

WOODS MUSEUM OF
Twice a Month!



messing about in **BOATS**

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messing about in BOATS

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Our Next Issue...

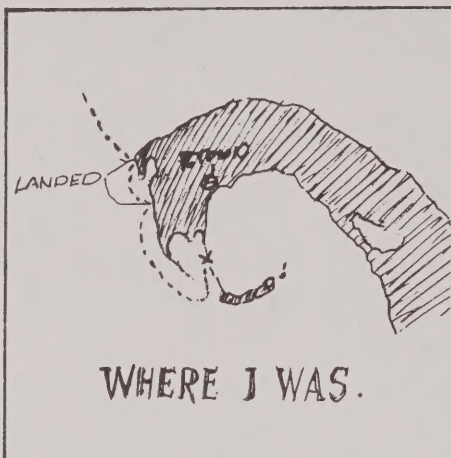
will include the continued adventures of Tom McGrath in "Townie to P.Town"; a closeup look at the Town Class sloop, a 50 year old design that's still a delight to sail; a nostalgia trip back to the turn of the century and canoeing on Boston's Charles River; more details on Charlie Porter's plans for rowing to Antarctica; a visit with a couple living aboard their sailboat year 'round on Narragansett Bay; a talk with a steamboat addict all about that way to play; maybe some ice-boating action (if the ice ever comes). The interview with Larry Zuk should be ready too, and plans you can get from the Thousand Island Museum. If it all fits.

On the Cover...

Ken Bax's 24 foot schooner is moored in his backyard, how many boaters do you know who keep a schooner at home on a trailer? In this issue, Ken tells us about building this "Not quite instant" Bolger design.

Commentary

BOB HICKS



Untold Tales

Despite the incredible array of publications on today's newstands, there remain literally thousands of untold stories about all sorts of human activities. All the adventures and projects that active, everyday people get into and tell their immediate circles of acquaintance about. Most of these tales go no further. There's simply not room enough in the existing publications serving the various interests.

In this issue we start a new serialized story from another reader. Tom McGrath has a knack for storytelling as well as a trained ability as an artist and illustrator. I think you'll enjoy his contributions over the next several issues. This issue also completes what became an 8 part serial on a middle aged couple's great adventure, rowing to Alaska. While these two adventures in boats are certainly different, they were both experienced by what I think of as everyday people, people who have regular jobs, family lives, the necessary routines of getting along in life. The two stories are the sort of "untold tales" I'm discussing. The Ashenfelter's originally were able to interest just a local northwest boating publication in their story, subsequently it came to us. Tom McGrath explained why his tale never got published by saying, "I just got tired of sending it off and having it come back with reject slips."

The scale of MESSING ABOUT IN BOATS is right at this everyday level, and I'm delighted to be able to attract this sort of article. While I'm delighted to have them, the limited scale of readership (a few thousand) means that many people who would enjoy these stories just never get to see them. The major publications in boating haven't the room, and so are not interested. Depending on the editorial emphasis of the magazine, such articles get varying degrees of at-

tention. The heavy preponderance of publications that exist to carry profitable advertising and industry serving consumer attracting articles can't be bothered with simple human interest stuff that isn't going to "sell" the reader on the latest products. Those publications that still serve the readers' interests without the overwhelming hustle of commercialism are limited usually by consequent smaller budgets and available space. For example, WOODEN BOAT, very successful at serving its readers' interests, and doing all right on the ad sales, has so much good material lined up that they've sort of roughed in the upcoming issues for the next three years! So where's there any room for the many untold tales that might fit their field?

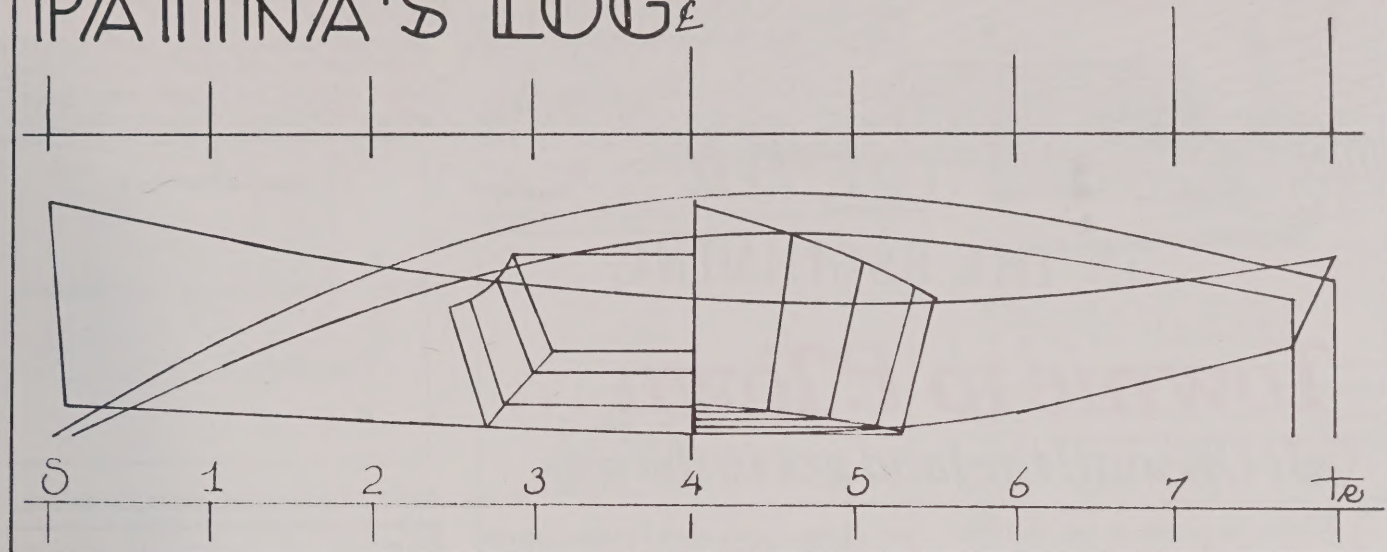
Well, I'm into the everyday stuff, because that's where I'm at. MESSING ABOUT IN BOATS exists to serve this level of experience, welcome the sort of stories you tell your friends about the adventures and experiences you have had. I'm really happy to see how this sort of input is growing. I encourage readers to not feel bashful about telling their tales to our readers. A common bond develops when people read about others like themselves carrying out dreams. Maybe this isn't helpful to you in determining something you might want to buy, I'm not much interested in that and you can get that information already in such as SBJ. I think it's helpful in terms of fellowship, in reminding you that you are one of many everyday people who still are doing interesting things with boats, things others would like to read about.

If you have an untold tale to tell, let me know. I'll find room. You won't get paid much (a token payment only) but you will get read by others like yourself, a sort of satisfying experience.



PATINA'S LOG

TIM WEAVER



Here lay the lines of PATINA. An interweaving of length with heights and widths, of sheer and chine in profile and half-breadths, of stem and transom, of sections squared to heights from the profile view. It is a peaceful evocation of three dimensions on a surface that never yields but two.

Sounds interesting, rhythmic, but perhaps complex. Well, perhaps not. Here are no waterlines or buttocks -- the sort of lines one needs to capture the shape of round bottomed hulls. And rightly so. PATINA and her cousins -- the flatiron skiffs and scows and sharpies -- are flat bottomed. They have but four lines -- the stem, the sheer (the side's upper edge), the chine (the side's lower edge), and transom. Capture those lines in three views -- head on (sections), side (profile), and half-breadths laid out from stem to stern -- and you have the boat. Lines that define, that twist, that turn, that give a glance at just what is, or perhaps might be.

And it's simply done. Tools first (the simplest sort will do) -- a plastic drafting square, a scaled rule, a compass, and, most important, a few thin strips of wood, or metal, or plastic, that will give sweet curves, gentle arcing curves. Add a bit of sandpaper to keep the pencil's point just so, and all is well.

The fun begins. Once a scale is chosen (three inches to the foot is nice, but one will do, smaller and it becomes a tricky job), the base line's struck. Next the stations are marked off -- S, 1 through 7, and T in PATINA's case.

Now comes the profile view. The sheer is first. Its heights are taken on the stations. The batten's sprung, and sprung again, a fairness sought. The chine comes next. And here's a puzzle (and first attempts aren't helped by such). The offsets are a bit strange. They indicate a plumb stem and stern. And that will surely be the case if the chine begins and ends on the same points as the sheer. It's just not right for this sort of skiff, there'll be a simple change. The chine must be begun a bit abaft the sheer at

station S and it must stop a bit forward of the sheer at station T. The chine's heights, though, stay unchanged, the substance of things must remain the same.

And it's back to work again. The stations marked, the battens sprung and sprung again and, perhaps, again. A fair curve finally found. The stem's drawn in, the transom too. The profile's done.

But on to the half-breadths. The base line does double duty here; it is the centerline of this view. Again, the sheer comes first. The points are taken, the batten sprung and sprung again until the line is fair, until the curve runs gently through its points (sometimes that line's a blend of curves that merge -- it's a case of whatever works will do). Next comes the sheer's transom line. It marks the transom's upper edge and runs to the centerline. It is, in fact, the T station line.

Now comes the chine, and this will be a bit more fun. The stations 1 through 7 are marked off, the stem and transom points are left 'til last, as they're to be "squared". "Squaring" is the act that sets things right, makes the two views one, brings the half-breadths chine into harmony with its profile self. So, the point where the stem meets the chine in the profile view is "squared down" to its baseline which so nicely happens to be the half-breadth's centerline. From here the half-breadths' point is measured out. For the stern, the tale's a bit different, yet just about the same. The line upon which to place the chine's half-breadth for the last station is found by "squaring up" from the baseline through the point where the profile's chine meets its stern line. And since we're "squaring up" from what is also the centerline, we can take our distance as we find it, mark it off.

Once this half-breadth's distance is marked off and the batten sprung until one's pleased with things, we've got things square. And somewhere in this process, in this mix of grid and distances of curves and sensibility, we've crossed the line 'twixt craft and art. Beneath the common sense of things a sense of beauty

stirs -- of graceful curves, of lines that move together, lines that hint at shape. It's worth a moment's pause. The sheer, its profile has a graceful leap of line. The half-breadths have a fullness aft that's just fine. The stem and stern seem to fit. These lines make peace amongst themselves.

But on, the sections have been left 'til last. First we'll need an upright center line and station 4 will do. Stem to station 4 goes on the right, and stern to station 5 goes on the left (and doing it again I would reverse the sides). Next, there's the choice in ways to play the game -- take the figures from the offsets, or use the drawn line's widths and heights. For me, the latter path is best. For truth be known, I've let my version of a fair line overpower the offsets a tad here and there. No question, I'm best off dealing with the figures as they're drawn. And maybe it's best, just go with the lines, let them build changes into what comes now, see what harmony develops. And I do -- square over my section heights from the sheer in profile and take my section half-breadths with a compass.

And so it goes. A patient time of lines from here to there, and in the end, three dimensions are before my eyes.

Since these are PATINA's lines, it seems I have made her a bit more mine, perhaps explaining why I like that extra row around her when a sail is done, why in the sunset she seems to dance, her lines just right for the excitement of last light, why -- sometimes late winter, or when I'm working on her in the spring -- I like to pause, look her over just for the sake of it and go on. It never ceases to amaze me that such a simple boat can be so nice.

Maybe there's a deeper message here, a far more entrancing one, perhaps beauty is very much of common things, and today, as in yesteryear, it can be found almost anywhere, one just need look, perhaps a bit more clearly, at what one sees.

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IN THE BEGINNING

Story & Illustrations by Tom McGrath

Townie to P.Town ... *all OK until the land got in the way*

During the evening of July 26, 1983, I took the final examination for the Coast Guard Seamanship Course in the Nahant Dory Club. The fifty questions stressed: Safety, planning, foresight, vigilance, staying within one's ability and commonsense. I received a passing grade and a certificate. Then promptly went home and prepared everything for the next morning. At 6:30 A.M. Wednesday I packed the car and awoke the wife. She drove me to the harbor where I tossed everything into the pram, kissed the wife goodby and rowed out to the sailboat, threw everything in and hopped aboard. "I'll straighten this mess out when I get underway." I mumbled to myself. I never did. So I disobeyed the first order I gave myself. I hurriedly bent on the sails to catch the light southwesterly wind. No sooner underway, the wind began to fail. I was hardly moving now, but happily on my way. All the troubled dreams of the night before were forgotten.



Near Graves Light the wind died completely. I ran out the oars and began rowing. It gave me something to do and it kept the boat moving. Besides I like rowing. Before I reached Minots Light the southwest wind had picked up again and I shipped the oars. The sea was calm. I plotted a compass course to Race Point, Cape Cod and started intrepidly across. Sailing slightly off a starboard beat I was soon out of sight of land, where an occasional sail would appear and then quickly disappear on the unbroken horizon.

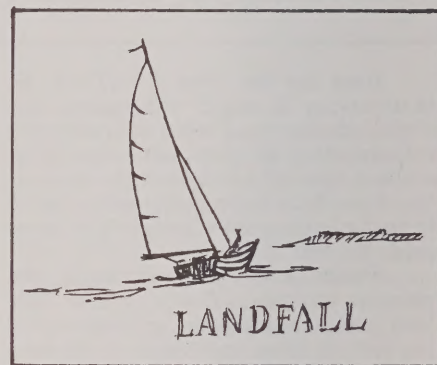
Now that I was relying on my compass, I began to wonder about its accuracy.

It was mounted on the after-end of the centerboard box. Did the steel centerboard affect it? I'll just have to wait to find out. It was also time to take stock of my finances. I started with \$50, but after buying food, charts, seasick pills, etc. I was left with \$18. Can't spend money at sea. So much for preparation.



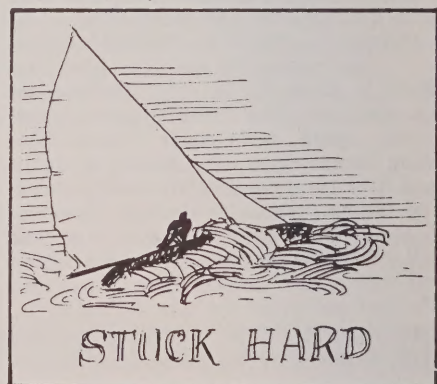
It was a grand feeling to be in a sailboat, alone, out of sight of land on a mild July day. A whale breached off the starboard bow and lazily waved his tail. He dove and shortly broke surface again appearing to be on a converging course with me. He politely let me pass well ahead of him.

Soon a fishing trawl appeared. The only two boats on the water and they have to be on a collision course. He does not alter course so I do and let him pass first. I cross close astern wondering, too late, if he's towing a net. A woman in the stern stares at me and calls to the man in the pilot house. He comes out, stares awhile and shakes his head. Either he thinks my boat is too small or I ran over his fishnet. I stare back and shake my head, thinking to myself, "If you wanted to stay around awhile we could have a staring, headshaking sea-battle. That whale was more polite. The wind increased and the sea developed a chop. I let the jib backwind the mainsail and wished I had reef-points to shorten sail. I raised the low headland of Race Point and seemed to have been pushed easterly in my crossing. I should have allowed for leeway, or current, or compass, or

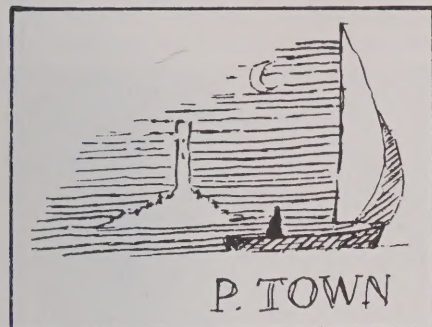


whatever. Still on a beat I would have to tack up the coast. The sun had set. In the twilight the land did not seem to be getting closer. The wind strengthened as the darkness closed in. I decided to go inshore as far as I could to see if the land would block the wind. The canvas dodger tore apart and hung in shreds. It was old and dried out anyway. The shore was difficult to see.

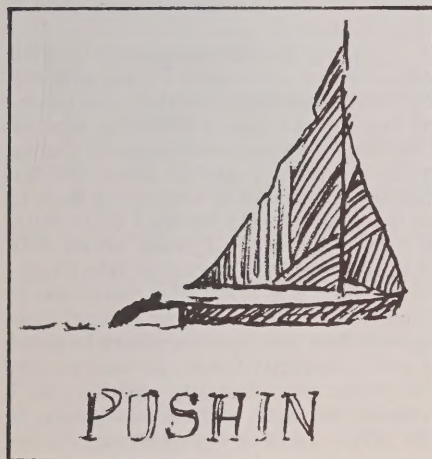
There were a few lights along the beach. Campers and surf-fishermen. I continued on inshore till I struck hard. The boat heeled and spun around. I pulled the centerboard up and jumped out, "I made a landfall, by George." Pushing the boat off I lowered the centerboard and sailed seaward. After some time I heard a low shussing sound out of the darkness and soon a breaking wave came aboard followed by another. I tacked too late and grounded again. "It's land again, George." Now I wish you'd get it the hell out of the way.



Waves started breaking over the boat. I couldn't get the centerboard up all the way. Right there I should have pulled the boat up on the shore and slept on the beach. So much for commonsense. I could see the top of the Pilgrim Tower and it seemed only a short distance away.



I pushed off again. Sailing 'til I arrived at a red beacon. The land opened up to the lights of the town. The Monument was lit from top to bottom. Remembering the ancient rule, "Red, right, returning", I turned confidently toward the town lights with a following wind and a swift tide. I was carried over shoals and grounded hard again. Now I could plainly see mud flats on both sides of the boat. I could not turn around and beat against the tide, it was much too strong. The boat was barely moving. The centerboard was cutting through the sand. I could not pull it up further. I jumped out and pushed

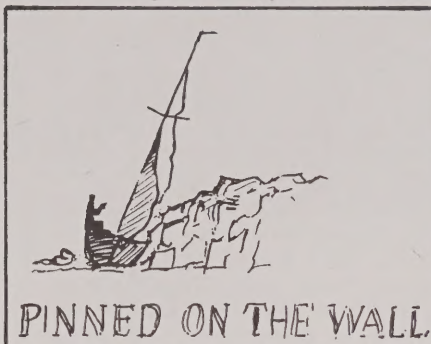


the boat. In time I found deeper water, jumped back in and sailed on. Now there was a hissing sound gradually getting louder. Reeds appeared on both sides of the boat. I couldn't turn with the follow-



ing wind and the tide. The reeds grew taller. I felt like I was sailing through somebody's cornfield. When suddenly the vegetation disappeared and I was in open water again.

I took out the chart and the flashlight to find out where I was. A glance told me that turning, "Right at Red", was wrong. According to the chart I just sailed over dry land. Before I had a chance to congratulate myself I hit a wall.



The water was filtering through the granite blocks, pinning me against it. Who the hell would build a breakwater on dry land? Well, since I was stationary I got out the chart again to find the wall I hit. I found that there were two breakwaters in the harbor. One was right in front of the town all lit up like a store, and the other was in front of me. I was on the wrong side of the wall as well. This area had water only at very high tide. I followed the wall down on the chart and saw a break in it before it ended on higher ground. I tried to sail off the wall but kept slamming back into it, forgetting that the centerboard was jammed up and the tidal current too strong. But stupidity prevailed and I managed to get off and sailed for the end of the wall. I disturbed two shadowy shapes mating on the wall and yelled to them if there was a hole in the wall I could sail through. They replied with a stream of profanity. "I hope you have a litter of shadowy shapes", I said to myself. Later I spotted a small opening,



just wide enough for the boat. I slammed into the wall again, jumped out and fended the boat down to the opening. I stood on the rocks as it scraped and bumped its way through.

Suddenly the wind caught the sail and I could not get aboard quick enough. I grabbed the traveler and hung on as the boat sailed merrily into the harbor dragging me along in its wake. After a distance it mercifully rounded up into the wind and let me scramble aboard. My troubles were over now at last, I thought. It was 3:30 A.M. by the clock on the town tower. A gentle wind carried me past the



moored boats up to the McMillan's Wharf. I tried to come about, forgetting I had no centerboard, and only succeeded in getting pinned against the wharf pilings. I struggled for awhile to make the boat do what it could not possibly do. The wharf custodian happened by to remark, "How the hell did you get yourself into that situation?"

"You damn fool, can't you see I'm trying to sail through the wharf?" I replied.

I lowered the jib and nothing happened. I lowered the main and raised the jib and nothing happened. I lowered the jib and looked for the oars. I found one and began rowing the boat in a tight circle.



The watchman responded expectantly, "Don't you have another oar?" "Can't find it," I replied. After all it's not uncommon to lose an eight foot oar in a sixteen and a half foot boat. When exhaustion ended my efforts I asked if I could tie up to the pier.

"No," was the only offer of assistance.

"Can I grab a mooring in the harbor?"

"Can if you want to."

"Thanks. If I could get up on that wharf right now I'd strangle you."

I raised the main and the jib and the boat sailed away from the pilings in disgust. I spotted an unoccupied mooring and came up into the wind short of it. I could hear the boat saying, "You incompetent lout, you've been playing games all night now, do something right." I made another pass, caught hold of the pennant and secured it. I then lowered and bagged the sails, set the boomcrotch, rigged the tent, made a shelf with the floorboards and seats, laid the two life-jackets down, sleeping bag on top and

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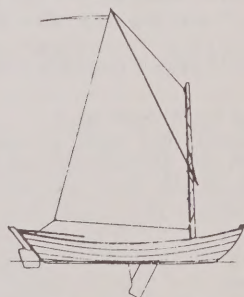
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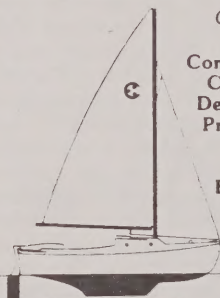
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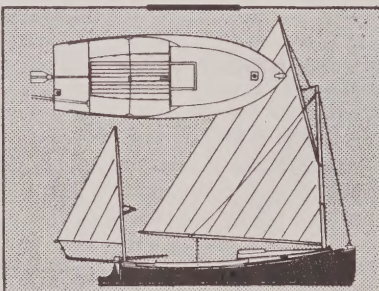
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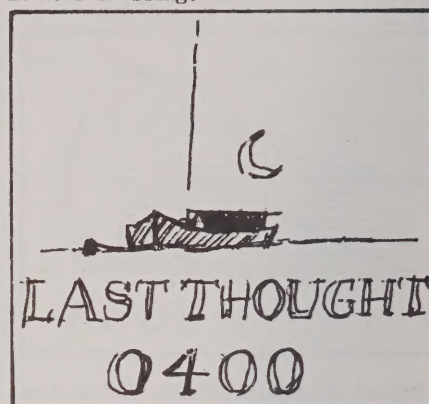
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wearily crawled in with the energy for only one last thought. "With all the abuse this boat has taken I wonder if it's going to sink before I awake." And promptly fell asleep at 4:00 A.M. after a 20 hour crossing.



At sunrise I awakened to the jubilant cries of herring gulls, feeling grateful that the boat hadn't drowned me during the night. Before I could begin the day a launch arrived and from it I was told that I was on a rental mooring. "Ten dollars a night," reminding me of my finances.

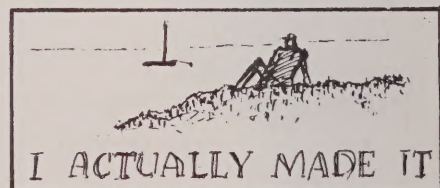
"If you get off right now I won't charge you," the young man said, smiling amusedly.

"Where can I drop a hook?"

"There's a public beach in by the shore. Pretty shallow at low tide."

"Thanks."

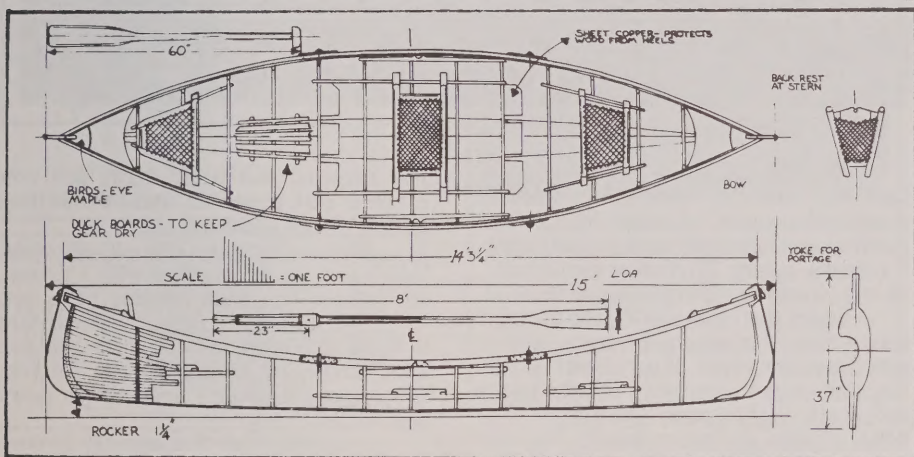
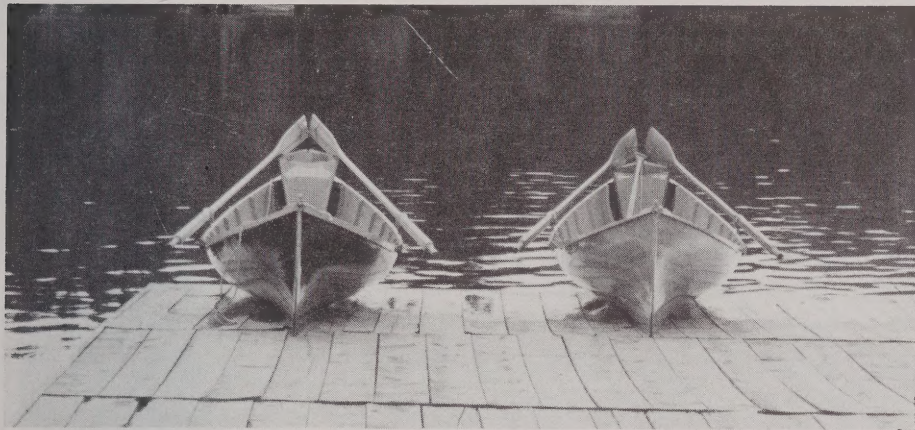
I pulled the tent down and raised the sails. Merely from habit I tried to lower the centerboard and couldn't. Considering that I would have a following wind on a lee shore, I would only have one chance to do it right. I quickly threw off the mooring pennant and scrambled back to the tiller and sheets before I could think of how many ways I could screw this thing up. Now that it was too late I wondered about the tide. What point was it at now? Was it flooding or ebbing? How high and how low was low where I wanted to go? I distinctly heard the boat swear. The water was shoaling quickly, so I dropped the hook without hesitation. It was either right or it was wrong. Problems get pretty simple when you eliminate intelligence. The anchor held. I paid out half the line, secured it and waded ashore. Sitting contentedly on the sandy beach in Provincetown I looked out admiringly at my vessel and thought to myself, "I actually made it. If it hadn't been for the land getting in the way all the time I would have had no trouble. When I get back to Nahant I'll have to take the coastal piloting course, and 'til I complete it I'll just have to stay away from the land; make my next port of call a small island."



Next issue: The return trip!

What are YOU Building?

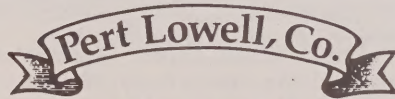
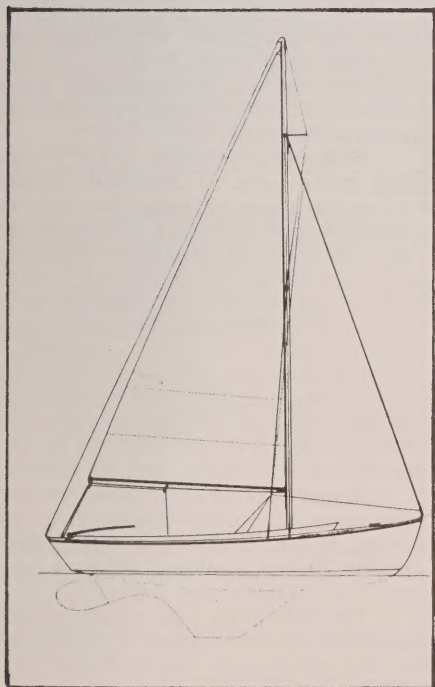
Steve Kaulback, builder of the elegant Adirondack Guideboats in modern cold molded technique has started on his 10th boat this winter. Anyone who saw his boats at the Wooden Boat Show this



past two years will testify as to the high degree of quality and finish. Construction is built up from a 3/8" marine plywood bottom board, the sides are of pine or basswood strips glued up with West System epoxy and nailed to spruce stems and ribs which are steam bent and epoxy laminated to shape. The exterior is finished off with saturation coat of epoxy and 4 or 6 ounce glass cloth, the interior is epoxy saturated also. Exterior can be painted or finished bright, the interior is usually varnished bright. The boat comes complete with cherrywood caned seats, a stern backrest, maple gunwales, and mahogany decks with birdseye maple medallions. All the fittings are traditional style brass, and the oars are hardwood, pinned type. A basswood yoke is included for portaging and a paddle for a steering aid in narrows.

Steve offers three sizes, 13, 15 and 17 feet (nominal lengths), the weight ranges from 58 pounds to 68 pounds to 75 pounds in these sizes. Each size has slightly different beams, depths and stem heights, the longer ones are not simply stretched from the 13 footer. Prices are \$3000, \$3500 and \$4000.

Steve won several awards at last summer's antique and classic boat meet at Thousand Islands, NY in reproduction category. No doubt his work is of show quality, the boats present the real wood appearance and yet offer the relatively maintenance free quality of glass boats. Steve works alone in a shop in Charlotte, VT, way up near Burlington and Lake Champlain. You can call him at (802) 425-3233 or write to him at Bingham Brook Rd. Charlotte, VT 05445 for his detailed brochure.



Pert Lowell Co. of Newbury, MA, builder of the Town Class daysailer/racer sloops since 1932 (with a ten year hiatus 1972-1982) have completed 8 of the new wooden Townies since resuming building them in 1982, and now this winter are working on another of the boats they built in the '30's. The Fleet-O-Wing (1930's vintage name) is an 18 foot keel knockabout designed for the then Marcus Lowell & Son (Pert) by Sparkman & Stevens. Our photos show early stages of planking in mid-December, at press time in early January the planking had been completed. If satisfactory progress is made, the 1985 version of the Lowell 18 Fleet-O-Wing might turn up at the Small Boat Show in Newport. Pert Lowell and Ralph Johnson invite inquiries about this new (old) boat, they can be reached at (617) 462-7409, or you can visit their shop in Newbury, MA on the Parker River just off Rt. 1A.

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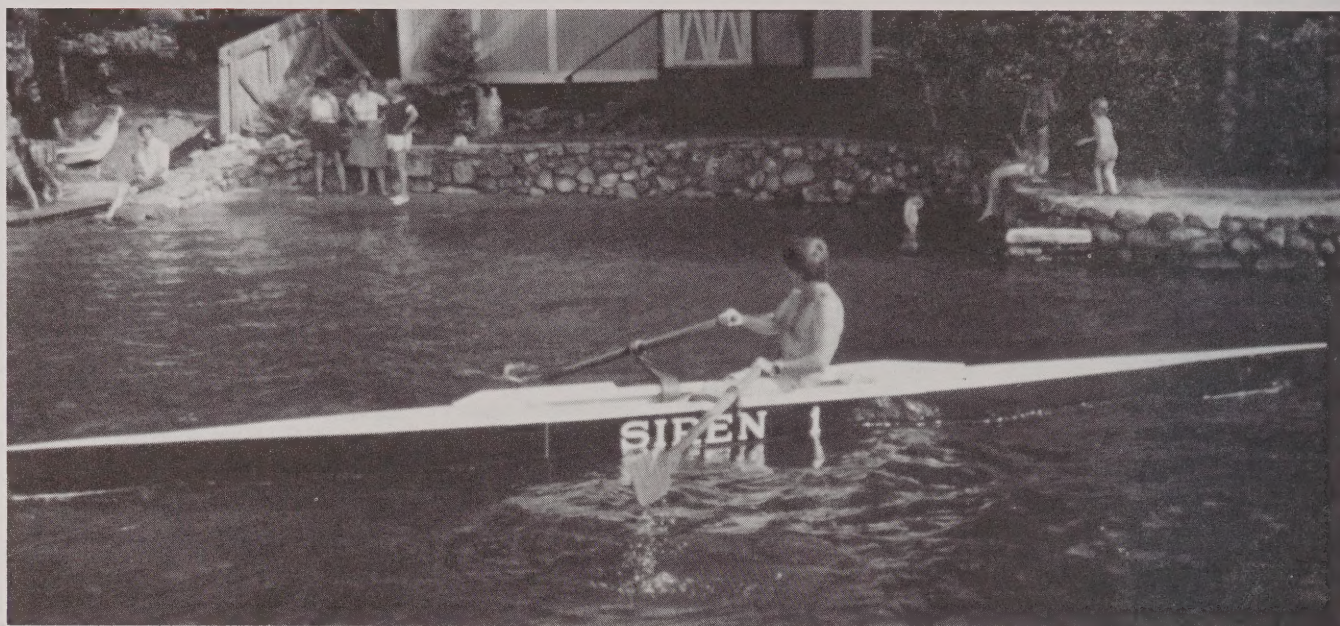


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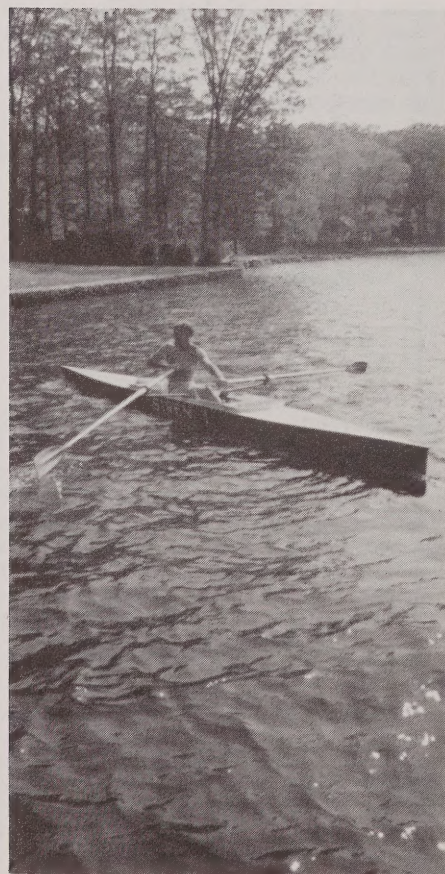
Brendan Curran, proprietor of the Hardknocks Canoe Shop in Hope, ME reports that he is quite busy this winter on canoe restoration work. His major project is restoring a J.R. Robertson canoe that has been in one family since new, about 80 years. He says they are quite attached to it and Brendan was able to add to the owners' knowledge on the builder through information we had assembled at MESSING ABOUT IN BOATS while researching background of our 21' Robertson racing canoe. Brendan also has two 18' Old Town Guides under restoration, a 17' Chestnut, a 15' Kennebec and a SWEET 16' E.M. White that he would love to own himself. If Brendan's sort of work is of particular interest to you, you can reach him at (207) 763-3074 in Hope, ME.

SIREN... Speedy Sectional Shell



Report & Photos by Bill Gribbel

Want to know more? Contact Bill Gribbel, Box 45, Rockport, ME 04856



The wooded shores of Megunticook Lake slid smoothly by on either side. My pencil-thin wake, flanked by the oar puddles, shimmered on the quiet water. I rowed a steady 25 strokes per minute, slowly working up to 30 and then 32.

I kept the stroke at 32, and the wake was a long, thin ripple. No spray and no splashing bow wave. Many slowly-trotting fishermen glanced up briefly as the red shell flashed past. The almost hypnotic rhythm of rowing really began to get to me, and the 5 miles of lake were eaten up in less than 50 minutes.

Such is the pleasure of rowing a recreational shell. And the rower, man or woman, need not be an expert to balance this beefed-up, sectional, take-down boat.

Peter Sexton, a good friend of mine, conceived this craft on his drawing board. He even built a tiny model before starting actual construction in his garage. He built the pilot model of plywood with Dacron sail cloth over the forward and aft decks.

We used Arthur Martin's Oarmaster rowing station in the rower's pod amidships. The bow and stern sections were then bolted thru the plywood bulkheads at either end of this pod. This arrangement has since been changed.

We now use, on production models, hollow, threaded pieces of plastic pipe. These are very short pieces, and a threaded collar is screwed on over the pipe's end. No tools are required for assembly, and 6 pieces of pipe on each bulkhead assure rigidity of the boat. It does not wiggle like a snake.

The boat's beam is 20" on the waterline, and its overall length is 24': 10' in the bow section, 6' in the oarsman's pod, and 8' in the stern section.

The forward and after decks are now covered with plywood. These production models weigh about 125 lbs.

We use British Collar 9'-9" oars. We've been experimenting with 11' oars, but nothing has been decided here yet.

The take-apart feature is important to those who must car-top their boat to a lake, river, or ocean. No one section, bow, stern or rower's pod, weighs more than 45 lbs.

Assembly and disassembly is done quickly, with no tools required because of the threaded pipe. The pipe's outside diameter is about 2-1/2", and the collars just wind on by hand.

The production models are fiberglass-covered plywood, with all sections interchangeable. One builder, Robert Pieri, has made all bow sections, stern sections, and rower's pods with identical dimensions.

Thus, two or more rower's pods could conceivably be inserted between the bow and stern sections. Two or more people could then row the boat together. Peter and I tried this on the pilot model, putting two pods together and rowing double. We rowed with two pairs of 9'-9" oars and found that longer oars would work better.

The boat got going so fast that our power stroke, with these oars, had to be too short and quick. We needed more leverage outboard. This explains the experimental 11' oars, for the double.

Arthur Martin's Oarmaster rowing rig seems the obvious answer to the rowing station problem. It works fine. And the British Collar 9'-9" oars perform just right, for the single.

The SIREN is a damn fast, steady boat. She has the weight to carry her way through a head sea or wake. Last

summer she was rowed by over forty people - of all descriptions - and not turned over once. She can handle an out-board wake with no problems, and a beam sea does not bother her much.

But a 24' boat with a 20" waterline beam does not turn readily. She tracks well, but landing alongside a float is a problem, with the fixed outrigger of the Oarmaster. I found her quite dry in a head sea. No spray on my backside.

We are forming a company to manufacture and market these SIREN boats, but we felt that, first, a product should be made visible and available before the company was formed. The pilot model made quite a splash on Megunticook Lake last summer.



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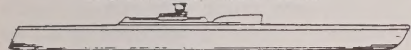
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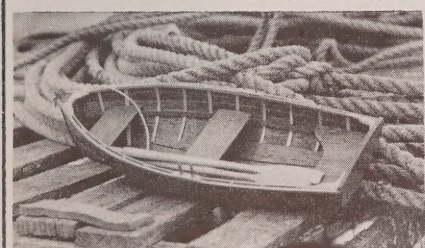
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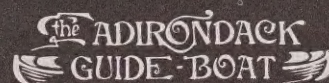
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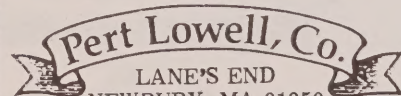
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Ken Bax's "Not Quite Instant" Schooner

What finally Decided Ken Bax on a choice of boat to build was a laconic note on the margin of the H.H. Payson & Co. study plan for the Light Schooner. It said, "Eyeball this one!" Ken did, and fell for the 24 foot schooner, an "instant" boat designed by Phil Bolger and offered by Payson in his portfolio of boats intended for building by amateurs using lumberyard materials, mainly plywood.

The building plans came in the fall of 1983 and Ken figured he'd be sailing come the spring of '84. It was late summer before BOWSPRIT was launched, almost a year. So it became a, "not quite instant," boat. BOWSPRIT? Yes, Ken Bax always wanted a boat with a bowsprit, and now that he has one, he decided to emphasize the fact in its name.

Ken has sailed much of his life, his earlier favorite was a PICARON, the little Sam Rabl keelboat of funky old timey appearance. And performance. "I would go anywhere in that boat," Ken says, "often well offshore, out of sight of land." He then adds, "But she was SLOW!"

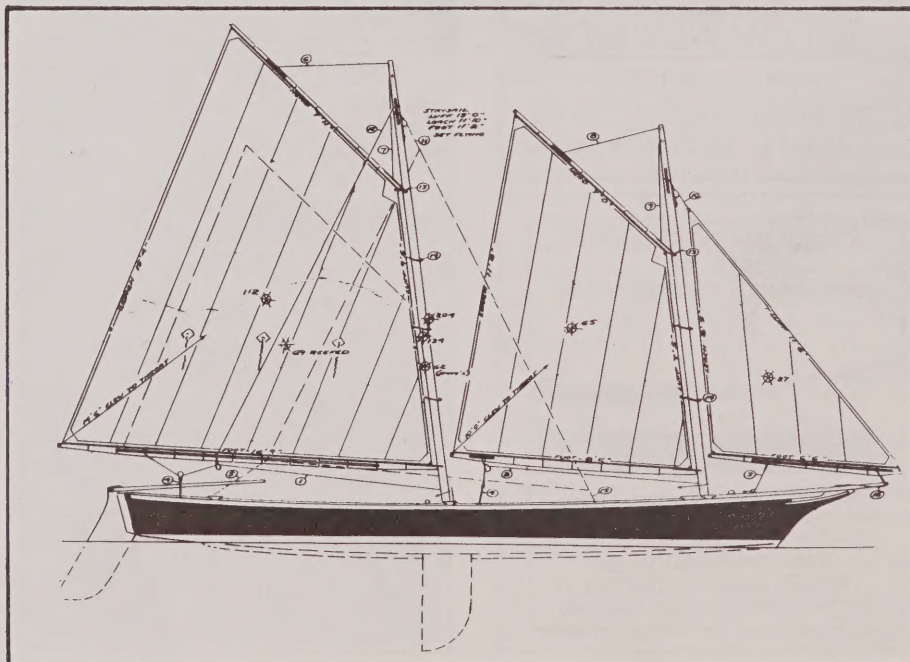
The new schooner isn't slow. Already Ken has been out in a good breeze and found Bolger's comment, "She can pass almost anything short of a C-cat," to be accurate. On a reach. "I still get nervous thinking about that 200 square feet of sail up there on that 5 foot beam," Ken goes on. "Next summer, when the water's warm, I'm going to press her as hard as I can, see what it takes to knock her down."

Yes, a 5 foot beam on a 24 foot overall length (not including the bowsprit) is a pretty narrow boat with a shallow draft flat bottom. So far, Ken hasn't been scared off, but he's still playing it carefully with his two young teen age sons on as crew. They're not bothered, climbing all over the narrow deck underway, but he doesn't want to do something that would dump them into cold water on his trips down Maine next summer. So he'll try to tip her over himself just to see.

The flat bottom hard chine sort of boat has high initial stability, but usually at some point heeled over this gets over a sort of toggle, and the ultimate stability approaches zilch. Ken put on extra wide decks alongside both cockpits, he hasn't yet added coamings, but it almost looks as if even on her side, this boat would not swamp badly. Anyway, he plans to find out.

Qualms about this rather exciting craft's stability aside, Ken is in love with his creation. He built it in his backyard, and so during much of the winter was unable to progress much, as the boat is glued up and completely sealed off with Chem tech T-88 epoxy. "I worried some about the topsides after I put them on," Ken explains, "since I used luan plywood and subsequently found that its core will soak up water." So he went ahead and sealed it all up with resin, and then glued on an extra layer from the chine up to the waterline. It just makes him feel better about it.

Ken made the spars from lumberyard fir studs, the mainmast is from a 4 x 4, the foremast is from two 2 x 3 studs glued together. "If I break a mast, it's a ten dollar bill and a few hours work to replace it," he explains. He also made the sails himself, with help and guidance from Dave Howard of C-Dog Canvas in Salem, MA, a fellow member in the local small craft club.



"The trailer was more trouble than the boat," Ken goes on. "When I looked at trailers for 24 footers, they were big tandem wheel \$3000 rigs, and something that would carry the weight (under a half ton) was too short." He finally located a two wheel trailer with a very long tow bar, and has been quite satisfied. Ken will trailer the boat to Maine in summer, this past fall he sailed it out of Nahant on the Massachusetts north shore, a few miles from his Lynnfield home. "It takes about an hour to rig it," he says. Ken hasn't gone out solo in it, so he's had help on hand to set it up, but he did rig it for this story in his backyard alone in less than an hour. The spars can be installed by one man with care. The rig is unstayed and he has the sails hanked onto the masts with Pert Lowell's hoops and rolled up around the spars.

While Ken hasn't singlehanded the boat (yet) he does have all the lines led back to the rear cockpit. His "crew" has mostly gone along for the ride, he admits to moments of business when coming about even though all three regular sails are self-tending on booms. The boat has a lot of strings to pull on.

Presently the boat is bright finished, but only by accident. Ken decided to get it into the water last fall before painting the topsides. So the epoxy coat is sort of a brightwork, and it looks okay until you spot the places where he brushed out the bottom paint up over the waterline to clean the brush, planning to cover it later with topside paint. "I got plenty of attention last fall," he recalls. He was out sailing about Nahant when the Town Class racers had their national there, and while staying out of their way, he did get seen by a lot of people. There's something about a schooner. . .

Despite this rather ambitious scale for a first boat building project, Ken says he had no major problems. It just went together as it should have. Mostly he expresses some qualms about whether or not his work was of adequate quality. Well, it looks it, and it works. And he dealt with some questions, like that choice of topside plywood, in a pragmatic way. When in doubt, fix it up.

Ken is a "sailor" more than a "builder", so he's really looking forward to the coming season to really get to know his creation better. His experience to date afloat has excited him as to anticipated performance, and his satisfaction at having indeed built this boat that Dynamite Payson had urged him to, "eyeball," is fulfilled now that that part of his adventure is behind him. Just some paint come spring, later on those sea trials to test stability limits, then down to Maine for a summer of schooner-ering. "I wonder if they'd let me compete in those schooner races they have down there?" he muses.

From top: BOWSPRIT is the name, AND the place. Installing the mainmast, Ken sets up the rig while still on the trailer at the shore too. Hanking on the foresail to just four hoops. Note narrowness of the hull.



PLANS

Payson's Instant Boats

Harold H. "Dynamite" Payson is a pretty well known part of the build-your-own-boat game by now, he's gotten lots of press and written books and published handy plans (created for him by Phil Bolger) long enough now so that almost anyone who has contemplated building their own boat must have considered what he offers. As Ken Bax exemplifies, what Payson offers is encouragement to go ahead using simple designs and lumberyard materials and epoxy resin. No need for in-depth knowledge of traditional boatbuilding techniques in order to build an instant boat. Ken Bax's "instant" took nearly a year, but after all, he'd never built a boat before and it is a 24 foot schooner.

Payson now has 19 plans to offer, they range from the 7', 9" NYMPH to the 25' BLACK SKIMMER, in cost from \$15 to \$35. The complete list is below. For \$3 he'll send you the study packet, reduced plan views, specs, and in some cases published articles on the boat. If the notion attracts you, the study packet makes good winter reading. And, you can begin at a much simpler level than Ken Bax did.

To go for any of this, contact H. H. Payson & Co. Pleasant Beach Rd. So. Thomaston, ME 04858.

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8. Light Schooner 23'6"x5' . . . 25
9. Nymph 7'9"x3'6" 20
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11. Query 16'x5'6" 20
12. Skimmer 8'x4' 20
13. Teal 12' 20
14. Tortoise 6'5" 15
15. Windsprint 16'x4'6" 20
16. Zephyr 20' 20
17. Black Skimmer 25' 35
18. Gypsy 15' 30
19. Pedal Boat Madeline 19' . . . 20



"Would you do it again?" is the question we hear most often after telling someone about our trip.

"Probably not, but for reasons other than hardship or difficulty."

Our adventure was difficult most of the time; extremely strenuous much of the time. That goes with rowing over 700 miles around ocean headlands and in narrow tidal channels. Add the element of bad weather—winds, storms, fog, chop, and the nearly incessant rain—some form of which we experienced almost daily, and the impression left is of a miserable, exhausting, and at times terrifying trip. In truth, it was all of that, but much more.

"Did you ever want to quit or turn back?" Our answer is, "Nearly every day." The night after our swamping on Lasqueti Island almost did us in. We had rowed for 15 hours, been driven off the water by a squall, finally finding only a shallow, rocky, inadequate anchorage. In the near-dark, we started a fire for warmth—inside and out. Before we started eating, a heavy downpour quickly overwhelmed our fire and soaked our dinner; we still had our tent to put up and the boat to anchor. The hard rain continued all night and the next morning. Neither of us had much to say through our soggy breakfast or for the first two hours of wet rowing, but our thoughts were running parallel.

"There are lots of reasons to stop."

"It would be easy to say we just didn't want to go on."

It's our business if we want to quit; what the heck."

"Look at the seal following us. There, just off the stern."

As the sun began to filter through the breaking clouds, lighting the greens of Lasqueti and Texada:

"We've come this far ..."

"And proved to ourselves we can do it ..."

"Besides, we started out to do something."

"The trip is simply going to be different than we thought."

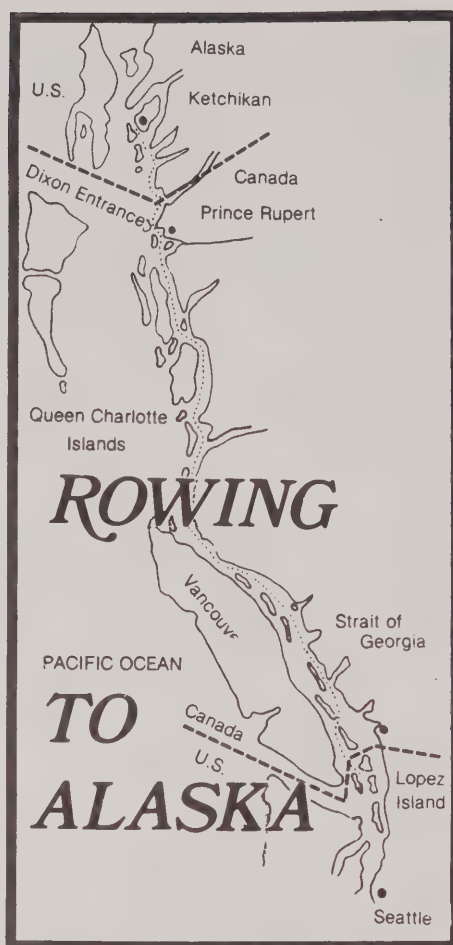
"We'll finish what we started."

"Our seal has been joined by a friend."

"Look at that cluster of trees in that shaft of light."

"It's like a postcard—only prettier."

From that time on, we never doubted or questioned our ability to finish the trip. Nor our desire. Throughout our



8~Epilog

Pete & Nancy Ashenfelter



trip, nearby seals were a source of constant encouragement.

We knew fright on many occasions—fear of capsizing in open water, fear of being dashed against foamy, jagged rocks, fear of being dumped by whales. Never, though, were we fearful for our lives. Somehow we both believed we'd survive any catastrophe.

Nor were we ever bored. Sea life, birds, animals, scenery, weather, boats, villages, towns, people, stars, sounds, the ever-changing colors and moods of the water all combined to hold our attention. We had lots to share and talk about.

What's it like for an elderly couple to spend nearly 70 days confined in a 17-foot rowboat? We think no different than living in a house. We quickly developed routines. We, of course, both handled two oars all the time when rowing. Under sail, Nancy got the sail up and down and handled the reef; I steered and handled the sheet from the stern. Each evening, I anchored the boat and set up the camp, while Nancy cooked; we both broke camp and loaded and off-loaded our gear. Most decisions were joint.

Mostly, we rowed at least eight hours a day, seven days a week. In the mornings, we would visit a lot—there were always things to talk about. By afternoon, though, we usually would drift into long periods of silence, our own thoughts taking us along various private paths. If it were raining, we each pulled into our hoods as the sole occupant of a cave staring out on the world we could see, often seeing little specific for the rhythm of our oars, the hypnotizing, autistic movement of rowing, the steady drumming of the rain, and the heaviness of our thoughts.

The sharing of trial and hardship is unquestionably bonding, probably more than the ultimate success—"The struggle, not the triumph." Mutual respect shares the stage with our experiences lived together. It was the full range of shared hardship, fear, emotion, beauty, friendships, discovery, survival, pleasure and accomplishment, though that combined to make up the whole image of our trip.

For a lot of reasons we wouldn't do it again, but mostly because there are other things we want to do. We wouldn't trade our experiences for anything, though. For us, the trip proved to be very rewarding, and very special.

Enjoying Casual Canoeing

Mac McCarthy



I think the main reason I enjoy canoeing and kayaking is that I approach these activities more at a saunter than at a hiking pace. I just like to mosey along keeping an eye out for everything that is going on around me. I can seldom get away for any length of time so I take my canoeing anytime and anyplace I can. If we travel, I have a canoe on the wagon roof.

In late September we delivered a canoe to Annapolis and visited my stepson north of Baltimore for several days. I asked the local sporting goods store about any local places to paddle that were not white water. They were surprised, but very helpful, directing me to a real nice little stream. They also recommended a local reservoir which was nice during the week once I got away from the fishermen. Good bird watching.

But the gem of this trip awaited me on the Eastern Shore. I had three days unexpectedly when my wife had to go to North Carolina so I headed for the peninsula and Trap Pond State Park. I was going to base there and explore the local river. I never left the park for the entire three days!

I pitched my tent right on the lake, my canoe ten feet away on the shore. A really pretty lake seemed to be the private property of a family of ospreys, they really scolded me for spoiling their solitude. From the lake canoe trails led

one way into a marsh at the head of the lake, and to a downstream dam the other direction. It was "after the season," and I had the whole place to myself. People would arrive late in the day, camp overnight, and depart early morning on their hurrying ways. I spent the three days exploring this spot, and wouldn't have left then, but my wife was back and our planned travels had to be resumed. Trap Pond now has a special place in my heart.

I probably shouldn't do this to you up north, the weather is probably pretty bad by now, but...

I slipped away the other morning in early December. I'm a one man canoe building/repairing shop, and when I'm not there, nothing gets done, but I took off on a little solo canoe outing to the local park east of Sarasota. It isn't my favorite river in the whole world, but it is close, and on weekdays and early mornings I can have the river all to myself.

This river has very little current so I paddled about 2 miles down to the lower lake in beautiful weather, sunny, about 70 degrees, with a nice breeze. Migrating birds were all over the place. I didn't keep count but I must have seen 40 different species. At the lower lake I took out my binoculars and spent a half hour or so studying the activities of 5 big white pelicans, 3 roseate spoonbills plus countless herons, ibises, egrets, plus two different types of hawks, an osprey, galinular, and little "stilts" of all sorts.

On my leisurely paddle back I saw an old friend of mine, the biggest alligator I have ever been near. One definition of a wilderness is a place where there's something that can eat you, and I was there! It was eyeball to eyeball as he was sunning up on a two foot high banking. I watched his eyes watching me as I drifted past, but I didn't startle him. Good thing, he must be 14 feet long and heavy. If he is frightened and hits the water, he throws a hell of a wake, and one swipe of his tail in passing would sure make a mess out of my stripper canoe! Or any other kind.

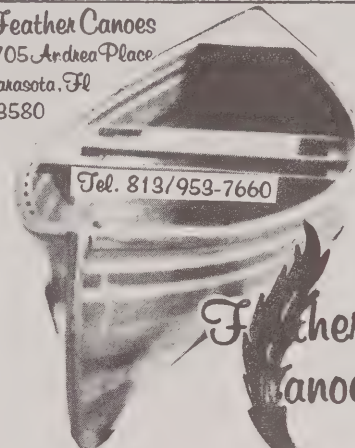
So it was a little added excitement for the morning escape. Then it was off to lunch and back to work for an afternoon in the shop. Doing this once a week does a lot for my morale, and my work goes better as a result.



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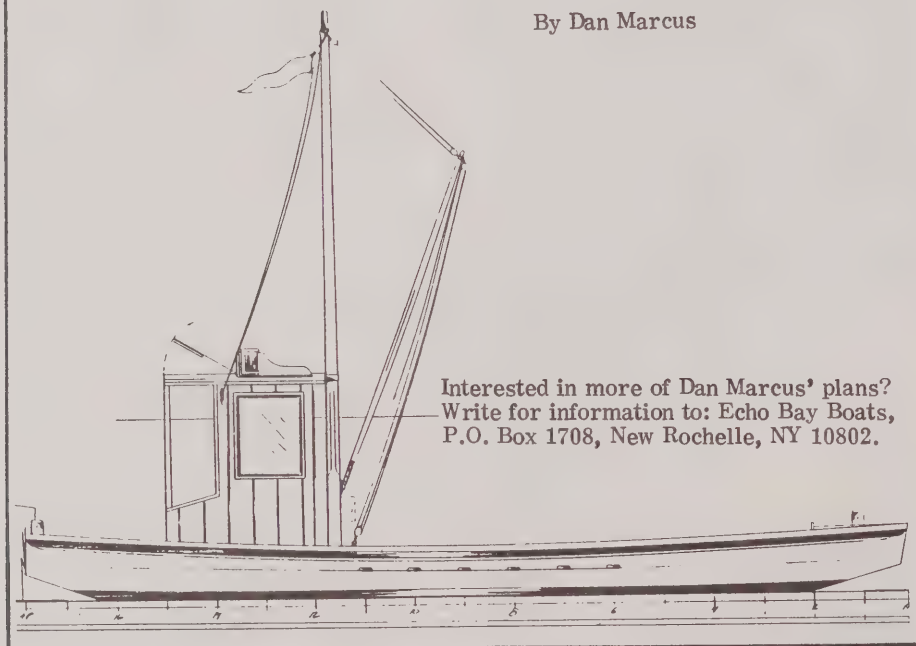


6 Issues, \$7⁰⁰ Box 444, Tuckahoe, NY 10707



A Simple Workboat

By Dan Marcus



Interested in more of Dan Marcus' plans?
Write for information to: Echo Bay Boats,
P.O. Box 1708, New Rochelle, NY 10802.

I was sitting at the drawing table recently, ruminating about the various chores that I had to do on "Sweet Anarchy" out on her mooring. I realized that I could use a tug or some such craft that would handle a broad range of jobs. What I came up with is this little boat. She can set a mooring, yank one out, tow a boat or, with the addition of a row of tiny tires along her side and bow, push a boat. "Sweet Anarchy" is engineless and a little tug to bring her to her winter slip would be quite useful.

She could easily carry a load of building materials out to an island or ferry a group of birders to the mud flats off the harbor mouth to look at peeps. She could be set up in any number of ways; with a work deck and a small passenger cockpit, all decked over for cargo carrying or arranged with bench seats running along both sides to accommodate a dozen passengers or so.

The captain has a little enclosed wheelhouse to escape from the wind and rain; in fair weather a hatch flips open overhead and by standing, the skipper's head and shoulders are out in the breeze. The 6' beam allows generous walk-around on the sides of the wheelhouse.

Power would be moderate; perhaps a 35 h.p. outboard. Fuel tanks are bulkheaded off and drain overboard, of course.

Hauling would be done by any number of methods from block and tackle for light salvage and small cargos up to a gas powered 4 cycle donkey engine boxed in on the work deck. This could be a great rig; perhaps two winch heads each geared differently for various loads.

Construction would be simple and strong, either heavy pine planking over fir frames or fiberglassed plywood. Either way, both bow and stern transoms would be built of 2" stuff strongly reinforced and tied into stout towing bitts fore and aft.

The work scow is 17'10" long by 5'10" beam and should draw about 10" or so, depending on load. Although quite small actually, she would be a very useful boat to someone with work to do long shore. Naturally, she shouldn't be out in rough water; a boat of this shape doesn't like any kind of a head sea. She would be very simple to build and should be galvanized nail fastened in the old workboat style. An oak rub rail (oiled) and jazzy paint job, added to the vertical staves of the tiny pilot house and you have a little boat full of character; a boat which not only looks neat chugging about the harbor but can do its chores as well.



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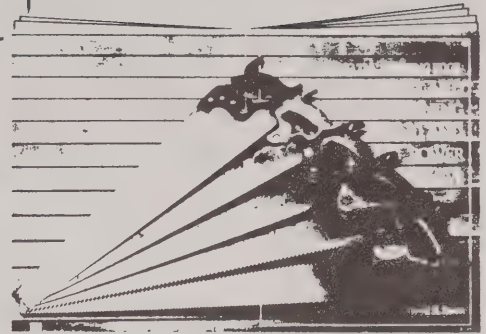
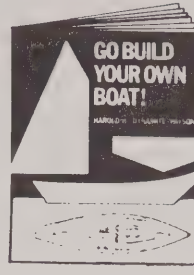
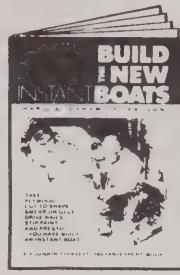
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Good Winter Reading



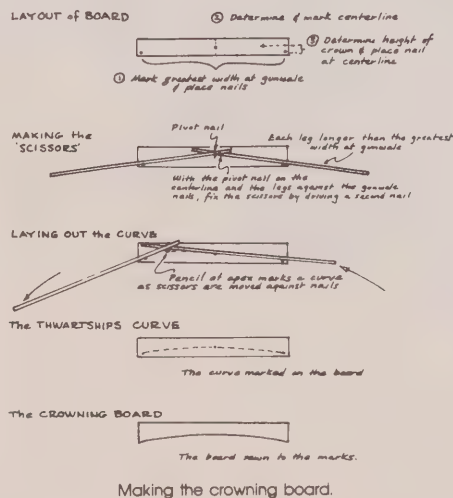
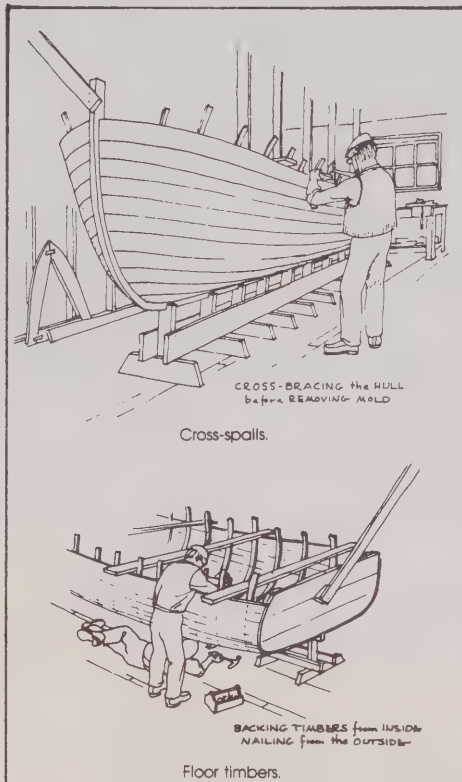
Dynamite Payson said in a story I did on him in mid-1983 for one of our early issues that he didn't much like writing. Yet, he has turned out four books now to supplement his collection of plans. While he'd rather be out in the boatshop across the yard from his house there in South Thomaston, ME, he does spend a lot of time at the desk writing. Anyone who has thought Payson's ideas on "Instant Boats" worthy of more investigation should read his books.

Dynamite's four books are: *INSTANT BOATS*, *GO BUILD YOUR OWN BOAT*, *BUILD THE NEW INSTANT BOATS* and *KEEPING A CUTTING EDGE*. The latter is a collection of articles he wrote for *WOODEN BOAT* magazine on keeping your saws (hand and electric) sharp. It's illustrated by Sam Manning and sells for \$7.95. While only a 32 page booklet, the information is priceless if saws concern you at all.

The other books are where Dynamite is really at. The first one was *INSTANT BOATS*, all about how to build the six boats he commissioned naval architect Phil Bolger to design for him for easy amateur building at home. Dynamite grew up in boats, lobstering for years on the Maine coast, and he got convinced that boatbuilding need not be an arcane art full of mysteries for the new guy with the desire to build. The instant boats are familiar to most who read *WOODEN BOAT* or *SMALL BOAT JOURNAL*, and the first book includes the basics of his plywood, no lofting, no molds designs as provided by Bolger.

Skipping to the third book, *BUILD THE NEW INSTANT BOATS*, this is the up-to-date book (the first book was published in 1979). Dynamite introduces his tack and tape system (not stitch and glue) with three new designs, an even easier way to build. Even the need for any bevelling is pretty much eliminated as Payson admits that the poor fits can be dealt due to the gap filling properties of the epoxy resin and glass tape. Sort of an update on the old adage, "Putty and paint make a boat what it ain't." The three new method boats, a 16 foot rowing/sailing *GYPSY*, a 7 foot 9 inch dinghy mind boggler *NYMPH* and the outboard powered *DIABLO* are supplemented by 8 other designs that follow the earlier instant boat construction methods. In this group you will find the 23 foot *LIGHT SCHOONER* that is featured in our story in this issue on Ken Bax's experiences.

Payson's Instant Boats



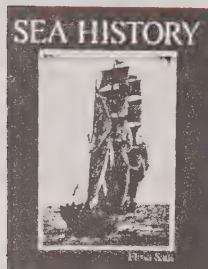
This book also includes additional background on basic techniques including quarter sawing lumber and scarfing plywood.

Well, if you just don't like the instant boat concept, too "plywoody" looking for you, you still might find Payson's other book, *GO BUILD YOUR OWN BOAT* useful. Dynamite can also build conventional boats by traditional methods, his predilection towards the instant concept developed out of experiences in learning to build his own early boats. When he asked his boatbuilder father-in-law for the loan of the molds for a boat just completed, his father-in-law told him, "Go build your own boat." Not as cold as it may sound, it drove Payson into his career.

Payson takes you through the whole process of boatbuilding in this book, from design on through completion, with the inclusion of his own practical experience to offset what can be, in some books, the near baffle-gab of jargon on boats and why they work. Payson reduces this "insider" talk to clear understandable information. The book is amply illustrated in the traditional section by Frank O'Brien with marvelously detailed views of just how the things are done. The latter sections on the instant boat techniques use photos from *Wooden Boat* articles by Jeff Julian. In this section Payson goes into specifics on building two of his instant boats, the Gloucester Light Dory and the Thomaston Galley. But, it is the first half of the book on building a traditional design as a new hopeful, and the last part full of his miscellany of simple solutions that will appeal to those not enamored of the plywood instant concept.

Dynamite will be happy to sell you copies of his books direct, and I'd guess he probably would autograph each for you if you asked. *INSTANT BOATS* is a 7" x 10" size hard cover, 152 pages with 48 illustrations for \$14.00. *GO BUILD YOUR OWN BOAT* is an 8-1/2" x 11" size, hard cover, 128 pages, 101 photos and 79 line drawings for \$23. *BUILD THE NEW INSTANT BOATS* is an 8-1/2" x 11" paperback, 110 illustrations, for \$19.95. *KEEPING A CUTTING EDGE* is a shop manual of 32 pages fully illustrated for \$9.00. Prices include postage and handling. Send your order to Harold H. Payson, Pleasant Beach Rd. So. Thomaston, ME 04858.

What's happening...



NATIONAL
MARITIME
HISTORICAL
SOCIETY

Interested in BIG SHIPS and their history? Here's the group for you. This is another non-profit maritime historical effort involved in preservation of ships and artifacts. After 21 years of striving it still is looking for support for ever growing opportunities for hanging onto the great moments of the past in ships.

In 1984 the Society finished restoration of WAVERTREE, a three masted square rigged steel ship now berthed at South Street Seaport Museum in New York City. It set up a harbor curatorship which has undertaken preservation of harbor artist John Noble's studio barge and the hoped for installation of the Liberty Ship JOHN W. BROWN in Liberty Park by 1986. The sail traing brigantine BLACK PEARL was brought to New York and the harbor lighter VERNIE S. made cruises up the Hudson and out Long Island Sound on Society missions.

SEA HISTORY is the Society's quarterly journal, and it's a pretty interesting periodical, nicely done on slick paper with lots of good color inside as well as on the cover. The 48 page Autumn 1984 issue included articles on the boats and people of Exeter, England (fabulous color photos of boats), on John Noble's floating barge studio from which he painted harbor scenes, his "Little Leaking Monticello," on saving the World War II aircraft carrier INTREPID (impressive ship) and on Seattle's wooden steamer restoration, VIRGINIA V.

The Society wants to upgrade this periodical and has earmarked \$150,000 of hoped for contributions in 1985 to this end. Membership is \$20 a year basic, and you get this SEA HISTORY included. The whole pitch is serious preservation of significant ships, it's not a casual sort of publication, but it is very readable and if big ships appeal to you, worth reading. You can find out more about all of this by writing to the National Maritime Historical Society, 132 Maple St., Croton-on-Hudson, NY 10520.

SNOW ROW COMING IN FEBRUARY

Ed McCabe of the Hull Lifesaving Museum called to announce that this annual winter outing for oarsmen will again take place from the Museum boathouse at Pt. Allerton in Hull on the 24th. Contact Ed at 24 Fairmount Dr. Hull 02045.

MYSTIC SEAPORT OFFERING WINTER SAILING WORKSHOPS

A new series of winter workshops for recreational sailors at the Mystic Seaport Museum will run into March covering diverse topics of interest. All are evening programs beginning at 7 p.m. The schedule is as follows:

FEBRUARY 5: Boardsailing. Marion Marcey of the Windsurfer Shop in Mystic will explain techniques and equipment for both beginner and advanced boardsailors.

FEBRUARY 12: Ocean Sailing. Captain Gordon Coombs, who offers a sail training program on his 37 foot sailboat out of New Haven, will discuss ocean sailing with a focus on choice of boat and provisioning.

MARCH 5: Survival at Sea. Captain George Moffett of the schooner BRILIANT will concentrate on the use of safety equipment carried by vessels for disaster situations, including life raft inflation, flares, EPIRBS, etc.

Complete details and registration and fees can be obtained from the Education Dept., Mystic Seaport Museum, Mystic, CT 06355. A BONUS for the first 100 who register for two workshops or more will be a special invitation to view Whitbred's new film, 1983 ROUND THE WORLD RACE, on February 19th. You can phone for details if you prefer, at (203) 572-0711.

MAINE MARITIME MUSEUM WINTER PROGRAMS

The Maine Maritime Museum at Bath, ME has a winter program of indoor lectures and workshops scheduled as follows:

FEBRUARY 7: Lonely Hearts & Whalers' Arts, a lecture by Irma Alvord and Ken Martin on maritime crafts and arts of a romantic nature. At Sewall House, 963 Washington St., Bath from 7:30 - 9 p.m. Non-members \$2.

FEBRUARY 8: Sailor's Valentine Ball, dancing to the big band music in historic York Hall in Bath, from 8 p.m. to 1 a.m. Call Museum for details, (207) 443-6311.

FEBRUARY 12 & 14: Steam Bending workshop by Will Ansel and Greg Rossel on bending frames and small planks with use of steam. At the Apprenticeshop, 279 Washington St., Bath from

7 - 10 p.m. Members \$25, non-members \$35.*

FEBRUARY 21: Ships in Bottles, Renewing a Lost Art, lecture by Gilbert Charbonneau, a leading ship models in a bottle builder. At Sewall House, 963 Washington St., Bath from 7:30 - 9 p.m. Non-members \$2.

*The winter boatbuilding workshop series of five course can be paid for as a unit at \$125 for all five (members) or \$175 for non-members. March and April courses are in caulking and in painting and will be listed in later issues.

Information on all Maine Maritime Museum activities can be obtained by phoning (207) 443-6311 weekdays during business hours.



This was the year of the Prospect Marsh Pinky, launched in July, sailed to Newport, RI with a mini-cargo of Penobscot Bay cheese in August, played with through September and October, and finally hauled in late November. Through PERSERVERANCE we once again state the case for traditional training, construction and rigs, as well as the revitalization of the Rockport Apprenticeshop.

THE YEAR OF THE PINKY

It's been a year without precedent, mortgage paid off, six month Swedish exchange program (our first Swedish small craft delivered to Cape Cod), seventh building added to our housing complex, and Europe, from Denmark to the Mediterranean, ransacked by our Technology Bank. By our second Rockport Birthday (September) we had built 41 small craft representing three countries, graduated 14 more apprentices, earned over \$140,000, raised almost \$600,000 for capital needs and operating funds, founded and published three issues of THE APPRENTICE, published our first set of Documentary Prints, sponsored To Market, To Market as a service to the wooden boatbuilding industry, and represented the State of Maine in a 12 day live demonstration at the 1984 Eastern States Exposition.

Like to know more about where we are going? You can find out by writing to the Rockport Apprenticeshop, Sea St. Box 539, Rockport, ME 04856.

BANG & GO BACK RACING

Lance Gunderson, who organized the very successful Gerrish Island row, paddle or sail races for the past few years, is moving on to a different concept for 1985. He has relinquished that event to Doug Martin and proposes to instead host a summer series of "Bang and Go Back" races for traditional sorts of small sailing craft. Lance's proposal is as follows:

"I've been thinking of organizing a series of Bang and Go Back races for classic small sailing craft, as discussed in Waldo Howland's excellent book, *A LIFE IN BOATS*. This sort of race involves mixed classes of small sailing craft which all start together and sail to a windward mark. When the leading boat rounds that mark, a gun is fired by the committee boat and ALL the boats then turn about and run downwind to the finish. This in effect establishes a handicap for each boat. While obviously this can lead to cheating, I am hopeful that those who join us will undertake the event in the spirit of just good fun competition. I propose no prizes and no fees. Perhaps the winning crew might buy the first round of brew at Captain Simeon's Galley in Pepperell Cove.

These races will take place on the third Sunday of June, July, August, September and October, starting at 2 p.m. in Pepperell Cove at Kittery Point, ME. I hope to attract such diverse types of sailing craft as sailing dories, Townies, Snipes, Mockingulls, Appledores, Pep-

perell 16's, Beeble cats and other small catboats, sharpies, sailing peapods and Whitehalls, and any centerboard knockabouts such as Alden O Boats and, my personal favorite, the L. Francis Herreshoff Suicide Class.

You see, I own and dearly love my L.F.H. 17' knockabout #39, a design he created for a sail area rule suicide class. The rules had been drawn up by William Atkin: 125 maximum square feet sail area, no less than 5' beam, round bottom hull, decking strong enough to support a man. Atkin designed at least one, a cat rigged beauty, Seth Persson did also, a nice sloop. Howard Chapelle, Edson Schock, Charles Mower and Nat Herreshoff also contributed designs to this rule.

Many wonderful fast old racing designs are out of it today with the flood of modern glass designs sweeping them away with improved windward performance and low maintenance construction. I like to think there may be some out there who would find my simple racing plan attractive. Like the Alden Indian, the Yankee Dory, the H-14?

At this stage in mid-winter, I have already lined up the following participants: a 17' Herreshoff knockabout; a 19' Mockingull peapod; a 16' Strawberry Banke sprit rigged skiff; a 16' Pepperell peapod sprit rigged; and an 18' Fenwick Williams catboat.

If the concept intrigues you, contact me, Lance Gunderson, at (617) 491-0224.

A TALE OF TWO FISHERMEN

A fisherman stands at leisure on a float watching another preparing his boat to go out.

"How soon you goin' out?"

"Soon's I'm ready."

"Good day for it."

"Yep, the weather makes a difference."

"Waitin' for someone?"

"Nope, you want to come along?"

"If'n I do, you'll have to pay me."

"Why should I pay you? It's my boat and my gear. People usually pay me to take them out fishing. Fact is, I should charge you."

"Those are sportsmen, I'm a working fisherman. When you ask me to go fishing, you got to pay me. When I ask you to take me fishing, I got to pay you. One is work, the other is play."

(It appears that somebody's got to pay somebody!)

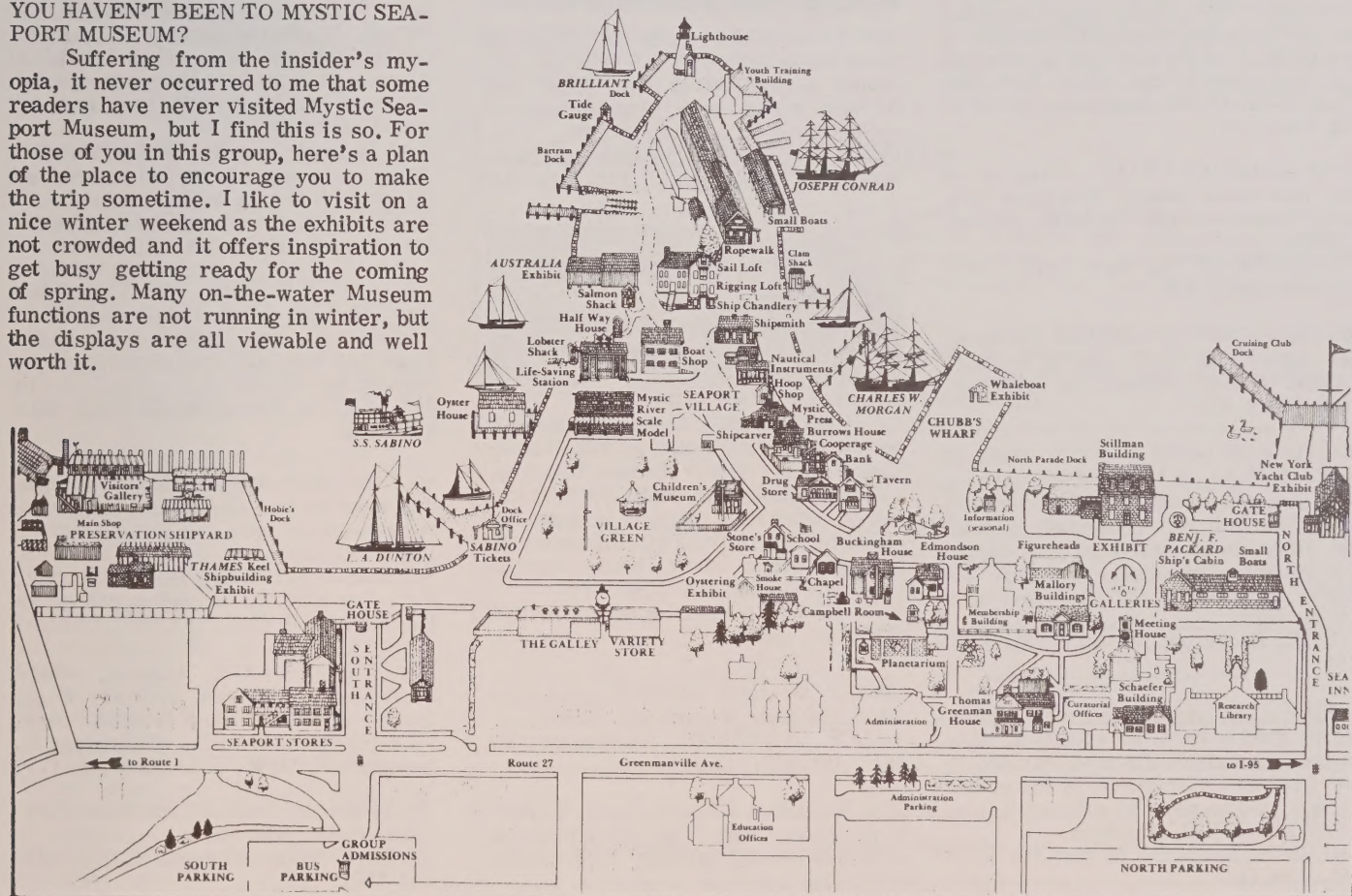
"Tell you what, Since you asked me first, you agree to pay me as a working fisherman. Then when we get out there fishing and I start enjoying it, I'll agree to pay you the same amount back as a sportsman. That way you can tell folks you had a sportsman client out today, and I can tell them I was hired for the day as a fisherman."

(Everybody wins, nobody loses!)

Tom McGrath

YOU HAVEN'T BEEN TO MYSTIC SEAPORT MUSEUM?

Suffering from the insider's myopia, it never occurred to me that some readers have never visited Mystic Seaport Museum, but I find this is so. For those of you in this group, here's a plan of the place to encourage you to make the trip sometime. I like to visit on a nice winter weekend as the exhibits are not crowded and it offers inspiration to get busy getting ready for the coming of spring. Many on-the-water Museum functions are not running in winter, but the displays are all viewable and well worth it.



Classified Marketplace

QUALITY LEAD DRAFTSMAN'S DUCKS. 4 lbs, brass wire, felt bottoms. Gloss black. \$9.50 each post paid in continental U.S.

ROB PITTAWAY, The Water's Edge Company, 222 N. Water Street, Stonington, CT 06378. (21)

X21 1980 21' FIN KEEL, state of the art daysailer, many options, fast, stable, good looking, \$7500.

TOM PERKINS, Westport, MA (617) 636-2250. (21)

AUTHENTIC ADIRONDACK GUIDE-BOAT, probably Hamner built. Wine-glass stern. Basically sound, but needs complete restoration. Desire to trade for Grummon Sportcanoe or will consider offers.

BILL MILLIS, 76 Main Street, Waterville, Maine 04901. (207) 872-8969. (19)

16' CANOE: Completed Trailcraft kit canoe fiberglass covered canvas - excellent - \$100 firm.

CHRIS KOHLER, Hamden, CT. (203) 288-9000. (19)

ICE BOAT: Modified DN, includes hull, runner plank, runners, alum. mast, needs sail, boom and some hardware. \$300 or trade toward rowing skiff/shell or kayak. PETER STEVERS, Hopkinton, RI. (401) 377-4301. (19)

SELLING OUT: I am selling out a large quantity of marine items that were part of my boatbuilding business over the last three or four years, boats & molds, FG materials & equipment, tools & machinery, lumber, fasteners. All these items are drastically reduced for quick sale. The best time to call me is 5:30 PM. STAN STOKOWSKI, Saugerties, NY. (914) 336-6582 (19)

12'6" MAINE CATBOAT - Sloop or cat rig, fine wood detail, fiberglass hull, fast, maneuverable w/alum. trailer. \$2450
BRUCE OR TONY, New York, NY. (212) 925-3909. (19)

DN ICE YACHT - Excellent condition. New spars and sail - asking \$900.00. VAN NEWBERRY, Essex, MA (617) 768-7110 after 5. (19)

18' TOPPAN DORY LAUNCH. Built in Medford, Mass. in 1920's. Powered by a 1912 gas, make and break Hubbard engine. The hull was completely wooded and all unsound wood replaced, engine was rebuilt and bronze bearings installed in place of babbeted bearings. Asking \$3000.
DENISE, Brookline, MA (617) 522-6547. (19)

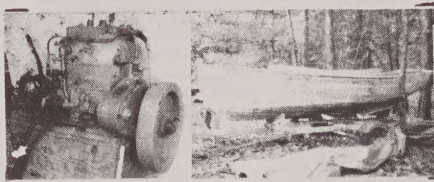
USED SAILS: Miscellaneous collection, mostly good to excellent condition, many one design racing sails used only one or two seasons and replaced by newer designs. Could be recut to suit your needs. VERY REASONABLE prices.
EMERSON DAHMEN, Salem, MA (617) 744-3180. (18)



IS THIS CARRYING THINGS TOO FAR? A 15' Whitehall at 60 pounds. Plans are now complete. . . GEODESIC AIROLITE construction. Can be built for \$125. Plans \$29.95.
MONFORT ASSOCIATES, RFD #2, Box 1490, Wiscasset, ME 04578. (TF)



16'6" LAUNCH - Built '82. Based on Town Class hull with 4.5 hp Wisc. air-cooled engine drives var. pitch prop (F-N-R) compl. with cruising gear & cockpit cover. Teak trim. \$3300.
PERT LOWELL CO., Lanes End, Newbury, MA 01950 (617) 462-7409 (18)



17' POWER DORY. Antique? Hull needs considerable work but is rebuildable. Engine is 2 cylinder Palmer HH, 7 hp, has been stripped, rebuilt and test run, ready to install. Trailer is in very good condition, tilt bed with winch. Includes all fittings, copper tank, brass steering wheel, propeller, shaft, etc. \$900.
RON GINGER, Framingham, MA (617) 877-8217. (18)

15-1/2' BOLGER SHARPIE, good condition, complete, row or sail. \$500.
LANCE GUNDERSON, Cambridge, MA (617) 491-0224. (19)

ICE BOATS: 3 DN's & 1 mod. E. Boat, 2 pl. fore & aft. Will sell any three.
JOSEPH GAVIN, Harwich, MA (617) 432-0881. (18)

FOLBOT SUPER, 17 foot, two person folding kayak. Hypalon cover, 2 paddles, sail rig, lee boards, 2 rudders, flotation bags. Two years old, in the water 4 times. \$900 or best offer.
CHARLES PRESCOTT, Brooklyn, NY (718) 789-2505 eves. (18)

WOODEN BOAT CLEARANCE: Too many boats, some of these must go. 16-1/2' Townie sloop, 1964, restored, complete, \$1500. 21' Robertson racing canoe, 1936, perfect, \$1200. 16' Old Town lake rowboat, 1934. Row, paddle, sail, 80% restored, useable as is or finish, \$1200. Also an 11' Bolger "Defender" classic style yacht tender, bare hull only, new, \$400. Bolger "Dynamite" windsurfer, slightly used demo, complete, \$200.
BOB HICKS, Wenham, MA (617) 774-0906.

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BOB HICKS, Wenham, MA (617) 774-0906. (18)

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RALPH JOHNSON, Ipswich, MA (617) 356-0164 eves, (617) 462-7409 days.

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ED HAMMER, Newburyport, MA (617) 465-5184 (13). (18)

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ED HAMMER, Newburyport, MA (617) 465-5184. (18)

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KEVIN MARTIN, Epping, NH (603) 679-5153. (18)

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KARIN BUTLER, 17 Conochet Trail, E. Greenwich, RI 02818. (18)

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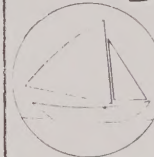
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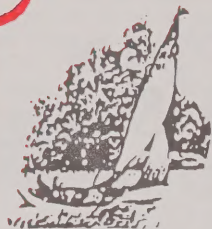
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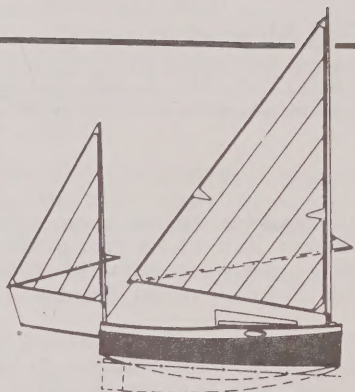
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SEA KAYAKING CATALOG & SHOWROOM

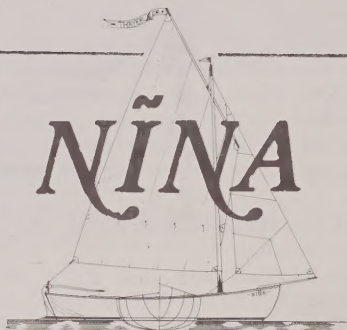
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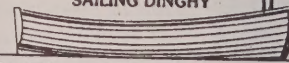
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