



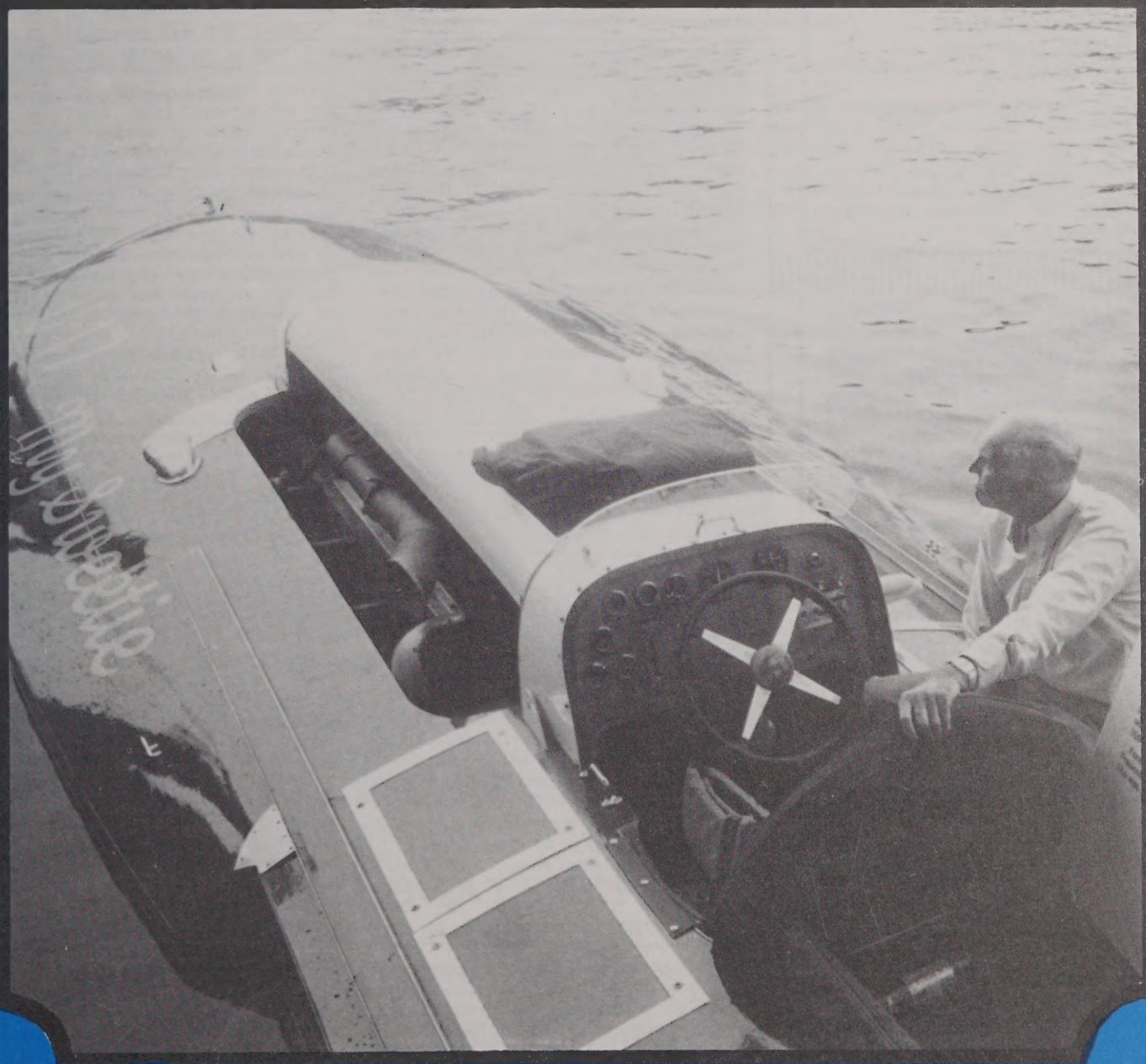
messing about in BOATS

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September 1, 1987





messing about in BOATS

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Our Next Issue...

Will feature reports on Bos-
ton's Tugboat Muster and
L.L.Bean's Sea Kayak Symposium;
finally the story on Bob Whittier's
Seamaster; a look at how Fred Shell
builds his boat kits; coverage of
Mystic Seaport's Antique & Classic
Boat Rendezvous; and some stories
that didn't find room in this issue,
like more on sailing canoe rigging,
Lightning sloop restoration, a day
at sea in a 12' gaff rigger, old
time gunkholing. Also, Tom Mc-
Grath returns with more Townie
stories after his missing boat turns
up on Cape Cod.

On the Cover...

Nostalgia was out in full force
at the Clayton, NY, Antique &
Classic Boat Show, where old time
powerboats were the main scene. A
LOT about it all in this issue.

Commentary

**BOB
HICKS**

The high point of my recent
trip to Clayton, NY, on the St.
Lawrence River for the Annual An-
tique & Classic Boat Show didn't
have much to do with the sort of
boats I normally mess about with.
No sir. It had to do with a very
big engine in a very small boat.
The big rush came for me while
standing on the end of one of the
Museum docks when MY SWEETIE, a
1950 racing hydroplane fired up.
Built for Horace Dodge, and owned
today by J.P. Lewis, who summers
on one of the nearby Thousand Is-
lands in the St. Lawrence River,
MY SWEETIE is a boat wrapped
around an engine. The engine is a
World War II Allison V-12 aircraft
engine such as powered the famous
Mustang fighter planes. It develops
1,500 horsepower.

Well, I wanted to be there
when this one started up. Out from
under the cowl along each side
came 6" diameter exhaust pipes ter-
minating in outward flaring bell-
mouths. No mufflers. The huge en-
gine faces backwards with its drive
shaft forward driving a V-drive
unit that drives the propshaft back
under the cockpit. The hull is one
of those flattish step hydroplane
types with a cockpit bulge on top.
In 1986 a sort of buddy seat was
added right behind and above the
original cockpit making it a
two-seater so favored persons could
be taken for rides.

MY SWEETIE had been out on
the River earlier in the weekend
testing the engine, its throaty bel-
low seemed to have been having in-
termittent ignition problems. It had
been leaving and returning to a
private marina slip. But now on
Sunday she was on the dock at the
Museum as the big parade was about
to begin, to be led off by the rac-
ing boats. Some serious work had
been going on with the cowl off
and magneto components on the
deck and dock. Bob Schroeder, a
'50's hydroplane racer and knowl-
edgeable mechanic for this boat
(he said he'd rebuilt it from
"junk"), was elbow deep into that
monster, white shirt and red trousers
still spotlessly clean. Sitting in
the cockpit with his old time Lindy
goggles poised on his forehead was
Jack Frauenheim of Buffalo, who
owns Jafco Marine in that city and
had managed the maintenance of MY

SWEETIE and MISS AMERICAS 9 and
10 during their racing years for
Harold Mistele.

At last the cowl was replaced,
the mechanics were done, it was
time to go. Frauenheim slid his
goggles down, Cedric Maycock, Lewis'
restoration expert, climbed into the
buddy seat and put on his crash
helmet. Both wore those industrial
noise suppressing earmuffs. A last
look out beyond the end of the dock
to see if the way was clear of rub-
bernecking outboards and Jack hit
the starter button. The inertia
starter began to wind up increasing
in pitch and then the big mill
caught with a bellow that sent
those cliché chills up my spine,
I'll tell you! Immediately they
were 100 feet out into the river
and leaving fast, for there's no
clutch, no gearbox, no interruption
at all between the engine and the
prop. When the engine fires, the
boat goes. That was some thrill to
be standing 10' away when it lit
off!

This muscle thing was mani-
fest in other boats at the show,
Tony Lewis' smaller mahogany rac-
er, RIOT was one. This was built
for one summer resident so he
could "beat his neighbor's boat",
and now Tony, wife of J.P. Lewis,
owner of MY SWEETIE (and others
we'll mention in our report in this
issue) bats around in it at 50mph
on the River wearing her red rac-
ing coveralls. RIOT was docked
right in front of Philip Sharples'
little racing hydroplane BOMBITA,
a boat Sharples set a world speed
record (for its class) in back in
1947. Sharples was attired in his
white racing coveralls with the big
Gulf logo on the back and his old
'47 Cromwell racing helmet. At one
point, he fired up BOMBITA and
hollered to Tony, "Let's go raise a
little hell!" She responded, "I'm
ready if you are," and fired up RI-
OT and off they both went blasting
out across the River, cutting turns
and roaring along straights having
a hell of a time.

Well, anyway, that's why I
particularly liked this show, the
spirit of it. There's a lot to tell
about it all in this issue, but I
thought I should try to explain
why I got so enthused about the
powerboat collecting scene in the
Thousand Islands.

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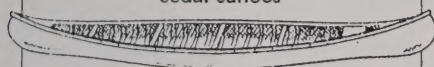
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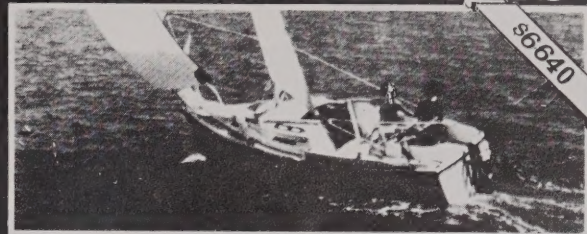
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Messing About in the Thousand Islands

It's a long drive to Clayton, NY, way up in that northwestern corner of New York state where Lake Ontario drains into the St. Lawrence River and that huge fresh water tide starts its 2,800 mile trip to the sea, about 400 miles. I had intended for the past couple of years to make it anyway to take in the Thousand Islands Antique & Classic Boat Show held at the Shipyard Museum in Clayton. It's the longest running old boat get together in the country they say and I'd heard good things about it. The Shipyard Museum hosted the event and here was another collection of old boats I'd wanted to see.

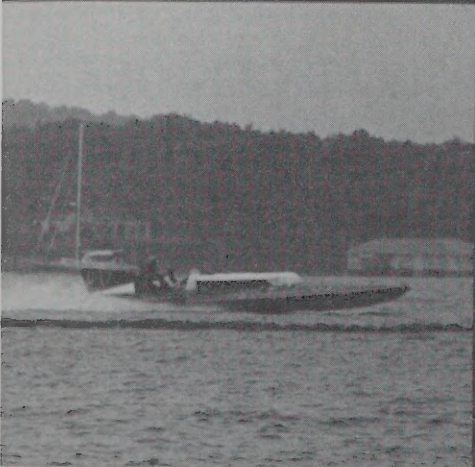
The whole antique and classic scene at the Thousand Islands had

"OLD BOATS — OLD FRIENDS"



this different feel to it for me. While there were nearly 100 mahogany runabouts of various types gathered in glorious gleaming varnish and chrome and immaculate appointments, there was this overtone of muscle. Gold Cup speedboat racing originated here long ago and its memory lingers on. The Thousand Islands area has been a summer colony for the wealthy for several generations and became a sort of Newport scene with islands owned by families summering in "cottages" and boating on the St. Lawrence, nine miles wide in this point where it drains Lake Ontario. Motorboating got going early here, sailing is quite possible but doesn't dominate as it does at Newport.

St. Lawrence sailing skiffs, a 100 year old inboard launch, a chauffeured launch for the wealthy summer folks of 1915, 1,500 horsepower in a 1950 hydroplane. All these and more can be seen in the Thousand Islands.



Best in Show

Despite all the awards in all the categories in a show with about 150 boats entered, there has to be an overall best, a tough choice for the judges. At Clayton there are two overall bests, due to the major differences existing between old powerboats and the rowing and sailing craft that take part. The latter, while in a minority, still number a couple of dozen. So there's an "Antique Boat of the Year" and a "Classic Boat of the Year." This year the winners both came from the Lake Hopatcong area of New Jersey.

Ernie King's elegant Old Town Molitor canoe, FREE SPIRIT, has won here before, and this year's "Classic Boat of the Year" will be it, as Ernie plans henceforth to just display the boat without entering into the judging. Ernie rents a waterfront apartment a few hundred feet from the Museum, complete with boathouse, and commutes most weekends the 5-1/2 hours from New Jersey to relax in the Thousand Is-

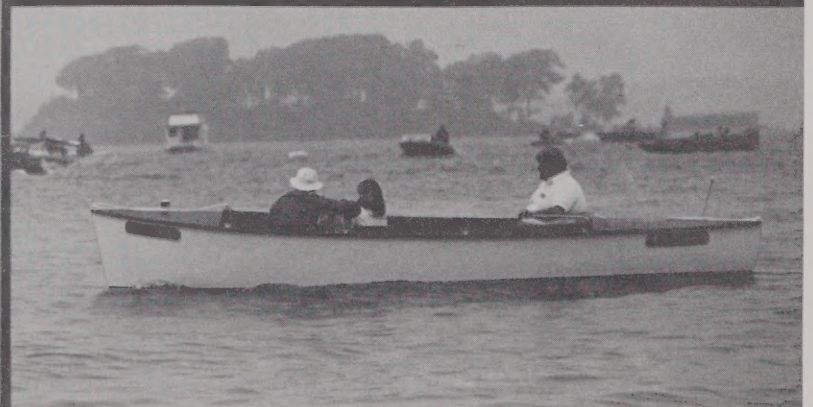
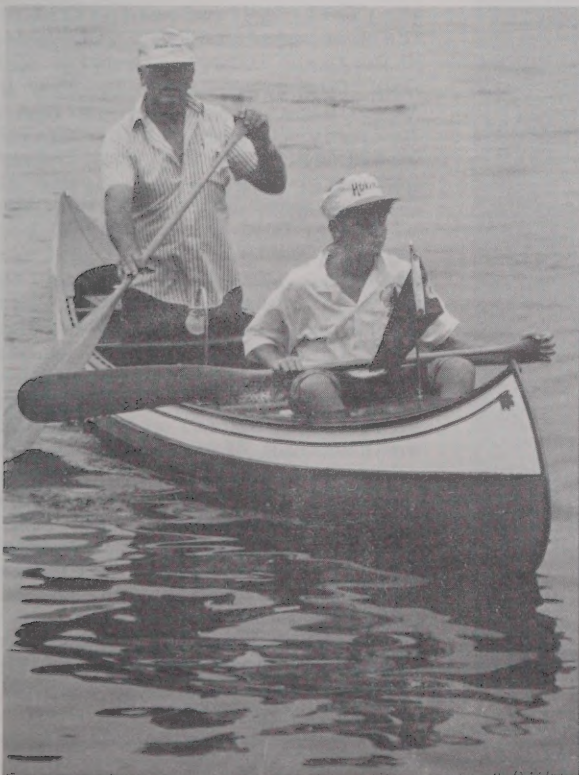


Joan, Peter, Ernie and Betty, they had the best.

lands surroundings well away from his automobile garage business. FREE SPIRIT gets paddled often, despite its show quality finish.

Peter and Joan Brack's exceptional electric launch BRIC-A-BRACK was the "Antique Boat of the Year". It was, according to them, the product of their "last minute racing team", having been completed at 4 a.m. on a Saturday morning two weeks earlier for a New Jersey show. By Clayton time, things had settled down, but the winning of the major award still came as a surprise to them. The launch was their choice for a restoration project as a half dozen of the unique craft had once plied the waters of Lake Mohawk, where they operate a marina. This one came into their possession and they decided to do something with it. Joan got very involved in re-

searching its background, not only prior ownership, but the story on the original manufacturer, Electric-Craft of Syracuse, NY. This firm claimed to be the largest manufacturer of electric boats in the world on the advertising copy Joan successfully unearthed and displayed with the boat. The copy writer of the time took refuge in the phrase, "A ride that defies description" in his efforts to explain the allure of totally quiet propulsion without human muscle. Peter tells of silently overtaking canoeists to their surprise when this "motor" boat pulls alongside in total silence. A row of batteries powers a 36 volt traction motor from a fork lift truck and BRIC-A-BRACK cruises in calm waters at three or four knots for up to 40 hours on a charge for sedate summer weekend recreation on the lake.



The R



I've already commented at some length on page 2 of this issue on the impact I felt from the "muscle" displayed at this show. The winner of the "Racing" award was Phil Sharples' racing hydroplane BOMBITA. Sharples set a world speed record for this class of boat in 1947 with a then state of the art Gray Marine four cylinder inboard racing engine. "Gray didn't have a manifold for multiple carburetors so we fabricated a log manifold and put on dual carbs," Phil explained. He was geared up in his 1947 racing coveralls with a Gulf logo on the back and a Cromwell racing helmet on his head. BOMBITA was stored after the 1947 accomplishment, its engine removed and sold. Phil went on with his life and it wasn't until last year that he decided to see if the pride of his youth was still intact in its shed. "We got it out of the shed and it was okay," he tells, "and we repowered it with this VW Rabbit engine." A much breathed upon VW Rabbit engine. It got a lot of use this weekend as Sharples would hop into the cockpit and blast back and forth out on the open river.

Sharples also was the winner of the "Best Replica-Power" award for the just completed MISS COLUMBIA, a gorgeous mahogany replica of a Gold Cup racer built for him by Mark Mason of New England Boat & Motor in Laconia, NH. "There's 12,000 hours in that boat," Sharples explained as we viewed it. "It's representative of the time when the Gold Cup boats had been running multiple engines and cost fortunes. That was killing the sport." He went on to detail how a new formula on size and scale that, amongst other things, limited engine size to only 650 cubic inches, revitalized the racing with a host of new competitors, and how Packard took half of their V-12 aircraft engine and made the requisite 650 cubic incher, one of which sits in MISS COLUMBIA now.

Well, 12,000 hours of Mark Mason's time is hardly inexpensive, not to mention the cost of the engine and materials in this boat. How good a job Mark does is displayed in small ways by things like all the brass screws in the deck planking beneath the gleaming varnish having their slots aligned fore and aft, or following the curve of the deck edge. And Mason

"Let's go raise a little hell," Phil Sharples said to Tony Lewis. "I'm ready when you are," she responded. And off they went. Mark Mason, builder of Sharples' MISS COLUMBIA Gold Cup Replica, got to do the driving too this weekend.

racers

standing right on that deck varnish in ordinary jogging shoes unconcerned. I did not feel it would have been suitable to have broached the subject to Sharples of what this boat cost him, he obviously wasn't interested in that aspect of it. "Yes, I've got 31 boats in my collection," he explained, "rowing, sailing, paddling, and POWER!" And here at Clayton, with his latest gorgeous muscle boat just delivered to him, I did not see him take it out, but instead, he was nostalgia tripping all weekend in BOMBITA, the boat of younger days that set a high point in his life of messing about in boats.

HELEN-A, a Garwood racer, won the "Garwood" award. Its seemingly conventional '20's launch appearance, belied what lurked under the midships engine hatch. Just as the racers after World War II adapted those big Allison and Packard aircraft and PT boat engines to their racers, the post World War I speedsters shoehorned big Liberty aircraft engines into their boats. The twin giant copper exhaust pipes, about 6" in diameter, U-turned back alongside the engine to exit through the transom carrying their throaty bellow out to the waiting atmosphere. Loud indeed, but somehow not annoying.

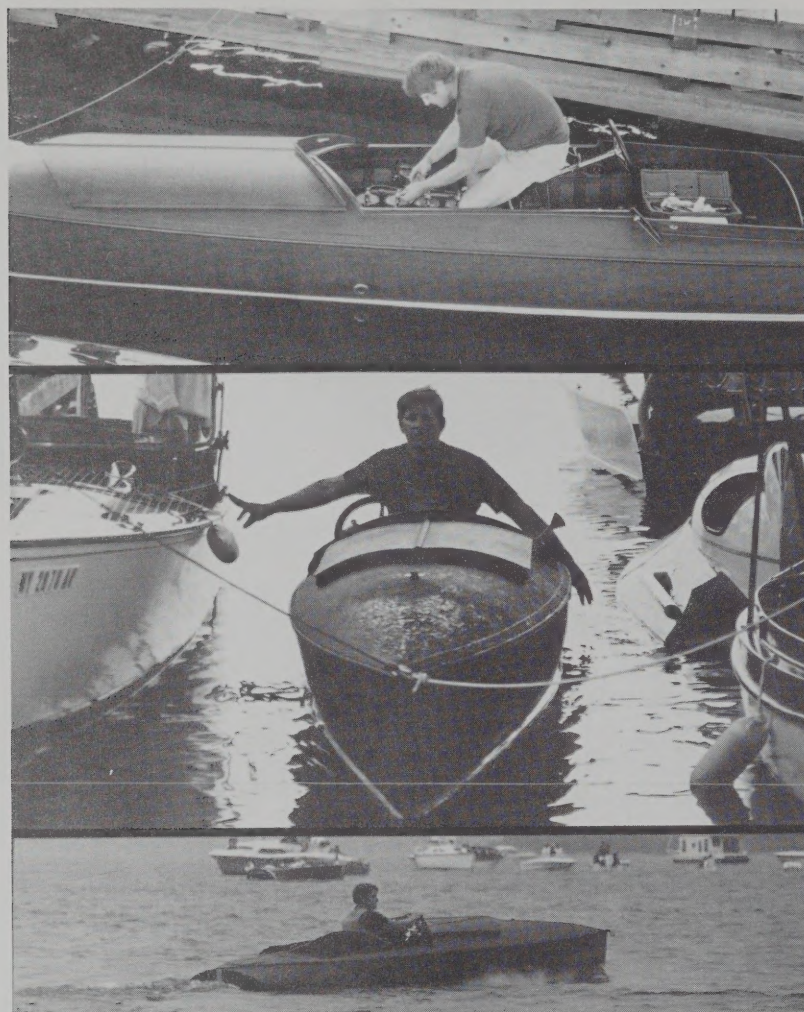
YESTERDAY, another boat owned and entered by J.P. Lewis, did not win an award (only one was issued in the "Racing" class) but had an interesting story that illustrates the nature of messing about in boats in the Thousand Islands.

"YESTERDAY was Boat #3 built by the Leyare Boat Works of Ogdensburg, NY, in 1910, designed by Charles D. Mower. She is one of twenty racing launches built for the Thousand Islands Yacht Club in 1910-1911. She was originally built for George C. Boldt (owner of the Waldorf Astoria Hotel at the time) and was named THIS (there was a THAT also). She was acquired by E.J. Noble, chairman of the Life Saver Corporation and was purchased by the present owner, J.P. Lewis, from Noble's grandson in 1984. She was converted to a two cockpit boat in the mid '30's and her present engine was installed in the mid '50's. She has spent her entire life in the Thousand Islands section of the St. Lawrence River. YESTERDAY has always had T.L.C."



Cedric Maycock and Jack Frauenheim discuss MY SWEETIE's misfire problem, later sally forth with 1,500 horsepower on tap. HELEN-A's World War I Liberty aircraft engine power plant, that's 70 year old muscle in there!

ATOSIS...out of a Time Capsule



ATOSIS

BUILT: 1906-1907 DESIGNER-BUILDER: B.J. NORRIS 1880-1937
STORED: SEPT. 9, 1912 CURRENT OWNER: J.H. NORRIS (SON)
REMOVED FROM STORAGE: JULY 28, 1986
RESTORATION: NONE, UNTOUCHED SINCE 1912
LENGTH: 22'9" BEAM: 3'6" CONSTRUCTION: CANVAS COVERED

ENGINE: ROBERTS MODEL 4M-20 HP, 4 CYL., 2 CYCLE MARINE
ENGINE CRANKCASE: ALUMINUM; CYLINDER: CAST IRON
FUEL: GASOLINE LUBRICATION: LOST OIL, DIRECT INJECTION

REVERSE GEAR: DETROIT GEAR

HISTORY: ATOSIS WAS DESIGNED, BUILT, & RACED BY B.J. NORRIS FROM 1907 THRU 1912 ON LAKE COBBOSSSECONTEE, MAINE. IT WAS USED AS A RUNABOUT WHEN NOT RACED. THE MOST SUCCESSFUL DAY, A CLEAN SWEEP OF ALL 3 RACES OF THE COBBOSSSECONTEE YACHT CLUB, IN 1910. A LARGER 40 HP ROBERTS AIRCRAFT ENGINE WAS INSTALLED IN 1912, BUT PROVED TOO POWERFUL FOR THE BOAT. THE BOAT WAS RETIRED IN 1912 WHEN A FASTER SUCCESSOR (THE COBBOSSSECONTEE KID) WAS COMPLETED. THE "KID" NO LONGER EXISTS.

A son and grandson of the builder bring back a creation from 75 years ago.

The judges had to come up with a new award to deal with the remarkable old speedboat, ATOSIS, displayed, and run in the parade, by Jim Norris and his two sons. They finally awarded ATOSIS something they called, "Staff Choice". I think I'd have called it something like "Heartwarmer of the Year". Norris was obviously moved and his sons, who had struggled much to get the engine properly running for the parade, must have felt pretty good about it too. Jim Norris is in his 70's and ATOSIS is a speedboat his father built in 1906 near Lynn, MA, to race summers on Lake Cobbosseecontee near Augusta, ME. ATOSIS was displayed in original unrestored condition as it was when put away in 1912 when Jim's dad, then a young man, built a new, faster boat to preserve his winning ways. ATOSIS has been stored at the Lake for 75 years under a simple muslin cloth in a boatshed on the builder's father's property.

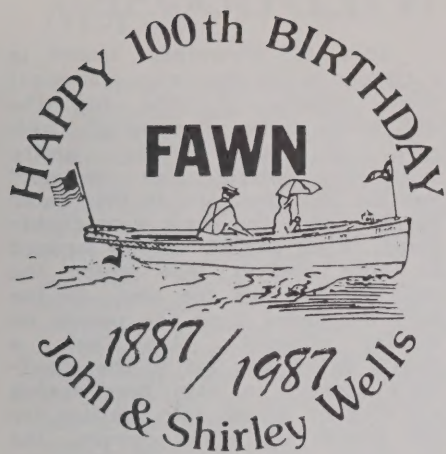
Jim Norris told me how he'd often thought about getting out his dad's old racer, but the years went on and on and nothing was done.

In recent years, according to his son, they had been trying to get him to bring out the boat, and it wasn't until a year ago that the muslin was lifted and the faded mahogany colored canvassed wooden hull came out into the sunlight. The engine had been long removed, and at one time spent over 40 years in a crate under a bench in Schenectady, NY, but it was still in hand and was re-installed. Last year ATOSIS appeared in the show on the trailer, not in running condition.

This year would be different. A couple of weeks beforehand, ATOSIS was running and back in the water on the Lake in Manchester, ME. All was well. Then at Clayton, the starter crank, which is on the dash and turns the crankshaft via a roller chain, broke and the engine misfire somehow upset the magneto timing. While Jim went off to a nearby marina to get a chain drive fabricated for the starter, one son wrestled with the timing problem. To start the engine, or to try to start it, he'd crouch down over the engine after filling the priming cups (this

is a 1908 engine, remember) and setting the spark and throttle controls on the steering wheel column. Then he'd reach down and take the flywheel at the forward end of the engine in his hands to give the engine a turn or two, backing up against compression and then flipping it the other way. It was an all-morning struggle but perseverance prevailed. ATOSIS fired up, and motored noisily along later in the afternoon parade, 75 years after she was put away as too slow. The faster boat is now long gone.

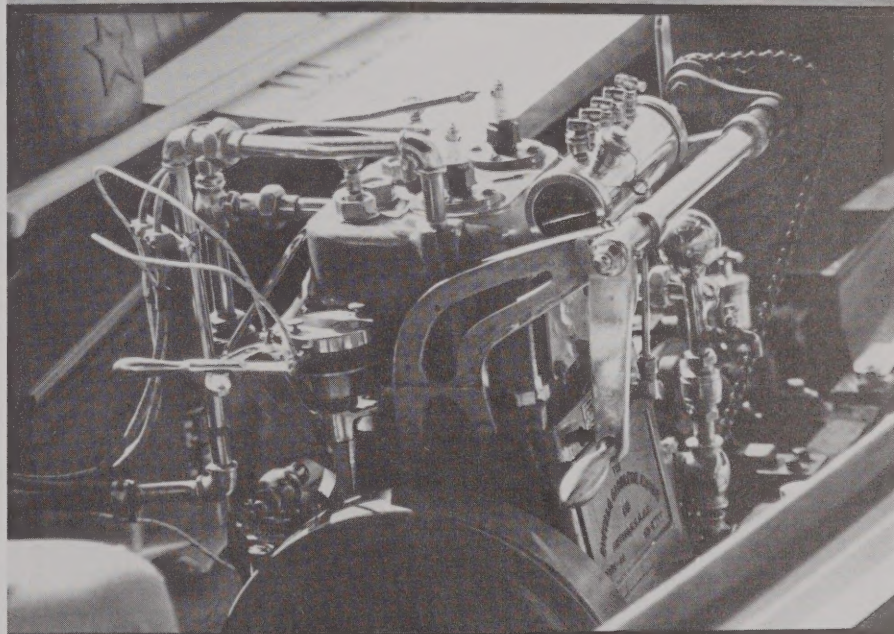
Jim Norris' collection of old news clippings and photos of those long ago days was fascinating to look over on its display board alongside ATOSIS. The smiling youth of 1908, Jim's dad, sweeping all before him those long ago summers on Lake Cobbosseecontee in this classic old speedboat he built himself, living on today in the efforts of his son and grandsons to bring ATOSIS out of her time capsule and before those who can truly appreciate her. Like I said, I thought it really was winner of the "Heartwarmer of the Year Award".



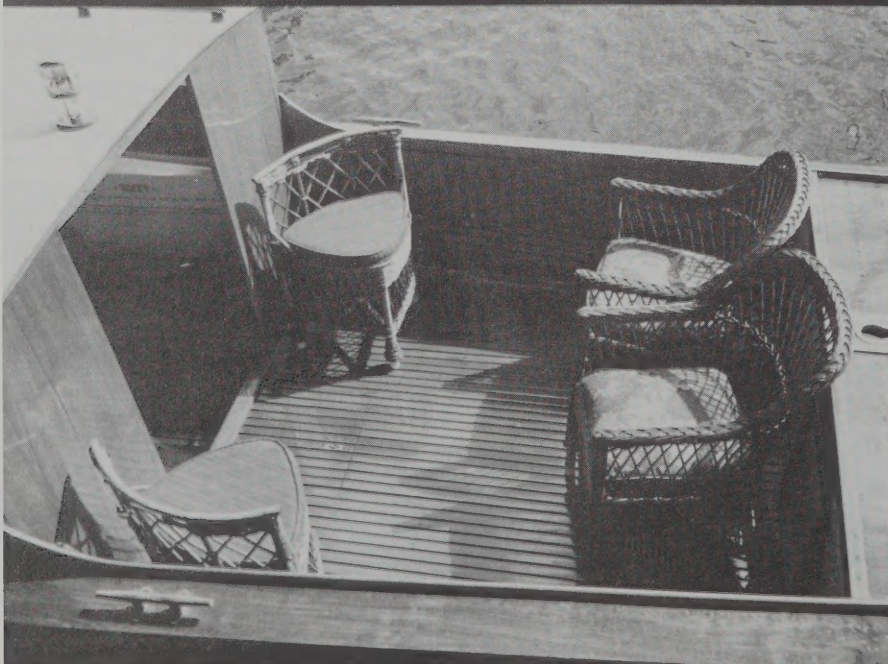
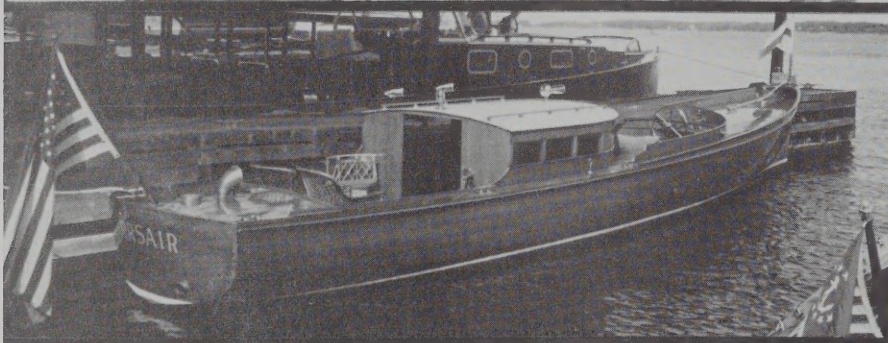
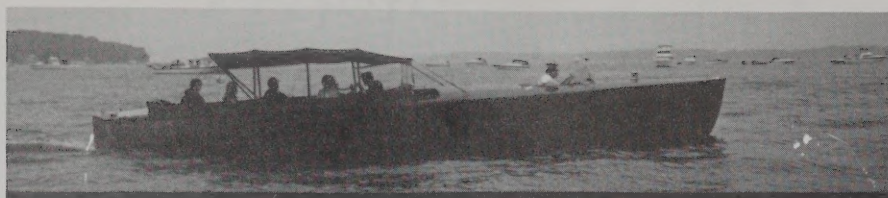
Fawn won everybody's hearts. The classic old one lugger launch celebrated her 100th birthday at Clayton and owners John and Shirley Wells had a hundred of these buttons in honor of the occasion out in circulation. When they were announced as winners of the "Pre-1918 Slow Speed Launch" class (it gets pretty detailed) the crowd launched into the happy birthday song as the beaming couple came forward to get their award. They also won the "Best Costume" award without question, Shirley resplendent in her period summer gown and parasol (found at a yard sale) and totally charming and unselfconscious, and John towering over her in his striped seersucker summer suit and straw boater, an affable grin and easy wave for all.

How did they know FAWN to be 100 years old this year? Deductive and creative research. The launch had been built by a firm located on Skaneateles Lake in upstate New York, the original logo was still visible under the original seat cushions when they acquired the old boat. A long winter of correspondence between Shirley and the librarian in Skaneateles eventually unearthed the fact that the firm had changed its name from that on the boat in 1887. So, FAWN had to be at least 100 years old, if not older.

The Wells spent four years tracking down bits and pieces needed for the restoration and getting the cranky old one lugger engine back into running shape and show appearance. They keep the boat at their island home in the St. Lawrence about 30 miles from Clayton, and use her mostly for shows and immediately close to home occasional outings on the river. While the several other slow speed pre-1918 launches entered were all first class boats, FAWN was a tough act to beat, and the popularity of the judges' decision was evident in the response from the crowd upon its announcement.



John and Shirley Wells certainly enjoyed their weekend celebrating FAWN's 100th birthday and so did those who looked on.



WILD GOOSE

This 1915 Hutchinson launch is a classic of its era, when, amongst other details of life for the well-to-do, the "servants" took care of life's nitty gritty day-to-day details. One "servant" was the chauffeur, and in this water vacationland, the boats were chauffeured. WILD GOOSE has up forward an open cockpit from which the chauffeur operates the boat. As the rain descended upon the parade on Sunday afternoon, Les Cook, a small, aging man sat in the chauffeur's cockpit in rain gear easing the elegant launch into position for the parade while the owners, the Cleveland Dodge, Jr. family, reposed in shelter aft beneath a canvas canopy. Cook has been with the Dodge family all his life and WILD GOOSE is "his" responsibility. The boat is well preserved in what appears to be original condition, even the canvas top seems original, the black canvas showing its years but still whole and intact. The wicker chairs under the canopy (that veranda again) likewise had aged looking but intact black leather cushions. All very subdued in color and style, a way of life recaptured (maybe still maintained?) today.

CORSAIR

Winner of "Custom Launch Post 1918", CORSAIR is a unique craft indeed. About 30 feet long, this elegant craft was built in the Herreshoff yard in Bristol, RI, in 1939 to replace the starboard launch on J.P. Morgan's steam yacht CORSAIR, but was never put on board as the yacht was taken over for World War II duty by the U.S. Navy. Now owned by J.P. Lewis (yet again) CORSAIR (the launch) is presently powered with a Chrysler Royal engine. She is built of solid teak and was restored to her present condition by David Lowe Boatyard and refinished in 1984 by Cedric Maycock, Lewis' staff restoration and maintenance man. The rear deck behind the low house separating it from the chauffeur's seat up front, sported custom fitted wicker chairs. This is the sort of boat one can view as a self propelled floating veranda for the leisured class. Lewis, who stood around much of the weekend contemplating the scene wearing a baseball cap sporting the logo of a Buffalo Tugboat firm, took the helm of CORSAIR for the parade Sunday afternoon, no getting duded up for him in period attire. The boat spoke for itself, apparently.

NOLA

In my comments on the Museum I mentioned the tour boat that operates from there. Well, there was another "tour boat" operating much of the weekend unofficially, for Capt. D.M. Conroy had his steam launch NOLA fired up and could be seen often, with his smiling wife as crew, taking on people at the Museum dock for short steamboat tours out onto the river. One has to do something when steam's up. It seems NOLA was the only steamboat on hand, so no class existed for her to be judged in. Capt. Conroy didn't seem too upset about this, and the couple made many friends with their generous sharing of their boat with interested onlookers. We enjoyed a ride with the Conroys late in the day on Saturday after accepting an invitation to go out. I'd been reluctant to ask for a ride as I'd seen how often NOLA had been going out, but when Capt. Conroy offered, we eagerly accepted. There's something about that quiet chuffing and clickety-clicking as the launch moves right along at 5 or 6 knots that has a charm all its own. Thank you, Capt. and Mrs. Conroy, for a most pleasant outing onboard your NOLA.



SYNCHRONICITY

The winner of the "Howard I. Chapelle" award, this Buck Rogers styled runabout was beautifully done up, but I had some trouble trying to ascertain where Chapelle fit into it all. This award is apparently given to that boat best depicting Chapelle's concern for doing it right and the judges' other choices ended up with several of the more major awards. So SYNCHRONICITY became the recipient. My wondering about this has nothing to do with the quality of the boat, it was really something to see. It's from the same era as the giant tail fin Chryslers and Cadillacs, with the mix of wood, plastic and chrome of that transition era from mahogany to fiberglass in the inboard powerboat market. Perhaps Chapelle would have approved.



The Runabouts



The Kavan family seemed to be having a great time in MAHOGANY MAGIC, watching Dick "park" the 28 footer in tight quarters was an education in boat handling. Just an ordinary little 17' Chris Craft runabout, NEVERSINK was so well done it took a top class award.

The mahogany runabouts pre-dominate in the show and so it was harder to focus on any certain ones as I roamed the show. Rows of them tied up along the municipal dock on Sunday, which had been officially closed to the public for the day by the city. One looked down into them while walking along and easily view all of the hard work and money that has been poured into each. They were roughly separated by chosen periods, pre-1918,

1919-1941, 1942-1947, etc. The evolution of the type is right there to be studied, the earlier straight lines, plumb stems and sharp hulls gradually softening and rounding and growing ever beamier as the years went by. Brass disappearing and chrome moving in and growing and growing until the jukebox look of the '50's with bright vinyl upholstery has replaced the more subdued stylings of earlier times.

Even in this crowd some even-

tually did sort of emerge as particularly noteworthy. Like MR. BENNY, winner of the "Exhibitors' Choice" award. This perfectly (there's no other word for it) restored classic runabout was built by the Rochester Boat Co. of Rochester, NY. Aha, now maybe you are getting the connection? If not, well, Jack Benny the comedian once had a regular Sunday night radio program listened to by millions on radio in the '30's '40's and '50's. His manservant was named "Rochester". When restorer Wayne Mocksfield of Lake Hopatcong, NJ, (the professionals' professional in the field, I was told) was working on this project and issuing directions, one of the hired hands responded with a, "Yes sir, Mr. Benny", and the name was chosen. Only three of these boats are known to exist today, the other two unrestored and still in the Thousand Islands area. MR. BENNY is Wayne's personal boat.

OLDE FUN placed third in "Production Launch I" (1919-1941) but the reaction of owner Andrew Dominick was that of a twelve year old who'd just won the big prize. The owner of the Cape Ann Marina in Gloucester, MA, burst out with an amazed, almost shocked, grin from ear to ear as they say, such excitement not seen amongst the more jaded of boat show people. Andy told me later this was only the third show for his big utility type runabout, and, "to win a prize at CLAYTON! Wow!" It was a long tow for him, obviously most rewarding.

MAHOGANY MAGIC edged out OLDE FUN in that class, but what caught my attention was watching owner Dick Kavan of Hauppauge, NY, maneuver the 28 foot Hacker-craft runabout alongside the dock between already moored boats ahead and astern, much like parallel parking a car at curbside. Maneuvering one of these long boats sideways is quite a trick, and Kavan had it mastered. He and his wife Roberta and a son (perhaps) also were decked out nicely in the flapper era style with the two men's Panama hats suggesting shades of the Al Capone bootleg era.

NEVERSINK was a nicely done 17' Chris Craft of 1948 vintage which won top award in "Production Launch II" (1942-1957), and sort of made it plain that one need not own a truly exotic boat to be a winner. This was a sort of Ford or Chevy level of speedboating at the time, with no really expensive details. NEVERSINK was faithfully restored to correct condition and specs by owner Edmund Ritter of Webster, NY.

Of Engines & Outboards

I didn't get around to the engine and outboard participation, too much to do with the boats. Inboard and outboard motors of varying vintages were displayed and presented awards, several inboards were thumping away on their stands, nicely made hardwood cradles with wheels on one end, handles on the other, wheelbarrow style. The engines just run, they don't do anything else. For the engine fans. "Outboard Boat & Motor" award went to PUDDLE JUMPER, a small antique hydroplane that was seen out on the river moving right along. The "Inboard Engine" and "Outboard Engine" awards were both taken by a 1914 Mianus, not your everyday well known make, but unique enough to warrant this peculiar doubling up of awards apparently.

A Workboat

My comments earlier notwithstanding, a "play" workboat was entered. HERO is an aluminum hulled 26' tugboat from across the river in Picton, Ontario, which motored over with its diesel inboard to accompany another entrant, decided to sign up on the spot, and lay at the dock all weekend, and followed up the parade Sunday afternoon for those who love such a funky type of boat. A well done replica, set up for leisurely cruising.

A Sailboat

There was one sailboat amongst the assembled fleet (not counting the sail rigged skiffs), a 1902 gaff rigger, 32' long, built by the St. Lawrence Boatworks and brought to the meet by Blair and Tish Cook of Ottawa. They put a lot of effort into polishing up the boat and dressing up in the period attire, and raised sail in the parade while the original old single cylinder St. Lawrence engine thuck-thuck-thucked along. They received the "Sail with Auxiliary" award, no competition, but deserved for the effort displayed in restoring and sailing this interesting boat.



HENRY S.



Dan Sutherland rows his HENRY S., named for his grandfather who passed on to Dan his old boatbuilding tools.

The replicas get awards at this show, already I've mentioned MISS COLUMBIA as receiving the "Replica - Power" award. Of far less ambitious and costly scale was ERNEST S. winner of the "Replica - Non-Power" award. Built by Dan Sutherland of North River Boatworks in Albany, NY, this year, the 14' Rushton lapstrake pulling boat certainly was of a quality that Rushton would have found acceptable. Ernest S. is Ernest Sutherland, Dan's grandfather. Ernest was once a boatbuilder on one of the Finger Lakes in upstate New York. He later got out of the business and his son, Dan's dad, went

into the automobile business. Ernest hung onto his boat building tools, and when he realized that grandson Dan was serious about building traditional wooden boats and had joined North River Boatworks as an apprentice a few years ago (he's now a full partner), Ernest began giving those old boatbuilding tools to Dan. Dan used them building ERNEST S, and when he told his grandfather he was naming the Rushton after him, the older man responded with a reticence characteristic of his times, "Well, I don't know why you'd want to go and do that?" Dan thinks he really does know, though.

Meanwhile, back on the lawn. . .

The paddle and oar powered boats were gathered on the lawn over beside the Pauline Morgan Dodge Skiff Shed. Three St. Lawrence skiffs faced the river at the edge of the breakwater, two rigged for sailing. Yes, it's true, no rudders. These boats were steered by shifting one's weight fore and aft and side to side. Lovely double enders with fore and aft decks and washboards along the sides. John Ryan had his restored skiff mounted on a period trailer complete with old wooden spoked artillery wheels. "The real thing?" I asked. "No, J.C. Penny's best", he replied. Ryan built the simple A-frame trailer and acquired those wheels from the J.C. Penny catalog. Looks appropriate anyway, and from the Connecticut trailer plate fitted, it appears that this rig was trailered in over the road on those wheels.

Several people in the traditional small boat trade were on hand. We already mentioned North River Boat Work's Dan Sutherland's Rushton skiff that took the replica award. Durable Steve Kaulback was back with his Adirondack Guideboat, Steve's now offering his boat as strip built or as plans or even as (gasp) hand laid fiberglass. Fu-at Latiffe moved his two classic little Rushton double paddle canoes over from the flea market across the street at first opportunity, nice boats, getting more expensive though, now up to \$2,600. Mike Hanna of Alder Creek Boatworks, who specializes in the Peterborough traditional canoes (he has all the original building molds and lots of advice from the last living Peterborough foreman) also does Old Town restorations and had a very nice gray and maroon canoe he'd recently completed.

The boats did get into the water late Saturday, after judging. Several Rushtons were out being compared, new and restored. And four boats launched an impromptu race off the Museum docks. I had a chance to try Sutherland's HENRY S and found the little 14 footer very easily moved and pleasant to row.

Right from the top: Canoes and skiffs arranged around the lawn. John Ryan's "old time" trailer for his restored skiff has wheels from J.C. Penney. Mike Hanna displayed this very nice restored Old Town canoe. Racing fever was catching from the powerboats, here a paddle/oar powered contest gets underway.

Centerspread overleaf: ATOSIS (top) from 1906, MY SWEETIE (bottom) from 1950, 44 years of development in racing powerboats.





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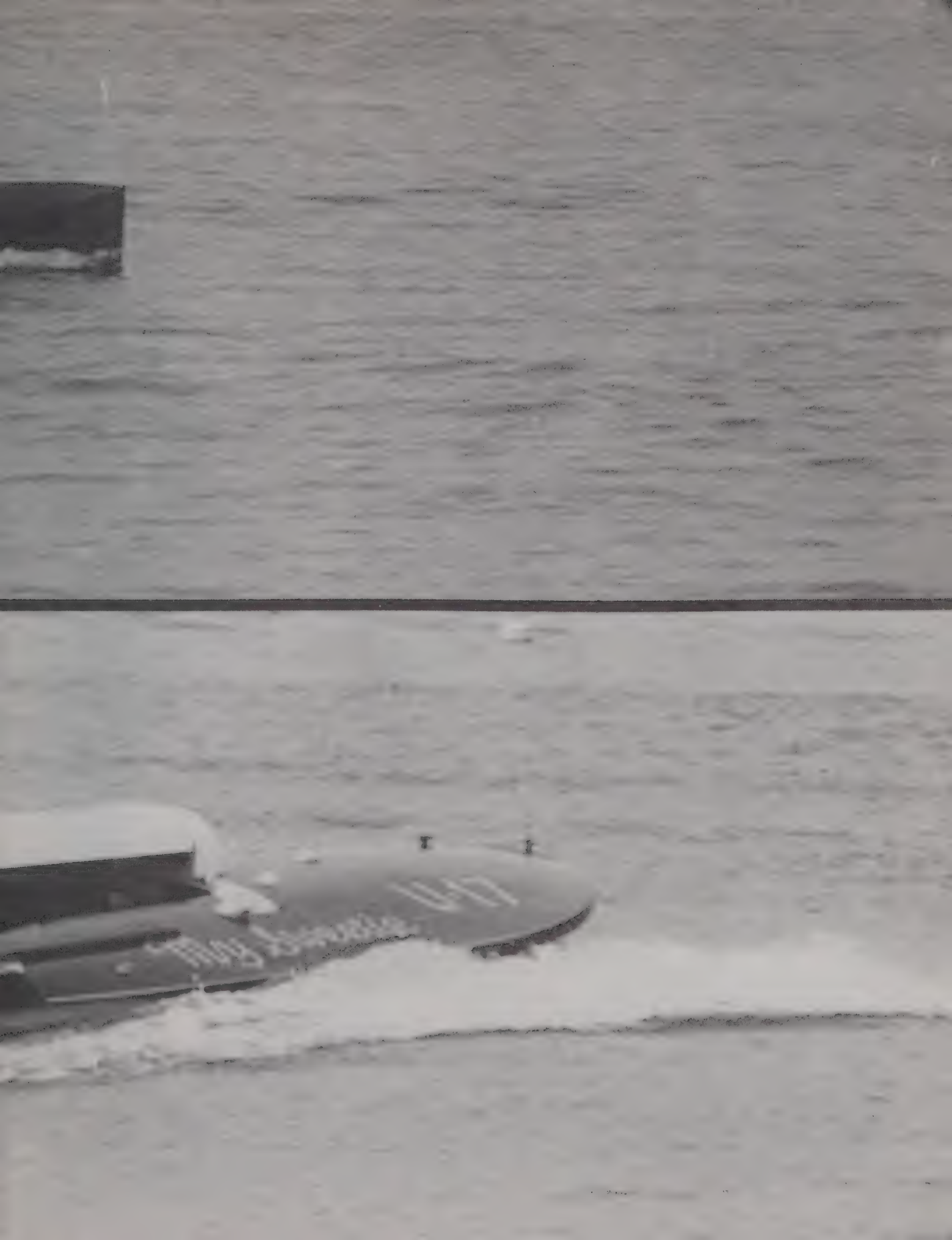
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The Auction

On Saturday afternoon an auction of some 60 old boats took place on the Museum grounds, as an attraction for the boat show public and as a fund raiser for the Museum. A nominal \$15 entry fee was charged each boat brought in by private owners and 10% of the sales price was reserved as a commission for the Museum. There was a lot of junk. Some of the boats, and some of the junk, were Museum property, given to them by the owners. The auctioneer was the typical "country" sort of fellow with easy patter and obvious auctioneer know-how and absence of boat know-how, but it soon became apparent that the bidding was mostly being done by bargain hunters and the reserves on most of the old boats were very high. A lot of no sales, and an edge of irritation appeared at times in the jolly auctioneer's voice.

Left from the top: The auctioneer was not happy with the low bidding. Boyd Mefferd was not happy with the high reserves apparently set. Weston Naef was not happy when bidding on this boat stopped far below the reserve, later he made a private deal to buy it. Below: This Rangeley was DERELICT indeed, nobody bid on it.



The stuff that did sell inevitably started off way down and laboriously worked its way up. When the auctioneer starts off asking, "Who'll bid \$2500 for this lovely old launch?", you get a clue about the reserve, but he'd go way down to \$250 before he'd get a bid and the bidding would run out at \$750 or such. Bargain hunters. A couple of decent boats sold for \$5,000 and over, and other sales were made for different reasons. I asked the woman who bid \$100 for a lapstrake utility runabout with the rear 4' sawn cleanly off why she bought it, and she said it was a donation to the Museum. That one would go to the dump. The ubiquitous J.P. Lewis outbid Boyd Mefferd on one 28' runabout said to be a Hacker, adding it to his collection for \$8,000 and Cedric was soon examining what would be his next restoration project. Mefferd, who operates a large runabout restoration and trading business near Hartford, CT, had bid on several boats but most of the reserves were far too high for him to advantageously purchase them for future resale or restoration.

One long, narrow inboard launch of '20's vintage that was all there in original condition, but a bit faded and tatty in places, petered out around only \$600, way below the apparent reserve (which is not revealed). Later a museum curator from California who summers in the Thousand Islands arranged to buy the boat, he was truly amazed that the bidding had stopped way below the figure he was ready to pay. He viewed it as a larger motorized version of his present Adirondack Guideboat, for fishing from in comfort.

An interesting old steel hulled dory with an inboard one lugger, all nicely painted up and in good shape was a no sale, but right alongside it someone had entered an 18' Toppan Dory of 1914 vintage with an engine all apart at no reserve. It sold for about \$1200 and the buyer got good value.

It was interesting to see one beat up old pickup truck bring in a tired old lapstrake fishing skiff that morning, driven by a grizzled looking older man in bib overalls. He took it away at afternoon's end, unsold. The rich folks hadn't recognized the value of his vessel, apparently.

The Parade

I looked forward with some anticipation to the parade Sunday afternoon. Impending rain overtook the event as it was underway, led by the Clayton fireboat along the waterfront past the Museum and around the corner down the city's main waterfront. My anticipation was somewhat disappointed by the distance at which the procession took place. I had assumed it would pass along the Museum breakwater where we all were gathered, in what appeared to be adequately deep water with no waves. But the procession lined up well out by the floating tire breakwater several hundred feet offshore, and while it was still possible to identify different boats by the placards held up with entry numbers, they were just too far off to really grab me.

The Area

The Clayton area is heavily tourist oriented with its Thousand Islands recreation on the St. Lawrence and a major border crossing into Canada. But, I was surprised to find it so little touched by today's forms of heavy development. The come-on billboards of yesterday were still there, home painted, not Madison Avenue posters. And for miles along the river front, former farmers' fields were crammed with "trailer parks" where people of modest means summer in mobile homes set cheek by jowl on concrete block posts. The non-tourist local economy seems to have been based on farming the fertile river valley area, but most of the farms are not prosperous appearing and many derelict farm buildings stand amidst towering weeds along even the major roads.

Clayton has a 1940's look about it too, the main street has mostly older brick buildings, the old railway terminus is gone, replaced with a modern snowplow plant, and a 24 hour supermarket graces another corner. But scarcely two blocks back, older frame houses sit in obvious neglect amongst others better kept up by local working people, and empty boarded up homes with forlorn faded "For Sale" signs tacked to the plywood exist. Not those hip, modern Century 21 signs. I mentioned the waterfront as being marine oriented still with its somewhat shabby boat service facilities, but one small but nicely painted cottage was pointed out to me right on the harbor near the Museum with two private wooden docks as going unsold

Sort of a "third balcony" feeling to it. These boats need to be seen close up to be truly appreciated, most fade into a uniform looking column of low to the water motorboats at the distance maintained.

My assumption about the parade passing by along the Museum breakwater had been correct, but according to Director Collins, the parade didn't follow the plan, but got lined up too far out behind the fireboat. Further complicating it was the too early emergence of boats from the Museum docks before all those on the municipal dock had gotten into line and moved on. Collins says the parade needs more work yet. I hope it gets it, for the possibilities for a truly impressive display exist.

right now at \$115,000. Imagine, if you will, such waterfront property on our coast!

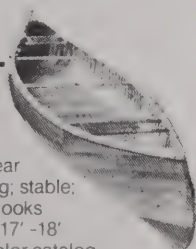
We found a great place to stay for the small boat nut, Kring Point State Park about 15 miles east of Clayton right on the St. Lawrence, almost IN it, actually, for this rocky peninsula is surrounded on three sides by the river and an adjacent bay, Goose Bay. Most campsites fronted on the shore, there are several ramps for trailer boats, and campers had boats moored right on shore by their tents. And for \$8 a night you get these choice spots with ultra clean full facilities, including showers, and super clean grounds and QUIET campers evenings. Unreal. We fell into it, arriving cold turkey at 7 p.m. Thursday night and disregarding a "No Vacancy" sign at the gatehouse to find reserved sites available that had not been occupied by deadline time. We headed there as it was the first park of several along the river that we came to on our route. We reserved our site through Saturday night easily enough. If I go again to the Thousand Islands, I'll bring my kayak and camp here. There are really more like 1,700 islands in a 20 mile stretch of river here, boundless paddling, rowing, or daysailing room. Most of the boats were outboards, but even on Saturday and Sunday they were not overwhelmingly present.

If you're interested, call Kring Point State Park at (315) 482-2444 for seasonal info and reservation requirements.

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Once you get past the Butler building fronting right on the sidewalk on downtown Clayton's waterfront, the Shipyard Museum has a delightful modest scope that's comfortable to partake of yet large enough in scale to absorb several hours of scrutiny. Located on a couple of waterfront acres once a lumberyard, it's collections are housed in a mix of older wooden buildings and modern steel buildings, with plain gravel boatyard and weathered storage sheds and a worn concrete seawall fronting the river. Several docks, some roofed, others not, provide in the water space. The surrounding waterfront, like the entire downtown "city" (it's only a few blocks long) is as yet unaffected by developers. The future is at hand though, as one vacant waterfront lot presently used by locals for a parking lot for fishing, has a sign up about pending condominiums. But right now, the whole place is slightly run-down. The waterfront still has teetering tottering old boat sheds and private docks and boathouses with rickety living quarters above.

Let's dispose of that street front first impression. It's a semi-industrial street with ordinary frame houses of a few generations ago mixed in. The Museum entrance leads right from the sidewalk into an older wooden building, but adjacent to it and sort of overwhelming it is the new Butler building housing the Museum's collection of power launches and runabouts. Bo Collins, the Director until his retirement this summer, explains it, "we wanted to put the emphasis on the boats and have safe, secure, fire-proof storage. We're not trying to reproduce a historical place but rather preserve a historical collection."

Once you see the collection you forget about the buildings. An interesting mix, for here are a variety of motorboats harking back to the late nineteenth century, a bunch of old engines, inboards and outboards, and a collection of rowing/sailing boats, Saint Lawrence Skiffs and Rushton canoes and rowboats. No sailboats, other than the rigs used on the skiffs. Sort of a weird mix you might think, but appropriate to the area, for motorboating for pleasure got an early start here when the sailing/rowing skiffs were motorized before 1900 into what are called "skiffputts". Collins points out that the collection is based on recreational boats almost exclusively, not much workboat heritage present here. This was a playground area, not a working waterfront.

Some brief note of working watercraft exists in a display of St. Lawrence River logging operations, wherein huge rafts of logs were fitted together and sent down the River, aided by square sails rigged here and there on their vast



expanses. These huge rafts would be broken up into smaller units to shoot the rapids where the St. Lawrence Seaway locks now provide deep sea shipping access to the Great Lakes, and would end up down at Montreal or Quebec cities. That's about it for work. On to play.

Those rapids get considerable notice in a comprehensive exhibit about one Homer Dodge, who was a sort of pioneering white water canoeist who ran just about all the available rivers in the twenties and thirties when it wasn't the game it is today. Dodge was fond of the St. Lawrence and its huge rapids near Massena, NY, and when the St. Lawrence Seaway Authority set about damming the river and building locks, Dodge decided, at 91 years of age, to run the rapids one last time in a Grumman aluminum canoe. He did, and subsequently was the first boat through the new locks, invited by U.S. Naval Chief of Operations Arleigh Burke to escort the heavy cruiser INDIANAPOOLIS on the ceremonial opening trip through the locks. There's this fascinating photo of this 91 year old paddling his tiny canoe into the huge lock ahead of this looming warship. It's all there at Clayton, and some story.

The launches and runabouts are the main theme in numbers and scope. Entering the new Dodge Memorial Launch Shed you are immediately awed by PARDON ME. Now, this is a 48' runabout. Like a 24' one scaled up. It has all the regular runabout features, but twice life size. It towers over you on its huge trailer. Not a yacht or cruiser, but a runabout. Excuse my repetition here, but that's the salient fact. The boat was designed by John Hacker and built at the near-

by Hutchinson Boatworks in Alexandria Bay in 1947. It's built of double planked mahogany and has its original 1,800 horsepower Packard engine. It came into the possession of J.P. Lewis, a major Museum benefactor who lives on an island nearby and has a private fleet of his own. Lewis had it all restored to show condition and gave it to the Museum this year. There are many other interesting boats in the building too, but PARDON ME is a tough act to follow.

Another new building just opened is the Dodge Memorial Skiff Shed (the Dodges are major Museum benefactors) which houses the famed St. Lawrence skiffs. This brightly lit new facility ties into a darker, gloomier older building (which matches the times it depicts better, actually) where other oar, paddle and sailing craft indigenous to the area are displayed. Several St. Lawrence skiffs representing key types already are set up on the crushed stone floor, still sort of dusty but, hey, the boats can be studied in detail while building work goes on. Of particular interest was a smaller skiff built for U.S. Grant when he was our President and visited the Thousand Islands area summers. Grant's interest in the area sparked the onrush of those who could afford it for summer vacations (that lasted all summer).

There's a whole large room full of outboard motors adjacent to the Launch Shed (depicting the development of this form of propulsion). Like the Skiff Shed this is a display in the process of being set up but still open to the public during the Museum's visiting season (mid-May to mid-October, essentially). I like this willingness to let us see what is there while the details are being dealt with, rather than closing it all off until perfection in display has been achieved. There's a library available to those with genuine research interests. A workshop in an old stone building original to the site is not open to the public, in it what boat work that gets done is done, and hopes for boatbuilding programs include it as the location for them. There's the usual store, lots of tables outside for picnicking at the river side or on the observation deck. And there's the tour boat.

The Museum operated its own tour boat, an old launch named NARRA MATTAH taking folks out around some nearby islands for a peek at how life is lived thereon. When it was realized this was costing too much of their income, an arrangement was made with a small local tour operator who had the right sort of funky old glass windowed tour boat. There are many multi decked modern gawker boats in the area for the tourist trade. The Empire Tour boats are old wooden single deckers with approx-

priately shabby upholstery on the seats and creaky woodwork. But, down below, modern GMC deisels throb. The usual commentary one would expect is provided along with thinly disguised commercials for various entrepreneurs past whose facilities the boat happens to go. It was okay, and worth the ride, about an hour's trip.

This all began back in 1964 with a boat show in which 15 local boats participated. That was the predecessor of today's events, hence the oldest claim to such a show in the nation, 23 years. From that beginning came the idea of a museum to preserve the artifacts and history of boating in the area, and in the beginning this was pretty much a case of old boats being donated and just piling up. In 1976 the whole collection, still known as the Antique Boat Auxiliary of Clayton's Old Town Hall Museum, was moved onto its present site and in 1980 became the Shipyard Museum, and Bo Collins was hired as Director.

Collins says he was in a sort of unique spot, retired from the Navy, but with no museum management credentials. And he said he had what could be viewed as a boat junkyard if it were not for what those "junks" represented. Since 1980, under Collins' direction, credentials notwithstanding, the Museum has grown into its present outstanding condition. Like all such museums, it relies heavily on the generosity of folks who believe in it and back it with the real money it takes to do this preservation and restoration thing.

And there, says Collins, is another aspect of this particular museum. Restoration is a key philosophical issue for many who support the Museum, for they believe in restoring the grand old boats to as near original as can be done. Yet, the museum ethic also holds that preservation of such artifacts as found is vital. It's a philosophical difference that hasn't stood in the way, anyhow, both sorts of boats can be seen here. And the

Shipyard Museum has long since qualified as a museum for all the necessary advantages that accrue to such non-profit educational operations.

So there's my story on the Shipyard Museum. You will not regret visiting it if you love old powerboats. The St. Lawrence skiffs and Rushton boats are worth seeing for those who love traditional craft, but they're not the major thrust here. For only \$3 you get in, a bargain these days. It's the trip that'll cost you, but if you go next summer at Antique & Classic Boat Show time, then even the trip will be worth the time and expense. It's not like our seashore, or even like Lake Winnepesaukee. It's a region with its own unique ways of messing about in boats, that goes back to our earliest colonial times.

Want a brochure? Ask for one. The Shipyard Museum, 750 Mary St., Clayton, NY 13624.

Clockwise from top left: "auxiliary power" for an early motor launch; twice life size runabout, PARDON ME; the motorized St. Lawrence "skiffputt"; President Grant's personal skiff; elegant details on an 1890's naphtha launch.



*A MIDNIGHT WATCH
RUNNING DOWN THE SOUTH SHORE
PLYMOUTH
THE ASSYRIAN*

Just at midnight we were all roused from sleep by a great crash in the cabin. Tumbling out of my berth, I found the little sloop tossing and pitching furiously. The table, which extended the whole length of the cabin, had got unfastened, and at length upset by the rolling of the vessel. The Skipper and the Pilot were already on deck, where, by the uproar, it was evident that something was going wrong. Following them I learned that the tide was setting strongly up, while a northwest wind was blowing strongly down the bay. The conflict of these two forces produced a rough sea, under the effect of which our craft was dragging her anchor and drifting toward a not very distant reef. The sky was overclouded, and the darkness was relieved only by the intermittent flashes of the revolving light. The seamen were at work forward trying to prevent the vessel from drifting, in which they at length succeeded.

I lingered awhile on deck listening to the salutes of cannon, like distant thunder, from all the surrounding shores of the bay, announcing the termination of the Sabbath and the beginning of the celebration of the Fourth of July.^o The cold at length drove me below, and I turned in again, but the violent rocking of the vessel and the unusual noises prevented me from getting to sleep. By and by I rose in the darkness, put on all the coats I could lay hands upon, and groped my way to the deck. The light, as it revolved, threw over the vessel so strong a blaze that I could read the smallest print. Looking at my watch, I saw that it was just 2 o'clock. The clouds were breaking away, and the moon, like the light of the lighthouse, shone out at intervals with a fitful brilliance. The Skipper, who had been watching since midnight, uncertain if his anchor would hold, said the wind was changing; and as the vessel now drifted but little, he would turn in if I was going to stay on deck.

For two hours I stood at the companion-way, leaning over the boom, watching the black and angry waves, the flashing light, and the moon, now clouded, now unveiled, and listening to the "rote" of the sea, as our ancient Pilot always calls the sound it makes when breaking over ledges or rolling on the shore. The word is from the Latin, and I think is



CARTER'S COAST OF NEW ENGLAND

Being an account of a cruise from Provincetown to Bar Harbor in the summer of 1858,

Permission to bring you this interesting serial has been given by the publisher, New Hampshire Publishing Company, Somersworth, NH.

used by Shakespeare. It is now obsolete except among seamen.

The firing of cannon at various points on the land was audible at intervals, and now and then a fish would leap near the vessel, falling back with a great splash into the water. Occasionally I could dimly discern, through the gloom, the masts of ships that were taking advantage of the tide to glide into the harbor. They had a singularly specter-like appearance, and stalked along solemnly and silently, like the ghosts of Ossian's heroes.

It was a strange, wild scene, the most peculiar feature being the great revolving light, now throwing a ghastly glare over the vessel and the water, and a moment after subsiding into sudden darkness. I watched it with a sort of fascination till the gray light of morning began to appear, and some seabirds on a neighboring island to twitter, and a cock to crow faintly in the distance. Shortly afterward the sun rose, and as the wind and weather were fair I roused the crew. The Skipper went ashore at the lighthouse to fill our water-firkins. The Pilot cooked the bluefish for breakfast, and in half an hour we were standing toward Plymouth with a stiff breeze

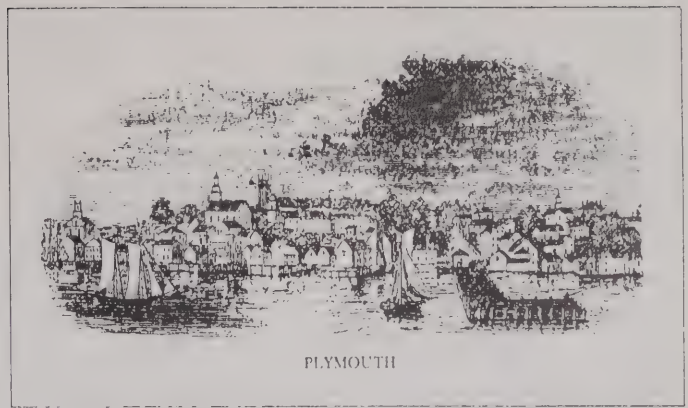
from the northeast.

At 7 o'clock we passed the Lightship at Minot's Ledge, off Cohasset, the scene of many shipwrecks, and the site of the iron lighthouse, which, with its keepers, was overwhelmed by the great gale in April 1851. The lightship is a yellow two-masted vessel, strongly built and well anchored, with three or four heavy spare anchors hanging from her bow and stern, to be used in case of a gale. She had several flags flying in honor of the day.

Running down the South Shore of Massachusetts Bay, keeping generally at the distance of two miles, at a little past 10 o'clock we were off the Gurnet, a long, high promontory, stretching out from Marshfield, with two lighthouses close together on its seaward extremity, well-known to mariners as the Gurnet Lights. This high point is supposed by some antiquarians to have been discovered by the Northman, Thorwald Ericsson, who in the second summer of his sojourn in Vinland landed here, saying to his companions, "This spot is beautiful; here should I like to build myself a habitation." Being shortly afterward killed in battle with the natives, his body was buried on the promontory, which, from the crosses erected over his grave, is called in the Sagas, Krossaness; or Cross Cape.

No one on board had ever sailed into Plymouth Harbor except the old Pilot, and he but once, forty years before. The Professor, sitting on deck with the Coast Survey chart of the harbor before him, undertook to pilot us in — an undertaking not without hazard, as the bay abounds in shoals, and the channel is intricate. We got in successfully, however, and anchored just outside the sandspit which serves as a breakwater to the harbor. I believe it is thought to be the spot where the Mayflower anchored. At all events, it is the place where, five or six years ago, I got aground in a schooner attempting to sail out of Plymouth on a fishing excursion with a party of friends, and lay through a long summer's day studying the habits and manners of crabs, lobsters, and flounders, as we watched them prowling about our vessel.

The bay that forms the harbors of Plymouth and Duxbury is a broad and beautiful sheet of water, almost landlocked, with its entrance facing the east. On the north, Captain's Hill, the residence of the doughty old Puritan leader, Captain Miles Standish, rears its round, smooth summit to the height of two hundred and fifty feet, and conceals from view the village of Duxbury. Still farther to the north, behind other hills, lies Marshfield, the home and grave of Daniel Webster. Far to the south, fronting the Gur-



net, and bounding the outer bay, the high and heavily-wooded promontory of Manomet extends for miles into the ocean. Plymouth itself is built on the slope of hills and the valleys between, and extends for about a mile along the shore, with here and there a steeple or a great elm towering above its brown roofs.

Schools of bluefish were swimming to and fro, and the Professor took the dory and tried to catch them by trailing; but they would not bite. An old fisherman, seventy years of age, who rowed his dory alongside the sloop to have a little chat with us, said he had been trying to take them all day without success. He said, also, that they had driven nearly all other fish away.

The broad surface of the bay was lively with pleasure-boats, gayly decorated with flags, and filled with young men and women. The air also was alive with flocks of black-headed terns or "mackerel gulls," as the Pilot called them, because they make their appearance in our waters about the same time that the mackerel comes. The Professor went ashore on the sand-spit near which we had anchored, to look for crabs and shells, and roused a great multitude of these gulls, who flew up, wheeling about, and uttering peculiarly shrill and painful cries. They had apparently been holding a convention on the shore, though perhaps they were only engaged in a social clam-feast over the mollusks which the waves had washed up. He saw, also, sandpipers running along the beach, diligently scrutinizing every hole which seemed likely to contain the small crustaceans which form their food. One of these crustaceans was remarkable for the height and quickness of its leaps, so high and quick, indeed, that it could scarcely be captured by the hand. A few specimens were secured by making rapid grasps at the spot where they seemed likely to alight.

Among the insects which the Professor found on this sand-spit, a race-horse beetle was conspicuous for its neat shape and bright colors. These insects

must live on animal food, for there is no vegetable growth on the sands which could afford them sustenance.

But the most singular animal found on the sand-spit was a creature which the Professor said he should certainly take to be the "ant-lion," if the ant-lion had ever before been found in this country. It was an insect with a soft grub-like body and a hard beetle-like head, of a greenish color with golden reflections, and armed with a strong pair of forceps-like jaws. It had excavated a pit about an inch in depth, at the bottom of which it lay concealed, the head and powerful jaws covered by the sand. Around the margin the grains of sand were so loosely arranged that the slightest disturbance would cause them to roll down into the cavity, carrying with them into the clutches of the "ant-lion" any unlucky insect which happened to pass that way and to tread on the margin of the pit.

About sunset, the Professor and both the seamen went to the town in a dory, to mail our letters and to bring off the Artist, who was expected down by the afternoon train from Boston. Left alone in charge of the vessel, I was reading in the cabin, when I heard a shout close at hand:

"Sloop ahoy!"

I stepped on deck. A large schooner, with a numerous party of ladies and gentlemen on board, was slowly sweeping by.

"Captain, how near can we go to that p'int yon-

der?" said the master of the schooner, indicating with his hand the sand-spit at the entrance of the harbor.

I was so much overcome by this unexpected compliment to my nautical appearance that I inconsiderately replied, "O, quite near, quite near," as if I knew all about it. The schooner stood on. Fortunately the tide was high, and she rounded the point safely.

Late in the evening, the dory returned from Plymouth, bringing off the Artist, who, much to our surprise and pleasure, was accompanied by the Assyrian, as his friends are wont to call him, from his striking resemblance, in face and beard, to the Ninevite sculptures dug up by Layard and Botta. Their arrival completed the number we had fixed upon as desirable for the cruise, four being in fact as many as the sloop could possibly accommodate. The seamen, indeed, for the rest of the voyage slept on the cabin floor, having relinquished their berths to the newcomers.

We sat on deck for hours after supper, watching the fireworks of Plymouth, which we answered with Roman-candles and blue-lights, of which we had provided a considerable stock, not only for amusement, but to use as signals at night. The Assyrian lighted his meerschaum, the seamen their clay pipes, and the rest of us our cigars. And so we smoked and talked, nor did our conversation cease until the moonrise.



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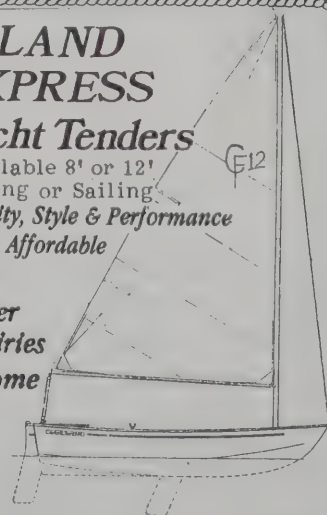
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ANNOUNCEMENTS

ACTION ON THE WATER IN NEWBURYPORT

Labor Day Weekend (Sept. 6-7) in Newburyport, MA, will be Harborfest Days with two races for human powered boats, one for sailboards and one for big motorboats. On Sunday at noon the Mighty Merrimack Rowing Race starts from the Amesbury Town Ramp three miles upstream on the north shore of the River for all types of rowing craft. On Monday the Race to the Sea for paddle powered craft runs the same route starting at 1p.m. A sailboard race will run at 11 a.m. off the Waterfront Park area. Grand Prix power boats will race offshore of the mouth of the River starting at noon, the boats will be dockside for viewing at 11 a.m. Both days at noon a Beer & Seafood Festival goes on at Waterfront Park. Three different concerts will be held, on Sunday at 2 p.m. and 4 p.m. on Monday at 4 p.m. Info on rowing race at (617) 388-3891, on other races at (617) 462-6680.

NORWALK OYSTER FESTIVAL

There'll be a lot about boating at this major east coast waterfront festival in Norwalk, CT, on September 11-13. SMALL BOAT MAGAZINE is hosting a Small Boat Show at the event with a long list of exhibitors planning to display the sort of boats SBJ chronicles. There'll also be a "Tall Ship" fleet in harbor for viewing. Locally built small craft under 25' will be exhibited and the Traditional Small Craft Association will display various members' boats. In the water activity will be possible, with floats and an on-site launching ramp. For TSCA participation, contact Kevin Wong at (617) 396-7091. General Festival information is at (203) 838-9444.

OLD TIMERS REGATTA

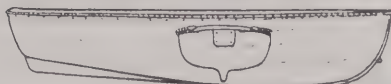
The Suffolk Marine Museum in West Sayville, NY, on Long Island's Great South Bay, will host its 4th Annual Old Timers' Regatta September 19th and 20th. The race starts at 1 p.m. on Saturday and activities conclude at 2 p.m. Sunday with awards. On Sunday, antique vessels gather at the Museum's boat basin for judging at 11 a.m. A raffle of a framed original painting (and also prints of the painting) of the Museum's 1888 schooner PRISCILLA will be drawn Sunday at 2 p.m. Details at (516) 567-1733.

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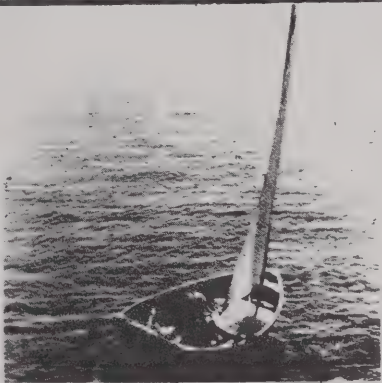
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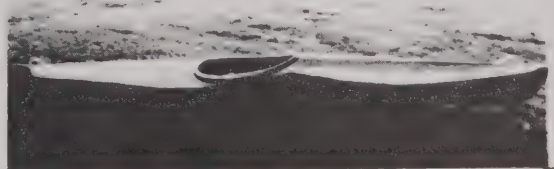
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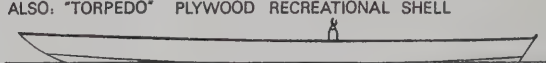


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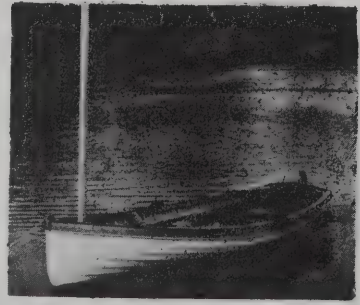


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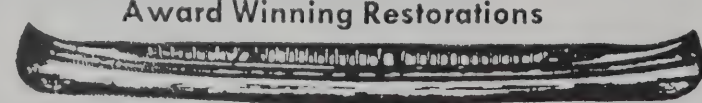
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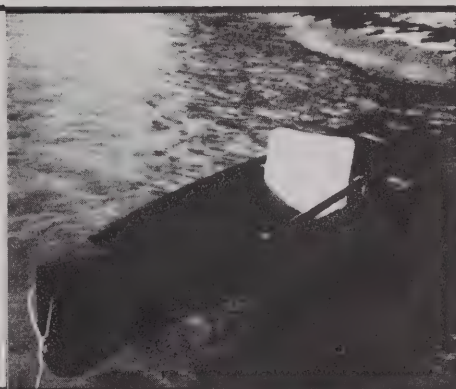
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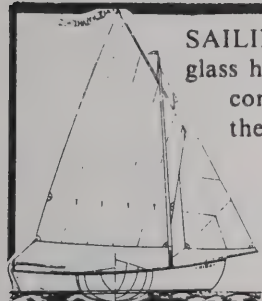
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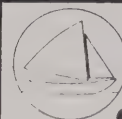
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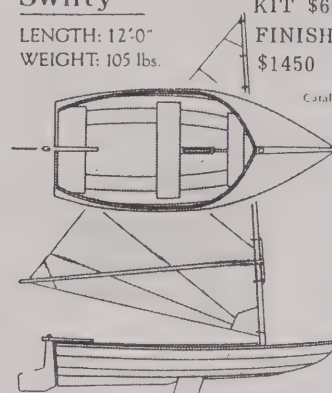
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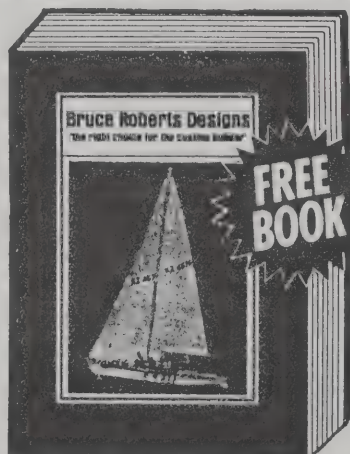
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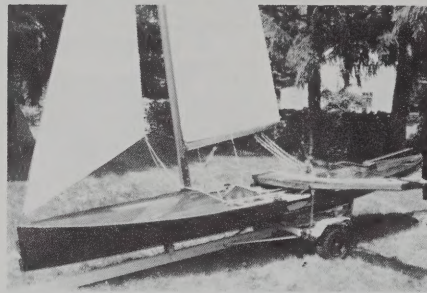
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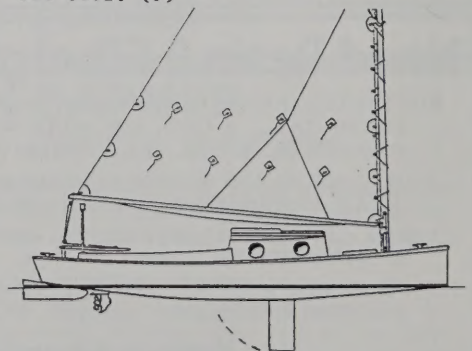
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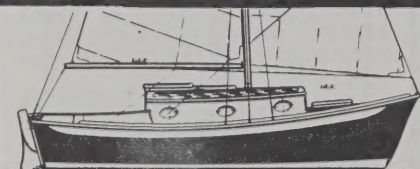
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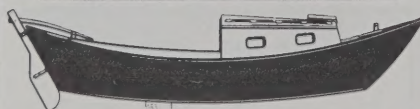
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