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September/October 2007
Issue 56
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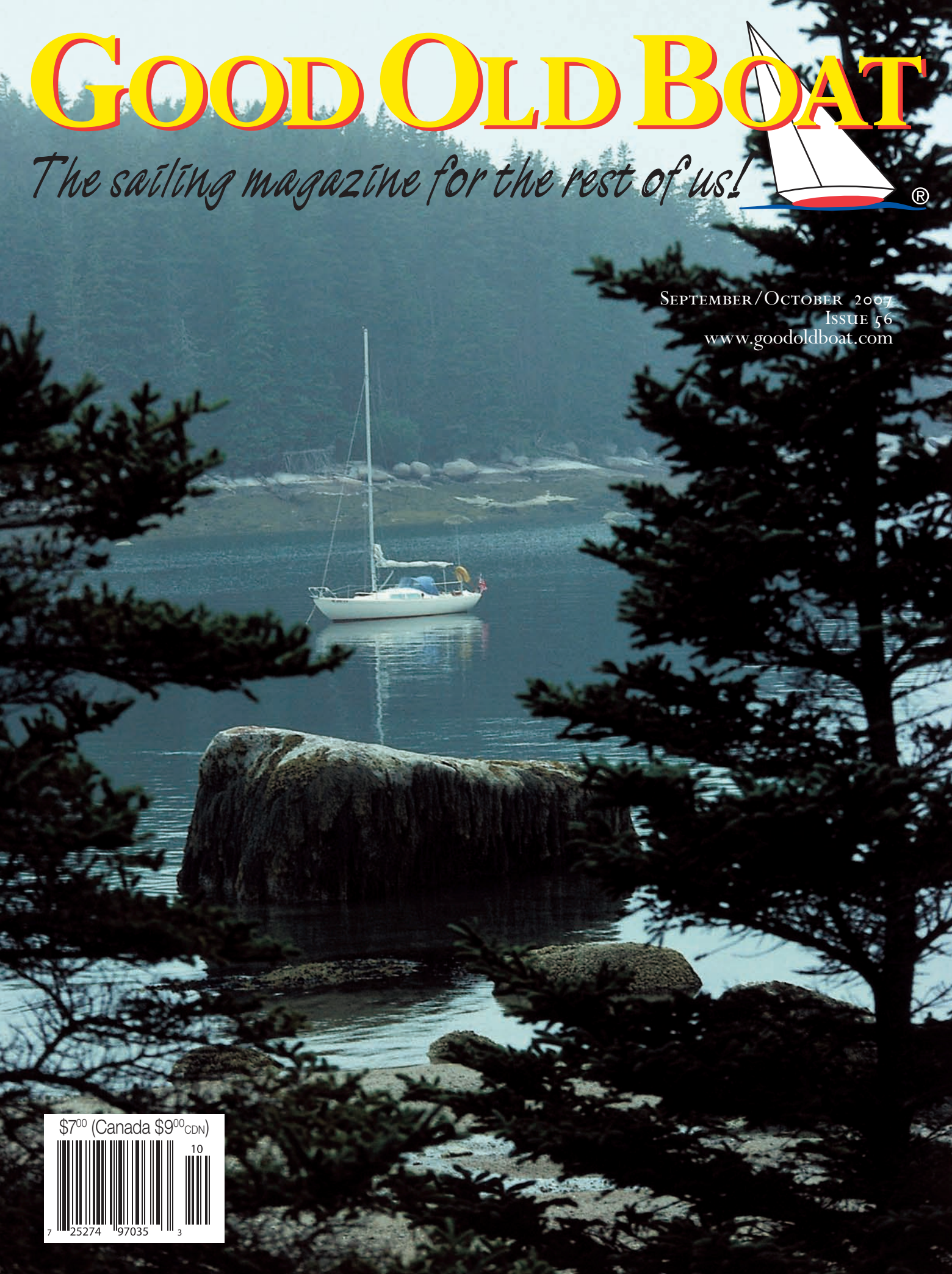

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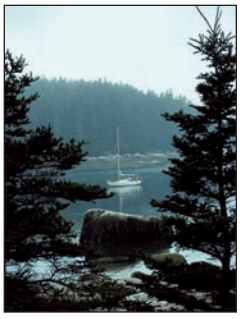
September/October 2007

About the cover…
David and Leigh Buckman have cruised New England and the Canadian Maritimes for years in their 26-foot International Folkboat, *Leight*. Among his many talents, David has a way with a camera and captured this image and those in our center spread.



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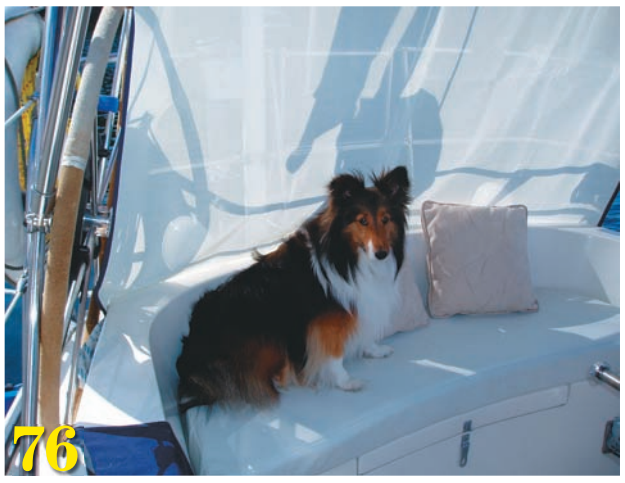

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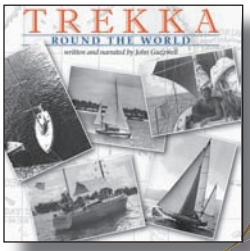

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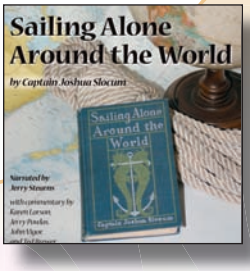

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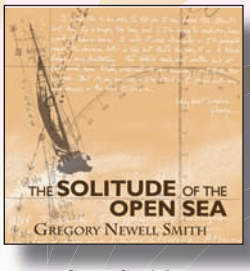

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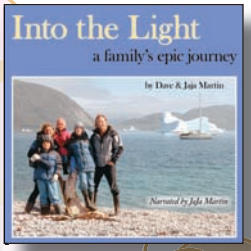

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Into the Light

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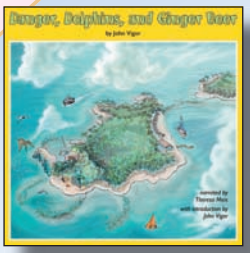

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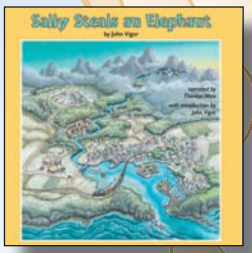

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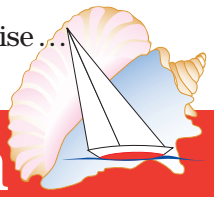

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56 – VOLUME 10, NUMBER 5
GOOD OLD BOAT (ISSN 1099-6354; USPS 019327)

PUBLISHED BIMONTHLY BY
Partnership for Excellence, Inc.

EDITORIAL OFFICE:
7340 Niagara Ln. N. • Maple Grove, MN 55311-2655
Phone: 701-952-9433 • Fax: 701-952-9434

BUSINESS OFFICE:
1501 8th Ave. N.W. • Jamestown, ND 58401
Phone: 701-952-9433 • Fax: 701-952-9434
www.goodoldboat.com

Periodicals postage paid at Osseo, MN 55369, and at additional mailing offices.

POSTMASTER, SEND ADDRESS CHANGES TO:
Good Old Boat
8810 27th Street Ct. N.
Lake Elmo, MN 55042-9473

SUBSCRIPTION RATES (1, 2, 3 YEARS):
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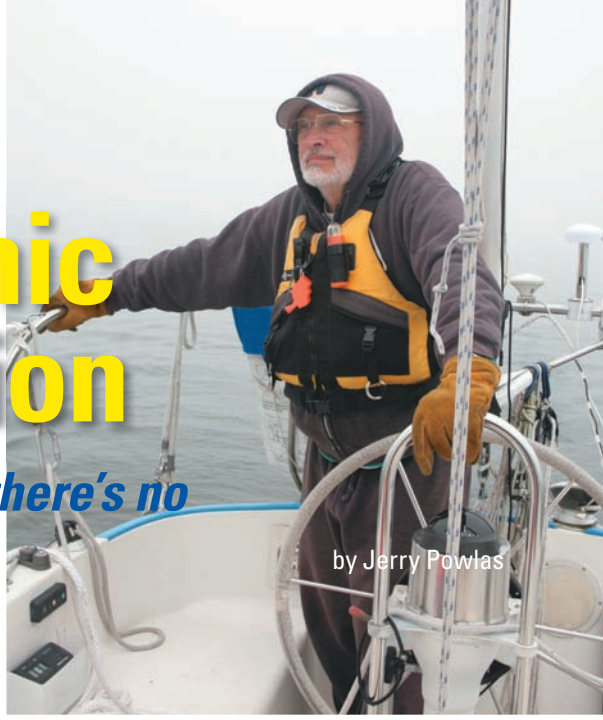
Electronic navigation

It's helpful — but there's no absolute certainty



by Jerry Powlas

We were following the channel behind the breakwater from Prince Arthur's Landing Marina, heading toward the entrance to Thunder Bay, Ontario, on Lake Superior's northwest shore. Visibility in the fog allowed me to see as far as the bow, but that was the limit. Below, Karen was directing our progress using an electronics suite that was far better than the equipment we had on the heavy cruiser I served on in the late 1960s. A GPS receiver fed information to a chartplotter on a laptop computer that told us where we were and where the next channel marker was, and the radar told us we were alone in the channel.

I thought about the time when I told a friend what the butcher's bill was going to be after *Mystic* had been hit by lightning and we lost almost every piece of electronic equipment aboard. His reply was, "That's what you get for having that much electronic equipment on your boat." He was not given to offering more sympathy than was needed, and he was inclined to keep his boat free of such complexity.

Undeterred, I replaced all the fried electronic gear and am glad I did. There are a lot of ways to equip a boat and, essentially, none is wrong. At the simple end of the scale you might get by with a depthsounder and VHF radio. Beyond simple, you might have *no* electrical system at all and manage with oil lamps and a lead line. This is not wrong-headed, just very simple and limited, to some degree, because in some situations vessels so equipped would be well advised to get to, or stay in, harbor and ring the bell until the visibility improves.

> **"Undeterred, I replaced all the fried electronic gear and am glad I did."**

At the complex end of the scale, a vessel with GPS and radar can move about in limited visibility. Having this gear is not wrong and an argument can be made that such a vessel is somewhat safer. I would not push the safety aspect too far, however, because, given improved capabilities, a crew is likely to operate in a manner that requires the additional capabilities to be safe. Still, consider that fog may come to you while you are between safe anchorages and darkness comes each day.

If you elect to use modern electronics, you will be comforted by the admonition that "a skilled navigator uses more than one method to fix his position." You should not be comforted, however, by the thought that a lightning strike or other massive electrical failure will leave you without the use of this equipment. To prepare yourself for that possibility, you will still need to become skilled in the practice of non-electronic navigation. This is not a bad thing anyway because the traditional navigation skills are interesting, and knowing them and using them will give you a greater appreciation of how the sailors of only a few decades ago piloted their craft.

The choices you are required to make when equipping your boat for navigation are a part of what makes our hobby interesting. There is no single right way. Still, all skilled and experienced navigators have one thing in common regardless of their methods. They never really trust anything completely. Absolute certainty has no place in the art of navigation.

Contessa 35

The 1970s-era Contessa 35 was designed by Doug Peterson to the IOR and goes upwind like a freight train.

The big sister to a pair of classic cruisers is one Tough Old Bird

by Herb McCormick

Whether they've actually sailed one or not, most sailors have a soft spot in their hearts for the classic Contessa 26 and 32. For their relatively diminutive size, both have registered more than their fair share of notable journeys. The Contessa 26, *Varuna*, was the platform aboard which young Tania Aebi circumnavigated the globe in the mid-1980s, a solo rite of passage that's the subject of her book, *Maiden Voyage*.

Like the 26, the Contessa 32 was designed by David Sadler and brought to existence by British builder Jeremy Rogers (though Tania's 26, a later version, was built by J.J. Taylor in Canada). It also recorded some well-chronicled voyages: Willie Ker completed the infamous, deadly 1979 Fastnet Race aboard his 32-footer, *Assent*, the sole finisher of 58 entries in the decimated small-boat class. And in 1984, sailor and writer John Kretschmer took his Contessa 32, *Gigi*, on an epic trip from New York to San Francisco, the account of which is the topic of his book, *Cape Horn to Starboard*.

Not every sailor, however, is aware that the Contessa franchise did not end with those low, sleek, well-known siblings. The Contessa 35 was conceived as a racer, rather than a cruiser, but like so many 1970s-era, performance-oriented designs, she's stood the test of time and today can serve double duty as a fun club racer and a very serviceable coastal cruiser with the strength and gumption to handle an occasional offshore foray.

Background

These days, Contessa 35 designer Doug Peterson is recognized as one of the legends of modern yacht design. An America's Cup winner with Bill Koch's America Cubed syndicate in 1992, Doug also designed America's Cup boats for Team New Zealand and Italy's Prada group. Beyond that lofty arena, Peterson raceboats have been winning regattas for more than three decades, and his Peterson 44 is a fantastic long-distance cruiser that's well respected in the cruising community. But his career was launched with a radical — for its time — yacht called *Ganbare*, which took the racing world by storm in 1973 when Doug sailed it to Sardinia and throttled the competition in that year's One-Ton world championships.

Jeremy Rogers remembers his first encounter with Doug: "He was almost penniless, having only just managed to bring the boat across 'the pond,' and his somewhat hippy and decidedly untidy appearance did not go down at all well with the very smartly dressed Italians. We had taken our Sparkman & Stephens-designed *Thunder* to the series and, although we did moderately well with this heavy-displacement boat, it was immediately clear to us that a *Ganbare* derivative would show the way for the future of yacht racing. She was that innovative and exciting. So we commissioned Doug to design exactly that for us. He was extremely glad to oblige!"

Jeremy and Doug became good friends and launched a creative collaboration that lasted for almost 10 years and produced two other Contessas — a 39 and a 43 — that competed in the Admiral's Cup. But first came the 35, a boat that was light for its time and which, like *Ganbare*, featured a tall masthead rig and a "pin-tailed" stern that was looked upon kindly by the IOR rating rule of the day. "I sailed my

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Author Herb McCormick joined Charlie and Mary Zechel on their final sail of 2006 when they delivered *Tough Old Bird* from Jamestown, Rhode Island, to Fall River, Massachusetts. As Mary demonstrates in the bottom photo, the boat handles well with a tiller, but an extension is highly recommended.

The Contessa 35's IOR-influenced pin-tailed stern, at left. Halyards are led through turning blocks to winches and cleats on the coachroof, below center. *Tough Old Bird's* sprit for setting asymmetrical spinnakers, at bottom.

prototype production Contessa 35, *Gumboots*, to overall victory in the 1974 One Ton Cup Series in Torquay, England," Jeremy remembers, "and my order books were filled for several years after that." The production run for the Contessa 35 lasted from 1974 to 1980, with two versions produced from the same hull mold: a flat-out racer with dual cockpits for the helmsman and crew and a minimalist interior, and a cruiser/racer with a single cockpit and full accommodations below. Jeremy built around 15 of the racing model and about 120 cruiser/racers.

> "The primary winches for those headsails are a tad undersized; you can skip your Nautilus workout after a windy beat to weather on the 35."

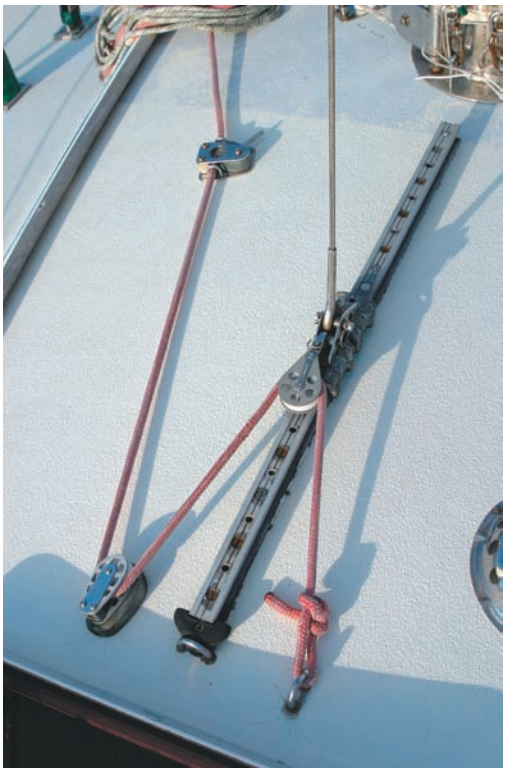
Performance

Charlie and Mary Zechel are great folks to go sailing with. Charlie, executive director of Boston's Community Boating <http://www.community-boating.org>, is a seasoned racer and cruiser with a talent for getting the most out of a vessel. Mary is also an accomplished sailor with a great touch on the helm. So the Zechels didn't need to ask twice last October when they invited me for the season's final sail aboard their Contessa 35, *Tough Old Bird*, from their mooring in Jamestown, Rhode Island, to their boatyard in Fall River, Massachusetts.

Our ultimate destination was north via Narragansett Bay, and we had an ideal day for the trip with a solid southwesterly breeze of 16 to 18 knots gusting up into the 22- to 25-knot range. Just so we could get a feel for the boat — hull number 22, a cruiser/racer version — we decided to take a few tacks upwind before bearing off to our proper heading. Like most boats of its era, the Contessa 35 sports a high-aspect mainsail in a sail plan that relies heavily on big, overlapping headsails for power and drive. As I was soon to learn, however, the primary winches for those headsails are a tad undersized; you can skip your Nautilus workout after a windy beat to weather on the 35.

Once we'd dropped the mooring, Charlie and Mary tucked a single reef into the fully battened mainsail and

The Hall QuikVang makes it easy to shape the mainsail, at right. A rigid vang has the added benefit of supporting the boom when the sail is lowered. The instrument pod is visible from the helm. Tensioning the check stay to adjust sail shape, at bottom.



rolled out about three-quarters of the 135-percent genoa, then they handed me the tiller. Let's put it this way: I was instantly impressed. There was a pretty good chop in the harbor and the 35 just shouldered into it, making a steady 6 knots. The boat felt extremely close-winded and the tiller was light and balanced, with just the slightest hint of weather helm. From my perspective, sitting up on the windward coaming with a clear view of the telltales, the boat was a lot of fun to steer.

But *Tough Old Bird* really came into her own once we cracked off and began what turned out to be a "jibe-fest" to Fall River. Dead downwind, with the mainsheet eased all the way, she reveled in the conditions, making a good 7.5 to 7.7 knots. When we came up on a beam reach to round the northern tip of Conanicut Island, it got even better, and we fairly flew along, making anywhere from 7.9 to 8.5 knots. It was really effortless sailing. And while it's always better to test a boat in steady wind, I got the impression — and Charlie and Mary confirmed it — that the boat would also be a stellar performer in light air. It's one of those boats that feels strong and slippery at the same time.

PHRF ratings for the 35 range from 108 to 116 seconds per mile. For comparison, a J/35 rates just 72, a Sabre 36 rates 117 in its largest fleet on Lake Michigan, an Irwin Citation 35 about 150, and an Island Packet 35 (a heavy cruising boat with no racing pretensions) rates in the 180s in several fleets around the country.

> **"The focal point of the Contessa 35 deck layout — to me, at least — is the long, user-friendly cockpit, which in many ways was also ahead of its time."**

Deck layout

The focal point of the Contessa 35 deck layout — to me, at least — is the long, user-friendly cockpit, which in many ways was also ahead of its time. It's deep and self-bailing and there's abundant room to drive, trim sails, or even stretch right out with little chance of bumping into another crewmember. The boat came with a choice of wheel or tiller (which is what *Tough Old Bird*

To starboard of the companionway ladder is a quarter berth and nav station, at left. The head is small, below left. Being a British-made vessel, the toilet is a vacuum Lavac, one of the most trouble-free.

has). The tiller would be my choice as the boat is responsive and maneuverable and doesn't require the extra leverage a wheel provides. A tiller extension is mandatory, however. An Autohelm tillerpilot handles self-steering chores.

The double-spreader, keel-stepped Stearns aluminum mast is amply supported and tuned by rod rigging, a Navtec hydraulic backstay adjuster, and a removable checkstay set up on its own hardware just forward of the spar. *Tough Old Bird* is equipped with Schaeffer Battslides for the big, full-battened main, which made hoisting and dropping the sail fast and hassle-free. All halyards and reefing lines are led to a series of Lewmar winches atop the low-profile coachroof at the base of the mast, where the business end of the Hall QuikVang mechanical boom vang also resides.

Though the Zechels employ their boat strictly for cruising, the previous owners raced it extensively, and a lot of their on-deck gear is a reflection of that. The primary sheet winches are Italian-built Antal 22S self-tailers, and the two-part mainsheet system, with coarse and fine trim, is also from Antal. "They make very durable gear," Charlie says. The traveler system is by Harken and there's a very handy adjustable sheet-lead system for making easy headsail tweaks on the fly. The genoa is set or stashed off its Furlex roller furler. The former owners fabricated a 'sprit pole on the bow for flying asymmetrical cruising spinnakers.

The sidedecks are wide and accessible, and footing is made more secure by a husky aluminum toerail. There's a serviceable instrument pod above the companionway that is clearly visible from the helm. The 10-gallon propane tank is situated in a dedicated locker at the rear of the cockpit. A drop-down swim ladder off the transom completes the package.

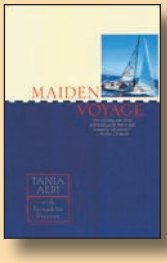
Accommodations

The Contessa 35 has a very traditional layout below. There's the standard V-berth forward with lots of stowage space beneath it, followed by the head (Lavac toilet) to port, and another big stowage area — with shelves, drawers, and a generous hanging locker — to starboard. The saloon is comfortable with a pair of long settees sandwiching a central dining table and two snug honest-to-goodness pilot berths above the settees (one of the pilot berths on *Tough Old Bird* has been compromised by the addition of a holding tank). Two water tanks under the settees hold about 25 gallons of water; fuel tank capacity is about 12 gallons.

> "It's a no-nonsense yacht. Don't get me wrong, I found it a joy to sail, but when all was said and done, I knew I'd gone sailing."

The U-shaped galley to port of the four-step companionway ladder is compact, but serviceable, with a Sea Frost 12-volt refrigerator and a Plastimo Neptune 2000 propane range and oven. As in keeping with the general theme, there's good stowage an arm's length away. The navigation station to starboard is also well laid-out with a forward-facing seat and chart table and a handy bookshelf. There's plenty of room

For further reading . . .



Maiden Voyage, by Tania Aebi, is still available for purchase, but John Kretschmer's *Cape Horn to Starboard* is out of print and more difficult to find. *Good Old Boat* can help you locate either book. Call us: 701-952-9433. Or visit the Good Old Bookshelf: <http://www.goodoldboat.com/bookshelf.html>.

The U-shaped galley in the port quarter has the essentials: refrigerator, sink, and propane stove/oven.

for instrumentation, as evidenced by the GPS unit and Raytheon R10X radar display. A quarter berth aft of the nav space makes a good sea berth.

The auxiliary is a Yanmar 27-hp diesel engine and the boat's electrical power is supplied by a series of five small AGM batteries under the quarter berth. The engine has good access via a big door behind the companionway and through a port in the quarter berth area.

Construction

Other than the fact that the boat was laid up using isopthalic resin — which was far from the norm in the mid-1970s and which helped guard against hull blisters — there's nothing fancy about the construction. While balsa core was employed in the deck's construction, there's no core in the solid fiberglass hull layup, though Jeremy Rogers says the floor frames in the boat's interior grid were foam-cored.

"We pushed the loads out from the bottom of the boat," he notes. "There are stringers in the topsides, and all the interior furniture and fittings are bonded in. Structurally, the boat is very, very strong."

The boat is externally ballasted with a lead keel bolted through transverse floors bonded to the inside of the hull to distribute keel loads. The bilge is shallow with a small sump. Yacht designer Bill Lee calls such arrangements "bean-can sumps," presumably for what can be stored therein. There's no skeg, and the rudder is a separate, free-standing blade. The two-bladed feathering propeller is housed in what Jeremy calls a "P-bracket." The bottom of the boat has a fairly flat run.

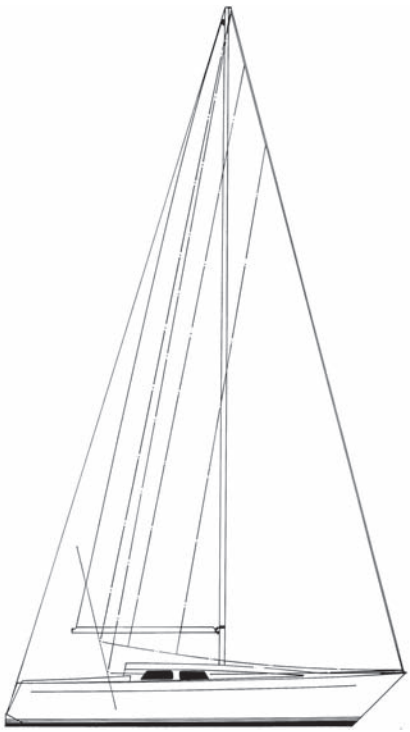
Summing up

The Zechels have a nickname for their boat: "The Beast." I understand where they get it, as a delicate flower she's not. Especially on a windy day, you need a bit of elbow grease to address sail-handling maneuvers and everything about the boat is robust to the point of being almost industrial. It's a no-nonsense yacht. Don't get me wrong, I found it a joy to sail, but when all was said and done, I knew I'd gone sailing.

Over the years, the Contessa 35 has held its value in the used-boat market, particularly when you consider that a new boat, in the mid-1970s, fetched about 25,000 British pounds. The Zechels paid about $40,000 for their boat, though a quick surf of the Internet revealed quite a disparity in pricing. A pair of 35s in Europe had list prices of 55,000 and 69,500 Euros ($76,000 and $96,000), respectively, which seems very dear. A well-equipped 35 in the Dominican Republic had an asking price of $45,000, which Charlie says is the ballpark figure he sees when boats come on the U.S. market, though a listing in a San Francisco sailing magazine several months ago had an asking price of just $30,000. "I'm not sure why, but they cost more overseas," he says. "We clearly need to sail ours over there if we ever decide to sell!"

That said, it's not necessarily easy to find a used model, which always tells a lot about how owners regard their vessels. Strong and quick, the Contessa 35 is yet another well-built, well-designed old racing boat that may have a lot of miles under the keel but surely has many more to go.

Herb McCormick is a career sailing writer and editor whose work has appeared in magazines and newspapers around the globe. He's the former editor of Cruising World *and has been the sailing correspondent for the* New York Times. *He's a long-time sailor whose voyages have taken him from Antarctica to Alaska, with plenty of stops in between.*



Contessa 35

Designer: Doug Peterson
LOA: 35 feet 6 inches
LWL: 29 feet 6 inches
Beam: 11 feet 6 inches
Draft: 6 feet 6 inches
Displacement: 14,000 pounds
Ballast: 7,400 pounds
Sail area: 636 square feet
Displ./LWL ratio: 243
SA/Displ. ratio: 17.5
PHRF rating: 108-116

All-season boat canopy

Build yourself a comfortable place for boatwork

by Stan Sroga

I NEEDED A WORK CANOPY THAT WOULD PROVIDE A DRY, COMFORTable place to work on a 50-foot restoration project and I did not want to spend more than $500.

As I wrote this, my canopy was going on its fifth season. (***Note:*** Vespera, *Stan's project, was completed; see our January and May 2007 issues.* ***–Eds.***) After five years — though patched after receiving heavy wind and snow damage — the canopy was still going strong. One October the canopy withstood gusts up to 65 mph from the port side, while 45-mph gusts have occurred each season. On four occasions snow completely collapsed the top, crushing it to the level of the cabintop.

How does the thin plastic canopy survive such abuse? Just like a hoop tent, my canopy is flexible and works with the wind. PVC bows allow the canopy to work with the weather, rather than resist it. PVC tubing is far more flexible — even in 20-degree-below-zero weather — than you'd ever imagine.

The basic PVC hoop design came from a boatyard on the Chesapeake. I added a few refinements for heavy winds and snow. I also added a door so I could come and go throughout the season. The design is pretty much common sense, but a few tricks save a lot of headaches.

Make the hoops. Determine how many hoops you will need. PVC is very cheap; go with *more* rather than *less*. The PVC tubes are 1¼ inches outside diameter. There will be one hoop per stanchion. From the center of the boat to the aft end, the hoops are 8 feet higher than the deck. Because my boat is 15 feet wide, the tubes I used were 25 feet long. The 8-foot height offers an open feeling, which is important to anyone who is going to spend many hours working within. Going forward on my boat, the height tapers to 5½ feet.

If you're working for the fun of it, you deserve an enclosed and enjoyable place to spend your time. With air conditioning you can still work in comfort during the hot summer months. An inexpensive home air conditioner can be substituted for the spendy marine unit pictured at left. As the winds pick up, the support posts, shown on facing page, need a way to freely move around.

Drill holes. Drill a hole in each end and the center of each hoop. The end holes will be used to tie the hoops to the toerail. The center holes will be used to tie support poles as shown in the photo on the facing page.

Set up the hoops. Assuming that you have some fairly strong stanchions, you can weave each leg of the PVC tube inside the upper lifeline and outside the lower lifeline adjacent to each stanchion. Then tie the base of the hoop to the rail.

Tie the hoops together. Tie the hoops forward to aft. Use a light line from a hardware store. The final framework will resemble the frame of a blimp.

Remove your stanchions. This is important. Strong winds will bend or break your stanchions if you do not remove them. I learned this the hard way.

Make a door frame. This is optional. Mount a door frame in the aft end of the cockpit. An inexpensive metal door from a lumber store will work. This will permit years of access.

Have the boat shrink-wrapped. Unless you have a small boat, do not attempt to shrink-wrap your own boat. Also, use white, rather than blue, shrink-wrap poly. Workmen claim the bluish cast becomes very annoying and the workspace under a blue tarp is much hotter. If you have a large boat, do not let your contractor shrink-wrap it on a windy day. The end result will be a canopy with too many patched holes. If you will work

on your boat for several seasons, the patches will eventually become a maintenance problem. Holes in this poly are easy to patch with shrink-wrap tape, but the adhesive in that tape is designed for just one season of use.

> **"Just like a hoop tent, my canopy is flexible and works with the wind. PVC bows allow the canopy to work with the weather, rather than resist it."**

Make support posts. This is optional. If you are in an area with high winds or heavy snow, cut 2 x 2 support posts for the center of the PVC bows. Drill a hole in the top center of each bow and the top of the posts and tie each post to a bow. Pad the bottom of the supports with a rag and duct tape. Place the bottom of each post in a small cardboard box and duct tape the box to the deck or cabintop as illustrated below. This allows the post to lift and move as the wind comes up but without losing its footing. Loosely tie the top of each post to the port and starboard rail, creating a triangle. This will allow the top of the post to move, but not too much.

The support posts will keep the structure from distorting in strong winds and stop it from collapsing under the weight of heavy snow. This does not mean that you can let 6 inches of wet, heavy snow build up on your canopy. In these conditions, someone must go inside the boat and remove the snow by shaking the PVC bows. It's a 10-minute job if you can get to your boat before the frame collapses.

Ventilate. Small plastic ventilators, designed for shrink-wrapped boats, can be installed. I eliminated this passive ventilation system on my boat because the ventilators can leak, and they are attached with shrink-wrap tape that fails after a season. If you keep your canopy watertight, you shouldn't need these passive ventilators. Active ventilation is a good thing, however. I put a standard 3- by 2-foot zip-out door forward and added a large construction fan. I also installed a portable marine air conditioner in a hatch opening for a summer's worth of work down below. Because the deck was sheltered from direct sun, the air conditioner worked well.

Heat. The greenhouse effect will give you a 10- to 15-degree bump under the canopy all year. For added heat in the winter, do not use propane unless you are heating for a short time or the temperature outside is above freezing. Propane produces a lot of water vapor that will condense and then freeze as the boat cools. Boatyards use an old house furnace mounted on a utility trailer with a fuel tank. The boatyard will run a flexible duct through a plywood cutout attached to the shrink-wrap. Another approach is the use of a self-contained garage furnace. I decided to forgo the heat and wore heavy winter clothes when I worked on the boat. For messy sanding and grinding jobs, this was a plus. Save that gritty work for winter.

Canopy maintenance. To patch holes in the top, use GE Silicone II. A dab of silicone will do for small holes. Bigger holes will require that you add some extra shrink-wrap material that can be glued with silicone. Sand the surfaces of the shrink-wrap a little with 100-grit and wash them with alcohol. Most of the holes in my top were made when the top collapsed under heavy snow before I modified the design. Once I added support posts and learned that I had to get to the boat to shake it off when the snow was wet and heavy, I had fewer holes to patch.

Stan Sroga and his wife, Kathy, spent many enjoyable years family-sailing on a wooden King's Cruiser, a Columbia 32, and a Hunter 34. Throughout that time, boat restoration and cruising with a plan for a sailing school has been their goal. The restoration of Vespera, *a Jeanneau Trinidad, began in 2001. The school was established in the fall of 2006. For more information go to <http://www.sailtraininginc.com>.*

Winter tarp

A reusable all-weather cover for a Bristol 30

by Joe van Benten

I NEVER LIKED THE WOODEN FRAMES FOR sailboat winter storage. To me, they look kind of sloppy and seem to chafe the tarp. It also seems as though you are starting over every year when you assemble the pieces. When it came time to make a frame for my new 1977 Bristol 30, I wanted something more reusable. With a picture of a frame that he had built for his Bristol, Karl Friedland, a guru of the Yahoo Bristol Group, inspired my alternative system.

To Karl's plan I added only the articulating joints that make the changes in width and height of the rafter frames less problematic. The longitudinals at the peak are free to articulate up and down with the height of the frames, and the ones port and starboard are free to articulate side to side with the varying widths along the beam. In both cases, the longitudinals run one beside the other from frame to frame.

I purchased materials for this frame from Home Depot for $200. I started by measuring port-to-starboard dimensions for each rafter location, beginning with the lifeline stanchion locations and filling in from there. After marking those rafter locations on the deck, I measured between them to find the length for the articulating longitudinals. I then went to the drawing board (computer) and drew the rafters at their different widths to determine the length of the 45-degree angle pipes. This could also be done mathematically for those so enabled.

I used 1¼-inch inside diameter Schedule 40 PVC, 45-degree angle connectors for the rafters, and 1½-inch T-joints and pipe for the articulating longitudinals. This combination made for nice loose joints for articulation.

> **"It is definitely not a fussy thing. It will store easily and go together very quickly next time. I also like the dinosaur look."**

I did all cutting in the shop with a hand-held jigsaw. That was nice because it was getting pretty cold in Boston by the time I got around to this job. I assembled the verticals as a sub-assembly with the two T-joints and the 45-degree elbow.

I drove a screw through the vertical pipe just below each of the T-joints to keep them in general position during assembly. I made one other sub-assembly for the peak out of a short piece of pipe, two elbows, and two T-joints.

The fun part was the assembly, which, even working alone, took less than two hours. I glued nothing and pounded things together with a claw hammer. I did cut the head and tail pieces on the boat. I notched them where they intersected the boat's railings and secured them with electrical ties. Next year I might glue some of these sub-assemblies together. It is definitely not a fussy thing. It will store easily and go together very quickly next time. I also like the dinosaur look. I hated to cover it with canvas.

Joe van Beten has operated a shop in Chestnut Hill, Massachusetts, building handmade furniture for the past 29 years <http://www.vanbenten.com>. Last year he purchased a 1977 Bristol 30, which he sails with his wife, Sarah, out of Pocasset on Buzzard's Bay.

Joe has created an inexpensive, easy-to-store, and easy-to-erect winter tarp. While it may resemble the Cootie Bug toy, it is made of parts that are simple to obtain and articulate easily as the winter winds blow in the lonesome boatyard. Assembly details are shown on the facing page.

Seeking

An old gaffer

KIM EFISHOFF

THERE'S A GOOD OLD BOAT IN MY marina. She turned up maybe a year ago. For the first couple of months she was there, I kept a pretty good eye on her, curious to meet her owner and eager to know more about her. She's just the kind of boat that I instantly fall in love with: heavily built, yet graceful in a solid sort of way, and showing signs of having been traveling recently. She's wooden, of course, a double-ender with flush decks and a pinky stern, good solid deck hardware and, best of all, a gaffer. Why I'm drawn to these old boats is simply one of those mysteries that I've come to accept. Many consider them, with some good reason, to be little more than interesting relics, but I love them. I've always said that someday I'll own a gaffer. Past 70 now, I find myself wondering if that halyard tackle would be adequate if she were mine or if I'd have to rig additional purchase. Mind you, I'm not in the market for a boat. I still have lots to do on *Persistence*, another old woody of about the same size and the same era but a different sort of boat altogether.

For several months no one showed up around the old girl and the harbormaster didn't know anything. "Some guy paid a year's moorage and left an address in California," was all she said.

Wendy and I went cruising for a couple of months. When we got back I noticed that the gaffer's mast was out and lying on the sidedeck, along with the gaff and main boom. The mast was just lying there, unsupported in the middle and already sagging to meet the deck. The shrouds and forestay had been left in an untidy snarl on the foredeck. A peek through a port revealed that the sails had been stuffed willy-nilly down the main hatch and had landed in a heap over the settees and table. I began to watch even more closely for signs of anyone coming around her. No one did.

Jaunty cap

During the winter the snow lay mounded on her rails and the big anchor winch wore a jaunty cap. When the thaws came, black soggy wads of baggywrinkle sagged on the careless coils of rigging and held water for weeks, turning green on their shady sides. She's still there and she has set me to thinking about these old boats and our connections with them. I've decided, my particular old gaffer notwithstanding, that it's always about love. It may be that her owner has lost his dream . . . or maybe lived it and then moved on to another love.

> "Likely that picture in their minds will be a far cry from what the rest of us will call realistic but, after all, isn't love almost always about seeing something that most of the others have missed?"

It comforts me to think that this good old boat in my marina is just waiting for the next young sailors who can squint their eyes at her and get a vivid image of how she could be . . . who can imbue her with their dream. Likely that picture in their minds will be a far cry from what the rest of us will call realistic but, after all, isn't love almost always about seeing something that most of the others have missed? Maybe it will be a couple, looking like Wendy and I looked when we stood on that dock in the Seattle winter rain looking at *Persistence* for the fourth — or sixth — time. Her varnish was peeling off in strips. Green foulness gleamed phosphorescently from every crack and crevice. Living plants grew from the cracks on her deck.

"Oh," my dear wife said, "she looks so terrible . . . we'd better hurry up and buy her." So the old gaffer waits, growing more of that black-green stuff on her shady side. The hull grass is getting longer now that warm weather is here. From the looks of her, someone did a pretty good job of building her. The planking is still tight. She'll be

romance

waits patiently for a love affair

by Brooke Elgie

all right for another few years at least — though it may already be too late to straighten that sag out of the mast. She's probably waited before, like *Persistence* waited for us.

Reassure them

But I wish I could meet them now — those young sailors who are coming — so I could tell them about the old boat in my marina. I'd reassure them that they could do it. If it's a female dreamer, does she think she needs a guy first? If a male dreamer, does he lack the funds? Do they not know how to begin? I'd tell them about my experiences and how, bit by bit, I learned about old boats.

Right off, I probably couldn't tell them what I've learned from those old boats; that would come later. But I'd surely tell them stories about the people who will come along the dock minutes after they have tied up to tell them their stories and ask for theirs.

I'm an optimist. They'll be along, that serious person or couple with the distant look in their eyes. They need her. She needs them.

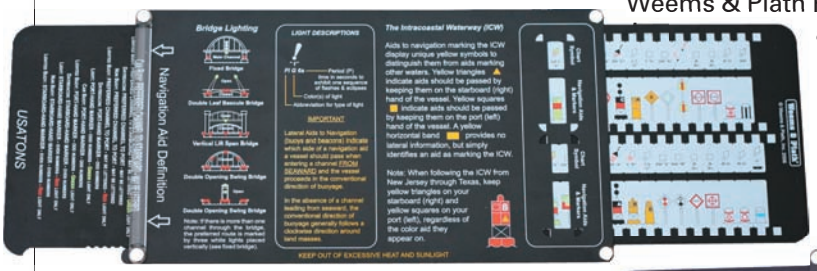
Brooke Elgie and his wife, Wendy Stern, have cruised the "upper left corner" of North America for many years. They primarily cruise in Alaska, where they have adopted the town of Tenakee Springs and are building a home.

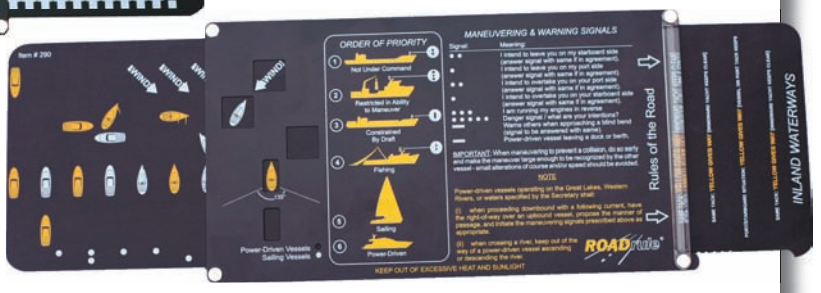
This is a partial view of a mural on Main Street in Napa, California, which evokes memories of the harbor as it was in Napa in the 1800s. The mural is signed by Steve Della Maggiora and Susan Clifford and is dated the summer of 1994.

Product launchings

A slide rule with the answers in a hurry

Did you ever wish you had your exam notes written on your arm? In the boating exam of life, you either need an excellent memory (and who has one of those in a crisis?) or a quick reference guide. Having the new Weems & Plath ROADrule in your cockpit is better than having all the important notes tattooed on your forearm. This two-sided black PVC slide rule contains, on one side, most of the aids to navigation you'll see while boating, along with their corresponding chart symbols. The other side offers an uncomplicated reference for rules of the road. Quick! Which tack are you on and who has right of way? Don't roll up your sleeve. Instead, grab the ROADrule and play it safe. This handy gadget sells for $25.





Contact Weems & Plath for more information on this and similar aids for European inland canals and international waters: 410-268-6700, sales@weems-plath.com, <http://www.weems-plath.com>.

This oil-eating microbe cleans your bilge

Clean Water Solutions has an award-winning line of products for the environmentally concerned sailor. Their products use a naturally occurring microbe to consume hydrocarbons — such as oil, diesel, gas — and turn them into non-hazardous fatty acids, which just happen to be fish and plant food. The Oil Eradicators are designed to reduce or eliminate oily bilge cleanup for up to 90 days, are packaged for different-sized bilges, are available through distributors, including Hamilton Marine, and range in price from $15 to $25.

The folks at Clean Water Solutions use the same microbe technology to eliminate odors in your holding tank between pumpouts. Their Microtabs, sold for $16.95, will treat up to a 40-gallon holding tank, consuming the odors and the gases that cause odors while breaking down solids for easy pumping and disposal.

To learn more, go to <http://www.cleanwatersolutionsinc.com>, info@cleanwatersolutionsinc.com. To order from Hamilton Marine: 800-639-2715, <http://www.hamiltonmarine.com>.

Lanocote: Same good product with improved dispenser

Lanocote, Forespar's natural solution for marine corrosion, is now available in a new 8-ounce dispenser spray bottle which has replaced the 7-ounce aerosol can. A safe and natural product, Lanocote prevents rust, oxidation, and electrolysis. It withstands fresh and salt water by creating a long-lasting, non-greasy moisture barrier on all treated parts. Lanocote is effective on shackles, electric panels, valves, threads, outboards, and other marine gear that is prone to corrosion. It continues to be available in a wipe-on paste formulation, in addition to the new, environmentally friendly spray bottle. The new spray bottle retails for $9.40. It's available in all major ship's store chandleries.

For more information, contact Forespar: 949-858-8820, <http://www.forespar.com>, sales@forespar.com.

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

PART TWO

Jim and Sue Corenman completed a circumnavigation on their Carl Schumacher-designed, custom Concordia 50, *Heart of Gold*.

JIM CORENMAN

A bluewater-capable yacht

Evaluating individual boats

by Beth Leonard

This excerpt from Beth Leonard's new book, *The Voyager's Handbook*, second edition, is the second of a three-part series with a focus on selecting the right sailboat for extensive passagemaking. The first part focused on the available designs and choosing the right boat for your purposes.

Boats of almost every conceivable type, keel configuration, rig, hull material, and length make successful voyages. While these characteristics can help define the boat that best suits you, they don't matter much in determining the general success or failure of a specific boat brand for offshore sailing and liveaboard cruising. The things that really *do* matter are less straightforward and harder to quantify than the depth of the keel or the number of masts. They include the boat's stability, durability, design and layout, and sailing ability.

Screening criteria

In an ideal world, you would do nothing over the course of the next year but look at boats in order to figure out what you really want. You would spend several days going over every detail of each candidate's construction and then take each one on a passage and evaluate its sailing performance and layout in everything from calms to gales. But in the real world, you'll be lucky if you thoroughly inspect a dozen boats sitting on the hard and get out sailing for a couple of hours on the boat you end up buying.

That means making sure the few boats you do examine and the one or two boats you sail are the right boats. A set of screening criteria can help identify boats of interest and eliminate others.

Your budget and the age range of the boats you have decided to consider will also be used to screen out boats, as will any special requirements related to where you intend to cruise or how you intend to use the boat.

Something far less tangible but at least as important is seaworthiness. This concept includes *stability* (the ability to stay upright when the sea would have it otherwise) and *durability* (the ability to take the constant punishment the sea delivers). Though both are difficult to evaluate, there are some objective measurements for each.

Taken together, the screening criteria should help you narrow your search to a couple dozen specific boat brands that meet all your requirements. If you have access to the Internet, you can reach this list without leaving your desk. Many brokerage sites provide most of the information you need to work through your screening criteria, including walk-through photo tours that let you evaluate a boat's layout against your needs.

But most people prefer to get a feel for boats in person. They start their search by opening the net wide and learning everything they can about as many different boats as possible. They go to boat shows. They order brochures for dozens of new boats and spend hours comparing ratios and specifications. They read all the boat reviews in sailing magazines and surf the Internet looking for owner's groups, sailing bulletin boards, and searchable databases of brokerage listings. They compile exhaustive lists of everything the boat must have, then scratch out the entries and start again after talking to another expert or reading another book. If all this sounds familiar, then you're already well launched into your search.

Make as much use as possible of the wealth of information within the cruising community. Most sailors love to talk about their boats and are flattered to be asked. If you see a boat with

scuffed topsides and a battered dinghy, ask the people aboard where they've been, and the conversation will almost certainly take off from there. You won't fully appreciate the willingness of cruisers to help those who'd like to join their ranks until you experience it for yourself. And you'll remember it when you get out on your own boat and someone stops by and shyly asks how it has performed for you.

Even if you've already decided you want a name-brand fiberglass performance cruiser built for offshore sailing between 40 and 43 feet long and less than 15 years old with shoal draft and a two-cabin layout, you still have a vast array of cruising boats to choose from. At first, it can seem impossible to sort out opinion from fact, entrenched dogma from valuable experience. But the more boats you see — and the more you actually manage to sail — the clearer the picture of your ideal boat will become. Eventually you'll be ready to look seriously at a short list of boats.

Stability

Stability — a boat's ability to stay upright despite a sudden squall or large seas combined with its willingness to come back upright if knocked down — is the ultimate measure of seaworthiness. Almost as much has been written about stability as about boats in general, and even less of it is helpful in picking one boat over another.

An incredible variety of boats have successfully completed long voyages; many of these craft would barely be considered seaworthy by most cruisers today. In our travels, we have met sailors who have crossed oceans in open boats, some little more than dugout canoes; in 20-foot catamarans affording only a bit more shelter than a beachcat or Hobie Cat; in converted lifeboats less than 20 feet long; and in a huge variety of small, homemade boats under 25 feet long, some of which weighed little more than a couple of tons. A few minutes spent considering any of these boats keeps me from getting dogmatic about that elusive quality called "seaworthiness." They remind me that just about any boat can successfully sail offshore, as long as its crew respects its limits and sails it wisely.

That's not to negate the seriousness of the question of picking a boat to which you will entrust your life. As poorly understood as it is, stability represents one of the only measures of how well a boat will stand up to extreme conditions. Coastal sailors encounter stability issues when they don't put enough weight on the rail during a heavy-weather race or when they broach while carrying a chute. Inshore, such events are exciting; offshore, they are terrifying and potentially life-threatening.

An offshore boat needs to stay upright. If it is rolled by an exceptionally large wave, a monohull needs to come back upright within less than 2 minutes, the length of time most of us can hold our breath. In theory, a boat's stability is determined by her size, hull shape, center of gravity, buoyancy, and a host of other factors. In practice, many dynamic factors affect stability, including the shape and speed of the waves and the inertia created by the mast and keel in a roll.

Designers use various measures to describe a boat's stability. The righting moment or stability curve shows how much additional force is necessary to heel the boat through each degree of a 180-degree roll (see graphs on this page and top of the facing page). The amount of force required to make it heel the first degree is called its *initial stability.* Each additional degree of heel requires more force, so the curve slopes steeply upward for the first 50 or 60 degrees of heel.

The curve levels off where the greatest force is required to roll the boat one more degree. This is called the boat's *angle of maximum stability* — just under 70 degrees for the Malö 45 below. After that, it takes less and less force to make the boat heel another degree. As the boat continues rolling, it reaches a point where it will continue over rather than come back upright, even if no more force is applied. This occurs where the curve crosses the X-axis and is called the *limit of positive stability* (LPS) or the *angle of vanishing stability* (AVS), about 132 degrees for the Malö 45.

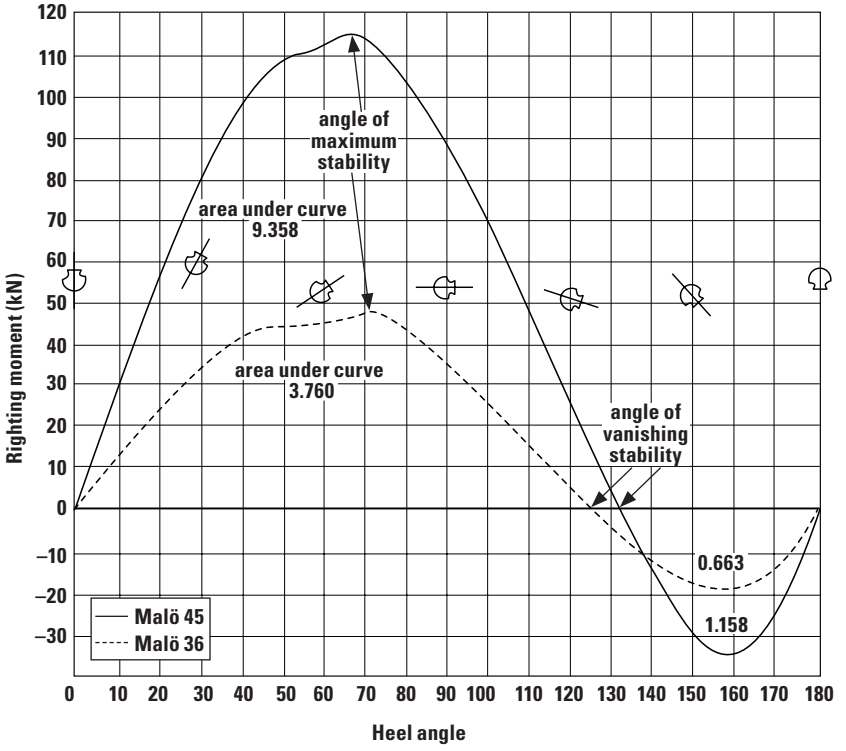
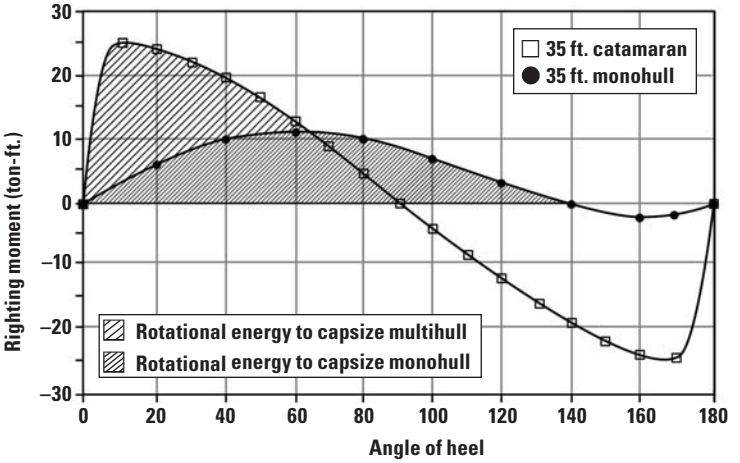


ILLUSTRATION BY FRITZ SEEGERS

Note how much difference size makes in the graph at left and the table at the bottom of the facing page. On average, the absolute force required to heel a boat 1 degree and keep heeling it through each additional degree doubles with each 5-foot increase in length for boats with similar displacement/length ratios (DLRs). The same is true for catamarans, which explains why cruising boats of any type over 50 feet so rarely get capsized or knocked down beyond the horizontal.

Also note how



much more force it takes to capsize a modern catamaran versus a modern monohull of the same overall length in the graph at right. Catamarans are inherently much more stable than monohulls — whether right side up or upside down.

The governing bodies of offshore racing agree that a 40-foot monohull should have an LPS of at least 120 degrees, meaning that it can withstand a knockdown 30 degrees beyond the horizontal without capsizing. This number is considered the minimum because, if inverted, such a boat will right itself in less than 2 minutes, before any crew trapped under the boat can drown. For offshore sailing, smaller boats require a higher limit because their lighter displacement means the absolute magnitude of the forces necessary to capsize them are lower. The minimum recommended LPS for traditional designs under 40 feet can be approximated by 160 degrees minus the waterline length of the boat in feet.

Once a boat is completely upside down, at 180 degrees, it is again stable. What matters at that point is how much force is required to bring it back upright. A catamaran is at least as stable upside down as right side up; while it takes more to capsize it initially, once capsized it's going to stay that way. A cruising monohull is designed to be unstable upside down; a small amount of force will get it to return to its proper orientation. In righting itself from 180 degrees, it needs only to reach its LPS before the forces will carry it back around. In a good design, the weight of the keel acts like a pendulum when the boat's inverted. If a wave rolls the boat just a little bit, the keel helps carry the boat through the LPS and back upright.

The *stability ratio* measures how easily the boat will come back upright once it has reached an inverted position. It is calculated by dividing the area of positive stability (the area under the curve and above the X-axis) by the area of negative stability (the area over the curve and below the X-axis). The higher the number, the faster the boat will return upright once rolled to 180 degrees. On well-designed monohulls, the area under the curve is much larger than the area over the curve. Monohull stability ratios range from just over 1 to as high as 10 and vary a great deal even among boats of similar DLRs. In the graph on the opposite page, the ratio for the Malö 36 comes out to 5.7 (3.76 ÷ 0.663); for the Malö 45, it's over 8 (9.358 ÷ 1.158). An offshore boat should have a ratio over 2.

Stability curves contain a wealth of information and would be exceptionally useful in evaluating offshore boats if they were readily available and if the way the measurements and calculations were performed could be standardized. Since no one actually rolls their boats through 180 degrees to measure the forces required (except participants in some single-handed offshore races), the curve comes from a few objective measurements and a lot of theoretical calculations. Very few manufacturers put together stability curves for their boats, and when they do the calculation methodologies vary widely, making them almost impossible to compare. There have been moves to create a uniform standard for generating stability curves, and in Europe the International Standards Organization (ISO) has been working on a sophisticated stability index they've dubbed STIX. The process is highly political. It will be many years before the industry comes to agreement and comparable curves become available for all new production boats. Even then, reliable, standardized data will continue to be difficult to obtain for used boats.

Given this lack of data, how do you go about determining whether a boat you're interested in has sufficient stability to be trusted offshore?

The easiest way is to find out how sister ships have actually performed. The manufacturer, owners' groups, Internet cruising websites, and boat show seminars all offer opportunities to meet and "chat" with people who have cruised aboard the make and model of boat you are considering. A dozen or so sister ships that have successfully circumnavigated or completed long voyages does not certify that model as Southern Ocean-capable, but it almost certainly indicates the vessel has sufficient stability for offshore sailing. If you're considering a multihull, this will be about the best information you can get in conjunction with any stability curves the manufacturer has created, but if you're considering a monohull there are other ways to assess stability.

The second easiest way to determine monohull stability is to calculate the boat's *capsize screening value* (CSV). This ratio was created following the disastrous 1979 Fastnet Race, when a Force 10 gale went through a fleet of 303 boats, sinking 5, rolling 18, and killing 15 sailors. In the race's aftermath, the United States Yacht Racing Union (now the U.S. Sailing Association — USSA) and the Society of Naval Architects and Marine Engineers developed the capsize screening value to quantify the "risk of being unduly easily capsized and the risk of sticking in the inverted position for an extended period of time." The CSV is calculated by dividing the cube root of the boat's displacement volume (in cubic feet) into its maximum beam: CSV = MB ÷ (D ÷ 64)$^{0.33}$. The lower the value, the less likely it is that the boat will be prone to capsize,

Comparison of stability measures[1]

Boat	DLR[2]	Initial stability	Stability ratio
Contessa 35	238	881 foot-pounds	4.2
Valiant 40	253	1,382 foot-pounds	3.0
Stevens 47	250	2,831 foot-pounds	2.6

[1]From USSA's *Performance Characteristics Profile of the North American IMS Fleet* (2004 edition); averages for all measured boats of that type.
[2]Displacement/length ratio

with 2 considered a maximum value for an offshore boat.

This formula offers a quick and easy way to get some feel for a boat's stability; however, the ratio does not take into account the distribution of weight in a boat, and it penalizes beam quite heavily. It will give two boats of the same beam and displacement the same rating even if, on one boat, the weight is all in the hull and, in another boat, half the weight is in a bulb at the bottom of a 10-foot keel. As a result, the CSV should not be considered a definitive measure, especially with respect to more modern, beamier hull types like racer/cruisers and cruising sleds.

Beyond this, the only source of consistent, useful stability data for used boats is fleet data from rating agencies such as the U.S. Sailing Association and the Royal Ocean Racing Club (RORC). If the boat you are considering or a sister ship has ever been measured for racing by one of these organizations, you can purchase a rating certificate that will include basic stability information.

To examine the stability characteristics of a wide variety of boats in order to narrow your choices, purchase USSA's *Sailmakers' Listing of IMS Yachts*. While the calculation methodologies can always be debated, fleet statistics offer comparable data for evaluating many boats on consistent though static measurements. As USSA itself cautions, "No account is made for any of the dynamic factors which accompany capsizes."

Based on all these data, we should be able to identify specific design features that increase stability. But characteristics that increase stability are complex and not always consistent. A deep hull increases the angle of maximum stability but decreases the amount of force the boat can withstand at that angle. A wide beam increases initial stability but makes the boat less likely to right itself after a capsize. Lowering the center of gravity by putting much of the ballast at the bottom of the keel would seem an obvious way to increase stability, yet some researchers claim that this can create a flywheel effect that carries the boat past its limit of positive stability and contributes to capsize.

Potential long-distance cruisers end up with few clear rules to follow when selecting a boat. Only size seems to correlate consistently with stability, as the earlier righting moment curves demonstrated. This is not surprising given that the kinetic energy to capsize a boat will vary as the fourth power of boat length. That means that a 60-foot sailboat can absorb 16 times as much kinetic energy from a wave crest without capsizing as a 30-foot boat. The exact relationship between size and stability has been demonstrated for monohulls using tank testing.

But small boats can meet minimum stability requirements given adequate displacement. The table below shows the stability characteristics of two groups of boats, the first around 35 feet long and the second around 50 feet long. Boats within the shaded areas do not meet some or all the recommended stability criteria for offshore sailing. As this table illustrates, traditional boats (with DLRs over 300) under 35 feet are more likely to meet the criteria than those with lower DLRs. Fifty-foot boats can rely on length to give them adequate stability even with DLRs less than 100. Very few cruising boats with waterlines of 50 feet or more fail to meet the minimal requirements shown in the table. Stability is probably the single biggest reason why the ULDBs now starting to infiltrate the cruising ranks tend to be at least 50 feet long.

Thus, length and displacement seem to be the only two design factors that correlate unequivocally with stability, and it is possible to make up for a lack of one with the other. Heavy, small boats and light, large boats can both be stable enough to weather extreme conditions offshore. Many boats that do not meet the stability criteria shown in the table have successfully completed long voyages. On an average trade wind circumnavigation timed to avoid both tropical cyclones and winter gales, only a handful of people will be unlucky enough to test their boat's

Comparison of stability measures for similar-sized boats

Boat	DLR[1]	Righting moment at 1 degree of heel[1]	IMS stability index[2]	Stability ratio[1]	CSV[3]
Recommended value			> 120˚	> 2	< 2
Around 34 feet:					
Crealock 34	344	707	128.5˚	4.0	1.68
Tartan 34	332	641	120.9˚	2.5	1.77
Bristol 35.5	326	792	126.7˚	3.3	1.76
Catalina 34	252	885	113.9˚	2.1	1.95
Contessa 35	238	881	127.5˚	4.2	1.87
Hunter 34	236	822	117.0˚	2.4	1.97
Baltic 35	211	737	110.3˚	1.8	2.07
J/34	210	588	106.7˚	2.0	2.29
Around 50 feet:					
Hood 50	320	2,197	131.7˚	3.1	1.63
Beneteau 51	210	2,997	126.9˚	3.2	1.86
J/160	130	3,355	124.9˚	2.6	1.78
Santa Cruz 50	82	1,500	124.1˚	2.6	1.84

[1]Displacement/length ratio from USSA's *Performance Characteristics Profile of the North American IMS Fleet* (2004 edition); averages for all measured boats of that type.
[2]IMS (International Measurement System) limit of positive stability, adjusted for the boat's size and beaminess relative to displacement.
[3]Capsize screening value.

limits. This is not true in the high latitudes. Of the 18 boats we know that completed Southern Ocean passages, more than half were knocked down past the horizontal at least once during their voyage. Given the consequences of not staying upright, most cruisers will want to add these basic stability guidelines to their search criteria. For a high-latitude voyage, stability should be close to the top of the list.

Durability

An offshore boat needs to be rugged enough to stand up to the constant punishment of sailing 5,000 to 12,000 miles per year, year after year. Even boats with good track records designed and built for offshore sailing require constant maintenance and attention to keep them up to the task. Taking a production offshore boat, no matter how well built, voyaging is like taking a stock Jeep in the Paris-to-Dakar rally. Taking a coastal boat is like trying to do the rally in an economy car.

A well-built offshore boat should get you through a circumnavigation without needing serious structural work halfway around the globe. What you want to avoid are major failures that require you to remove half the interior or to sit on the hard for six months or more — bulkheads pulling away from the hull, compression around the mast step, a failed hull-to-deck joint, extensive delamination, large-scale osmotic blistering, and so on. These are the kinds of things that can easily ruin a voyage or end it altogether when the money runs out.

The best way to avoid these problems is to invest in a good marine surveyor who can evaluate the boat's suitability for the voyage you plan to take. Even if you are buying a new boat, hire a surveyor to inspect it before it leaves the factory. We have seen brand-new boats in which a mast was off-center by almost 4 inches, an improperly wired electrical system caused a fire within a few months of purchase, and missing structural stringers around a keel caused leaking through the keel bolts on the first offshore passage.

If you're buying a wooden or metal boat, hire a surveyor who specializes in these materials. For any boat, check references and ask around to be sure you're getting someone competent. Your friendly neighborhood boatyard manager will probably have opinions on local surveyors. Ask surveyors about their past experience, areas of expertise, and what boat brands they are most familiar with. Also ask them for a sample of a past survey (with the owner's information blacked out) so you can evaluate their professionalism and thoroughness. A good survey costs from $12 to $15 per foot in the United States. Most of us can only afford to survey the boat we really believe we're going to buy, which means we hope to have eliminated any boats with major problems before a surveyor ever sees them. Information from others having experience with the model of boat under consideration is the best way to do this.

As with stability, a half-dozen boats of a specific model that have completed long offshore voyages can be taken as necessary — but not sufficient — proof of the boat's durability. Here's where it really pays to get on the Internet and track down other owners. Just "eavesdropping" on an owner's group will offer a wealth of information on how many boats have actually done extensive offshore voyaging and the problems they encountered. It will also put you way ahead on figuring out what you'll need to do after you buy the boat by giving you firsthand knowledge of how other people have refitted the same model for offshore, what kind of work other owners have needed to do after two or three years of voyaging, and typical structural problems among older boats and how to fix them.

Yachting magazines, including *Cruising World* and *Yachting Monthly*, offer services to put you in touch with owners willing to talk about their experiences. (***Note:*** *See the* Good Old Boat *association pages online also.* ***–Eds.***) Contact the manufacturer as well — if a sister ship has completed a circumnavigation, the manufacturer will probably be using that fact in its advertising. See if the company will give you contact information for people who have done major voyages on the boat model you're considering. When you find anyone who has cruised the boat for several years, ask the owners the following questions:

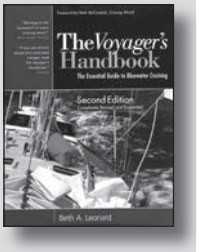
- How old was the boat when they bought it? What did they do to refit it before they left?
- Did they do a refit while cruising? What did they do?
- If they were to refit the boat for another long voyage now, what would they do?
- Did they have any problems with osmotic blistering? Delamination? Galvanic corrosion? Rust? Electrolysis? Leaking through the toerail or hull-to-deck joint? Compression under the mast? Keel attachment? Rig failure?

Finally, before you start looking at individual boats, consider the most common upgrades that need to be made to older boats. Bear in mind that no boat is ever trouble-free; every boat has minor issues you will need to address during the refit. The goal is to find any major structural problems that would undermine durability. But also, you want to know about any specific weaknesses you'll have to deal with on that boat, to weigh those against the weaknesses of other boats you're considering, and, if you buy that boat, to learn ways to reinforce and upgrade these areas before you head offshore.

Next issue, in the third part of this series, Beth will discuss design considerations including deck layout, accommodations, and equipment.

Beth Leonard and Evans Starzinger circumnavigated from 1992 to 1995. They spent three years ashore rebuilding their cruising kitty and building a boat capable of sailing in higher latitudes. In May 1998 they left aboard Hawk. *Their itinerary consists of a list of places they'd like to visit.*

For further reading . . .



The Voyager's Handbook: The Essential Guide to Bluewater Cruising, second edition, by Beth Leonard is one of the best resources available for those contemplating bluewater passages. This excerpt is a small part of a very thorough reference tool. If you want more, it is available at <http://www.goodoldboat.com/bookshelf.html> or by calling 701-952-9433.

Redo your non-skid

Make that deck safe again

by Brian Cleverly

When it was time to apply non-skid to the deck of my Fuji 32, I was looking at a blank canvas. Deck repairs, coupled with an ineffective existing non-skid, prompted me to totally remove the remaining non-skid.

What I did is not meant for revitalizing existing non-skid patterns. For that, there are a number of ways to go, all of which last a few years but eventually need re-doing. I have seen many schemes, some of which I consider outright dangerous. One example of this is using sand sprinkled in paint or, even worse, using crushed walnut shells. Certainly those work, but beware if you fall on them with bare skin.

One of the better revitalizing schemes is to use polymer beads in a two-part linear polyurethane (LPU) paint. The LPU is very tough. The beads clump up during application to create a random pattern on top of the existing pattern, which enhances the effectiveness. However, in time even this treatment will wear through under heavy traffic. There are also pre-molded panels that you affix to the deck with glue of one sort or another. Those appear to work fairly well, but there have been reports that they start to lift off in time.

My plan for my bare deck was to apply a permanent non-skid, using gelcoat. This approach is often required when a deck has had a lot of repairs and/or core replacement. I have used this method for a number of years on clients' boats with good results.

The previous non-skid on my 1976 Fuji 32 was of the sand-in-paint variety. Since I have an inherent dislike for this approach, I removed all the non-skid as a part of the deck repair process. The repairs I made were epoxy-based. This presents a possible problem since polyester gelcoat will not reliably adhere to epoxy. That is where the System Three company comes to the rescue. They manufacture a special epoxy (SB-112) that acts as a tie-coat between normal epoxy and polyester. SB-112 was originally developed for the surfboard industry, where they envelop the foam blanks with SB-112 and add polyester graphics over it.

> **"My plan for my bare deck was to apply a permanent non-skid, using gelcoat… often required when a deck has had a lot of repairs."**

Allow to cure

System Three states that gelcoat can be applied while the SB-112 is green, but that is not feasible when you need unrestricted access to the "following areas," areas that have been prepped. Fortunately, they recommend that the SB-112 be allowed to cure, then sanded, before applying the gelcoat. This is the method I use.

Over the years I have used a variety of textured roller covers and, while all have given a satisfactory result, I've never been able to achieve what I really wanted. What I've searched for is a pattern that will be effective in extreme conditions, will be easy on bare feet, and will not tear off bare skin when falling on it. That requires a random lumpy, but rounded, pattern and I feel I have now found it.

You will need:

- ***Various sanding/grinding disks/papers.*** You remove the entire existing pattern but not necessarily all the existing gelcoat; the important point is that the entire area be well-sanded. Do not use a grit finer than 80.
- ***Masking tape.*** No need for expensive tape here because the gelcoat will not bleed under the tape. If you roll some of the SB-112 onto the tape, it will strengthen the edge for easier removal.

- ***A foam roller cover.*** This is used for applying the SB-112. I find a full-sized cover is too difficult to handle in tight spaces so I usually cut a 7-inch cover in half and use a 3-inch roller frame.
- ***Textured roller cover.*** Following a lot of testing with different brands/types I settled on a texture cover manufactured by Symphony. This can be found in the faux finishing section of your local home center. Not all of them carry it; I had to scout around to find it at my local Lowe's store. I cut these in half. Purchase a couple of these covers. You can keep a cover clean by dipping it in acetone from time to time, but with the price of acetone it's more cost-effective to throw away a cover once the gelcoat on it starts to set up.
- ***SB-112.*** A 3-pint kit is more than ample for a 36-foot boat.
- ***Gelcoat.*** It is difficult to estimate the amount required. I used 2 gallons on my deck project. If you plan to apply white, it can be purchased at most chandlers, but if you want a color, your sources are limited. I purchase from Fiberlay, which has a wide range of stock colors available. The important point here is that you do not want gelcoat that has wax mixed in it, which, unfortunately, is the way it is normally packaged. Gelcoat will not surface cure if left exposed to air while curing. The usual way to overcome this is to mix wax with the gelcoat. The wax rises to the surface after application and blocks air contact. This wax is very difficult to remove and the last thing you want on non-skid is a waxed surface. So when you purchase the gelcoat, make certain it is wax-free.
- ***MEKP.*** The catalyst for gelcoat, MEKP is usually used in a 1.5- to 2-percent ratio, depending on ambient temperature.
- ***PVA (polyvinyl alcohol).*** This is sold as a mold-release agent and is a liquid that dissolves only in water. It is ideal for surface-sealing gelcoat, as it can be sprayed or brushed on and, once the gelcoat has cured, it is easily washed off with water and light scrubbing. I used a quart on this project.
- ***Colloidal silica (cabosil).*** This will thicken the gelcoat and add strength.
- ***Talc.*** Talc will eliminate the natural gloss of the gelcoat and provide some additional strength. If you like a full-gloss, non-skid finish, you can overlook this additive, but you will probably need to increase the amount of silica to compensate.

Practical application

Now to the nitty-gritty. Mask off the non-skid areas, prep sand, wipe clean with acetone, and apply SB-112. Once the SB-112 has cured (minimum overnight), sand it, wipe clean with acetone, and apply the gelcoat following the process described below. If you use any brand gelcoat other than Fiberlay, experiment a bit with the following recipe by doing test patches on plywood. You need to create a mixture that, when applied, will produce peaks which will round off before curing.

The recipe I use is 10:3:1 (by volume) gelcoat:silica:talc. I find a 500-milliliter batch is all I can handle before it starts to go off in the can. Using that amount, I start with 500 milliliters of gelcoat, adding 150 milliliters of silica, and then 50 milliliters of talc.

Mix in the additives in small amounts since, while the talc mixes in easily, the silica tends to form clumps which must be broken down while mixing.

To facilitate working, I pre-mix four or five uncatalyzed batches, then add the MEKP immediately before I use that batch. It is also wise to put aside about 8 ounces of uncatalyzed mix for later touch-up.

To apply the gelcoat I find it works better to pour an amount on the area to be covered and then spread it out, rather than filling the roller from a tray.

Spread it around, covering the area to an even depth, using medium pressure on the roller, then go back over it using absolutely no pressure on the roller to remove any ridges you may have formed.

Important points:

- ***Do not go back over an area*** once it has started to set up. If you do, you will create a very fine spiky pattern.
- ***Do not skimp on the amount*** you apply. Too little will produce a very spiky and unsatisfactory pattern. Allow the roller to dictate the amount while using medium pressure.
- ***Do not use a roller cover once the gelcoat in it starts to set.*** Throw it away and start with a fresh cover.
- ***Do allow the gelcoat to partially set up*** before applying the PVA. Most household hand sprayers will give a reasonable spray pattern but, as PVA is thicker than water, it may not produce a fine spray. If you can't find a good sprayer, be prepared to brush on the PVA. Do this once the gelcoat has set up sufficiently so that the brush will not disturb it, and apply a light coating.
- ***Do remove the masking tape immediately*** after you have covered a specific area. While it can be removed later, it is so much easier to do it now.

Allow the project to cure for at least 24 hours, remove the PVA and inspect for any areas where the gelcoat has not fully covered the deck. Once these areas have fully dried you can use the previously saved gelcoat mix, now catalyzed, and cover these areas by dabbing mix into/onto them with a stiff brush. Cover these areas with PVA and allow them to cure as above.

Brian Cleverly ran a yacht refurbishing company in Sacramento, California, for many years. When not working on clients' boats, he bought insurance write-offs and eBay castoffs for resale. Now in his early 70s, Brian is rebuilding a Fuji 32 for his own use in solo extended offshore cruising.

Resources

System Three Resins Inc.
3500 W. Valley Highway N., Suite 105
Auburn, WA 98001-2436
800-333-5514
<http://www.systemthree.com>

Fiberlay
24 S. Idaho Street
Seattle, WA 98134-1119
800-942-0660
<http://www.fiberlay.com>

Sparrow finds a nest

This Rhodes Bounty II finds a safe home

by Kenn Knerr

Dear Bob,

A fine sea breeze is whistling down the companionway as I write this. The sun is setting but it'll be in the 70s overnight. And the "basement" is dry. I've just read "Remembering Sparrow," in the May 2007 issue. I've read it twice and am still amazed to see pictures of *Sparrow* in this great magazine. Bob, I can tell you where and how she is. The short answer is that she again floats at the docks in St. Marys, Georgia. *Sparrow* is being well taken care of and is the envy of all my dockmates. Let me bring you up to date on our story so far.

A few years ago (2003), I decided to fulfill a 25-year-old dream. I went looking for a boat that could take me around the world and that I could sail solo comfortably. I was thinking of an older IMOCA 40 or something all plastic and already proven. I even went to Plymouth, England, to see the Transat boats. Then a local sailboat dealer pointed me to an old boat parked in their yard under a ragged blue tarp. I was told she hadn't been touched since her owner died in a plane crash six months before.

I went aboard and puttered for an hour or so. I don't know what Tim intended to do with her, but I found her in an advanced state of disassembly. She was a big jigsaw puzzle with a lot of pieces missing. Dust and dirt were everywhere. Tangles of old copper wire hung in cabinets and the engine bay. What little plumbing remained from the head and engine were useless. Her engine and rudder lay on the ground, the latter was cracked and warped. She had boards over some of the windows; birds had built a nest behind the settee. In her favor, though, she did have a fine new teak deck and a deep blue hull. There was too much wood, and she was too old and slow-looking for me, but I said I'd think about it.

> *"Maybe this time her owner will be charmed . . . to complete the dream, our dream, to sail far away on Sparrow."*

I researched Phillip Rhodes and the Bountys. I found some pictures and stories of these classic boats with narrow hulls, long overhangs, and deep full keels. On the stands, *Sparrow* was easy to look at, but there was so much work to be done to get her back into the water.

I visited her again. There was no name on her, but "Sparrow" was carved into the wooden sill of the companionway. She sure was a beauty outside and the wood inside just needed some cleaning…

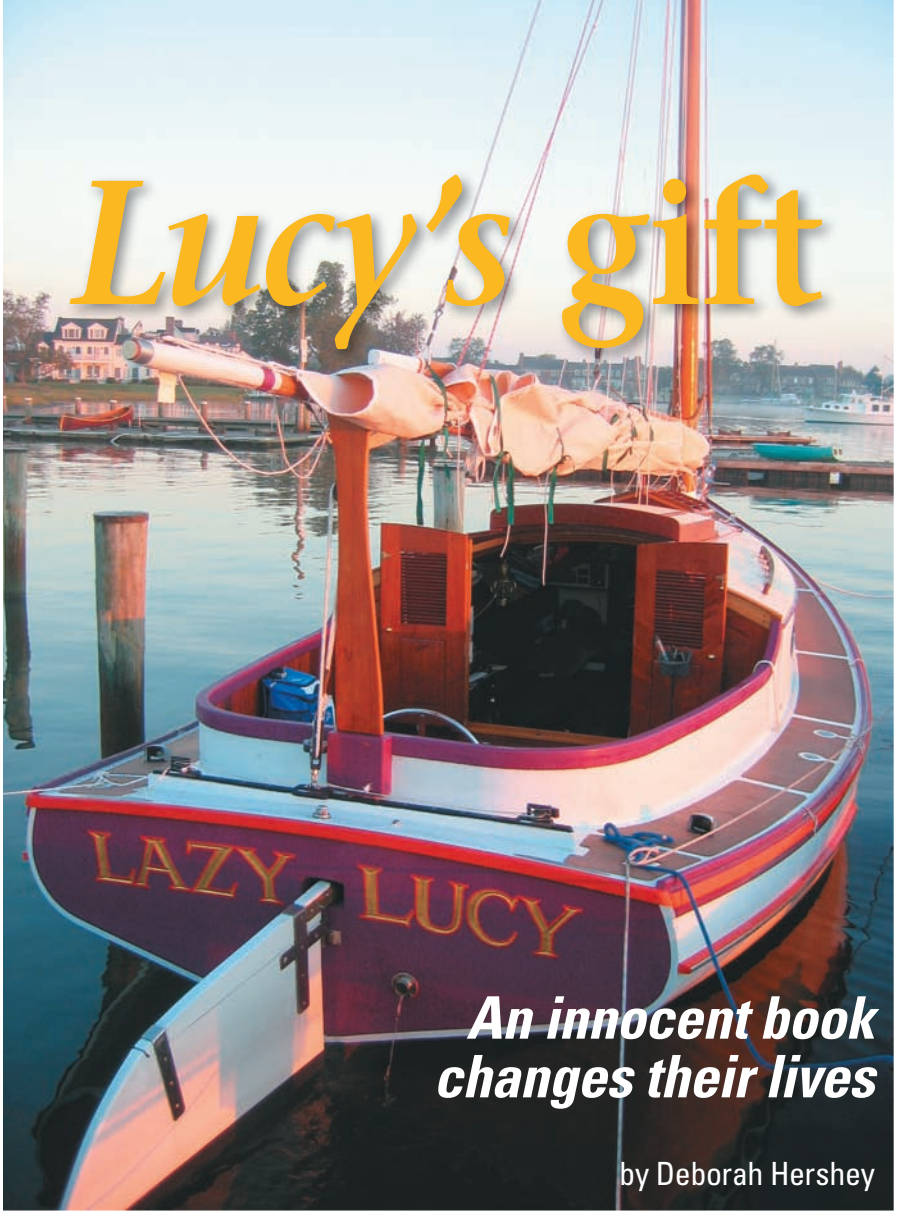
After another visit aboard, I was ready and willing to do whatever it took to get *Sparrow* sailing again. This was not a sudden change of heart really; I finally understood what I had been looking for all along. It took me a couple of months to convince the folks at the boatyard that she was going to be mine. They loved Tim and the old gal and wanted to make sure she went to a dedicated owner.

Then began four years of blood, sweat, and toil. Oh, and money. Lots of money. A lady like *Sparrow* demands the best of everything. All of the stainless has been polished and much of the bronze has been re-chromed or polished. I designed and installed simple AC, DC, and instrument wiring. She has been plumbed to suit my simple tastes. *Sparrow's* interior remains the same at the ends, but I've built a new settee and galley in the main cabin. A friend rebuilt the Perkins 4-108 and Walther gearbox and helped me install them. She has a new plywood and fiberglass rudder, steered by a tiller instead of the wheel. Too many things have been done to list in this letter; I'll have to bring her up there and let you see her for yourself. Some of the story is recorded on my website, <http://www.tintiger.net>.

On January 24, 2007, she was relaunched. She sits quietly at the dock in St. Marys awaiting a few more parts and rig tuning. In answer to the question you posed in the May issue, she's a fine liveaboard and no, not a party boat. Maybe this time her owner will be charmed. Neither you nor Tim were able to complete the dream, our dream, to sail far away on *Sparrow*. I promise — to you and to *Sparrow* — that I'll continue to treat her as well as I can. I love this good old boat called *Sparrow*.

Sincerely,

Kenn Knerr



Lucy's gift

An innocent book changes their lives

by Deborah Hershey

***How to Build a Wooden Boat*, one unassuming little book, carefully wrapped for Christmas, led to the creation of several wooden masterpieces, including the *Lazy Lucy*.**

Christmas 1990. One gift, innocuous enough in size and position in the pile of carefully chosen wrapped packages might well have been shimmering, glowing, and vibrating with the untold power it held within: *How to Build a Wooden Boat*, (WoodenBoat Publications, 1987.) My husband, Scott, smiled, eased open the cover and inhaled deeply. Just like that, our lives changed.

I should have seen it coming. The man likes to build stuff. Out of wood. Violins, violas, cellos . . . our house. And he likes boats, all kinds of boats. But sailboats, *sailboats* — that otherworldly fusion of fine, sweeping lines and efficiency at its most elegant — well, there is no other vessel so worthy of Scott Hershey's passion. According to him.

I should have been prepared when the lumber started to arrive. A lot of lumber. Stacks and stacks of white oak and Spanish cedar and more mahogany than you'd find in Bruce Wayne's study.

His first project, a Herreshoff 12½, the Haven, by designer Joel White, took up our entire garage and a four-year chunk of our lives. But she captured Best of Show at the 1995 Mid-Atlantic Small Craft Festival in St. Michaels, Maryland, and she was beautiful. The *Deborah Lynn* now sails in San Diego harbor, having been sold, in true shoemaker-and-elves fashion, to afford more wood for more boats.

All of this is well documented. We have more photographs of every single stage of every single boat project than we have of our children. No kidding. In one of the pictures that stands out in my mind, there is a freshly-delivered stack of prize lumber in our driveway, right next to the *Deborah Lynn* and a perky little shellback dinghy aptly named *Nice Boat*, that happened, somehow, between the larger projects.

Double irony

The irony in all this is twofold. First, you'd have to see where we live — surrounded by deep woods in the mountains of Pennsylvania. There's not a sea, bay, river, lake, or even a pond in sight. Second, while the finished boats in the photo have been varnished and polished and otherwise lovingly attended to, they haven't been, well, *sailed* much. My imagination, maybe, but they look a little dejected.

Our lives, in the midst of all this mad-scientist-style boatbuilding, were busy. Aside from being a partner and creative director of a successful ad agency, Scott makes and repairs violins in his shop at our home and has done so for 25 years. And at the time when his plans to build a 24-foot Cape Cod catboat were announced, we had two teenaged daughters at home. Often I was the sole parent representative at our girls' many school activities. "Where's Scott?" our friends would ask.

"It's epoxy-drying weather," I offered in explanation. It cracked them up and they remind us of it still.

So Scott, to assuage the chorus of groans at his announcement, promised, in his best campaign voice, that our oldest could host her high-school graduation party aboard the *Lazy Lucy*. (The name of the boat was diplomatically chosen as well, Lucy being my childhood nickname after the Peanuts character with a propensity to gripe. As for lazy . . . Scott waxed poetic about the tubby, comfortable lines, the wine-and-cheese, slow jazz, and dazzling sunset mood of the catboat . . . a vessel on which laziness is acceptable, even encouraged.)

Boating buddy

His first encounter with a real wooden Cape Cod catboat happened when Russ, a boating buddy of Scott's, piloted his 18-foot Fenwick Williams cat, *Southshore*, singlehandedly from Havre de Grace to St. Michaels, Maryland, for the Mid-Atlantic Small

Masterpiece? No question. Builder Scott Hershey is a violin maker, among other things. Think of this 24-foot Cape Cod catboat as just another large and lovingly crafted instrument. *Lucy* emerges in the pages of the Hershey family photo albums. The piles of lumber shrink as the boat beside them grows more beautiful inside and out. In the meantime, the people change. The story of the family is told in a decade's worth of images of the *Lazy Lucy* boatbuilding project.

Craft Festival in October 1995. Even if Scott hadn't already been seduced by her voluptuous figure and generous gaff-rigged mainsail, he was a goner the moment he stepped aboard. Her steadiness and composure, her downright graciousness in accepting the burden of two, three, four…*eight* more passengers without so much as a backward glance, that's what did it. That's what sent Scott back to Pennsylvania and the wood chips flying.

I admit the charm of this vintage vessel is undeniable. Everyone loves a hard worker and the cat's roll-up-your-sleeves 'tude is evident in the sepia-toned photos of the New England fishing industry taken at the turn of the century. Her wide beam and shoal draft, that expanse of sail and enormous barn-door rudder gave her confidence and agility that few rigs could rival. The allure of the catboat only intensified when the swankier set got hold of her with racing and pleasure sailing in mind. And throughout the subsequent tweaks and modifications, modern catboats have managed to keep their character and dignity intact …a good thing.

It took some detective work before Scott tracked down Bill Peterson, the naval architect who was in possession of the original Fenwick Williams plans. He asked a lot of questions and finally decided on the 18-foot model, circa 1952, modified to 24 feet because, he said, it sounded like the right size. Scott stayed true to the Fenwick Williams plans with one notable exception. After much research and deliberation, he decided against the traditional carvel planking in favor of a double-planked hull reinforced with Kevlar roving and epoxy, reducing the number of ribs required and thereby increasing the interior space. There was also the prospect of less future

maintenance with the double-hulled treatment, definitely a plus.

Much in common

People are fascinated by the violin-making/boatbuilding connection. Scott will tell you the two processes — like the finished products — have a lot in common. He loves to cite similarities such as the "nicely curved bottom" (his words) of each, how the bowsprit can be likened to the neck of a fiddle, how the tops of boats and stringed instruments are arched similarly, and how the symmetry and the finish are crucial to both. He incorporates only the finest woods and fittings in his violins and refuses to compromise when it comes to boatbuilding. The latter has required some sacrifice, though. I'm remembering the beloved, if dusty, Harley-Davidson custom

> "He incorporates only the finest woods and fittings in his violins and refuses to compromise when it comes to boatbuilding."

Softail advertised for sale just before the Harken blocks, Thurston sails, and Yanmar diesel were ordered. He cries a little when he talks about it.

Fast forward to *Lazy Lucy's* launch day, August 2006. The aforementioned daughter, the one who was promised *Lucy* as a venue for her graduation celebration, was present. So were her husband and two children. A recent recipient of a master's degree in education, high-school graduation was a faded blip on her GPS. *Lazy Lucy* had been 10 years in the making.

Ten *years*. Granted, there were lapses — work interrupted by not only the usual demands of life, but other things as well — a foray into puppet-making (yes, puppets — marionettes — complicated, hand-carved wooden ones with strings and controllers) and a heart attack which, happily, took less time to recover from than puppet-making.

And he had help: just about every young man our daughter dated had a hand in *Lucy's* development. Sincere interest in boatbuilding or a desire to make points? We'll probably never know.

Moved inside

Along the way Scott's closest friend, Gerry, convinced him that it was always epoxy-drying weather inside the gigantic garage used to house excavating equipment for his family-run business. So they (and a small army) loaded *Lucy* onto Gerry's flatbed trailer and muscled her inside the garage, where she spent the next five years. Believe me, commandeering, oh, half an acre of someone's garage for five years will put even the strongest bonds of friendship to the test.

There was Brad who showed up every Tuesday night ("boat night"),

Deborah Hershey, ever the supportive wife, above left, has been the namesake for first the *Deborah Lynn* (smart move, Scott) and then the *Lazy Lucy*, since she was nicknamed Lucy after the Peanuts character.

and Fred and Garth on the occasional weekend. They are all there, captured in various acts of construction on the pages of *Lucy's* photo albums . . . all the way to her sea trials.

Flipping through those photos is a lot like the picture decks we thumbed through as kids. The stacks of lumber shrink and the boat grows. At the same time, the people in the pictures change: waistlines, hairstyles, children grow into adults, and the adults turn into, um, mature adults. One person, Scott's dear father Harry, whom I hold personally responsible for his son's building addiction, was there in the photos of *Lucy's* molds-and-ribs skeletal stage but is poignantly absent in the pages that follow. Then again, the latest pictures feature our five-year-old grandson, Cole, beside his Poppi at *Lucy's* helm on her maiden voyage. Cole wasn't even in the blueprints when *Lazy Lucy's* life began.

A lot of people have asked what Scott's next boat will be, and I answer (only half-jokingly) that they will have to ask his next wife. For now, we are looking forward to spending time aboard *Lazy Lucy*, which, for all intents and purposes, is every bit the vessel she was promised to be. Her gleaming cabin boasts 10 Christmases'-worth of gifts — brass lanterns, a teak spice rack, a 12-volt blender (thinking margaritas).

Next Christmas? I've got my eye on some cruising books. And perhaps some new photo albums, ones we can fill with pictures of open water instead of raw lumber. But this is serious business, a responsibility I no longer take lightly. Oh, the power of gifts. Never . . . *never* underestimate the power of gifts.

Deborah Hershey is a freelance writer and artist/illustrator who has endured almost 20 years of her husband's boatbuilding addiction. His latest endeavor, Lazy Lucy, *a 24-foot Cape Cod catboat, is moored in Middle River, Maryland, a "short commute" from their Pennsylvania home.*

Make your transom handsome

With her traditional lines and stern nameboard, *Libertad*, Carl Wood's Downeaster 38, adds charm to the Thunder Bay, Ontario, waterfront.

Carving a stern nameboard is easier than you think

by Paul Ring

For saltiness and elegance, few things beat a hand-carved nameboard gracing the stern of a proper yacht. Having one made is expensive, however. The artist must earn a fair wage and much time is involved. The alternative is to carve your own. It's not nearly as difficult as you might imagine and the results can be very satisfying. But patience and care are required. Here's how to do it step-by-step.

First, plan and design the board. The size and shape should be determined by the size and shape of your boat's transom. About 75 to 80 percent of the transom width is a good rule of thumb for overall length, with the width in proportion to the length. The top and bottom edges of the board should follow the sheerline of the transom. The ribbon style is traditional for a stern nameboard, although other nautical themes, such as a shell design, can be attractive.

Develop the overall design by drawing it out full-sized on poster board or cardboard. Cut it out and tape it to your transom, then step back and take a critical look. This will allow you to get an "artist's feel" for the overall design while changes can be made with an eraser. Some boats use a carved nameboard and a separate, smaller board carved with the name of the hailing port.

Teak is preferred for all exterior wood on boats. It is a heavy, dense wood with uniform grain. It resists splintering well and, for a hardwood, can be cut rather easily. However, it is abrasive and therefore dulls tools fairly quickly. Regular resharpening will ease the carving process. Teak's expensive, but well worth it for this project, where the investment in time greatly outweighs the cost of materials.

> "Teak's expensive, but well worth it for this project, where the investment in time greatly outweighs the cost of materials."

Where to get teak

Few lumberyards carry teak, but coastal cities usually have at least one lumber company that carries boat lumber. As an alternative, I've obtained good quality teak by ordering it from M. L. Condon Company, Inc., 260 Ferris Ave., White Plains, NY 10603; 914-946-4111. Other companies can be located on the Internet. You might want to buy a little extra teak to practice carving a couple of letters.

The next step is to shape your nameboard. If you have chosen the ribbon style, you can achieve more realism and a three-dimensional look by cutting out the "wings" separately and gluing them to the back of the board with epoxy. After the glue has set, carve the "wings" to get that "blowing in the wind" look. This is reasonably easy to do, but use extra thought and care when carving the detail that shows the ribbon curling back behind the main board.

If your transom is fairly flat the "wings" will raise the nameboard off the transom and make it unnecessary to bend the board. However, if you

The V, or incised, carving style. The font is an amalgam of those found in *The Practical Guide to Lettering & Applied Calligraphy* by Rosemary Sassoon.

must bend the board to fit, the best way to do it is by lamination.

Bend by laminating

Begin by measuring the curve of your transom. Ask a friend to hold the edge of a piece of stiff cardboard against your transom so the cardboard is horizontal and perpendicular to the transom, as if he were holding a tray. Then hold a compass in a vertical position and move it along, so the point leg rides against the transom and the pencil leg scribes the curve of the transom on the cardboard. Of course, the compass must be opened sufficiently to span the greatest distance between the transom and the edge of the cardboard. Now cut the cardboard on the line scribed and you have your pattern for laminating the nameboard.

From ¼-inch teak stock (you might get your teak supplier to mill this for you), cut three identical boards, each a little longer and wider than the main part of the nameboard. From scrap, cut three blocks of wood, each as long as the boards are wide. One should be as thick as the bent board will be high at the center. The other two should be as thick as the bent board will be high at the midpoints between the center and end of the board. Use shims as necessary. Space the blocks so that when the boards are forced down over them, the boards will form a curve identical to your cardboard template.

Try a dry run. Two large C-clamps should be sufficient to bend the laminations. Pad the clamps with short 1 x 2s to keep the laminations from cupping or possibly cracking. If everything has gone well, you are ready to glue.

Use epoxy glue for its waterproof qualities and strength. After mixing, apply a coat of unthickened epoxy to all surfaces to be glued. Now add a thickener (colloidal silica) to your remaining epoxy — just enough to keep it from running. Spread a liberal amount of the thickened epoxy to the glue side of the two outside laminations. Then stack the laminations on the bending blocks and, using your C-clamps, bend them to shape. It helps to have an assistant to hold things in place because the boards will tend to slip and slide when you tighten the clamps. After the laminations are clamped in place, look for gaps in the glue lines. If there are any, use additional C-clamps to squeeze the boards together. Do not use excessive pressure or you will starve the joints of glue. Use waxed paper between the clamp pads and the board, as necessary, to avoid gluing them to the nameboard.

> **"It's not nearly as difficult as you might imagine and the results can be very satisfying. But patience and care are required."**

Cut to shape

Let the epoxy cure overnight before taking the clamps off. Then cut the board to shape and attach and carve the "wings" to shape. Sand the board with 80-grit paper until it is free of tool marks. Finish up with 120-grit.

Letter style is a matter of personal taste. Plain block letters are the easiest to draw and carve and look good on a hailing-port board, but you'll probably want something more stylish for your yacht's name. Most libraries have books containing alphabets of various letter styles and the Internet is a great resource as well. There are also many other sources to select from. I found the letter style for *Catatonia* on the cover of a magazine.

After choosing your letter style, carefully draw each letter of your boat's name full-sized on index cards. A draftsman's dividers will help keep the letters to scale. For example, if the letters are to be five times the height of the sample, then every dimension of the sample can be projected full size by "walking" the dividers five steps. Draw each letter with thin, crisp lines and make sure you're fully satisfied with its shape and proportions, right down to the finest detail.

Cut out the letters with a small sharp pair of scissors exactly on the drawn lines. Make any duplicates by tracing the cut-out letters on another index card. Use a sharp pencil to guard against making the duplicates larger than the originals.

When all the letters are cut out, draw a guideline on your nameboard where the bottom of the letters will rest. Place the letters on the board, beginning with the center one and working out in both directions. The spaces between letters should not be a set measurement; rather, the shape of adjacent letters determines the amount of space left in between. Again, use your "art-

This nameboard uses round-bottomed letters. The letter style was adapted from the cover of a magazine.

ist's eye." View the board from various distances and angles. When fully satisfied, carefully trace the outline of each letter on the board. An accountant's fine-tip, black-ink ballpoint pen works well and, unlike pencil lines, these marks are easier to see and will not rub off as you work.

Skill and care

So far, everything you've done can be easily corrected, even the ballpoint pen lines can be erased with sandpaper. Carving, however, takes some skill and considerable care. Serious mistakes might require starting over again with a new board. But a word of encouragement: *Catatonia* was my first experience carving letters, apart from initials carved on a tree with a pocketknife when love was young. Using carving tools (gouges and skews) was new to me. A few words about these tools:

- High-quality tools are worth the money. A complete set is unnecessary; buy only what you will need for this project. Tool requirements will depend upon the letter style and whether the letters have rounded or V-shaped bottoms. In any case, you will need two or three gouges of different sizes and a small-to-medium-sized skew. For V-cuts, you will want a V-shaped gouge. Also get a wood-carver's mallet; a hammer simply will not do.
- Inspect your new tools. They probably require sharpening. They must be razor-sharp and be kept that way in order to do good work and avoid slips which can damage wood and fingers. When sharpening, be careful to maintain the original shapes and angles of your tools.

In describing carving techniques, I will deal first with the round-bottomed letter, such as I used for *Catatonia*, and then with the V-bottom or "incised" letter, as used for *Magnolia*. There are other styles, such as "intaglio," in which the edges of the letters

The "wings" of the nameboard, at right, can be carved to achieve a windblown effect. Note how the wing appears to fold behind the main board. Paul carved the Jubilee Room board, below, to identify his yacht club's party/meeting room. The letter style came from Rosemary Sassoon's book.

are cut squarely into the wood and the bottom is kept flat. Just the opposite is the relief style, where the surrounding wood is cut away, leaving the letters behind. But the basic carving techniques for the round-bottomed and incised letters can be applied to all other variations.

Rounded letters

For the rounded letters, I began with a 3/16-inch gouge. This was equal in width to the width I had chosen for the narrowest portion of all the letters. First I cut the entire outline of a letter, including the wide parts, using this narrow gouge. The material in the center of the wider parts was removed with a wider gouge, after the outline had been cut. The size of gouge used will depend on the size of the letters. Give thought to this when purchasing tools.

The direction of cut is parallel to the outline of the letter. Place the gouge on the wood so that, when you reach the desired depth, the cutting edge of the gouge will be just reaching the outline of the letter or be just slightly inside. Fine trimming exactly to the line can be done after the letter has been basically carved. Use the mallet on the gouge with a light tap, tap, tap. If you are patient, use the mallet with a little finesse, and watch the grain direction, there is little chance of making slips that will ruin your work.

In some situations it will be more convenient to push the gouge by hand. Avoid potentially dangerous slipping by always using both hands, one guiding the gouge, and the other pushing. And be sure the gouge is very sharp, to avoid unnecessary and hard-to-control pressure.

Incised letters

A different technique is used for V-shaped or incised letters. Either a skew or a shallow gouge can be used, depending upon which you find most comfortable. Both have disadvantages. With the skew, some precision of placement is required to have adjacent cuts appear seamless, while the gouge will leave a slightly scalloped surface, which must later be sanded flat. Practice with each and then choose what works best for you.

The direction of cut is perpendicular to the outline of the letter and the skew or gouge is held at an angle of approximately 45 degrees to the surface of the board. Make the first cuts just slightly to either side of an imaginary line that would be the bottom of the groove when it is completed. Gradually work out until reaching the edge of the letter's outline. It is important to cut at the same angle from both sides to ensure that the line formed by the

bottom of the V is exactly in the center and straight.

When cutting curved and pointed portions of letters, the V-gouge can be useful. Place the tip of the gouge just inside the starting point. Begin the cut by holding the gouge at less of an angle than you will on the final cut. Take out a little material at a time and gradually increase the angle of the gouge until you have removed just the amount necessary.

In wider, curved portions of letters, such as in an old English T, the V-gouge may not cut to full width, but you might want to begin with it. When you have cut as deep as possible with the V-gouge, finish up with a rounded gouge and skew. Use the gouge on the outside edge of the curve and cut perpendicular to the outline, letting the curved cutting edge of the gouge follow the curvature of the letter. On the inside edge of the curve, use the skew in a similar fashion. Cut a little at a time to avoid splitting the wood. Alternate cutting with the gouge and skew until reaching the outline. Remember to maintain a constant angle of cut from both sides to ensure the V-bottom forms a smooth curve exactly between the outlines.

> **"If you are patient, use the mallet with a little finesse, and watch the grain direction, there is little chance of making slips that will ruin your work."**

No set rules

It is impossible to detail every carving technique. There are no set rules with regard to tools and techniques for achieving a certain cut. As you work, you will discover the methods that work best for you. Keep making practice letters until you're successful. There is no point in moving to the

Basic carving techniques

1. After cutting out the letters drawn on index cards, space them on the board, adjusting the space between letters until it looks right. Carefully trace the outline of each letter using a fine-tip ballpoint pen.

2. The outline of this practice letter M is a carefully traced, fine, black line. The tools Paul uses are arranged next to the board: a V-gouge, three rounded gouges of various sizes, and a skew.

3. Paul powers the gouge by pushing. He's forming the V, or incised cut of the letter by holding the gouge at a 45-degree angle to the face of the board and alternating cuts from each side. The rounded gouge leaves a slight scalloping in the cut, which can be minimized by close-together finish cuts to make sanding easier. As an alternative, a chisel or skew could be used on perfectly straight portions of letters; however, the tool must be placed with care to avoid ridges between adjacent cuts.

4. Paul uses the mallet to power the gouge through a portion of the board where the grain is a bit harder. Pushing the gouge by hand is faster, but where more power and control is needed, lightly tapping with the mallet does the job.

5. For some of the fine work and where the cutting angles are difficult,

his pocket knife works better than any other tool, provided it's honed to a very fine edge.

6. The gouge, held upside down, works well to form the inside curve on this flourish; however, the gouge must have a greater radius than the curve to be cut. On the opposite side of the curve the gouge is held in the conventional manner.

7. Voilà! The demonstration letter is finished. The letter was painted with gold enamel, which looks quite nice but will not hold up as well as gold leaf when exposed to the elements. This board was a light-colored mahogany. Paul used Minwax Special Walnut stain to darken it before varnishing.

8. For this second demonstration board Paul selected a seashell design for the ends, as an attractive variant to the traditional "wings." While the shell may appear difficult to design and carve, it is straightforward and relatively easy. After cutting the outline on his band saw, Paul gave the shell a three-dimensional shape by carving with a 1-inch chisel. This was also used to taper the face of the board to make the shell stand out. The board is firmly clamped to Paul's workbench so he can use both hands to guide and push the very sharp chisel.

Continued on next page

actual nameboard until you have mastered the required techniques.

I hope, at this point, you won't decide to rename your boat something with only three or four letters. Each letter well done takes considerable time. But after each is successfully carved, you will feel more and more pride in the project.

Finish each letter as carefully as possible with carving tools, so very little sanding will be required. When sanding, avoid rounding edges that are supposed to remain sharp. To do so would destroy the precise, crisp outline of the letters.

After the letters are carefully sanded, they should be colored. Gold is traditional. I've used gold enamel, which looks pretty good at first but tarnishes in time. Gold leaf is the best, but it is expensive. If you are inclined to do it yourself, larger libraries have books describing gilding techniques.

"As you work, you will discover the methods that work best for you. Keep making practice letters until you're successful."

If you are going to paint your letters, rather than using gold leaf, don't worry about painting exactly within the borders of the letters. After the paint dries, sand the face of the board with sandpaper wrapped tightly around a wooden sanding block. This will sand away any paint that has strayed outside the letters.

Use the same finish

The finish you apply to your board will depend on what you do to the other wooden trim on your boat. If you use oil on your other teak, oil the board; if you use varnish, varnish the board.

If you are going to apply gold leaf,

apply three coats of varnish before leafing. First scrub the board thoroughly with acetone to remove surface oils. Thin the first varnish coat by approximately 20 percent, so it can penetrate the pores of the wood. The remaining coats can be put on unthinned. Sand lightly between coats and sand the last coat, over which the sizing, which glues the gold leaf, will be applied. After gold-leafing, apply three more coats of varnish.

The final step is to mount your new nameboard on the stern of your yacht. I used two ¼-inch stainless-steel machine screws from which I cut the heads. Then I drilled two blind holes in the back of the board in the thicker part where the wings were attached.

> "The final step is to mount your new nameboard on the stern of your yacht."

The holes were slightly smaller in diameter than the bolts, so the bolts formed a thread in the wood as they were turned in. Then I removed the bolts and coated the inside of the holes and the bolt threads with epoxy and reinserted the bolts. After carefully drilling matching holes in the transom, I had a friend hold the board in place while I installed washers and nuts from the inside.

When the fellow in the neighboring slip admiringly asks where you got your new nameboard, you can tell him, with richly deserved pride, that you carved it yourself.

Paul Ring is a contributing editor with Good Old Boat. *He has sailed, repaired, modified, restored, and built boats for the past 42 years.* Magnolia, *his restored Cheoy Lee Offshore 27, graced the cover of Don Casey's book,* This Old Boat. *Paul currently sails his Nonsuch 260 with first mate, Barbara Brown, on Mobile Bay. He has written many how-to articles for sailing publications.*

Basic carving techniques, continued

9. After the shell was carved to its basic shape, Paul carefully drew guidelines to lay out the "lands and grooves," in a fan pattern. A stiff index card was used as a straightedge because it could be bent to the shape of the shell. Here Paul uses a 3/16-inch gouge to cut the grooves.

10. As the grooves taper and become too narrow for the gouge, Paul uses a small round rasp. The tapered end of the rasp makes it possible to cut the grooves with a consistent taper, until the rasp also becomes too large as the grooves narrow further.

11. A "riffler file" is used to carry on a bit further in the ever-narrowing grooves. (These uniquely shaped files are available through Amazon.com for $5.95.) When the grooves narrow too much for the "riffler," a small, triangular-shaped file is used the rest of the way. The convex shape of the lands is carved with a multipurpose gouge. Paul finishes up with progressively finer sandpaper.

He wraps the sandpaper around various sizes of wooden dowels to sand the grooves.

12. With the shell carved, he turns his attention to the demonstration letter. He is powering by hand his 3⁄16-inch gouge to cut a groove parallel and adjacent to the outline of the letter.

13. Now Paul powers the gouge with his mallet. The 3⁄16-inch gouge is used to follow the complete outline of the letter. The wood left behind in the wider sections is removed with a wider, shallower gouge afterward.

14. After a thorough sanding, Paul applied one coat of varnish, thinned about 20 percent, to the entire board, including the shell and letter. After letting it dry overnight, he lightly sanded, cleaned the sanding dust off with a vacuum and tack rag, and applied a second coat full-strength. It, in turn, was sanded. After he cleaned it he applied two coats of gold enamel. A couple more coats of varnish finished the job.

The vibe factor

There are things money can't buy

by Bill Alberts

Haabet, a Pearson Ariel, was listed in *Soundings* for several months. The owner was asking $12,000 initially and after three months had come down to $10,500. I looked at pictures of the boat that were posted on the Internet. She looked good. She was in my price range. I was interested. I drove from Philadelphia to Three-Mile River in Rowayton, Connecticut.

Haabet had been in the same family since she was built in 1963. In 1999, the son began a restoration project. He had her professionally Awl-gripped at a local yard. He added Schaefer roller furling and replaced the polycarbonate in the cabin portlights. He installed an autopilot and bought a new North mainsail. He added a new head and plumbing. He upgraded the electrical panel and did it simply and well.

He installed a bow roller and a solar vent for the anchor locker. He had all the old chrome fittings replated and he added oversized cleats, bow and stern. He bought a new dodger. A former shop-teacher, he built a new rudder to original specs. He was also into brightwork and kept all *Haabet's* mahogany and teak in pristine condition. He had rebedded the fittings as they needed it over the years, so there were no spongy decks, no delamination, and no blistering. The hull and decks were sound and dry.

Her engine was a 1993 Mercury 9.9 with electric start and an alternator. The previous owner had records showing that he had the engine professionally winterized each year. He also kept records on all maintenance. The engine worked reliably.

Love did it

The obvious question is: "Why did he sell her?" The answer is very common: love. He married a woman with a teenaged daughter, and *Haabet* was not big enough for them to cruise in as a family. They couldn't justify the time and expense necessary to keep two boats. They bought a brand-new Sabre 38 and put the Ariel up for sale.

I was excited about the boat, but I didn't like having an outboard engine in the well. I had diesel on the brain, and that was holding me back. Then the vibe factor kicked in.

The summer before, I had been given the opportunity to sail from Denmark up the coast of Norway for five weeks with three excellent and very experienced sailors who were also great shipmates. I got to sail past 70 degrees north and see a beautiful country, learning all the time. to me, being invited to make that trip was like an offer to sail with the Beatles. It was as if John or Paul had asked, "Hey kid, do you want to tour with the band for five weeks?"

I said "Yes" before I gave it a moment of thought. The boat was *Brendan's Isle*. For more about her, go to <http://www.myron arms.com>.

"I had diesel on the brain, and that was holding me back. Then the vibe factor kicked in."

> “These pieces of advice stood me in good stead. To them I’d add, ‘Don’t discount the vibe factor.’ I bought the boat.”

It was a once-in-a-lifetime experience that I will always remember.

When we were in Bergen I bought a canvas cap with a Norwegian flag on it. Eight months later, when I drove to Connecticut to see *Haabet* for the first time and to meet her owner, I was wearing that cap. After the test sail I asked the owner what *Haabet* meant. He explained that when his father bought the boat in 1963 he named her for his Norwegian bride. *Haabet*, he explained, “is a common Norwegian name. It means ‘hope.’ ” He then added, “I have been meaning to ask you why you are wearing a hat with a Norwegian flag on it.”

Lots of advice

I had spent four years searching for a boat. Searching, dreaming, and saving. During that time, I had advice from many quarters. Some of that advice is worth sharing. Ben Gray, who was one of the crew from the Norwegian trip, said, “Buy a boat for what you do four-fifths of the time. Don’t buy a Westsail 32 if you’re going to cruise the Chesapeake.”

Regarding photos of boats on the Internet, John Griffiths, a boat surveyor and owner of *Kestrel*, Ariel hull #1, said, “You haven’t seen it until you’ve seen it.”

Mike Arms, the owner of *Brendan’s Isle* noted, “You don’t buy the boat, you buy the owner.”

These pieces of advice stood me in good stead. To them I’d add, “Don’t discount the vibe factor.”

I bought the boat.

Later, my wife and I decided that we would not change *Haabet’s* name. As with so many things, with understanding comes affection. I thought her previous owner would want to know of this decision, so I wrote him a letter. A couple of weeks later, he wrote back to say that when he told his 91-year-old father that *Haabet* would keep her name, he wept.

The vibe factor. There are things you can’t buy.

Since childhood, Philadelphian ***Bill Alberts*** *has spent summers on the upper eastern shore of Maryland. A musician, teacher, and writer, he has had the good fortune to be able to earn a living doing what he loves. He and his wife, Ann, sail their boat,* Haabet, *out of their home port of Hack’s Point on the Bohemia River.*

What you need and how to use it

by Don Launer

Fire extinguishers are classified by letters and numbers, depending on the class and size of the fire they are designed to handle. The letter, or letters, indicates the type of fire; the number (usually using Roman numerals) indicates the capacity of the fire extinguisher — the larger the number, the greater the capacity.

You are likely to see fire extinguisher requirements, established by the U.S. Coast Guard, based on vessel length, as shown in the chart on the facing page.

As an example, D-type fires involve chemical materials, such as magnesium, potassium, sodium, and titanium. For the recreational sailor, however, the on-board fires and fire extinguishers are usually the A, B, and C types. A simple mnemonic device for remembering these three most common fires and extinguisher types is:

A = Ash (those fires that produce an ash, such as wood, paper, etc.)
B = Boil (those fires where the combustible source is something that can boil, for example, a liquid, such as oil, kerosene, diesel, gasoline, etc.)
C = Current (electrical fires)

An extinguisher should only be used on the type of fire for which it is rated. For an A-type fire, water can be used as the extinguishing agent. However, this could be disastrous if used on flaming gasoline or on an electrical fire.

Extinguishers used on recreational boats are usually multi-purpose, such as a type BC or an ABC. These may emit a solid, liquid, or gaseous chemical to quench the fire.

Although there is no official standard for the color of fire extinguishers, in the case of A-, B-, and C-class fires red is often the color of the extinguisher. Extinguishers may indicate the fire-extinguisher type with a letter enclosed in a colored geometric symbol and sometimes with a pictogram. For A, B, and C extinguishers these are:

Fire class	Geometric symbol	Pictogram
A		
B		
C		

Extinguishing agents

Water – Water can be used on A-type fires but is unsuitable for B- or C-class fires.

Dry-chemical – The extinguishers that are most commonly seen on recreational boats use a variety of substances and are pressurized with nitrogen. For BC fires, this chemical is most commonly sodium bicarbonate or potassium bicarbonate. ABC-rated extinguishers may use monoammonium phosphate, a yellow powder that leaves a sticky residue. This residue can be damaging to electrical appliances and electronic equipment. Dry chemicals require an immediate, long, and messy cleanup operation but have the advantage that this residue is non-flammable, which can reduce the likelihood of the fire reigniting.

Foam – These extinguishers, usually water-based, are also called *aqueous foam*. They are rated for class A and B fires.

Carbon dioxide – This non-flammable gas is rated for class B and C fires but doesn't work well on class A fires. It extinguishes by displacing oxygen and leaves no harmful residue or cleanup operation, making it ideal for fires in electrical and electronic equipment.

Halon – This gas is a class A, B, and C extinguisher when its capacity is 9 pounds or more; smaller units have a BC rating. Halon is a chlorofluorocarbon that is believed to cause damage to the ozone layer. Due to these concerns, the manufacture of halon extinguishers has ceased, however existing systems may remain in service.

FM-200 – This is an expensive halon replacement. It is a clean, gaseous extinguisher that is safe for occupied spaces. It is oxygen-depleting and non-corrosive to sensitive electronic equipment and has an ABC rating. Although not often seen in stores or catalogs, it is available on special order.

FE-241 – Chlorotetrafluoroethane is another halon replacement agent that is considerably less expensive than FM-200. It leaves no residue. However, it can cause health problems if inhaled. It is approved for unoccupied spaces, such as an engine room, and can be installed for either automatic or manual pull-cable discharge. It is ABC-rated.

FE-227 or HFC-227 – Heptafluoropropane is a halon replacement approved for occupied spaces and has an ABC rating.

Layout and illustrations by Ted Tollefson

Halotron-1 – This is newly approved by the EPA and is safe for electrical and electronic fires. It leaves no residue but can cause immediate and serious health problems if inhaled in concentrations above 2 percent. Ratings are for BC in the smaller units and ABC in larger weights.

Halon substitutes are, across the board, less efficient than halon itself, so the containers are considerably larger than the old halon units for the same capacity. As an example, you would need 50 percent more FM-200 than halon to extinguish a fire.

Whenever you purchase any extinguisher, check to see what class ratings are specified, since the weight of the extinguisher can sometimes be a determining factor in the class rating. The basic steps for using a fire extinguisher on board are:

- If it is a dry powder extinguisher, shake vigorously.
- Pull the pin.
- Stand back several feet and aim at the base of the fire.
- Sweep from side to side.

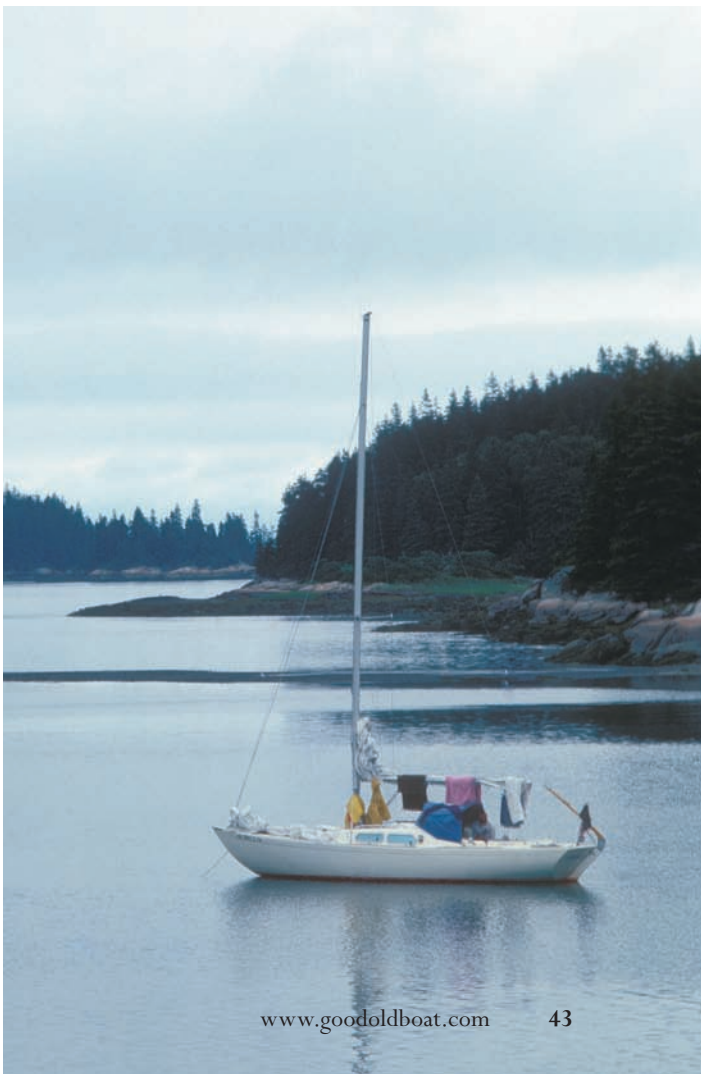
Coast Guard regulations state that all powerboats — and all sailboats with engines — must carry one or more U.S. Coast Guard-approved fire extinguishers.

Vessel length	No fixed system	Approved fixed system
Less than 26 feet	One B-I	0
26 to less than 40 feet	Two B-I or one B-II	One B-I
40 to 65 feet	Three B-I or one B-II and one B-I	Two B-I or one B-II

The pressure and/or weight of your onboard fire extinguishers should be checked regularly — they're not worth having if they won't work. Once you have used a fire extinguisher, either have it recharged (if it is a rechargeable type) or replaced. When purchasing a fire extinguisher for your boat, be sure that it is a U. S. Coast Guard-approved type. Also be sure your extinguisher locations on board are well marked and the extinguishers are easily accessible.

The cruising life

by David Buckman



Trekka Round

A young man's circumnavigation in a small boat

John Guzzwell built Trekka, *his 20-foot yawl, from plans by Laurent Giles. Then he sailed single-handed around the world. He was in his early 20s when he began this project and was not yet 30 by the time he completed his circumnavigation.* Trekka Round the World, *his classic tale of this adventure, inspired many of today's sailors. It has been republished by Fine Edge Productions. This wonderful tale by a talented, yet unassuming, young man is quite possibly the best book written about circumnavigating in the 1950s. John has just narrated this tale 50 years later with the assistance of* Good Old Boat, *making this audiobook a must-have release for all who now follow in his wake and those who dream of doing so.*

In this first segment, John Guzzwell wrote of learning to understand *Trekka's* sailing habits and of their first storm soon after starting the voyage.

We were now out in the open sea and bouncing along in grand style. The wind was slowly increasing, but *Trekka* was putting the miles away steadily. As if for a final farewell, a big fishboat appeared from the south and headed over toward us. She came close alongside and a voice with a Norwegian accent hailed across the water, "Vere de hell you tink you are going in dat ploody little pisspot?"

I sang out, laughing, "Honolulu!" and the voice roared back, "Vell you're ploody crazee, put goot luck!" I caught a glimpse of her stern as she rolled away and read her home port, Victoria, B.C.

With the wind freshening all the while, I had to roll a reef in the mainsail, but soon there was too much wind for even the reduced sail area and I had to take in what sail was set and wait for the weather to moderate. The sea was starting to build up, and I realized that I was about to have my first gale. The barometer was tumbling down and ragged clouds were driving low across the sky from the southeast. I now had to learn how *Trekka* would lie most comfortably in a gale, so I started to experiment with the sea anchor out over the bow and the little mizzen-sail set. The idea was to make the boat lie head to the seas, but this she would not do. She lay about 75 degrees off the wind and had a most violent motion.

This was obviously not the answer, for *Trekka* was complaining bitterly about this treatment. Finally she decided to do something about it and broke away from the sea anchor. We immediately lay beam-on to the seas and, though it may sound dangerous, she was far more comfortable. I went on deck and lowered the little mizzen-sail, then pulled the anchor warp aboard and saw that the shackle-pin at the end had come unscrewed.

With the helm lashed down to leeward and everything on deck secure, I went below out of the weather. It was not so much the motion as the sounds I noticed below. The halyards were beating a tattoo against the mast and the wind was accompanied by moaning through the rigging. Somewhere in a locker a can was rolling backward and forward monotonously. I listened to the hiss of a big sea as it approached. There was a bang as it hit the hull and water cascaded over the deck, but *Trekka* was so light and buoyant that it was only the top of the seas that were hitting her. It is when you are riding out your first gale in a boat you have built yourself that you wonder about some of the doubtful workmanship that went into her. I thought about some of the bent nails I had knocked in and remembered one of the splices in the

In the warm Barbados waters, scraping weeds off *Trekka's* hull was a pleasure.

the World

by John Guzzwell

rigging that was not as good as it could have been. But even gales end eventually, and a few hours later the wind had veered to the southwest and dropped enough for us to get moving again southward. The gale had done me some good, though. I now had confidence in my boat and a little more in myself, too.

In this segment, John has joined Miles and Beryl Smeeton on *Tzu Hang* on their memorable passage from New Zealand to Argentina during which their boat was dismasted. This tale is also told in Miles' book, *Once is Enough.*

I was awakened by Miles tapping on the side of the cockpit, which was the usual way B. called me on watch to take over from her. I was reluctant to leave the warmth of the bunk and wondered if he wanted a hot drink of cocoa or something. I slid the hatch back and saw that it was light outside.

"What do you want, Miles?" I asked rather sleepily, hoping it would be something easy, so that I could go back to sleep again.

"You should see some of these seas now, John. They are really quite impressive and the biggest I have seen so far. How about filming some with your movie camera?"

I thought of getting back into wet oilskins and going out into the cold, and part of me rebelled. "No, man, the sea never comes out and besides the light is not very good," I said hopefully.

But then Miles was looking aft, and he turned to me and said, "Look at this one coming along now. You've never seen a sea like that before. Get the camera; you may never have a chance to get a shot like that again."

When I looked at the scene I saw what he meant. The sea looked different from the weather we'd had the last 50 days. There was a feeling of suppressed power about it, almost as though it were awakening after a long sleep. I saw another sea a quarter of a mile away roll up astern, higher and higher; then *Tzu Hang* began to climb the slope until the crest passed beneath her and she sank into the trough behind. Miles was right: I had never seen the sea look like this before.

"Wait a bit," I said, now more awake, "I'll have to get dressed and see if I can rig the camera up."

A few minutes later with the camera inside a plastic bag to prevent it from getting wet, and only the lens exposed, I got some shots of a worried-looking Miles, steering before that dangerous-looking scene. Abreast of us the wind was blowing the crests off the big seas, flinging the spray to leeward.

Goodbye to San Francisco.

"I'll shoot more later on, Miles, when B. is on watch; the light will be better then, and I'd like to have some shots of her steering."

The exposed film I put in a plastic bag and, as the tins I had been using were full, I put the bag in Clio's [the Smeetons' daughter] locker. I was pleased later that I had done so.

B. tumbled out of her bunk at seven o'clock and started making breakfast. I ate mine and then went on deck to take the helm while Miles had his breakfast. He was soon back again at the helm and said to me, "Before I called you up to film the sea, two quite large seas broke over the stern and washed me right up to the doghouse. You can see how they burst the canvas dodger."

I thought that he could not have been dead before the sea because during the few minutes I was steering, while Miles had his breakfast, I had been quite impressed at the ease with which the boat steered and rode those enormous seas.

"Goodness, just look at those seas!" exclaimed B. when she came on watch at nine o'clock. "You should be happy now, John, surely. You've been asking for big seas ever since we started, for your film. I hope you're satisfied with these."

"Yes, they ought to look good on the screen, even though the sea always looks flat on film," I replied.

I went below to get the camera and noticed that Miles was in his bunk reading. Pwe was sitting on his chest purring. I went on deck again and shot more film and finished the roll with a scene of B. steering.

"I must just go and put another film in the camera B.," I said and slid the hatch back to go below.

I got a roll of film out of the locker and went aft to my bunk to load the camera. I sat on the seat by my bunk and opened the camera. The exposed film I laid on the bunk, then I started to thread the new film into the spool.

Tzu Hang gave a violent lurch to port, and I put my hand out to grab the fuel tank opposite. I had a sudden feeling that something terrible was happening. Then everything was blackness and solid water hit me. I was conscious of a roaring sound and that we were already very deep.

"She's been hit by an enormous sea and is full of water. She is already sinking; I must get out." These were the thoughts that flashed through my mind. I knew I had to go forward, then up out of the doghouse hatch, and I started to fight my way against solid water. Suddenly I was looking at a large blue square. "What on earth is that?" I wondered. Then I heard Miles' anguished voice, "Where's B.? Where's B.? Oh God, where's B.?" and still dazed I watched him climb into the blue square. I realized that I was lying on my back in the galley and looking at the sky through the opening in the deck where the doghouse had been.

I scrambled out onto the deck and almost immediately saw B. in the water about 30 yards away. It is a picture I will never forget. She was wearing a bright yellow oilskin, the sea was almost white with spume, and overhead the sky was a hard blue. B's face was covered with blood and for a crazy moment I thought, "Oh, what a shot for color film!"

B. raised her hand and shouted, "I'm all right, I'm all right." While she started to swim toward us, I looked about me and saw that both masts were in the water and all smashed into short lengths as though they had exploded apart. The doghouse had been wiped off at deck level and I noticed that both dinghies had gone. The side skylights were both smashed and the lids were gone too. I looked up and saw another monster of a sea approaching and I thought, "What a bloody shame! No one will ever know what happened to us."

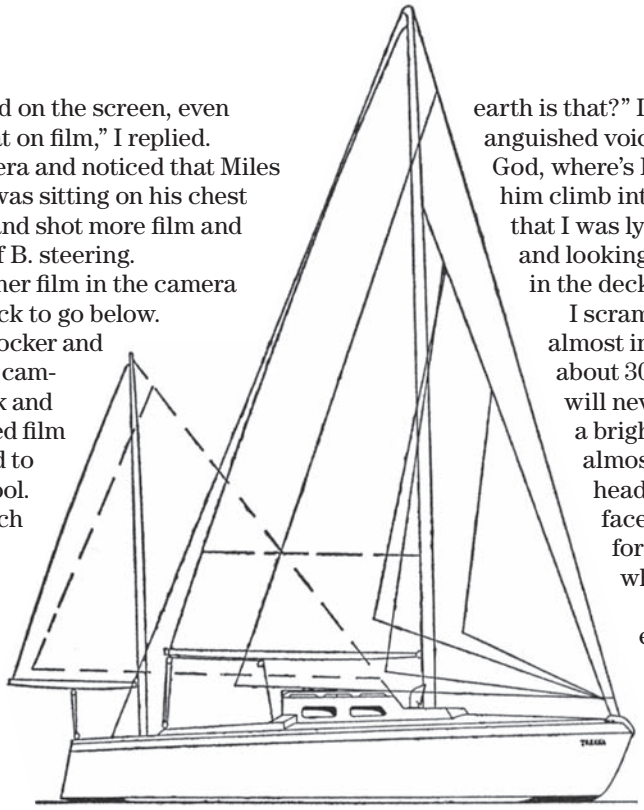


Diagram of *Trekka*.

All was not storms for John, *Trekka*, or the Smeetons. In this final excerpted segment John has returned to *Trekka* and is a solo sailor once again. He is amused to present the authorities at the Panama Canal with the smallest "ship" they have yet to see.

With *Trekka* back in the water, I wanted to get through the canal and back into the Pacific again as soon as possible. I learned that if I could find someone with a launch-operator's license, I need not take a pilot, but it was necessary to have two other men on board as line handlers for going through the locks.

I had read various accounts of other ocean voyagers who had taken their yachts through

Leaving Cocos for Rodrigues Island, at left. Facing page, next stop Hawaii.

> **"But even gales end eventually…The gale had done me some good, though. I now had confidence in my boat and a little more in myself too."**

the canal and some of them sounded a little scary to me. The general opinion was that it was best not to transit the locks against the side of the lock walls and many yachts opt for center lockage. To do this, though, you need four good lines, each at least 100 feet long, and a man to handle each line. This was asking a bit much of *Trekka*, so an alternative was to lock through alongside one of the banana boats, motor launches that make frequent use of the canal.

Jim Gloss, a young man whom I met at the yacht club, had a license and he kindly offered to come with me through to Balboa. One of the young men off *Sundowner* also said he'd come. Jim told me that there was a tug locking through the following morning and we could go alongside her.

I went along to the harbormaster and told him that I wanted to go through the following morning, and I was taken upstairs and introduced to a Mr. Peterson as Captain Guzzwell of the *Trekka*. Mr. Peterson was talking to the captain of a freighter, and I heard enough of the conversation to know that the dues for that particular vessel ran into a few thousand dollars. A few moments later I was being taken care of.

"Well, Captain Guzzwell, so you want to make the transit tomorrow, do you? I'm sure that will be all right. Has your vessel been measured?"

"Yes, she was measured when we arrived here but I do not know what the tonnage is," I replied.

"Oh, if she's been measured I can soon find that out. Will your agents here be paying the dues or will you?" he asked.

"No, I would like to pay myself, now," I said. "I have no agents here."

"Very well, just a moment, I'll phone and get the figure of the measured tonnage so that I can work out the dues."

I watched him pick up the phone and heard the following one-sided conversation.

"Hello? Oh, I've got Captain Guzzwell of the *Trekka* in the office here. The *Trekka* is making the transit of the canal tomorrow and I need the measured tonnage figure so that I can work out the dues…Yes, *Trekka*…What's that?…Three?…Three what?…Three thousand or three hundred?…Just three!" He turned to me with a puzzled expression on his face and said, "They say three tons…is that right?"

I nodded, "Yes, that's about right."

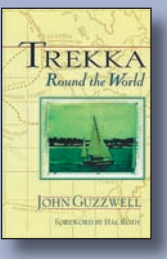
"But three tons at 72 cents a ton…Why that's only two dollars and 16 cents!" he said unbelievingly.

I did not argue about it but paid up quickly. It was good value instead of going round Cape Horn.

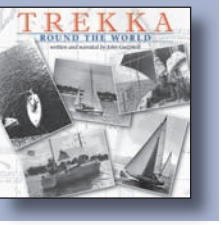
In his afterword, written many years later, John summarizes the impact of this adventure and others like it on sailors everywhere.

So, beware, dear reader. The sea has an enchantment that may captivate you and make you a bit of a misfit on land. It is perhaps the last place on the planet which remains unspoiled, with its moods and behaviors unchanged since time began. Like the moth to the flame, the sea has an attraction that defies explanation, and those of us who come under its spell are forever changed.

For further reading…



Read *Trekka Round the World*, or let author John Guzzwell read it to you. *Good Old Boat* has produced this book in unabridged audio format. It can be downloaded as an MP3 file or ordered on CD in two formats: MP3 or audio CD. Go to <http://www.goodoldboat.com/audio.html> or call 701-952-9433. The book itself is available from the Good Old Bookshelf <http://www.goodoldboat.com/bookshelf.html> or by calling 701-952-9433.



Pearson Ensign

An enduring family daysailer and one-design racer

by Gregg Nestor

The Pearson Ensign has a faithful following. Bob Anschuetz sails *Vulcan*, 1964 Ensign #634, near Cleveland, Ohio, with crewmembers Michael Fieseler, Tomasc Kowaczyk and (not pictured) Pat Metzer.

In 1962, Pearson Yachts of Bristol, Rhode Island, introduced the 22-foot 6-inch Ensign. Noted naval architect Carl Alberg developed the boat from the Pearson Electra, one of his previous designs. The Electra had been marketed as a compact cruiser with (albeit minimal) overnight accommodations. However, potential buyers had been less than enthusiastic. So the company decided to make a concept change: the Electra's cabin was significantly reduced in size and the cockpit was increased accordingly. The end product was the Ensign, a big daysailer and one-design racer, which immediately found a niche. The boat's stability, drive, and maneuverability made for a "Little Big Boat," as it was soon dubbed, and the rest is history.

Pearson Yachts continued to manufacture the Ensign until 1983. Over its 21-year production run, a total of 1,775 Ensigns were built. Even though production ceased, the boat's popularity did not wane. For the next 18 years, the only Ensigns available were those on the used-boat market, but interest was so high that in 2001 Ensign Spars of Dunedin, Florida, began building new Ensigns on a semi-custom basis.

> "The boat's stability, drive, and maneuverability made for a 'Little Big Boat,' as it was soon dubbed, and the rest is history."

Ensign Spars was founded in 1995 by Ensign sailor and enthusiast Zeke Durica. Originally, it was a part-time business that just made replacement masts and booms. Soon, however, the company was supplying a variety of parts and even refurbishing old Ensigns. After rescuing the original molds from a Texas field, Zeke entered into a unique arrangement with the Ensign Class Association and became the official licensed builder of the new Ensign Classic, which started with hull number 2000.

Today, Ensigns are the largest full-keel, one-design class in the United States. There are approximately 45 active fleets scattered among 20 states. Fleets are concentrated in Maine, Massachusetts, Long Island Sound, the Great Lakes, and Texas. In 2002 the Pearson Ensign was inducted into the American Sailboat Hall of Fame.

Design and construction

The Ensign exhibits all the classic Alberg touches: a flat sheer, low freeboard, slab-sided topsides with relatively firm bilges (for a 1960s full-keel hull form), and long overhangs. The boat's most distinctive features include a long cockpit with teak coamings and a short cuddy cabin.

Both the original Pearson Ensign and the Ensign Classic are laminated to the same rugged scantlings. The hulls are solid hand-laminated fiberglass and the decks are cored. While the original boats employed end-grain balsa as the core material, the Classics incorporate closed-cell foam. Pearson pioneered the use of balsa as a core material. While it has its merits — light weight and excellent compression strength — balsa has as its primary drawback the potential to delaminate

Because the cockpit is not self-bailing, a boom tent, at right, is useful between outings. This well-mannered 22-foot 6-inch daysailer is a popular club racer in many parts of the country.

from the fiberglass skins if water-soaked. The use of modern closed-cell foam has some of the benefits of balsa without retaining this drawback. Sealed in the lazarette, as well as beneath the cabin sole and behind the keel trunk, additional closed-cell foam imparts positive flotation to the Classics. The hull-to-deck joint is an outward-facing flange that is chemically bonded, mechanically fastened, and covered with a one-piece vinyl rubrail.

The Ensign sports a full keel with an attached rudder. The original boats were fitted with wooden rudders. On the Classic these wooden appendages have been replaced with rudders made of fiberglass. Both the Ensign and the Ensign Classic displace 3,000 pounds, including 1,200 pounds of internal lead ballast, and draw 3 feet. That's a ballast-to-displacement ratio of 40 percent.

Notable feature

The boat's most notable feature is its generously long and deep cockpit that's surrounded by teak coaming boards. It measures a whopping 8 feet 8 inches long and can easily accommodate six to seven crew, making it an ideal family daysailer. When raced, the spacious cockpit ensures that the usual crew of three or four can move about completely unencumbered.

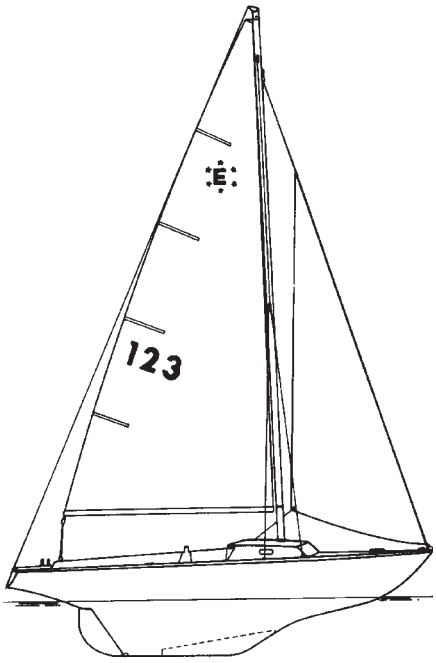
Needless to say, one won't be buying or owning an Ensign for the cabin accommodations. While the doorway to the cuddy cabin is wide, the cuddy itself is just over 5 feet long and 6 feet at its widest and sitting headroom is a mere 3 feet 10 inches. The cuddy does contain short V-berths, however all other cruising comforts are optional: a portable toilet, small table, V-berth cushions, and cabin doors. Even when fitted with these amenities, the cuddy is simply a place to get out of the elements, to take a break after a long day of sailing, or stowage space for gear.

To cruise (weekend camp) with an Ensign, a boom tent is mandatory, since most activities, including cooking, will take place in the cockpit.

Additional eye-appealing features include a pair of fixed oval portlights that naturally illuminate the cuddy, teak seats, and a teak floor grate in the cockpit. For a reduction in price, as well as a reduction in maintenance, the Ensign Classic can be purchased with fiberglass seats and flooring. Overall, the finish work of the Pearson Ensign is very good and that of the Ensign Classic is excellent.

Rigging

The Ensign has aluminum spars and a fractional rig with a sail area of 201 square feet, comprised of a 140-square-foot main and a 61-square-foot jib. The standing rigging includes a pair of cap shrouds, fore and aft lowers, a headstay, and an adjustable backstay. The mast is keel-stepped. Single-speed headsail winches are mounted on fiberglass pedestals, with the 1-inch tracks located outboard. The mainsail features end-boom sheeting that terminates at a traveler, which is situated forward on the lazarette. The halyards are external, the outhaul is internal, and all control lines are led aft to cam cleats mounted on the coachroof. Additional standard rigging includes a Cunningham, boom vang, and spinnaker halyard and pole control lines. The laminated wooden tiller exits the cockpit sole just forward of the lazarette.



Pearson Ensign

Designer: Carl Alberg
LOA: 22 feet 6 inches
LWL: 16 feet 9 inches
Beam: 7 feet 0 inches
Draft: 3 feet 0 inches
Displacement: 3,000 pounds
Ballast: 1,200 pounds
Displ./LWL ratio: 289
Sail area: 201 square feet
SA/Displ. ratio: 15.5
PHRF rating: 252-270

Underway

The Ensign has an easy motion in a seaway and the full keel gives it good directional stability. The boat revels in a stiff breeze and steep seas and is reluctant to pound even when sailing hard on the wind. While these attributes, along with the boat's forgiving sailing qualities, make for an outstanding family daysailer, its easily driven hull and nimbleness appeals to the racer. The boat's PHRF rating is between 252 and 270; however, it's more fun to race against other Ensigns.

It's a bit difficult finding similar designs of the same vintage for comparison: the smaller Rhodes 19 keel version rates 258 to 267; an O'Day Tempest 23 rates 243; and the slightly more modern Yankee Dolphin 24 rates 252 to 270. If nothing else, these numbers say that the full-keel Ensign acquits herself nicely.

Things to check out

In addition to typical age-related items, there are several areas to pay close attention to when surveying an older Ensign. They include the balsa-cored deck, the wooden rudder, osmotic blistering, the void in the keel, and the mast step.

Check the deck for delamination caused by a balsa core saturated with water. Pay keen attention to areas around fittings. Delaminated areas will sound dull and hollow when struck with a plastic hammer or the handle of a screwdriver.

Upgrades on *Vulcan* included leading halyards and other sail control lines aft to the cockpit, at left. Overnighting is better done on the long cockpit seats and sole under a boom tent, at right. The Ensign's small cuddy cabin is best suited for stowage.

With the mainsheet led to a traveler aft of the cockpit, at left, a boom vang plays a vital role in shaping the mainsail. The companionway doors, at right, can be locked to secure items left in the cuddy.

The wooden rudders Pearson built in its early days (late 1950s and '60s) were solid mahogany planks fastened on end by bronze drift pins. Over time, both the wood and fasteners deteriorate from a variety of causes, from hydrolysis to teredo worms to corrosion.

If the rudder is determined to be in sound condition, it can be sheathed in fiberglass and epoxy, thus protecting it and extending its service life. If found to be in bad shape, Ensign Spars will be happy to provide a fiberglass replacement.

While Pearson Yachts had a reputation for above-average construction, with few instances of blistering in its early boats, there have been some reported cases. While these blisters may be cosmetic in nature, if they are not addressed properly additional water penetration is likely to occur.

If you live in a climate in which your Ensign will be subjected to freezing weather during the winter or if the boat you're interested in buying has lived north of the Mason-Dixon Line, another area to watch is the void in the keel where water can collect, freeze, expand, and finally crack the keel. Many Ensign owners drill a hole each fall as the boat is hauled out, and patch it each spring prior to launch. Every knowledgeable Ensign sailor knows where to drill the hole. Over the years, a few boats have been equipped with threaded plugs at this spot. Other Ensigns have been modified to pump out that cavity from above with the addition of a 2-inch-diameter hole in the fiberglass below the floorboards.

An Ensign sailor tells us that a final area to inspect carefully is the mast step. Pearson used some common wood and plywood (not white oak) under the floor beneath the mast step, according to Pete Wier.

"After many years of being wet and drying out, it rots," he says. "The mast pressure pushes down on the adjustable aluminum mast step, and it either breaks or the whole floor gives way. The repair isn't too difficult if the soft floor is fixed before it breaks."

Pete also notes that any original Styrofoam flotation — in the forepeak and under the bunks in the cuddy cabin — is likely to be saturated.

Conclusion

The Ensign is an excellent family daysailer and crackerjack racer. It's a great boat on which to teach or learn the art of small boat sailing. With more than 1,700 Pearson Ensigns built, as well as new Classics being made today, the selection is almost limitless.

Prices on the used-boat market range from $1,500 to $8,000. Condition and equipment are the determining factors. If you hanker for a new Classic, expect to pay around $30,000 for one that's pretty well tricked out.

Gregg Nestor, a contributing editor with Good Old Boat, *has had a lifelong interest in all things aquatic. Gregg and his wife, Joyce, cruise Lake Erie aboard their Pearson 28-2 and also trailersail an O'Day 222. He has just completed his second book:* Twenty Affordable Sailboats to Take You Anywhere.

Ode to an Ensign

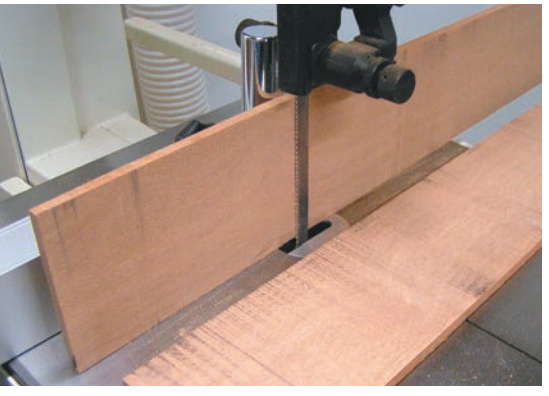
by Jerry Powlas

It was my great pleasure to crew for Pete and Nancy Weir on *Rock Dam*, Ensign #785, for several years in the early 1970s. As this was my introduction to serious club racing, I was very taken with the whole thing. I had sailed so few boats at the time I didn't understand that the Ensign was a very special craft with very agreeable characteristics. She steers crisply without the hard-mouthed feel of so many modified full-keel boats and she sails like a dream. In the races I sailed with the Weirs, perhaps as many as 150, we never set the working jib. We put up the genoa and let the wind come as it would. The Ensign fleet was large and competitive in those days; I never saw a any other crew fly a smaller headsail or even take in a reef. The Ensign carries sail well.

In close quarters in mild weather the Ensign has no need for an engine. No other boat, in my experience, will scull like an Ensign. You wiggle the tiller and off she goes like a sampan in Hong Kong harbor.

How enamored of the Ensign was I? After several years spent crewing with Pete and Nancy, I set off to buy an Ensign of my own. As it sometimes happens with boat-buying missions, I wound up owning and racing a Flying Scot instead (but that is another story).

Improved hull liners



Upgrading the ceiling of a Pearson 365

As she came from the factory several decades ago, the starboard side of *Maruska*, my 1976 Pearson 365, had fiberglass panels trimmed with horizontal teak strips. These panels (known for reasons beyond most sailors today as "ceiling") lined the hull above the pilot berth. There were two panels, one on each side of the mainmast chainplate, which extended inboard through this area. The fiberglass itself was a molded affair with a sort of lapstrake-look. Each individual corrugation on that panel had a teak strip screwed to the fiberglass.

I wanted to get away from the dark teak/white fiberglass stripe look and did not like the many exposed screws that held each strip in place. I had to remove these panels anyway to provide access when I insulated the hull (see article *Good Old Boat*, July 2007). So I took the panels home and performed all of the modifications in my woodworking shop.

I began the project by removing the teak strips. A screw gun made this the easy part of the project. A side note: *Maruska* became a donor boat, as these removed strips were donated to a hard-dodger project going on nearby in the marina on a Westsail 32. The old strips were used to hold the dodger's glass panels in place and as accenting trim.

My next step was to cover the short exposed fiberglass ends of each panel in wood. These short ends of the "L" overlapped the boat's bulkheads on either end and acted as a trim piece to hide the fiberglass tabbing that extended from the hull onto the bulkheads. This was applied at the factory when the interior was put in.

> "For marine applications I never leave lacquer as a topcoat, as it turns a cloudy white when exposed to water."

Thin sections

The wooden cover panels didn't need any strength; the fiberglass panel provided that. What I wanted was the look of wood. For this, I decided to cover the end sections using thin sections of

"I have been a woodworker for 40 years (a good one for the last 10 of these) and have learned that almost everything one does in wood can be done several ways."

by Dale Tanski

moabi, also known as African pearwood. I purchased this lumber in large planks from West Penn Hardwoods in Olean, New York. I chose moabi after making several samples of different species of wood and placing them in the boat for comparison. Moabi had the subtle grain I was looking for and the color that I liked. I was able to purchase 10-inch-wide planks. Each plank was 2 inches thick and approximately 14 feet long. These large dimensions offered a great deal of flexibility for the various pieces I would need throughout the rest of the interior.

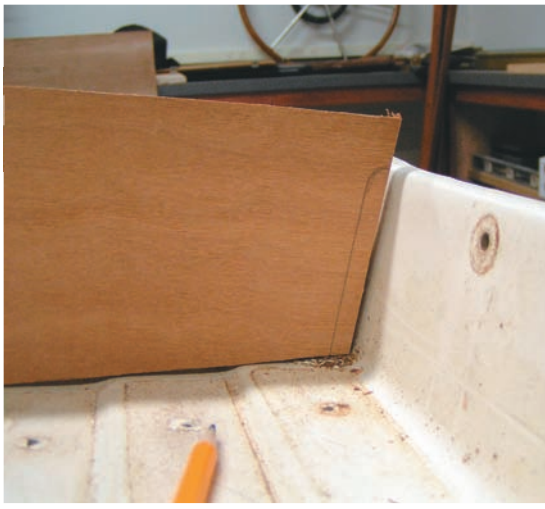
From the large planks, I was able to resaw 5/16-inch-thick stock on the band saw. Once I had thin boards, I carefully marked and cut the profiles of the fiberglass end panels onto the wood cover pieces and cut them out using a jigsaw. Each of the end panel covers required an L-shaped profile to cover the fiberglass shape at each end.

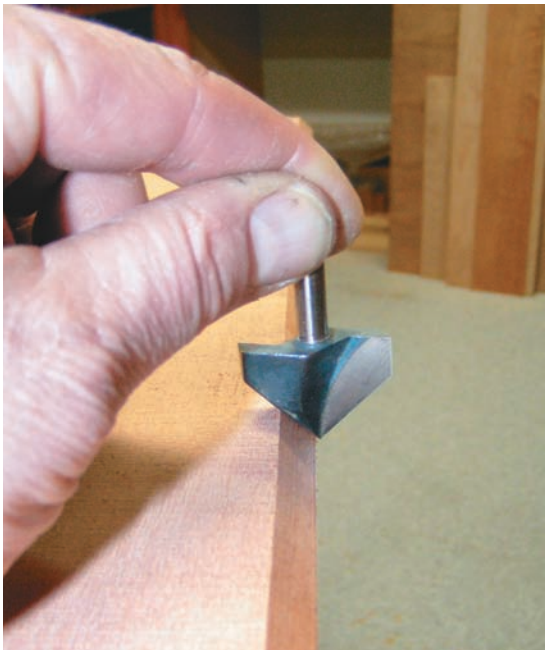
To give the illusion that the thin wood cover was one solid piece, I selected pieces of wood that matched in grain and color and edge-joined them, using a 45-degree miter joint. I created the miter using my jointer, however the same joint could have been made with a 45-degree router bit or a table saw with the blade tilted at a 45-degree angle.

Removed marks

I double-checked the fit to the fiberglass structure and sanded the finished end caps to remove tooling marks and to blend the outside radiused corner detail. I gave each subassembly a quick coat of clear lacquer to minimize any discoloration from dirt and oil from my hands. I prefer to use lacquer because it dries quickly, sands easily to a smooth base coat, and does not add a tint to the wood. For marine applications I never leave lacquer as a topcoat, as it turns a cloudy white when exposed to water. Once I was satisfied with the fit of each cap, I glued each end cap into position using a waterproof construction adhesive. I held it in place with clamps and installed wood screws from the backside to hold them into place until the adhesive dried.

For the larger sections of panels where the teak strips used to be, I wanted a lighter contrasting accent wood for the darker moabi. I chose American white ash for its light color. Ash also works and bends beautifully and is commonly used for sled runners, baseball bats, shovel and ax handles, as well as high-end furniture and flooring. As a bonus, when you cut ash it smells a lot like cooked butternut squash. I chose to use quarter-sawn ash to provide a more uniform grain pattern. I wanted the wood look but didn't want the grain of the wood to be overpowering. Quarter-sawn means that the face of the wood plank is cut at, or almost at, 90 degrees to the grain lines, yielding exposed parallel lines of grain running the length of the board. I used standard 3/4-inch





The new hull liners ("ceiling" to the saltiest of our readers) and a partially disassembled panel of the previous liner are shown in the top and inset photos on the facing page. To make the darker end caps, such as the one shown at the far left of the first photo, Dale used moabi or African pearwood. This was purchased in large planks, shown on his trailer and being re-sawn in his band saw to 5/16-inch boards, in bottom photo on facing page. Making the end caps (which covered the molded-in fiberglass ridge at each side edge by the bulkheads) required precise fitting at the top of each end cap, top photo on this page. Dale edge-joined the fronts and sides of these end caps on a jointer making a 45-degree miter joint, center photo. The same operation could have been done with a 45-degree router, as shown in the bottom photo.

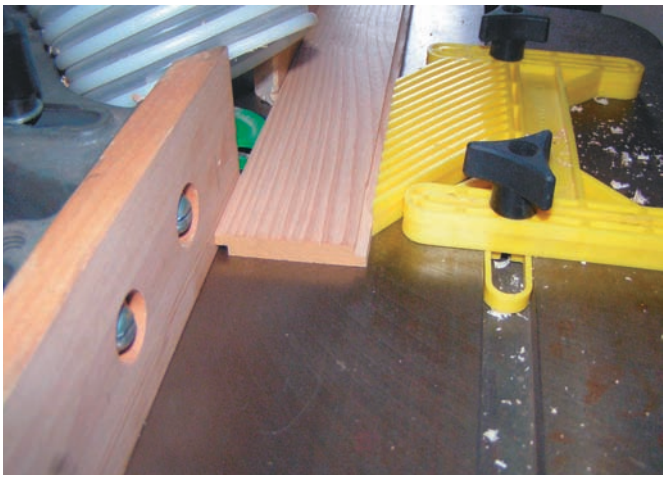
Dale clamped the end caps while the waterproof construction adhesive set up, top photo. The 45-degree miter joint is visible edge-on in this photo. The fit of the end caps over the old fiberglass pan is apparent in the middle photo. Dale used a router to cut the shiplap joint in the ash strips, bottom photo.

thick stock and ripped the boards into ½-inch wide strips, then slit them down the center of each board on the table saw to give me approximately 5/16-inch thick stock.

Table shaper

I rabbeted diagonal edges of each board using a table shaper, so the finished strips would form what is known as a shiplap edge joint. I have been a woodworker for 40 years (a good one for the last 10 of these) and have learned that almost everything one does in wood can be done several ways, depending on the level of talent and equipment available. This being said, you could also perform the same operation using a rabbeting bit in a router or create it with a couple of cuts on the table saw. The yellow device shown (in the photo on Page 55) is a fingerboard to keep my fingers at a safe distance and to maintain a constant pressure against the guide fence. The cutter, which is green, is hiding safely just under the corrugated vacuum dust hose. To soften the exposed outer edge, I cut a radius using a router and a 3/16-inch roundover bit. Once I Had all of the ash strips completed, I prefinished them with a couple coats of lacquer as a base coat and a satin finish polyurethane topcoat prior to final assembly.

When it came time to install the ash strips, I first had to eliminate the corrugated surface left behind on the factory fiberglass panels where the teak strips had been. The panels had to have a nice smooth front surface to adhere to. To create this surface, I covered each panel with a ⅛-inch thick plywood door skin. Door skin is



The cutter is the nearly invisible green shape in the left photo. It is mostly hidden by a corrugated vacuum dust hose. The yellow finger-board helps assure the woodworker that he'll have all his fingers left for knot-tying and other sailorly functions when the job is completed. The three woods Dale used can be seen in the photo at right: the moabi end cap, the quarter-sawn American white ash strips, and the ash door skin to which these strips were attached.

a thin, high-quality plywood used as the outer skin on hollow-core residential doors. My local lumberyard stocks door skins for about $7 each. They're great as a material for making cheap, durable patterns when cardboard isn't strong enough. The door skins I found happened to be ash. You can see the difference between the look of the grain in the quarter-sawn strips that I made, and the plain-sawn plywood door skin in the photo, above right.

Set in place

I ran beads of construction adhesive on the high edges of the ribs of the fiberglass and set the door skin in place. The new ash paneling would be held in place with hidden screws from behind. This is something I could do since the panels are detached from the boat and I had access to the back of them. Each ash strip was fit into place matching the end angles where it met the moabi caps. Each was secured with screws from behind at about every 6 inches.

The end result is a handsome liner panel forward of the chainplate and a matching aft panel. I specifically say "matching" because I took the time to use the same ash strip in the same position (top to bottom) on both panels to give the illusion that the ash strips are one continuous length. Both assemblies were sanded, given two more coats of clear lacquer, and finish-sanded one last time. Then I sprayed a final coat of oil-based polyurethane.

It took me approximately eight hours to cover both panels. If you add finishing and waiting time for the glue to dry, the project took an entire weekend. Total cost for this improvement was just under $80.

Dale Tanski soloed at the age of 10 in his family's Sunfish. Forty years and way too many boats later, he is refitting Maruska, *a Pearson 365 ketch, to cruise with his wife, Sharon, and their two youngest, Alden and Morgan. Dale also races a J/22 with the oldest children, Rian and Eric, in Buffalo, New York. During several stints this summer, the whole Tanski family helped deliver a "mostly completed* Maruska" *(are they ever really completed?) to her new home in Buffalo.*

Engine coolants

An often-neglected, but vital, part of auxiliary care

by Gregg Nestor

If your auxiliary engine is to age gracefully while performing well, two things must be constantly controlled: friction and heat. In the July 2007 issue I discussed the role of proper lubrication in minimizing friction and dissipating heat. While motor oil does a great job, it can't do it all. It needs the help of another key player: the engine coolant.

By some estimates, at least 50 percent of gasoline engines in boats are raw-water cooled. In these systems, water is taken from the sea in which the boat floats, pumped through the engine block, and discharged. The remaining gasoline engines, and all *modern* diesels, which must be fresh-water cooled, use a closed cooling-water loop. This freshwater closed loop is cooled by raw water circulated through a heat exchanger. While it is impossible to treat the raw-water system, the closed freshwater cooling loop is another matter. This is done by the addition of an engine coolant, commonly (and erroneously) referred to as antifreeze.

Propylene glycol-based coolant

Most engine coolants are based on ethylene glycol or propylene glycol. Ethylene glycol was introduced in 1937 as "permanent antifreeze" and is still the most widely used form of engine coolant. It is usually green in color and is highly toxic.

A relative newcomer, propylene glycol is considerably less toxic than ethylene glycol and is usually red or blue in color. While it can be used in place of ethylene glycol, it is more commonly used in systems where ethylene glycol would be inappropriate, such as in a boat's potable water system. Since it is generally recognized as safe by the Food and Drug Administration (FDA), propylene glycol is often labeled as being non-toxic. Even so, it should not be thought of as safe for consumption.

How they work

Both ethylene glycol and propylene glycol engine coolants are alcohol-based compounds that are added to the cooling water in order to do the following:

- Lower the water's freezing point.
- Increase the water's boiling point.
- Inhibit corrosion of the engine's cooling passages.
- Provide lubrication to the water pump.

In climates where the temperature can drop below freezing, water expands as it freezes and can crack an engine block as if it were an eggshell. A 1:1 ratio of coolant to water protects against freezing down to about minus 40° F.

This same 1:1 solution can increase the cooling water's boiling point to about 265° F. This is especially important in warmer climates. In addition to being an antifreeze, the engine coolant is also an "anti-boil."

Engine cooling systems often contain a range of electrochemically incompatible metals (aluminum, cast iron, copper, lead solder, etc.). This presents a potential for galvanic corrosion to take place. Over time, both glycol-based coolants degrade to oxalic acid, which is highly corrosive. To protect this mixed-metal environment and inhibit the gradual conversion of alcohol to acid, coolant manufacturers add corrosion inhibitors.

In addition, lubricants such as silicone are often added. These lubricate the water pump and various seals located throughout the cooling system.

Accepted norm

While separate standards have been published for gasoline and diesel engine use by the American Society for Testing Materials, a 1:1 ratio of engine coolant to water is the accepted industry norm. Fifty percent of this mixture is a known commodity, while the other 50 percent — the water — is

> **While it is impossible to treat the raw-water system, the closed freshwater cooling loop is another matter.**

not. Therefore, it is strongly recommended that only distilled water be used to dilute the engine coolant. The reason is that tap water generally contains dissolved minerals that, when heated, drop out of solution and form scale in the narrow cooling passages. This mineral scale can restrict water flow and inhibit heat transfer. Ultimately, engine overheating can result.

One way to eliminate the need for mixing coolant with water is to purchase a coolant that is already diluted with distilled water to form a 50/50 blend. This is also a convenient way to carry a spare supply of properly diluted coolant aboard ship. Should you have to occasionally top-off the cooling system, no mixing will be required.

To ensure that the proper concentration of coolant is present at all times, the cooling water must be tested periodically. Bear in mind that too much coolant can actually contribute to overheating and too little doesn't afford adequate corrosion protection.

For systems containing ethylene glycol, an inexpensive hydrometer can be used. Hydrometers measure the specific gravity of the liquid. The specific gravity of ethylene glycol varies directly with its concentration. As the one increases, so does the other.

The concentration of propylene glycol cannot be determined by using a hydrometer. Instead, a coolant refractometer must be used. The refractometer will determine the refractive index of the coolant and relate it directly to a freezing point.

Corrosive acids

As stated, both ethylene glycol and propylene glycol degrade into corrosive acids over time. To inhibit this degradation, coolant manufacturers have added corrosion inhibitors to their products. These inhibitors include such inorganic materials as silicates, borates, and phosphates. The life expectancy of these additives is about two years. Hence the recommendation that the typical engine coolant be changed at two-year intervals.

New organic acid technology (OAT) coolants or extended life coolants (ELC) contain additives based on organic carboxylates rather than the traditional inorganics mentioned previously. As such, they offer an extended service life of five years. Typically, ELC engine coolants contain a red, pink, or yellow dye to differentiate them from conventional inorganic coolants, which are typically green or blue in color. ELC engine coolants are also considerably more expensive. Although these newer formulations still contain glycol, they may not be compatible with conventional engine coolants. Don't mix the two. If changing from one to the other, a thorough flush, preferably professionally done with acid, is recommended.

While the coolant manufacturers are quick to point out their claims and recommended change intervals, the final word is best left to the engine manufacturer. They warrant the engine and have a compelling self-interest in its performance.

Gregg Nestor is a contributing editor with Good Old Boat *magazine. His bio is on Page 51.*

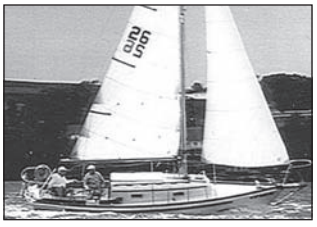
A 50/50 blend of extended-life coolant and distilled water, at left. A 50/50 blend of ethylene glycol and distilled water, center. Common ethylene glycol-based coolant, at right.

Boats

Most of our classified ads appear on the GOOD OLD BOAT website: http://www.goodoldboat.com/classifieds.html

Pearson 33
1970 cruiser/racer. Sloop-rigged. Shallow draft 4', w/CB 6.9'. Solid hull. TLC restoration of bottom, deck, teak '07. New '06: standing rigging, Schaefer RF, 135-percent reefing genoa. Retrofit Yanmar diesel 400 hrs. Includes 4 extra sails, Zodiac dinghy, 2.5 Mercury OB. Sail anywhere. In Mystic, Conn. $23,000.

Harry Huizinga
harrysail@yahoo.com
520-241-1043



Kaiser 26 Mk II
Lovely full keel 1972 classic. Well-built fiberglass good old boat. LOA 27'6", LOD 26', beam 7'10", draft 4'. Main, furling genoa, asymmetrical spinnaker, hanked-on jib, and second genoa. Sleeps 4. 6' headroom. New VHF, speed, compass, and masthead nav lights. Small original Westerbeke-Petter diesel. In Penobscot, Maine. $12,000.

Dorie Meltreder
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Hunter 33
1980 Cherubini-designed sloop. RF. 5-hp Yanmar diesel, starts easily, runs well. Racing instruments, sleeps 6. Needs some new cushion covers. Boat and owner have aged together. Berthed at my own pier, Annapolis, Md. $18,000.

Joe Dinunno
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Down East 32
1977 cutter-rigged, full-keel, comfortable/roomy, heavily constructed, capable of coastal/offshore cruising. Ideal for those seeking simplicity and safety. Standing rigging and deadlights '02. Running rigging, sails, covers, electrical, plumbing, bowsprit, ground tackle, PV panel, 400-amp batteries, controllers '04-05. '92 Westerbeke 37-hp less than 1,400 hrs. Composting head. FB main w/Dutchman. Tiller. Teak companionway hatch, mast lights, Harken winches '07. Exc sailing qualities. Specs/photos avail. <http://www.downeastyachts.org/history/downeaster32/index.html>. Lake Champlain (VT/NY area). $39,000.

Duane Nealon
homewright@taconic.net
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Chance 37
1973. Henri Wauquiez design. Fast, sturdy, beautiful. Solid glass hull and deck. No core to rot. No blisters. Proctor spars. New Quantum sails incl. laminate genoa. New Yanmar 3YF (50 hrs), 400-AH battery bank, Balmar alternator, 2-bladed Maxprop. New telescoping whisker pole, custom awning, hydraulic belowdecks AP, GPS, radar, D/S, propane, nice interior. Photos at <http://www.jkelly.myphotoalbum.com>. Owners' website at <http://chance37.free.fr/repertoire.htm>. $55,000.

Joseph Kelly
jlkmd@yahoo.com
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Ericson 27
1976 sloop. Autopilot 3000, WS, Harken RF, 4 sails in exc cond. Alcohol stove, full galley, pressure water, Loran, VHF, D/S, steel cradle, all deck and cabin cushions newly recovered. Deck-mounted AC unit and fuel and waste fittings. Shorepower, new batteries. Bottom done '05, swim ladder, and more. Great fast cruiser. Ready to sail away. On cradle on Lake Michigan. Fresh water only. Rigged for single-handing. Exc cond. Reduced to $9,500 OBO.

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Bayfield 29
1983. Rigged as a sloop w/Profurl RF headsail, staysail in deck storage bag. Wonderfully cared for, freshwater boat all her life. New '05: Navman D/S, repeater, smart battery charger, deck and anchor lights, including new wiring. Radar, AP, VHF, and GPS, dodger, Bimini, Origo alcohol stove, pressurized water, CD player and radio. Completely equipped, ready to sail! Bayfield, Wis. $30,000.

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jim@rohnind.com
612-850-0068 (cell) or
763-572-8797 (evenings)

Hunter 27
1993 fractional rig. Repowered w/Yanmar 2-cyl '03, RF, rigid vang, ST winches, Harken traveler, Autohelm, Loran, Bimini, walk-through transom w/extra motor mount on stern. H/C shower on transom. Open cabin concept w/custom mattresses and cushions recovered. In exc cond. In Oconto, Wis. $26,000.

Cyndi Bruehl
cyndisails@new.rr.com
920-632-4391

Cape Dory 27
1977. Hull #252 w/dinghy, 1-cyl 10-hp Yanmar diesel, RF jib, classic mainsail. Sails in good cond. Garmin GPS 162 pre-loaded, VHF, Autohelm depth, speed, and tiller pilot, meticulously maintained. Teak recently professionally redone. Many upgrades. In [illegible]ltaville, Va. $19,900.

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Sold

Columbia 43
Rainbow for sale. 1970. Classic Bill Tripp bubble-top flush-deck beauty. Many thousands of miles cruising only in the Great Lakes. Since '03: new Westerbeke 63-hp, main, and 165 RF from UK, rewired 110 and 12, 3 Group 31 plus starting battery, shore charger, combo water heater, Ray Marine ST 60 instruments and AP, Yeoman Navigator. Not a fixer-upper. Keel dropped and refastened '03. In St. Joe/Michigan City, Ind. $70,000.

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rainbowsale@comcast.net
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1974. Classic Ted Herman design. Hull #4. Full keel w/CB, 38-hp Perkins. Heat and air, new interior, steering, batteries, charger, cockpit enclosure. Call for complete list of upgrades/equip. See article January '06. In Charleston, S.C. $43,500.

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Cascade 27
1981. Exc cond. Yanmar 7.5-hp, RF, 8 sails, 4 opening stainless portlights, 2-burner stove w/oven, sleeps 5, includes trailer. Great beginner boat or floating "beach condo." $15,000. In Newport, Oregon. Call for more details and photos.

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1984 classic cutter. Freshwater boat. WS. Newer instruments, radio, and CD player. Yanmar 2 GM diesel engine. Standing headroom w/roomy head and large galley. Full keel w/42" draft. Will sail places other boats can't. Perfect island cruiser. In Bayfield, Wis. $24,900, will negotiate.
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Pearson Wanderer 30
1967. Classic, well-maintained, comfortable shoal-draft cruiser/racer. The Wanderer is an excellent, sturdy, safe, and fast class. Documented. Has many upgrades, improvements. All repairs and replacements well recorded, many spares included. Professionally rebuilt Atomic 4. Bottom barrier coated '98. In the water by NYC in sail-away cond. '07 slip fees paid. $9,500.
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Hunter 37C
1980. Cherubini design. Currently sloop-rigged but has all rigging to be restored to original cutter rig. Freshwater boat all its life. Sails in good shape; newer jib and staysail. Draws 5'1". NavMan instrument package, chartplotter, VHF, AP. Yanmar 30-hp diesel in great cond. Sails in good cond. Custom refrig. SS ports, beautiful interior. In Northeast Ohio. $35,000.
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O'Day Outlaw 26
Rhodes sloop built in Ontario in 1967. Excellent daysailer w/generous 6'+ cockpit. Below 4 berths and head. Extensive professional overhaul in '06: bottom faired, topsides refinished w/Awlgrip, all brightwork renewed, lifelines replaced, Harken III RF. Good sail inventory including spinnaker. 6-hp Yamaha OB in well. In commission on Martha's Vineyard, Mass. $9,000.
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Tripp Lentsch 29
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Lord Nelson 41
1982 cutter-rigged, full-keel cruiser. 75-hp Yanmar diesel (new '03 only 48 hours). Bottom layup '00. Gennaker (with sock) '02. Raytheon 4-kw radar/GPS/chartplotter '01. Other upgrades too numerous to list. Marvelous galley and saloon layout, beautiful teak interior, great storage. Sleeps 7 and cruise-ready. In Bay City, Mich. Price reduced to $144,900.
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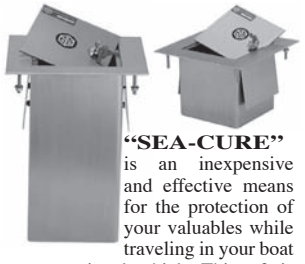
Products

Products, cont.



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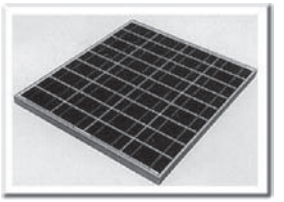

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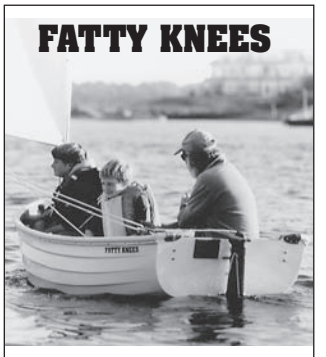

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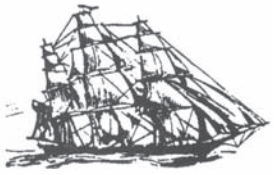

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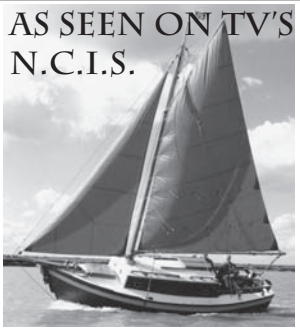

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Cockpit floorboards

This simple upgrade stands the test of time

by Richard Smith

During cruising summers here in the Pacific Northwest, we practically live in the cockpit. The textured nonskid fiberglass sole of our Ericson Cruising 31 is practical but not especially comfortable underfoot. We thought we could improve its appearance with removable wooden floorboards that would blend with the teak companionway slides, iroko bridge deck, and other wood trim.

This was an inexpensive project, requiring few tools and not a lot of time or carpentry skills. But because our cockpit has a curved shape conforming to the helmsman's seat and a binnacle pedestal right in the middle, I made a paper pattern to get the shapes right. The floorboards have two parts, one on each side of the binnacle. Each part is easily removed to get at the fiberglass underneath and to take home for refinishing and storage during the winter. The full-sized drawing was also useful in sizing and spacing the individual planks. The best widths worked out to be about 2½ inches and I allowed about ½ inch between adjacent planks.

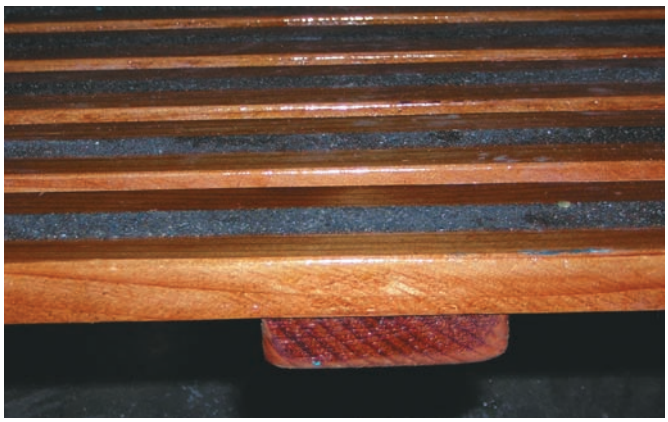
Materials were available from the local lumberyard — in this case, some good tight-knot western red cedar fence boards. This wood is relatively inexpensive and has several properties that are useful to the boatbuilder. It's light in weight and easily sawed, planed, sanded, and glued. It's resistant to decay and can be obtained in clear or tight-knot boards.

The supporting boards underneath hold the floorboard surface above the fiberglass and are close enough — something less than 10 inches — to lessen any springiness underfoot. The floorboards and the support boards were glued together with epoxy.

Rounded edges

The corners and edges of all boards were rounded to resist splintering, an important consideration when working with softwood. In addition, the rounded edges resist the penetration of moisture through the end grain, hold varnish better, and are comfortable to walk on. They also look good.

I sanded and gave the boards several coats of varnish.

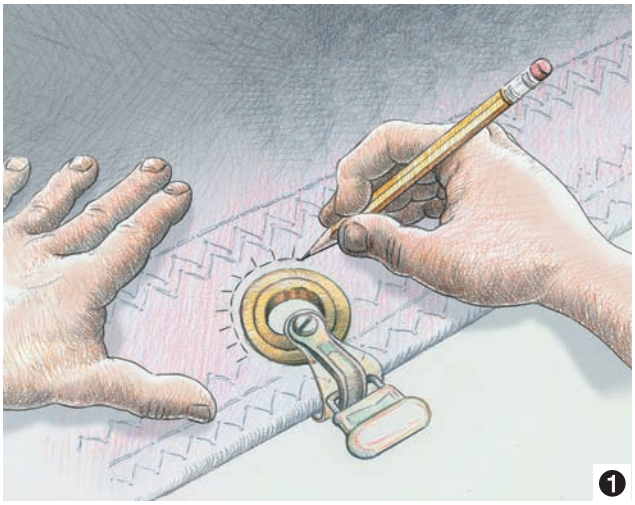


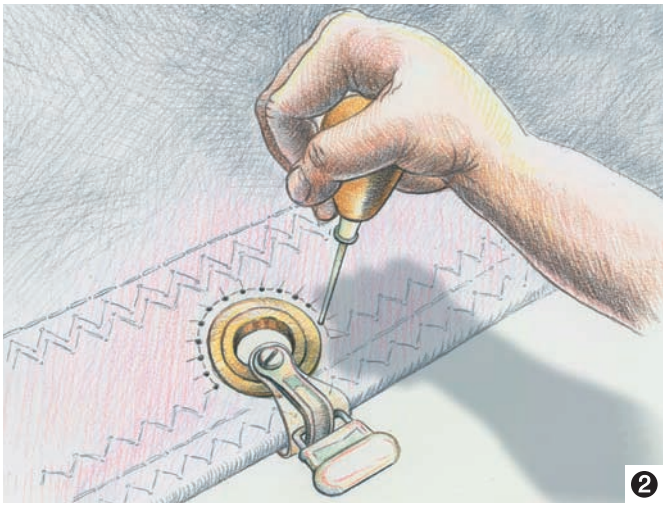
When the varnish was dry, I masked 1-inch strips down the middle of each board and applied another coat of varnish between the tapes. While that coating was still wet, I sprinkled the area with fine sand from a flour shaker. When it was good and dry, I vacuumed the residue and gave the embedded sand a couple more coats of varnish. This non-skid treatment works well and is easy on bare feet. After five years of hard wear, it has held up better than the self-adhesive strips of non-skid we put on the companionway ladder.

A floor of softwood doesn't have the same resistance to hard knocks and abrasion as one made of fiberglass or hardwood, but we accept the traces of dropped winch handles, provisioning crates, and propane bottles as fair exchange for the pleasure we take in the comfort and appearance of our cedar floorboards.

Richard Smith is a contributing eidtor with Good Old Boat. *He has owned and built several boats, including an Atkin Red Onion sloop, a 30-foot Alan Pape steel cutter outfitted from a bare hull, an Atalanta 26, five dinghies, and an Ericson Cruising 31.*

On facing page: The new wood cockpit floorboards, top left, blend well with a teak steering wheel as well as the iroko bridge deck and instrument panel trim. It's a good idea to test the boards with the intended finish; various woods finish differently and may not match other woods used in the cockpit. Detail of support board with rounded edges, bottom right. This page: The underside after five years, above. A penetrating sealer was used on the bottom.





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Simple mainsail upgrade

Here's how to reinforce those grommets

by John Cochran

Many a respected sailor reinforces the grommets on his mainsail (see, for example, Larry and Lin Pardey, *The Self-Sufficient Sailor*). I decided to do it myself also.

The first step is to assemble tools and materials. Any chandler should have everything you need:

- Number 16 sail needle
- Hole punch, such as a fine awl
- Leatherworker's needle or a wire brad in a pair of locking pliers
- ⅛-inch waxed polyester floss or twine (such as #520PW-4 Bait Rigging Floss from Consolidated Thread Mills)
- Ruler for marking ⅛-inch intervals
- Scrap of sailcloth or piece of stiff paper
- Sailmaker's palm (may be handy)

The method

Make a template for marking around your grommets. Measure your grommets and mark a stiff piece of paper or sailcloth with an arc of a circle that is slightly larger (say ⅛ inch) than the diameter of your grommets. Cut out the center of this partial circle, leaving an opening on one side large enough to work this template around the shackles, webbing, or stitches that hold the slides or slugs to the luff bolt rope. Use the template to mark around the edge of the cutout at ⅛-inch intervals.

Mark your sail. Place the template around each grommet and make marks with a soft pencil (1).

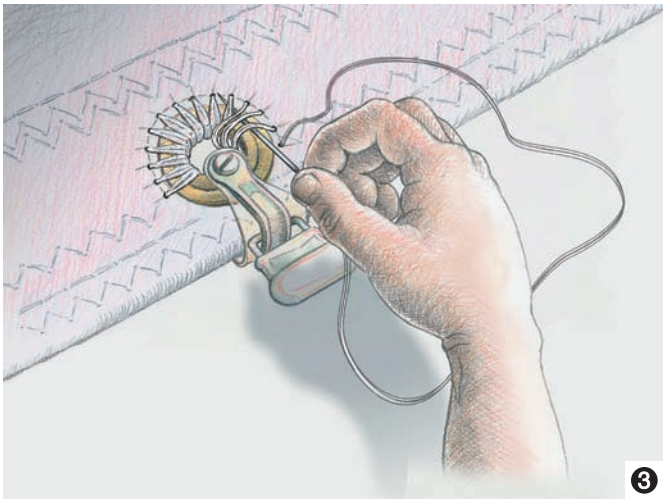
Pre-punch the needle holes (2). This makes the actual sewing very much easier. Don't make the holes too big or you will weaken the cloth. I used a small wire brad gripped in a pair of locking pliers. The holes should be within ⅛ inch of the edge of the grommet.

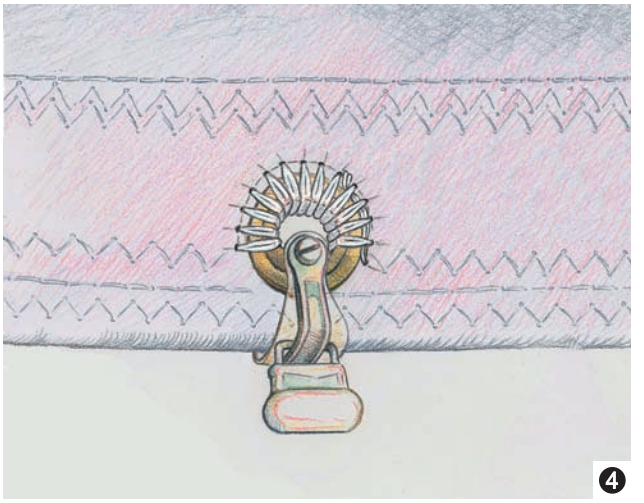
Load your needle with the waxed floss. Cut a convenient length of floss (10 to 12 feet, or two arm stretches worked well for me), thread it through the eye of the needle, pull it so the needle is in the middle, and twist the two parts of the floss together to form a doubled length about 5 feet long. This is enough for several grommets.

Sew around and through each grommet. Start by passing the needle through the first pre-punched hole (either end is OK). I found it easier to point my needle down into the sailcloth from above, so I could see the holes easily, then bring it back up through the large grommet hole. Pull the floss almost all the way through so there is about a 1-inch tail. Bring the needle through the eye of the grommet, pass it over the tail, and sew through the second hole.

Not too tight

Pull the floss so it is snug around the grommet and cloth, but not so tight that the tail pulls out. Continue sewing in this manner, capturing the tail as you sew, until there are three holes left. For the last three holes, leave large loops of the floss so you can grip it to pull the loops tight after securing the end. Now turn the working area over so you can insert the needle through the last 4 loops (3), like finishing a whipping on a rope, and pull it through. Back on top, pull





each of the loops tight, tightening the last loop by pulling the needle. Finally, cut off the excess floss close to the finished reinforcement (4).

Possible problems? Be sure the floss is snug but not so tight as to cause deformation of the sailcloth. If the floss gets to be too short to complete a complete reinforcement after you start around a grommet, remove the section you've already sewn, cut a new length of floss, rethread the needle, and start over.

This is an easy task that will help your mainsail stand up to the strains of sailing; it can be done over the winter or any time the sail is off the mast, and it only takes a few minutes for each reinforcement. I spent about 2 hours on the 13 luff grommets of my main.

John Cochran has sailed the Chesapeake Bay from time to time over the past 20 years and is looking forward to more. Several years ago at a pre-retirement seminar, the presenter said, "Don't forget your dreams." John's retirement project is a good old 1966 Coronado 25 that requires extensive renovation. She is aptly named An Education.

Literary restraint

How to keep the library where it belongs

by Gregg Nestor

I'm a strong advocate of "a place for everything and everything in its place." This is especially true when stowing things aboard our boat, where space is at a premium.

Last year, after a particularly rough passage, I was distressed to find the saloon sole littered with just about every book and item that had been neatly stowed on the starboard bookshelf. Considering that the shelf is nearly 6 feet long, that was quite a few items. Despite the fact that the shelf is fiddled, the gyrations and excessive heeling we experienced during the trip overcame the restraints of the fiddles. Fortunately, there was no damage, except to my organizational pride. Not wanting a repeat performance, once in port I set about to remedy the situation and make the bookshelf more secure.

> "I was distressed to find the saloon sole littered with just about every book and item."

At the local chandlery I purchased a wooden boat-cover bow and a pair of surface-mounted bow sockets. On each of the two bulkheads that flank the bookshelf, I installed one of the sockets. I located them approximately 4 inches above and directly in line with the existing fiddle. I cut the bow to match the length of the bookshelf and snapped it into the sockets.

The boat's chainplate is situated almost midway along the shelf's length and, by sliding the bow behind it, I have a convenient restraining point for the bow. This ensures that the bow doesn't spring out from the weight of shifting books. On a shorter shelf, this three-point configuration probably isn't necessary, especially if the bow is cut an inch or so longer and arcs slightly inward toward the books when installed.

I had a choice of either a hardwood or a fiberglass bow. Even though the fiberglass bow was more substantial, I chose the wooden one. I believed the bright orange fiberglass bow might have clashed somewhat with the boat's interior. After a coat of penetrating stain and two coats of satin varnish, the bow closely matches my varnished teak interior and, best of all, it works great. The cost of the project was about $20.

Gregg Nestor is a contributing editor with Good Old Boat. *His bio is on Page 51.*

Gregg installs the bracket for the boat cover, above; the installed bow, center; and the finished shelf restraint, bottom.

Quick and easy

Rack for navigation tools

Here's a simple catch-all for all your plotting needs

by Phillip Reid

Our 28-foot Pearson isn't big enough for a dedicated navigation station with a chart table and drawers, so we needed a catch-all rack to hold plotters, dividers and compass, pencils, pens, a calculator, a protractor, erasers, extra leads for mechanical pencils, and a chart magnifier. I wanted it to take up as little space as possible, organize the tools, rather than just dump them into a pile, make it easy to see what's where, and make it possible to get to it. I also wanted to knock it out pretty quickly.

The end result satisfied me on all counts. It has a ½-inch solid teak frame and its face is made from some ¼-inch acrylic I had lying around. (You can get inexpensive acrylic scraps at the hardware store.) The enclosed pencil-divider rack is made of ½- x ½-inch sticks, and I drilled depressions in the bottom of the rack under this part to catch the tips of pencils, pens, and dividers, which otherwise just fall in. There is space behind the pencil-divider rack so long plotters can slide in behind it.

The dimensions are: 19 inches long, 4¼ inches high, and 1⅜ inches deep. The pencil rack is 7¼ by 1 inch.

Never cut acrylic? It's a pain. If you don't need the transparency, avoid it and use wood or polyethylene, but for this rack, the transparency is useful. Even on the lowest speed, my (expensive, fancy) jigsaw melts acrylic to goo, which glues it back together as fast as I cut through it. And it cracks easily. I have to work it with hand tools to get satisfactory results. Drilling works fine on low speed with a sharp bit. Slightly over-drill all holes or they will crack. Use a very slow drill speed, a sharp bit, and no pressure.

Final polish

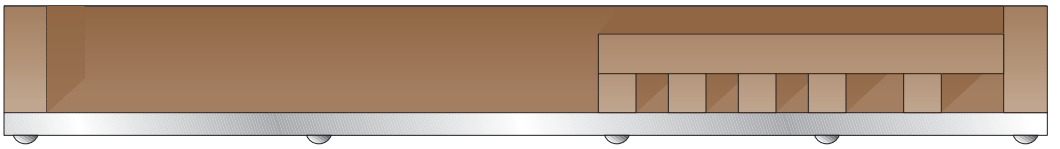
Finish the edges by hand with progressively-finer sandpaper (to at least 220-grit) and if you really want to go all-out, do a final polish with toothpaste or polishing rouge.

I'm my own harshest critic — ask any of my slip neighbors who are unfortunate enough to be aboard when I'm working — but this tool rack rules.

The key was taking every tool I wanted to put in this rack to the shop, measuring the space each took up, and arranging it all in the rack before final assembly. I mounted it on the bulkhead because it's about the only available place.

A good tool rack should be long enough to hold your biggest plotter — in my case, the 3-arm protractor. And you really need separate slots for pencils and dividers or they will simply fall in and get lost. These two requirements made it too long for any other place on the boat, and besides, on a small boat, the chartwork is usually done at the galley table by necessity. So there it is. Given where it is mounted, it seemed likely that at some point someone would use it as a handhold, so I through-bolted it to the bulkhead.

__Phillip Reid__, his wife Andie, and certain other miscreants sail their 1977 Pearson 28, Miss Bohicket, *out of Wilmington, North Carolina. They finished a five-year refit in the fall of 2005. When not sailing, writing, or boat-grubbing, Phillip teaches a college history course.*



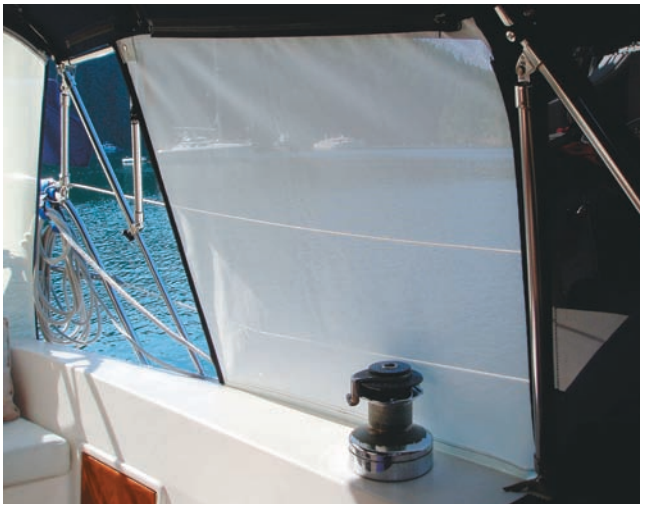
TED TOLLEFSON

A view of the tool rack construction as seen from the top.

Sunshade material

A functional new cockpit enclosure

by Harvey Hall



The Hall family members (furry and otherwise) appreciate the additional protection from the wind and sun offered by their new cockpit enclosure.

We wanted our new dodger enclosure to be functional for all seasons. After some consideration, we had two sets of side curtains constructed. The winter side curtains of clear vinyl material protected us from cold winds and rain. We used them as templates for side curtains that would provide shade and wind protection in the summer season while letting the breeze blow throughv. The summer side curtains and rear panel were made of Sheerweave 3000 sunshade material and incorporated the same zipper and snap patterns as the off-season ones.

Folded, they are easy to store. They provide a little privacy at the dock or in a tight anchorage. Also, if you fully enclose your cockpit space with these screens, they will protect you from all but the smallest bugs. We are using these screens on our hatches to prevent the sun from fading the new upholstery and to keep those pesky bugs away.

Harvey Hall and his wife sail year-round on their 1980 Ontario 32, Dance Lightly. *Other boats they have owned and enjoyed over the years were a San Juan 23 and a C&C 27. Their cruising ground for the past 14 years has been the British Columbia coast.*

A note to Ted Brewer

I just finished reading your great article on schooners in the May 2007 issue. I had the good fortune in 1975 to be on the crew of the 76-foot Alden schooner, *Constellation*, during the Transpac. You write that the sight of a staysail schooner racing under full sail is a sight not to be forgotten, and I can assure you that the feeling of being on the deck of one charging along at a steady 14 knots, lee rail awash, still makes my heart pound. It was wonderful; I'm not a good enough writer to capture the sense of it on paper, but those were magnificent days.

Constellation was built in 1932, as I recall, at the Hodgdon Brothers Yard in Maine. She was a stunningly beautiful boat and had such amenities as leaded glass cabinet doors in the galley and a real brick fireplace in the saloon.

We raced against some of the best boats of the day—*Windward Passage*, *Ondine*, *Ragtime*, *Warrior* — and after the first couple of days going toward Hawaii, we were first in Class A, a testament to the power of that rig on a reach. As soon as the wind went aft, however, the lighter boats took over and we didn't do so well, despite the huge amount of sail we set between the main, gollywobbler, and spinnaker. *Constellation* wouldn't surf, though she really got up and went if it was blowing. We saw speeds above 16 knots.

I sailed on her all that summer (I was 17) and finally down to San Diego, where she was sold to a woman who circumnavigated on her. I last heard that she had been sold again and was run aground and sank in a river estuary in Spain, a story that literally brought a tear to my eye.

Thank you for a fine story that brought back many great memories for me. Incidentally, I had never seen *Good Old Boat* until my wife bought me an issue this year as a birthday present. I'm hooked. It's a wonderful magazine.

Andy Crawford
Long Beach, Calif.

Ted Brewer remembers too

Thanks for your email. I can appreciate your experience on the Transpac, as I sailed in the 1969 and '73 races aboard a 56-foot ketch of my design. The 1969 race was a breezy one; we often touched 14 knots on the face of a sea once the wind came aft a bit, and that is very exciting, as you say.

That ketch had a 24-foot foretriangle, so her spinnaker was enormous and really pulled us along. We were luckier than you, though, as we wound up second in Class B, much to the delight of the owner and all hands.

I can understand your feelings about the loss of the *Constellation*. One of my favorite designs, the 62-foot ketch, *Traveller III*, was scuttled off the coast of Maine in the early 1970s with a load of drugs while she was being chased by the USCG. Her original owner, Art Crimmins, a well-known charter skipper, was very upset when he heard that. One of his regular clients, a mafia don, offered to send some of his boys to Maine to "reason with" the smugglers, but Art talked him out of it!

Ted Brewer
Agassiz, British Columbia

Waterproof ink

Any dinosaur like me who prefers to write log books with fountain pens will know the smeared results when this writing is found by a splash or drip of water.

I've tried a line of inks, called Noodler's Ink, which really are waterproof once the ink dries. It bonds to the cellulose in the paper and becomes insoluble.

It is available at <http://www.pendemonium.com>. I've no financial interest in the ink or the business. I'm just a pleased customer.

Steven Bernd
Camarillo, Calif.

Thanks for the Pardey hat

I hope to see *Good Old Boat* at our next boat show in Oakland, California. We have been attending for many years, if for no other reason than to see all the new boats that are for sale. After viewing all of the new "Clorox-bottle boats," we realize why we love our 1985 Ericson 32.

But this year's show included a special treat. The Pardeys had their boat at the show, bathtub included. We met Lin and Larry and talked with them at length. When they asked if we had seen their boat, we admitted that we did not feel right about invading their home. Guess what? They told us that if we went back to their boat for a closer view, they would give our son a *Good Old Boat* hat. Of course, we took them up on the offer. What great folks. And now, even though you were not at the show, we have a *Good Old Boat* hat to show off at the next boat show. Hope to see you there next year.

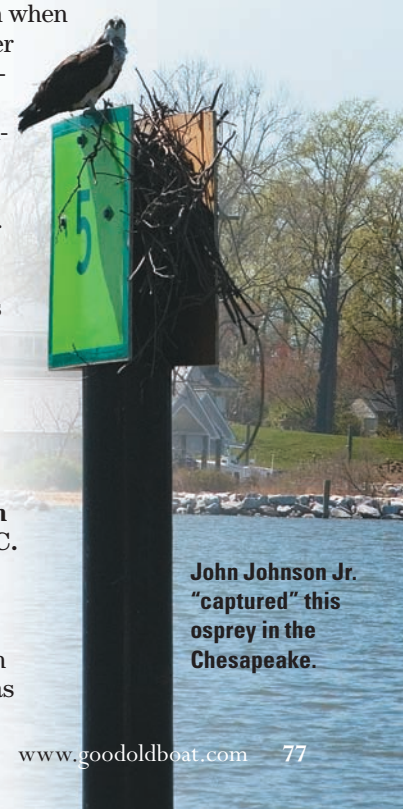
David Sawyer
Napa, Calif.

Nautigear used sail products

I've been a subscriber for several years and love your magazine. Over the years I've seen products reviewed. I know you give them a lot of thought and I've come to trust you. I'd like to recommend a line of products for consideration. I'll be honest here…I know the owner, Ella Vickers, and think a lot of her as a person and as a sailor. We started sailing together 15 years ago racing a Beneteau 38. We lost touch 10 years ago or so but crossed paths again when my wife fell in love with one of her totes at a Tallships event in Beaufort, North Carolina, last July.

That said, I'm not recommending her products because I know her but because I think they're fun and exceptionally well made. She makes bags of all shapes and sizes, from laptop bags to totes (as well as shower curtains and dog beds!) from used sails. From personal experience I can say that they are appreciated by both women and men. You can see more at <http://www.nautigear.net/>.

Mike Brown
Apex, N.C.



John Johnson Jr. "captured" this osprey in the Chesapeake.

Another worthy bag

It isn't featured in their catalogs, but I was thrilled to see L.L. Bean has finally come out with a canvas

tote bag that is good-old-boat-friendly. They've put heavy-duty tarp (slicker material) on the top and bottom of the bag, so when you put the bag down on a wet dock, toss it into a really wet dinghy, or wind up toting stuff in the rain, the items have a chance of getting unpacked without being wet. You can find this bag by looking for "All-weather Boat and Tote Bag" on the L.L. Bean website <http://www.llbean.com>.

Parsons Clark
Topsfield, Mass.

On dockside A/C

I was interested in the article about dockside air conditioning that appeared in the July 2007 issue. I thought your readers would want to know that Moby-Cool has developed a hood that improves on what Jim Shroeger suggests in his article, see photo above. The Moby-Cool forehatch installation is a permanent hatch replacement made of marine-grade fiberglass that provides space for air conditioning up to 12,000-Btu/hr units. Advantages of these hoods are that they are secured from the inside, allow for use of the hatch for emergency exits, and travel well when underway. They look great, adding to the boat's value, and take only about an hour to install.

Another consideration is the Sailboat Dodger A/C Conversion Hood, which fits over the companionway coaming of many sailboats. Some advantages of this hood are ease of installation (modification to the boat is not necessary), the companionway is not obstructed by the A/C unit underfoot, and the unit can be secured from the inside for safety.

For further information on either of these products, call me at 407-435-9733 or visit <http://www.Moby-Cool.com>.

Scott Frost
Moby-Cool

Another A/C installation

Coincidentally with your July 2007 issue, I am in the middle of mounting a 5,000-Btu/hr 110-volt A/C unit in my boat. I saw your writeup. Author Jim Shroeger's mounting location is one of three I had been considering. I believe he's making a mistake in blocking off his companionway completely so he cannot easily exit his cabin while in port during a stay, and he must store the unit while underway. His mounting choice is excellent, however, from the standpoint of cooling and heat exchanging/water condensation.

In my 1970 Morgan 33 I plan to mount the unit in the forepeak bulkhead. I have fitted the air conditioner with an aluminum frame so it can be removed by unscrewing four knobs (no tools required) to gain complete access to my anchor locker. Even when it is installed I will be able to access my anchor line by removing an access panel just below the air-conditioning unit. My forepeak is vented outside and drains into the bilge. I believe I have solved the heat exchange and drainage problem.

I plan to reinforce the bulkhead, add support arms for the unit, and make a simple shield to protect it from the anchor line and chain as it is lowered into the forepeak.

I noticed that Jim's companionway is wide enough that he could have fabricated a removable panel on the side of his air-conditioning unit so people could pass easily, leaving the unit installed while docked during the day. However, this would require custom fabrication of the hatchboards.

Gary Gerber
Bethesda, Md.

Boat tarp article request

I can't remember seeing an article about how to cover your boat in the winter (we are in the northeast): do nothing, buy a custom cover, or use tarps (and, if tarps, how large, how much to cover, how to hold them on, etc). We were late in taking our cover off this year, but it might have caused more damage than it prevented (metal grommets made marks on the hull, it was stretched so tight that dirt seemed to have ground into the paint, the lines left dirt marks, etc.) The boat was very difficult to clean this year.

Dotty Royer
Lancaster, Pa.

Your wish is our command

We have included two tarp articles in this issue, starting on Page 12. And we've run others in the September 2004 and November 2004 issues. As for our *own* tarping process, I made a big rectangular tarp (not exactly a custom fit) for *Mystic* when the big rectangular and very heavy canvas tarp she came with finally expired. The material from Sailrite weighs a lot less than the heavy canvas and seems to be holding up well after three seasons. We used Odyssey III, although Sailrite is currently recommending Sur Last for tarps.

Jerry (*Mystic's* captain) is a fan of holding the tarp down with jugs of water. He doesn't tie the tarp against the hull. It hangs loosely. I worry that the frozen jugs of water can become weapons in a big wind, so he laces them together to cut down on their potential swinging arc. This year I saw a better idea, using sandbags made of canvas. The sand is inside a plastic bag inside the canvas envelope and won't freeze and get quite as wicked as a laundry jug full of frozen water. I'm thinking of experimenting with that concept before fall comes again this year, although water is certainly easier to dispose of than sandbags will be to store …

If you think trapped dirt is bad, people also say that a tarp (or those plastic shrink-wrap jobs) that is too close to the hull can trap water between the hull and cover and cause blistering or other problems with the gelcoat. I've never seen that happen, but the concept seems valid. I hope some of this rambling is useful!

Karen Larson, Editor

Blue velvet

A few weeks ago, on a Monday night, the sky was overcast and had a weird tint. Right at dusk, I took a few photos and was lucky enough to capture an interesting image (see photo below). The blue color is not retouched, that's just how the photo came out. The lights from the one lighted boat show an interesting contrast in the field of blue-tinted images. We sail a 1979 Wilderness 21 from this marina on the Barnett Reservoir. The boat in the photo with the light on is an Erickson 25.

Matt Jordan
Brandon, Miss.

An application for the highwayman's knot

I took interest in the article on the highwayman's knot (July 2007) because I have a more permanent application of the same knot as a safety feature. Most sailors tie the aft boarding ladder to the cockpit rail when the ladder is out of use. But consider the plight of a solo sailor tossed overboard trying to re-board his or her boat. I carefully tie this knot such that no loop goes around the boat's rail, leaving the free end reachable from the water. Sure, this is not a secure knot, but if it comes apart when it shouldn't your ladder is still hinged to the boat. However, when you are looking up from the water, anxious to reach safety, it would be nice to have a highwayman's knot there to release the ladder.

My boat is a 28-foot Ericson with no swim platform and no other way to re-enter the boat from the sea except by ladder.

Don Craigmyle
Sidney, British Columbia

More on the highwayman's knot

In my opinion, the July 2007 issue is one of your very best yet. I particularly enjoyed reading Karen Larson's perspective on "Knots, the Elegant Solution." Her observation that sailors often buy and use all sorts of "gadgets and gizmos" …"to avoid making a knot" is all too true and her examples are familiar to us all. I think that one big reason why gizmos are so common is that many sailors simply haven't taken the time to learn to tie a knot that would do the same job just as well and just as easily. For the cost of one or two gizmos, one can purchase several good books on knot tying and, in the time it takes to watch one mindless TV program, a new knot can be learned. Her practice of using a reefing line instead of a "gizmo" to secure the sail on the boom is a perfect example of using the brain instead of the checkbook to achieve a more elegant result.

Geoffrey Toye's article, "The Highwayman's Cutaway Knot," is another great example. His use of this simple knot to make it easier to cast off in his dinghy is a most elegant solution. I have used this knot to make it easier to leave the dock when sailing singlehanded in my Catalina 22. The boat is tied to the dock cleats at the bow and stern with highwayman's cutaway knots and the ends of the lines led back to the cockpit. With sails luffing or the motor idling, when it's time to go, the knots can be released from the helm by pulling the ends of the lines. It's simple and it works.

I appreciate that *Good Old Boat* includes articles on a wide variety of topics where discussion of highly technical subjects and how-to articles complement insightful pieces dealing with the more subjective and elemental aspects of sailing. I enjoy it all and I especially like the balanced approach that keeps me looking forward to the next issue.

Dave Aultfather
Sarasota, Fla.

A vote for the gizmos

I just read your front piece on "Knots, the Elegant Solution." I agree with the general proposition that we are burdened by gadgets that seduce our laziness and end up burdening our lives. However, specifically regarding knots, which are a beautiful craft, I don't agree with the extent of your generalization.

I don't disagree that ropes and knots are extremely useful, but they have limitations that I find myself striving to overcome. From that observation I decided to create a device that expands my capabilities — I created a tool (that has been in our nature since Homo habilis, and I wouldn't want to go backward).

Incidentally, you showed my product <http://www.hitchcraft.net> in the January 2007 issue (Product Launchings) which I thought was a very wise choice. Thank you.

The point of view that you expressed, which so intently reflects the philosophy underlying *Good Old Boat*, is the reason I'm such a great fan of your magazine. Of all the magazines that I get regularly, this is certainly the last one I will dispense with when I decide that my life needs to change toward a greater simplicity.

I am not an absolutist, though. I like having the on-board diesel, the electronic instruments, and the pressurized water. My boat is a small cruiser but would not work without the blocks, cleats, and winches, and I would not want a much simpler boat unless something catastrophic happened in my life. But for many common rope adjustments and for quick leveraged power to replace anything that fails in the rigging, I will always have a healthy bunch of my little RopeTies to sustain my self-reliance beyond anything that knots can do for me. I hope someday I will be understood.

Miguel Praca (delusional inventor)
San Anslemo, Calif.

A vote for hooks and eyes

I am also a member of the KISS society. Back in 1973 I built a Luger 21 Windward kit. My first big boat. After fighting with ties for part of the first season I saw an article in a magazine that illustrated jiffy furling.

All it requires is three strap eyes, two hooks, and a piece of shock cord. The strap eyes are fastened to the side of the boom, one at each end and one in the middle. The two hooks are installed on the opposite side midway between the strap eyes. The shock cord runs from one strap eye through the middle one and deadends on the last. The sail is lowered and rolled into itself, the shock cord is pulled over the sail and hooked on the hooks. Voilá, the job is done! Nothing to lose, blow away or misplace. It worked in 1973 and darned if it doesn't still work now. I have used it on three boats.

Mike Morris
London, Ontario

Launched and lovely

Panache (a Sea Sprite 30, both photos this page) was finally launched on May 18 after being on the hard for six years. The picture above shows Alison (our youngest of five girls plus one boy) smiling as *Panache* touches the water for the first time.

Many of the nuances on *Panache* came from articles I read about over the years in *Good Old Boat*. If I had not found someone like Scott Senkbeil to help me create my dream, I would be in my airplane right now instead of typing this note to you while I sit on *Panache* in the Sheboygan Marina.

Richard Charette
Wadsworth, Ill.

We encourage fan letters

This is the first fan letter I've ever written. Friends of mine are coming down from Michigan to check out a couple of boats in my area (central Florida). I stopped at a local bookstore and saw your magazine, loved it; subscription order forthcoming. Paul and Bev's 45-foot ketch is out of my league, but your publication is just what my 25-foot Bayfield needs on board. The May 2007 was the first issue I've read, loved every page, kudos to you, your editors, and staff. Keep up the good work.

Roger Arrington
via email

Roger, We thought we'd better rush to publish this so you'll feel motivated to write further fan letters whenever you feel so moved.

Editors

Thanks for the extra copy

I've got to tell you how impressed I was with your policy of sending double copies to mobilized service members. I was recalled out of reserve retirement shortly after 11 September for 39 long months. It was really a treat to receive *Good Old Boat* at my "mob site" while the family was reading the same issue back home.

Ed Sasser
Douglas, Alaska

Truth in publishing

I always look forward to your magazine, always read it cover-to-cover. My wife and I have been sailing in our good old boat (Hullmaster 22) for about three years. We are new to sailing and are getting better at it slowly. What I like about the boat reviews in your magazine is the lack of boat judgments. For example: "This boat is only good at…" or "is not suited for…" or "You can't do…"

Most sailors dream of sailing around the world or crossing an ocean but, in reality, will never do it, so we need to buy a boat *we* like to sail, not what *everyone else* wants to sail. Most boats, old or new, will do the job if in reasonable shape and *Good Old Boat* is the magazine that reminds us this is the case. Remember how far the Vikings sailed without even a roller furler?

John Rozema
Lindsay, Nova Scotia

Faulty information

I enjoy reading *Good Old Boat*, so it was disappointing that a recent article ("Anchor Sentinels 101," May 2007) contained faulty information. One of the products reviewed and the company offering the product (Rode Rider by Ada Leisure Products) is evidently no longer in business.

Richard Fried
Marblehead, Mass.

Karen confesses

That was entirely my fault. For reasons I no longer remember, I added the Rode Rider to Don Launer's article. I looked up the address and double-checked everything, but I didn't make a phone call to or receive any return email from Ada Leisure Products. The website was (and is) still there. It's as if the "lights are on, but no one's home." Anyway, I didn't figure out the truth until after the issue was printed.

Karen Larson, Editor

Guilty as charged

Will you join the late Gary Mull and a host of your readers who cringe at the constant use of the word "storage" on good old boats? Or on any boat. Let's stow that word for good and edit for "stowage." It's a nice, tight, traditional nautical fit and there should be room for it, if used correctly.

Bob Bailey
Pasadena, Calif.

Karen does penance

I will not write "storage" again. I will not write "storage" again. I will not write "storage" again. Stowage. Stowage. Stowage.

Editor Karen

More furler resources

I enjoyed your article "Respecting the Furler" in the May 2007 issue. As a compliment to your article, see the C&C Photo Album and Resource Center: <http://www.cncphotoalbum.com/doityourself/rollerreefer/rollerreefer.htm>.

Thanks again for producing your excellent publication.

Gregg Babish
Regina, Saskatchawan

Out-of-the-box thinking

Now that we bought a laptop, it is so much easier to contact you, I'm even thinking about throwing a few pencils away.

About the "Exhaust Ingenuity" article in May 2007: a great article, I absolutely love seeing "out-of-the-box thinking."

My hat is off to you and author Paul Ring.

Rudy Sechez
Out cruising

Lost in a storm

On your website it tells me how to get past issues of your wonderful magazine. My problem is that I need the current issue and don't know how or where to get it. On my fishing trip in Ontario's Lake of the Woods last weekend after the kids were tucked into their sleeping bags, I started one of my favorite activities: reading. By the light of a good lantern in the screen tent, out came the latest issue of *Good Old Boat*. Since discovering it by a free introduction in November 2004, I am hooked for life and have read every single word of every issue since. I was beginning to restore a MacGregor Venture 25 back then and *was I* surprised to find the

feature article "Venture 25: A MacGregor Trailersailer that has Earned Hall of Fame Status!" Thank you for your help.

Well, during the night a tremendous storm hit our campsite, and the magazine was blown into the lake. I have failed to restore the magazine. I even tried to gently pry each page apart but alas, the sticking power was too much. My life won't be complete if I can't find the July 2007 issue. Help!

Tom Polovitz
Grand Forks, N.D.

In severe cases of extreme emergency (such as this one) we replace damaged copies of Good Old Boat *for free. Tom received his copy before the first one had dried out completely.*

Editors

Lock that drum

I strongly second Jerry Powlas' suggestion (May 2007 issue) to mechanically lock your furling drum when you are securing for a blow. But don't just do it when you are expecting a storm — do it every time you leave your boat. Most furlers (and all of the Harkens I have seen) have a set of holes in the rotating drum and the outer housing through which you can fit a retaining pin. With such a pin in place, the drum is locked and cannot unfurl during a blow. If the holes are not factory-supplied it is a simple matter to add them.

On our boat, I simplified the process by attaching the retaining pin to the bow pulpit with a short tether to keep the pin handy. When preparing for a sail, I removed the pin and hung it on the pulpit for the day. After the sail, I replaced the pin in the furling drum as part of securing the sails.

If you are one of those belt-and-suspenders type of sailors who closes the seacocks every time you leave the boat, then locking the furling drum as well only makes sense. (And helps you sleep better at night.)

Steve Christensen
Inver Grove Heights, Minn.

No need to retire from sailing

Alden Ulrich sent a note with his renewal check to give all of us hope of continued sailing. This Tanzer 22 sailor writes: "I'm 92 and still sailing." Thanks, Alden. We *needed* that!

Editors

Hearing bells

I hate to admit I just finished reading the November 2006 issue of *Good Old Boat*, but it is so. I never miss a page, but I do get behind. It's still the best sailing magazine. I must disagree with Aubrey Millard concerning his comment on Don Launer's article, "The Way We Keep Time at Sea." During my 20 years in the Navy I heard a few bells. Apparently it is different in the Royal Canadian Navy. The manner of striking in the U.S. Navy is explained on the following website: <http://www.navy.mil/navydata/questions/bells.html>.

Ted Duke
Fairfield, Va.

Cold comfort

The weather laughs at sailing plans

by Karen Larson

It was late May when we took our first sailing vacation of the season. Our vacations come, if at all, between production cycles of this magazine. Late May, in Minnesota and parts north of Minnesota — particularly those associated with Lake Superior — isn't necessarily blessed with balmy weather. The leaves have finally come out on the trees and the days are definitely getting longer, but winter is not forgotten. Yet sail we must. When else?

So it was that, nearly a year ago, I made a plan for our first sailing vacation of 2007 to occur in late May. "During that time," I told Jerry, "we'll take *Mystic* north." We'd be leaving from Duluth/Superior on Lake Superior's extreme southwestern edge, headed toward Thunder Bay, Ontario, 160 nautical miles to the north, where we'd sail for the summer. But I promised him that this would not be just a boat delivery. After a rushed and frozen delivery last October, I assured him that we'd stop and smell the roses (or whatever early spring blooms are about) along the way, stopping in at the Apostle Islands, Isle Royale, and possibly even the north shore on the Canadian side of the lake. In addition to finding forests with early spring lady's slippers in bloom, we'd look for loons floating about with young ones on their backs. Idyllic.

> "Even a freezing day in the marina is better than a day in the office. And it *was* freezing."

Who knew last fall that this would be a particularly cold May? Come to think of it, it seems like many of our recent springs have been particularly cold and slow to arrive. Our departure date came. Fate sealed, off we went for our very cold and rather soggy vacation. It could always warm up, couldn't it? We'd seen a few very warm days already. It could happen. In fact, we arrived at the boat at noon on the first day wearing shorts and were still in shorts that evening as we sipped wine in the cockpit and watched the sun set over the masts in the marina. Still, we had our long underwear and a couple of winter parkas packed. We may be nuts, but we're not fools. Lake Superior doesn't tolerate fools.

Frightful weather

For the next two days the weather in the twin ports of Duluth, Minnesota, and Superior, Wisconsin, was frightful. But no matter. We weren't ready for that vacation quite yet anyway. *Mystic* had been launched … but not much more. We hadn't bent on the sails, installed the latest gadgets, cleaned her up, or moved cartloads of provisions aboard. So we busied ourselves in getting ready for our cruise. Even a *freezing* day in the marina is better than a day in the office.

And it *was* freezing. One morning there were snow flurries on Minnesota's north shore of Lake Superior and all the way up into Ontario. Cold we were prepared for. But the strong north winds kept us shorebound for several days. Did I mention the occasional rain and thunderstorms? Finally, we got an opening in the weather. It was enough at least to make a jump to the Apostle Islands, a day's sail to the north. Based on the weather we were monitoring closely, I made the call that Tuesday would be a likely day to make our first passage. And herein lies the point. I made that decision, just as I had chosen the timing for this vacation … realizing the constraints of magazine production, of course. But the planning had been mine.

So when we got out there onto that very cold lake and headed directly into extremely lumpy and confused seas, so when I got seasick for the first time in more than 15 years, so when there was no harbor of refuge and the only choices were to go back (and we refused to do that) or slug onward, so when the next respite from this endless pounding and horrible cold would be hours away, so when I began to have dark thoughts along the lines of: "I wonder what it is that people see in this sailing stuff anyway?" I had no other choice but to go gamely forward with the plan, my plan … such as it was.

That sly fox, Jerry grasped this subtle distinction long ago when he asked me to be in charge of our vacation planning.

Finished at last

A 20-year odyssey approaches a perfect ending

by Phillip Reid

On a gray winter day in the middle of the continent, I open a copy of a sailing magazine I've just bought at a bookstore in a city where there are no sailboats. I've had no choice about being in that city since the day I was born in it. I'm in the backseat of my parents' car, shortly to return to the nearby college where I'm committed to spending the next four years. My life's as gray as the sky, and I have no idea when, where, or how it will clear. My childhood is being dismantled and what's to replace it hasn't come over the horizon yet. I'm lost and vaguely aware of it.

I don't read a word of the magazine. I just look at the pictures — especially the glossy full-page ads for boats. I stop flipping at a two-page photo of a sailboat at anchor just off the manicured lawn of a subtropical waterfront hacienda complete with palm trees. A beautiful couple stands on deck looking adoringly at each other while they sip champagne. I can't tell exactly what color the boat is because the sunset imbues the shiny hull with its rosy glow.

FRITZ SEEGERS

> **"When we say, 'I want,' life has a way of immediately responding, 'How bad?'"**

That was almost 20 years ago. At that moment, my life took a turn that, more than anything else that happened in the 20 years that followed — except when I met my wife — has determined where and who I am now. I'm 38, so 20 years is a long time. For most of those 20 years, I've struggled to get here. The fact that for much of that time I didn't know what I was doing helps explain why it took so long.

For the past six of those years, I've been preoccupied with restoring, equipping, and learning about my own cruising sailboat. That part of my life is now ending. I'll be "finished," as much as one can ever be "finished" with a boat that's still afloat. There haven't been more than 15 consecutive minutes in those six years that I haven't been at least mentally immersed in every detail of the intricate machine that is a sailboat. Blood, sweat, and tears — absolutely. It's been the final, and most removed, step in the process that led from the pure desire of that glossy magazine ad, to heavily supplementing my liberal arts college curriculum with sailing magazines and *The Annapolis Book of Seamanship*, to hours — that turned into years — sitting at the dining room table studying navigation while landlocked in the third city I didn't really want to live in.

By "removed," I mean that the obsession with Type 316 machine screws, rebedding chainplates, curing times for two-part polyurethane paints, and the hundreds of other mundane details that make a boat a boat necessarily took me further and further away from that old, vague, purely aesthetic-emotional longing, even as it brought me ever closer to its realization. If I wanted what was in that magazine ad, I had to put that ad out of my head and learn about dissimilar metals and make my fingers sore splicing double-braid.

Just as when I looked at the happy couple drinking champagne on deck in the sunset and wanted that, I was in for a schooling no college could begin to offer before I'd have it. When we say "I want," life has a way of immediately responding, "How bad?" The greater the potential reward, the greater the price, so in the case of something really worth wanting, the answer had better be, "Real bad." I wanted this real bad.

I've long been off the life track I was rolling steadily down 20 years ago as a college freshman with my new National Merit Scholarship. I live at the beach. I don't have a real job. I wear T-shirts, shorts, and sandals just about every day. I don't have kids to care for. I don't have a big expensive house. There's a lot I don't have in common with my classmates who are now neurologists or professors or economists at the Fed.

I sat down tonight and opened the latest issue of the same sailing magazine I'd first picked up in another world, in another life, a long time ago, and there was a two-page glossy ad for a sailboat. I've seen and ignored a thousand of them over the past six years, a period during which "sailboat" has meant something to me completely removed from what those ad agencies are trying to sell. But tonight I stopped and looked, and it came back. What they're selling now is what they sold me 20 years ago: the simple fact that a sailboat is the second most beautiful thing on earth. Tonight, finally, I popped up on the other side and once again a sailboat became the sleek hull in the cool blue water, the perfect white sails drawing, and the setting sun in the faces of the happy couple in the cockpit.

But this isn't a circle completed, rather, a spiral ascended. I know every little part of a cruising sailboat: what it does, how to put it there, how much it costs, how it breaks, and how to fix it. My cruising sailboat, that is. Tonight, when I look at that beautiful picture, I don't say, "I want that." I am able to say, "I have that," because I've poured everything I have into getting it. So now it's me — with a little gray hair — standing on the deck of my own beautiful boat with my own beautiful wife, watching the sunset.

Phillip Reid's bio is on Page 75.

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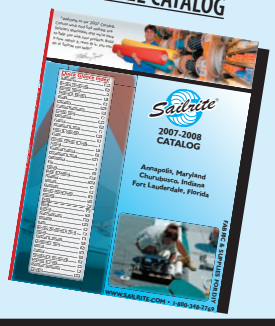

"Your new catalogue is beautiful - and they get fatter every year! Have just flipped through it but I know it will be well thumbed in the coming months. Will also put the 2nd copy of the catalogue at our yacht club with a note about how excellent your service is. I think I'm just going to take my walking foot sewing machine down to the club to sew the zippers for the stack pack on to the sail and I'm sure I'll have lots of people ooh-ing and aah-ing over it :-)"
-Bonnie & Ken, Canada

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