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Issue 89 March/April 2013

BROWN EYES



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GOOD OLD BOAT



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About the cover ...

Alex Alberg's *Brown Eyes*, a cutterrigged Bayfield 32, is often seen in company with the Bayfield 29 cutter sailed by marine photographer paul r ezendes and paulette r oy. While out shooting photos of Alex's boat in exchange for his installation of a teak sole in the *Rachel Kalyn*, paul caught this "natural sepia moment." paul's site: <www.paulrezendes.com>.







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Web sightings

GOOD OLD BOAT

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Fixer-uppers a perennial favorite

After our classified ads page on GoodOldBoat.com, the next most popular page has consistently been our fixer-upper boats page, where an available sailboat can cost no more than \$5,000 or may even be free. The ad is free to anyone listing a boat of this type. We figure we're doing a service to the seller and the buyer. Or would that be to the giver and to the recipient?



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More free stuff



We've just added Bill Lamica's incredible Sail Insignia Guide as a free giveaway file on our downloads site. Bill spent decades collecting the identifying logos and insignia on the sails of our good old boats. How many different boats can there possibly be? There are 25 pages of insignia in this free PDF document with approximately 15 on each page. You do the math. Print the pages and match the sail logos of the boats you see sailing. It's great fun. Put this document on your handheld device and take it

sailing with you as a handy reference tool. Look under "Free for Sailors" at www.AudioSeaStories.com.

New article eXtractions

What do the mice at Good Old Boat do in the wintertime? They get nostalgic and start creating collections of articles. The newest of these draws together the histories of the boatbuilding companies that built our good old boats. Next, the good old mice created a collection of articles about the designers of our boats and are working on a couple of collections of the boat reviews we've featured over the years. More to come: www.AudioSeaStories.com.





Boatbuilder Sood OLDBOAT

The boatbuilders and companies that launched today's good old boats

Birth of the Valiant • Allied Boat Company • The Pearson Era • The Birth of Fiberglass Boatbuilding • The Cheoy Lee Legend • Catalina Yachts: One Big Family . The Halcyon Days of Auxiliary Power • The Monterey Boat Connection • The History of Columbia Yachts • The History of C&C Yachts • Hallberg plus Rassy Chris-Craft's Classic Sailboats • Behind the Sabre • Tartan Yachts • Yacht Constructors: Pioneers in Glass • Camper & Nicholsons • Com-Pac Yachts • The Island Packet Story • Pacific Seacraft's Evolution • The Clark Boat Company • Fifty Years On, Ted Brewer • Working-class Heroes • The History of the Universal Atomic 4 • The Enduring Adaptable Sharpie

Boat Designers

GOOD OLD BOAT

The boatbuilders and companies that launched today's good old boats

Boatbuilders

A collection of historical articles about the earliest days of fiberglass boatbuilding All articles were published in Good Old Boat magazine between Sep/Oct 1998 through Nov/Dec 2011

Boat Designers

The creators who drew the lines of the good old boats we value today

Including a few bonus profiles

Carl Alberg • Chris Bauer • Ted Brewer • Bill Crealock Mike Ellis • Ian Farrier • Bill Garden • Thomas Gillmer Blondie Hasler • Lyle Hess • Garry Hoyt • Bruce Kirby Bill Lee • Charley Morgan • Gary Mull • Allan Nye Scott George O'Day • Beattie Purcell • Philip Rhodes Clarke Ryder • Olin Stephens • Bill Tripp Larry and Lin Pardey • Hal and Margaret Roth

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The creators who drew the lines of the

good old boats we value today Profiles of those who most influenced the design of the boats we sail today and their evolution over the years

All articles were published in Good Old Boat magazine between 1998 and 2011.

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by Karen Larson

What do our readers want?

We asked — now it's our turn to respond

arlier this winter — once the boat was put away — Jerry decided it would be a good idea to ask our readers for

easily tabulated by a computer but don't offer much insight

their input. He introduced his survey by saving that he

hates surveys because every company does them these days and because they use forced responses that can be

into the minds of the customers (if they respond at all).

So Jerry asked open-ended questions and received

open-ended responses ... sometimes several pages from

David K. wrote humorously along these lines: "Now, if you want my critique:

"Every issue should have a review of the exact boats I am considering purchasing.

"Every issue should have an article relating to the exact problem I'm having with my boat.

"Every issue should have a solution to the problem I'm having with my boat, at that precise time, and the solution should either be fixable at no cost or you should provide an answer to finding someone who will fix it for free.

a single subscriber! Almost every response was thoughtfully written and just as thoughtfully received. More than 325 readers spent quite a bit of their time telling us what was on their minds and clicked "send." Over a period of about three weeks, Jerry and I reviewed every one, spending an hour or two most mornings going through approximately 15 or 20 surveys at a time.

We've been spending time this winter since then discussing the ideas our readers presented. Some we dismissed because we've tried that already

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The real question is, do they have time to paddle their kayak anymore?

and some we discussed and abandoned as impractical for a small organization like ours. But some of the suggestions were really new to us and offered some truly outside-thebox thinking. You'll never get this sort of input unless you ask. You certainly won't get it on a computerized survey.

We got the usual mixed messages. Our readers want us to cover larger boats. Our readers want us to cover smaller boats. We should have more boat reviews. We should have fewer boat reviews. Our technical articles should be more detailed and extensive. We need to offer lighter fare for those who are new to sailing and sailboat ownership.

Some readers think we focus too much on the East Coast or the Great lakes, others that we have too few authors from Texas (come on, Texas sailors, where are you?). Some on the East Coast think we operate out of somewhere "out west in flyover country."

We often heard exactly what we should do for each reader from his unique perspective: more on his kind of boat or the boat he's considering for purchase, more about his part of the country, more about the sort of sailing or racing or cruising or gunkholing that he likes to do, more about the particular fix he's working on right now or the problem he's facing on his boat.

"You need articles of how to invite people aboard for a sail and ensure weather conditions will be ideal that day, even if the invitation is months ahead.

"You need an article on magical incantations that prevent 's%*t happens' from ever occurring."

He finishes with "I don't think I'm asking too much. Do vou?"

Certainly not. This is exactly what we're trying to achieve with every issue.

"Your magazine is our magazine," another reader told us, and there lies the truth of the matter. A nice little company begun by a sailing couple and operated out of their home has, in truth, well over 10,000 stakeholders! We realized this long ago as the magazine morphed from what we had in mind when we founded it into something molded by its readers. We realize it each time we talk to readers at boat shows, on the phone, or through email. We realize it when we ask for their opinions and many take a considerable chunk of their time to tell us exactly what's on their minds.

So stakeholders, we thank you every one for the very special role you play in the content of this magazine and the direction our business is moving as we look ahead to the future. \varDelta

This average sailing couple started a little magazine and tried to mold it



Mail buoy

Cover girl uncovered, brass

Cover girl identified

The schooner on the cover of the September 2012 issue is a Mason schooner named *Airlie*. She belongs to James Johnston. She has been on the hard for a while due to work being done and his health issues. I actually hung out with him and a bunch of other folks from the WoodenBoat Forum at the boat show in Mystic in 2008. I'm sure you have



received numerous replies; quite a few folks noticed her on the cover! There is a great thread on the WoodenBoat Forum with photos of *Airlie*: http://forum.woodenboat.com/showthread.php?79652

-David Tabor, Leesburg, Va.

BBBBBS

While reading the November 2012 issue of *Good Old Boat* I came across the feature-boat piece by Don Launer. Although the boat, *Apogee*, has been everywhere, it was the owner, George Smith and Barnegat Bay Boating, Boozing,



and Bailing Society in the 1960s that truly interested me.

When I bought my

1969 34-foot Morgan sloop in January 2010, I could not have been happier to sign the papers and get the keys. The man I bought her from had lived on her for two years. My wife (my girlfriend at the time) and I were beyond excitement when the previous owner stepped onto the dock. The transfer of ownership was complete. We popped a bottle of champagne on deck — even though it was about

5 below with the windchill — and then went to work ripping out old insulation and various junk that had been left behind in cabinets, drawers, and every nook and cranny. She was my first boat, a dream that actually came to life.

While emptying a drawer in the V-berth, I found an old brass clock mounted on a piece of wood. Under the clock is a brass plate that reads:

> -1st-Great Yacht Race Barnegat Bay Boating, Boozing, and Bailing Society 12 June 1982

As you can imagine, I was incredibly curious about the history of my boat, the 1st place finish, and the BBBBBS itself. I searched online for references to the BBBBBS and found nothing. And then, on a recent night as I flipped through your magazine with half-open eyes at 1 a.m., there were these words, "She and George met at the Barnegat Bay Boating, Boozing, and Bailing Society, which George had organized..."

The BBBBBS is real! And here's the guy who founded it! I'd love to talk with George and find out about the BBBBBS and the 1982 race that my boat won. I'd love to know what her name was. Her name now is *La Mariposa*, "the butterfly" in Spanish. My wife is Colombian and that's my nickname for her. She was so supportive of me buying the boat to begin with that I named the boat after her. (Hey, I'm a romantic guy . . . plus I figured she'd never make me get rid of it if it was named after her.) Two years of marriage in, and our first baby due in December, my wife is talking about family outings on *La Mariposa*.

-Kerry O'Connor, Collingswood, N.J.

The founder of the 5Bs responds

Voices from the past! We've fortunately saved all the announcements and results of the 5Bs races, which I started in 1972 and ended in 1985. (We went sailing 'round the world in 1986.) These were run by a committee of one, me, which simplified solving any complaints, protests, and disputes through instant dismissal from the group. None ever occurred. I have attached a copy of the announcement, the course, and the results sheet of that race (we had about 5 per year) and you can see that your boat was named *Andrea D* at the time and was owned by Howard Mullin. Howard and his wife, Mary Kay, (both now deceased) were friends of ours and we both belonged to the Toms River Yacht Club where

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JIZ4:33 JEFF Herrick 165 230	3.47:20	ERC 30
2:31:58 Charlie Potashak 234 298	9 10	ERC 25 189

clock, and Spencer 35

he kept the boat. We both raced in club races as well and even crewed on his boat once. Janet Murphy and I still live on Barnegat Bay and have *Apogee* at our backyard dock but no longer race.

-George Smith, Barnegat, N.J.

Spencer 35

I enjoyed Todd Duff's article "Go Cheap and Go In Comfort," in the January 2013 issue — most likely because Todd's views about reasonably priced but solid cruising boats are similar to my own. I would urge adding to his list of "bargain boats" the Spencer 35. Built in Richmond, B.C. in the 1960s and '70s, the 60 or so Spencer 35s are great examples of the solid CCA-influenced cruising boats that have a great ocean track record and are still very sought after.

Hal and Margaret Roth's first *Whisper* was hull #7, I believe. *Whisper* and several other Spencers have roundthe-world trips under their keels. My boat, *Onrust*, hull #35, has made two trips from the Pacific Northwest to Mexico and Central America and back, two trips to Hawaii and back since about 1990, and maybe more voyages I don't know about before that. *Haulback*, owned by Jim Kellam and featured in your magazine some years ago, won the singlehanded race from San Francisco to Kauai in 2000, placed second in the 2002 race, and then completed the race again in 2004 as the first leg of a solo round-the-world voyage. I met up with Jim and *Haulback* in Radio Bay, Hilo, Hawaii, in June of 2006 when Jim completed his round-the-world sail.

There is an active website for Spencer 35 owners at </www.spenceryachts.net> and good stories can be found there of voyages and restorations, as well as other useful information. Anyone interested in the Pearson Triton or Vanguard, Alberg 30 or 35, or good old boats of a similar style should also look into the Spencer 35 as an extremely well built and proven sea boat.

-Jamie Harris, San Francisco, Calif.

A stain of a different color?

I understand the desire to eliminate verdigris stains around the base of a Wilcox Crittenden Skipper II marine toilet ("Green Stain Be Gone," January 2013), but while raising the head on nylon washers certainly eliminates the potential of stained fiberglass, it also introduces stresses.

As designed, the head should sit flat, distributing its weight, together with the weight of its patron, over an area of about 80 square inches. Elevated and resting on four stacks of washers, the toilet's area of support is now reduced to about 4 square inches. In addition, the flat bronze plate with its raised mating surface forms a watertight seal with the rest of the toilet by way of a special gasket with screws up through the plate into the cast-bronze pump housing. The plate, which was intended to simply hold the toilet down and seal the bottom of the pump housing, is now asked to suspend the full weight of anyone sitting on the head. That Chris Campbell's father built US No. 373 in Bay City, Michigan, in 1957. Here she is still looking pretty on Lake Leelanau. 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.

raises two important questions. If the plate begins to bend, what happens to the seal between it and the



pump housing? What happens to the fiberglass around those four little stress points? While I am trying not to envision a 200-pound man sitting on that head in a seaway, I cannot help but imagine the bending and flexing force that would be exerted as the base plate performs "bridge duty" with absolutely no support precisely where the weight is concentrated and where two mating surfaces must remain absolutely parallel to maintain watertight integrity under pump pressure below the waterline.

-Cliff Unruh, Reedley, Calif.



Feature boat



27

10

471

471

Cadenza

Jim Hildinger, above, is more interested in sailing his Catalina 27, *Cadenza*, than in spiffing her up. In the cold fresh waters of Lake Tahoe, does she need fancy bottom paint anyway?

10 Good Old Boat March/April 2013

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Cadenza, Jim Hildinger's Catalina 27

She's a modern example of "working sail"

e began thinking of them as "the Tahoe Four." There are other winter sailors on Lake Tahoe but this is the core group. Jim Hildinger is clearly the ringleader on his Catalina 27, Cadenza. Each trip this group makes is practically a one-design event ... but don't call it a race. Two more in the group have Catalina 27s: Erik Vindum on Myrna J and Steve Mason on Gold Dust. The fourth, whose name is so similar we had trouble keeping track of the Steves, is Steve Madsen. His boat is a Cape Dory 27 named C-Jam. Did I mention that this is a group of hard-core singlehanders?

Lake Tahoe, situated on the state line between California and Nevada, is a powerboat paradise in the summer and a stunning skiing destination in the winter. For this intrepid band of sailors, it is also a sailboat paradise during the winter months. There's a reason for this. Jim grew up on the family resort his father established on Angora Lake, just over a ridge to the southwest from Lake Tahoe, and summers for Jim and his wife, Gloria, and their two grown children have always been occupied with taking care of the resort's grounds and the guests.

"That was home," Jim says. "Everywhere else was where we spent the winter." These days, the family closes the resort in September ahead of the big snowfalls that block all by Karen Larson

access until late spring. Then, Jim says, October is hiking month. The sailing season begins in earnest in November. You wouldn't expect November to be the start of sailing season for a mountain lake receiving an average of 18 feet of snow each winter, but that's the joy of it for the Tahoe Four. Even their closest neighbors in California don't expect *sailing* season to begin somewhere in the mountains above 6,000 feet in November and, as a result, they have the place to themselves. At least they did until we spread the secret around with this article.

A special place to sail

Of this so-called Lake of the Sky, Jim says, "For sheer beauty, Lake Tahoe is unexcelled. Skiers already know this and sailors won't be long in finding out. Summers and falls are lovely. Winters and springs are spectacular." Imagine snow-capped mountains in every direction. Think of crisp mountain air and skies of an incredible blue. The lake's clear fresh water is deep, averaging 989 feet, and extremely cold -40s in the winter — but not so cold that it freezes over. Nevertheless, the mountain breezes do pick up a certain chill as they blow across the lake's surface. No matter. Adventurous sailors dress for that.

After retiring in 1987 from the South Lake Tahoe school, where he was the music teacher, Jim invented reasons (as if any are needed) to get out sailing about five days a week during the winter, weather permitting. As time went on, a few other adventurous souls joined him as often as their own work and family schedules allowed. Over time, the Tahoe Four developed as a group that connects randomly with a phone call or two, arrives independently at the Tahoe Keys Marina in South Lake Tahoe, and sails individually toward Emerald Bay. There they dock together and spend lunchtime in Jim's Cadenza, telling stories about the ride over (the neighboring mountains make for some rather challenging and unpredictable wind) and professing that the trip "was not a race." ("But what took you so long?")

A Catalina success story

The boat that serves as host to these guy confabs of good-natured teasing is Jim's *Cadenza*, due to her dinette layout. In this marvelous design, a step up to the dinette table puts the ports at eye level so diners can appreciate the view while seated. A few other boat manufacturers went with this design. Why they didn't all come to this conclusion is beyond me.

Robert Finch and Frank Butler are to be credited with the design for this incredibly popular boat, which was delivered with two accommodation plans, the other being the more



Cadenza is 40 years old and, while Jim is by no means manic about keeping her Bristol, her life in chilly fresh water has helped her age gracefully. Her galley is simple, at left, and the raised dinette, at right, gives seated diners a view through the portlights.

traditional layout with opposing settees and a drop-down table.

The Catalina 27 was the second boat introduced by Catalina, following the very popular Catalina 22. Like her little sister, the 27 was an instant success and, beginning in 1970, enjoyed a 20-year production run of more than 6,660 boats. In 1991, Catalina replaced this classic with the redesigned Catalina 270. Over the years, the Catalina 27 morphed this way and that, as is often the case when a boatbuilder listens to its customers' demands. A tall rig was available, there were two cabin arrangements, customers could purchase their boats with inboards (beginning with the Atomic 4, of course) or outboards, and there were eventually two keel designs (a 3-foot 6-inch wing keel and the standard 4-foot shark-fin arrangement).

A love pursued

Catalina company records show that *Cadenza* was built in 1972 and sold on August 18 that year through a broker in Sacramento. Jim doesn't need this background information because he was tracking her history almost from the beginning. Carrying sail number 471, she was originally sold to Lyle Davenport of Stockton, California, for sailing in the fresh water of the nearby California Delta. She did that for a year before being purchased by Art Smith, who moved her to Lake Tahoe. Jim was immediately smitten with this "new girl on the lake." He approached Art several times over a period of 10 years with a purchase offer and finally convinced him in 1992. It was either that ... or Jim was going to buy a different Catalina 27. Art relented.

Jim says he asked Art, "Are you ready to sell your boat to me yet?" As Jim recalls the conversation, Art replied, "Jeez, I guess so. I'm 76 and it's time to move on." It is not lost on Jim that he has now reached his 80s and beyond, but he is, as yet, unwilling to sell *Cadenza* to the individual who will become her fourth owner. A 20-year-old boat by the time of her sale to Jim, *Cadenza* sold for \$10,000.

"The first year was exciting as I re-rigged the boat to satisfy my desire to race it singlehanded," Jim says. "I rigged internal halyards. All lines were led aft. A spinnaker was designed and attendant gear installed. Life was getting really good!" Not too long ago, he added a roller-furling jib and replaced the hatchboards as well as the cushions in the cabin. Except for replacing the forestay when he installed the furler, he has never renewed the standing rigging. Somewhere along the way he added a VHF and CD/radio.

A local character

Jim Hildinger is a bit of an icon around

Lake Tahoe. He established himself as a noteworthy musician and also as a prominent local photographer. He was a well-known teacher in the public schools for many years and for decades has been influential as a long-time resort owner in an important tourist town.

As a kid, he developed a passion for clipper ships. "I learned all the ropes," he says. "A ship like that has 34 miles of rope. I knew every one." He built models and was fascinated with the hull shapes. "Speed was the thing in those days," he



Cockpit lockers tend to be the repositories for a variety of more or less useful boat gear, but a snow shovel? That's sailing season on Lake Tahoe.

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points out. "You had to be the first home from China with the tea." He also discovered the Horatio Hornblower series of nautical historical fiction and still reads the full series once a year. "I wanted to stand on the deck and pace the quarterdeck like Hornblower," he says.

As a young man he enhanced his gift for music by practicing the violin for many hours a day ... but not to the exclusion of dabbling with boats during summers at the family resort. His first <image>

The "Tahoe Four" singlehand their boats in company whenever the opportunity arises. From left to right, they are Steve Mason, Steve Madsen, Jim Hildinger, and Erik Vindum.

command was a Styrofoam board boat that proudly advertised Kool cigarettes.

A more practical craft, a Rhodes 19, followed, delivered with some difficulty up a steeply inclined mud path to the resort on Angora Lake just as the snow was melting. "We needed a truck with chains," he says. She was appropriately named *Rubato*, a musical term meaning stolen time. An O'Day 23 Tempest of the same name was next. This one, however, Jim sailed on Lake Tahoe in the winter. He was beginning to redefine the term "sailing season" to meet his most peculiar needs.

By the time *Cadenza* came along, Jim says, "I was retiring and didn't need stolen time anymore to go sailing." *Cadenza*, another musical term, means improvised. Her dinghy is named *Coda*, another musical term that signifies the closing section of a movement or an afterthought.

Jim points out that, once he had rigged his Catalina 27 for singlehanding, he pretty much sailed her "as is." That is to say that this boat is, in many ways, much like she was when delivered from the factory in 1972. Neither Jim nor the previous two owners made many modifications (for better or worse).

"*Cadenza* is not

a pampered showpiece but rather a workboat," Jim says. "This is a vessel used for the pure purpose of sailing. I love to be on the water under sail. I do not like working on boats." He likes to compare *Cadenza* against Erik Vindum's well-cared-for Catalina 27. "Erik's *Myrna J*, named after his delightful wife, is the antithesis of mine," Jim says. "Every

Another owner's opinion

Upon hearing that a Catalina 27 would be the feature boat in the March issue, Mark Hollowell wrote: "I sail the dickens out of my Catalina 27, *MT Nest*, from her wet slip at Pleasant Harbor Marina in Lake Pleasant just north of Phoenix. I sail almost every weekend and mid-week when I can, hot Arizona weather permitting.

"My wife, Tammie, and I took her out on a recent Saturday afternoon, sometimes reefed, other times when she should have been reefed but was not. We ran *MT Nest* rail-down at 6.3 knots for long stretches several times that Saturday for some white-knuckle sailing. The theoretical hull speed of the Catalina 27 is about 6.6 knots so we were sailing her at just under 95 percent of her maximum speed. It was awesome!

"The Catalina 27, I have learned, is meant to be sailed hard and fast. She's easy to rig, easy to sail, and responds to any input from the helm. She can turn around almost on a dime, picks up quite nicely, lays over hard only in the stiffest winds, and has only a bit of weather helm perhaps owing to lack of trimming on my part. Ours is the stub keel (4-foot draft) standard rig with a Universal diesel that tops out at 6.1 knots under full power.

"I have owned five sailboats, and this Catalina 27 is far and away my favorite. She has great lines, a roomy cockpit,



Mark and Tammie Howell sail their Cateline 27 MT Meet on another

Mark and Tammie Howell sail their Catalina 27, *MT-Nest*, on another mountain-girt lake. In their case it's Lake Pleasant, Arizona.

wheel steering, autopilot, a roller-furling jib, and a beautifully designed, nicely appointed, and feature-rich cabin.

"MT Nest stands for Mark and Tammie ... our boys are grown, moved out, and married so we're ... ahem — MT-Nesters."

Feature boat

square centimeter, nay millimeter, of his varnished woodwork is in immaculate condition at all times."

Photographic memories

As well as sailing, Jim "developed" a passion for photography. His father earned his living with his camera, taking school photos back in the day with a large box-type camera covered by the traditional black hood. Like Jim's own career, his dad's winter work in the schools dovetailed nicely with the summer resort work. Jim says he borrowed his father's camera one day, climbed Echo Peak, and shot photos. When he developed them, he experienced his own epiphany. "I developed the photos and thought 'Whoopie!'' Jim savs.

For the next 30 years he seldom went hiking in the beautiful mountains surrounding Lake Tahoe with anything

The second

66 ... whatever nod he makes to his advancing years, the Tahoe Four will continue to sail in the winters ... 99

less than 40 pounds of camera gear. He shot primarily black-and-white images during that time, earning himself a quote in the March 1992 issue of *National Geographic* magazine that called him the Ansel Adams of Lake Tahoe.

"I bought a Hasselblad in 1971," he says, "and took more than 10,000 photos with that thing. It never once misfired." Jim recently donated many of his photos and slides to the University of Nevada, where they will be appreciated for their great value as a vibrant visual history of the Lake Tahoe area over the decades.

At 80-plus, Jim is slowing down somewhat, although anyone can see

that his outdoor life has been good for his health. "I have no regrets," Jim says. "I've had a good life all along. I've had a great wife, two great kids, and three great boats."

Even if Jim sells *Cadenza*, or if he chooses in the future

to sail with friends rather than solo, whatever nod he makes to his advancing years, the Tahoe Four or Five or Six will continue to sail in the winters, tease each other, and drink a glass of wine to the ringleader who helped them realize that winters on Lake Tahoe are for sailing. \varDelta

Karen Larson is the editor of Good Old Boat. She and her husband, Jerry Powlas, agree that winter sails on Lake Tahoe are similar in some respects to summer sails on Lake Superior: the water is cold and the breezes are bracing. All that's missing is the snowy scenery.



The Catalina 27...

... and its club-racer contemporaries

by Rob Mazza

A imost every production builder in the late 1960s and early '70s initially entered the market with a 27-footer, if not as its first boat, certainly as its second. The S&S-designed Tartan 27 introduced in 1961 and the 1967 Bill Shaw-designed Pearson 27 Renegade are good early examples. And in 1974, Warren Luhrs' new company, Hunter Marine, began with the introduction of the Hunter 27. No surprise in this, since 27 feet is about the smallest size that can comfortably accommodate standing headroom, an enclosed head, dining and cooking facilities, and an inboard engine. That is, a real yacht and a definite cut above basic "camping."

So there is no shortage of candidates to compare with the Catalina 27. If we confine our choices to close contemporaries, the Cuthbertson & Cassian-designed C&C 27, introduced in 1970, and the Bruce King-designed Ericson 27, introduced in 1971, are logical choices, as they represent a good cross-section of the dual-purpose fin-keel, spade-rudder, sloop-rigged racer/cruiser of the time. Indeed, all three of these boats are still very active today. Each of these designs was influenced by what was happening on the racecourse at the time, when masthead-rigged, fin-keel, spade-rudder

boats, as embodied in the Bill Lapworth-designed Cal 40 and the George Cuthbertsondesigned *Red Jacket* and Redline 41s, were taking home the trophies.

As well as similar underbodies, these three boats also have similar masthead single-spreader rigs with double lowers and a fixed backstay. This configuration of rig and hull quickly became the standard for production boatbuilding in the '70s and '80s and persists today as the best compromise between performance and price.

Since these boats are designed to show a good turn of speed around a racecourse, it's worth looking at the performance ratios.

In terms of the displacement/length ratio (D/L), which measures the relative weight of the boat, the C&C at 265 and the Catalina at 297 have a distinct edge over the Ericson at a fairly high 342. For acceleration in a puff or out of a tack, the C&C would have the edge over the other two. The C&C also has an advantage with its high sail area/displacement ratio (SA/D)of 17.6 compared to the Catalina's 15.3. Even though their sail areas are almost equal, the Catalina's heavier displacement (by more than 1,000 pounds) is a distinct disadvantage, especially in light air. The Ericson's anemic 14.7 SA/D is due primarily to a smaller sail area.

Note that the C&C 27, despite having the lightest ballast, has the highest ballast/displacement ratio (B/D), due to its substantially lighter displacement. So reading this as a measure of higher stability can be seriously misleading.

The conclusion here is that the C&C 27 would have a distinct advantage in light air, upwind and down, with a higher SA/D ratio and faster acceleration. However, as the breeze builds, the C&C will be forced to reef first, reducing her SA/D ratio in line with the other two boats, both of which will have higher stability due to higher displacement. This is particularly true because all three boats have similar beam measurements and B/L ratios, meaning that their relative stabilities are entirely displacement dependent. In much heavier air upwind, the Ericson, and especially the Catalina,



	C&C 27		
	Catalina 27	Mk I & II	Ericson 27
LOA	26' 10"	27' 4"	26' 9"
LWL	21' 9"	21' 0"	20' 6"
Beam	8' 10"	9' 2"	9' 0"
Draft	4' 0"	4' 3"	3' 11"
Displacement	6,850 lb	5,500 lb	6,600 lb
Ballast	2,700 lb	2,512 lb	2,900 lb
LOA/LWL	1.23	1.30	1.30
Beam/LWL	0.41	0.44	0.44
Disp./LWL	297	265	342
Bal./Disp.	.39	.46	.44
Sail area (100%)	346 sq ft	343 sq ft	323 sq ft
SA/Disp.	15.3	17.6	14.7
Capsize no.	1.86	2.08	1.92
Comfort Ratio	25	19	38
Years built	1971-1991	1970-1974	1971-1978
Designer	Robert Finch	Cuthbertson	Bruce
	and Frank Butler	& Cassian	King

considering its longer waterline length, will come into their own.

The lighter displacement of the C&C 27 gives it a higher capsize number and lower comfort ratio, but considering the use of these boats as club racers and coastal cruisers, neither of these ratios is alarming. In fact, all three of these boats have proven to be excellent designs for their purpose.

These three designs from the early days of production fiberglass boatbuilding represent some of the best classic good old boats on the market. Each is a welldesigned good-looking boat that has provided years of excellent performance. \varDelta

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

Once upon a leg o' mutton

The evolution of the three-cornered mainsail

by Rob Mazza

The three boats in our comparison this issue have almost identical sail plans. Each is a masthead sloop with a Marconi mainsail. The Marconi main is now almost universal on every modern rig configuration, be it sloop, schooner, yawl, ketch, or catboat. However, as we saw in the sail plans for the typical English cutter and the American sloop (see "What is a Cutter?" November 2012), this was not always the case. The gaff-rigged mainsail dominated through World War I and only gave way to the simpler, and ultimately more efficient, modern mainsail configuration in the 1920s.

Although the three-cornered mainsail existed in the 19th century, it was usually confined to working sail, as typified by the Chesapeake Bay bugeyes and skipjacks and the sharpies of Long Island Sound. The only place it appeared on racing craft was in Bermuda, where the high-performance Bermuda sloops and dinghies used what was then referred to condescendingly as the leg o'mutton mainsail. This configuration so impressed British naval officers stationed in the colony, however, that they often went home with Bermuda dinghies and sloops in tow. They raced these boats in England with very good results. Thus, the three-cornered mainsail was referred to as a Bermudian or 'Mudian mainsail in many countries of the old British Empire, including Canada.

The 13-boat fleet at the Royal Halifax Yacht Club (precursor to the current Royal Nova Scotia Yacht Squadron) in 1857 included eight 'Mudian-rigged vessels. The top boat in the fleet, the Ebenezer Moseley-designed *Mystery*, originally carried this type of mainsail in 1850. Halifax was at that time a major outpost of Britain's Royal Navy and had direct communication with the British naval establishment in Bermuda. The commodore of the Halifax club at that time was a Bermudian.

A question of sail area

The focus in Halifax on Bermudian-rigged vessels, however, did not influence the major yachting centers of Cowes, New York, and Boston. There were limits to the size of boat that could successfully fly this rig, and up to the introduction of the Seawanhaka Rule in 1884, there was no restriction on the amount of sail area that could be flown on any boat. (It was said that "A tax on sail area is a tax on seamanship.") Until that time, therefore, there was no need to improve the efficiency of a sail plan because more speed could be generated by adding more sail area. (*Note: For more on the ways rating rules have affected sailboat designs over the years, refer to Ted Brewer's article in May 2000 and Bob Perry's article in January 2012. –Eds.*)









There were also obvious technical difficulties in flying anything other than the gaff-rigged mainsail. Trees grow only so tall. To achieve additional rig height, sailing ships extended their masts with overlapping topmasts. This was true for yachts as well. Since the mainsail was either lashed to the mast or held to it with hoops, the luff of the mainsail could only extend as high as the crosstrees at the bottom of the topmast. A gaff was used for additional height. Even more area could be added above the gaff by hoisting gigantic jackyard topsails. Over time, gaffs became more vertical, especially in smaller racing boats. The gaff itself became a direct extension of the mast and the resulting sliding-gunter rig very closely approximated the appearance and performance of modern pole masts. These gunters on smaller boats were often made from bamboo, the lightest material available.

When sail area began to be measured and used in the calculation of yacht ratings, yacht designers took a hard look at the efficiency of the mast and rig. The first result was that rigs became taller. (Previously, additional sail area had been gained by lengthening bowsprits, which were themselves further extended with jib booms.) They also increased the length of the main boom so it extended aft of the boat almost as far as the bowsprit extended forward of it. This configuration lowered the center of effort of the rig, something that was often desirable in the beamy and shallow "skimming dishes."

Stiffer boats and taller rigs

With the new design rules and the evolution of the compromise cutters, boats became much stiffer, especially with the addition of outside ballast and separate fin keels. Taller rigs could now be more easily carried. Greater rig height was also a result of the influence of the new science of aerodynamics. Airfoil theory was being applied to yacht rigs by people like Manfred Curry, who demonstrated the improved efficiency of rigs with higher aspect ratios. At the same time, British designers were



The Bermudian sloop, bottom left facing page, was an early adopter of the leg 'o mutton mainsail, as was the Chesapeake Bay skipjack, above. North American raceboats achieved a similar shape with a sliding gunter, upper right facing page. In 1890, the Jarvis-designed *Thistledown* first had a lug rig, bottom right facing page, and later a batwing sliding-gunter rig, at left, modeled on sailing-canoe rigs. Canoes themselves tried many configurations, at bottom.

experimenting with eliminating the overlapping topmast by housing the now often hollow topmast in a socket in the top of the mainmast, making the topmast an extension of the mainmast. They then eliminated the upper yard on the topsail and had the luff of the topsail attached to the topmast by means of a track and slide system. In some configurations this topmast was even able to retract into a hollow metal mainmast... pretty sophisticated stuff for the 1890s!

At the same time as these developments were taking place in the larger yachts, great strides were made in the designs of rigs on smaller craft. Nowhere was that more



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Cruising designs

evident than in the high-performance sailing canoes. Due to their narrow beam, stability was paramount, and the sailing canoe quickly progressed from a heavy ballasted hull form, in which the sailor reclined on the bottom and steered with foot pedals, to lighter unballasted hulls where the sailor perched on a sliding plank to maximize righting moment. The evolution of multi-battened batwing configurations on sliding gunters, often made of bamboo, brought lighter, more efficient rigs with lower heeling moments. Eventually, the number of battens was reduced to a minimum, the sliding gunter was eliminated in favor of a pole mast, and the true modern rig evolved. All this is exceptionally well documented by W. P. Stephens in Traditions and Memories of American Yachting. It is no coincidence that Stephens, himself a builder and early advocate of sailing canoes, introduced this rig on his Seawanhaka Cup winner Ethelwynn.

Hollow masts

In larger craft, however, as long as the length of the mainmast was a function of the height of trees, there was not going to be much progress in the evolution of the mainsail. Things really began to change with the development of hollow riveted-metal masts and hollow glued wooden masts.

The metal masts were first built for the large fourmasted steel barques at the turn of the 19th century. It wasn't long before this technology was applied to large racing yachts. Yachtsmen had been aware of the advantage of hollow wooden spars since John Cox Stevens' centerboard sloop, *Maria*, used a long hollow main boom built with barrel stays when racing the newly launched *America*. By the end of the 19th century, builders were making attempts to bore out the centers of masts to reduce weight. But it wasn't until the development of reliable non-water-soluble wood glues at the beginning of the 20th century that true hollow wooden spars could be built. Once that technology developed, there was no limit to the possible height of a single-piece pole mast.

This is where the American term Marconi rig enters the sailing lexicon. These new taller metal or glued wooden spars needed a whole new rigging system to keep them standing. The additional wires made them look like the radio towers the Marconi Company was erecting across the country, so these new spars and their rigging became known as Marconi rigs.

Slow acceptance

The leg o'mutton, Bermudian, or Marconi rig was not an instant success. As mentioned, W. P. Stephens used a very-low-aspect-ratio leg o'mutton rig on his Seawanhaka Cup winner, *Ethelwynn*, in 1896. This is believed to be the first time this rig was used in international competition, but no other challenger or defender in the early history of that contest (including the rigs of the many winners from the drawing board of Herrick Duggan) sported such a sail plan, although Duggan came very close with many tall gunter rigs. The Star class, designed originally in 1911 with a gaff

66 The additional wires made them look like the radio towers the Marconi Company was erecting across the country. **99**



Medora, designed by William Gardner, followed the evolution in mainsail shapes. In 1912, she had a gaff rig, at left, with a jackyard topsail to fill the space between gaff and mast. In the 1920s, she was given a Marconi rig, at right.

by Rob Mazza

mainsail, toyed with the Marconi rig in 1918 but abandoned it in favor of returning to the gaff, before finally adopting the new rig in 1921 with a much more slender mast.

After the introduction of extruded aluminum masts in the 1950s, there was no turning back. Whether you call it leg o'mutton, jib headed, Bermudian, or Marconi, the three-cornered mainsail is now the norm in almost all modern sailing craft. \varDelta

Rob Mazza's bio appears on page 15





The Star Class appeared in 1911 with a gaff rig, above, and changed to a low-aspect-ratio Marconi mainsail in the 1920s, above upper.



In the 1930s the Star Class adopted its present-day tall Marconi rig.





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Sailboats 101

Draft Adjusters 101

Centerboards, daggerboards, bilgeboards, and leeboards

by Don Launer

S ailboats need draft if they are to sail to windward efficiently, but deep draft limits boats to sailing in deep waters and the resistance of a deep keel slows a boat that's sailing downwind. To counter these deep-draft disadvantages, adjustable-draft devices are used on boats of every size and description, from sailing canoes to ocean cruising yachts.

Centerboards

A centerboard is a retractable board that pivots downward. It is housed in a watertight sleeve, called a centerboard trunk, and can be raised when the boat is sailing on a run or in shallow water. On trailerable boats, centerboards make launching and hauling easier.

The efficiency of a centerboard increases with aspect ratio: a deep narrow centerboard creates less drag than a wide board and it also provides more lift. Since the position of the centerboard affects the boat's center of lateral resistance, the centerboard can be raised or lowered to help balance the boat.

The centerboard trunk is usually located on the centerline of the boat. On some wooden boats, however, it is fitted just off the centerline so it doesn't compromise the strength of the keel.

One of the problems a centerboard poses to a designer is that the centerboard trunk often divides the cabin. A compromise is to append a fixed shoal-draft keel that contains the centerboard trunk and eliminates the intrusion in the cabin. This type of design is called a keel/ centerboard (*Note: See the July 2012 issue for an article on keel/centerboard designs. –Eds.*)

With a few exceptions, centerboards do

not provide significant ballast weight. Their primary purpose

pivot

centerboard

centerboard trunk

is to provide lateral resistance. A heavy centerboard needs a raising and lowering mechanism with some mechanical advantage. This is usually achieved with a winch or a block and tackle. A very light board might need a means of holding it down.

Daggerboards

A daggerboard creates lateral resistance and lift in the same way as a centerboard but slides down and up vertically in its trunk, much like a dagger in its sheath.

An advantage of a daggerboard on a small boat is that, in the event of a capsize, putting weight on the daggerboard can help to right the vessel. A disadvantage is that the daggerboard will probably be destroyed and the daggerboard trunk could be damaged if the boat runs aground or hits an underwater obstruction. The damage sustained might result in an emergency situation at worst or a major repair at best. In the same situation, the pivoted centerboard, on the other hand, would simply be pushed up into its trunk.

Bilgeboards

When two boards similar to centerboards and daggerboards are fitted in trunks on either side of the boat's centerline, they are called bilgeboards. These boards are raised and lowered in the same way as a centerboard or daggerboard. In North America, bilgeboards are used primarily aboard racing scows.

Rather than being symmetrical like centerline boards, bilgeboards, which are each only immersed on one tack, can be asymmetrically shaped to create added lift to windward. They are also angled so the leeward board, when lowered, will be close to vertical when the boat is under way and heeled. The windward board is raised so it will produce no drag or lift in the wrong direction.

Leeboards

Leeboards are similar to centerboards except they're fitted outside the hull, one on each side. They are so named because the leeward board is lowered while the windward board is raised. A leeboard is pivoted at its top. When lowered, it rests against a rubrail on the side of the boat, usually just above the waterline. It is this rubrail that takes most of the lateral force. As with bilgeboards, leeboards can be asymmetrically shaped to create optimum lift to windward.

The board on the windward side of the boat should not be lowered because the force on it due to leeway would pull it away from the boat, putting stress on the pivot point.

Leeboards originated in China and were adopted primarily by the Dutch for large craft and sailing barges. In the U.S. they are often seen on sailing canoes and other small craft where a centerboard or daggerboard cannot be used. Leeboards have never been popular in North America on larger boats. L. Francis Herreshoff's Meadowlark is one of the few exceptions.



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 40 years and has written five books. Don's 101 articles through November 2012 are now available for downloading as a collection from the Good Old Boat download website, <www.audioseastories. com>. Look under Archive eXtractions.

Establishing a Frenc

A boat search takes an unexpected turn

by Rob Hoffman

s I write this, Christine and François Ferbos have returned home to Bordeaux, France. They were in the U.S. to visit their son and his wife who reside here, but they made time to visit us in Nashville, Tennessee, and we were delighted to see them again after six years.

During that six-year interval, my wife, Gabi, and I have completed the import, refit, and conversion of the 30-year-old French-built aluminum sloop Christine and François helped us acquire on the French Riviera . . . and thereby hangs yet another tale of enduring friendships between likeminded cruising sailors from opposite sides of the "pond."

We keep our boat in the marina at the Paris Landing State Park in West Tennessee. This is on Kentucky Lake near Paris, Tennessee. While they were here, we treated our French crew to Jack Daniels, barbecue, and catfish. We could not resist showing them that Paris, Tennessee, has its very own Eiffel Tower, albeit a slightly smaller version. We learned that catfish is not eaten in France, as it is considered a "trash fish," but we may have changed that perception with these two at least. (Maybe it was the "Gentleman Jack!")

If that tale ends with a recent visit from our French friends, it actually began just after Hurricane Katrina when Gabi and I decided that — after 10 years of owning a small "retirement" house on a tributary to Perdido Bay on Alabama's Gulf Coast - we had exceeded our limit of hurricane tolerance and the associated hassles with insurance companies, boat and dock damage, and loss of 100-year-old live oaks. We sold



our place (and cruising catamaran) and moved back to Nashville, boatless for the first time in 40 years.

It was time to reconsider what being on the water and sailing was going to mean for us going forward. We had owned and sailed almost every kind of sailboat from a large and very heavy Finnish motorsailer to small daysailers and a multihull. We had chartered in many places outside the U.S. and really enjoyed our travels. We realized the enjoyment of diverse sailing locations and cultures was a major part of what we wanted going forward. Tennessee is generally as good a sailing place as most inland venues can offer, but the yen for distant waters and new experiences is still strong within us. The focus of our next-boat investigations eventually turned toward what could be done with a trailerable boat.

The appeal of trailering

As Gabi and I are in our early retirement years, we don't have the time, energy, or financial resources to keep a 40-plus-foot cruising boat in a marina or to sail from a location in the southeastern U.S. to the Sea of Cortez,

the Pacific Northwest, the Great Lakes, or the many wonderful inland sailing venues in the U.S. and Canada. Perhaps we can't do all this by water — but we can do it with a boat that gets there by Interstate highway at 65 miles per hour in a few days and at much less expense when compared to sailing there. As a bonus, we have no continuing dock rent, insurance is cheaper, and hurricanes no longer pose a threat.

Having owned a couple of trailerable boats in the dim past, we recognized that there are some thorns in that rosy picture, but once we decided to accept the hassles and built-in limitations of trailer-based sailing, we listed what was important to us in a sailboat and what had worked well and not so well in previous boats. Those considerations had to be merged with what was possible to afford, achieve, and pull over the road. While there is no "perfect boat," most sailors have strong preferences for certain designs and build methods. We're no different.

Our "perfect boat on wheels" needed to be at the upper end of what could be done with a trailerable sailboat without requiring special permits, as our wish



Christine and Francois Ferbos, seated on facing page, connected Rob and Gabi Hoffman with their Frenchbuilt aluminum CanCan. shown at left running under her twin Solent-rig headsails. CanCan is big for trailering and required some modifications to allow the Hoffmans to safely raise and lower the mast. A custom-built bridge connects new inline shrouds to the original pair of chainplates, below.

list included full standing headroom below, an enclosed head and shower, ample stowage and sleeping accommodations, a galley with a real oven, and a diesel auxiliary engine. Our list had more specifics, but suffice it to say we wanted the volume and capacities that placed the boat at the upper end of what was really practical to tow.

One challenge was finding something a 65-plus-year-old couple could manage unassisted when launching and recovering, rigging, and stepping and unstepping the mast. It should also be safe and seaworthy enough for limited offshore use but have very shallow draft, be easily beached, and be able to remain upright on its own bottom without stands or additional supports. All this turned out to be a very tall order. So tall, in fact, that we were considering building from scratch. But since we really didn't have the "scratch" or time to do that, I was ready to chuck the whole trailer-based concept as just not possible when the "French Connection" saved the day.

A Sonate sings their song

One evening while surfing the Web, I stumbled upon some European

boat-listing sites. The featured boat on one home page was one I'd never heard of. It was built of aluminum and seemed to have the hard-chine lines of a big sharpie, and it was shown sitting on the hard flat on its own bottom. It was one of the Alubat OVNI series from the design board of Philippe Briand and built on the west coast of France.

My interest caught fire. I researched the Alubats and their design history and I liked what I found out, but although a



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Refit boat



few of their older discontinued models embodied some of our basic requirements, the company had never made anything intended for trailer-based use. I learned they had built a 28-foot model called the Sonate 28. It had a design weight of 8,500 pounds and internal ballast. It also had a heavy fully retracting swing keel and a retractable rudder in a cassette (similar to a daggerboard but inside a transom-mounted sleeve, it can be raised and lowered but it does not kick up). These features gave it shallow draft and a low profile on a trailer while still offering standing headroom below. (Note: The original rudder was damaged by hitting a submerged object and a new kick-up rudder from Ruddercraft was installed in its place. -Eds.)

There were none of these boats in the U.S. and few for sale in Europe. I could find only two listed at that time and both were on the French Riviera not far from each other.

Buy a 1982-vintage boat in France? I initiated contact anyway, thinking that at least I could get more details on this boat. One was in the hands of a local broker and the other was being sold by its owner (soon to become our French connection). Some emails got the current status and asking prices of each one. We did have a trip scheduled to visit Gabi's dad in Cologne, Germany. What could it hurt to detour for a few days and see one or both boats?

Riviera rendezvous

We emailed François, the owner who was selling his own boat, to say we were coming to see *Nicotine* (I still don't know why he and Christine chose that name). He offered to pick us up at the Marseilles airport and drive us to Bandol, where *Nicotine* was in a slip. Next, he and Christine insisted that we stay aboard *Nicotine* to "get the feel" of the boat. We had not expected that level of hospitality but quickly accepted. Big mistake. If I had any notion of "tire kicking" and *nothing more*, that intent soon flew out of *Nicotine*'s hatch. We were hooked.

The team at JSI in St. Petersburg, at top, converted *CanCan*'s rig and installed the stern arch. Rob added many more improvements, including the holding tank, at right, custom-made bi-fold doors for the companionway, and a canvas shelter for the cockpit, below. We sailed on *Nicotine* as crew for François and Christine and were sold on the way she performed. The OVNI 28s were semi-custom production boats with several choices of interior layouts. *Nicotine* was an exceptional example, but her layout presented difficulties for her conversion for use in the U.S. She had a very small galley and a tiny head compartment forward where we would have had to do major surgery to install a holding tank and the associated plumbing.

François nonetheless provided information of the kind you can only get from an owner with years of experience in maintaining and modifying his cruising boat. Most of those tips are now incorporated in our boat. He also understood what faced us in the conversion to U.S. regulations and agreed with me that perhaps *Nicotine* would not do for us. Then, to my surprise, he offered to drive us down the coast to see and help inspect the other OVNI 28. Neither





of us knew much about it, other than it was for sale, was owned by a Belgian, and was in the hands of a broker in St. Raphael. I jumped at the chance to have an experienced pair of eyes on my side as we inspected it.

A perfect candidate

Balbuzard (French for osprey) was only a year older than Nicotine. The broker had the keys and the asking price . . . but not much else. Francois, Christine, Gabi, and I went below and discovered the boat's interior layout to be exactly what we needed. Balbuzard had a much larger galley, a head compartment amidships near a space under the cockpit where we could put a holding tank, and a more usable nav station and electronics area. Of course she had some downsides due to age and wear and tear, and some visible defects (and some not so visible) but, taken as whole, we saw in her an almost-perfect candidate for what we wanted.

François went into a spirited bargaining posture with the broker, as only the French can do with such flair. It was amazing to watch. The broker got the owner in Belgium on the phone and an offer was made and accepted that lowered the asking price a little. The deal was done.

Suddenly, we owned a boat sitting in a marina on the French Riviera and became responsible for some high-euro dock rent. We had to get her home as quickly as we could. After a local survey gave her a clean bill of health, we completed the purchase and immediately rechristened her *CanCan* in celebration of her aluminum bones and French heritage. The broker and the previous owner agreed to deliver her by water to the port of Marseilles, where I would have her loaded aboard a specialized DYT (Dockwise Yacht Transport) ship for delivery to Florida.

After considerable paperwork, a lengthy process to get her home, and a



Rob opened up *CanCan*'s interior to run new electrical wiring and plumbing, at left. He added amenities including a cabin heater and new stove, below, and fitted fridge/ freezers into the cabinets. Note the trunk for the swing keel that allows the boat to be beached.



long wait, *CanCan* arrived on schedule at Port Everglades, Florida, where we met her in U.S. waters for the first time. Her batteries were completely dead as they had been left on by the loading crew in France, but once we got her ancient diesel fired up, I motored her out of the flooded well deck of the DYT ship and into the ICW. We took her to a nearby DIY boatyard, where she was hauled out for de-rigging and transport preparations.

Ft. Lauderdale also provided us with a custom aluminum, tandem-axle trailer that was built for *CanCan* by a trailer specialist company near the boatyard.

Custom conversion

After the new trailer was completed, we proceeded across Florida to the St. Petersburg facilities of JSI (Johnson Sails). We had previously met with JSI representatives and naval architect Cortland Steck to discuss the design and fabrication of deck systems that would enable us to raise and lower *CanCan*'s mast by ourselves.

Cort designed and drew up shop plans for our new stern arch and mast tabernacle system. JSI also inspected our existing rig and replaced any questionable components, including all the standing rigging. By the time Cort and the JSI folks were finished, CanCan was ready to leave Florida as the very first trailer-based Alubat ever created and the only Sonate 28 of any configuration ever in the Americas. We were, at last, ready for the final phase of making CanCan a legal U.S. citizen. Before leaving, we had to have a class picture of all the wonderful and talented JSI folks who had worked so patiently and hard for us to bring our vision into a tangible and wellengineered reality.

Nearly a year after her purchase date in St. Raphael, we had *CanCan* home at last and in my shop for the final phase of the conversion. Her original interior of sapele wood was in remarkably good shape, so most remained intact as we began our interior alterations and refit that included every system in the boat, from plumbing to electrics. *CanCan* also received a new 2-cylinder Beta diesel in the process and, when completed about a year later, she had pressure hot and cold water, a propane system for Gabi's new gimbaled stove, and a full complement of new

Refit boat



CanCan has a large interior for a 28-foot boat. The sleeping cabin is forward, at left, and the aft end of the main cabin, at right, is devoted to the head, to starboard, and the nav station, to port. The wrapped duct in the head is part of Rob's "air-to-air" air conditioning system.

electronics, including an SSB radio, wind generator, and radar. She now has 110-volt shorepower and an inverter, powered by a much larger bank of batteries, to supply the outlets when away from the dock.

Her foresails left JSI in a "Solent" configuration, where two roller-furling headsails on two forestays fitted one close behind the other are used as a twin-sail downwind rig instead of a spinnaker. She also gained in-boom furling with a single-speed powered deck winch that does all the heavy lifting, including raising the mast via Cort's ingenious design that uses our twin whisker poles for an A-frame.

Gabi made new cushions and canvas. I experimented with an airto-air system for the refrigeration and air-conditioning, as we wanted to be able to run every system on the boat (except the diesel) while the boat was on her trailer. We have found that ability to be useful on occasion while we're on the road, as the boat can double as a very nice hotel room. The solar panels do a fine job of running a pair of 12-volt Engel fridge/freezers that we built into the interior cabinetry. These use solar-powered deck vents to exhaust their hot-air output. We replaced the worn-out electric head with a new Raritan PH-II manual model, fitted all new sanitary hoses, and installed a legal holding-tank system.

CanCan is in full commission now and has seen three seasons of use in U.S. waters, from the Gulf Coast to Lake Huron's North Channel and all the way out to Lake Havasu in Arizona for the Havasu Pocket Cruiser Convention. She sails in salt and fresh water and, in spite of her additional cruising amenities, manages to show a lively personality. She took first place in a cruising-class regatta on Kentucky Lake one fall. She does everything we wanted in our big trailer-based sailboat and has also taught me the tricks of maintaining an aluminum hull, which has turned out to be my all-time-favorite hull material.

On reflection, would we do it again? The best answer I can give for that is that I have moved yet another older gal into my shop for a makeover. This one, a Westerly Pageant 23, arrived as a derelict. She already sits on her new trailer. We hope François and Christine will come help us launch *Ladyship* when she's ready to hold court again.

Rob Hoffman began life as a Tennessee river rat and discovered sailing while in the U.S. Navy. A tinkerer, Rob refits boats and "builds stuff." Even as he and his wife, Gabi, enjoy sailing CanCan, he has taken on another project: Ladyship, a Westerly Pageant 23.



Cal 39 Mk II

A fast and well-built Bill Lapworth design

by Tom Wells

Under reefed mainsail and partially furled genoa, the Cal 39 Mk II, *Boomerang*, owned by Charles and Gina Strasburger of St. Michaels, Maryland, struts her stuff on Chesapeake Bay.

D ach year, my wife, Sandy, and I look forward to early October, when we head for Annapolis and the U.S. Sailboat Show. Our fall 2012 trip was made even more enjoyable by the chance to visit, sail, and review the Cal 39 Mk II. Our review boat is a 1980 model owned by Charles and Gina Strasburger of St. Michaels, Maryland. Her name is *Boomerang* and, according to her owners, she earns an exclamation point at the end of her name!

Charles is an experienced offshore racer. He's done several Transpac and Newport-Bermuda races on Cal boats. He told us he was completely smitten by these boats "for their ability to track, to point, for their easy motion under way in a seaway, the way they surf down a face of a wave, and the way they sail under spinnaker." When they were seeking their own Cal, the choice was clear. "I knew the 39 was the better boat for Gina and me," says Charles, "because the 39 is more suited to cruising... the 40 being more Spartan." In late 2009, a friend told him about an available bank-owned Cal 39 Mk II in Baltimore, and hull #103 was soon theirs. After an extensive refit that included mast, boom, and oversized rigging for offshore sailing, she was reborn. *Boomerang* is now a common and beautiful sight on Chesapeake Bay.

History

In 1957, boatbuilder Jack Jensen stepped into designer Bill Lapworth's office. The two men could not have known how great an impact that small step would have on the future of the recreational sailboat industry. On that day, they agreed that Jack would build a 24-foot Lapworth design in fiberglass. Jack wanted to name the boat the Lapworth 24, but Bill already had another 24-foot boat being built for someone else, so they settled on the name California 24, later shortening it to Cal.

That agreement signaled the beginning of the Cal line. Jensen Marine produced a number of Bill Lapworth designs at its Costa Mesa, California, facility, all under the Cal name. Jensen Marine was absorbed by conglomerate Bangor Punta in 1973 and the Cal line went with it. Bangor Punta continued to build Cals, moving production from Costa Mesa to Tampa, Florida, in 1980 and finally to Fall River, Massachusetts. Cal production ended in 1987.

C. William "Bill" Lapworth was born in Detroit in 1919. He earned his degree in Marine Engineering at the University of Michigan and served as an officer in the U.S. Navy during World War II. When the war ended, he settled on the West Coast and made a name for himself designing some very successful offshore racers. In 1963, vachtsman George Griffith commissioned Jensen Marine to build a 40-foot offshore yacht. Bill turned out a design that was radical at the time, with a spade rudder and fin keel. Named the Cal 40, it set the racing world on its ear by winning the 1965 TransPac. In the years that followed, new Cal designs were introduced at a rapid pace.

Review boat

In 1970, Bill designed the Cal 39 to include cruising amenities in a boat that was still quick and responsive. The boat has a swept-back fin keel and a skeghung rudder. He modified the design in 1978, giving the Cal 39 Mk II a spade rudder and a fin keel with a vertical trailing edge. The Cal 39 Mk II has a displacement/LWL ratio of 243 and a sail area/displacement ratio of 17.4. Those figures mark it as a cruiser/racer.

Cal 39 Mk II production numbered 184 and, in 1983, the Cal 39 Mk III brought more changes, primarily in the interior layout.

Bill Lapworth continued to design Cal boats into the mid-1980s. He died in April 2006 at the age of 86.

Construction

The Cal 39 Mk II has a solid fiberglass hull and the decks are balsa-cored, with

plywood coring in high-stress areas. The deck and hull are joined on an inward-facing hull flange with throughbolts and an adhesive bond. Leaks have been reported at the hull-to-deck joint.

Interior bulkheads are tabbed to the hull to provide stiffness and structural attachment points for the stainless-steel chainplates. Molded liners are used on the cabin sides and top.

The deep fin keel contains 7,000 pounds of lead ballast encapsulated in fiberglass. The rudder is constructed as a fiberglass shell around a stainlesssteel armature and filled with foam. Leakage into the rudder and subsequent saturation of the foam can occur with this method of construction.

Rig

The aluminum mast is stepped on the keel. There have been reports of fairly significant water entry through the mast, so the keel step should be inspected when possible and repaired as needed. The mast has single spreaders supported by dual lower and single upper shrouds. A doublespreader tall rig also was available. The boat is equipped with a removable inner forestay.

The boom is an aluminum extrusion with mid-boom sheeting to a traveler mounted over the companionway hatch. A slab-reefing system for the mainsail is incorporated into the boom.

On deck

The deck layout is all business. Barient winches were standard, and the boat was delivered with primaries, secondaries, and two halyard winches on the mast. Genoa tracks are fitted inboard of the toerail and a short track

Comments from Cal 39 Mk II owners

We requested input from owners of Cal 39 Mk IIs and here are some of the responses.

"I've been very impressed with its sailing performance and use a roller furling 135 percent genoa for a headsail. It takes 6+ knots of breeze to get it moving but it really shines closer to 20 knots. The cockpit is small and a good bluewater design. I understand that the spade rudder can be a weak point and I may have to replace the upper and lower bearings in the near future. The foredeck is huge and there is space for an 8-foot hard dinghy forward of the cabintop. The teak toerail is a pain to maintain but looks great when you do. The woodwork down below is solid, beautiful."

> –Mark Miller, 1979 Cal 39 hull #70 *Old Jack Rose*, Boston, Massachusetts

"I had the opportunity to sail on one from Hanalei Bay, Kauai, to Long Beach, California, back in 1980. The trip took 23 days, all hard on the wind until the last day. The boat was great except that it had several leaks and was very wet below. But through all this we never worried about the integrity of the boat. She was really well laid out for a voyage, with comfortable bunks and a galley that could be used in rough weather."

> –Andreas Crawford, Long Beach, California

"I have a 1978 Cal 39 Tall Mast. We sail on Puget Sound out of Seattle. After living on it with my wife for 10 years, I now race it with a little cruising thrown in. I am always impressed with its handling in high winds. Under spinnaker, many other boats are rounding up, but not us. Upwind I use my 155 percent headsail in winds to 14 knots. One negative is it takes 7 to 8 knots to race. It's been raced hard and put away wet most of its life but is still a very

fine boat. A tremendous midship collision with a buoy moved the furniture inward about 5 inches but did not breach the hull. What a boat!"

> –Jim Hewitson, Seattle, Washington

"I was partners in Spindrift, a Cal 39 Mk II (hull #105, 1980), for a little over five years on San Francisco Bay. It was an amazing boat. It had a truly stylish teak interior that rivaled the interior of my current Cabo Rico. And while I like the 5-foot draft on my Cabo, she's a slower boat. I miss the quickness of the Cal and the stiffness that came with her 6-foot fin keel. The idea that couples could easily handle the Cal 39 seemed a bit laughable to my partner and me after barely being able to handle the primary non-tailing Barient winches a couple of times on San Francisco Bay. We replaced them

with self-tailing Andersens, which made all the difference in the world."

–James Williams, Deland, Florida

"Keel, rudder, steering, and rig are all rock solid. Some Cal 39s have suffered from waterlogged rudders, which then rot out, but ours has never had a problem. As with any older boat, we had to re-bed various through-the-deck fittings, like portlights and hatches, to stop leaks. Like most older boats, she needs a folding prop and newish sails to be good in light air. She handles very well in all types of weather, including heavy wind and big seas. We have the short keel version that doesn't point quite as high as the deep keel version but still high enough to keep up with many newer boats. She turns on a dime."

> –Peter Aziz, Bantam, Connecticut



The T-shaped cockpit, at left, is relatively short, and with a bridge deck that reduces its volume, is suitable for offshore sailing. Note the removable wooden seat extensions. The large clean foredeck, at right, provides lots of room for handling sails or anchors.

on the cabintop forward is for staysail sheeting. Tracks atop the aft toerail are for outboard sheeting of genoas or for spinnaker sheets.

Wide sidedecks allow clearance for crew going forward and the solid teak toerail is attractive and functional, if something of a maintenance headache.

Storage space for an anchor rode is provided under a hatch in the foredeck and there is room for a vertical windlass. An anchor roller is incorporated into the stemhead fitting. Cleats are mounted inboard of the toerail but there are no chocks. Stainless-steel chafing strips protect the tops of the rubrails at the cleats. A stainless-steel bow pulpit and double lifelines are standard equipment.

The V-berth hatch is on the foredeck forward of the cabin trunk, leaving the top of the cabin trunk unobstructed all the way to the mast. Two lengths of grabrail along each side of the cabin trunk provide secure handholds and also serve as foot braces for crew working at the mast. The saloon hatch is aft of the mast and forward of the sea hood that protects the companionway hatch. The traveler crosses the cabintop above the aft end of the sea hood.

The cockpit has a wide coaming for comfort and security and a bridge deck at the companionway — a desirable feature in any boat that is taken offshore. While the cockpit seats are short, only 52 inches, they can be extended to more than 7 feet with teak inserts placed between the ends of the seats and the aft helm seat. However, this negates the purpose of the T-shaped seating arrangement, which is to allow access around the steering wheel and its Edson pedestal and guard.

Lockers are located under the side and aft seats. The genoa winches are accessible from the helm, but the midboom mainsail sheeting arrangement makes singlehanding difficult.

Belowdecks

The fit and finish of the teak interior is better than expected. The light headliner and hull sides temper the



The head, at left, is nicely trimmed in teak. It has a sink and shower, and the toilet discharges into a 15-gallon holding tank. The V-berth, at right, measures 6 feet 8 inches long, so there's foot room in the narrow section forward for all but the tallest crew. Teak ceilings conceal the hull sides. dark teak and the feeling is one of comfort and warmth.

With its insert in place, the V-berth provides accommodations for two. At 6 feet 8 inches long, it doesn't suffer from the foot-room deficit common in V-berths. Teak ceilings cover the lower hull sides; teak panels with cubby openings are fitted higher up. Hanging lockers are fitted port and starboard forward of the V-berth privacy door.

The head is to port, aft of the V-berth. It has a vanity, sink, and marine toilet that discharges to a 15-gallon holding tank. There is a teak grate over a sump and curtains that provide closure for an in-head shower. An opening port provides light and ventilation.

The saloon is spacious, with an L-shaped settee to port and a straight





Between the L-shaped dinette (which converts to a double berth), at left, and the starboard settee, the saloon can seat six for meals. The galley, at right, is U-shaped for security when preparing meals under way. Teak trim and veneers create a sense of warmth and quality construction.

settee to starboard. A pedestal-mounted table unfolds and provides ample space for six. The port settee can be converted into a double berth. Forward and to starboard is a four-drawer storage cabinet with a fiddled shelf and, above that, more storage behind attractive leaded glass doors. Farther forward is another hanging locker. Behind the settees on both sides are storage shelves with caned doors on each end. Large fixed ports aft admit plenty of light and an opening portlight on each side forward of them admits air. Charles and Gina installed Newfound Metals portlights to replace the original plastic opening ports.

The U-shaped galley is on the port side and has ample counter space for meal preparation. It has a 7.7-cubic-foot icebox with optional refrigeration, a three-burner stove and oven along the port hull, and a two-basin stainless-steel sink inboard. Storage space is provided in four drawers in the cabinet aft of the stove and in lockers above the counter and stove to port. Water is supplied by a pressurized hot and cold system. The electrical panel for the boat is on the aft bulkhead. The top and bottom stair sections of the companionway are removable for engine access.

A chart table with a swing-out seat is to starboard of the companionway. Shelves above it provide storage and a mount for the VHF radio. Behind the chart table is a good-sized quarter berth.

The boat was also offered in a threecabin model: the saloon was moved forward with the head reduced in size to make room. A second head was added aft to port, forward of a private





Cal 39 Mk II

Designer: C. William Lapworth LOA: 39 feet 0 inches LWL: 31 feet 6 inches Beam: 12 feet 0 inches Draft: 6 feet 8 inches Displacement: 17,000 pounds Ballast: 7,000 pounds Sail area: 721 square feet Disp./LWL ratio: 243 Sail area/Disp. ratio: 17.4 Fuel: Diesel, 50 gallons Water: 110 gallons in two tanks Holding: 15 gallons port quarter berth. The chart table disappeared and the galley was moved to the starboard side.

Under power

The Cal 39 Mk II was powered by a Perkins 4-108 diesel. Some later models had a Universal diesel or a Pathfinder, a marinized VW diesel. The Pathfinder engines have had problems.

A hatch in the galley counter over the engine provides reasonable access for quick checks, and more access is available with the lower companionway steps removed. Charles and Gina had their Perkins 4-108 rebuilt and it runs beautifully.

Under power, the boat requires little helm correction to maintain a straight course when moving forward. The boat has a mild prop walk to starboard in reverse. Charles takes the starboard prop walk into account when maneuvering in tight quarters and has no problems bringing the boat into their fairly tight slip.

Under sail

There was chop on the Choptank River, a tributary to Chesapeake Bay, when *Boomerang* headed out for the test sail. My wife, Sandy, and I followed in our chase boat, a beautifully restored Chesapeake crabber named *Frank*. Mike Gosnell is the chase boat's skipper and owner. It was a treat to be able to look at not one, but two, classic boats on this fine day.

With breezes at 15 to 20 knots, Charles and Gina prudently tied in a reef. We noted how well the sails trimmed even when reefed. *Boomerang* romped



The navigation station is large enough that charts can be unfolded and laid out. It has a useful bookshelf and also has space for mounting a few instruments. A swing-out seat stows out of the way when not in use. The quarter berth makes a cosy sleeping cubby or a handy storage area.

off close-hauled on a port tack as soon as the sails were set; *Frank* needed plenty of throttle to keep up. After several tacks, the Strasburgers bore off on a broad reach back toward Oxford. With each gust, she put her shoulder down and accelerated. It was obvious that *Boomerang* was a responsive performer. Some boats look fast just sitting in their slips but disappoint under sail, but the Cal 39 Mk II lives up to her sleek dockside appearance. When the breeze is up, she's fast and nimble on all courses.

With the photo session over, Sandy and I stepped aboard *Boomerang*. Once we were back under sail, I took

Resources

The community of Cal 39 owners is very dedicated. A number of Internet resources provide support and general information. The link below is to a site for Cal 39 owners, with owner's manuals, specifications and more. The site has links to many owner pages about individual boats. www.cal39.info/index.shtml the wheel and found myself handling a sensitive and precise helm. The spade rudder provides tight control on all points of sail, even with the wind up. Steering required only fingertip effort. There is a slight amount of weather helm for safe control, and bringing the boat through a series of tacks was a snap. The boat drives well to windward and, despite being reefed, she easily pointed within 35 degrees apparent.

We eased the sails and fell off on a beam reach. *Boomerang* surged ahead under easy control. Sailing this boat gives one confidence that it will stand up to seas and winds that leave many others wallowing or heading for port.

We fell farther off until the wind was at 160 degrees apparent. She displayed nice manners and little roll tendency on the deeper course. We did not attempt a controlled jibe since the wind was up. We brought the boat back up to windward, tacked, and bore off on the opposite broad reach. The maneuver was crisp and clean and the boat handled precisely. Bill Lapworth's skill in designing fast and seaworthy craft became evident to me as we sailed the Cal 39 Mk II. Her stiffness and good seakeeping combine with features such as the full bridge deck and secure cockpit to make her an able passagemaker. The cruising accommodations are sufficient for an extended voyage. *Boomerang* has wind-vane steering installed. Cal 39 Mk II owners have made significant offshore passages in this sturdy design.

The Cal 39 Mk II is widely raced and is competitive with more recent designs. Its PHRF rating of 114 (108 for the tall rig) on San Francisco Bay compares favorably with a much newer Tartan 3700 deep keel at 105 and a Catalina 42 wing keel model at 111.

Prices and availability

A search found nine examples on the market at asking prices ranging from \$35,000 to nearly \$80,000, with the average just under \$55,000. A look at the lower-priced boats shows a lot of deferred maintenance. Anyone wanting a Cal 39 Mk II and willing to do a little work might discover a bargain.

Two of the available boats are in Hawaii and a third is in New Zealand. This again speaks to the offshore capability of this design. Δ

Tom Wells is a contributing editor with Good Old Boat (and his musical contributions at the Annapolis and Chicago boat shows have also earned him the title of Troubadour). He and his wife, Sandy, own and sail a 1979 Tartan 37, Higher Porpoise. They have been sailing together since the 1970s and look forward to going cruising upon retirement.



Making new lifelines

Low-stretch Dyneema has advantages over wire

ur Liberty 458, *Nine of Cups*, just celebrated her 25th birthday. We replaced the lifelines the first year we owned her, using vinylcoated 7 x 7 wire. It looked great for a few years but began showing rust spots. In year four, we replaced them again using uncoated 7 x 7 stainless-steel wire. Five years later, they were beginning to show a few broken strands and "meathooks" here and there; it was time to replace them once again.

This time we considered the new fiber technologies for our lifelines. Ropes made with these new fibers have a number of properties that make them good candidates for lifelines: high strength, low weight, high resistance to chafe, resistance to flex fatigue, good resistance to UV, and very low stretch. They are also easy to splice, so I can make them myself without having to order pre-made sections with swaged fittings. Before making the decision, however, we did a bit more research. They're called "lifelines" for good reason and, before we trusted our lives to them, we needed more than the rope manufacturer's assurance that they would live up to expectations.

After spending hours perusing the nautical discussion boards (where someone asks a question and then 24 "experts" with varying amounts of actual knowledge provide conflicting answers, all stated with authority, and then argue among themselves), we found one very good paper by US Sailing (see "References" on page 34). Their conclusion after considerable research was that, with a few caveats, the new Ultra-High Molecular Weight Polyethylene (UHMWPE) fibers were acceptable for use as lifelines. These UHMWPE fibers are sold under the brand names Dyneema (by DSM) and Spectra (by Honeywell). We decided to go ahead with the project.

Splicing aids

Tools and supplies needed to make the eye-splices:

- Fid or splicing wand in the correct size for the line you are splicing
- Tape measure
- · Adhesive tape (masking, electrical, or plastic)
- Sharp scissors or knife
- · Magic Marker with a fine point
- Needle with an eye large enough to accommodate one strand of the line if using the Bury technique

We narrowed our choices down to Amsteel (Samson) or STS-12-75 (New England Ropes). Both are 12-strand single-braid Dyneema with extremely low stretch, high strength, and easy splicing characteristics; both can be ordered in a gray that looks remarkably like steel wire when installed; and both have strength equal to or greater than wire of the same diameter. We based our final decision on price and availability. The Amsteel won out.

Our old lifelines incorporated turnbuckles in the fixed sections and pelican hooks at each of the gate sections. These fittings could be reused. To convert to rope, the only hardware we needed to purchase was a small shackle for one end of each section and a new threaded toggle jaw for each pelican hook or turnbuckle. The initial cost for converting to rope would be less than replacing the lifelines with wire. In the future, the replacement cost would be significantly less since we would need to purchase only the rope.

One drawback to using rope is UV degradation of the fiber in a sunny environment. While the rope has a UV-resistant coating, it is still susceptible to degradation. Testing has shown that the line will retain 60 percent of its tensile strength after five years of exposure. You can compensate for this by using the next larger size line. For example, if you have ¼-inch lifelines, use ‰-inch Dyneema.

Measuring and splicing

Two recommended methods exist for eye-splicing Dyneema. New England Ropes recommends the locked Brummel and Samson recommends the Bury. These methods can be found on the respective companies' websites. The locked Brummel is more complicated than the Bury. On the other hand, while the Bury is simpler, it must be lock-stitched. I opted to use the Bury, but either technique will work. One important caveat, if using the locked Brummel technique: recent testing has shown the amount of tail that must be buried should be at least 72 times the diameter.

To calculate the amount of line required, I measured the line needed for each section and added the listed amount from the table to allow for the eye-splices (see "Splicing Allowances" on page 33). You need another couple of feet to use as twine for lock-stitching each eye-splice if you use the Bury splice.

Nine of Cups has 12 sections including the gates. Our wire was ¼-inch, so I used ‰-inch rope with a breaking strength of 10,500 pounds to replace our old wire. I measured the amount of rope needed

by David Lynn

(136 feet), then added 51 inches x 12 sections (51 feet) to allow for the Bury-type eye-splices and 2 feet for the lock-stitching for a total of 189 feet.

In the old wire version, each of the lifeline sections on *Nine of Cups* had a threaded stud on one end and a toggle jaw on the other. These were swaged fittings and could not be used with the new system. We replaced them with a shackle on one end and a threaded toggle jaw with clevis pin on the other. Be sure to purchase the threaded toggle jaw with the correct thread (right hand or left hand) for your turnbuckle or pelican hook.

Alternatively, you can do without the turnbuckles and use only shackles. Even the shackles are an option, as the lifeline sections can be lashed to their respective endpoints using Dyneema. After several years of use now, however, I recommend using turnbuckles for the reasons discussed below.

You will want to make the longest lifeline section first. That way, if you make a mistake and it is the wrong length, you can cut it shorter and use it for a shorter lifeline section. Before cutting the line, make the first eye-splice. Use the procedure for making the splices provided by either New England Ropes or Samson (see "References" on page 34). The directions on the New England Ropes site for the Brunmel should be modified to note that the length of tail to be buried should be 72 times the diameter.

Attach this eye-splice to something secure, like a stanchion, and use a winch to tension the line. The length of line being tensioned should be at least as long as the lifeline section you are making. Keep the tension on the line for a minute or two, then release it. Repeat this pre-tensioning process four more times. What you are doing is removing the constructional elongation from the line. Next comes the tricky part. When you make an eye-splice, the line becomes shorter because the cover bunches up when the tail is buried. Add 2 inches to the line length, then measure, cut, and make the second eyesplice. You will get an idea of the chafe-resistance of this line

Splicing allowances					
Line size	Breaking strength	Allowance for 2 eye-splices Bury	Allowance for 2 eye-splices Brummel		
³∕₁₀ inch	5,000 pounds	33 inches	31 inches		
1⁄4 inch	7,400 pounds	42 inches	40 inches		
5/16 inch	10,500 pounds	51 inches	49 inches		



It's important to allow about two inches extra length for the bunching at the eye-splice where the rope has to expand to cover the inserted tail.



This eye-splice is connected to a turnbuckle toggle by means of a clevis pin. The turnbuckle is used to tension the lifeline.



The lifeline gate has a threaded toggle to fit the pelican hook on one end and a shackle on the other.



Dyneema is very tough. A very sharp knife is needed to cut it and the blade will need to be sharpened often. A wrap of tape holds the strands together.
66 After a little practice, the eye-splices became quite easy to make. **99**



By replacing the swaged studs of the wire lifelines with toggle studs, David reused the original turnbuckles with the new Dyneema lifelines.

when you try to cut it. It is not easy to saw through the line even with a sharp knife, and the knife will become dull after only a few cuts.

At this point, the lifeline section will probably be slightly too short. Repeat the pre-tensioning process, and it should fit. It is difficult to end up with precisely the right length, and one reason to use turnbuckles is to allow you to take up any slack at this stage.

After a little practice, the eye-splices became quite easy to make. Once I got past the learning curve, each section took about a half-hour to complete. All together, it took about 10 hours to complete the project once everything was on hand. The total cost for our boat was about \$450, versus \$620 for replacing the lifelines with new wire. Had I not already had the turnbuckles and pelican hooks, my total cost would have been about \$630. In the future, replacing the line will cost about \$315 once every five years.

Further discussion

Our new lifelines have now been in place for almost three years. We have since learned there is one more rope characteristic called "creep" that should be discussed. Stretch is the increase in length a rope undergoes when it is subjected to a given load, for example, 0.70 percent at 20 percent of breaking strength. Stretch is the ability to give but return to the previous size, like an elastic band. Creep, however, is a permanent increase in length that results from a material being under tension over a long period of time. Dyneema and Spectra have very low stretch properties but do exhibit creep.

Lifelines that are under tension will become slack over time and will need to be re-tightened

periodically. On *Nine of Cups*, we hang our headsail sheets and furling lines from the lifelines when not in use. As a result, we have needed to tighten these sections every six months or so. Having turnbuckles in each section makes this an easy task. If you use only shackles to attach each section of lifeline, it's not possible to take up the slack due to creep.

An alternative to using turnbuckles is to lash the end of each section to the stanchion. This allows you to re-tighten each section as needed and is less expensive than turnbuckles. As a friend recently pointed out, it has another advantage as well. If ever anyone goes overboard while attached by a tether, you can quickly cut the lashing so that you don't have to lift the person over the lifelines to get him or her back aboard. Just make sure your lashing is at least as strong as the lifelines and check regularly for chafe.

Since we made our lifelines, there has been some controversy as to whether attaching an eye-splice to a small-radius shackle reduces the strength of the line, and some people recommend using a thimble in the eye-splice. I have not been able to find anything supporting this from the manufacturers but, other than the cost of the thimbles, I can't see any reason not to add them.

Overall, we have been quite happy with our lifelines. Marcie likes to hang the occasional towel or swimsuit over them and there is never an issue with rust stains. Rope requires no polishing or waxing like stainless steel. I intend to continue using Dyneema when it's time to replace the lifelines on their five-year anniversary.

David and Marcie Lynn have lived aboard Nine of Cups, their 1986 Liberty 458 cutter, since purchasing her in Kemah, Texas, in 2000. Since that time, they have sailed her more than 70,000 nautical miles in their ever-so-slow world circumnavigation and at press time were cruising Tasmania. Find them on their website at <www.nineofcups.com> or their daily blog at <www.justalittlefurther.com>.

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Exterior improvements

Resurfacing cockpit



Richard and Magali glued wooden decking to *Sigfrid*'s cockpit seats and were pleased with how they looked after a full season of use, above. (One seat is darker because it was made several months after the others.) They had painted the lockers, seats, and coamings when they first built them, below left, but the seats quickly began to show wear because of the amount of use they saw, below right.



Wood is practical and attractive

by Richard Toyne

n 2002, Magali and I totally redesigned and rebuilt the cockpit of *Sigfrid*, our 34-foot 6-inch ketch. Where before we had nothing more than a deep well with one seat, we put in long side benches, proper coamings and a slatted floorboard. The benches (that also formed cockpit lockers) were made from plywood, the coamings iroko, and the slatted board from reclaimed mahogany.

The new cockpit transformed our boat, proving to be efficient and practical when we were at sea and also comfortable for relaxing or entertaining guests. It did, however, have one drawback. The plywood cockpit seats were painted. They looked smart at first, but in no time at all — this being such a high wear area — the paint became chipped and damaged. The paint also made them slippery when wet.

We could have solved both of these problems by replacing our plywood seat tops with teak decking. This would neither chip nor show its age, like the paint, and the rubber caulking compound between the planks would provide an effective non-skid surface. Unfortunately, getting ready-prepared teak delivered to Gibraltar turned out to be prohibitively expensive and, as we did not have machining facilities for cutting our own, we put the project on a back burner.



seats

Material choice

We started to think seriously about our cockpit seats again after a visit to a local builder's merchant. We saw a selection of moldings there made from what they called "dark hardwood." On closer inspection, these appeared be a type of mahogany; our guess is sapele. In the selection, they had some door stops 1³/₄-inch wide and ³/₈-inch thick.

Teak is hard wearing and possesses natural oils that make it extremely durable, and many people think it is

the only wood that's proper to use for decking. After a bit of thought, we decided these sapele strips could make a practical, and cheaper, alternative.

In the past, the decks of working vessels were made from the most suitable timber that was readily available. *Edith*, a gaff-rigged fishing boat from southwest of England that I owned in the early 1990s, had a deck made from larch. Sapele has a reputation for not being very durable in the sun, but a very skilled and knowledgeable boatbuilder we consulted before using it for our sliding hatch advised us to go ahead. He pointed out that many of the classic yachts sailing today have coachroofs and decklights made from sapele. I also had my own experience to



Richard began marking out the new seats by drawing around the originals (note the deterioration in the old plywood), at left. Against the background of the Rock of Gibraltar, Richard attached the edging strips with small brass panel pins, below.

guide me: some sapele gunwales I had fitted to a small fiberglass dinghy had been left untreated for years without showing any signs of degradation.

We decided to use the sapele and started to make a more detailed plan. We would make our new cockpit seats by gluing the ³/₈-inch-thick strips onto ¹/₂-inch-thick plywood bases, resulting

in a finished thickness of $\frac{1}{8}$ inch. This was a little thicker than the existing seats, but we felt that anything less than a $\frac{1}{2}$ -inch base would make them too flimsy. We then carefully measured the desired width and found that if we left a $\frac{1}{4}$ -inch caulking seam between the strips, our seats would be exactly seven planks wide. Had it been necessary, we could have adjusted the caulking seam by about $\frac{1}{16}$ inch either way to achieve a good fit without affecting the look of the finished product.

Initial construction

Our original seats were simply made from ³/₄-inch plywood with a 1-inch-wide solid wooden strip



Materials for the project

To make five seats with a combined area of approximately 15 square feet:

- 15 square feet $^{1\!\!/_2}\text{-inch WBP}$ (water- and
- boil-proof) plywood for the seat bases18 8-foot-long strips of sapele
- 2 x 1 kg packs of epoxy (about 41/2 lb)
- Microfibers for thickening the epoxy
- Low-density filler (a powder additive for the epoxy)
- A small pack of ¾-inch brass panel pins
- One bag of ¼-inch tile spacers to make uniform caulking seams (available from home-improvement stores)
- A box of ³/₄-inch #6 pan-head screws
- 50 #6 washers
- 50 ³/₁₆ x 1-inch fender washers
- 5 tubes of Sikaflex 290DC
- 6 cheap 1-inch paintbrushes
- 3 feet of 80-grit sandpaper
- 3 feet of 120-grit sandpaper



Exterior improvements



The first plank, after being coated with glue, is held in place with C-clamps, above. Note the screw holes from the dry-fit stage. After butting the second plank against the tile spacers, Richard clamped it down with fender washers held with screws driven into the caulking gap, at right. As Richard progresses across the seat, at left below, the system of tile spacers and screws is clearly visible. The last plank is also held in place with clamps, at right below.

screwed to the outer edge. This strip projected below the lower surface of the plywood by ¼ inch so that it lapped over the fronts of the cockpit lockers. Over the years, the other edges of the plywood had started to degrade, so we decided to protect our new seat bases by fitting sapele covering strips all around.

The first step was to remove the old seats and take off the wooden edging strips. We then laid the seats on the new plywood and drew around them to transfer the shapes. The final step before cutting them out was to reduce the size by $\frac{3}{8}$ inch on each side and $\frac{5}{8}$ inch on the back. The $\frac{3}{8}$ inch was to allow for the edging strips, while the extra reduction on the back was to allow for the slope of the cockpit sides. If the





back had been reduced by only ³/₈ inch, we would have gone right through the edging strip, exposing the raw edge of the plywood when it was planed to the correct angle.

We glued the edging strips along the backs and sides of the seats with epoxy and nailed them in place using the small brass panel pins. We did this on the first couple of seats and allowed the epoxy to set before we went any further. On subsequent seats, however, we found that all the gluing could be undertaken in one go.

Throughout the job, we did all the gluing in the same way. We first used a simple resin-and-hardener mix to wet out both surfaces, then added microfibers



Resurfacin



to the mix until it had a consistency resembling mashed potato or cake mixture and applied a second coat to one surface. We aimed to apply enough glue to ensure that some squeezed out all around the joint, but not so much as to create excessive waste.

Fitting the planks

Once the edging strips were done, we started cutting and dry-fitting the planks, starting from the front of the seat. We held the first plank in place with C-clamps and positioned it carefully so it overlapped the edge of the plywood by % inch to allow for the final edging strip that would be fitted later. Then we placed the second plank next to it and inserted the tile spacers. (The number of tile spacers varied depending on the length of the seam. At the most we used five, at the least, two.)

We positioned the plank so the spacers were held firmly between it and the neighboring plank and inserted a screw into the caulking seam. We fitted each screw with a fender washer that was big enough to bear on both of the planks and a small washer that prevented the screw head from pulling through the fender washer. Tightening the screw held both planks down on the plywood.

We fitted subsequent planks in the same way until we reached the final one. This one we also held in place with C-clamps. We cut all the planks a little long to allow for final trimming later. Once we had dryfitted all the planks, we removed them and laid them out in order. Using a paintbrush, we coated the entire face of the seat and the bottom sides of all seven planks with unthickened epoxy. We then reassembled



After carefully removing excess epoxy from the caulking gaps, Richard dammed the gaps by taping the ends of the seat and applied caulking, at left. Once the sealant had kicked, Richard trimmed the excess with a sharp chisel. Then, using a sanding block to ensure a smooth finish, he sanded the seat and seams flat, above.

the seat, applying a coat of thickened epoxy to each plank before laying it in place. Once again, we held them in place with screws and washers. Since we had to work rather quickly to ensure that the whole seat was assembled before the glue started to go off, it was very important to be organized. A small batterypowered drill fitted with a screwdriver bit was an invaluable aid.

If we had not been confident of gluing the seat in one go, we could have glued it plank by plank, although that would have been time-consuming.

Clean-up and trimming

When the glue was dry, we removed all the screws, washers, and clamps. We sanded off excess glue with 80-grit sandpaper and also sanded areas where the seams between the planks had become overfilled with epoxy. A small amount in the bottom of the seams will not cause problems but, in areas where they were more than about half full, we sanded the glue back to leave room for the caulking compound. We had to do this very carefully so as not to remove wood from the edges of the planks, which would have made the caulking seams uneven.

Next, we had to trim the plank ends so they were perfectly flush with the edging strip. This was a timeconsuming process as I used a sharp chisel and took great care not to split the plank ends. It is important to work inward, from the plank edge toward the center, and to remove only a small slice at a time.

Finally, I planed the bevel on the back edge of the new seat so it matched the angle of the cockpit sides. We simply copied this from our existing seats, but it would have been equally easy, using a sliding bevel, to measure the angle directly from the cockpit.

66... when the sealant had cured, we trimmed the excess with a chisel and thoroughly sanded the seat tops. **99**

Fitting and adjustment

As we had decided to use ½-inch plywood for the seat bases, our new seats were a little thicker than the old ones. This left us with two choices: we could either move the hinges that connected the seats to the cockpit sides or we could leave the hinges in place and cut shallow rebates around the seat edges so that, when they rested in place, the seat tops were at the original height.

Although it was slightly more work, we opted for the second choice and avoided making extra screw holes in the cockpit sides. Had a router been available, we could have cut the rebates quickly and easily. Instead, we cut ours using a rebate plane and cleaned them up with a small shoulder plane.

We had not been able to obtain true marine ply for our seats, so instead used WBP (water- and boilproof). This meant that, once the outer veneer had been removed when we cut the rebates, we exposed various voids and defects in the interior layers. To create a good finish, and to ensure the plywood did not weather and deteriorate, we filled the voids with epoxy mixed with low-density filler before painting the undersides of the seats with two coats of un-thickened epoxy. (Low-density filler is a brown powder additive that is mixed into the epoxy until it resembles chocolate mousse. It's easily sanded and ideal for filling and fairing in areas where loads and stresses will not be too high.)

We had decided to leave a gap of ³/₃₂ inch around each seat. This served two purposes. First, and most important, it ensured that our seats would not jam or rub against each other when they were opened. Second, it helped disguise any slight discrepancies between adjacent seats. If two pieces of wood fit To mark out and check the gaps around our seats, we used a ³/₂₂-inch spacer as a scribing block and feeler gauge. Ours was a plastic spacer used by window fitters, but any scrap of material of the right thickness will do.

Caulking and finishing

Once we were happy with the fit, the seats were ready for caulking with Sikaflex 290DC. We closed the ends of the seams with a piece of masking tape and aimed to fill each seam completely. We cut the tip of the plastic nozzle on the sealant tube at approximately 45 degrees and so the diameter of the opening matched the ¼-inch width of the seam. We used an ordinary caulking gun to apply the sealant.

On the following day, when the sealant had cured, we trimmed the excess with a chisel and thoroughly sanded the seat tops with a sanding block, first with 80-grit paper and then with 120-grit paper.

Finally, we fitted the last of the edging strips to the fronts of the seats. These were wide enough to project about ³/₈ inch below the bottoms of the seats so they lapped over the cockpit locker fronts to create a neat finish. We glued and screwed the strips in place and, because they were visible, plugged the screw heads.

Conclusion

We are delighted with our new seats. After a season of use they are looking as smart as when they were fitted and, as we had hoped, the rubber caulking compound makes them non-skid. \varDelta

tightly side by side, the slightest error is obvious, but even a small intentional gap makes small errors nearly invisible. Should our seats not have fitted as well as we had hoped, we could have easily increased the gap

After the excess was trimmed and sanded, the rubber caulking strips gave the seats a non-skid surface.



Richard Toyne and his partner, Magali Bellenger, *live aboard* Sigfrid a 34-foot 6-inch steel ketch. To finance their voyages in and around the western Mediterranean, Richard writes for magazines and does carpentry work. ashore and on boats, and Magali makes and sells jewelry.





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<u>Making your own</u>

Steering-wheel extension

y Catalina 28 has elevated catbird seats in the aft corners of the cockpit that are wonderful places to sit when we're under sail. I often wished I could steer from them. I've seen commercially available extension rods that let you do just that for \$140. A brilliant idea, but expensive. I made my own for less than \$5.

The secret to a successful extension rod of this type is how it's attached to





the wheel. It must be able to swivel in any direction as you swing the wheel from the starboard or port seat, and it must also be designed so it can be quickly connected or detached.

The spokes of my wheel are ½ inch in diameter. The connector I built will work with spokes slightly larger or smaller. It's made with a ¾-inch PVC Schedule 40 tee, two ¾-inch to ½-inch reducers, and two ¾-inch pieces of ½-inch PVC pipe. The most expensive part is a \$2.50 Bimini-top eye end fitting for ‰-inch pipe. *Take the helm while taking in the view*

by Clarence Jones

Mounting the connector on a spoke permits it to rotate laterally. The smooth PVC pipe will be kind to the finish on the spoke even when it grips very tightly. The bolt through the eye-end fitting acts as a hinge to allow up-anddown angles for the connecting rod.

Cutting and drilling

Start by drilling a ¼-inch hole in the center of the tee stub. This will hold a bolt on which the eye end swivels. Then cut slots in the tee stub so the eye end can swing in either direction. I made my

Ellen steers from the catbird seat, at top. A length of PVC pipe connects to a modified PVC tee, at left, that's split and clamped to a wheel spoke, below. Held in place by a small clamp, the tee is free to rotate on the spoke. The machine screw holds the eye fitting in the tee.







slots with a table saw, then widened the mouth with a Dremel tool. A hacksaw will also work if you have a steady hand and a vice to hold the tee. If you use a power saw, stick a piece of pipe in the fitting so you can guide it through the blade without endangering your fingers.

Push a ¼-inch machine screw through the tee and eye end. When you're happy with the swing of the eye end, glue the reducers and small pieces of pipe into each end of the top of the tee. Then slice the top of the tee in half. It will fit the spoke very nicely now and swing left and right in a wide arc.

The best way I've found to keep the modified tee in place on the wheel spoke is with stainless-steel hose clamps. A ¼-inch stainless-steel machine screw goes through the connector fitting and Bimini eye to attach the rod.

In the first incarnation, I used a wingnut to keep the ¼-inch bolt in place. I later came up with a poor man's fast pin that lets me attach or remove the rod in a flash. To keep the bolt in place, I use a short piece of rubber hose that fits tightly on the bolt. A tiny hole drilled in the hose holds a plastic wire tie that becomes a ring with which to quickly pull the hose off the bolt: push the hose on to keep the bolt in place; yank the hose off to remove the bolt.

Make sure the connector won't hit anything on the pedestal when it's swung hard over. If you're really cramped for clearance, clamp the working side of the fitting to the spoke (the side with the tee) and eliminate the back side. A small clamp or several wraps of tape on the spoke below the fitting will keep it in place at the wheel rim.

A length of ½-inch PVC pipe will fit nicely into the Bimini eye end to become the extension rod. The Bimini fitting has a setscrew to keep the pipe in place. I added another screw on the opposite side for strength. The handle for the rod is a short length of ribbed hose and a PVC cap glued onto the end of the pipe.

I used a 32-inch length of pipe for the extension rod at first but made a new one 4 inches longer that I can wedge into the pulpit rail when I need both hands free. I can't turn the wheel enough to bring the boat about with this extension but it offers all the steering I need most of the time we're cruising.

If you want to be really fancy, use polished ⁷/₂-inch aluminum pipe instead of PVC for the rod. You can pick up a scrap

A machine screw used as a fast pin, top left, is the pivot for the extension. It can be secured with a wingnut or a length of tubing. Ribbed plastic tubing forms a grip, top right. The black connecting piece, at right, is a Bimini-top eye end fitting.





at a shop that makes Bimini tops. It will double the cost of your steering-wheel extension . . . to about \$10. \varDelta

Clarence Jones is a writer, news media consultant, photographer, sailor, tinkerer, and inventor. He and his wife, Ellen, live, work on, and sail their Catalina 28 from Anna Maria Island in the mouth of Tampa Bay. Clarence recently published his ebook, Sailboat Projects, in which he describes inexpensive ways he has enhanced his boats and his sailing enjoyment.

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Author Tom Wells is an engineer, a longtime sailor, and a Contributing Editor and boat reviewer for *Good Old Boat* magazine.

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Coachwhipping the wheel

n a passage from French Polynesia to the Cook Islands a couple of years ago, nothing major had broken, the weather was benign, and neither of us was seasick. Something I had wanted to do for a long time was to coachwhip the wheel and this seemed like a good opportunity to work on it.

Coachwhipping is a traditional decorative form of ropework that results in a beautiful herringbone pattern. While a four-strand coachwhipping is the most common, I found that it left diamond-shaped gaps between the strands when I first tried it on the wheel. I decided to use a six triple-strand pattern, and the result was outstanding.

After a bit of practice, it wasn't all that difficult. The hard part was keeping all those strands straight. I practiced on a wooden deck-brush handle with a pattern of six single strands.

I started with six lengths of line each about 24 inches long and, to begin with, used different colors to reduce confusion while I became comfortable with the plaiting process. I used a hot-glue gun to temporarily tack each line in place equidistant around the wood, then seized them with another short piece of line. I used a constrictor knot to seize the ends. If you aren't familiar with it, directions are posted on our website (see "Resources," page 47).

Color demonstration

In the description that follows, and in the photos, I refer to the lines on the left as blue with specks (Bl/ Sp), white with specks (Wh/Sp) and red. The lines on the right are referred to as blue, white, and black.

To begin the pattern, take the red line behind the wood and under the black, over the white, and under the blue. Then pass the black behind the wood in the opposite direction, under the Wh/Sp, over the Bl/Sp, and under the red.

Continue alternating, first a left-hand strand then a right-hand strand behind the wood to the opposite side, then under one, over one, and under one, and across the front of the wood back to its own side again. The photos show how the pattern should look after each strand is routed.



To practice coachwhipping, David attached six lines to a broom handle, (1). Starting with the red line at the left rear, he wove it under and over each line in turn, (2) then did the same with the black line in the opposite direction, (3).

Decorative work occupies a quiet sea passage

by David Lynn



<u>Making your own</u>



David continued weaving lines in alternate directions: the white line with specks in the same direction as the red line, (4), the white line in the same direction as the black, (5) the blue with specks parallel with the red, (6), and the blue parallel with the black, (7), to complete one cycle.

At this point, you will have made one complete cycle with each strand. Draw each strand up tight and arrange them so the design is tight and uniform. Repeat the procedure until you have three or four complete cycles, then seize the bundle of lines. I performed the exercise again with all-white line to ensure I would like the final pattern.

This pattern has a nice appearance, but the pattern created with six triple strands is much more elegant. The process is exactly the same, except that I substituted a bundle of three strands for each single strand.

Yards and yards of line

The wheel on Nine of Cups has six spokes. I coachwhipped the wheel in six sections, each one beginning and ending halfway between two spokes. After a bit of trial and error, I found that when using ¹/₈-inch line, each strand needed to be slightly more than four times the length of the wheel section. Since the distance between spokes was 19 inches, the length I needed for each strand was 78 inches. The amount of line needed for the entire coachwhipping was 78 inches x 18 strands x 6 sections, or a bit more than 700 feet of line. In addition, I wanted to finish each section by covering the raw ends where the sections met with a Turk's head, so I added enough line for these embellishments. In total I needed 800 feet. I had been planning this project for some time and had the line on hand.

Section by section

I began by cutting the 18 strands for the first section. I marked the beginning and end points on the wheel and used

a hot-glue gun to tack each strand in place. Just as I had done with the practice broomstick, I seized them with a small piece of line. I next gathered the strands into sets of three and taped the loose ends together. To help keep the sets of strands from tangling, I coiled all but a short length of each set and held them in place with rubber bands.

I did the plaiting the same as I had for the practice section. It takes a bit more patience and effort to keep all the lines organized and to work out the twists and kinks, but it was not significantly more difficult than the six single-strand version. Once I reached the end of the first section, I seized the bundle with a constrictor knot and, using needle-nose pliers, went back through the section working out twists and drawing all the strands tight until the entire section was uniform and firm. I then used the hotglue gun to tack each strand in place, adjusted the constrictor knot, and cut each strand as short as possible.

I started the second section and each subsequent section in the same way, butting the next 18 strands up against the strands of the prior section. I needed two to three hours to complete the first section, but I was much more



When *Nine of Cups* is on autopilot, the wheel doesn't turn, so David could plait in comfort.



After making a sample six-strand coachwhipping, above left, David chose to go with six triple strands. He whipped the wheel in six sections, below, seizing the ends of each with constrictor knots, above center. He concealed the joints between sections with Turk's heads, above right.

efficient by the time I reached the last section and was able to complete it in less than an hour.

Once all the sections were complete, I finished the ends of each section by covering the loose ends with Turk's heads. Directions for making a Turk's head are also posted on our website.

The overall time to complete the project was about 24 hours, including the practice time and learning curve. It was a good task for a long passage since I could do one or two sections each day. \varDelta

David Lynn's bio is on page 34.

Resources Directions for tying a constrictor knot or a Turk's head: www.nineofcups.com/Knots.html (The uppercase K is necessary.)







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From iNstruction manuals to iNventory

Cruise with an iPad instead of paper

by Mike Nelson

y wife and I were loading our Flicka for a five-week cruise on the Trent Severn Waterway, Georgian Bay, and the North Channel of Lake Huron and were appalled at how quickly we ran out of storage space. Since we would have to traverse the waterway with our mast down, we had to stow sails and mast-raising gear below in spaces where we normally keep other cruising supplies, including bags of boat and equipment manuals, cruising guides, and notebooks. It dawned on me that most of that paper stuff could be put on our iPad.

The iPad is in many ways preferable to a computer on a small boat. It's small, has a long battery life, and consumes little power when being recharged. In addition to the Internet connection and GPS built into it, apps are available that can perform a variety of tasks useful during a cruise.

One caveat to bear in mind is that the iPad is not a marinized device. Apple can void your warranty if it detects high moisture levels inside. Of course, the same could be said for computers on board. So make an effort to keep your iPad dry. We also found that the iPad does not like being in direct sunlight for extended periods of time. It overheats and shuts down. If you are wondering, yes, many of the apps we used on our iPad are also available for the iPhone, but we found the larger screen of the iPad to be preferable when using many of them.

We used our iPad to help solve our space problem and found several other uses for it as well.

Document storage

We loaded onto our iPad manuals for our diesel engine, chart plotter, iPad,



The Arkon beanbag supports the iPad at a good reading angle for hands-off viewing while under sail or if you use an external keyboard.



The Sunhood sunshade is very handy if you can't use your iPad under a Bimini. The iPad will overheat and shut down if left in direct sunlight very long. and head. Most manufacturers offer PDF versions of their manuals on their websites. We also loaded manuals for our cameras.

You can load PDF files onto your iPad via iTunes. You can read them with iBook, or with PDF reader apps such as GoodReader or Adobe Reader. We also loaded reading material, fiction and non-fiction, using the Kindle app from Amazon. We found a great app called ProKnot, that shows step-by-step how to tie a number of useful knots. Another one called RopeKnots offers animated videos of the knots being tied. Next year we plan to put food and spares inventories on our iPad using either an outline app or a simple database app such as Bento.

En route

Since we trailer our boat, we loaded apps from AAA, including a TripTik and travel guides. We also used the app MotionX-GPS Drive for turn-by-turn driving directions. Since we had an Internet connection on the road, we were also able to use the iPad to check for and make hotel reservations using apps from kayak.com and hotels.com.

Cruising resources

We found using navigation charts on the iPad to be a delight. The ability to pan and zoom with our fingers and to measure distances and plan courses was extremely useful.

The iPad is much more convenient for planning than a chart plotter. You can use the iPad instead of a chart plotter if you have an iPad model with GPS or if you connect an external GPS via Bluetooth, but you do need to be careful to keep the iPad out of direct sunlight to prevent overheating and



Diana uses the navigation app on the iPad while Eventide is under way.

minimize glare. It is also a good idea to put the iPad in a waterproof clear bag.

We used two chart apps extensively: Navionics US & Canada HD and iNavX with Navionics charts from X-Traverse. It is amazing that you can get charts of all Canadian waters and much of the eastern U.S. for around \$50. The Navionics app comes complete with charts. For iNavX, you can purchase charts from X-Traverse or download free NOAA charts of U.S. waters. The prudent cruiser will, of course, also carry paper charts, as electronics can fail.

When we could get an Internet connection, we used the Windfinder app for wind forecasts. This app works on the iPad and iPhone. Of course, you can also use your Internet connection to check the weather or use apps from weather.com or weather underground, <wunderground.com>.

Other applications

You can keep your log on an iPad with its simple text app or with the Pages app from Apple. If you maintain a blog, you can update it from your iPad.

A number of apps are available for the iPad for making to-do lists. Many games and videos are also available for entertainment at anchor.

We also used our iPad for email, online bill paying, and keeping up

with news from home. Having your contact list on the iPad is handy.

We used our iPad to store and process images from our digital cameras as well. Our favorite app for processing images is Snapseed, but a lot of other apps are available.

If you lead a busy life, you can use the calendar app to help remind you of events or special dates. \varDelta

Mike Nelson is a retired software and web-design consultant. He and his wife, Diana, sail a 1988 Pacific Seacraft Flicka. Mike is also president of the Trailer/Sailors Association <www.trailersailors.org>.

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Sailing life

Rescuing boats

Finding homes for boatyard orphans

was the kid on the block who rescued strays. My mother once remarked that I was a magnet for every homeless mutt in the neighborhood. They followed me home, tails wagging hopefully, and Mom always fed them while grumbling about muddy paws on her clean kitchen floor. As a grownup, I continued to rescue strays with the help of my husband, Steve. Without Mom around to set limits or complain about muddy paws, the strays we took in usually became part of our family.

Several years ago, Steve and I began noticing boats in need of rescue. It all started at the boatyard where we have by Mary Broderick

wintered our own sailboats for nearly 20 years. Located on the scenic Hudson River, this small, family-owned yard is filled with an eclectic group of sailboats whose designs span a half-century. Steve and I spent so many spring and fall weekends there working on our boat projects it felt like a second home, one with friendly neighbors where help and advice flowed freely. During coffee breaks, we never tired of wandering through the yard, admiring our favorites, and chatting with their owners.

But in the midst of all this activity, it was obvious that some boats were suffering from long-term neglect. This daysailer, at left, had been left with its companionway hatch open, as if in midproject. The Tanzer 28, bottom left, eventually found a taker, as did the Westerly Centaur, bottom right, that had apparently been under renovation when it was abandoned.

They had not seen the water for many seasons. Some slumbered beneath frayed tarps that flapped against their hulls; others lacked even a cover, their gelcoat faded and chalky from continuous exposure to the elements. Scattered across the boatyard, they seemed to be waiting patiently for someone to notice and awaken them.

We learned that since the recession had begun, more boats were being abandoned and the boatyard now held title to a growing number of sailboats that were taking up valuable storage space. They needed new homes or would be chopped up eventually and hauled away in a dumpster. They were all dirty and some needed major repairs, but we believed these boats deserved a second chance. Our "family" already included three sailboats, so taking on any of these projects ourselves (although tempting) was out of the question. The challenge was to find the right sailors for these boats. We knew that making a match of this kind could be a time-consuming project for the







busy family that ran the boatyard, so Steve and I volunteered to help.

A motley assortment

The abandoned vessels ranged from trailersailers to coastal and offshore cruisers. One lovely full-keel daysailer of unknown vintage had been left by a previous owner with her cuddy cabin open to the weather. A more modern design, a Columbia 22 with a bright red hull and no visible damage, sat on a newer trailer, practically ready to launch. At the boatyard entrance stood a pretty little full-keel pocket cruiser. She was a 1970s-era Bristol 24 Corsair that had broken loose from her mooring one stormy night and gone on the rocks, damaging her hull-to-deck joint.

Farther down the row of boats stood a Westerly Centaur 26, a twin-keeled British cruiser designed by Laurent Giles. She was a project boat and her restoration, which included a new diesel engine, was far from complete. The Centaur was a popular design in its day; more than 2,400 had been built and at least one was reported to have completed a circumnavigation. I wondered if some intrepid soul had sailed her "across the pond" from the U.K. Although she was unlikely to win any races, she seemed to be an ideal pocket cruiser, capable of standing up to a blow yet able to wend her way up narrow creeks and into small harbors inaccessible to deeper-draft vessels.

There was also a 1970s-era Tanzer 28 raised-deck sloop that promised plenty of interior space for her size. She was a capable coastal cruiser, structurally sound and, once repaired, would be perfect for a family on a budget. A J/24 sat on her trailer, ready to roll, at left, and a Pearson 23 had what looked like a fairly new outboard motor, bottom of page.

I could already imagine her with new owners: a young couple with kids and maybe a dog, finally cruising in their own boat and having the time of their lives.

One of my favorites was a Mariner 28, a

moderate design with a fin keel from the early 1980s. She must have once been someone's pride and joy; now her teak interior was ruined, and whenever I entered her cabin to check her bilges I stepped carefully to avoid putting a foot through her rotting cabin sole. Brass dividers lay forlornly on her navigation table. Water stains rising several feet above her cabin sole revealed that she had once been submerged. I wondered if she had sunk at the dock or at sea during a storm. Were her owners aboard when it happened?

These boats were alive to me, even though they had sailing histories I would never know. I could put my hand on the hull of any of them and imagine how they must have been ... once. Inside their silent musty cabins, the faded charts on their navigation tables, the mildewed books on shelves, and the odd personal item left on a

bunk provided glimpses of former owners and their past cruising lives.

Why were these boats abandoned? Most were casualties of the financial storms weathered by their owners. As the recession dragged on, resulting in pay cuts, job insecurity, unemployment, or relocation, owning a boat became a luxury they could no longer afford. Age and health issues had forced the abandonment of at least one restoration project; loss of a job caused another. But on the lighter side, one owner gave his racing sloop to the boatyard in order to teach his kids a lesson when he discovered that, despite their promises, they had been neglecting his boat.

A campaign commences

Steve prefers working on sailboats to working on computers, so I volunteered to post ads for the boats online and answer the initial queries. Most of these boats would be free; a few in better condition would be listed at bargain prices in hopes of a quick sale. Since Steve spends most days at the yard working on our projects, he could show the boats to anyone who was interested. With his background in marine surveying, he would be able to explain what was needed to make them seaworthy again. One chilly spring morning, armed with my digital camera and laptop, I snapped photos of each boat and began posting advertisements online.

The enthusiastic responses to our ads seemed to indicate that the sailing dream is alive and well in the United States and beyond. My inbox was flooded with inquiries and we received calls almost daily. We had expected the appeal of these boats to be limited to local sailors so we were unprepared for the number of long-distance inquiries. Calls came in from across the country and as far away as Sweden. The Swedish caller, a fisherman who was looking for a project boat to restore with his son, explained that the cost of a comparable boat in



Sailing life

his country was so much higher that he hoped to find a boat in the U.S. and ship it home by cargo carrier.

The majority of the inquiries came from people who were eager to own a sailboat but couldn't afford the sticker prices on the new boats they'd seen advertised in the glossy brochures. We received many calls from young women and men who dreamed of going to sea in their own vessels. They had big hearts and big plans and wanted to sail offshore to exotic faraway destinations they had read about in sailing books and magazines. "I've never been out of sight of land," confided one during a phone conversation. "but I know I can do this. I want to sail her to St. Croix and I'll work on the repairs along the way."

We were surprised by the number of inquiries from non-sailors who were willing to take a risk and invest their time and money to save one of these boats. "I don't know how to sail yet," wrote one, "but it's always been a dream of mine." This sentiment was echoed by others. Young and old, college students, employed or retired, they shared the same dream, cruising on a sailboat of their own. Steve gave all who were unfamiliar with boat ownership a crash course in the costs: summer mooring or slip, winter storage if they didn't have a trailer or backyard, insurance, maintenance, and so on. For some, the costs of ownership exceeded their limited resources and we could sense their disappointment as they saw the dream slipping out of their grasp.

Although we hoped the descriptions and the pictures in the ads made it clear

66... it would take more than elbow grease and optimism to get most of these boats sailing again. **99**

that these were project boats, there were some folks who thought a basic cleanup was all that was necessary. But it would take more than elbow grease and optimism to get most of these boats sailing again. I opened my email one evening to find an inquiry about the Tanzer. "Is she seaworthy now?" the email began. I read it aloud to Steve. "We want to take her down the Intracoastal Waterway then over to Texas. Once we reach Texas we're planning to have her shipped to California, then we'll tackle the major repairs." I thought about the long-neglected Tanzer embarking on such a trip and looked at Steve doubtfully. He said, "Tell them they'll need to spend at least a week here before they go anywhere — assuming the engine doesn't need major work since it hasn't been started for years. And no, they can't live on the boat while they're working on it unless they plan to sleep out on deck. The interior is filthy and the bulkheads need major work."

Steve did his best to inject the dreamers with a dose of healthy reality. Once, after listening to him on a call, I commented, "You really shouldn't be so negative; you're going to scare everybody away!" I mimicked him, "This boat is a disaster! The interior is a mess!" We laughed together for a moment then he got serious and said, "I just don't want someone to take one of these boats unless they're really prepared for what they're getting into. Otherwise, they'll get discouraged and give up, then the boat will just end up abandoned somewhere else." He was right, of course, and I realized we both felt a sense of responsibility. Beyond finding new homes for these boats, we wanted to find the right homes, "forever" homes. We wanted them to inspire their new owners and fulfill their sailing dreams, however big or small they were.

Faith redeemed

As time went by, a pattern emerged: after posting the ads, weeding out the obvious scammers (yes, even "free" boats attracted Internet con artists), and speaking to dozens of hopefuls, I watched as the list of potential takers slowly evaporated. Every week, I renewed the ads on Craigslist, hoping it would be for the last time. The following week, with no sure prospects for most of the boats, the ads would be relisted. Weeks turned to months, spring to summer, and the abandoned boats remained.

Finding the right sailors for these boats was proving elusive; they needed dreamers with their feet firmly planted on the ground, sailors whose optimism



Despite her potential as a pocket cruiser, the Bristol 24 Corsair, at left, remained for a long time with nobody willing to step up and claim her. She would require work, but she had a good pedigree and, treated to enough love and labor, her cabin, at right, could become cosy again.

was matched by their skills and determination. These boats might be free, but they came with a price. For wouldbe boat owners on a tight budget, the right boat would be like a magic carpet, but the wrong boat could consume their meager resources, break their hearts, and end those dreams forever.

As discouraging as it was at times, there were some victories that kept us going. The Mariner, the Columbia, and the Tanzer were the first to find new owners and leave the yard. As the leaves began to turn and summer slipped into fall, the Westerly went to a sailor from Maine who had begged and borrowed a trailer built for a bilge-keeler, a truck capable of towing it, and an agreeable friend to help him bring it home. At the end of December, when the yard was quiet and we were certain nobody would be seriously looking at project boats in the northeast, the racing sloop went to a new home in South Carolina.

Steve and I wondered who would eventually rescue the Bristol 24. She had several suitors now: a young man planning a visit from Kentucky, a boatbuilder on Long Island, and an airline pilot who wanted to restore her and take his son sailing. The Bristol was another of our favorites and we occasionally discussed how, if she were ours, we would fix her up and sail her ... down the Hudson and around the tip of Manhattan to Long Island Sound, perhaps even to Narragansett Bay and Block Island during summer vacations. She would be an ideal pocket cruiser, we agreed, and we marveled that she hadn't been snapped up by someone. She probably received more inquiries than any of the other boats, but so far nobody had stepped forward and made the commitment.

Then one day it happened. After an exchange of emails and phone calls, someone new asked to come and take a look at her. Steve gave him a tour of the boat and they discussed the repairs needed in great detail. The visitor liked what he saw and almost before we knew it, had agreed that she would be his. We were thrilled. Not only had the Bristol been saved from almost certain destruction, she would remain at the boatyard while John, her new owner, repaired her and prepped her for cruising. John was inexperienced, but we were confident that, with Steve's

guidance, he would be able to handle the Bristol's repairs.

In the following weeks, we got to know John better as he began working on his boat. One day I saw a woman aboard the Bristol with a bucket and scrub brush. She introduced herself as John's mother who had come to help him. I asked her if she liked to sail. "I don't know how to sail," she responded with a smile, "but I do know how to clean!" John was busy with a full-time job and graduate school, but he was full of enthusiasm for his new boat. One day he told me how grateful he was for all of the opportunities this boat represented. If he ever parted with her, he planned to give her to someone who, like him, dreamed of sailing but thought he would never be able to afford his own boat.

A new candidate

Another year has passed. It is now late June at the boatyard and most of the sailboats have been launched. A few project boats are scattered about the yard and the abandoned boats that remain continue their slumber. A small sloop nearby is beginning to show the telltale signs of neglect. Her faded green tarp has worn through in places, her cockpit is filthy and filled with dead leaves, her varnish

Signs of neglect indicate this Morris Frances 26 might soon join the list of sailboats looking for new homes. long gone, and her owner, an elderly gentleman, has not been seen around the boatyard lately.

But beneath the grime I see a small gem: a flush deck, full-keel doubleender and suddenly I remember her sailing on the river from seasons past. Steve notices my interest and says she is a Chuck Paine design, a Morris Frances 26. I rest my hand on her hull and for a moment I imagine her on the river again, heeling proudly under a press of full sail.

Mary Broderick holds a USCG Masters license and has been sailing coastal New England waters for more than 20 years with her husband, Steve Perry. Together, they are restoring their Nicholson 35, Levity, and planning an extended cruise with their cat, Rocky, as crew.





Interior improvements

A mock-up shows Gamerary the way



Seeing and feeling full-size is believing

by Carl Hansen

hat would you do if you had the chance to start all over and rebuild the interior of your sailboat? I would encourage you to do it. Before you build, however, you can avoid conflict and find consensus by taking advantage of full-scale mock-ups of the furniture.

I learned a valuable lesson while resurrecting our 35-year-old sloop.

The project was clearly my passion. After 30 years of marriage, Nancy and I are comfortable in our chosen roles. She would not be joining me during the construction phase but, since we would eventually be sharing the space on board, I wanted her to share ownership in the decisions. The opportunity presented itself once the hull was finished with her forest green topsides and ivory deck and it was time to fill the empty space below.

It is easy for a designer to prepare two-dimensional floor plans of a boat's interior but, for many people, interpreting them is not so easy. The curvature of the hull and the various levels above and below deck produce surprises when the space is physically experienced. The knots on top of my head are proof. Whenever Nancy and I made plans to remodel our



home, flat level floors and plumb walls were easy to follow on the drawings. Even then it helped to have a scale model or a full-size mock-up of the proposed space. It was fun to walk through a room design laid out in the driveway.

In one of those eureka moments, it occurred to me that I could do the same thing in *Destiny*'s hull where we could experience the awkward spaces and shapes as they are. It would also make it easier for Nancy to remain engaged in the process. First, I had to design an interior that would invite her participation.

Life in a small space

Cruising sailors manage to combine individuality and functionality within spaces smaller than college dorm rooms. My transformation to "cruising sailor" began long before I could call myself one. It began when I discovered the joy of sailing our 1986 Cal 25-II, *Holoholo*, on Penobscot Bay, Maine. Most of all, I enjoyed slipping into a quiet anchorage after a vigorous day's sail.

Short of my adding the latest gadget that would do nothing to make us sail faster, be safer, or be more comfortable, the





technical side of the 25-foot boat had reached its zenith. As a majority of our time spent on the water is on the hook, I had gradually converted the interior of *Holoholo* into a more comfortable home-away-from-home. That change of attitude led us to look farther afield and to the dawning of a newfound sailing enthusiasm in my spouse. It also led to the conclusion that we needed a bigger boat. This decision gave me the opportunity to create a living space that represented our individual personalities as a cruising couple.

Our newly acquired *Destiny* had once been a liveaboard cruiser, extensively sailed on the East Coast and in the



From the first drawing to the built interior is a path with many turns. The scale rule, top of facing page, showed dimensions and "Elmo," Carl's articulating model, bottom of facing page, helped him and his family visualize spaces, but the mock-up, as Carl's daughter Lauren shows, allowed them to experience the layout in 3-D, at left.

Caribbean. She's a classic 40-foot double-headsail sloop with a centerboard and center cockpit, all features I felt were desirable for our purposes, gunkholing the coast of Maine and eventually cruising in the Caribbean. She had been custom-built in 1975 in Maine during the fiberglass revolution in boatbuilding. Even though she had fallen on hard times and not been afloat for several years, her hull and deck were solid as a rock. Fortunately, I was in no rush to complete the restoration, so I built a temporary shed and enclosed the long-term project under tarps.

If I was going to have confidence in the platform that would be our home for extended periods and under challenging conditions, I wanted to replace every wire, hose, and marginal mechanical device. My background as a technician and then cabinetmaker during a lifetime of sailboat ownership has provided me with the skills to do all of the work myself. To gain access, everything inside had to go, clear to the hull, leaving only the structural components in place. In the end, the intimate knowledge I gain will give me the confidence to take *Destiny* across oceans.

Paper plans

Every design begins with paper, and my experience making technical drawings has helped. In boat design, it's critical to make layered drawings on translucent drafting paper. By indexing the drawings, one on top of another, you can coordinate the features on the different levels.

The first and most important step is to render the yacht's profile, top view, and cross sections. Those outlines form the reference points for all that follows.

To begin the actual interior design, I referred to the renderings of the deck layout. Then I drew views of the space beneath the sole to locate the mechanicals, tanks, and through-hulls. Everything in between is the part where "necessity is the mother of invention." It is the part where imagination is critical, where the "big picture" dictates decisions, but also where personality emerges.

I established the locations of all the bulkheads, along with anything unmovable that had to share space with the proposed built-ins. I created a set of scale templates of the stove, head, shower, sinks, and other elements that might be moved during the design process. I used a copy of the hull profile to render port and starboard views of all of the internal features. I also made cross-section views at key bulkheads that showed the shape of the hull and how it would affect the layout.

During the initial design stage, I was able to fine-tune the drawings to reflect discoveries made along the way. Since *Destiny* has a full keel, there's plenty of space in the bilges for tanks. There is room below the cabin for 130 gallons of water. That weight (more than 1,000 pounds) is best kept as low in the boat as possible. The curvature of the hull made it challenging to accurately calculate the volume. It was easier to pump the space full of water and then extract the liquid into measured containers.

Interior improvements



As the framework for the mock-up took shape, Carl could already see and feel how the components worked together.

I would need to maintain access to those tanks and to later run vents and fills and feed tubing through the cabinets I am designing. In addition, I needed to push the sink cabinet and countertop partway past the saloon bulkhead to create an acceptable landing at the bottom of the new companionway ladder. To accomplish that, I designed a nook at the aft end of the starboard settee big enough for an occupant's head and shoulders. That newly created space will contain a recessed light for the berth and accommodate plumbing and electrical runs. One idea often leads to several more.

With layered drawings, I can easily draw concepts on tracing paper and move them around to establish a good fit. Nancy compared the process to doing a giant jigsaw puzzle one piece at a time until everything fits together.

She was impressed when I created an articulating scale model of the

human body. We enjoyed moving "Elmo" into place on the drawings to verify headroom and seat heights. Elmo allowed her to visualize the spaces and participate more fully, yet I knew she needed to see the design up close and personal. After years of design, I was ready for the full-scale mock-up.

Full-size furniture

At that point in the restoration, the interior was empty except for the temporary sole and companionway steps. To build the mock-ups, I used a variety of widths of 1-inch pine. The cardboard 4- by 8-foot sheets commonly used to protect the higher grades of plywood are great for pattern making and creating artificial surfaces. Old cardboard boxes also provide useable material.

When only mocking-up the built-ins, I didn't spend time scribing things to fit the curvature of the hull as we were more interested in their locations and our ease of movement through the interior. What will it be like for us to stand at the stove or the sink? Can Nancy get into the icebox easily? Maybe it would be better to have the opening on the front of the box. What is it like to walk from the V-berth, past the table, through the galley, and down the passageway to the aft cabin? I can also check for access to through-hulls, wire chases, and hose locations. It is better to discover these things before taking on the expense of construction and *long* before heading out to sea.

I used a framing square, tape measure, and straightedge to lay out the parts. Instead of using a level, I squared components off the permanent structure. Unless the boat has been placed on the stands exactly as if it were sitting on the water, a level and a plumb bob are of no help. A cordless drill and saw and a box of sheetrock screws were all



Adding the flat surfaces allowed Carl to test the placement of doors. The fold-down counter extension was a last-minute idea.



Carl made the flat surfaces out of cardboard. The process was quick and easy and changes were cheap.

I needed to work with the wood, and a razor knife, straightedge, stapler, and rolls of masking and painter's tape for the cardboard. I consider the effort to be a cross between a feasibility study and sales tool; the more accurate the representation, the better the chance of closing the deal.

With copies of the half-inch-scale drawings close by, I began by laying out the converted dimensions of the proposed built-ins on the floor using masking tape. I transferred the measurements to the boards, cut them to size, and started screwing things together. I then rough-cut the cardboard, held it in place, scribed and finish-cut the panels, and stapled or taped them to the framework. I used painter's tape to mark out the sink, appliances, doors, and drawers and labeled them with a marker. I made a cardboard door with tape hinges to check clearances in a tight spot. To simulate the head partition and door, I hung an old sheet — whatever works.

Nancy had not seen the progress for several months. Her approval was an integral part of the process and the mock-up exercise made it possible for her to share in the experience at the most critical time — before it was too late to turn back. The best part is I only invested four hours of construction time to reap the long-term benefits.

Just like Christmas

When the day came to reveal the final mock-up, it felt like Christmas. We climbed aboard and I led Nancy down the companionway stairs. Her eyes lit up with excitement as she headed directly to the sink location, placed both hands on the cardboard countertop and said, "This is perfect." She could instantly see where the cabinet doors, drawers, and appliances would be located. A glance around, and she knew where the head enclosure was. She had been concerned that the drawing indicated only 20 inches between the bottom of the steps and the facing cabinet. In the mock-up, she could see for herself. full-scale. that the angle of the ladder left plenty of "hip-room." The experiment had resolved her first concern: she could move around freely in the galley.

We walked through the boat and pretended we were heeling at 20 degrees while sailing to another exciting destination. Nancy used the cardboard countertop to prepare lunch. While we ate, she suggested an overhead rack for the wine glasses and dishes.

It's great when a plan finally comes together. Since I achieved my goal and received her blessing, it will be easy to take the next step and begin building the cabinetry and do the fun work of personalizing the details she helped envision. Her transformation to "cruising sailor" had taken another giant step forward. The aft-cabin suite is next. \varDelta

Carl Hansen spent summers in his youth sailing a Penguin dinghy his father built. He graduated to cruising sailboats and now sails his beloved Cal 25-II on Penobscot Bay, Maine. He is restoring a 1976, custom built, 40-foot center-cockpit sloop, a design attributed to Philip Rhodes. He has worked as a musician, European-car technician, home designer/builder, and cabinetmaker, and is currently completing his first novel. Carl lives in Sandwich, New Hampshire.



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A Beatle to windward

You never know who's gonna need your help

by John Murray

A lone in my Bill Tripp-designed Columbia 26 sailboat that late September afternoon in 1975, I was bound under power for Hyannis on the south side of Cape Cod. I was taking my boat to a marina to be hauled for the winter. The moderate northwesterly wind was on my nose as I headed up into the inner harbor. Ahead, I observed a rented sailboat, a 17-foot O'Day Daysailer, unsuccessfully attempting to tack upwind to its rental source. It was simply going sideways — back and forth — making no progress uphill against the wind.

Asking myself, "Why not?" I closed on the boat and asked its two occupants if they could use a tow. Nodding their heads vigorously, they accepted my instructions and dropped their sails. I circled, threw them a line, and took them under tow. The tow line placed their boat about 15 feet off my stern, exposing the name of my boat, *Rights of Man*. I was not trailing my small dinghy, *Women's Rights*.

Once things were settled and we were under way, I turned back to study the sailboat's occupants more closely. They were both guys in their thirties or forties and they appeared more relaxed than when I first came upon them. I searched my memory wondering if I recognized one of them. He was attired

in a black navy pea jacket, had shoulder-

length black hair parted in the middle, sharp elongated facial features, and wore distinctive sunglasses. They were small granny glasses in a gold frame. I called over, "Are you John Lennon?" He nodded.

I paused a moment or two then, being the smooth-talker that I am, I offered a well-thought-out and erudite response: "I like your stuff." He nodded in acknowledgment.

Within 15 minutes or so we landed at their targeted dock; it was not my destination, only theirs. Securing the boats, the three of us stepped onto the dock whereupon John and I engaged in a discussion. I called him "John," don'tcha know. He proceeded to query me about the difficulty he experienced attempting to "traverse" his boat against the wind. "Traversing" — that's Limey talk for "tacking," maybe?

I made only limited progress in explaining the process of how one advances a sailboat against the wind. John Lennon was an intense and polite listener as I tried to describe the process of tacking, flailing my hands around like a symphonic conductor and babbling incoherently. He asked intelligent questions, was appreciative of my A chance encounter at sea as illustrated by a grateful celebrity.

infantile efforts, grasped more than a few fundamentals of the tacking process, and was extremely gracious in his demeanor. He was so unpretentious one couldn't help but like the guy. It's a shame he was taken from us so young.

As we concluded our discussion, I asked him for an autograph. He almost jumped saying, "That's the least I could do." One would have thought I had rescued him from the ravages of a hurricane. I went below into my cabin to fetch a small notepad and pen and presented them to him.

As John scribbled on the notepad, I turned my attention to his companion, who had not said a single word during my exchange with John. I did not recognize him. He was a short cherubic-looking guy with thinning blondish hair brushed straight back. Except for his glasses, his clothes were nondescript. Confronting me with a rather bland Buddha-like smile and staring straight at me, he almost challenged me to inquire as to his identity. I didn't. My mother had told me never to ask of another person, "Are you anybody important?" I wish Mom had kept her mouth shut.

This guy was sporting a pair of sunglasses even more outlandish than John's. Each lens was formed in the shape of a humongous star. I still can't swear positively as to his identity, but several persons have since told me that this guy, a rock star even better known at the time than John Lennon, was a frequent companion of the Beatle. I never asked for his autograph. If I had, I would have had the two autographs on the one sheet of paper. I am quite sure it was Elton John.

John returned the notepad. On it, the artist John Lennon had drawn a sketch. It showed a sailboat with two stickfigure passengers on it waving for help. A few birds and clouds floated overhead. In addition to the picture, he added his signature, the date, and his personal logo (a Piccaso-like caricature of his facial features). On the top were the words "With grateful thanx." I have given the autograph to my eldest son, Tom, a professional musician who incidentally played on Broadway for the short-lived musical show "Lennon." Later that evening, when alone and having secured my own boat, I went to downtown Hyannis for a late snack. I was virtually the only patron when I claimed a counter stool at HoJo's. I was bursting with the need to tell someone of my recent encounter.

When the waitress came with my coffee and English muffins, I was really beside myself and nearly exploded with excitement as I asked her, "Guess who I met down at the dock and who gave me his autograph?" Assessing me with a wary and jaundiced eye, she politely and cautiously asked: "I dunno . . . who?" I almost shouted the answer before she finished speaking: "John Lennon of the Beatles!"

She countered: "Oh yeah?" as she looked at my plate. "You want marmalade with those muffins?" \varDelta

After a long career of racing and cruising, at age 78, John Murray acquired a Pearson 26 he has named The Last Hurrah. He has retrofitted her for singlehanded sailing and sails her out of Salem, Massachusetts. John and The Last Hurrah can be spotted anywhere between the Maine coast and New York City.





Sitting pretty and comfy

Rail pads add a little plush to the catbird seats

by Clarence Jones

A fter I made an extension rod for my boat's wheel so I could steer from the cockpit catbird seats (see "Steering Wheel Extension," page 42), I found that the pulpit rail did not make a comfortable backrest for any length of time. That prompted me to put padding on the rails, a simple project that cost a total of \$24.

I started by covering the rails with foam insulation made for water pipes. The insulation is split, with self-adhesive glue on both sides of the split. Once it's in place and the tape covering the glue is removed, the insulation is seamless. I put the seam on the underside, just in case water gets in and needs to drain out.

A little upholstery makes a catbird seat more comfortable, at right. The cushion is foam insulation made for water pipes, below, which bends easily to conform to the shape of the pulpit rail, below right.



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Instead of folding over and stitching the four edges of his fabric to make the hems, Clarence folded them and glued them with fabric-mending tape. He applied the tape to an edge, at left, then set the glue with heat and steam using an iron and a damp cloth, at right.

The insulation comes in a variety of sizes. Six feet of insulation for %-inch OD pipe (\$1.50) fit my boat's rails precisely. The insulation alone would work fine, but the sun would quickly destroy it. So I made canvas covers.

After I'd picked a dark blue canvas at a local marine surplus store, the clerk asked if the fabric would be exposed to the sun.

"Let me show you what the sun will do to it," he said, bringing two samples from under the counter. One was a beautiful dark blue. The other was purple. "The purple one," he said, "was this same blue material before it spent three months in the sun." That demonstration convinced me and I selected another fabric made to withstand sun exposure. I bought two feet of 60-inch-wide canvas for \$10.

To fasten the canvas over the foam insulation, I used six snaps on each cover (\$12). The snaps are available at most hardware stores. They come in a kit that includes a flaring tool you hit with a hammer to fasten the snap and socket to the canvas.

Making the covers

Start by draping a tape measure over the insulation to see what size fabric you need for each cover, allowing at least $1\frac{1}{2}$ inches on each side for a hem and the snaps. To make sure the pads will be completely covered, cut the fabric about 2 inches longer than the pads.

Cut your strip of fabric, then lay it on a workbench and fold in ³/₄ inch on all four sides to make the hems. A hot iron will stabilize the fold. The hems will prevent fraying and give you a strong double layer of fabric to support the snaps.

You don't need to be handy with a sewing machine to do this project — I used iron-on fabric-mending tape to glue the hems.

Lay the fabric mending tape inside each edge and press it with a hot iron. The brand of tape I used requires a damp cloth to be placed over the hem while you heat it for 15 seconds. Read the instructions carefully. Some brands may not need the steam from the damp cloth to melt the mending tape.

Once the hems are done, mark where you want the snaps and hammer them in place. If they're difficult to close at first, apply some petroleum jelly with a cotton swab to each socket and then force the snap closed with pliers or a light tap with a hammer. Once they've been snapped and unsnapped a couple of times, they're easier to close with your fingers.

Clarence Jones's bio is on page 43.





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Quick and easy

A lesson in lettering

Getting a horseshoe buoy to accept a boat's name

by Ferman Wardell

t was time to replace the ratty, decades-old yellow (now almost white) throwable horseshoe buoy on *Wind-Borne*, my 1985 Hunter 28.5. Off to West Marine I went and returned home soon afterward with a nice new shiny buoy with that "new buoy" smell. Terrific!

My wife suggested, "How about putting our boat name on it? That would add a nice touch." I agreed, and headed to a local sign shop with a design in mind. No problem. With their computerbased sign maker, they could make the design in adhesive lettering. The owner suggested, however, that we try a sample to see how it sticks to the vinyl buoy. Problem. As it turns out, a vinyl sticker will peel right off the buoy's surface. We tried cleaning the surface with various liquids . . . no good. We tried abrading it a bit . . . no luck.

My wife, the artist, suggested a stencil and paint. That sounded reasonable to me and off I went to the local art-supply shop. Yes, they have plastic stencils for decorative lettering in 2- and 3-inch heights. I selected the latter. I explained my purpose and a clerk suggested using permanent markers instead of paint. She said I should first When adhesivebacked vinyl letters refused to stick to the buoy's vinyl cover, Ferman went to permanent markers and stencils, below.



trace around the stencil in pencil and then

fill in the letters with the marker. By doing it this way, there would be no "bleeding" at the edges as there could be if I applied paint or marker right on the stencil.

With a little practice, I found this concept worked just fine. I purposely left a gap in the top middle section to accommodate the bracket that holds the buoy to the stern rail.

It looks great from a distance. Viewed from up close the results of my less-than-steady hand are apparent, but I figure, out on the stern, who's looking up close?

> Ferman Wardell began sailing an 11-foot Styrofoam Snark on a 30-acre lake in North Carolina. He cruises and races his current boat, Wind-Borne, a 1985 Hunter 28.5, on Lake Norman near Charlotte. He has sailed extensively in the Caribbean. Like most good old boaters, Ferman enjoys boat maintenance, repair, and "improvements."

Ferman laid the stencils on the buoy, at left below, and traced the outlines of the letters with a pencil, below. He then used the permanent markers to color in the letters.





Super bands for security

Parts boxes no longer slip, slide, or spill

by Gregg Nestor

O ver the years, I've tried all types of containers for storing my tools, fasteners, spare parts, and so on. I finally settled on clear plastic boxes similar to those used to store and organize fishing tackle and art supplies. These containers don't rust, they're lightweight, and you can examine the contents without opening them. They're fitted with hinged lids and locking clasps and many have adjustable dividers.

While the plastic containers have many advantages, they have two weaknesses that aren't readily apparent. They can be slippery, especially when stacked one on top of the other, and their locking clasps aren't always the most secure. Combine these two drawbacks in a boat on a rough sea and you have a mess in the making.

The best way I've found to minimize these shortcomings is by using what I call super bands. These are inch-wide rubber bands cut from an old inner tube. After I close and



lock a plastic container, I slip a super band around it. Once in place, the super band ensures that the lid won't accidentally open. Furthermore, because the super band is rubber, it functions as non-skid.

I store my plastic containers beneath the starboard settee, one on top of the other. Access is via a dropdown door secured with a simple spring catch. Since I began using super bands, the containers have never shifted in the locker nor have they spilled their contents. \varDelta

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.

Many sailors keep an old inner tube with their maintenance supplies, at left, because the tough elastic rubber can be used for any number of jobs and repairs. With bands he cut from his tube, Greg makes sure his parts boxes stay closed and don't slide around in the lockers.



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Good old classifieds

Boats



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S2 9.2C Deluxe 30 1986. Pristine example of the "Deluxe" model, maintained to the highest standards. More interior teak, CNG stove and oven, shower/bathtub, and other amenities make this the most comfortable of the 9.2s. Vinylester resin in the hull, so no blisters. All new windows and no leaks. Large inventory, many updates and upgrades. Boothbay, ME. \$26,950.

Dwight Swisher 207-633-5475 dswish@roadrunner.com www.yachtworld.com/ boats/1985/S2-9.2-Center-Cockpit-2402334/ Mid-Coast-Are



Sabre 28

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Tim Brewer 734-635-4706 dwellingmachine@hotmail.com www.glsailors. newworldfootprint.net

Cape Dory 30

1982. Well-loved, fresh water, cutter rigged. North sails, spinnaker, Corian countertops, bronze through-hulls, screens, AP. A great pointing and sailing boat. Full equipment list and photos available by email. Bemidji, MN. \$48,500.

Michael Kelsey Mkelsey47@gmail.com http://ablboats.com/93415



Cal 20

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1967. 4-stroke 4-hp Yamaha. 3-yrold Doyle main and jib, extra suit of sails, heavy and light-air spinnakers. Cradle and \$150 deposit for indoor cold storage this winter. Currently sailing out of Neff Park in the city of Grosse Pointe, MI. \$2,750.

Michael Martin 313-884-1580 mmmaryjean6@gmail.com



Marieholm International Folkboat 26

1981. Swedish-built. Remarkably seaworthy, swift, and graceful sailer. Well-equipped for cruising. Accomplished a 2-week, 380-nm singlehanded voyage on Chesapeake Bay. This model has a slide-out galley plumbed to a 21-gal freshwater tank. Selfflaking main w/Dutchman rigging. Efficient 5-hp OB mounts in the aft lazarette. Moving forces sale. Galesville, MD. \$8,600.

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Southern Cross 28

1981. 4'9" draft, tiller. Diesel/Vdrive rebuilt '05. Steel cradle '09. H/C pressurized water, new Wilcox head. AP, digital D/S meters, GPS, stereo, alcohol stove. Sails purchased '98, refurbished '09. New dodger and sail covers. New raw-water strainer. Hull refinished '03. New seacocks, new teak rubrail '03. Shorepower, rig in, fresh water. Located in VT. \$24,500.

Robert Miille 802-748-5663 rmiille@yahoo.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 stays'l, extensive canvas. Airy cabin sleeps 2. All-new teak woodwork. Extensive restoration list available. See YouTube "Moor Patience" for additional pictures. Colorado. \$15,500.

Mark Nash-Ford 720-933-3222 Allaboutfun@comcast.net www.youtube.com/ watch?v=a8VbahlCtjs



Southern Cross 31 1980. Tom Gillmer classic built by C.E. Ryder. Well maintained and lovely to look at. Rare cutter-ketch with flexible sail plan, outboard rudder, and tiller combo is easy to singlehand. She's crossed the Gulf Stream twice and deserves reputation as a stout, seakindly oceangoing dream boat. On the hard until May '13. Now is a good time to inspect bottom and topsides. Equipment list and photos available via email. Long Island Sound, NY. \$36,000.

> David Jacobs 516-526-4711 gwynpennon@aol.com

Boat Sharing



Dickerson 41

1979. Center-cockpit ketch. A rare opportunity to join the longestestablished boat partnership in the British Virgin Islands. Two 4-week ownership interests are available in *On Eagles' Wings* (OEW), a professionally maintained classic ketch kept year round in Tortola, British Virgin Islands. Initial purchase of 4 weeks annual usage is \$10,000, with annual operating costs of approximately \$6,000. Art Pearce 607-279-9377

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Good old classifieds




Good old classifieds





Product launchings

The SmartPlug

The SmartPlug is a drop-in replacement for the boat end of the shorepower cord and the socket mounted on the boat. Its main features are a significant improvement in electrical contact area, easy alignment, and better locking mechanisms and seals. It also has a thermal cutout that shuts off power if the plug overheats. Installing the new plug on the end of the cable is easy, and the socket mounts to the same mounting holes as the socket it's replacing. The tools required are screwdrivers, a wire stripper, and a knife. This is an easy upgrade for safety and reliability. It's available from about \$127 from several marine hardware sources.



Stafford stanchion-mounting collars

Stafford Collars and Couplings has been designing and manufacturing collars and couplings for more than 30 years. Recently, the company sent *Good Old Boat* a sample of its new clamp-on collar designed for use on stanchions and boat pulpits. The collar is hinged, so it does not need to be taken apart for fitting, and retains a machine screw that can be used for attaching almost anything, from a cupholder to a barbecue grill. Sold in pairs, the collars are available in several sizes in low-cost plastic (\$12.95) or stainless steel (\$69.95) from the company's website, <www.staffordmfg.com/News/ Stanchion-Mounting-Collars-in-Plastic-or-Stainless-Steel>, or by phone, 800-695-5551.

-Michael Facius

Mantus Chain Hook

Many sailors who use an all-chain anchor rode use a snubber line on the chain to take the load off the windlass or to silence the chain. One way to attach the snubber to the chain is with a rolling hitch. Another is with a chain hook.

I tried out the new Mantus Chain Hook — a robust, strongly made hook that remains positively connected to the chain link of your choice and won't fall out. As a matter of fact, it can be rather difficult to remove as it takes two hands and two steps. For some, though, that would be an improvement over the traditional "devil's claw hook," which can fall off a chain rather easily once any slack is introduced to the snubber line (although it is much easier to remove on a pitching bow).

The Mantus can also be used to attach two chains together. Read more about it at <mantusanchors.com/mantus-chain-hook>. –John Danicic



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

Sent from my iCoconut

Inter-island telegraph app for social media

by Connie McBride



When we lived in the islands, we were continually amazed by the efficiency and accuracy of the coconut telegraph. When we wanted to buy our son David a small boat for Christmas one year, within three days of first mentioning it to a friend, the entire island of St. Croix knew about it, except David (see "Stone Free," January 2011). And if we ever needed to find one of the boys before their curfew, a few inquiries on the boardwalk would point us in the right direction. We'd usually find them in the park, trying to turn a game of flag football into another trip to the emergency room. But now, so far away in distance and time, we thought the powers of the coconut telegraph were lost to us. Enter social media.

Dave needed some information from a boat designer/ builder who wanders around the islands on his sailboat. The last we had heard, he was in Carriacou, but how to reach him? He has no Facebook account, no website, not even an email address. But we did know someone who probably knew someone who could help.

When our oldest son went to college, I had to open a Facebook account. Not necessarily to spy . . . but he is not

Now that cruising sailboats like these in St. John, USVI, have access to the Internet, the coconut telegraph operates at cyber speed.

known for his communication skills. So once a week we would go to the Internet shop and verify that Nicholas was still alive. Now we have three grown boys, a daughterin-law, and a grandson to keep track of long distance in addition to hundreds of friends far away in the Caribbean.

I sent the word out via Facebook on Tuesday. A friend in the Caribbean, someone we'd met 11 years ago in Virginia and since shared anchorages with, knew where the designer had been seen a few months previously. She was anchored in St. John, but had a friend in Carriacou, whom she emailed. By Friday, I had the exact location and, better yet, the phone number of a man we've never met, who was anchored in a bay with no access to Internet, on an island I've never visited. We even learned that he's gearing up for his 74th birthday bash on the island. When we call him, I have no doubt that he will be expecting to hear from us. Someone will have told him we are looking for him.

It's nice to know we can still use the coconut telegraph even from a distance. It still works, but its speed increases greatly when you combine it with social media. Somehow, it doesn't feel the same as walking down the beach and asking, "Has anyone seen ...?" \varDelta

Connie McBride and her husband, Dave, currently cruising Florida's shallow waters in their Bolger sharpie, communicate through their website <www.simplysailingonline.com> but maintain an account with the coconut telegraph.



Last B

WELCOME TO MY WORKSHOP

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