GOOD OLD BOAT

THE SAILING MAGAZINE FOR THE *REST* OF US!

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Issue 85 July/August 2012

GOOD OLD BOAT™

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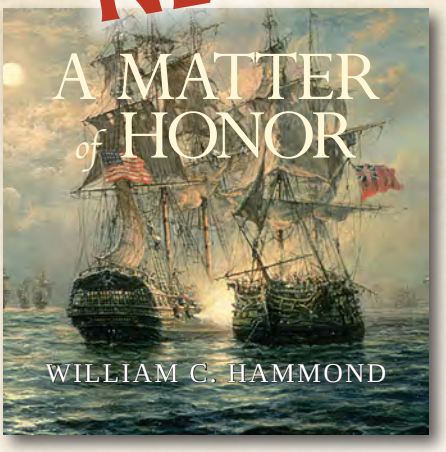


A Matter of Honor

A New Novel by William C. Hammond (Historical Fiction)

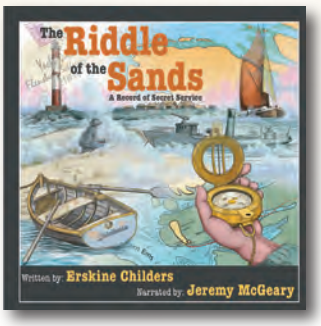
The American Revolution is the daily reality in this story of a Massachusetts teenager who ships out with John Paul Jones. On the high seas, in England and France, on the sugar islands of the Caribbean, as well as on the battlefield of Yorktown, Richard Cutler proves his mettle and wins the love of a beautiful English aristocrat from the very arms of Horatio Nelson himself while also earning the admiration and allegiance of many in the new republic of the United States.

A *Matter of Honor* is the first of the Cutler Family Chronicles, a brilliant new naval historical fiction series by Bill Hammond. This well-researched series will delight fans of Patrick O'Brian books. What sets this historical fiction apart is its focus on the Napoleonic Wars from the perspective of the United States.

Voyages in Desperate Times

by Jule Miller (Historical Fiction)

In the early days of World War II, the U.S. Navy and Coast Guard were woefully short of vessels to fight the battle with German U-boats along the U.S. East Coast, a battle the United States was rapidly losing. The 54-foot schooner yacht, *Tiger Lillie,* was commandeered and became Coast Guard Reserve *Vessel 3114*. The regulations required Ensign Nicholas Worth and his six-man crew to repeatedly take her out into the Atlantic that winter and spring . . . but the regulations did not require them to come back.



The Riddle of the Sands

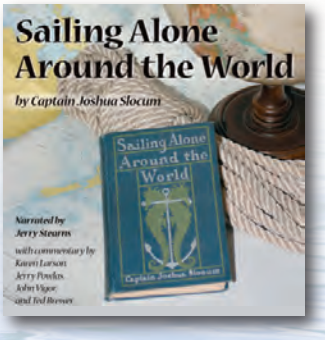
by Erskine Childers (Historical Fiction)

While sailing in the Baltic Sea, two men uncover a secret German plot to invade England. *The Riddle of the Sands* (written in 1903) was heralded as the first true spy novel, written by Childers to encourage the British government to bolster their presence in the North Sea. This story features equally thrilling scenes of espionage and adventures at sea.

Sailing Alone Around the World

by Joshua Slocum: (Historical Non-fiction)

In 1895 at the age of 51, Captain Joshua Slocum began a 3-year, 46,000-mile solo circumnavigation aboard his 37-foot sloop, *Spray.* The first man to ever successfully complete a solo circumnavigation, Slocum recounts the adventures he had along the way in this novel. His eloquent narrative is filled with vivid battles against man and nature and stands as one of the greatest sea stories of all time. Sailors and non-sailors of any age will enjoy this gripping tale.



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Introducing our 14th audiobook

Our latest audiobook is a riveting narration by Spencer King of Bill Hammond's *A Matter of Honor*. This is the first book in a series of seven novels (three are already in print) planned by Bill Hammond, in which he relates the adventures of sailor Richard Cutler and the nascent United States Navy in the period from the Revolutionary War through the War of 1812. Writing in the same genre as Forester and O'Brian, Bill depicts the American side of the same naval and political conflicts.

See page 50 for a profile of Bill and an overview of his novels. Download the audiobook at: **www.audioseastories.com**.

Collect them all: new back issues are ready

We've just released all back issues from the years 2008 and 2009 as downloads. You can purchase individual issues or a full year at a time. The collection is nearly complete — 2010 and 2011 are in the works! You can download back issues online at **www.audioseastories.com**, of course. But if you prefer paper or plastic, we can do that too. Many of our back issues are still available in printed form and available as single issues. In addition, all our back issues from 1998 through 2007 are available on CD. Order our paper or plastic versions at: **www.goodoldboat.com/reader_services/back_issues.php**.

Looking for specific content?

Since the beginning of this magazine in 1998, all articles printed in *Good Old Boat* and the subscriber newsletter have been indexed in a massive database. This includes the wonderful information passed along by readers in all Mail Buoy letters. You can search for article topics by keyword or you can locate all articles by any author or Mail Buoy contributor. Over time, this index has developed into an incredible resource for new and longtime subscribers. **www.goodoldboat.com/reader_services/articles_search.php**

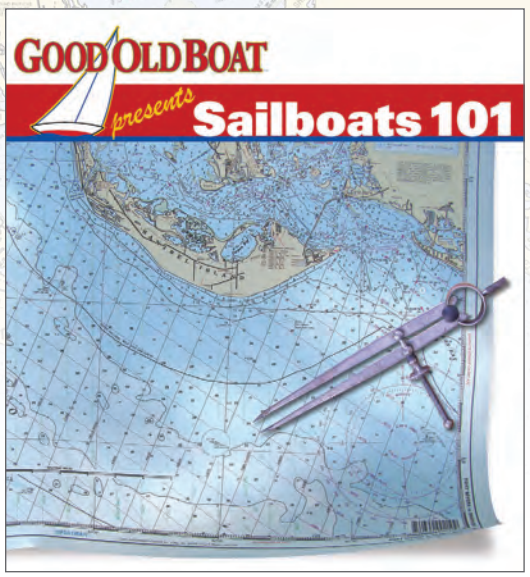
Readers' "baby photos"

Also from the beginning, our readers have felt compelled to send photos of their babies — oops, we mean boats — to the *Good Old Boat* editors. We thought others would like to see their photos too, so we created a boat photos page. Every two months, we look at the newest batch of photos and select one for publishing in the Mail Buoy. The winner of that informal "Editor's Choice Mail Buoy Photo of the Issue" wins a good old T-shirt or cap. **www.goodold boat.com/reader_services/reader_photos.php**

Archive eXtractions

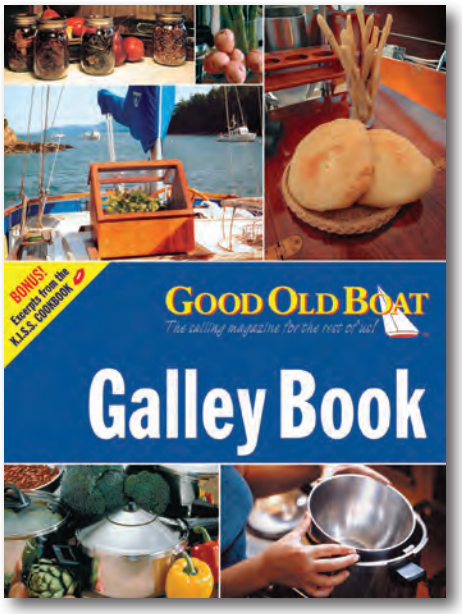
Articles compiled for you from *Good Old Boat* archives

Sailboats 101



The Sailboats 101 series of articles — written by Don Launer and illustrated by Ted Tollefson — was introduced in 2003 in our July issue. Beginning with Depth Sounders 101, Don came up with the subjects for each 101 article. Subject matter has varied widely and includes binoculars, bilge pumps, bronze, and brass. The Sailboats 101 collection contains all Don's articles from July 2003 to November 2011. As their titles suggest, 101 articles present introductory information on a variety of subjects covered in other ways in the pages of the magazine.

There's no one better at explaining something concisely than Don Launer, a lifetime do-it-yourselfer, sailor, engineer, and tinkerer. We asked him to write no more than 900 words on any topic and to work with Ted Tollefson, another sailor who would be doing the layout and developing the illustrations.



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Enticing the dreamers

A passel of pocket cruisers put on a show

by Karen Larson

The C&C Mega 30 project boat in our backyard doesn't fit the true definition of a *pocket cruiser*, but she will be *trailerable* once we get her launched. As such, she will be able to take us places our C&C 30 can only dream of going. Most readers know the C&C Mega 30 Jerry and I purchased in 2003 has yet to touch the water during our ownership. I believe (as I write this in March) that *Sunflower* will be launched sometime this summer. But these words will appear in July and, when people remind us about them in September, we may have to eat them. If so, please be gentle with us.

Pocket cruisers flock annually to Lake Havasu City, at left, and parade against the backdrop of London Bridge, below.

Even though *Sunflower* is still hugging her trailer and Jerry and I are nothing more than wannabes, we attended a pocket cruisers' event in Lake Havasu City, Arizona, in February. What has become known as the Havasu Pocket Cruisers Convention (HPCC) pretty much blew us away. This gathering of trailerable boats and their sailors began five years ago when Sean Mulligan invited a few sailing pals to come on down to his lake during the winter. A dozen or so did. Over the years that followed, the size of the gathering doubled and doubled and doubled. By this year, the fifth, the HPCC has grown to a full-fledged event that overwhelms the uninitiated with more than 400 sailors in attendance, about half of whom arrive with their boats in tow.

Over the course of a week, there were races and keynote speakers, cruising activities and seminars, cocktails and trade shows, poker runs and a book exchange, the annual north/south grudge match, awards presentations and the parade of sail, a boat being built from scratch and donated to the Sea Scouts, and an informal boat show at the city dock.

My favorite activities were the boat show and the parade of sail. Both were big tourist attractions for the town, bringing many more to the waterfront than our 400 sailors and their vast collection of boats.

It started first thing Saturday morning with the boat show. The whole fleet (too many for one marina) showed up in one place right at the water's edge smack-dab in the middle of the popular walking path for locals and tourists. The sailors strung their rigging with pennants and burgees and flags of all types, and greeted everyone who came by, fellow sailors and tourists, like long-lost friends.

Since 1968, Lake Havasu City has been the home of the London Bridge brought there (yes, from Great Britain piece by piece) by Robert McCulloch, developer of the McCulloch chainsaws and a passionate promoter of this Arizona town. The bridge made a wonderfully photogenic backdrop for the parade of small sailboats that followed the boat show Saturday afternoon.

Just about every kind of trailerable sailboat was represented. Purists might quibble about whether all met the definition of *pocket cruisers*, since a few were clearly *daysailers* (lacking any shelter or cruising amenities at all). Nevertheless, any boat that arrived on a trailer was welcome, and having them all in one place offered a great way to get a feel for the wide range of boats in this field. For those who may want to start out with a small boat, and also for those who are ready to downsize to a smaller boat, this gathering of pocket cruisers is a great place to make comparisons, see rigs and accommodations, and learn from the owners of specific models.

This is where the dreamers come in. I suspect that many of the tourists who strolled on the city's waterfront that day — and, even more so, those who stopped to chat with some of the sailors there — may very well have discovered a new dream that day. All sailors already know the siren song of the sea. The dream takes many forms as it attracts people to small lakes and large oceans. Whatever shape the dream may take, I suspect that a few people said to themselves that day, "These things seem to be affordable. I bet I could learn to sail. I think it would be fun to own a sailboat."

Some of them will follow through on that dream. To them, we say, "Welcome aboard!"

C&C reunion, night vision,

THOM HOUGH

George Cuthbertson congratulates conference organizer Rob Mazza at the end of a very successful weekend. Design panel members Steve Killing, George Hazen, and Rob Ball are in thebackground.

C&C Yachts Reunion and Conference

The C&C Yachts Reunion and Conference was held over the weekend of April 14 and 15 at the Royal Hamilton Yacht Club in Hamilton, Ontario.

On the evening of Saturday, April 14, 120 past employees and associates of the Canadian sailboat designer and builder, C&C Yachts, gathered to share memories, tell stories, and generally get reacquainted almost 20 years after the company closed its doors in Canada for the final time.

On the following day, a similar number attended the C&C Yachts Living History Conference to hear four discussion panels field questions from the audience and the moderator, Maurice Smith of the Marine Museum of the Great Lakes at Kingston. The topics were design, production, sales and marketing, and, to round out the conference, the legacy of C&C Yachts: in its heyday it was the largest sailboat manufacturer in North America, capable of producing dual-purpose racer/cruiser sailboats from 24 to 66 feet with unparalleled efficiency. Panel members included George Cuthbertson, Rob Ball, Steve Killing, Rob Mazza, Ruth Smith, George Hazen, Chuck Bentley, Barry Carroll, Paul Anstey, Don Green, Henri Adriaanse, Herman Verstegen, Gert Tiel, Murray White, Don Finkle, Peter Blacklock, Len Ramsey, Michael Spicer, Rob Turner, Murray Burt, Doug Hunter, and Dan Spurr.

The conference was held under the auspices of the Marine Museum of the Great Lakes at Kingston, which is preserving the legacy of C&C Yachts by housing the C&C collection of drawings and memorabilia. For more information about the C&C collection and the museum, visit <www.marmuseum.ca>.

–Rob Mazza, Hamilton, Ontario

Night vision

The review of night vision by Robert Fischer in the March 2012 issue was a good concise review of the anatomy and physiology of how we see in the dark.

Sailors can increase their acuity at night by deliberately using the rods in the retina and ignoring the cones. Try this trick on a starry night with no moon: look directly at a star for several seconds, then quickly look a little off to the side. The star suddenly appears brighter because you are now using your rods. Look directly at the star again and it will appear dimmer because you are using almost exclusively your cones.

At night, you can look "next" to where a buoy should be or "next" to where an obstruction should be and see the objects better than if you look directly at them.

–Fred Bagley, M.D., Mendon, Vt.

Saving flares

Last fall, I bought myself an early Christmas present of a Food Saver to help extend the shelf life of rockfish in my freezer. I own a 1974 Cape Dory Typhoon and am always looking for a way to keep flares dry. Using the Food Saver seemed like an obvious way to accomplish this. I just wish it would extend their expiration dates!

–John T. Menocal, Annapolis, Md.

Holding tank

That was a great article in the January 2012 issue about building an irregularly shaped holding tank. Older good old boats, from before the mid-1970s, tend to have mostly long narrow spaces available for installing holding tanks. The best and most reasonably priced solution I have seen for efficient use of these spaces is to fabricate a holding tank with 4-inch or 6-inch PVC or ABS pipe and pipe fittings.

Long lengths can be fitted into the spaces under settees, bunks, or in the bilge. Install the pipe through existing access holes or, if access is tight, use shorter lengths and, once they are in place, join them with couplings. Seal both ends with caps to create a tank. Attach hose fittings to the flat surfaces on the caps. Alternatively, fit a tee midway along the pipe and seal it with a cap to provide a flat surface.

and distance to horizon

PVC and ABS are durable and completely impervious to odor. You end up with a bomb-proof tank low in the boat for less than an off-the-shelf tank.

–Robie Price, Haiku, Hawaii

The gain in capacity using 6-inch pipe (1.47 gallons per foot) over 4-inch pipe (.65 gallons per foot) is huge. See the September 2010 issue for a tank made with 8-inch-diameter pipe (2.6 gallons per foot). ***–Eds.***

March 2012 cover

Seeing the cover photo of the March 2012 issue brought back memories of my time in Hawaii when I lived aboard a 1974 Ericson 35. I was stationed there with the Coast Guard for eight years during the 1990s. I'm pretty sure that photo was taken at the "sandbar," a popular weekend destination in Kaneohe Bay. The sides of the bar are so steep you can just nudge the bow aground, walk the anchor ashore, and you're all set. It's exposed at low tide, but is covered by about a foot of water at high tide. Folks would bring plastic picnic tables and chairs to sit in while having lunch and watching their kids play. I always used to think it looked so surreal when the tide came in with all those people lounging around in white chairs with a foot of water beneath them — like a floating family-reunion barbecue!

–Frank Lanier, Chesapeake, Va.

LED navigation lights

In regard to the article "LED Lights Revisited" in the January 2012 issue, I think a caveat is warranted when it comes to replacing old lightbulbs in navigation lights with LEDs since this could probably make the navigation light illegal.

Regarding navigation lights, U.S. and International regulations state that: "A certain navigation fixture is a combination of a specific lens, the special bulb, and the necessary foundation and wiring. The boat owner must insure that when bulb replacement is necessary, only the original bulb type be used."

Any substitution can result in the light no longer meeting the requirements of the Navigation Rules, possibly increasing liability and jeopardizing insurance. If a boat owner wants LED navigation lights, the whole navigation-light assembly must be replaced with a certified LED light fixture.

–Don Launer, Forked River, N.J.

Something doesn't "compute"

The May 2012 article "Landfalls with bull's-eye precision" for computing geographical range, i.e., the extreme distance at which an object can be seen when limited only by the curvature of the earth and the heights of the object and the observer, has what looks to me like a strange coefficient in the equations for determining nautical miles off: 1.144. All my sources have it as 1.17. Did all those old salts have it wrong, and is this a corrected multiplier? Alternatively, did the earth suddenly shrink that much!

–Richard Dwelle, Madison, Wis.

It turns out that both numbers are in widespread use. The author of the article, John Jamieson, did use the 1.17 value. However, in doing an editor's due diligence, I found the 1.144 value (or something very close to it) in every book on my shelf, including Bowditch. I should have checked with John first, but only after receiving comments from John and Richard did I borrow a copy of Chapman's, where I found the 1.17 value. Curious, I dug deeper, and anyone interested in the derivation of these numbers can check out my findings online at <www.goodoldboat.com/reader_services/more_online/landfalls.php>.

Whether you use 1.144 or 1.17, the difference is only 2.3 percent, and both these values take into account diffraction. However, most publications warn that the effect of diffraction varies greatly with atmospheric conditions, so any calculation using either one of the factors is at best an estimate.

–Jeremy McGeary, Senior Editor

continued on page 64

Mark and Mary Hittner sent this photo of a lighted daymark at Gull Shoal in Pamlico Sound, North Carolina. Located about 8 miles south of Engelhard, it's a favorite perch for pelicans. Send karen@goodoldboat a high-res photo of your favorite aid to navigation. If we publish it, we'll send you a Good Old Boat cap or T-shirt.

A Mercer 44 made over

Years of devotion and labor lifted Spirit

by Zora Aiken

Coincidence, destiny, serendipity — call it what you will, chance must play a strong hand in matching aging boats with their rightful owners. How else to explain the lengths to which owners will go to restore, revamp, or rebuild their good old boats?

For Floyd and Ellen Hollister, chance took an early lead. With Annapolis as his home port, Floyd was living aboard a Niagara 35, a good bachelor boat but not ideal for a new couple. Thus began the search for bigger and better — different, but not necessarily new. The next boat should have enough space for two to comfortably satisfy the someday dream of bluewater cruising. How easily such a simple statement ignores the number of specifics involved.

By chance, two Mercer 44s were listed for sale close enough to Annapolis to warrant a look. Floyd and Ellen's research revealed that the Mercer 44 was first built in 1960, the largest production fiberglass boat built at the time. Designed for ocean racing by the legendary Bill Tripp, the boat proved to be a winner, yet it was readily adapted for cruising when the change in raceboat requirements brought dramatic changes to yacht design. Bill Tripp's boats were always recognized for their high standards of rigging and construction. Like other fiberglass hulls of the era, this one was overbuilt: the hull is 2 inches thick at the stem and ⅞-inch at the gunwale. Her classic lines are a given and, even with only a small doghouse to break the flush-deck profile, she has plenty of space belowdecks. The Mercer 44 joined the lineup of now-famous Tripp racer/cruisers: the Block Island 40, Pearson Invicta, and Bermuda 40.

The Hollisters rejected the first boat they saw. "I didn't think I had the time, money, or energy to put it into the condition I wanted," Floyd recalls . . . an observation that might have come back later to haunt a less dedicated sailor. By contrast, the second boat looked great, and soon *Spirit*, the one-time SORC racer *Jolie Madame*, had a new home.

"The previous owner had done an outstanding job with the boat's cosmetics," Floyd says. "He provided an unbelievable amount of information about the boat. He and his wife had owned *Spirit* for 28 years. When we picked up the boat, the day became an emotional experience for all."

Like many new owners, Floyd thought he'd do much of the needed work himself, projects like new wiring, a new sink in the head, and new hoses. The engine was only three years old, surely it was not yet time for any problems there. But on the way home, *Spirit*'s engine quit, effectively bursting the excitement bubble for the new owners and forcing a tow to her slip. "It was just a clogged fuel filter," says Floyd, "a minor problem. But you might say that was the start of a problem stage in *Spirit*'s life."

Beneath the surface

Problems surfaced in layers, sometimes literally. Defects that didn't seem serious at purchase time became very serious

***Spirit*, at left, a Mercer 44, shows off the flush deck typical of Bill Tripp's designs of the 1960s. In the years they have owned her, Floyd and Ellen Hollister, at right, have wrought many upgrades. The "solar Bimini," bottom left, is one. It does not detract from *Spirit*'s fine lines, bottom right.**

RON KORIS

at repair time. Her decks had been cored with end-grain balsa, commonly used for its weight-saving advantage. Water-soaked core has unfortunately become a common complaint on older boats, though this problem is truly one of hardware installation rather than of material. Wherever hardware penetrates core, water is sure to follow.

That's what happened to *Spirit*'s decks. Though the doghouse structure seemed to be dry, a re-coring project was not one to do only partway. "I bit the bullet," Floyd says. "I decided to have the entire deck and doghouse re-cored."

Spirit's core was replaced in sections. Beginning at the bow, workers removed the outer fiberglass skin from the first section and then removed the wet balsa. Once the bottom fiberglass skin was cleaned and dried, new core material was placed in the void and a new outer fiberglass skin of cloth and vinylester resin was laid up over the core. As the workers moved aft, the layers of cloth on each adjacent section overlapped the previous section, so no two layers of cloth would end at the same line.

"When the balsa was removed," Floyd says, "you could wring it out like cloth. The new core material is Divinycell. Wherever hardware would penetrate the deck, the core in that section was removed and the void filled with fiberglass-reinforced vinylester resin. Once this mixture cured, they drilled holes for the fittings through the solid patches. This is a time-consuming process but one that is necessary to keep water from reaching the core and forcing skin delamination."

The next area of concern was the hull itself. No core had been used in its construction. It was solid hand layup with no indication of the blisters often found on older fiberglass boats. Ironically, despite the absence of blisters, tests showed that water had indeed infiltrated the fiberglass to a depth of 0.1 inch. The probable cause of this intrusion was that, over the years, as a little gelcoat was sanded away each time the bottom was painted, the underlying laminate became exposed, allowing water to wick into it.

The permanent repair required that the hull be planed, removing about ⅛ inch. It was then resurfaced with two layers of biaxial fiberglass fabric saturated with vinylester resin. The final finish is AwlGrip.

A new rig

Spirit now had a new hull and deck, but that wasn't the last of the major changes. When the mast was pulled, Floyd checked the rig thoroughly. He spotted some corrosion, which raised a familiar question: repair or replace? Certainly, on the basis of age alone, the stays and shrouds should be replaced. "I wanted to remove the roller-furling boom," Floyd says, "and also change the clearance beneath the boom. It had only a 6-foot clearance. I worried about the hazards of an accidental jibe. And there was no room for a Bimini. The more I thought, the more I leaned toward redoing the entire rig, with safety being the primary objective. I had visions of sailing to Europe and the Caribbean, after all. That didn't happen, but that was the

plan. I was outfitting a boat that could go around the world."

The new mast and boom are by Forespar. The headstay is heavier than the original. Floyd added a removable inner forestay for a staysail, which required strengthening the chain-locker bulkhead belowdecks. He also added a shroud to each side, necessitating two new chainplates. "I used Norseman fittings for the standing rigging, and I carry extra wire and fittings," he says. "The boom now has a 7-foot clearance. The main has slab reefing with four sets of reef points and *Spirit* has a storm trysail."

As expected from a Tripp design, *Spirit* is a fast boat. "On a reach as *Spirit* heels, speeds of more than 8 knots are possible," Floyd says. "The overhangs create an abundance of reserve buoyancy that eliminates pounding and makes a comfortable ride . . . even in heavy seas."

Yet another cruising advantage is the centerboard that can reduce draft to less than 5 feet, allowing cruising in shallow waters like the Bahamas.

Renew and restore

The extra clearance under the boom allowed Floyd to fit a Bimini, and he

RON KORIS

With its centerline drop-leaf table and straight settees, at left, the Mercer 44's layout is typical of its era . . . and very practical. The galley, at right, is on a raised area of cabin sole that gives the cook lots of light and a view outside the boat. Its U shape and safety bar make it a real seagoing galley. Back in the day, boatbuilders fitted builder's plates that would outlast any boat, below.

made it dual purpose. "Since I wanted to add solar power, I decided to make the Bimini top with solar panels," he says. "Six 55-watt panels now form the Bimini, to shade the cockpit and provide enough power for cruising comforts below. Aluminum tape seals the joints between panels, making the 'solar Bimini' waterproof."

Spirit's electrical system needed to be rewired, and this was a do-it-yourself project for Floyd, his true "piece of cake." As an electrical engineer whose business, at the time, involved installing and troubleshooting electrical systems and marine electronics, Floyd was happy to handle this part of the refit himself. *Spirit* now boasts new and meticulously labeled AC and DC wiring throughout, not to mention assorted radios (he's a ham) and navigation aids (he's a computer guru).

As mentioned above, the engine, a Westerbeke 42, was just three years old when the Hollisters bought *Spirit*. Perhaps in response to the first-day engine quitting, Floyd installed two large Fram diesel-truck filters to replace the existing filter. But, all too soon, it became necessary to rebuild the engine to correct a manufacturing defect. In 2003, at just 1,900 engine hours, Floyd had the engine rebored and fitted with new pistons, rings, bearings, camshaft, valves, tappets, and a redesigned head gasket.

With the major rebuild work finally done, Floyd turned to upgrades and customization projects . . . now came the fun part!

Below, the Mercer 44's layout is typical of boats of its era: galley aft to

port, quarter berth opposite to starboard; two settees, dining table, and nav station in the main saloon; head, hanging locker, and V-berth forward. Spaces are open and comfortable and storage is ample. The cabin sole is unique and handsome. Instead of traditional teak-and-holly, the sole is teak-and-ebony, with the ebony strips installed to be slightly proud of the teak. Ebony is an extremely hard wood — shoes touch the ebony, not the varnished teak.

The galley has a three-sided view outside, a big plus for the cook. As another galley benefit, Floyd added a vent to remove excess heat. In the locker behind the stove he installed a blower that vents outside through a conveniently located, custom-made 2-inch-diameter lifeline stanchion. The base of the stanchion tube extends through the deck to meet the blower outlet. The stanchion/vent pipe is capped when the stove is not in use.

In the main saloon, Floyd found the settees to be too low for comfort. He raised them so the cushion tops would be at the standard recommendation of 17 inches. "Besides improving the seating," Floyd says, "that alteration made room for a bank of four batteries to fit under the starboard settee. Under the port settee, I installed a custom-made 40-gallon stainless-steel holding tank, vented at both ends. We made the tabletop narrower, which made room for a fold-out double bunk to port."

Scaling to fit Ellen

Other changes were made to accommodate Ellen. "When I saw the first Mercer, I liked the idea of all that space," she says, "but once we started sailing *Spirit*, I realized my personal scale was smaller than the boat's scale. It was so different from the 30-footer I'd been sailing. Floyd added handholds for me and he converted the quarter berth to a storage area for galley gear and a lot of the extra stuff we accumulate when preparing for a cruise."

Another small change made a big difference. Floyd put in a low step at the helm so Ellen can see better while sailing. "When we're sitting at anchor," says Ellen, "it's a footrest. It fits my dimensions!" (And, Floyd mentioned, it also serves as a workbench.)

A recent addition is a Webasto diesel heater that guarantees comfort in the early spring and late fall, when sailing on Chesapeake Bay is its best.

"The heater also allows us to keep the boat dockside in the winter, rather than hauling it," says Floyd. "Our dock has no electricity, but the boat's solar panels provide the necessary power for the heater's controls and pump. With the thermostat set at 38 degrees, the heater cycles on and off to maintain that level. In the coldest weather, it used 5 gallons of diesel a week. Last winter was a good test, with its record cold and snow."

More add-ons include new bow pulpit, ground tackle, anchor rollers, stanchions and lifelines, steering system, 140-amp alternator and Freedom 25 inverter/charger, DC refrigeration, cabin cushions . . . the list goes on.

While Floyd was busy with the practical details of each project, Ellen applied her experience with genealogy searches to gather background information on manufacturers (two companies built the Mercer 44), *Spirit*'s previous owners, and other Mercer 44s and their owners. She traced and corresponded with a number of people, tracking race records (quite a few wins), noting cruise destinations (*Spirit* had already seen the Caribbean and Tahiti), and generally amassing an impressive record of the high praise given to these boats. Mercer Reinforced Plastics built the first six 44s — *Spirit* is hull number 6 built in 1962. Cape Cod Shipbuilding later acquired the molds and built several more. (Ellen enjoys being the "history detective," an interest that began when she learned her great-great-great-grandfather had gone to California with the Gold Rush.)

Before moving to Annapolis, Ellen's sailing experience was limited to a small boat on a small lake, but once she found the Chesapeake Bay Yacht Racing Association, she began racing on a 30-footer.

"Sailing was my getaway, a way to separate myself from the stress of home and work," she says. "As I drove to the Bay, I was already mentally involved with the upcoming race. I like good teamwork on a boat."

Aboard *Spirit*, Floyd takes the lead, a likely throwback to his singlehanding days. "Floyd is so good at all aspects of cruising," says Ellen. "He has excellent concentration and focus. We work together, but he's the decision-maker." For example, when anchoring, Floyd chooses the spot and stays at the wheel while Ellen moves forward to anchor. "We use hand signals," she says. "They really are best."

Floyd made the port saloon settee convertible into a double berth, at right. Raising the seat heights let him fit batteries under the starboard settee, bottom right. The engine is under the galley sole, bottom left.

For their first trip along the Intracoastal Waterway, Ellen made a spreadsheet showing the main towns along the way, noting distances between ports, and marking the things she and Floyd might want to see. On each cruise, she keeps notebooks with sheet protectors to hold maps, postcards, brochures, and the other memorabilia cruisers collect. *Spirit* traveled north to Maine, then south to the Bahamas, a fitting reward after the many months of work lists.

Spirit shows what happens when a perfectionist takes on the restoration of a classic. There's no room for "good enough." If it's not right, it's not done. Floyd has a graduate degree in electrical engineering, and his background is peppered with research assignments, first for the U.S. Navy and later for private corporations.

I asked Floyd if, looking back at the effort that went into rebuilding *Spirit*, there was a particular time when his thinking moved from "fixing up an older boat" to "saving a classic." He was surprised at the question. "Oh that probably happened even before I bought *Spirit*. This is a beautiful boat. It needed some TLC. Of course, I didn't realize how much initially — few new owners do. But still, I thought at the time, 'It's worth it.' And I still think that. This boat will be here for another 50 years — it needs a new and devoted owner."

That will be one new owner who won't need to consider restoring, revamping, or rebuilding a classic. *Spirit* is as close to new as a good old boat can get.

Zora and David **Aiken** *are the authors of several boating books, including* Good Boatkeeping, 2nd Edition*;* Cruising, the Basics*; and* Fiberglass Repair, Polyester or Epoxy *and are currently working on their sixth children's book. Their movable studio, office, and home is* Atelier*, a good old, now classic, 1963 Chris-Craft sloop.*

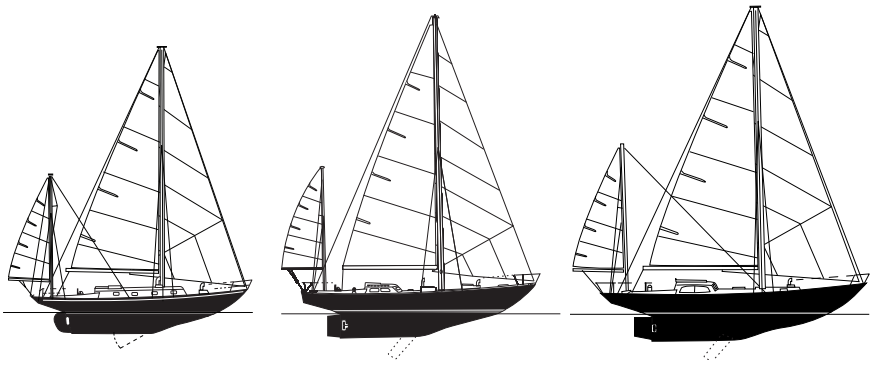
The Mercer 44 . . .

. . . and CCA centerboard contemporaries

by Rob Mazza

First built in 1960, and rigged as either a yawl or a sloop, the Mercer 44 goes back to the dawn of fiberglass boatbuilding. That made it a challenge to find contemporary fiberglass boats with which to compare this classic Bill Tripp design.

The obvious choice would be either the Block Island 40 or its near sister, the Hinckley-built Bermuda 40, but both of these were also designed by Bill Tripp. The Phil Rhodes-designed Bounty, which was built in fiberglass by Coleman Boat Works and made its debut in 1957, would suit the time frame and would be the right size, but she sported a full keel rather than a centerboard.



Nevins 40 | Mercer 44 | *Galatea*

The Nevins 40 was commissioned from Sparkman & Stephens by the Nevins yard in New York as a wood-built production boat based on the phenomenally successful *Finisterre*. With its winning S&S CCA lineage, it would suit nicely but, although encouraged to build it in glass, the Nevins yard never made that leap. As Dan Spurr points out in *Heart of Glass*, Nevins considered building the deck in fiberglass, but backed off after some curing problems with the resin. Yes, this was the dawn of fiberglass boatbuilding.

So, this being the transition period in the boating industry, when builders and customers were weighing the advantages of fiberglass against the traditional wood and even steel, it may well be appropriate to look at three centerboard CCA designs from three different designers built in three different materials — that is, wood (Nevins 40), early fiberglass (Mercer 44), and welded steel (*Galatea*) by George Cuthbertson.

Galatea was custom-built in steel in Germany and the interior and deck were installed in Bronte, Ontario, by Erich Bruckmann at Metro Marine. She was a direct development of an earlier Cuthbertson design, the 53-foot wooden centerboard yawl, *Inishfee*, and ultimately led to a line of fiberglass centerboard sloops built by Belleville Marine that included the 31-foot Corvette, designed in 1966 (of which I own a 1970 model).

Looking at the numbers to see how the three designers approached the typical CCA centerboard yawl, we don't see a lot of differences. This is to a large degree because the CCA rule was predicated on an "ideal" hull form and did not encourage departures from that form. Their underwater profiles and sail plans are also very similar. The amount of overhang forward and aft is evident in LOA/LWL ratios consistently in the 1.45 to 1.49 range. Nowadays, with maximum interior volume the goal, no production boat is graced with almost 50 percent of its waterline length in overhangs.

Of special note are the low ballast/displacement ratios of .23 (!) for the Nevins to a high of .32 for the Mercer. These do not indicate low stability as much as they do exceptionally high displacement (much of it in unmeasured ballast), as witnessed by the displacement/length ratios of 472 for the Nevins, 446 for the Mercer, and a comparatively light 349 for the Great Lakes *Galatea*. The relatively lighter displacement of *Galatea* is also reflected in a higher sail area/displacement ratio of 18.4 due to greater sail area, which again may be due to her freshwater origins and would result in better light-air performance. All the capsize numbers are well under 2, indicating good offshore stability. This is despite shoal draft and light ballast, which are more than made up for by very high displacement. Their high comfort ratios, again due to high displacement, indicate an easy motion at sea.

The true keel/centerboarder has a lot to offer, especially for cruising in areas of shoal water, and these three boats, from three influential design firms and in three different materials, show the height of development of the species under the CCA rule. However, none of these boats, with full keels and attached rudder, are going to be especially maneuverable, as I know from my own C&C Corvette. She's great when going in a straight line, but needs speed to carry her through a tack and the engine ready in reverse when turning in tight marinas!

Rob Mazza is Good Old Boat's *newest contributing editor.*

	Nevins 40	Mercer 44	*Galatea*
LOA	40' 0"	44' 0"	48' 4"
LWL	27' 6"	30' 0"	32' 6"
Beam	11' 3"	11' 9"	12' 9"
Draft	3' 11"	4' 3"	4' 6"
Displacement	22,000 lb	27,000 lb	26,850 lb
Ballast	5,100 lb	8,600 lb	8,300 lb
LOA/LWL	1.45	1.47	1.49
Beam/LWL	.41	.39	.39
Disp./LWL	472	446	349
Bal/Disp.	.23	.32	.31
Sail area	739 sq ft	902 sq ft	1,032 sq ft
SA/Disp.	15.1	16.0	18.4
Capsize Number	1.61	1.57	1.71
Comfort ratio	43	46	38
Years built	1955-60	1960-82	1959
Designer	Sparkman & Stephens	William H. Tripp Jr.	George Cuthbertson

ILLUSTRATIONS BY RICK BEDDOE

Rob Mazza joins the crew

Good Old Boat *welcomes aboard a new contributing editor*

by Dan Spurr

If you own a C&C yacht, Rob Mazza probably had a hand in its construction, design, or engineering. If you own a boat with balsa or foam core in the hull or deck, Rob Mazza can tell you all about its structural properties. And if you've ever raced an International 14 dinghy, you might have competed against him.

Born in 1947 in Toronto, Ontario, Rob earned a degree in mechanical engineering from Queens University in Kingston, Ontario, and, in 1972, a master's degree in naval architecture and marine engineering from the University of Michigan.

It seems he was always around boats; he was brought up on Toronto Island, in the heart of Toronto Harbour, and a member of Queen City Yacht Club at an early age. Summers, he worked in a chandlery and a sail loft. In 1968, he got a summer job at the C&C Yachts Custom Shop in Oakville, run by Erich Bruckmann, one of the four original partners who founded C&C in 1969 (see "The History of C&C Yachts," *Good Old Boat* September 2002). Many of the boats from the Custom Shop were to become legends, among them, the Canada's Cup winner *Manitou*, *True North*, and *Red Jacket*, the first balsa-cored boat and winner of the SORC in 1968.

At the fastest end of the sport, while at Queen City Yacht Club, he became enamored with the International 14 dinghy; after moving to Hamilton, he designed one, built three in plywood with friends, and sold plans for it. Ontario Yachts built his 14, *Mazza III*, in fiberglass and carbon fiber.

Other than taking time off to earn his master's degree, Rob continued on at C&C in various capacities until 1985. Once out of the shop, he worked as a draftsman and junior designer, eventually becoming a senior designer and project manager, with a specialty in structures, masts, rigging, and deck layouts. Part of the job was racing C&Cs in many of the world's top events, including the SORC, Admirals Cup in England, the Onion Patch, Bermuda Race, Canada's Cup, the Halifax Race, and even a "bloody cold" Trans Superior. During his tenure at Niagara-on-the-Lake, he also contributed articles to *Sail*, *Sailing*, and *Canadian Yachting*.

A year before C&C fell into receivership, Rob left to join former C&C design colleague Mark Ellis at his office in Bronte, Ontario. There he worked on Ellis' well-known Nonsuch line of freestanding-rig catboats and the Niagara sloops, all built by Hinterhoeller Yachts. Other clients included Aloha Yachts and Wiggers Custom Yachts, as well as several powerboat companies.

Sunshine and warm weather called in the form of the chief designer's job at Hunter Marine in Alachua, Florida. For three years, from 1992 to 1995, Rob commuted between Florida and his family home in Ontario. During this time, he says he made the transition from drawing with pencil on paper to computer-aided design (CAD).

Tom Johannsen, a pioneer in the development and application of structural core materials to the boating industry, lured Rob away in 1996 and made him North American Sales Manager for ATC Chemicals, which introduced Corecell linear-foam cores and promoted polyester bonding compounds. In 2003, Rob was hired as Global Marine Market Manager by Baltek, the leading supplier of end-grain balsa and foam core materials. Having worked with balsa from its earliest marine applications at C&C Yachts, and later at Hinterhoeller Yachts, Rob saw the job as a sufficiently good fit for him to move his family to New Jersey. He became an expert in "all things core related" he says, writing about the topic for *Professional BoatBuilder* and the *Westlawn Journal*, as well as speaking at major events such as METS (Marine Equipment Trade Show) in Amsterdam, the Netherlands, and IBEX (International Boatbuilders' Exhibition). Traveling throughout North America, Europe, and Asia, he got what he calls a "real world view of the boating industry."

But time and travel takes its toll. Last year, Rob and family returned to Ontario, and this past March he retired from Baltek. The 1970 C&C Corvette 31, *Trillium IV*, he bought in 1996 and which accompanied him to Florida and New Jersey, during a period of continual maintenance and rebuild (see "An Affordable A4 Rejuvenation," January 2011), is in home waters now too. Rob is again doing some design and survey work and, and in his spare time, finishing a 15-foot Whitehall dinghy. He's also become obsessed with researching the history of Canadian yachts and yachting. Exceptionally qualified, he is taking over from Ted Brewer the boat comparison page that follows the feature-boat article in each issue of *Good Old Boat*. Welcome aboard, Rob!

The *Good Old Boat* crew hopes that breakfast time aboard *Trillium IV* will provide Rob with lots of inspiration for his upcoming articles.

Dan Spurr is Good Old Boat's *research editor. He is also editor-at-large with* Professional Boatbuilder *and the author of seven books.*

Rob Mazza's Corvette, *Trillium IV*, is an example of a CCA keel/centerboarder. Rob traces her origins to the 1885 America's Cup defender, *Puritan*, at left on facing page, although somewhat evolved, at right on facing page.

Origins of the keel/centerboard

Why American sailors stuck with a movable appendage

by Rob Mazza

First, let me say it's a humbling experience to take over the design comparisons in *Good Old Boat* from someone with the breadth of knowledge of the yachting industry and things maritime as Ted Brewer. Interestingly, Ted and I share a common ancestry in the industry, as we both began our careers with George Cuthbertson, albeit in different decades. I also feel fortunate that my first article happens to be about the Mercer 44, because it is an example of the keel/centerboarder, which has an important place in the history of yachting.

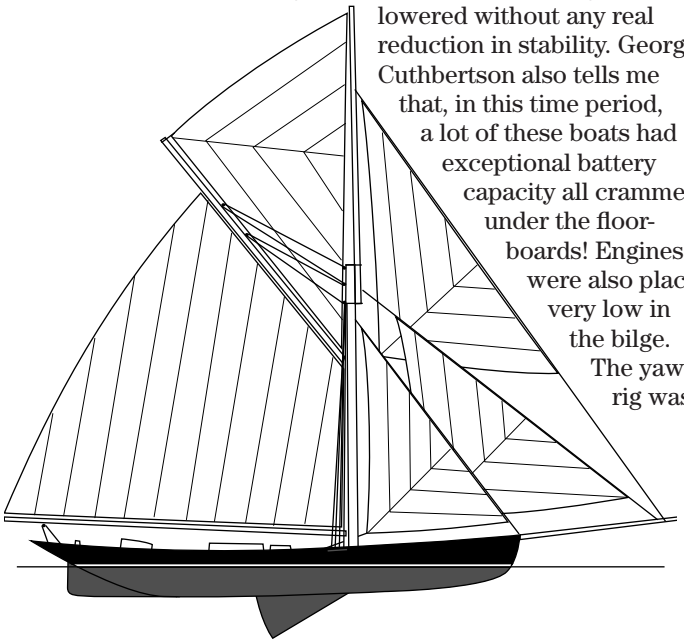
An exclusively North American phenomenon, the keel/centerboarder traces its origin to 1885 and the Boston design office of Ed Burgess. At a time when the difference between the deep-draft, heavy-displacement, narrow-beam ("plank on edge") British cutters, and the beamy, shoal-draft, light-displacement American centerboarder was at its greatest, the British mounted back-to-back challenges for the America's Cup with the Beavor-Webb-designed *Genesta* and *Galatea*, typical products of the British Tonnage Rules. The New York Yacht Club (NYYC), feeling the need to defend the "American Type," responded with defenders in that traditional American style, causing A. Cary Smith to lament, "They're forcing me to design a damned scow!" However, Burgess and the Boston syndicate headed by Paine, less restricted by the need to uphold American yachting "tradition," responded with what was to become known as the "compromise" cutter, *Puritan*, followed by *Mayflower* and *Volunteer* of the same type. Note the obvious New England names, emphasizing their non-NYYC origins. These successful defenders had narrower beam, deeper draft, and greater displacement and ballast than the typical "American Type" of the time but still utilized a centerboard protruding down through a slot in the external ballast. The introduction of the Burgess compromise marked the end of the extremes in yachts on opposite sides of the Atlantic, and the Mercer 44 and its contemporaries can certainly stretch their ancestry back to these "compromise" cutters of the 1880s.

From a personal perspective, owning as I do a 1965 Cuthbertson and Cassian-designed keel/centerboard Corvette, I must admit a keen affinity for the type, and having designed several centerboard configurations myself, from the gybing weighted daggerboard on the C&C Canada's Cup winner *Evergreen* to the large hydraulically operated "keel extension" board on the Mark Ellis-designed *Rangeley*, as well as a number of the C&C shoal-draft centerboard options, I have some appreciation for the challenges and trade-offs involved. However, being able to hold our own in our little *Trillium* with Tartan 30s upwind (with them owing us time) and then take control on the downwind legs, after making the 70 cranks to raise the board, is certainly a satisfying feeling.

“ . . . the books and photographs by Carleton Mitchell of his Bahamian and Caribbean cruising in his famous *Finisterre* did a lot to popularize the type. ”

At the time the Mercer 44 was introduced, the Cruising Club of America (CCA) rule dominated yacht design in North America. However, even Olin Stephens was puzzled by the success and popularity of these CCA centerboarders, considering, as he did, that with their wide beam (for the time), they were not ideally suited to offshore racing. He felt that the lure of the Bahamas, revealed to a post-war sailing public by the books and photographs by Carleton Mitchell of his Bahamian and Caribbean cruising in his famous *Finisterre*, did a lot to popularize the type.

However, the fact that Carleton Mitchell also won an unprecedented three back-to-back Bermuda races in *Finisterre* in 1956, ’58, and ’60 did a lot to influence design trends in this period toward the centerboard configuration. It should also be noted that the yawl-rigged centerboard configuration fared well under the CCA rule. As described by Bob Perry in his excellent article on this subject in the January 2012 issue of this magazine (as well as his in-depth tribute to Bill Tripp in November 2011), the CCA rule was based on committee-determined optimum proportions of a boat based on her length at and near the waterline. Reduced draft was favored under the rule and centerboard draft was not weighed as heavily as keel draft. More specifically, in the early days of the CCA, stability was not measured directly with an inclining test. Instead, the ballast-to-displacement ratio was used as an approximation of stability. It didn’t take designers long to figure out that weight below the cabin sole in the form of heavy bronze stringers, frames, and mast-step structure could serve in lieu of ballast, allowing the published ballast weight to be lowered without any real reduction in stability. George Cuthbertson also tells me that, in this time period, a lot of these boats had exceptional battery capacity all crammed under the floorboards! Engines were also placed very low in the bilge. The yawl rig was popular, of course, because mizzen staysails and spinnakers were free extra sail area under the rule.

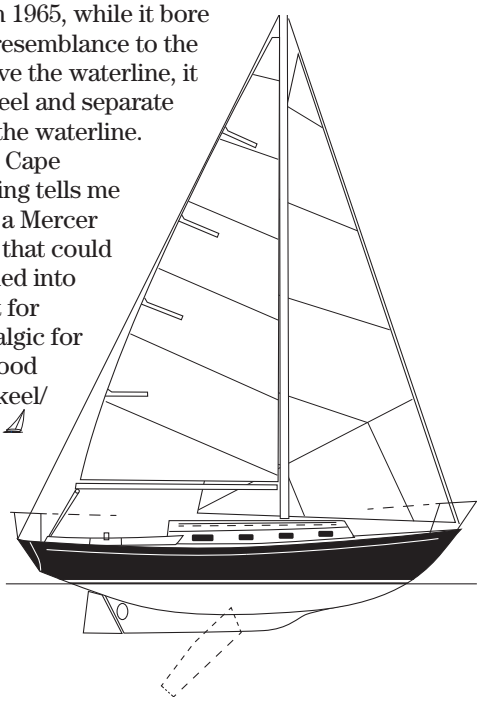


What ended this era of centerboard domination under the CCA was an entirely different approach to ocean racing brought on in 1963 by the unanticipated success of the Lapworth-designed, Jensen-built Cal 40. When the Cal 40 won three successive Transpacs beginning in 1965, and both the Bermuda Race and Southern Ocean Racing Conference (SORC) in 1966, the fin keel became dominant in offshore racing, and the centerboards, for the most part, were relegated to cruising. It is no coincidence that when *Red Jacket* emerged from the Bruckmann shop, she had a fin keel, not a centerboard, and her 1967 first in class and 1968 overall win of the SORC sealed the fate of the centerboard.

There was a short period later, under the IOR, when lift and bilge keels emerged in the Canada’s Cup winner *Evergreen*, and Bruce King-designed *Terrorist* and *Aggressive II* but, for all intents and purposes, the centerboard had left the offshore-racing arena and was confined almost exclusively to cruising.

This dominance of lighter weight, fin-keel configurations in the mid 1960s was further emphasized for me when talking to Gordon Goodwin of Cape Cod Shipbuilding, current builders of the Mercer 44. Gordon recalls sailing a Transpac in the mid ’60s in a Mercer 44, where the only boats that finished ahead of them in their class were 11 Cal 40s and the custom *Vamoose*. Gordon points out that it is no coincidence that when Bill Tripp designed the Columbia 50 in 1965, while it bore a remarkable resemblance to the Mercer 44 above the waterline, it sported a fin keel and separate rudder below the waterline.

By the way, Cape Cod Shipbuilding tells me that they have a Mercer 44 in the mold that could readily be turned into a finished boat for someone nostalgic for a brand-new good old American keel/centerboarder.



Rob Mazza’s profile appears on page 15.

ILLUSTRATIONS BY RICK BEDDOE

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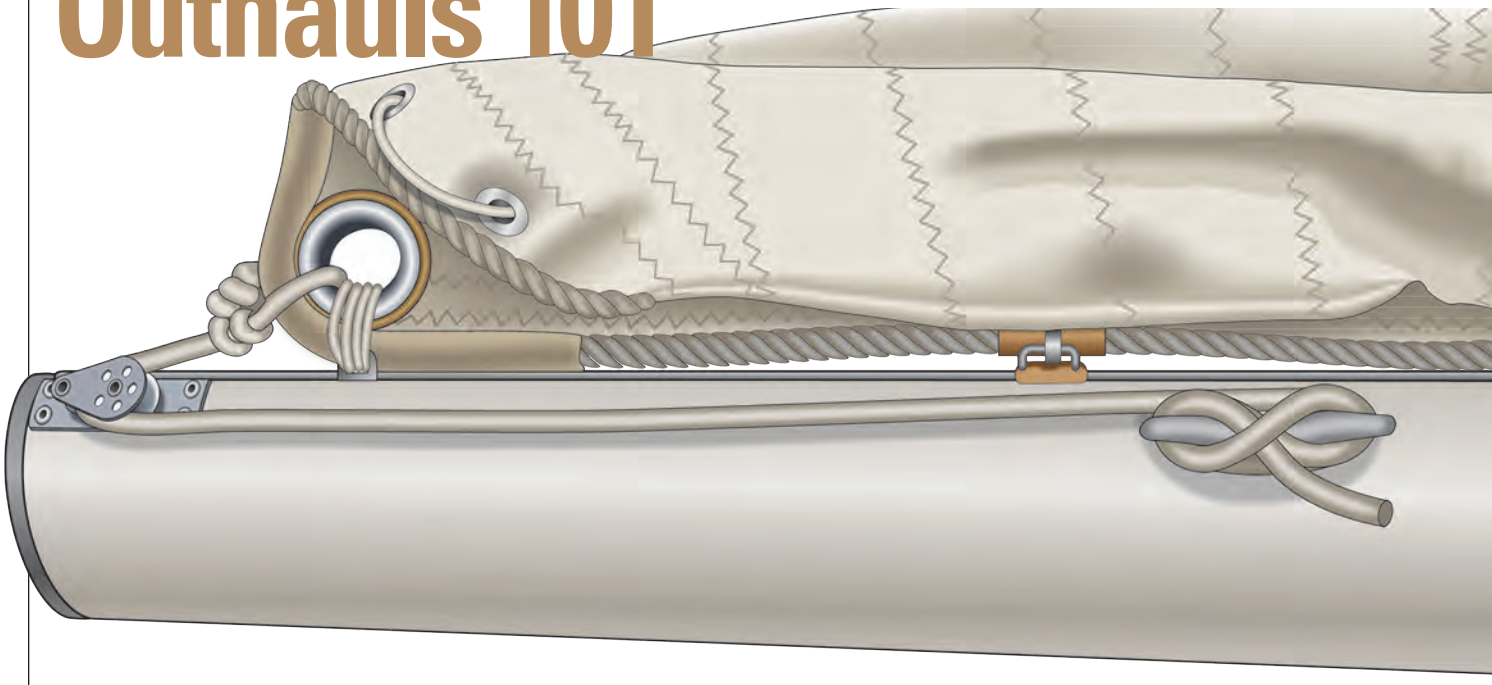


The bottom line in mainsail trim

by Don Launer

Outhauls have been in use since the days of the square rigger. An outhaul is part of the running rigging, specifically a line fastened to the clew of the sail. As the name implies, it hauls the clew out on a spar, which might be a yard in the case of a square sail and is the boom in the case of a fore-and-aft sail.

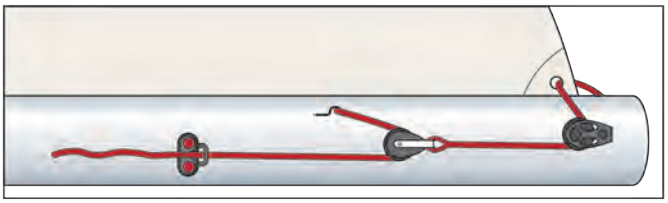
On a modern sailboat, the outhaul is used to adjust how flat or how full the mainsail is and aids in shifting the draft, or curvature, of the sail forward or aft.

Adjusting sail shape

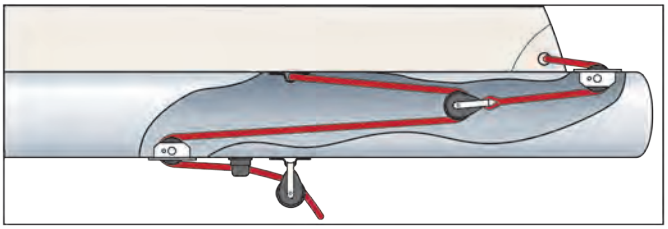
Many who are new to sailing use only the mainsheet to trim the mainsail. But it's important to understand that the mainsheet traveler, boom vang, Cunningham, and outhaul can also be used to help create proper sail shape, which results in higher efficiency, better boat speed, and more control. Racing sailors and experienced cruisers know good sail shape is the result of a combination of adjustments — the tension on the sheet, the position of the traveler, the tension on the boom vang, the tension on the Cunningham, and the tension on the outhaul.

In light winds, the larger the draft, or curvature, of the sail, the more powerful it will be, within limits. Lessening the tension on the outhaul will increase the draft and create more drive in lighter winds, but you must also be careful not to have too little tension on the outhaul.

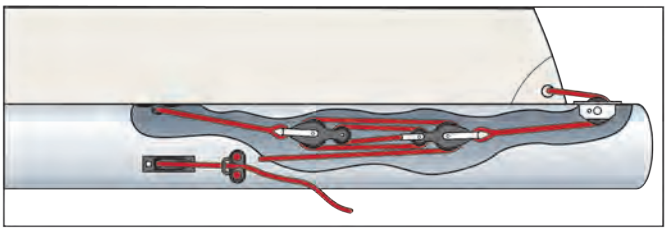
On a mainsail that furls into the mast, at right, the outhaul is attached to a car that travels along the boom. It passes around a block in the clew, back through a block on the car, then leads inside the boom to the mast and, normally, aft to a winch in the cockpit.



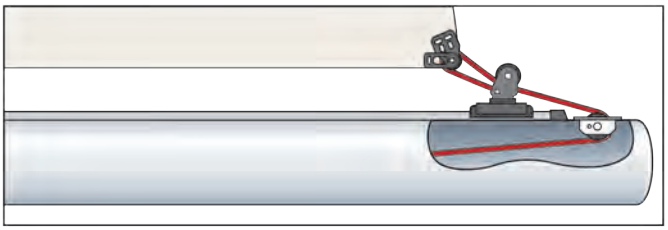
External 2:1 tackle giving a total 4:1 mechanical advantage.



Internal tackle giving a 2:1 mechanical advantage.



Internal tackle giving a 5:1 mechanical advantage.



The simplest outhaul, on facing page, is a line led from the clew of the sail around a cheek block on the end of the boom and to a cleat (or a cam cleat) farther forward on the boom.

In strong winds, it is better to de-power the sail by making it flatter. Flattening the sail allows you to continue sailing longer before you have to reef down. This can be accomplished, in part, by putting more tension on the outhaul, which straightens the foot and flattens the bottom third of the sail.

Outhaul tensioning methods

An outhaul system should allow changes in tension to be made easily while under sail. In the simplest outhaul system, a control line leads from the clew to a turning block on the aft end of the boom and then forward, either on the outside of the boom or inside it, to a cleat or cam cleat. This system provides no mechanical advantage so, overlooking added friction, the pull on the clew is the same as the pull exerted by the sailor.

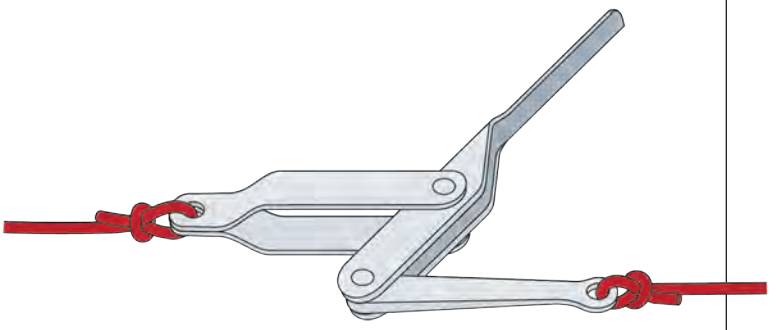
On larger sailboats, mechanical advantage is needed on the outhaul to put enough tension on the clew. A 2:1 block-and-tackle system can be added, mounted on the outside of the boom or inside it. When a higher mechanical advantage is needed, a multiple-part block-and-tackle system, which can be bulky, is generally fitted inside the boom.

Mechanical advantage can be obtained in other ways than through a block-and-tackle. The outhaul line can be led through a turning block at the end of the boom, then forward to a winch, similar to a small sheet winch, mounted on the side of the boom.

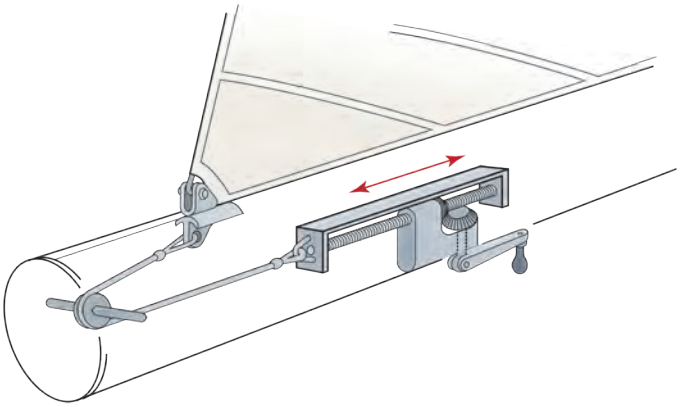
Another alternative, although rarely seen today, is a worm-drive outhaul winch that is operated with a handle similar to that of a sheet winch. If this worm-drive winch were at the end of the boom, it would be very difficult to reach the handle when running or on a reach, so it's more common for it to be fitted at the forward end of the boom. From there the outhaul line is led through the boom to a turning block at the end of the boom. Better yet is the outhaul worm-gear winch that can be operated from either side of the boom so the operator can always be on the high side of the boat where it is safer and visibility is better.

Occasionally, the change in tension on the outhaul is accomplished with a small Highfield lever mounted forward on the boom. The disadvantage of the Highfield lever is that it allows only two tension settings: tight and loose. The advantage is that the change in tension can be made easily and almost instantaneously.

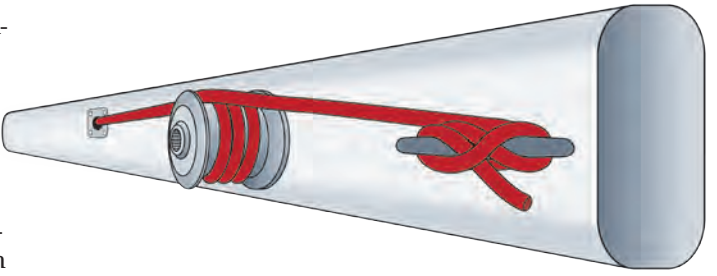
A roller-reefing (rotating) boom presents a special difficulty when it comes to adjusting foot tension. When the sail is rolled up several turns on the boom, the reefed sail has no clew cringle on which to apply tension, which is unfortunate because the sail needs to be flat when reefed.



A small Highfield lever is occasionally used to tension the outhaul line. It is a device that can rapidly change from one tension to another and larger ones are frequently used to change tension on standing rigging. Its disadvantage as an outhaul is that it is either on or off, with no intermediate adjustment possible.



Worm-gear outhaul tensioning is usually located inside the boom at the forward end where it is always within easy reach.



As an alternative to a block and tackle, a small winch can be mounted on the side of the boom.

Don Launer, a Good Old Boat *contributing editor, built his two-masted schooner,* Delphinus, *from a bare hull. He has held a USCG captain's license for more than 37 years and has written five books. All of his 101 articles are now available for downloading as a collection from the* Good Old Boat *download website, <www.audioseastories.com>. Look under Archive eXtractions.*

LAYOUT AND ILLUSTRATIONS BY TED TOLLEFSON

The dark green hull of *Irish Rover*, owned by Ted and Lynn Ambers of Polk, Ohio, shows off the sleek, aggressive lines of the Hunter Legend 37.

Hunter Legend 37

An innovative and popular design from the early 1980s

by Gregg Nestor

Warren Luhrs founded Hunter Marine in 1972 and within a year introduced his first sailboat, the Hunter 25. For his initial designs, Warren relied on outside talent. This first offering came from the drawing board of Robert Seidelmann, a champion one-design sailor, sailmaker, and founder of Seidelmann Yachts (see the Seidelmann 295 review, November 2010). The Hunter 25 was soon followed by a series of cruisers designed by John Cherubini of Cherubini Yachts fame (see "What about those good old Cherubini Hunters?" March 2001). As the company grew, Warren assembled an in-house design team that became responsible for all sailboat designs, including the Hunter Legend 37.

Today, Hunter Marine is the second largest, full-line, U.S. sailboat manufacturer and has built up to around 2,000 boats per year, selling them through a network of 140 dealers.

The furler drum is cleverly recessed under the deck just forward of the anchor locker.

Its current boats feature contemporary styling and are easily recognized by their B&R (Bergstrom & Ridder) rigs and arches that support the mainsheet traveler above the cockpit.

Over the years, Hunter Marine produced several 37-foot boats. The first was the Cherubini-designed Hunter 37, which was in production from approximately 1978 to 1985. After that, from 1986 to 1989, came the Hunter Legend 37, the subject of this review. That was replaced in 1990 by the Hunter 37.5, which was in turn followed in 1996 by the Hunter 376.

Irish Rover is a 1987 Hunter Legend 37 owned by Ted and Lynn Ambers. They were initially drawn to the boat by its styling, known performance, and exceptional roominess. It was also for sale at a favorable price. Ted's own careful personal inspection and a pre-sale survey revealed some deficiencies. Ted, being an experienced sailor and capable do-it-yourselfer,

was confident that these could be overcome and the sale was consummated.

Since the purchase, Ted has invested additional capital in *Irish Rover* in sweat equity (more than 1,500 man-hours) and in dollars. Three of the most significant repairs/improvements were swapping the corroded and leaking aluminum holding tank for one constructed of polyethylene, replacing 84 square feet of rotted plywood deck core with Corecell, and painting the topsides and deck with two-part polyurethane. In the area of upgrades, Ted replaced all the electronics, installed air conditioning, and built a wine cooler.

"I know that I've spent more on the boat than I should have," Ted says, "but we really like the boat and don't see us selling it."

Design

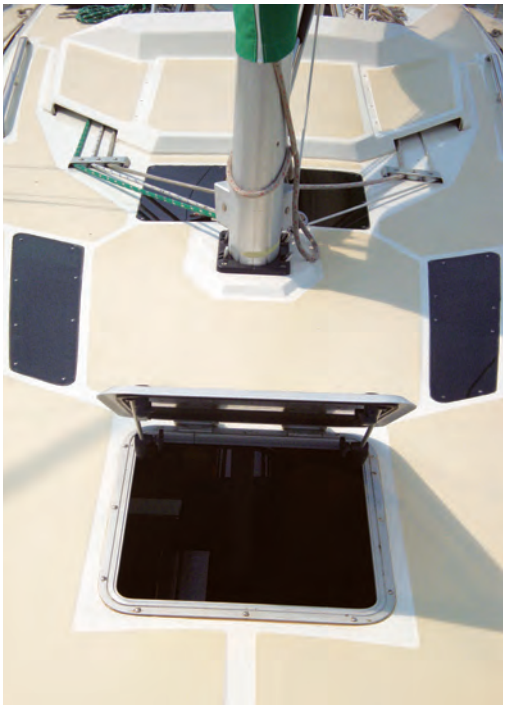
At first glance, the Legend 37 doesn't resemble typical Hunters, neither those that preceded it nor those that followed. The overall design gives the general appearance of a high-performance boat, its flat sheer complemented by the sharp, aggressive bow and reverse transom. Generous freeboard is offset by a low coachroof that slopes forward to merge into the foredeck in a manner reminiscent of Nautor's line of S&S-designed Swans from the same era. Under the water, the boat has a balanced spade rudder and was offered with either a deep fin or shoal-draft keel with a bulb and winglets.

The relatively low displacement/length ratio of 216 suggests the boat will be fairly quick, especially as its sail area/displacement ratio is fairly high at 18.6. One consequence of light displacement that isn't always apparent to new sailors is the shallow canoe body that leads to minimal stowage space below the sole and a shallow bilge that holds little water.

Construction

The Legend 37 has a solid fiberglass hull and a deck cored with plywood. The hull-to-deck joint is an outward flange that's chemically bonded and capped with a slotted aluminum toerail fastened with carriage bolts on 4-inch centers. In addition to the support provided by molded interior liners, there are additional structural features. A beefy transverse stiffener supports the mast compression post and its broad, white-gelcoated top divides the saloon sole. Also in the boat's midsection, longitudinal stringers are situated on each side of the externally bolted lead keel.

While Hunter's engineering has a respectable reputation, the actual execution sometimes fails to meet the same standard. Shortcuts taken during manufacturing to keep selling prices relatively low often result in later maintenance issues or simple annoyances. Ted refers to these annoyances as "Hunterisms."



With the shrouds and jibsheet tracks inboard, the wide sidedecks are easy to negotiate, above. Considerable thought went into the deck tooling, below. In addition to the hatch, note the three skylights (called deadlights in the old days), covers over part of the aft-led running rigging, and the carefully delineated non-skid areas.

Deck

The bow pulpit of the Legend 37 incorporates a teak platform that can function as either a seat or as a step when boarding the boat at the bow. Beneath this novel structure are both the stemhead fitting/bow roller and the headsail's roller furling drum, cleverly recessed below deck level where it doesn't obstruct the anchor. Immediately aft of the furler, flanking a large anchor locker, is a pair of 10-inch open-throat cleats. The balance of the boat's expansive foredeck is free of obstructions.

To allow close-sheeting the headsail, the shrouds and jibsheet tracks are inboard next to the coachroof. This, together with the tracks being recessed, aids free movement for the crew along the comfortably wide sidedecks. Double lifelines and stainless-steel handrails on the cabintop provide handholds.

On the forward portion of the coachroof are a 19 x 19-inch hatch and, aft of it, a pair of smoked skylights. Another skylight and the sea hood are aft of the mast. There are six opening portlights in the trunk, two more in the cockpit footwell, and another in the topsides in the starboard quarter.

The cockpit is T-shaped and quite roomy. The coamings are properly sloped and well over 12 inches high. Beneath the starboard seat is a shallow convenience locker, suitable for small items such as flares and sailing gloves. Two seat lockers

The T-shaped cockpit allows easy access around the helm, at left, and the coamings give decent back support. Great care went into the deck tooling here, too, to create the sculpted seating surfaces. The bridge deck, at right, provides stooping headroom in the aft cabin.

flank the helmsman's seat, which lifts out to give access to the partially open transom. A gate in the two-piece stern pulpit affords easy access to steps molded into the transom and a stainless-steel boarding ladder. Additional cockpit features include a large bridge deck, a teak grating beneath the helmsman's seat, wheel steering, and a pair of 10-inch mooring cleats.

Accommodations

Access below is via a compact companionway hatch (perfect for offshore sailing) and a rather steep, six-step companionway ladder.

Forward, the V-berth cabin is generous and somewhat luxurious. In addition to the usual port and starboard outboard shelves, it has two lockers in the bow, a hanging locker and bureau top to port, and a vanity with sink and mirrored cabinet to starboard. The vanity top is Corian; the stainless steel sink has faucets for pressurized hot and cold water. A one-piece cushion covers the V-berth. Beneath it is the aluminum potable-water tank and two small lockers. A door separates the V-berth from the saloon and creates privacy and a small changing area when closed.

The saloon is open, airy, and bright. To starboard are two seats. They were originally separated by a small entertainment center, but Ted removed most of the dated electronics from *Irish Rover* and replaced them with a small wine cooler. There's stowage space beneath and behind the seats, lockers with sliding doors above the seats and, above them, a fiddled bookshelf.

On the port side is a long settee, behind which is the CNG (compressed natural gas) tank and storage. The water heater and new air conditioning unit are under this settee. Above the port settee is a nice surprise — a bona fide pilot berth! A centerline drop-leaf table with a white laminate top wraps around the compression post.

All wooden surfaces are varnished teak-veneered plywood and all exposed hull areas are covered with fabric. The sole is teak and holly. Several hatches give access to the bilge and keel bolts, and a teak grating at the foot of the companionway drains to the bilge. Except for the compression post and a couple of grabrails, there

Few upgrades improve the look and feel of an interior more than reupholstered cushions, nicely done here with tucks to create visual interest and added padding behind the knees, at left. Owner Ted Ambers removed the electronics from the entertainment center that separates the two starboard settees in the saloon, at right, and installed a wine cooler.

are no overhead handholds. Headroom is a generous 6 feet 3 inches.

The L-shaped galley is on the port side and gains valuable extra inches from being near the widest part of the boat. As a result, there is plenty of room for a double stainless-steel sink close to the boat's centerline. Outboard is a two-burner CNG cooktop with broiler and aft of it a large top-loading icebox and a microwave. A reasonable amount of counter space and numerous lockers make for a usable galley.

There's enough counter space in the L-shaped galley, above, for reasonably convenient food preparation. The two-burner CNG cooktop has a broiler and a microwave does duty as an oven when shore-power is available.

One unique locker, located beneath the sink and facing inboard, cleverly hides a stack of drawers and is one of those "Hunterisms" Ted mentioned. Every locker door on the boat has an elbow latch — except this one. This normally doesn't pose a problem, but when on port tack, at 15 degrees or so of heel, the door often swings open and the drawers slide out, spilling their contents all over the cabin sole.

On the starboard side, opposite the galley, is the outboard-facing navigation station, which provides a good-sized chart table with storage beneath its lift top, a pair of tubes for rolled charts, and its own swing-out stool. Above and outboard of the chart table is the electrical panel and a limited amount of space for the VHF radio and other electronics.

A door separates the navigation station from the walk-through head compartment. Arranged on the outboard side of this compartment and incorporated into a single compact fiberglass module are the vanity with a single stainless-steel sink and Corian countertop, a toilet covered by a teak changing/shower seat, and a handheld shower. The walls are covered with a white plastic laminate and the sole is a teak grate, which drains to the bilge. The 15-gallon holding tank is sandwiched between the vanity and the hull side.

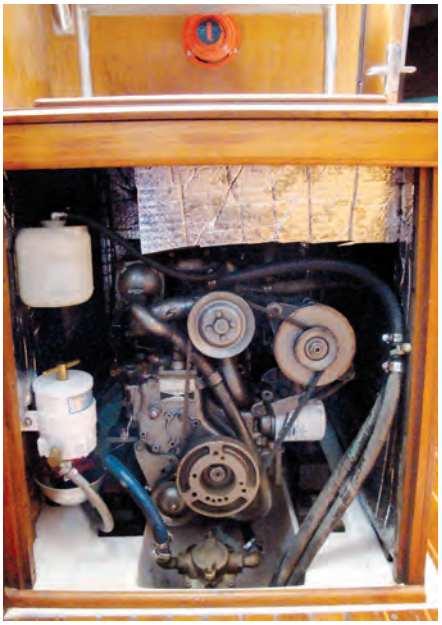
The navigation station and head take up about the same amount of space as the galley does, thus balancing out the boat's accommodations.

The owner's stateroom is beneath the cockpit and is huge. It can be entered through the galley or the head compartment, both of which have privacy doors. The suite features a centerline double berth with his-and-hers hanging lockers and vanities on either side. A large mirror at the foot of the berth adds to the sense of space. There's stooping headroom in almost half of the compartment and sitting headroom in the berth. Three opening portlights provide the suite with light and cross ventilation. The boat's fuel tank is located beneath the berth and removing the teak grate in the cabin sole provides access to the packing gland.

Rig

The Legend 37 has a fractional sloop rig featuring B&R double swept-back airfoil spreaders. A downside of this rig is the inability to let the boom out 90 degrees when running. The deck-stepped mast is supported by three sets of shrouds (caps, intermediates,

A nice touch is the vanity in the forward cabin, at left. The compact nav station, center, has a small chart table with lifting top, swing-out seat, and electrical panel but not much space for electronics. In the head compartment, at right, the seat over the toilet is for changing and showering.



The owner's stateroom, at left, is aft, under the cockpit, and has limited headroom. The centerline double berth, with access from either side, is luxurious in port but would require lee cloths for comfort under way. There is access to the 34-hp Yanmar diesel engine from all sides, at right.

and lowers) and a split backstay. Halyards are sheaved internally and all control lines are led aft to line stoppers and Lewmar 30 self-tailing winches on the cabintop either side of the companionway. The mainsail, which came standard with a Dutchman flaking system, is sheeted near the end of the boom to a traveler on the aft end of the bridge deck. The primary headsail winches are self-tailing Lewmar 43s mounted on the cockpit coamings.

Under way

According to Ted, one of the best attributes of the Legend 37 is the way it sails. Its best point of sail is a close reach; its worst, he says, is close-hauled. With a bit of tweaking and a fresh wind, the boat will sail quite well just within 45 degrees. While the jib is small, the main is reasonably large and can handle heavy air without too much weather helm. The sail area/displacement ratio of 18.6 suggests a light air performer. At nearly 15,000 pounds displacement, it accelerates well, but it's no rocket.

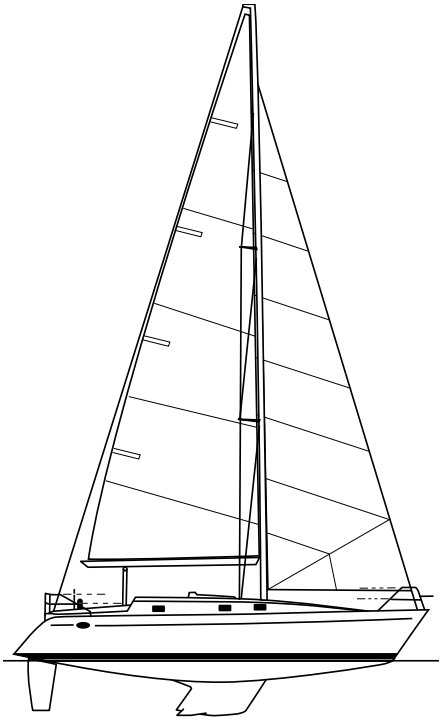
For auxiliary power, the Legend 37 has a 34-horsepower Yanmar 3HM35F diesel. Coupled to a 16x10 two-blade propeller on a 1-inch diameter bronze shaft, it easily moves the boat at hull speed. Access to the engine for maintenance is excellent from all sides. While the engine's control panel is located near the helm in the cockpit footwell, it does not contain all the controls — another Hunterism. The fuel shut-off (engine stop) is mounted on the bulkhead above the engine, halfway down the companionway ladder, *inside* the boat!

Things to check out

Delamination of the plywood-cored deck due to water saturation is said to be a common problem with the Hunter Legend 37. Any area where the deck's fiberglass has been penetrated is a potential point for water entry — deck fittings, hatches, and portlights. The presence and extent of any water intrusion can be detected by judicious soundings and the use of a moisture meter.

Ted reported he felt vibration with the engine in gear. Replacing the propeller shaft with one made of stainless steel appears to have solved the problem.

Do a bit of sniffing around the head and its holding tank. Aluminum and waste are not the best combination. Odors may be from poor housekeeping or may indicate a more serious problem.



Hunter Legend 37

Designer: Hunter Design Group
Builder: Hunter Marine
LOA: 37 feet 6 inches
LWL: 31 feet 4 inches
Beam: 12 feet 10 inches
Draft: 6 feet 7 inches
Displacement: 14,900 pounds
Ballast: 6,000 pounds
Sail area: 704 square feet
Disp./LWL ratio: 216
Sail area/Disp. ratio: 18.6

Conclusion

While its style matches that of its contemporaries from other builders, the Legend 37 was a transitional design that does not conform visually with the common perception of a Hunter. It's a performance cruiser that provides amenities and comfort for a family of four. Hunter outfitted the Legend 37 with some luxury features (Corian counters, centerline double berth, microwave, and an entertainment center) while keeping the price low. Hunter owners will often tell you, "You get a lot of boat for your money." You also get those Hunterisms.

Asking prices for the Hunter Legend 37 range from $45,000 to near $65,000, depending on equipment and, most important, condition.

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

Stubborn determination

Bet on it before you bet on luck

by Dale Tanski

Many boat projects require a reasonable amount of *skill*, but for the most part it's your determination and vision that become the most important factors for success. Skill, after all, is nothing more than the accumulated refinement of your first and subsequent efforts. Many say I'm lucky to possess the skills I have but, truth be told, I worked long and hard to achieve what some shrug off as simply luck.

After a few nights aboard our Pearson 365, *Maruska*, it became obvious to me that it would be nice to install an overhead dome light in the V-berth to improve overall lighting and provide the option of red night lighting when required. It seemed simple enough.

Simply by knocking on it I could hear that the space between the inner deck liner and the deck was hollow. I had to run a wire only about 3 feet in the overhead to reach an area in the head where I could easily connect it into the forward cabin lighting circuit. By removing the trim on the overhead hatch in the head I could see the gap between the liner and deck. This further supported my belief that running a wire up there would be feasible. The dome light installation was going to be a welcome fill-in project between all of the other more complicated items on my fitting-out list. I expected this simple job to provide some instant gratification.

With the preliminary investigation complete, I measured to the center and drilled a 1-inch access hole where the new dome light would be located. The gap between the inner liner and the deck matched what I saw on the hatch end and I began to snake the wire toward that hatch opening. What could possibly go wrong?

A setback

As it turned out, the wire would slide in only about 18 inches and stop . . . right about at the forward bulkhead. Try as I might — a little to the left or right — the wire simply would not go.

As I struggled with these unsuccessful attempts, Plan B began to form in the back of my mind: install a cap plug in the new 1-inch access hole and call it a day. But I wanted that dome light.

I tried inserting a single piece of wire instead of the duplex cable and it made much more progress. I could shove foot after foot of this wire into the overhead. However, the wire never came into view on the hatch end . . . or anywhere else for that matter. I tried to feed the wire from the hatch end looking for that 1-inch diameter hole in the haystack, but fared no better. After several hours, I moved on to other projects.

Throughout that season, in available moments, I made several more attempts to fish that wire from one end to the other . . . with no satisfaction. I tried the old straightened-out wire coat hanger approach without success. I used an electrician's fish, a tool designed to do exactly what I needed. I even tried a string and shop vacuum at the other opening. But all came up short, so to speak.

I used a mirror and flashlight to probe the mysterious overhead cavity, but could not discover any reason a cable might not pass through. I shone the flashlight through the passage at night. Light could exit the hole, but the wire would not. At one point, I resorted to hunting for alternative routes I could use for running the wires but all came up unusable.

After hours of frustration, all I had to show for my efforts was a now worn hole in the overhead where the dome light should be. Finally, on a whim, I tried a length of 3/16-inch-diameter steel rod chucked in my drill motor. The spinning rod would bend its way through the open hole, yet be stiff enough to make considerably more progress through the overhead. The rod met with small pockets of resistance that apparently were rogue strands of fiberglass from the initial layup. Over time, the spinning rod cleared a path and emerged out of the gap at the hatch. Progress!

I taped the electrical cable to the rod, then lost the cable in the overhead several times. Apparently, the gap somewhere along the way was too narrow for the cable with a lump of electrical tape around it. I replaced the rod with string, but the string broke or the tape let go in the narrows. I then went to a small length of rope, but try as I might, the cable hung up on the tape or the tape parted when the going got tough. Eventually, I removed some of the cable's outer insulation jacket and stripped back the ends of the exposed wires. I then soldered the wires to the straightened coat hanger so I could pull the cable home. Victory!

Once the cable was in place, it took mere minutes to terminate each end and screw the dome light into position.

ILLUSTRATIONS BY TOM PAYNE

Success was mine as the new light brightly illuminated the V-berth . . . a proud moment. Lucky indeed.

> "Hours of invested time paid zero benefits, just more bloodletting and sweat."

Obstinate windlass

The boat came equipped with an Ideal windlass, a beast of a machine that would surely pull any anchor from the depths. Its chrome was badly worn and I quickly discovered that it did not run. The limited and uncomfortable view from the anchor locker told me that the windlass would have to be removed for it to be repaired. The good people of Ideal Windlass in Rhode Island sent me an exploded assembly drawing and a few encouraging words of advice on disassembling the windlass.

Unfortunately, years of neglect and exposure made what appeared to be a straightforward disassembly come to a complete halt when I tried to remove the very first item. The procedure seemed simple enough: unscrew the top cap and the whole rope drum and gypsy can be lifted off the main vertical shaft in several pieces. The problem was unscrewing the cap. It was manufactured with two vertical holes. The removal tool, containing two pins, was designed to mate with these holes. Unfortunately, I didn't have the removal tool.

After pondering, I took a short section of steel bar and carefully drilled holes that lined up with the holes in the stubborn cap. I used the proper diameter bolts as surrogates for the pins. The whole bar and bolt/pin idea fit just fine, but I could not unscrew the cap. One tool leads to another and eventually I owned a "Monster Garage" steel bar more than 4 feet long. I attached a block to its free end and ran a line from a chainplate through the block and back to my primary winch. Only after such extremes did the cap reluctantly unscrew. What luck!

With phase one complete, the extraction of each subsequent piece of the windlass disassembly required excessive persuasion and extensive patience. One would think that, once stripped of all the exterior parts and pieces and once the mounting bolts were removed, the windlass would be in my trunk and on its way home for the autopsy. Not so fast.

I initially suspected 3M 5200 was the root cause when the main housing of the windlass would not drop out of the deck, but the underside revealed no evidence of its use. I did see fiberglass cloth and resin holding the backer and leveling blocks to the underside of the deck, however, and feared someone just might have assembled it in the "wet stage" leaving the unit "glued" to the deck with runaway resin. I decided that, if I could get a wedge of some sort between the windlass mounting flange and the wood mounting blocks, it might just part ways with the deck.

The anchor locker is a unique torture chamber enhanced by the presence of the windlass. The relatively small access door is just high enough off the V-berth to be a real back breaker. The opening is just large enough to snuggle into, but once I'm there, the inner area is not of a size to allow my elbows clearance to reach back out to acquire a tool. The small confines quickly elevate any temperature, adding to the less-than-desirable working conditions.

After burying four brand-new putty knives — by pounding them between the mounting flange of the windlass and the wooden mounting blocks — I gave up for the season.

Annual exertions

The following year, I even resorted to a teetering wood block on the upright shaft of the windlass sticking out of the deck and a 20-pound sledgehammer. The result was lots of noise, a broken wood protector block, an unanswered prayer, and absolutely no movement whatsoever.

The year after that, I attempted to rotate the entire windlass assembly, hoping to shear off whatever was holding the beast and freeing the windlass from its tomb. Hours of invested time paid zero benefits, just more bloodletting and sweat. Oh to be so lucky!

This was the year I planned to paint the cabintop and deck. If the windlass was going to come out, this *had* to be the year.

To get a better idea of what was underneath, I drilled an exploratory hole through the deck next to the shaft and its housing. The deck-side mounting flange was large enough to conceal any reasonable exploratory surgery. This hole reinforced what I already believed: there was no reason why the windlass (although at this point that was not the name I was calling it) would not drop down and out.

The portion of the windlass housing that protruded through the deck was indeed tight in the hole, swelled fat with years of rust. I figured if I could open up the hole in the deck around the rusted housing, the added clearance would be of benefit — some benefit, any benefit.

To achieve the needed clearance, I modified a hole saw that would ride around and follow the shaft housing down through the deck. I cut the drive end off the hole saw and had a 14-inch

length of steel pipe the same diameter as the saw itself welded in between the two pieces. Armed with my new long hole saw, I proceeded to cut the deck down along the windlass housing.

All of this, of course, in real time took days . . . and those days add up into weeks. Apparently, luck does take its sweet time. Just as luck would have it, rust is harder than it looks and does not cut very well. It wasn't long before my special hole saw refused to cut any deeper. I had made progress, however, as I had cut approximately ½ inch into the deck. Careful inspection via my exploratory hole showed that I only needed to go another ⅜ inch or so deeper to reach through the underside of the deck down to the wooden mounting blocks. But I had dulled and wrecked my special hole saw, and things were looking bleak.

As I sat for hours that night pondering and picking away at the rust with a screwdriver, I determined that, with a small punch and a hammer, I could knock the remaining rust down into the mounting-block hole, which was larger in diameter than the hole in the deck. So, ⅛-inch-punch-width at a time, I worked my way around the windlass-housing outline while knocking the rust through the deck following the hole-saw groove. I felt like a sculptor, tap tap tapping my punch through years of accumulated rust deposits. It wasn't until just a few small sections of rust remained that the windlass, punch, hammer, and four long-forgotten rusty putty knives all dropped into the anchor locker without any warning.

I was as giddy as a love-struck schoolgirl. Four years of effort over! Four years of trying this, well, how about that, no, perhaps this, followed by one dead end after another was over. In retrospect, I was indeed lucky that the 60-pound windlass did not damage whatever it landed on below.

Success comes to the persistent

From conception to finish, the dome-light project had taken three calendar years of accumulated sessions. Each came and went with a renewed enthusiasm and a fresh idea to fish that uncooperative cable end to end. Each idea faded into frustration and temporary defeat as I went on to other more-important projects.

The windlass removal project took four years. It has been completely disassembled and rechromed now and I have determined that its only real problems were neglect and frozen bearings from years of accumulated water. I never

gave up, though. and now realize that skill and experience had little to do with my success. Ultimately, it was stubborn determination and the vision of how nice a newly chromed functional windlass would be that saved the day.

People tell me all of the time, "You know what you are doing." The truth is, I know what I want to accomplish and just keep trying and learning until I get it right. Success is for those who persist. Try it. You might just surprise and amaze yourself. My father told me at an early age, "Son, if it already doesn't work, you have nothing to lose by trying to fix it on your own." Good words to live by.

Dale Tanski soloed at the age of 10 in the family's Sunfish. Forty five years and way too many boats later, his sailing obsession is still going strong. Currently cruising the family's Pearson 365 ketch, Maruska, *with his wife Sharon and their two youngest, Alden and Morgan (yes, nautically named), he also races their J/22 with the oldest children, Rian and Eric, in Buffalo's competitive weekly series. A self-professed boat-project addict, Dale has resurrected and maintains a small fleet and lives by the motto: he who dies with the most boats wins!*

Think before you shoot

Tips for taking photos that "pop"

by Paula Biles

The difference between a snapshot and a beautiful photo is in the details, not in the cost of the camera it's taken with or the advanced processing skills of a photo-geek. The painless way to learn those details is by mastering a few composition and lighting concepts as well as making your camera do what *you* want, not what *it* wants.

Cameras continue to get smaller, cheaper, extra sophisticated, and more user-friendly. They're also becoming more like our eyes and doing more things automatically, but while they often "guess" correctly, they are not yet perfect. Because of this (or maybe in spite of it) taking better photos is not rocket science; it's not as difficult as learning to trim a jib nor as tedious as varnishing. The bad news is that improving your photos may occasionally require that you read your *$#%! manual. (I'll recommend that only when absolutely necessary.)

Instead of turning to the manual, let's talk about fine-tuning your photography without mention of apertures, f-stops, or digital manipulation. (Yes, you can "fix" many photos in Photoshop, but being out on the water taking excellent photos is definitely preferable to spending hours moving pixels around in the computer.) These principles are relevant for any type of camera — digital or film, SLR or cell phone. So dive right in. Before long, you'll be shooting like a pro and creating images to beautifully portray your nautical memories.

Think like a camera

With any camera it's always about the amount and type of lighting — light vs. dark. The quantity and hardness of light determine exposure, contrast, and visible details. More light is not always better. Camera sensors try to compensate for strong light, which often results in blown-out bright patches and also produces dark shadows with reduced detail and duller colors. That's why harsh midday sunshine is usually less desirable for outdoor photography.

Soft and diffused light can make for better photos, providing greater detail and more vivid colors. For the best light when shooting pictures, wait for overcast or cloudy skies. If necessary, create your own shade. A hat brim or visor is a common source of unwanted shadows when you're capturing people's faces on sunny days. For better results, wait until a cloud passes over, place your subject in the shadow of the sail, or schedule your photo for the Magic Hours.

Magic Hours are the times outdoor photographers cherish — just before and after sunrise and sunset. During these "edges of the day," when sun angles are low or just below the horizon, both hard and soft light are combined, frequently resulting in dramatic photographs. A sunset image with a sailboat in the distance and light reflected off the clouds is a perfect example.

Concentrate on composition

A first impulse is to place any key element in the center of the picture. Actually, off-center generally looks better and helps draw the eye to your intended focal point. Photographers and painters rely on the Rule of Thirds, which divides an image into nine sections. They imagine tic-tac-toe

Instead of centering the subject, use the Rule of Thirds. With the bird in the left third, your eye instinctively looks toward the right third . . . where the bird is looking. Some cameras can show the grid in the viewfinder to help with composition.

Focus exclusively on the key element. The rest is visual clutter and should be removed. Make sure the subject contrasts with the background. Change your perspective, or zoom in or move closer to remove distractions. It's also important to keep the horizon level.

Instead of taking an everyday snapshot, zoom in on your subject. Make sure your focus is razor sharp, a critical characteristic of good photos. Brace yourself, lean on a friend, or use a tripod. Taking multiple photos increases the chance of getting a sharp one.

lines over the image and position key elements along the lines' intersections. Some cameras can even show the grid in the viewfinder (check your manual). This definitely helps when composing photos and assists in keeping the horizon level, a common problem with nautical photos.

Tips to take along

- Carry a spare battery and memory card (or roll of film) . . . *always*.
- Take a photograph of your name and phone number or email address on every memory card in case it gets lost.
- Carry a towel with the camera to dry off spray and rain. Microfiber works well.
- Use a memory-card reader to transfer photos to your computer. It's cheap, fast, and saves batteries.
- Use your camera remote or timer for steadier shots. (Sorry, reading the manual may be required.)
- Photograph a friend's boat under sail and ask for an exchange, and promote this as a club activity.
- Consider countless ways to use photos: photobooks, metal-plaque printing, online sharing, and so on.

When framing your photos:

- Look at all four corners and behind your subject, then remove all distractions.
- Leave space for a moving subject to go. For example, if a boat is sailing toward the right, leave extra space on that side.
- Try shooting the same subject in horizontal (landscape) and vertical (portrait) formats.
- Try different perspectives by moving up and down, side to side, or by zooming.
- Create depth by including something in the foreground or someting that shows scale.
- Notice and capture details — they can convey a lot.
- Take advantage of patterns and colors.

Simplify and focus

Focus (literally and figuratively) only on what you're trying to capture . . . the rest is clutter. Watch for distractions and remove everything else from your photo. Be sure the background contrasts with the subject. If necessary, zoom (with your feet or the camera) or arrange the shoot so no visual chatter detracts from what you're trying to show.

The best shots, from *National Geographic* images to amateur photos, are razor sharp. Whenever possible, brace yourself, lean on a friend's shoulder, use a tripod, or get a camera with image stabilization (IS). Take multiple images to increase your chances of getting a sharp one. Your camera may focus automatically, but even automatic models may have settings for focusing priorities — the center or everything in the frame. Your camera may also have a BURST setting that automatically takes several photos at once. View them all and keep only the best. (Read your manual.)

Tell a story

Photos may be used to document boats, people, or places. However, images with lasting value go far beyond just recording something; they tell a tale or capture the essence of a subject. That can be done by portraying unique characteristics, by instilling emotion or mystery, or by engaging the viewer's attention in other ways.

Here's a challenge: instead of taking 30 photos of a perfect weekend afloat, try to summarize the serenity and joy with a single photo. In place of a snapshot of your boat on jackstands, find a way to depict the travails of an unexpected month of grinding and patching. This is where photography becomes most enjoyable. It's a way to be imaginative and make your viewers pause to wonder what's happening or why. This is how photos become keepsakes worthy of mounting.

Be creative

Look for pictures; don't wait for them to come to you. Try taking photos from different angles, heights, and distances. Instead of capturing the sunset, turn around to check for spectacular clouds

Soft and diffused light usually makes for better photos. It reveals more visible details, prevents overly bright areas, and makes colors more vivid (when not shrouded in fog). In midday sunshine this photograph, at right, would have lost its pizazz, with overly white patches overwhelming the rigging. This memorable boat portrait, at right below, is for a friend who enjoys sunsets. Using the dramatic lighting of the Magic Hour, the composition accentuates the boat, sky, and sun to capture his sailing essence. Leaving space ahead of his boat gives it somewhere to sail toward — in this picture it's the sunset.

behind you. For some dramatic shots, photograph the edges of inclement weather — just before or after storms.

Experiment with unfamiliar camera settings like sepia, B&W, or panorama. Use a waterproof camera for a barnacle's view of your keel or to convey the atmosphere of sailing in a squall. Try kite photography for an aerial view of your boat and anchorage. The possibilities are fantastic. After considerable practice and abundant deleting, your creative instincts will develop and you'll superbly capture some memorable moments.

Practice, practice, practice

Take advantage of a digital camera's review function to get instant feedback. Take at least two shots of everything, from different angles and with variations on the composition, while checking and adjusting between frames. Repeat this process again when the conditions are different. What you learn by constantly checking and tweaking is what takes your photos up a notch or two. Keep only the very best images. Toss the bad and average ones. The more photos you take . . . and delete . . . the better your photography will become. Soon you will start thinking and seeing the light like a camera and capturing the images you envisioned.

The best camera is with you

When you have your camera with you, you can capture all those perfect opportunities. An overlooked corollary of this pointer: a good photo does not depend upon a fancy or expensive camera.

If you're worried about damaging your good camera in some sailing situations, get an inexpensive point-and-shoot model, a disposable waterproof sport type, or upgrade your camera phone. Don't obsess about megapixels; 6 MP is usually enough. What is essential is to have a camera you'll use. Get in the habit of always carrying the camera and keep it where you can quickly grab it — not stashed away in the cabin (bad), car glove compartment (worse), or at home (absolute worst).

Cheat

Use every camera feature and accessory possible (there are dozens) to make your style of photography easier and more enjoyable. Using shortcuts and the right tools for the job will expand your capabilities. (See "Camera features and accessories to think about.")

Read the manual

Today's cameras are so impressive and easy to use we generally ignore the user

Camera features and accessories to think about

Nowadays, even compact digital cameras and phones are packed with features. If shopping for a camera, compare the bells and whistles available on different models. Check the manual to see what tricks your camera can do.

- Image stabilization (a must-have feature for many folks)
- GPS — great for tracking weekend sails or extended cruises
- Waterproof and/or shockproof
- Cable connector for viewing photos on TV
- Wi-Fi camera or memory card
- Sweep panorama
- Beach mode — compensates for brightness and intensifies blue
- Pet or Smile modes — automatically snap photos when either a doggy face or subject's smile is detected
- Sport mount for action shots with camera or iPhone
- Polarizing filter (won't work with all cameras)
- Creative phoneography apps and accessories
- Collapsible sunshade

Taking multiple photos and making adjustments between shots increases your chances for a good image. Try the same photograph under different lighting or weather conditions. You may be surprised with the result.

The quantity and quality of light is everything. Bright hard light produces harsher results than soft light. Outdoor photographers aim for the best of both during the Magic Hours, around sunrise and sunset.

manuals. However, they're packed with information you can use to reduce your frustration and enhance your ability to take your photography to the next level. Make time to learn your camera's features. (That's where I learned about turning on the Rule of Thirds grid and depressing the shutter partway down to lock in focus and exposure.) Mastering the tools available to you is one of the surest ways to graduate beyond snapshots and start taking photos with pizazz.

Constantly analyze photos

Get in the habit of carefully examining photos, both good and bad, no matter where you see them. Study pictures everywhere, including boat magazines, calendars, flickr.com, and forum postings. Whenever you like an image, no matter what the subject, methodically critique it. Incorporate its components into your photography. Use it for inspiration.

So you see, it's true. Improving your photography is not rocket science. Your photos really *can* evolve from everyday snapshots to exceptional photographs when you apply these principles . . . and practice. Then you can take memorable photos when those perfect moments occur — just before a storm, at sunset, as a friend's boat sails by, when your crew lounges on deck, or at anchor after a brisk passage. You will grab your camera and capture those moments of joy, serenity, chaos, terror, camaraderie, pride . . .

Your images will become excellent reminders of places, people, boats, and times. They'll be proudly shared, printed, converted into cherished gifts, and even made into artwork. The possibilities are endless.

Paula Biles *became addicted to nautical photography decades ago while cruising around Florida and the Bahamas. After her interests branched out, many of her photos were published. Paula also writes and lectures about ways to improve photography. She is co-owner of Seaworthy Goods, a company that designs, manufactures, and sells products to improve sailors' time afloat <www.SeaworthyGoods.com>.*

DALE FALK

Look for good photos; don't wait for them to come to you. Add depth to a composition by including something in the foreground. This photo both engages the viewer and tells the story of a memorable trip.

LARRY MELAT

The most important camera is one you have with you. A camera phone captured this moment of pure sailing joy. Keep your camera close at hand whenever you go sailing — don't leave it in the car or the cabin.

Fit a depth sounder

An internal transducer eliminates a through-hull

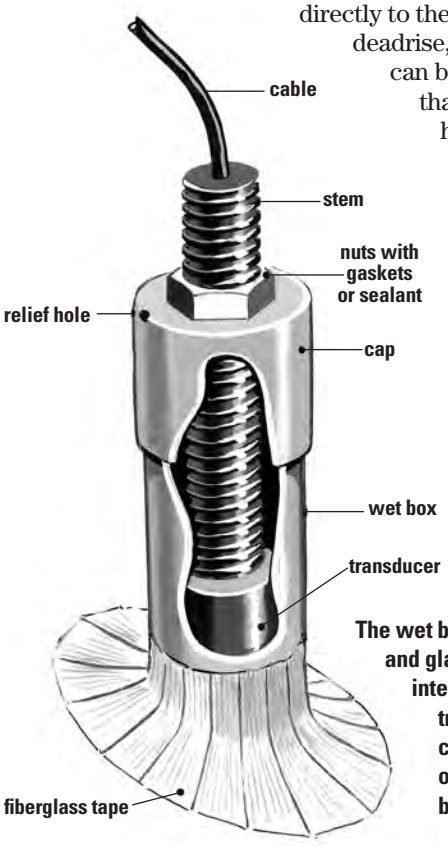
by Alan Lucas

Signals from a depth sounder will pass through a fiberglass hull that is not too thick and has no delamination problems. The owners of most small to medium-sized good old boats could therefore install an internal transducer to eliminate transducer fouling, to reduce by one the number of holes in the hull, and to extend transducer life. The downside is that the transducer will be unable to measure with precision depths deeper than about 150 feet, but this is of little concern to most sailors.

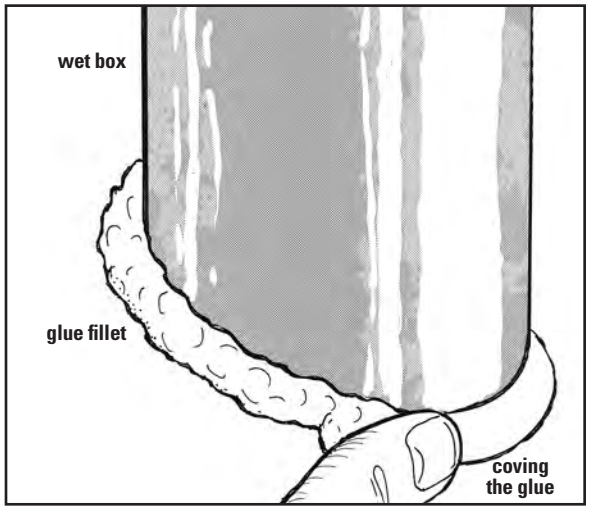
If you're considering installing an internal depth sounder, first consult the sounder's manufacturer regarding the maximum hull thickness the signal can penetrate and still be effective.

There is also a question of hull deadrise (the angle in cross section of the hull to the horizontal). A depth sounder's effective signal is in an arc of about 20 degrees. If a transducer is bonded directly to the hull square to the deadrise, the deadrise angle can be no greater than half that arc, or 10 degrees. If, however, the transducer is mounted vertically, the angle of deadrise is not critical as long as the signal can penetrate the extra thickness of the bonding material.

There are two methods of installing an internal transducer: direct bonding and using a wet box.



The wet box is made of PVC pipe glued and glassed vertically to the hull's interior. The normal through-hull transducer, fitted to a PVC pipe cap, is immersed in vegetable oil inside the wet box, and the box sealed.



After the PVC pipe has been cut to an angle that keeps it vertical against the hull, it can be set into place with four or five spots of glue. After the glue has hardened a fillet of thickened glue is coved around its base using either the end of a small pipe or a moistened finger.

Direct bonding

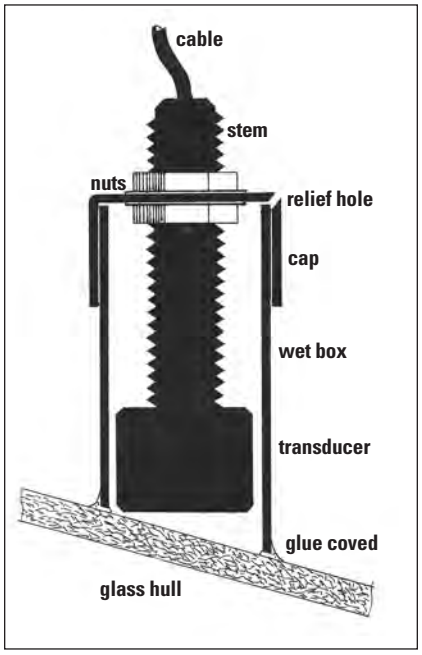
Direct bonding allows a transom-mounted transducer to be used if preferred. Regardless of transducer type (transom-mount or through-hull style), the bonding material must be free of air bubbles. The best bonding materials for the purpose are thickened epoxy or silicone rubber. Before committing, test the viability of the location you selected by placing the transducer in a water-filled plastic bag and holding it close to the hull. Alternatively, you can press it into a wad of plastic modeling clay or chewing gum. If the deadrise in your chosen location is greater than 10 degrees, make sure the signal remains viable when you hold the transducer vertically using either one of these tests.

Using a wet box

The oil-filled wet-box system is the most efficient with a normal through-hull type transducer placed in a vertical position on a greater angle of deadrise. If the manufacturer does not supply an optional wet box with your transducer, you can make one easily using thick-wall PVC pipe with an internal diameter greater than the transducer's head and a matching PVC pipe cap. The dimensions of the wet box will be relevant to the transducer's overall length and diameter. The oil must be able to fully engulf the transducer's head.

Cut the bottom end of the pipe to meet the hull at whatever angle will keep it vertical. The pipe's cap should hold the transducer firmly with glue or nuts inside and out. Include a small compression-relief hole in the cap. For future removal, grease the inside

without holes



Note that the transducer is close to, but not touching, the hull. The relief hole in the PVC cap prevents pressure resistance when pressing the lid and transducer combo into place and is later plugged. The level of the light vegetable oil must be high enough to fully immerse the transducer's head, plus a little more for when the vessel heels. The vegetable oil is not shown in this diagram.

ILLUSTRATIONS BY ALAN LUCAS

of the lid with silicone paste and it can be easily removed if the transducer ever needs to be replaced (this is very rare with a wet box). During final assembly — when the PVC unit has been mounted on the hull — you will fill the unit with vegetable oil and slip the transducer and cap assembly inside this tube.

To start, use epoxy thinner to thoroughly clean the location you have selected for your internal transducer. Now, using epoxy, spot glue the empty PVC pipe into place on the hull. When the initial glue spots harden, cove more glue into and around the joint between pipe and hull and allow this to harden. Sand the coving fair and add short lengths of well-resined fiberglass tape around the joint, radiating outward and laminated three or four times in each wet-out.

The total number of laminations need only be around three to six, depending on tape thickness and whether or not the wet box is exposed to potential physical damage. When the laminations have cured, sand the laminate smooth and apply one final coat of resin. Use only epoxy glue and resin and make sure the wet box is leak-proof.

Once the PVC unit has fully cured and is ready to receive the transducer, pour in light vegetable oil, press the transducer and cap assembly into place, and the job is done.

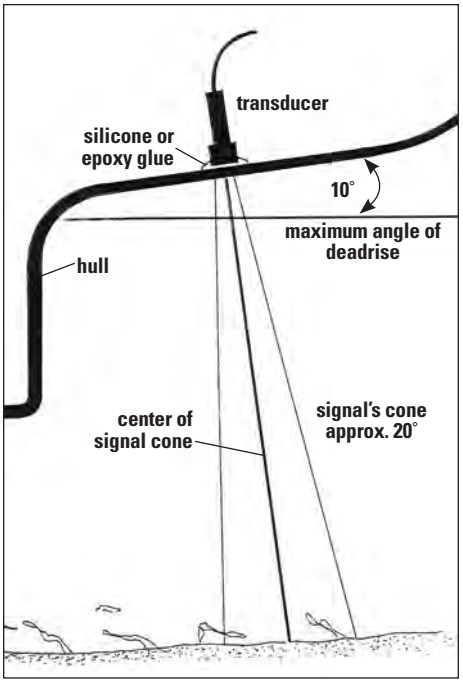
Calibrating

Whether it's direct-bonded or immersed in an oil-filled wet box, you need to know the transducer's depth below water in order to interpret the soundings data. This can be difficult because you can't see the sounder's location from outside the hull. If you don't have access to your vessel's plans, use the following simple method.

To test the viability of an internal transducer before committing to its installation, grip it in a water-filled plastic bag and hold it against your chosen site within the hull. Alternatively, but not quite as effective, press the transducer into a wad of plastic modeling clay or chewing gum. This second method is more suited to a transom transducer.

Anchor fore and aft over a hard sand bottom at slack water and stand on deck athwart of, and the same side as, the wet box. From that position, sound with a lead line or a soft-plastic builder's tape weighted with a big sinker. With the help of a friend, simultaneously check the depth sounder against the lead line. To obtain the offset, subtract the depth-sounder reading from that of the lead line. For example, if the sounder shows 6 feet of water and the lead line shows 8 feet, the transducer must be 2 feet below the waterline. You can now program the sounder accordingly.

Alan Lucas, an Australian, is trained in commercial art. He moved aboard his home-built ketch in 1960. Seven yachts and 51 years later he is still living aboard and cruising. In addition to many magazine articles, he has written 17 do-it-yourself books and six cruising guides.



Whether a through-hull or transom-mount transducer is used, it can be direct-bonded at right angles to a hull of no more than 10 degrees deadrise, that being half the signal's cone of effectiveness. More than 10 degrees and the transducer must be angled toward the vertical, possibly losing efficiency if not placed in a wet box. If direct-bonded, use epoxy glue or silicone and make sure there are no air bubbles.

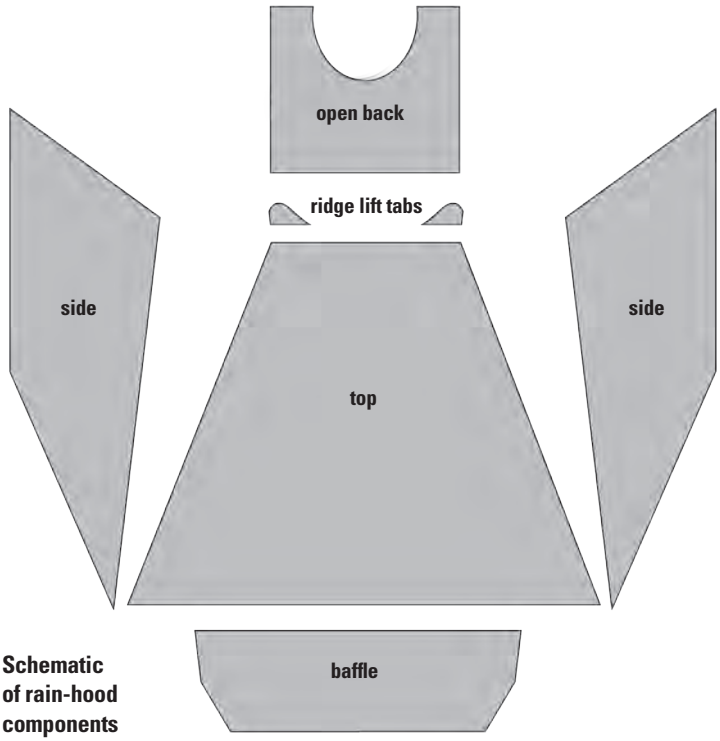
A rain-defeating

The answer is to baffle it

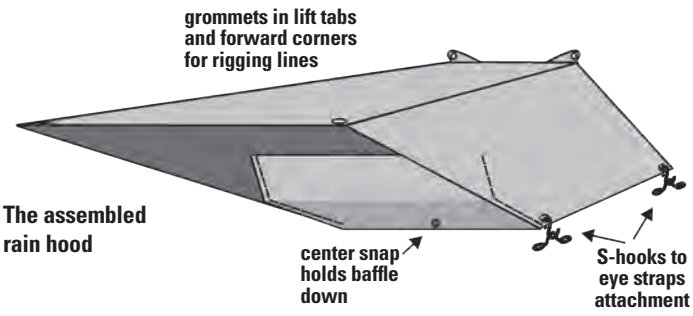
Everyone else on the shopping bus was bleary-eyed and commiserating about how many times during the night they had gotten up to close hatches. It had been yet another night when rain showers swept across the anchorage every hour or two — a recurring pattern here in the tropics — yet we had slept right through them all, the cooling breeze pouring down the hatch above our bunk uninterrupted.

Most cruisers give pre-cruise thought to shade, but few consider rain. Stewing in my own sweat while rain pounds the deck of my closed boat is not my idea of paradise. This is eventually a universal sentiment, and no canvas item on the *Richard Cory* has delivered as many "Aha!" moments for other cruisers as our forward-hatch rain hood. Our hood is tailored to our boat, so specific measurements have little value, but the current model (Mark IV, I think) does exhibit the essentials of a good rain hood.

A flat awning rigged over the hatch, perhaps with a center lift to give it an umbrella shape, is a common effort to keep out rain. Rigged high enough to allow the covered hatch to open fully, this kind of awning offers scant protection from rain coming from the sides as the boat yaws. Rigged low enough to keep the hatch dry, the near-deck leading edge blocks wind from reaching the now-only-partially-open hatch. A good rain hood will keep out rain without restricting the flow of air coming in the hatch. Here are the design features of a hood that satisfies that objective.



Schematic of rain-hood components



The assembled rain hood

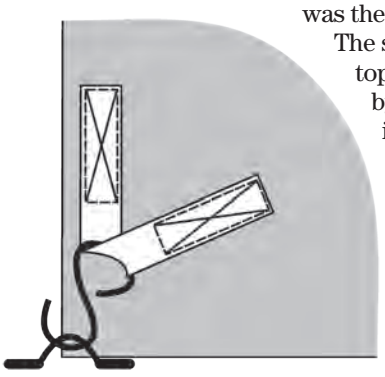
Low sides

Take a look at the photos. To exclude rain that pounds the deck, the sides of the hood should lie against the deck and extend well forward of the hatch opening. My hood attaches quickly and simply with four captured S-hooks through strap-eyes screwed to the deck, but this positions the fabric an inch or two above the deck. My Mark V model will attach the hooks higher (with stitched webbing) so the fabric is right down on the deck.

Maximum top

Make the top of a hood as wide as possible and to extend forward as far as possible. Width is likely limited by lifeline location. I would have made mine a bit longer but at anchor we rig solar panels inboard above our foredeck, so their location was the design restriction.

The shape and size of the top is also determined by the tie location that, in our case, was with half hitches over the lifelines where they pass through the forward stanchions.



Mark V attachment improvement to get sides lower to deck.

Ridge lift

Note in the photos that both top corners of the hood have lift tabs with grommets.

hatch hood

by Don Casey

Lines from these tabs lead more or less vertically to positions no higher than you can reach on the forward shrouds, where they are simply secured with rolling hitches. If the geometry of your boat does not allow shroud attachment, you will have to devise another configuration — perhaps teeing to lines stretched between shrouds and forestay. The ridge lift supports the hood, avoiding chafe with the hatch and allowing the hatch to be closed partially or completely without affecting the hood. I do have leather sewn into the corners (the circular stitching) to protect the abrasion-sensitive acrylic canvas from occasional chafing as the hood adjusts to the wind.

Inclined top

The hood can tilt either up or down, but it should not be rigged flat (horizontal). The top panel will be either hemmed or seamed along all its edges, making them more rigid than the center. As a result, the center will belly and hold water if the top is flat. A slant encourages the rain to spill off.

Foredeck baffle

The forward baffle is the money feature of this design, the detail that converts a hood that will protect from light showers into one that can keep out blowing rain. The baffle does two things: it deflects water splashing up from the deck and it increases the angle (from vertical) that driving rain must achieve to reach the hatch opening. As a splash guard, the baffle is most effective if it leans out over the deck, following the contour of the triangulating sides. However, to keep out driving rain, the baffle's effectiveness increases with the height and aft location of its top edge. My compromise is to sew the baffle to the bottom edges of the sides for several inches, then turn it vertical. For Mark V, I might make the baffle even a bit taller, always keeping the area of the opening in the hood greater than the area of the hatch opening. You will need a means of keeping the center of the baffle down on the deck, which I accomplished with a snap.

Open back

If the leading edge of a squall comes with 40-knot winds, even the best hood will not prevent some rain from blowing in. In this case, you will want to close the hatch. Configuring your hood with a large open vent in the back (normally blocked by the open hatch) allows it to spill high winds, reducing the strain on the hood and the load on your ground tackle.

That's it. Lay out the framework to fit your boat using tensioned string or line, work out design details with paper patterns, then build it with acrylic canvas. It may take more than one try, but once your boat is fitted with a rain hood that actually works, you will shake your head that you did not do it sooner. Just try not to act too smug around your bleary-eyed harbor mates.

Don Casey became the authority on boat fix-it projects with This Old Boat, *which came out in its second edition in 2009. He and his wife, Olga, have been cruising aboard their 1969 Allied Seawind since 2002.*

The closer the sides are to the deck, the more watertight the hood, at left. Note the downward slant of the top, the arched vent in the back, and the lift tabs that support the ridge. Lines tensioning the forward corners are "cleated" to the lifelines at the stanchions. The secret to this hood is the baffle, at right, which goes out, then up. The bottom is snapped to the deck at its center.

Installing a windlass

A confirmed tinkerer adds muscle to his foredeck

After a difficult anchor retrieval, the first mate and I decided it was time to bring another deckhand aboard *Prime Time*, our 2002 Catalina 28 Mark II — an anchor windlass.

I chose a Lewmar V700 for its size, good reviews, and price. West Marine matched the lowest price I found online ($625). The installation required some fairly complex carpentry. It can be done with hand-held power tools, but my table saw, drill press, and router were extremely helpful. I learned that you can download the entire owner's manual for the Lewmar V700 at the Lewmar website. I did this to get a better idea of what it would take to install it, and to make sure it was right for my boat.

One of the major issues for vertical-drop windlasses is having enough room belowdecks to store the anchor rode as it comes in. Lewmar says this model needs at least 12 inches below the windlass. The anchor locker on the Mark II is 15½ inches at the back and slopes down to a depth of 24 inches at the most forward point, where the drain is located. The slope is gradual for 24 inches, then drops sharply into the 24-inch well at the front. The lid is 36 inches, front-to-back.

Adapting the locker lid

I cut the lid of the anchor locker laterally (port to starboard) into three 12-inch pieces, mounted the windlass on the center section, and fitted hinges to the forward and aft sections so I can open them independently. This gives me access to the locker from either end for installation, maintenance, and to undo any tangle in the rode.

Each of those opening sections should have two hinges to maintain their alignment. I was able to find exact matches for the hinges at a local marine-surplus store for $4 each. I added the new hinges to the forward and aft sections before I even cut the lid. Two hinges, even though they look alike, may not swing the same way. If I had not found two hinges *exactly* like those that came from the factory, I would have used the hinge on the forward section as the second hinge on the aft section.

I ran into a problem with the new aft hinge on the forward section. My Catalina 28 has a metal backing plate embedded in the fiberglass there for the bow cleat. I was unable to drill into the metal, so the forward section has only one functioning hinge. I left the second hinge for the sake of appearance. Normally, I will only open the forward section if there is a problem with the anchor rode.

I cut out the top of the original chain chute so the new chain would not scrape on it. Because I was concerned with the section maintaining its strength, I screwed a section of ½-inch cutting board underneath to strengthen it.

By cutting the anchor-locker lid into sections, Clarence was able to install the windlass and still have access to the locker, at left. Note that he backs up the windlass lock with a safety line through the chain. The anchor locker exposed, at right, shows the wiring and the mounting hinges for the windlass pad installed on both sides.

by Clarence Jones

To cut the lid, I made some adapters to hold it straight for my table saw. The lid is convex, which makes it difficult to cut a straight line. A hand-held circular saw might work better, but the cut would have to be very straight. The cut exposed the balsa core in the fiberglass sandwich that forms the lid. I weatherproofed that cut with a coat of epoxy.

Reinforcement

I used 1½-inch-thick StarBoard to build a reinforcing pad under the middle section of the lid where the windlass was mounted. This is critical to ensure strength. There will be major force pulling the windlass toward the bow. Because the locker space is triangular, if the reinforcement pad fits properly, the pad below the locker lid becomes a wedge in that triangle, and the side walls of the locker, rather than the mounting screws, will take most of the force. Note that on the Catalina 28, the locker sides are part of the deck molding. On a boat where the inside of the hull forms the locker, a rather different approach would be needed for installing the reinforcement pad.

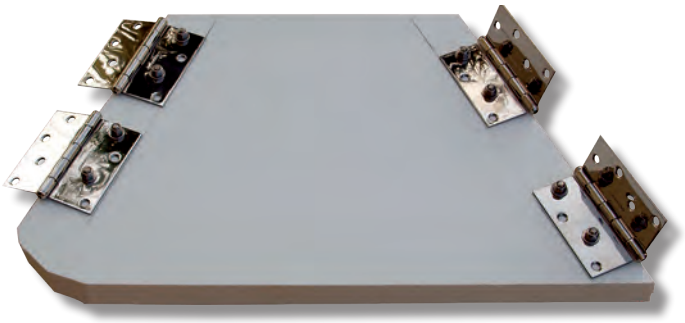
I cut my pad 13 inches wide, fore and aft, so it extends ½ inch under both forward and aft sections of the lid when they are closed. The pad also serves as a water barrier for the cuts between sections. I chose StarBoard for the pad because it's strong, easier to work than wood, and will not rot or warp.

The thickest StarBoard I could find was ¾ inch. I cut two pieces and screwed them together to make my pad 1½ inches thick. Another fine point that adds strength is that the sides of the anchor locker are tapered. My anchor locker's walls are slanted inward at 9 degrees off vertical. Cutting the pad to fit that side angle (as well as the horizontal triangle) will achieve maximum strength by giving the pad more surface pushing against the side walls.

I clamped the lid and the two pieces of StarBoard together to make sure they fit and the forward and aft hinged sections would be clear to open and close. In my anchor locker, about 1 inch of the 1½-inch pad is down in the locker space, lodged against the side walls. Like all cabinet work, this job required a lot of trial fitting and slight trimming to make everything fit as tightly as possible. The pad was not exactly flush with the walls of the locker on one side, so I filled the space with a shim.

Installing the pad

The bulk of the force on the windlass will be from straight ahead, but there will also be some upward force when the windlass is in operation, so the reinforcing pad had to be anchored strongly to the locker sides. A ledge on each side of metal angle (aluminum or stainless steel) is the obvious way to do this, but it won't fit the tapered walls very well. I have not had much luck changing the bend in 90-degree metal angle. Instead, I came up with a better way. I used 4-inch stainless-steel door hinges with ¼-inch bolts and locknuts. They're very strong and they swing to fit exactly the angle between the horizontal reinforcement pad and the tapered side walls of the locker. To mark where I needed to drill for the mounting bolts, I put the pad in place and then clamped the middle section of the locker lid to it just as it would be installed.



With the reinforcing pad turned upside down, the mounting hardware is visible, as are the fender washers under the nuts.

Once I was sure everything was positioned properly, I held the hinges below the pad so they were flush with the bottom of the pad and sides of the locker and marked the screw holes for the bolts that would secure the hinges to the pad. I did not mark the holes for the side walls at this time.

I removed the pad and drilled the screw holes carefully. A drill press or a portable-drill accessory that ensures vertically plumb holes is essential for this step. It is impossible to drill vertically plumb holes freehand, and they *must* be plumb for the windlass and mounting bolts to fit properly.

I bolted the hinges to the pad using ¼-inch x 2-inch flat head bolts countersunk into the top of the pad so the pad would fit tightly to the original lid. The center of the lid is convex. More on that in a moment.

With all the hinges bolted securely to the pad, I put the pad in place once more, clamped to the lid as it would be when installed. I then carefully marked the holes where screws would fasten the hinges to the sides of the locker. At first, I had planned to fasten the hinges on the sides with ¼-inch bolts but, absent a helper, that would have required cutting a large hole in each side (and later fitting deck plates to close them) so I could hold the nuts while tightening the bolts. Since there will be little upward force on the assembly and no force to pull the fasteners out of

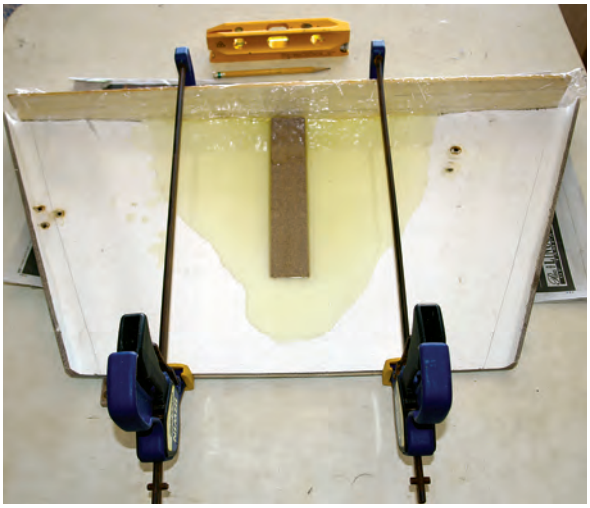
Resources

Lewmar windlass
www.lewmar.com/Product-literature.asp

StarBoard
www.kingplastic.com

the wall, I mounted the hinges to the hull with #10 stainless-steel screws.

I used hex head screws as they are much easier to install and remove. All the stress when the anchor is pulling will be toward the bow. The smaller screws also provide more latitude in having the mounting holes in exactly the right place. I placed a ¾-inch fender washer under the head of each screw to create more friction against the hinge and improve its holding power.



Coping with convexity

Next, I dealt with the space between the convex fiberglass lid and the flat reinforcement pad.

I placed the upside-down lid on a table and used wedges to carefully level it. I clamped a thin piece of wood against the wider side of the lid, where the concavity was most pronounced. I used very thin wood, thinking that if it got epoxied to the lid, it would be easy to sand it off.

I covered the wood strip in plastic wrap to prevent the epoxy from sticking to it. That worked wonderfully. I marked where the epoxy level should be at the center of the lid. When I poured the epoxy into the concave lid space, it leveled out to create a flat surface to bolt against the reinforcement pad. I did this in three pours, embedding a carpenter's shim at the center to make the thickness more exact. It's better to add epoxy a little at a time to prevent too much heat build-up from the curing process.

Clarence poured epoxy into the hatch lid, at top, to fill the void between it and the flat pad, above.

I used newspaper under the lid to catch any epoxy that dripped out. That was a mistake. The newspaper ended up epoxied to my anchor lid and removing it without leaving a scar took a lot of patient chipping. I should have positioned the lid so it hung over the end of the table, with newspaper on the floor to catch the drips.

Other than that, the epoxy solved my concern that bolting the windlass to the lid might flatten its convexity.

Fitting the windlass

I could now bolt the pad and center lid section into place in the anchor locker. I found the easiest sequence was to disconnect the hinges from the pad and mount the hinges to the locker walls first, leaving the screws loose. I then put the pad in place, pushing its mounting bolts through the holes in the hinges and putting a lock nut on them underneath. At this point, I left all the screws and nuts loosely fastened so I could move the pad slightly to fit everything in place. I put all three sections of the lid in place to make sure the forward and aft sections would properly swing up with the center lid section permanently bolted in place.

The V700 windlass has three mounting bolts and requires two overlapping circular cutouts — one for the motor to be mounted below and another where incoming rope and chain will be dropped into the anchor locker. I decided I could cut the circles and bore the mounting holes more accurately if I removed the center section and used the windlass-mounting template to mark the reinforcement pad, because the pad is flat. For the windlass mounting bolts and circles

I drilled pilot holes in the flat reinforcement pad from the top, using an accessory to make sure the drill was vertically plumb. (Note that the StarBoard pad is not yet attached to the locker lid — the windlass-mounting bolts will join the two together.)

With all the pilot holes drilled in the pad from the top, I clamped the lid back in place over the pad and, using the pilot holes in the pad as a jig, drilled *from the bottom* and up through the lid. This way, I could be sure the bolts would be vertical as they passed through both the lid and the pad. It took an extra-long ⅛-inch bit to drill through the pad and the lid section.

I then removed the assembly, unclamped the lid, and cut the two circles in the pad using a 2½-inch hole saw and a circle-cutting adapter for my router. With the lid detached from the pad and clamped to two sawhorses, I was able to cut those circles the same way. I had expected the convex lid to be more difficult than it was. I then drilled the three windlass mounting-bolt holes in both the lid and pad, using the pilot holes made in the step above.

Both the large cutouts could be made with a jigsaw, but not nearly as neatly as with a hole saw and router. Because neither is visible once the windlass is installed, my fetish for neat circles may be unwarranted.

I put the lid and pad back in place on the boat and, after a little trueing work on the bolt holes, bolted the windlass on, making sure the assembly fit well. The windlass comes with a rubber gasket that

Running the heavy-duty electric cable from the battery to the windlass presented a challenge.

eliminates any problem with the convex lid. A lid with greater convexity might require a shim under the windlass and sealant around the base instead of the gasket.

Electrical wiring

The installation manual says the power supply for the windlass should come straight from the boat's starter battery, rather than going through the electrical panel. This is because the windlass might draw enough current to shut off the entire electrical system.

One of the most challenging tasks is hiding the wiring. I had to run the #8 AWG supply line forward from the battery to a dedicated circuit breaker, then to a contact module, and on to the windlass operating switch. If the windlass is more than 16 feet from the battery, larger wire is needed to carry the current without causing undue voltage drop.

I installed the master switch for the windlass inside the anchor locker where it will be protected from weather. I wanted it close by when the windlass is operating so it can be shut down quickly if a problem develops.

Finishing up

The Lewmar V700 requires a G4 or BBB chain and ½-inch line. You'll need to buy a new chain and line

Clarence put the windlass master switch in the anchor locker, above. Note the hatch latches, at right.

The circuit breaker is necessary to protect the wiring for the windlass.

unless you have a ½-inch line you can splice onto the right-sized chain.

Normally, I would have installed a latch on the starboard side of the forward section of the lid to keep it closed. But that's where the hidden steel is embedded in the fiberglass to strengthen the starboard bow cleat. Because the forward section only has one working hinge, the section is not very strong and can only be used as an inspection port. But how to keep it firmly closed?

I went to a marine store and found a stainless-steel latch that would mount on the sturdy center section with a lip that would swing over the forward section and keep it closed. One of these latches was priced at $23.

Instead, I bought two latches for a total of $3.40 at a hardware store. They're rubber toilet-seat bumpers. They work great, but I'm not sure how long they'll survive the sun. If they deteriorate quickly, I'll look for another solution.

Fair winds and easy anchoring.

Clarence Jones is a former TV investigative reporter who published Winning with the News Media *and left reporting to become an on-camera coach for government and corporate executives. He and his wife, Ellen, sail their Catalina 28,* Prime Time, *in Tampa Bay. Clarence's latest book is* Winning Webcam Interviews. *A tinkerer and inventor, he has published about a dozen magazine articles on modifying a sailboat and making inexpensive sailboat gear with non-marine items.*

From eBay

An inexpensive boat proves to be a treasure

by Mike Dunsworth

Many times in my life I have found more than I was looking for. That was the case with the boat my wife, Sharon, and I are now cruising. I was looking for a cheap starter boat, but found so much more in *Morgan*.

I had a couple of things on my wish list for a boat. First, it should be cheap; second, it should be in halfway decent shape; third, it should have lots of room inside; and fourth, it should have a motor well. I'd been sailing enough to know I didn't want to listen to a motor during those times I couldn't sail.

I found a 1970 Coronado 25 on eBay with everything on my list. It was advertised as being in excellent condition and had a motor well. The Coronado is very roomy inside for a 25-footer as the trunk cabin extends nearly the full width of the boat. The bidding was at $600 with four days left on the auction. I bid $610, not expecting to win it. Four days later, I was the proud owner.

Amazingly, it actually *was* in excellent condition, except for the outboard, which could be easily remedied. One of the drawers contained a folder of receipts: new Doyle sails in 2000; new mast, boom, and standing rigging; a tiller pilot, life jackets, and flares. The list went on and on. It seems there was a problem with the girlfriend and the boat had to go *now*, hence the "no reserve" auction.

When I bought *Morgan*, I had been on only a couple of sailboats. One was a 36-foot sloop chartered for five hours during which I "helped" with handling the sails. The other was my brother's 19-foot cat ketch. I had much to learn. Once I got *Morgan* home to Indiana, the real fun began: learning to sail. I gave her two fresh coats of bottom paint and a 1989 Johnson Sailmaster 6-horsepower outboard. We were ready to go.

We spent nine months sailing the Ohio River near Evansville, Indiana, with one 100-mile trip upriver. I learned a lot about river sailing during that time. I learned about the "valley effect," in which the wind blows either upriver or downriver. The good thing is, this teaches you to tack. The following year, Sharon and I sailed *Morgan* down the Ohio to the Cumberland River, up the Cumberland to Lake Barkley, and over to Kentucky Lake. We sailed on Kentucky Lake for two years, having fun and learning a lot about our boat and sailing in general.

Upping the cruising ante

I had a dream of living on a boat and cruising full-time. The plan was to sell *Morgan* (our "learner boat") and buy a bigger boat when we were ready to go. Unfortunately, the economy had different plans. We reached the point in our timeline when we should have been buying the larger boat, but we didn't have the funds. Sharon suggested we go with *Morgan*. I thought she was joking. She wasn't, and she got me to thinking. Why not? I knew the boat and all its systems from top to bottom. We had spent weeks at a time aboard without killing each other. Could we? Should we?

We made a list of the things to improve. Our guiding rule was that we would have to be comfortable when sleeping and cooking. If you sleep well and eat well, the rest is easy. We had an almost useless quarter berth. We decided to extend the countertop from bulkhead to bulkhead and do away with the quarter berth. That gave us 7 feet of counter space. I built an Igloo five-day cooler into one end of the counter. I also installed two inches of foam on all six sides of it for higher efficiency. Now, two blocks of ice will last two weeks. We installed shelving under the companionway and across from the head. *Good Old Boat* gave me the solution for a holding tank, as we had none. I read of making one using 6-inch PVC pipe. Three days later, I had a holding tank and retired the Porta Potti to the shed.

Morgan **rests in her slip, at top, covered stem to stern by the sunshade Mike and Sharon made to keep her cool. Belowdecks, at right, the simple layout contains the essentials for cruising, and the deck design permits an outside view from the dinette and from the galley.**

to the ocean blue

We ordered a chart plotter, grill, and other essential equipment.

We made a sun cover for the hot sunny tropics. It covers the entire boat from cockpit to the bow. It took us a full week to custom fit it, but in the end it fit perfectly. It's unbelievable how much cooler the boat stays with the sun cover in place. The deck used to get so hot it hurt our feet to walk on it. Now it stays cool and, in turn, the cabin does too. As soon as we drop the hook, up goes the sunshade. It takes only 5 to 10 minutes to set up and is worth its weight in gold. As I burn easily, this was high on my priority list.

We added cabinet doors and more shelves to use every cubic inch possible in this 25-foot boat. We installed a new mattress, cushions, curtains, lights, fans, batteries, and a hundred other little things. We worked on the refit for about five months. Finally, we decided she was finished. If anything else needed to be done, we would do it on our way to paradise . . . after all, they do say cruising is nothing more than working on your boat in exotic places.

Down the river to the sea

We left on November 4, 2010. We sailed down the Tennessee River to the Ohio, down the Ohio River to the Mississippi, and down the Mississippi River to New Orleans. We then traveled along the ICW to Florida.

As I write this, we are taking our time while exploring the Florida coast. We are having the time of our lives. We hope to be far enough around Florida by next winter to make the crossing to the Bahamas.

With the purchase price and refit, we now have about $5,000 in our good old boat. That is more than I could sell her for, but that doesn't matter. She is now a well-equipped cruiser through and through. She meets all of our needs and more. She handles easily, sails well, and is comfortable at anchor. We have all heard the Pardeys' famous phrase, "Go small, go now." We did . . . and found hidden treasure in this old boat.

Mike Dunsworth grew up in southern Indiana and met his wife, Sharon, in San Antonio, Texas. They lived in Mexico for two years and Australia for four years before returning to Indiana. Mike was an avid motorcyclist before the sailing bug bit. He has a master electrician's license and a building contractor's license. He and Sharon are cruising in the Florida Keys on Morgan, *their Coronado 25.*

Mike's modifications made *Morgan* more appealing for cruising. He extended the galley all the way aft, at top left, and built in a cooler. Comfortable sleeping quarters were high on the list, at top right, followed by numerous shelves to hold gear and stores, all photos this page.

The beat of a different drum

Drawn to the irresistible rhythm of Polynesia

by Heather Francis

The sound of drums, at right, drew Heather and friends to witness a spectacle of music and dance, below.

We pull into Hanavave Bay on Fatu Hiva after a long afternoon of sailing. The jagged mountains and deep valleys of the Marquesas Islands have made for gusty, shifty winds and trying sailing conditions. We long ago stopped depending on the engine to get us to our destination. Repeated engine problems throughout Central America have caused us to think of our engine as advertised: auxiliary power to get us in and out of harbors and off anchor. So we have spent the afternoon tacking into the winds funneling out of the bay.

We cautiously approach the anchorage, since our depth sounder — newly installed in Panama City — is again on the fritz. It seems like we may never exterminate the electronics gremlins on board. The anchorage is fairly busy and, as we pass by, the skipper of a German-flagged boat advises us to head in as far as possible as the whole bay is very deep. He says he's anchored in 30 to 35 meters. We find a spot close to the sheer cliff on the left-hand side of the bay. The water is clear and I can make out shapes on the sea floor. At Steve's signal, I pay out the chain. I am not too worried about the lack of a depth sounder. I became pretty good at seeing the slight hesitation in the chain when the anchor hits the bottom while in Mexico, when our original depth sounder stopped working. But, this afternoon, perhaps it's too deep, or I'm paying out the chain too fast, or I'm not paying attention; the chain screams endlessly off the windlass. I lock off the gypsy at 60 meters and we wait. It seems like we're dug in but, without a true depth reading, I'm hesitant.

I head to the cockpit to grab the back-up depth sounder: a lead weight on the end of a marked line. Back on the bow, I toss it over and all 18 meters wind off without a pause. We *are* deep. I attach the lead line to a hand fishing line and toss it over again. The line slackens at 25 meters! We'll have to start getting used to these deep South Pacific anchorages. I pay out all 80 meters of chain and we hang sharply into the wind. After sitting in the cockpit a few hours and watching the boat ride safely in 25-knot gusts, we decide we are firmly anchored and feel confident enough to go below and start dinner.

What's that sound?

The next morning we're back to boat business as usual: troubleshooting the depth sounder and routine cleaning and maintenance. All morning I can't help but hear the rhythmic thumping coming from shore. It's vibrating though the hull and ricocheting off the surrounding hills. It buzzes in my ears. I can feel it in my chest. Drums. When Steve suggests that we head to shore to find the source, I have one foot in the dinghy before he finishes his sentence.

As we motor the dinghy around the breakwater that has been obscuring our view of the town, we are greeted by what seems like the whole community — at least 100 people — gathered on a stagelike concrete pier. The local dance troupe and band are here to practice as their big mid-July celebration will soon be upon them. The Heiva will culminate in days upon days of dance competitions. The concrete pier is the perfect setting, flat and unencumbered. The sheer 50-meter rock wall behind it creates a natural amphitheatre, sending their music and voices out into the valley and surrounding harbor.

As we pull the dinghy up the concrete ramp, I twist and strain to watch the performance: row upon row of men and women weaving in and out, hips twisting, arms flowing, voices raised. We walk out onto the rocky point and take a seat. With the warm clear water sloshing around our feet, we watch the performance and the village children frolicking in the water and leaping off the pier into the ocean. The activity is as elegant as a ballet and as visceral as a war dance. The dancers move back and forth in a well-practiced choreography, taunting, teasing, and challenging one another as the various guitars strum a melodic song and the drums keep a primal rhythm. A director of sorts with a clipboard shouts directions and cues the dancers in their vocal responses. I can't take my eyes off them, not even to dig out a camera and snap a few pictures. The dances seem at once completely foreign and inherently familiar to me. We are mesmerized.

The beat goes on

A few days later, while returning from shore on a brief water-and-provisions run, we stop to say hello to friends on a neighboring boat. As it is a hot late afternoon, they invite us aboard for a cool refreshing drink and we end up passing the afternoon exchanging stories. As the sun dips low on the horizon, the anchorage is once again filled with the distant sounds of drums. Try as we might to ignore them, the drums call to us and soon we pile into our dinghy in search of the sound.

At Heiva time on Fatu Hiva, French Polynesia, even the children join in the dancing, above, in magical Hanavave Bay, below.

As soon as we land, someone stops to tell us to follow the shoreline to a soccer field, where the dancing is being held. We hobble barefoot down the rocky beach and across a stream to the soccer field full of people assembled into lines and groups, once again rehearsing their dance.

We shyly join the onlookers, trying to get good seats without infiltrating the local crowd too much. In the last of the day's dusky light we sit transfixed and watch another stunning, yet totally different, performance. I smile at the 4-year-old girl on the sidelines as she mimics the dance group, sashaying and turning at all the right cues, singing, and chanting in time. It seems that everyone is imbued with rhythm here; everyone knows how to dance. But my attention is primarily drawn to the musicians. Young and old, they sit at the head of the field, their guitars, ukuleles, and drums giving voice and rhythm to the dancers. I am transfixed by their fast staccato beats and, without a word, get up and start toward them, their songs vibrating inside my chest. My feet carry me toward this ancient sound as if they have known it all along.

Slowly, I walk a little closer, then closer still until I am standing beside a young man beating a 4-foot high drum. I can't help but stare. He is almost dwarfed by his instrument, but at the same time he is strong, concentrated, and handsome. Suddenly he notices me, turns, and smiles without ever falling out of time. Encouraged, I move a little closer.

Who, me?

He motions to me with a tilt of his head and a nod, a slight raise of his eyebrows, and flicker of his eyes. Do I want to try? For some reason, I don't hesitate (perhaps it was that last rum sundowner). I step in front of his drum. He pauses as he moves to make room for me beside him. Then he picks up the beat again, showing me how to play this incredible drum before he steps back and pulls a pack of tobacco out of his pocket to roll a cigarette. Brazenly, I bring my hands down on the taut goatskin and try to keep up with the band. I catch the rhythm for a few bars then drop it, the tempo and cadence quite unlike anything I have played before.

With a tight cigarette balanced on his lips, the young man steps beside me and demonstrates his skill again, then recedes, takes a haul on his smoke, and motions me to try again. I catch the tune for another few bars before losing myself in the music. Somewhat determined, I let the band play on and jump in again when I feel the timing is right . . . only to falter after a few bars. I look up into the crowd of dancers and catch a woman in the front row giving me the hairy eyeball; I am obviously not helping the band. Regardless, I give it one more try before the man stamps out his cigarette and returns to his instrument. I step aside but barely out of the way, thrilled that he gave me the opportunity to try my hand on his beautiful drum.

The sun has long gone and, as there is no electric lighting to illuminate the field, the performance is soon over. As the band begins to pack things away I meander back over to help my drummer carry his drum inside the nearby shed, trying to make conversation in broken French while admiring all the instruments. When I return to Steve and our friends waiting on the dewy grass beside the now empty field, they are as speechless as I am elated. It is not like me to act so spontaneously, to get up and play a drum in front of a hundred strangers. I can't explain it. Words can't convey this incredible feeling in my chest. As we walk back to the dinghy, I feel like I'm on air. I am beaming with a wide smile and can't stop talking about playing that drum.

In the days and weeks to come, we have many more chances to see dance performances and other bands play in the Marquesas. All of them are fantastic, memorable performances. But they pale in comparison to the night when I stood barefoot in the wet grass and lent my sound to the symphony that filled the valley in Hanavave Bay.

That night, for a short while, I was part of the community. I was just one of the band.

I am not sure that I dance to the beat of a different drum, but I certainly recommend going in search of the sound of one echoing through a distant valley. You never know what great spectacle you might find or what opportunity awaits.

Heather Francis and Steven Hertik have been sailing Kate, their 1973 Newport 41, throughout the Pacific for the past three years. Originally from Canada and Australia, respectively, they've been traveling and working on the water together for the last decade and consider it home. Follow their travels at <www.yachtkate.com>.

Restore that faded gelcoat

Under its dull, chalky finish lies a shiny boat

by Peter Robson

The gelcoat on Peter's Catalina 27 was dull with age, at left, so he tested several products formulated to restore its luster, below.

Believe it or not, it *is* possible to bring the shine back to a good old boat. Most of the thousands of aging fiberglass boats out there are still doing great service. However, after a few decades, the rain, sun, heat, and cold will have inevitably taken their toll on the fiberglass gelcoat. Unless meticulously maintained, once-gleaming decks and cockpits (and to a lesser extent the topsides) will have turned dull and chalky. Dirt and grime become embedded in the pores and removing footprints, stains, and scuffmarks becomes an almost impossible chore. While not much can be done about deep scratches and cracks, in most cases a good dose of elbow grease and some polishing can transform the gelcoat to the point where it gleams like new.

Assessing the gelcoat's condition

Before getting started, evaluate the existing finish. A dull surface on which water doesn't bead is clear evidence that the gelcoat has lost its protection from the elements and has oxidized. That oxidized layer, however thick, will have to be removed before the "good" gelcoat can be polished and waxed. In extreme cases, old gelcoat can wear down to the point where it is transparent and patchy or the fiberglass substrate is visible. Once that point is reached, painting is the only option.

Washing

The first step in restoring the gelcoat's luster is to thoroughly wash the boat with soap. If necessary, use a stain and/or mildew remover on spots that can't be cleaned with soap. Normally, you would not use household dish-washing liquids on gelcoat because they are formulated to dissolve oils and grease and will strip off the vital layer of protective wax. If the hull is heavily oxidized, however, the wax coating will be long gone and need not be protected. Rinse well and use a chamois or cloth to dry the surface and remove any lingering residue.

Rubbing compound vs. polish

Many abrasive products are available for removing oxidation prior to waxing. The terminology used by different manufacturers makes comparison a little confusing. Essentially, the higher the

Resources

For more information on the many products available, visit your local marine store, check out the selection, and ask their experts. The major manufacturers of wax products have their own websites and many have detailed product guides and application suggestions specific to their products.

3M
http://solutions.3m.com/wps/portal/3M/en_US/Marine/Home

Meguiars (owned by 3M)
www.meguiars.com

A wool pad, at left, is best for applying and working with rubbing compounds and polishes, and using a variable-speed rotary polishing machine almost goes without saying. After the compounding and polishing stage, wiping the surface with a cloth dampened with detailing spray, above center, removes residue. Wax should be applied sparingly, and a waffle-finish foam pad works well for applying it, above right. Peter's toil begins to show results, below.

content of abrasive material, the deeper it will penetrate into the gelcoat finish.

Rubbing compounds (also called *cut polishes*), such as 3M's Super Duty Rubbing Compound, contain the most abrasives. These products are best for removing the most heavily oxidized finishes.

Something called a *polish* contains the least abrasives. One of these is 3M's Finishing Compound. In contrast to rubbing compounds, polishes contain a higher percentage of "feeder" oils, so called because they "feed" the gelcoat. After the application of rubbing compounds, polishes are used to remove hazing, return oils to the gelcoat, and put the gloss on the finish. Polishes are also used as a first step where a finish isn't damaged enough to require the use of rubbing compounds. Polishes are especially good at removing swirl marks and fine defects from a good finish.

Some one-part products, such as 3M's Compound and Finishing Material, fall between the cut polishes and polishes. They are designed to remove loose material and minor defects and to enhance a dull finish.

The important thing is to use the least-abrasive product that will still do the job. If the product is too aggressive, it will remove more of the finish than is necessary and result in extra, unnecessary labor. If there is any doubt, experiment first with a less-aggressive product on an inconspicuous section of the hull.

Rubbing compounds and polishes, however, do not protect the finish. It's essential to wax the surface as the last step in the process.

Tools

While it is possible to cut, polish, and wax by hand, it's almost impossible to do so effectively because elbow grease simply can't match the torque and speed required to remove deep oxidization and polish effectively.

A good-quality electric, variable-speed rotary polisher can be used for cutting, polishing, and waxing and will definitely give the best results. Orbital buffers *can* be used for polishing and waxing, but they don't have variable speeds or the action required to remove heavily oxidized material. One option is to rent a polisher, but you'll likely need it for several days. If you want to get really serious, a good Makita unit costs about $250 and can be used again and again.

Backup pads are used to mount the pads to the polisher. I prefer the ones that attach with Velcro as they make changing pads faster. Other pads have a screw-on fitting.

Pads

There are many types of pads on the market. Use wool pads to apply rubbing compounds and polishes as these have a rougher surface and provide for the deepest cutting. Wool pads come in different grades for cutting and polishing.

Before using a wool pad, remove the loose or excess wool. Mount the pad on the polisher, mist it with water, turn the polisher on at low speed, and run your fingers or a tool known as a spur through the pad until it has shed all the loose bits of wool (and it will shed quite a lot).

Use foam pads for waxing. These can also be used for polishing, but aren't aggressive enough for cutting. Foam pads are designed to bring up the luster in paint and are good for removing minor swirl marks with polish. Foam pads with

waffled finishes work best because they run cooler than flat-surface pads.

Cloths

Microfiber cloths are much more effective than old cotton cloths and T-shirts. Cotton rags have flat surfaces that quickly become clogged. As a result, they tend to wipe residue instead of removing it. Microfiber cloths have much rougher surfaces and do a much better job of picking up residue.

Application

Cutting compounds, polishes, and wax should not be applied in direct sunlight. This is easier said than done. The products tend to dry before they can soak into the surface. It is similar to cleaning a ceramic stovetop. If you try to scrub it when it is warm or hot, the cleaning material will dry before it can do its job. The surface should be cool. Mornings or evenings are best, and work under a tarp or on the shady side of the boat as the day progresses. Whether applying rubbing compound, polish, or wax, apply it sparingly — about 2 tablespoons at a time — to the center of the pad. Most people use far too much. More isn't better.

Press the polisher against the surface before turning it on so the product doesn't fly off the pad. Start off slowly. If using rubbing compound, increase the speed to between 1,400 and 1,800 rpm, whatever feels and works the best. For polishing, keep the speed between 1,000 and 1,200 rpm. The faster the speed, the more the surface will heat up and the faster the product will dry out. Keep the pad flat to the surface, or angled by a few degrees at most. Apply a fair amount of pressure to the polisher and move it very slowly across the surface in an up-and-down or side-to-side motion.

Polishers have plenty of torque, enough to rip the polisher out of your hands or cause it to fly along the surface in all directions. To counteract this, try locking your arms against your body and moving your body up, down, and side-to-side.

Work an area of only a few square feet at a time. Ideally, there should always be a thin film between the pad and the surface to prevent hazing and overheating. Continue to polish until you can see the shine coming up to the surface. The idea is to polish the polish, not to polish the product until dry.

When using cutting compounds or polish, keep the pads away from corners, sharp edges, and deep grooves (such as cove stripes) — the pads can burn through the gelcoat. Tape these areas off and do them later by hand, working lengthwise, not across the sharp edges. Without a tool, you'll have to use lots of elbow grease and even then those areas will never look as good as areas hit by the polisher.

If the pad becomes caked with material, let it dry and then run your fingers

Products and processes evaluated

I had pretty well given up on the idea of ever bringing the shine back to my Catalina 27. It was built in 1978 and its white gelcoat was dull and stained. The cockpit and parts of the deck without non-skid were the worst and so chalky that they absorbed dirt like magnets. Water didn't bead on the surface and it took a whole lot of elbow grease to clean off dirty footprints. Something had to be done to protect the surface, but I wasn't convinced there was anything I could do short of painting. Over the years I'd played around with different waxing products, applying them by hand, but nothing seemed to work for long. It wasn't until I met Gary Wedemeyer, a product-training specialist with 3M, that I realized there was hope.

It was winter and wet in the Pacific Northwest, so doing my boat outside was out of the question. Gary suggested we take on a smaller project we could do indoors. I owned an equally vintage Frontiersman canoe salvaged from the scrap heap. It had sat out in the weather year-round for at least five years. Its dull red-orange finish was almost black and covered in leaves and dirt with deep scratches right through the gelcoat. I figured if Gary could show me how to bring it back to life, I could then use that knowledge on my own boat.

With his guidance — and to my amazement — within a few hours the canoe was transformed. The portions we worked on glistened like new with a rich, deep finish. Gary had shown it really was possible, using a little labor and the right tools and products, to bring gelcoat back from the dead. The following summer, I applied what I learned to my Catalina 27, trying each of the 3M systems noted in the article on different sections of the cockpit and decks.

On the starboard side of the cockpit, I used 3M Super Duty Rubbing Compound followed by 3M Finishing Material, then wax. This three-step process did a beautiful job of bringing back the finish and luster, though obviously it took the longest to do. I was amazed at how the chalky finish became mirror smooth (except where there were deep gouges and spiderweb cracks in the gelcoat).

On the port side of the cockpit, I used 3M's single-part Compound and Finishing Material followed by wax. Earlier in the year, when Gary and I worked on my canoe project, we found this system worked just as well as the three-step process. There was no need to go to the extra effort.

The freshly waxed cockpit gleams, at left, and still has much of its shine after six months, at right.

or a spur through the slowly spinning pad to clean off the excess. A good pad should last for years.

After cutting or polishing a section, wipe the surface with a cloth dampened with a boat (or car) detailing spray to remove excess material. (I'm not sure what's in the stuff, but it works a lot better than water.) Doing this prevents excess material from being ground into the finish during the next step.

Waxing

A good-quality boat wax protects the gelcoat from the elements. There are many brands and formulations and you really do get what you pay for. That said, any wax is better than no wax protection at all. Better products will likely have better ingredients, the wax will last longer, and you won't have to wax quite so often. Automotive waxes are similar to boat waxes but are formulated slightly differently, as the finish on most cars is acrylic urethane, not gelcoat.

As noted, carefully wipe down the surface with detailing spray and cloths before waxing. Waxing is an important step and the detailing spray really makes it easy.

For waxing, use the softest foam pad available. Apply the wax to the pad sparingly, about a tablespoon at a time. The idea is to apply only a very thin layer of wax. Too much and it will end up being wiped off and wasted.

Polish out the wax as you did with the cutting compounds and polishes but use a lighter touch and keep the speed of the polisher down to about 1,000 rpm. Don't over-polish to the point where the wax gets dry and white. Stop buffing while the wax is still wet and then finish-wipe each section with a microfiber cloth to remove dried wax before moving on.

Upkeep

To help maintain that wax coat, wash the boat with a boat wash containing wax (remember, don't use household soaps on waxed surfaces).

Wax a boat that is stored outdoors at least twice a year, especially the horizontal surfaces, as they will wear more than the topsides. When water stops beading nicely on the finish, it's time to bring out the wax.

There's nothing more rewarding than seeing your dull gelcoat transformed into a gleaming finish that beads water and repels dirt. Not only will the finish be easier to clean, it will give you a whole new sense of pride in your good old boat — like getting a new boat without the cost.

Peter A. Robson is an award-winning author, journalist, and former editor of Pacific Yachting *magazine. Over the years, he's owned a number of good old boats, both power and sail. He hails from Garden Bay on British Columbia's Sunshine Coast and is currently the editor of* Cottage *magazine.*

by Peter Robson

On the port side of the companionway hatch, I used 3M Restorer and Wax. This is a single-step cleaning/waxing process and came highly recommended by the owner of my local marine store. The product consists of a small amount of abrasive material and a finishing wax. It is designed for finishes with only minimal oxidation. I was sceptical about a product containing both rubbing compound and wax, but tried it anyhow.

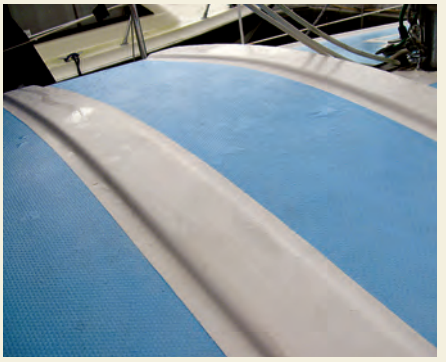
On the other half of the companionway, I used 3M Super Duty Rubbing Compound followed by 3M Finishing Material, then wax.

What impressed me the most was that a side-by-side comparison of the initial shine, regardless of the process, was identical as far as I could tell, and rain appeared to bead off the surfaces equally. It wasn't until the boat sat out in the West Coast weather for six months that the differences became apparent, though minor.

Surprisingly, in the cockpit, the port side, where I used one-part compound/polish followed by wax, was shinier and beaded water better than the three-step compound-polish-wax process. It should have been worse. It also came as a surprise that, on the companionway, the one-part restorer-wax used on the port side beaded water and was shinier than the three-part process used on the starboard side. Again, the port side should have been worse. I initially wondered if the wear had something to do with which side of the boat got the most sun, but the port side, with the best shine, was the side exposed most to the sun.

While it is a bit tricky to know what products will work best ahead of time — and no one wants to buy a boatload of different products, if I were starting from scratch again, I'd go with either 3M's single-part Compound and Finishing Material followed by wax or 3M's single-step Restorer and Wax. Of course, it all comes down to how badly the finish is oxidized. It was apparent that my chalky gelcoat wasn't in bad enough condition, even after 32 years, to require the extra work of the three separate steps (rubbing compound, polish, and wax).

While I started out being sceptical about ever bringing back the shine, my hope was renewed after seeing the stunning difference in the finish, regardless of the products used. The reward of seeing the dull, oxidized finish of my 32-year-old Catalina come up gleaming was definitely worth the effort and increased my pride in her.



The port side of the hatch slide seems to have better withstood six months of weathering, at right.

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A matter of courage

An author prevails against life's headwinds

by Cindy Christian Rogers

Before dawn each day, William C. Hammond makes his way to the writing studio of his rambling colonial house near downtown Minneapolis. He is as inland as he could be, yet he carries his coffee aboard a frigate or perhaps a third-rate, usually in the company of an aspiring naval officer named Richard Cutler, and puts to sea during the Age of Fighting Sail.

"Writing transports me," Bill says. "I live in that era part of every day, immersed in the time between 1774 and 1815." The notion won't surprise readers of the Cutler Family Chronicles, a series of seven maritime novels that seem poised to join the canon of nautical-history fiction, but with a distinctive difference: his books focus on the American perspective rather than that of the Royal Navy, whose exploits intrigued such masters of the genre as Patrick O'Brian and C. S. Forester, as well as a raft of contemporary writers. "Readers are accustomed to tales of the Napoleonic Wars," Bill adds. "The United States has its share of naval heroes to rival Horatio Lord Nelson, heroes most Americans don't know much about."

A matter of characters

His tale begins with events leading up to the Revolutionary War and continues for decades afterward, depicting the equally compelling though less familiar struggle of a fledgling country transforming itself into a seafaring power. The inaugural title, *A Matter of Honor*, takes readers from the daring raids of John Paul Jones to the miracle of Yorktown, the pivotal battle that turned the tide of the war. Published in October 2007, it has garnered readers from Boston to London, Peoria to Copenhagen, and earned a coveted review in *Publishers Weekly*, the book industry's trade journal. Calling it a sprawling debut novel, the journal concluded its review with a clear endorsement: "Drawing on five years of historical research and a lifetime of sailing, Hammond vividly recreates an early chapter in American history."

To deliver such a convincing story, Bill knew he needed a dynamic plot and, above all, engaging characters. He rested his aspirations upon the Cutler family, Massachusetts-based merchants with commercial interests in the Caribbean and a host of English relatives who allow Bill to illustrate political sympathies on both sides of the Atlantic. "The family is a microcosm of the times," he says. "I feature their interpersonal relationships against the backdrop of America's emergence on the world stage." *A Matter of Honor* is driven by Richard's angst at the death of his older brother, who has been

Surrounded by nautical mementos, novelist Bill Hammond brings to life the far-flung adventures of a seafaring family during the early days of the United States.

> **“Choosing to include patriotic icons — and make them engaging characters too — required extensive research and a deft imagination.”**

flogged to death by the Royal Navy. Richard goes to sea to avenge him and becomes fervently involved in the quest for independence, interacting with such real-life figures as Benjamin Franklin, John Adams, and the Marquis de Lafayette.

His adventures continue in *For Love of Country* and *The Power and the Glory*, published in 2010 and 2011, respectively; a fourth volume, *A Call to Arms*, will appear in November. The titles are widely available in print at bookstores, libraries, and online retailers; the second and third are available as e-books. *A Matter of Honor* has recently been released as an audiobook (see “Hear! Hear!” page 53). Among other experiences, Richard observes the French Revolution, participates in the Quasi-War against the French Republic, and sails to Algiers to ransom the crew of a Cutler merchant brig imprisoned by Barbary pirates. In short, he bears witness to the efforts of a young United States seeking to establish itself as a sovereign nation, notably through the launch of an official Navy.

The call of duty is not all Richard encounters, however. He also contends with the lure of romance, enjoying an interlude with a Swiss aristocrat in Paris before marrying Katherine, an English friend of a cousin. She is engaged to none other than a young British sea officer named Horatio Nelson, but Richard steals her heart. Their poignant and often passionate scenes complement the many action sequences afloat, and the shifting locales permit glimpses into the hardships and entertainments of both domestic and military life.

A matter of research

Choosing to include patriotic icons — and make them engaging characters too — required extensive research and a deft imagination. Bill’s Founding Fathers are not deified heroes but a diverse lot of human beings with distinct personalities and convictions that don’t always jibe. Bringing them to life through dialogue is a profound challenge, he says. “My rule of thumb is not to try to quote exactly what a character said. Instead, I aim to convey what he or she *could* have said.” He studies countless historical records and biographies, scours the Internet for virtual tours of tall ships, and pores over original documents such as the log Captain Jones kept aboard *Bonhomme Richard*. (An excerpt featuring the ship in action appears in “I have not yet begun to read!” page 52.) He augments fact-finding from his study with museum visits; he’s toured USS *Constitution* at least 20 times.

As he drafts each manuscript, he puts it through an intense vetting process using historians and a group of trusted “beta readers.” They give feedback on narrative flow and character development, constantly on the lookout for grammatical errors, missing context, and confusing dialogue. They also help identify any inconsistencies between books or between the books and the incidents they describe. Even so, Bill occasionally exercises authorial prerogative for the sake of the plot. For example, he switched the chronology of Jones’ capture of HMS *Drake* and his raid on the English seaport of Whitehaven, where Cutler is taken prisoner. “It was necessary for Richard to spend time with his English relatives, who secure his release,” he explains. Creative liberties are rare; it is far more likely he’ll verify the plausibility of a scene before incorporating it. Katherine’s engagement to Lord Nelson never actually happened, but when Bill learned that Nelson had been engaged several times prior to getting married, he found himself musing, “Why not to someone like her?”

His mail suggests that readers appreciate the careful balance between authenticity and creativity. One gratifying message came from a descendent of John Mayrant, a midshipman who served with John Paul Jones. “He emailed to thank me for the accurate portrayal of his great-great-grandfather,” Bill says, noting, “I have

a close relationship with my readers. I insist on writing each one back." Some of their feedback factors into his planning. "I originally conceived the series as six novels," he adds. "Earlier this year I decided to add a seventh, a prequel to *A Matter of Honor*. It helped that several readers had suggested it, which validated my instincts."

Lieutenant Commander Eric Meyers, a Naval training officer in Newport, Rhode Island, likely speaks for many Cutler fans: "Bill writes with such a unique style that I feel like I know the Cutlers. Plus he does a fantastic job with his description of battles, ships' rigging, all the requirements of top-notch nautical fiction. You smell the sea, you feel the wind at your back." What sets the series apart, according to Meyers, "is Bill's ability to capture the human elements of war, life at sea, the struggle of separation, the internal strife a commanding officer suffers daily."

To encourage interaction with readers, Bill has established a website <www.bill-hammond.com>, a blog <www.williamchammond.blogspot.com>, and a Facebook fan page (search for "Cutler Family Chronicles"). He often ties blog posts to current-day events using historical details integrated into his novels. A February entry, for instance, presents a passage from *For Love of Country* to comment on the ongoing struggles between Christians and Muslims.

Of course, all authors have their critics and Bill is no exception. Critiques center around such questions as: Is it believable that one man would meet so many of the movers and shakers of his time? Are there too many romantic interludes? Why do so many characters speak so often in French? Must the text be infused with sailing terms? (To help readers with the last item, each volume contains a glossary.)

A matter of upbringing

The jargon comes naturally to Bill, who learned to sail on a nine-foot Turnabout centerboard dinghy while growing up on Cape Ann, near Boston, Massachusetts. He hauled lobster traps during the summers, becoming well-versed in the ways of the sea. "My father used to kid that I could tie a bowline before I could tie my shoes," Bill says. "When I graduated from school, he offered to buy me a used car. I told him, 'Not to seem ungrateful, Dad, but I'd rather have an O'Day Tempest.' She was a 23-footer, a sweet little boat. I cruised her to visit my girlfriend." Now he charters on Lake Superior and keeps a Cape Dory Typhoon named *Quickstep* on the coast of Maine.

Literature figured prominently in his childhood too. "My grandmother gave me books, saying someday I'd be bored with toy soldiers," he recalls. "She was right. I stuttered as a child and began to express myself through the written word. When I went off to college, I could not imagine anything more satisfying in life than to write a novel and have people value it." My father, an investment banker, told me, 'Do what your heart tells you to do, do it well, and the money will follow.' He went on to say, 'There are two exceptions: the priesthood and writing.' I figured the next best thing for me would be to go into publishing."

Bill has enjoyed a far-ranging career since the 1970s. He held a variety of sales and sales-manager positions at Little,

"I have not yet begun to read!"

About three-quarters of the way through A Matter of Honor, *Lieutenant Richard Cutler finds himself in an intense battle with the 44-gun HMS* Serapis *while aboard* Bonhomme Richard, *the merchant ship-turned-warship commanded by John Paul Jones. Even though* Richard *sank after British Captain Richard Pearson surrendered, the incident confirmed the French decision to back the Colonies in their fight for independence — and, in the fictional universe of Bill Hammond, it gives Cutler and Midshipman John Mayrant the opportunity to hear one of the most famous rallying cries in military history. We dare you to read this excerpt and fight off the urge to read more of Bill's work!* ***–Eds.***

Both ships paused to reload their guns. Slowly the smoke began to clear. Through a lightening haze, dark forms of ships loomed. Again the commands of officers, again the guns vomiting orange flames, again the staggering impact, again the choking smell of burnt powder, again the screams of men struck and dismembered, again the officers' cry for men to stand to amid the savagery and butchery of flying splinters, ricocheting grapeshot, and decks becoming unwieldy with the spilled blood of the dead and dying. Then, from *Richard*'s lower gun deck, came the loudest explosion of all, followed by another of equal, horrifying volume.

"What was that, sir?" Mayrant asked, his voice shaking.

Richard leaned over the rail, aft to starboard. "I can't see," he said, "but I'd guess that two of our eighteens have blown themselves up." He dared not dwell on the horror in that corner of hell: hot metal exploding violently into pieces, flying in all directions, upending the other guns, ripping into ribbons the flesh of Cutting Lunt, Joseph Linthwaite, and the sixty men at their stations.

"Then we're taking on water!" Mayrant cried, aghast.

"Probably. But that's not our concern now. The smoke's lifting, Midshipman Mayrant. There's our target. She's pulled ahead of us."

. . . Jones maintained his westerly course and aimed *Richard*'s bow at the enemy's stern. In the lackluster wind, *Serapis* was unable to avoid a collision. With a great thud the two ships banged together. *Richard* hung there listlessly, unable to bring her cannon to bear. Her topsails blocked the view of sharpshooters in her rigging; on her weather deck, French marines and Irish soldiers fell in ranks as British swivel guns and musket fire took their deadly toll.

"Have you struck [your colors]?" Pearson called over from his quarterdeck.

Richard heard the question clear enough. Pearson had shouted through a trumpet. But he could not make out what Jones said in reply through a hand cupped at his mouth. He shook his head to stop his ears ringing from the explosions of guns and asked Mayrant if he had heard the captain's response

"I believe I did," Mayrant rasped. He moved close to Richard. "What the captain said, I believe, sir, was that he has not yet begun to fight."

Brown & Company, publisher of the Horatio Hornblower series, and earned an MBA in finance and entrepreneurship, started a literary agency, and became a business and management consultant for book and magazine publishers, including *Good Old Boat*. Currently, he provides consulting services to aspiring authors through a Twin Cities firm called Book Architects.

Yet the longing to write never left him, and eventually he combined his interests, identifying the American naval saga as a largely untapped market niche. In the late 1990s, while employed as publisher at the Hazelden Foundation in Center City, Minnesota, Bill took the writing plunge. "I was in my late 40s and realized it was 'now or never,'" he says. "I sat down and wrote a concept paper for the series. I showed it to my wife, Victoria, and said, 'This is what I want to do.' She said, 'When you retire, right?' I said, 'No, I'm going to start next week.'"

Hear! Hear!

With seven novels planned for the Cutler Family Chronicles and three in print, Bill Hammond's story is not yet half told. So there are plenty more tales for fans to relish — and plenty of time for new readers to sign on. And now the first volume is an audiobook, with all 18 hours available for $35 as a downloadable MP3 file. Narrator Spencer King reads an unabridged and theatrical version of *A Matter of Honor*, adopting different voices for various characters, be they American, British, or French. Download a copy at <www.AudioSeaStories.com>.

"Bill's fortitude may remind some readers of his main character . . . Both are men of principle and loyalty."

A matter of fortitude

Bill knew full well how difficult it is to break in as a first-time novelist. He contacted colleagues from his professional network, acquiring an agent in Upton Brady, former executive editor of the Atlantic Monthly Press, who ultimately negotiated a publishing contract with Cumberland House in Nashville, Tennessee. The Cutler series had launched; Bill had achieved his dream.

Then Cumberland went bankrupt six weeks before the second title was set to be released, his agent died unexpectedly, and he lost his sister, Diana, who had played a crucial role in reading his first two manuscripts. (The upcoming book is dedicated to her.) Although the series underwent a three-year hiatus, Bill rebounded, securing another highly regarded agent, Richard Curtis, a self-proclaimed "frustrated sailor," who sold the next three titles to Naval Institute Press in Annapolis, Maryland. Richard Cutler looked to be back on course, but his creator continued to endure rough seas: routine cataract surgery in both eyes led to torn retinas, an infrequent complication, leaving Bill without reliable vision, a turn of events that seemed to be his worst nightmare — until his beloved wife of 34 years died of cancer in May 2011. "Losing Victoria has been devastating beyond words," he says. "Her heart and soul are embedded in all of my books. If I couldn't keep writing them, I don't know what I would do."

Bill's fortitude may remind some readers of his main character. Both he and Richard Cutler exhibit professional and personal courage when faced with horrendous odds. Both are men of principle and loyalty. Perhaps that's why Bill considered it a particularly meaningful honor when the Military Writers Society of America named Richard its protagonist of the year for 2011, selecting him from among the characters in more than 400 works of fiction.

"Our country was built on the rights of man," Bill likes to point out, "a basic human feeling about honorable conduct. A handshake promise was meant to be kept, even one by a politician. I made a conscious decision for my work to reflect that 'lofty' attitude." And so, no matter what comes his way, it's unlikely that Bill Hammond will renege on the promise he's made — to himself, to his wife, and to his readers: to rise early each morning, board a ship or two, and finish the story of Richard Cutler, his family, and his country.

Cindy Christian Rogers is an award-winning magazine writer and former magazine editor, publisher, and launch consultant. With the captain of her heart, Randy, she has sailed everything from cutters and cats to sailboards and iceboats.

A boat

The calm water, at left, belies the upheaval of the explosion the day before that destroyed the 38-foot powerboat once moored in the slip and now a splintered hull, below. Enough debris littered the water and surrounding boats, top of facing page, for harbormaster Ron Amundson, bottom of facing page, and his crew to fill a 30-cubic yard dumpster.

A sailing friend called with stunning news: an explosion had just destroyed a boat moored in the marina where our good old boat, *Sirius*, is moored. My wife, Mary Jeanne, and I immediately drove to the marina, our minds a whorl of concerns and questions.

We soon learned the explosion was caused by leaking propane. The utter devastation of this explosion brought home, in a very personal way, the dangers inherent in using propane because, like many boaters, we cook with propane on board our boat. Fortunately, events of this type are rare, but they dramatically alter lives whenever they occur.

The blast occurred about 5:30 p.m. on a Tuesday at the end of January. A local TV channel put out a breaking-news story and this, together with the sound of the explosion, which was heard for several miles, alerted many local boat owners who gathered at the marina.

We arrived there a little after 7 p.m. We were relieved to learn that the explosion had occurred well away from our boat. Members of the marina staff and the local fire department were working at the site of the explosion. We later learned their focus was on containing the diesel fuel spreading from the destroyed vessel. To speed the containment efforts, docks near the site of the spill were closed to boaters until early the next day.

Small knots of fellow boaters gathered along the walkway overlooking the marina sharing what little information they could: the boat was in slip C-35 and had been destroyed; it was owned by a liveaboard couple who were relatively new to the community; the woman had been ashore shopping for groceries and the man, who was aboard, had been pulled from the water and taken to the emergency room in a nearby town and then airlifted to a larger medical center, where he was listed as being in "stable, but critical, condition."

Nothing but flotsam

The next morning was calm and sunny. Boaters were able to walk to the area and witness for themselves the aftermath of the explosion. What had once been a lovely William Garden-designed 38-foot wooden cabin cruiser named *Escale* was now a debris field with nothing more than small- to medium-sized pieces of flotsam. The hull and machinery were on the bottom. A light sheen on the water outside the containment booms spoke well of the containment work done the previous night.

The flotsam from the debris field, smelling strongly of diesel fuel, was being hauled up to the parking lot one cartload at a time. It eventually filled a 30-cubic-yard dumpster.

The next day, a salvage crew, using a crane mounted on a barge, hauled up the large pieces from the bottom. Photos in the local paper showed that three large pieces were hauled up: a portion of the aft cockpit, the foredeck with the windlass, and a virtually empty hull. These pieces were aboard the barge moored just outside the marina breakwater and we motored out to get a better look. The hull was severely damaged. The transom was nearly separated from the hull, planks were sprung, and the stem was split open. It was clear that the hull must have sunk rapidly after the explosion.

I later learned from harbormaster Ron Amundson that the foredeck was blown upward so violently that docklines secured to the foredeck had damaged three mooring cleats on the dock. One cleat was pulled entirely out of the dock, another was pulled partway out, and the third had its ears broken off. These offered a stark indication of the force of the blast.

The human aspect

The total destruction of the boat seemed to preclude the possibility that anyone on board could have survived, yet Keith Bryant, 78, was alive when he

explodes

Tragedy underscores propane's dark side

by Durkee Richards

was removed from the water. Nearby liveaboards Julie and Cliff Houser were aboard their boat when the explosion occurred. They report being blown out of their chairs and showered with flying glass as the portlights on their boat were blown in. Once they had recovered their senses, they heard Keith's calls for help. They pulled him out of the debris field with a boathook.

The first person on the scene with EMT experience was Jim Conachen, an active member of our local sailing fleet who, in an earlier life, was a firefighter with EMT training. He later told me about his role in this disaster.

Jim lives about half a mile from the marina and heard the explosion. When he spotted the smoke plume over the marina in the waning light of day, he realized what had happened. He arrived at the scene as the Housers were getting Keith onto the dock. Most of Keith's hair had been burned off, as can be expected of anyone who has just been inside a fireball. Jim recalled that, in addition to a broken leg and eye injury, Keith had multiple deep lacerations on his arm, face, and head, yet he was conscious and lucid.

Jim began by gently stabilizing Keith's head and neck, a standard procedure for first responders. Wanting to make sure Keith did not slip into shock, Jim peppered him with questions, such as, "Do you know what year this is?" and, "Do you know who the president is?" When Keith became annoyed by Jim's trivial questions and constant pestering, Jim knew Keith was a fighter, an important attribute for recovery.

Jim said he had kept in touch with Keith's son following his hospitalization. He later learned that Keith had also suffered a heart attack as part of his ordeal. For a time, it appeared that Keith was making a slow recovery, but he succumbed to his injuries eight days after the accident.

Collateral damage

Several nearby boats were damaged when *Escale* exploded. The 38-foot Shannon ketch, *Invictus*, immediately alongside *Escale* suffered surprisingly little structural damage. This is probably because she sits lower in the water and has a more rounded coachroof than the nearby trawlers and cabin cruisers that were heavily damaged.

Gordon Bilyard, the owner of *Invictus*, says flying debris cracked the glass in two portlights and peppered the hull to such an extent that the whole starboard side will be re-gelcoated. The running rigging was cut up and will be replaced. And the dodger, Bimini frames, and canvaswork will also be replaced. These repairs may add up to $15,000 or more on a relatively lightly damaged boat.

Two and a half weeks after the explosion, harbormaster Ron Amundson said three nearby powerboats had been declared total losses and "significant" claims were pending on at least 10 more boats. His rough estimate for the cost of damage to other boats was that it would exceed half a million dollars.

The list of expenses for which the boat owner is responsible also includes salvage, cleanup, and some repairs to the marina.

Salvage expenses include:

- A 70-foot tug with a three-man crew and a crane-barge with a four-man crew that steamed 12 hours from Seattle and back to lift out the big pieces
- A four-man dive crew to work with the crane crew

Cleanup expenses will include:

- Long hours (with overtime pay) by the marina staff and four employees of the Port Authority
- About $1,000 worth of absorbent materials
- Rent on 100 barrels to hold contaminated cleanup materials
- Replacement of a dock cart, a dock box, and three dock cleats

Resources

Yachting Monthly
www.yachtingmonthly.com

Videos of the Crash Test Boat explosion:
www.yachtingmonthly.com/specials/525275/how-do-you-capsize-a-40ft-yacht

The explosion split the boat's hull down the stem, above, and blew off the deck with enough force to shear the ears off a dock cleat, at right.

- Rent on a 30-yard dumpster plus a half-day rent on a mini-excavator to load the dumpster
- Long-term storage of all boat parts until final legal resolution of all outstanding claims

By late February, it seemed likely that the total liability to the boat owner could approach $600,000 to $700,000. It would be several months before the final cost could be known. Had this explosion occurred in a marina occupied by million-dollar yachts, the liability total would surely have been much higher.

What happened?

Jim Conachen learned from Keith's son that his dad's partner was not pleased with the nighttime temperatures aboard the boat so he was installing a propane-fired cabin-heating system. Ron Amundson believes this was to be the second propane-fired heater aboard. There were to be two propane tanks secured in the upper structure of the boat.

Ron said other boaters along the dock had seen Keith wheel a full propane tank down to his boat about one and a half hours before the explosion. Ron said the salvage divers recovered two 7.5-gallon propane tanks. One tank was full and Ron has verified that it does contain propane. While attempting to free the second tank, which was empty, from the debris, the salvage diver used a wrench to undo the hose fitting. Forgetting that it was a left-hand thread, he inadvertently tightened the fitting after about five part-turns with his wrench. Thus, it seems likely that this critical hose-to-tank fitting was loose at the time of the explosion.

It is believed that Keith was belowdecks at the time of the explosion. The nature of the ignition source is unknown. Now that Keith has died, we will probably never know the critical events leading up to the explosion.

Déjà vu all over again

Mary Jeanne and I spent our 2011 Thanksgiving holiday in England. Before we left, *Good Old Boat* editor, Karen Larson, introduced us to Paul Gelder, the editor of *Yachting Monthly,* a British magazine that focuses on sailors and sailing yachts. On the *Yachting Monthly* website, I found a series of articles featuring their Crash Test Boat. The final episode was a mocked-up cooking-gas explosion conducted aboard the long-suffering Crash Test Boat with assistance from the Royal Navy. The dramatic video, showing large pieces of the coachroof flying high into the air, left a strong impression with me. Just a short time later, our boating community experienced a real-world propane explosion. The loss of life and destruction of well-loved boats has affected the area boaters deeply. Not one of us ever wishes to see or hear of such a calamitous event again, so do take care with your propane systems.

Durkee Richards learned to sail in the Sea Scouts on the Columbia River. His first date with Mary Jeanne, his sail-mate, was on a 15-foot 6-inch Snipe. They spent nearly 40 years in the Midwest where they cruised Lake Superior on chartered boats until they bought their J/32 in 1999. After Durkee retired, they moved to the Olympic Peninsula and are now exploring the waters of Puget Sound and British Columbia.

Casual cockpit lights

Impermanent illumination for impromptu parties

by Stephen Thompson

The garden lights drop into the fishing-pole holders for sailing.

Every once in a while, although the *Vera May* is really not a party boat, her cockpit is the venue for a small evening gathering. When it happens, the lighting is great through sunset, but after that we would find ourselves sitting in the dark. Since the cockpit is intended for cruising, I didn't want to install and wire fixed lighting for those rare, but valued, occasions. The solution was a combination of passive-solar garden lights and magnetically mounted battery-powered spotlights.

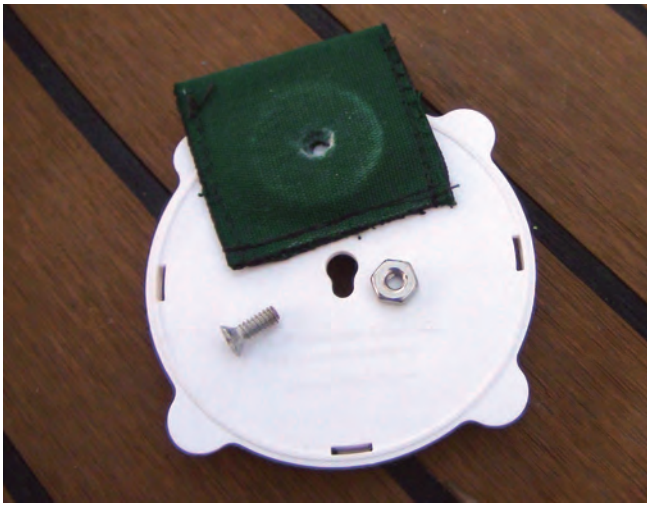
Hardware and big-box stores sell a variety of inexpensive solar-powered garden lights that are meant to be stuck into the ground around your house. They charge during the day and have a sensor that turns the light on after sunset. Depending on the amount of sunlight they receive during the day, they stay on for 5 or 6 hours.

Typically, these lights have an aluminum shaft that mounts on a plastic stub that protrudes from the bottom of the light. The lights come in a couple of sizes and, as it happens, the plastic stub at the bottom of the heavier size fits very nicely into the drive socket of a cockpit winch. If you want to raise the light up a little higher, you can use the aluminum shaft as a spacer and insert the second plastic plug supplied as a point for pushing the light into the ground (but this should be mounted with the point of the plug facing inside the tube). If the fit in the winch socket is a bit loose, wind some electrical tape around the plastic plug to make it a tighter fit. Two lights will cast a comfortable background light . . . enough that you can see people's faces and avoid stepping on things in the dark.

Roaming spotlights

For areas where I wanted more light, I purchased some battery-operated lights intended to be screwed directly to a hard surface or mounted with an included adhesive Velcro patch. I didn't want parts of the lights to remain mounted while I was sailing, so I devised a way to attach them magnetically.

I purchased some rare-earth magnets (available from places like Woodcraft and Lee Valley Tools) and bolted steel washers to the backs of the lights. I encased the washers and magnets in little envelopes made from the same Sunbrella material as my boat canvas so any corrosion would be hidden or contained. The result is temporary spotlights that can be installed anywhere on the dodger or Bimini covers with the lights on the underside and the magnets above them on the outer surface.



Stephen sewed washers into Sunbrella sleeves and bolted them to the spotlight bases, at left. Magnets sewn into similar sleeves, at right, and placed on the outside of the canvas hold the lights on the inside of the Bimini or dodger.

The magnetically held spotlights, above, can be placed anywhere on the dodger or Bimini, at left. The garden lights fit neatly in the cockpit winches, at right.

The system works very well. I generally leave the garden lights up all the time. It's nice to return to the boat at night and have just enough light to see things in the cockpit. When I go sailing, I have to remove the lights from the winches, of course. To keep them charging, I drop them into the fishing pole mounts on the pushpit rails where they can be in the sunlight.

People tend to drop by if the cockpit is lit up, and that's a good thing. She's no party boat, but every now and then, the *Vera May* and I are happy to entertain in the cockpit patio.

Stephen Thompson is a professional mechanical engineer. Having sailed on inland lakes as a boy, at 50 years of age he successfully built a small sailing vessel from scratch and caught the bug once again. Over the past few years, he has completely restored the Vera May, *a 1970 Hallberg Mistral 33, in Houston, Texas, and in the process wrote several articles for* Good Old Boat *describing some of the projects he undertook along the way. His most recent article is in the May 2012 issue. We published a profile of Stephen and the* Vera May *in September 2011.*

Easy stovetop fiddles

C-clamps earn an A for ingenuity

by Bruce Bingham

When a pot needs restraining on a stovetop that has no fiddles, a couple of C-clamps can save the stew.

Aboard my various boats in the past I have had gimbaled and non-gimbaled galley ranges, as well as fixed countertop stoves, so I have encountered a variety of fiddle arrangements for holding pots and pans when heeling or rolling. All have been complicated or difficult to adjust.

The new countertop double-burner stove aboard *Nikki*, my Cape Dory 28, is an inexpensive domestic, stainless-steel model designed for use in RVs and motor homes. I installed it to replace a very rusty alcohol stove. Neither had any fiddles at all.

The solution was simple, and it came to me during an ocean race. Having a number of small C-clamps in my emergency tool kit, I attached a pair of them to the burner grate to fit the size of the pot of stew. Had the ship been rolling, I would have added a second pair. My crew expounded on my stroke of absolute genius and I accepted their compliments without resistance.

You can astound your crew with your brilliance, too, for about $2 per clamp.

Bruce Bingham began sailing before he could walk. As well as being a prolific sailing writer, illustrator, and photographer, he has designed more than 40 boats, the Flicka and the Fantasia among them. His book, Sailor's Sketchbook, *although no longer in print, has been selling for 30 years. Bruce lives aboard his Cape Dory 28,* Nikki, *moored in Boca Ciega Bay off Gulfport, Florida.*

Bungees to order

Make them the right length for any job

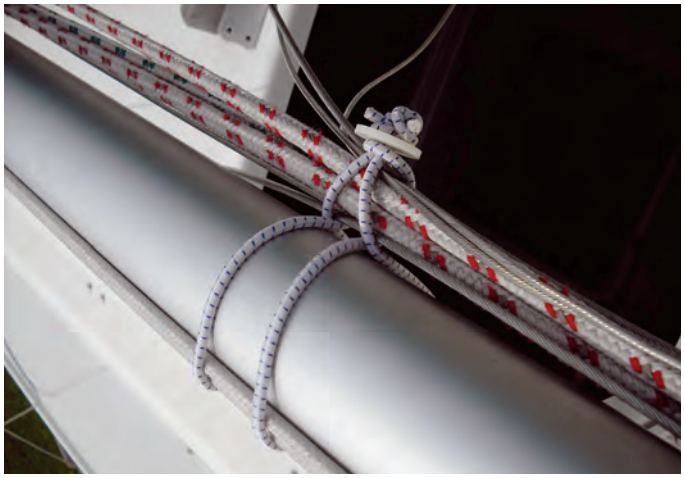
by Allen Penticoff

Bungees of the "loop and ball" type are very handy around sailboats. I needed some larger than those commercially available for tying up my rigging while trailering, so I made custom ones.

I visited a tent and awning shop where I bought a long length of 3/16-inch elastic cord. I then acquired a number of large 1/8-inch-thick x 1 3/16-inch-OD plastic washers with a 1/4-inch hole. I enlarged the holes in the washers to 3/8 inch. After experimenting with the cord length I needed, I passed the cord through the hole and tied a figure-eight knot in each cord end (you could also tie both in one knot). Done!

Repeat as necessary.

Allen Penticoff is a contributing editor with Good Old Boat. *He has trailersailed on every Great Lake and on many inland waters and has had keelboat adventures on fresh and salt water. He presently owns three sailboats, an American 14.5, a MacGregor 26D, and a 1955 Beister 42-foot steel cutter that he's restoring.*



To fasten his rigging to the mast for trailering his boat, Allen passes the bungee loop around the mast and through itself, then forms a smaller loop to hold the rigging (visualize a figure eight). The finished tie-up holds the rigging away from the mast and reduces chafe.

Turnbuckle boots

A home-store commodity fit the bill

by Larry Schremmer

Turnbuckle boots last a long time, but not forever. Cracked and broken, mine were showing their age. I needed six boots 1½ inches in diameter. The local marine store had two in stock and they were $9 each.

Not wanting to search around for four more from another store and not happy with the $9 pricetag for what is essentially a thin vinyl tube, I went to a big-box store where I bought a 10-foot length of 1½-inch-diameter vinyl plumbing pipe for less than $5. I was able to cut six boots out of it.

The inside diameter of the plumbing pipe is slightly larger than that of the marine boots, so the top closures sat loosely in the pipe. A few wraps of vinyl tape made them a snug fit.

Larry's new turnbuckle boot, on the left, is barely distinguishable from an original. It's slightly larger in diameter.

All that remained to do was to remove the writing on the plumbing pipe. A wipedown with acetone did the trick.

Larry Schremmer has owned his 1968 Seafarer since 1985. He has been messing about with good old boats, power and sail, for 50 years and sails his Seafarer out of New Haven, Connecticut, on Long Island Sound.

continued from page 9

Height of eye and distance

John Jamieson's wonderful piece about horizontal viewing distance growing as altitude above the water is factored in is very helpful and I am adding the formula to the inside cover of my onboard log for future charting reference. I've often wondered about such a simple tool for calculations. Love your magazine as always.

–Ed Verner, Plant City, Fla.

Coloring LEDs for warmth

Thomas Ruest's complaint in Mail Buoy, May 2012, about the color of cool LEDs is really a non-problem. It is possible to adjust the color of a white LED to any shade you desire by putting a dab of transparent glass paint on the offending bulb. An LED will not get hot enough to damage or blister the paint or change the color. I use Deka transparent glass paint, although there are a number of other brands. It is available in dozens of colors in tiny bottles, enough for several hundred LED applications.

It will also work to modify the color of dashboard or instrument lights. I once used dark transparent paint on an old pair of eyeglasses to make emergency sunglasses after I dropped my prescription sunglasses overboard.

Transparent paint was in common use by photographers many years ago after the introduction of strobe flashguns. The strobe light was excessively blue and produced disturbing effects when used as a fill-in flash in scenes illuminated by incandescent light. A few drops of Deka #26 yellow on the strobe lens warmed the flashgun light nicely.

Larry Zeitlin, Cortlandt Manor, N.Y.

Note: *Deka is no longer available for purchase in the U.S., but Larry says other clear glass paints will work.* ***–Eds.***

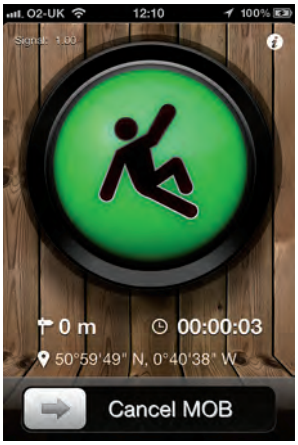
Man Overboard app could save a life

Cruising sailor Adrian Stanway, my husband, has just released a Man Overboard app for Apple iPhones (it also works on iPads). Besides being helpful should you ever need to find a crew you are fast leaving behind in waves, it also provides a handy and fun way to practice MOB procedures.

It's super-simple to use. Open the app before leaving the harbor and leave the GPS running in the background. Then, if you want to practice (or if the worst happens), just press the big red MOB button. The display shows the direction toward the MOB (you have to adjust for wind and tide), the distance to the MOB, and the time elapsed. The direction arrow is red when the distance is more than 100 meters and green when it's less than 100 meters. The app also displays the latitude and longitude at which the button was pressed so it's available to give to emergency services.

Other electronic products Adrian has created for sailors are available at <www.intelligentmaintenance.com>.

–Karen Stanway, San Francisco, Calif.



Reflections

I finally received the March 2012 issue here in the Philippines. Another member of the Fuji Yachts Owners Forum had seen the Reflections article about Brian Cleverly and alerted us to Brian's passing to Fiddler's Green.

I did not have the pleasure of meeting Brian face to face but over the past seven years I had exchanged numerous emails with him. Brian was always ready to share his knowledge and was instrumental in sending me parts during the rebuild of my 1976 Fuji 32 ketch, *Valhalla*. In fact, he was the one that turned me onto *Good Old Boat*. He will be sorely missed.

The other article in this issue that grabbed my attention was the one by Leslie Linkkila and Philip DiNuovo on the Chameleon. It brought back good memories of a modified and smaller version of the Chameleon I built 10 years ago and named *Gecko*. *Gecko* continues to serve me well to this day. I have posted an article with photos about the building process and later modifications at <yachtvalhalla.net/gecko/gecko.html>.

We are off to Palau this year and hope delivery of *Good Old Boat* will be quicker there.

–Terry Sargent, Subic Bay, Luzon, Philippines

New old boat

We enjoyed a very early spring season this year in the Minnesota/Wisconsin territory and our beloved Lake Superior and I have been working hard on my "newest good old boat," a 1966 Columbia 26 Mk I. I have also started a website, <www.boatrepairandmaintenance.com>, for those who like to work on their boats — rebuilding and maintaining them. On it, I am offering articles and photos from my experiences with boats that I have worked on over the years, and promoting products that have proven their value over and over again for maintenance and rebuilding. The site continues to grow and I invite *Good Old Boat* readers to tell us their stories and provide feedback.

–Lance Como, Golden Valley, Minn.

2012 Sippy Cup

In 2009, we started a race for little boats that, because of lack of hull length, couldn't make the time requirement to enter the Maryland Governor's Cup. Just like the Governor's Cup, we start on a Friday evening and sail overnight to a far-off finish line. A friend suggested we call the race the "Sippy Cup" and the name stuck. We've held it every year since, though so far we've only had three entries (including our boat) each year. Sailing overnight in a little boat intimidates a lot of would-be competitors.

This year, we've decided to open it up to everyone and add two additional fleets in an effort to get more folks participating. We try to keep it simple to keep it from becoming an administrative monster. We also try to keep it *safe* — we feel we have a responsibility to help the folks out there try something new with as much guidance and support as we can offer.

This year's Sippy Cup takes the fleet to Annapolis and will take place on August 3 and 4. Please contact us at waldenrigging@earthlink.net for more information.

–Dobbs and Suzanne Fryberger, North East, Md.

Kudos to Gerry Crowley who sent this photo of his 1965 Rhodes Reliant, *Ri Ra*, under sail at the "Instead of Football Regatta" in Oriental, North Carolina. Send your sailboat photos to jstearns@goodoldboat.com and we'll post them on our website. If we publish yours here, we'll send you a Good Old Boat T-shirt or cap.

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

Boats

C&C 27 Mk V
1985. 3.6' shoal draft w/custom trailer. Yanmar diesel IB, TS, Harken RF, Barient ST winches. Bimini, bow anchor well w/2 anchors and rode. 9.3 beam, D/S, shorepower cord, cutlery/dishes, bedding, many other extras. Sleeps 5 adults. A great buy! Bobcaygeon, ON. $15,000.
Jack Bruyea
705-738-9763
jack.bruyea@yahoo.ca

Bristol 30
1973 sloop. Great old boat refit project any enthusiast can handle. Solid fiberglass hull; no damage history. Solid decks; no soft spots. Needs toerails lifted, rebedded. Atomic 4 engine removed and on dolly, needs valve job. Edson WS, Harken Mk IV furler, genoa, 35-lb CQR, new Moyer exhaust, rolled/tipped Epifanes 5 yrs ago. Launch and enjoy this summer. Camden, ME. Recently reduced price. $5,500 OBO.
Paul Fiske
atom1243@gmail.com

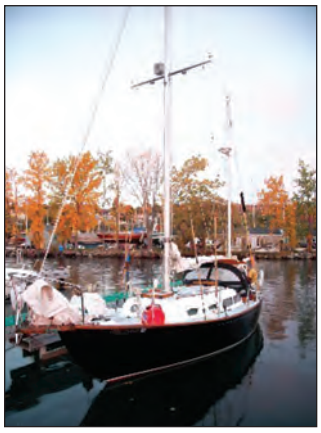
Catalina 30
1980. One of the most popular sailboats ever built. Plenty of headroom and storage space. Good sailing performance. Newer electronics and holding tank. 150 and 110 RF jibs, Stackpack main, drifter. WS, ST winches. Recently rebuilt Atomic 4 gas engine "runs good." Dodger and Bimini frame. Motivated sellers. In Portsmouth, NH. $13,500.
Toralf Strand
603-918-8060
toralfhstrand@gmail.com

Pearson Ariel 26
1966. Carefully maintained by original owner. Exc cond. Ready to cruise. Recently rebuilt Atomic 4 IB w/fresh-water cooling and electronic ignition. RF jib. ST winches. Dodger. 5'11" headroom. Complete cruising equipment. Long Island, NY. $7,500.
Peter Rapelje
516-286-3103
prapelje@optonline.net

C&C 38
1976. Vintage cruiser/racer. '95 Westerbeke diesel 30D3 27-hp w/1200 hrs. Equipped for cruising. NY, FL, Bahamas veteran. Comfortable and powerful. 11 sails, intermediate headstay for cutter rig. Windlass, wind gen, RF. Long Island Sound, NY. Will deliver anyplace on East Coast. $33,000.
Neal Hart
772-321-4166
631-878-6154
hartneal@yahoo.com

Cal 40
1968 hull #91. Bill Lapworth design. This venerable girl is truly one of the good old boats and a joy to sail. In Pt. Huron, MI. Dockage paid through October 2012. $30,000.
Phillip Ireton
734-455-4626
jandemahl@yahoo.com

Sparkman & Stephens 36
1982 custom-built offshore sailboat. 6' draft. Solid-fiberglass hull. New mast w/mainsail furling, new rigging, new sails. Yanmar diesel in exc cond, low hours. Teak interior. Needs some cosmetic work. Solid offshore sailboat. Stamford, CT. $39,500.
David Thompson
917-623-6274
dbthom123@yahoo.com



Allied Seawind 30
Time to sail! 1965 ketch *Mariah* for sale or seasonal lease share! A true classic, sought-after bluewater cruiser. Only Seawind available in fresh water right now, always been in fresh water. Thomas Gillmer design. In a beautiful, hard-to-obtain slip at Black Hawk Marina in downtown Bayfield, WI, in Lake Superior's Apostle Islands. The slip may be able to be retained! 1 block from Maggie's. In good, solid cond. Will consider partnerships! $22,000 OBO.
Stephan Hoglund
218-370-1314
sh@stephanhoglund.com
http://stephanhoglund.com/info.cfm/paratype/105

Devine & Sons 21
1982. Classic clipper bow fiberglass daysailer, custom built in New Hampshire and now in Round Pound, ME. Resembles a Friendship Sloop. Ready to sail. Accommodates 1 to 2 sailors comfortably. Handles well in light to moderate air. Shoal draft. Small sleeping cabin w/Porta Potti. 3 Thurston sails, Harken RF. Nearly new: Mercury 6-hp 4-cycle w/adjustable bracket, Garmin GPS, VHF, teak trim and bowsprit. $5,000.
Charlie Garrison
301-602-4808
cwg.cc@verizon.net

Bristol 35.5c
1982 sloop. 1 of 6 best production sailboats according to *Practical Sailor*. Exterior: Schaefer boom furler, RF genoa, anchor windlass, ST winches, dodger, Bimini. Interior: standing headroom, spacious w/30 drawers/cabinets, freshwater head (odorless), head w/shower, gimbaled propane range and oven, refrigerator (icemaker), Bose speakers, all new upholstery and curtains. Electronics: GPS w/radar, AP, D/S/W, dockside power. In Babylon, NY. $50,000 negotiable.
Bruce Miller
631-661-5101
sequamlane@optonline.net
http://www.flickr.com/photos/40846348@N02/sets/72157629525186896/

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O'Day 272LE
1987. Boat, trailer, and dinghy. Bristol cond. One owner. Fresh water only, stored indoors each winter. IB Westerbeke diesel. Custom cockpit enclosure by JTs. Main cabin custom storage cabinets. Well equipped with gennaker, electronics, ground tackle, docking equipment, and spares. ShoreLand'r trailer 7,500-lb capacity, 64 rollers, 2 axles. Achilles dinghy w/Mercury OB. Wife and health dictate sale of everything. Fort Wayne, IN. $31,500.

Lawrence Jansing
260-432-3719
sailor98@aol.com

Ranger 28
1977. *Gilded Lily*. Fully restored. GOB feature boat Sept. '06. Many upgrades. Beautiful, fast, comfortable sailer. Enhanced Atomic 4. New bottom paint. Dinghy, davits. On the hard, Atlanta. $12,500.

Walt Hodge
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walt@wingnwing.com
www.wingnwing.com

Gulfstar sloop 37
1977 solid, capable, fully functioning sailboat, but needs new sails and some care and attention. Great cruising boat. Lehman diesel, folding prop. Lots of extra gear. Located Eastern Long Island, NY. Full details, more photos, and profile in response to email. Will entertain reasonable offers below asking price. $19,000.

Richard Morse
631-779-3201
Zykprof@optonline.net

Norwegian Cruising Sloop 25
"Honeymoon" model built in Holland in 1951. Completely restored in '03 w/new oak ribs, fastenings, and systems. Teak hull w/mahogany/teak cabin, combings, and toerails. Original bronze hardware. Meticulously maintained. Winner of Best Pocket Cruiser '07 Boston Antique & Classic Boat Show. Stern-mounted 8-hp Mercury OB, chart plotter, VHS, 2 sets of sails. Essex, MA. $15,500.

Rusty Emerson
781-443-2414
info@smallboatworkshop.com
www.smallboatworkshop.com

Mystic River Sloop 18
1978. Good cond. 18' LOA, 16' LOD, 7' beam. Classic daysailer by Peter Legnos w/registered trailer. Fiberglass hull, wooden mast, gaff, boom, and bowsprit. Draws so little with the C/B up she'll sail in wet grass. Very stable boat. Electric trolling motor w/new battery as auxiliary. Red Creek, NY. $6,500 OBO.

Will and Kathy MacArthur
315-754-8885
rcmac4@localnet.com

Blackwatch 23
1981. Shoal-draft, cutter-rigged, trailerable pocket cruiser. *Moor Patience* draws 24". 22'7" LOA. Exhaustive restoration in '08/09 from masthead to keel. Original gelcoat is magnificent. New RF jib and staysail, extensive canvas. Airy cabin sleeps 2. All-new teak woodwork. Extensive restoration list available. Colorado. $16,500.

Mark Nash-Ford
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Allaboutfun@comcast.net
www.youtube.com/watch?v=a8VbahlCtjs

Soverel 28
1962 classic yawl. Comfortable sailing boat. Everything new or updated. 20-hp Westerbeke diesel, new mainsail, sailcovers, and cockpit cushions. Sleeps 4, head, galley, good headroom in cabin. Lots of sails. Marine radio, AM/FM radio w/CD player. New carpeting and toilet. In the yard at Point Bay Marina, Charlotte, VT. Moving, must sell. Make an offer. $6,000.

Bill and Nancy Brogden
802-425-2785
nancybrogden@vermontel.net

SOLD!

ComPac 25
1999. Purchased new in 2000 for $42,000. 2011 Tohatsu 9.8 on hydraulic bracket. Shoal keel drawing 2.5'. Two jibs, (50 and 90). Two 12V 200-amp-hr glass mat batteries in series for 24V w/12V takeoff. H/C pressurized water, flushing head, butane stove. Lowrance 5" chart plotter. Federal registration. Tools and equipment aboard. Great pocket cruiser. Salem, MA. $14,000.

Michael Hoffman
978-369-5667
solarsailor@comcast.net
http://yankeemariners.typepad.com/blog/sailing/

Mull/McClelland 26
1986. *Northern Traveller* is a cold-molded sloop designed by Gary Mull and professionally built by McClelland Yachts (www.genoabay.net). WEST system hull, deck, and coachhouse, cabinet-grade teak-and-mahogany interior. Construction cost in 1986 was $70,000. BMW IB diesel, head, galley, holding tank, 4 berths, state-of-the-art sails, hardware, and electronics. Meticulously maintained and tastefully upgraded by her owners, who are looking for a larger cruising yacht. Hecla, Manitoba. $27,500.

Bruce Bolster
204-738-4729
rbbolster@gmail.com

Cape Dory Typhoon Weekender 19
1981. Exc example of this much-sought-after vessel. Classic. As original as can be. No restoration needed. Sails like a dream. She is turnkey. Includes 2012 4-hp Tohatsu 4-cycle OB. Ugly tandem trailer that drags perfectly (has new tires, rims, electrical, repacked bearings). In water at Saylorville Marina near Des Moines, IA. Sail her and you'll understand. $15,000.

Jeff Mau
515-770-7035
Jeffmau1@msn.com

SOLD!

Boats Cont.

Cabo Rico 34
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SOLD!

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585-[illegible]556
William@williamjlutz.us

Cape Dory 30C
1981. Exceptional example of this well-loved Alberg classic. Continuously upgraded and refurbished over the last 12 years. Teak interior near new cond. Beautiful exterior varnish. Thoughtfully equipped for distance cruising. True yacht quality at a reasonable price. Menominee, MI. $37,500 OBO.

Kevin LeMans
608-443-6811
Full.Keel@gmail.com

Gear

Misc. gear
Complete rig for a 28'-35' boat. 40' mast, 11' boom, Furlex 200 RF, 2 suits sails, all shrouds, Sta-set X halyards, sailcover. $2,500. Origo 6000 alcohol stove/oven. $600. Pair nice chrome Lewmar 43s $250. 25-lb Bruce, 25-lb CQR, 22-lb alum. spade $125 each. New dodger, cabin, and cockpit awning. Boston, MA.

Frederick Corey
stampguy427@gmail.com

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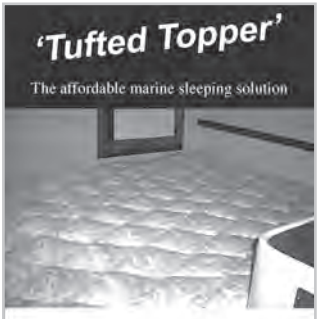

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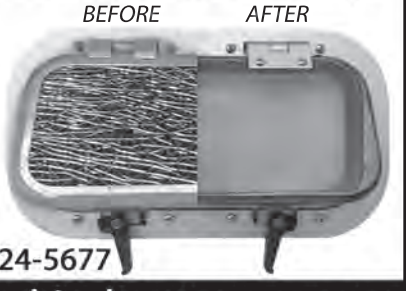

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A sea less sailed

In a sailors' paradise, why do engines rule?

by Daniel Shea

Soon after slipping our mooring at The Baths, Virgin Gorda, with our shoddy outboard pushing just enough to weave our way out of the charter-boat minefield that surrounds this stunning spit of rock and sand, we raise our jib and sit back for a nice downwind sail to Tortola.

The wind has been coming strong out of the east all week. My girlfriend, Rachel, and I sailed here eastward and upwind from St. Croix on our Cal 27. Now we're at the easternmost point of the BVI., it's calming to know everywhere we plan to go is some variant of west — no more fights through The Narrows or up the Sir Francis Drake Channel with the wind hard on our nose. So we sit back, silence the motor's gurgling, and settle in for a cozy sail.

But I'm soon shocked to see sailboats overtaking us. In theory, that's not odd. In a Cal 27, you accept that larger boats overtake you on occasion. No, what's odd is that none of them are sailing. All are under motor.

I can't for the life of me come to terms with what I'm seeing here in this sailing Mecca. Conditions could not be better — everyone is headed downwind, most of the boats require little more than unfurling the jib, and yet they're motoring to their next destination.

I begin lecturing Rachel on the sacrilege taking place on these holy waters. She nods absently to appease me without looking up from her book, uninterested in what other people are doing.

As I rant, I think of all the conveniences these boats have — motorized winches, roller furlers, inboards, depth sounders, motor-powered dinghies — and I think of our boat: everything is manual, from the anchor to the sails to the rowing dinghy. Our 15-horsepower outboard (the size of the motors on most dinghies) can barely hold us steady heading into even moderate winds . . . on top of sounding like a lawnmower being repeatedly drowned.

Our ragtag group of four bought *Cruzan Time* in September 2010 and have been fixing her up with spare change, focusing first on the necessities like a new jib, a dinghy, and GPS. But our thoughts wandered to bigger and better devices to make things easier. Something in the human condition seems to yearn for things to be easy, so we constantly upgrade.

That, I fear, has the tendency to cheapen the experience. I feel something on heading to the bow to connect the jib halyard as we dip in and out of large swells, upon reefing the main in a heavy squall, or simply hoisting the sails on a calm day, just as I feel something when picking up a mooring under sail. It gives me a little more than quiet satisfaction and maybe a sore back. It's something that can't be gotten easily. And it shouldn't be.

It's why people sail, or do anything they don't really have to. I'm not saying roller furling or formidable engines are indulgences. If we were living aboard or had extra money, we would have them working in our favor too. But, sometimes, having a big cushion behind you means you fall back on it when you don't need to.

Seeing these boats pass by under motor just speaks to that — to some intangible laziness. It's like putting an insulated escalator up a small, snow-covered hill with hot-chocolate kiosks along the way, just to accommodate anyone with even the slightest inclination to see the view.

You can marvel at human ingenuity, but those who take that escalator, or choose to motor when they could sail, take for granted not only the engineering feats that made their easy ride possible, but also the experience and the final destination. Getting to the top, once admirable and challenging, is no longer any kind of feat at all. Instead, it's barely mentionable — a side note tucked into a digital photo album.

Not everyone will agree with me. Some would prefer the escalator and many obviously prefer the motor. But I think the world rewards those who toil. They are better tried and tested, prepared for the unexpected shift in the wind, ready to face up to adversity.

So, after venting my disapproval, I sit back and shut up, to Rachel's relief. With the rough wooden tiller in my hand, I adjust our course slightly north to follow in the wake of a 60-foot catamaran operating like a ferry. I sheet in the jib and, as the wind blows hard on our stern, foolhardily try to catch up.

On one of his first outings aboard *Cruzan Time*, Daniel gets a sense of how it feels to be sailing — really sailing.

Daniel Shea lives on St. Croix. Originally from Cincinnati, he didn't start sailing until he moved to the island and bought Cruzan Time, *a Cal 27, along with his girlfriend, Rachel, and two friends, who (thankfully) knew what they were doing and were able to teach him the craft.*

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