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Rumrunning History: The Real McCoy
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NOVEMBER/DECEMBER 2009
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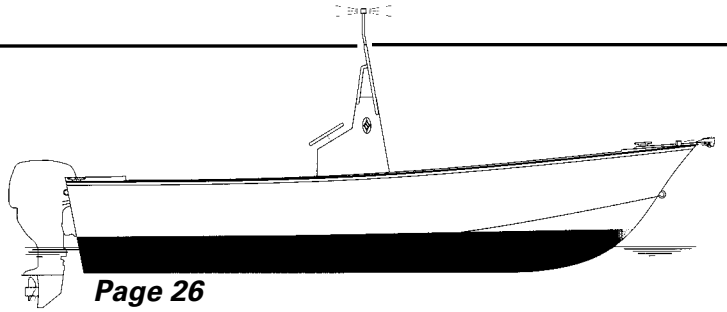

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Cover: The 118-year old Colin Archer-designed redningskøyte (rescue ship) STAVANGER, the most authentic of her type in existence, recently made her final voyage before being hauled out and displayed permanently on land at the Norwegian National Maritime Museum in Oslo.
See Page 52
Photograph by Nic Compton

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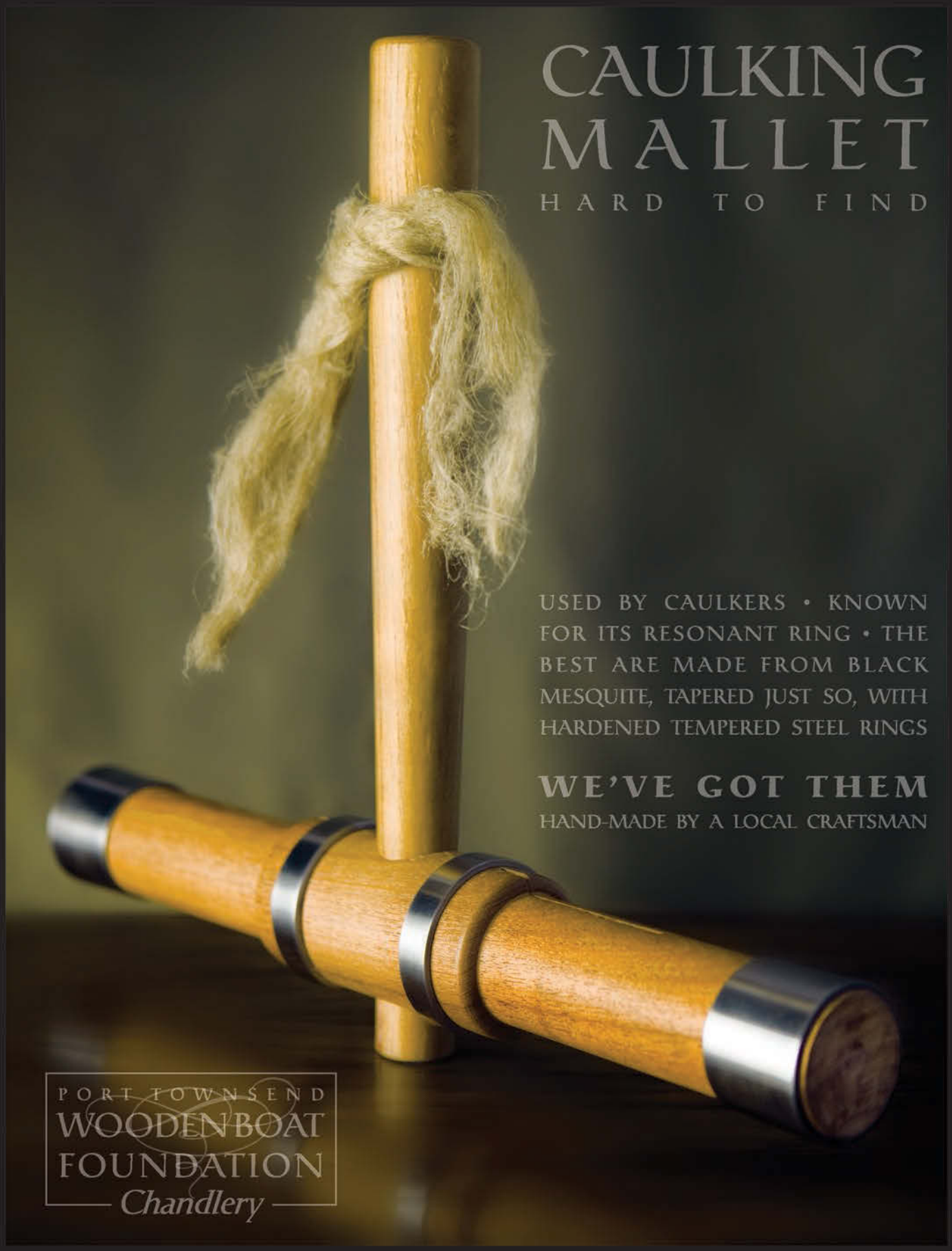

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Ghost Ships

The Boat Hall of the Norwegian National Maritime Museum in Oslo is one of my favorite displays of boats. The Hall, a modest-sized glass-walled building, houses a fleet of craft ranging from a Stone Age dugout canoe, through an array of more recent coastal craft, and on to a bright-hulled mahogany Dragon-class sloop and several smaller one-designs. The boats on exhibit here are in sound condition; most are rigged and appear worthy of an outing afloat; most were conserved as premium examples of their types. One need not step too far from the Boat Hall to find other successful examples of dryland conservation: On the museum's waterfront lawn sits GJØA, the diminutive vessel that was first to transit the Northwest Passage. And in an adjacent building (but separate museum) the Polar ice ship FRAM is cradled and rigged. Soon, another Norwegian icon will be added to this fleet: The rescue ship, or redningskøyte, STAVANGER. Rigged, and cradled with a slight heel, she'll tower over the other boats in the Boat Hall.

"It was a controversial decision…."says Nic Compton of the plan to conserve the boat on land. (Nic's article on STAVANGER begins on page 52.) "This means she will never go to sea again." STAVANGER, you see, is in fine condition. In fact, Nic researched his article by joining the crew for the boat's final voyage, a sometimes wet and wild passage that sailed along the craggy western Norwegian coast from the Lofoten Islands, around the country's southern tip, and on to Oslo. Part of the conservation program was to film her under sail during this voyage—both on passage and in re-creations of rescues. (You can view some of this amazing footage on our web site, www.woodenboat.com.) In Oslo, the boat will be hauled out, carefully conserved, and placed on display in the Boat Hall's static fleet.

Not only is STAVANGER in fine condition, but she is also the most intact redningskøyte in existence. She exudes a rare spirit and patina in a way that few historic boats I've ever encountered do. I visited aboard her in 1993 on a wide-eyed first trip to Norway. Then, STAVANGER was owned by Jeppe Jul Nielsen, whose parents had purchased the boat from Norway's lifesaving service in 1938 when her duty days were over. The Nielsen family owned and cruised her for over half a century, and their careful stewardship, no doubt, is the reason for the boat's preservation through most of the previous century.

If STAVANGER's preservation is owed to the fact that she was kept in service for a half-century after her duty days, then doesn't it logically follow that she should be kept in service, to continue that care? I'd argue that it does not. STAVANGER could just as easily have fallen into hands that were not so sensitive to her history. Indeed, she could be just a memory now—a relic preserved in grainy sepia photographs and hand-drawn lines. Or she could have morphed into something unrecognizable as a redningskøyte. She's a lucky boat to have had such good stewards as the Nielsens, and her value as a cultural icon will only increase with each passing year.

To rely on the romantic vision of another Nielsen-like family, or the largesse of an individual, to keep the boat sailing indefinitely, is perilous. Largesse and romance are fleeting things when it comes to keeping a vessel in service. When the ship's meaning transcends its original purpose—when it becomes a thread of cultural fabric—preservation for posterity approaches obligation.

Needless to say, I'm looking forward to another visit to the Boat Hall.

Jericho Bay Lobster Skiff

Though I'm not a current subscriber, I soon hope to be. I really enjoyed the "Jericho Bay Lobster Skiff" article, and can't wait for next month's issue to continue reading about building this appealing skiff. I just finished reading the entire issue and can't say enough good things about it.

Jeffry Hayes
Vancleave, Mississippi

An Incomplete Kit?

Dear Matt,
I was a bit disappointed to see that I did not rate a mention in the article on kit boats in the September/October issue. I offer epoxy kits and plywood packages for all my designs, as well as sails, rigging kits, masts and spars, rudder kits, and other items. I also have four two hour-videos, for my Penobscot 14, Sand Dollar, Laughing Gull, and Grace's Tender.

I work alone, and my volume is small, but I have sold hundreds of kits, and they and the other items are a very important part of my business. I get great satisfaction from knowing that my plans and kits have helped so many people to realize what has often been a lifelong dream of building a boat.

Arch Davis
Belfast, Maine

Matt,
I liked the kit piece, but was it supposed to have a complete listing of kit providers? The implication is that it was. I see that there are at least half a dozen of your advertisers that are not noted. I am especially interested in the old kit makers like Clark Craft; these all got underway after WWII in the first DIY boom, from whence came sailing craft like OK dinghies, Hornets, Mirrors, GP14s, etc. Even boats like the Dutchman and Jet 14 came as kits, with the provider making the hot-molded hulls. One interesting point is that based on my own experience, the premium you pay for a kit is surprisingly little. Materials for a sea kayak I built would have cost me at least a third, maybe more, than the price of the kit. It's something to think about.

Ben Fuller
Cushing Maine

Matt Murphy replies:
Since our article on kit boats in *WoodenBoat* No. 210, we've received telephone calls and letters from several manufacturers, large and small, who were slighted by their absence from the text. Our intention with this article was to illustrate the growth of the kit boat industry over the past two decades, and to cite examples of companies who are producing kits in various forms—plywood, strip, CNC files, and frames. The objective of the article was to report on a phenomenon, rather to be a comprehensive directory of manufacturers,

WoodenBoat has a longstanding policy of not submitting to advertising pressures on its editorial pages. This policy is meant to maintain the trust of our readers; in turn, that avid, trusting, and critical readership is meant to provide a vibrant marketplace for our advertisers. Our kit boat article was thus aimed squarely at the reader.

The kitboat article included a sidebar, "Kit Builders Large and Small." It lists 13 kit manufacturers, and is meant to illustrate the range of sizes and styles of kit boats. It is by no means comprehensive, nor, due to space constraints, was it intended to be. It was also not developed out of favor for any particular kit builders. We acknowledge, however, that some of our longstanding advertisers were stung by their omission from this list. We also acknowledge that readers may wish for a more comprehensive directory of kit manufacturers. We've recently launched a new directory of kit manufacturers and plans purveyors on our web site. For those looking for kits and plans, please visit **www.woodenboat.com/boatplansandkits**; listing is free for companies wishing to be included here.

The Largest Wooden Square Rigger

Matt,
Many, many thanks for Niles Parker's review of my book, *Live Yankees* (WB No. 210).

You might wish to run a correction regarding the ROANOKE caption. ROANOKE was the largest wooden square-rigger ever built, not the largest square-rigger. (She wasn't quite the largest wooden vessel, by the way, being edged out by the six-masted schooner WYOMING, also Bath-built).

Bill Bunting
Whitefield, Maine

Cheers for Ladybug

Dear Mr. Murphy,
I've been reading through my latest issue of *WoodenBoat*, and it's always enjoyable. This issue is more so due to Harry Bryan's Ladybug pram (WB No. 209). The boat is practical, straightforward, utilitarian, and downright cute. I don't mean to be flowery, but I truly appreciate the time and effort that went into producing the article. Harry seems to be the type of person that people would want for their neighbor, possessing the above qualities enveloped in a good soul.

In late 1995 (WB Nos. 126 and 127), I followed his guidelines to build Daisy, a dory skiff, JIGGY; the instructions were straightforward and the results good.

It's time for ladybugs. Here we go again.

Dennis Fischer
Sunland, California

Kurt Hahn and Lance Lee

Dear *WoodenBoat*,
Thanks so much for Peter Neill's great article on Lance Lee, and for awakening a memory of Kurt Hahn. Hahn was the slightly portly gentleman with the German accent who spoke to a bunch of us lads in the mess one late 1940s evening at the Outward Bound Sea School's shore installation in Aberdovey, Wales.

We were all still new at the school; new enough to still wonder at the evening meal's crockery we had just put away, which had the swastika and the Hitler Jugend legend on its obverse side. These cups, plates, and bowls represented a small part of Kurt Hahn's personal victory over the darkness of the recent past.

We were 15- and 16-year old boys from the banks of the Mersey and the Tyne; from the East End of London, from sheltered southern England, from Glasgow, and from the factory towns of Lancashire. We were noisy and we were arrogant, but when Kurt Hahn spoke to us we became wide-eyed and silent.

He knew who and what we were...and he told us what to leave behind and what to pick up along the way to a good life. We heard and understood every word. Today, I cannot remember anything that he said, but I can remember what he meant.

Later, as my watch—the Garibaldi Watch—made its formal marching way down to the wharf where the GARIBALDI, that great lumbering old fishing and onion ketch, creaked softly against the pilings, not one of us had a negative word to say about the evening.

Kurt Hahn understood us.

The following days were full of lifeboat drills, dipping lugs, bloody great mountains, scrambling nets, five-mile swims, knots, rigging, short tempers, and long hours. One coolish, heaving morning at sea on the WARSPITE (the school's other training vessel), I volunteered to work in the galley (because I wasn't quite as seasick as the rest of the watch). There, with the cold porridge scrapings and the burnt toast odor still heavy in the air, I discovered that I was where I belonged.

John Sansom
Halifax, Nova Scotia

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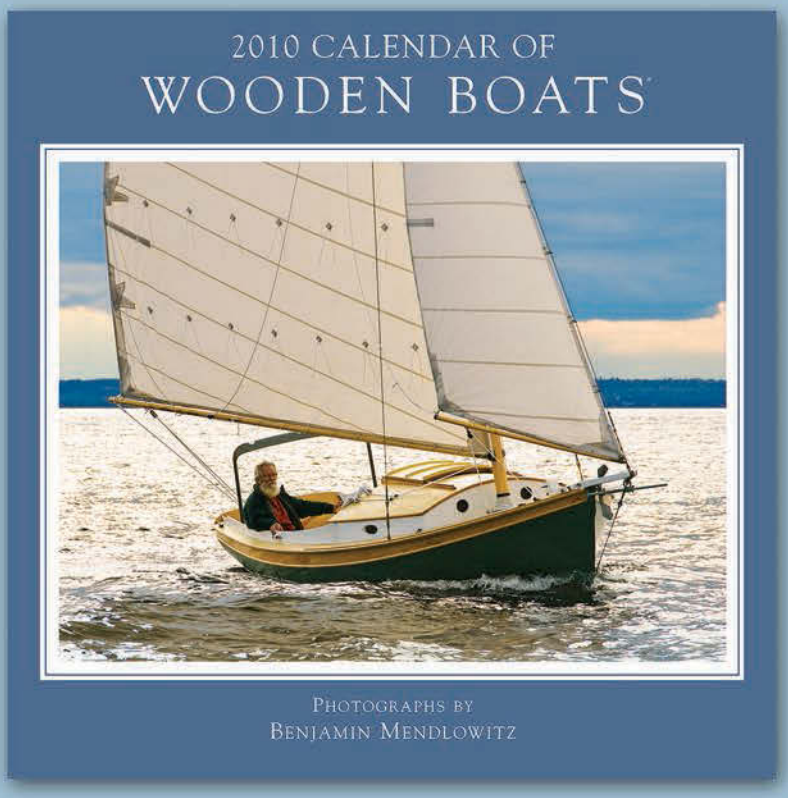

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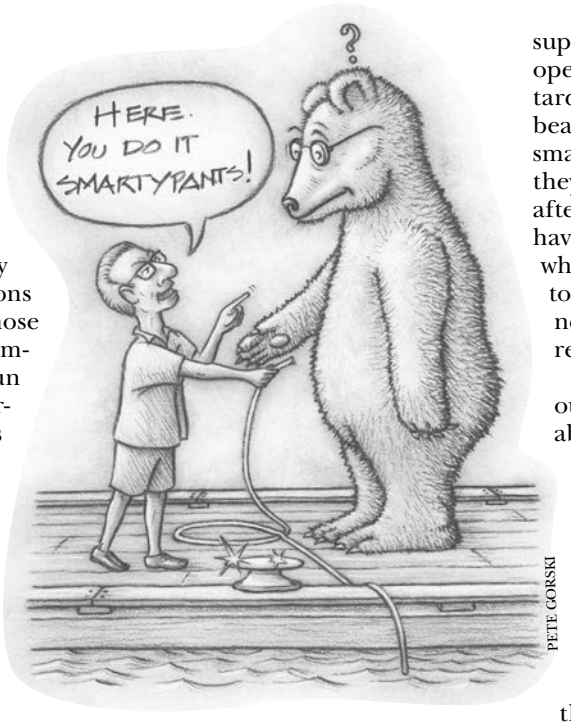
The Good Ol' Days

by David Kasanof



There was a time, mistakenly called "the good old days," when I was stupid only about hard stuff like computer navigation systems (and why is so much stuff called a "system"—don't they know that only makes it harder?) and explanations of metal electrolysis showing those little plus and minus thingies zooming around. But lately I've begun to realize that I no longer understand some of what I thought was easy stuff. Has some of the easy stuff gotten harder or have I gotten stupider, or both? Am I overthinking this? If a tree falls in the forest and no one...oh, the hell with it.

You can see that I'm wrestling with a difficult problem. For example, I once understood rope (okay, line) and cleats. Rope was made by twisting certain plant fibers together, and cleats were wooden things with projections that you hitched the rope to. What was once a no-brainer has become much more complex, even if not a full-blown brainer.

Nowadays, rope comes in a variety of plastic with different properties. There's plastic braided line that looks and feels like a snake—and it's almost as difficult as a snake to grip. It can be spliced (I never could get the hang of it), and the splice even looks like a snake that has swallowed a small mammal.

Cleats also now come in a variety of materials including plastic. Some of those are so slick when used with braided line that they create a truly bizarre spectacle of a mad herpetologist having wrapped a garden snake around a cleat. You can watch, fascinated, as the unhappy critter slowly slithers away.

The process flies in the face of a thousand years of maritime practice during which a round turn around the base of a cleat and a half hitch sufficed to secure a line. Now that procedure doesn't always work. I need someone to explain to me what's good about that. Meanwhile I'll still muddle along without reptilian line.

As for cleats, I'll still take wood over all other materials. (Incidentally, did you know that you could make your own wooden cleats with a few hand tools? I shall be happy to pass along other useful tips as they occur to me.)

For instance, no sailor should be without a few basic tools...such as a 6' wrecking bar and a pneumatic jackhammer. These could come in handy when you must open the packaging of drill bits and saw blades and the like. I am old enough to remember when, if you needed some wood screws, Zeke would scoop them from a wooden bin, weigh them, pour them into a paper bag, and hand them to you. If you needed only a few small ones, Zeke might let you have them for nothing... if they were not stainless or bronze, of course.

This simple process has now become dauntingly complicated, especially if one wants only a small quantity. Stuff now comes wrapped in material that apparently was designed by the folks who make those bear-proof food containers used by campers. Yellowstone Park rangers report that some grizzly bears have figured out how to open them. (You surely know where I'm going with this.)

Hardware store folks could contract with bear handlers who could supply smart grizzly bears who could open packaging that poor dumb bastards like me can't cope with. The bears wouldn't damage things like small drill bits for the same reason they don't choke on salmon bones after swatting the fish from a river. I have broken more than one drill bit while trying to free it from its refractory packaging. It seems like you can never find a smart bear when you really need one.

It's humiliating not to be able to outsmart a package, but it's excusable to have trouble with hard stuff like learning how to use a sextant. It's even more understandable when the instructions are written in a language unknown to humankind. What is one to make of "please not to bang or lurch the index arm"? When I first read that warning I had no idea what a sextant's index arm was, but to this day I would sooner be caught dead than bang or lurch one. The same booklet told me to "rock from side to side" after "bringing the sun down to the horizon."

Eventually I learned that I was to turn a knob which causes the sun's disc to appear to touch the horizon, and that one rocks (not one's self... the sextant, dummy!) in order to be sure of getting an accurate elevation angle. I eventually learned how to navigate, but my task would have been so much easier if I had not had to learn a second language at the same time.

In a tardy attempt to take a baby step beyond traditional navigation methods, I once picked up a navigational computer in a marine store. Timidly, I pressed the "on" button. The little screen lit up with "LHA?". Taken aback, in the middle of aisle B, I was humiliated to realize that I did not know my LHA. Then it occurred to me that anyone who knew that the letters stood for Local Hour Angle and who knew how to use his sextant, chronometer, and almanac to calculate it, probably knew almost enough about navigating to just go ahead and do it. Hell's bells, what did he need a computer for? I'm mystified.

I could probably do with the help of a smart bear.

WoodenBoat and *Professional BoatBuilder* magazines'

DESIGN CHALLENGE II

More Pleasure at 2 Gallons per Hour

Something we learned from our first design challenge is that there's an increasingly popular ambition and necessity to do more with less. As the heavy hulls of old amenity-stuffed model lines linger unsold in dealer lots or unused in the storage racks of service yards, there are buyers turning to custom and semi-custom shops to produce smaller, lighter, more efficient boats. Simpler boats are one area where there is renewed interest and development.

A number of entrants in our modest first challenge noted that an 18′ (5.5m) planing hull at 2 gallons per hour is not the most efficient way to get around on the water. With that in mind, we are offering a new challenge for new powerboat designs in any material that offer efficient cruising opportunities for a family in an attractive model with good seakeeping abilities and some reserve power. Once again, this is not a contest to design the most fuel-efficient boat in the world; it is a challenge to bring fuel efficiency to the market in a balance of practicality, pleasure, and beauty.

We will award $1,000 prizes to each of the first-place designs in wood, composites, and metal.

SHEARWATER, from Paul Bieker: www.biekerboats.com/Bieker_Boats/25_Footer.html. She was featured in *Professional BoatBuilder* No. 115, p. 162. Photo by Eric Jolley.

WHIO, top, was featured in WoodenBoat No. 190. Read the digital issue at http://www.woodenboat-digital.com/woodenboat/20060506. Photo © Paul Gilbert / aquapx.com

DESIGN PARAMETERS:

- Must be trailerable for affordable launching, over-the-road transportation, and storage.
- Max beam 8′; max length 40′ (legal trailerable dimensions in many states)
- Minimum length 24′, stem to transom
- Trailerable weight (with engine) should not exceed 3,500 pounds
- Must burn less than 2 gallons per hour (7.6 l/hr), maintaining a 10-knot cruising speed in a 2′ (0.6m) chop and 15-knot breeze while carrying 800 lbs/362 kg (family of four). Favorable consideration will be given for continued efficient fuel consumption and good seakeeping abilities at speeds in excess of 10 knots
- Must include at least Spartan overnight accommodations (berths, head, galley) for two adults and two children
- Must be a new design
- Submissions should be the designer's original, previously unpublished work, and include lines, profiles, sections, table of offsets, accurate weight study, cost calculations, and performance predictions. (All designs will remain the property of their designers.)

Submissions should be postmarked no later than April 20, 2010, and should be sent to

DESIGN CHALLENGE
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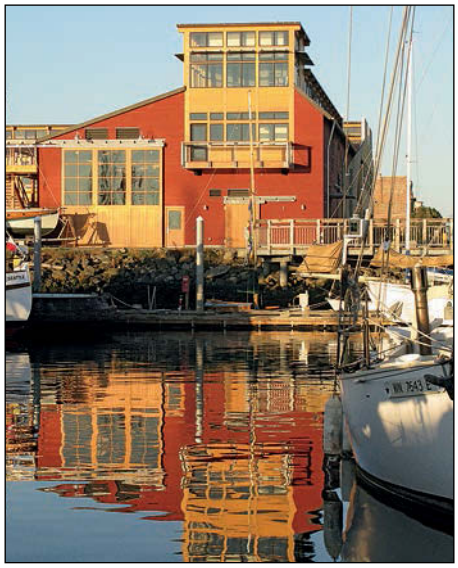
A flowering of maritime heritage

by Tom Jackson



TOM JACKSON (BOTH)

***Left*—A new maritime center in Port Townsend, Washington, opened in September, 2009. *Right*—Boatbuilding is at the heart of programs that will take place in the new building.**

By some strange alchemy, organizations that were once considered misguided upstarts headed up by scrappy individualists with an abundance of passion—some would say obsession—have taken root, grown, and borne fruit not only for the institutions they have become but also for worthy successors.

One example is found elsewhere in these pages in an article from Washington state about **The Center for Wooden Boats**' (CWB) **expansion** of programs into a state park at **Cama Beach** (see page 62). To his everlasting credit, Dick Wagner, the center's founding director, patiently and persistently navigated the shoals and obstructions of local politics over the course of 30 years, transforming the center from not much more than a raftup of traditional boats in the 1960s to a city, state, and national institution. The center provided a key voice in shaping a new city park now being built at the formerly industrial south end of Lake Union in Seattle, and now the center itself is planning upgrades to its own facilities in the city. (Contact CWB at 1010 Valley St., Seattle, WA 98109; 206–382–2628; cwb.org.)

The center's success proved that an urban waterfront could survive runaway development and gentrification and still find a way for people to get out on the water in small boats they could rent or learn to build themselves. It made historic boats not just museum pieces but part of daily life, an idea that is working again in Cama Beach.

But the states of Washington and Oregon right now offer many more examples of admirable projects involving public access to the waterfront, historic preservation, boatbuilding, and sidestepping the sameness that pervades so many waterfronts elsewhere. Observe:

Port Townsend Maritime Center

In Port Townsend, the Wooden Boat Festival, despite its somewhat chaotic beginning in 1977, both called attention to the town's marine industry and also attracted a critical mass of wooden boat builders from far and wide in a way that had never been done before. People began to call it a "movement"—though everything from civil rights to tooth flossing was called a movement in those times. When I first went to the festival in 1979, the streets were alive with buskers both wonderful and awful and not a few bikers. Some boats had driftwood tillers, and I never had seen so many dreadlocks, nouveau-pirate outfits, and johnny-come-lately proletarians in one place. Small wonder that some civic leaders wondered whether this was a direction the town wanted to go. But as the wooden boat industry matured, so did the festival, and today both have become nothing less than institutions in their community.

Like the park at Cama Beach, a **sparkling new maritime center in Port Townsend** brings people directly to the waterfront in the town. At the center, which formally opened during the 2009 festival, they can watch boats, use boats, build boats, visit a maritime library, or just enjoy a pleasant rest. Earlier the site of a long-in-the-tooth industrial tank farm, the property was being considered for a hotel or condominium development until local people began to see the wisdom of trying something else.

Led by the Northwest Maritime Center—which later merged with the Wooden Boat Foundation—a fundraising drive brought in almost $12 million, leaving roughly $1 million more to go to finish the project. The first tangible project was a state-of-the-art pier in 2004. When enough money was in hand, construction began on two buildings—the **Chandler Maritime Education Building** and the **Maritime Heritage and Resource Building**—totaling 25,000 sq ft, dedicated to boatbuilding and maritime heritage. The buildings officially opened during the Wooden Boat Festival in September.

It's one of the few cases I recall in which the final result looks better than the artist's renderings done at the outset of the fundraising drive. The center's inviting architecture draws people along the main downtown street to the Point Hudson Boat Basin, the festival's home each September. The buildings are inspired by industrial structures of earlier times, with double clerestory windows in the education building bringing in ample natural light. Wood and galvanized steel are predominant materials, with immense Douglas-fir rollaway doors providing ample access. A bricked plaza and second-story planked deck with water views are open to the public at all times—and both were crowded with spectators during the traditional sail-by on the festival's final day. These inviting facilities tie together a good beach, the new pier, a jetty boardwalk, the marina, and the town itself. The buildings provide a very easy and very public interface between boatbuilders and passersby. The architecture itself seems to invite involvement.

The education building has a enormous open bay for boatbuilding projects, with industrial-scale doors and a mezzanine level where the public can overlook the work. The second floor also has classrooms and meeting rooms. Very likely, crossover projects will involve the Northwest School of Wooden Boat Building based in nearby

Port Hadlock. On the third floor, a room with stunning views over Admiralty Inlet and the Strait of Juan de Fuca will eventually be fitted out with a state-of-the-art ship's bridge, complete with navigation and communications equipment (doubling as a Homeland Security communications center if ever the need arises).

The other building will house the foundation's extensive chandlery, a boat livery, and storage for numerous rowing shells. Upstairs, a conference center, a library, and administrative offices for the foundation and other nonprofit agencies were nearly ready for occupation as of September. Above all, the building preserves public access to a place that was crying out for it and where it might well have been lost forever.

Northwest Maritime Center and Wooden Boat Foundation, 380 Jefferson St., Port Townsend, WA 98368; 360–385–3628; www.woodenboat.org or www.nwmaritime.org

TOM JACKSON

The restored Eddon Boat building in Gig Harbor, Washington, provides public access to the waterfront and will house programs sponsored by the nonprofit Gig Harbor BoatShop.

Gig Harbor's Eddon Boat

Public access to the waterfront and interaction with boatbuilding are also key components of the **Eddon Boat Building in Gig Harbor**, in southern Puget Sound. Ed Hoppen and Don Harter started building boats in 1945 on the property, which had been used for the same purpose back to the 1920s. Among their recreational and commercial boats were the first Ben Seaborn–designed, plywood Thunderbird racing sailboats. No. 1 of the type is now in the nearby Harbor History Museum, and No. 2 has been donated to Gig Harbor BoatShop, a nonprofit group that will run programs in the restored boatyard.

Over the years, much of Gig Harbor's waterfront, which was originally lined with family fishing boat docks (and there are still a few left) and boatyards, has been converted to a thick mass of marinas and condominiums—what John McMillen, vice-president of Gig Harbor BoatShop calls "plastic boat parking lots." When concerned citizens got wind of a plan for a luxury condominium development at the Eddon Boat site, they roused themselves and got a $3.5 million bond issue on the local ballot—and it passed with 62 percent of the vote—to buy the site and hold it for public use.

The yard building, which has one indoor and one outdoor marine railway, has already been restored and upgraded to include modern wiring and state-of-the-art dust collection

and fire suppression systems, thanks to an additional $1 million heritage grant from the state government. The Hoppen family house next door has new public restrooms and a new deck on the water side affording views of the boatyard and the waterfront, including several of the remaining fishing boat docks. A sidewalk under a street-level boardwalk will lead pedestrians to a viewing platform where they can watch boatbuilding projects going on inside. The 1.2-acre site will also eventually have a landscaped open area, a rarity in the harbor.

FOSS WATERWAY SEAPORT/JAN ADAMS

The restoration of a massive timber-framed 1900 warehouse in Tacoma, Washington, houses the Foss Waterway Seaport, with a museum, heritage boatshop, school marine science center, and, eventually, 1,100 lineal feet of dock space.

Gig Harbor BoatShop will develop and run programs at the site. The president is Guy Hoppen, Don's son, who grew up at the adjacent house.

In early September, just weeks before a grand opening, John McMillen showed me through the yard while Guy was fishing in Alaska. A range of activities is envisioned, including family boatbuilding and short courses, eventually with an on-the-water component. The indoor marine railway will still function, and could be used for haulouts for repairs or maintenance. Later, the outdoor railway, together with a pier and float, will be restored if money comes available. Above all, these leaders hope that the public will turn out for launchings at the yard, the way the whole town used to do decades ago.

Gig Harbor BoatShop, P.O. Box 1187, Gig Harbor, WA 98335; 253–241–7432; www.gigharborboatshop.org

Foss Waterway Seaport, Tacoma

In Tacoma, the **Foss Waterway Seaport** (see also Currents, WB No. 201) is housed in an enormous historic 1900 warehouse—45,000 sq ft—the last remnant of a timber-framed warehouse complex that extended along what was the heart of Tacoma's working waterfront. The area's industrial history isn't always one you'd want to celebrate—the Asarco smelter in nearby Ruston created a 23-acre peninsula by dumping some 15 million tons of slag in Commencement Bay, for openers. The smelter, a Superfund environmental cleanup site, has long been closed. Meanwhile, downtown Tacoma has a new courthouse in a former train station, a new Washington State History Museum, a new Tacoma Glass Museum, a fine art museum—things have changed in the old city.

Plans for the Seaport are extensive, with $24 million in renovations over time to provide permanent floats,

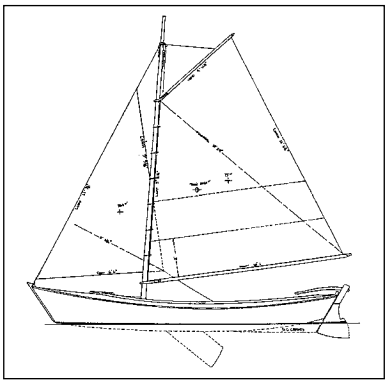
building improvements, and facilities. The Seaport already houses the Working Waterfront Maritime Museum and Boat Shop, which has fun interactive exhibits for kids and a good collection of historic small boats ranging from Willits canoes to hydroplanes. A new roof is in the works this year. Future upgrades will improve the museum, expand the heritage boatbuilding center, and provide a total of 1,100 lineal feet of guest moorage. Tacoma has been the site of successful "tall ships" gatherings in 2005 and 2008, with another planned for 2011. Two replicas of pioneering tugboat operator Thea Foss's personal rowboats have been built, and a livery of about a dozen such boats is envisioned. "Our Project, which is two acres, enables us to have, as best as I can guess, the largest physical maritime center on the West Coast," Director Tom Cashman said. "That is the opportunity this community has given us."

Foss Waterway Seaport, 705 Dock St., Tacoma, WA 98402; 253–272–2750; www.fosswaterwayseaport.org.

Boatbuilding in Coos Bay, Oregon

In Coos Bay, the city government itself has actually been leading the way in trying to create a boatbuilding program for small craft along the lines of CWB—showing how far such programs have come from the days when they had to elbow their way into legitimacy. City officials reached out to CWB founding director Wagner, now a consultant on such things, for advice on what to do and how to proceed. It's early in the process yet, but plans have been moving along to develop a waterfront boatbuilding and livery program as an "anchor" to enliven and revitalize a fading portion of the city waterfront. Wagner is now recruiting boatbuilders to serve as instructors for the initial courses.

Like every other timber and mill town in the Northwest, Coos Bay has been trying to figure out a new future for itself. On the waterfront, shipyards and sawmills long ago shut down are unlikely ever to return. The idea of building and using boats there rapidly accelerated when Pacific Survey Supply offered a sound 2,500-sq-ft building to the city for a $5-a-year lease. The city government as of September was reconnecting utilities and had engaged an architect to work on ideas to upgrade the street-side facade. "We're hoping to have equipment in there by the winter, January or so, and try to build a boat in there just to debug, and then have classes by next summer," said Jim Berg. He is on the city planning commission and is also one of the volunteers working to get a nonprofit organization up and running to plan and operate programs. The early phases—working up a mission statement, settling on a good name and a logo, planning how to raise money, and getting program ideas together—are moving along.



COURTESY JIM BERG

In Coos Bay, Oregon, the city government hopes a boatbuilding and livery center will help revive part of the waterfront, and the first project might be a crabbing skiff native to the bay itself.

The first project—a kind of "show-me thing," as Berg called it—could be the construction of a crabbing skiff of a type used in Coos Bay in the 1930s. Wagner himself provided plans for the boat, a 15-footer that would fairly simple to build, and board members of the organization might themselves be the ones to build it.

"Coos Bay has an amazing boatbuilding heritage," Berg said. "We had a couple of big shipyards building schooners and fishing boats, and during the war they were building minesweepers. There's a number of large vessels that were built here. In the closets and cupboards in Coos Bay, there are lots of pieces of that history."

Jim Berg, 100 Central, Coos Bay, OR 97420; 541–269–1601; jimberg@north-pt.com.

Organizations like the CWB and the Wooden Boat Foundation at first showed what was possible in public access and maritime preservations. Later, they showed what was desirable. Now, they and their successors are showing what is essential. And wooden boats and boatbuilding have always been at the heart of it all.

Tom Jackson is WoodenBoat*'s senior editor.*

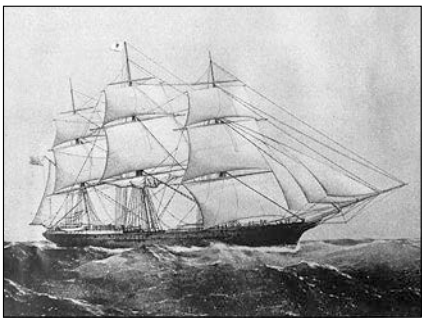
Another one bites the dust

by Bruce Stannard

After 145 years as an icon of the British merchant marine, the CITY OF ADELAIDE, the oldest surviving clipper ship in the world, is to be "disassembled"—bureaucratic doublespeak that means she will now be demolished starting February 1, 2010.

Despite being ranked as one of Britain's 10 most important historic vessels, CITY OF ADELAIDE has spent the past 12 years high and dry on the banks of the River Clyde at Irvine, just south of Glasgow. Although the hull remains in good condition, the owner, the Scottish Maritime Museum, has failed in its repeated attempts to raise the £10 million ($16.3 million) needed for her restoration. With mounting debts and no viable alternative, the museum was given permission to remove the ship from the protection of Scotland's Heritage List. After an internal and external laser survey to record her lines, the bow and stern sections are to be cut off and

SUNDERLAND CITY OF ADELAIDE RECOVERY FOUNDATION/TYNE MEDIA

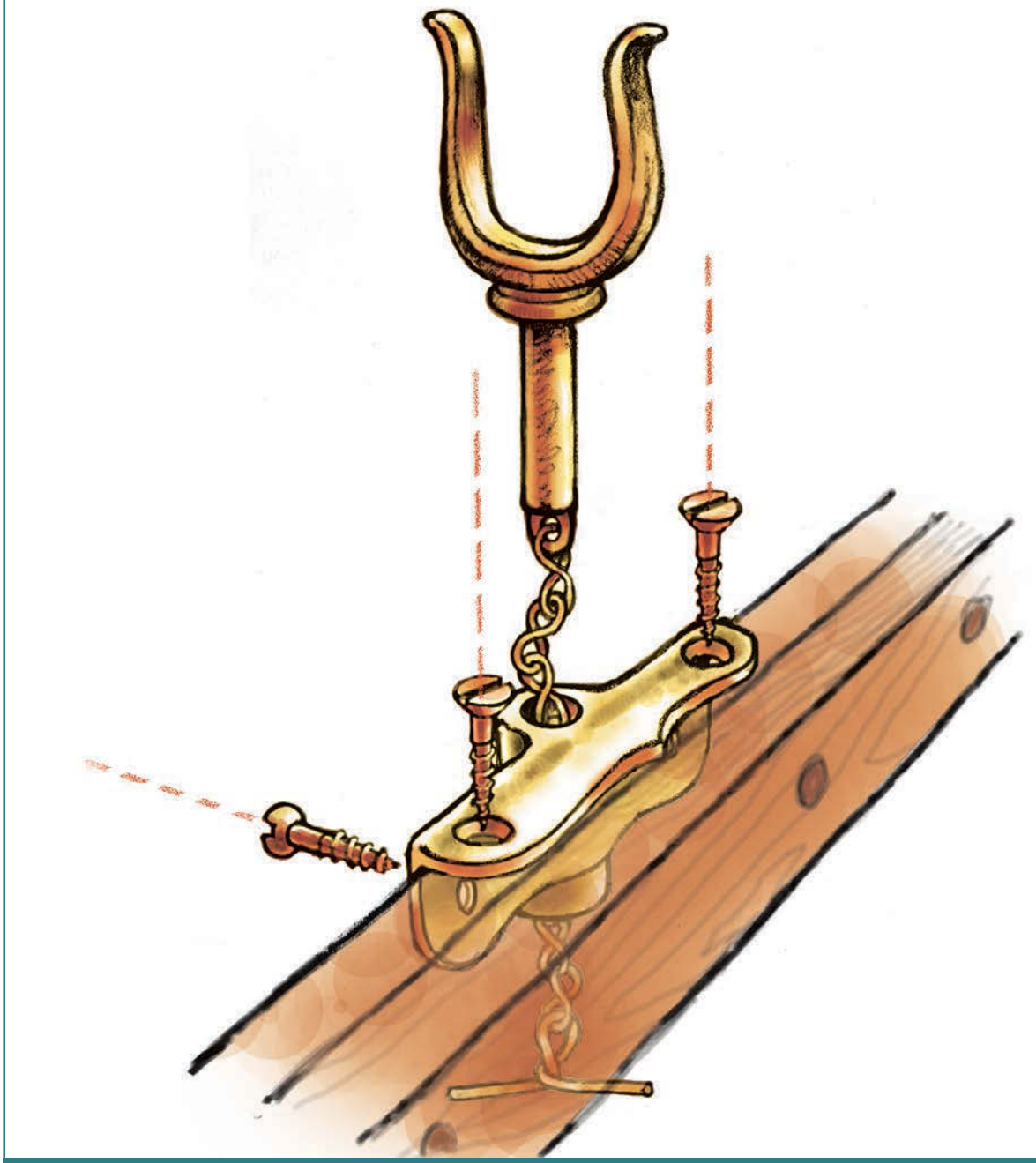


BRUCE STANNARD COLLECTION

The 1864 composite-constructed clipper ship CITY OF ADELAIDE is expected to be broken up in Scotland, though final-hour efforts to save her have been underway in South Australia, where one-fifth of the population is believed to be descended from her passengers, and in Sunderland, England, where she was built.

Getting Started in Boats

from the Editors of WoodenBoat *Magazine*



Volume 19

Oars, Oarlocks, and Rowing

A Beginner's Guide

—Oars, Oarlocks, and Rowing—

by Karen Wales
Illustrations by Jan Adkins

Imagine the amazement when man first used a stick to propel his waterborne craft along on the water's surface. One small stroke for man, one giant leap for mankind, as it were. The oars we use today are not too far removed from that original design. The more I learn about boats and boating, the more deeply attuned I have become to the importance of knowing about oars, their use, and their upkeep.

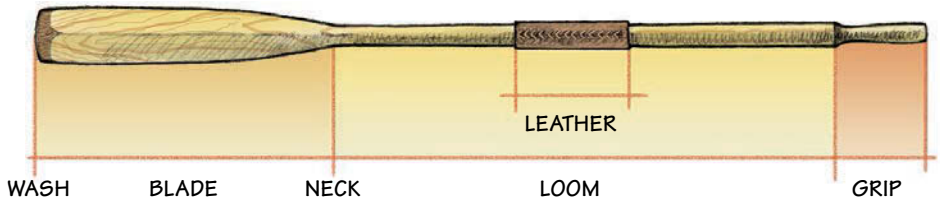
While it takes time to become a competent or competitive oarsman, anyone can become proficient enough to be able to go from point to point, and have fun along the way. It's a quiet time that is good for observation and introspection, and usually, it need not be too strenuous to be effective.

Being a competent oarsman can mean the difference between life and death. In the winter of 1884, Howard Blackburn and his dorymate, Thomas Welch, were separated from their fishing schooner in a gale. Sensing his limbs numbing from the dreadful cold, Blackburn curled his fingers around the oars and allowed them to freeze in this shape so that he could keep rowing after frostbite set in. He rowed from Burgeo Bank to Newfoundland through a five-day blizzard. Blackburn lost his fingers but survived. Unfortunately, Mr. Welch succumbed along the way.

While this is an extreme example, our own dependence upon gasoline-powered engines now carries growing numbers of us farther and farther out to sea. If you find yourself left in the lifeboat or dinghy, a good set of oars and the ability to use them will greatly increase your chance for survival.

In this article, we'll look at oars and oarlocks, and we'll consider the rudiments of rowing. You'll see an overview of parts and types and become more familiar with their specific applications. We'll introduce you to some of the vernacular of rowing, and we'll even provide some hints on repair. We will not cover canoe or kayak paddling at this time, even though some of the concepts described here carry over to those activities.

—Anatomy of the Oar and Oarlock—



Oars and oarlocks come in a variety of shapes and sizes. Let's look at the component parts of the oar and oarlock.

The handle or "grip" is the part of the oar that you hold in your hand while rowing. The loom extends from the grip to the neck and may have different shapes along its length. Some looms are round along their length, some are square or octagonal from the grip to the leather, and others may be elliptical from the leather to the blade. You will see all possible combinations of loom shapes in your search for the perfect oar.

Moving down the loom, you'll come to the neck. Here, the oar narrows between the loom and the blade. Finally, you'll come to the blade, which is the wider part that dips into the water. It too can have different cross sections, but in general all blades are thicker in the middle and thinner along their outside edges. This provides strength and stiffness where it is needed while also saving weight. Pete Culler, an expert seaman who wrote extensively on marine-related subjects, defines the width of the tip of the oar blade as the "wash." I imagine this is because of the wake or wash we see that comes from this part of the oar.

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— A Gallery of Oar Types —

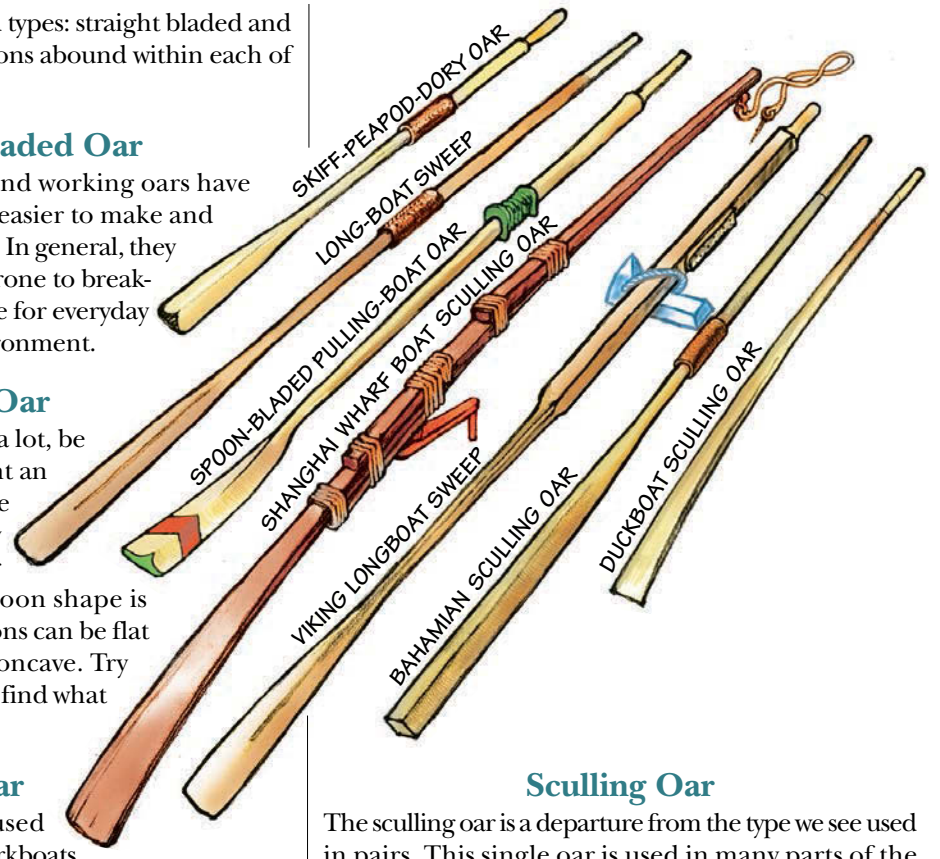
Oars come in two broad types: straight bladed and spoon bladed. Variations abound within each of these categories.

Straight-Bladed Oar

Traditional recreational and working oars have straight blades. These are easier to make and use than spoon-bladed oars. In general, they are also tougher and less prone to breakage. They are a good choice for everyday rowing and a working environment.

Spoon-Bladed Oar

If you are planning to row a lot, be in competition, or just want an aristocrat in your hands, the spoon-bladed oar is the way to go. The extra "push for your pull" given by the spoon shape is wonderful to behold. Spoons can be flat across the blade or truly concave. Try different configurations to find what works best for you.



Square-Loomed Oar

Square-loomed oars are used with traditional wooden workboats that are outfitted with tholepins instead of metal oarlocks. These types of oars are heavy-loomed to better balance the oar and to withstand long-distance use in heavy seas. Their square cross-section inhibits feathering (see page 6), and trying to feather these oars would be tedious and physically wearing. Their flat sides offer good footing, which lowers their chance of jumping out of the tholepins while underway.

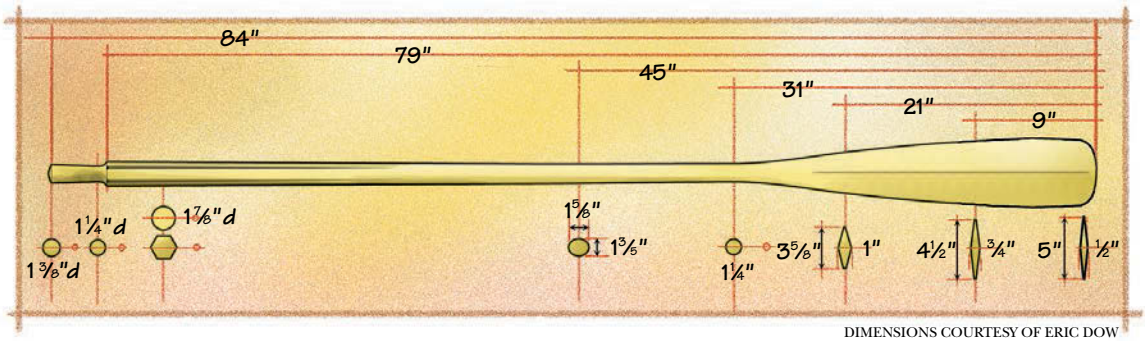
Sculling Oar

The sculling oar is a departure from the type we see used in pairs. This single oar is used in many parts of the world, often to the exclusion of any other type of propulsion. Examples are the Chinese sculling yuloh, a bent oar made to scull a relatively large boat; the sturdy and narrow-bladed Bahamian sculling oar; and the duckboat sculling oar, a variation of the yuloh which is curved along its length, the curve influencing the angle of its blade so that when the handle is pushed back and forth, it propels the boat.

Making Oars

While oar making is an art form all its own, any reasonably skilled woodworker can make a serviceable pair of oars using just a few power and hand tools. Boatbuilder Eric Dow shows you how to build your own pair in WB No. 127.

A Basic Oar Plan



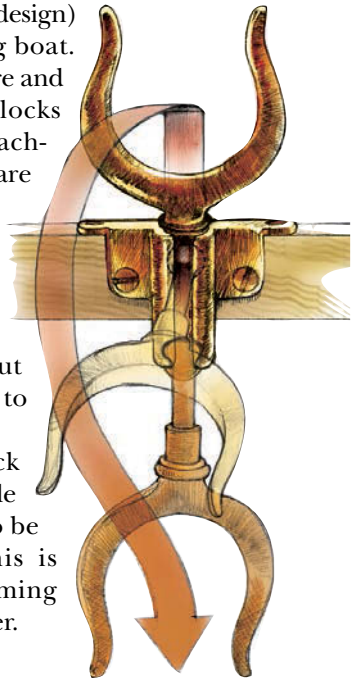
DIMENSIONS COURTESY OF ERIC DOW

—Oarlocks—

Not long ago, metal oarlocks were plentiful in many more patterns and types than are available today. Though the selection has dwindled over the past several decades, you can still find practical oarlocks. Our cover illustration shows the parts of a conventional oarlock and its socket. Below are some common types that are found in marine catalogs.

Davis

The Davis (fold-down design) is great on a working boat. The lock is always there and never gets lost. Oarlocks with the lanyard attachment ear on the side are in general easier to put in and out of their sockets than the ones with chains on the bottom (see cover illustration), but they are very hard to find.



The horned oarlock is an open-topped style that allows the oar to be removed easily. This is important when coming alongside a boat or pier.

Round and Pinned Oarlocks

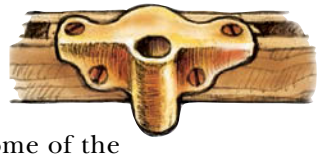
Round and pinned oarlocks are permanent oarlocks that serve a similar purpose: to keep the loom from popping out of the oarlock. The pinned oarlock got its name from the pin that pierces the oar and holds it in place. The pin keeps the oar from falling from the boat; unfortunately, it also prevents feathering (rolling the oar when it leaves the water). Both types offer clear advantages and disadvantages.

Oarlock Sockets

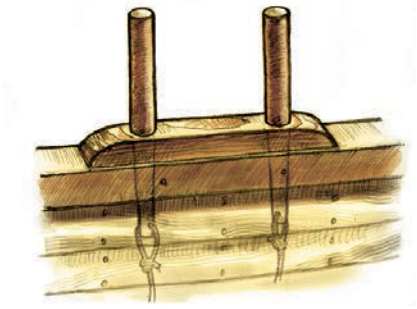
An oarlock is only as good as the socket that holds it. The three most common types shown here vary in strength and in ease of installation.

Side mount sockets are simple to install but offer the least amount of strength because they are cantilevered from the inwales. Downward force from the oarlock puts strain on holding screws.

Angle-mount sockets *(also seen in the cover illustration)* are stronger than the side-mounted type because they spread some of the load to the top of the gunwales. These are no more difficult to install than the side-mounted variety and can give the boat a fancier look.



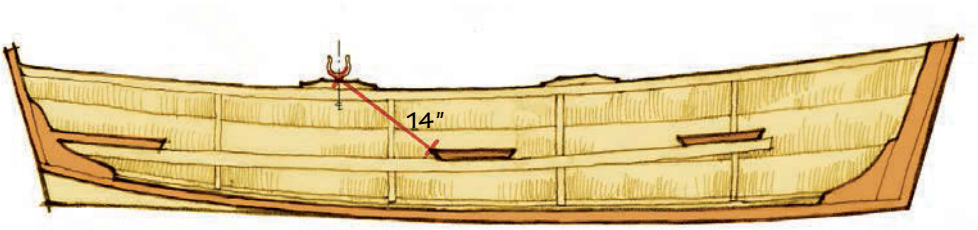
Top mounted sockets are the strongest of the types shown here. They are more time-consuming to install since they usually require shop-made wooden oarlock pads and some wooden spacers. But if you can build a boat, you can build an oarlock pad. In my opinion, these are best oarlock sockets for most applications.



Tholepins

Tholepins are early oarlocks that are still used on some traditional boats. In this issue of *WoodenBoat* (page 70), there is an article on a Blekingseka, a traditional Swedish boat, in which you'll see tholepins paired with square-loomed oars.

—Locating Oarlocks and Fitting Oars—



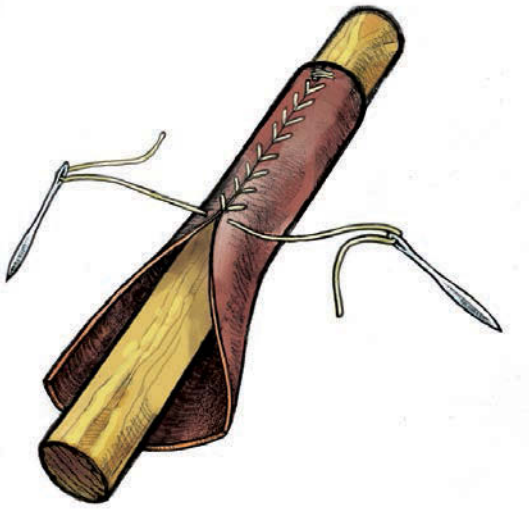
Locating Oarlocks on the Boat

The distance between the oarlock and seat involves myriad factors. One good rule of thumb is to make a diagonal measurement of 14″ from the aft side of the seat at the hull to the centerline of the oarlock. This diagonal measurement helps take into account the depth of the seat from the rail, which is important for rowing comfort.

Fitting Oars to the Boat

Shaw & Tenney, longtime oar manufacturer in Orono, Maine, has published a guide for sizing oars to your boat. The aim is to come as close as you can to achieving an oar length that gives you a 7:18 leverage ratio. Using this ratio will put $^{7}/_{25}$ of the oar's length inboard of the oarlock and $^{18}/_{25}$ of the oar's length outboard of the oarlock. To calculate your boat's best oar size, begin by measuring one-half the boat's width between the oarlocks **in inches**. Add 2″ to that measurement and then divide the sum by 7. Next, multiply the result by 25. Then, divide by 12 to get your distance in feet. Finally, round your answer to the nearest half-foot (6″) to get your proper oar length in feet.

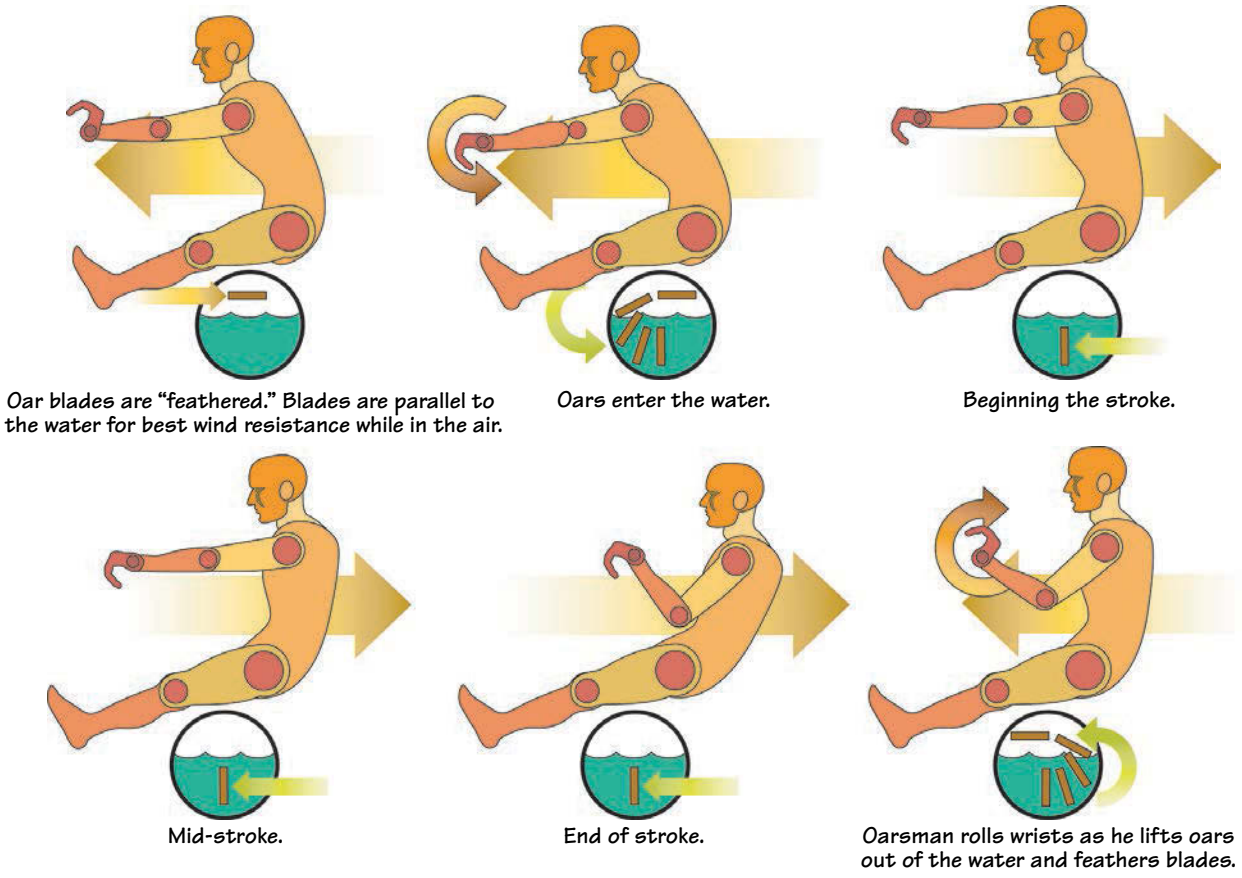
The skiff illustrated above is 9′6″ long and has a total width between oarlocks (measured at the amidships rowing station) of 3′10″ or 46″. One-half of the width between oarlocks is 23″. To apply this formula, begin by adding 2″ to that measurement, which gives us 25″. Then divide 25″ by 7, rendering 3.6″. Next, multiply the result by 25, which is 90″. Now divide by 12 to get your distance in feet, in this case: 90″÷12=7.5′ (7′6″). Finally, round your answer to the nearest half-foot (you're already there). Your oars should be 7′6″.



Oar Leathers

The professionals at Shaw & Tenney recommend that the center of the oar leather be placed at the 7:18 leverage ratio location. To do this, apply the same formula as given for finding proper oar length. We determined that our skiff calls for 7′6″ oars. For these oars we take the length in inches, that's 90" and multiply it by 7, which gives us 630″. Then, we divide that product by 25 for a center of leather location of 25.2″ from the end of the grip. You can read more about leathering oars in WB No. 127. You can also download Shaw & Tenney's step-by-step leathering instructions from our website, **www.woodenboat.com/wbmag/getting-started**.

—Rowing Strokes—



These rowing puppets give an exaggerated view of rowing form. Few rowers completely agree on form, so it's best to learn from someone you trust and then develop the strokes that work best for you.

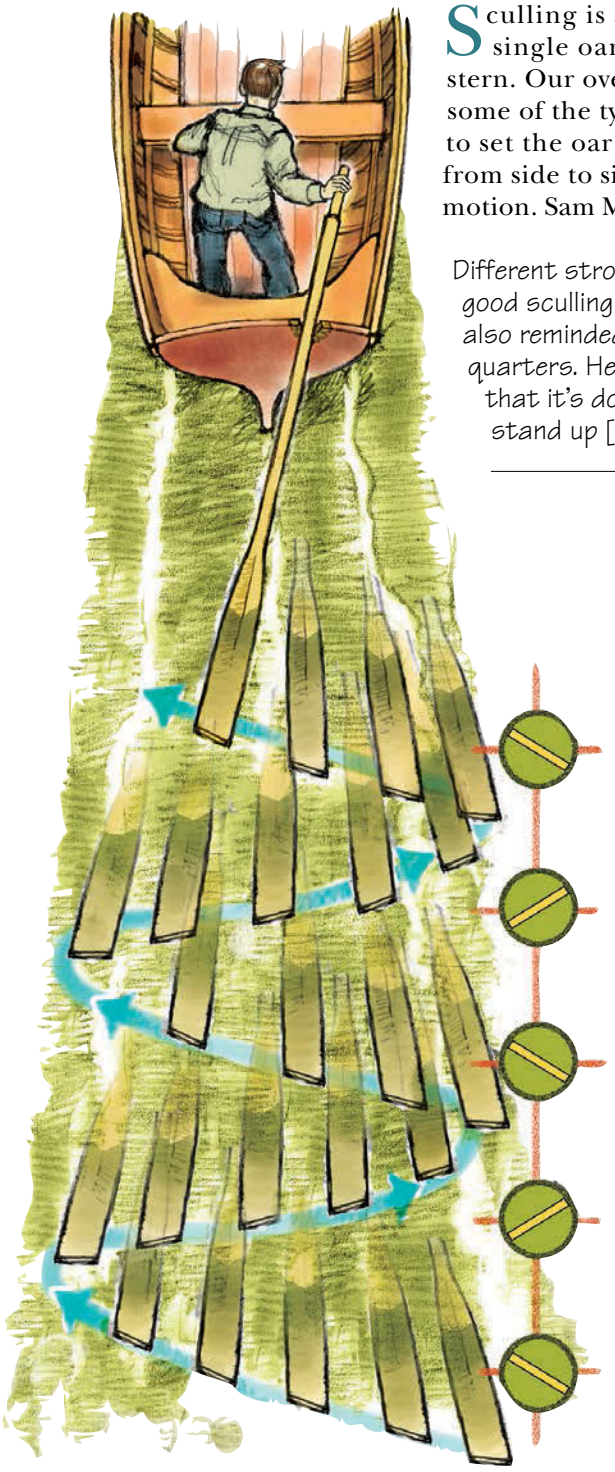
I have not come across a better description of the rowing process than that found in Pete Culler's book, *Boats, Oars, and Rowing*. In it, he says, "There is no right stroke for all boats, all conditions, and all people. I think a cultivation of various practical strokes is needed, not only to suit conditions, but also to change the pace of rowing longer distances…. Most people, even though they might never have rowed, know more or less the principles of it… I learned by watching and aping experts, most of whom were professionals of some sort—boatmen, yacht hands, fishermen, and surfmen….

"Most pros of the past pulled with their hands overlapping, one ahead of the other; this allows a bit easier pulling for a given length of oar, or, to look at it another way, it allows slightly longer oars for the same boat....

"I prefer not to use too long a reach forward with the blades—the lighter and faster the boat, the more reach I use; the heavier and slower, the less. A very strong reach wastes power. You should sit straight, as if a board were down your back, and, if the boat is at all smart [a good performer], take a rather long pull, kicking your elbows out as you feather. On your recovery, bring the blades forward again, no higher above the water than is necessary to clear the water. On the pulling part of your stroke, lay back just a little, but just at the end of the stroke, as you feather the oars, straighten up. This was a common and stylish stroke used by professionals—their boats always went well but easily. It is a stroke that is very nice to look at, and once you get the hang of it, it's the very best for light- to moderate-weather work. Meet some rough water, however, and the stroke must be different.

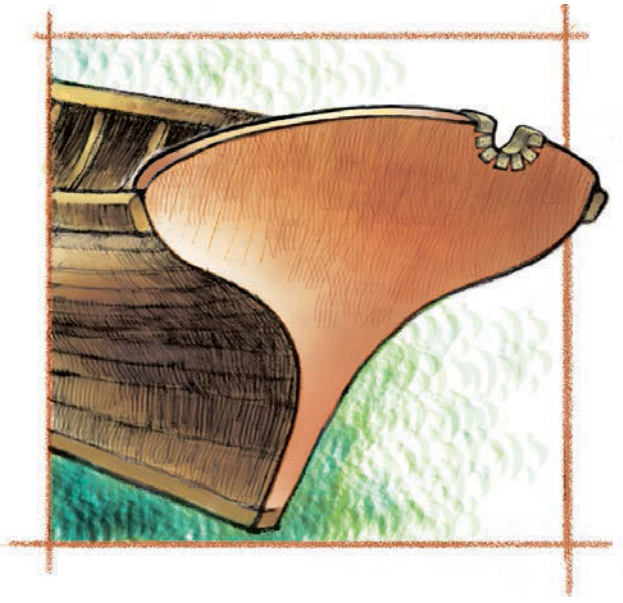
"In any sort of choppy water and wind, especially if you're headed into it, you soon find of advantage a shorter stroke, one much like that observed by pros in Banks dories…. A shorter stroke also requires more strokes per minute—not many more, but some. You want to keep the boat moving steadily if slowly, rather than have her lose headway between strokes."

—Sculling—



Sculling is a way to move a boat through the water using a single oar that is usually worked back and forth from the stern. Our overview of sculling oars and their derivatives covers some of the types used around the world. The basic principle is to set the oar in a notch in the transom and sweep the handle from side to side. This process makes a sort of gentle fishtailing motion. Sam Manning covers this subject in depth in WB No. 100.

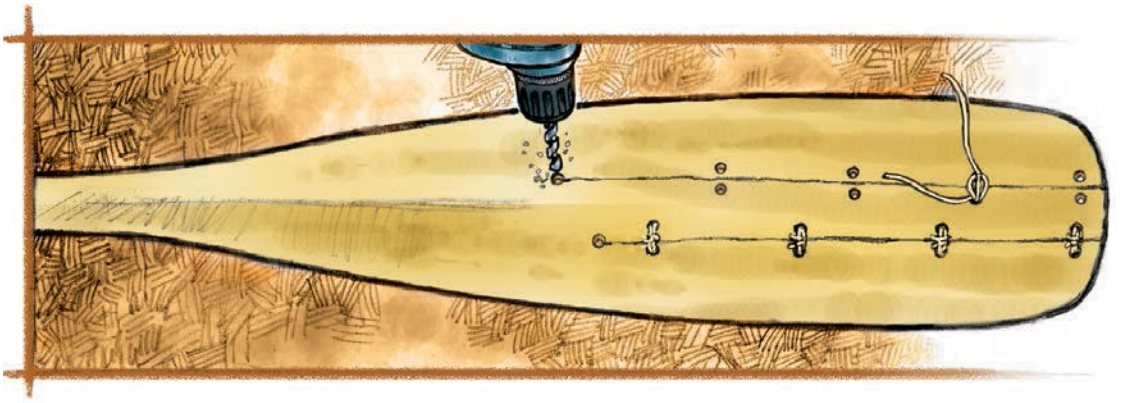
Different strokes for different folks; here is one among many good sculling techniques. Our technical editor, Maynard Bray also reminded me how useful reverse sculling can be in tight quarters. He says, "It's a little like J-stroking a canoe in that it's done freehand with no notch, but you usually stand up [to accomplish it]."



Sculling Notch

A relative of the oarlock, the sculling notch is usually a semicircular cut made in the top edge of a boat's transom that cradles and contains the oar while sculling. This one-oar operation is a useful skill. In the United States the notch is most often centered at the crown of the transom, but in many other parts of the world it is offset to one side for better comfort and effectiveness.

—Oar Repair—



A great pair of oars is worth its weight in gold. They become old friends, like a favorite pair of work boots. But when a blade splits, it's hard going; you'll need to make repairs before the damage gets any worse. Gratefully, the fix is pretty straightforward.

For this repair, you'll need some heavy twine (sailmakers' twine is best), a sailmaker's needle, and a drill. I use a 3/16″ bit for my repairs, but, depending upon your blade's size and your abilities with a needle, you may wish to go a mite larger or smaller.

Begin with a clear assessment of the damage. How far does the split go? Ease it apart just enough to see the crack, but try not to make it any worse. Determine the spot where the crack ceases; this is where the crack can best be stopped. Drill one hole at the end of the crack. This hole will help to stop the crack from spreading.

Next, drill a series of paired holes, one on either side of the crack (as shown in the illustration). Then, taking a generous amount of twine (about 2′, single strand), sew the holes until you have passed through enough times to make a relatively flat but secure stitch, and tie off with a square knot. Be sure that you don't become overzealous or your knots may become lumpy, which could cause them to catch on things.

Strong chemical adhesives such as epoxy could be used to mend the oar, but the above method is quick, not messy, and requires no drying and cleanup time.

Take time to carefully choose the oars and oarlocks that are most appropriate for your boat; it's time well spent. Once your boat is outfitted, get out there and row! This basic skill of seamanship will give you years of pleasure—and maybe save your life one day.

Karen Wales is WoodenBoat*'s associate editor.*

Further Reading

Boats, Oars, and Rowing, by R. D. (Pete) Culler. International Marine Publishing Co.

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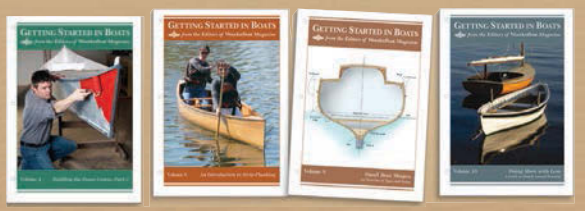

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rehoused in the nearby museum. The rest will go for scrap.

CITY OF ADELAIDE was designed and built in 1864 by William Pile, Hay and Company of Sunderland on the River Wear in northeastern England. The ship has a length overall of 176.8′, a beam of 33.2′ and a draft of 18.8′. Her registered tonnage was 791. With no expense spared on her fitout, she was lavishly furnished with polished mahogany paneling in her first- and second-class cabins and in her sumptuous main saloon. She was meticulously maintained and for 17 years rated A1 at Lloyds.

CITY OF ADELAIDE was one of the earliest composite ships. Her riveted, iron-framed hull, planked with the finest American oak and Burma teak, had exceptional strength and allowed her captain, David Bruce, to drive her hard and fast as she ran her easting down in the Roaring Forties on the long passage through the Great Southern Ocean between the Cape of Good Hope and South Australia. In 1869, just five years after CITY OF ADELAIDE's launching, the opening of the Suez Canal signaled the beginning of the end for the windships. Steamers quickly captured the most lucrative trades.

Although CITY OF ADELAIDE carried on as a passenger ship until 1887, the handsome clipper suffered the indignity of being sold first as a collier, hauling coal between the Tyne and Dover, and then into the North Atlantic timber trade. In 1893 her days under sail came to an abrupt end when the Corporation of the City of Southampton bought her and fitted her out as a hospital ship to deal with cases of infectious diseases arriving in the port. She lay at anchor in the River Test near Southampton for 30 years before being sold to the British Admiralty. Renamed HMS CARRICK, she served as a sail training ship for the Royal Navy Volunteer Reserve throughout the Second World War. It was as the RNVR Club that she spent the next 40 years moored in the River Clyde opposite the Customs House in the heart of Glasgow.

In 1990, the RNVR donated her to the Clyde Ship Trust, which had hoped to feature her in a planned Clydeside Maritime Heritage Centre, where she sank at her moorings. In 1991, the ship was rescued by the Scottish Maritime Museum and hauled out of the water at Irvine, just south of Glasgow, to await restoration. In 1992, with £1 million in hand for her restoration, work started on phase one, but the museum quickly realized the task was going to cost a great deal more money than it had any prospect of raising. While her clipper cousin, CUTTY SARK, was given Heritage Lottery grants of £23 million in London, no such funding was forthcoming for the CITY OF ADELAIDE. For 12 years, the ship has sat high and dry under covers on her slipway at Irvine while various restoration schemes were considered and rejected. Then, in February 2001, the financial dilemma forced the Scottish Maritime Museum to do something that no conservation body in Britain had ever done: it formally requested consent to demolish the ship.

The application was made despite the ship's status as a protected A-listed historic structure, a status enjoyed by only a handful of other iconic British vessels like Nelson's flagship, HMS VICTORY, the steamship GREAT BRITAIN and the tea clipper CUTTY SARK. An unprecedented storm of international protest arose. Objections were made by individuals, universities, and heritage bodies throughout the UK, Europe, the United States, and Australia. The furor was such that the Duke of Edinburgh, as chairman of Britain's Historic Ships Trust, convened a conference in Glasgow in September 2001 to consider ways in which the ship might still be saved. The conference produced a lot of well-intentioned talk but no action.

The coup de grâce was finally delivered by the Scottish Executive. In 2002, the government in Edinburgh tied its funding for the Scottish Maritime Museum to the condition that none of its money was to be spent on CITY OF ADELAIDE. Notwithstanding the fact that the museum holds the major collections of Scotland's considerable maritime history, it is now on "survival funding," a drip-feed from the government that means the very future of the museum and its collections of national and international importance is now in question.

Bruce Stannard is an Australian journalist and maritime historian who is currently completing the restoration of a 101-year-old gaff-rigged yawl.

For further information, see Sunderland City of Adelaide Recovery Foundation, www.cityofadelaide1864.co.uk and cityofadelaide.org.au.

Around the yards

■ The last boat to come out of boatbuilder **Ralph W. Stanley's** waterfront boatshop in **Southwest Harbor, Maine**, slipped down the ways August 24, 2009. Stanley—named a National Heritage Fellow in 1999—is in the process of sell-

COURTESY RALPH W. STANLEY, INC.

WESTWIND is edged down the ways at Ralph W. Stanley, Inc., in Southwest Harbor, Maine. She'll be the last boat to do so, since the yard, now under the direction of Ralph's son Richard, is consolidating in nearby Manset.

ing the business to his son, Richard, who was raised in the family home adjacent to the yard and has worked there since his youth. Richard took out only enough time away to graduate from The Boat School in Eastport, Maine, returning in 1982 to work full-time. He became a one-quarter owner in 1986, and in 2009 the senior Stanley decided to sell the remainder of the business to his son and also to sell the waterfront yard, moving the business to the nearby Manset site, which the company has used for boat maintenance work for the past 15 years. The new consolidated location is inland but has better access for vehicles such as forklifts, boom trucks, and boat-transport trucks.

WESTWIND, the last boat down the ways at the site where the senior Stanley has built boats since 1973 (see WB No. 164), is a 1902 Friendship sloop, 40′ LOA, built by Charles Morse. The owners started rebuilding the boat 30 years earlier but finally elected to have the hull rebuilt at Stanley's, under Richard Stanley's charge. She was launched, towed across the bay, and hauled out for more work at the Manset facility during the coming winter, when the yard also expects maintenance projects and perhaps the construction of a 19′ sailboat.

Ralph W. Stanley, Inc., P.O. Box 458, 298 Seawall Rd., Ocean House, Building 7, Southwest Harbor, ME 04679; 207–244–3795; www.ralphstanleyboats.com.

■ **Bay Ship & Yacht in Alameda, California** (WB Nos. 107 and 186), has taken a new tack in its construction tactics by building a fast wood-epoxy-composite powerboat to a William Gar-

den design. BLUE THUNDER, the first of what the yard hopes will be a series of such custom boats, is 42′ LOA with a 10′ beam and a draft of less than 3′. She was launched in September 2009. With two turbo-charged Volvo D4 300 outdrive engines, the boat can reach up to 42 knots, with a "service speed" of 32 knots. The shipyard, which started in 1977 building fishing boats, can accommodate custom construction of hulls of this type up to 100′. *Bay Ship & Yacht, 2900 Maine St., No. 2100, Alameda, CA 94501; 510–337–9122; www.bay-ship.com.*

COURTESY BAY SHIP & YACHT

BLUE THUNDER, a 42′ LOA William Garden-designed wood-epoxy-composite boat, was launched by Bay Ship & Yacht in Alameda, California, which can build hulls of this type up to 100′ long.

■ The **Northwest School of Wooden Boat Building** in Port Hadlock, Washington, is in the middle of constructing a Yankee One-Design, VENTURE, to replace a boat that was judged to be too far gone for restoration. The original yacht, 30′6″ LOA, with a 6′6″ beam and drawing 4′6″, was built at Stone Boat Yard in San Francisco to the 1937 one-design class specifications. Originally intended for a full restoration, the boat was towed to Port Townsend for a refit by Tom Tucker, who determined that the hull was too far gone to save. The owner, Sarah Howell, loved the boat enough to have a new one built at the Northwest School, using only the lead ballast keel from the original hull.

Northwest School of Wooden Boat Building, 42 N. Water St., Port Hadlock, WA 98339; 360–385–4948; www.nwboatschool.org.

TOM JACKSON

A new Yankee One-Design is under construction at the Northwest School of Wooden Boat Building on the ballast keel of VENTURE, which was judged too far gone to save.

■ At **Tern Boatworks** in **Chester Basin, Nova Scotia**, a new wooden International One-Design has been constructed and is back in the shop for fine-tuning. "ENIGMA was launched at the end of August," Bruce Thompson writes. "She is back at the shop to have some of the last details finished." This includes seats inside the cabin, steps out of the cockpit on to the deck on the forward bulkhead, companionway doors, and installing the deck hardware for flying a spinnaker. The boat will be ready for the IOD Association to measure and certify in time for next year's racing.

Built to original 1936 lines and

specifications with the permission of the IOD Association, she is bronze-fastened, using quarter-sawn Douglas-fir planking over white oak stem, keel, sternpost, horn timber, and frames. The cabin sides, covering boards, transom, and hatches are mahogany. The 4,200-lb ballast keel was cast in the IOD Association's class mold by Broomfield & Sons, Inc., Providence, Rhode Island, and the rigging is by Kilburn Marine in Chester.

COURTESY TERN BOATWORKS

ENIGMA, a new International One-Design built at Tern Boatworks in Chester Basin, Nova Scotia, will have final work completed in time for 2010's racing season.

"Finding it difficult to find hardware that matched existing hardware on some of the wooden boats we have rebuilt, Lucas Gilbert and I decided to build a furnace for casting bronze and aluminum parts," Thompson writes. "We made patterns and cast bronze deck cleats, forestay and backstay fittings, hanging knees, stemhead fitting, stuffing box, and the tiller fittings. We have also been casting for other boat owners and local builders."

During the winter, the yard is also installing systems and an interior on a 38′ lobster yacht and replacing a teak deck, garboards, and deadwood on a 30′ sloop. *Tern Boatworks, 242 Demont Rd., Chester Basin, NS, BOJ 1KO, Canada; 902–279–0078; brucethompson1@hotmail.com*

Offcuts

Jean Paschke writes from Melrose, Minnesota, with a reunion tale: "'This boat was the first speedboat my family had,' Ed Sheldon says, running his hand lovingly over the 16-footer his brother David bought in 1955. The boat allowed them and two other brothers to waterski from their parents' cabin on Fish Hook Lake in central Minnesota. Because it was built by Minnesota's legendary Noeske Boat Works, they simply called it the Noeske boat. Eventually the boat went to a distant relative, and, by 2003, to a couple living just down the road from Sheldon's home in rural Cold Spring, Minnesota.

"By then, Sheldon, a retired contractor, had developed a renewed interest in boats. He had restored a 1950 Chris-Craft Special runabout and built a modification of Ken Bassett's Rascal design. When he learned that there was an old wooden boat for sale in his neighborhood, he went in search of it, found it, and bought it. He and David both thought it looked remarkably like the boat of their youth, and they were right: The giveaways were the wooden strip their Dad had mounted to hold a Studebaker mirror so the driver could keep an eye on a waterskier. Another was a shim under the steering wheel to provide more legroom. Although unused for some time, the Noeske boat had been well protected.

"'It was very dried out, and all the cedar had shrunk,' Sheldon said. 'You could see through to the bottom of


ED SHELDON

Ed Sheldon bought and restored a Noeske Boat Works runabout that his brother, David, had originally owned in 1955.

the boat, but structurally it was in good enough shape that I knew I could restore it and get it back into the water.' He spent an estimated 2,000 hours stripping off the many coats of varnish his dad had applied to the Philippine mahogany transom and the sides. Fiberglass and epoxy made the boat watertight again. The finished result, relaunched in 2006, got the boat a lot of press notice, appearances and awards in state boat shows, and a temporary display in the Minnesota Lakes Maritime Museum, Alexandria. 'It has been an adventure for me,' Sheldon says."

The application deadline for the annual Ed Monk Scholarship grants awarded by The Center for Wooden Boats in Seattle, Washington, is January 2, 2010. A total of $4,000 in grant money is available to support professionals working in traditional maritime trades who wish to research the work of their counterparts in other cultures. "Study and research may include current and historical methods of boat construction," the CWB says, with materials and designs serving the function of the boats and available materials and technology. The grants were named for Northwest boat designer and builder Ed Monk, but applicants can be from anyplace. John M. Goodfellow founded the grant program to advance the preservation of traditional maritime skills.

For application details or further information, contact Dick Wagner at The Center for Wooden Boats, 1010 Valley St., Seattle, WA 98109; 206–382–2528; www.cwb.org.

Readers looking for boats...

■ Bernie Gustin of Newport, Rhode Island, has taken delivery of MURMUR, a new sloop turned out by The Artisan Boatworks of Rockport, Maine. MURMUR


MAYNARD BRAY

The construction of a new modified Herreshoff Buzzards Bay 15 named MURMUR at Artisan Boatworks in Rockport, Maine, triggered a research project on the type. More sources of information—and, perhaps, surviving boats—are being sought.

Small Boats 2010

VOLUME 4

The 4th annual SPECIAL publication from *WoodenBoat* magazine

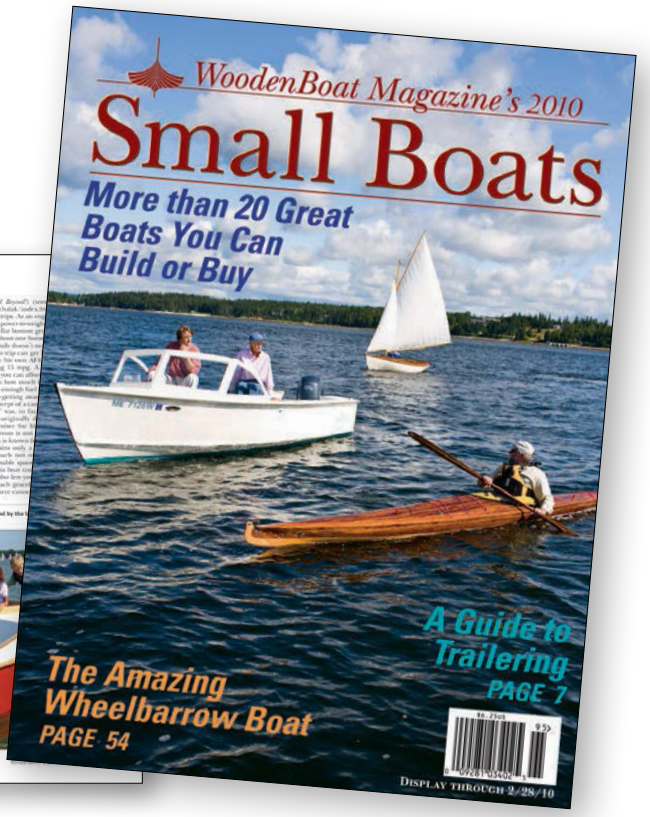
Small Boats 2010 will present a new fleet of more than 20 small boats, complete with lines drawings and lush color photography. Most plans are available for the boat builder in you.


The AF4

A weekend cruiser from Jim Michalak

Text and photographs by Rob Rohde-Szudy

"Jim stresses that a boat that can be launched quickly and easily gets used more—sometimes a lot more."



Small Boats 2010 will also include "The Amazing" Wheelbarrow Boat "Lady Bug", the pram that has a hard-mounted tire in the bow to help with getting from shore to water and back again, "A Guide to Trailerwing," and so much more.

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is a modified **Herreshoff Buzzards Bay 15** and a near sister to the century-old FLICKER, owned by Anne and Maynard Bray, long of this magazine. Gustin and Herreshoff historian Steve Nagy will present a paper about the results of the extensive research carried out in support of the project in Bristol, Rhode Island, at the 2010 Classic Yacht Symposium, sponsored jointly by the Herreshoff Marine Museum and the Society of Naval Architects and Marine Engineers. As with any research endeavor, more information about Buzzards Bay 15s and their several derivatives is always welcome—especially in the form of photographs and information as to the whereabouts of not-yet-known-about, still-extant boats. (Check Nagy's web site, www.herreshoffregistry.org, for BB-15s already known.) Readers having these kinds of things and willing to share them should contact Nagy, nagys1@verizon.net.

Across the bar

■ **U.S. Senator Edward Moore Kennedy,** 77, August 25, 2009, Hyannis Port, Massachusetts. Teddy Kennedy always returned to his family's compound in Hyannis Port, where not only his home but the classic wooden yachts he dearly loved to sail and race provided a calm place at the center of an often tumultuous life and family tragedies. He was devoted to his boats, particularly his personal yacht, MYA, a 50′ schooner with a beam of 12′6″ and drawing 6′6″, designed by Concordia Co., and launched in 1940 at the Duxbury Boat Yard. Even after a diagnosis of terminal brain cancer a year before his death, he continued to sail as often as he could and even took the helm to race once more in the final leg of the Figawi Race from Nantucket to Cape Cod in May—and never did he seem more contented.

■ **Don Treworgy**, 70, September 13, 2009, Noank, Connecticut. A 50-year employee of Mystic Seaport Museum, Mr. Treworgy was for many years the director of the fine planetarium there. He not only gave daily planetarium shows but also taught celestial navigation and nautical sciences in the Williams-Mystic Maritime Studies Program, served as associate director of museum education, maintained the navigation instruments collections, and assisted with clock winding and repair. In May, the planetarium was renamed in his honor.

■ **Howland C. Bottomley**, 80, June 10, 2009, Easton, Maryland. After serving in the U.S. Navy during the Korean War, Mr. Bottomley, a native of Camden, New Jersey, began cruising the Bahamas in his ketch ALBATROSS. He finally settled in George Town, where he lived for 50 years before leaving for Easton. He served many years as chairman of the Out Island Regatta Race Committee (now called the Family Island Regatta Committee), and was instrumental in developing sloop racing rules for the Bahamas (see WB No. 176 and Letters, WB No. 178).

■ **Beetle**, 14, September 18, 2009, Brooklin, Maine. For all but two of her years, Beetle, though a somewhat indifferent mouser, was the much-loved office cat at WoodenBoat Publications.


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The Pursuit of Pleasure at Two Gallons per Hour

Results of our design contest

Early this year, we announced a contest asking readers to design a visually appealing powerboat that's fun to operate while being efficient and safe for family outings on coastal or inland waters. The design parameters were:

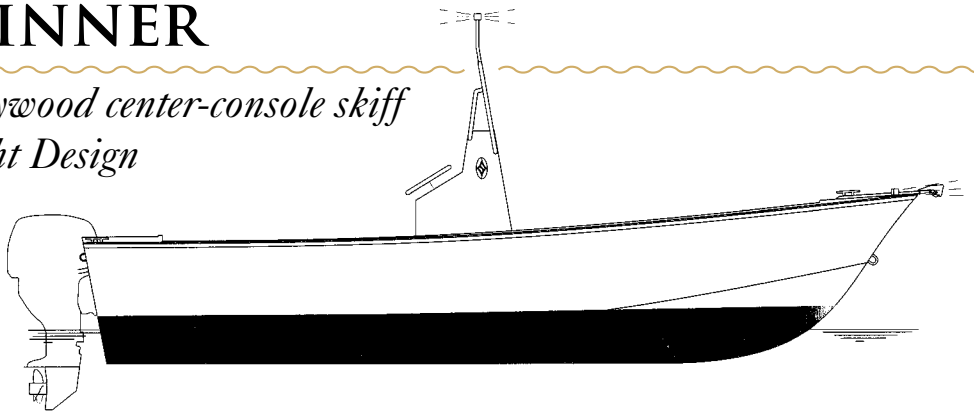
- 16′ 6″ to 18′ 6″ overall length (stem to transom).
- 25 hp maximum power.
- Must burn less than 2 gph while maintaining a 15-knot cruising speed and carrying 650 lbs (about four adults).
- Trailerable weight (with engine) must be less than 2,700 lbs.
- Must be able to safely (if not comfortably) get home against a steady 15-knot breeze with higher gusts, and a 2′ to 3′ chop.

Well over 70 people responded to this challenge, with a wide variety of solutions. Our panel of judges looked favorably on any reduction in power or fuel consumption below the contest maximums. They also considered originality, aesthetics, onboard details, and appointments—as well as construction costs.

Here we present the overall winner, and an additional four notable entries. —Eds.

The Winner

Marissa: A plywood center-console skiff by B & B Yacht Design



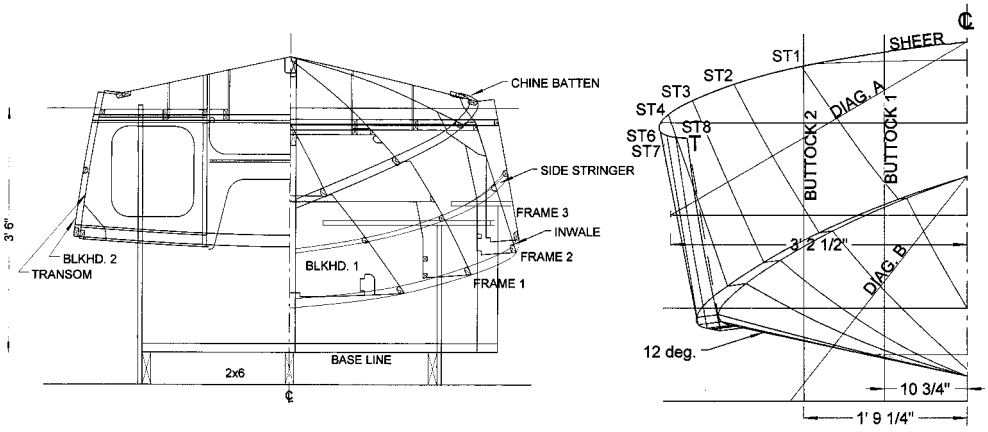
B & B Yacht Design of Vandemere, North Carolina, submitted the winning entry, an 18′ center-console boat. While the designer, Graham Byrnes, notes that the boat has the conventional appearance of a center-console outboard skiff, the design comprises a suite of subtle traits that make it economical to build and operate.

Designer Byrnes resisted the temptation to "reinvent the wheel" in order to impress the judges, for, he noted, such radical thinking often fails commercially. "The center-console layout," he says, "has become extremely popular for a good reason: It's the most efficient layout for a small boat." The difference in this boat is in its performance at the middle speed range—the so-called "hump" between displacement and planing speeds. Too many boats, says the designer, spend their time at this speed with their bows pointed skyward, "like a rocket about to launch"—and they drag "an ocean of water behind them…until they achieve the plane." The speed range at which these boats are most inefficient—5–10 knots—is in fact the most desirable "economy cruising speed" for a family.

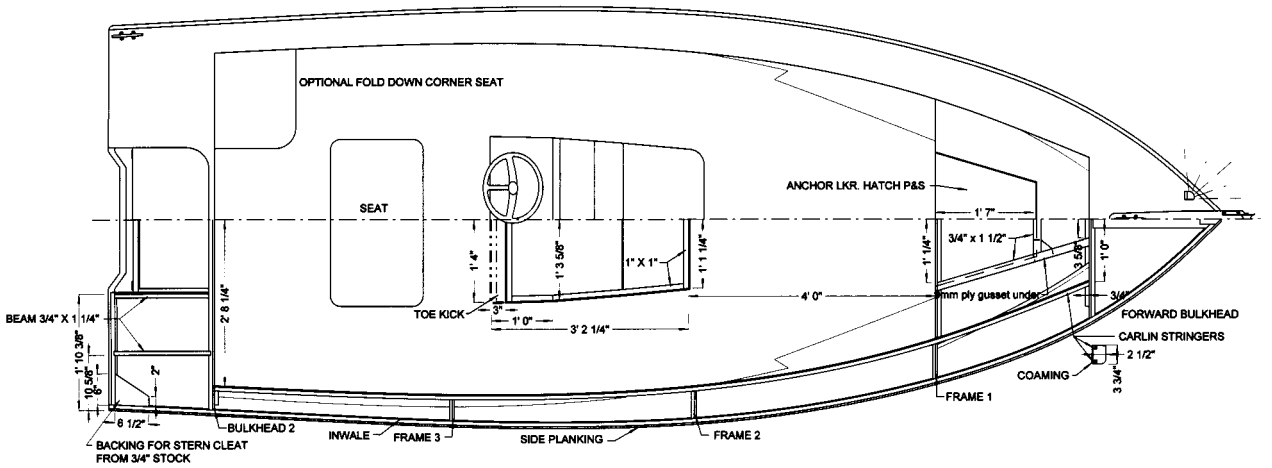
Marissa achieves her efficiencies with a fine half-entry angle: 21 degrees, rather than the more common 25–30 degrees. At 10 knots, Byrnes predicts a resistance of 76 lbs, as opposed to 115.76 lbs for a 25-degree half-entry. The boat's chine flats and generous flare offset the bow's loss of buoyancy. The chine flats also bring the boat onto plane more quickly than conventional squared-off chines. Byrnes arrived at Marissa's form through numerical calculation and empirical observation, for the hull is evolved from several of his previous designs.

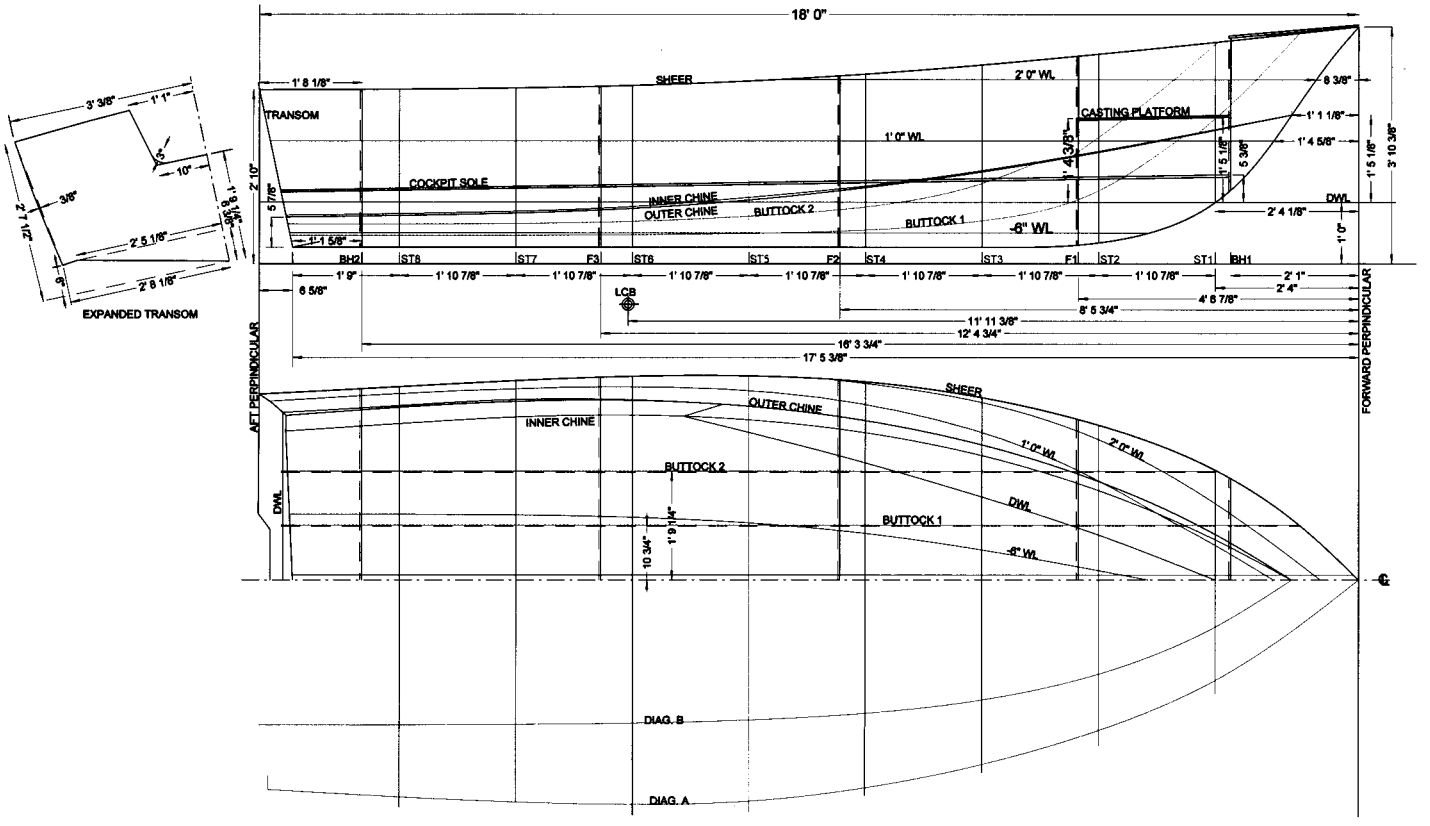
In addition to being impressed with the boat's forecast performance, the judges were intrigued with the construction—and designer Byrnes's vision of the future of small-run boatbuilding. The hull is built on a plywood jig, which is notched together for quick and accurate setup—and easy breakdown and storage. For a small capital investment, a small to mid-sized shop can nimbly produce this sheet-plywood beauty.

B & B Yacht Designs, 196 Elm St., Vandemere, NC 28587; www.bandbyachtdesigns.com.



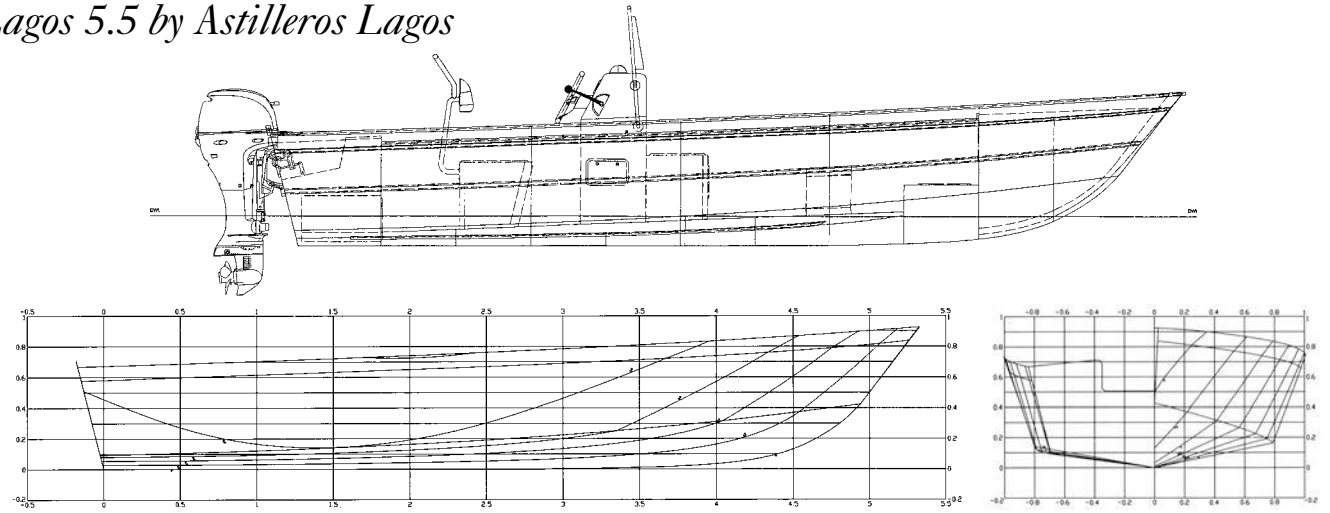
Marissa, B & B Yacht Design's winning entry, is economical to build and use. A stepped chine (left) gets the boat on plane quickly; the center console layout is conventional but efficient; the lines (bottom) show a boat that moves easily through the water at displacement and semi-displacement speeds.





Notable Design No. 1

Lagos 5.5 by Astilleros Lagos



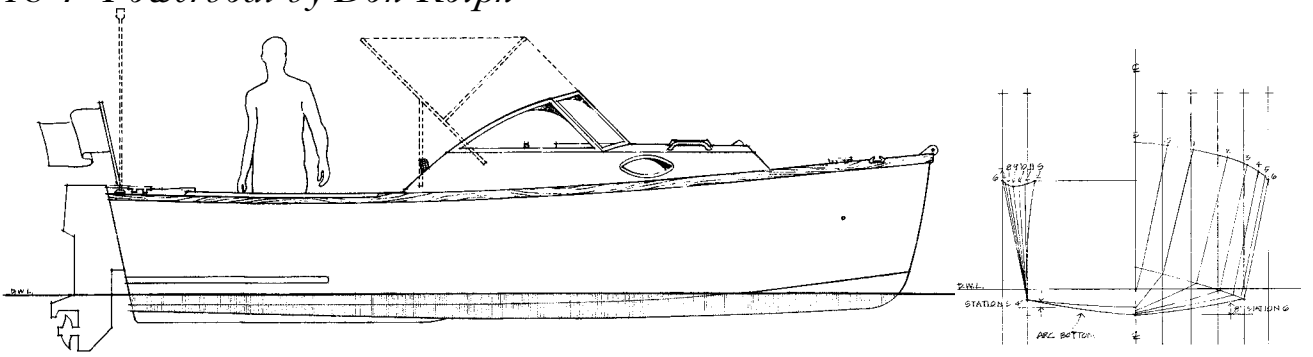
The Lagos 5.5, like the contest winner Marissa, at first glance appears conventional. "[T]his is really what we wanted to achieve," say the boat's designers. But the engineered-plywood construction and the performance figures bespeak a latter-day creation. The boat requires 18 hp to be driven at 15 knots and at that speed consumes slightly less than 2 gph.

The plywood hull has a single chine in the usual place, and a stringer running along the length of the lower edge of the sheerstrake. This stringer is the foundation for a lower-than-sheer-height side deck, which, in effect, creates a convenient shelf running along the hull's perimeter. The sheer planks, then, effectively become bulwarks, which roll outboard slightly at the bow; the resulting flare adds to a dry ride.

Astilleros Lagos, Avda. Eduardo Cabello 2, 36208, Vigo, Spain; www.astillerosla gos.com.

Notable Design No. 2

18'4" Powerboat by Don Rolph



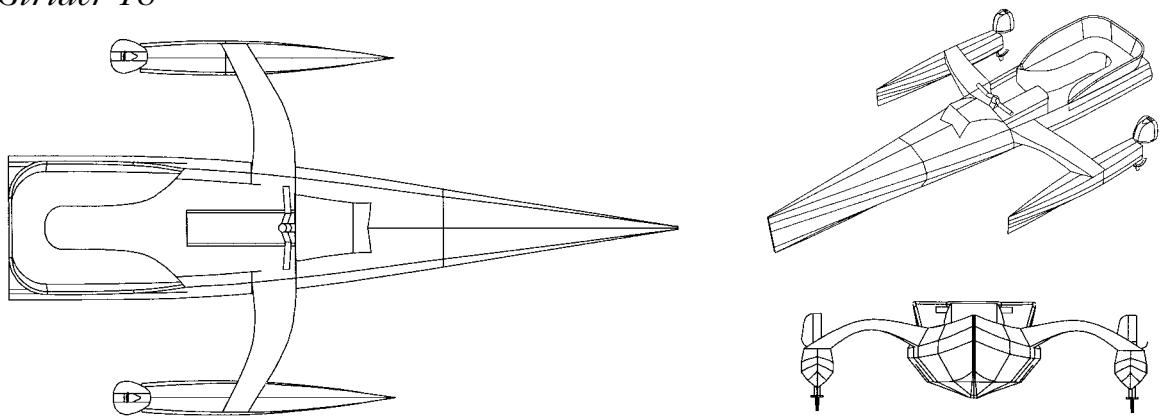
Don Rolph designed this 18′4″ boat for "day tripping, exploring, fishing, and enjoying being on the water," rather than for "high-speed pursuits." The intended capacity is four for day trips, and two for the occasional overnight. The small cabin and windshield—a configuration commonly called a bassboat in New England—offers spartan but bug- and dew-free shelter. Like the two previous boats, this one breaks no new technical ground; but, it packs an unusual amount of function into its 18′ overall length, and it modernizes the traditional bassboat with some up-to-date elements: a 45-degree raked windshield, a raked cabin front, and elliptical ports. Construction is plywood sheathed in fiberglass and epoxy.

The bottom shape is modest: a 4-degree deadrise aft suggests easy planing, while the deadrise increases to 8 degrees amidships to improve the ride; a sharp bow section should slice waves and reduce pounding. The hull is long and narrow—an indication of displacement-speed efficiency—with a beam-to-length ratio of 3.89. With a 25-hp four-stroke outboard, the boat, predicts the designer, will reach 22 knots. Cruising speed is forecast at 15 knots at 68 percent of maximum power, or 17 hp.

Don Rolph, 9334 Harry Cash Rd., Montague, CA 96064; ddrolph @yahoo.com.

Notable Design No. 3

Water Strider 18



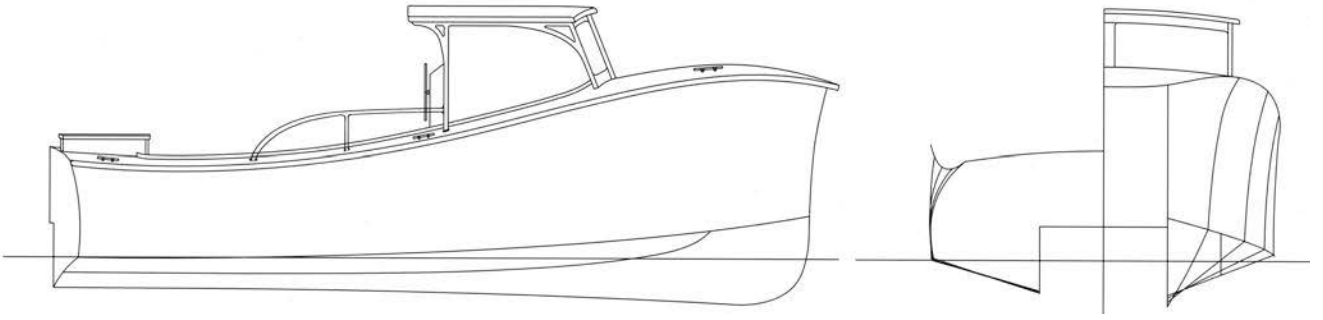
Now here's something completely different. Designer John Blewett chose to address our challenge of visual appeal, safety, and fun with a trimaran. A self-professed multihull fan, Blewitt notes that trimarans can be lightly built; they offer a wide stance (and, hence, stability); and the powering options are multiplied: The designer offers several powering configurations, including a pair of 9.8-hp outboard motors, one on each ama, or a single 9.8-hp outboard on the main hull ("vaca" in trimaran parlance) accompanied by a pair of ama-mounted Torqeedo electric motors. The stitch-and-glue-plywood Water Strider, he notes, looks like a spaceship and looks like it would be fun. He also notes that it will be stable, and that the jet ski–like handlebar steering will make an operator feel at one with the boat.

The fine entry suggests an extremely efficient, wave-piercing hull. Kayaks operate on this principle, submerging the bow and then shedding water before it reaches the cockpit. It will be interesting to learn this boat's limits of dryness in a seaway.

John Blewett, blewett_john@excite.com.

Notable Design No. 4

18'6" Power Cat by Eric Blake



Eric Blake's entry grew on us over time. At first blush, the high bow and exaggerated powderhorn seemed almost cartoonish, but then, considered in the context of a wide-beamed multihull and in the context of Eric's vision for the boat, some of the judges were rather taken with this iconoclastic design. The boat is an efficient catamaran and a scow: "She takes 2,400 lbs of additional weight," says the designer, "to put her down on her inner hull where she essentially becomes a low-speed, incredibly stable scow boat." In catamaran mode, he estimates 18 knots with four people aboard. Eric imagines a scenario of about 12 to 14 people, with food piled high, for a slow scow ride to Eggemoggin Reach's Torrey Islands—and a trip to Bucks Harbor, 10 miles away, the next morning, with just himself and his wife aboard, for breakfast. While acknowledging the contest's 25-hp limit, Eric muses that a pair of 20-hp motors would push the boat to 27 knots.

Eric Blake, P.O. Box 316, Brooklin, ME 04616.

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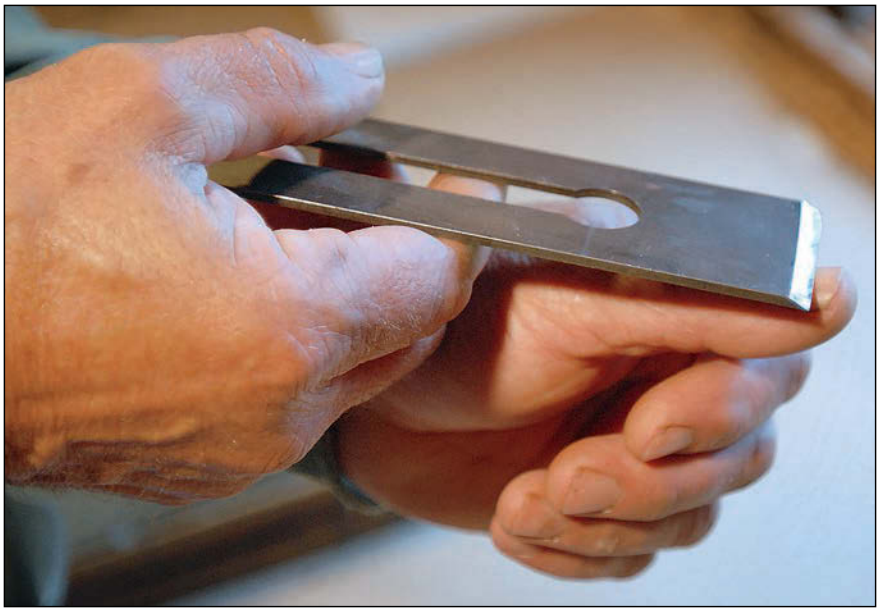
Whetstones

Part Two: Honing technique

by Harry Bryan

Photographs by
Bryan Gagner

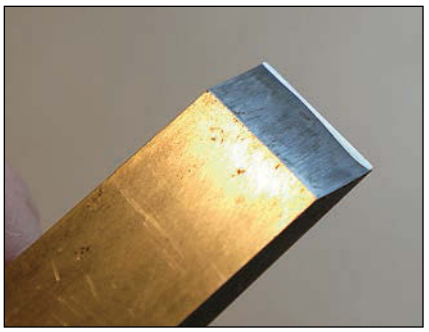


A truly sharp blade, when balanced in the hand so as to give a feather-light touch on the fingernail, will "stick" instead of slide on the surface of the nail.

Basic boatbuilding and repairing, as mentioned in the first part of this article (see WB No. 210), are hard on tool edges. Even if you avoid hitting screw heads, woods like cedar and teak dull tools quickly. To produce acceptable work, you will be honing your blade once for every hour or so of planing. It is important that your sharpening technique be simple and quick. If it is not, you will put it off and your work will suffer.

You cannot make a fine cut with a dull tool, so it follows that your fits and finish will improve if your blade stays reasonably sharp. I feel that there is a point beyond which the improvement in cutting edge keenness does not warrant the time spent to reach that level.

The ability to shave hair with a chisel or plane blade is a good standard for an acceptable edge. An 8,000-grit waterstone can produce an edge far keener than that of most razor blades, but I don't think that is necessary. To test for sharpness, you needn't remove a patch of hair each time you whet an edge. You would present an odd figure on the beach if you did. Instead, just touch the edge ever so lightly to the surface of your thumbnail. It should feel as if it were sticking to the nail. If it slides along, it is not sharp enough. Your fingertips are incredibly sensitive and will learn to feel the keenness of a plane blade with a light brush of the thumb across (not along) the edge each time the tool is picked up to begin work.



The primary 25-degree bevel was put on this blade with a grinding wheel. The secondary or micro-bevel (about five degrees steeper) was added using a bench stone and strop.

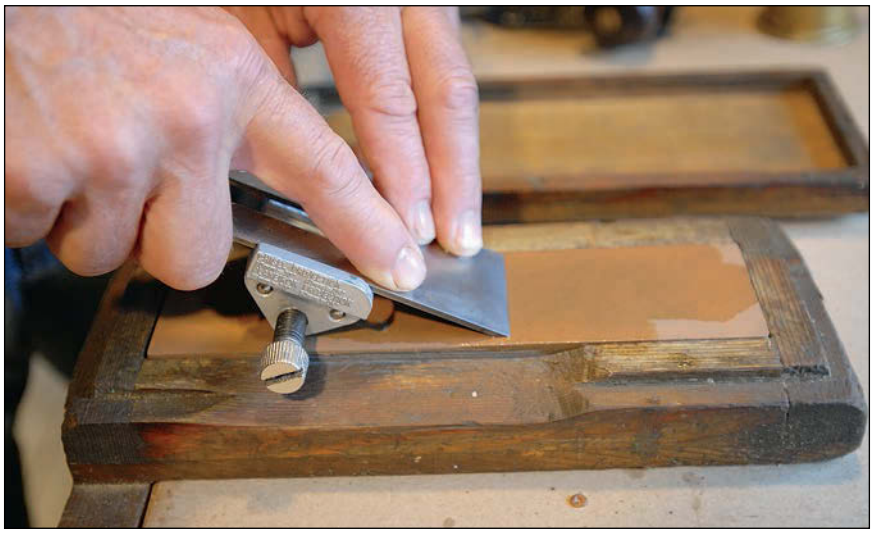
Edge Geometry

For all boatbuilding work, a bevel of 25 degrees on the end of chisels and plane blades will give good results. If you were working only with clear softwood, a shallower angle of 15 or 20 degrees would make the work easier, but because the steel has been hardened to hold an edge and is therefore somewhat brittle, an encounter with a small spruce knot may well cause a 15-degree edge to crumble.

The basic bevel can be created and maintained with coarse whetstones, but that can be tedious work, especially if much material is to be removed, as in getting rid of a nick or squaring up the edge. A power or hand grinder is the tool to use here. The goal of honing (whetting) is to put a secondary bevel, sometimes called a micro bevel, on the edge of the major bevel. This secondary bevel is usually about 5 degrees, giving a total of 30 degrees where the blade meets the wood.

Guide or Freehand?

A honing guide is a wheeled clamp-on device that rolls along the surface of the bench stone. While I recommend that you learn to hone an edge without a guide, guides should not be thought of as only for beginners, like training wheels on a bicycle. A guide will not only help a less experienced craftsman get a good edge, but will also help a pro get exactly the angle he wants every time. The only downside to a guide is the time to set it up. If the guide unduly complicates the procedure, we will tend to delay honing. Both the English "Eclipse" and Canadian "Veritas" are simple, effective guides.



Using a guide assures that the blade will be held at the correct angle to the stone's surface. This will guarantee consistent results for beginner and pro alike.

Honing Technique

Honing freehand (without a guide) depends on your ability to hold the blade consistently at 30 degrees. After much experience, your muscle memory will tell you that the blade is at the correct angle. Here are a couple of tips that may help you maintain this approximately 5-degree secondary bevel by feel.

After a blade is freshly ground to an accurate 25 degrees, it will be easy to feel that angle as you place the tool on the whetstone. Then increase the blade angle just enough to be assured that only its cutting edge is touching. Take five or six strokes along the stone, then stop, lower the blade to the 25-degree ground bevel again, increase the angle slightly, as before, and proceed.

How you hold the blade is important in maintaining an unvarying angle. Note that the photo at right shows the blade held at about 45 degrees to the direction of travel. With the grip shown, this presents the blade to the stone with the least twisting of the wrists. With the blade's edge skewed to its direction of travel, the width of the blade helps to keep the blade from rocking as it moves along the stone. A firm, downward pressure against the stone helps speed the removal of material.

When using a guide, the blade will be square to the stone, not skewed. Apply most of the pressure to the tool's edge with very little on the guide's wheel.

Continue honing until a slight burr or wire edge is felt on the flat side of the blade. This burr will often show up first at each corner

A comfortable grip with the blade at an angle to the direction of travel helps to give control over the honing angle.

because the middle of the blade is usually more dull. Stop honing when even the slightest burr is felt across the entire edge. Any more sharpening is wasting steel unless there is a nick to be removed.

Turn the blade over, laying it on the non-beveled or flat side. Give two or three rubs on the stone, then check to see if the burr has been removed. If it has not, the back of the blade may be convex near its edge where it should be dead flat. Do not be tempted to lift the back of the blade to remove the burr; this will only make the problem worse next time. This lack of flatness can be corrected with a diamond stone or coarse whetstone. Once the back of a blade is flat, as long as your stones are kept flat, the problem should not recur.

To help keep the stone flat, use as much of the surface as you can to promote even wear. When you can't feel a burr on the flat side of the blade, you may find that it has simply bent over and can now be felt on the beveled side. Work alternately on the bevel and flat several times with ever lighter pressure until the burr breaks off. It is now time to use the strop.

Stropping or Buffing

After the blade is whetted on the oilstone, press its flat side firmly on a leather strop and pull it toward you four or five times. Now hold the blade's bevel on the leather and repeat. Work on both sides several times, and you will have

Strop the blade by pressing it firmly on a piece of leather. Pull it toward you several times on both the flat and beveled sides.

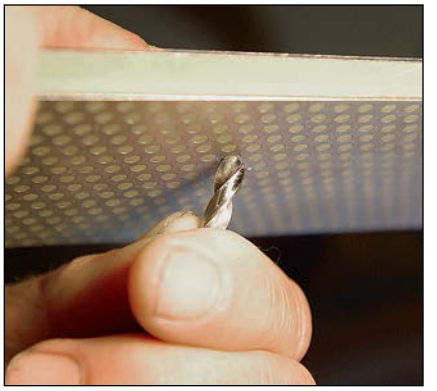
polished off the microscopic wire edge left by the stone. This process takes only 10 or 15 seconds but, as with a barber's straight razor, will significantly improve the cutting edge's keenness and longevity.

Some workmen prefer a power buffing wheel instead of a strop. It should be a hard felt wheel to minimize rounding of the edge. I don't like the idea of using it on the flat side of the tool for that reason. It should go without saying that the felt wheel should be turning away from the tool's edge.

Drawknives, Slicks, Axes, and Drill Bits

It will be easier to sharpen some tools by moving the stone over their edges rather than using the usual method of moving the tool over a fixed stone. A drawknife is one such tool. Hold one corner of the blade in a vise so that the blade protrudes to one side and the edge is pointing up. Hone each side of the blade using a circular motion, being careful as always to keep the flat side flat. Take care as well to keep your fingers back from the working surface of the stone. This same approach works well for slicks and axes. There are files sold for sharpening axes, but I have always found the steel of an axe so hard that the file has a very short life. A coarse diamond stone works well for correcting the bevel on these larger tools.

A twist drill bit that is dull but not badly chipped can be brought back to life with an oilstone or diamond stone. A waterstone, being softer,



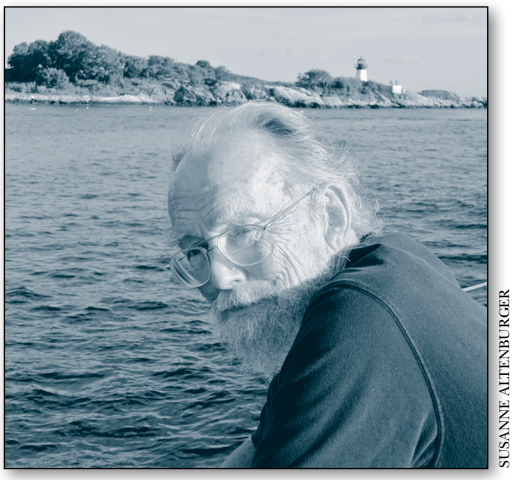
***Left*—Honing a drawknife, slick or axe is made easier by clamping it in a vise and moving the stone over the blade in a circular motion. *Above*—A diamond stone is used to touch up a dull twist drill bit.**

may have its surface grooved with a small drill bit. Here again, you will have more control if you bring the stone to the tool. Blacken the tip of the bit with a felt-tipped marker and hold it tip-up near a good source of light. The gentlest touch of the stone on the drill bit's tip will remove a little of the blacking and show if you are preserving the original cutting geometry. Keep both cutting edges the same in order to drill an accurately sized hole.

The honing process takes longer to describe than to execute. Unless you have a serious nick or you have honed many times and lost the basic 25-degree bevel, the whetting process should only take a few minutes. There is probably no more important process for a woodworker than maintaining sharp tools. Whatever method you choose, keep it quick and simple so you will do it often.

Harry Bryan is a contributing editor to WoodenBoat.

Remembering Phil Bolger

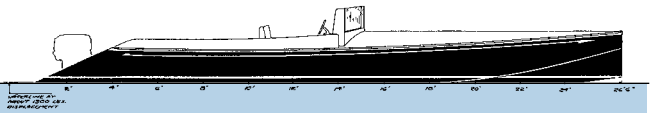


SUSANNE ALTENBURGER

Readers share their recollections

In the previous issue, we asked readers to share the memories of Phil Bolger. Phil, widely regarded as a free-thinking and iconoclastic designer of good, common-sense boats, inspired many first time builders through his words and designs to pick up tools and set to work. He died in May this year. —*Eds.*

15' 6" Light Dory



26'6" Sneakeasy

For more than 40 years I had the pleasure of working closely with Phil Bolger. Starting in the early 1960s and continuing through the years, we developed the highly successful "Instant Boat Series" based on the safe assumption there were more unskilled wannabe boatbuilders out there than skilled.

Phil had great compassion for the all-thumbs builder, requiring neither lofting nor building jigs to get these boats built. And for good measure he designed them for plywood and 2×4 construction which meant that wherever houses were built, a boat could be built with little cost and without exotic materials. This was a whole new approach to boatbuilding that worked then and still works today.

Thank you, Phil, for all the good years and the great ride we had together.

Harold "Dynamite" Payson
South Thomaston, Maine

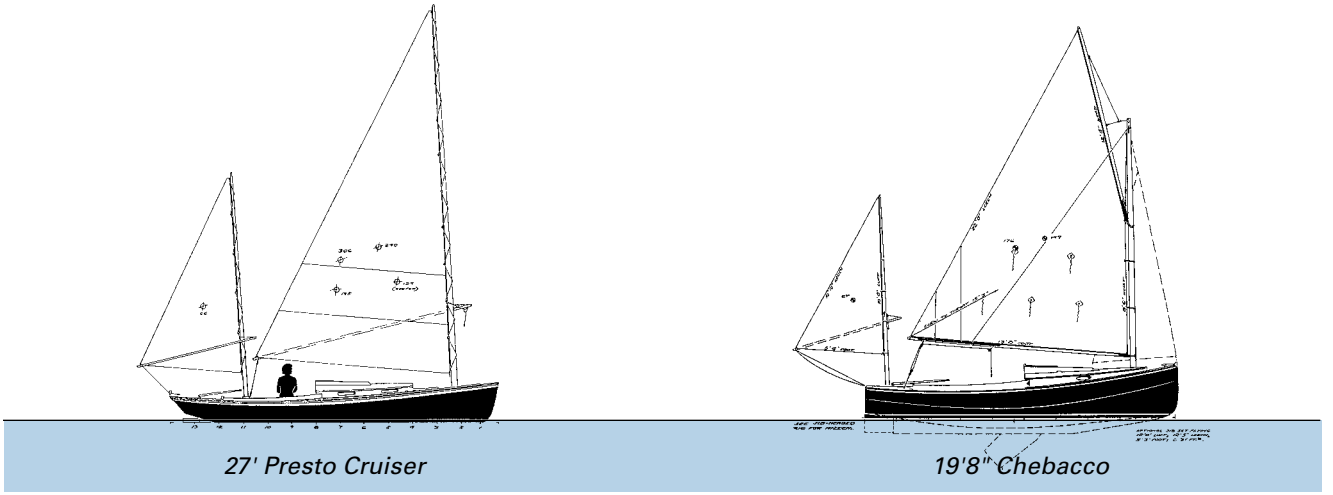
The late 1980s and early '90s found me working for Edey & Duff in Mattapoisett, Massachusetts, where among other boats we built Phil Bolger's 21′ Dovekie and 28′ Shearwater designs. When attending boat shows, we usually slept in our demo boats, and very early one morning I was surprised by a visit from, of all people, Phil Bolger! (I soon learned that Phil enjoyed viewing the shows early so he could be in and out before the gates opened and thus prevent getting bogged down with mundane questions.) Phil was a very close friend with E & D founder Peter Duff, and he was interested in boatshop talk.

When we met at this and other shows I always found him friendly and talkative, and over the next few years we built up a friendship and had many interesting conversations. I was impressed with Phil's interest and knowledge in a vast array of subjects, theories, facts, and general knowledge on not only boat design, but boat use, too. He certainly knew what he wanted and could figure out how to do it. (I got the impression that the thought that something couldn't be done never really entered his mind.) As his time at the shows was limited, these sessions never really lasted long, but it's amazing how much can be covered in 15-20 minutes. Little did I realize at the time how precious these sessions would be!

Yes, we will surely miss Phil and his boating wisdom, but he has left us a plethora of information to read, reread, study, and continue to learn from that has been accomplished by no other designer.

Good-bye, Phil.

Bill Haberer
Hendersonville, North Carolina



27' Presto Cruiser

19'8" Chebacco

"Anything by Bolger?" has been my question upon opening each *WoodenBoat* for the past three decades. His "Six Cruising Scenarios" (WB No. 86) introduced me to the Birdwatcher design. The article reveals a keen perception of the interaction between sailor and craft. It is an excellent read, and it soon led me to the launching of my own Birdwatcher. Years later I was inspired to alter its configuration. Mr. Bolger was patient and generous with his wisdom in relating to my proposal, and was politely skeptical about the changes I made regardless of his suggestions against them. Our differences were as much artistic as technical, and I learned much from them. I treasure our correspondence.

Mark L. Twichell
Fredonia, New York

Phil Bolger was a prolific and entertaining correspondent. We have a voluminous collection of letters from him which we have shared with his many admirers here in San Diego—and on the many waters we have cruised in our Bolger-designed ESMÉ B, the original Retriever.

We met Phil Bolger in Gloucester aboard his schooner RESOLUTION during a return drive to San Diego after a vacation trip around the Gaspé Peninsula. He was fascinated by our 22′6″ motor home, and when I told him we would like the same amenities that floated, in a traditional hull, he immediately said, "I can do that!"

The result was the original Retriever, design No. 631, and a friendship reinforced by 15 years of delightful correspondence. To our regret, we never met again but cherish his memory for the marvelous ESMÉ B he created for us.

Charles and Claire Gietzen
San Diego, California

My husband Bob and I sailed around the world from 1987 to 1990 in a Liberty 458 named SPELLBOUND. When we departed from Clear Lake in Texas, we had a typical inflatable dinghy with a 10-hp outboard motor. Every time we anchored it was a 45-minute ordeal to remove the dinghy from its case, inflate it with a foot pump, install the floorboards, launch it over the aft deck, and then carry the outboard down a ladder to the dinghy. Whew! The dinghy was difficult to tow—once it came loose in the Bahamas—and it was awkward to stow on the aft deck even partially deflated.

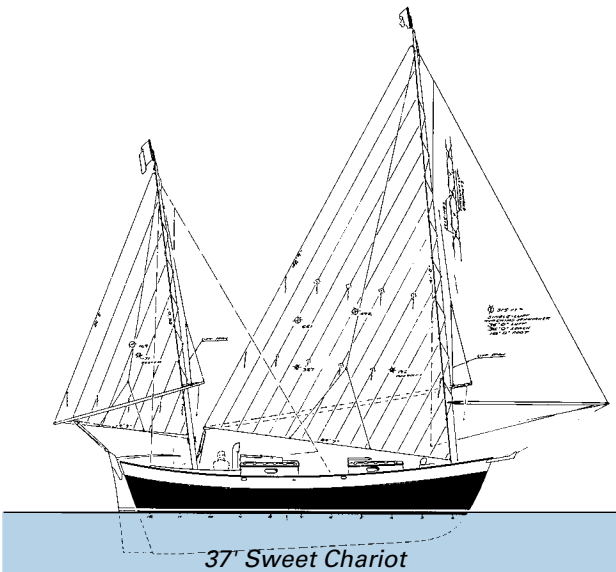
In Fiji we met a naval architect from New Zealand who was completing his circumnavigation, and Bob fell in love with his rowing dinghy: Phil Bolger design No. 260, Mippet. The Kiwi gave Bob a one-page photocopy of the plans and offsets, and when we were in New Zealand Bob rented space at a boatbuilding company and built the 9′6″ Mippet from kauri wood in six weeks.

We christened the dinghy MUFFER and she revolutionized our cruising life. On long passages we stowed MUFFER over our life raft cradle just forward of our mast, and for short passages we easily towed her. We could easily flip her over on deck and hoist her over the side of SPELLBOUND with a halyard in 5 minutes. Bob would row off to meet the other yachties in the anchorage in a flash—his favorite part of the cruising life! MUFFER was a pleasure to row, and she was fast—2 to 3 mph. MUFFER was our dinghy from New Zealand back to Maryland, she was with us when we cruised northern Europe and the Baltic Sea, and she was our dinghy when we lived on the Chesapeake Bay.

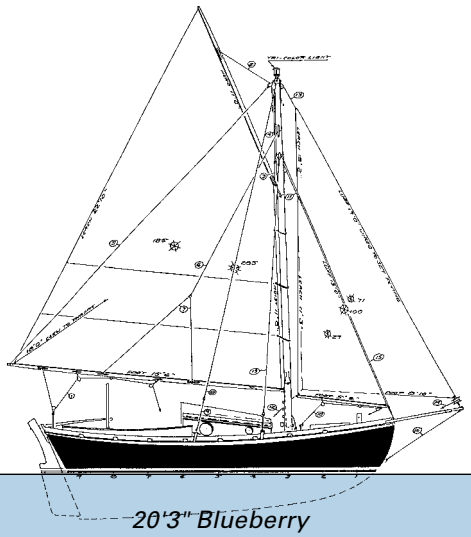
My husband passed "across the bar" three years ago and I had to sell SPELLBOUND, but I still have MUFFER and she will be around for the grandchildren to learn to row a boat. Thanks, Phil Bolger, for design No. 260—a practical and very sweet rowing dinghy that dramatically simplified my cruising life!

Maggie Buss
Oxford, Maryland

Back about 1975 I saw a design by Phil Bolger in *Yachting* magazine. This was for his Black Gauntlet II design, a 34′ yawl-rigged sharpie. It was clear that this boat was pretty simple to build with its flat bottom and plywood construction. In one of his earlier books Bolger includes a chapter on this design. Bolger himself had owned the original Black Gauntlet design for a number of years and Black Gauntlet II was an improved version. I paid the modest fee for the plans and then sold my Laser to finance the



37' Sweet Chariot



20'3" Blueberry

initial purchase of lumber for the boat. I had never built a boat before, except for completing a bare hull for an International 14 racing dinghy.

At some point during the early phases of construction I paid Bolger a visit at his home in Gloucester. We had a very nice meeting lasting about an hour where we discussed my questions and problems with the project. He was extremely helpful and generous with his time, and I also purchased a set of plans for a small pram dinghy which we needed as a tender for the sharpie.

The Black Gauntlet II design was typical Bolger in its simplicity. The bottom was flat with the usual Bolger exterior chines. The sides were quite flared to increase stability when heeled; this was before Bolger started to produce designs that were more boxy and vertical sided. The boat had a raised deck to provide sitting headroom below with low freeboard at the cockpit area. Draft with leeboards up was an amazing 18″. Total sail-away cost was about $7,000!

After two years of part-time work she was launched at Beaton's Boatyard in Mantoloking, New Jersey. The first sail was a revelation of the sailing characteristics of the sharpie type; they heel quite a lot, but then stiffen up. This problem may have been more pronounced due to the fir mainmast, which should have been spruce. I phoned Bolger, and he reassured me that this experience was typical for a sharpie and not to worry about it. Bolger graciously complimented me on my building job after receiving photos of the boat.

I kept that boat for 10 years and she cruised as far as Nantucket from Barnegat Bay, as well as cruises into Long Island Sound. About 10 years ago I got a letter from her fourth owner who had her in the Pensacola, Florida, area, still going strong.

Vagn Worm
Brooklin, Maine, and
Old Saybrook, Connecticut

In 1969 I started teaching wooden boat building at a state-run vocational school on Alaska's Kodiak Island. It was no coincidence that the first four vessels we built that first year were Phil Bolger's fabled Gloucester Light Dory rowing dories. Though small, they rowed well and were seaworthy in ocean swells. I later went on to expand the lines—personally building one 18′ Light Dory and another 24-footer. My all-time favorite turned out to be the 18′ model, which was fitted with full frames and finely proportioned inwales. Finished inside with pine tar and linseed oil, it looked very good, turned heads, and moved easily. I wish I still had it today.

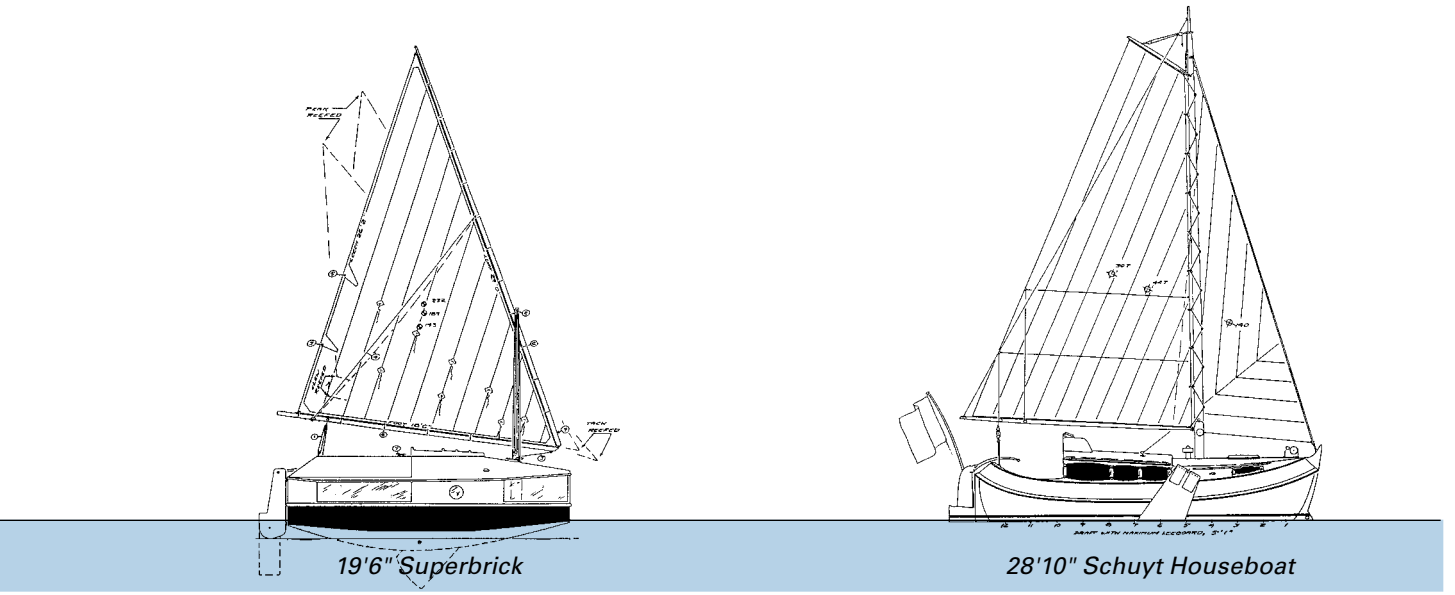
Each month I have looked forward to reading Phil's latest installment of wit and pithy wisdom in the magazine *Messing About in Boats*—a discourse on his various and sundry designs. Some things become our anchors in life. Communications to and from Phil over the years were anchors and timelines in my journey through life as a college instructor and later as an entrepreneur.

By far, the most interesting (to me) boat Phil designed was a sophisticated captain's gig for a client in Australia. It was seaworthy in rough conditions, and designed to be light and handle smartly in port, when driven among vessels by powerful men with oars. Now that the camaraderie of group rowing is again becoming popular, this seems like a boat that is well worth considering. Phil was not as impressed as I by the concept, however. I have seen oared vessels being used on occasions that require pomp and ceremony, and am apparently more easily impressed. Phil, you've been a confidant and mentor to me over the past 40 years. You have performed a service for many of us who are still into the look, warmth, smell, and feel of wood. I will miss you.

Mark White
Kodiak, Alaska

I began with a skeptical view of Phil's work until I found myself on medical contract to the Saudi Armed Forces in 1990. With the Iraqi invasion of Kuwait, and its expected upheaval, I decided, for occupational therapy, to look for a boat plan that I could build. The jocular justification was that, if things progressed to a full-scale invasion of Saudi Arabia, we could launch into the Red Sea and row down to Africa!

I chose the Gypsy design from a library book of



19'6" Superbrick

28'10" Schuyt Houseboat

Bolger's plans, with enough detail to enable construction. There were limitations: The only plywood I could find was non-waterproof three-ply, about 6 mm thick; the only epoxy was a two-part gloop specified for plumbing use. I did return from leave with some 3" fiberglass tape for the seams, and in due course an acceptable vessel emerged. In view of the lack of waterproofness of the plywood, it seemed essential that she be sheathed in fiberglass, but there was none obtainable for marine use, so again I improvised by the use of fly-screen material impregnated with the plumbers' epoxy. The end result, finished with a white-painted hull and a bright green for the inside and thwarts, fared extremely well. I had a leg-of-mutton sail made according to the plan while at home on leave in Tasmania, and with a square-sectioned mast and sprit boom of an unidentifiable local timber, and a pair of 7′ 6″ custom oars, she was functional. Christened HAMAMA BAIDA, Arabic for white dove, she was launched into the swimming pool on the Base at 8,500′ above sea level, and first met her natural element in the Red Sea, 200 km away.

She ultimately returned with me to Tasmania and, after considerable local use, was blown away from the coastal foreshore in a gale during a camping expedition.

Grahame Dudgeon
Geeveston, Tasmania, Australia.

Some time back in the 1960s, *Yachting World* magazine hosted a design competition for a Class 1 ocean race, to rate under the then current RORC rule.

Phil Bolger submitted an entry, HESPERUS, which did not win, but earned honorable mention and the design was published.

I remember at the time much admiring that design, and poring over the plans for hours on end. At that time, I did not know of Bolger either by name or reputation. This changed some time in the early 1980s when I acquired a book entitled *30 Odd Boats* (International Marine), and found to my surprise and delight that HESPERUS was included in that publication, together with many other designs, exhibiting an eclectic and inspired body of work.

I religiously purchased all new Bolger publications as they became available, including *Bolger Boats*, *Boats with an Open Mind* and others. These books are a perennial read for me, and they are all well-thumbed and annotated. I still get endless pleasure from sitting down to a few hours of re-discovery and savoring Phil's captivating mix of homespun philosophy, self deprecation, inspired and reactionary design ideas, and pure genius. Anyone who thinks of him only in terms of "Bolger Boxes" has not studied designs such as Moccasin, Barn Owl, and Dovkie, to name only a few from a vast spectrum produced over a lifetime. Phil never practiced self promotion, however in my view he was not only a design genius, but also a great artist—up there with the likes of the Herreshoffs and Olin Stephens.

In one of these published works is a very pretty and intriguing design called Burgundy. I fell in love with this little boat and wrote to Phil requesting him to design a variant. I remember he was not at first enthusiastic about my proposal, but was however swayed by my pleadings, and finally produced a design (No 622) which he judged, in his own words, to be "something worth doing." During this period we corresponded prolifically, and I still get great pleasure revisiting that correspondence.

I built this boat, CAT BALLOU, a very pretty 9-meter cat schooner. She was launched in 1998. CAT was initially not fully ballasted and had spars that were overweight (my fault, not Phil's). I managed to tip her over while pushing the limits in quite a lot of wind. I also managed, to my great distress, to incur Phil's ire over this incident. She was re-configured with the ballast as designed, together with some work on reducing spar weights, and performed safely and predictably after that.

I recently converted the rig to gaff schooner (similar to Ralph Munroe's sharpie EGRET). This is a very comfortable and safe rig for our conditions here in Sydney, Australia, where we generally get a bit more breeze than is commonly the case in North America.

Peter Curtis
Sydney, Australia

Build the Jericho Bay Lobster Skiff PART TWO

MATTHEW P. MURPHY

A Maine Coast classic redesigned for strip-planking

by Tom Hill
Photographs by Matthew P. Murphy

Designed by Joel White and built by Jimmy Steele, the Jericho Bay Lobster Skiff is a scaled-down version of the classic Maine lobsterboat hull. Author-boatbuilder Tom Hill adapted the design, originally meant for plank-on-frame construction, for strip-planking in the winter of 2008–09. In the previous issue, Tom described the process of measuring this "little gem of a skiff," and proceeded to make molds, set up a building jig, and plank the boat. Here, he describes the completion of the project—the fiberglassing and fitting out. —*Eds.*

Installing the Keel

I installed the keel before I 'glassed the hull, butting the 'glass up to the keel and adding a fillet of thickened epoxy along the joint between the 'glass and keel. Alternatively, the hull could be 'glassed before installing the keel, and the keel would then cover the joint where the fiberglass butts along the centerline. Either way will work fine.

The finished dimensions of the keel are 2″ × 2″. Mill the keel stock out of straight mahogany to 2″ thick by 2⅝″ wide; this extra width provides sufficient depth to allow scribing-in the ½″-deep concavity of the boat's bottom while maintaining a consistent 2″ depth of keel. The after end of the keel has a 12″-long bevel, leaving a keel depth of ¼″ at the transom. The forward end of the keel has a step scarf to accept the outer stem. With the keel stock left long forward and scribed to fit the bottom curve, measure back about 14″ from where the stem starts curving away from the keel, and make a saw cut 1″ deep.

From the bottom of that cut, draw a scarf line forward 14″ to a feather edge and cut the scarf (photo 1). To position the keel perfectly straight, snap a chalkline


Photo 1

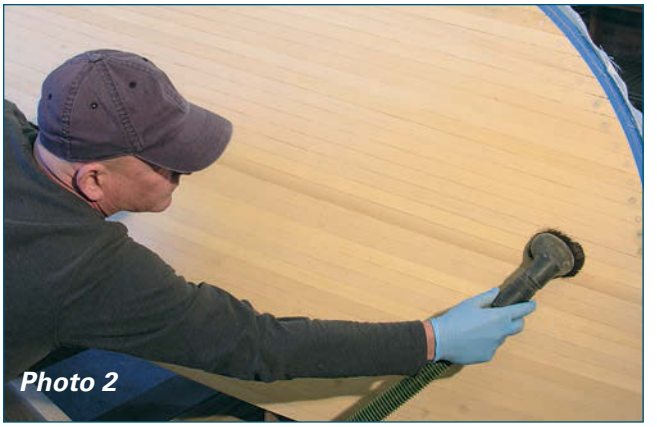


Photo 2

down the centerline and make tick marks 1″ away from it on both sides, then connect these marks using a straightedge and a pencil. Brush epoxy onto the hull between the lines and on the corresponding mating surface of the keel. An extra pair of hands is helpful in fastening the keel: one to hold the keel straight, and one to crawl under the boat and drill and drive screws.

Fiberglassing the Hull

Skiffs such as these are perfect for island-hopping and picnicking. There are few sandy beaches on the coast of Maine, where this boat is to be used; here most have barnacle-covered granite rocks. We therefore wanted some bulletproof sheathing, so we used 24-oz biaxial cloth on the outside of this hull. This cloth is thick and strong, and it requires a lot of resin to wet out. I've never been fond of fiberglass work. It's always sticky and often itchy. I always wear gloves, even when handling the dry cloth.

I built this skiff in the winter in the old milk house at WoodenBoat School—a brick barn with no insulation. The air-exchange rate was a little too good. It was January in Maine, and I was barely able to keep the shop at 60 degrees. Any colder would have made fiberglass-and-epoxy work impossible. I think 75 to 85 degrees is the best temperature for 'glass work. The work goes faster with two people; in the photos, Aaron Porter, this skiff's owner, is helping me in the following steps, which outline the basic process of fiberglassing this hull.

First, vacuum the hull thoroughly using a brush attachment. You want a smooth, clean surface for the fabric (photo 2).

Biaxial fiberglass cloth has woven-roving fabric on one side and 'glass mat stitched to it on the other side. Put the mat side against the wood with the woven side facing out. Roll out the 'glass on the hull and trim it (photo 3), leaving a little extra at the edges. It's a good idea to make a witness mark on the cloth and hull to help align the cloth when it goes back on (photo 4). With the cloth trimmed, roll it back up and set it aside.

We used release fabric, or peel ply as it is sometimes called. This disposable layer of treated nylon is applied to the wet 'glass and epoxy, and peeled away when the epoxy has cured. When the release fabric is pressed down with a squeegee it compresses the 'glass tight to the wood and draws resin to the surface, filling the weave of the fabric and thus creating a smooth surface requiring minimal sanding. If you choose to use peel ply, now is a good time to roll out a length


Photo 3


Photo 4


Photo 5


Photo 6


Photo 7


Photo 8


Photo 9

of it, trim off what you need, and set it aside (photo 5).

It's always a good idea to wet out the wood with a so-called "tack coat" of epoxy before applying the fabric. Foam rollers work well for this; when used in combination with squeegees, they work well for saturating the cloth, too. Roll the cloth out on the wet hull and thoroughly saturate it with epoxy. Roll over every square inch of the wet fabric a couple of times with a bubble buster—a corrugated metal roller—to remove any trapped air. The white peel ply is then carefully laid out on the wet 'glass, with no wrinkles, and smoothed out with a plastic squeegee until it becomes transparent (photo 6). This step was a bit tricky on this hull; in retrospect, I would suggest piecing the peel ply together with smaller overlapping sections run athwartships.

After about three or four hours (depending on the temperature), when the epoxy is no longer sticky but still flexible, use a sharp knife to trim off the excess 'glass and release fabric at the transom, stem, and sheer. If you forget to do this, you will be grinding it off later, making a huge toxic mess in the process. After the epoxy hardens, pull off the release fabric, which will also take away the epoxy's waxy amine blush with it; thus, the usual washing away of this epoxy-curing byproduct is not required. If you have any air bubbles or spots that are not adhered to the wood, don't worry: you can carve them out and patch them with epoxy and 'glass. Small voids can be filled with epoxy putty.

With the peel ply removed and the voids filled, roll or squeegee two or three more coats of epoxy onto the hull to get enough resin built up so you can sand the surface smooth without breaking through to the fabric.

Sanding the 'Glassed Hull

Let the buildup coats of epoxy cure for a couple of days before washing off their amine blush and sanding. If you attempt to sand the epoxy when it's still "green," it will gum up the paper with little sticky balls of glue. In addition to being an annoyance when sanding, this semi-cured epoxy poses a health risk. If you sand it when it's harder, it will simply make white dust


Photo 10


Photo 11

and the sandpaper will last longer. Wear a good-quality dust mask to keep the dust out of your lungs. (The epoxy's instructional literature should specify the time required for a full cure.)

It's best to use a random-orbit sander attached to a dust collector with 80-grit paper for the first sanding (photo 7). Remember to keep the sander moving at all times to prevent hollows. After the initial sanding and vacuuming, apply the final filling of epoxy thickened with low-density filler with a squeegee (photo 8). The final sanding is with 120-grit sandpaper.

After I had completed the sanding, I ran into my friend and fellow boatbuilder Joe Gott. He said, "You look beat."

"Sanding all day," I said.

He replied, "Isn't that 90 percent of boatbuilding?"

Outer Stem Installation

The outer stem can be laminated on the boat rather than at the bench. Before applying any glue, make sure you have a good fit with the dry bundle at the step scarf on the keel, and drill a hole there for a 2″ No. 14 screw; that will be the first fastening to hold the wet bundle. Apply glue to the six pieces of ¼″ stock and to the plank ends and inner stem. Working from the scarf to the sheer, about every 4″ drive screws or ring nails through 1″×2½″×¼″ temporary plywood blocks on the centerline (photo 9). Make sure the bundle is tight without any voids, and clean off all the excess glue that squeezes out as you go. Don't glue the blocks to the stem; wrap them in packing tape if this is a concern.

After the glue has cured, remove the plywood blocks, square up the bundle, and trim it flush to the planking with a rabbet plane (photo 10).

Glue and nail the brass ½″ half-oval next. Drill 3/32″ holes every 5″ on the centerline of the half-oval. I used No. 14×¾″ bronze ring nails and epoxy to fasten this piece, and trimmed the heads of the ring nails with a pair of side cutters so they looked more like finish nails; this method allows a smaller countersink size to be used to make the heads flush. If the countersink hole


Photo 12

is too large, the half-oval will sometimes break when it's bent around the stem curve. Spread a bead of thickened epoxy on the centerline. Center the half-oval on the outer stem with a combination square (photo 11), and nail the half-oval to the stem. Use a nail set to drive the heads into the countersunk hole.

Next, fair the outer stem into the planking with a spokeshave (photo 12 [includes inset]), leaving the top 6″ rectangular in section. This will give the ends of the rail a surface to land against and give a traditional appearance to the stemhead. The top end of the outer stem will be crowned with the breasthook later. The final step is to sand the outer stem and keel smooth, tape off the brass, and epoxy-coat the bare wood.


KATE HOLDEN

Photo 13

Photo 15

Photo 16

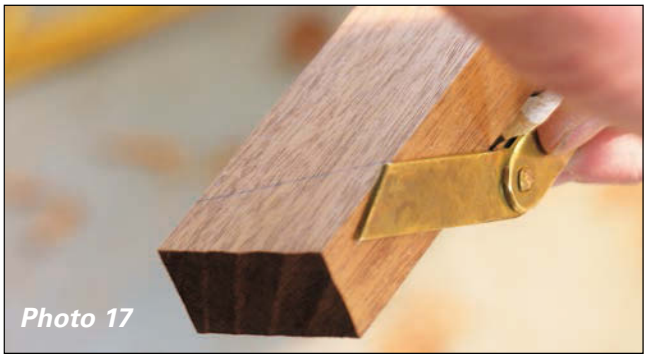


Photo 17

Photo 14

Guardrails

The installation of the rails is the last step before painting the exterior of the hull. The finished dimensions of the rails are ¾″ × 1½″. I rough-sawed them ⅛″ oversize and scarfed them to length from two shorter pieces (photo 13). If you must scarf yours to length, too, start by bandsawing a 12″-long scarf, clean your saw cut up with a block plane, and then glue and clamp the pieces together. When the glue has cured, plane the oversized rails to their finished dimension.

Copy the bevel at the intersection of the sheer plank and the outer stem (in profile view) with a small bevel gauge (photo 14), and transfer that bevel onto the rail (photo 15). Next, copy the bevel at the same intersection in the plan view—i.e., from above (photo 16). Transfer that bevel onto the rail, connecting the two lines (photo 17). Cut the compound bevel you've just marked with a Japanese pull saw, as close to the lines as possible (photo 18). If it isn't perfect the first time, try again; a bit of overhang at the transom will allow for this.

The rails are fastened with epoxy and two No. 14 × 1½″ bronze wood screws, one at the joint between the inner and outer stem (photo 19), and one at the transom. Start at the stem and clamp toward the transom, spacing the clamps about 10″ apart, leaving the rail ⅛″ below the top of the sheer plank. Drive the screw at the transom and trim off the extra length of rail stock flush with the transom. The sheer plank gets trimmed later using a laminate trimmer with a flush-trimming bit, or a block plane. Now is a good time to sand the bottom and outside face of the rail and put a ⅛″ roundover on the bottom corner. If you are clear-coating all raw wood with special clear epoxy (as was specified by the owner of the boat we're building here), a coat or two can be applied to the rails now, as well.

Priming and Painting

With the hull's exterior complete, it makes sense to paint it when the boat is still upside down; turning it over safely requires six people, and I wanted to turn it only once. I typically use single-part oil-based marine enamels for small boats. Aaron wanted a two-part epoxy-based barrier coat primer and paint for the exterior on his skiff, and he wanted all the mahogany trim coated with epoxy and then varnished. Options abound for finishing this boat, and the process has


Photo 18


Photo 19

been covered in detail in numerous articles (see WB Nos. 166 and 207).

Marking the Waterline

After the hull is primed and sanded, the waterline can be marked and taped off for the first coat of bottom paint. The final coat of bottom paint goes on after the topsides have their final coat.

Using the top of the strongback as a level reference, make a simple jig using straightedges clamped together at right angles (photo 20).

The designed waterline (DWL) of this boat is waterline No. 14. Measure the appropriate distance up from the top of the strongback to waterline No. 14 and square off the vertical leg of the jig to the hull with a combination square (photo 21).

Make tick marks with a pencil at 6″ intervals from the stem to the transom and connect the marks with masking tape. This can take several tries to get the tape fair. Start at the transom and pull out a long length of tape, winding it onto your marks as you walk forward. You sometimes have to deviate from your marks a bit up forward where the deadrise increases or the hollow occurs, in order to get a straight-looking line. As you can see from the photos, my first attempt was a mistake: I marked waterline No. 12 instead of No. 14, but didn't realize it until I had taped it off and rolled on a coat of bottom paint!

Marking the Seat Riser

The final step before lifting the hull off the jig is to mark the seat-riser locations on the inside of the hull. The best time to draw these lines is when the hull is still on the building jig, sitting level. Use the top of the strongback as a level reference, just as we did for the waterline. I made a simple jig to mark this line between the station molds using a 6′ level and a piece of scrap plywood (photo 22). Screw a 2″ × 2″ cleat to the back of the plywood so it will sit upright and square to the level when clamped in place. Glue a pencil to the plywood at the height above the strongback corresponding to the location of the top of the seat riser. After the hull is turned over, make tick marks with a ballpoint pen every 6″ along the pencil line; the marks should be deep, so they won't sand off and can be seen through the fiberglass sheathing.


Photo 20


Photo 21

Photo 22

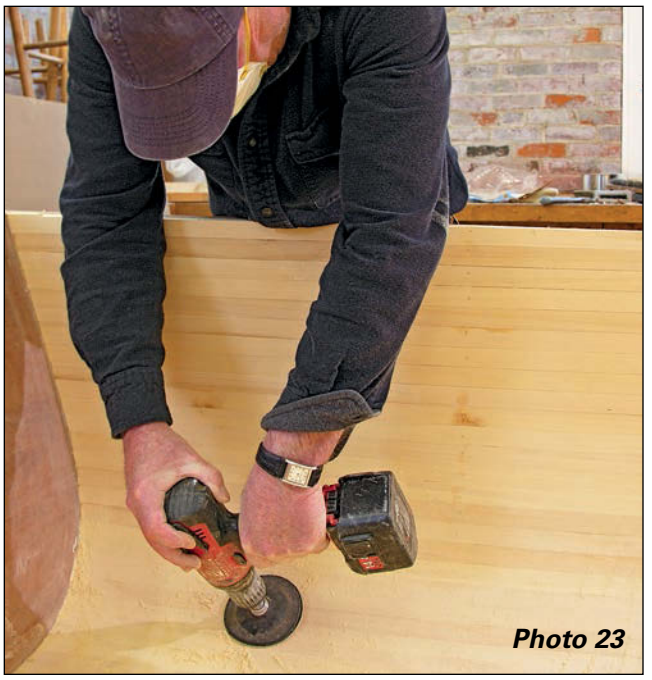


Photo 23


Photo 24

KATE HOLDEN


Photo 25

KATE HOLDEN


Photo 26

KATE HOLDEN

Sanding the Inside of the Hull

The flat surfaces on the inside of the hull can be smoothed with a random-orbit sander and 80-grit sandpaper. At the turn of the bilge aft, a 3″ flexible disc with sticky-back paper works best in the tight-radius concavity. Finish by hand-sanding with a soft block and 80-grit paper (photo 23).

'Glassing the Inside

The inside of the hull will receive two layers of 10-oz cloth set in epoxy. Vacuum the hull and draw a centerline along the bottom. With a foam roller, wet out half the hull with epoxy. Roll out the first layer of 'glass along the centerline and secure it with short pieces of masking tape at about 1′ intervals. Leave extra cloth at the transom, stem, and rails. Using a plastic squeegee, wet the cloth with epoxy (photo 24) and trim the wet excess fabric with sharp scissors. Next, go over it with a bubble buster (photo 25) to remove any trapped air. Then, apply release fabric as we did on the hull's exterior, pieced in and overlapped (photo 26). This proved to be a bit of a struggle to get squeegeed smooth (photo 27). And, while it does make the 'glass work smoother, I still had to apply two more coats of clear epoxy to the second layer of 10-oz cloth to fill the pin holes before the final sanding.

The other side of the hull is done using the same steps. After the first layer cures, sand it with 80-grit paper and apply the next layer of 10-oz cloth using the same method. Pull the release fabric off and roll on two more coats of epoxy. Let these coats cure for a couple of days before washing the amine blush off and sanding the surface with 80-grit paper. Now it's time to paint. As noted for the outer hull (page 74), there are numerous sources for guidance on achieving a finish appropriate for your purposes.


KATE HOLDEN

Photo 27

Photo 28

Breasthook

Use a router or laminate trimmer with a flush-trimming bit to cut the sheerstrake flush with the rail. You must always work from left to right, against the rotation of the bit (photo 28). You will need to finish the trimming at the stem and transom by hand with a small spokeshave or plane and a chisel.

From the plans, use the full-sized pattern to draw the two halves of the breasthook. Note the grain direction when cutting the two halves from the 1¾″ stock: it should run parallel to the rails. The rails are 1½″, and the breasthook is installed flush with the bottom of the rails, leaving ¼″ above the top of the rail to create a crown. Epoxy the two halves together on a piece of scrap plywood using cleats and wedges with clamps to hold the halves in place until the glue sets (photo 29). A couple of strips of clear packing tape underneath the glue joint will keep the pieces from sticking to the plywood.

With a bevel gauge, copy the angle at the stem by laying a flat block across the rails and sliding the bevel underneath the block up against the stem. Transfer that angle onto the forward edge of the breasthook. Tilt the table on the bandsaw and crosscut the bevel. Next, set the breasthook on top of the rails and mark the curve along the rails underneath and plane the winding bevel. This is a plane-and-fit task. If you take too much off the sides, trim the front a little. If you take too much off the front, trim the sides a little. If you relax and take your time, you can make a perfect fit. When you are satisfied with it, epoxy and screw the breasthook through the rails with 2½″ No. 14 screws. Once the glue has cured, the crown can be shaped (photo 30). Leave it flat only where the mooring bitt is to be installed.

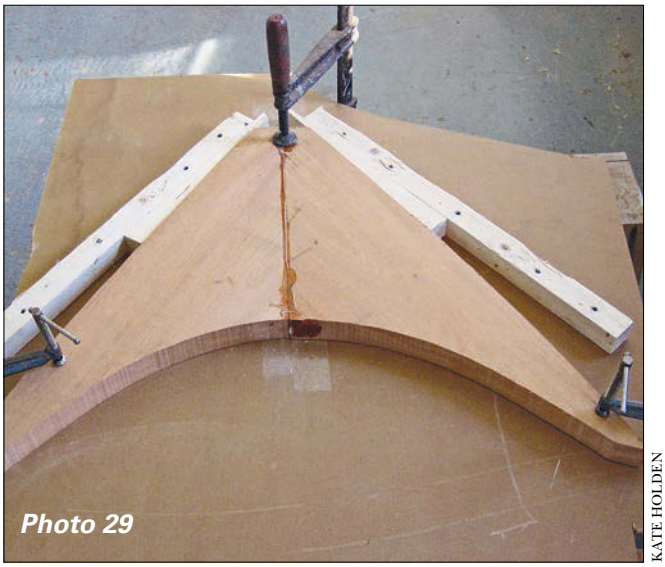


Photo 29

KATE HOLDEN

Photo 30

KATE HOLDEN


Photo 31

Quarter Knees

The quarter knees can also be made from the pattern in the plans. They are cut from of 1½″ stock with the grain running parallel to the rails. The angles at the transom are copied with a bevel gauge, and the edge along the transom runs parallel with the crown of the transom. This is another cut-and-fit task; again, be patient and take your time to get a good fit. Fasten the quarter knees with epoxy and fastenings as you did the breasthook. You will need 3″ No. 14 screws through the transom and 2½″ No. 14s through the rails (photo 31).

Rails

The rails simply butt against the quarter knees and breasthook—which must be prepared with a sharp chisel to accept the rail ends. With this done, record the angle at the breasthook with a small bevel gauge held between the sheer and the breasthook in plan and profile views—in the same manner as you did fitting the outer rail to the outer stem. Transfer the angles to the end of your rail, and saw to the lines. If you are happy with the fit, clamp the rail in place at the breasthook and then every foot or so, working toward the quarter knee.

It's nearly impossible to make an accurate measurement along the entire length of the rail. Instead, we measure only the last 3′. At the inside corner where the quarter knee meets the sheer, place a folding rule or a small stick of wood—say, ½″ × ½″ × 3′ long. Make a mark 3′ forward at the end of the stick on the sheer plank. Clamp the rail up to that mark and transfer the mark onto the rail. Align the end of your stick with the mark on your rail, and at the other, after end of the stick, make a mark on the top inside edge of your rail. That mark will correspond with the inside corner defined by the breasthook and sheer. Now, copy the angles just as you did for the breasthook and draw them on the rail. Make the saw cut for the compound angle, and the rail should fit snugly between the breasthook and quarter knee. The rail can now be glued and clamped in place. No fastenings are needed (photo 32).

Seat Riser

The seat riser is 1½″ × ⅝″ × 11′. It is fastened with epoxy and ¾″ No. 8 screws from the inside along the marks made when the hull was still on the jig (photo 33). Be careful not to bore through the hull or drive the screws too far. The top edge is then beveled to accept the seats. A rabbet plane works well in concert with a pair of slip-sticks for checking the bevel. Slip-sticks are simply a gauge made of two pieces of straight scrap that can be clamped together to fit an inside dimension—in this case, the distance between the risers. As you slide the sticks along the risers, their distance apart changes; account for this by loosening the clamp and adjusting the length of the slip-sticks accordingly.

Seats and Steering

The three seats are made of ¾″ mahogany (photo 34).


Photo 32


Photo 33

Photo 34

Photo 35

Their locations and widths are drawn on the plans. The center seat is double-thick with a wide piece glued and screwed under the starboard side to support the steering column. The grain runs fore-and-aft for extra strength. There is room for another bench seat aft, but we decided to leave that space open for a cooler and more room to move around when fishing.

As we mentioned in Part One, the original design was tiller-steered and Aaron had added a small console with a wheel just to starboard of the centerline. This worked well, getting his weight forward to achieve better trim. But consoles take up valuable space and add weight in small boats. We discussed console designs at length, and it became apparent that Aaron really didn't want a console in this boat. He will use the boat as an island tender; occasionally he must carry a load of 2×4s. The solution to the problem was a 3″-diameter thick-walled brass pipe lying in my garage in Vermont. It was left over from a big boat project, and I've wanted to use it for years.

The helm station has a period effect (photo 35). I had a plate welded onto the pipe's bottom so it could be bolted to the reinforced seat. A cap was fabricated and welded on the top with a hole bored for the shaft. I used a standard Teleflex Safe-T QC helm and bolted it to the plate. My local machine shop made a shaft extension that fit over the short Teleflex shaft and pinned to it. There is a standard ¾″ taper machined on the other end to accept a steering wheel. The brass pipe sticks up plumb out of the varnished mahogany seat and on it is mounted a horizontal teak steering wheel. A small dovetailed box with a hinged top was mounted on the seat against the hull. The throttle/shifter bolts to the side of it.

The new Jericho Bay Lobster Skiff exceeded both my and owner Aaron Porter's expectations. Because the fiberglass-sheathed, strip-planked hull is lighter and more fair than its carvel-planked predecessor, and because the exit at the transom is a sharp, crisp corner, the boat outperformed its older sister. It makes 20 mph easily, and we've seen 26 on the GPS (the old boat would do 21 on a good day). Also, the frameless strip-planked hull is easier to maintain than a plank-on-frame boat—easier to clean, easier to sand, easier to paint. The monocoque hull can sit on a trailer for long periods of time in the hot sun without opening seams.

With full-sized patterns and basic joinery, the boat is well within the reach of intermediate boatbuilders. By putting it in the hands of ambitious amateurs, I hope we've breathed new life into this timeless Joel White design.

Tom Hill is author of Ultralight Boatbuilding (*International Marine, 1987*), *a guide to glued plywood lapstrake construction.*

Aaron Porter, managing editor of *Professional BoatBuilder* magazine, seems to be enjoying his new Jericho Bay Lobster Skiff.

The 15-page plans set for the Jericho Bay Lobster Skiff includes the full-sized mold patterns mentioned above. Also included is a corrected table of offsets for builders who prefer to start from scratch with a full-sized drawing, or lofting, of their own. Order from The WoodenBoat Store, P.O. Box 78, Brooklin, ME 04616; 800–273–7447; www.woodenboatstore.com. You can view video footage of the boat under construction and underway at www.woodenboat.com.

"From Certain Death"

The final voyage of STAVANGER

Text and photographs by Nic Compton

"The forecast is for strong westerly wind tomorrow. The west wind comes straight from Iceland, so there will be a big sea as well." It takes a few seconds for Johan's words to sink in and for me to think: West? Straight from Iceland? Surely, he's exaggerating? But a quick look at a chart confirms it: Rørvik, where we are moored, is on the same latitude as Iceland and slightly farther north than its capital city, Reykjavík. Eighty miles farther north lies the Arctic Circle. No wonder it's cold up here.

We are sitting in STAVANGER's saloon, drinking coffee after a breakfast of dried cod, pickled herring, and brown cheese. The woodstove is lit and the paraffin lamp is casting a warm glow over the pale oak paneling. It's a special moment not only because this is the exact same cabin where dozens of crews took shelter while

***Above*—STAVANGER, a rescue boat, or *redningskøyte*, is one of the last of her type in existence, and probably the most original. She has just completed her final season of sailing, and will soon be hauled, conserved, and put on display at the Norsk Sjøfartsmuseum (Norwegian National Maritime Museum) in Oslo.**

STAVANGER's final days under sail were a living research project, as the crew documented shipboard maneuvers and re-created rescues for film.

performing life-saving duties during the boat's working life, but also because this is the vessel's last voyage. Ever. STAVANGER is a unique boat with a unique destiny. Not only is she one of the last Colin Archer rescue boats (redningskøyter, in Norwegian) in existence, but she is also probably the most original. Owned by the same family for 59 years after leaving the rescue service and becoming a yacht, she is virtually as she was the day she was launched in 1901. She has no engine or electricity, and cooking is done on a wood-burning stove.

When the Norwegian Society for Sea Rescue (NSSR) decided to buy back one of the original redningskøyter to be preserved for posterity, there were several Colin Archer–designed vessels to choose from, but STAVANGER was at the top of their list. Less obvious was what to do with her once they'd bought her. At least a half dozen museums, each with seemingly strong claims, vied with each other to provide a home for the vessel. Eventually, the NSSR picked the Norwegian National Maritime Museum in Oslo. There, she will be exhibited nearby such famous ships as GJØA (the first to cross the Northwest Passage) and FRAM (also designed by Colin Archer and used by both Fridjof Nansen and Roald Amundsen in their polar expeditions; see WB No. 85).

It was a controversial decision, not least because the museum's intention is to lift the boat out of the water and remove a section of planking to give better visibility to the visiting public. This means she will never go to sea again. There were many people within the Colin Archer community, and indeed the wider boating community, who argued that taking a perfectly sound boat out of service and turning her into a static display was nothing short of sacrilegious. It's far better, they argued, to maintain her in sailing condition, and use her to study how an authentic redningskøyte performs at sea.

The argument was intensified in 1997 when, just a few months after the NSSR bought STAVANGER, another

NSSR

Colin Archer rescue boat sank. CHRISTIANIA was sailing from Norway to Denmark in a Force 9 gale when she fell off a wave and went down in 1,600′ (500m) of water. The vessel, which had been owned by the Petersen family for 20 years, had recently undergone an extensive refit and was thought to be in as-new condition. Incredibly, the boat was eventually raised and restored and three years later was sailing once more (see WB No. 160). But the incident underlined how vulnerable these vessels are and how easily they could be lost—along with the maritime legacy they represent. And, once they are lost, no replicas, however well built, can replace them.

STAVANGER's skipper is Johan Petersen. His family owns CHRISTIANIA and he was on board, along with his brother and some friends, when she sank that terrible night. He was also project manager during her restoration and gained invaluable knowledge about how these boats were built. After the NSSR acquired STAVANGER, he was asked to oversee her preservation, and to be her de facto skipper. He fully supports the decision to take the vessel out of the water.

"During the restoration of CHRISTIANIA, it became apparent to me that it is important that there are detailed sources of how they were really built and how problems were solved—on a detailed level," he says.

STAVANGER sails near Kristiansund, Norway, circa 1911.

***Above*—STAVANGER enters the town of Rørvik in the Vikna archipelago, which has only been accessible by automobile since 1981. *Right*—Hoisting sail on board the Svolvær class RS BISKOP HVOSLEF around 1935.**

WILSE/NSSR ARCHIVE

"During such a process, many questions arise about how to do this and that and, even though the general layout is well known, the details are often difficult to find. Later, when I got directly involved with STAVANGER, it made sense to me that exactly this ship should be preserved and 'frozen' in time as her source value is so great."

But before STAVANGER is "frozen in time," there is time for one last, symbolic voyage: 1,000 miles from the Lofoten Islands (120 miles north of the Arctic Circle) down the west coast of Norway and up the Oslofjord to her final resting place. On the way, she will visit most of the stations where the original rescue boats were once based, including the town of Titran on the island of Frøya, where she spent most of her 38 years in service. It is a voyage to raise awareness of STAVANGER and of the work of the NSSR, both past and present. It is a chance for people to visit an original redningskøyte, and to imagine what life must have been like for the crews who lived on these boats. It is a voyage to say thank you to the hundreds of volunteers who raise the money that enables the society to carry on its valuable work. And it is a voyage to say thank you for the 6,200 lives the NSSR has saved since its inception 118 years ago.

WILSE/NSSR ARCHIVE

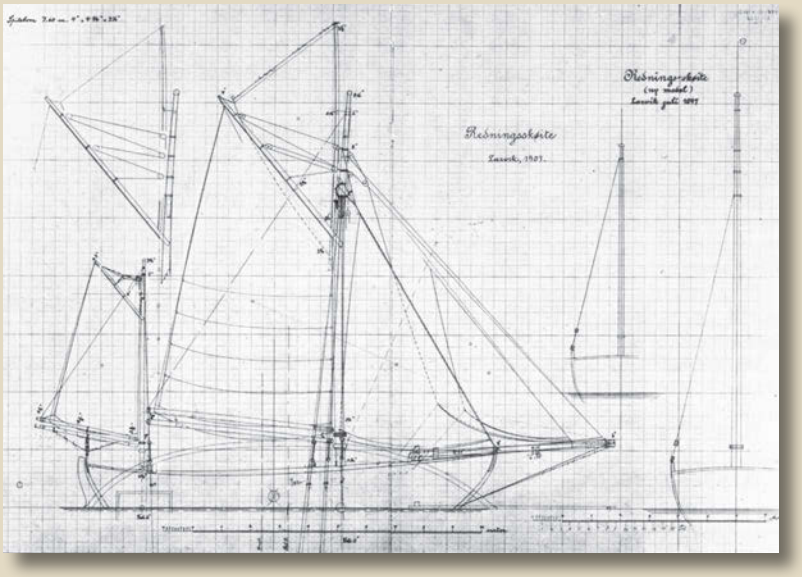
When I join STAVANGER in Rørvik, the vessel and her crew have already been sailing for four weeks, and the snow that had been settling on her deck has receded to the mountaintops. Our plan is to sail to the outlying islands of Sør-Gjæslingan, 20 miles to the southwest. From there, it's 100 miles of open sea all the way to Titran—which is why the westerly wind is of concern. STAVANGER can sail in any weather, of course, as her history proves, but whether the crew are up for a 24-hour thrash into a westerly gale is another matter.

In the end, the weather is typically Norwegian: one minute gloriously calm and sunny, the next viciously dark and squally. We arrive at Sør-Gjæslingan at dusk as the wind is picking up to Force 7, and eventually manage to pick out the channel into the harbor. With no engine and in an unfamiliar harbor, it's a matter of dropping the anchor at a safe distance off the jetty and then warping in, using the vintage cast-iron capstan. Whenever possible, the crew of STAVANGER try to do things as they

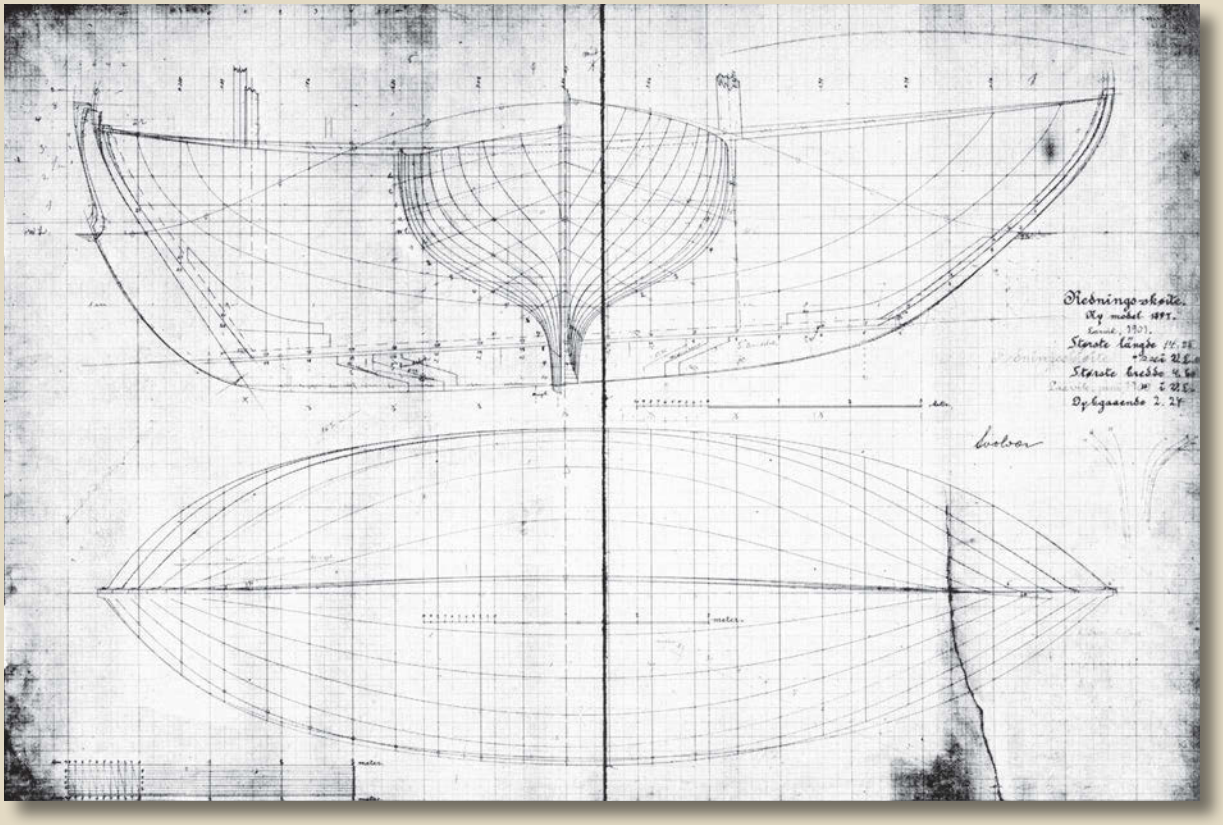
***Below*—STAVANGER gets underway in the Vikna archipelago. Without an engine, she demands expert and careful sail-handling. "If you don't have an engine as backup," says the boat's captain, Johan Petersen, "it forces you to think differently." *Left*—The lookout on RS BISKOP HVOSLEF, about 1935.**

STAVANGER Particulars

LOD	47′1″ (14.35m)
LWL	41′ (12.50m)
Beam	15′3″ (4.65m)
Draft	7′8″ (2.35m)
Displacement	31 tons
Sail area	1,185 sq ft (110m2)



The plans of STAVANGER and her sisters—this was the first refinement of the original Colin Archer redningskøyte design; its bow is straighter than the initial version, and the lines are generally longer and leaner.



would have been done 100 years ago because, as much as anything, this is a chance to learn about how these boats were handled and why. To this end, they have recreated several incidents recorded in the ship's 1901–17 log—miraculously discovered in someone's shed a few years ago—and filmed the maneuvers to record the vessel in action.

"If you don't have an engine as a backup, it forces you to think differently," says Johan. "We have learned a great deal of competence and knowledge sailing without an engine. For that reason, the ideal solution would be to preserve this boat and build an identical replica—without engine—to carry on learning about the old ways. But unfortunately there isn't the money to do that."

Fishing in Norway in the 18th century was a dangerous occupation. As the industry became more lucrative, fishermen sailed ever further to gather their catch of fish, usually sailing small open boats only really suitable for coastal work. As a result, in 1846–55, there were around 700–750 deaths at sea every year. Plans to set up a lifeboat network similar to those in Holland and

NORWEGIAN MARITIME MUSEUM

***Above*—STAVANGER sails in the Vikna archipelago, spring 2009. *Left*—Colin Archer at his yard. The vessel under construction is probably RS 18 WILLIAM EGER, and the date is probably 1903.**

Britain were initially thwarted by the sheer complexity of Norway's coastline. It wasn't until the Norwegian Society for Sea Rescue was established in 1891—with the Scottish-born designer/builder Colin Archer on its committee—that the idea of building seaworthy vessels to patrol the fisheries full-time gained credence. The following year, the society announced a competition to find a suitable design, with a prize of 150 Norwegian crowns for the winner.

The winning design was not by Colin Archer (who was on the jury) but by ship owner Christian Lauritz Stephansen. Archer was, however, commissioned to revise the design and to submit his own plans for a rescue boat. Both boats were duly built the following year and christened LIV ("life") and COLIN ARCHER, respectively. Archer's namesake set off to the Lofotens in December 1893, where she provided cover for a fleet of 2,000 fishing boats, while LIV had to undergo alterations (including a new rig) before she followed in March 1894.

Despite the concern of their (mostly urban) benefactors, the fishermen themselves were initially skeptical about the presence of these "southern" redningskøyter in their midst. It took a dramatic rescue by the COLIN ARCHER at the end of her first season, when she set out in a hurricane and rescued 36 seamen "from certain death"—a phrase used by the NSSR to differentiate from non-life-threatening situations—to finally convince them of their worth. It soon became apparent that the rescue boats not only reduced the number of deaths at sea but also allowed the fishermen to continue working in weather that would otherwise have forced them back to harbor. One contemporary anecdotal report suggests that this factor increased their overall catch by more than 10 percent.

Of the two designs, Colin Archer's proved to be the

WILSE/NSSR ARCHIVE

RS BISKOP HVOSLEF with two rescued fishing boats under tow, about 1935.

superior one, and four more were built before the design was modified by Archer himself in 1897. The new Svolvær class had a straighter bow profile (the older boats are distinguished by a distinct hook in the stem) and was slightly longer and leaner. Ten of these were built from 1897–1907, eight at Colin Archer's yard and two elsewhere. The final version of the design was the Solli/Vardø class, which is somewhat beamier than both previous versions, although about the same length. A further 15 of these were built in 1908–24, but only two by the Colin Archer yard. By the time the last Solli/Vardø class was built in 1924, some 32 of his rescue boats had been built—including two "adapted" Colin Archers built by a shipyard in Bergen—with an average life span of 36 years. Between them, they accounted for an estimated 2,500 lives saved "from certain death."

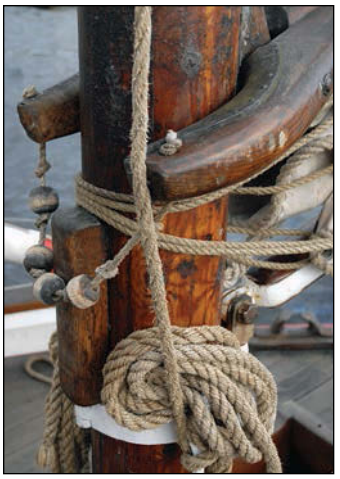
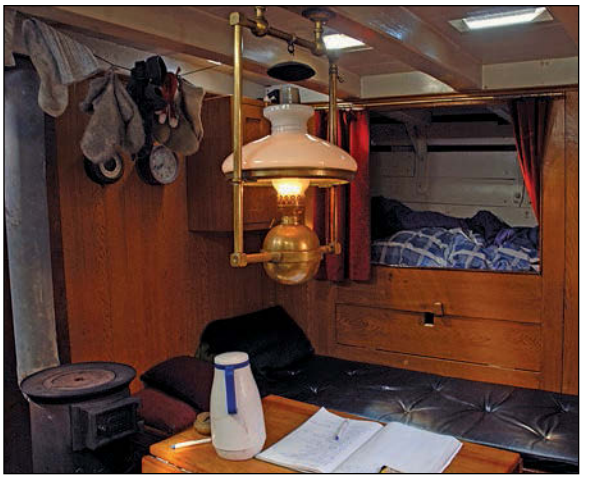
STAVANGER was the third Svolvær-class redningskøyte built by Colin Archer for the NSSR (another was built for the Salvation Army and was later taken over by the NSSR), and several subtle alterations were made to the original design. These included fitting a heavier iron ballast keel, building a self-bailing cockpit, and moving the tank of cod liver oil used to calm rough seas into the galley to keep it warm and, therefore, more liquid. The number of bunks was reduced to four from the usual six, although all the sitting benches were enlarged to double up as bunks, giving her the equivalent of eight berths. Apart from that, the construction was as normal, which is to say massive. The 1½″-thick oak outer planking was fastened onto 3½″ × 7″ grown pine frames with 3″ iron spikes and trenails—or trunnels—made of juniper wood. Just for good measure, a second layer of 2″-thick caulked pine planking was fastened to the insides of the frames, in case the outer skin was ruptured. At least two vessels, RS17 CHRISTIAN BØRS and RS37 CATHERINE BOOTH, are known to have survived near-sinkings because their inner planking saved them when their outer skins were punctured. CHRISTIAN BØRS was abandoned by her crew after being run down by an American liner, but stayed afloat thanks to this inner planking. She washed ashore and was later salvaged.

STAVANGER served for 38 years in the NSSR, from 1901 to 1938, during which time she saved 53 sailors "from certain death" and went to the assistance of some 2,996 vessels. For most of this time, she was based in Titran on the island of Frøya, halfway up the west coast of Norway, near Trondheim. Two years earlier, the town had suffered one of the worst disasters in Norwegian maritime history when 150 fishermen were lost in a single storm. This incident, although by no means unique, increased awareness of the fishermen's plight and no doubt helped raise the 10,360 Norwegian crowns needed to build STAVANGER. Then, as now, the NSSR depended on public donations for most of its income, with only about 25 percent from the government.

If the understated entries in the ship's 1901–17 log are to be believed, none of STAVANGER's missions seem to have been especially dramatic. Either that, or drama was so constant that it had ceased to be dramatic. Sailing out in a storm and saving a few dozen lives was just another day at the office for the hardened NSSR sailors. A typical entry, on March 4, 1903, reads: "Gentle wind from the west, all [fishing] boats out. At 1 pm, southeast gale, the boats sailing back. Towed 6 boats with a signal towards land. Turned out again, and towed another 6 boats to land. Went out again and towed the last two boats to Titran. Altogether 14 boats with 62 men."

As the rescue boats became absorbed into the communities they served, they inevitably took on other roles, such as delivering doctors to treat the sick or injured, and delivering mail if the mail boats weren't running. On January 12, 1908, STAVANGER was asked to fetch a midwife from Hallaren, about 20 miles to the east of Titran, to assist a birth. But the midwife seems not to have enjoyed the ride, as the log for that day suggests: "Wind southwest storm with rain. [...] Got the midwife onboard and left Hallaren at 2pm. Two reefs in both jib and mainsail, as the wind was blowing foam and there were big waves. The midwife became so seasick that we had to tack to Bustvik [approx 2 miles east of Titran], so she could walk the rest of the way. Let go anchor at Bustvik at 7pm."

Like most NSSR boats, STAVANGER sailed with the fishing fleets during the winter months, from October to May, and was then refitted and laid up for the summer, when the weather was fair. She earned a reputation as a


STAVANGER's originality is apparent in her details. Seen here are her gaff jaws (left); her main saloon oil lamp (middle); and her oil-lighted compass housing, through which we see the cockpit.

seakindly vessel and seems to have been looked upon with special affection by the men who sailed her. When she was eventually sold into private hands in 1938 for the sum of 6,300 Norwegian crowns, the NSSR wrote a letter to the new owners wishing them luck with the ship and describing her as "a good sailer, perhaps the best that Colin Archer ever built for us."

But this was to be no lazy retirement. STAVANGER's new owners, Jul and Lillerut Nielsen, were both experienced sailors in their own right: Jul had owned a pair of spidsgatters (double-ended yachts) on which he had sailed across the North Sea, far beyond the boats' usual range, while Lillerut had saved up since primary school to have her own spidsgatter built.

After hiding their new acquisition in the Oslofjord for the duration of World War II, they undertook a minimal conversion of STAVANGER in 1946, including fitting an engine and a toilet. For the next 12 years, they sailed the boat far and wide, cruising to Spain and the Caribbean long before such voyages became the norm for North European sailors. Neither were they averse to a bit of racing. In 1947 they took part in one of the first postwar races, from Blyth in Scotland to Kristiansand in Norway, finishing second, and in 1955 they had the boat shipped to Newport, Rhode Island, to compete in the Transatlantic Race to Marstrand, in Germany. Many of their adventures were written up in the national press—most notably the Transatlantic Race, when Norway's most celebrated war hero Leif Larsen (otherwise known as "Shetlands-Larsen") was one of the crew. For a time STAVANGER became something of a celebrity in Norwegian sailing circles.

Tragedy struck, however, when Jul died in a boating accident during a cruise to the Mediterranean in 1958, and Lillerut was left to look after the boat and the couple's five-year-old son Jeppe on her own. Even then, there was no question of selling the family's beloved boat and, years later, when major work was needed, Lillerut sold the family home rather than get rid of STAVANGER. It was a profound experience for the boy, who grew to become a boat designer and surveyor—specializing in Colin Archers—and co-founded Norway's Risør Wooden Boat Festival in 1979. Like his parents, he resisted the temptation to alter the boat and sailed her again to the Caribbean in 1986–87 largely in original condition, albeit having fitted a new mast.

By the mid-1990s, however, the demands of looking after an old wooden boat were beginning to take their toll. "The NSSR museum in Horten had asked me about buying STAVANGER a couple of years before CHRISTIANIA sunk," remembers Jeppe. "They asked me about four times, but I refused, as it was hard to part with the boat. Eventually, I had to consider their offer, as it is a major job looking after such a boat. When CHRISTIANIA sank, I felt it was time to get one of these boats on land and, since STAVANGER is the most original one, it would be the right boat to become a museum. I discussed this with my mother, and she agreed. If we had to sell one day, it would be better to have the boat in a museum, rather than have someone else sailing around in our boat and maybe not treating her well."

STAVANGER was bought by the NSSR in September 1997, and in 2000–02 underwent a gradual restoration at Moen Båtbyggeri in Risør to reverse any changes that had been made during her time as a yacht. That mainly consisted of removing the engine, rebuilding the aft bulkhead where it had been cut away for the engine, and returning the cockpit to its previous configuration. The copper sheathing on the hull, fitted by the Nielsens as protection against ice, was also removed. "The hull was in pretty good shape," says Johan. "If we were going to keep sailing her, we would have changed more, but with STAVANGER the perspective is the other way: we don't want to change anything if we don't absolutely have to."

Below decks, the primus stove was removed and the woodstove in the galley returned to its cooking role, while the marine toilet was replaced by a traditional "Little Siri"—or wooden bucket. Even the paintwork was replicated exactly as original, thanks to a painstaking 15-page study conducted by the Norwegian Institute for Cultural Heritage Research. The work received an official stamp of approval in 2003, when Norway's

On the Hard

The demands of dry-land conservation

NORWEGIAN MARITIME MUSEUM/LPO ARCHITECTS, OSLO

Ship preservation is a relatively new field, and conservationists are still coming to grips with the best methods for maintaining these complex structures out of the water. The main issues are maintaining the shape of the hull, protecting the structure from degradation, and providing appropriate access for the public. Roger Knight, former deputy director of the National Maritime Museum in London, has noted that whereas a restored building will last for about 60 years, a restored ship will last for just 12 years. That is the scale of the problem.

The clipper ship CUTTY SARK is in many ways an example of how not to do it. When the vessel was taken out of the water and placed in a purpose-made concrete dock in Greenwich, London, in 1954, it was assumed that her original structure would be strong enough to maintain its own integrity. By the 1970s, the ship was losing her shape and 31 additional frames had to be fitted. The electrochemical reaction between the timber and the iron fastenings was such that by the 1990s additional shores had to be fitted to the counter, bilges, and keel. By 2006, thorough restoration had to be launched, funded by Britain's National Lottery—and tragically interrupted by a fire in 2007 (see WB No. 210).

Much of this could have been avoided had the vessel been placed under cover and if the hull had been more sympathetically supported. The restoration process was further complicated by the fact that the keel rests on a continuous concrete plinth, rather than on removable wooden blocks, making access to the underside virtually impossible.

The Norwegian National Maritime Museum has 40 years' experience preserving a variety of wooden craft up to 70 'long. STAVANGER will be placed under cover

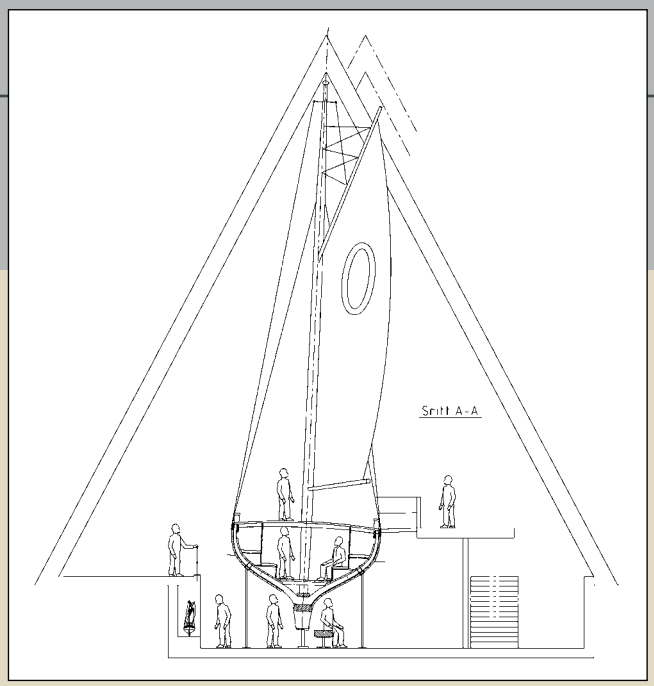
National Directorate for Cultural Heritage declared STAVANGER a historic vessel, a status granted to fewer than 200 boats.

Since then, Johan and his crew of Colin Archer aficionados and/or NSSR employees have sailed the boat extensively around Norway, acting as a roaming ambassador for the NSSR—much as the boats used to in the early years of the society. And he has seen plenty of evidence to validate the NSSR's claim that STAVANGER was "perhaps the best [sailer] that Colin Archer ever built for us." During racing at the Risør Wooden Boat Festival, she overtook several sisterships, despite having smaller sails, and Johan says she is noticeably more maneuverable and lighter on the helm than other redningskøyter he has sailed. Partly, he suggests, this must be because she is sailing under her original configuration, without the weight of an engine or the drag of a propeller. And, because the rudder doesn't have an aperture for the propeller, it can be a bit smaller and therefore easier to handle.

Johan recalls the story of one fisherman who, after fitting an engine to his boat, reported that it was fine for going in a straight line but was useless for maneuvering in confined spaces. It's a view that runs contrary to our modern beliefs, but if you imagine the intuitive knowledge built up over a lifetime of maneuvering under sail, then it's not too hard to see that the almost endless possibilities afforded by the combination of four sails would be far more versatile than the linear trajectory of a single propeller.

Back in Sør-Gjæslingan, the promised westerly gale has set in, and it becomes clear that STAVANGER and her crew won't be heading for Titran any time soon. Instead, they decide to go out and film a few more maneuvers to record how the boat performs in foul weather. As an additional touch of authenticity, they forgo modern foulweather gear and don the yellow oilskins and black wellies that their forebears might have worn. No doubt there are valuable lessons to be learned by having seawater trickling down the back of your neck.

Soon, we are joined by STAVANGER's 21st-century incarnation: the 2003 state-of-the-art "cruising lifeboat" HARALD V. To see the two craft side-by-side is to witness 100 years of design evolution, and it's fascinating to see how much has changed. For, while both boats sport the NSSR's distinctive livery of a white hull and red rubbing strake, they could hardly be more different. STAVANGER's wood, iron, and steel have been replaced entirely by aluminum, and her 1,184 sq ft (110m^2) of canvas has been replaced by 4,000 hp of engine, with a corresponding increase in speed from 7 to 24.9 knots. The prices of the two vessels have a similarly otherworldly



STAVANGER's final resting place will be in the Boat Hall of the Norsk Sjøfartsmuseum, where she will share space with a conserved fleet of Norwegian boats. The details of the display are still being designed; the drawings at left show one proposal.

in the museum's Boat Hall, a purpose-built building that currently houses a collection of historic Norwegian wooden boats. Here, communications manager Eyvind Bagle told us, the museum will take "standard conservation precautions to ensure that drying out does not occur." This will include treating the hull with linseed oil, wetting the deck, and caulking the seams when necessary. There is no strict temperature or humidity control in the museum, he said, although the hall is heated in winter and care is taken to avoid sudden fluctuations of temperature, which lead to condensation.

Although the museum hasn't experienced any problems with rot in its sizable collection of conserved boats, Eyvind reported that the Colin Archer–designed polar explorer FRAM, housed in a neighboring museum, started to degrade after condensation occurred between the multiple layers of planking. The FRAM Museum subsequently improved its climate control, and the problem hasn't recurred.

As for the controversial decision to cut a 30' x 1'8" (10 × 0.5m) "viewing hole" in the bottom of STAVANGER's hull, Eyvind says the decision was being "carefully considered. The grounds for doing it are mainly two: Firstly, to allow for exterior oversight and inspire our visitors to board the boat. Secondly, to improve ventilation of the boat. The exact measurements of the cutout are not finally decided upon. The decision rests with the project group comprising members from the museum and from the NSSR, after having consulted with the National Directorate for Cultural Heritage."

If you have strong feelings about this, contact the museum via their web site at www.norsk-sjofartsmuseum.no.

—NC

Johan Petersen (right) was STAVANGER's captain for her final voyage. His family owns the redningskøyte CHRISTIANIA, widely considered a Norwegian national treasure. That boat sank in 1,620' of water a decade ago, and was subsequently raised and restored (see WB No. 160).

feel, with STAVANGER's 10,360-Norwegian-crown price tag looking like spare change compared to the 30 million crowns it cost to build HARALD V.

The NSSR crew has come to help with the filming before heading back to Rørvik, and I join them for the ride. Watching STAVANGER bounding across the waves from the comfort of HARALD V's wheelhouse, it becomes apparent that the fruit of 100 years of evolution is not just comfort, efficiency, and speed, but also a deep respect for the sailors of the past. In the face of all this wind and sea, the little wooden sailing vessel with its crew of yellow men looks incredibly fragile and unlikely to survive the day—let alone the next 100 years.

Our time is up and, as HARALD V storms back to Rørvik at 24 knots, STAVANGER is reduced to a smaller and smaller speck on a vast ocean. Then, all too soon, she is gone. The next time I see her will be on dry land, a long way away from this sea she has inhabited for more than 100 years. It suddenly seems an immense, if necessary, sacrifice.

Nic Compton is a freelance writer/photographer based in the U.K. He has written six books, the most recent being Iain Oughtred: A Life in Wooden Boats, *published by WoodenBoat Books in May 2009.*

With thanks to Bjørn Foss, whose book From Sail to Water-jet: The History of the Norwegian Lifeboats *provided invaluable reference.*

View video footage of Stavenger *under sail at www.woodenboat.com.*

GREG GILBERT

A Step Back in Time

Building and using wooden boats at Cama Beach, Washington

by Shelly Randall

Rainwater dripped through gaps in the shingles of the boathouse roof and collected, as it had for a decade or more, in the upright hulls of dozens of wooden skiffs. Dick Wagner, the founding director of The Center for Wooden Boats (CWB) in Seattle, Washington, stood at the open door of the boarded-up boathouse and waited for his eyes to adjust to the gloom. He had sailed past this shuttered resort dozens of times, likening it to "an abandoned little village." But he never suspected that it sheltered what may be one of the largest intact collections of early-20th-century resort boats in the United States, in a boathouse he would describe as a "capsule of history."

The Cama Beach Resort on Camano Island opened in 1934 and faded to a close in 1989, with its rental-boat operation ceasing sometime around 1970. Operated by the same family for 55 years, it was one of the largest and longest-running of the estimated 150 fishing resorts that thrived in the Puget Sound area before World War II.

On this rainy day in 1991, Wagner was scouting this waterfront site and its historic buildings as a possible second campus for CWB, to complement its flagship campus on Seattle's Lake Union. The maritime educational organization he founded in 1976 was by then synonymous with urban boating and boatbuilding opportunities, and his nonprofit's board had asked him to explore other sites where the organization could expand its activities. His short list included three sites in the greater Seattle area, but this was the only rural setting under consideration. This west shore of Camano Island (population 18,000), with its views across Saratoga Passage to wooded Whidbey Island, was winning the natural beauty contest.

Along with Wagner that day was his old friend Bob Petersen, a longtime CWB supporter and newly appointed member of the Washington State Parks and Recreation Commission. At his second meeting on the job, the board heard a presentation from the resort's heirs proposing that Cama Beach be made a state park. Petersen listened to their description of the dozens of rustic waterfront cabins, the mile of saltwater beach, and the 100-year-old forest that covered most of the 434-acre property, then sat straight up when he heard,

***Above*—Replicas of livery boats—with original boats hanging from the rafters—crowd the old boathouse at the former Cama Beach Resort, now a Washington state park in which the venerable Center for Wooden Boats plays an important role.**

GREG GILBERT

***Above*—The vintage outboard-powered boats that took generations of vacationers salmon fishing off the western shore of Camano Island were too far deteriorated to serve the purpose today, so faithful replicas have been constructed.**

STANWOOD AREA HISTORICAL SOCIETY

***Right*—The Cama Beach site is remarkably unchanged from its heyday as an "auto court" fishing resort, founded in the early 1930s.**

"'And, by the way, there's this old boathouse that's all full of cedar rowboats we used to rent out.' That caught my attention," he said. Immediately thinking of CWB, Petersen arranged to make the 90-minute drive north from Seattle with Wagner a few weeks later.

Magical Discovery

Now the two men stood in the boathouse, their eyes finally accustomed to the dimness, and marveled at a livery fleet that seemed frozen in time. "I know now what the people who discovered King Tut's tomb felt," Petersen said. "It was just a magical discovery."

Neatly lined up gunwale-to-gunwale, as if awaiting customers, were 42 carvel-planked open boats, ranging in length from 12′ to 16′ and painted in the resort's trademark colors: gray on the outside and forest green on the inside, with red gunwales and numbers stenciled in black paint now fading on their bows. Two of the boats were still sitting on wheeled cradles, ready to be launched down the tracks of a now-defunct marine railway that ran out the door and down the sloping beach to the water's edge. Over the past half-century, thousands of boatloads of people had splashed down right here to begin their explorations of Puget Sound, Wagner realized. "It was a living museum of 1930s waterfront recreation," he said. "I was amazed and thrilled to see these boats of a certain type all together."

Wagner initially thought the boats might be restorable, but they later proved too far gone to save. Concerned that many of them were filled with rainwater, he talked his wife, Colleen, into returning with him the next weekend to turn over every craft in the boathouse to prevent further water damage. Their work at Cama Beach had just begun.

Before long, CWB would be solidly behind Wagner's vision of restoring the boathouse and livery and teaching maritime skills that would "bring back to life the essence" of this 1930s resort. But for all their

THE CENTER FOR WOODEN BOATS

When Dick Wagner, the founding director of The Center for Wooden Boats, first visited Cama Beach in 1991, he found dozens of boats stacked in the boathouse just as they had been left decades earlier.

SHELLY RANDALL

Sandra Risk Worthington's grandfather founded the Cama Beach Resort, where she grew up, and it was her family who approached the state government about making the 434-acre site a state park. Her husband, Gary Worthington, has written a history of the area.

enthusiasm, it would be 17 years before CWB's second campus would open concurrently with, and on the grounds of, the new Cama Beach State Park. The Taj Mahal was built in less time, jokes Gary Worthington, the husband of one of the resort's heirs, who played a major role in the park project and wrote a book about it.

The original projected opening date of April 2001 was set back again and again because of gaps in funding, time-consuming permit approvals, and archaeological finds at the 2,000-year-old fishing encampment that led to legal appeals by Native American tribes. When the opening ceremony was finally held on June 21, 2008, it was because many individuals had invested their family legacy, political capital, professional expertise, physical labor, and their passion for the place. The park's creation "came from the hearts of a lot of people," State Parks Director Rex Derr told me. "That's the only thing that carries the development of new parks these days."

Karen Risk Hamalainen and Sandra Risk Worthington, sisters whose grandparents founded the resort and whose parents ran it, donated more than half of their family's land to the state to perpetuate public use and keep the valuable waterfront parcel intact. (Specifically, the sisters donated 60 percent of the value of the land and sold the rest for $6.7 million, for a total property value of $16.4 million.) Camano Islanders steadfastly supported the park project with time and materials. A local quilting group, for example, donated 114 quilts for all of the beds in the 36 Craftsman-style cabins now refurbished and available for rent year-round. Wagner and the CWB executive directors who succeeded him—Bob Perkins and Betsy Davis—played visionary roles in the park's formation. The organization raised $300,000 for facilities improvements, and CWB volunteers logged more than 3,000 hours of work at the site, starting with reroofing the leaky boathouse. Then they built replicas of some of the resort boats to once again entice visitors to explore Puget Sound and learn maritime heritage skills at Cama Beach.

History

In the early 1930s, resort founder LeRoy (L.R.) Stradley and his wife, Lucy, bought a second home and almost 500 acres of logged-off land on Camano Island, which since 1909 had been connected by bridge to the mainland. He was a successful Seattle businessman who owned real estate as well as a shipping newspaper, the *Daily Index*, but at the age of 54 he was delving into a second career: creating a waterfront resort for "ordinary families to vacation at relatively low cost." He made up the name "Cama Beach," borrowing from the island's name but pronouncing it differently (KAH-ma, as in "camera," instead of kuh-MAY-no.)

Despite the Great Depression, recreation flourished as the growing middle class sought to escape the pressures of the work world at inexpensive getaways made accessible by the proliferation of automobiles. Cama Beach Resort was well planned and in a stunning

STANWOOD AREA HISTORICAL SOCIETY

With the exception of fashions (and today's absence of automobiles, which are parked on a bluff above the site) Cama Beach during the Great Depression looked much as it does today.

GREG GILBERT

Not all of the boats at the new state park are replicas of salmon fishing skiffs. Richard Kolin, a boatbuilding instructor with The Center for Wooden Boats, not only documented all of the original boat types and replicated some of them, but also has led the construction of livery boats like this 18′ wherry designed with Cama Beach's conditions in mind.

location, but its success was further assured because Stradley, being in the newspaper business, knew how to advertise and did. "Cama Beach is the fisherman's paradise, centered as it is in the heart of Puget Sound's far-famed fishing grounds," boasts the inaugural 1934 brochure for the resort Stradley dubbed "the recreation center and playground of Puget Sound."

In an era when vacations lasted weeks rather than days, families typically drove just a few hours from home to stay at summer resorts with rustic but affordable cabins, where there were boats for rent and stores selling food and fishing gear. Historians call such resorts "auto camps," but at Cama Beach, after the cars were parked beside the cabins, boats became the vehicle of choice because they allowed access to rich salmon fishing. "The waterfront was the focus of people's activities," Gary Worthington told me. "Typically, if you were here for any time, you wanted to get out in a boat."

In addition to boating and swimming, guests at Cama Beach enjoyed tennis, ping-pong, horseshoes, evening movies in the recreation hall, group campfires, and sing-alongs. In its heyday, at the height of the summer season, as many as 200 people were vacationing or working at Cama Beach.

The Boats

The 42 wooden boats that came with the site are simple recreational craft of a type that were built inexpensively and used hard. "When the period was over, the boats largely disappeared," according to Richard Kolin, a boat designer and builder who served on the CWB board in the late 1990s and is the unofficial steward of the Cama Beach boats.

The resort opened in 1934 with 35 rental boats the owners had ordered the year before: 14 rowboats costing $20 apiece and 21 outboard-powered "kicker boats" costing $30. Later, additional boats were purchased from neighboring resorts, probably as they closed. At the height of Cama Beach's operation, its livery had 60 boats for rent starting at $1.50 a day.

Of the 41 boats remaining (one was so fragile it disintegrated after multiple moves), most are outboards, four are inboards, and the rest are rowboats. Though none of the original boats was judged seaworthy or restorable for use, CWB (with Kolin's expertise) has taken lines and made construction drawings of the eight different boat types and has built replicas of three (two rowboats and an outboard). These replicas can be rented from the livery that the CWB now operates from the restored boathouse.

Rot and rust from the galvanized house nails used in their construction have damaged two-thirds of the boats in the original collection. Kolin repainted and made aesthetic repairs to three of the most intact rowboats and one of the inboards (PRINCESS I) for display in the boathouse. Showing the patina of age and use, four unrestored rowboats hang from the rafters and two unrestored outboards are on display on cradles. The rest of the original boats are stored offsite, awaiting a permanent home.

Kolin has identified five different skiff designs in the collection: two flat-bottomed rowboats of 12′ and

GREG GILBERT

The park's 36 rustic cabins—here bathed in the raking light of sunset—are booked well in advance, but some are set aside for CWB course participants.

STANWOOD AREA HISTORICAL SOCIETY

GREG GILBERT

***Above left*—The old resort's reason for being was salmon fishing, and on the exposed western shore of Camano Island boats loaded with guests and gear were launched and retrieved by marine railway. *Above right*—The old railway may be restored in the future, but for now boats are manhandled up and down the beach.**

14′ lengths and three V-bottomed outboards, one 14′ long and two versions of a 16-footer. Rather than being cross-planked, their bottoms are fore-and-aft planked with the long, old-growth Western red cedar planks that were plentiful at the time. To hold the bottoms together, the skiffs have side frames that are half-lapped to the bottom frames.

"They weren't great beauties, but their utilitarian design and their functionality makes them wonderful," Bob Petersen said of the skiffs. "A very simple boat like that has a grace and beauty all its own." Moreover, they were simple to build. "A good carpenter could knock one together in a couple of days. In those days, you'd never go to a shipyard for a boat like that."

Apparently the Stradleys were of the same mind. It was not previously known who built the initial fleet of Cama Beach boats, but in researching this article, I was directed to Jean Swanson, widow of a local carpenter named Ray Swanson. Though he was neither a professional boatbuilder nor even a boatman—"He didn't like the water," Jean recalled—she says the Stradleys hired 20-year-old Ray in 1933 to construct at least part of their fleet on site at Cama Beach, paying him by the hour, not by the boat. It was a one-time project for Ray, who built many houses during his career in construction, Jean says, but no more boats.

The four inboards in the collection were production boats from area boatshops, each powered by a 3½-hp engine located amidships. The builder of CAMA QUEEN is not known, but bills of sale show that CAMA KING was built in 1947 by Morris Bros. Boat Co., in Bellingham, and the identical CAMA PRINCESS I and CAMA PRINCESS II (named for Karen and Sandra) were built in 1951 by Reinell Boat Works of Marysville at a cost of $800 each.

For the first half of the resort's life, the boats were left outside all summer and moved inside two long, windowless boat sheds for winter storage. The current 5,600-sq-ft boathouse, which has wide, gabled dormers admitting ample natural light, was built around 1949. On Cama Beach's exposed shore, the resort's marine railway made easy work of launching boats—with the fishing party and their gear already aboard—and of hauling them out when they returned. To discourage guests from beaching the motorboats, the rental price included two round trips per day on the marine railway. A fishing party could either rent (or buy) an outboard motor from the resort or bring its own and store it in a boathouse locker.

A small museum in the resort's store now displays some of the life jackets, oars, anchors, and other boat paraphernalia left from the resort days, as well as the mother-of-pearl fishing lures once sold there and a selection of the thousands of snapshots of guests proudly displaying their catches—photos that over the years were tacked to the inside of the door.

Decline and Renewal

Only four years after Cama Beach Resort opened, Stradley died suddenly of appendicitis. His oldest daughter, Muriel, and her husband, Lee Risk, took over the resort's management. Their two daughters, Karen and Sandra, had an idyllic childhood at Cama Beach even as the resort declined.

After World War II, and especially in the 1960s, private boat ownership increased, making Cama Beach Resort and other fishing resorts less relevant. Sportfishing for salmon and other species also declined. With prosperity came wider choices in vacationing, and familes began to take advantage of improved highways and low-priced airfare to travel farther afield. Meanwhile, increasing property tax and insurance rates took their toll on resort owners. Expectations changed, too: not everyone at Cama Beach appreciated cooking and heating water on woodstoves.

The 1953 telephone directory lists 14 resorts on Camano Island. By 1965, only Cama Beach Resort remained. The Risk family continued to open each summer for a dwindling number of loyal customers, but in early 1989 it became obvious that Muriel and Lee, both in their early 80s, couldn't handle another season. The family decided to close the resort.

"We didn't really consider selling out" and subdividing Cama Beach for residential development, the Risks' daughter Karen Hamalainen told me. "We attempted to buy time. We forked in our own savings. We just did what we had to do so we didn't have to go into foreclosure.

SHELLY RANDALL

The restored boathouse, fronting the beach, provides an ideal venue for boatbuilding, and for presenting boat use as an integral part of Cama Beach's history.

"We had bought into the family legacy of taking care of this land, of trying to preserve some of the historical properties, and we were all committed to a strong environmental teaching," Hamalainen said. That's why she and her sister approached State Parks about creating an "environmental learning center" at Cama Beach.

But teaching visitors about wooden boats is not State Parks' expertise, and that's where collaborating with a maritime education organization made sense. CWB was "a natural partner," said Hamalainen. "It was so obvious with the boathouse still sitting there that if you were going to try to portray the history of Cama Beach, the boats had to be a part of it." Her sister, Sandra Worthington, told me that, "Once The Center for Wooden Boats showed interest in this project, it was a package we started talking about."

Talking up the opportunities of CWB's partnership with the state park system helped make them real. "In some sense we were selling a dream and a possibility at Cama Beach: what it could be," Hamalainen said. "CWB was a 'dream-maker' of how this place could be operated." That dream is reflected in CWB's current marketing of Cama Beach as a step back in time to a "'golden age' of classic small craft and public love of boating."

GREG GILBERT

The CWB not only teaches boatbuilding at Cama Beach but also introduces the craft to those who may not be there to take one of its courses. Here, Anacortes boatbuilder F. Jay Smith's hand tools introduce methods that visitors may not have been aware of before.

CWB has had facilities at Cama Beach since 1993 and now has a long-term lease for a cluster of four buildings: the boathouse, a boatshop used for repairs and projects, a former boatman's house used for CWB offices, and a former fire truck garage converted to a classroom. In addition, it leases a cabin for instructors and guests. It will also have use of a pier, floating docks, and moorings that State Parks plans to install, and may eventually help refurbish the historic marine railway.

Livery and Programs

Today, visitors to the park between mid-May and mid-September can select from a rental fleet of 11 rowboats and two outboard motorboats. This livery comprises the Cama Beach replicas, two 18′ wherries and six skiffs between 14′ and 16′ long designed by Richard Kolin with Cama Beach's sometimes rough conditions in mind and built by CWB students under his direction. Kolin built two other traditional Northwest designs for the site, a double-ended 14′ Shoalwater Bay dinghy and a round-bottomed 14′ Davis outboard. After volunteers assembled five wooden Osprey double kayaks kits from Pygmy Boats during 2009, CWB also started offering guided kayak tours.

Sailing programs, CWB's specialty at Lake Union, may come later. "It's fun to sail around and look at the Space Needle from Lake Union, but you really feel the Northwest when you sail from Cama Beach," says Catherine Collins, executive director of Sound Experience. Her organization operates ADVENTURESS, a

GREG GILBERT

F. Jay Smith, an Anacortes, Washington, boatbuilder specializing in traditional Scandinavian-style construction, demonstrated his skills at the Cama Beach State Park in 2009 and has scheduled a week-long class for 2010.

101′ schooner designed by B.B. Crowninshield and launched in 1913, one of the boats that give free day sails from Cama Beach for CWB each Mother's Day weekend.

Saratoga Passage off Camano Island is a wonderful 2-mile-wide, 18-mile-long waterway well suited to small-boat explorations—until a strong southerly builds a 2′ to 4′ chop. Rowers off Cama Beach are required to stay within sight of the boathouse, but on fine days motorboaters can take off for Baby Island, Hat Island, or the towns of Coupeville or Langley on Whidbey Island. Arrive with a crabbing license, and you can rent a crab pot from CWB for a chance to snag some Dungeness crab.

With these activities, CWB helps Cama Beach attract "cultural tourists" looking for authentic experiences and educational opportunities. "[They] want to go someplace and feel like they've had a really good exploration, or learned something new, or come home with a story," says Virginia Painter, the state parks public affairs director. By participating in a CWB program, "they have a focus for their stay. It's like a built-in adventure right there."

In fact, signing up for one of CWB's multi-day programs is the surest way to secure a summertime stay at Cama Beach State Park. In only its second season, the park's 36 cabins were fully booked in advance between Memorial Day and Labor Day, but the park reserves a number of cabins for CWB students who register at least 30 days before a program's start date.

As a Christmas present for her husband, John, Denise Hubbs of Mukilteo reserved four spots in the 2008 Family Boatbuilding class at Cama Beach. She could have registered for the same class at CWB's Lake Union campus, but she wanted to combine the wooden boat experience with an overnight getaway. The Hubbses rented two waterfront cabins adjacent to the boathouse and spent two weekends building a Union Bay Skiff with John's son and daughter-in-law. "The cabins were charming," Denise said. "The whole facility, it's delightful."

Baidarka instructor Corey Freedman shared a similar impression. He has taught skin boat construction all over the country, including at CWB's Lake Union campus for about 15 years, but this spring was his first time at Cama Beach. "It was probably one of the nicest places that I've taught a class," he told me. "It was just a pleasure and joy to be there."

Boatbuilding classes take place at the boathouse, and Freedman's students enjoyed such nice weather they were able to work outdoors every day except one under a covered porch fronting the beach. Compared to Lake Union, "it's very, very quiet," Freedman says. "There are definitely some visitors walking in, but it's a really nice balance between interacting with people from the outside but not so much that they're distracting the class and taking away from it."

For 2010, Edel O'Connor of the CWB says likely course candidates are Family Boatbuilding, Baidarka Building, Lapstrake and Carvel Boatbuilding, Wood Strip Kayak Building, Oar Making, Brightwork, Beginning Woodworking, Women's Woodworking, and Art and Photography. Anacortes boatbuilder F. Jay Smith, a regular instructor at the Northwest School of Wooden Boatbuilding in Port Hadlock, will teach Norwegian Pram Building. Smith focuses on old-world Scandinavian techniques in his course in lapstrake boatbuilding, and after demonstrating his craft for one day in 2009 at Cama Beach he came away enthusiastic about the location. There's plenty of room to surround the boat with students' tool benches, he says, and the boathouse "has a great ambience about it. You hear the waves on the beach in the background." Here, it's easy for the public to observe his classes, which he welcomes "because they may be students in the future."

Winning over walk-through visitors may be one way CWB can fill its new programs in this new location despite the economic recession—but not the only one. Greg Reed,

SHELLY RANDALL

Soren Randall, the author's son, got his start in boatbuilding at 10 months old in the CWB Toy Boatbuilding course at Cama Beach.

CWB's on-site manager for the park's first season, notes that most visitors to Cama Beach last year were not well aware of CWB's programs or even its existence, so a goal for 2010 is to ramp up marketing and outreach.

"I think in 2010 and beyond, we're still at the beginning of the curve," Reed says. "We're still getting going."

My Visit

When I visited Cama Beach for a two-night stay in June, with my parents along to care for my 10-month-old son, most of the families I met also encompassed three generations. "We are looking for a place we can come back to over and over again and make family memories," explained Kate Smith of Seattle, who was visiting with her parents, children, and nieces.

My family made our own memories by renting an outboard boat (replica No. 64, which turns out to be the most popular livery boat at Cama Beach) and putt-putting two miles to Baby Island, where we were the only inhabitants picnicking ashore except for the gulls. Back at the park, our walk through the woods to Cranberry Lake turned into a 2-mile-long salmonberry buffet. I've lived in western Washington nearly all my life, and and I've never seen—or eaten—so many native salmonberries in one place. And I was so proud of little Soren when he built his first boat, with his grandpa's help, at CWB's Toy Boatbuilding class. That's a precious memory we were able to carry home to show his dad.

Cars aren't allowed in the waterfront area at Cama Beach. It's the only state park in Washington where you cannot park next to your overnight accommodations. You leave your car atop the high bluff and either walk down to the cabins on the waterfront or catch a ride on a park shuttle with your gear. This was a bold decision by park planners (and I saw it cause consternation in first-time visitors), but guests grow to appreciate the peacefulness and lack of congestion, and it's just one of the ways that Cama Beach stands apart.

Those close to Cama Beach treasure that uniqueness. "There just aren't any places in the United States where you can visit a place like this," Gary Worthington says. "It's a time capsule from the 1930s, a complete site, not just one historic building."

Dick Wagner echoes those sentiments: "I would guess there is no other such 'living museum' in an accessible location."

With a dining hall and retreat lodge planned, and the CWB programs expanding, Ranger Jeff Wheeler goes further: "There's nothing like it anywhere else in the world. It's a great spot now, but it's going to get better."

Shelly Randall is a freelance writer living in Port Townsend, Washington, one ferry and three bridges away from Cama Beach. Visit her at www.shellyrandall.com.

For information about programs run by The Center for Wooden Boats at Cama Beach, see www.cwb.org/cwb-cama-beach, or contact CWB, 1010 Valley St., Seattle, WA 98109; 360–387–9361 at Cama Beach or 206–382–2628 in Seattle.

For cabin reservations and other State Park information, see www.parks.wa.gov/camabeach; 360–387–1550.

For further reading, see *Cama Beach: A Guide and a History* by Gary Worthington, TimeBridges Publishers, 2008. For more information, see www.garyworthington.com.

FRANK MURDZI

Eric Harman, of Arlington, Washington, was an "artist-in-residence" for a season at Cama Beach, demonstrating wood-and-canvas canoe restoration.

An Artist-in-Residence

During 2008, CWB sponsored an artist-in-residence program at Cama Beach with canoe builder Eric Harman. An occasional CWB instructor, Eric demonstrated his craft Wednesdays through Sundays at the boathouse for the summer season while restoring four wood-and-canvas canoes that had been donated to the Center.

"I kind of expected to be off in the corner working on the canoes, but that wasn't always possible because it attracted quite a bit of attention," said Harman, who is used to working solo in his boatshop in nearby Arlington. The brightly colored hulls proved to be "a huge magnet," drawing visitors through the open boathouse doors. "They'd do a double-take and come right over and start asking questions." They found Harman a cheerful source of answers to their questions about traditional canoes or the original resort boats or general park history (which he learned on the job), and a ready ear for former guests' reminiscences about the resort days. Due to these ambassadorial duties, "I expected to be more productive in what I was doing, but nobody seemed to mind."

The full-time artist-in-residence program was not funded during 2009, but CWB hopes to revive it in the future. Meanwhile, the Center is inviting interested boatbuilders to provide working exhibits in exchange for accommodations in one of the Cama Beach cabins. Harman enjoyed his experience so much that this summer he returned one day a week to restore another donated canoe.

"It's an excellent opportunity to engage," Cama Beach Manager Andrew Washburn says of CWB demonstrations and classes. "So many people come to the park for the cabins and the inexpensive getaway, not expecting to see an activity like this." —*SR*

GEORGE D. JEPSON

Building a Swedish Blekingseka

A father-son team's tale of ambition, patience, and success

by George D. Jepson

On a late June morning in 2008, a warm summer rain beat a steady tattoo on the surface of Lake Winona in southeastern Minnesota, as Gabe Ericksen and his father, Todd, hauled the sheets on their sprit-rigged sailing and rowing boat called EKESKÖLD—Swedish for "oaken shield." Slipping away from shore with Gabe at the helm, this mystical vision, with her wide strakes and centuries-old lines, caught the breeze, heeled ever so slightly, and sailed away on a brisk beam reach. This was her maiden sail, nearly three years after her keel was laid.

EKESKÖLD—at 14′ 2″ LOA with a 5′ beam—was the culmination of Gabe's dream to build a wooden boat reflecting his family's rich Scandinavian heritage, which he has traced back to the Norse kings. In the spring of 2004, the tall and slender lad with a head of golden curls tinged with strawberry, and a beard to match, visited the Viking Ship Museum in Oslo, Norway, where three ancient vessels once sailed by Norsemen are displayed. This experience intensified his notion of ideal wooden boat design.

A self-described "project person," Gabe scoured books and Internet sites, searching for the right boat during his senior year at Northwestern College in St.

***Above*—Gabe and Todd Ericksen's first effort at boatbuilding was an unusual choice for novice boatbuilders from Winona, Minnesota: a Blekingseka native to the southeast coast of Sweden, traditionally built using authentic materials and methods.**

ERICKSEN FAMILY

The father-and-son team harvested wood for their project, first on their own land using their horses to skid the timbers. After a couple of false starts, they finally located the white oak they required in Wisconsin.

Paul. Along the way, he discussed the project with Todd, but father and son were not initially on the same page. Todd envisioned "a nice Iain Oughtred type of project in plywood and epoxy, with [detailed] plans." When Gabe unveiled the intricate designs of ancient Norse boats and ships built of oak and riveted together, Todd's view quickly changed. "I liked the way they looked, so how could I not agree?" he said. They settled on the Swedish Blekingseka (pronounced Blay-king-say-kah), a traditional design, which Gabe had "stumbled" onto at a Swedish web site. "This boat seemed like an obvious descendant of Viking design," Gabe said.

After graduating in the spring of 2005, Gabe focused on the project. That July, he traveled by rail through Sweden, Norway, Lapland, and Finland. At Karlskrona, Sweden, on the country's southeast coast along the Baltic Sea, he saw his first Blekingseka, as well as a sculpture depicting one of the boats. And in Stockholm, a recently built Blekingseka was displayed in an underground subway station. These sightings further aroused his ardor for what was to come.

Soon after returning home, Gabe ordered plans for the Blekingseka, despite obvious construction complexities that would deter most novice builders. But he was just getting started. This was to be a home-grown, family affair, celebrating the family's Nordic heritage. Todd became his building partner, while his mother, Kim, and sister, Kira, enlisted to cut and sew the sails for EKESKÖLD. As a final touch, harking back to an earlier era, the Ericksens planned to harvest their lumber locally for the boat.

Todd's boatbuilding experience was limited to the construction of a cedar-strip canoe completed nearly 16 years earlier, and Gabe had none, but neither was deterred. When the Blekingseka plans arrived in early autumn 2005—four sheets of line drawings and material specifications written in Swedish—the task might have seemed overwhelming, but Todd put his trust in Gabe's research, creative eye, and attention to details. Meanwhile, his thoughts turned to "pulling in the trees" before the first snows fell.

The Ericksens' only doubt during the entire project was the timeline. "I never doubted that eventually we would finish—only when," Gabe said. Patience was a byword, as they embraced the challenges ahead. Todd practices as an audiologist in local school systems. Gabe is a landscape designer and installer during the warm-weather months. So, for a good share of the year, they could work only part-time on EKESKÖLD. When cold weather arrived, Gabe was able to work on the boat full-time.

Harvesting Timber

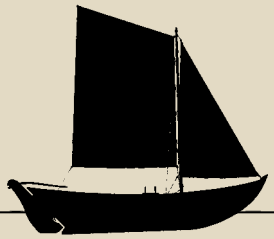
The Ericksen home sits at the base of a steep, wooded hillside, covering 10 acres, along a rural road just outside Winona. Todd harvests trees from the land for firewood, using a team of horses—a Paint gelding called "Snickers" and a Belgian/Suffolk Punch mare called "Lilly"—to drag logs down the hill. Snickers and Lilly live year-round with the Ericksens and have the run of the property as well as an inviting barn for shelter when the weather is wet and freezing. "They seem to enjoy their wooded hillside, and definitely do not have to work too hard or too much," Todd said. Like his son, he, too, has a lean frame, no doubt maintained by splitting and stacking wood that heats the house during the winter.

Against this background, Gabe intended to build a boat with "wood from the tree rather than plywood." The Ericksens knew there were several large red oak logs—remnants of an earlier cutting operation—lying on their land. In addition, they had access to a WoodMizer portable sawmill owned by a family friend, Chris Baudhuin. Todd and Chris were both trained to operate the equipment by the manufacturer, and they milled the timber into EKESKÖLD's 15mm (just under ⅝″) planks.

Evidence of the steep learning curve the Ericksens faced came early in the project, and in regard to their

Using a portable sawmill, the builders milled their own lumber, which they stickered in the family garage to season.

ERICKSEN FAMILY



Obscure origins, but a long history

A Blekingseka is a rowing and sailing boat type native to the Blekinge region along the Baltic Sea coastline of southeastern Sweden—an area that is generally not exposed to the severe weather experienced on the country's west coast. Historically, these boats have ranged from 10′ to 40′ long, but today they are usually 13′ to 17′ long.

Variously defined over time as a "dory or oak boat from Blekinge," or "a boat carved from an oak log," they were traditionally built completely of white oak, which is indigenous to the region. Today, new boats are often planked with fir if oak is in short supply.

Blekingsekas are undecked. They depend on comparatively high freeboard, a raked stem and transom, and light, pliable construction for their easy rowing and sailing qualities. They have no centerboards, instead relying on a substantial skeg and a deep keel to counter leeway under sail. Historically, Blekingsekas used for fishing were often rigged with a large single lugsail, but spritsails are more common in boats used for pleasure. Small boats of the type are normally built with five wide strakes per side and have five sawn frames. Their construction is rather simple, allowing for easy and inexpensive repairs.

Although the lapstrake construction style of Blekingsekas may resemble that of boats from the Viking age, the design actually dates to the 1300s. Originally developed for open sea fishing off Blekinge and east Scania, the boats were turned to a wide variety of uses, even to transporting the king under oars. They served as workboats, hauling goods such as fish, firewood, building materials, iron products, and stone, but also as pleasure craft. Blekingsekas long ago became obsolete as working vessels, primarily because their hulls were not easily adapted to accommodate motors. Large Blekingsekas are rare these days, and small ones are sailed and rowed primarily for recreation.

The boats came from an era when sails and oars were the only methods of boat propulsion, when most men could not swim, and weather forecasts were unknown. Boats caught at sea in a storm had no option but to run before the wind, their raked transoms above the waterline buoying the hull and lifting the stern to keep water from coming aboard. The boat rides waves like a resting seagull.

Swedish Blekingseka enthusiast Per Olaf Bjurling says there have been various theories as to who designed the original Blekingsekas, including the Vikings, a British naval architect, and Blekinge region boatwrights and fishermen acting out of necessity. "Circumstantial evidence hints that there might be a grain of truth in all the theories," he says. Whatever the truth may be, the lines of these working and recreational boats are suggestive of early Nordic vessels. *—GDJ*

***Facing page*—Bertil Andersson of Karlskrona, Sweden, has recorded a wide variety of his country's traditional small craft, including a number of Blekingsekas. He documented the boats in finely detailed plans, which are available through www.batritningar.se. The Ericksens chose design No. 14.**

red oak. Postings on the WoodenBoat Forum at www.woodenboat.com cautioned Gabe against using red oak, which is porous, heavy, and not particularly rot-resistant. White oak, they soon learned, was preferable. This was also the traditional material used for building Blekingsekas in Sweden.

By good fortune, Baudhuin offered white oak from a stand of timber on his property near Waumandee, Wisconsin, only about 45 minutes from the Ericksen home. So, the Ericksens and Baudhuin cranked up chainsaws to cull out white oak trees that were competing with others for space, and milled the wood on site. In addition, the Ericksens sought out curved pieces—compass timbers, they're called—needed for the boat's structure. As the operation—including drying and seasoning—progressed, they discovered bad knots, imperfections, and shakes, which rendered much of the wood unusable. "Cutting, milling, and drying the second batch of stock set us back a bit," Gabe said.

In the end, stock for EKESKÖLD's wide strakes and some of the backbone pieces was found and harvested elsewhere in Wisconsin. A few select trees yielded enough oak for most of the boat. The remaining lumber was sawn from white oak timber on the Ericksen land. The family garage afforded space to air-dry the wood.

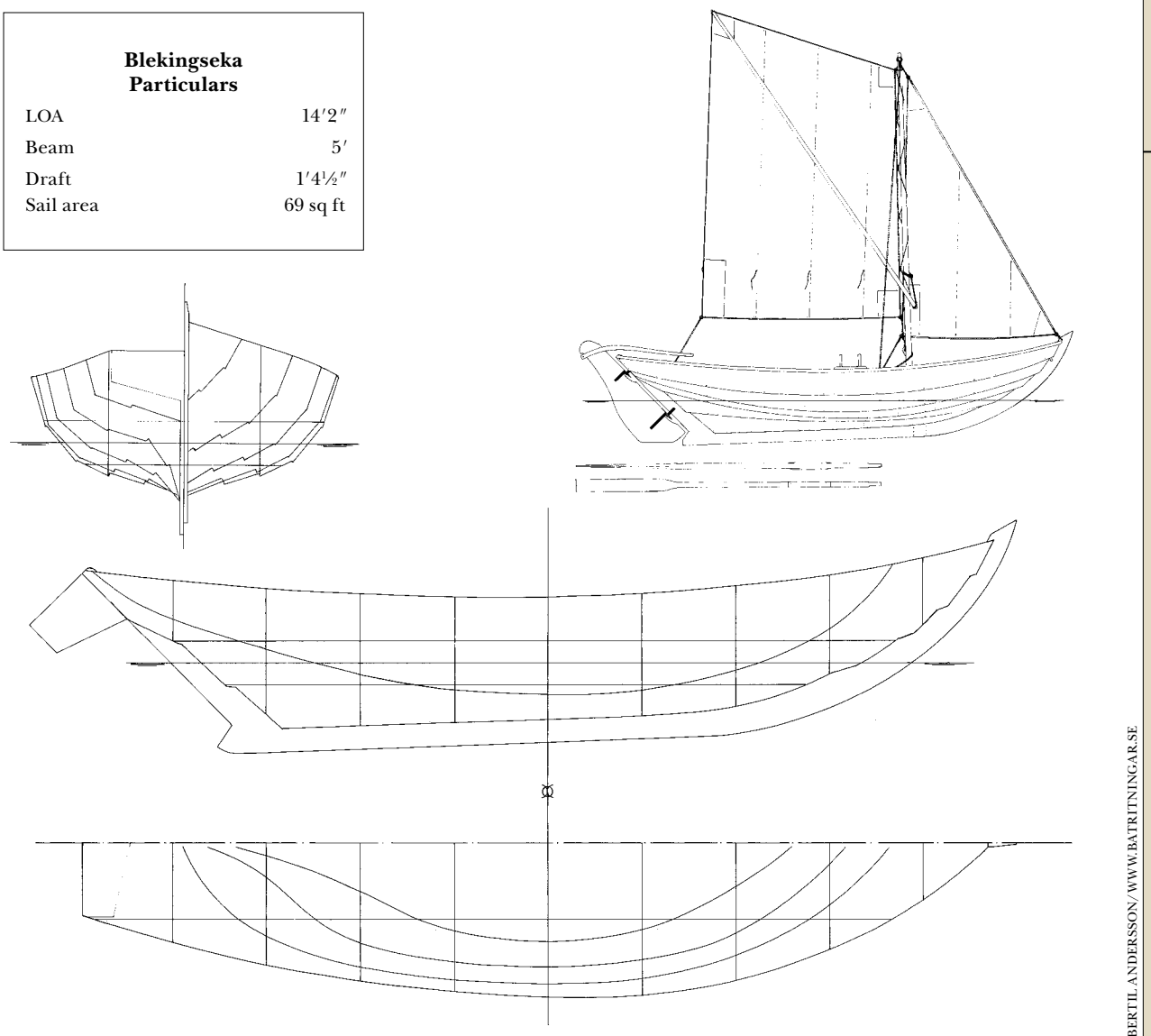
Ericksen "Boatshop"

As autumn waned, Todd realized that "we would not be keeping any vehicles in the garage for the next three years." By then, the two-car attached garage had become a boatshop. The family vehicles lived outside, where scraping windows and starting cars early became a new winter ritual.

A wood-burning stove heats the Erickson home during winter, so opening the door to the garage also supplied enough warmth for the shop, which needed

Blekingseka Particulars

LOA	14′2″
Beam	5′
Draft	1′4½″
Sail area	69 sq ft



BERTIL ANDERSSON/WWW.BATRITNINGAR.SE

to be kept at a steady temperature of 74 degrees during glue-up sessions, because they had decided to use resorcinol glue for the oak. On occasion, Gabe worked bare-chested, sometimes using a portable heater under a cloth tent.

When they cut or shaped long planks and spars with the tablesaw or planer, they frequently had to outfeed into the kitchen. Lumber was drying in the house, too—especially in Kira's bedroom—when building operations consumed all other available spaces.

As partners, Todd and Gabe primarily worked side-by-side on evenings and weekends, while on winter days Gabe concentrated on spiling, planing, cutting, shaping, and fitting planks, frames, and floors. Tasks that required both father and son, such as steam-bending and riveting, were planned for days when they could work together.

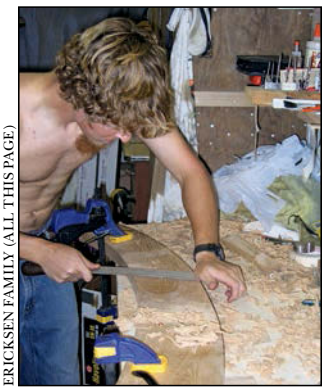
Construction

Construction began in the shop that first fall even as the Ericksens were still harvesting and milling oak. They lofted EKESKÖLD on a 16′×8′ plywood surface, which later doubled as a nice platform on which to construct the backbone. Gabe and Todd built the rudder, while planning the rest of the job. Lacking step-by-step instructions, they worked out a construction schedule based on what they had read in boatbuilding books.

"There were times that we disagreed, but we would eventually reach a conclusion and continue forward," Gabe explained. "Working through disagreements most often led to a better solution. There are some parts of the process that are simply stressful and patience falls short—working with hot, steamy wood in a narrow window of time, for example—and there were times that Mom would choose not to be within earshot for a while."

By early 2006, the strongback and station molds had

ERICKSEN FAMILY (ALL THIS PAGE)



***Above left*—Gabe shapes the stem, which is cut from white oak stock. Following Swedish custom, the stem does not have a rabbet cut into it; instead, planks are beveled to butt against the stem and other backbone timbers, then nailed home. *Above right*—Boatbuilding tasks like steam-bending were fitted in around the family home as necessary.**

***Above*—The Blekingseka's hull form called for wide strakes of white oak. Here, Gabe uses a cordless drill to tighten a deep-throated lap clamp. *Below*—Gabe had no experience and his father but a little, yet they made a fine job of traditional planking and of interpreting plans.**

been set up to build the hull upside down—a decision they later came to regret because it complicated access inside the hull. Over the next nine months, they worked on EKESKÖLD's backbone assembly—stem, keel, keel batten, sternpost, and transom—followed by the frames.

Not surprisingly, new issues continually popped up during the construction. Swedish Blekingseka builders, they learned, don't cut rabbets into the keel and stem to accept planking; they simply bevel the garboard before fastening it to the keel. The Ericksens chose to follow the Swedish custom. Fitting the plank to the bottom edge of the transom "took a lot of communication, discussion, and diagramming," Gabe recalled.

Gabe and Todd eventually found solutions, thanks in part to a fellow in Sweden who had built a Blekingseka and shared advice and photos. Another Swede, who had owned an old Blekingseka, provided construction and finishing details about his boat through the WoodenBoat Forum.

EKESKÖLD's backbone—fastened together with silicon-bronze carriage bolts—was completed in September 2006. The time-consuming and exacting lapstrake planking, which took five more months to finish, gave the Ericksens their first "Eureka!" moments, when they successfully steam-bent the garboards and fastened them to the backbone with silicon-bronze screws.

"We had a tough time convincing the oak to bend into place after being steamed—especially the thick inwales," which were 2 ⅜″ × 1 ⅜″ at the scarf joint, Gabe said. "There were some pretty major bends to make. Clamping was always an issue, as well. Boats are simply not geometric. You eventually find all sorts of ways to jury-rig your clamps in place." Planking scarf joints glued with resorcinol—rather than riveted to butt blocks—were used to create full-length strakes. The builders caulked each plank lap with a bead of bedding compound and a strip of cotton. Both men spent hours

***Below*—The Blekingseka construction method requires that the sawn frames, which are installed after the planking is completed, be shaped—or "joggled"—to fit the lapstrake planking using stepped rolling bevels, which are a challenge to shape correctly.**

***Right*—For cutting long stock in winter, such as the laminated mast that Todd is here roughly eight-siding, the tablesaw had to be aligned so that the workpiece would extend into the house as far as the kitchen.**

ERICKSEN FAMILY (ALL THIS PAGE)

under the hull, uncomfortably tangled up in the station molds, nipping the ends of copper rivets, peening them over their roves, and enduring the ear-splitting staccato of hammers as they hung each strake. With ringing ears, they lamented their decision to build the boat upside down.

In the spring of 2007, they turned EKESKÖLD upright—raising their spirits, after almost two years of construction—allowing for interior work to begin. Over the ensuing months, the Ericksens sawed frames; cut and, when necessary, steam-bent inwales and knees; and built, fitted, and fastened thwarts and floorboards. "We had one inwale snap during the steam-bending and had to make another," Gabe said.

By autumn, with the project's third winter on the horizon, the Ericksens commenced applying their "boat soup" finish (see WB No. 203)—a few coats of thinned raw linseed oil, followed by numerous coats of boiled linseed oil mixed with pine tar. "It's easy to work with," Gabe said. "Eventually the tackiness disappears, but it remains 'grippy' underfoot—even when wet."

Wind-whipped snows soon fell on the Minnesota landscape, but the "open-door" heating system kept the shop snug. The Ericksens fashioned a pair of sturdy 9′6″ oars from ash, finishing them with epoxy and varnish. Using black locust, they crafted traditional blocks and deadeyes for the rigging. Split pieces of locust about to be consumed by a friend's woodstove ended up as tholepins in the boat. Spruce for the mast and sprit came from a neighbor's backyard tree. At about the same time, Gabe completed the rudder and tiller—made from white oak—carving and shaping the latter by hand.

Sailmakers

As spring 2008 blossomed, EKESKÖLD shone brightly, dressed with her understated linseed-oil-and-pine-tar livery. She lacked only sails—a main and a jib with a combined total of 69 sq ft—for her sprit rig. Tanbark-colored 4.4-oz Dacron arrived at the shop to be cut and sewn into sails.

Kim now actively joined the project. "She [hadn't been] interested in sweating in the garage, shaping wood with a sharp blade, and wading through piles of shavings," Gabe said, but her sewing skills were crucial to finishing the project. Kira also came aboard to assist with sailmaking. To penetrate several layers of sailcloth with a zigzag stitch, the Ericksens borrowed a heavy-duty sewing machine used for quilting.

Thad Danielson, a Midwestern sailmaker, provided valuable knowledge on how to loft and build a set of sails through dozens of e-mails with Gabe. Gabe and Todd lofted and cut the sailcloth in the shop. Kim, assisted by Kira, sewed the sails in the Erickson dining room. The sails' boltropes are 5⁄16″ three-strand polyester line. "It was good to learn all of the traditional

***Below*—Gabe's mother, Kim, and sister, Kira, did a beautiful collaborative job on EKESKÖLD's tanbark-colored Dacron sails, using a borrowed heavy-duty sewing machine.**

***Below left*—Pungent linseed oil and pine tar are probably not the usual fare on the burner in the Ericksen household's kitchen. *Below right*—Gabe and Todd made wooden blocks and thimbles as needed for their rigging.**

ERICKSEN FAMILY

It was easy enough to follow the plans for the shape of the oaken rudder and tiller, but rudder hardware was a different story. The builders made patterns for the long-strapped pintles, sternpost-mounted lower gudgeon, and transom-mounted upper gudgeon and had them professionally cast in bronze.

handwork and ropework on the sails," Gabe said.

Finding traditional sail hardware—grommets and eyelets for hand-sewn rings, for example—presented yet another obstacle. These were eventually procured from sailmaker Frank Schattauer in Seattle, Washington. Another of Gabe's friends—a machinist by trade—fashioned a custom, two-piece die set with which to set the grommets, as well as a fid for stretching rope cringles around thimbles.

Gabe also had a difficult time finding rudder hardware. "I liked the looks of the long pintle straps on our plans, and couldn't find them anywhere," he said. "I finally decided to make my own patterns, and had them cast locally in aluminum bronze," which was what they happened to be pouring at the foundry.

Lessons Learned

What lessons did they learn over the course of three years? "Oh my, how does one sum that up?" Gabe reflected. "Use of the tools, confidence, knowledge of building techniques, knowledge of material characteristics and limitations, sense of pride for a job done well, networking with boatbuilders and friends overseas. I also have a sailboat now, too, by the way. I have great confidence that I can figure out how to do things that I don't already know how to do."

As of this writing, the Ericksen garage is still a boatshop, while the family vehicles reside on the gravel driveway—and will for the immediate future. Gabe is finishing a cedar-strip canoe—along with a friend, who is also building one.

Launch Day

EKESKÖLD was launched on June 28, 2008. Under threatening skies, three generations of Ericksens, including Todd's parents, gathered at Lake Winona with a few dozen friends and family members. A local newspaper reporter inquiring about the builder approached Todd, who pointed out Gabe. They put the floorboards in and readied the boat before she slid into the water.

ERICKSEN FAMILY

Golden with her coat of blended linseed oil and pine tar—which will eventually blacken—EKESKÖLD was launched into Lake Winona in 2008.

"We kept eyeing the sky," Todd said. "The clouds and wind were threatening, but we decided to try a sail anyway." As soon as they shoved off from the dock, a summer squall struck, with strong wind and rain. "The boat took off with gusto!" Todd said. But then the weather improved, and the launching party enjoyed an afternoon sailing and rowing.

The Ericksens judged EKESKÖLD's initial trial a success. "It was a great relief that her seams held the water out, and she rowed so nicely," Todd said. "And it was satisfying that centuries of Scandinavian innovation and building techniques had produced such a fine-handling and sturdy design."

Experiencing EKESKÖLD

A year later—just after dawn on a July morning—I drove north from Monticello, Iowa, heading for Lake Winona and a rendezvous with the Ericksen family and EKESKÖLD. As the two-lane highway along the Mississippi River curved through the rural countryside and small towns just waking up, I pondered my own Scandinavian roots and the chance to experience this lovely wooden boat with Nordic lines.

We met at Lake Winona in mid-morning, under a bright blue sky dotted with puffy white clouds, with a light breeze blowing out of the south. EKESKÖLD sat on her trailer, while Gabe and Todd prepared her for launching. I took note of her below-the-waterline shape, immediately noting that her 16½″ draft included a substantial skeg. This answered my question about how she is able to hold a course without the benefit of a centerboard.

Up close, the strakes, gunwales and keel reflected skilled workmanship. The twisted and turned oak

ERICKSEN FAMILY

The Ericksens chose a difficult boat to build but a simple one to use, with her simple sprit-rigged main balanced by her jib and with tholepin rowing when the wind fails. The boat would look right at home in the Blekinge Archipelago.

planking, especially aft where it is neatly fitted at the sternpost, particularly impressed me, as did the large, easily removed rudder with its nicely shaped tiller. The small details—handmade blocks, deadeyes, tholepins, and oars—are works of art in themselves. Overall, the vessel's stark simplicity and beauty, evoking her Viking forebears, is a tribute to her builders, who are no longer novices.

EKESKÖLD's rigging is quite simple. The jib's luff rope serves as a headstay, and the jib tack is made off to a hole in the stemhead. Gabe and Todd chose three-strand synthetic rope throughout. One 5/16" shroud per side is made off to a hole bored in a frame. The mainsail is laced to the mast with 3/16" line, the same size as the reef nettles. The sheets are soft 5/16" spun polyester. EKESKÖLD's roominess, because she has no centerboard trunk, belies her size and allows a lanky frame to spread out in reasonable comfort. As I trimmed her tanbark sails, she responded to a light touch of the tiller with the grace of a thoroughbred, leaving almost no wake. Tacking was a joy as she came through the eye of the wind and sailed off in a new direction, with ample headroom when the loose-footed sail swung across. The sprit rig has "been easy to work with, and it's nice not to have a boom swinging around your neck and head," Gabe said. Since the Blekingseka has no ballast keel, it is crucial to assure that the mainsheet is always loose in the helmsman's hand so it can be freed off quickly to avert a capsize in a sudden puff. As a safety measure, the Ericksens added a brailing line to their rigging plan so that the mainsail could be doused quickly in a heavy blow.

Later, with her mast and rigging dismantled and set ashore, we took EKESKÖLD for a row. For the uninitiated, pulling a pair of lengthy, square-loomed oars that slide loosely between tholepins could be daunting. But a few strokes are all that is necessary to become acclimated and get underway in a straight line. The boat does not spin quickly when turning, and she is a bit slow to maneuver because of her long keel—but this is not, after all, a racing hull. Rowing EKESKÖLD is a pleasure, with the only sounds the gurgling of water at the plank laps and the thud of the oars in the tholepins with each stroke. This said, Gabe warns that "the long oars are difficult in a chop."

Overall, EKESKÖLD is well suited for the daysailing and rowing that the Ericksens enjoy. Her raking stem allows beach landings, and she is easily launched from a trailer and recovered. She can be rigged and underway in less than 15 minutes. Hauling and preparing for travel takes about the same amount of time. Although she could be jury-rigged for an outboard motor, she is much more appealing as designed. And, finally, her bilge was bone dry as she came out of the water—another testament to the skill of her builders.

"I think EKESKÖLD is just perfect," Gabe said. "She's a nice size, sails well, feels solid beneath us, and always gives us a sense of pride and maybe a little wonder that, yes, we really did build this thing. She's a real head-turner when we're out on the water." So the little Nordic boat—conceived centuries ago in Scandinavia—will allow him to sail in the wake of his ancestors on any of Minnesota's 10,000 lakes, or the nearby Great Lakes, for years to come.

George Jepson is a freelance writer and editor, who lives in Kalamazoo, Michigan, and sails his wooden ketch on the Great Lakes.

Plans for Blekingseka boats are available online at www.batritningar.se.

The McCoy Brothers

THE MARINERS' MUSEUM, NEWPORT NEWS, VIRGINIA

Respected boatbuilders, revered rumrunners

by Robert McKenna

Prohibition, which made it illegal to sell, manufacture, or transport liquor, came into effect on January 16, 1920. By July of that year it was starting to become clear that the new law was not having its desired effect. After all, it wasn't illegal to *buy* liquor, and Americans thirsted for ever more of it. From their Daytona Beach, Florida, boatyard, brothers Ben and Bill McCoy had heard of cases of liquor stacked five stories high in Nassau, Bahamas. The whisper was that anybody with a boat and a brain could make a small fortune carrying this liquor to U.S. shores.

The McCoy brothers wanted none of this shady smuggling enterprise. Bill McCoy was a professional mariner, bluewater tested. He had graduated first in his class from The Pennsylvania Nautical School, sailed the oceans in a square-rigger, and served aboard elegant coastal steamships. Ben McCoy was a skilled boatwright who specialized in propulsion systems. Between them, they had built, chartered, and skippered private yachts for the rich and famous, and they had developed the capability to design, build, and operate an exceptional variety of boats.

As America's thirst for liquor persisted, a growing number of smuggling stories circulated, and the dollar amounts discussed finally escalated to a point where they got the brothers' attention. Enforcement of Prohibition at sea was virtually nonexistent, and no one was guarding the shores. Ben and Bill knew that running liquor at sea could be a perfect fit for their business experience, that they could do it better and more profitably than anyone else—they just needed a reason to do it. It was Bill, the younger and more outgoing brother, who forced the decision. Prohibition coincided with Bill's mid-life crisis, and true to his nature, he wasn't going to miss out on the fun.

***Above*—The McCoys were two of the most successful rumrunners of the roaring '20s. During Prohibition (1920–1933) the McCoys' Gloucester fishing schooner, ARETHUSA, was fully loaded with these triangular-shaped burlap sacks called "hams" (a McCoy invention), as she made her deliveries along Rum Row.**

THE MARINERS' MUSEUM, NEWPORT NEWS, VIRGINIA

Few photos remain of Ben McCoy, but it is believed that he is shown here (left), mugging with his brother, Bill. Ben had great mechanical abilities, Bill had a head for business, and both were able seamen. This combination of skills brought them success in the boatbuilding and chartering worlds and gave them an advantage in rumrunning.

Early Life

Around 1880, William McCoy, Sr., who worked as a bricklayer and stonemason, moved to Camden, New Jersey, bringing his wife, Mary, and their two young sons. While Ben would eventually apprentice with their father, Bill wandered the shores of the Delaware River and dreamt of going to sea.

Upon graduation from nautical school, Bill gained a plum position with the Plant Line aboard the steamship OLIVETTE running from Boston to Nova Scotia, Prince Edward Island, and Newfoundland in the summer, and from Tampa to Key West and Havana in the winter. In September 1898, the OLIVETTE foundered in Fernandina Harbor, Florida. Bill literally waded ashore. Fate had deemed him ready for a change. With roads and rail making Florida's coast more accessible, the coastal economy was booming. Bill saw nothing but opportunities and fun.

Bill convinced his family to move to Daytona Beach, Florida. He had a hunch that the seasonal residents and thousands of tourists would need waterborne transportation. Meanwhile, Ben was finding his own sea legs and began to discover his knack with engines. In 1900, they launched McCoy Brothers Boatbuilding Co. Their first boat was YANKEE DOODLE, a 30′ excursion boat. She was an instant hit in and around the waters of Daytona Beach.

The McCoy boys were on to something. They immediately set to work on a larger excursion vessel that they named COLUMBIA, which was launched late in 1901. With her they provided daily trips from Daytona Beach to New Smyrna. Their business was growing and they needed even larger boats, and larger boats created the need for a larger boatyard. The brothers moved their operation to Holly Hill, just north of Daytona Beach, where they had direct access to the Halifax River.

Boatbuilding was an activity for the winter months, and the brothers wanted to occupy their summer months with something that was fun, lucrative, and gave them a taste of the good life. In 1901 Ben gained a position aboard the 257′ steam yacht JOSEPHINE. Bill found employment aboard the motoryacht SOUIS MOI and the 72′ power yacht HOBO. These experiences allowed the McCoy brothers to become acquainted with some of America's most powerful and influential men.

In 1903 the McCoys sold YANKEE DOODLE and built a 65′ version called UNCLE SAM, which they used along with COLUMBIA to serve tourists on sightseeing cruises. Around this time Bill developed a passion for offshore powerboat racing. Ben, on the other hand, had become an avid fisherman and was happier taking fishing charters offshore, sometimes as far as Key West.

In May 1907, UNCLE SAM burned to the waterline in the Tomoka River. Saddened but relieved that no one was injured, the brothers turned to building a new UNCLE SAM. During their time racing and skippering, Bill and Ben became good friends with fellow racer Roger M. Haddock, a naval architect who drew for them the lines of REPUBLIC, an 85′ excursion boat, in 1908. They would later collaborate on many more designs.

Around this time, Bill came to meet and fall in love with Marion Fletcher Stevens of Bar Harbor, Maine. They married in Bar Harbor on September 13, 1908, and made their home in Daytona Beach, Florida.

Ironic as it may seem, when the McCoys began to run liquor, they did their best to stay on the right side of the law. They hired foreign nationals because non-citizens were not subject to U.S. laws.

THE MARINERS' MUSEUM, NEWPORT NEWS, VIRGINIA

HALIFAX HISTORICAL MUSEUM, DAYTONA BEACH, FLORIDA

New Jersey hotel owner John J. White commissioned SIESTA, a 99′ power yacht, to run back and forth between New Jersey and Melbourne Beach, Florida. SIESTA showcases the McCoys' skill in building and design as well as the influence of naval architect Roger Haddock, who very likely consulted on this project

The following year Bill and Ben entered REPUBLIC into the service of their newly established "McCoy Brothers' Indian River Line." Success followed and, to expand this business, the brothers purchased the 65′ yacht SWEETHEART and renamed her CONSTITUTION. Ben would pilot the REPUBLIC while Bill skippered the CONSTITUTION; she doubled as Bill and Marion's private yacht. Life seemed grand to Bill, but Marion was unhappy. In 1910, she went home to attend her father's funeral and never returned to Florida.

The next decade was one in which the McCoy brothers would design, build, launch, and charter numerous large, shallow draft, and commodious vessels—all the while continuing to operate their excursion line and operate private yachts for their wealthier clients.

As required, Ben and Bill registered for the draft in 1918. That same year McCoy Brothers Marine Construction Company built HIBISCUS, a 107′ power yacht. Then they launched what they believed would be their most successful enterprise yet, the Everglades Line, a coastwise freight and passenger service between West Palm Beach and Fort Myers, Florida.

In 1919 the brothers built SONORA, a 58′ power yacht that Bill designed, and then the brothers combined their skills to design and build SIESTA, a 99′ power yacht. Bill (age 41) eloped that year with his second wife, Maude, who was 19.

In 1920 the fun ended for Bill. Maude left him to return to her family. The Everglades Line was not up to the competition from buses and the new highways that were built statewide. His hope for a small fortune faded. Bill needed a change of scenery; he needed to go back to sea.

Prohibition, they thought, wasn't going to last forever, so once the brothers decided to "participate," they realized they had to get in immediately. They agreed that Bill would take care of things at sea and Ben would arrange things land-side. Even their sister, Violet, who did the bookkeeping for the boatyard business, would be involved. Together they would do their best for Ben to stay on the right side of the law. If someone had to step over the line, it would be Bill.

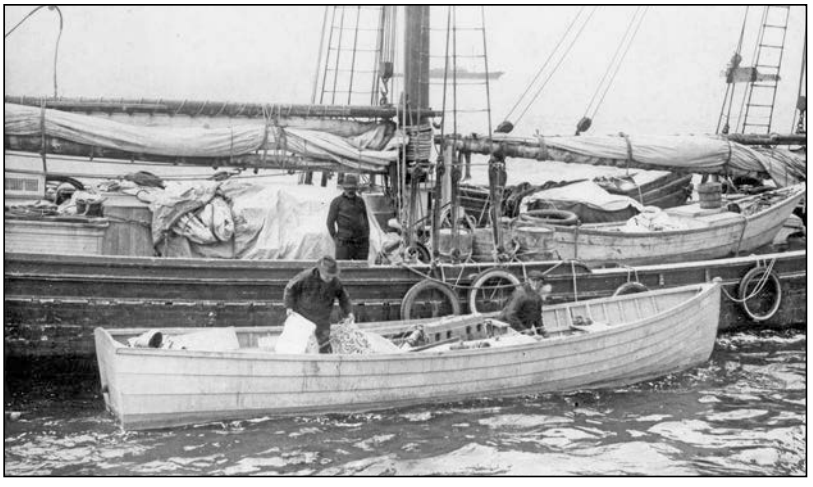
The brothers further decided that running liquor at sea required a vessel that was seaworthy, maneuverable, fast, had a large cargo capacity, did not require fuel, and could remain on station in all sorts of weather. It just so happened that they built just such vessels in and near Gloucester, Massachusetts.

Life on Rum Row

Having sold the assets of the Everglades Line, Bill traveled to Gloucester, where he bought the HENRY L. MARSHALL, a 90′ fishing schooner with the capacity for 1,500 cases. There he spied the 114′ schooner ARETHUSA, built in 1907, the Queen of the Gloucester fleet. He couldn't afford her, but he promised himself that he would return for her.

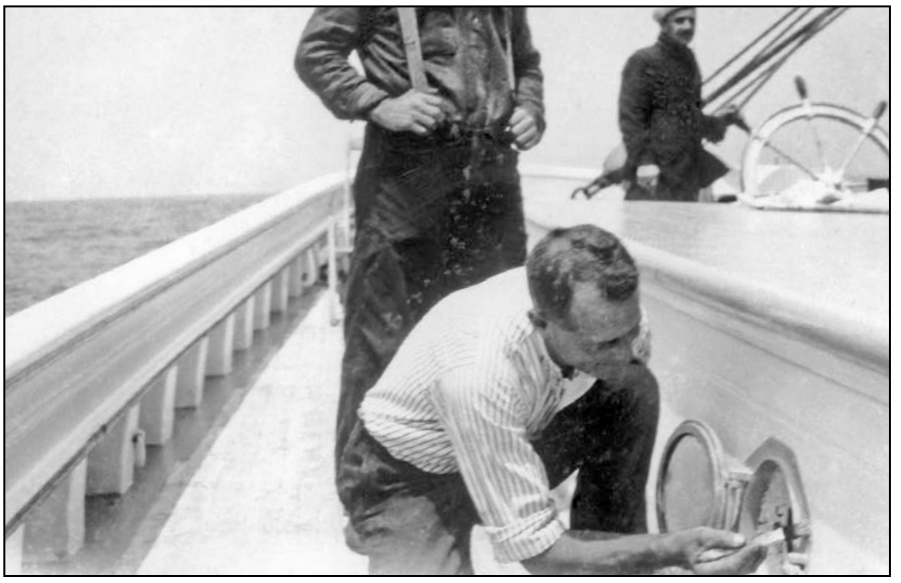
By February 1921, the MARSHALL was ready for service. Not wanting their crew to be subject to U.S. laws, the McCoy Brothers chose Swedes, Britons, Newfoundlanders, and Irishmen. To ensure loyalty, the McCoy's treated and paid their men exceptionally well.

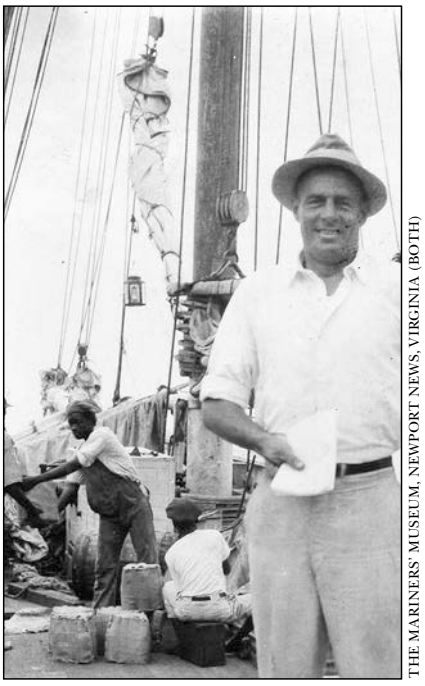
With a crew in place, Bill set sail for Nassau, via the Holly Hill, Florida, homestead. The MARSHALL was immediately chartered to take a load to Savannah. By paying off customs officials, Bill obtained two sets of clearance papers. One indicated that the HENRY L. MARSHALL was headed to Halifax with 1,500 cases of rye whiskey. The other stated that the vessel was headed to Savannah in ballast.



US COAST GUARD

A contact boat comes alongside a schooner to pick up a load of liquor off the New Jersey shore. The McCoys established the first "Rum Row," which began as a stretch of water three miles offshore that extended from Atlantic City, New Jersey, to Montauk Point (Long Island), New York.





THE MARINERS' MUSEUM, NEWPORT NEWS, VIRGINIA (BOTH)

Bill McCoy (above and right) demanded that ARETHUSA and the rest of his small fleet be well maintained and orderly.

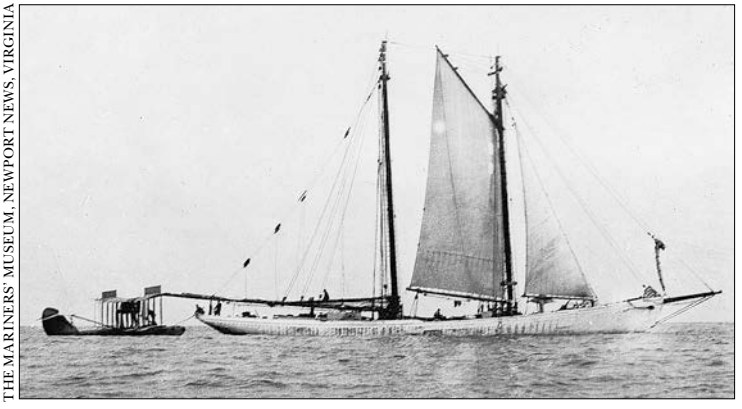
Bill delivered this first load at St. Catherine's Sound, Georgia, by entering U.S. waters. Upon returning to Nassau, he thought of a safer way to work. He paid a friend to register the HENRY L. MARSHALL under the British flag and from there on, as long as he stayed outside U.S. territorial waters (at the time, three miles offshore), he was immune from Prohibition laws.

The next month Bill loaded fine aged bourbon and rye. Ben and Bill spread the word that quality liquor was headed for New York. They immediately found a buyer and chartered two powerboats to offload 1,000 cases off Rockaway. The brothers McCoy officially became what the press began to call "rumrunners." The McCoy boys had invented "Rum Row," near the approaches to New York Harbor beyond the three-mile limit. Eventually, Rum Rows were established outside all major metropolitan areas, but the largest—and where prices were highest—was New York, where the McCoys' Rum Row stretched from Atlantic City, New Jersey, to Montauk Point.

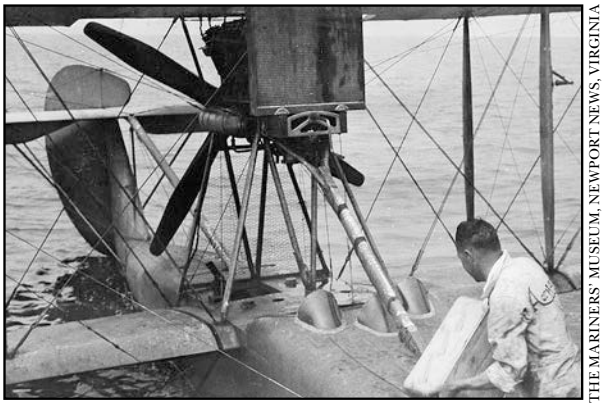
Returning to Nassau, Bill oversaw the loading of the MARSHALL and made arrangements to carry a load to Atlantic City, New Jersey. After a deal went sour there, McCoy sent the MARSHALL to Montauk to await his orders. Bill then traveled to Rockland, Maine, where ARETHUSA was in receivership.

ARETHUSA was designed by Thomas McManus and built in 1907. Bill purchased her for $21,000. The brothers created the Ocean Trading Company, Ltd., with offices on Queen Street, Halifax, Nova Scotia, and registered the schooner in Nassau, New Providence, Bahamas. The only snag was that there was already a documented vessel flying the British flag using the name ARETHUSA. The McCoys chose the name TOMOKA, in honor of the river on which they ran their first excursion boat, but Bill always referred to her as ARETHUSA.

The McCoys specialized in carrying the finest liquor available, which drew the highest paying customers; some sent their private seaplanes to rendezvous with ARETHUSA. While most boats on Rum Row had black hulls to help avoid detection, ARETHUSA had white topsides so that she would be easier to spot from the air.



THE MARINERS' MUSEUM, NEWPORT NEWS, VIRGINIA



THE MARINERS' MUSEUM, NEWPORT NEWS, VIRGINIA

THE MARINERS' MUSEUM, NEWPORT NEWS, VIRGINIA

Workers load crates and hams aboard ARETHUSA in Nassau. Crates lost popularity once fellow rumrunners discovered the McCoy's "hams" packaging method. Six bottles were wrapped in straw and then sewn into burlap sacks. Hams were lighter, easier to store, and less likely to break. Also, they could be tied together, jettisoned if need be, then later retrieved. Sewing hams became such a big business in Nassau that it was nearly impossible to find domestic help there during the years of U.S. Prohibition.

The brothers now had the MARSHALL and ARETHUSA, and they quickly sent both vessels to Rum Row. In July 1921, Ben and Bill's mother died and the brothers returned home to Holly Hill to arrange her funeral. Bill decided to entrust his vessels to two of his men.

ARETHUSA was to deliver 1,500 cases to Montauk and 4,500 cases to customers in Connecticut, Rhode Island, and Massachusetts. Meanwhile, they sent the MARSHALL, loaded with 1,250 cases, to wait off Atlantic City, New Jersey. Ben would be waiting there to coordinate the sale. Their skipper, however, went ashore one night, got drunk, and began to boast that he was working for wealthy men and that the federal agents couldn't do anything but make it "uncomfortable." Late that evening, the Coast Guard seized the MARSHALL and towed her to Staten Island, New York.

Bill received the bad news while he was on Block Island, Rhode Island, coordinating the offloading of cargo from ARETHUSA. Having already made the Montauk delivery, Bill ordered ARETHUSA's captain to go to sea for two weeks while he went to New York City to voice his objection to the British Consulate that his British- documented vessel was seized on the high seas. With their objections falling on deaf ears, Bill and Ben were now under indictment in New Jersey.

Bill caught up with ARETHUSA and made arrangements to offload more of her cargo. He decided to lay low for a time and sought refuge on Martha's Vineyard while ARETHUSA offloaded to boats out of New Bedford. Ben, meanwhile, sought legal counsel, turned himself in to authorities, and posted bail.

With 1,500 cases still onboard, ARETHUSA required repairs. There were no facilities in the Bahamas that could handle a large schooner, nor could Bill take her to Gloucester. He arrived at Halifax only to learn that in 1921, Nova Scotia had established its own Prohibition. While ARETHUSA could certainly enter port, she likely would not be allowed to leave with those 1,500 cases. From his steamboat days Bill recalled a small group of islands off Newfoundland that were French, not Canadian. St. Pierre and Miquelon would certainly be able to manage the repairs to ARETHUSA.

Bill waxed the virtues of St. Pierre to his angry crew as they headed 400 miles east with only a geography book by which to navigate. He found St. Pierre very accommodating and well supplied with French wine, champagne, and brandy. ARETHUSA was the first rumrunning ship to visit St. Pierre, and Bill would open the liquor trade from that port. By the end of Prohibition, these small islands had become the primary source of liquor entering the United States by sea.

Never one to waste an opportunity, Bill took a steamer to Halifax and purchased the schooner J.B. YOUNG. He loaded his 1,500 cases aboard the YOUNG while ARETHUSA was being refitted and repainted. Bill found a satisfactory skipper and sent the YOUNG to Rum Row.

Bill went to New York and met the YOUNG in Sheepshead Bay, Brooklyn, where her crew offloaded 650 cases to the steam tug JOHN GULLY. As a favor, Bill

THE MARINERS' MUSEUM, NEWPORT NEWS, VIRGINIA

The JB YOUNG drying sails at Nassau. She was added to the fleet while ARETHUSA was in for a refit and proved to be an able addition. Together, the two vessels ran a triangle route from the West Indies, Rum Row, and St. Pierre, off of Newfoundland.

THE MARINERS' MUSEUM, NEWPORT NEWS, VIRGINIA (BOTH)

***Above*—Pirates seemed to sniff out the vast sums of money being traded at sea on Rum Row. To slow their advances, the McCoys armed their fleet and their crews. These otherwise peaceful boats began carrying submachine guns on deck and all hands took target practice.**

***Right*—The McCoys ran liquor every month of the year. They could charge a premium in winter due to increased holiday demand and the lack of competition.**

gave one case of scotch to the tug's crew. When authorities learned that liquor was landed, they questioned the crew and found their case. The crew of the GULLY spilled the whole story. Soon after, the skipper of the YOUNG sold 300 cases over the side and left the schooner, absconding with the money. The inexperienced crew, unaware of what to do, signaled the Coast Guard for help and were towed to Staten Island and placed under arrest. The McCoys had to spend $20,000 for the YOUNG's release. It wasn't the plan that was failing; it was the people.

The McCoy Brothers fleet was now down to the ARETHUSA and the YOUNG. The new plan was to load, transit, set a price, and remain on station on Rum Row and let the contact boats take all the risks. Typically, the schooners could sell an entire load within a week. By March, Bill sent one of his trusted skippers to Nova Scotia to purchase another schooner, the M.M. GARDNER.

With three schooners, Bill specialized in carrying only the finest liquor available, earning him (and Ben) the nickname, "The Real McCoy." They began to load in Bermuda and Jamaica. St. Pierre also wanted part of the action, so the McCoys sent their boats on a triangle trade route among the West Indies, Rum Row, and St. Pierre. The plan was working.

A hiccup occurred in September 1922 when the GARDNER was seized seven miles off Long Branch, New Jersey, with 100 cases onboard. The Coast Guard cutter TAYLOR had intercepted one of the contact boats whose crew fingered the schooner as a rumrunner. It cost the McCoys $22,000 in lawyer fees to get her back.

In October 1922 the YOUNG returned from repairs in St. Pierre and met up with ARETHUSA off Fire Island, New York. The crew gave McCoy a Newfoundland puppy that would become Bill's constant companion. He built a second bunk in his cabin for his Newfie, which he named Jack.

Things were going well for the McCoy Brothers. They were free and clear of all debt. However, piracy was becoming a problem on Rum Row. It was easier to steal the money or the cargo from a rumrunner than to do the work. The McCoys armed their crews with machine guns, submachine guns, rifles, sawed-off shotguns, and .45 pistols.

With demand peaking during the Christmas and New Year's seasons, the McCoys were positioned to make a killing in December 1922. Bill overcommitted to the amount of liquor ARETHUSA could carry on a winter transit, but rather than go back on his word, he went through with it. Surviving the rough transit, the schooner arrived off New York one week before Christmas. On Christmas Eve, Ben brought out turkeys, cranberries, celery, nuts, and candy. The crew opened a celebratory case of champagne. Bill accompanied Ben ashore, and they banked $127,000.

Instead of returning to Nassau in January, ARETHUSA sailed for Halifax to undergo repairs.

Beginning in May of 1923, Bill McCoy decided to run most of the liquor himself aboard ARETHUSA. He developed a pattern. On the 4th of each month he would clear from Nassau (unless of course the 4th was a Friday—bad luck) and return three weeks later. One week to load, one week to transit, one week to sell, and one week to return.

The legend of The Real McCoy was growing; everyone knew Bill carried the best liquor procurable, genuine and uncut. When ARETHUSA arrived on Rum Row in May 1923, she sported a new coat of white paint (even though most rumrunning boats were painted black to better avoid detection at night). By day, Bill would lower the flag to signal that he was open for business. By night, he placed an electric light in the rigging, powered by a generator, covered with a barrel so just the sky above and the deck below would remain illuminated.

The summer of 1923 was the happiest and most successful period for the brothers as each trip was clearing $100,000. Bill would later describe his decks as looking

Naval Architect Roger M. Haddock

Roger Haddock played an important part in the lives of the McCoys, designing a series of boats for them and consulting on some of their own designs.

Haddock, who was born in 1870, spent his boyhood in Ossining, New York. His early influences came from messing about on the Hudson River in canoes and other small craft.

By his late teens, he had become well known on the Hudson River racing circuits for his canoeing, rowing, and sailing prowess. Haddock's father had amassed a small fortune in the tobacco business, so as a young man of some privilege, he gravitated toward a new pursuit: "auto boat" (motorboat) racing.

It is not known if Haddock received any formal training to become a naval architect, but based on his early designs for fellow yacht club members, it is believed that he may have practiced at the Julius Petersen boatyard, which at the time was located just downriver in Tarrytown. Petersen specialized in medium-sized cruising yachts and high-speed launches that would become Haddock's forte as well.

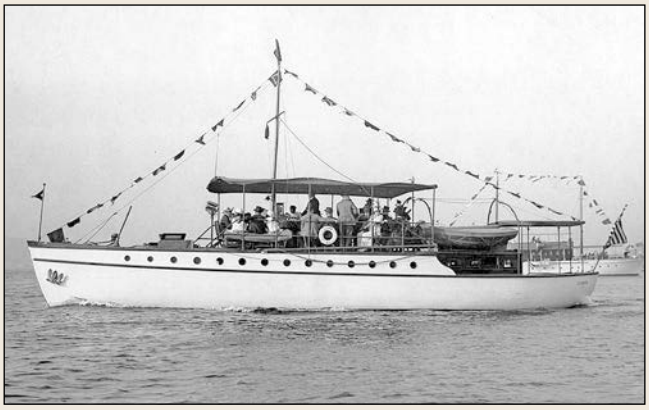
Haddock's first significant design was the 26′ power launch, ISABEL (named for his wife), launched in 1902.

Over the next few years Haddock designed a number of boats for people he met on the yachting circuit. He moved from Ossining to set up shop in New Rochelle, New York. The New Rochelle Yacht Club was a pioneer in Long Island Sound motorboat racing, but other nearby clubs, including Larchmont and Indian Harbor, were setting up as well.

Throughout much of his life Haddock maintained a close friendship with Thomas Fleming Day, the founder and editor of *The Rudder* magazine. Partly as a result, more than 45 of Haddock's designs were featured in *The Rudder* between 1903 and 1930.

Haddock designed and consulted on several designs for the McCoy brothers—among them HIBISCUS, a 107′ power yacht, and REPUBLIC, an 85′ gasoline-powered excursion boat.

Haddock's personal craft, NATOYA, built in 1909, was acquired by the U.S. Navy in 1917 and commissioned as USS NATOYA (SP-396). Haddock joined the U.S. Navy during the Great War; his duty is not known but he did attain the rank of lieutenant.



THE MARINERS' MUSEUM, NEWPORT NEWS, VIRGINIA

Roger Haddock was a prolific naval architect, designing everything from 10′ tenders to a 122′ cruiser. This steam yacht, FLOWIN, built in 1908, was among his more noteworthy designs that helped define the standard for similar yachts to be built in the next two decades.

After the war, Haddock started a yacht brokerage business, Haddock & Co., with offices at 50 East 42nd St., New York City. He brought onboard a just-released-from-service U.S. Navy ensign named Drake Sparkman. Upon Haddock's retirement in 1927, Sparkman took over Haddock's business, and, needing a designer, found a 21-year-old by the name of Olin Stephens. In 1929, the firm officially became Sparkman & Stephens.

Among Haddock's more enduring designs are FLOWIN, built at Morris Heights, New York, in 1908; and the yacht SPINDRIFT, a 72′ cruiser built in 1926 at the Luders yard in Stamford, Connecticut. Haddock was a pioneer in the design of commuter yachts. His design for the 80′ SAGITTA, the gas-powered commuter launched in 1914 for millionaire J.R. DeLamar, set the standard for similar yachts that would follow in the 1920s and 1930s.

Haddock died June 3, 1936, in Nyack, New York, at age 66. —*RM*

like the floor of the New York Stock Exchange. Contact boats would come alongside and quickly gather their loads. The liquor was paid for in cash, usually in denominations of $1,000 bills with a sprinkling of $5,000 and $10,000 bills. Bill kept most of the cash in his desk drawer, but hid the larger bills between pages of his Bible and Bowditch. Jack guarded his cabin.

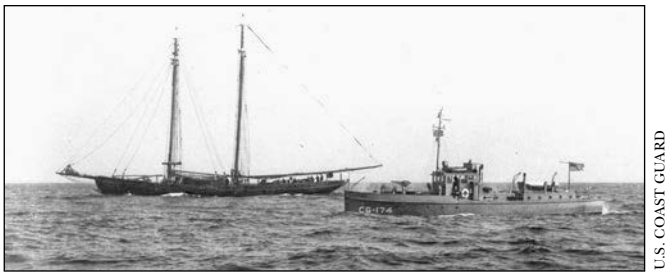
Rum Row was in its heyday. Many had copied the McCoy pattern, and a community life developed there. Boats from shore would bring out food and water, tobacco, mail, newspapers, and even ice cream. Fishermen, returning to port, would happily exchange fish, lobsters, or scallops for a few bottles of scotch. For entertainment, to keep from getting bored, there were musical instruments, singing, dancing even. Call girls, or, as Bill referred to them, "daughters of joy," made their way to Rum Row, too, where they received double the shoreside price for their favors.

The Beginning of the End

By the summer of 1923, Bill could sense a coming change. There were fewer independent operators. Rumrunners were increasingly becoming part of some larger group or syndicate. The more money these groups made, the more they spent on faster boats. Rum Row was beginning to sound like a motorboat regatta.

The Coast Guard was becoming more aggressive with enforcement. Bill had come to know and respect almost every veteran Coast Guard commander afloat. However, the old guard was being pushed aside in favor

Bill and Ben sold ARETHUSA and had cut all ties with rumrunning by the time they went to trial in the mid 1920s. However, here she is in 1927, under new ownership, back to her old ways.



U.S. COAST GUARD

of a new breed of officer, much younger and more advancement-minded. The Coast Guard began starving out the Rum Row vessels by preventing any supply boats from reaching them. And the Coast Guard began to use force. At the same time, Rum Row was being pushed farther out to sea, as there was talk of extending the jurisdiction to 12 miles.

One evening, a young Coast Guard officer and crew, all in plain clothes, came alongside ARETHUSA in a contact boat they had recently captured. Bill noticed that something wasn't right and asked him to leave. He eventually fired his pistol in the air to emphasize his point. The official Coast Guard report sent to Washington stated that Bill fired a machine gun at a Coast Guard boat. Coast Guard leadership wanted Bill captured. This was the start of his undoing.

President Warren G. Harding, who dragged his feet as much as possible about enforcing Prohibition, died in office in August 1923, giving Calvin Coolidge the helm. President Coolidge could see that there was still significant political will for Prohibition and that, should he want a full term himself, he would need to step up enforcement. Silencing the McCoy legend seemed the ideal place to start.

The State Department wanted to push stalled negotiations with Britain regarding an agreement in which British vessels suspected of smuggling could be searched outside U.S. territorial waters. McCoy's eventual capture did move this process along, as Britain signed an accord allowing the Coast Guard to search British-flag vessels "within one-hours steaming" of shore. Because the average top speed of the vessels involved was 12 knots, this was loosely interpreted as 12 miles. Such agreements with other nations followed.

The Department of Justice wanted to bring the McCoys to trial to establish legal precedent, since the MARSHALL was seized in international waters. Word came down from the White House to the U.S. Coast Guard, stating, "We want the Coast Guard to seize TOMOKA [ARETHUSA] and her cargo of liquor anywhere within the 12 mile limit and arrest her crew. Be sure that Wm. F. McCoy does not get away if he should be on the vessel. Report progress."

On the morning of November 23, the U.S. Coast Guard Cutter SENECA gave chase and began to open fire on ARETHUSA off the Jersey coast. Not willing to see his beloved vessel harmed, McCoy hove to. SENECA sent a boarding party, arrested Bill and the crew, and seized his vessel. On November 25, the white-hulled ARETHUSA, tied up to New York's Battery, was pictured on the front page of the *New York Daily News*. When McCoy left her shortly afterward, it would be the last time he would see her afloat.

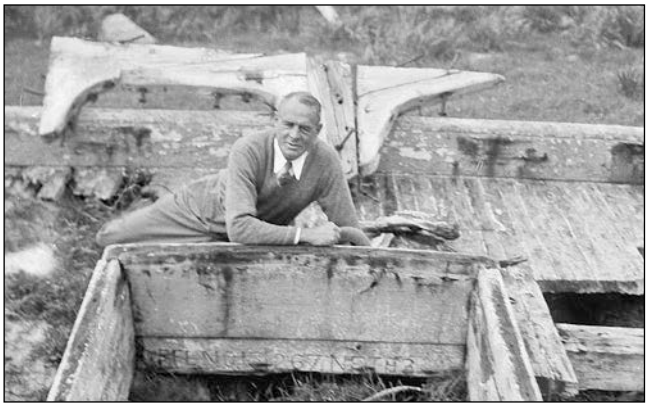
Out on bail and awaiting trial, Ben and Bill continued to oversee their rumrunning operations. The McCoys purchased TOMOKA (ARETHUSA) at auction for $7,205, and registered her in St. Pierre with the name MISTINGUETTE. Within weeks she was once again delivering liquor to Rum Row.

By the time of their trial, Ben and Bill had sold MISTINGUETTE (ARETHUSA) and cut all ties with their smuggling operations. Before the trial could begin, Bill cut a deal. He would plead guilty if charges against Ben were dropped. Although he despised the practice, Bill also informed on some alien smugglers and, as a result, was allowed to serve his nine-month sentence in a New Jersey county jail rather than the federal penitentiary. Upon his release on Christmas Eve, 1926, Ben was there to meet him, and the two traveled back to Florida, where they resumed their boatbuilding operations, eventually moving them to Palm Beach.

While they made a lot of money running liquor, they would always contend that the lawyers got most of it. They did, however, invest in some prime real estate and bought a string of classic yachts, which they turned into retirement homes up and down the East Coast.

Bill McCoy died December 30, 1948, of complications from food poisoning aboard his self-built houseboat BLUE LAGOON while in Stuart, Florida. Ben McCoy died November 9, 1960, in DeLand, Florida, and was buried in the family plot in Daytona Beach. The story of the McCoy brothers and their beloved ARETHUSA may end here but, as with most notorious outlaws, it is here where this trio's legend truly begins.

After learning that his beloved ARETHUSA had been wrecked off of Halifax, Bill McCoy made a pilgrimage to Nova Scotia and located her remains.



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Robert McKenna is the editor at Flat Hammock Press in Mystic, Connecticut, which recently reissued six books on rumrunning during Prohibition, including the biography The Real McCoy. *You can reach Flat Hammock Press, www.flathammockpress.com.*

Edited by Karen Wales

These pages are dedicated to sharing news of recently launched new boats and "relaunched" (that is, restored or substantially rebuilt) craft. Please send color photographs of your projects to: Launchings, WoodenBoat, P.O. Box 78, Brooklin, ME 04616, or e-mail us at launchings@woodenboat.com.

Include the following information: (1) length on deck; (2) beam; (3) type, class, or rig; (4) boat's name; (5) names and contact information (include e-mail or phone) of designer, builder, photographer, and owner; (6) port or place of intended use; (7) date of launching (should be within the past year); (8) brief description of construction or restoration.

STEVE YUNKER

Above—Appearing to defy the laws of nature, Dave Gentry beams as he paddles his skin-on-frame rendition of J. Henry Rushton's Wee Lassie. She is 10′6″ in length with a 27″ beam, and weighs 17 lbs. Wales and stringers are Alaska yellow cedar, lashed to red oak ribs. The skin is 20mm vinyl. Dave uses his canoe near his home on the Shenandoah River in New Market, Virginia.

CLAYTON R. PERRY, M.D.

Left—Clayton and Monica Perry built this rendition of a B.N. Morris canoe as a wedding gift for their son and daughter-in-law, whose handprints adorn opposite sides of the bow. The 17′1″ hull is Northern white cedar (sheathed in 'glass and epoxy) with ash trim. Plans, drawn by Rollin Thurlow, are available from The WoodenBoat Store, www.woodenboatstore.com.

Below—Marcus Lewis of Cornwall, England, built RED BERYL, a new Troy-class yacht indigenous to the River Fowey area. Complying with class rules, she has an LOD of 18′, a 6′ beam, and she draws 3′9″. Her hull is in Brazilian cedar with steamed oak frames fastened with copper rivets. Marcus Lewis, Unit 8 Windmill, Fowey, Cornwall PL23 1HB, England.

MARCUS LEWIS

GLEN SHIVEL

Above—Callinectes Boatworks introduces JULIE LYNNE, a handsome, cold-molded runabout designed and built by Glen Shivel and Scott Lambert of Kennebunkport, Maine. JULIE LYNNE has an LOA of 16′3″, a 6′ beam, and weighs under 1,100 lbs. Powered by a Weber Turbocharged 150-hp engine, she can easily attain 45 mph. Contact Glen, www.cboatworks.com.

Below—This 22′ Atkin Ninigret (22′ LOD, 6′8″ beam) is the latest boat to emerge from Schleiff Boatworks in Renick, West Virginia. SEA MOOSE is planked in marine plywood over white oak frames and is sheathed in epoxy, 'glass, and Dynel cloth. Homeport is Rock Hall, Maryland. Contact Timm Schleiff, www.schleiffboatworks.com.

TIMM SCHLEIFF

CLARA BOWMAN

Above—Designer and builder Chris Bowman created TARU ("star" in Sinhalese) for worldwide racing. Designed to break down and fit inside a container, the strip-built gaff sloop has an LOA of 39′4″ and a 7′6″ beam. After building her in Sri Lanka, he shipped TARU to Australia. Next stop, Antigua, for the Classic Yacht Regatta. Contact Chris, www.malabarboatworks.com.

Below—WEAVER (LOA 9′6″, beam 37½″) draws inspiration from the rowing and paddling currachs of Donegal, Ireland; umiaks and kayaks; and J.R.R. Tolkien. Designer and builder Hilary Russell used willow for ribs and weavers (basket-like detail) and spruce, pine, and walnut trim pieces for the remaining parts. Contact Hilary, www.berkshireboatbuildingschool.org.

HILARY RUSSELL

MURRAY SCHNEIDER

Above—Murray Schneider built this Simmons Sea Skiff for fishing and crabbing along the coast of British Columbia. PRAIRIE DOG has an LOA of 17′6″ and a 5′9″ beam. Her bottom is plywood sheathed in epoxy and 'glass; she has yellow cedar planking and fir stringers. Power is a 30-hp Suzuki outboard. For plans, go to www.capefearmuseum.com.

Right—EREBUS is a Greenland kayak with an LOA of 19′7″ and a 23″ beam. Lines taken from a Southwest Greenland kayak in 1927 were compiled into a set of plans that owner-builder Stephen Carpenter obtained from the Smithsonian Institution. Construction is okoume plywood with taped seams (Kevlar on keel, 'glass on chines). Plans are available from shipplans@si.edu.

MICHAEL RAWLINGS-SEKUNDA

ROSEMARY K.M. WYMAN

Above—DOVE is a V-bottomed work skiff designed and built by David Wyman and Don Small. She has an LOA of 16′6″ and a 7′4″ beam. Frames and stem are mahogany, bottom is ½″ plywood, and planking is white cedar. DOVE is powered by a 25-hp four-stroke outboard. David and Don use her for work and play near Castine, Maine. Contact David at david@dwymanpe.com.

Below—SPIRIT OF BRIXHAM is a Puffin dinghy (10′3″ LOA, 4′ beam) designed by Iain Oughtred. Builder and owner Charles Hamfeldt kicked off his retirement with this project. Her glued-lapstrake plywood hull is trimmed out in Honduras mahogany. Plans are available from Iain Oughtred, www.classicmarine.co.uk/contact.htm.

CHARLES G. HAMFELDT

MIKE SMITH

Left—MEHALA is a Cape Henry 21 gaff cutter designed by Dudley Dix and built by Mike Smith. She is 20′11″ LOA, with a 7′11″ beam. Mike planked the hull in okoume plywood and sheathed all working surfaces in epoxy and 'glass. He and his wife, Jennifer, sail MEHALA on Long Island Sound. Contact Dudley Dix, www.dixdesign.com.

Below—George Redden built this handsome runabout to Glen-L's Malahini design. MY SWEETIE has an LOA of 16′ and a 6′7″ beam. The hull has a 'glass-sheathed plywood skin that was built over sawn mahogany frames, fastened with silicon bronze. Her 60-hp, four-stroke outboard scoots her along at 40 mph. Homeport is Staunton, Virginia. Contact Glen-L, www.glen-l.com.

TED PRATT

ROGER MEADOWS

Above—Using the Resolute design by Steve Killing, found in Ted Moores's book *KayakCraft*, Roger Meadows built this stunning strip kayak to explore lakes near his South Carolina home. She has a 16′6″ LOD and a 25½″ beam. Her Western red cedar hull is sheathed in epoxy and 'glass. *KayakCraft* is available at The WoodenBoat Store, www.woodenboatstore.com.

Right—In 2004, hurricane Jeanne sank the ROBERT ALEXANDRIA (née SANBAN), LOD 47′, beam 13′6″, a 1959 Trumpy sailboat—the last of her kind. Determined to save her, Robert Bittner gave her a thorough restoration, which included replacing or restoring all systems. Let's all raise a glass to Robert Bittner and the ROBERT ALEXANDRIA as they both turn 50 this year.

ROBERT BITTNER

CAPT. BRENDA G. THOMAS

Above—RENDEZVOUS (LOD 51′, beam 13′3″) is a 1943 WWII Navy Liberty Launch that Brenda and Brian Thomas restored at Knight Marine in Rockland, Maine. Work included replanking, recaulking, and substantial rebuilding of the pilothouse and cockpit. Her 6–71 Graymarine diesel (believed to be original to the boat) was also refurbished. She now gives sightseeing cruises along the Maine coast.

Right—MAROTA is tearing up the lakes once again near her home in São Paulo, Brazil. The sleek runabout racer has an LOA of 21′ and a 6′ beam. Originally built to a Maximiliano design by Brazilian builders at Max Boats, she sat in a garage for 20 years before her new owner, Edson Carli, replaced her planking, rebuilt the engine, and replaced hardware and interior parts.

MÔNICA CARLI

KIRK WINGARD

Above—LILY is a 1952 Chris-Craft Sportsman owned by Chad Durren of Three Rivers, Michigan. She has an LOA of 18′ and a 6′4″ beam. Kirk Wingard, Mike Teusink, Jeff Funk, and engine specialists Casey De Hollander and Dave Stelma preserved, refurbished, and reinstalled many original components, including original wood. See more at www.woodenrunabouts.com.

Hints for taking good photos of your boat:

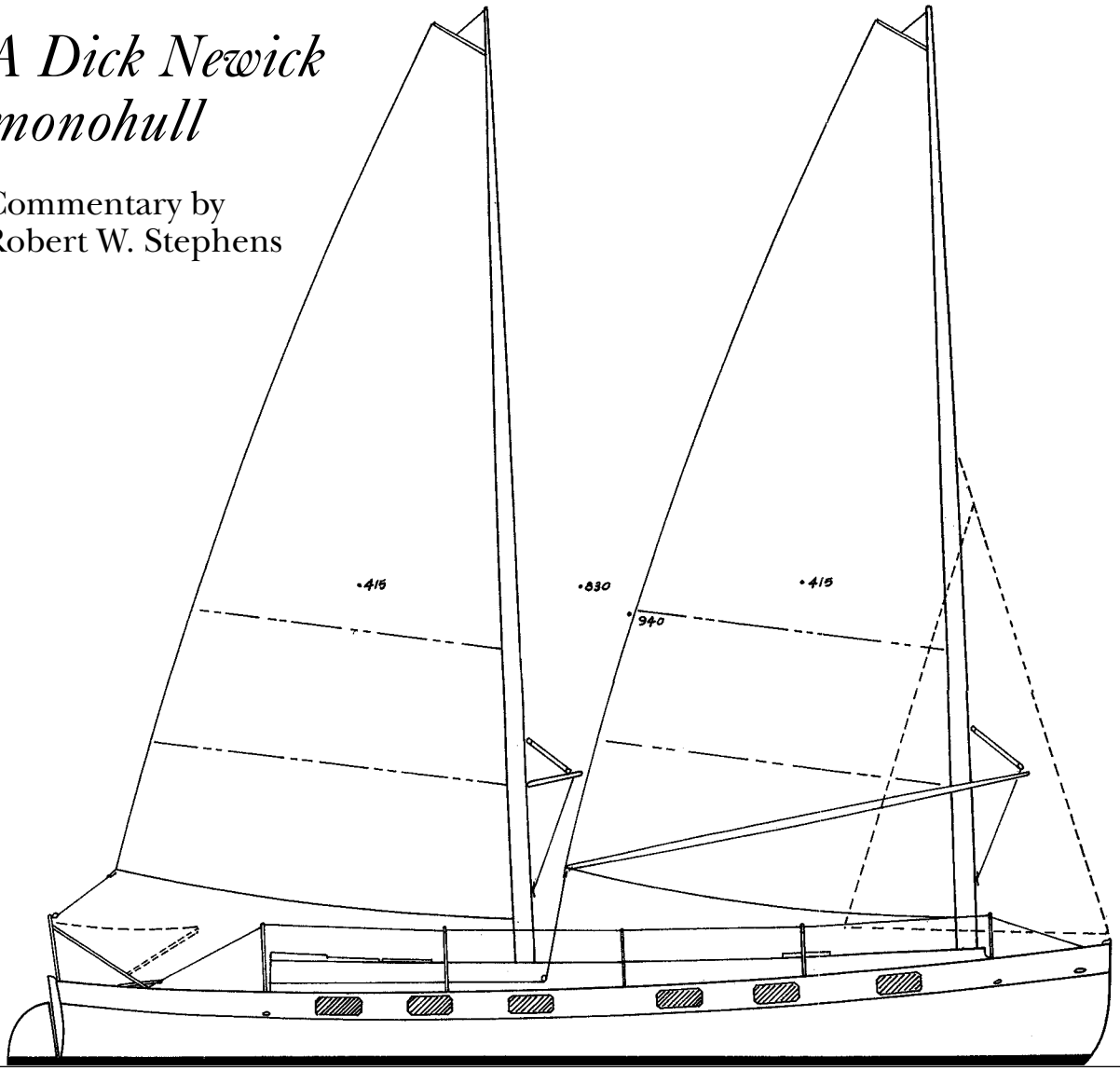
1. If you use a digital camera, please shoot to the highest resolution and largest size possible. Send no more than five unretouched images on a CD, and include rough prints of all images. We also accept transparencies and high-quality prints.
2. Clean the boat. Stow fenders and extraneous gear below. Properly ship or stow oars, and give the sails a good harbor furl if you're at anchor.
3. Schedule the photo session for early, or late, in the day to take advantage of low-angle sunlight. Avoid shooting at high noon and on overcast days.
4. Be certain that the horizon appears level in your viewfinder.
5. Keep the background simple and/or scenic. On a flat page, objects in the middle distance can appear to become part of your boat. Take care that it doesn't sprout trees, flagpoles, smokestacks, or additional masts and crew members.
6. Take many photos, and send us several. Include some action shots and some of the boat at rest. For a few of the pictures, turn the camera on its side to create a vertical format.

We enjoy learning of your work—it affirms the vitality of the wooden boat community. Unfortunately, a lack of space prevents our publishing all the material submitted. If you wish to have your photos returned, please include appropriate postage.

The ICW 48

A Dick Newick monohull

Commentary by
Robert W. Stephens



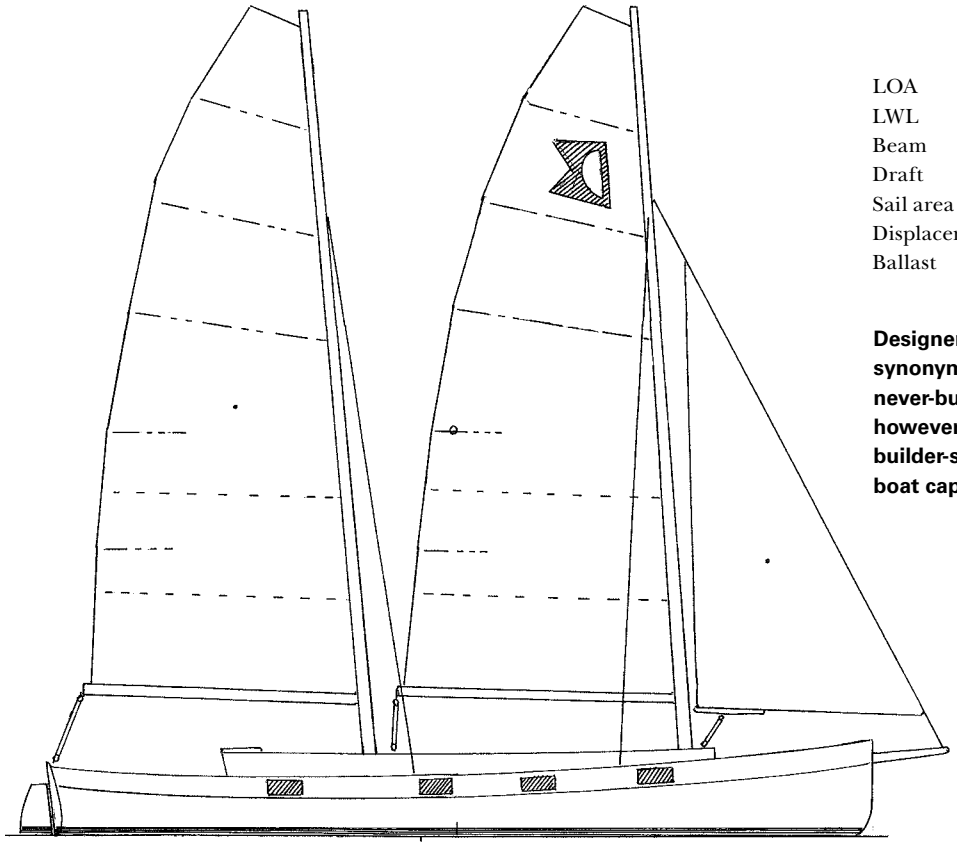
A what? The man whose name has been synonymous with fast, beautiful trimarans never designed any single-hulled slugs, did he? Well…no. Newick has never, in his 50 years of design, drawn anything that wasn't aimed at high performance. And though this boat has but one hull, she bears out the principles at the core of his design philosophy: speed, safety, beauty, and common sense, in construction and in mission.

So, yes, this boat is short a couple of hulls, but no, she's not a slug. In fact, the ICW 48 wraps a rare combination of speed, comfort, and sensible modern design in an envelope of deceptively old-fashioned appearance.

Newick cites the influence of Commodore Ralph Munroe and his line of Presto sharpies. Familiar with the remarkably cheap, fast, and seaworthy flat-bottomed sharpie workboats ubiquitous along the central and south Atlantic coast in the late 19th century, Munroe sought to improve their seaworthiness without sacrificing their other characteristics. Keeping the sharpie's narrow beam, flared topsides, and shoal draft, Munroe made his craft round-bilged and ballasted, improving their ultimate stability to the point that although their draft was limited to wading depth, they were fully self-righting after a knockdown.

Newick describes the driving force behind this design: "My client was myself—exploring the possibility that wife, Pat, and I would enjoy U.S. East Coast Intracoastal Waterway [hence the design's name] voyages south to escape New England winters. We ended up with a 51′ trimaran instead, to no one's surprise."

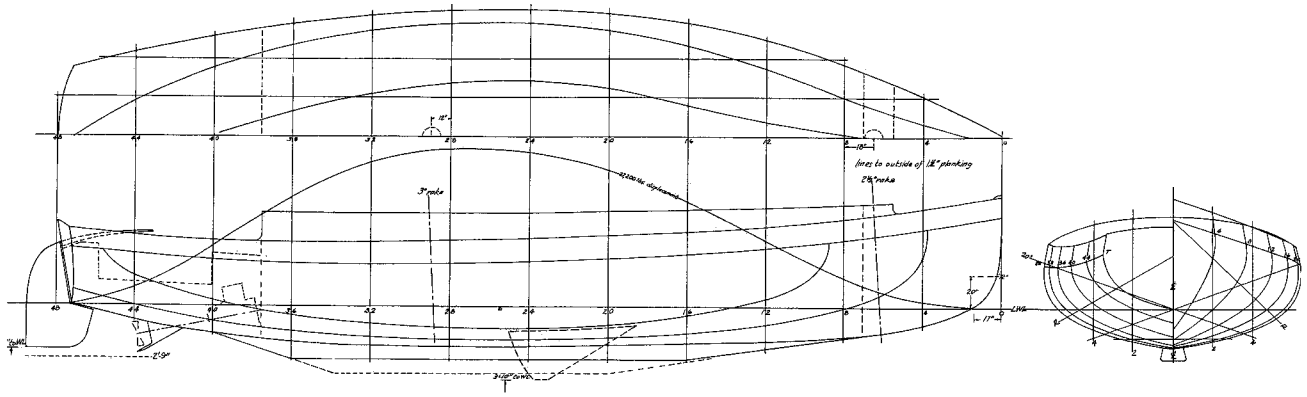
Drawn in 1977, this monohull



Particulars

LOA	48′
LWL	45′7″
Beam	13′3″
Draft	2′9″
Sail area	830–940 sq ft
Displacement	27,200 lbs
Ballast	9,000 lbs

Designer Dick Newick's name is nearly synonymous with mulithulls. This never-built monohull from his board, however, deserves a fresh look from builder-sailors seeking a thin-water boat capable of bluewater passages.



design has never been built. That's a shame, because she would make a wonderful cruising boat or liveaboard for nearly any waters you could imagine. While her shoal draft makes her a natural for the thin waters of the central and southern U.S. East Coast and outlying islands, we should not assume that she's incapable of extended offshore voyages. In fact, Munroe and his disciple Vincent Gilpin proved by several voyages that the Presto type was at least as capable of ocean voyaging as its deep-keeled cousins. Light displacement and shallow draft seem to allow these boats to slide away from the impact of breaking waves in survival conditions, reducing the likelihood of catastrophic damage and even of capsize.

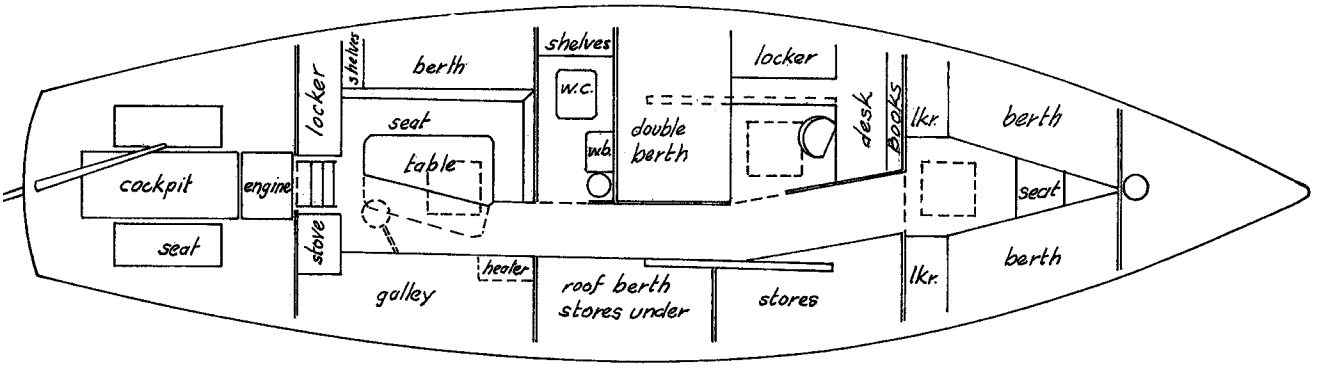
Of course, light displacement has another advantage, and that is high speed potential. Let's take a look at the ICW 48's lines and at some performance ratios. Her load waterline is nearly as long as her overall length—a whopping 45′7″. This will give her a theoretical hull speed of over 9 knots. But her displacement/length ratio is a dramatically low 120—much lower than the standard light cruiser, which might fall in the low to mid-200s. This means that she'll easily exceed her theoretical hull speed on occasion, surfing or planing off the wind in a strong breeze. While narrow and easily driven, she's pretty beamy at the waterline, with a firm bilge that, in combination with her sail plan's low center of effort and her lightweight carbon spars, will guarantee enough stability to allow her to frequently reach her speed potential. Newick's original sail plan, drawn in 1977, shows a simple, cheap, and manageable rig in what was once called the "shoulder of

mutton" style—short gaffs hoisted by a single halyard each, and self-vanging sprit booms. A tiny jib is shown as a fun sail to play with in light conditions or as a storm sail for running off before a big wind and sea. He recently updated the rig, moving the masts aft and adding a bowsprit to support a larger jib, adding a pair of stays to each mast to improve their support and to help keep the jib's luff straight. His new plans also show more "conventional" square-top sails on main and foremasts, reminiscent of the state of the art in multihull rigs. While these sails will be substantially more efficient than the originals, we will have increased cost considerably with the addition of stays, battens, and boom vangs. It's a matter of priorities—faster sailing, or more reliable, lower-cost cruising?

The ICW's layout is ideally suited to living aboard, for a couple or even a family. A roomy common area includes the galley and a spacious wraparound saloon table, conveniently adjacent to the cockpit. A sumptuous master bedroom resides amidships, where the unusual athwartships double berth will work just fine while in sheltered waters or on the hook. A capacious desk will allow for working while living aboard. A forward cabin allows good privacy for children or visitors, and a pair of good sea berths provide comfort and safety during offshore passages and offer space for short-term guests. Careful thought has been given to space for the stores, food, and water required for long-term cruising.

The construction is innovative, as one would expect from a designer as comfortable with lightweight building techniques as Newick. At the same time, it's carefully thought out to make it as accessible to the amateur as possible. In his original design, Newick based the lines and lofting on a technique he used for many multihulls—he provided a "master pattern," varying the hull shape by moving the master pattern along a reference diagonal, and allowing the sheer and profile lines to guide and trim it. Thus the lofting would be extremely simple and foolproof. When revisiting the design last year, he took advantage of the advances in computer software, and refined the lines, from which full-sized patterns now can be printed, eliminating the need even for simple lofting.

Newick describes several options for construction, some using our favorite materials, some using alternatives. He suggests triple-diagonal planking over closely spaced stringers as his method of choice. I would consider also a couple of alternatives: (1) an inner skin of relatively thin strip planking followed by three layers of diagonal veneers, with the strips glued and screwed directly to the bulkheads, which would serve as molds; or (2) thick strip planking sheathed in fiberglass and epoxy inside and out. Each method avoids the need to laboriously fit the interior joinery around the internal stringers, and the need to coat and



The ICW 48's layout shows an ample master stateroom with double berth to port, while aft at the companionway ladder are a large galley and seating area.

paint around a complex internal structure. In either case, keeping the boat light will be key to the success of the design—Newick specifies cored construction for bulkheads, partitions, and deck, calling for Verticel, a resin-impregnated paper honeycomb that's extremely light. It might be tempting to use a foam core, especially for the deck, where it will be a more effective insulator against the heat of the tropical sun, and perhaps a more durable solution through the years when the bedding under deck fittings begins to fail and water makes its inevitable way into the structure.

Newick's plans are simple and without frills, leaving a good deal up to the builder. It'll take a bit of head scratching or a good source of helpful advice to put her together. But what a worthwhile challenge!

Bob Stephens is a designer with Stephens, Waring, and White Yacht Design in Brooklin, Maine.

Plans from Dick Newick, P.O. Box 2341, Sebastopol, CA 95473; 707–217–0581; newnaut@gmail.com.

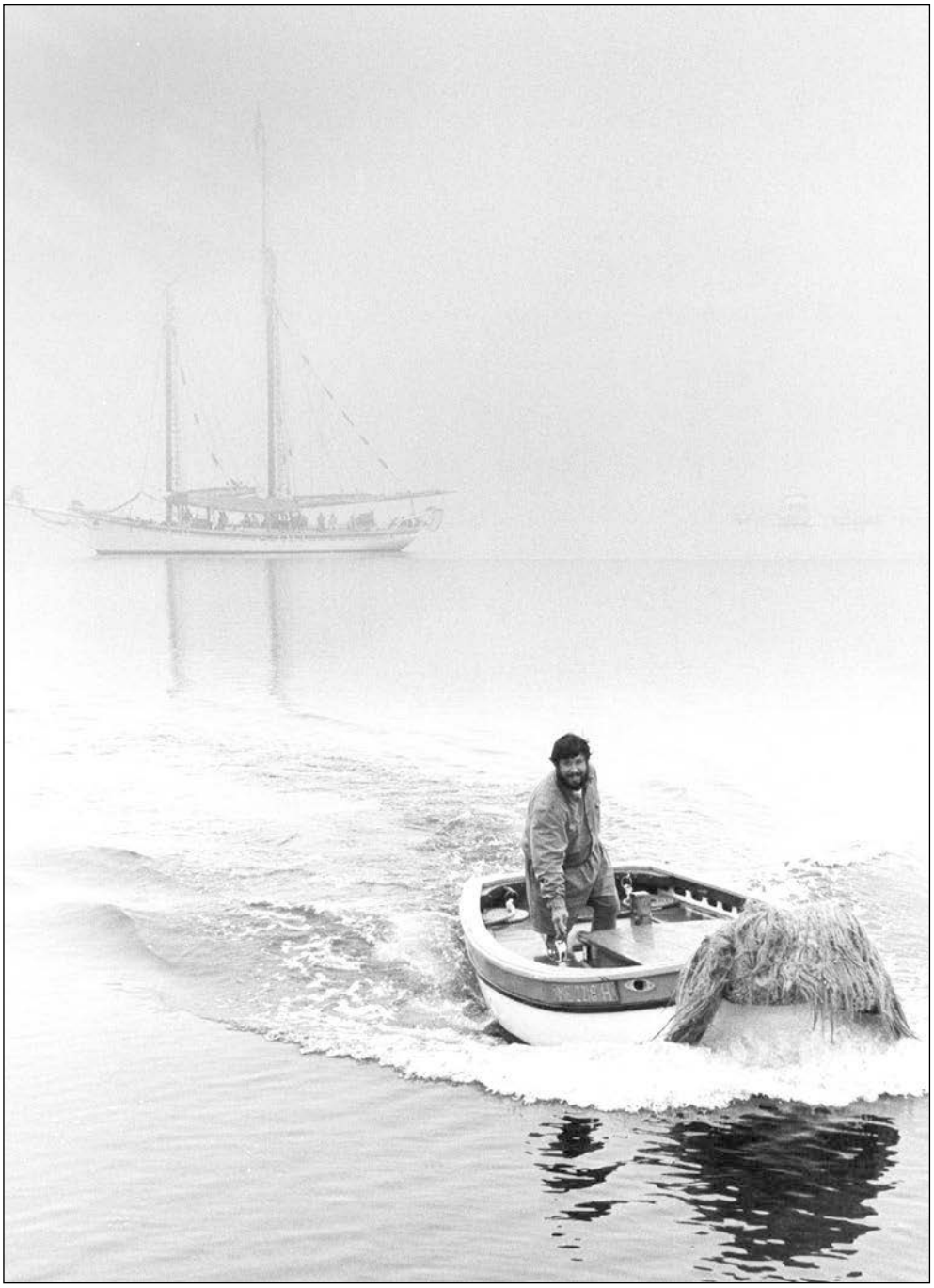
Schooner MARY DAY, summer 2007. "They put me over the side into a little lobster boat off Camden," says Neal of this image. "I told them not to stall the engine; there wasn't much room to get out of the way."

Maine's Windjammers

Photographs by Neal Parent

Neal Parent has been making photographs since 1975—the year he visited Maine on a camping trip while living in Cape Cod, Massachusetts. While on that trip, he spotted an advertisement for a darkroom technician at the *Camden Herald*, "applied for the job for the heck of it," was hired, and never looked back. Upon moving to Maine, he fell in love with the state's windjammer fleet—former cargo-carrying vessels converted to the passenger trade.

"I don't know what it was, " says Neal of his first glimpse of the fleet at Camden Harbor. "I was mesmerized by them." Since 1980, he has spent at least one



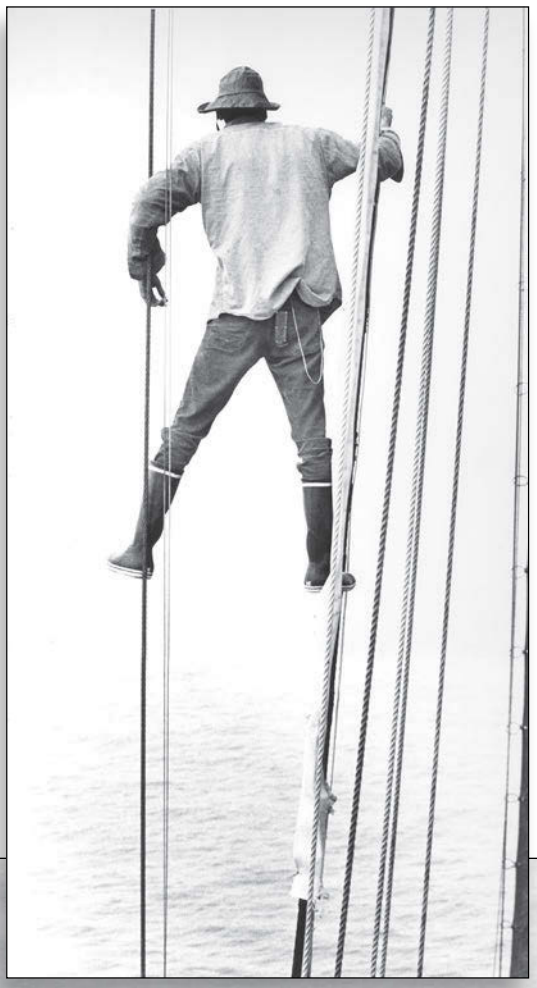
Former owner/captain Rick Miles in TIMBERWIND's yawlboat, late 1980s, Bucks Harbor, Maine. Rick now owns and operates the 90' diesel-powered ketch WANDERBIRD, carrying passengers to remote locations between the Caribbean and Labrador.

week per summer on one of these vessels, taking photographs and teaching photography. The images we see here are all made the old fashioned way: shot on negative film, hand-developed, and chemically printed in the darkroom. "I saw digital as a threat, " Neal says of his initial reaction to the past decade's sea change in photographic technology. "I no longer see it that way. I see it as a tool now."

You can view Neal's images in one of his several books, including *Eye on the Coast* (WoodenBoat Books). And you can view them in person at his Belfast, Maine, gallery. *—MPM*

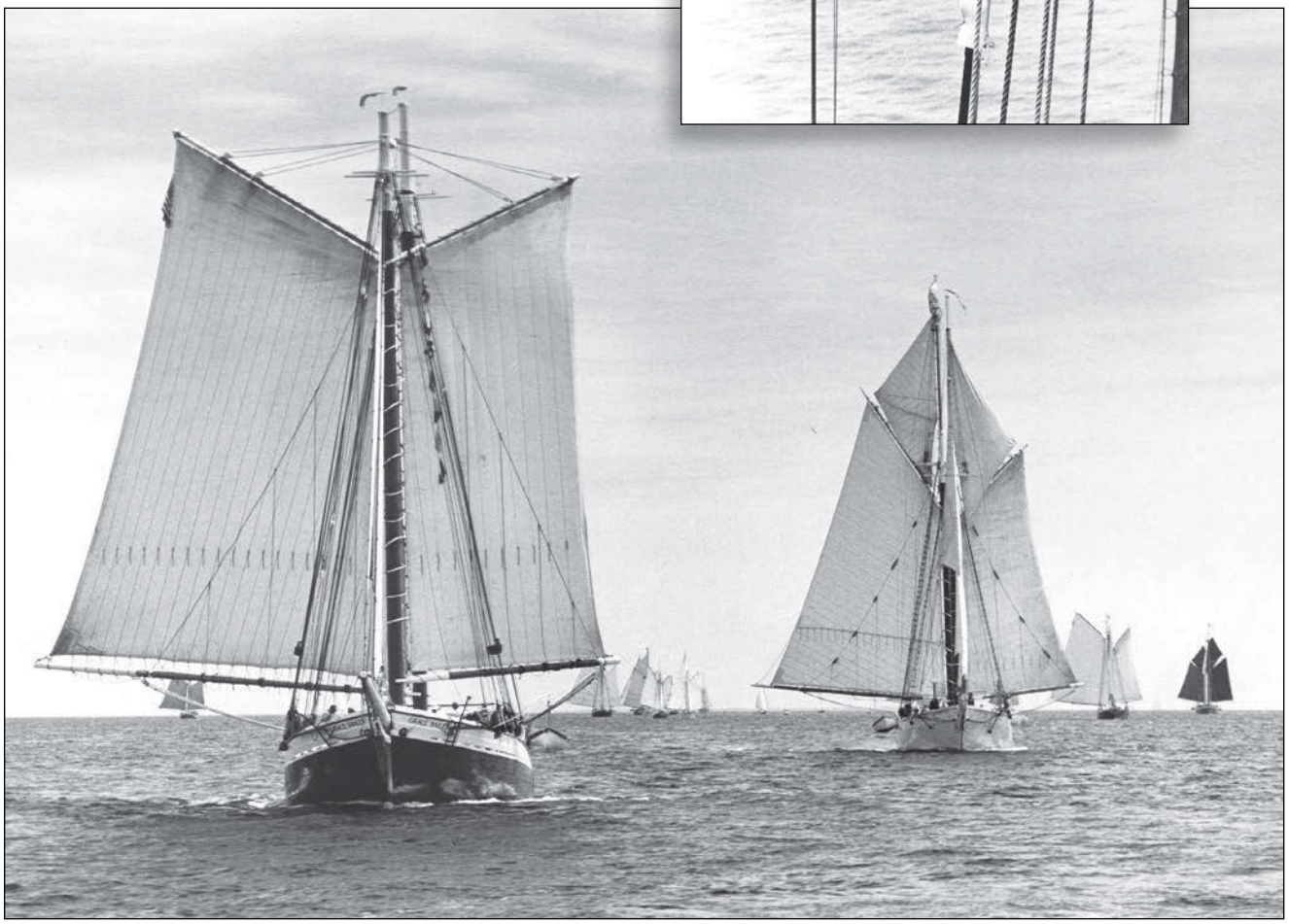
The schooner ROSEWAY en-route to Bermuda from St. Thomas, 1984.

A raftup of Maine schooners—the first in 90 years—in the mid 1990s. Then-Maine Governor Angus King was aboard for the event at Pulpit Harbor, off the island of North Haven.



Wendell Greer, mate on the ROSEWAY, in the schooner's foremast rigging, late 1980s. Neal Parent shot the image from the schooner's mainmast.

Penobscot Bay's annual schooner race, mid-1980s. The GRACE BAILEY leads the pack, with the MARY DAY in second place.



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Finally, we have a black T... this has the WoodenBoat logo on the front as usual, and an old Viking proverb (are there ever "new" ones?) on the back. Cobalt Blue ink on the front, and Dark Red ink on the back.
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The back of this White all-cotton T-shirt pays tribute to many, many (well over 200) wooden boat designers. The alpha-listing starts with Bjarne Aas, designer of the IOD and ends with Nelson Zimmer. Front is shown in the inset.
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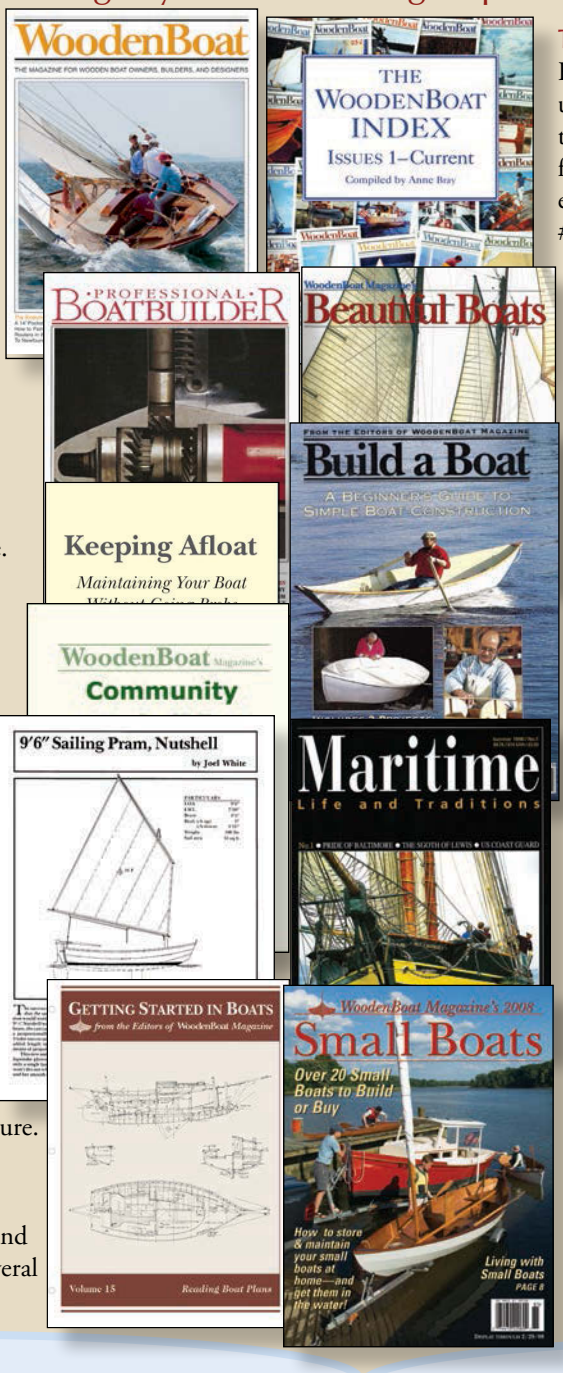

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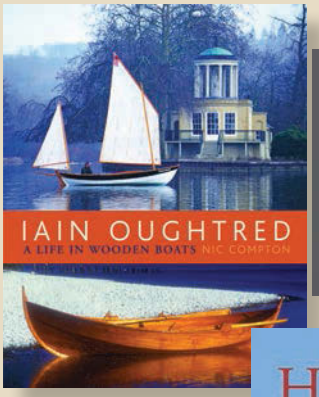
Iain Oughtred
A Life in Wooden Boats NEW!

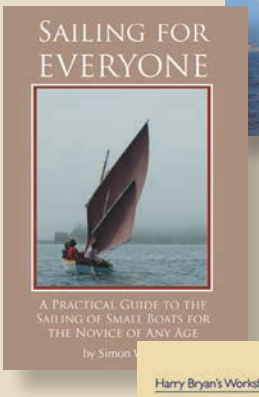
by Nic Compton



Readers of *WoodenBoat* magazine will be familiar with Iain Oughtred's body of work. His Acorn skiffs, Gray Seal, Caledonia Yawl and other boat designs are practically legend. This book gives you the rest of the story... his life-long journey, and how places and events have influenced his all-consuming work. Instrumental in Britain's wooden boat revival, this dinghy racer turned boatbuilder and designer has developed a cult following both for the beauty of his designs and the quality of his detailed drawings. He creates boats that are exceptionally appealing, yet inexpensive, and ideally suited for the amateur builder. In addition, the book has many of his most popular designs as well as a healthy selection of plans shown in the design section, and an appendix all of his designs. 160 pp., hardcover
#325-144 Ship Wt. 3 lbs **$29.95**

Sailing for Everyone NEW!

by Simon Watts



Builder, designer, and sailor Simon Watts has delivered a friendly, straightforward how-to, geared for the "novice of any age". He provides you with practical, clear text and drawings, woven through the chapters: About the Wind, Too Much Wind, Arrivals and Departures, When Things Go Wrong, Rules of the Road, plus six basic knots to handle most needs, nautical terms and more. 110 pp., softcover
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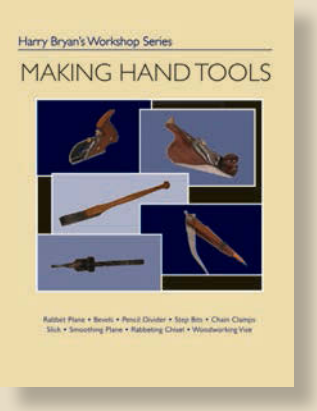
by Harry Bryan



Learn how to make ten useful tools from an experienced boatbuilder, teacher, and hand tool devotee. Includes a rabbet plane, pencil dividers, slick, bevel gauge, woodworking vice, smoothing plane, and more. This is a compilation of articles by Harry, from past issues of *WoodenBoat* magazine.
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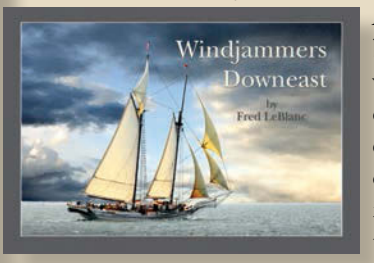
Windjammers Downeast NEW!

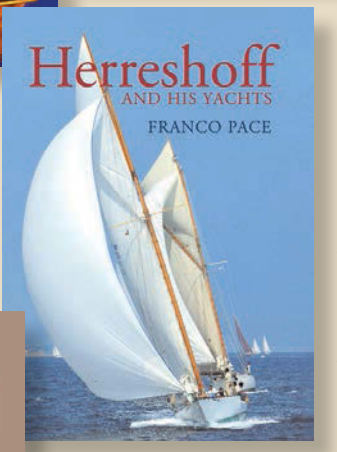
by Fred LeBlanc



A pictorial tribute to the boats of Penobscot Bay, which make their living carrying sight seers and eco-tourists along the coast of Maine. The images in this book are termed "photographic impressions"—paintings created from photos resulting in a unique form of artwork. In addition to the beautiful images of these boats—fourteen schooners and a ketch—Fred provides a bit of background on each of the craft. 40 pp., softcover
#325-145 Ship Wt. 2 lbs **$12.95**

Herreshoff and His Yachts

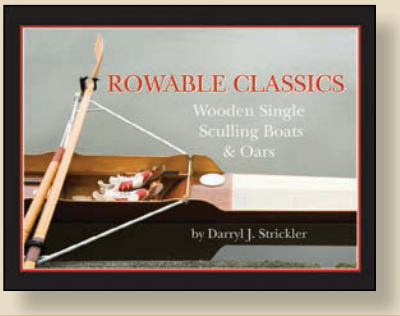
by Franco Pace



This is an "oh my" book. Historical images are included, but the lion's share are the big lush images of Franco Pace, just as in our Sparkman & Stephens and Fife books. Each boat featured includes extensive interior shots as well as the boats in their element. Included are *Marilee*, *Oriole, Amorita, Bounty, Ticonderoga, Nautilas, Alera,* and many others. The text is by Frederich Pohl. 160 pp., hardcover
#325-143 Ship Wt. 5 lbs **$59.95**

Rowable Classics

by Darryl J. Strickler



Sculling addict Darryl Strickler will tell you all about the history, design, and especially the use of single sculls in the UK, Europe, Australia, Canada and the US. Canada builders include Kaschper, Levator, and Hudson, and the appendix includes lines drawings of a Kaschper shell. European builders include Stampfli, Pirsch, Empacher and others. For the US, Pocock from the Seattle area, Garafalo of Worcester, MA, Helmut Shoenbrod of Kennebunkport, ME, and even Graeme King of Putney, VT. There's also an in-depth section on oars, including photos as well as maker's badges.
144 pp., hardcover
#325-141 Ship Wt. 2½ lbs **$29.95**

Larch, Cedar, and Pine—a Boatbuilding Triad

by Richard Jagels

Evan Emmott, a small-boat builder in Waldoboro, Maine, sent me a gaggle of questions about coniferous woods and their applicability for boatbuilding. He begins with larch. "I would like to use larch for planking material, as well as some structural components, for building lapstrake boats up to about 25′. The sawyer that I would normally buy hackmatack from in Washington County told me that up there a worm has infested most of the lumber stock this year and so he isn't sawing it any longer. So, I found a sawyer in upstate New York who cuts and saws what he is calling Northern larch, Japanese variety. He didn't know the scientific name for it, so I don't know exactly what it is. The sawyer described it as follows: 'The wood is a rich reddish brown as compared to our local tamarack, which is kind of greenish color.' Is our Maine hackmatack much different from *Larix decidua*, *Larix siberica*, and the Eastern larches? Are all of these suitable for boat planking? As I understand hackmatack, it is about 80 percent as strong as oak, and very decay resistant. Is this true, and if so, is this also true of the other species? In short, would I be safe using any of the larches for planking and knees, etc? I am considering importing *Larix siberica* from Russia and was wondering if this would be a good wood for boatbuilding, as all the research I have done thus far indicates that it is."

The genus *Larix* (larch) has 10 species and is widely distributed over the Northern Hemisphere, especially in the boreal and northern coniferous forests. Because it competes poorly with other tree species, it is often found in bogs, mountaintops, or places where cold soil temperatures reduce competition. Because it is adapted to poor conditions, it often will grow rapidly in plantations on better soils if competition is eliminated. For this reason, non-native species and hybrids between native and exotic species are being grown in monoculture plantations in some areas.

The wood from different species of *Larix*, while similar, is not all the same in quality and properties. Particularly, timber from rapid-growth plantation trees will often have considerable juvenile wood—with reduced strength properties and greater dimensional instability.

Maine hackmatack (*Larix laricina*) is the same species that is known elsewhere in the United States as tamarack or Eastern larch. In the maritime provinces of Canada, it is called juniper. This tree can be found from Newfoundland to Alaska and as far south as northern Pennsylvania. It is a low-elevation tree often occupying bogs or dry, gravelly soil. The wood is about 80 percent as strong as our Northern red oak or white oak and has moderate decay resistance, like most other species of *Larix*.

By comparison, Western larch (*Larix occidentalis*) grows at high elevations in the intermountain region of the northwestern United States and southern British Columbia. The wood of this species is equal in strength with red and white oak, and has moderate durability. This tree grows larger than tamarack and the wood has higher commercial value—often being sold interchangeably with Douglas-fir.

Larix decidua (European larch) is found in the coniferous forests of Northern Europe, while *Larix siberica* is a boreal forest species extending across Russia and northern Asia. *L. siberica* is a smaller tree not unlike tamarack, while *L. decidua* achieves larger dimensions. Both will have wood properties similar to tamarack, although *L. decidua* is usually 10 to 20 percent stronger. Japanese larch (*Larix leptolepis*) has properties closer to tamarack than Western larch or European larch.

The "worm" problem in Washington County perplexes me. I have spoken with our university tree pathologist and we agree that this must be a post-felling problem if bore holes are found in the lumber. Logs or lumber must have been stored too long without further processing. Bark beetles attack living trees but only disfigure the outermost wood next to the bark—and this would be easily slabbed off during sawing operations.

Evan also had a question about cedars: "A recent article in *WoodenBoat* used juniper and Atlantic white cedar interchangeably, even though only Eastern redcedar is actually a juniper. So, I am confused by what people are actually talking about. I've used both Northern white and Atlantic white cedars, but I was wondering if Eastern redcedar is suitable for boatbuilding. My research indicates that it is moderately hard and heavy and very decay resistant, but it is brittle and doesn't glue well, and is not as good as the other two cedars mentioned. Is this true? What's your opinion of the wood?"

As noted in my previous answer, the term juniper can have meanings that differ from one locality to another. It is true that Eastern redcedar is the only commercial Eastern U.S. "cedar" in the genus *Juniperus*—and hence the only true juniper (and you might note that redcedar is always written as one word to distinguish it from Western red cedar, which is not a juniper). But before we get too high-minded, it is important to note that we actually have no true cedars in North America, since we have no trees in the genus *Cedrus* (the cedars of Lebanon would be true cedars). Local common names are often confusing (hence, the importance of having botanical nomenclature: i.e., *Juniperus virginiana*).

Eastern redcedar, although it has heartwood with high decay resistance, is generally not used by boatbuilders. On a weight basis, Eastern redcedar should be 33 percent stronger than Atlantic white cedar (*Chamaecyparis thyoides*) or Northern white cedar (*Thuja occidentalis*); yet it is only about 24 percent stronger. Bending Eastern redcedar is very difficult since it has a "work to maximum load" value more than 2½ times that of the white cedars (103 kJ/m^3 compared to 41 and 39 when green). This high work value means that the wood is more likely to fracture than bend when loaded—hence its reputation for being brittle. If severe bending were not a consideration, we might use Eastern redcedar in thinner dimensions. However, since the strength-to-weight ratio for this wood is already low and beam strength is related to the square of beam (or planking) depth (d^2), a boat of comparable weight would be markedly weaker than one made from the white cedars.

I should add here that although the mechanical properties of the two white cedars are nearly the same, Maine canoe builders generally prefer Northern white cedar. Canoe builder Jerry Stelmok recently told me that he finds Atlantic white cedar to be more brittle than the Northern type. This difference might be due to the fact that Atlantic white cedar is about 15 percent stiffer than Northern white cedar.

Finally, Evan had some questions about pine: "I would really like to use white pine to plank boats, primarily because of cost and the high quality of available lumber. Can I expect to get

10 to 15 years out of a boat planked in pine? My research indicates that at the cellular level, pine and Northern white cedar are similar, so strength should be similar, but pine doesn't produce as much extractives in the heartwood to resist rot. That led me to do some investigating along the East Coast to find boats made out of pine, and the ones I found—including a 90-year-old fish boat, worked hard and with very little paint left on it—have stood up amazingly well. The 'icebreaking' schooner BOWDOIN was given a pine deck when it was restored about 25 years ago, and the only undue wear that I noticed was slightly differential wear between the early wood and the late wood. I try to get as much info as I can from other builders, but much of it seems to be very deeply held opinion, so sometimes I am hesitant to believe them, because most of the younger builders have told me that pine will rot the second you put it on a boat, although many boats historically were built from pine. I've talked with several octogenarian boatbuilders here in Maine who remember when pine was a common planking wood, and they said it would work out just fine, and kind of looked at me stupid for even asking. Ralph Stanley told me it would be plenty strong. I also heard tell of somebody who visited Alton Wallace, the original builder of the West Point Skiff, when he was about 80 and winding down, and this visitor asked in amazement how he could even think of building boats out of pine strips over red oak because the woods were so prone to decay, and Alton apparently stopped talking to this visitor immediately afterwards because he considered the question so dumb."

Let me begin by noting that not all pine is Eastern white pine, as BOWDOIN's replacement deck is. Many schooners in the old days were planked with white pine but decked with the harder red pine *(Pinus resinosa)* also known as Norway pine in Maine. Harder pines, such as longleaf yellow pine, a wood that has moderate decay resistance, can stand up well to the heavy abrasion that a deck receives.

According to *The Wood Handbook*, Eastern white pine from old-growth trees has moderate decay resistance—the same as longleaf pine, tamarack, and Douglas-fir. So if you can find lumber that shows relatively narrow rings and contains no sapwood, then you can expect it will have a long life in a boat. However, much of the pine cut today has wider rings (from second-growth trees in thinned forests or from trees planted in old fields), and also has a higher percentage of sapwood. This wood has less decay resistance.

Eastern white pine is about 12 percent heavier than Northern white cedar but 24 percent stronger. This is one reason why white pine has been so favored for boat planking. Eastern white pine also has very good dimensional stability and, therefore, does not check easily with wetting and drying. Small checks in wood are the avenues by which decay fungi enter and establish residency.

Why do we find such disparate views on white pine as a boatbuilding wood? Whether the boat was built with old-growth or second-growth timber is one reason. Care in construction and maintenance can be another. And, finally, some current boatbuilders may be using Western white pine. It looks the same and has similar mechanical properties, but even old-growth wood from this species is only slightly resistant to decay fungi.

Dr. Richard Jagels is a professor of forest biology at the University of Maine, Orono. Please send correspondence to Dr. Jagels to the care of WoodenBoat.

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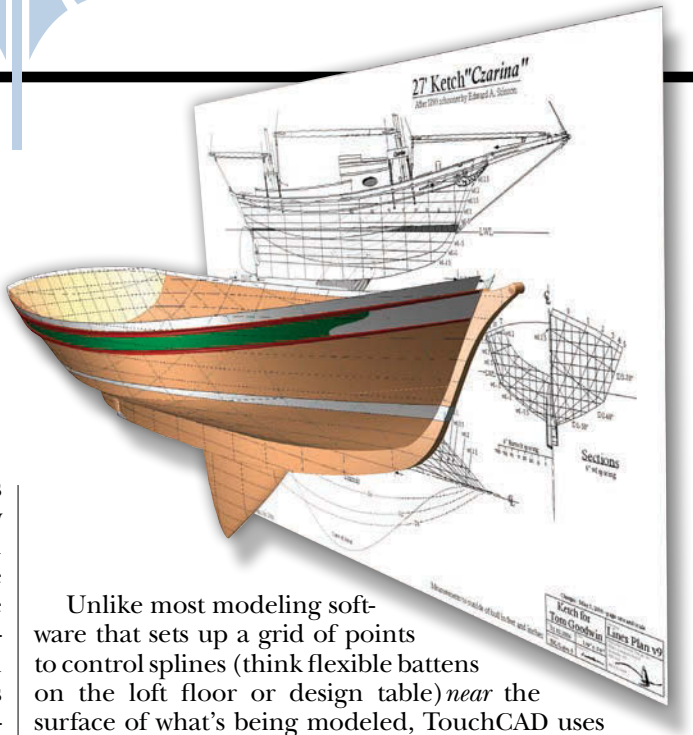
TouchCAD 3D

A combined 3D modeling and unfolding program

by Laurie McGowan



In the mid-1990s, I had a boat design epiphany: I was learning how to use a demo version of MacSurf (now MaxSurf*) while calculating most of the hydrostatics on a practice boat. What normally would have taken the better part of a week to do by hand appeared on the monitor in the time it took to click the button "Calculate Hydrostatics." I remember my jaw dropping and an involuntary "oooh" escaping as a tidy list of numbers showing underwater dimensions and volumes, displacement, center of buoyancy, center of waterplane, and a list of other things I didn't yet understand filled a small table. It was lovely. This powerful tool allowed more time for fun stuff: 3D modeling, drawing, and presenting clearly to clients and builders what was developing on the page. Less time would be needed for the tedious, error-prone stuff—the number crunching.

New boat design programs are appearing on the market every year, and some—fine for modeling very simple hulls—are available as freeware online. Usually, the amount one pays is reflected in a program's ability to best help complete whatever job is required. A few years back I discovered TouchCAD, a reasonably priced cross-platform (Mac and Windows) boat-design program that can do most of what other design programs can, and a few things that no other can touch.

TouchCAD was created by a Swedish structural engineer, Claes Lundstrom, who built boats in plywood as a teenager and later wanted a design program that could flatten sheet materials from compound-curved shapes. He couldn't find anything that could do this, so he taught himself computer programming and developed an application that did everything directly on the surface being modeled, which I'll explain next.

Unlike most modeling software that sets up a grid of points to control splines (think flexible battens on the loft floor or design table) *near* the surface of what's being modeled, TouchCAD uses control points that are *part* of the surface, to move it in 3D; these points can be added anywhere they're desired along the surface. As well as simplifying modeling, this feature allows TouchCAD to accomplish perhaps its most amazing feat: to dynamically update, and then unfold, compound shapes into accurate, flat patterns. Think of bending the surface of an orange in three directions, then unpeeling it in one piece and laying it flat. The parameters of unfolds may easily be defined: the panel's orientation (horizontal or vertical); extra material for overlaps; where the unfolded parts join; number of pieces in the unfold; number of cuts, or darts, in panels; etc. This pattern may then be used with any sheet material (plywood, metals, plastics, fabric, or wooden plank stock). While a surface is modified, TouchCAD updates the unfolded version in real time. Conversely, the surface may be tweaked while in the unfolded view, then back in the modeling space it changes correspondingly. That's the dynamic update part.

Lapstrake hulls and the strakes themselves may easily be developed in TouchCAD, as I did on a recent design, the NorseBoat 12.5. The boat was completely modeled in TouchCAD, and the program configured the lap locations on the hull very well. One problem arose, however.

The builder found an inaccuracy in the unfolded strake patterns: after three strakes were installed, the patterns no longer fit, as too much edge-set was needed to install them. As Lundstrom and I discovered, I had only modeled the shared inside edge of the plank joints of a stitch-and-glue-type shape, though the boat was lapstrake. In a lapstrake hull, if you look at it right-side up, the bottom inside edge of the upper strake is lower than and outboard of the lower strake's upper inner edge, and this slight inaccuracy had compounded by the third strake. There is a space between these two points that I wasn't taking into account. Now these factors are worked into the modeling process and I can change a round hull into, say, an eight-strakes-per-side lapstrake one, develop the unfolded strakes, and lay them out for full-sized printing (at a print shop) for accurate low-cost shop patterns in less than 30 minutes. Patterns for a multi-chined hull (that is, take a round hull and develop evenly spaced and accurate panels that don't have to overlap, as in stitch-and-glue construction) can usually be generated in less than five minutes—once one has some familiarity with the program. Lundstrom shows how to do this in an instructional movie on the TouchCAD website. Strakes or patterns may be nested, or puzzled together, on a panel of building material within the program as well, reducing the amount of time needed to work out the most efficient use of materials.

Similar to most other marine modeling software, any surface may easily be defined, changing how it looks and behaves (how or if it bends in a smooth curve, for example). Alterations to a surface may occur in the modeling space, in the Unfold window, and from within two Surface-Definition windows (where weights of materials, center of gravity, dimensions, etc. are listed). A very good 3D view of the model may be seen in the Render window, and it is here that movies (displaying the model in rotation, for example) may easily be made. I find this to be an excellent tool for showing progress or problems to clients and builders. Lundstrom has made many very helpful instructional movies, and they're all available on the web site for free. It's like having someone show you how to cut a plank gain or keel rabbet for the first time: something much easier to watch and understand than it is to read about.

An existing set of lines may be used as a starting point for a new design. A picture of the plan, profile, and section views may be imported, scaled, and placed correctly in the modeling space. Then, because the control points are directly on the surface, these may be pushed and pulled so that the various surface contours line up with the background image. Photographs accompanied by a few measurements may also be used to model surfaces. I find this helpful when a client wishes for an adaptation of an existing design.

TouchCAD can accomplish simple hydrostatics calculations—displacement, center of buoyancy, LWL, draft, etc… In the Surface Properties window all the surfaces are defined, and weights or areas summarized, simplifying center of gravity, material lists, and sail area calculations. One may import and export a host of file types in and out of TouchCAD, and designs may be exported to rendering programs such as Artlantis, 3ds Max, Flamingo, or Cinema4D.

Why not design in these other programs to begin with? Why use TouchCAD? Perhaps because the alternative programs are too expensive, or they don't work on boats, or because TouchCAD is accurate, fast, and fun to use. Yes, indeed, TouchCAD is fun. Lundstrom has obviously spent a lot of time working on the user interface, making the program easy to learn and use. It's now the first program I go to when designing, and it's the only one I've found that has the dynamically updated unfolding feature, which many wooden boat builders and designers would find useful.

** MaxSurf is a boat design program from Formation Design Systems, of Fremantle, Australia.*

Laurie McGowan is a boat designer who lives near the historic town of Annapolis Royal, Nova Scotia.

The TouchCAD software package is priced at €995. For more information, contact Lundström Design, Ekhagsvägen 7, 104 05 Stockholm, Sweden +46–8–15–46–63; fax +46–15–82–85; info@touchcad.com, www.touchcad.com.

The Sea of Galilee Boat

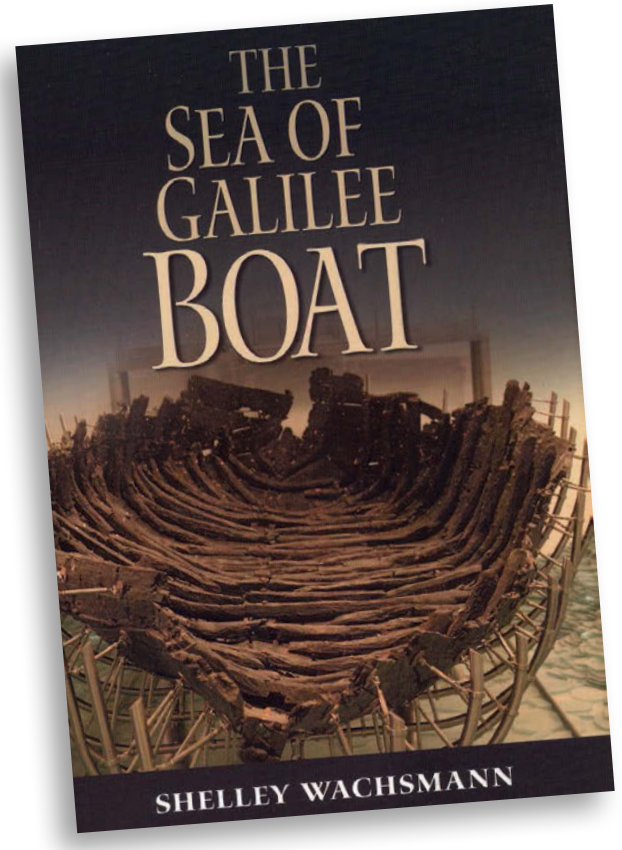
The Sea of Galilee Boat, by Shelley Wachsmann, Texas A&M University Press, College Station, Texas. 424 pages, softcover. $23.00.

Reviewed by Stan Grayson

Just in case we need a reminder that it is always helpful to seek out the silver lining within life's clouds, consider the strange case of a drought that descended upon Israel during the summer of 1985. To irrigate parched fields, water was pumped from the country's main reservoir, a murky, 13-mile-long freshwater lake. As the water level dropped and the country fretted about crops, two brothers from a nearby kibbutz recognized a remarkable opportunity.

Moshe and Yuval Lufan had long believed that the lake concealed ancient boats, but they had never had an opportunity to prove it. (Archaeologists know normally, wooden boats decay quickly in a warm, freshwater lake.) After a couple weeks of boat hunting, the brothers discovered some ancient coins and three ancient iron nails. Then—lo and behold!—"we noticed a faint 'line' of wood in the mud."

In Hebrew, the lake is called the Kinneret, but it is also known to the world as the Sea of Galilee. News of the brothers' discovery quickly reached Shelley Wachsmann, a Canadian who had moved to Israel in 1968. By 1985,



Wachsmann was the resident nautical archaeologist for the Israel Department of Antiquities and Museums.

"Where is the boat?" Wachsmann asked after trudging out onto the mudflats with the Lufans.

"You're standing on it," was the answer.

Wachsmann carefully scraped the mud from a portion of a buried timber, immediately recognizing important evidence of a mortise-and-tenon joint. "I was staring," he recalled later, "at the first ancient boat ever to have been discovered in the Sea of Galilee." Initial skepticism soon disappeared and, eventually, testing methods would indicate the boat had been built between about 100 BC and 67 AD. (Additional tests may yet pinpoint the precise year.)

The Sea of Galilee Boat is a splendidly conceived tale in which chapters alternate between those depicting the grunt work of boat excavation and preservation—"The Excavation from Hell"—and others relating to the epoch through which the vessel had once sailed—"Galilean Seafaring in the Gospels," "The First Jewish Naval Battle," and so forth. The result is a rich tapestry of a story told by Wachsmann from his perspective as the project's leader. The reader emerges entertained, enlightened, and with a sense of having been allowed behind the scenes of a great archaeological undertaking conducted by exceptionally skilled and dedicated people, from tractor drivers to eminent scholars.

Anyone who has ever built, restored, or even maintained a wooden boat knows that challenges emerge, prompting one to ask how best might a particular matter be resolved. But imagine the questions that arose for those excavating a 2,000-year-old boat, conserving it, and interpreting what its mute timbers had to tell us.

WoodenBoat

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A) Total number of copies printed: 139,584
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C) Total paid circulation: 75,365
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E) Total distribution: 78,010
F) Copies not distributed:
  Office use, left over, unaccounted, spoiled after printing and returns from news agents: 61,574
G) Total: 139,584

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I certify that the above statements made by me are correct and complete.

Carl Cramer, Publisher
WoodenBoat Publications, Inc.

The Sea of Galilee Boat could easily carry a biblical-sounding subtitle: *The Book of Questions.*

What was the construction method? It was "shell construction." The garboard strakes were attached to the keel and subsequent planks were edge-joined to each other using mortise-and-tenon joints. ("The Boatwright…spent hours and days doing nothing else but monotonously cutting mortises.") Finally, frames—most of them oak—were attached to the planks with nails, whose metallurgy turns out to be not unlike that of a modern nail, driven from the outside.

What did they use for caulking? Nothing. After they launched her, the boat's tightly joined Lebanese cedar planks soon swelled up, and the vessel was then ready for delivery. In a chapter of exceptional interest, "Once Upon a Boat," the author surmises that the boat's owner was a Jewish fisherman of such modest means that some of the wood was salvaged from older boats to save money. Later, skimpy repairs were done on the same tight budget.

How do you keep ancient, water-soaked old timbers from drying out and disintegrating? With great difficulty, creative thinking, and lots of science. Fiberglass reinforcements and a polyurethane cocoon initially protected the boat as it was floated to its shore-side home. There, the boat was immersed for seven years in a costly bath of heated polyethylene glycol donated by the Israeli distributors of Dow Chemical. This cleansed the timbers, displaced the moisture, and revealed that 12 different species of wood were in the hull.

How big was the Galilee boat? The keel, composed of *three* timbers—cedar toward the bow, carob for the middle, and siddar/Christ-thorn for the aft-most part—is 27′ long. However, a distinctive stem, cutwater, and dramatically recurved sternpost were removed at some point after the boat's working life had ended. Best guess is that the original dimensions were 30′ long and 7½′ beam.

Was this "*the* boat of Jesus" as some headlines proclaimed? Author Wachsmann includes fascinating historical insights regarding this subject and specific references to boats in the New Testament, but concludes that "no *one* boat could be connected with Jesus…Jesus used many boats, it appears." Still, the Kinneret boat provides fascinating evidence about the type of boat extant during the time of Jesus.

Was this boat involved in the disastrous naval battle that led to the deaths of the more than 30,000 Jews who had rebelled against Rome at the Battle of Migdal in 67 AD? Wachsmann presents evidence of what the inimitable historian Josephus wrote about the Jewish–Roman conflict and the boats of the Galilee. However, even the presence of an iron arrowhead found within the hull does not suggest the Kinneret boat was a veteran of the terrible slaughter at Midgal.

Woven throughout this boat story are glimpses into Israeli life—Wachsmann served as a paratrooper and received his Ph.D. from the Hebrew University and its ever-present ironies. "Truly this is a strange world," an Arab workman tells the author one day. "Here I am, a Muslim, building this structure to protect a boat, saved by Jews, but of great meaning to Christians." In fact, the boat became a major tourist attraction from the day

it was discovered and it is now housed in the popular, specially designed Yigal Allon Museum.

Previous editions of *The Sea of Galilee Boat* appeared in 1994 and 2005, but this one is updated through 2009, and illustrated with many photographs and numerous line drawings that are extraordinary in their clarity and usefulness. Among them is a wonderful set of lines created by the late Professor Richard Steffy of Texas A & M, a pioneer in the interpretation of ancient vessels. (Think of these folks as wood whisperers.) The lines show a flat-bottomed hull that is slightly rockered fore-and-aft, a firm bilge, and a maximum beam that is aft of the center section. The Kinneret boat would have been a stable platform, a good load carrier, and able to be grounded for maintenance or convenience. With her beak-like cutwater and recurved, scorpion-like sternpost, the boat presents a novel and thought-provoking appearance.

How do you get to see the boat? Board a plane for Israel. Go to Tiberias on the western shore of the Sea of Galilee. Take a boat to the museum.

Whether you go or not, I recommend this terrific book.

Since receiving his master's degree in English from Penn State and serving in Vietnam, Stan Grayson has enjoyed a career as a writer, editor, publisher, and regular contributor to WoodenBoat.

BOOKS RECEIVED

Skipper's Knot Guide: Knots, Bends, Hitches, and Splices, edited by Heinrich Bauermeister. Published by Sheridan House, Inc., 145 Palisade St., Dobbs Ferry, NY 10522. 41 pp., softcover, $19.95. ISBN: 978–1–57409–283–7. *A portable, waterproof, quick-reference guide to 40 essential knots.*

Harbor Voices: New York Harbor Tugs, Ferries, People, Places, and More. . . Anthology by Terry Walton. Published by Sea History Press, National Maritime Historical Society, 5 John Walsh Blvd., P.O. Box 68, Peekskill, NY 10566. 180 pp., paperback, $19.95. ISBN: 978–0–930248–14–7. *A compilation of essays and photographs about the working boats and people of New York Harbor.*

Afloat on the Tide: Wooden dingies, prams, skiffs, and other rowboats, by Nancy Rich and Peter H. Spectre. Sheridan House, Inc., 145 Palisade St., Dobbs Ferry, NY 10522. Images of dinghies—real dingies; working dinghies—from Down East Maine are paired with quotations and an essay that reflect on the meaning of small craft.

AND A DVD

****Sea Kindly: Windjammer Wisdom for Everyone***. Produced by The Dolphin's Eye, P.O. Box 4652, Portsmouth, NH 03802, www.dolphinseye.com. 70 minutes, $19.95. *Windjammer captains share the lessons they've learned from years sailing the New England coast.*

** Available from The WoodenBoat Store, www.woodenboatstore.com.*

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CALENDAR OF EVENTS

Compiled by Robin Jettinghoff

EAST

November

Continuing through April 15, 2010
Adventure Series
Mystic, Connecticut
A series of talks presented by Mystic Seaport on the third Thursday of each month by people who have pushed the edge—in the Amazon, the Himalayas, sailing around the world, and more. At 1:30 and 7:30 p.m. in the River Room at the Seamen's Inne. *Visit www.mysticseaport.org/adventureseries, Mystic Seaport, 75 Greenmanville Ave., P.O. Box 6000, Mystic, CT 06355–0990; 860–572–0711.*

14–21 Pemberton Sprints and Icebreaker Championships
Boston, Massachusetts
Windmill Point Boathouse is the location for both of these events. The Icebreaker Northeast Region Youth Rowing Championships are round robin–style races. *Hull Lifesaving Museum, P.O. Box 221, Hull, MA 02045, info@hulllifesavingmuseum.org or 781–925–5433.*

January

2–3 *Moby-Dick* Reading
New Bedford, Massachusetts
An annual nonstop reading of Herman Melville's classic at the New Bedford Whaling Museum, starting at noon on Saturday, January 2 and ending 25 hours later. Reserve a reader's slot after November 14 by calling the museum at 508–997–0046, ext. 151. *Presented by New Bedford Whaling Museum, 18 Johnny Cake Hill, New Bedford, MA 02740–6398.*

4 Maritime Traditions Demonstrations
Havre de Grace, Maryland
Experience firsthand some of the traditional skills and crafts of the Chesapeake Bay region. Listen and watch as the experts share their knowledge on such topics as rope tying, sail mending, oystering and crabbing, and boatbuilding. *Havre de Grace Maritime Museum, 100 Lafayette St., Havre de Grace, MD 21078; 410–939–4800; www.hdgmaritimemuseum.org.*

The Ocean Reef Club's annual Vintage Weekend will be held December 3–6, 2009 in Key Largo, Florida.

COURTESY OF OCEAN REEF CLUB

SOUTH

Continuing through January 9, 2010
Outboard Motor and Boat Shows
Various cities, Florida
The South Florida Gator Chapter of the Antique Outboard Motor & Boat Association will hold two **Boat and Motor Shows** this fall. The first is at Fish Eating Creek in Palmdale on November 21, and the second is at Lake Placid–Lake June, Florida, on December 12, 2009. An **Antique Outboard and Boat Meet** will be held January 9, 2010 in Fort Lauderdale, Florida. *Event information, Art Korbel, 954–753–7621, or classicboats4425@aol.com. South Florida Gator Chapter, Antique Outboard Motor & Boat Association, 4425 Coral Hills Dr., Coral Springs, FL 33065.*

December

3–6 Vintage Weekend
Key Largo, Florida
Combining classic boats, automobiles, and airplanes at the luxurious Ocean Reef Club. *Event information, Islande Dillon at 305–367–5896 or membervents@oceanreef.com. Ocean Reef Club, 31 Ocean Reef Dr., Suite C-300, Key Largo, FL 33037; 305–367–5874.*

WEST

Continuing through December 18
Third Friday Speaker Series
Seattle, Washington
The Center for Wooden Boats continues its series November 20 and December 18, both at 7 p.m. in the Boathouse. *The Center for Wooden Boats, 1010 Valley St., Seattle, WA 98109; 206–382–2628; www.cwb.org.*

December

5 Half Pint of Rum Race
San Diego, California
The entry fee is at least a half a pint; handicapping is entry-fee dependent. The race starts at 12:00 noon and runs from South Bay to Shelter Island. *Ancient Mariners Sailing Society, P.O. Box 6484, San Diego, CA 92166; 619–688–6961; www.amss.us.*

January

1 New Year's Day Chili Potluck and Race
Point Richmond, California
Details on www.mastermariners.org. *Sponsored by Master Mariners Benevolent Association, San Francisco, CA 94109; mastermariners@yahoo.com; 415–364–1656.*

EUROPE & BEYOND

November

11–17 Golden Rock Regatta
St. Eustatius (Statia), Netherlands Antilles
This year's recognized classes are Open Spinnaker, Open Non-Spinnaker, Multihull, and Bareboat. Races are up to 42 nautical miles long. Both wood and non-wood boats are competing. *Event information: www.goldenrockregatta.com, or Joe Russell, North America Press Liaison, Golden Rock Regatta, joe@goldenrockregatta.com, 530–613–2173.*

ROBIN JETTINGHOFF

The fine art of building and racing model yachts is just one of the many skills taught at WoodenBoat School in Brooklin, Maine.

The 2010 Schools Listing

Every year, *WoodenBoat*'s March/April edition includes a comprehensive listing of boatbuilding school programs. The December 1, 2009, deadline for listing is fast approaching. If you run classes for aspiring wooden boat builders and wish to be included in the 2010 Schools Listing, please write to Robin Jettinghoff, WoodenBoat, P.O. Box 78, Brooklin, ME 04616 or robin@woodenboat.com. Include the name of the school, a contact person, brief description of the program, and full address information.

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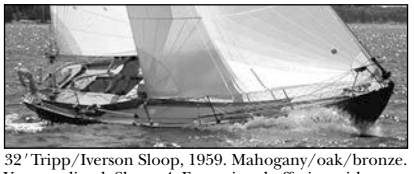
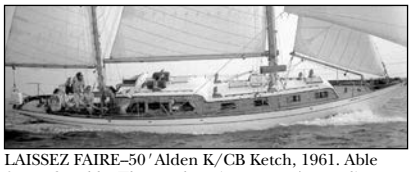


32′ Tripp/Iverson Sloop, 1959. Mahogany/oak/bronze. Yanmar diesel. Sleeps 4. Exceptional offering with recent structural upgrades & sails. Offers outstanding sailing performance. ME

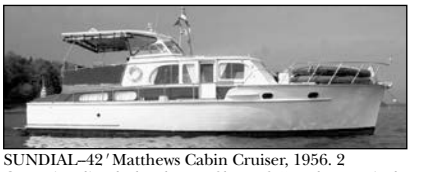
TYDAMAR–35′ Elco Cruisette, 1930. Exceptionally original & well-maintained pedigreed classic. Article in WB #52. Recommended–an excellent value. MD Asking $69,000.

41′ Custom Derecktor K/CB Double-Planked Sloop/Cutter. Extensive upgrades include new sails, spars, rig. Outstanding performance & fun to sail. Highly recommended. Recent survey. Offers encouraged. ME.



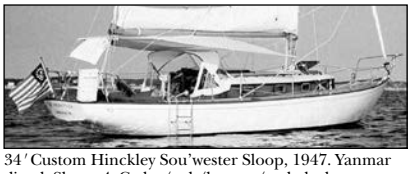
LAISSEZ FAIRE–50′ Alden K/CB Ketch, 1961. Able & comfortable. Thorough maintenance/upgrading including recent new deck, frame, plank replacement; complete refastening; engine rebuild. Reduced. FL.

57′ McIntosh USCG-Inspected Gaff Schooner. Cedar/oak/copper. Well-built & one of the well-known Appledores. Certified for 27 passengers. MA.



SUNDIAL–42′ Matthews Cabin Cruiser, 1956. 2 Cummins diesels, low hours. Sleeps 6. Lovely, practical, comfortable classic with recent significant upgrade. Recommended. ME.

34′ Elco Cruisette, 1929. Extensive rebuild includes new frames, floor timbers, & rivet fastenings. Representative of a bygone era & seriously for sale. MA.



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75' Fred Shepherd Gaff Schooner 1902

CORAL is a devastatingly beautiful yacht – a "sleeping beauty" whose 40 year period as a house boat saved her from the whims and new fashions that developed to spoil the character of such vessels from the 1950's onward and thus she remains a magnificent example of her genre – lovingly and generously brought back to life by her current owner over the last 18 years.

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58' Ed Burnett Schooner 2007

AMELIA is a supremely elegant schooner launched in 2007 – beautiful, fast and seaworthy; Burnett succeeds in creating a yacht in the style of an earlier age whilst achieving interior volume and retaining the subtlety that lends performance and grace. The owner wanted a yacht that could be sailed with family and friends in comfort - special attention was given to some particular aspects such as wide berths and generous space on deck to seat 6 for al fresco dining. Her condition is faultless and her inventory complete. It would be hard to find a yacht as ready.

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60' Gannon & Benjamin Schooner 2001

Designed by Nat Benjamin and built by Gannon & Benjamin of Martha's Vineyard whose yachts are famous for their speed, seaworthiness, practicality and simplicity – accommodation for 8 in four cabins she displays superb craftsmanship both above and below deck. REBECCA was conceived as his "dream yacht" by her designer to combine blue water cruising with classic racing.

£695,000 Lying UK

70' Laurent Giles Motor Yacht 1948

The sweeping elegant simplicity of WOODPECKER is certainly memorable – her semi-displacement hull probably represents a pinnacle in this hull form and she has been listed as the "beau ideal" among medium sized fast motor cruisers. A full restoration 5 years ago ensured her original character was retained with modifications to enhance practicality as a family cruising yacht – stunning classic contemporary interior.

€650,000 Lying Spain

50' Fred Shepherd Yawl 1939

Fred Shepherd designed yachts were renowned not only for their great beauty but more spacious accommodation than could be had in most boats of the 1930s - and perfectly demonstrated in this case. In his book 'Oyster River' George Millar gives a wonderful account of his short-tacking AMOKURA with ease up the narrow tidal channels and rivers of Morbihan in the 1960s - she has moreover been maintained in beautiful condition with appropriate refits and updates ranging from bronze floors and refastening, all of which are well documented.

£245,000 Lying Spain

46' John Alden Ketch 1939

DELFINO is pure Alden, a husky and capable ketch; graceful and fast enough but comfortable at sea. There is a shortage of well restored yachts of this size that can be cruised extensively as well as exhibited at regattas - Alden's designs are known for their beauty as well as their ability offshore; recently awarded prizes for DELFINO's restoration acknowledge that her condition is hard to fault but it must surely be her potential in the open sea that truly excites……

€450,000 Lying Spain

63' William Fife Gaff Staysail Schooner 1911

Rescued from neglect by her current owners in 1992 and lovingly and generously rebuilt over a four year period – her new oak interior allows her to be enjoyed and easily used as a family yacht; with 3 double cabins, an extremely large galley and a saloon that sits 10 people! ELISE has a sail plan close to her original and has proved extremely manageable both on long passage and day sailing with this configuration.

£350,000 Lying France

63' Royal Yacht BLOODHOUND 1936

Built by Camper & Nicholson, designed by Charles E Nicholson, and once owned by the British Royal Family. BLOODHOUND is the yacht Prince Charles and Princess Anne learned to sail on – she has an enviable pre-war race record including victory in the 1939 Fastnet race. Impressive 3 year rebuild giving her a structure arguably stronger than ever – new owners urgently required, please bring offers!

£885,000 Lying UK

48' Charles Sibbick Yawl 1906

THALASSA was designed by Charles Sibbick, built of pitch pine on oak, at his Cowes yard in 1903, but completed by Fay of Southampton (which became Camper & Nicholson) in 1906. That this vessel has belonged to the same family for over 70 years speaks volumes… still wonderfully original - a vintage yacht with a design that has proved safe and easy to sail both in her racing days and on her summer cruises. Her simplicity is as striking as it is refreshing.

£70,000 Lying UK

42' William Fife Gaff Cutter 1903

William Fife III designed EVA to the Second Linear Rating Rule, but she has the dimensions of an International 8 Metre. Sympathetically restored for her re-launch in 2003 and well known on the Mediterranean Classic Circuit – adored by lovers of classic yachts; sometimes winning her class and always in the running for the Trophee au plus beau. EVA is an exquisite example of a vintage yacht.

€440,000 Lying Spain

60' Alfred Mylne International 12-Metre 2006

KATE has the lines and sail plan of her 1909 sistership JAVOTTE, but a modern construction plan engineered by Ian Nicolson with the approval of the 12 Metre Class – she has the instant magic of a 12-Metre, beautifully crafted bronze hardware other stunning detail. It is the power and simplicity of this yacht that is breathtaking – it takes an incredible amount of planning and understanding to get simplicity right!

$437,500 Lying Caribbean

30' William Fife Cork One Design 1897

Designed by William Fife III and immaculately restored by Fairlie Restorations in 2002 – a much admired yacht with her powerful rig and generous freeboard she has successfully taken on the cream of the Mediterranean gaff class and won! JAP is always stored in her own 40' container and must be the ultimate in easy regatta participation - or she could be a Fife to fit on a super yacht perhaps?

£215,000 Lying UK

48' Dickies of Tarbert Gaff Ketch 1920

It is no wonder that MORNA with her canoe stern and fine drawn out ends has found over the years; owners who adore and love her – with more volume below and expansive deck space she has always proved the perfect cruising boat. Dickies knew how to build strong and supremely seaworthy boats and in MORNA Peter Dickies's passion for beautiful yachts is also very evident…along with a little influence from Albert Strange and William Fife II perhaps?

£155,000 Lying Ireland

54' John Alden Schooner 1993

A superb schooner PETITE LANDE is to Alden's original 1927 design of KINKAJOU, built then of steel. Now in aluminum by Universal Yachting in Garros, she is a high specification vessel, combining the qualities of comfort with much elegance. She is demonstrably the perfect long distance liveaboard cruising yacht having recently participated successfully in the Atlantic "Transat Classic".

€450,000 Lying France

58' Alfred Mylne Bermudan Cutter 1931

Designed by Mylne in 1930, this yacht excelled as a cruiser racer – EILIDH was still breaking course records in 1994! Found by her French owner in 2001, she underwent a very sympathetic, but total restoration … now a darling of the Mediterranean classic circuit, certainly with all the Mylne trade marks of beauty, proportion and speed, but fully equipped again to cruise and race in incredible style.

€635,000 Lying France

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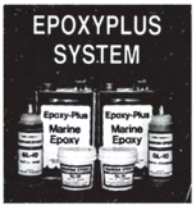

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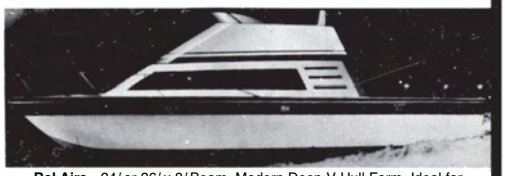

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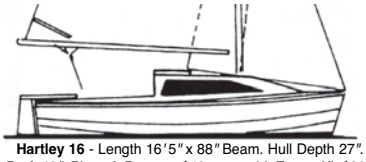

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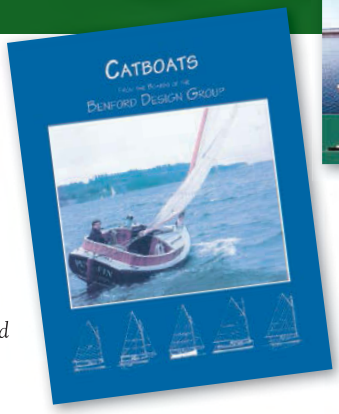

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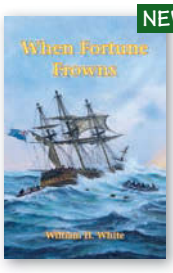

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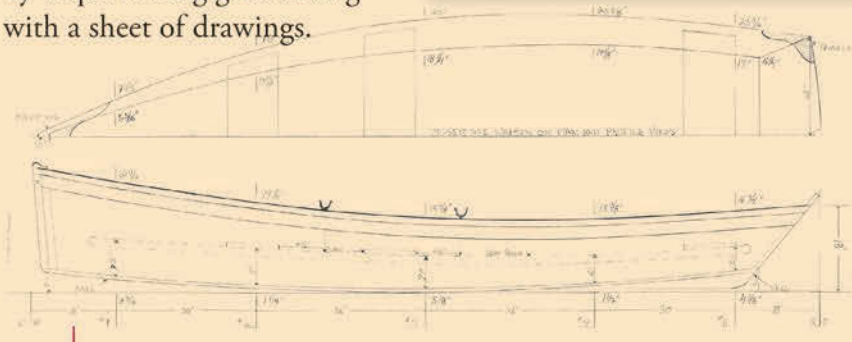

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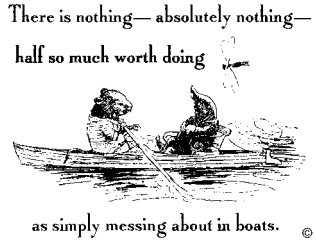

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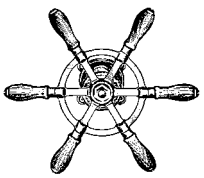

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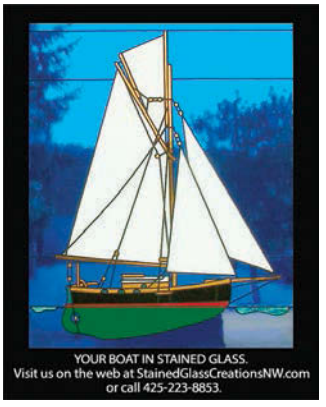

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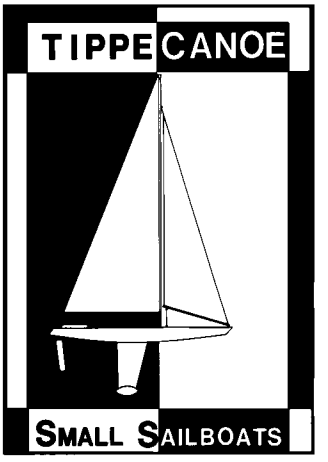

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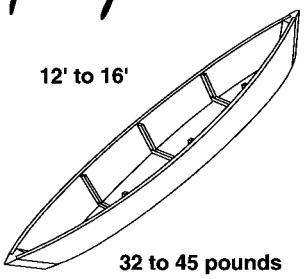

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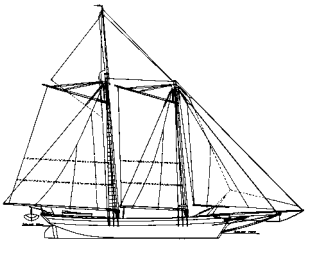

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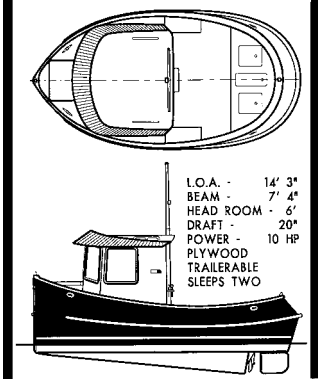

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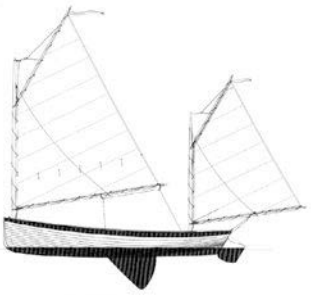

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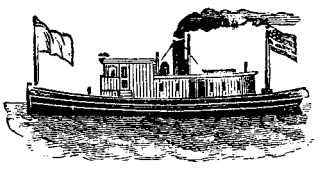

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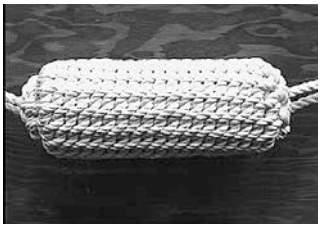

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44′ CANOE-STERNED KETCH 1974. Edson Schock design. Recent: Yanmar, roller furling, autopilot, windlass, wiring, e-panels, refastened, full cover. $119,000. Photos/specs, peter craneyachts.com. 805–963–8000.

1958, 16′ CRUISERS, INC. RUNABOUT, 70-hp Johnson engine, plus 6-hp trolling motor and mounted bracket. All equipment in excellent condition, $3,500. IN, 812–299–4474.

1973, 28′ SPORTFISHERMAN. Hull was built by Johnson brothers in NJ. Superstructure was built in Trumpy boatyard in Annapolis. 454 Crusader motor, freshwater cooled. Runs good. I've had it for 8 years; used it for fishing. Boat is located in Rock Hall, MD. $7,000, 609–304–7640.

1937, 17′ CHRIS-CRAFT DELUXE runabout hull 71041. Pattern boat, no engine, partial hardware. Needs full restoration, good Balco trailer. $3,500.00, WI. 715–466–4152, russ robinson@centurytel.net.

18′ CONNECTICUT RIVER DRAG BOAT. Lapstrake hull, cedar planking, locust frames, copper fastenings, trailer included. Custom built by Windfall Woodworks, Huntington, VT, in 2004. One owner; barely used, exceptional condition. tlbcgood@msn.com.

12′ CLASSIC ROWING TENDER, cold-molded 2002 to Columbia model. Teak seats and floorboards, fender, oars, trailer. Light use. $7,000, ME, 207–443–9355.

48′ GOUDY AND STEVENS YAWL. Brand-new sails, rigging, and Yanmar. Refit, ready to go. $79,500. SC, 843–801–3343, info@ashleyyachts.com.

21′ CHESAPEAKE TRIPLE KAYAK with hull covers. Excellent condition. 207–479–3740, $2,100. Hancock, ME.

1960, 45′ CHRIS-CRAFT CONSTELLATION flush deck motoryacht. Health forces sale of this mild project boat in fair condition. Twin-427 Sideoilers with 300 and 600 hours, cruises well at 20 knots. 4-blade props, 7.5 Kohler generator, video engine monitoring system, master stateroom with queen and shower, teak decks, two heads, working original mahogany fridge. $18,000, or best offer. 219–405–9189.

36′ LOD CRUISING KETCH CATSPAW, 1970. Designed, built, and maintained by current owner. Epoxy fiberglass over strip-planked Philippine mahogany. Spacious and sensible layout with aft stateroom, and midship 4-cyl Isuzu diesel. Has extensively cruised the Bahamas (as recently as 2008), and has sailed to the Lesser Antilles (1973) and around the world via Panama and Suez (1980–1983). Located in Fort Lauderdale, FL. $30,000. For detailed description and history, visit www.snyderstation.net/catspaw. E-mail russ@snyderstation.net or call 954–763–2979.

DYER 10′ SAILING DINGHY No. 847. Original red cotton sail. Excellent condition. Call ME, 207–359–2203.

52′ JOHN ALDEN MALABAR VI Schooner "Liberty," 1924. Classic, historically significant, manageable maintenance, numerous sail combinations. Powerful and fast; beautiful. Requesting $150,000 USD, serious offers considered. Contact: Robin Clair Pitts, St. John, VI. Web site: www.coralbaystjohn.com/Liberty.htm. Telephone: 340–779–4994, fax: 340–776–6136, e-mail: randfpitts@yahoo.com.

25′ CRUISERS, 1964. Lapstrake, 260-hp MerCruiser I/O. Good condition. $4,000.00 or best offer. 807–488–5813. www.newmoonlodge.ca.

1929 MATHIS-TRUMPY 98′ Fantail Yacht. Four staterooms, mid-restoration, new hull, gutted interior, no engines or mechanicals. Significant amount invested, liquidation price or accepting offers. FL, trumpy luneta. com, 561–371–7156.

VINTAGE 17′ RACING HYDROPLANE. Built 1968 by famed builder Dick Sooy. Great racing history. No expense spared in faithful restoration/rebuild 2007/2009. $24,000. NY, contact 516–343–7367.

1954, 15½′ OLD TOWN BOAT, lapstrake with cabin, 30-hp outboard, $2,500. 207–942–6629, reikilarry@yahoo.com.

50′ "SEA FEVER," mahogany over oak, Maine-style lobsterboat, built by Sonny Hodgdon, designed by Aage Nielsen, 1972. Cat-powered. Easily converted to lobster yacht. $85,000 or best offer. Contact Dave at 781–956–5518.

21′ CENTER CONSOLE LAUNCH, Carroll Lowell-designed, Paul Rollins-built 1997. Cedar planking on white oak frames and keel, locust floor timbers, copper rivet-fastened. Fiberglass covered plywood deck with locust trim. Self-bailing cockpit, 8′ beam. 2002 Yanmar 125-hp turbo diesel, 230 hours. Raymarine C-80 GPS chart plotter; dodger with spray panels. Intended to be a stable, relatively heavy family launch with a good turn of speed. "Whelk" cruises comfortably at 12 knots. NS, $39,000 USD, 561–333–1057.

H-55 HERRESHOFF MARCO POLO. Mahogany, oak, Sitka, teak, bronze. 14 knots, 6,000-mile diesel range. $215,000 or best offer. CT, 860–434–9414.

1964, 19′ THOMPSON SUPER Lancer Deluxe, 7′ 8″ beam, new transom. Boat and trailer, $4,500. MI, 989–642–5717.

39′ RHODES NEW WEEKENDER, 1946. Wood hull, sheathed in epoxy, aluminum spars, furling jib and mainsail, diesel engine, pressure water. Hull sound, seakindly. $29,000. Staten Island, NY, 718–967–9147, m.jorgenson@verizon.net.

13′ PEAPOD. Doug Hylan design. Excellent condition. Price includes sail, oars, and trailer. RI, 401–295–4683. $2,200.

CAPT. MAGIC'S TAHITI KETCH "INCA." Cypress on laurel, on mooring Westin Hotel, St. John, USVI. Fully loaded, new sails, $25,000. Call 904–261–3201 or 340–998–2771 anytime.

2009, 20′ WEST POINT SKIFF with 2009 50-hp Evinrude E-TEC outboard, center console, and bilge pump. Exhibited at The WoodenBoat Show in Mystic, CT. Turnkey operation, ready for the water now. Trailer is extra. $26,000. See www.westpointskiff.com for more information.

42′ CUSTOM SLOOP, wood/epoxy, wing decks, 15′ beam, 7.5′ draft, 30-hp. $40,000. See windwalker2.com. GA, 912–826–1497.

1981 SHEW & BURNHAM 12′1″ rowing, sailing Whitehall. Excellent condition, new oars, trailer. ME, 207–975–3757.

AWARD-WINNING 1970, 29′ Arno Day Picnic Launch. 165-hp MerCruiser, cedar on oak, mahogany transom, VHF, radar, GPS, CD stereo, 100V reverse-cycle AC. Turn-key condition! Located NC. $29,900 or best offer. Photos: www.ladyben.com, search "make": Arno Day. Leif Eriksson, 252–671–9495, hsgleif@aol.com.

60′ HEDGES STAYSAIL SCHOONER '74, "Russamee." Well found, very substantial, trunnel fastened, tropical hardwoods, architect-supervised construction by Oriental Marine Ltd., Bangkok. $175,000. Beaufort Yacht Sales, 877–269–3022.

CLASSIC CROSBY CAT "Storm King." Extensively rebuilt in 1970s, and new Palmer engine installed; Porta-Potti; Dacron sail by Manchester; wooden spars; fiberglass decks, new rudder, 2008; new sheer plank, moldings, caulking, and paint, 2009. Launch-ready, RI, $15,000.00, drw ads90@cox.net.

NEW 14′ COSINE WHERRY rowing craft. Last strip-planked boat built by Northern Lakes Boatworks, $6500.00, WI. russrobinson@centurytel.net, 715–466–4152.

Boats For Free

21′ LAURENT GILES–DESIGNED SLOOP with centerboard. Hull is cold-molded mahogany; everything is there, including tender and two Seagull outboards. Boat was my father's, who passed away last November. I had a quick look at the boat and didn't see any major problems, but I live in Canada and the boat is on a trailer near Aviemore, Scotland, so she has to go, hopefully to someone and not the landfill. Contact ross_m@telus.net.

11′6″ PENGUIN SAILING DINGHY, hull No. 7629, built sometime in mid-1960s by Billie Straub in Williamsport, PA. All the parts are there. It needs a total rebuild. Spars and framing are good. Call PA, 570–326–1339.

18′ DISPRO. All parts for free. Toronto, CN. 705–437–2814 or 905–453–6064.

WOODEN CANOE, age and material unknown. Hole from falling tree limb and decay. North Beach, MD, 301–855–0785.

CLASSIC ALDEN MOTORSAILER, Hull #588C, located in Port Clyde, ME. 207–449–7290.

1950s COMET #3105 available free for renovation. Plank over white cedar frames, bronze centerboard, seven-stay standing rigging on wood spars, epoxy-and-fiberglass sheathed to the waterline. Deck and beams removed, new sawn oak beams. New solid mahogany transom glued up, existing transom to be removed for pattern. Used racing sails, incorrect hull number. Rudder, but needs rebuilding. New Harken blocks for re-roving running rigging. Solid trailer not included, but available for a nominal amount. Pictures and more info available, e-mail Robin at sailoarmane@gmail.com.

1926 SOUND INTERCLUB One-Design 26′ sloop. Designed by C.D. Mower, built by Nevins. Cedar over oak, bronze-fastened, needs reconstruction. RI, 401–849–0715.

CLASSIFIED AD Order Form

Expires November 5, 2010

Please circle the issue(s) in which this ad is to appear

Issue:	Mar/Apr	May/June	July/Aug	Sept/Oct	Nov/Dec	Jan/Feb
Deadline:	Jan 5	Mar 5	May 5	Jul 6	Sept 8, 09	Nov 5

Ads received after the deadline will be placed in the following issue.

- **Boats advertised for sale must have wooden hulls**
- **One boat per ad.**
- **Boats For Free ads are FREE!**

Please print clearly—WoodenBoat is not responsible for errors due to illegible copy.
Phone number = one word; all else: a word is a word. Each word in an email or web address is one word, excluding @ and .com. WoodenBoat does not use abbreviation such as OBO, FWC, etc. Please use proper punctuation.

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11 _____	12 _____	13 _____	14 _____	15 _____
16 _____	17 _____	18 _____	19 _____	20 _____
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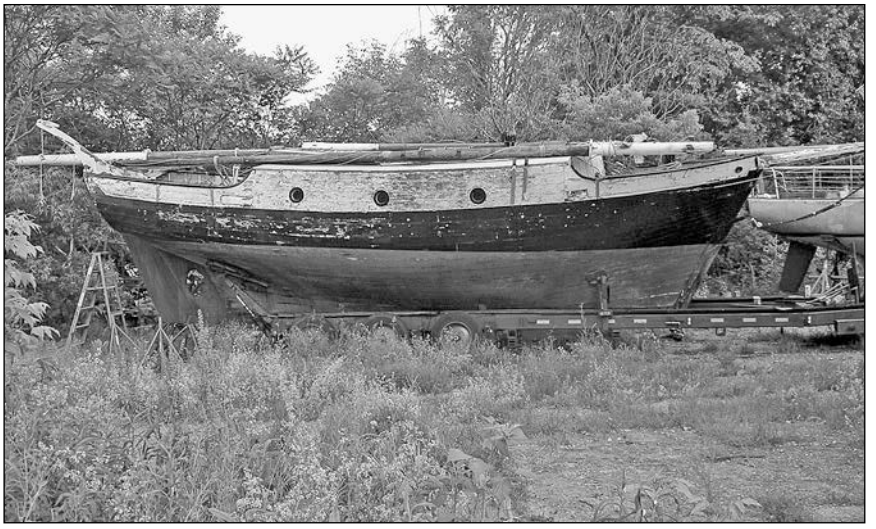
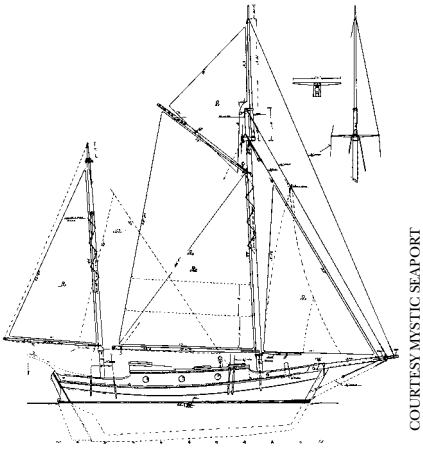
by Maynard Bray

PLOVER
A Liveaboard Ketch



PAUL BLECKMAN

With a comparatively sound hull, PLOVER could be restored incrementally, and the result would be tailor-made for a liveaboard.



COURTESY MYSTIC SEAPORT

Particulars:

LOA	34′
LWL	29′
Beam	11′
Draft	5′
Sail area	628 sq ft
Displacement	23,408 lbs

Designed by Capt. R.D. Culler

Built by Concordia Co., South Dartmouth, Massachusetts, 1971

Pete Culler designed PLOVER for a man who wanted to live aboard year-round in New England waters, and be able to sail the boat, by himself, in season. Word is that this bulky raised-decker successfully lived out that role for a quarter century. I can imagine a solitary Fred Stanton, warmed by wood heat from the Shipmate stove that had also cooked his dinner, thoroughly enjoying life onboard. He'd be seated on the starboard side, eating from the small table while looking across the ship to the combination settee and berth where he'd be sleeping later that evening. The full-width galley would be forward, to his right, with a toilet room beyond. To his left, hidden behind a bulkhead, would be the entrance alcove where one's heavy and sometimes wet outer garments could be shed before entering the living space. Below deck, PLOVER is voluminous because of a generous beam and the 'midship raised deck, which carries full headroom all the way outboard.

I don't know if Mr. Stanton had visitors or sailing companions, but there are provisions for extra seating in Culler's interior arrangement drawing along with another berth for sleeping. The big horseshoe-shaped cockpit seat can take a crowd, and if more space is needed, the bridge deck can accept the overflow.

After her extended stay in southern Massachusetts, PLOVER went to Lake Champlain, then to upstate New York, where she is now. She's been out of the water for several years and, while the deck areas have suffered, the basic hull is reported to be still pretty sound. A year or two ago PLOVER was rescued by her present owner and moved and covered to avoid further deterioration. He planned on fixing her up, and to better assess her condition he removed the garboards (the lowermost planks) on one side, enabling him to examine the frame ends and keel, both of which proved to be pretty much okay. (The boat is bronze fastened and white oak framed; these two materials are more durable than other options, which has helped the boat to survive.) He says, and current photos show, that the cedar planking hasn't dried out badly, which is so often the case with boats after long-term out-of-water storage.

While the interior is intact, the boat requires new sails and an engine, and the spars need work. With a boat like this, however, whose basic structure can be used without an extensive rebuild, the repairs can be programmed and accomplished over time. Meanwhile, it seems entirely possible that PLOVER could be used as intended—as a spacious floating home.

Maynard Bray is WoodenBoat*'s technical editor.*

You can read more about this boat in John Burke's book entitled Pete Culler's Boats*, or in Culler's own book* Skiffs and Schooners. *For more information and to see PLOVER, which is located in Chatham, New York, contact owner Paul Bleckman at 845–705–0454 or e-mail him at rascalland@aol.com.*

Send candidates for "Save a Classic" to Maynard Bray, WoodenBoat, P.O. Box 78, Brooklin, ME 04616.

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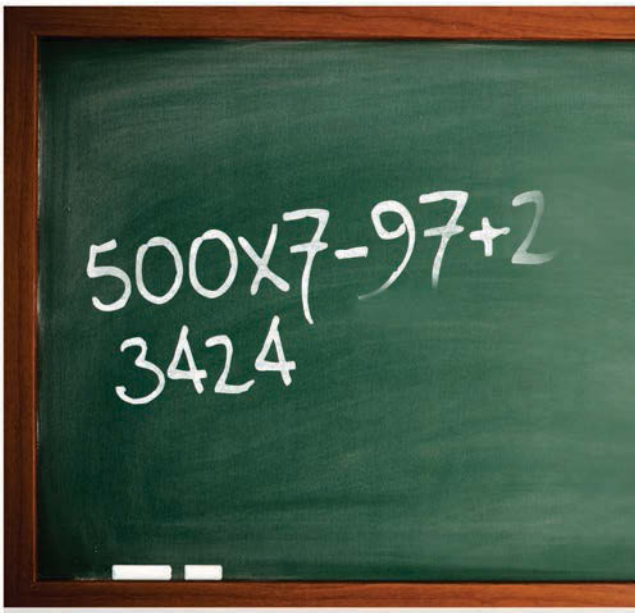

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