



messing about in BOATS

Special Feature This Issue
All About Smithsonian Ship Plans

Volume 11 - Number 18

February 1, 1994





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Our Next Issue...

Will tilt towards adventure tales as the bottom of winter is at hand. Joyce & Wally Birkheimer's cautionary tale, "The Storm" and Michael Briggs' unique experience in "Sequake in Long Beach" didn't make it into this issue so they'll lead off in the next. Jim Lacey tells us about "Daysailing in Fisher's Island Sound", Rob Pittaway describes "Fog" off Stonington, Connecticut, Barry Donahue pictures traditional rowing in "And Then There Were Two", and Bob Brown describes the sad end of a boat in "Epitaph for Larry's Boat".

There will be some design items, with Steve Axon's "Some Suggestions for the Sea Pearl", left out of this issue, leading off. Phil Bolger describes a "90' Scow Schooner Concept", we'll reprint an old American Red Cross article on a "Sliding Seat Rowing Rig for a Canoe", and John Erickson brings us a lengthy discussion of different rigs tried on a Puget Sound Lugger.

Projects? Ward Bell's backyard boatshed "Cheap Shelter" and W.S. White's "A Noble Spar" cover this subject.

On the Cover...

You think you have a lot to do on your boat before summer comes? Cast your eyes on the project on this issue's cover. I photographed this a year ago in mid-winter at a local boatyard. To tackle something of this scale you really have gotta love working on an old boat. The nearby hut and the well built stairway suggest that this may be viewed as a long-term project.

Commentary...

In the last issue in a discussion of "how-to" articles I made some mention on this page of my difficulty in getting around to reviewing books that might be of some interest to you. In addition to dealing with my tendency to fall asleep by 9 pm while attempting to indulge in evening reading, I commented on my underenthusiasm for reading technical tomes of the "how-to" genre, in part because I'm just not into that technical stuff unless it applies directly to a project of my own, and also because I've managed to cover much of that ground in my earlier years of enthusiasm for boatbuilding and "fixing up", and just don't want to go back over that long ago absorbed material.

It is possible to review a book lacking in personal appeal by doing a "skimming through it" job, a commonplace way for reviewers to get the essence from a book for review. I don't feel comfortable doing this as I'm sure to miss some key material that might alter my opinions formed by the quick run-through. So the conundrum exists. Here I have a pile of review books that are pertinent to this periodical's subject, and I don't get to read the majority of them for the reasons I mention.

Have a look at this list of the design/project/how-to genre:

"Yacht Designs II" by William Garden, a large format hard cover bursting with text, old photos and lots of study plans of this designer's work, from Mystic Seaport Museum.

"Classic Small Craft You Can Build", by John Gardner, a large format softcover reprint of the "bible" for traditional small craft lovers, also from Mystic Seaport Museum.

"Pocket Cruisers & Tabloid Yachts - Volume 1", by Jay Benford, "Building plans for six small cruising craft", a large format softcover from the Benford Group.

"Pigeons & Gudgeons", by Walter Simmons, "An illustrated compendium of 1500 terms, phrases, parts and pieces having to do with boatbuilding", a large format loose leaf softcover from Walter's very own publishing house.

"A Skiff for All Season's", by Renn Tolman, "How to build an Alaskan skiff", softcover from International Marine.

"Building the Maine Guide Canoe" by Jerry Stelmok, the "bible" on this subject, hardcover from Lyons & Burford Publishers.

"Low Resistance Boats" by Thomas Firth Jones, "Build 24 boats that move easily through the water", softcover from International Marine.

"Wooden Boat Renovation" by Jim Trefethen, "New life for old boats using modern methods", hardcover from International Marine.

"Yacht Craftsman's Handbook", by Garth Graves, "50 woodworking projects for your yacht", hardcover from International Marine.

"The Kayak Shop" by Chris Kulczycki, "Three elegant kayaks anyone can build", softcover from Ragged Mountain Press.

"Traditional Workboats of North Carolina" by Michael Alford, historical perspective, softcover booklet from the North Carolina Maritime Museum.

Getting near the end of this selection of "technical" stuff I come to a few I am reading because they directly bear on my Typhoon project:

"Things That Work", "100 sea tested improvements for your boat", softcover from Sail magazine.

"Upgrading Your Small Sailboat for Cruising", by Paul & Marya Butler, "Dozens of do-it-yourself projects to make your boat more comfortable, efficient and seaworthy", softcover from International Marine.

"The Complete Canvasworker's Guide" by Jim Grant, "How to outfit your boat with fabric", large format softcover from International Marine.

Okay, now over here in this other pile are books concerned with using boats, and going places:

"A Canoeist's Sketchbook" by Robert Kimber, "A collection of literary sketches about canoeing," softcover from Chelsea Green Publishing.

"Mississippi Solo" by Eddy Harris, "A river quest by canoe", softcover from Harper Row.

"Boating the Bear", by Jim Boone, "An introduction to the Bear River for unpowered watercraft", looseleaf softcover booklet from Bridgeland Audubon Society.

"Exploring the Chesapeake in Small Boats", by John Page Williams, Jr., "where the open bay merges into rivers and marshes", softcover from Tidewater Publishers.

"A Cruising Guide to Narragansett Bay" by Linda & Patrick Childress, softcover from International Marine.

"Wilderness Waterways", by Ronald Ziegler, "The whole water reference for paddlers", largeformat softcover from Canoe America Associates.

Well, where would you begin? Other than reading those which have direct personal interest to you? And more keep on coming in too. "Over the transom", as they say in publishing (meaning the opening glass transom over an office door through which unsolicited manuscripts are tossed). Well, I had one idea. Maybe some of you would like to become book reviewers. You have to be able to organize your thoughts about a book you read and write a reasonably succinct summary of its subject and your views on how well the book presents it. If this appeals, pick out one book from my list above (not those I have said I am reading) and I'll send it to you. You get to keep it if you review it. First come, first served on any title.

And finally a little softcover booklet Bart Hawthaway sent me, "Quahogging Out of Rock Harbor, 1890-1930", by Warren S. Darling, privately printed by the author in 1984. Ever since that cover we had a couple of years ago featuring "quahog trees" in a Cape Cod bay, Bart's been on me about this subject.



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Contributed by Tom Shaw

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Inland Rules Abbreviated

Both the Inland and the International navigation rules exist for just one purpose, preventing collisions between vessels. Every skipper needs to know the basic rules and one of the best ways to learn about them is through the Boating Skills and Seamanship courses regularly offered by the Coast Guard Auxiliary.

Three of the rules most useful to the small boat operator are those which describe the actions be taken when one boat overtakes another, when two boats meet head on, and when one boat's course will take it across the bow of the other.

In most (but not all) situations the rules define one boat as the "Stand On" vessel which must maintain course and speed, and the other as the "Give Way" vessel which must take evasive action by altering course or speed or both.

It is general practice for boats to stay to the right side of a channel just as cars use the right hand lane on a highway. Normally then, when you overtake another boat you would pass on his port (left) side.

When meeting another boat head to head the usual practice is that you pass port side to port side, that is both boats move to the right. It is, however, "legal" for you to pass on his starboard (right) side and you might properly do so if he were not keeping well to the right side of the channel.

The boat being overtaken is always the "Stand On" vessel. His obligation is to maintain course and speed, in other words to be predictable. The overtaking boat is always the "Give Way" vessel. His obligation is to wait until it is safe to pass, no other boats approaching and plenty of room in the channel, and then to pass in such a way that his wake will not disturb the "Stand On" boat. Once past, the overtaking boat needs to be well ahead before he returns to the right side of the channel. It is very much like passing in an automobile except that there are no marked lanes on the waterway and cars do not leave a potentially hazardous wake behind them.

When two boats are approaching each other more or less head on, neither boat is a "Stand On" vessel. Both need to make a

course change so they can pass well clear of each other. Again, the normal practice is for each boat to turn to its starboard and pass port side to port side. Both skippers must consider the wake they are throwing and both may need to slow down to make the pass a safe one.

Every boat has a "danger zone", an imaginary arc which extends from dead ahead to approximately 112 degrees to starboard, or a little past midships. The reason most helm stations are on the starboard side of the boat is to give the skipper the clearest possible view of his "danger zone". Another way to think of this is that when any boat is to your right and you can see his red navigation light he is in your danger zone (red for danger helps us remember). Any vessel in that danger zone is the "Stand On" vessel so when two boats are in a crossing situation the boat to your starboard is "Stand On" and you are "Give Way". Your proper response is either to slow down so that the "Stand On" boat can pass well ahead of you (remember, his job is to maintain course and speed) or to turn to your right and pass well behind him. Visualize the situation: If you were to turn to port, the other boat would continue to be in your danger zone and the risk of collision would be increased.

Unfortunately, not all skippers are aware of navigation rules so it up to YOU always to remember the most important rule of all: It is the responsibility of every skipper to take ANY action necessary to avoid collision. Know before you go.

SPECIAL NOTICES:

For events requiring advanced arrangements.

MARCH 18-20:

Maine Boatbuilders' Show. Portland Yacht Services, Portland, ME, (207) 774-1067.

JULY 29-31:

Wooden Boat Show. "Wooden Boat" Magazine @ Hinckley Great Harbor Marina, Southwest Harbor, ME, (207) 359-4651.

ONGOING EVENTS:

EVERY SUNDAY MORNING:

Breakfast Aboard the Schooner "Adventure" 9-12. Gloucester "Adventure", Gloucester, MA, (508) 281-8079.

THROUGH MID-FEBRUARY:

Restoration of Skipjack "Martha Lewis. Havre de Grace Maritime Museum, Havre de Grace, MD, (410) 939-0500.

THROUGH FEBRUARY 28:

The Golden Age of Toy Boats Exhibit. South Street Seaport Museum, New York, NY, (212) 669-9416.

THROUGH MARCH 4:

Model Making in N.Y.C. Exhibition. South Street Seaport Museum, New York, NY, (212) 669-9416.

THROUGH SUMMER '94:

History of New England Yachting Exhibit. Peabody Museum, Salem, MA, (508) 745-1876 XT 3183.

Steam & the Sea Exhibit. Peabody Museum, Salem, MA, (508) 745-1876 XT 3183.

Luminist Maritime Paintings of George Curtis Exhibit. Peabody Museum, Salem, MA, (508) 745-1876 XT 3183.

EVENTS NEXT TWO MONTHS:

FEBRUARY 5-10:

Building Traditional Skiff Workshop. Center for Wooden Boats, Seattle, WA, (206) 382-BOAT.

FEBRUARY 5-13:

Sail Expo. Atlantic City, NJ, (617) 536-1100.

FEBRUARY 6:

Downhill Canoe Race. Baer's River Workshop, Exeter, RI, (401) 295-0855.

FEBRUARY 10-12:

International Boatbuilders Expo. "Professional Boatbuilder" Magazine, @ Miami, FL. (407) 495-4920.

FEBRUARY 12:

General Cruising Workshop. Northwest School of Wooden Boatbuilding, Port Townsend, WA, (206) 385-4948.

FEBRUARY 12-13:

Wooden Plane Making. N.C. Maritime Museum, Beaufort, NC, (919) 728-7317.

FEBRUARY 20-MARCH 5:

Strip Planking the Wee Lassie Canoe. Wooden Boat School @ Feather Canoes, Sarasota, FL. (207) 359-4651.

FEBRUARY 21:

Coastal Kayaking Lecture by Tammy Venn. Baer's River Workshop, Exeter, RI, (401) 295-0855.

FEBRUARY 27:

Pattern Making & Foundry Workshop. Northwest School of Wooden Boatbuilding, Port Townsend, WA, (206) 385-4948.

FEBRUARY 27:

Midwinter Frostbite Regatta. Center for Wooden Boats, Seattle, WA, (206) 382-BOAT.

Safety at Sea Seminar. Cruising Club of America, Newport, RI, (401) 295-0753.

FEBRUARY 27-MARCH 5:

Caribbean Small Boat Seamanship. Wooden Boat School @ Bequia, W.I. (207) 359-4651.

MARCH 2:

Art of Sailor Made Ship Models. South Street Seaport Museum, New York, NY, (212) 669-9400.

MARCH 5-13:

Boat Restoration Classes. Center for Wooden Boats, Seattle, WA, (206) 382-BOAT.

MARCH 9-13:

R.I. Boat Show. RIMTA, Providence, RI, (401) 848-2628.

MARCH 12:

Oar Making Workshop. Northwest School of Wooden Boatbuilding, Port Townsend, WA, (206) 385-4948.

MARCH 12 - APRIL 30:

Boatbuilding Class. Arey's Pond Boatyard, S. Orleans, MA, (508) 255-0994.

MARCH 18:

Yachting History Symposium. Mystic Seaport Museum, Mystic, CT, (203) 572-5378.

MARCH 19-20:

Rigging As If It Matters. Center for Wooden Boats, Seattle, WA, (206) 382-BOAT.

MARCH 20-26:

Caribbean Small Boat Seamanship. Wooden Boat School @ Bequia, W.I., (207) 359-4651.

MARCH 26:

F.R.A.C. Regatta. Narragansett Bay Y.A., Narragansett, RI, (401) 438-6292.

Planking Workshop. Northwest School of Wooden Boatbuilding, Port Townsend, WA, (206) 385-4948.

MARCH 26-27:

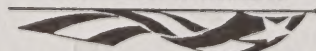
Lofting Workshop. Center for Wooden Boats, Seattle, WA, (206) 382-BOATS.

MARCH 28 - APRIL 7:

Enrich Your Sea Sense Seamanship. Wooden Boat School @ Santos, Brazil, (207) 359-4651.

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ONE DESIGN REFERENCE

The magazine "Sailing World" printed in its December 1993 issue on pages 49 through 73, "One Design Sailboats", starting with dinghy sized 6'4", and giving all design information, sail areas, displacements etc. A very useful find indeed. Although all are fiberglass boats this information is an enormous treasure with manufacturer's addresses, class association addresses etc.

"Sailing World" is at PO Box 3211, Harlan, IA 51593-2391.

Al Curran, New Britain, CT.

WASHINGTON WATER TRAILS ASSOCIATION

Someone should start covering the work of the Washington Water Trails Association of Seattle, Washington. They are trying to do the same thing here in Puget Sound and to the north that the Maine Island Trail Association is doing for you.

The Washington Water Trails Association is at 4649 Sunnyside Ave. N., Rm 345, Seattle, WA 98103-6900.

C.S. Wetherell, Vancouver, WA.

MORE ON "PRACTICAL JUNK RIG"

I can't agree with reader Marc Pauls in the December 1st issue that "Practical Junk Rig" is damn near impossible to figure out. It isn't cheap but it is worth every cent if you are designing such a rig for your boat. I used it for my 21' boat and didn't have much trouble.

I can agree with Muriel Short about the "Great Pelican 16". She covers all the bases; easy and economical to build, roomy, and salty looking as can be if you like that look.

Skip Streeter, Chehalis, WA.

A WEEK WITH THE DOVEKIES

Can my subscription begin with the December 1st issue with Marty Cooperman's tale, "A Week with the Dovekies"? I was on that trip in Georgian Bay, we have a Shearwater, big sister to the Dovekie, Marty was wonderful to sail with.

Harry Mote, Barnegat, NJ.



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Your Commentary

VARIETY OFFERED

From time to time, readers comment that they want to see more articles on their favorite form of boating. It is certainly comfortable to read about a familiar subject and be able to offer an "informed" response. For my part, I like the variety offered in "Messing About in Boats". I am mostly a blue water sailor and have little experience with canoes and kayaks, therefore I find it interesting to read about the adventures of devotees of these

Thanks to the provocation provided by "Messing About in Boats", I have finally decided that I need a boat of my own; more to the point, to build a boat of my own. Thanks to the variety provided by "Messing About in Boats", I was able to survey a great many designs, refine my specifications, and finally select Eric Risch's "Echo Bay Dory Skiff" (MAIB, March 1, 1992). This will be the smallest boat I have ever sailed, but it will fit through my cellar door and on top of our truck.

The hardest part of boat building seems to be dealing with all the distractions which keep getting in the way. I have all the major hull pieces cut out and am ready to begin assembly. If I end up with anything that looks like a boat, I'll submit a progress report for the "What You are Building" section.

Back in the October 15th issue, you wrote an enthusiastic article on the schooner "Adventure". I can identify very well with the feelings you expressed because I have a similar affection for the schooner "Stephen Taber" of Rockland Maine. I spent a week of my vacation aboard her from 1981 to 1989, and worked my way up from passenger to deck officer. In 1987, I met my wife-to-be on the schooner, and in 1989 we were married on board by Capt. Ken Barnes. Since then, we have become house-poor, car-poor and credit card-poor; but we still try to visit the schooner as often as possible. In another time and another place, I think that I could have been quite comfortable aboard one of the coasting schooners down east. Such times as described by John F. Leavitt in his book "Wake of the Coasters" seem quite inviting in this day and age.

Edward Aho, Portsmouth, NH.

USE OF DESIGNERS' PLANS

Your recent coverage of this year's Mid-Atlantic Small Craft Festival was a wonderful feature. During your inspections you may have noticed a beautifully wrought little skiff built by Pete Doyle of Baltimore bearing the name "Wee Lad". My efforts to learn more of this craft form the basis of this letter, a suggestion that sometime in the future an article be devoted to the ethics and/or legal protections attached to the use of a designer's plans.

"Wee Lad" is a daggerboard sloop designed by William H. Sands; he called it the "We-Sort". Because I felt this might be a nice boat to build, I asked Mr. Doyle where plans could be purchased; he kindly provided me with the last known address of W.H. Sands from whom he purchased his set. After some detective work I was saddened to learn Sands died about a year ago. I spoke with his widow who was uncertain about the whereabouts or availability of plans. Now we come to the basis of my suggested article.

An artist whose creations are the stuff of his livelihood deserves to reap the fruits thereof, be it software programs, books, art, music, or architecture. What however, does one do when the designer of a boat is gone but his creations live on? I am loath to copy boat plans but if the legitimate source is no longer around, what else is there to do? It's always a puzzle me to read "want ads" for boat plans by a designer known to be still active, why not buy them from the designer?

Exactly what rights are conveyed to the purchaser of a set of boat plans? Are they yours to resell? Can you copy them (museums purchase paintings and then produce prints for sale)? And how many boats can be made from one set of plans? Suppose I own a boat yard and buy a single set of plans for a very popular skiff. Can I make as many boats to sell as I wish?

With every issue of "Messing About in Boats" I become more grateful for your little masterpiece and find myself irked with the occasional "print less of..." or "print more of..." letters. Your content is perfect and your editorial comments spot-on.

Bruce Given, Virginia Beach, VA.

MORE ART THAN SCIENCE

The Oarmaster Trials article in the December 1st issue sort of surprised me in that I generally thought that the folks into this kind of boating were more art than science oriented. Such trials provide a quantitative outlook and real information as opposed to myth.

It should have been no surprise that the lightest and narrowest boat was fastest. Boat acceleration is a function of power and weight. Top speed is a function of power and hydrodynamics.

What I think would be really interesting would be rowing "Sockeye" against an even more purpose-built rowing "shell" and then against a rowing cat like that "Skimmer". Once again, the outcome would be no surprise, science is predictable, art is fun. In my opinion, the reason a person rows a boat like "Sockeye", or for that matter, that Herreshoff pram or a Whitehall is that they enjoy the "art" of the experience.

Marc Pauls, Riverview, MO.

WHAT WE'VE LEARNED AT THE OARMASTER TRIALS

Congratulations on your excellent coverage of this year's Oarmaster Trials. It's great to see close-ups of all the boats, as well as the action shots.

The racing this year produced interesting results, but I'd like to clarify, perhaps differ with, your statement that the Trials "came closest this year to accomplishing its objective, the comparing of boats, with speed the determining factor." When the Vikings organized the Trials in 1990, we were certainly interested in comparing the speed of boats. BUT we were particularly interested in uncovering the factors that contributed to speed, especially speed in tough conditions.

During the four years of the trials, with winds increasing through the first three, we learned a lot.

We learned that long waterlines aren't always best. In rough weather some of the smaller boats, because of their controllability, were quicker than their sleeker brethren. More effort could go into propulsion and less into control. The Crawford Gunning Dory, one of the shortest, won the first two Trials, but placed in the bottom third of the fleet in flat water this year.

We learned about tracking. No one used movable ballast in the first race, but by the end of the second Trials, there wasn't a participant who didn't understand the effect of ballasting on a boat's tracking tendencies.

We learned about oars. We had a few oar and oarlock fiascos in earlier Trials, and last year tried to do an analysis, in cooperation with Andrew Steever, of the oars used. I think by now that all Oarmaster participants understand how an even slightly mismatched, untuned oar or lock can slow one down.

We learned about strokes. While the jury may still be out, there has been a growing feeling that, at least for sprints like the Trials, the short sharp stroke, where the effort is concentrated when the oars are perpendicular to the boat, has proven more effective than the longer sculling stroke many of us use.

We learned something about safety. I'm sure each of the participants in the windy 1992 Trials could pick out a few boats that he'd feel safe in during a bad blow and a few others that he'd be real worried about.

This year we learned about flat-water speed. This is an important variable, but I'm not sure how much we learned. With few exceptions there's a direct correlation with weight, beam and length.

And we may have just learned that it's possible to get flat-water speed and heavy-water speed in the same hull. When I invited Andre DeBardelaben to bring his boats to the 1991 Trials, I was intrigued by their sleekness. No one could control them in the medium winds we had that year, and they did poorly, but, lo and behold, by 1992 the Skua led the fleet in 20 knot winds! Just as it did this year in light airs. A lot of rowers seem to have learned something about how to control a long, narrow, sharp hull in heavy winds and seas. And that knowledge may have led to the newest design, the beautiful Monument River Wherry.

I agree this year's light-air Trials reduced the variables for boat-to-boat and rower-to-rower comparison. Dan Noyes and Andre's designs deserve their wins and our praise; both were outstanding! And the complex Trials were extremely well run by the Vikings.

But the purpose of the Trials are not just to race, and the name "Trials" was chosen advisedly. They were conceived as a sort of laboratory, something like the FDA's drug trials, to "try" variations on different designs under different conditions with different techniques, to learn, and to try again, all in the quest for boats and oars and seats and stretchers and rowing techniques and equipment that assure safe and fast rowing in a wide variety of conditions. Like FDA scientific trials, where it sometimes takes ten years to learn enough about a drug to permit its sale, the Oarmaster Trials need to be viewed as an accumulation of knowledge, not just a set of annual results.

Thus what we learned this year, added to the lessons of the previous Trials and other races, brought us closer to our REAL objective, to understand what it takes in boat, equipment, and rower to row safely and fast in all conditions, to re-learn perhaps what thousands of offshore dorymen and harborside watermen knew more than a century ago.

David Stookey, Duxbury, MA.

SOME RAMBLING THOUGHTS

These are just some rambling thoughts I have wanted to write to you about for some time. I hope you find them interesting.

I thought you and your subscribers would be interested in the letters I received in reply to my inquiry about waterproof Titebond II glue and PVC pipe that was printed in your publication. I received about ten replies, one of which was very unusual in that the fellow sent it to me via Prodigy, which is a commercial on-line computer service. I was shocked that he found me there and I asked him how he did it. He advised that I appeared from my letter that was printed to be the type of person to have a computer and be on line. I didn't know it showed.

To make this long story short, no one had built a boat using this glue. However, several people had built projects for outdoor use, such as outdoor furniture. Most of them were not satisfied with the results of this glue on these projects. As for the PVC pipe, the comments were all

positive but almost everyone used a wooden stiffener inside the pipe.

The message from the fellow via Prodigy got me to thinking, so I thought I would post a message on Internet, which is a vast worldwide computer net, and see how many subscribers to "Messing About in Boats" were on line. After about five days I had received seven replies from six subscribers. One lady from Pennsylvania was no longer a subscriber but she advised she did like the publication. One fellow said he bought a boat from an ad (or was it he bought a boat from you, Bob?) and another called "Schooner" advised he was a friend of your's Bob. Small world. I was surprised at how much boat stuff is on Internet on USENET via rec.boats.

On another subject. I keep looking for ads in the South and there have not been very many so if anyone reading this who lives anywhere near me (near Huntsville, AL) has a boat sitting in their yard or at a marina that needs some fixing up that you don't want and are willing to part with for a reasonable price or even give it away, please let me know and I will check it out and if it suits me I may take it off your hands. This includes the Gulf Coast because I am in Mobile often.

One more thing: Readers how about more ads and stories from the South especially the Gulf Coast? I would think a lot of subscribers, including me, would be interested in reading about the Gulf Islands, Horn, Petit Bois, Cat, etc., even on down to Chandeleur. I have been fishing in the Mississippi Sound many times and always wanted to see those black lines on the horizon up close.

Louis Davis, 1933 Carter Grove Rd., Hazel Green, AL 35750. Prodigy - STXG14A. Delphi - OLEBOY.

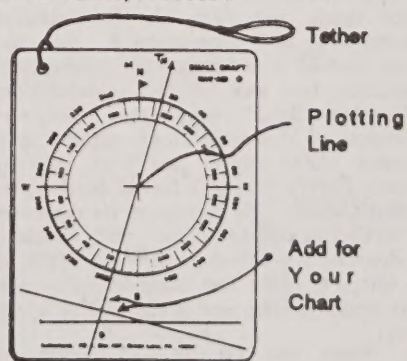
BROTHER OF CAPT. JEFF

Can my subscription begin with the October 15th issue with your story on the schooner "Gloucester Adventure"? My grandfather was Maurice Thomas, brother of Capt. Jeff Thomas.

Ed Dame, Cold Spring Harbor, NY

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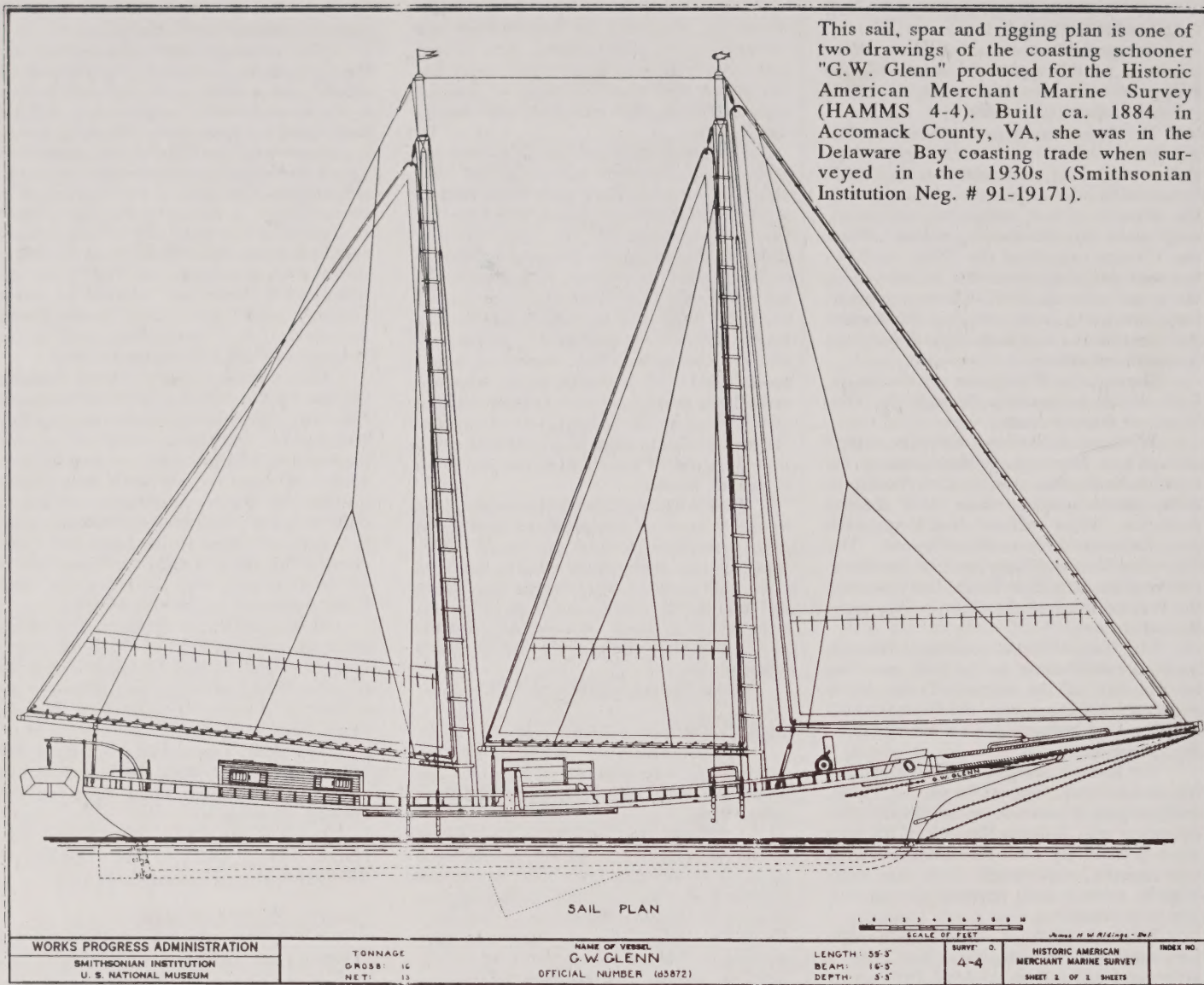


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Escape by Water

The Smithsonian Institution's Ship Plans Catalogs

By Paul Forsyth Johnson

One of the best-kept secrets in Washington is that the Smithsonian Institution's National Museum of American History has been publishing two different catalogs of ship plans from the permanent collections for nearly a decade. These catalogs have not been aggressively marketed nor publicized, in fact, quite the opposite. They have been sold only through the curatorial divisions that produce them, not even the Smithsonian bookstores, and promotion to date has been limited to a single classified advertisement for one of the catalogs in "Wooden Boat" magazine. Yet the Division of Transportation's catalog sells around 1,000 copies per year and the Armed Forces History's Naval Section distributes about 150 copies of its directory as well. The purpose of this brief article is to describe the offerings in some detail, in an effort to make the Smithsonian's holdings better known and more widely available.

When the National Museum of American History opened in 1964 (as the

National Museum of History and Technology), the decision was made by Howard I. Chapelle and others to segregate naval history and marine transportation into two discrete sections. In the museum's early days, naval history was an independent division; in 1984, just after Curator of Naval History Philip K. Lundeborg retired, it was folded into the broader Division of Armed Forces History. Marine Transportation, of which Chapelle was the first curator, has always been a section of the Division of Transportation; nowadays, however, it is called Maritime History. As a consequence of all this, the naval and marine sections, and their respective catalogs of ship design plans collections, are handled separately by the two divisions of Armed Forces History and Transportation. Their formats, prices, contents, styles and sizes are quite different.

Nevertheless, there are many similarities as well. In both catalogs, the drawings donated by Chapelle from all of his various books, as well as some of his unpublished plans, form the core. Both volumes are updated, corrected and supplemented at

frequent intervals, and they remain outstanding resources of national significance for such diverse groups as artists, historians, boatbuilders, naval architects, nautical archaeologists and ship model builders. In addition, we suspect (but cannot verify) that a large number are sold to dreamers, judging from the consistently high number of sales. In recent years, we have even been contacted with some regularity by convicted criminals in state or federal penitentiaries with lots of time on their hands, who want to try model ship-building (or escaping by water?).

Division of Armed Forces History Warship Plans

The Smithsonian Collection of Warship Plans is a 76-page listing of naval materials divided into three sections, including warship plans, ordnance drawings and ship model photographs. In addition to Chapelle's warship drawings from "The History of American Sailing Ships" (1935) and "The History of the American Sailing Navy" (1949), there are also drawings by such other draftsmen as

George F. Campbell, Merritt A. Edson, Jr., William E. Geoghegan, Howard P. Hoffman, Ernest W. Peterkin, Colan Ratliff, Harold A. Underhill and Dana Wegner.

Overall, the naval designs range in date from the mid-18th century to the early 20th century; most are American vessels, including Continental Navy, Confederate States Navy, U.S. Coast Guard, U.S. Navy and U.S. Revenue Marine. There is also a sprinkling of French Marine Royale and British Royal Navy warships. The types of drawings available are not consistent from ship to ship; rather, they are a reflection of what was available at the time they were collected. Thus, for example, some vessels are represented by a single lines drawing or inboard profile, while others such as the original frigate "Constitution" or Revolutionary War gunboat "Philadelphia" are rendered in as many as 10-16 sheets of drawings. Overall, listings in the three sections are alphabetically arranged by ship's name; unnamed vessels are listed by type and year of launch. Drawings of different vessels with the same name are distinguished by (1st), (2nd), etc., in compliance with the standard reference Dictionary of American Naval Fighting Ships (1959).

The format for a typical entry in the naval catalog begins with columns for the plan order number, followed by the ship name, type and service. Next is the year of launch, after which is a description of the plans sheets themselves. If known, the draftsperson of the plans is included in this column. The next two columns provide the scale of the drawings (inches: foot) and square footage for each sheet; last is a remarks column which provides additional information (some brief history, other names, other vessel names of the same class, etc.). The naval plans are sold by the square foot; the current price per foot is \$.40, with a \$4 minimum. Photographs are ordered separately on forms inserted at the back of the volume. The catalog itself costs \$6 postpaid; checks or money orders payable to the Smithsonian Institution should be sent to the Naval Section, Division of Armed Forces History, NMAH 4011/MRC 620, Smithsonian Institution, Washington, DC 20560.

Division of Transportation Ship Plans

At 250 pages, The Ship Plan List of

the Maritime Collection is much larger than the naval plans catalog. Like the latter, the heart of this directory is the plans from Howard I. Chapelle's publications "The History of American Sailing Ships" (1935), "American Sailing Craft" (1936), "Boatbuilding" (1941), "Chesapeake Bay Crabbing Skiffs" (1943), "American Small Sailing" Craft (1951), "The National Watercraft Collection" (1960), "The Bark Canoes and Skin Boats of North America" (1964), "The Search for Speed Under Sail" (1967), and "The American Fishing Schooners" (1973). In addition to these published plans from books, there are many miscellaneous Chapelle drawings of yachts from various articles, and more unpublished yacht and fishing boat designs from the 1930s to 1950s, when he was a practicing naval architect. Lastly, there are numerous drawings from his unfinished works on bateaus and pilot boats, on which he was working at the time of his death in 1975.

Another project which Chapelle worked on also yielded a large number of plans: the Historic American Merchant Marine Survey (HAMMS). This was an ambitious project of the Works Progress Administration to employ out-of-work architects in the recording of historic ships throughout the nation. Nearly 100 individuals surveyed and recorded in varying degree some 426 historic watercraft and builders' half hull models, in the 17 months from May 1936 to October 1937.

The resulting photographs, records and drawings were stored for years at the Smithsonian, the sponsoring institution, before being put into book form by Chapelle's successor, Melvin H. Jackson and published in seven folio volumes by the Ayer Company of New Hampshire in 1984. All of the drawings are still individually available from the Smithsonian for those who cannot afford \$3,000 for the magnificent oversized publication, or locate a copy at their regional maritime museum. Incidentally, only one of the ves-

Chapelle drew this plan of a late 18th century American schooner using offsets and dimensions from David Steele's "The Elements and Practice of Naval Architecture" (London, 1805) as his primary source. It was published in "The Search for Speed Under Sail" (1967) as SSUS-21 (Smithsonian Institution Neg. # 91-2260).

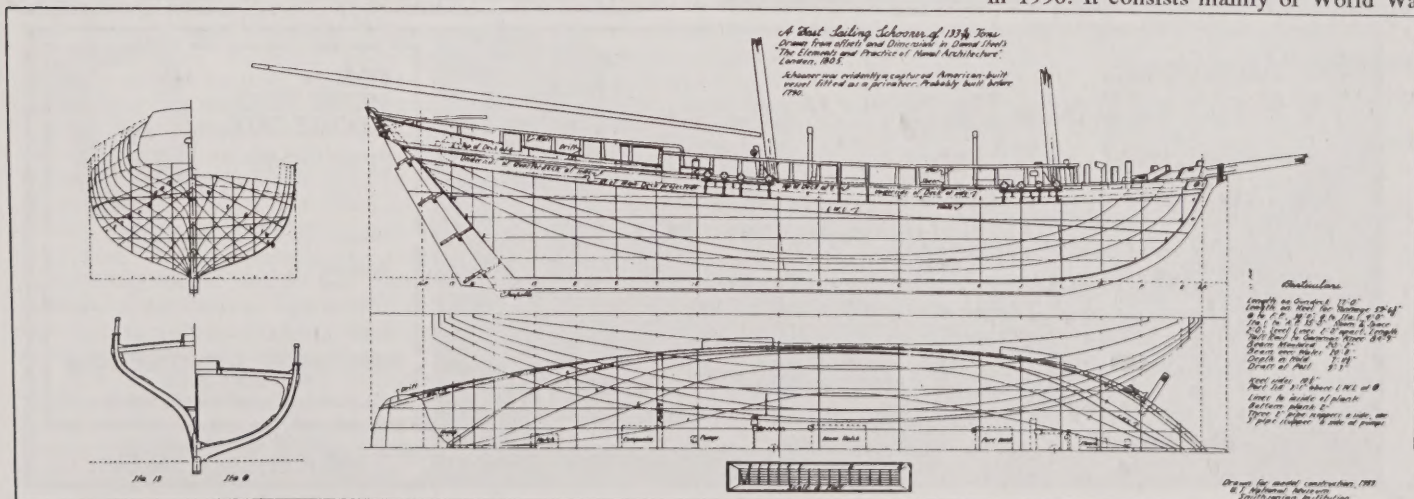
sels documented by the HAMMS is still in existence today.

The most recent major addition is the Harry V. Sucher collection of drawings from his two-volume series, "Simplified Boatbuilding: The Flat Bottom Boat" (1973) and "Simplified Boatbuilding: The V-Bottom Boat" (1973/74). When W.W. Norton & Co. elected not to reprint these volumes a few years ago, Dr. Sucher generously donated all of the illustrations in them to the Division of Transportation in 1989, for inclusion in the Ship Plan List. Together, they added 184 new designs for easy-to-build, inexpensive small craft to the catalog.

Unpublished plans in the catalog (aside from Chapelle's) include 11 designs in the William Maxwell Blake collection of Far Eastern Watercraft, donated by "Yachting" magazine. There are also 15 designs of Seattle fishing boats from 1910-1930, and such miscellaneous design drawings as Christopher Columbus's "Santa Maria" (by Jose Maria Martinez-Hidalgo), the Great Lakes propeller "Indiana's" engine and boiler (by Richard K. Anderson, Jr.) and the Virginia-built tobacco ship "Brilliant" of 1775.

The Columbus flagship "Santa Maria" represents the earliest vessel in the catalog, and it proved very popular in the year of the Quincentenary celebration. At the other end of the chronological scale is the Sucher collection's modern small craft. Like the warship plans collection, the number and types of drawings for an individual design vary greatly. The format for a typical entry includes columns for the plan number, page or figure number (if from a publication), name or type, date, a brief description of the individual sheet contents, scale, price, negative number and remarks. Aside from size, the principal differences between the naval and maritime catalogs are that the latter has a comprehensive 65-page index at the front, and it also provides prices for individual design sheets or sets rather than a square-footage rate. It is available for \$10 postpaid, checks or money orders payable to the Smithsonian Institution should be sent to Ship Plans, Division of Transportation, NMAH 5010/MRC 628, Smithsonian Institution, Washington, DC 20560.

The next major addition to the Transportation Division's catalog will be a collection of ca. 1,200 plans obtained from the Maritime Administration (MarAd) in 1990. It consists mainly of World War



II Liberty and Victory Ships (and their variants), with a sprinkling of post-war vessels that will include the famous ocean liner "SS United States". Some of these drawings will be a bit more expensive due to their size (up to 12 feet); many have never been made available to the public before. The catalog containing the MarAd holdings became available in 1993.

The Smithsonian is the only museum in the world with comprehensive catalogs of its ship plans collections available to the public. These directories are inexpensive, as are the individual plans themselves; most sheets are in the \$5-6 range, and many are less. If you have ever ordered watercraft plans from commercial vendors,

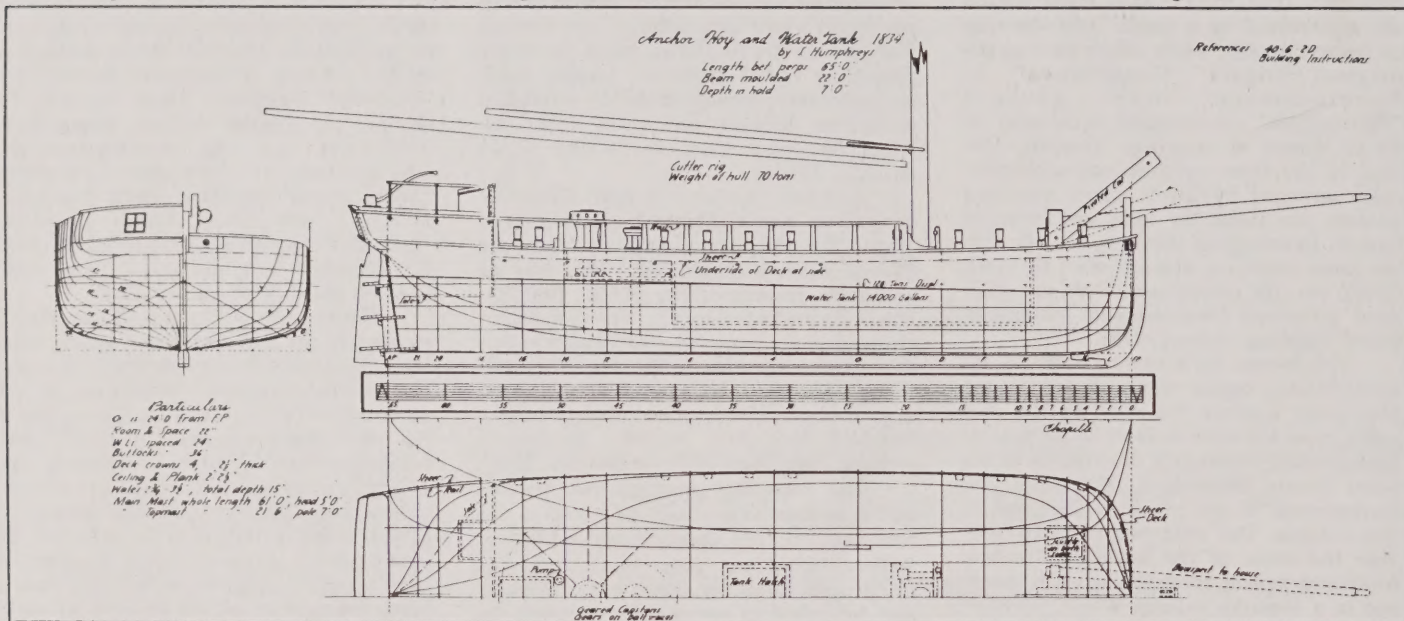
you will appreciate these prices! Income from the sales of catalogs and plans is turned back into the publication process, supplies and materials, commissioning or obtaining additional design drawings, making mylar masters of older, more fragile drawings or microfilms, purchasing new storage units, research and the like.

The National Museum of American

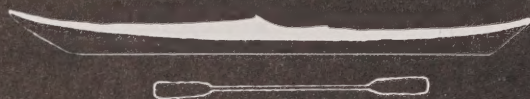
This plan of an 1834 cutter-rigged anchor hoy and water tank is from Chapelle's "The History of the American Sailing Navy" (1949), p. 412, Fig. 117. In the The Smithsonian Collection of Warship Plans, it is plan # 100 (Smithsonian Institution Neg. # 92-4869).

History considers its collections of ship design plans among the Smithsonian Institution's greatest resources. We are reminded of this often, but never more than when we receive a letter from a proud builder that includes a photograph of a successfully completed boat or model ship (we have yet to hear from any of the incarcerated customers). We hope that more will continue to take advantage of and enjoy these treasures, and that they send us an occasional note to keep us informed of their progress.

Paul F. Johnston, Curator of Maritime History, National Museum of American History, 5010 Smithsonian Institution, MRC 628, Washington, DC 20560



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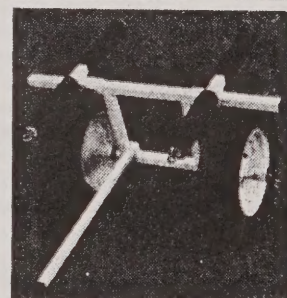
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The thirteenth annual Southern New England Maritime History Symposium was held at Mystic Seaport on Saturday, November 6, 1993. By pre-arrangement with Curator of Collections Bill Peterson, the honors students taking New England and the Sea with me, who were spending the day completing various tasks at the Seaport, were admitted unofficially (that is, free) to the Symposium, and each of them had the opportunity to sit in on at least one of the papers. I could not help seeing the Symposium through the eyes of these academically talented undergraduates at a state university, most of whom had little previous experience with things nautical.

The paper that interested these students most dealt with the role played by New England whaling vessels in the illegal slave trade before the Civil War. Weighing anchor in ports like New London and Boston to cruise off the West African coast while their supercargoes secured slaves for the market in Cuba, these whalers could claim that their meandering voyages, suspicious equipment, and more than ample provisions were normal for their trade, and their claims were upheld by American courts until 1861.

My students were impressed that such a professional paper was being presented by a Boston College graduate student, Kevin Reilly, who was about their age. The paper was nicely focused, ballasted with interesting detail, and amply documented. Like nine out of ten papers delivered at gatherings of professional historians, however, it was written to be read rather than listened to. Although Reilly rushed through his densely textured material at a pace that must have been hard going for the audience, I heard nothing but positive comments during the intermission immediately following.

Both Mystic Seaport's current Albion Fellow, Eric Roorda, whose topic was the voyages of the brig "Gem" out of New Haven to the Caribbean, and Long Island University history professor, Richard F. Welch, whose topic was shipbuilding on Long Island's north shore, had a plethora of information at their disposal.

Welch's strategy was to summarize his recently published book, "An Island's Trade: Nineteenth-Century Shipbuilding on Long Island", and he included a general introduction to shipbuilding in New England from the earliest times, sketches of the entrepreneurs and relatively modest shipbuilding operations on Long Island from Nassau County eastward, pictures of the middle-class Victorian houses the shipyard owners lived in, accounts of the experiences and wages of various craftsmen, including ships' carpenters, sailmakers, and riggers, and the changes in shipbuilding operations brought about by hard times and the conversion from sail to power. Though he had brought a text to read from, Welch's presentation seemed largely impromptu, and he had complete mastery of his subject. The subject itself, however, seemed overly ambitious for adequate treatment in the allotted time.

Eric Roorda began his talk about Captain John Neil's hundred voyages aboard the brig "Gem" out of New Haven (later New York) to the Caribbean with the announcement that he had

Maritime History at Mystic Seaport

By Jim Lacey

brought 150 slides with him. These turned out to be mainly photographs of a treasure-trove of documents relating to the "Gem" that had turned up in a New Haven house slated for demolition in 1960s. This cache contained every imaginable kind of shipping document; numberless receipts for cargos and various fees and services, contracts, customs declarations, and the like.

From these documents Roorda has painstakingly reconstructed the career of the brig "Gem" from 1868 to 1885. The "Gem" ordinarily carried a mixed cargo including pork, barrels, mules, and fancy carriages southward and returned from the Caribbean loaded with sugar for refiners, confectioners, and distillers. With a crew of seven or eight, she made the voyage to the Caribbean in twelve days in fair weather or upwards of a month in foul.

Some doughty sailor might want to try the navigation instructions which Roorda came upon for the voyage to Cuba, presumably in fair weather: "Sail south on the starboard tack till the butter melts, then come about!" Roorda concluded with an account of the technological changes and international agreements that affected the sugar trade and ended the career of the "Gem".

Although everyone has heard of the world-wide voyages of Yankee whaling vessels and the trans-Pacific clipper-ship tea trade in the golden age of American maritime history, not too many with a casual interest in the subject are aware of the equally fascinating story of the ice trade between Boston and Savannah, the Caribbean, and ultimately Calcutta. Robert D. Farwell told this tale with the wit and humor of a skilled raconteur and, in one of the more effective and original presentations I have heard at this Symposium recently, he entertained and informed the general audience while unobtrusively providing fledgling scholars like my students with insight into the process of working with sources and discovering history.

Farwell's involvement in the story of the ice trade began serendipitously when a participant in a workshop for teachers he was sponsoring as director of the Fruitlands Museum in Harvard, MA, told him about a trunk full of letters and journals, which included the prolific correspondence between Captain Stephen Lemist of Dorchester and his wife Katy. These affectionate letters reveal that Lemist found the eight-month separation from his wife and young daughter necessitated by the passage to India painful, so much so that he resolved never to make the trip again in 1841. This resolve resonates with irony when we learn that on the journey homeward the master of the ship "Dover" took sick, apparently with tuberculosis, and died at sea at the age of 33.

In the correspondence Farwell has worked through so far, about half of the total, Lemist makes interesting comments on contemporary events, even if he apparently has little to say about details of the

ice trade, and judging by the samples Farwell read, the young captain was a competent poet.

If there was anyone in the vicinity of Boston in the mid-nineteenth century who would by comparison make Henry David Thoreau look like a practical Yankee, it was Bronson Alcott, the ultra-idealistic founder of the Fruitlands. In the spring of 1845, the same year that Alcott's original Fruitlands failed seven months after its founding, Henry Thoreau built his hut on the shore of Walden Pond. At the conclusion of Chapter 16 of Walden there is a characteristically transcendental comment on the ice trade, which I hoped Farwell would refer to, and he did not disappoint me.

Thoreau describes the team of more than a hundred men who came to strip the ice from Walden Pond in order to ship it round the world. "Thus it appears," Thoreau remarks, "that the sweltering inhabitants of Charleston and New Orleans, of Madras and Bombay and Calcutta, drink at my well." When he goes to the pond in the morning, Thoreau in a sense meets "the servant of the Bramin..., who sits in his temple on the Ganges reading the Vedas." With favoring winds, Thoreau concludes, the pure water of Walden is "wafted past the site of the fabulous islands of Atlantis and the Hesperides, makes the periplus of Hanno, and, floating by Ternate and Tidore and the mouth of the Persian Gulf, melts in the tropic gales of the India seas, and is landed in ports of which Alexander heard only the names." Stephen Lemist, one imagines, would have preferred it to melt in some British official's ice box after it had been landed and sold in Calcutta!

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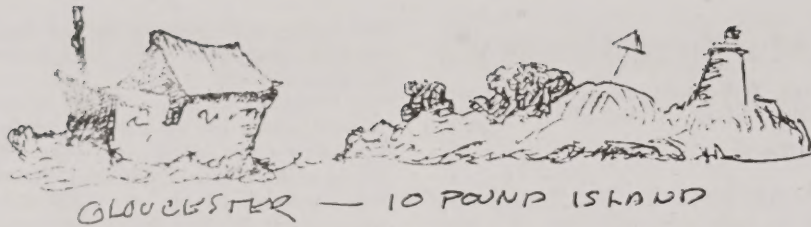


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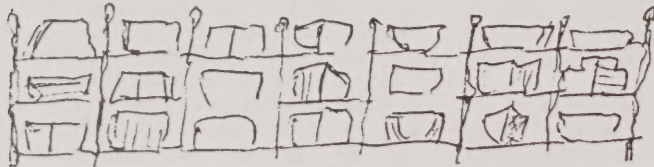


In the early morning of a mild June day I mounted my ancient bicycle, inadequately equipped with a single gear, no rear brakes, a loose front wheel and a chain that kept falling off. I rode through the commuting traffic to the Nahant wharf. I



STEAL ME

left the bike there to be stolen and inflated my \$30 raft which I was forced to buy after being repeatedly warned not to borrow any of the 40 never used prams that were stored on the dock.



PRAMS

I paddled out to my newly acquired sailboat and found it a mess. I had thrown everything I would need onboard the previous day. Ignoring the chaos, I raised the sails and cast off the mooring. A stiff southeast breeze headed us for Scituate.



My previous sailing had been in my old Townie, which I had recently put up for sale in the hope of getting a bigger boat in which to sail longer and further. I asked \$600, then came down to \$400, then \$200. It is now free, still with no takers. I'm tempted to offer \$50 to someone to just take it away. "It's a mess like everything else I own, but it's seaworthy," I told all who looked at it. "Don't fix it up, just put it into the water and sail it until it sinks. It probably never will."

Well now it sits forlornly behind the Editor's house in his mortuary of boats cursing the insensitivity of the boating world today. I did sell my 19' Cape Dory Typhoon to the Editor, and it joined his mortuary too, but the money paid the bills owed on my house so I could sell the house so I could buy the bigger boat in which to sail longer and further.



FOR SALE



FOR SALE



FOR SALE



JUST LOOKIN

All this time I was looking at Dianas and Flickas and Pacific Seacrafts and Bristol Channel cutters, but the prices asked left me with the impression that these boats were never meant to be sold or sailed, they were simply made to torture the average boat enthusiast. About then a member of the Dory Club was moving to Georgia following the nomadic company he worked for. He offered me his 22' Tanzer for \$4,000. I told him I didn't want it. So the sailing season started with a frustrated owner and a frustrated buyer.



TANZER 22'

The Damn Foole's Progress

By Tom

I convinced myself I could sail the Tanzer for the summer while looking for the "ideal boat", and so I bought it for the \$4,000. Then the problems appeared.

1. The boat was in a neighbor's yard on jackstands and would have to be put into the water.

2. The centerboard was jammed up in the trunk with the cable broken. I learned later that this was characteristic of this boat.



JAMMED

3. A mushroom and chain would have to be put into the harbor.

4. The boat would have to be registered and taxes paid on it, etc.

I walked around the boat the prescribed number of times mumbling esoteric profanities and was immediately absolved of all the pain associated with the problems of owning a boat.



MAGICAL CIRCLES

The day the boat was put into the water there was an exceptionally low tide. The boat bounced on the muddy bottom jamming the centerboard firmly back up into the trunk. No amount of magic chanting would bring it back down.



ON THE BOTTOM

"Stay there," I told it, "I'll sail without you!"

"You can't," the centerboard replied smugly.

"Watch me," I said defiantly.

As we sailed across Broad Sounds I discovered that I couldn't leave the tiller for a second.. With the tiller lashed amidships, the boat would go wild if left to itself, doing everything a boat shouldn't do.

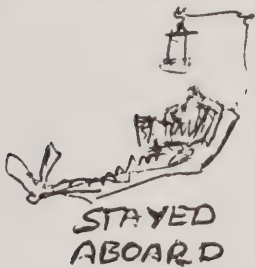


STEERING

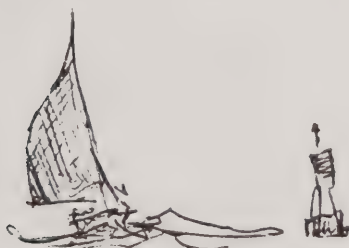
Aside from this it was a good sail into Scituate Harbor and up the narrow channel to the public dock. It was crowded, with not a space to spare. Boats, like cars, have multiplied fecundly, soon to outnumber the inhabitants of this poor planet. We jibed and sailed back out to the outer harbor and picked up a mooring that said, "Private".



Then I began cleaning up the unseamanlike mess below so I could have a place to sleep. In the process I found the dog's license and his medical records as well as a paper I should have signed and given to the new owner of the house I had just sold. I sat with my head in my hands moaning to the boat, "We'll have to return in the morning." Needless to say I stayed aboard, listening to music on the radio to sooth the animal rage, then slept the interrupted sleep of the disgruntled sailor. A drink would have done wonders.



In the morning I raised the sails and pulled the anchor aboard before the sun came up. We sailed quickly back to Nahant with a knowing wind, strengthening to the point where I was worried about the rigging holding up.



GOIN BACK

"You should shorten sail," the boat told me.

I ignored its suggestion, being too lazy to go through the process. The boat proved wrong, for off Minot's Light the wind lightened, then disappeared. I reluctantly turned to the pelagic lizard that hung on the transom. Pumping liquid wood into it, I choked it and pulled its chain several times. It grumbled into consciousness spinning its caudal prop and began swimming us to Nahant. "I may get used to you," I told it insincerely.



LIZARD

The creature didn't reply, like it found all communication useless. It just kept slurping its liquid vegetation, belching contentedly and spinning its appenditure. Its foul smell and noise made my head ache. Thankfully the wind returned off Graves Light in Boston Harbor. Promptly I turned the hellish thing off and sailed on. We soon passed Shag's Bell and Joe Beach nun to starboard. But at the mooring I had the usual trouble. We sailed short of it, wide of it, and several times over it. After making all the mistakes I could possibly make I finally caught the damn thing.

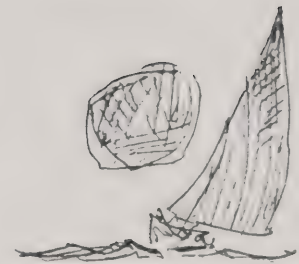


I inflated the raft, which now had a slow leak, and paddled furiously for shore. The bike was unstolen and I began to think this had something to do with our returning. I decided to take it with us, just in case. I gave the new homeowner his paper,



UNSTOLEN

and the more grateful dog his medical records and license, making him a certified dog again. Returning to the boat, I put the bike aboard, just in case, and slept contentedly, thinking that tomorrow our voyaging would begin in earnest.



UNDERWAY

Next morning we were underway at 6:30 am. A stout southerly determined our destination, Gloucester. It felt good to be underway again. Fleeing the noise, the frenzy and the foul air, we sailed outside the "Sty of Pigs" off Swampscott, the regattas off Marblehead, inside Halfway Rock, and passed a Russian fish factory ship outside Gloucester Harbor. We entered in a golden evening haze and anchored inside the breakwater off a small beach. I stowed gear again. Lucky things found their proper places while the rest remained misplaced to await another stow-away time. Gradually the boat was becoming less and less of a mess.



GLOUCESTER'S SEA SERPENT

Next morning I paddled the raft to a float on the beach and walked into town where I met one of the crew of the fishing schooner "Adventure". He took me aboard and told me the history of the boat while young and old men and women hauled away at lines on deck, recreating the days of dangerous, monotonous back breaking work that paid next to nothing for the crew, and oftentimes the skipper as well, with a future that frequently read on a tombstone, "Lost at Sea." But today it gave the crew a sense of worth and purpose in a time of rampant unemployment when workers are not needed or wanted.



It was a rugged, handsome boat with its traditional black hull, stem stayed, more practical than the man-killing bowsprit, and a noticeably missing foretopmast, topsides painted with not a dab of varnish that doesn't last at sea. The "Adventure" was offered to the town of

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Gloucester and refused as though it did not
want to be reminded of how it mercilessly
plundered the sea in earlier days. In those
days two miles of line were laid out from
each dory with thousands of baited hooks.

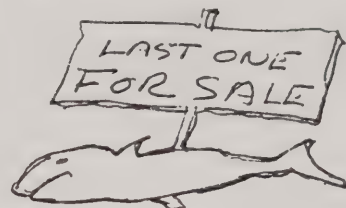


BLUENOSE ← ADVENTURE

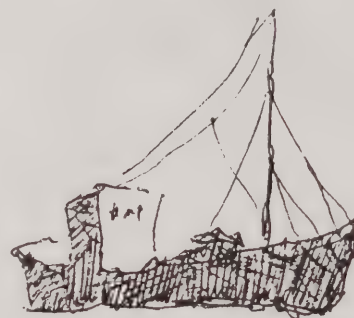
The fish could bite or not. Now the fish are
spotted by radar, sonar, TV, planes,
satellites, UFO's, so as not to miss a single
fish.

The fish off Gloucester are a natural
resource that should have benefitted the
region. Instead, the fish were caught and
sold all over the world to enrich a few who
could never be rich enough. The omniver-
ous Russian fish factory ship, now an-
chored inside the harbor, will take every
living thing in the ocean and make a thou-
sand useless things of them.

I once asked a fisherman what he
would do with the last fish in the ocean.
"I'd catch um and sell um," was his reply.
Fishing is no longer done for food, but for
profit and sport. Some day in the future
we'll need food, then we'll bait a hook and
throw it into the ocean and wait, and wait.



And then blame the Russians, the
Japanese, Norsemen, eskimos, tourists,
birds, anyone but ourselves.



WHAT'S HERE IS MINE

On the way back to the boat I hap-
pened by Beauport House. This was the
product of an eccentric decorator who as a
child took great pleasure in dollhouses and
carried this over into adulthood. The
house, greatly esteemed, is filled with
dollhouse rooms, tiny and filled with dust
and junk to make them appear old and
elaborate. They are a stew of French,
Tudor, China trade, colonial and anything
he could find in antique shops. The outside
of the house was a nightmare to carpen-
ters, masons, roofers and glazers, because
the designer just decorated interiors, and to
hell with the outside, that just held the in-
side together. A devoted housekeeper, lov-
ing dust and disorder, spent the rest of her
life cleaning and rearranging to get the
right ambiance of clutter and claustropho-
bia.

Back at the landing I urinated, feeling
I was doing something very wrong.
Immediately a polite young man came
down and told me that I was on a private
dock on a private beach. In fact the whole
damn peninsula was private, he said with a
chuckle. He told me that the owner, his fa-
ther, would not be polite if he came down
to tell me the state of affairs.

I thanked the polite young man for
kicking my ass off his father's property,
wondering when his father was going to
extend his ownership out over the ocean. I
suspected that the whole incident was
brought on by my relieving myself. As the
young man left I paddled back out to the
boat.

(To Be Continued)

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Salty Sailing

By Jim Thayer

For many years now I have harbored the notion that it would be fun, or at least interesting, to sail on Great Salt Lake. On the 1990 Port Townsend run I stopped to put in at Willard Bay, only to find an enormous fresh-water impoundment had been formed by running a dike far out into the lake and isolating a large area. The result was a lot of motorboats and no novelty.

In '91 we came back via a dirt track on the north side of the lake but had run out of time fooling around in the boonies and besides, there wasn't a handy place to launch.

This year it all fell into place. We found ourselves of a late afternoon at Saltaire, just off I70 on the south shore of the lake. A modern state marina with free launch beckoned and over we went.

Recent wet years have inundated development near the lake and even threatened to close I70. As usual, technology was invoked at tremendous cost to the taxpayers. Just as the pumps started their labors, the weather gods pulled the plug and the lake started to recede. Floodplain development wins again!

Currently, the accessible southern part of the lake is not saturated but still approaches 25% salt. Examination of the boats in the marina suggested that they were floating somewhat above their lines but not remarkably so. From a casual look at the Punkin it wasn't obvious that it floated any higher than usual. The northern part of the lake, separated by a railroad embankment, receives very little inflow and is therefore saturated.

There was just enough air out of the north to beat out of the entrance and then mooch around. Sailing didn't seem much different than any other place. However, the water looked oily and the little waves seemed sort of rounded over on top. There were a number of gulls apparently feeding on the brine shrimp which swarm in the water. The gulls just swim around sticking their beaks in the water. The brine shrimp, 1/2" to 3/4" long are the only macro-organisms that live in the lake and it teems with them, several to the quart I would guess.



Lonesome Punkin before a backdrop of 30 footers and the desert mountains of Utah.



Yes, that really is salt.

There were a couple of cruising boats out daysailing. The lake is mercifully free of powerboats. Evidently the salt is too much for them. Also, water skiing is out of the question, and there are no fish. I don't know whether the sailors have fw cooling, or whether they just grit their teeth.

The marina has some two hundred slips and not an empty one is to be had. The boats, uniformly around 30', are glass to the last one and mostly the lower priced makes. A number sport elaborate, fitted full-deck covers.

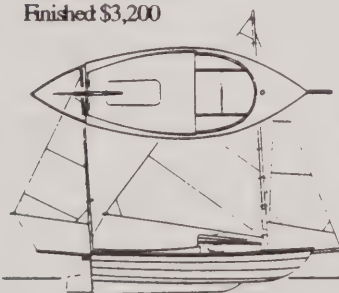
I won't suggest driving cross country to sample the limited delights of Salt Lake but you could do worse. There's lots of sunshine, the shores are mostly uninhabited public land, and, to top it off, it's impossible to drown. Along in May, when the veggies have their brief fling, is the time to go.

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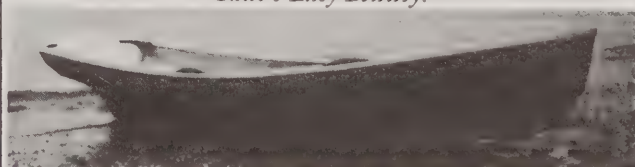
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Florida Love Bugs

Florida Love Bugs
By Ruth Dunstone

I've lived here in Florida since the early sixties but can't remember a summer like this last one when we've had more wind. Almost every day started out with the Spanish Moss moving ever so gently but before early afternoon, the moss gusted out straight with surges trying to take the moss somewhere. The small plywood sailboats I build are really for "messin' about" along the mangroves, reeds, and shores or exploring the islands of the Gulf. Many days all summer the wind reached fifteen to twenty knots (and more), making my "skimmers" feel like they will take to the skies, and making my trips a bit hairy.

By 7:00 a.m. one morning, I'd cartopped my little Skimmer onto my ancient VW Bug, gathered all equipment we'd need for the day, roused my sister, who lived next door, out of bed (she had sandwiches and goodies packed), and we headed for Yankeetown on the Withlacoochee River. Within a good hour, we'd had breakfast at McDonald's in Homosassa Springs, honked and waved back at all the VW and small boat lovers, and launched our ten foot Skimmer near the river's mouth.

The tide was on its slow ebb out, and the off-shore breeze puffed out our bright, blue sail, pushing us easily past several fishermen along the river bank. Their waves and smiles always warned us when they acknowledged my homemade boat.

As I tacked the little Skimmer, maneuvering in and around the bay's reefs that were beginning to poke their noses above the water surface, my sister and I felt we had chosen the perfect day. The sky was a vivid blue ("enough blue to make a Dutchman a pair of briches" our grandma used to say) with little cotton puffs placed at random. The breeze was refreshing as we glided at a fair pace on out past the emerging reefs. Before we realized it, we found ourselves further out in the Gulf than I'd ever been. I put my sights on the sandy beach of an island even further out and headed that way for our first cup of coffee and snack.

One of the best features about having a flat-bottomed boat is that one can slip through skinny water and ease up onto the shore. I set the anchor in the sand, and my sister got our instant coffee, coffee-mate, and thermos of boiling water,

putting them on the deck. We fixed a cup of coffee first, enjoying it. Sis then took out a half sandwich for each of us, and we munched on them while walking along the shore.

The fiddler crabs scampered away ahead of our feet and many kinds of ants had evidently signaled to all their relatives that "the tide is out." They were everywhere, feeding on algae, shells, snails, and every other item washed in with the tide. We climbed a knoll and realized that the wind had begun to shift to onshore and the tide was just beginning to turn in also. With this change starting, the surface of the water had gone flat. "Guess we won't move out right away," I mused.

Back at the Skimmer, we were on the other half sandwich and another coffee, deciding it shouldn't be too long until we could catch the shifting onshore wind. The water on this side of the island didn't seem as dead as it was over the knoll. However, as we sipped our coffee, suddenly a few "love bugs" began to fly around us. "Hey," I complained. "How come these things are way out here, and ON WATER?" We had just had about four weeks of the pesky things on land, and they should well be over since it was the last of September.

Our so-called "love-bugs" are really small black flies with red thoraxes from the family bibionidae. We are so lucky in Florida, we get two flights each year: in spring (late April - early May) and fall (late August early September). Mating takes place as soon as the female emerges, and she lives only two to three days. The pair flies attached at the end of their abdomens. On land they surge in unbelievable numbers over the highways, spattering on the windshields of on-coming traffic. Their fatty remains obscure windshields and clog radiators. A real nasty pest on land, but I had certainly never seen any out on the water, NEVER!

I swatted at an incoming bunch while Sis stuffed our sandwiches and cups into a plastic bag. Out on the bay a few hundred feet, I noticed a few ripples starting to roll. "Let's try to catch that little bit of wind," I sputtered. I frantically brought in the anchor while Sis swatted.

"Why are they out here? They are gone on land," Sis yelled.

I wasn't in an answering mood. "Get in," I told her while I pushed little

Skimmer hard and climbed aboard. Sis was still slapping at the love bugs, they came with us. Skimmer glided as far as my shove carried it then stopped dead in the water. The bugs made us miserable, but it didn't do much good to swat them; there were so many.

"I'll start the motor. We can't just sit here like this," I said, letting the sail hang loose and pulling on the little motor. Neither of us liked to use the motor except in case of an emergency. But this was an Emergency!

The little motor caught, and we began to chug through the water, still swatting at the bugs and hoping we could outrun them. Sis took hold of the bottom edge of the sail and shook it to get rid of them, but love bugs just showered down on us in the boat, and away in the air current we were making. We both shuddered at the creepy things. I was looking at Sis when her mouth dropped open (although not for long because of the bugs), her eyes became larger, and there was a ghastly look on her face.

"Oh no!" she cried, pointing over my head and behind me. As I turned, a huge, black swarm of thousands and thousands of love bugs came pressing down on us. I practically jumped out of the boat.

"The motor!" I gasped, cutting it off fast. "I forgot. Any noise seems to attract them. I remember how they always came at the lawnmower."

Again, we were dead in the water with dead silence. We looked up and our beautiful blue sail was black on both sides. Almost every inch of the boat was trashed with black bugs, and they crawled lazily all over us. The air was still full of them although they were not swarming now. Out on the water they littered the surface in unbelievable numbers. One good thing about them, they are delicate, therefore they die when they hit water or a hard surface. Sis and I simply sat on each end of Skimmer and kept the filthy things away from our faces. I don't know how long we floated like that. It seemed like forever.

After a while the wind abruptly pushed at us, giving us hope, and Skimmer began to move toward shore. Skimmer's little pointed bow pushed aside the dead bugs covering the water and the breeze began lifting them off our sail. As we surged ahead, Sis shook the sail again, this time

clearing it in the beautiful, flowing breeze. Inside the boat was still a mess: dead bugs everywhere but at least we cleared them from ourselves. We were flying over the water now. It felt so good. It seemed to bathe us, cleaning the filth from us. Before long we were maneuvering into the river's mouth. We had no problem with reefs now because the tide was coming in fast.

As I glided Skimmer through the bay, Sis and I looked at each other in astonishment. "They're gone," she whispered and sure enough, we had skimmed out of that infernal scene. There were no more love bugs flying. There were no more love bugs floating on the water. The only way we knew it wasn't our imagination was the thousands of dead ones in our boat. We shrugged. We didn't know what to think of it.

"Hey," I declared, shaking my head in disbelief, "You know no one will believe what we've just been through. Of all times for you to forget to bring your camera," I accused.

"I guess you're right, but I'm just glad to be rid of them. And now that it's over, I feel hungry but not for anything we have here even if it was covered," she said.

I agreed, so later, with the dead bugs dumped, little Skimmer snug on top of my VW again, we arrived back at McDonald's at Homosassa Springs.

I tried to reason it out as we sat eating. "Somehow, we got trapped in a swarm that were headed somewhere else." Sis and I sat at a seat where we each had a shoulder and an arm beside a big window. Unexpectedly, a butterfly fluttered across



the outside of the window right at our shoulder height. Instantly, without thinking or realizing what it could be, we each jumped and quickly brushed the imagined bug away. We began laughing as we realized the truth. "I guess we feel a bit buggy; we'll probably have nightmares tonight," Sis giggled.

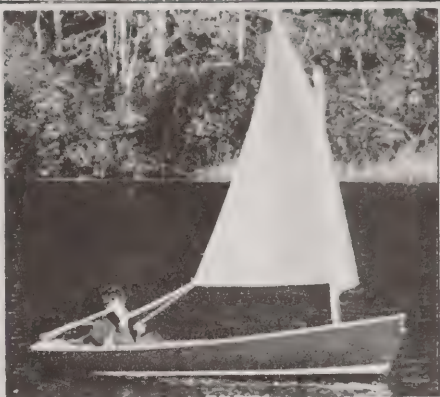
"But we can be thankful for one thing," I added. "They don't bite!"

Later, as we rolled along toward home, more VW and sailboat lovers cheered us by waving. The sky was spotted

with fluffy white clouds and there wasn't a love bug in sight. I wasn't sure Sis would go out with me again for a while. "If the weather holds, I think I'll go out again next week," I tested lightly.

"I'll fix the sandwiches and goodies," she answered.

So, we decided to give Yankeetown another chance. And I knew that I, for one, was looking forward to it already.



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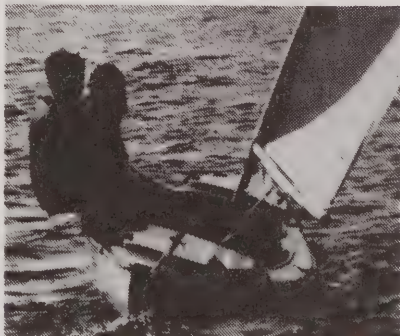
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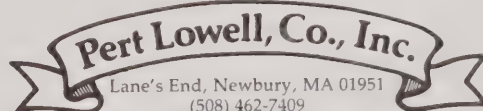
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The Saga of "Sow's Ear" Westward the Wreck

By Jim Thayer

When last we saw the dear "Ear" she had gained a transom and a deck. To the seagulls she looked pretty good.

The deck rot had eaten into the top-sides somewhat and crept down the stem. I had originally thought to run a solid plank down the sheer, but that wouldn't solve the stem problem. For years I had two 5' x 10' sheets of fancy Lydney ply sitting in the shed. I never used it because some snow had blow in and the stuff had started to delaminate (don't trust any plywood, soak a piece). This was a good chance to find out how bad it was. It turned out that just the end of one sheet was glue starved.

The ply was put on with thickened epoxy and lots of drywall screws run into a backing strip. The screws were deeply countersunk and covered with thickened epoxy. The mess was smoothed down with a belt sander, which wasn't the best tool for the job, but remember, this is a Q&D project.

The idea of the moment was that the new sheer strake would give solid purchase for the chain plates so that a hitch from the chain plates over the cabin top to the tractor would enable us to roll her up on her beam ends for some bottom work. She hadn't rolled more than a few degrees before the girls started waving and hollering. Even deaf as I am I could hear ominous crunching. Obviously the bilges weren't strong enough to support the weight. What to do?

The "Ear" was scheduled to go into the bushes till my next return from Colorado. However, moving her around was a problem and hard on her bottom. Another year or two in the Virginia climate would probably finish her for good. Her trailer had already gone west but had been marginal anyway.

I stopped by the local thunderboat dealer and with some effort (no gold chain, no glitzy shoes) got a salesman's attention. About \$3,500 for a nice two axle trailer. Ouch! A check of the Trading Post produced a paucity of boat trailers, but lots of car trailers. OK, the Sow ain't fussy. A mere \$1,850 got us a 7,000# gvw tandem axle that looked like new. My boat trailers usually wind up with a platform built on them anyway.

This rig would solve a lot of problems and get a lot more junk west. Lumber and plywood went on the bottom, then the "Ear" with masts along the sides and a lawnmower and other oddments in front. The boat was crammed with low density stuff and then a Punkin was jammed into the cockpit. The whole shebang was topped off with more masts and a lovely Sitka plank.

Classic stem rot.

Trying for effect. Note bevel for scarfing in situ.

Strake in place. Epoxy bungs not sanded yet.

Truck and trailer came to over 10,000 lbs which is an imposition on three liters but we got on well. It was hotter'n blazes so we had to forego the air but she pulled some killer hills in West Virginia with little complaint and rolled on through the flooded midwest without problem.

In eastern Kansas, just as we thought we had it made, she got something in her craw. She hiccupped a lot below 2k rpm but ran fine above that, so it was just a case of keeping on the stick. Thanks to the American Trucking Assoc. and a concupiscent Congress, much of the Interstate system has been reduced to two lanes. I'm afraid that we slowed the flow at times.

We had been debating whether or not to try the divide. At the rate we were losing power, 11,000 feet didn't look too promising. No doubt we could make it in low range but it would be a drag. Well, we could go around through Wyoming.

There is a mean grade on the approach to Parker and we topped out in low gear. That tore it! We ditched the old dear at my sister's place and went over the mountain like a big bird. Sometime later my son-in-law, Andy, had busines in Denver and we snatched her back over the hill with his big Dodge Turbo Cummins.

I was distressed to find that the cast iron board had racked the case out of shape. We unceremoniously yanked her off with the tractor, covered her with a tarp, and there she is, huddled in the snow as I write. There is no hurry now, she'll keep indefinitely. But, maybe in the spring? Stay tuned.



Tire time. The gallant Nissan in Kansas.



"Sow's Ear" at the top of Vail Pass, the high point of her career.

Home safe! The "Ear" meets "Jessie", queen of the yard at Collbran.



Almost home. Susan listened for funny noises while Mom kept watch from the followup car.



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"Bob's Law of Paint": The color of the paint which you have just applied is always on the opposite side of the spectrum from the bug that just landed in it.

The painting of the "Bullywooger" went about as I had expected that it would. From the outset I had intended to paint the hull gloss black, and leave the rest bright to show off the fine grain in the cheap lauan plywood which I had used. Gloss black is one of the toughest paints to use in that every imperfection in the surface will show. As this had been my first real attempt at fiberglassing there were numerous minor sags in the resin, so I approached the finishing part of the building with trepidation.

Most of the sags sanded off easily enough. In the end I probably should have applied one more coat of resin to fill in between the sags, but I had decided to use one of the wonder goop "Epoxy Undercoaters", which a magazine article and the catalogue said could also be used as a fairing compound. What the Epoxy Undercoater couldn't hide I would fill with glazing putty.

The undercoater went on with little difficulty filling some of the sags, but it left a lot to be desired in the way of being a fairing compound. As the boat sat on its side with the soft white of the undercoater gleaming I was sorely tempted to buy a quart or two of semi-gloss white and just strike the waterline and sheer trim with the black. But I had suffered far too many dreams and visions of the "Bullywooger" being black and mahogany as had been its namesake. Anyway the black paint was paid for.

The glazing went on next leaving the "Bullywooger" smooth, but covered with rusty brown spots and splotches. Now I HAD to paint it black.

Opening the can of "EasyPoxy" gloss black was a revelation. I had in years past worked as the manager of a photochemistry lab, so I thought I knew what black was. It was pitch black in the film processing room. The oil in Honey's car was black, but when I opened that paint can I found a

It Ain't Finished 'Til It's Floating!

Or More Adventures in Instant Boatbuilding

By Robert B. Hoge

whole new definition of black. This was "BBBBLLLLAAAAAACCCCKKKKKK"! Void black! Black hole black! Glistening creamy black so deep I had to hold on to the edge of my workbench to keep from being sucked into it. I applied the stuff using the roller and brush method as described on the back of the can. I was amazed at how easily and completely it covered the white, and how smoothly and evenly it dried, and how many blessed white insects and honeysuckle flowers could be sucked into it.

The second coat went on even better than the first. One large reason for the success of the second coat was that I had to leave the corner as soon as I had cleaned the brushes. I didn't have the luxury of watching the bugs flounder in the paint as it dried. When I returned the next day I found that about the same number of insects had accumulated, but that most of them left smaller fingerprints than I did. I soaked a clean rag in mineral spirits and wiped them away, shearing their little legs off. In most of the places beneath where wings and such had been plastered down the paint was yet uncured. The mineral spirits not only cleaned away the bugs, it helped the paint to flow out, skin over and heal the bug prints.

I guesstimated where the waterline should go, figuring that should I be way off I could use inch and a half boot top tape and would have at least three inches of fudge factor. I snapped a chalk line along the plumb sides, and after considerable

dusting, cussing, and wiping away the excess chalk, stretched on the masking tape. As usual in my instant boat building the budget was tight so I agonized over what to use for bottom paint.

In several back issues of "Messing About In Boats" and other publications I had read where many builders have forsaken the expensive concoctions and are painting their boats using such as floor and porch enamel. I even read somewhere that H.H. Payson had taken to using latex house paint. Well, this boat is not going to sit in the water for any great period of time, so an antifouling paint "per se" wasn't needed, but the idea of using latex was more than I could handle.

In my experience latex almost always sloughs off in great sheets of funky semi-rubber (repaint ye thinners !!!). At least when oil paints come off they tend to come off in much smaller flakes.

Both at my store and in Anna's nursery I have used a lot of "Red Devil" oil based polyurethane paint, and I was most pleased with the results. And since the store had a quart of the "Chinese Red" on hand I figured that I would do a little experiment. I used the "Red Devil" and was thrilled with the results. The "Red Devil" is not nearly as forgiving of brush marks as is the "EasyPoxy", and if you leave a sag or somehow apply it too thickly it will wrinkle and take forever to cure. If you try to sand one of these uncured puddles the paint will lift and leave a sharply defined crater, but where it has a chance to cure it is quite solid.

The "Chinese Red" collected cyan colored bugs of a type which has the Entomology Dept. at the University of Tennessee quite baffled.

After two coats of black "EasyPoxy" on the topsides, and two coats of "Red Devil" on the bottom, I rolled the boat over and did the other side. The port side of the boat was much easier to prepare than the starboard. Throughout the building of this boat I have found that the port was always easier, smoother, better aligned, or more quickly accomplished than was the starboard. I figure that the reason for this is the fact that both in the garage in Nashville and in the corner in Lenoir City I could never see the port side of the boat. The door, the tool bench, etc., were always on the starboard. Whenever I started some new step or phase in the building I would begin on the starboard, make my mistakes, learn, and do it right on the port. Also, the difficulty I had in worming my way over to the port side required that I think ahead.

With two weeks to go before the "Fourth Of July" I closed up the corner and snugged down the tarps while I weathered through the fireworks season.

The weekend following the "Fourth" I unwrapped the tarps and finished the bottom painting.

With the "Bullywooger" finally resting on its bottom, I declared the hull "Finished", and on the 15th of July began to install the cockpit and mechanicals. One of the hardest parts of this restart was basic logistics. While I was painting I had stashed most of the boxes of screws, drill bits, countersinks and the like.



And then there was the question of seating and other accommodations. For seating, Phil had shown one simple bench seat, the passenger seat back was to fold forward to permit easy entry in to the front. Also Phil had designed floor boards for the aft. More than one visitor to the project suggested that folding chairs be used for additional passengers. But the idea of aluminum chairs in a hull patterned after the 1908 Hickman speedboats "Viper" and "Viper II", styled after the "Cigarette Boats" of the "Twenties", built by a fool in his "Forties", and powered with an engine from the "Fifties", was just too much to consider. I decided to see what else I could do with the cypress fence boards that I had left.

In my disappointing first attempt I had tried to duplicate Phil's concept, but the seat backs were too high and too far back to feel comfortable while I was seated at the controls. The idea of folding chairs or just the folding part continued to intrigue me. What about a folding wooden seat that could be opened to become a sun lounge? Many modern boats have back to back seating that folds as such, but in the narrow confines of a four foot beam, seats such as these would be rather hard to step over.

I searched patio and garden shops to see what neat "funny-foldies" were out there whose designs could be adapted. At one store in particular I found a seat wonderfully hand crafted out of the richest teak that I have ever seen. My tape measure indicated that the size was perfect down to a 16th of an inch. I had only to saw the legs off, drop it into the boat, and screw it to the risers. However after paying \$275 for a piece of furniture I could not accept the idea of sawing the legs off (anyway, it did not fold, even though it was gorgeous). We left it in the shop where we found it, and my design hunt continued.

William Dade Jackson, that dominant designer of homebuilts of the Fifties, came to my rescue out of a 1940's "How to Build Twenty Boat". The design "Shore Lark", which was repeated and updated in several later editions, showed a simple seat which folded back on a bolt pivot. "Shore Lark" had two sets of seats and a rear bench but I figured that if the front seat were fixed, and the rear seat were removable I could fold down the backs and move the rear up to join the front. The result of which was that I would have a sun worshiper's altar which could open up to about 4 by 6 feet. Made of the same stuff as the floor boards the match was perfect.

Now the again fully assembled boat had to be taken apart for yet another "Final Step". The finishing of all that cheap lauan mahogany plywood. If you have ever wondered why men over the ages have called boats "SHE", it has to be because building them can be a test of how many times you can be teased with their good looks before you finally get her "in the water" (so to speak).

All that mahogany to varnish! The deck which Phil Bolger had designed for this boat was to be of 1/4 inch plywood which would be painted, but the design had been updated to show the installation of a half inch "laid" deck. I attempted to install the deck as a single, then as a double sheet

of plywood, but the crown of the deck at the bow had far too much of a bend. I could ill afford to install a teak deck or one made of a wood that would do justice to the rest of my efforts. Then Phil came to my rescue with the design of a pulling boat with enough multiple "chines" so that the angles disappeared and smooth curves appeared. A cross between multi-chine and strip-built!

I ripped the lauan plywood for the deck into one and a half inch strips, (this is what I was doing when I cut the tip off of my finger) and simply laid the deck twice with a slathering of "Weldwood" between the strips. It was so easy but the curve at the bow was still acute enough to require a carved filler piece at the very breast of the boat. Still this was not enough to keep me from exposing more than one layer of veneer when I faired the thing out. Were I to build the boat again I would make the deck with two diagonal layers and one fore and aft layer of 1/8 inch door skin cut in one inch strips. This method would likely be even stronger and lighter (I would also use a push stick when ripping out the plywood strips).

Anyway, in fairing it all out I spoiled the effect of a laid deck (sorry, Phil). Still I thought that I could get away with an odd patch as such. But when I looked at the deck, covered with a layer of glass, a coat or two of resin, and with the cleats, chocks, and running lights set in place, I decided to just go ahead and paint the deck. There would still be plenty of varnishing to do and mahogany to see in the windshield and cockpit.

After several pondering sessions and mindless hours of contemplation while I sanded, I settled on yellow as the color for the deck. I looked in both of the two marine catalogues which I normally get to order more of the "EasyPoxy", but the ubiquitous "EasyPoxy" ad was not to be found. I called them. They were sold out. I searched the local marine shops.

"I send all my paint biznezz to 'Peck's Auto Paint and Body Shop' up da' road. He does great work on Corvettes too," was the consistent reply. But Peck (that must be short for Peckerwood) only sells the paint he applies when he applies it.

Finally one of the local "chandler's" found some "EasyPoxy" at a company out of Florida. It cost me twice as much and took twice as long to get here as had the paint from the regular catalogue.

It seems that the "EasyPoxy" is one of those great products soon to be banned owing to the environmental effects of its solvents. I suppose that before long we will all be using latex or some other water based paint, but for the moment I had all the paint that I would need for this boat. Well, this is what I thought till I went to the local Walmart and tried to purchase just one more quart of the "Red Devil" for some touch-up (and to replace the store's can). The shelf was bare. Only half pints were available, and the sticker on the shelf marked the lot of it as "Non Replenishable Stock"! Curse the E.P.A. anyway !!! This happens every time I fall in love!

On August 19th, I applied the first coat of the "EasyPoxy Sunflower Yellow", and in one ambitious day's effort I was also able to seal the coaming and windshield with two coats of polyester. The following

day I sanded it all down.

It was a slow grind through the remainder of the month of August. Sand. Varnish. Wait a day. Sand. Varnish. Wait. But a good finish cannot be made over night, or if you scrimp on the coats. After the first few coats of varnish my main goal was to build depth in the finish, so I hung the windshield, and cockpit coamings in the rafters of the corn crib and was able to varnish both sides of things in a session.

Wes came by one morning and we roughly assembled the port half of the coaming and windshield. Then from a box I produced a set of freshly polished antique bronze running lights, cleats, chocks, and other hardware and placed them around the deck. The gleaming metal artifacts, which I had been saving for lo these many years, were from my father's sloop. Dad had never installed the running lights on the sloop because they were for a motor boat in the next size class up. Well! Guess what I had built, and guess how good it all looked.

That dreaming session concluded, I hung the parts back up for yet another few coats of varnish. In the meantime I collected a few more brass screws, and got the control cables for our "new" antique engine.

The cables for the "Brother-in-law 40" were four and a half feet too short to do the job. I could not find a set to fit the old style 1957 cable brackets. One wise old chandler told me that in the merry days of 1957, the adjusters were the same, only made out of brass and were thus smaller. He suggested I delve into his bone yard. If I found a set I could have them. Have them for only ten dollars. Each. I scrounged through the boneyard but found nothing salvageable. I went back to the corn crib to study the situation.

Heck, if the only difference was the brackets, I had only to swap the brackets from the old '57 engine with those on the '72. In the end the two cables cost but \$15.99. Each. On the other hand they are brand new and should give us long service.

Another small step was to find a place to mount the beautiful antique brass stern light. The light itself sits on a small streamlined base. The base had to be horizontal, and the only space which was close to being a horizontal surface in the stern was in the floor of the slop well. I gathered about me an array of odd scraps and pieces-parts to figure out a short deck abaft of the rear seat.

After finding just the right sized scrap of lauan, several odd lengths of half round (left over from the sailboat's rub rail), and a handful of odd blocks, I was finished with construction.

Labor Day was spent with a sander in the morning, varnish and paint brushes in the afternoon in a frenzy of finishing. I ran out of time before I had a chance to get both sides of the windshield and coamings varnished with their final coats, and it took a third coat of the "Sunflower Yellow" the following day before I was satisfied with the deck.

The weekend following Labor Day I glued the last pieces of the boat in place, and made final the installation of the engine and controls.

In digging out the rub rails from the "good wood" pile, I found that one of the long pieces of oak had cracked so badly

that I would have to remake them. Oh well! At least the wood hadn't cost me anything. I had salvaged that particular stick ten years ago from an old window sill.

Jack gave me permission to select a piece of white oak from one of his saw mill piles, but as soon as my plane bit into the piece which I had chosen I discovered that I had grabbed a piece of poplar by mistake. I was scratching my head over my goof-up when Jack came sauntering down to the corn crib with a lovely clear piece of quarter sawn, well seasoned white oak fourteen inches wide, two inches thick and fourteen feet long. It was perfect!

Now, the boat was fully assembled, painted, varnished, bedded, and strung. Jack and I loaded the "Bullywooger" onto the sailboat trailer in time for Honey and Anna to take Daddy on our annual week long pilgrimage to Florida. Part of me cried that this five year project needed only a vacuum cleaner and a tank of gas to be finished.

Launching dates had come, and launching dates had gone. July 7th, July 31st, August 9th, August 15th, September 1st, Labor Day, they all passed. My friends stopped believing them and I stopped worrying about them. In Florida I waded the surf with Anna and I found myself really thinking about launching dates in earnest. I knew that I would have the boat in the water in time for the fall colors, and before the T.V.A. drew the lakes down to winter pool level. "Heck," I reasoned, "If I was into INSTANT GRATIFICATION I wouldn't have built an INSTANT BOAT in the first place." But then the morning after we returned from Florida I woke up and realized, "Hey! Today's the day."

I rushed down to the corn crib, rolled out the "Bullywooger" for the first time and began vacuuming. Then the friends started to arrive. One, by one they came and went, eight in all.

"Wow Robert!"

"So that is the boat!"

I was so proud. I greeted and passed a very pleasant time with all of them.

"When 'ya gonna launch it?"

I couldn't bear to tell them that my vacation would be over at 3:00 pm and that the only thing keeping me from launching was all the pleasant conversation.

Shortly after noon I had all of sawdust out and all of the equipment loaded into the boat. There were still some small details but I knew that if I hung around the corn crib another minute someone else would pop by and I would be off on another ego trip. I decided then to haul the trailer to the house and launch in the morning.

On the morning of September 15, 1993, I eased the trailer into "Lenoir City, City Park" at Fort Loudon Dam. The launching of the "Bullywooger" was almost anticlimactic. I backed the trailer down to the water and when the stern began to float I climbed out on the trailer tongue and pushed the boat free. The "Bullywooger" sat on the water with a quiet grace trimmed exactly where Phil Bolger had predicted. Honey and I walked the boat to the end of the dock and made it fast. I parked the car.

Honey, Anna, and I said a brief prayer for the well-being of the boat and blessings for all who would travel in it. Anna

poured a bottle of ale over the bow, and we were officially christened.

The ancient Johnson outboard had not been cranked in six months so a little fiddling and tuning were required before I had it idling and ready for a first run. "OK Honey. Put Anna's life jacket on her and lets see just what we've got here."

"I don't think so," Honey replied nervously, "it's awfully narrow, are you sure that it won't turn over?"

To ease Honey's fears I stepped off of the dock and balanced on the cockpit rail. The boat didn't move more than half an inch down on it's waterline. "It won't roll over unless we do something really stupid at high speed," I assured her.

"Why don't you just go out alone for a few minutes and check everything?"

We unhitched the lines and I backed slowly away from the dock. I swung the bow around and pointed the boat out into the main body of the lake. Dreams, visions, and joy flooded over me as I eased the engine into gear and moved the throttle ahead. We quickly gathered headway and before I knew it we were up on a plane with the water chuckling and slapping under the bow. I eased back on the gas to see if I could feel where it would settle back down off plane. For the life of me I could not find any point in particular where the boat was in transition. I tried a few low speed turns and assured myself that the boat would go in the direction that it was guided and circled the cove drifting to a stop at the end of the dock. "Where's Anna's life jacket? Come on let's go!" I called beckoning them aboard.

"I thought it was in the trunk of the car. You'll have to go on without us." I was so disappointed that I vowed to buy Anna a second life jacket and keep it in the boat.

Anna was jumping and cheering, "Daddy's boat! Daddy's boat!" as I gave Honey and Anna a wave and "gunned it". Phil Bolger was right! There was absolutely no change in the trim as we accelerated to full speed. No hole to climb out of, just nearly instant speed.

I eased the wheel to port and we cut a broad curve. I tightened the circle and looking back I saw that there was absolutely no wake, only a flat "carpet of foam" just as Phil had predicted. I swung the wheel from hard port to hard starboard as quickly as I could. The bow came around with responsive authority. I must note, that with the current angle of engine thrust (parallel with the bottom) the boat does not "bank" into a turn. I would say that there could not have been more than three to five degrees change in roll attitude. I will report on the results of different angle settings as they are made.

As to speed with the 1957 Johnson 18 horse, I cannot comment as I have only just purchased and have yet to install the speedometer, or to clock a measured mile. Better to say that, "she felt quite fast..." to a fellow who has never owned a motorboat before.

Since this is the first real motorboat that I have ever owned (the 10 foot aluminum Jon boat using the sailboat's two horse kicker doesn't count), I was in for quite a surprise when I went to load the boat on the trailer for the first time. My sailboat has a nice big responsive rudder and will go wherever the tiller directs as

long as she has some headway. The outboard steers only by thrust. Boy what a difference! I have a whole new set of skills to practice.

Weeks before when I was installing everything it dawned on me why Phil had not shown a rear seat. With the rear seat in place I wasn't able to reach the engine to give the rope a hearty yank. Without the seat, the starter is quite a stretch across the slop well but it is still accessible. I hung the back seat on the wall of the corn crib planning to save it for special occasions or when and if I could ever find that "nonexistent" short shaft 25 horse Johnson with remote controls and electric start.

But after having launched the boat and having cranked the old engine I went ahead and installed the back seat. It seems that the amount of stretch required to start the engine requires that the "Engineer" step back into the slop well with the engine. Before launching I had feared this but the boat is so stable that footing is no problem. I'll just have to be sure that the slop well doesn't get cluttered with a lot of stuff to get under foot.

Before I could get the "Bullywooger" out for a second run, the flu season caught up with my employees. I found myself doing double shifts and not boating while the colors of fall came and left.

With the start of November the T.V.A. began to lower the water in the lakes to "Winter Pool" level, and I had to slip "Bullywooger" off the trailer and back onto his milk crates to fetch the sailboat before it was stranded in the mud for the winter.

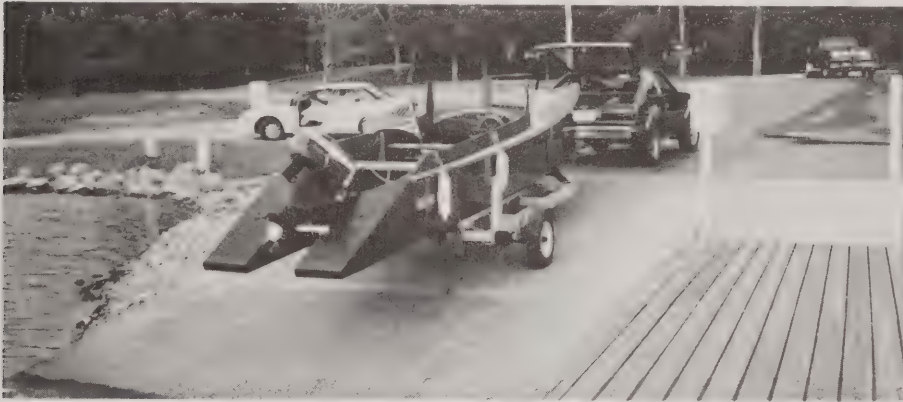
While lowering the lake level means the end of the boating season for most folks, it never has for me. To me "Winter Pool" only means that the launching ramps are longer. But until I get the trailer with the B-17 wheels roadworthy I will be limited to my sailboat. I think that I shall much prefer the sailboat for my winter escapes on the water anyway, as it does have a modest cabin, and a wonderful stove on which to keep the coffee hot.

While two year old Anna studies "Daddy's boat", all Daddy can do is smile. "T.G.I.F. Thank God It Floats!"





The day before the launching the "Bullywooger" arrived home for the first time on the sailboat trailer. My new neighbor three doors up dropped the box he was unloading from the moving van and ran to my house. "That, that's Phil Bolger's "Sneakeasy"! I just bought plans for one of these!" "Yes," I replied, "and it's an instant boat too!"



Ready to launch on the Tennessee River. Perhaps the keen eyed reader will notice that the inspection plate on the port sponson is a coffee pot lid. I don't think I will ever forget to secure one again.



Finally on the water, Captain Anna takes the helm.



Anna and Honey (a.k.a Marsha) christen the "Bullywooger" with a bottle of ale.



The ancient Johnson had not been cranked in six months so a little fiddling and tuning were required before I had it idling and ready for a first run.

Dreams, visions, and joy flooded over me as I eased the engine into gear and moved the throttle ahead.



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I'm sure my finished boat is not on a par with one of Mason's but I still have a lot of pride in it. It was a pleasure dealing with the builder direct. Someone who really knows the boat and helps you through your problems when you call. (We got to be on a first name basis and I called at some inopportune moments).

I built this boat on a 30' by 14' patio and my work shop is a 4' X 8' shed, so just about anyone with some ambition can have a boat they really like, just find the right design and a builder who believes in his product. (I learned of Mason Smith's "Goodboat" through a MAIB ad).

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The "Candu E-Z" Story

Designer, Berkley A. Eastman

I grew up on Cape Cod, the oldest of five sons. Our father was a U.S. Coast Guard officer and a naval architect whose hobby was boat design and building. At the age of six, I began marking each year by the boat we helped my father build. Every winter we'd work on a different boat design in the garage. By summer, the boat would be finished and we'd sail it around Cape Cod Bay. The summer boat would be sold by the end of each season. Then, on to a new design and a new building project for the coming winter. Every boat was different; some sail, some paddle, some power. The family would build boats of all sizes and shapes.

I grew up with a deep appreciation for the lines of a beautiful boat and a fierce love of the sea. By the time I was eleven, I struck out on my own design. I took an old automobile starter motor and a six-volt battery and installed them in an old ten foot wooden boat. I was king of the bay. However, after fifteen minutes the boat ran out of power. At the age of twenty-six I built plywood and fiberglass gasoline powered runabouts and cabin cruisers at my factory in Azusa, California. My fascination with the idea of an electric boat resurfaced in 1956. I built a sixteen foot runabout powered by a golf cart motor and six six-volt batteries. This time, the boat was under power for between 4-1/2 and 5 hours, a good day of electric boating. Even though I sold my boat building business in 1959, my hobby, like my father's, has always been and always will be designing and building wooden boats.

Thirty years after that first battery-powered runabout, I designed a fourteen foot mini tugboat that I called "Candu E-Z". I first built a radio-controlled scale model. That model looked so great, I went ahead and built the full-sized version. The "Candu E-Z" cruises all day at 4 to 5 mph on a single over-night battery charge. No fumes, no noise, no fuel, no vibration, no pollution, just a day of quiet, enjoyable electric boating.

In all my years of boat design and building, I have never had any boat cause so much commotion. Everyone, including kids and women, enthusiastically point at the little tug. So, by popular demand, I have drawn detailed building plans for "Candu E-Z". The boat can be built for as little as \$3,500 and can be completed in less than four months. "Candu E-Z" tugs are being built around the world; England, Australia, Canada, and from Maine to Oregon and from California to Florida.

My design philosophy has always been "Keep It Simple, Stupid" ("KISS"). The "Candu E-Z" construction uses basic simple technology and proven ideas. The boat is of composite construction, using plywood, fiberglass cloth and polyester or

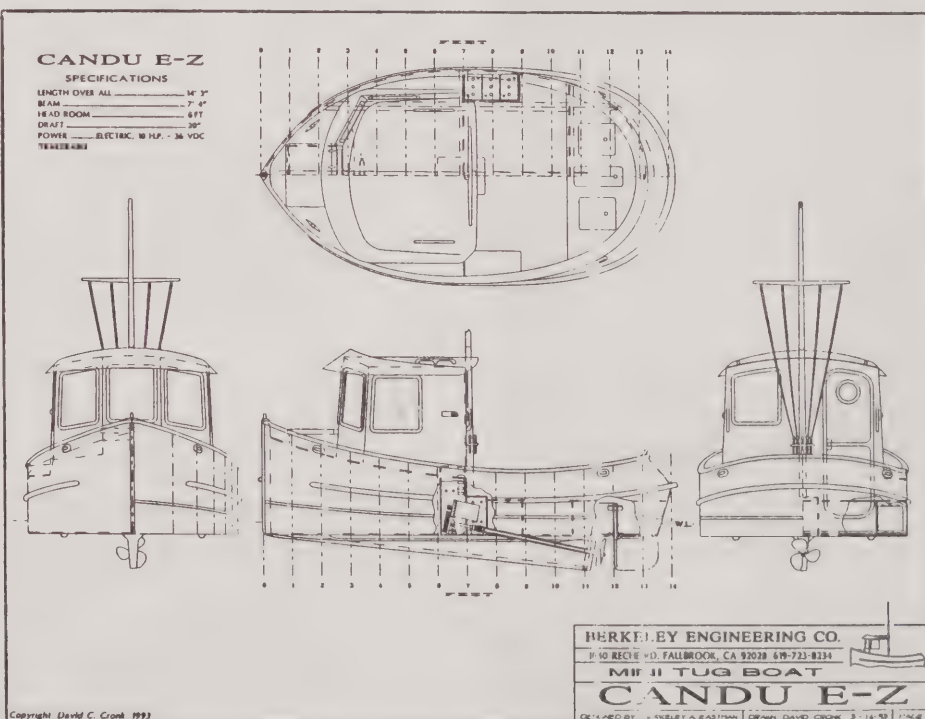


epoxy resin. All wood is available at any lumber yard. The plans are drawn by Computer-Aided Design. Each individual part is fully dimensioned. The builder needs only to lay out these dimensions on sheet plywood, cut out and assemble. There are no frames or expensive fixtures needed. All of the electro mechanical components are off-the-shelf, readily available and reasonably priced.

"Candu E-Z" is a fun boat to build. You can follow the plans with the electric motor, or you can outfit her with a three to

six hp outboard motor. Either will push the boat at a top hull speed of 6 mph. The hull shape has a flat bottom and low center of gravity that makes the "Candu E-Z" extremely stable in all seas. The tug easily carries four to six people and handles well on the open ocean, lakes or harbors. The complete set of detailed plans with pictures and list of building materials for the boat and trailer is \$78 postpaid.

I always say, "It's the most fun you can have in public without getting arrested."



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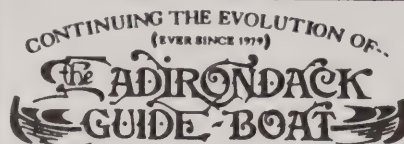
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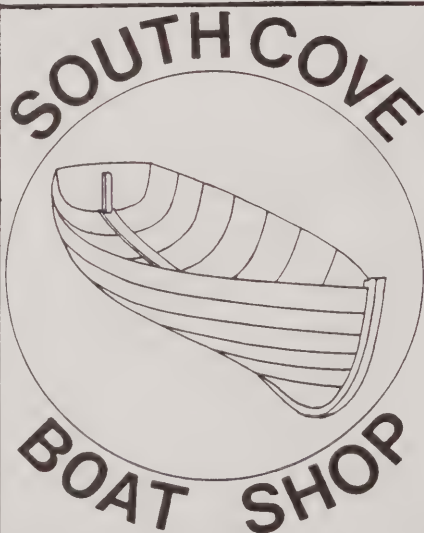


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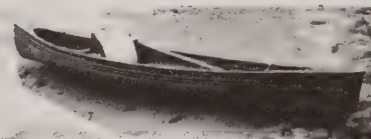
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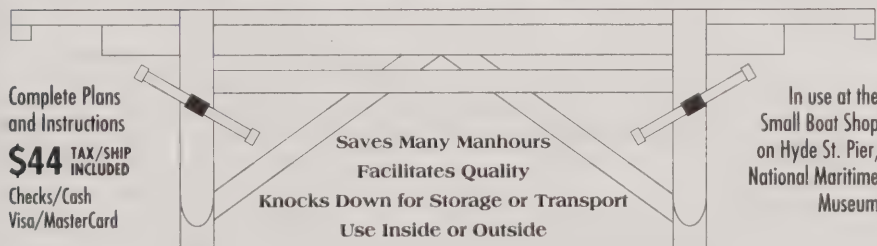
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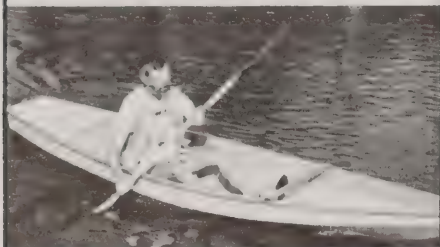
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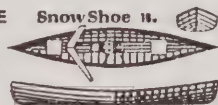
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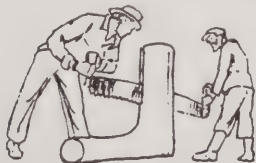
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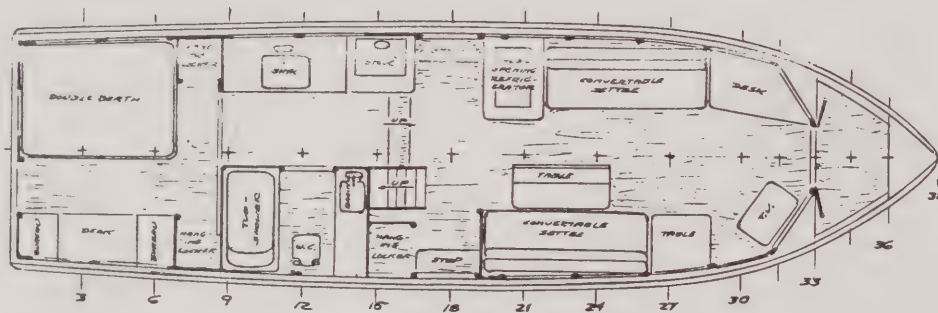
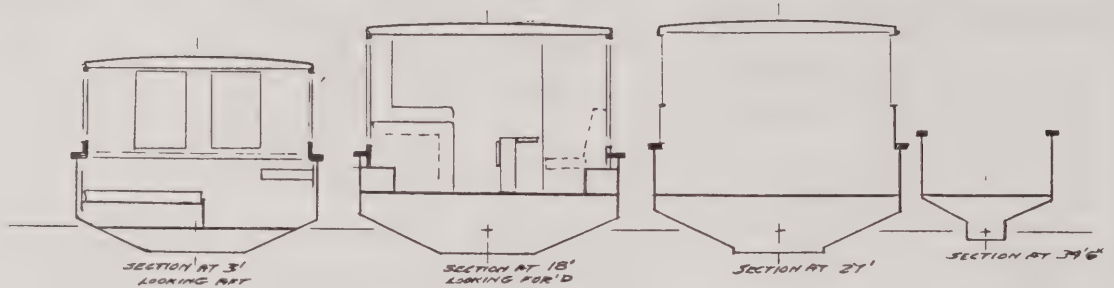
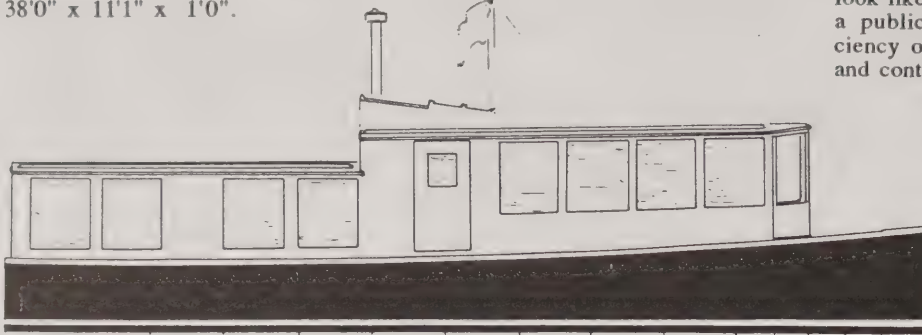
COD

Bolger on Design

Houseboat Concept

38'0" x 11'1" x 1'0".

A Seattle man commissioned this study, which so far has not gone forward though I like it very much myself. The idea is for an unpowered houseboat which can be towed at high speed in rough water, and look like a boat of sorts when berthed, for a public relations advantage. The efficiency of dispensing with onboard power and control seems attractive.



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ED GOODWIN, Marblehead, MA, (617) 639-1216, 631-5140. (18)

"WOODEN BOAT" magazines, 102 issues, #12 (9-10/'76) thru #113 (7-8/'93).

WILLIAM RAY, Wadsworth, OH, (216) 335-9244. (18)

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MAX PARRISH, Yarmouth, ME, (207) 846-9675. (19)

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NORMAN LEGASSIE, Essex, CT, (203) 434-8436. (19)

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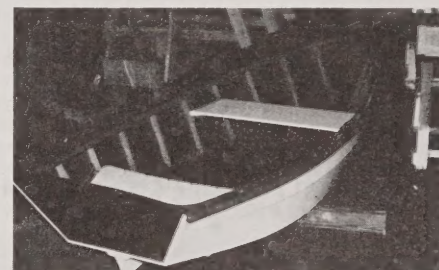
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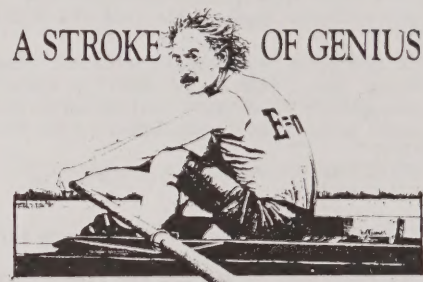
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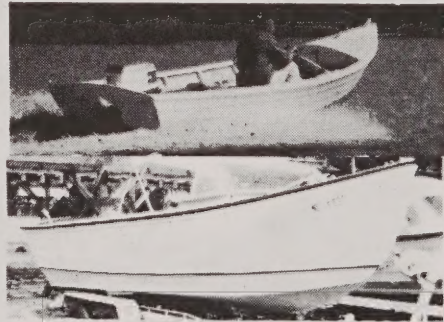
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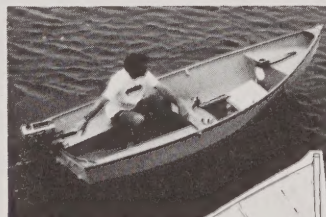
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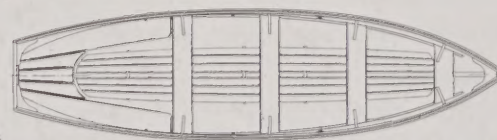
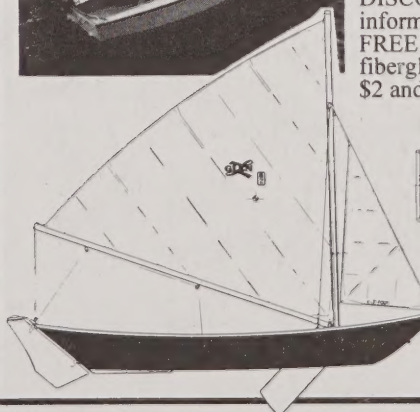
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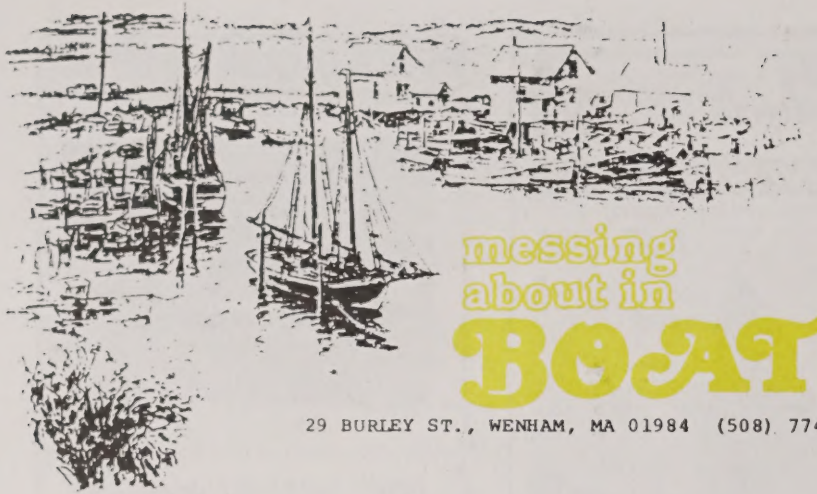
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