

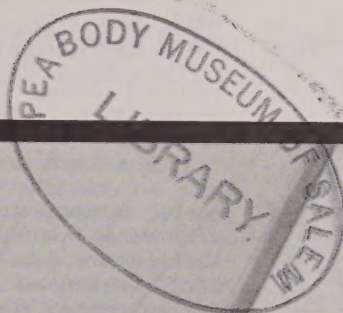


messing about in BOATS

Twice a Month!

Volume 8 - Number 11

October 15, 1990





messing about in BOATS

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Our Next Issue...

Will report on four more events. Hugh Ware went on a Boston Harbor Associates tour of Boston's workboats and attended the Tugboat Muster also in Boston. I took in the Mighty Merrimack River Rowing Race and the Misery Island Rowing/Paddling Race. Tom is back with another Townie trip, this time it's "Maine Again". And the journal of the "Matthews-Wetherell Party" trip down the upper Missouri River following Lewis & Clark's expedition begins. Some boats we'll look at include Dan Leonard's 18' Windhorse Goshawk super sailing kayak and a 29' "Big Birdwatcher". Jim Lacey tells us about building a "Leeward 16" kit boat, and Sam Cox describes his budget boat dolly. And we begin our next old timey book serialization, D.C. Beard's 1911 epic, "Boatbuilding & Boat-ing", you won't believe the budget boats you could build back then.

On the Cover...

Hard on the wind at the Herreshoff Rendezvous in Bristol, Rhode Island, last August, complete story and photos in this issue.

Commentary

**BOB
HICKS**

In this issue is an uncommonly heavy emphasis on "classic yachts", something that's usually beyond my modest reach. This came about when I received invitations to attend the Herreshoff Rendezvous in Bristol, Rhode Island, in mid-August, and act as a judge at the Classic Yacht Regatta & Show at the Museum of Yachting in Newport, Rhode Island, on Labor Day weekend. The small boat messabout man easing into larger scale messing about? Only as a journalist, it's not a game I could entertain any ideas of becoming involved in. But, the doors opened to me so I went in. And contributor Hugh Ware, who usually does tugboat stories, had a chance to sail on the restored J-boat "Shamrock V", a Walter Mitty experience according to Hugh.

The boats are the sort most of you would love to have if you could, as would I. The people I met who were involved share our enthusiasm for good boats, the difference in financial scale being really the only one. They spend as much of their resources as they find possible to allocate to their boating enthusiasm just as we do, more dollars but the same commitment. And it was heartening to find so many doing so much of their own work. Some who do all of it take on really major efforts, these are not small boats, nor simple either.

Hugh got to take the helm of "Shamrock V" and tells his tale in this issue. I got aboard several classic yachts as a judge and pass on to you my impressions of this also. My "on-the-water" experiences in my journalist role involved two rather different boats. At the Herreshoff Regatta I was aboard Fred Bisset's restored "Corsair", the 30' starboard launch to J.P. Morgan's yacht, and was built in 1925. At the Classic Yacht Regatta, Jane and I were able to enjoy the parade, as a judge's perk, from the parade leading boat, "Record", Ron Ackman's converted 65', 1930's Norwegian coastal freighter.

The ride on "Corsair" came about by sheer happenstance. Michael Pesare of the Herreshoff Museum promised me a ride on the "press boat", which was a fiberglass launch of about 20', outboard powered. As I awaited its arrival at the dock, "Corsair" came regally in, and picked up several people I assumed were known to the skipper. Then a young man who was acting as sort of dockmaster came over and asked if I was alone and wanted to take photos. I said yes and he said, "go ahead in "Corsair" if you like." If I like! I was aboard too quickly, jumping over the rail into the rear cockpit,

prompting the skipper up forward to rightly suggest I step more lightly henceforth. Right.

I had to hand it to the skipper, Fred Bisset, he stood way up forward in the exposed "chauffer's station" handling the helm and getting hit repeatedly with spray as the chop broke against the quite plumb topsides. We sat aft behind the luxurious semi-enclosed passenger cabin. Fred took us up and down the start line and the pretty good photos I think I got were taken then. We went out to the Mt. Hope Bridge to catch a few of the leaders later, and then returned, Fred was anxious to get back to more protected waters as the wind continued to build. What a neat ride, in J.P. Morgan's launch.

The parade lap at Newport in "Record" was totally different. About 20 of us were aboard as the converted coastal freighter thumped along, and I spent a lot of time looking over the very workaday pilot house, and listening to that big thumper belowdecks propel us along. Much of the detail work remained undone, the major stuff was in use, belowdecks accommodations, a nice galley below the pilot house. A roof over the after deck provided a great vantage point for photographing the parade behind us. It was a very "comfortable" boat to be aboard and I tried to envision this little freighter making its regular rounds along the Norwegian coast out to nearby island communities bringing the things people needed.

The two-cylinder semi-diesel will burn just about any liquid fuel, and was apparently built to last. When Ron inquired into obtaining an owner's manual from the engine maker, they replied that none existed, the engine was built to last without any major overhaul, and his children should be able to continue to enjoy its reliability. A 1934 engine!

The emphasis of this magazine has been oriented to small boating, but I do like to bring from time to time stories about some of the bigger dreams that boat people pursue and achieve. So we sometimes have our tugboat reports, articles on ship preservation projects, yachting features like this issue contains. I tend to see all this stuff from my own small boat viewpoint, which is the way I'd guess most of you would view it all. It seems this little magazine has now achieved sufficient stature for me to get these chances, otherwise unavailable to the small boat nut, to savor the charms of these bigger dreams, and I'm happy to pass them on to you. A bit of vicarious enjoyment of messing about in boats.

THANKS FOR YOUR INTEREST

I would like to thank all the people who visited me at my display of my "Caribou" sea kayak at the L.L. Bean Sea Kayak Symposium in August. I was surprised at how many of you mentioned reading about my boat in the June 15th issue of "Boats" (The Perfect Sea Kayak). I would especially like to thank the team from L.L. Bean, superb people to work with.

Of the 40 or so who paddled "Caribou" only a couple had negative comments to offer about my boat, minor items that I could easily rectify were I to build them boats. The positive responses from the rest of you were a great boost to my confidence. I will continue my striving to provide the best built sea kayaks on the market.

Barry Buchanan, Caribou Kayaks, P.O. Box 362, Bass Harbor, ME 04653.

A PRACTICAL BOAT COMPETITION

I am urging the International Human Powered Vehicle Society to consider establishing a practical boat competition for its national meet next summer at Milwaukee. I feel there is greater interest in human powered vehicles not designed for the sole purpose of speed. The 30 land vehicles designed for practical use at the Oregon meet last summer confirmed this interest to me while the 5 boats designed for speed indicated the much smaller interest in that achievement. A competition level which encouraged the display and demonstration of boats designed for the everyday person for recreational use would attract some of the thousands of innovative amateur small boat designer/builders whose purpose is to move about on the water as efficiently as possible at something substantially less than maximum speed.

Suh a practical boat competition should demonstrate those attributes important to recreational boating such as load carrying capacity, maneuverability, range, traffic and passenger safety, and efficiency of motive power. The rules should encourage innovation in design and construction.

Sam Cox, Tubac, AZ.

LOW KEY, LOW TECH

I recently came across your magazine at the Wooden Boat School in Brooklin, Maine. After reading through many back issues (not much to do in Brooklin after the sun goes down) I decided I liked your low key, low tech style and your obvious love for small boats.

I recently completed a 13-1/2' sailing version of Iain Oughtred's MacGregor canoe. It's a beauty and in a breeze it flies.

John Denunzio, Middletown, CT.



Your Commentary

MERRIMAC RIVER STEAM TUGS

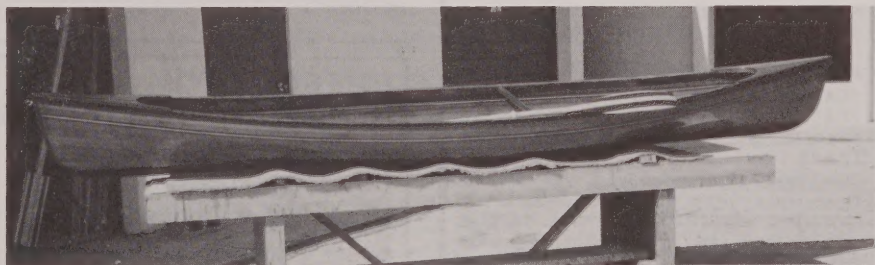
I am writing a biography of one Eben Moody Boynton of West Newbury, Massachusetts, who, amongst other of his enterprises, lost a fortune on the Merrimac River shipping between Newburyport and Lowell. I am in need of old photos (copy photos are okay) of the 1880 vintage steam tugs "Startled Fawn", "Kitty Boynton" and "Charles L. Mather"; and the coal barges "City of Lawrence", "City of Lowell", "Success", and "Defeat". Any leads to any of these would be very helpful.

Richard Albert, 554 Lafayette Ave., W. Trenton, NJ 08628.

SUMMER IDYLL

I was away for three months paddling my inflatable kayak 600 miles along the Canadian and Alaskan coasts from Port Hardy on Vancouver Island to Ketchikan and then to Dall Island. My copies of "Boats" piled up here while I was away. I always enjoy "Boats", as I learn more and experience more, I go back to old copies and find "new" items.

Audrey Sutherland, Haleiwa, HI.



WEE LASSIE FOR A BIG GUY

This "Wee Lassie" will carry someone weighing over 200 lbs. Actually it is a modified version of my "Arkansas Traveler", but it looks like, and acts like, a "Wee

ENJOYED "SMALL BOATS...BIG WATERS

I really enjoyed the series of articles, "Small Boats...Big Waters" in the August 1st issue. I liked the recounting of real life mishaps by the people who lived through them. Although I have never been in such life threatening situations myself, I can certainly appreciate the feeling of "just get me back to the beach!"

Dominic Scaduto, Citrus Heights, CA.

MOST TAKEN

I am most taken with your magazine, even to seeing a picture of my own boat at the Midwest Messabout in the August 15th issue.

Paul Connolly, Milwaukee, WI.

TO BE NAMED "MESSABOUT"

I bought a Florida Bay Mudhen this past spring and will name her "Messabout" when I can afford the lettering.

Ned Asplundh, Bryn Athyn, PA

SHOE BOXES, PIZZA BOXES...

Do you have to show so many pictures of Bolger designs? Shoe Boxes, Pizza Boxes, whatever, or the aptly named "Brick". You can talk about them but do you have to also show pictures of them?

Ed Seling, Curmudgeon, Yacht "Moonshadow", Atlantic Coast.

SEPTEMBER IDYL

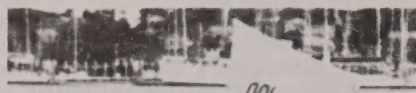
We spent three weeks in a small cottage in Maine on a bluff overlooking Eggemoggin Reach with a view directly west to the Camden hills, with Pumpkin Island lighthouse about a half-mile offshore. From our vantage point the lighthouse was spectacular, reflecting the early morning sunlight and silhouetted against the sunset. I did a little messing about in my kayak and available rowboats along the shore to the Deer Island bridge and to Bucks Harbor and Horseshoe Cove. And of course, out around Pumpkin Island light.

Tom Sleeper, Marblehead, MA.

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HAPPENINGS

MASSACHUSETTS REGULATION

Chapter 90, Section 30 of Massachusetts General Law now requires the owners of certain vessels to obtain a certificate of title. Any vessel 14' or greater in length propelled or designed to be propelled by any type of machinery, whether or not such machinery is permanently or temporarily affixed to the vessel must have a title. This titling does not apply to vessels that have valid Marine Documentation issued by the Bureau of Customs of the United States Government or any Federal Agency successor thereto.

A titling system was implemented in order to:

Protect owners from theft of their boats.

Provide easier access to financing.

Encourage future reductions in insurance premiums.

Effective October 1, 1990, all qualified vessels must apply for a title. To obtain an application, please contact the Division of Law Enforcement, Boating and Recreational Vehicles, Administration and Registration Section, 100 Nashua St., Boston, MA 02114.

The titling fee is \$15, and the penalty for possession of a vessel without a Certificate of Title is punishable by a \$100 fine for the first offence and \$250 and \$500 for subsequent offenses. Cooperation of boat owners is appreciated and we will make every effort to process your title application without delay.

Allan McGroary, Director.

MAINE MARITIME MUSEUM LECTURES

Two lectures on maritime subjects are offered at Maine Maritime Museum in Bath in November, (207) 443-1316:

November 7. "A Video Journey Down the Coast of Maine".

November 20. "Steam and Propellers".

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RI CANOE REGISTRATION

Registration of canoes in Rhode Island (see "Boats" Commentary, Sept. 15, 1990) is not dead, but at least it is, for the time being, dormant. The Governor has ordered the Director of the D.E.M. to not enforce that provision in the law this year which has been interpreted as requiring canoes to be registered. He has indicated that he will take steps to amend the law next year to specifically exempt canoes.

This should not be necessary. Two members of the Rhode Island Canoe Association have consulted their attorneys, who, after reading the law, have stated that canoes are already specifically exempted, and clearly so. In response to letters from members, the Senate Minority Leader and the Chairman of the House Committee on Finance have both indicated that they feel the law exempts canoes.

It is, however, very important that anyone who paddles a canoe or kayak in Rhode Island write or call his or her state representative after the November elections and request notification of ANY legislation that might be introduced pertaining to canoes or kayaks, or small boats, within which term our craft might be included.

Reported by the Rhode Island Canoe Association.

PADDLERS AND ROWERS WIN AT CITY HALL

Last June Mayor Dinkins of New York City signed a city ordinance mandating a 5 mph speed limit in the Pelham Bay Park lagoon, a site of one of the Parks Department canoe and kayak launches. Representatives of the Sebago Canoe Club and the Metropolitan Canoe and Kayak Club were involved in achieving this protection from high speed motor craft.

SHIP MODELS AT MUSEUM OF FINE ARTS

"The Age of Sail: Ship Models and Marine Arts" is the title of a new exhibition at Boston's Museum of Fine Arts, opening November 20th and running through March 10th. The models to be shown will include American and European warships from the late seventeenth century to the early nineteenth century, and merchant vessels of the nineteenth century. Amongst them are famous ships such as Donald McKay's "Flying Cloud" the record setting clipper ship and largest merchant ship afloat when launched in 1851 in East Boston. (617) 267-9300.

FIRST ANNUAL HELL GATE HOP

Five New York city area sea kayakers inaugurated the Hell Gate Hop in August, an event now listed with the local Coast Guard as a "Marine Event" for next year. Steve Keller of the Sebago Canoe Club led the party from the put in at the State University of New York Maritime College at Fort Schuyler. He reported on the outing in the club newsletter, "The Blade" as follows:

"We crossed over to the Queens side of the river west of the Throgs Neck Bridge, passed under the Whitestone Bridge and past LaGuardia Airport and had lunch near Riker's Island. As we approached Hell Gate we spotted what appeared to be the wake from a large boat, only no boat was present. It was a long standing wave created by two currents converging. The tidal current was just on the ebb and waves from different directions had to be managed. After a rest stop near Astoria, we passed down the Queens side of Roosevelt Island and enjoyed a great view of the Manhattan skyline. It rained most of the way along Roosevelt Island but cleared as we approached the lumber terminals at Greenpoint. After crossing over to Manhattan near the Williamsburg Bridge, we paddled along that shore to our take out at South Street Seaport.

There was a lot of support arranging involved with this event; permission for the put in and take out sites had to be obtained and a shuttle pick up had to be set up. Next year we will give this national publicity."

RADIO CONTROL MODEL BOATING

Season's end events for radio-control model boaters are as follows in November:

November 4. Fall wrap up for Operating Scale at Rocky Woods, Medfield, MA. Tom Turchon, (508) 376-8614.

November 4. Fall Star 45 Regatta, Rosemary Lake, Needham, MA. Al Spring, (617) 444-3330.

November 11. Four-Hour Enduro, any sailboat, Rosemary Lake, Needham, MA. Al Spring, (617) 444-3330.

MARITIME HISTORY SYMPOSIUM

Mystic Seaport Museum hosts its annual Southern New England Maritime History Symposium on November 3rd. Details are available on scheduled presentations. Curatorial Dept., (203) 572-0711.

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BLACKSTONE RIVER ACCESS

A property owner along the Blackstone River in Rhode Island has offered to let the Rhode Island Canoe Association use the property to gain access to the river. The path needs to be cleaned up first to make access safe. A cleanup has been tentatively scheduled for Saturday, November 10th. Call Dave Wilson at (401) 781-5187.



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SYSTEMTHREE



HERRESHOFF MARINE MUSEUM

Every three years owners of Herreshoff designed and/or built yachts gather in Bristol, Rhode Island, at the site of the old Herreshoff Manufacturing Company for a rendezvous and regatta, and this past August it was once again time for this to happen. The Herreshoff Marine Museum occupies a new, somewhat industrial looking masonry structure, the Isaac B. Merriman Building, made possible by the generosity of Isaac B. Merriman, Jr. He and his father were long time friends of three generations of Herreshoffs. The Museum has waterfront across the street with the old marine railway remnants in place. A more recent dock provided launching space for small-

er boats such as 12-1/2's and Bulls-eyes that were trailered in. The fleet that assembled was moored just offshore of this. The Museum itself served as headquarters for the occasion.

The fleet added up to just over 50 yachts, and ranged from classics like the 43' New York 30 "Amorita", built in 1905, and the 57' cruising yawl "Belisarius" built in 1935, to several fiberglass Bullseye sloops, Cape Cod Ship-building's version of the 12-1/2. A number of the latter were also on hand. The classic racing "S" boats numbered 9 and offered some of the most dramatic photo ops for us in the 20 knot breeze that came up the bay from the Southwest.

Our main focus was in seeing and photographing some of these classic yachts in action, and we were very fortunate to get out on the water in the 1925 Herreshoff inboard launch, "Corsair", brought to the rendezvous from Connecticut by owner Fred Bisset of Darien. This was the launch to J.P. Morgan's large steam yacht "Corsair" when built, and provided a classic "press boat". How lucky can one get! Fred took us up and down the starting line, getting us into really good spots for the photos, the better of which you see here. One awesome moment occurred when one of the larger boats tacked just beyond us, swinging down on us in an arc with the main boom way out over the side, and swooping past us nearly overhead like the wing of some giant bird. I couldn't get a photo of this moment, the sail loomed up over us so huge that no way would it fit into the viewfinder on my telephoto lens, which I was using out on the water.

The race was staggered start by classes and ran upwind down Bristol harbor past Hog Island, then reached over beneath the Mt. Hope Bridge into Mt Hope Bay to round a buoy, returned under the bridge,



Top photo: The S Boats of John Migliaccio (14) and Scott Manchester get away from the start, John went on to win the class. Photo at left: A hard-charging S Boat, they certainly do go!



Above: First yacht home, "Amorita", a New York 30 built in 1905. Another hard on the wind shot, it was a good stiff breeze.

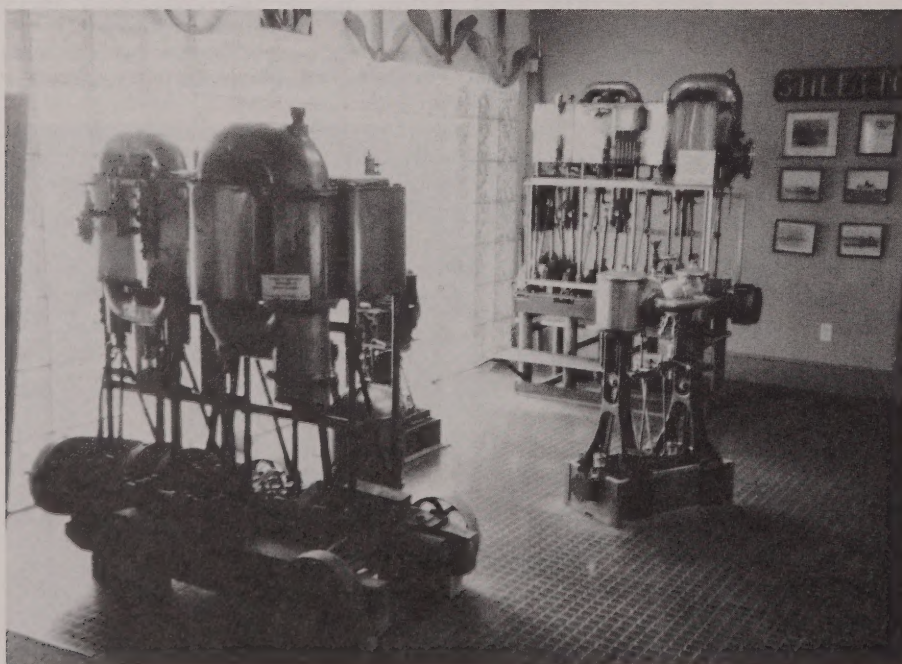


Above: John Hall's "Bagatelle", a Buzzards Bay 25 built in 1914 leads Charles Read's "Belisarius", a 57' cruising yawl built in 1935. James Goff's 12-1/2, "Zephyr" enjoying a last place ride.

Below: The 12-1/2 fleet in action, in foreground is "Lee Lee", Michael Pesare's 2nd place finisher. Fred Bisset at the helm of the J.P. Morgan Herreshoff launch, "Corsair", our press boat.



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306
585



and than ran home up the eastern side of Hog Island to finish off the Museum waterfront. First across the finish line was the New York 30 "Amorita" in both elapsed and corrected time, well ahead of the fleet of larger mixed yachts. Last boats to start, and finish, racing within their own class, were the 12-1/2's and Bullseyes, 9 of the former, 5 of the latter. Other class boats that fielded good entries were the S class and Fish class. The 8 boats in the latter class made up the largest gathering of the class in about 40 years. In 1991 they celebrate the 75th anniversary of the design in 1916.

Off the water, we toured the Museum, which is open free to the interested public, May through October, 1-4 p.m., Tuesday through Sunday. The collection of Herreshoff memorabilia is impressive, along with hundreds of framed and mounted photos, and small boat specimens, steam engines, Herreshoff bronze fittings, cups, medals, etc. In the cavernous "warehouse" section out back are a number of Herreshoff yachts that have been collected/donated, mostly unrestored. This latter circumstance was appealing to me, to see these original boats in the condition they have been acquired.

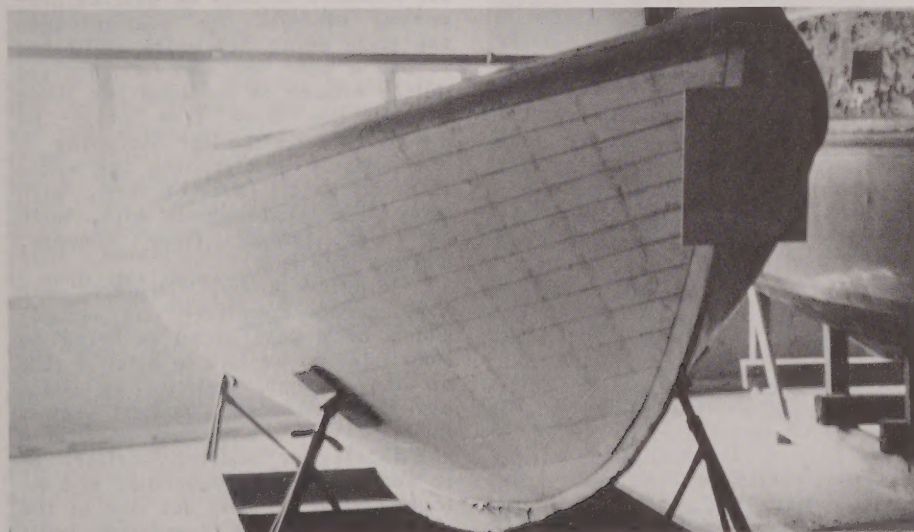
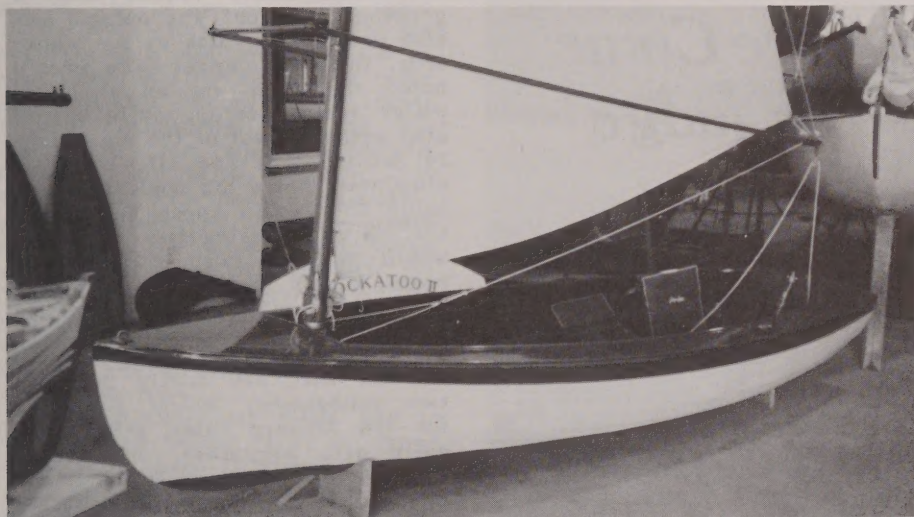
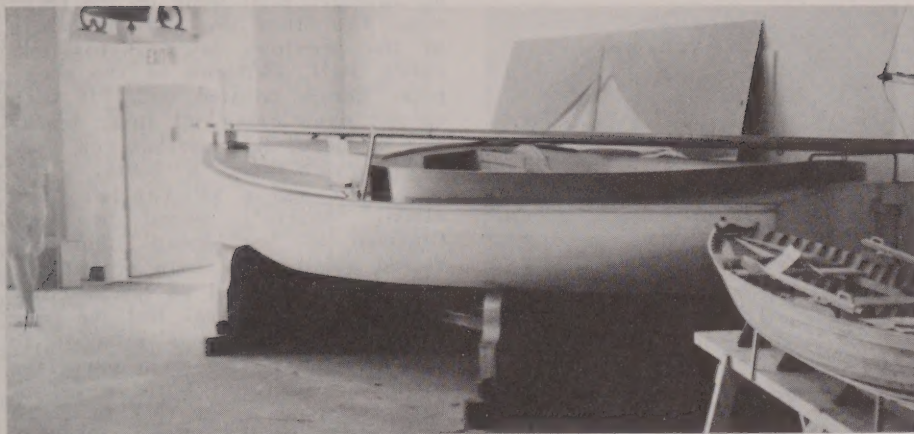
Perhaps the single most intriguing artifact was a framed poster, "Rules & Regulations of the Herreshoff Manufacturing Company" on which a dozen or so of the work rules were spelled out. They revealed working days running from 7 a.m. to 6 p.m. with an hour for lunch, Monday through Saturday; codes of conduct for clothing worn, language used, attentiveness to the work at hand, etc. It reminded me that whatever else we have heard and read about the "Wizard of Bristol", he and his brother ran a typical "factory" of the times. All those craftsmen who built Herreshoff yachts were wage slaves typical of pre-unionized industry in America.

Reading the books about Herreshoff is okay, but seeing the work itself is immeasurably better, and the Museum has plenty of it to look over. Unless you run right down there before the end of October, though, you'll have to wait until next May. It's worth the wait in such an instance.

Report & Photos by Bob Hicks

Left from the top: Main room of the Museum looking aft. Same room looking forward. Herreshoff designed and built steam engines.

Right from the top: The first boat designed and built by N.G. Herreshoff was this nicely restored catboat, about 1870 vintage. Light lapstrake daysailer is quite different sort of boat. A restoration has begun this hull. Some of the larger yachts in the collection.



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When I received the invitation from Paul Coble to be a judge at the the 11th Annual Classic Yacht Regatta at the Museum of Yachting in Newport, Rhode Island, over the Labor Day weekend, I thought, well, sure, this'd be a great lark, but what do I know about judging classic yachts? I accepted Paul's invitation with the caveat that I didn't feel I was qualified for the role. That didn't get in the way, Paul was delighted to have me, he replied. Paul's a professional marine surveyor and a volunteer at the Museum. In the latter role he was given the task of rounding up willing volunteer judges for the event. He collected about 16 in all, loaded with credentials; professional restorers, museum curators, prominent yachtspersons, yacht yard proprietors, "Wooden Boat's" Jon Wilson. What was I doing here?

About 60 boats had to be scrutinized in about two hours. Can this be serious? How do you judge so many classic yachts in so short a time? We were to learn this at a meeting Sunday morning prior to the judging. The group assembled in the Phil Weld Library upstairs in the old Fort Adams structure that now houses the Museum of Yachting. After Museum Director Kathy Abbas explained the Museum's philosophy on classic yachts, namely an appreciation of their merits and the care their owners bestow upon them, Paul announced the assignments to the two-person judging teams, apparently an arbitrary pairing off, and gave each team the list of boats they were to inspect.

My partner was "pressed ganged" into duty. Sherm Morss had come with his wife Elizabeth, "Sis", who had been asked to judge, based on her youthful experiences as the only woman on the afterguard crew of both "Shamrock" and "Endeavour" in the late '20's and early '30's, along with a lifetime involvement in racing (she is the daughter of Marblehead's Chandler Hovey), including 12 meters her family raced. When Joel White begged off from the judging, citing other demands upon his time, Paul turned to Sherm and said, "As long as you're here, Sherm, would you..." Sherm gracefully agreed. So here I was partnered with a man with a full lifetime of serious big scale yachting.

Well, so how was it to be done? Each boat sheet we had listed the boat and its type, but nothing else had been filled in. Paul didn't get much clerical help obviously. Sherm and I had six boats, all with names beginning with the letter "S". An alphabetical division of responsibilities apparently. Each sheet had nine categories, each of which we were to judge on a 1 to 10 scale. This looked to be a very intimidating task given the time



Here Come de Judge



Sherm Morss and the editor ready to go judging.

available to us. We were to take note of authenticity, aesthetics, hull construction, decks, deckhouses and deck equipment, interior, spars and rigging, propulsion systems, cosmetics and seaworthiness.

Initially the challenge was to find our boats on the packed floats, or worse yet, out on moorings. We had some indication of where each was, but people moved their boats around. We had three Herreshoff "S" boats on our list, so decided to get to them first, being the simplest and easily spotted by their curved masts in the forest of spars. Most were all on one float, but lo, several had no names on their transoms, including two of ours. Some inquiry of nearby "S" boat crews on hand revealed our subjects. And then I came to realize how the judging procedure could be short cut.

The awards were to go to "Best in Fleet", "Best Sail", "Best Power" and a dozen "Judges Choice". Our three "S" boats soon revealed themselves to not be contenders. None of the owners were present despite knowing the judging was scheduled for that morning. All were locked up. One was quite tidy but a bit rough and with

an outboard still hung on the transom. The other two had the debris of the previous day's racing and lunch still scattered in the cockpits. Sherm pointed out, "If they cannot even clean up their boats, nor be here, how serious can they be?" Scratch three "S" boats.

Next was a 54' English built sloop, "Shiris", owned by John Clayman of Marblehead. She was rafted about four boats out at the end of a pier, and we boarded her to find nobody home. But the pennant for judging was attached to the forestay so we made ourselves at home, spending quite a bit of time belowdecks, for this is where this craft really shone. What a gorgeous interior! The outside was also pretty damn nice by my standards, the only clanger came when I noted the boom was an aluminum roller reefing setup, quite out of step with the rest of the rig. Nicely painted buff and all, but still aluminum. Not a big deal, but probably this would knock her out of the top choice categories. While we would not see most of the other boats, surely there would be a couple that would be incrementally better.

Later we met the owner, and learned that his family included two youngsters, which accounted for the forward cabin setup with child care equipment. John races the boat in the Bermuda Race and others, and they cruise extensively all summer. A used as well as preserved classic. He acknowledged the boom being not quite right but it was a good one and he'd not yet gotten around to it. John had lived aboard the first five years he owned the boat, after stripping it out entirely and redoing the whole interior to its correct form, with many new custom-made bits, such as cast bronze floor timbers. Things like that.

Another sloop, "Shimera" and a Concordia completed our assignment, both were noted as being on moorings, so we had to hitch a ride on the Museum launch. We could not find "Shimera", nobody seemed to know where she was, some said she'd left her mooring earlier. So it was on to the Concordia, and we found, after looking for one of the classic Abeking & Rasmussen built yawls that this was a smaller Concordia 28. "Windsong" is owned by Brian Snow and is a beautiful little yacht. I was instantly attracted to the detail work on the restoration, and when the launch deposited us aboard, along with Brian, and we went below, Sherm immediately smiled and noted the correct, and oh so comfortable, Concordia settee berths. We had a great visit with Brian, who is a cabinetmaker. He does all the restoration work which he can take home to his shop, while Ballentine's Boatyard on Cape Cod does the bigger boat stuff, to his immense satisfaction. He could

not too highly praise the work of that yard.

I loved this boat as it was more "my scale". No, I'll never be able to own even a 28 footer, but it did feel more like something I could handle. And it was a very nicely set up craft. The intrusion of the inevitable electronics was the only out-of-place detail inside; well, perhaps the not quite finished forward semi-bulkhead of painted plywood too. Brian is five years along in his restoration and sails her all season. He was leaving Newport for a vacation cruise to Maine, single handed.

With the scrutineering completed, the judges assembled again in the Weld Library to evaluate the reports. Paul ran down the list of boat names and the respective judges initially noted only boats thought candidates for the top spots, or for special "Judges' Choice" categories, which, it turned out, were to be ad hoc categories determined by the boats themselves. We were able to offer up "Shiris" and "Windsong" for "Judges' Choice" awards only. The contest for "Best in Show", and the subsidiary "Best Sail" and "Best Power" awards absorbed the most discussion time.

A philosophical issue had to be resolved before "Best in Show" could be chosen. It seemed that the most perfectly restored boat was a power boat, "Davey Jones". It was perfect because it was apparently only used for show, trailered in, and towed to the dock by an inflatable so as not to run the engine in salt water. Finally the consensus was that a boat ought to be used in order to be considered a boat and not a "collectible". With this decided, the contest narrowed to the large schooner "Spirit" and the yacht "Westertill". A second look at each was determined to be needed, so the judges involved went out for the second look. The choice then went to "Spirit", just a bit better in detail, although "Westertill", considering her history of an Atlantic crossing dismasting and deckhouse destruction in a gale, and heroic subsequent self-rescue, was greatly admired. "Westertill" then became "Best Sail". "Best Power" went to "Red Witch", while the perfect boat, "Davey Jones", was awarded the "Highest Museum Standards" award, one of those ad hoc categories we had to come up with.

Right from the top: the Concordia 28 "Windsong" owned by by Brian Snow won two "Judges' Choice" awards. "Best in Fleet" was this beautiful schooner "Spirit". This couple was having great fun in their little 17' Chris Craft runabout and period costumes. So was this larger group.





The parade from up front, Mystic Seaport's schooner "Brilliant" in the foreground, power cruiser "Foto" next.



The dixieland band serenaded the fleet from the Museum launch.



"Record", Ron Ackman's 65' ex-Norwegian coastal freighter served as our "press boat" for the parade, carried judges and other involved persons at the head of the parade. This is some kind of cruising power boat indeed.

Well, "Shiris" was awarded the "Noteworthy Interior" award and my favorite, "Windsong" received two "Judges' Choice" awards, "Great Expectations" and "A Gem of a Boat". I liked these "Judges' Choice" awards, a great idea. So subjective. The others that were made were "Phoenix Award" to "Secret", brought back from a total burnout; "Best Owner Maintained" to "Whitejacket"; another "Great Expectations" to "Dog Star"; "Exceptional Condition Despite Daily Use" to the power cruiser "Foto"; "Excellence of Ongoing Maintenance" to "Dovekie" and "Neith"; "Magnificent Grand Yacht" to the 80' "Electra" motor cruiser; "Fine in All Categories" to "Pelagic". Admiration for the condition of the Museum's "Shamrock V", not in the judging, was expressed in an award, "Outstanding Management of a Classic Yacht" made to Ian Kerr, her sailing master.

Well, it was quite an experience and I really found the way it was done to be attractive, nitpicking minimized, recognition of owners' efforts maximized, no numerical rankings attempted. A good show.

And afterwards, a perk for the judges and their guests was a ride on the parade leading boat, "Record", a 65' ex-Norwegian coastal freighter converted to cruising motor yacht by Ron Ackman and his wife. The parade cruised the perimeter of Newport Harbor, and although somewhat hindered and lost amongst the huge fleet of yachts moored therein, worked out pretty well, with a Dixieland band serenading the classic yachts from the Museum launch as they passed by several key points on the route. Aboard "Record" I was indulging my love for old machinery in the 225 rpm thump-a-thump of the big semi-diesel turning a 44" two-bladed prop and pushing us along at about 5 knots at the idle. Not a fancy done up conversion, with all the good old workaday stuff still in place doing its job. Built in 1934, and in service on the Norwegian coast until the '70's. Quite a catch for Ron Ackman.

An attempt at reviving the Wooden Boat Show as an adjunct to the Regatta and Boat Show was pretty much stillborn, with few exhibitors and even fewer public attendees at a gate admission of \$6. With yet a day to go on Sunday afternoon, when we went to the rather remotely located tent housing the show, many of the exhibitors who were there were loading up their displays and planning to cut their losses and go home. Too bad it was not as well organized as the rest of the weekend's events, a good wooden boat show would fit right into this affair.

Report & Photos by Bob Hicks

Clearly, it was a strange juxtaposition. In the long shadows of the towering J-boats and some hundreds of other fabulously maintained classic yachts that had gathered in Newport, Rhode Island, on September 1st for the Classic Yacht Regatta and Boat Show, gathered a small group of true "messer-about-ers" with their home-made 7'7" or 9'6" Nutshell prams. We all were there at the invitation of "Wooden Boat" magazine to participate in the first annual Nutshell Nationals. Although experience in messing about in boats was evident amongst the participants, I would bet that the Nutshell was the first boat that each had actually put together with his/her own hands. It was that common experience that set the friendly mood for the day. Strangers greeted one another like old friends and talked as if they had just seen each other yesterday.

Upon arrival each Nutshell was proudly set up on the lawn of the Museum of Yachting at the entrance to Newport Harbor, and familiar yellow pennants flew in the wind behind the tanbark colored sails. Owners had an opportunity to examine the other boats, comparing craftsmanship and choices of finish, before we were gathered together by Carl Cramer, publisher of "Wooden Boat", to get our marching orders. Carl, it should be mentioned, was the perfect host, greeting all participants like brothers and passing out T-shirts or hats with abandon. He discussed his ideas for the racing of the day; starting out there, rounding that buoy perhaps, maybe taking in that mark over there so there would be a reaching leg, at all times staying out of the channel and chop created by the fleet of boats moving through the harbor. It was a wonderfully casual approach and the final course was decided upon in open discussion with the skippers

The NUTSHELL NATIONALS

September 1, 1990
Fort Adams
Newport, Rhode Island



involved. Carl then introduced some attending "luminaries", including Jon Wilson, editor of "Wooden Boat" and Joel White, designer/"father" of the Nutshell pram. Their personalities were well in keeping with the event, congenial and high spirited.

We all took to sea from one or another of the ramps and docks available and sailed into a reasonably clear area well within view of the enthusiastic supporters on shore. There followed two truly entertaining races, in which my dreams of becoming "World Champion" were dashed when the starting gun went off a minute early in the first race (relax, are you serious?), and my own "clever" plans for a start in the second race resulted in a clear view of the transoms of the rest of the fleet. All was brought into perspective when the race committee passed me a cold, frosty refreshment as I crossed the finish line. I'm sure that "Wooden Boat" will publish some sort of report on the "winners", but it was clear to me that we were all winners for having built our prams in the first place, and having pulled it all together enough to attend this event.

As no small finale of the day, we were all, with our families, in-

vited as guests of "Wooden Boat" to partake of the festive dinner that ended the day for the big boat regatta people. My family (I came with six supporters) gorged on steaks, swordfish, potatoes, corn, salad, and blueberry cheesecake before we took off for the long drive home, leaving the late night partying to those who mess about at a level at which I am less comfortable.

The day was a marvelous success and "Wooden Boat" (in particular, Carl Cramer, who was the guiding spirit behind the event) should be congratulated for the flawless organization of the idea and the more than generous execution of the day. For anyone unfamiliar with the Nutshell, or contemplating what boat might make a good "first" to build (with the promise inherent of attending next year's "Nationals"), I would heartily recommend getting in touch with "Wooden Boat" at P.O. Box 78, Brooklin, ME 04616, or better yet, give them a call at (207) 359-465. They are the nicest people I've talked to in ages and very understanding of those of us who just like to "mess about".

Report & Photos from Bob Richardson



In conformance with "Messing About in Boat's" policy of bringing news about boats to its readers, there I stood behind a gorgeous chest-high wooden wheel looking forward past the deckhouse and mast to where the slim bow, some ninety feet ahead of me, spiked the far shore. I was reminded of a jousting knight looking down the length of his lance. Above me some 1,600 pounds of mainsail joined the headsails on the other side of the 155' mast to drive us on a sail on Narragansett Bay. I had the helm, and it was a thrill for I was steering one of the three remaining J-boats!

She was "Shamrock V", the first of the J-boats and the last of Sir Thomas Lipton's challengers for the America's Cup. He tried for more than three decades, but, "I canna win..I canna win," mourned the old Scotsman at 80 after his last try in 1930. He died the next year. "Shamrock" went on to become T.O.M. Sopwith's learning tool for the first of the "Endeavours"; then participated in the Big Class races that were stopped by World War II; became a cruising boat; and nearly fifty years later was bought by the Lipton Tea Company. They donated her to the Museum of Yachting in Newport, RI, where she is used as a sea education vessel.

The Museum removed the high deckhouse and replaced it with a lower house, restored the mast height and otherwise put her into racing trim. At intervals she is stripped of her stanchions and heavy gear and races against the other still raced J-boat, "Endeavour". Then the two boats are skippered by great racing skippers like Buddy Melges, Gary Jobson, and Ted Turner. And other folks like Senators Kennedy and Kerry of Massachusetts. Although early races showed "Shamrock" was apparently outclassed by the larger, later "Endeavour", "Shamrock" has, under IMS handicapping, defeated her rival in several races and won the overall season title over the Labor Day weekend. One race was so close on corrected time that the crew had to be told by the Race Committee of their victory.

What was it like to go for a sail on "Shamrock"? She lay at her mooring right off the Museum of Yachting waterfront at Fort Adams in Newport. Seemed strange to see her flying the American flag, as "Endeavour" also does. We boarded an inflatable for a quick trip out, then were faced by her bright Irish-green topsides, about chin high, with no boarding ladder. A variety of techniques, some more graceful than others, were used by guests to get onto the deck. I tried a spring upwards from the inflatable's bouncy gunwale, then a half-pivot in mid-air to land seated facing outward, followed by a roll



Sailing "Shamrock"



to my left onto my knees. The technique seemed to work well for this old man with arthritic knees, and I felt proud of myself.

Once on my feet, it was time for a look about. Varnished mahogany deckhouse and hatches and natural wood deck (teak, pine, can't tell). J-boat sized aluminum boom and mast, and a truly massive spinnaker pole strapped to the deck (how do mere humans get that thing into place?). Fathoms and fathoms of lines, some with tracers, some without. A row of four big winches on either side of the mast, growing like tree stumps out of the deck, and other black and chrome winches and blocks and cleats of various sizes everywhere else, all representative of the very latest in yachting jewelry. The big wooden wheel. Hatchcovers marked "No Step" in tape letters (we were told these were the racing hatchcovers). A massive snubber or shock absorber for the main sheet, made of raw black rubber and white enamelled metal in surprising contrast to the shine and gleam of other equipment. Gorgeous woodwork below. Everything on a grand scale.

The regular crew, under Kiwi Ian Kerr, was shorthanded, so four of the crew of "Archarne", a 112' motorsailer in port, volunteered under their Aussie captain, Mike Frank. These Antipodeans are among the world's best sailors, and they DO get around. They seemed glad to help out and get a little J-boat experience. Wouldn't you? Our total crew was ten or twelve, compared to the normal racing crew of 38. We left the mooring under power, but soon the combined crew, plus some of the guests, man-powered the mainsail up in true ho-heave-ho fashion. For some reason a power-driven winch was used on the last few feet of hoist, with one man taling the halyard while others carefully watched the sail. The process was surprisingly complicated, with people climbing up onto the boom to retrieve sail ties and free lines. Next the two headsails went up (very straightforward) and the engines were shut down.

We tacked north up the bay, passing under the Jamestown bridge with perhaps twenty feet to spare, it looked like much less. One of the crew was lowered over the side by his feet to check whether a lobster pot buoy was still hooked to the keel...it wasn't. The wind was fresh, about 17 knots, enough to wet the lee rail at times. Up past the impressive buildings of the Naval War College and a fleet of docked frigates, less the one we'd passed outbound (thoughts of the Persian Gulf). We sliced through a stream of "Yippees", eighty-foot Navy training vessels manned by another class of surface warfare

trainees. There was a discussion about how staying on our starboard tack would take us right up to Providence, wouldn't we make a great sight for the commuters! The chart was fetched, but it was only a tantalizing paper exercise for it was time to head back.

Shortly after, I was invited to take my turn at the helm. Standing there, self-conscious as all get out and with a 4.0 grin on my face, I could overhear fragments of the interactions of the two crews as they lounged against the deckhouse. It was pretty hard on this stuck-in-the-mud reporter ("Antigua! Now that's the place you should go this winter...You gotta get to Mexico! They've got this great marina that just opened up...When I was taking "Ondine" down for the Rio de Janeiro Race..." and so forth). I just had to take it for I had the helm duty.

The duty wasn't really that hard, for there wasn't much to do. The wind had eased and we were sliding quietly along on a broad reach. I noticed that "Shamrock" had a lee helm. Ian Kerr explained that this was because the boom had been shortened by five feet to make room for a permanent backstay. Rudder response was somewhat less precise than I had expected, perhaps because we were on a reach. Ian said that "Shamrock" did not handle well under power as her two propellers were above and behind the rudder. But I was making the old girl go about where I wanted her to go, and I was content. "Give me a ship and a star to steer her by", and all that, you know...

There were things of interest to see. We slowly overtook "Gleam", an old twelve-meter with a reefed main, one of seven twelves in Newport that weekend. "Hunter's Child" crossed our stern, clearing us by a few yards as the racing yacht of the '90's met the racer from the '30's. "Hunter's Child" is a sixty-four foot ultralight ocean racer, and owner Warren Luhrs had just announced that he would not be entering her in the BOC Challenge Race starting a few days later. The BOC is a round-the-world race for single handers and is considered by many to be the nautical equivalent of the Indy 500 as a one-man effort. This year's entry list, however, included two women. It also included three men over 60; one of whom was nearly 70, and another of whom has had a heart attack. Obviously the BOC is challenging but without ALL the pressure of the Whitbread!



Right from the top: Approaching "Shamrock". Getting up 1,600 pounds of mainsail. Looking for that lobster pot buoy.



Then it was start-the-engines time, followed by wres-tle-the-main-into-a-furl time. We glided through the moored and moving craft in Newport Harbor towards Newport's other J-boat on the far side, and passed close across "Endeavour's" stern with an exchange of funny remarks about the "Shamrock" victory. This was followed by a, "You got a twelve-volt generator?" and a "Yer, I'll send it over." The interchange showed that the crews of these two lovelies share membership in a unique fraternity ("yer" is the male Kiwi's equivalent of "yes", while many female Kiwis use "yiss"). We arced around our rival, and Ian then demonstrated how "Shamrock" carries her way. He pulled back on the throttles to idle, and on and on she went. After a long coast, a burst of reverse was necessary to avoid overrunning the mooring buoy. We were home again.

A covey of Flying Dragons was flying by between us and the shore as we moored, and Ian exchanged cheers with a fellow Kiwi crew as they passed, the World Championships were on and New Zealand had been leading that morning. Somehow that didn't surprise me.

How does one get to sail on the "Shamrock", one might wonder? The key is that she is part of a sea education program. One can join the Museum of Yachting and if the choice of membership is a \$200 one or more (you can join for as little as \$20), one is then eligible to partake in the "Shamrock Seminars". There one will listen to a lecture on some aspect of the sea and then go for a sailing demonstration on the "Shamrock". (There are other ways but they are specialized instances). Call The Museum of Yachting at (401) 847-1018 or write to them at P.O. Box 129, Newport, RI 02840 for details on the "Shamrock Seminars", other Museum activities (of which there are a number) or membership. And if you're in Newport, visit them over at Fort Adams Park. (The Museum closes for the season on October 31st, re-opens next spring on May 15th).

Report & Photos from Hugh Ware.

Left from the top: Looking aft from the eyes of the bow. Looking forward from the stern. Yacht of the '90's, "Hunter's Child" crosses "Shamrock's" stern.

D.K. (Kathy) Abbass has a PhD and she doesn't let you forget it, a doctorate in anthropology "plus two post-docs". So what has this to do with the Museum of Yachting? Quite a bit, because she is the recently chosen Executive Director of the Museum and it is she who has the job of making the Museum tick in the coming years. And tick it will. She is determined, energetic and loves boats.

Like many of us, she discovered this love in a strange way. Her anthropological specialty was the invasion of primitive societies by technology, and Africa was her chosen focus. Then Harvard offered a post-doc about pre-Columbian ships arriving in North America and "North America was the purest primitive society of all times." She applied, got accepted, and found boats and boating. Which led to further training. Now she is qualified as a wooden boat surveyor, but she still doesn't know how to sail! The chance to head the Museum came along and she applied. It's that simple to become a museum director.

The Museum is housed in a long, low brick building, part of the War of 1812 Fort Adams protecting the harbor of Newport, Rhode Island. A Class A Scow, surprisingly big on its trailer, and bright yellow, sits on the front lawn, off to one side where it won't block the view of the J-boat "Shamrock V", the largest of the Museum's vessels, as it swings at its mooring directly in front of the Museum. Several other craft, including a little steamboat, rest off to one side. Inside the left end of the building is a shop, presently used by the restorers of "Cotton Blossom", a pre-War racing cruiser of considerable fame. The shop will soon, however, be available for one of the Museum's projects, a course on boat restoration. More on that later.

Inside the entrance is an exhibit called "The Mansions and the Yachts". It's about the millionaires of Newport and their extravagant yachts, such as J.P. Morgan's impressive "Corsair" (I remember rowing under the bow of "Corsair IV" anchored outside Hadley's Harbor when I was a kid, she was perhaps the most beautiful of her kind). Then there were the BIG America's cup defenders like "Reliance" of those years before the "small" J-boats were designed. N.G. Herreshoff's genius created high speed launches and the high speed catamaran "Amarylis". The bark "Aloha II" made sixteen trans-Atlantic trips for its owner's pleasure. Vanderbilt, Astor, James Gordon Bennet, Arthur Curtiss James, and other multi-millionaires who vied for ownership of the biggest mansions are depicted here. And so are their yachts, the biggest, fanciest and fastest!



THE MUSEUM OF YACHTING

Not to be Overlooked

In the next room is a collection of historic small craft. Therein sits one of the row boats used by Ida Lewis, the life saving lighthouse keeper's daughter. Further along is another rowboat, a sweetheart of a boat, lovingly built one winter by a yacht captain, but never used because of a change in the owner's plans (Kathy pointed out that the garboard strakes weren't rabbeted into the keel but merely screwed into it, she knows her stuff). Other exhibits are of speedboats and small sailboats of great lineage, good stuff.

Upstairs, a balcony gallery is full of America's Cup mementos, including the transoms and other parts of several of the pre-War J-boats, lovingly saved in the '40's as they were being scrapped to help the War effort. Other artifacts came off "Shamrock" and "Endeavour" during their recent rebuildings, bits 'n pieces too tired to be resurrected. Beyond is the newly opened "Single-Handed Hall of Fame", commemorating the best of those seafarers who do it alone. They range from the first, Captain Joshua Slocum, to today's heroes of the BOC "Around the World Alone" race.

The room over the shop is reserved for private meetings and classes, but it includes the sailing

library of Phil Weld, that wonderful modest man who won the 1980 OSTAR (Observer Single-Handed Trans-Atlantic Race) in his trimaran "Moxie" at the age of 65. It is a thrill to open a volume, as I've done, and read his pencilled notes on the margins, they brought that charming young-old sailor back in to my thoughts.

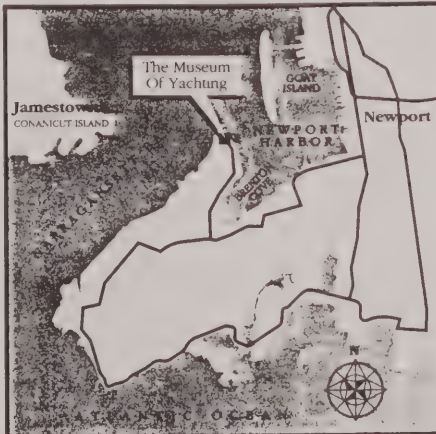
So much for the facilities. What else does the Museum offer? Members can get out on the water in some of the Museum's craft in two ways. A sail on "Shamrock" is possible as part of the sea education Shamrock Seminars, a lecture-cum-sail on the big boat series that is open to members who have paid \$200 or more for their memberships. It is possible to become a member for as little as \$20, but obviously one doesn't then get all the possible privileges. Members can also sail on a 30 square meter Alden Triangle with an approved captain.

Events? The Classic Yacht Regatta falls on Labor Day weekend. A week later comes the Unlimited Regatta for experimental high-performance multihulls, a lighthearted fun event. The Museum folks are not a bunch of sobersided traditionalists, although they do respect tradition in its place. The J-boat Regatta features races up and down the east coast between the two J's. This year, "Shamrock", although older and slower, narrowly won the overall. The handicappers were gifted and the racing was close. The Museum also hosts events for other organizations. These events have even included a wedding.

But it is in the area of educational programs that the Museum shines. Offshore Navigation, Yacht Design for Sailors, Basic Yacht Surveying, some of these courses are available elsewhere. But how many institutions offer a course in Yacht Restoration and Repair, where you learn the basics; lofting, mold and template work, milling, frame bending, planking, fastening, caulking, refinishing, rigging and spar repair? These are not theoretical teachings either, for the Museum has boats that need to be restored and they will teach as you help them.

This year's boat is "Criole", the second of the Museum's two 30 square meters, and the second craft to be restored for sailing by the Museum's members. The instructor is Frank McCaffery, who has twenty years of pertinent experience. Classes begin on October 20th, 9 a.m. to 4:30 p.m., at \$25 a session, or \$100 for all five sessions. If you can make it, it sounds like a good deal for both you and the Museum. Call them at (401) 847-1018 for further information and application forms for membership and the Restoration School program.

Report by Hugh Ware



The following discussion is the result of several frustrating seasons trying to row my Pocock 26' racing type shell, after having rowed for about four years in several Martin Marine ocean shells of different updates; a Laser, a Martin Trainer, a Martin Appledore Pod and a Martin hard chine Kittery Skiff that I made from one of their kits.

Getting into the Pocock was a real challenge. For the first two years I owned it I had a very bad time with it and rowed it only occasionally because of the difficulty, and it took me many weeks of trial and frustration as a do-it-myselfer to figure out how to keep from going for an instantaneous swim out of the Pocock. I warn the aspiring racing shell sculler that you will have to develop new muscles in your arms, sufficient for holding a bucket at arm's length; and new muscular coordination to manage the narrow racing type shell.

Once I had evolved a system for balancing and rowing the Pocock, it took me two or three weeks rowing an hour a day to become at home in it, and before I could handle the wakes of water skiers and heavy yachts plying the inland waterway in Florida where I row in the winter. It was very tiring at first to keep the balance. Now I row it in preference to the Ocean Shell and it has almost become second nature.

In summer I row out of Southport, Connecticut, into Long Island Sound and from Block Island out into Block Island Sound, both often very rough. But not in the Pocock, as it is impractical for me to cartop the 26' long shell from Florida. The Ocean Shell is my favorite for the rougher waters of Long Island Sound and the ocean, and I find rowing it in rough waters a lot of fun.

Managing the racing shell doesn't come just by knowing what to do. It takes work, and conditioning, just to tame the beast without becoming quickly exhausted. This article is not about how to race a shell as I know nothing about that. Rather, it is a primer for the do-it-yourself beginner trying to manage a 26' shell after having experience in something like a Laser or Martin recreational shell, from the viewpoint of someone who has been there.

The main problem is lateral balance. The boat is a foot wide at the widest, of semi-circular cross section at the midsection and narrows towards the ends. Taking the boat through a first try, start out in shallow water. The sculls are in the oarlocks, and you straddle the shell and sit on the sliding seat, holding the oar handles in one hand, and slide your feet into the stretcher shoes. The boat balances upright because the scull blades



Managing a Racing Shell

are floating on the water with a spread of about 19', and the handles are held tightly together in your hand. Pretty stable.

This is the key to balancing the shell. As an old timer from Philadelphia said to me when I asked how in hell you keep the boat rightside up, "keep your hands together." Of course, at the "catch", that is when the oars are dropped into the water at the start of the pulling stroke, the hands are not together, they may be a foot and a half or two feet apart. But what he was telling me was to keep the hands always level with each other. Of course, not quite level as the handles overlap when the oars are athwartships, and one hand must go under the other. The over hand oarlock is set up about $3/4$ " higher to facilitate this.

I have found that to keep from gouging the back of the under hand with the fingernails of the over hand, it is best to keep the under hand a good six inches further away from the body. Then the thumb heel of the over hand rubs over the under wrist knuckle at center stroke. It is important that you understand at the beginning that you must force the hands to stay "together", that is actually together and touching near center-stroke, and level with each other when spread at the extremes of each stroke. You must NOT, repeat NOT, let the water and the boat force your hands apart, that is up or down from each other, but you MUST command the hands' togetherness, thereby forcing the boat to stay level, a situation it does not wish to assume naturally.

Starting the power stroke, sit with your legs straight with the hands a little beyond the knees, the arms straight. The fingers, not the whole hands, should hold the oar handles, with the thumbs over the ends of the handles. The blades are in the flat to the water "feathered" position. Then, keeping your arms straight and knees together, bend the knees, they will come up between the forearms, sliding the seat aft towards your feet so as to put the hands nearly over or beyond the feet, while letting the

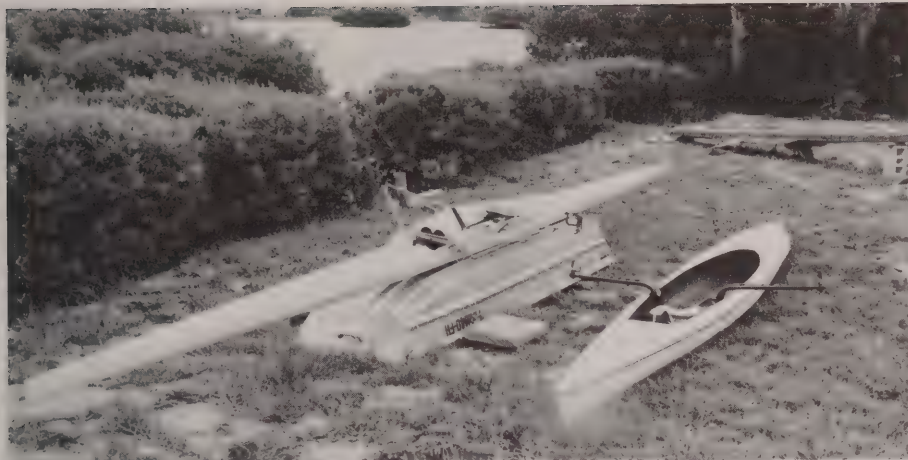
oars plane over the surface of the water. Now unfeather the blades by raising the wrists and drop the blades into the water, pulling at the same time, the move known as the "catch". This is followed, not by pulling in the arms, leave them straight at first, but by straightening the legs with the power to start the first half of the propulsive stroke.

The flat on the oar will press against the flat on the upright of the oarlock and position the blades in the unfeathered position without your having to think about it. It is mostly the legs straightening along with the back straightening up that puts much of the propulsive force into the oars at this part of the stroke. Once the legs are straight, pull the arms towards your rib cage vigorously to complete the power stroke, but remember that the oars floating are what is keeping the boat upright, so absolutely keep your hands "together" forcefully throughout this stroke, "together" meaning level with each other or touching one under the other.

At the end of the stroke the boat should be level. Now at the end of the pulling stroke, "snap" the hands away from the body as quickly as possible, easing the grip on the handles. The blades will automatically feather themselves. Avoid any time sitting with the hands up towards the chest, where the hands can seem to lock in place against your thighs, or you will go for a swim. Again, the flat on the oar determines its feathered position as it lies this time against the flat on the bottom of the oarlock for the return stroke.

In the early stages of rowing it will be best to skim the feathered oar blades over the water surface as they move through the return stroke. Later you must remember that this puts the brakes on the boat a bit, and the less the blades slide over the surface, which you avoid by raising them out of the water on the return stroke, the faster you can row.

The return stroke consists of first straightening your arms and



feathering while the knees are best kept together, and as the legs are bent to return the oars through the return stroke, the knees will come up between the forearms, the hands will again move to and past the feet, ready for the new "catch". The back is generally upright at mid-stroke, leaned towards the feet at the "catch" and leaned away from the feet at the end of the power stroke. I find that keeping the knees tight together stabilizes the body in the boat, making balance easier.

However, during the return stroke you must keep the boat balanced, and there are tricks to doing this, especially as you progress and want to keep the blades above the water for less drag. Hold the oars laterally rigid as if you have a continuous pole across the boat as you return stroke. This is like a tightrope walker, balancing with his pole. The oars being a 19' long rigid pole across the boat's axis have much inertia and this holds the boat level, provided you are level when you have ended the power stroke.

Another trick is one we learned when we were kids trying to walk tightrope along the narrow top rail of a fence. Look at the far horizon, not down at the boat. This can be understood by looking in the mirror at your eyes, then rock your head from side to side, and you will see that your eyes do not rock, they actually stay level while your head tilts. Try it. This is an unconscious "locking" of the eyes on whatever they are looking at, done in the brain, which is why this action helps keep the boat level. It works.

It is desirable to use a rear view mirror when rowing on a crowded or narrow channel, a mirror mounted to your glasses or to a head band, and one has to keep his mind and eye on the rear view. But because what you see in the mirror is bouncing around like a pea in a policeman's whistle, it is better to keep looking over the stern at the horizon during the return stroke as an assist for balance.

If you are rowing in a chop, the feathered blades will keep hitting the crests and this will tend to knock you off balance. A trick to avoid this is to not quite let the blades fully feather, but hold them at about 40 degrees unfeathered. Then when the bottom edge of a blade hits the crest of a wave, it will twist in your hand and that is like a shock absorber, easing the shock in your arms. They will return as soon as the shock is over, to the angled position ready for the next shock.

My cadence in my 26' Pocock shell is faster than I use in the Ocean Shell, and this is an assist to balance, because the oars are out of the water for a shorter period of time. I am rowing between 28 and 32 strokes per minute (seven or eight per quarter-minute of the sweep second hand). Using a steady count of one-two-three, I straighten the legs during "one", pull in the arms during "two" and return during "three". There are other cadences of course and some world class scullers have been reported to make up to 42 strokes per minute. It is presumed they can produce more power by quickening the cadence.

In closing, here are a couple of more tips. When coming to a dock or float, keep the outboard handle low. This tilts the boat to that side so that all the balance will be against the flotation of that oar, and you can get the other one over or under the dock without capsizing. When resting in a shell, keep the hands turned ahead of the knees, not back in your lap. Something about holding the oar handles in the lap locks up your freedom in balancing, and you can go over in a hurry. Several of my swims have been during docking, so watch that!

Only after you have learned to manage the beast are you ready to progress into whatever particular technique and speed system you choose.

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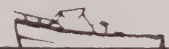


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Runabouts on the River



The Bay State Chapter of the Antique & Classic Boat Society hosted a "Runabouts on the River" show and cruise on the Merrimack River in Lowell, Massachusetts on August 18th. An unusual feature was that only a single dock was available at the public beach location, and it was "portable", on wheels, to be borrowed by any owner not wishing to get wet feet wading alongside his beached craft to get aboard.

The public seemed to enjoy the eye-level viewing, and many waded out alongside the boats for better looks inside. At the conclusion of the gathering, the 38 boats on hand, mostly Chris-Crafts, staged a "fly-by" on the river and then were off on a five-mile cruise upstream, before a dinner and awards program that evening at a local restaurant.

Report & Photos from Walter Fullam.

Top photo: Fly by on the river. Left from the top: Beached beauties. Smallest entrant, 1930's vintage electric powered model. The dock, ashore and awash



The Ugly Ducklings

There is a long three story building on the northeast shore of Trout Lake that was a tourist hotel in the twenties through the late fifties. The lake is one of several that are connected in the Whitefish chain, and among them they have enough premium lakeshore property that the school district for that area does not receive a dime in state aid. (This is to be contrasted with the adjoining district which begins on the edge of the lake chain and receives in excess of \$2,000 per pupil). This hotel has gone to seed in the same manner and to some degree in the same way as other well worn tourist lodges, but it was gracious in its prime and still showed it, and it served as a backdrop for the Whitefish Classic and Woodies Boat Show on July 28, 1990, for the third time in the last three years.

As a hotel it no longer was much. As a backdrop it was perfect. It had long white stucco walls and a red tile roof, and a nice lawn which sloped to the beach. Tied up along the docks were over thirty-two classic wooden power boats. These were mostly Chris-Crafts, but there were also some Hacker Crafts and Garwoods. Beautiful pieces of twenty to twenty-five foot wooden furniture floating in the water. We are not talking about fiberglass and I/O motors, we are talking about boats that bellow when they start and get down in the water and throw some wake! We are talking about hulls of such exquisite craftsmanship that a seam is not discernible unless it is lapstrake.

Oh, yes, there was one other wooden boat. This one hardly drew two inches of water. More like a ski on the snow than a boat in the water. It was wood and canvas, actually, and one end had been bobbed off by the boat builder because he was making this one for himself at the end of his career and wanted to put a motor on it instead of making it a double-ended rowing boat. It had a 2-1/2 Johnson hung there. It did not roar. It almost didn't start. It was a Delaware Ducker in design, which was curious in itself because the builder never had been further east than Taylor's Falls, Minnesota.

Since it was his last, he lavished upon it select planking and full ribs which were separated from each other by flat quarter-ribs, every other two inches. The canvas was stretched across the bow and on the sides as if it had been grafted on by plastic surgery. It was waxed and varnished and scattered around it were wooden decoys. And the crowd loved the decoy that had a head which bobbed

every time that it bounced on a wave. This was so fascinating to one of the onlookers that he just had to ask the owner if the computer chip which was attached to the device clearly visible under the decoy operated a clockwork mechanism?

Not exactly. The owner waded out into the area next to the duck boat and picked up the decoy. He lifted it clear of the water and turned to the inquiring mind. "The head is stuck on with a rusty nail. The hole in the body is too big for the nail. When the decoy bobs the head swings. See", he said, and pulled the head off, put it back on again and spun the head around and around with a finger, and then guffawed and set the decoy back in the water.

The judging committee gave a prize to that little wood and canvas duck boat which its owner had brought to the show. Maybe it was the old leather leg o' mutton gun case in the boat or the yellow shooting coat and the old shooting box filled with different hunting relics, that won the day for was waggishly called by some the "duck hunting theme park".

For his efforts the owner received the "Dry Rot" award. A really lovely plaque engraved with the date and the name of the show and made to resemble the transoms of those classic cruisers. The award had started out as a "get busy and finish it" award, but the number and quality of entries had grown to the point that no boat seemed to any longer fit that category this year.

Two days after this show, the owner set out to follow up on instructions in the will of a client, who probably for reasons connected with her knowledge of his love for wooden boats, had bequested him a boat she had obtained at a garage sale. She had spent a fair amount of money getting it restored. The executor of her will warned him that the boat, out at her lake place, was heavy, and that he should bring along a helper. This does not do the actual wording of this warning justice, the speaker was from Jawjaw (Georgia), and his warning came out as honey filled with drawl. So the owner got some help from his blacksmith friend whom he called the "Cunning Worker in Metals".

The two drove out to the site. There it was. Tied to the dock at the end of a 500 foot trail through the woods and down a hill. A double-ended rowing boat about 14' long of the type commonly called a "peapod". These boats are ordinarily built of light planking that is lapstrake or carvel, smooth sided.

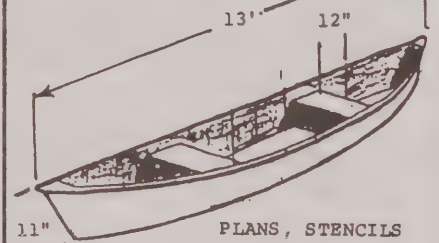
They resemble fat canoes. This one was a very, very "fat" canoe. It was not made of wood...this boat was built of steel. Boiler plate, to be exact. It was riveted together by a boat builder of considerable skill in the forming of metal, and had some wooden gunwales and accessories. But it was indisputably steel. And it was 500' from the trailer. Uphill. And the owner's helper was now looking at him like he owed him money.

This was a life boat off the "Bismarck". This was the rowing boat from hell. This boat was made to ram, crush and sink those delicate little cockle shells that float on the Thames.

But, you know, I have it in the water at home, and as long as I don't have to move it ashore, it rows like a dream. And Max and I row up the river and we fish the corners, and I cast my poppers to the lily pads, and life is good.

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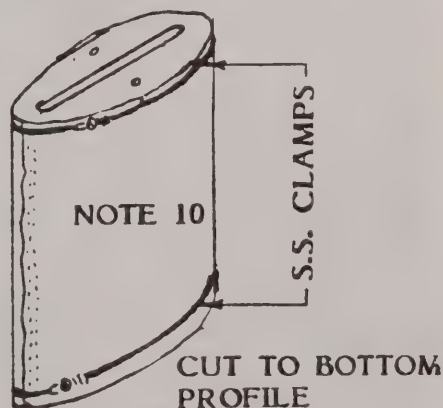
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Flexi-Trunk

Daggerboard trunks, even those made of fiberglass, are often troublesome. They are hard to build because they are generally located in an awkward location. If made of wood, they are made from many pieces. Once built, they are virtually uninspectable and difficult to maintain. Rocks, shells and mud can be trapped within. It's common practice to skimp on the application of anti-fouling paint on the inside of a dinghy's trunk, so wood there is vulnerable to worm damage. Small boats are flexible, and the trunk often fractures where it is attached to the bottom, causing leaks. Rebuilding a conventional trunk is no fun, and often no improvement.

And so, in the course of planning my decked sailing dinghy, "Sleeper", I came up with a new trunk that has proven itself in several boats over the last two years. Since my boat design is intended for the amateur, my new trunk had to be simple. Materials had to be inexpensive, readily available, and ideally the trunk should be made without the use of power tools.

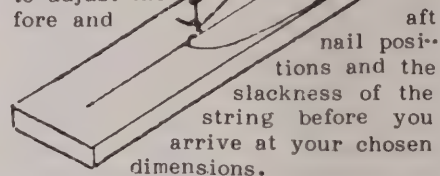
My "flexi-trunk" consists of three main components; an upper deck, a lower bottom and a connecting fabric sleeve. Stainless steel hose clamps, or in a pinch, even double wraps of wire, can secure the sleeve to the blocks. The blocks may be made of 1-1/2" thick wood. I cut mine from a dense, knot free fir 2x6. The sleeve is naugahyde, shiny side in. The double rows of stitching along the seam are covered inside and out with caulking compound when the sleeve is installed. It should be sewn so that it slips snugly over the end blocks.



The bottom block must be shaped to conform to the inside bottom of the boat to which it is glued. If it's to be used in salt water, antifouling paint should be applied to the exposed wood inside before the sleeve is installed. Caulking compound is applied around the bottom block before in-

stalling the lower end of the sleeve. A hose clamp, alone, seals the upper end of the sleeve, and permits easy removal for inspection. The upper block is glued and nailed or screwed to the underside of the deck, or can be fastened to a thwart above the load waterline. The sleeve's seam may be oriented either forward or aft, but should be placed so that it can be easily inspected.

To construct the top and bottom blocks, first drill holes equal in diameter to the slot's width at the ends of the desired slot dimension. Cut out this slot before cutting the elliptical outside shape of each block. To layout an ellipse, drive a couple of nails on the centerline, near, but within the ends of the intended ellipse. Tie a string to one nail and wrap it around the other, bringing it back to the first to tie it off and close the loop, leaving sufficient slack so a pencil forced against it will reach the intended width of the ellipse. This is less complicated than it so. You will have to adjust the fore and



An ellipse seems to be a satisfactory shape for the blocks, which should be a couple of inches longer than the board's slot, which should in turn be a couple of inches longer than the board's width (not thickness). Although water pressure is minimal at the bottom of the trunk in a small boat, it's important to achieve even and adequate contact between the sleeve and the block. I have made a satisfactory trunk with parallel sides and rounded ends, but the ellipse seems to work better. The slot width should be at least a quarter-inch greater than the board's thickness. Extend the ellipse a couple of inches beyond the middle of the edges of the slot.

Naugahyde, which is obtainable from upholsterers, is the only fabric I've used. The naugahyde sleeve does bulge slightly at the bottom due to water pressure, so a more stable cloth, such as hypalon/nylon could be an improvement. 3M brand 5200 polyurethane caulk works well. If stainless hose clamps of sufficient length are unobtainable, several shorter clamps may be strung together to achieve the needed length.

Report & Illustrations from Derek Van Loan, 186 Altamonte Blvd., Mill Valley, CA 94941.



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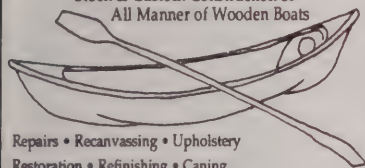


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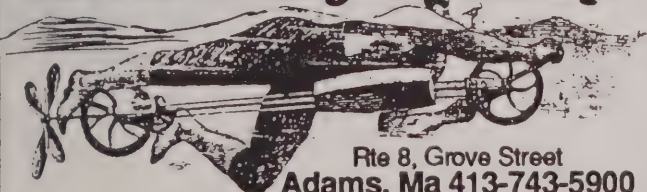
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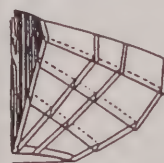
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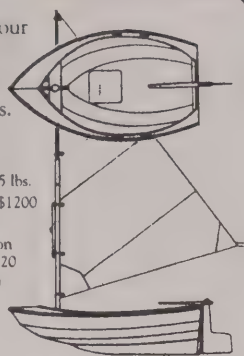
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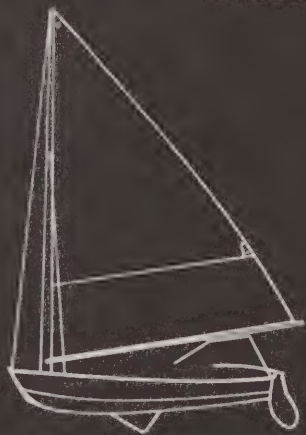
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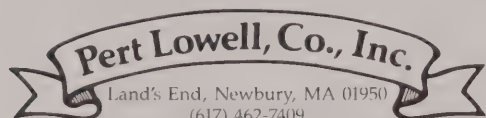
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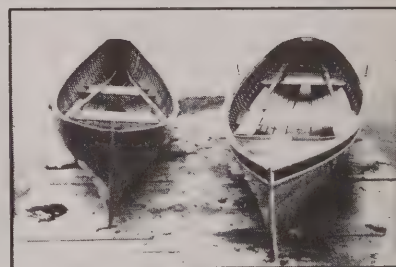


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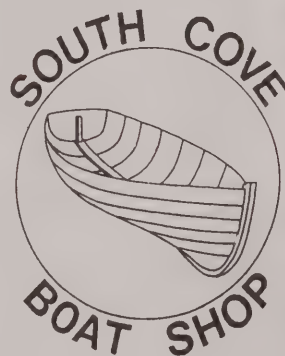
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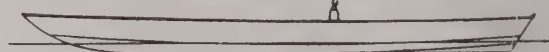


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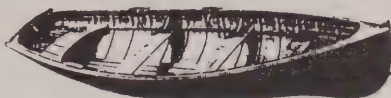
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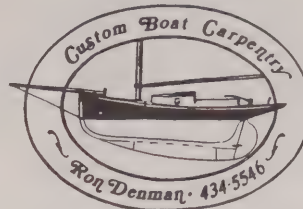


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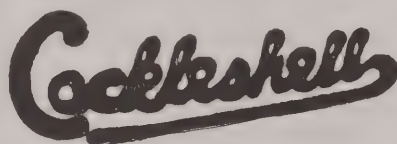
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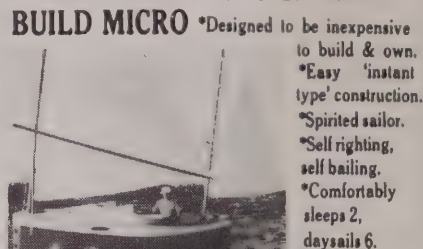
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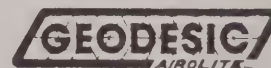
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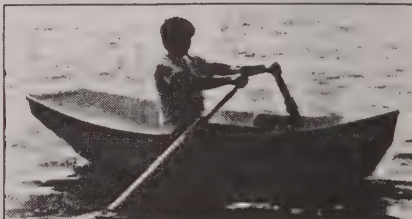


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Kiting a Kayak



Kayaking with a kite? "No way," you say? Kayaks are meant for paddling. But, of course, now and then we do see a kayak fitted with a small sail. I have been using a small sliding gunter rig for years. It's ideal because the spars fit on the foredeck when not sailing...and sailing it is fun. But, a kite for sailing? "No way, Jose!"

In an old issue of "Automobile Quarterly" magazine, in the spring of 1963, was a review of a report written by George Pocock in 1826. Entitled "Navigation in the Air by the Use of Kites or Buoyant Sails", it told how this adventurous fellow used two kites to successfully pull a full-sized carriage with four passengers. They sped over the winding dirt roads of jolly old England at an unbelievable 20 mph!

Well, always one to "mess about", I bought a 42" "Mighty Mouse" kite while on vacation in Lanesville, Massachusetts this summer. Would this little paper kite pull my two-person inflatable? I launched the kite atop the granite breakwater in Lane's Cove, handed the string to a guy down below the wall and walked over to my waiting craft on the beach. The line was secured to the bow of the inflatable. I stowed the oars and jumped aboard. I must have appeared to be rather silly to nearby bathers as the "Mighty Mouse" tugged away mightily at the raft. But, we moved nicely across the cove in a few seconds.

I walked the rig upwind to my original starting point and proceeded to repeat the experiment. By now I had the feeling I could head for Newburyport across Ipswich Bay given the right conditions. Maybe to the Isles of Shoals?

Would it make sense to purchase a bigger kite, secure it to my kayak possibly through an eye on the bow, lead the line aft to the cockpit where a winch or reel would help me handle the line? "Probably not," you say..."but it could be a heck of a lot of fun!"

The report on that 1826 experiment in England explained how Pocock used a 15' kite with a 12' backup attached to it with a back band. The kites were jointed so he could stow them in his specially

built carriage when not in use. They were made of linen for foul weather use and used two lines for what is termed the "belly band"; the upper one is stationary, the lower one, termed the "lower brace", was reeved through an eye on the upper line at a distance similar to that of a common kite. Thus, by straining on the "lower brace", the kite is brought up against the wind into full action; by slackening the same, the kite is laid on the wind, inactive.

Two lines attached to either side caused the kites to veer to right or left, allowing for course changes. Pocock claimed he could maneuver with the wind on his quarter, go off on a reach and even tack! The one drawback, as he saw it, was that the incredible speed caused his passengers to lose their

appetites. Pocock concluded his report by stating that he "has produced his invention, and explained its uses; its triumphs and his successes an intelligent public can establish."

So there you have it. Would his procedure apply equally to a canoe or kayak? Anyone out there for "Air Navigation"? I do intend to get a bigger kite and take this a step further. "Just doesn't make sense," you say?

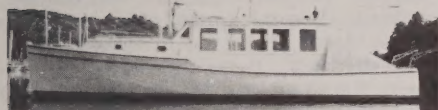
Well, how about this? In an emergency, fly a kite from a life raft, it could be easily spotted by rescue aircraft, or, if made of the right material, by radar. Should life rafts carry kites? That's another subject.

Report & Illustrations from Carl Erickson.



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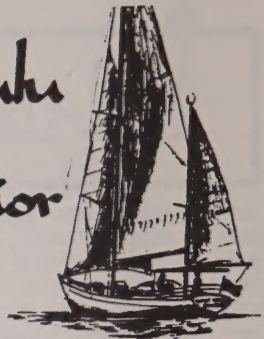
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21' POINTER CUDDY CABIN, 1989. 90 HP Tohatsu (35 hrs.) Bottom damaged in fall storm. Bilge pump, compass, depth and speedo, VHF, Navy top. Windshield w/wipers. \$25,00 cost. Excellent opportunity for handyman repair. Sacrifice \$12,500. New Calkins trailer too, \$1,500.

ANN WELLS, Rowayton, CT, (203) 855-9750 anytime.



tank, etc., \$2,950. 26' LYMAN CLASSIC CRUISETTE, 225 Chrysler 318, very good condition, in the water; VHF, outriggers, fish poles and reels, many extras, \$8,965. 13' STRAWBERRY BANKE DORY, two sets of oars, in the water, tight, \$295. DON LANGLEY, 58 Pleasant Valley Rd., P.O. Box 507, Amesbury, MA 01913, (508) 388-3200. (12)

SAIL THE VIRGINS. Beautiful, fast, sea-kindly, reasonable, Gallant 53' ketch "Zulu Warrior". Chartering in the Virgins 17 years. MARTA WILMERDING-MACFARLAND, 12 Statesman Terr., Marshfield, MA 02050, (617) 837-6505. (TF)

16' ST. LAWRENCE RIVER SKIFF, traditional lapstrake construction. New, \$6,500, for sale by owner/builder.

FUAT LATIF, Orwell, VT, (802) 948-2753. (TF)

13'2" TOURING KAYAK, white cedar strips and West System epoxy. Weighs 28 lbs. Yakima footbraces, moveable seat, spray skirt and air bags. \$495.

ART BRUNT, P.O. Box 1295, Wolfeboro, NH 03894. (603) 569-4948. (11)

TWO WOOD/CANVAS CANOES. Both restored in 1990. 1910 Carleton 16' with box gunwales and shoe keel, \$2,000. 1917 Morris Model C Type 1A, \$1,800.

AL BRATTON, Lansdale, PA. (215) 234-0680. (11)

SAIL-ROW-CANOE 16' SAROCA, one year old, designed and rigged for sailing, rowing or canoeing. Sails with rigging, oars and carlocks and paddles included. The all-fiberglass maintenance free construction has options for motorizing and other enhancements. Trailer included.

TOM QUIGLEY, Natick, MA. (508) 651-2932. (11)

NOVA SCOTIA HARBOR FRONTAGE. 25 acres, 200' of deepwater frontage, wood lot, well, run-down house, 20'x40' shop/garage. In lovely Isaacs Harbor Village. Protected harbor, public wharf, islands, views, rugged coast, shipwrecks, fishing, wonderful sailing. Offered at \$20,000 U.S.

JOHN OWEN, Box 13, Salem, NY 12865, (518) 854-3803. (TF)

10' NORWEGIAN PRAM, aluminum drop keel strip dinghy, yacht quality, all equipment. Save over \$1,500.

BILL FISCHER, Bayonne, NJ. (201) 436-1354. (11)

15' WHISP, lightweight rowboat, lapstrake wood and epoxy, designed by Steve Redmond, as seen in "Wooden Boat". \$350.

JOHN MC GHEE, P.O. Box 244, W. Mystic, CT 06388, (203) 536-8300 days, (203) 536-1379 eves. (12)



12' OUTBOARD RUNABOUT, brand new, never in the water, twin cockpit. Home built, plywood, epoxy, glass cloth. Modified Glen L design, 4'10" beam, 24" deep. Deck and seats can be easily removed to make a fully open boat. Trailer pictured NOT included. \$900. BOB WADON, Randolph, MA, (617) 963-2036. (11)



20' THOMPSON CHRIS CRAFT lapstrake outboard, built 1963. Beautiful deep hull, wide flare forward, wide beam. Featured in the Antique Boat Club's "Brass Bell", Spring, 1989. Interesting history, very few in existence. Has 1985, 90hp 6-cylinder Merc bought new in 1986 with low hours, in excellent shape. 1985 Shoreline galvanized bunk and roller trailer, 2,300 pound capacity. Everything in great shape. \$3,900. BOB WADON, Randolph, MA, (617) 963-2036. (11)

17' OLD TOWN HW CANOE, excellent original condition 1949 wood/canvas canoe with sponsors. Green with gold stripe. Includes floorboards, fan backrest, two paddles, all, with original Old Town decals. Incredibly stable, yet maneuverable and fast. A steal at \$1,000. SUE AUDETTE, Mansfield, CT. (203) 456-0558. (11)

SEASON'S END CLEARANCE. Seda "Tango" tandem sea kayak, kevlar, all the bells and whistles, \$2,100. Seda Viking II, kevlar, \$1,195. Seda Vertex kevlar downriver marathon kayak, \$795. BERKSHIRE OUTFITTERS, Adams, MA, (413) 743-5900. (12)

KEY LARGO COTTAGE, studio type, sunny, warm, enjoy waterfront, tropical foliage. Rent includes 16' daysailer and windsurfer. \$365 per week.

SHOAL WATER CRUISES, Key Largo, FL, (305) 451-0083. (TF)

15-1/2' SNIPE SAILBOAT, 5' beam. Fiberglass, self-rescue, aluminum spars and centerboard. Includes trailer with new spindles and bearings. \$1,200. ED YOUNIE, Dublin, NH, (603) 563-8522. (12)

BOAT TRAILER for up to 14' boat. \$300/B.O. TOM IACOBUCCI, Amesbury, MA, (508) 388-6708. (11)

23' NEWICK DESIGN TRIMARAN, very fast and great daysailer, camp cruiser and coastal sailer. Cost \$8,000 new, will sell for best reasonable offer.

KEN PAGANS, Corpus Christi, TX. (512) 949-8534 eves. (11)

OLD BOAT PLANS. Copies from "Mechanics Illustrated", "Science & Mechanics", "Sports Afield Annual" and others. Hundreds available. Catalog \$4.

E., G. RAGSDALE, P.O. Box 48M, Westlake, OR 97493, (503) 997-7818.

STANDARD MICRO, completed boat, marine plywood/epoxy construction, new sails, all spars. \$2,400.

BOB ARCHIBALD, 4658 Fall Creek Rd., Chattanooga, TN 37416. (615) 855-6966, Mon. or Tues. only. (11)

14' SWAMPSCOTT DORY, c. 1910. Pine/cedar over oak. Nice restoration completed. New cotton sail sprit rig. \$800.

KARL BERARDI, Bedford, NH. (603) 668-4445. (11)

12' FISHERMAN SKIFF, 1989, West System. With oars, bronze oarlocks and trailer. \$500 firm.

BARRY TAYLOR, 305 Davie Ave., Statesville, NC 28677, (704) 873-4791 days. (11)

15' WEST WIGHT POTTER. Famous daysailer and ocean cruiser. Main and jib, galv. tilt trailer, custom cabin and cockpit cushions, OB, porta-potti, jiffy reefing, transom boarding ladder, bow pulpit, much more. Better than new! \$5,995.

DICK SMITH, 10213 Rounding Run, Richmond, VA 23233, (804) 741-2171. (TF)

RYD CAMPING BAT. 1972 fiberglass version of traditional Baltic lapstrake hull. Built in Ryd, Sweden (56°28'N, 14°14'E) on river Morrum, 22 miles NNW of Karlshamn on the Baltic Sea. 18'9" LOA, 7'6" Beam, 2'6" Draft. Economical Volvo MD1B inboard engine. Canvas cockpit cover, port and windshield sunscreens, small mast and gaff sail available. Sleep two in vee berth. Chart/dining table. Teak bulkhead w/framed painting. Beige cabin and cockpit cushions. Stowage under berths and lazarette. All safety gear. Varnished mahogany signal mast, yard arms, cleats and handrails, jack staff, stern staff, head liner, etc. Formerly used as harbor master's private launch. Send your resume. \$5,500.

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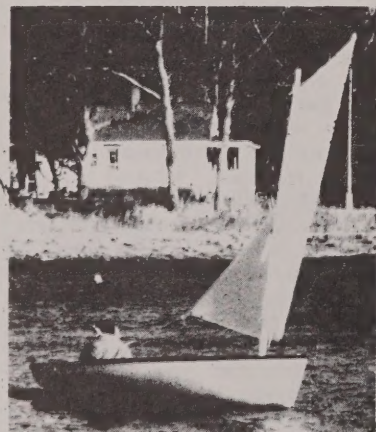
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