hemphill
703-250-9277
dixon1925@gmail.com

1987 Pearson 27
Featured in *Good Old Boat* Sept. '14. Exc cond. Lightly used, always in northern fresh waters, wintered indoors at least since '02. Professionally maintained diesel. Well equipped. Full canvas, like-new sails. Teak interior enhancements by master carpenter, lots of extra storage. For sale with '03 "Sailor's Trailer." Email for more info and photos. Pickstown, SD. $20,000 for boat and trailer.
David Gruendel
308-382-5208
gruendel@charter.net

Bruce Roberts 34
1986. Freshwater boat, fully prepared for offshore. Strong C-flex hull, rigid dodger, new 2 x 250W solar panels. Mast, boom, all standing rigging, mainsail replaced in '05 refit. Everything else replaced during total refit in '13-'16. Because of changed travel plans, we are buying a larger boat. Whitby, Ontario. $38,000.
Anton Pachkine
416-275-8495
apachkine@gmail.com
www.mistyblueii.com

Alberg 35
1963 sloop by Pearson. Recent FB mainsail and lazy-jacks. Westerbeke W21 diesel. Bottom has been planed and reglassed with vinylester resin. Fiberglass with the beauty and seakindliness of a wooden boat. Centreville, MD. $21,000.
Doug Campbell
410-271-6291
decampbell523@juno.com

Pearson 36 ketch
1976. *Schurr Thing*. AC, heat, fridge, freezer, hot water, walk-in shower, Raymarine GPS, fiberglass hull. All-around strong boat. Later boats made of thinner fiberglass can "separate" around the trim, plus blistering, but not this '70s beauty! These boats were made to last, and have proven their worth. Very comfortable for a couple. Extra sails, many updates. Featured in *Good Old Boat* March '15. Pensacola, FL. $29,500.
Donald Sailors
850-293-6449
dsailors365@yahoo.com

Mercer 44
1962. Classic Bill Tripp-designed CCA keel/CB sloop for sale by third owner. *Good Old Boat* feature boat, July '12. Raced in SORC as *Jolie Madame*, won Lipton Cup, More recently as *Spirit*, won Turkey Shoot Regatta. Featured in *Great American Yacht Designers* as example of Tripp's work. Cruised to Maine, Tahiti, Caribbean, Bahamas. Professional total rebuild documented in magazine article "Glass Menagerie." Full details online at the Mercer owners' website. Irvington, VA. $120,000.
Floyd Hollister
804 435-8729
fhh11@columbia.edu
www.mercer44.net

International 800
1964 42' yawl. Robert Henry design. Custom wooden yawl built in Germany. Totally rebuilt with new cabins, interior, glass decks, and major hull work. Maintained and updated in great condition. Enclosed center cockpit w/ hard dodger and bimini. New 50-hp Beta. All systems replaced: electrical, plumbing, electronics, sails, watermaker, and solar panels. Owners cruised 15 yrs in Caribbean. Well equipped for immediate cruising. West Bath, ME. Price reduced to $56,000.
Robert Deans
207-389-6180
sanderling2000@yahoo.com

Grampian 26
1973. Carefully maintained for the last 20 years. New Beta Marine Diesel 26 (w/200 hrs), new Vetus wet exhaust and 3-blade prop. Upgraded electronics and batteries. Dodger and bimini. 4 anchors, 3 sails. Very roomy, high cabin w/long cockpit. Wiarton Marina, Wiarton, Ontario. $16,000.
Andrezij Kesik
519-913-1705
akesik79@gmail.com

Pearson 24
1970 classic full-keel sloop. Solid. Sad owner reluctantly retiring from sailing. However, *Picnic* is ready for new adventures with a younger crew. Good canvas, RF jib, all lines led to cockpit, easily singlehanded. Electric 9.9-hp OB, '11, 4 berths, radio, porta potty, stove, boat cradle. Long-term resident of Madeline Island Marina, Lake Superior. $2,500.

Keith Donaldson
763-458-3236

Nelson/Marek Morgan 45
For 22 years this boat has given us the joy and excitement of coastal cruising (from Florida to North Carolina and the Bahama banks) and offshore voyaging (Bermuda, Azores, Portugal, Gibraltar, Lesser Antilles, etc.). Now we're semi-retired and working abroad, we want to find her a new home with someone looking for a comfortable, seaworthy boat for extensive cruising. Daytona Beach, FL. $74,900.

Steve Barnett
786-972-9092
stevetbarnett@gmail.com

Whitehall sail/rowboat
1983. Built at Washington County Voc-Tech Institute, Calais, Maine. Classic wooden rowing boat w/ aux sail rig. Carvel planked, mahogany seats, oak trim. 44 sq ft spritsail, 2 pairs Shaw & Tenney spruce oars w/sewn leathers. All bronze fittings. Mint cond. Seldom used. Stored indoors. One owner. Tilt-load trailer w/winch. Minn Kota electric transom motor. Ashburnham, MA. $5,500.

Denis Roux
978-502-3111
denisroux@comcast.net

Catalina 25
1986. Fin keel, standard rig, new sails, 12-hp Universal diesel, fresh bottom, Garmin 498, VHF, depth, stereo. New forestay, trailer. Very well cared for. Middle Georgia. $10,000.

Jack Sterrett
478-232-2908
lsterrett@bellsouth.net

Seidelmann 245
True K/CB yacht w/cast-lead keel and FRP swing CB. LOA 24'2", draft board up 1'11", board down 4'6". Two RF jibs, lightly used 2-yr-old main, sailcover. 2-yr-old Yamaha 4-stroke. Tandem trailer, jack stands. Porta potty, anchors, stove, D/fishfinder, swim ladder, and more. Ocean View, DE. $5,500.

Hugh MacRae
302-539-2644
capthugh72@gmail.com

LM Mermaid 31.5
1984. Quality Danish construction and sailing attributes. Canoe stern. Yanmar engine (324 hrs.), sail drive, and feathering prop. Double-spreader mast. Glass dodger w/Sunbrella bimini. Radar, GPS, depth, fixed and hand-held VHF radios. Beautiful teak interior w/6' headroom, new upholstery in saloon, double V-berth, quarter berth, and two double saloon berths. 2-burner gimbaled stove w/oven. WS. Custom cradle and winter cover. On Lake Superior in Bayfield, WI. $34,900.

Gene Haisting
763-913-1625
ghaisting@centurytel.net

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- Contact Brenda with any questions at brenda@goodoldboat.com or call 701-840-8238.

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Just like old times

A father and son rediscover an old family "friend"

BY JOHN MCKELVEY

For 22 years, we didn't hear much about *Quelle Vie*, the boat my grandfather purchased in 1966. She was a Grampian Classic 31, the first fiberglass boat at the Royal Kennebecasis Yacht Club in Saint John, New Brunswick. She passed from my grandfather to my uncle, and eventually to my father, and she was a big part of my childhood. Then, in 1993, my dad sold her. I was 8 years old.

In August 2015, I noticed that *Quelle Vie* (renamed *Awake*) was for sale in Nova Scotia. As my wife, Lauren, and I were planning to be in Halifax later that month, I contacted the owner to ask if we could view the boat.

On the way out of town, we stopped at my parents' place to drop off our dog. As we were leaving, my dad pulled me aside. "John, while you're in Halifax, could you take a look at the *Quelle Vie* for me?" We had a good laugh when I told him I'd already made plans.

Quelle Vie **had been a member of the McKelvey family from the 1960s, above, until 1993, so father, at left, and son, below, jumped at the chance to claim her back.**

Sitting in the corner of the Dartmouth Yacht Club, *Quelle Vie* looked in hard shape, but I was too curious to turn away. Opening the hatch to look inside the cabin released a flood of childhood memories. After looking the boat over more closely and hearing from the owner about the work that had been carried out on it, I told him I would get in touch after talking to my father. Five minutes after we left the club, Lauren looked at me. "You're going to buy it, aren't you?"

By fall, *Quelle Vie* was again a member of the family.

My father and I began work in the spring. There were areas of rotted core in the cockpit and on the deck alongside the companionway hatch. We addressed a few issues with wiring and through-hulls and spent many hours stripping, sanding, painting, and varnishing. As the work neared completion, a childlike excitement came over my father and me as we anticipated our first sail. We renamed her *Quelle Vie*, and set a launch date.

On launch day, I got stuck at work and was late getting to the marina. My father is not the most patient person. By the time I arrived, *Quelle Vie* was in the water and the mast was up. I got to work attaching the boom and bending on the sails. It all went faster than expected and before long my father and I were left looking at each other.

"What are we waiting for?" he said. "Let's go!"

We motored out past the marina breakwater and before we could get the sails up, the engine died. We were back sailing the *Quelle Vie*.

We spent every available weekend of the remainder of the season sailing *Quelle Vie* around the lower part of the Saint John River. We ended the season with our first saltwater cruise, an overnight trip down to Dipper Harbor. I'd last been in the same place, aboard the same boat, 23 years before.

At the end of the season, we put *Quelle Vie* away and began planning for the next season. From time to time, my father would say, "It's like having an old friend back."

John McKelvey, a 32-year-old geomatics engineer, lives in Saint John, New Brunswick. He grew up sailing and was only 14 days old when he first sailed in the Bay of Fundy. During his teenage years, John taught and raced out of the Royal Kennebecasis Yacht Club. He and his father keep Quelle Vie *at the Saint John Marina and continue to sail the Saint John River.*


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