SCHOONER BRILLIANT • MAKE A TOOL TOTE • TRUMPY HOUSEBOAT

WoodenBoat

THE MAGAZINE FOR WOODEN-BOAT OWNERS, BUILDERS, AND DESIGNERS



Maintaining the Schooner BRILLIANT
OVERLORD: A Club-Owned Bluewater Cruiser
Azorean Whaleboats
One Small and Able Tugboat

NOVEMBER/DECEMBER 2025
NUMBER 307
$9.95 US/CAN



EPIFANES®
Yacht Coatings

EPIFANES.COM

WoodenBoat

Digital

Welcome to WoodenBoat's digital edition, which is in a responsive format that automatically adapts to your device, whether it's a desktop computer, a tablet, or a smartphone. As you enjoy this issue, you'll find enhancements such as accompanying videos for select articles, an audio reader for all features and departments, and links directly from advertisements to advertisers.

To navigate this issue on desktop computers, place your cursor at the lefthand edge of the page to reveal a menu that includes the table of contents. On mobile devices, look for the cover icon in the lower left corner of the screen; clicking that will reveal a table of contents.

Archives: Please note that current digital subscribers have access to a library of every issue we've published since 1974.

For more information about your subscription, please contact Subscriber Services at woodenboat@sfsdayton.com or call toll free at 1-800-877-5284.

Thank you for being part of the WoodenBoat family!

Interlux

AkzoNobel



It's what's under the surface that counts

Our fouling control products not only protect your hull from fouling, they're also designed to protect against the spread of invasive species, safeguarding local waters when exploring new regions, helping you to make a difference in looking after the waters that provide you with enjoyment and peace of mind.

In each and every can you'll find over 140 years of cutting-edge science, technology and expertise, delivering relentless performance and protection.

Like you, we have a passion for boating; providing owners, captains, and builders, the hull protection they deserve. You can expect only the best from every Interlux® yacht paint product, which not only safeguards your boat, but also provides you with peace of mind and confidence to explore your world.

Relentless performance for every yacht, everywhere, every time.

interlux.com

® Registered trademark of AkzoNobel in one or more countries.

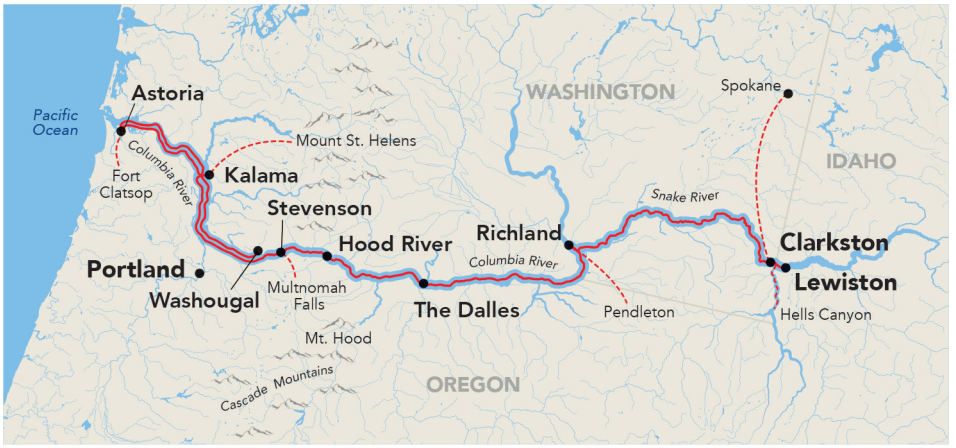


COLUMBIA & SNAKE RIVERS

EMBRACE YOUR **INNER PIONEER**

Travel the route of Lewis and Clark as you admire the magnificence of Multnomah Falls and bear witness to the power of Mount St. Helens. During your voyage, taste the finest cuisine in the region, view the most spectacular ever-changing scenery, and hear amazing tales about the area's rich history.







Free Cruise Guide ★ 866-229-3807

AMERICA'S MOST AWARDED CRUISE LINE

WoodenBoat



FEATURES

18 Minding the Schooner BRILLIANT
Exceptional quality, steady care, and a major project keep her going
Sarah Armour

30 The Champion of Small
Sam Rabl and the Picaroon design
Stan Grayson



50 Keeping Up with the C.L. CHURCHILL
Rebuilding a working tugboat, in installments
Rob Thompson

56 A Perfect Pairing
Towing the LOIS McCLURE with the C.L. CHURCHILL
Roger C. Taylor

62 A Legacy Endures
Azorean whaleboats adapt to new times
David D. Platt

68 Aboard: MAURETANIA
A Hollywood icon
Randall Peffer

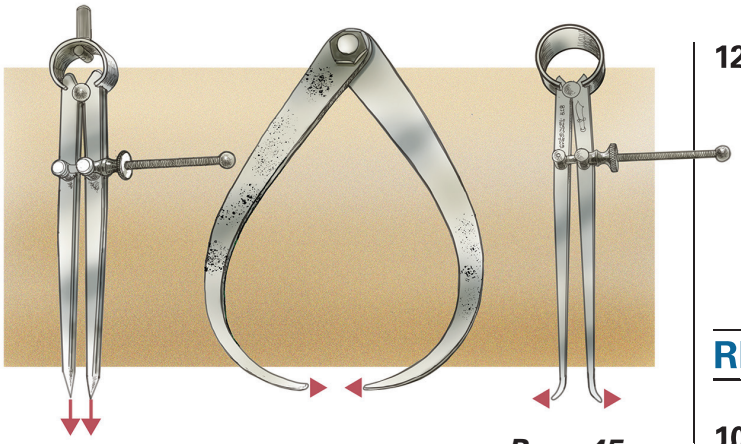


76 Boatbuilder's Tool Tote
Basic skills for aspiring boatbuilders
Mikkel Pagh

84 OVERLORD
A prize of war
Nic Compton



Number 307
November/December 2025



Page 45

DEPARTMENTS

4 Editor's Page
An Analog Boat in a Digital World

6 Letters

8 Currents
edited by Tom Jackson

45 Skills 101
Measuring
Jan Adkins

92 Wood Technology
Tree Resins in Boat Finishes
Richard Jagels

94 Launchings…and Relaunchings
Christopher Cunningham

98 Designs: Review
Bristol 27
A handsome powerboat
Tad Roberts

104 Review
Stars to Steer By — *Queene Hooper Foster*
Sailing in Place — *Lawrence W. Cheek*

128 Save a Classic
PROWESS
An Eldredge-McInnis cutter of 1947
Maynard Bray

READER SERVICES

106 How to Reach Us

110 Brokers

112 Builders

116 Kits & Plans

119 Raftings

121 Classifieds

127 Index



Cover: The schooner BRILLIANT, which has served for decades as a sail-training vessel for Mystic Seaport Museum, recently underwent major structural and engine work in preparation for many more years of service.
Page 18
Photograph by Tyler Fields

WoodenBoat (ISSN 0095–067X) is published bimonthly in January, March, May, July, September, and November in Brooklin, Maine, by WoodenBoat Publications, Inc., P.O. Box 78, Brooklin, ME 04616. Subscription offices are at **P.O. Box 292859, Kettering, OH 45429–0859; 1–800–877–5284** for U.S. and Canada. International: 1–937–610–0234.

Subscription rate is $42.95 for one year (6 issues) in the U.S. and its possessions. Canadian subscription rate is $52.95, U.S. funds. Surface rate International is $62.95, U.S. funds per year. Periodical postage paid at Brooklin, ME 04616 and additional mailing offices. In Canada, periodical postage paid at Toronto, Ontario (Canadian periodical Agreement No. 40612608, GST Registration No. R127081008).

U.S. Postmaster: Please send Change of Address (form 3579) to P.O. Box 292859, Kettering, OH 45429–0859.
Canada Postmaster: Imex Global Solutions, P.O. Box 25542, London, ON, N6C 6B2, Canada.

EDITOR'S PAGE

An Analog Boat in a Digital World

When I sat down to write this issue's editor's page, my newly updated version of Microsoft Word opened with a small window asking me, "What would you like Copilot to draft." Copilot is Word's artificial intelligence (AI) companion. You give it parameters, and it spits out a composition for you, no thinking required. I've never used it—or any AI—to do my writing for me. I don't intend to, either, but when Copilot made me that offer, I was curious to see what it could do. I typed, "Draft a 500-word essay on the significance of the schooner BRILLIANT to sail training."

Within about five seconds, I was reading 500 words of somewhat accurate, coldly composed, grammatically perfect, sleep-inducing tripe about the schooner BRILLIANT. It had no personality and was loaded with repetitive triple-object series such as "…skills, values, and inspiration; navigate, handle sails, and maintain the vessel; resilience, environmental awareness, and the value of skill…." It had no quotations nor personal experiences to back up those assertions of values. It had no soul.

As an antidote, I thought back to one still morning sometime in the late 1980s when I awoke aboard a classic English cutter in the harbor in Marion, Massachusetts. I was on a boat delivery, and we'd moored the night before next to BRILLIANT. I was up early, sipping coffee on deck, and was awed both by the schooner's seemingly perfect condition and the swarm of crewmembers tending to her: wiping down the brightwork with chamois cloths, polishing brass and bronze. It would be several years before I got to know BRILLIANT and a succession of her legendary captains, and to learn of the ongoing maintenance philosophy that has kept her in top condition. As her current captain, Sarah Armour, notes in her article beginning on page 18, BRILLIANT is largely original and has aged so well because she has been maintained consistently and impeccably, rather than been rebuilt. Still, large projects, Sarah notes, "come along now and then."

Last winter saw a large project on BRILLIANT. She was hauled into the shed at Rockport Marine in Maine and a number of long-monitored frames and floor timers were repaired or replaced; she was repowered, and the ballast keel bolts were inspected and replaced along with a number of deadwood bolts. The entire project, which Sarah walks us through in her article, was completed in time for BRILLIANT to continue her sail-training mission under the flag of Mystic Seaport Museum, uninterrupted.

BRILLIANT is an analog boat in a digital world. Students plot courses on paper charts. They raise the anchor with a hand-operated windlass. They haul sails by hand. Thinking of her crews and the education she provides, I'm reminded of a quote by Capt. Bob Bartlett, the Arctic explorer who was skipper of the schooner ERNESTINA MORRISSEY (then EFFIE M. MORRISSEY). He said it is "good tonic for folks…getting their hands dirty, their muscles hard and their minds cleaned out with the honest experience of the sea and far places." With phones keeping track of daily schedules and computers offering to write our articles for us, I'd venture that that philosophy—that observation of the elixir of sailing and, by extension, the mission of the schooner BRILLIANT—is more relevant today than ever. As the season winds down here in coastal Maine, I can't wait to get back on the water next season. I might just leave the phone at home.



WoodenBoat

Subscription Services
U.S. and Canada: 800–877–5284
International: 937–610–0234
website: www.woodenboat.com

CHIEF OPERATING OFFICER & PUBLISHER
Andrew W. Breece

CHIEF CONTENT OFFICER
Matthew P. Murphy

EDITORIAL
Editor Matthew P. Murphy
Senior Editor Tom Jackson
Editorial Assistant Jasmine Thomas
Technical Editor Maynard Bray
Boat Design Editor Mike O'Brien
Contributing Editors Harry Bryan, Greg Rössel, Jan Adkins
Copy Editor Jane Crosen
Proofreader Jenny Bennett

ART & PRODUCTION
Art Director Michelle Gawe
Graphic Designer Isaac Robbins

CIRCULATION
Susan Sidler, ssidler@earthlink.net
Howard White, hwhite9611@aol.com

ADVERTISING
Manager Lexi Wessel
Classifieds Autumn Charette

Sales Associates

United States and Canada
Ray Clark, 401–447–1506, ray@woodenboat.com

Washington State
Andrew Breece, 207–359–7751, andrew@woodenboat.com

International:
+1–207–359–4651, advertising@woodenboat.com

BUSINESS
Director of Finance and Operations Tina Stephens
Associate Roxanne Sherman

WEBSITE
Manager Greg Summers

THE WOODENBOAT STORE
www.woodenboatstore.com
1–800–273–SHIP (7447); fax 207–359–2058
Director of Retail Operations Eric Stockinger
Manager Chet Staples
Associates Jody Allen, Susan Di Yulio,

WOODENBOAT SCHOOL
Director Michael Gorman
Business Manager Kim Patten

WOODENBOAT SHOW
www.thewoodenboatshow.com
207–359–7751

Copyright 2025 by WoodenBoat Publications, Inc. All rights reserved. No part of this publication may be reprinted without written permission from the publisher. CONTRIBUTIONS: Address all editorial communications to **Editor, *WoodenBoat*, P.O. Box 78, Brooklin, ME 04616–0078;** or, visit www.woodenboat.com/woodenboat-editorial-guidelines for instruction for submitting online. *WoodenBoat* is a largely reader-written magazine. Care is taken with unsolicited contributions, but we are not responsible for damage or loss.
PRINTED IN U.S.A.

RAGTIME
Photo Credit: Steve Jost



RAGTIME
RETURNS.

Doyle Sails are proud to be part of 61-year-old Ragtime's revitalization. Contact your local Salem loft today.

By sailors, for sailors.
doylesails.com

Doyle Sails Salem
96 Swampscott Rd
Salem, MA
+1 978 740 5950

DOYLE

Sustenance through Wooden Boats

Dear *WoodenBoat*,

I am writing in response to your editorial ("That's Made out of Wood?") in the May/June issue of the magazine (WB No. 304). I have been designing and building wooden boats since 1952, when my father helped me build an 8′ pram in our basement. I was 8 years old. Later, I received a certificate as a yacht designer from Westlawn School of Yacht Design. I've now designed more than 200 boats, most of them wooden, and have built several. My favorite project was a 15′ runabout I built for my daughter when she decided she didn't like to go sailing with my wife and me; she wanted to be able to jump onto the sand bars around Plum Island and hunt for sand dollars.

I turned 81 in March 2025 and worked for 60 years as a Civil Engineer in a high-stress environment. Messing about in boats kept me sane. In the middle of March every year I would stand in my cubicle and picture sailing past the green can at the entrance to the Ipswich River in Massachusetts. That vision, and *WoodenBoat* magazine, sustained me for many years.

Tom Doane
Ipswich, Massachusetts

Bandsaw Blade Repair

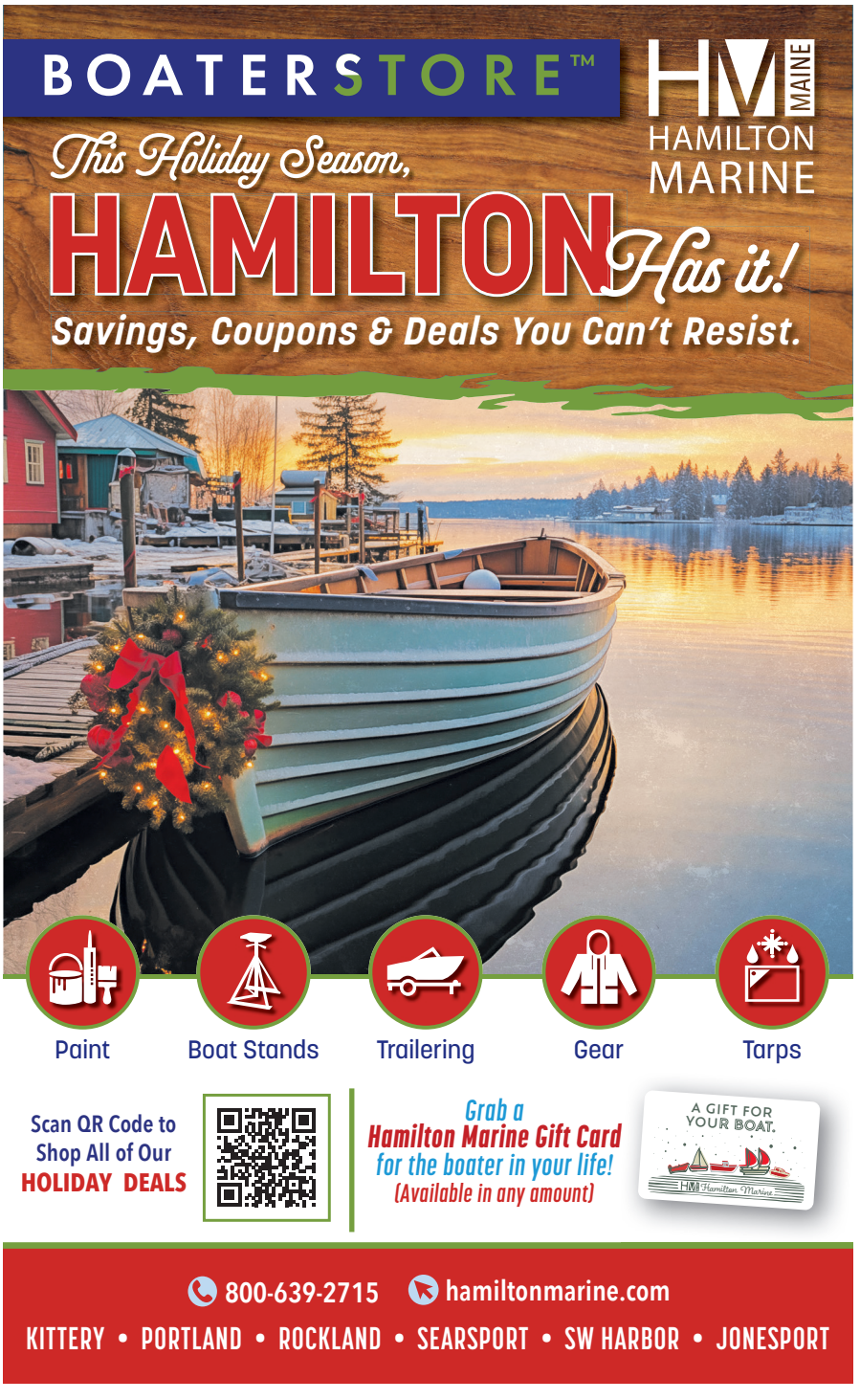
G'day,

I read with interest the article by Harry Bryan in WB No. 306 in which he describes the repair of bandsaw blades. I often repair such blades, and use the same basic technique as Harry. However, I have found it difficult to control the heat when applying a flame directly to the blade, especially at the fine edge of the prepared blade. Below is a photograph of a pair of tongs that have a cube of steel welded to each end. These cubes are heated to the required temperature (dull red) and then clamped onto the blade secured in a jig with the silver-brazing alloy between the overlapping blade ends.

Rod Slinn
Via email



RON SLINN



VAN DAM
CUSTOM BOATS







Designed, engineered, and built exclusively for you.



Bring us your vision. We'll bring it to life.

231-582-2323 | VANDAMBOATS.COM





THE DORY HERITAGE PROJECT

Above—**The Shelburne Dory Shop, located in the Nova Scotia town's Museums by the Sea since 1989, continues unbroken dory construction traditions dating to 1880.** ***Right*—Milford Buchanan (left), who is soon to retire, installs a heavy inwale while Brad Dimock induces twist and Graham McKay minds the after end. Dimock and McKay, two of the principals of the Dory Heritage Project, documented Buchanan's methods.**

Building boats to document traditions

by Graham McKay

In 2019, when the boatbuilder **Brad Dimock**, who specializes in Grand Canyon river-running dories, was teaching at WoodenBoat School in Maine, he took a side trip to Shelburne, Nova Scotia, to see the **Shelburne Dory Shop** and write about its work (see WB No. 273). During his visit, he befriended **Milford Buchanan**, the boatbuilder who was then carrying on the traditions established at a boatshop by Isaac Crowell in 1880. Brad also learned that Milford's tenure at the shop would soon be coming to an end with his retirement, risking the disappearance of centuries-old techniques.

Realizing that Milford was the custodian of **the purest dory-building tradition** known to exist—and that he had **no apprentice to carry it on**—Brad sprang into action. His initial plan was to travel to Shelburne and build one more dory with Milford to document the traditions so that the knowledge would not be lost. Brad asked Cricket Rust, his partner at Fretwater Boatworks in Flagstaff, Arizona, to join him. He also approached me, as a dory builder maintaining the tradition at Lowell's Boat Shop in Amesbury, Massachusetts, to do the same, and in addition we formed what we called the **Dory Heritage Project**. I suggested that we also invite Douglas Brooks of Vergennes, Vermont, to the team, given his experience of recording—and publishing accounts of—the nearly extinct Japanese traditional boatbuilding traditions he has studied for much of his life.

One would think that building a rather simple boat such as a dory would be straightforward for any boatbuilder; however, the remaining traditions have variations, and each has its own nuances. The **project team** traveled to Shelburne to **capture every nuance of Milford's process**, from lofting parts to shaping floors and plans, using tools and methods largely undocumented except in Milford's mind.

Fundraising for the Shelburne project has been done entirely through social media and a John Gardner Grant from the Traditional Small Craft Association. With that support, our team set out in May 2023 for Shelburne for a **two-week dory construction.** The results of that effort can be seen in our recently published **book**, *How the Old Fella Done It*, sales of which will support future work by the Dory Heritage Project.

While some might think that Milford is the "old fella" of the title, for Milford the old fella was most often Bill Cox, who taught Milford how to build dories. Part of what makes the Shelburne tradition genuine is that Milford has varied the process very little from what Cox taught him, and he was very keen to ensure that he related to us the process just as

it had been taught to him. Cox, in turn, learned from Sidney Mahaney, who began working at the shop in 1914 only 34 years after its founding in 1880, meaning that he potentially worked with some of the shop's original builders. The boatshop closed in 1971, but it was resurrected as the Shelburne Dory Shop in the town's Museums by the Sea in 1983, and Mahaney continued building dories there until 1993. His son, Curtis, took over after his retirement, and then Milford learned from Curtis Mahaney. It is a rare example of a short and unbroken lineage of boatbuilders, each passing on the tradition over more than a century.

We consider this dory **only the first** of the Dory Heritage Project's accomplishments. We hope to replicate this approach **to document other endangered traditions**, among them the other dory-building legacies at Lunenburg, Nova Scotia; in Massachusetts both at Lowell's Boat Shop and in Gloucester; and even at Saint-Pierre and Miquelon, the French territorial archipelago just south of Newfoundland. We envision combining these findings into one greater publication that compares and contrasts methodologies. Another potential project involves building a river dory out West, in Brad and Cricket's territory, with a prolific builder who is also nearing retirement with no heir-apparent. Somewhat off the dory line, but in the same vein, I am pursuing a project in the Azores to build an Azorean whaleboat (see related article, page 62) and record the process in a book building on the work of Bruce Halabisky and Lance Lee in *Twice Round the Loggerhead: The Culture of Whaling in the Azores* (Mystic Seaport Museum, 1999).

While the name may be deceiving, we do not want to limit the work of the Dory Heritage Project strictly to dories. The team is **open to recording any boat type or tradition** that is threatened with extinction. We are always inspired by the work of John Gardner, the boatbuilder and maritime historian whose books on dories and small boats are invaluable resources for builders today, nearly half a century after he published them. Those books exist only because he had the presence of mind to record boats that he saw disappearing; we still see boats and building traditions disappearing today, and our hope is that we can get as many of them recorded for posterity as possible.

Graham McKay is a boatbuilder and the executive director of Lowell's Boat Shop in Amesbury, Massachusetts, founded in 1793 and the oldest continually operated boatshop in the United States; www.lowellsboatshop.org. See also www.fretworksboatworks.com, and www.douglasbrooksboatbuilding.com. The book How the Old Fella Done It *is available at The WoodenBoat Store (www.woodenboatstore.com) or the Lowell's Boat Shop website.*

Around the yards

■ "Boatbuilders don't usually get to choose the boats they build—that is generally the owner's prerogative," Nic Compton writes from England. "**British boatbuilder Ben Harris** decided to buck that trend and build the **boat of his dreams 'on spec'**—or at least to start it with the hope that some visionary owner would take up the challenge and fund the project's completion. The boat? Nothing less than a **47′ LOA John Alden Malabar IV schooner**. The deadline? Summer 2027, when Ben **hopes the boat will compete** in the **Fastnet Race** alongside Leo Goolden's recently restored Albert Strange cutter TALLY HO (see WB 302).

"It's a tall order, but if anyone can get it done, it's this quietly determined boatbuilder. Over the past decade or so, Ben Harris & Co. (www.benharrisboats.co.uk) in Cornwall has produced an impressive line of finely crafted wooden boats, including the 24′ PANACEA (see WB No. 268) and the 34′ CONSTANCE (see WB No. 290). Earlier this year, the stars aligned, and Ben decided it was finally time to throw caution to the wind and launch **his most ambitious project to date**. 'I've wanted to build an Alden schooner for a long time,' he says. 'For me, they represent the pinnacle of wooden boat building. Earlier this year, everything fell into place: the wood had seasoned, we had space in the workshop, and several interns from boatbuilding schools wanted to come over to learn traditional boatbuilding skills.'

"Indeed, interns have proven crucial to the project, supplying the necessary labor in return for hands-on experience of building a traditional yacht, a relatively rare event these days, especially on this scale. It started with Remi Guillet, a French furniture-maker studying boatbuilding at the Ateliers de l'Enfer in





NIC COMPTON (BOTH)

***Above*—A 47′ LOA John G. Alden–designed Malabar IV is under construction at Ben Harris & Co. in Cornwall, England. *Inset*—Ben Harris hopes to sail the yacht in the 2027 Fastnet Race.**

Douarnenez. Remi was already at the yard when Ben decided to go ahead, and he made a half model, helped to loft the lines, and started building the floor timbers and frames in short order.

"When I visited Ben's yard in July, the centerline timbers and frames were all set up, with the stem poking out into its own purpose-built extension. And what a fabulous sight it was: the skeleton of a magnificent oceangoing boat, looking surprisingly dainty for a 47-footer. So sculptural was this structure that it wouldn't have looked out of place on exhibit at the Tate galleries.

"Ben and his team have made a few minor changes to the original specifications to plans ordered from the MIT Museum, including using a **combination of grown- and laminated-oak frames** instead of the original steam-bent ones—all carefully calculated to Lloyd's scantling rules with the assistance of yard intern Corin Nelson Smith, a recent graduate in yacht design and production. The plans called for an almost full-length cast-iron ballast keel, which would have to have been cast by a foundry, but instead the yard will cast its own shorter lead keel.

"The yard was a buzz of activity when I visited, with three full-time boatbuilders working on restoration projects and two interns doing voluntary work on the schooner. 'I'm from Maine, where there's no shortage of boatyards,' said Wyatt Bruce, who is halfway through the boatbuilding and restoration courses at the IYRS School of Technology and Trades in Newport, Rhode Island. 'But I was curious about English boatbuilding. They are still sailing Alden schooners where I come from, but no one is building new ones. I was attracted by the scale of the project and the idea of cutting sawn frames, instead of steamed timbers.'

"One catalyst for the Malabar IV project was Goolden's announcement that he intends to enter TALLY HO [see WB No. 302] in the 2027 Fastnet to mark 100 years since she won the race. TALLY HO won on handicap, but the first boat over the line was LA GOLETA, an Alden Malabar VIII. **Ben's dream** is to complete his new boat in time to also enter the 2027 race and **re-create the friendly rivalry between TALLY HO** and a **Malabar schooner**.

"Although Ben's Malabar IV is unlikely to be completely finished by the race date (July 24, 2027), he is hoping to have the hull, rig, and engine completed in time. The race is now on to find an owner willing to take the helm."

"The earlier article wasn't just about ZEST; it was equally about the special relationship between Abernethy & Gaudin and Greg's design office. Greg's gears started turning right away, and with a concept in mind he started sketching. With very few revisions, all three of us—Chris, Greg, and I—agreed: **we had something special here**. The inspiration for the hull design comes from LINNET, another well-known Garden-designed yacht that is renowned for her handling and surprisingly small wake. This new design, modified to have a plumb stem, will be scaled down, but we are confident those characteristics will remain."

The yard hopes the boat, which is expected to **launch in spring 2026**, will also promote boatbuilding in British Columbia using local, renewable resources. "The West Coast has always been shaped by its connection to the sea and to wood," Rob wrote. "Our forests produce some of the **finest boatbuilding timber** in the world: western red and Alaska yellow cedars, Douglas-fir, and Sitka spruce. It only makes sense to use and celebrate these resources in modern designs.

"Over the years, we have specialized in high-end wooden boat restorations and new construction, always striving to combine traditional craftsmanship with innovative techniques. We believe the future of wooden boat building lies in **balancing heritage with technology**. One of the biggest challenges in wooden boat building is the labor cost, which is often the reason wooden boats aren't built in North America the way they once were. We worked closely with Greg's team to come up with a construction plan that is time-saving and high-quality. Clever design, paired with tried-and-true building methods, is the key. Our CNC machine has played a big role in this. Already, we've seen excellent results: our knock-together, **reusable mold** for the 30-footer's hull **went together in just 16 man-hours**—and it is accurate to within 1/16".

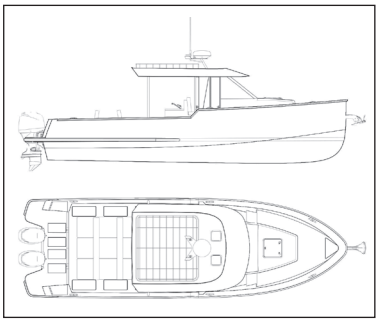
"We're building the prototype of what Greg is calling the **Aspiration 30** now, using 100 percent B.C.-sourced wood. The new cruiser will be powered by twin 150-hp outboards, though that can be customized based on owner needs. The plan is to have Chris and his family out on the water next summer and to have a design ready to reproduce efficiently and affordably, without compromising on craftsmanship."

Abernethy & Gaudin Boatbuilders, Ltd., 111–2031 Malaview Ave., Sidney, BC, V8L 5X6, Canada; 250–544–9090; www.agboats.com.

■ "Not long after *WoodenBoat* published a feature on **ZEST**, the 62′ Bill Garden–designed power cruiser we had the privilege to restore (see WB No. 294) for **naval architect Greg Marshall** of Victoria, we received a call from a local man interested in having a **new wooden boat built**," Rob Abernethy writes from **Abernethy & Gaudin Boatbuilders Ltd.** in **Sidney, British Columbia**, Canada. "It was actually Greg who first received the call from Chris Raper, who had in mind a custom design for a versatile and **seaworthy 30′ wooden coastal cruiser** with ample space for summer cruising with grandchildren, dinners with friends, and adventurous fishing trips. A true Swiss Army knife of a boat.



ABERNETHY & GAUDIN BOATBUILDERS



***Left*—A new 30′ coastal cruiser designed by Greg Marshall of Victoria, British Columbia, is under construction at Abernethy & Gaudin Boatbuilders in nearby Sidney. *Above*—The boat, built for versatility, draws on locally available materials.**

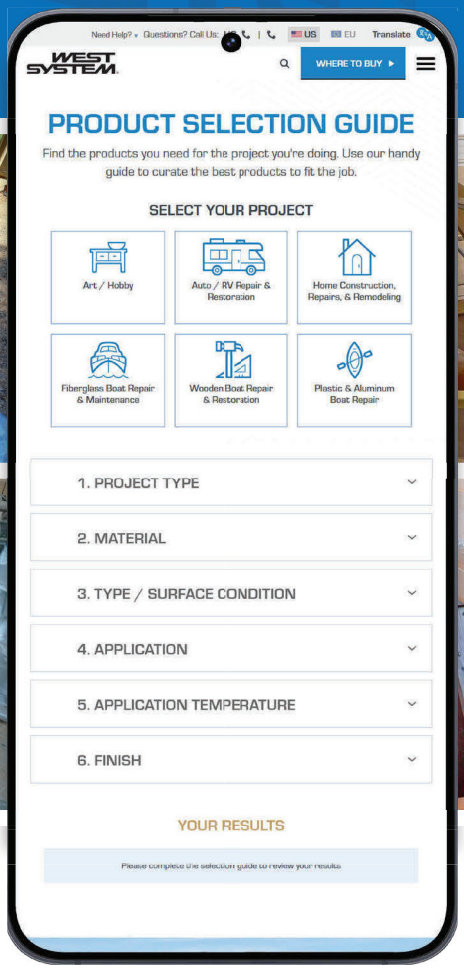
FIND THE PRODUCTS YOU NEED
FOR YOUR PROJECT











Not sure where to start? Try our Online Product Selection Guide. In just a few clicks, it helps you choose the right epoxy system based on your project and material type.

FIND YOUR PERFECT EPOXY MATCH AT WESTSYSTEM.COM/SELECTION-GUIDE

WEST SYSTEM®



DANIEL CAPARRÓS TORRES (BOTH)



***Left*—A tradition of *rabelos*, which once carried barrels of port wine on the River Douro in Portugal, is being kept alive by the boatyard Socrenaval in Porto. *Above*—Occasionally, the yard builds a new rabelo to join the fleet of about 30 that the yard maintains.**

■ "Drift down **Porto**'s cobbled alleys, carried on the tide of tourists, and you soon reach the river's edge, staring at the broad sweep of the **Douro**," Daniel Caparrós Torres writes from **northern Portugal**. "From the *Ribeira*, the old waterfront quarter, the river opens beneath the iron span of the Luiz I Bridge—an early feat of engineering by Gustave Eiffel that still links the two banks high above the waterline. Across the river, Vila Nova de Gaia tumbles downhill in uneven terraces: apartment blocks, fading wine estates, wooded slopes slipping toward the quay. At water level, port wine lodges stand in neat rows beside the old loading docks. Today they serve as backdrops for selfies and tastings, but for centuries they were the backbone of a river economy largely based on **port wine** that shaped Porto's identity.

"Tucked into the curve of Gaia's *cais*—its riverfront quays—stands **Socrenaval**, the **last shipyard on the Douro** still devoted to ***rabelos***, the flat-bottomed wooden boats that once **ferried barrels of port** to Gaia's cellars (see WB No. 112). At first glance the yard looks modest: a couple of containers, a wooden ramp into the water, a canopy for shade. Yet this is how boats have always been built here—outdoors, with the river in sight.

"Founded more than a century ago, Socrenaval is among the last boatyards building wooden boats in northern Portugal. Its survival has never been guaranteed. **António Sousa**, who left a career at a French multinational corporation to **take over the family yard**, recalls nearly two decades of pressure from local authorities eager to reclaim the waterfront. 'It was a somber period,' he says, one that threatened 'the dismantling of the yard and the loss of identity in the historic center of Vila Nova de Gaia.'

"In 2022, an **agreement** allowed Socrenaval **to remain on its historic site**. Since then, Sousa says, the municipality has begun to recognize its cultural value as a **guardian of wooden boat building traditions**. The yard now employs 10 people—'a team of shipwrights and caulkers,' as he puts it—who restore about 30 boats a year, with the occasional new construction. 'All the traditional sailing rabelos moored on the banks of the Douro were built by our company,' he adds with pride.

"The rabelos themselves are long, flat-bottomed boats, usually about 65′ LOA, built with overlapping planks and steered by an *espadela*—a long sweep oar mounted at the stern. Once, they carried port wine from the Upper Douro to the lodges, or warehouses, of Gaia; now they serve as floating symbols of a history that refuses to fade. **Each June**, they return for the **São João regatta**, **part race**, **part festival**, part act of remembrance.

"But Socrenaval has never confined itself to rabelos alone. Decades ago, the company began to diversify, building river cruisers modeled on traditional craft. Its latest project is XÁVEGA, a sleek wooden boat inspired by the beach-launched fishing craft of the central coast region used for a seine fishing technique called *arte xávega*. With clean lines and modern finishes, it shows how **heritage** can be **reimagined for contemporary use**. 'The conservation of maritime heritage is, in itself, a source of great pride,' Sousa says.

"These days his focus is on renewal. Plans are in place to redevelop the yard to **upgrade facilities** while preserving the essence of wooden ship building. A bid is underway for national heritage recognition and as part of UNESCO's cultural listings. In the meantime, Socrenaval keeps its gates open to school groups and tourists from around the world. Visibility, Sousa believes, is part of survival.

"Once, 13 shipyards lined the river between the Luiz I Bridge and the fishing quarter of Afurada. Today, only Socrenaval remains. But as long as there is a yard, there will be someone to caulk the seams of a rabelo. And if the rabelos keep sailing, the river will keep remembering."

Offcuts

■ "Cold and rainy weather didn't stop nearly a thousand people from attending the new **Merrickville Wooden Boat Show** at the end of **May**," Bruce Kemp writes from Ontario, Canada. "**Andrew Lee**, the owner and lead boatbuilder at **Sirens Boatworks**, which sponsored the show, told me that one couple from Manitoba, nearly 1,000 miles to the west, even changed their plans so their visit to the area would coincide with the boat show.

"**Sixty-five boats**—40 ashore and 25 in the water—were on display, including AQUA VELVA, a mint-condition Greavette owned by Rick Hughes of Gravenhurst. 'He's worked with Dwight [Boyd] from Clarion Boat of Muskoka,' Andrew said. 'He's in the loop and he's done the job. Just a fantastic boat.' A 1959 classic Riva was also among the featured boats. So were

A.G.A. Correa & Son
Jewelry Design



	14k	18k
A - Fish Float Sphere Small Pendant with Aqua Chalcedony (U.S. Patent D678,110)	n/a	$1475.
B - Flemish Coil with Diamond Pendant (matching earrings available)	$2500.	$3200.
C - Compass Rose with working compass Pendant (earrings available)	$3750.	$4900.
D - New Whale Tail Pendant	$1950.	$2750.
E - Original Working Shackle Earrings (additional designs available)	$1700.	$2300.
F - Monkey's Fist Stud Earrings (matching pendants available)	$2250.	$2950.
G - Deck Prism Anchor Chain Dangle Earrings (matching pendant available)	n/a	$3500.
H - Port & Starboard Hand Enameled Dangle Earrings	n/a	$3750.
I - Bowline Knot Earrings (please specify dangle or stud)	$1900.	$2600.
J - Two Strand Turk's Head Bracelet (additional designs available)	$6900.	$9400.
K - Two Strand Turk's Head Ring with sleeve (additional designs available)	$3900.	$5250.
▪ 18" Rope Pendant Chain	$1200.	

PO Box 1 ▪ 11 River Wind Lane, Edgecomb, Maine 04556 USA ▪ M-F 10-5 ET
customer.service@agacorrea.com ▪ Please request our 52 page book of designs ▪ 800.341.0788 ▪ agacorrea.com
©All designs copyright A.G.A. Correa & Son 1969-2025 and handmade in the USA Jewelry shown actual size | Free shipping and insurance
Over 1000 more nautical jewelry designs at agacorrea.com





BRUCE KEMP (BOTH)

***Top*—A new event, the Merrickville Wooden Boat Show, was held in Ontario, Canada, in May. *Above*—SPARKS, an all-electric fantail launch, was one of the boats in the on-the-water portion of the show.**

two boats that have been the subject of features in *WoodenBoat*: SPARKS, Ted Moores's 30′3″ all-electric fantail launch, which Greg Rössel wrote about in WB No. 219; and SKIPPER, a classic 1949 runabout whose reconstruction at Sirens Boatworks after a devastating fire was the subject of my article in WB No. 281. Most of the boats afloat could be boarded for closer inspection.

"A Merrickville resident and first-time boat restorer, Nick Previsich, showed off the 1962 production mahogany runabout that he had recently completed and wheeled out of his backyard shop. 'I thought the show was fabulous,' he said. 'The weather was crap, but hey, that's spring in Canada. Despite the weather, there was a steady coming and going that made the day worthwhile.' Also, a local club brought in a large display of ship models, everything from destroyers and cruise ships to fully submersible U-boats.

"'We're pretty happy,' Lee said in a post-show meet-up. 'I got a better turnout than I expected.' Some builders who took a wait-and-see approach have already called to book spots for next year. Lee and his wife, Ashley, who handled most of the organization, got a lot of support from the Manotick Classic Boat Club, which is based just north of Merrickville and is also on the Rideau Canal. They're intending for the show to become **an annual end-of-May event**."

Sirens Boatworks, 253 Amelia St., Merrickville, ON, K0G 1N0, Canada, www.sirensboatworks.com, 613–661–6964.



■ **Michael Jones** writes from **Florida** about his work to conserve a **Danish rescue boat** for **The Florida Holocaust Museum** (TFHM) in St. Petersburg: "One October evening in 1943, during the third year of German occupation of Denmark, Erik Olsen slipped his boat THOR out of Køge harbor for a night of fishing. But this was not a normal night; he **carried a Jewish family of four**, who were hidden aboard, across the Öresund **to neutral Sweden and safety**. Similar acts of courage occurred on hundreds of boats along the working waterfront of Denmark that month, when Danish citizens acted in defiance of Nazi Germany's plans to deport the Danish Jewish community to concentration camps. In a three-week period, 90 percent of the country's Jewish population, or 7,200 people, were transported to safety in Sweden.

"Eight decades later, **descendants** of those Danish survivors **found THOR**, one of the few rescue boats still in existence. Through the dedication of **Irene Weiss and Margot Benstock**, THOR was **transported** from Denmark **to St. Petersburg**, and preparations began for it to be featured in TFHM to preserve and commemorate acts of courage and compassion. While modifications of the museum's building were being made, work began on stabilizing THOR, a **classic Danish double-ended fishing boat 34′ LOA with a 13′ beam**. THOR is oak-framed with iron-fastened pine planking, a small pilothouse aft, a small deckhouse covering the engine, and a live well amidships. She was built in the 1930s to a traditional design little changed from earlier sailing fish boats.

"Overseeing the boat's transition from an old working vessel to a museum exhibit is **Peter Fix**, an **archaeological watercraft conservator** with Texas A&M University.



MICHAEL JONES

During the German occupation of Denmark, the 1930s fishing boat THOR was one of many boats that in August 1943 smuggled Jewish citizens to safety in Sweden. She has recently been placed on display at The Florida Holocaust Museum in St. Petersburg.



To prepare the boat for being lifted by crane into a custom-built cradle, we added plank fastenings and temporary athwartships bracing to the framing, which was in good condition, with no repairs necessary. We removed the engine, which was not original. We also took out a massive engine-driven windlass, which late in the boat's working life had been installed over the live well for eel fishing.

"In **December 2024**, THOR was fitted into the cradle, trucked into downtown St. Petersburg, and **fitted into its permanent berth inside the museum**. Once in place, **structural repairs** were made to the pilothouse, and the cabintop over the engineroom was rebuilt matching original construction methods. The boat's original decking consisted of individual removable panels made up of athwartships planking with caulked seams. These panels were not fastened down, so they were removed, cleaned, and reset by Texas A&M conservators, who also reconditioned the pilothouse windows and doors.

"TFHM will **reopen September 9, 2025**, with THOR featured as the centerpiece on the first floor along with one of the few remaining railroad boxcars of the type used by the Nazis to transport prisoners to concentration camps. THOR is a powerful symbol of what individuals with courage can do in the face of injustice."

For more information, contact The Florida Holocaust Museum, 55 5th St. S., St. Petersburg, FL 33701; www.thefhm.org

■ *WoodenBoat*'s **copyeditor**, **Jane Crosen**, and friend Andrea Olsen of Grand Lake Stream report on a "family gathering" of 29 canoes at the **Grand Lake Stream Folk Art Festival** in July: "**Canoes**, **canoes**, **canoes**—square-sterned Grand Lakers and double-enders. The display showed the evolution of the Grand Lake canoe, from the early builders in the 1920s until today, the **most comprehensive collection exhibited in the festival's history**. Canvas-covered double-ender guide canoes predating the Grand Lakers were also represented.

"The Grand Lake Stream Folk Art Festival began in 1995 as an event showcasing the area's natural beauty and unique heritage, incorporating folk art and music with an outdoorsy theme. Founders Cathy and Bill Shamel and Sophie



JANE CROSEN

A July folk art festival in Grand Lake Stream, Maine, highlighted 29 of the area's distinctive wood-and-canvas canoes.



Melanson still coordinate the festival, helped by volunteers from the community and beyond. The **canoe exhibit** this year was **organized by Steve Keith**, a Grand Lake Stream resident. Keith's first double-ender guide canoe, displayed at the festival, was the 17′6″ Flying Cloud, featured in Benjamin Mendlowitz's 1998 *Calendar of Wooden Boats*.

"**Bill Shamel**, who established **Shamel Canoe Works**, taught Grand Laker canoe building at WoodenBoat School for six years. His wife Cathy's father, Lawrence 'Pop' Moore, was one of the four featured family lineages in the Grand Lake Stream exhibit, along with the Bacon, Sprague, and Wheaton families. Fastened to a thwart on each canoe representing these multigeneration lineages was a copy of Dale Wheaton's newly published book, *The Story of the Grand Lake Canoe*, with a string marking the chapter featuring each builder and design. Dale, a noted guide and storyteller, completed and published his longtime project just days before he died in November 2024.

"The canoe display drew over 2,600 visitors, guides, builders, boatowners, and family members who passed through the festival sharing stories. Some labels were updated on the spot as builders compared notes on specific characteristics of the older boats on display and the lineages they represented.

"There was skill both in building and adapting the canoes as motors added speed and challenge on nearby 14,000-acre West Grand Lake and island-strewn Big Lake. The exhibit included a mint-condition Grand Lake canoe designed and built by brothers Kenny and Basil Wheaton in 1947. Two early motors were also on display: a Johnson Water Bug from the 1920s, and a 2.5-hp Johnson Sea Horse from the 1950s.

"Several traditional double-enders were in the display: an early guide canoe designed and built by Herbert 'Beaver' Bacon for famed guide Earl Bonness, circa 1930s; a 20′ guide canoe designed and bult by Old Town Canoe Company in 1976, loaned by Art Wheaton; and the oldest, circa 1880s–90s, a blue courting canoe designed and built by J.R. Robertson, used on the Charles River in Boston, and restored by Steve Keith."

For more information, see www.grandlakestreamfolkartfestival.com, and www.amazon.com/Story-Grand-Lake-Canoe.

Across the bar

■ **Brian Fagan**, 88, July 1, 2025, Santa Barbara, California. A native of England, Mr. Fagan was an archaeologist who received his PhD from Pembroke College, Cambridge. He emigrated to the United States in 1966 and a year later became a professor at University of California, Santa Barbara, where he worked until his retirement. He wrote more than 50 books, including textbooks and academic works but also popular takes on archaeology. An avid sailor, his work included some explorations of maritime themes, for example, *Fish on Friday: Feasting, Fasting, and the Discovery of the New World* (Basic Books, 2006); *Beyond the Blue Horizon: How the Earliest Mariners Unlocked the Secrets of the Ocean* (Bloomsbury Press, 2012); *Fishing: How the Sea Fed Civilization* (Yale University Press, 2017). He also published well-regarded cruising guides to the California coast. His oeuvre included one *WoodenBoat* article, "Claud Worth: Eye Surgeon, Victorian Gentleman, Yachtsman," published in WB No. 131, which told of the pioneering English sailor's cruising adventures.







Discover a Legacy of Quality with STRONG Saluting Cannons

Replica Cannons: (L to R) J. Muller 1/3, 13" Strong, Sundancer, Herreschoff Engraved • Also available: LF Herreshoff, Strong 21" & 32", Napoleon Field Cannon.

Custom Mounting Options: teak, white oak, walnut, cherry

Configurations: four wheel deck, two wheel land, pedestal mounts.

We are a design and Product Development firm at heart.
So bring us your ideas and we can turn it into reality.

MANF'D BY STRONG FIRE ARMS Co NEW HAVEN CONN USA

www.StrongFirearms.com
sales@strongfirearms.com
203-283-1826

SCAN ME

Minding the Schooner BRILLIANT



ALISON LANGLEY

Exceptional quality, steady care, and a major project keep her going

by Sarah Armour

While sitting aboard the schooner BRILLIANT on a quiet Wednesday afternoon in the early summer, I finally had a chance to reflect on the major work done to the yacht the previous winter. While the teen crew was ashore with the mate, off in search of well-deserved ice cream after a long day barreling around Gardiners Bay, New York, I snuck a scone from the galley and soaked in the relative calm. With 12 people aboard, quiet is rare aboard BRILLIANT and, even at anchor, she was far from silent. But the sounds were familiar and comforting: the slap of water against the hull, the low hum of the refrigeration compressor, the 1932 Chelsea clock chiming every 30 minutes.

When the crew and mate returned to BRILLIANT in our nearly 19′ Herreshoff lifeboat, AFTERGLOW, we sat down to dinner and pondered the questions we ask every day: "What was something today that was expected? What was unexpected?" Later, we gathered for navigation class and worked to solidify the charting skills we'd been developing on the fly, while on watch.

We'd made it to the South Fork of Long Island during a five-day voyage. I chose this destination partly because I hadn't brought the boat here in a while and partly because it seemed like a relatively calm alternative to jockeying for anchorage in Block Island, Rhode Island's crowded Great Salt Pond. The trip was a reminder that much aboard BRILLIANT remains unchanged, even after 93 years of operation. Though she's older now, we're not so different from the sailors who first took her across Long Island Sound, throughout New England, across the Atlantic, and back.

Launched in 1932 from the Henry B. Nevins yard on

***Above*—The schooner BRILLIANT, designed by Olin Stephens and launched by the Henry B. Nevins yard on City Island, New York, in 1932, has served as a training vessel for Mystic Seaport Museum since 1953. She has benefited from conscientious maintenance for all those years and only recently needed attention to long-monitored structural and systems concerns.**

City Island, New York, BRILLIANT was commissioned by Walter Barnum and designed by Olin Stephens when he was just 24 years old. Conceived as a fast, oceangoing auxiliary schooner, she was an ambitious project at the height of the Great Depression. Her construction provided rare and welcome work for a team of highly skilled shipwrights, and the result was a vessel of exceptional quality and endurance and one that remains remarkably original more than nine decades later.

BRILLIANT's early career was defined by ambition and achievement, none more notable than her record-setting transatlantic crossing in 1933. But her most enduring legacy has taken shape over the past 72 years, in her role as a sail-training vessel. In 1953, the celebrated AMERICA's Cup skipper Briggs Cunningham donated BRILLIANT to Mystic Seaport Museum with the express hope that she would introduce young people and adults to the experience of life at sea. Since then, she has become a fixture at the Connecticut museum and the heart of one of the country's longest-running sail-training programs.

Primarily sailing the waters of New England and the Mid-Atlantic states, BRILLIANT offers hands-on experience in the routines and rhythms of working and living aboard a traditional sailing vessel. After 93 years under sail, she remains a powerful and effective platform for maritime education. Her longevity is a testament not only to the quality of her original construction but also to decades of thoughtful stewardship and forward-looking maintenance. From her beginnings at the Nevins yard to her longtime home at Mystic, BRILLIANT is beloved by generations of sailors.

BRILLIANT sails from May to October, logging around 120 days per year. Teen programs fill out most of the summer, and adult programs fill the spring and fall. During the winter months, we happily fall into a familiar cadence of careful, well-established maintenance.

I am only the seventh captain to serve her since BRILLIANT came to the museum, and I've benefited greatly from the legacy of forward-thinking maintenance established by those before me. The care we give her is deliberate and ongoing; we varnish, we paint, and we tend to every component we can remove from the boat and haul into the shop. The rig is pulled each winter and the vessel is covered. Each block, turnbuckle, rig component, sail, line, and spar is in some way disassembled, inspected, serviced, and reassembled.

Large projects come along now and then: the engine might need an overhaul, the unusual chain drive that connects the shaft to the engine might need servicing, the keelbolts call for inspection, a spar needs to be brought down to bare wood, or the standing rigging must be replaced. For the most part, however, we live by a rhythm: disassemble, service, reassemble. The captain and mate are employed year-round, and dedicated volunteers come in for several full days a week to augment our efforts.

It's a model that has worked. Despite nearing her centennial, BRILLIANT is largely original. This does not mean that some major projects have not come along over the years: in the 1950s, her rig was modified; in the early 2000s, the deck and transom were replaced; in the 1960s, and again in the 1980s, she received a new engine. But throughout all of this, she has never undergone a "rebuild." She has been preserved and not remade. Throughout her nearly uninterrupted operation, she has never languished at the dock, and this has helped to keep her going.

During the extended winter of 2024–25, however, she required major attention to elements of her structure, ballast, engine, and driveline. This was another layer to the effort of preservation and operation. Over the next several pages, I'll break down this project into its constituent elements, and describe how our team made decisions about materials, design, and process.

The Catalyst: Deterioration of Frame Heels

After nearly a century of use, BRILLIANT had developed several areas of concern that were monitored and managed by Mystic Seaport Museum in partnership with the U.S. Coast Guard—notably two cracked frames amidships and frame heels beneath the engine that decades earlier had shown signs of delignification.

The project began with a close assessment of those delignified oak frame heels where they meet the bronze diagonal strapping deep in the bilge. BRILLIANT's steam-bent oak frames presented additional challenges. She might be the largest hull for which



SARAH ARMOUR

Delignified frame heels under the engine, and a few cracked frames, catalyzed the recent work on BRILLIANT.

the Nevins yard employed steam-bent construction, and over time several of these frames had cracked. In addition to the deteriorated frames beneath the engine, the two cracked midship frames remained a known and closely monitored concern for both the museum and the Coast Guard.

A thought exercise often whirs through my brain: had BRILLIANT ever needed a restoration like so many vessels of her age, many of these monitored items would likely have been repaired during such a project. Despite long-term monitoring, in the spring of 2023, Coast Guard inspectors and our own shipwrights identified eight frames requiring attention—six of which lay directly beneath the engine. The Coast Guard's Sector Long Island Sound was a partner in this project; they worked collaboratively with our team to understand the best approach we could find. We all understood that the schooner was more than safe to operate as usual, but that we needed to look ahead to a major project.

Inside the Work: Preparation, Structure, and Systems

Over the 18 months following our resolution to address BRILLIANT's deteriorated frame heels, we planned. Anyone who spends time around boats, let alone classic wooden ones, knows how projects tend to grow. Scope expands. Surprises multiply. Time and resources diminish. From the beginning, we knew this would be some of the most involved work BRILLIANT had seen since her construction. If she were to continue to serve our community as a safe, functional, and meaningful sail-training vessel, we had to plan carefully—and realistically. We also had to be honest about what we might find once we got into the discovery phase.

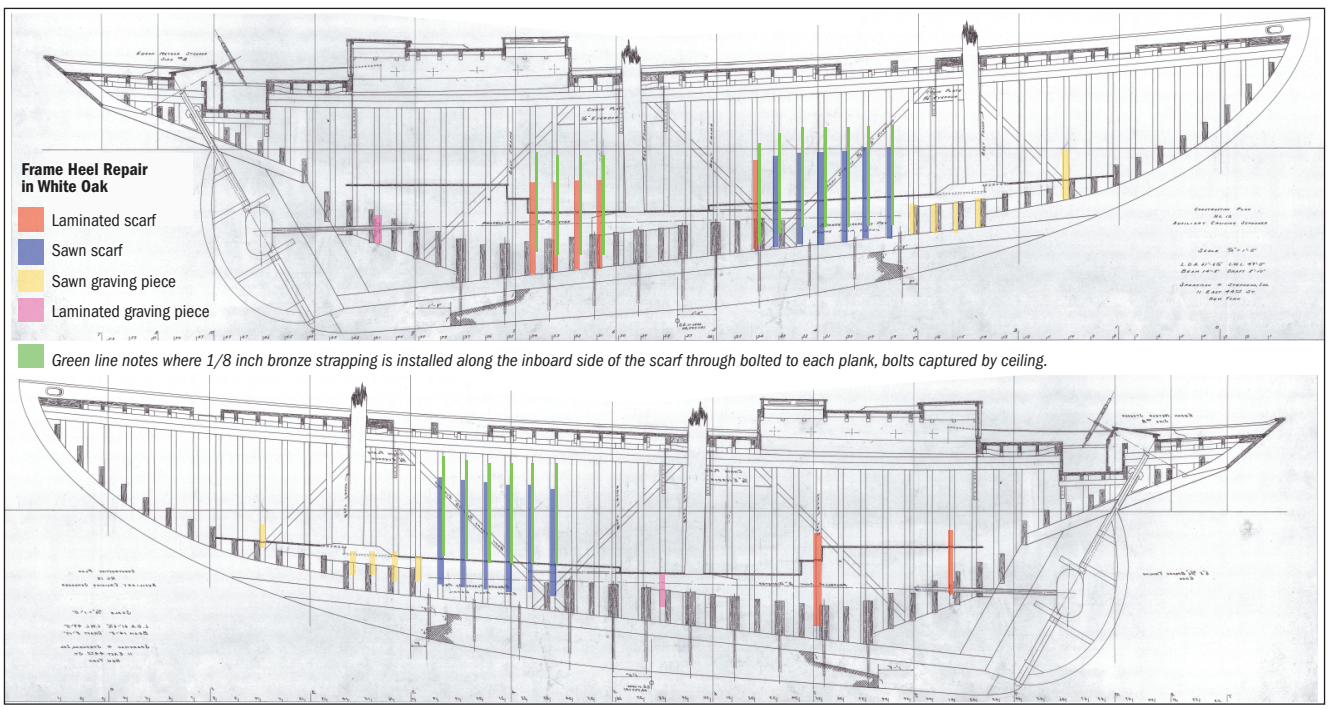
We started by identifying eight oak frames for repair, but we suspected that number would grow once we gained better access. We were not wrong; the number doubled, and we added almost as many small frame repairs. To reach the deteriorated frames located beneath the engine, we had to remove the cast-bronze floors—the same floors that support BRILLIANT's 130-gallon bronze fuel tank. The tank is bolted to the floors, and the engine rests on top of the tank. It was clear early on that removing the engine was unavoidable.

The fuel tank presented its own set of logistical challenges: it was too large to remove from the hull; it had to be hoisted out of the way but kept aboard. We would have to work around it. As we evaluated the Detroit 3-53—installed in 1983 and long overdue for retirement—it became clear that this was the moment to repower.

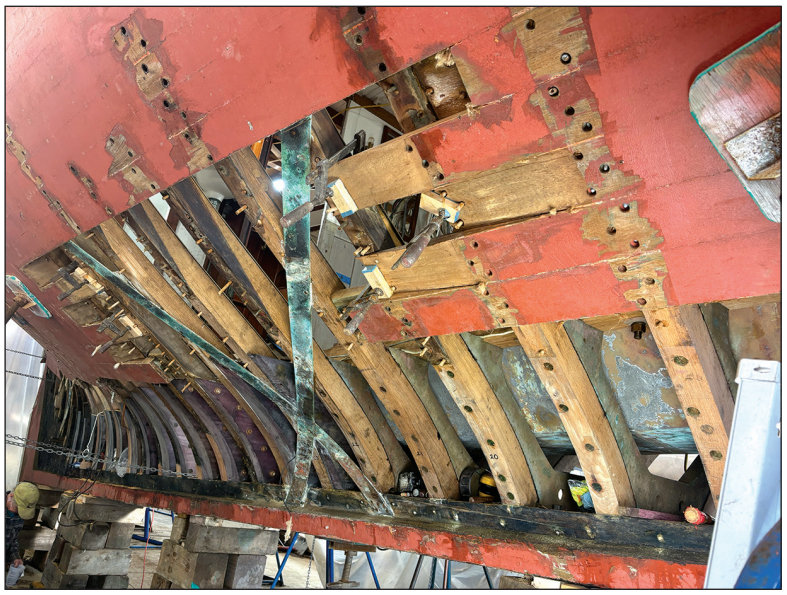
BRILLIANT's old diesel was beloved even if it was loud, dirty, and at times unreliable. We could always get it to run, and we usually knew how to fix most of what went wrong. For me, a modern diesel will take some getting used to, where the CPU rules the engineroom and I, but a lowly operator, keep the faith. I used to joke that BRILLIANT's Detroit could eat a cat and keep going, but each year brought another fruitless phone call met with: "Oh, that? That's a legacy part! Try eBay. Good luck!" With only 80 hp on a good day, maneuvering the yacht could be a challenge, and getting anywhere under power was a test of patience.

Also made accessible during this work were the original keelbolts. It made obvious sense to replace them, and while we were at it, to rebed the lead ballast keel. This would allow us to inspect the condition of the timber keel above it. Floor timbers throughout the hull would benefit from renewal, and we planned to replace them as needed.

Careful planning was paramount. The required structural repairs were mapped on both sides or BRILLIANT's hull.



MYSTIC SEAPORT MUSEUM



GLENN PEASE

Most of the frame-heel decay was near the diagonal bronze strapping that runs between the planking and frames.

We were committed to in-kind replacement wherever possible, but in some cases we found that sticking with original material would not serve BRILLIANT—especially when available material was not of appropriate quality. Her frames are of white oak, to which we tend to have ready access in the required dimensions. Where possible, we planned to use the bell ends of oak logs for frame stock in the less shapely sections of the hull—particularly under the engine. In more shapely sections of the hull, we would laminate new frame ends. The original white-oak floor timbers were replaced with purpleheart, a choice that allowed us to use solid pieces rather than laminated ones, because the wide dimensions required for the floors made it very difficult to find appropriately sized white oak.

Roughly eight strakes of planking would need to be removed to access the floors, frames, and keelbolts. These would be replaced with new teak. We needed long stock—more than 20′—of old-growth teak appropriate for 2″-thick planking. Bohlke Veneer in Fairfield, Ohio, was able to supply full logs, or boles; due to the high cost of this wood and what seemed to be volatility in the lumber prices, we moved quickly. I was relieved to purchase three logs and some additional dimensional stock about five months ahead of the start of the project.

Rockport Marine in Maine executed the work, with JMS Naval Architects of Noank, Connecticut, contributing to the planning and documentation. Glenn Pease led the project at Rockport Marine, managing a team of shipwrights, mechanics, and electricians on a tight timeline and budget—complicated not only by BRILLIANT's seasonal program but also by her status as a Coast Guard–inspected vessel. To accommodate the project, we ended BRILLIANT's 2024 season early, just after teen summer programming wrapped up, and planned a late start to the 2025 season—just in time for the next group of teen sailors to board. That left us with just 10 months to complete a complex, multi-phase project. Coast Guard inspectors from Sector Northern New England visited the yard frequently to review plans and progress while coordinating with our home sector of Long Island Sound.

The Frame Heels and Floors

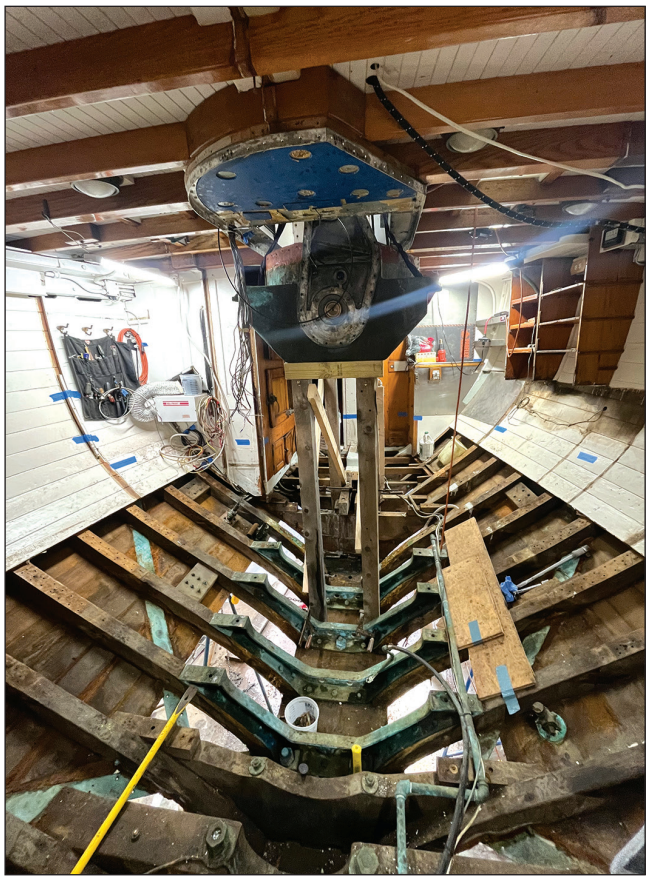
The deterioration in BRILLIANT's frames was most pronounced, as anticipated, near the diagonal bronze strapping that runs inside the planking and outside the frames. Deterioration of the white-oak frames, and to a lesser extent the teak planking, was likely caused by an outdated and long-ago-removed bonding system. The damage varied in its location and height due to the nature of the original construction and the irregular elevation of the strapping, but it was generally worst in the engine area and in the deepest, wettest parts of the bilge.

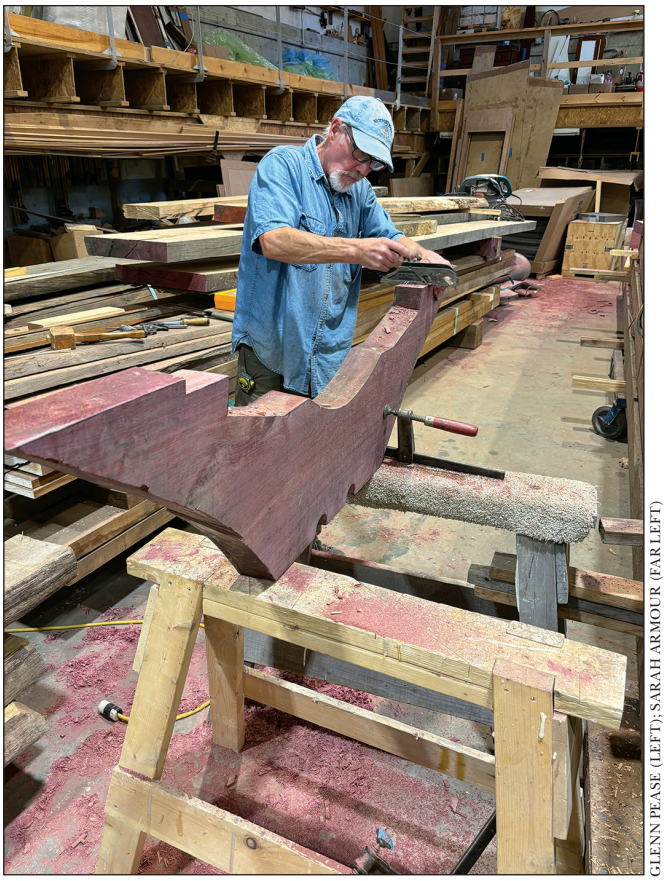
To gain access, planking low in the bilge was removed, along with interior furnishings, ceiling planking, and sole. The engine surround was dismantled and the bronze fuel tank was hoisted up to the overhead with electric hoists. Once it was supported in place, the Rockport Marine crew could work beneath it.



GLENN PEASE

New white-oak frame sections were scarfed in using a slope of 8:1, which minimized disruption of the interior. The scarfs are backed by ⅛″-thick bronze strapping and mechanical fastenings.





GLENN PEASE (LEFT); SARAH ARMOUR (FAR LEFT)

***Left*—To gain access to the structure below the fuel tank—which due to its size could not be removed from the boat—the tank was secured aloft in its space, out of the way of the work. *Right*—Twenty-two floor timbers were replaced with new ones of purpleheart.**

We scarfed-in new white-oak sawn frame sections where feasible and laminated frame sections in the more-shapely portions of the hull. While the industry standard accepts that a scarf ratio of 12:1 replaces 100 percent of original strength, we proposed using an 8:1 scarf backed by ⅛″-thick bronze strapping and mechanical fastenings. This would limit the interruption to hull planking and interior joinery, especially around the heavy external ballast. The structural calculations were encouraging: Referencing *Elements of Boat Strength*, we determined that BRILLIANT's frames are approximately 16 percent oversized for her scale, and that her frame spacing is roughly 25 percent closer than typical for a vessel her size. This gave us an additional margin of safety. The bronze strapping added redundancy and ensured that even at the reduced scarf ratio, the repairs would exceed original frame strength. Scarf ratios, strapping lengths, and locations were ultimately adjusted as we uncovered the true extent of delignification.

We ultimately repaired 32 frame heels, with 18 of them receiving full scarfs and bronze reinforcement and the others getting something akin to graving pieces to renew end-grain low in the bilge.

The bronze strapping—installed along the inboard face of the repaired frames—extended across the scarfs and well into original timber, spanning the equivalent of at least three planks. In places where planking had been removed, the strapping was through-bolted directly to the frame. Elsewhere, bolts were installed in place of original plank fastenings to minimize new holes. The concept of backing up frames with bronze strapping is not new; in fact, several of BRILLIANT's frames aft were originally backed with bronze. We replicated the fastening schedule of that original bronze strapping.

Like her frames, BRILLIANT's floor timbers are generously proportioned. Eleven of them (those through which the keelbolts pass) are nearly twice the size of the others. Most were in decent shape, though some showed signs of deterioration. To ensure a tight fit for the new keelbolts, we replaced all the floors they passed through, as well as any others we felt could be improved while we had the access and opportunity. In the end, 22 floors were replaced, all with single pieces of purpleheart—a dense, durable wood well-suited to the task.

The five cast-bronze floors under the engine and onto which the bronze fuel tank is bolted were carefully removed, one at a time to maintain the hull's shape. Each was media-blasted and reinstalled after inspection.

The Keelbolts and Ballast Keel

Before BRILLIANT was brought into the shop, her 33,500-lb lead ballast keel was removed for the first time since her construction. After the team loosened the keelbolt nuts, they were able to open a small gap between the lead and the timber keel. A cradle was built to support the lead, the original bolts were cut,

Fisheries Supply
Marine Supplies Since 1928

3M Woodworking Solutions From Start to Finish

At Fisheries Supply, we offer everything you need to maintain or restore your wooden boat, with a wide selection of abrasives, adhesives, protective equipment, tapes, tools, and more. Whether you're prepping surfaces, bonding materials, or finishing details, **3M™ products are trusted by craftsmen and boatbuilders alike.**



ABRASIVES

TAPES

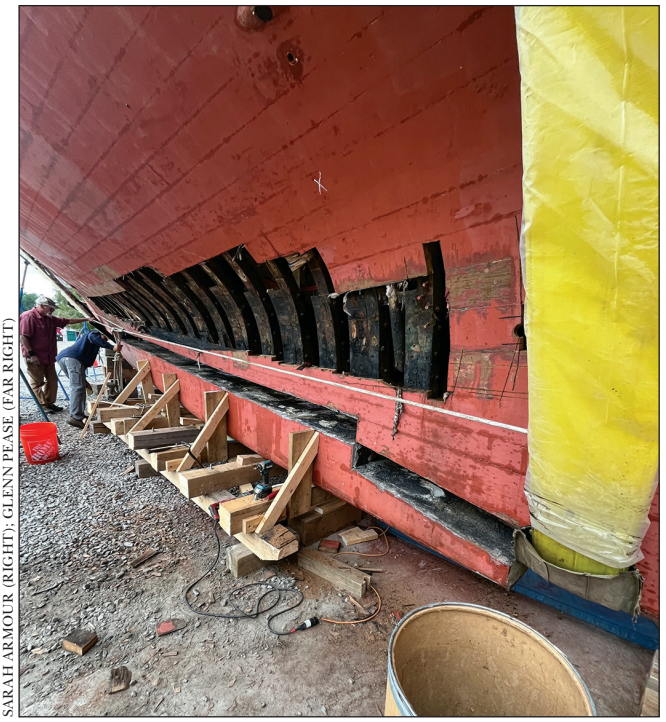
PROTECTION

TOOLS

3M | **Authorized Distributor Marine Solutions**

To view our complete 3M marine product offering visit **fisheriessupply.com/3m**

Call us 800.426.6930 | **FisheriesSupply.com** | **1900 N. Northlake Way, Seattle**



SARAH ARMOUR (RIGHT); GLENN PEASE (FAR RIGHT)



***Left and above*—Before BRILLIANT entered the shop, her lead ballast keel was removed for the first time since construction.**

and BRILLIANT was lifted off her ballast. Inspection showed that, despite their age, BRILLIANT's original keel bolts were in relatively good shape, with only minor wear at the intersection of the wood keel and floor timbers, a testament to material and construction.

Later, with the engine removed and the fuel tank hoisted up to the overhead, the team had full access to the bilge, allowing for inspection of the timber keel and reinstallation of the lead.

Reinstalling the ballast was no small feat. The crew at Rockport Marine used a combination of heavy jacks and several pneumatic air bags to carefully maneuver the keel back into place. After spreading several buckets' worth of tar along the mating surfaces, they slowly aligned the lead back onto the timber keel. Soft enough to flex under its own weight, the lead had to be positioned so the new bolts could be driven through the floors, wood keel, and lead, each one angled slightly inward. The keelbolts were replaced in kind, using 1⅜″ bronze rod, threaded at each end to accept a washer and nut above and below.

The Deadwood and Forefoot Bolting

Renewing the deadwood bolts wasn't part of the original plan. I remember joking with the team at Rockport, while scrambling to confirm timelines, that I expected the scope to grow within the vicinity of the known work. But scope creep outside the project zone? That caught me flat-footed. Chalk it up to my own inexperience.

Glenn Pease of Rockport Marine flagged it right away. The moment BRILLIANT was out of the water, he said, "You've got a leak in the deadwood. We might have to pull the rudder." I brushed it off at the time. But months later, when we had to move BRILLIANT outside to drop the rudder and reach the deadwood bolts, I was grateful Glenn didn't say, "I told you so." He would have been well within his rights.

Upon investigation, the team discovered that a stopwater aft and low in the deadwood—where the deadwood knee meets the wood keel and sternpost—had been perforated by a deadwood bolt, likely during the original build. The likelihood of long-term water ingress led us to inspect and ultimately replace all of the deadwood bolts, including six through the sternpost, three through the keel, and one large



SARAH ARMOUR (RIGHT); JAY PANETTA (FAR RIGHT)



***Far left and left*—A stopwater aft and low in the deadwood had been pierced by a deadwood bolt, likely during construction. The inspection of this area led to replacement of all of the deadwood bolts. Dropping the rudder allowed access to this area.**

YOUR #1 DIY RESOURCE

Everything you need.
All in one place.

- Items not available anywhere else.
- One-stop resource with deep inventory.
- Easy-to-reach technical sales staff.
- Extensive free how-to content.
- Competitive pricing.
- Quick shipping.
- FREE shipping over $199*.



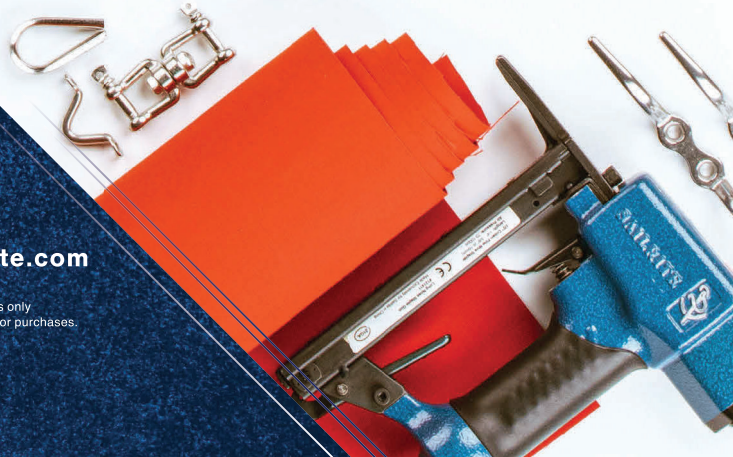
SATTLER outdura TOPNOTCH TOPGUN Odyssey EverSoft PHIFERTEX STAMOID STRATAGLASS NAUGAHYDE sunbrella DuraWax WAXED CANVAS

Ultraleather CORDURA Fabric Morbern Sea EDGE Hotknife SnapRite System LENZIP YKK DOT LOXX SUNCOR Stainless Tenara COATS A&E Twitchell CRYPTON home fabric

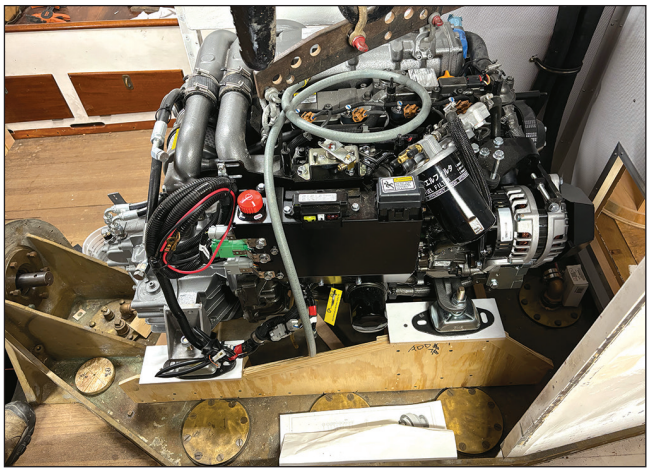
SAILRITE®

Est. 1969

Your fabric and sewing supply store | Visit us at **Sailrite.com**



©2025 Sailrite Enterprises, Inc. *No promo code necessary. Free FedEx® Ground shipping to the 48 contiguous United States only (excludes AK, HI and PR). Order subtotal must be $199 or more before tax and shipping to receive offer. Offer not valid on prior purchases. Does not apply to trade accounts. Some exclusions apply.





GLENN PEASE (BOTH)

***Above and right*—The existing 80-hp engine was replaced with a 110-hp Yanmar. The engine connects to a chain drive that turns a long shaft that runs the length of the bilge beneath the saloon. Re-engineering of the chain drive was part of the project.**

lag screw into the sternpost. Together, they form a fan-shaped pattern tying the deadwood into both the keel and the sternpost.

Removing the rudder gave us full access to the sternpost bolts and also allowed us to renew the copper flashing along the sternpost and inspect the rudder's components.

The deadwood bolts had clearly suffered from long-term saltwater exposure, and their condition confirmed that we'd made the right call. That discovery prompted us to replace four forefoot bolts as well, another decision validated by the condition of what we found.

The Repower

The repower presented a puzzle: We had to marry old and new materials and technology, work around an unusual driveline configuration, and meet the operational demands of a sail-training vessel. We started hunting for replacement-engine candidates, looking at footprint, power, and compatibility—and kept circling back to the Yanmar 4JH. I was eager to upsize from our existing 80-hp motor, especially with the Yanmar putting a 110-hp option on the table, but BRILLIANT's long, unusual driveline kept us cautious.

BRILLIANT's original design prioritized quiet in the cockpit and balanced weight distribution, achieved by placing the engine well forward, between the masts. As noted earlier, the engineroom floor, engine beds, and 130-gallon fuel tank are all part of a single bronze casting, bolted to cast-bronze floors. According to the stories I have been told, it took the Nevins crew three tries to get the tank casting right. The tank is large enough to inhibit removal entirely; photos from 1931 show the hull being built around it.

Bolted to the after face of the cast tank is a custom chain drive, also fabricated at Nevins, which handles both reduction and a vertical shaft offset—dropping the propeller shaft 20¼″ to clear the mainmast step and interior sole.

The existing Detroit 3-53 engine was (on paper) rated at 80 hp at 2,800 rpm. The engine output passed power through a 1:1 Velvet Drive marine gear to the chain drive, which provided a 2.7:1 reduction before sending it aft via 25′ of shaft to a flax-packed stuffing box. The wet exhaust also ran the same length, eventually exiting through the transom.

The chain drive had always been something of a novelty, and one I'd hoped we could leave alone. But the naval architects at JMS wisely recommended a closer look. With increased horsepower and rpm on the horizon, we needed to know whether the system could take the load. It turned out that the existing chain wasn't a particularly good match for the Detroit: it was operating right at the edge of its design capacity. We also had concerns about the higher operating rpm of the Yanmar (3,200, compared to the Detroit's 2,800), the backpressure tolerances in the exhaust, and the fact that the existing 28″ three-blade Luke feathering propeller would no longer be appropriate for the new engine.

The team at JMS set about reengineering the chain drive. Its overall configuration stayed the same—a shaft and small input sprocket driving a chain to a shaft and large output sprocket, tensioned by a lignum-vitae shoe and enclosed in a bronze case—but the internal components were entirely renewed and uprated to handle the new loads. To assuage concerns about any excessive heat buildup with the higher rpms, we would pair the new engine with a 1:1.25 ZF gear, ensuring that the chain drive input shaft, coming off of the new marine gear, was at least spinning at a rate similar to the previous driveline configuration. Reworking the drive also gave us the opportunity to deepen the gear reduction, allowing us to fully commit to the larger and more powerful Yanmar.



Mike Bartles, Sailmaker
Loft: (207) 315-6016 | Cell: (860) 335-8402
73 Corey Lane | Boothbay, Maine 04537
www.mhbsailmakers.com | info@mhbsailmakers.com



GLENN PEASE

With the hull work completed, the new planking was caulked and payed as original.

The propeller shafts, 2″ in diameter and split into forward and after sections around a thrust bearing, needed to be replaced. The stainless-steel after section simply was not strong enough to handle the torque of the new engine. The forward section, composed of an unidentified bronze alloy, offered no reliable way to verify its strength. Replacing both with Aquamet 22 shafts allowed us to retain the same dimensions and configuration while gaining significantly greater durability.

The 28″ Luke feathering propeller was deeply overpitched, to the point that the old engine couldn't reach its operating rpm. I can only guess a previous captain thought, "If I have to be underpowered, I may as well be maneuverable."

With more horsepower now available, we needed more propeller but were unwilling to modify the rudder aperture. A four-blade 28″ VariProp gave us the performance gains we needed without increasing diameter. On paper, everything finally added up, and we were thrilled with the result.

Looking Forward

When we were first considering everything this project would entail, Shannon McKenzie, vice president of watercraft operations and preservation at Mystic Seaport Museum—told me, "Sarah, you're going to learn so much." She was right, and I often found myself wishing I had started this project knowing everything I was now learning.

But mostly, I'm grateful for my hardworking colleagues at Mystic Seaport Museum, our team at JMS Naval Architects, our friends at the U.S. Coast Guard, and the talented team at Rockport Marine. I'm grateful to be entrusted with BRILLIANT's care and stewardship—alongside and on behalf of an institution willing to invest in a vessel's future before that future becomes uncertain. This is a lucky boat, and I am lucky to spend time aboard her.

After a fast sail home, BRILLIANT returned to Mystic just two days before The WoodenBoat Show, after 10 months away and a scramble and blur of launch, up-rigging, commissioning, sea trials, and Coast Guard inspections. More than once I wondered whether we'd use the very last 30 seconds of our timeline and the last 30 cents of our budget. At The Woodenboat Show, I was deeply honored to see BRILLIANT receive the Best in Show award for a professionally maintained sailing vessel—and we remain tremendously grateful to everyone who takes care of her. This milestone is just part of a longer arc, one that reaches back to a Depression-era project on City Island and stretches forward into a hopeful future.

As a sail-training vessel, BRILLIANT carries students, mentors, mariners, and friends through formative moments in their lives. She teaches seamanship, resilience, and responsibility. She builds confidence and connection. Each person who steps aboard becomes part of a living lineage: a 93-year continuum of shipmates who have kept her tradition alive. This project is an investment in them, too, in the next watch and the next generation.

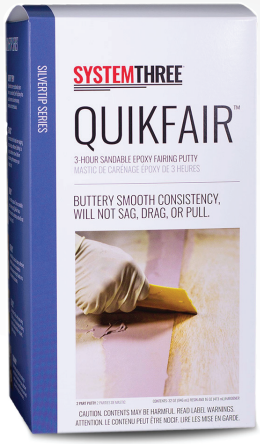
Sarah Armour is captain of the schooner BRILLIANT. She sends gratitude to the schooner's wide community of supporters who assisted with the recent project, including sailors, museum staff, shipwrights, and friends.



RUSSELL KAYE

BRILLIANT was relaunched in spring 2025 at Rockport Marine.

EPOXY LIKE A PRO



The most comprehensive set of user-friendly epoxies on the market. Every one of our products is formulated with your next successful project in mind.

SYSTEMTHREE®

systemthree.com

WA

MADE IN LACEY,
WASHINGTON 98516

The Champion of Small

Sam Rabl and the Picaroon design

by Stan Grayson



A story that made the rounds some 90 years ago told of a young man who built a sailboat and had an adventure. As things developed, he and a pal got a lot more than they bargained for. They set out from Mobile, Alabama, aiming for Key West, Florida, but ran into a bad northerly storm that in two days blew them almost to the coast of Yucatan, Mexico. Bruised but determined, they headed back toward Florida and hit yet more foul weather. Finally, 23 days after they first set out, having consumed all their ham sandwiches and then half a potato per day each, and with a much-diminished supply of water, the lads made it to Florida. They landed first at Fort Myers and eventually reached Key West.

The sparse details of this voyage and what happened next are contradictory. One version, published in the *Miami New Times* many years later, said the sailor "at the age of 19…built himself a sailboat and singlehandedly found his way from the Atlantic coast of the U.S. to the Bahamas." Another says the young man and his buddy sailed from Fort Myers to Nuevitas, Cuba, where they "luxuriated" on a beach while the Cuban navy conducted a vain search for them. Yet another version, written by the young man himself to his mother on

***Above*—PRECIOUS, shown in an illustration by Irwin Schuster as built and rigged in the 1970s by Sam Radding in San Diego, California, is an 18′ LOA strip-planked Picaroon II designed by Sam Rabl. The design, which Rabl included in his 1947 book *Boatbuilding in Your Own Backyard*, was a round-bottomed version of the earlier 18′ LOA hard-chined sloop that Rabl had built for his own use and named PICAROON, which gave the name to the design.**



MATT JONAS

In 2016, Matt Jonas bought his Picaroon II, PATIENCE, for sailing on Lake Erie. He describes the boat as stable and commodious, "a great little boat."

March 22, 1935, reported that in three days, he and "Ernie" would be sailing to Havana from Key West. There are kernels of truth somewhere in all this, because a membership card survives that identifies one of the adventurers—the writer Ernest Hemingway's younger brother, Leicester "Hank" Hemingway—as a member of Havana's then-notable El Miramar Yacht Club.

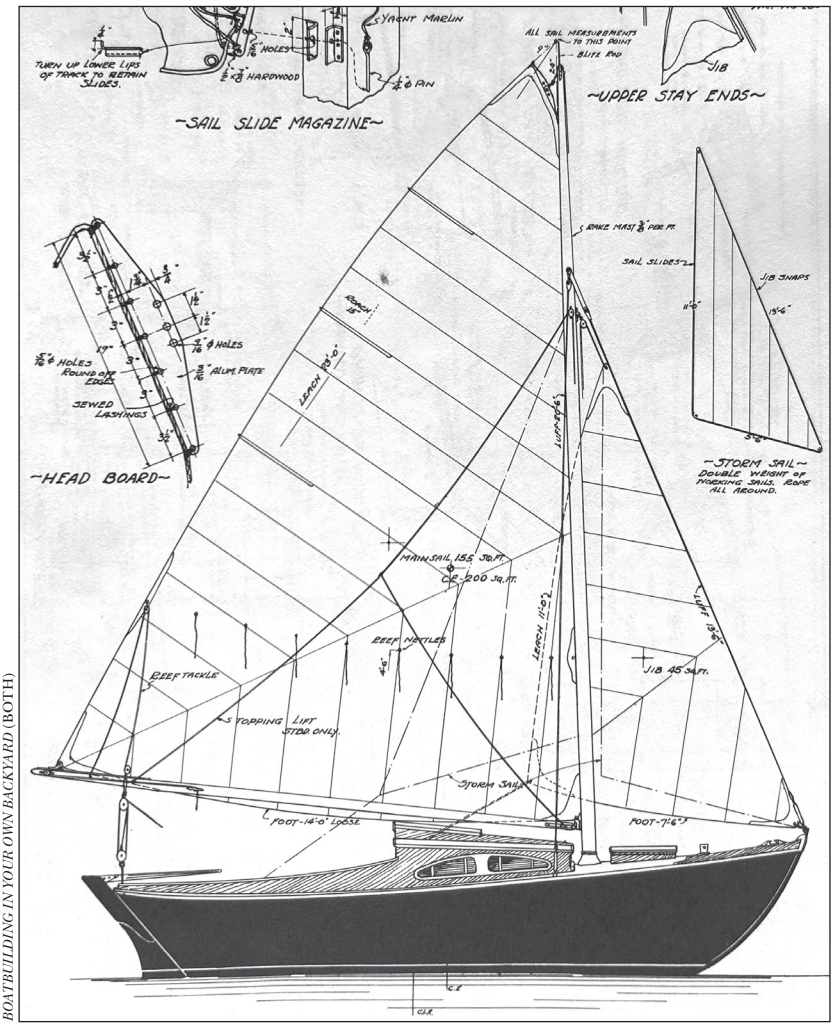
Whatever the absence of precise details regarding Hank Hemingway's adventure, there is no doubt about his boat. He'd built it with the help of his friend and named it HAWKSHAW after a then-popular comic-strip detective, but the design had been dubbed "Picaroon" (petty pirate) by its creator, Samuel Supplee Rabl—and he was a most unusual man.

Although it is doubtless true that Sam Rabl (1895–1962) is less recognized these days than other yacht designers of his times, he occupied a very special niche in an era when disposable income was, for a time, particularly scarce. Many were those who dreamed of little cruises in their own sailboats, fishing or messing about in motorboats. But many, also, simply could not afford to buy one. Of such dreamers, Rabl would write: "He has no dreams of grandeur, cares not a whit for spit or polish, and has no desire to show his jet tailpipes to the rest of his brethren. His yachting uniform probably consists of the pair of faded dungarees that he wore in the engineroom of 'Big Mo' [the battleship USS MISSOURI] when she entered Tokyo Bay and he strikes out the watch bells on the bottom of a dishpan."

Rabl was talking about the blue-collar working man who carried a lunch box to the job and nonetheless nurtured dreams of owning a boat and discovering, as Rabl envisioned, "the golden ripple on a sun-danced inlet where water-kissed breezes gently call, 'come hither.'" If such a vision was ever to be realized, though, chances were that the dreamer would have to build the boat himself out of readily available, affordable materials. That was exactly the clientele to which Rabl devoted an important part of his life. He aimed to help make the visions of cash-strapped dreamers a reality.

Nobody understood what Rabl was all about better than the boat designer and engineer Weston Farmer (1903–1981), who was a kindred spirit and a longtime friend, although the two men never met in person. Farmer summed Rabl up like this: "In Sam Rabl's day… every red-blooded American boy dreamed of building his own light airplane, or ham radio, or salty tabloid cruiser…. No man of the past 50 years knew this better than Sam Rabl, the Baltimore naval architect whose genius lay in designing tabloid cruisers simple enough to build for a very few dollars—a lot of boat for the buck."

While Farmer's assessment was entirely accurate, there was much more to Rabl. In 1956, Richard Stacks, a reporter and photographer for *The Baltimore Sun*, visited Rabl to research an article titled, "How to Get a Big Ship in a Small-Necked Bottle." Of Rabl, Stacks wrote: "Mr. Rabl is a naval architect by profession, a model builder, and a student of military history by hobby." A further hobby that Stacks didn't mention, but that Farmer did, was Rabl's ambition to write romantic adventure novels. As Farmer noted, "Sam wrote novel after novel in the hope of a bestseller but only succeeded in getting published his *Mobtown Clipper*—love for a ship and a lady, which wasn't a very big bag as a book."

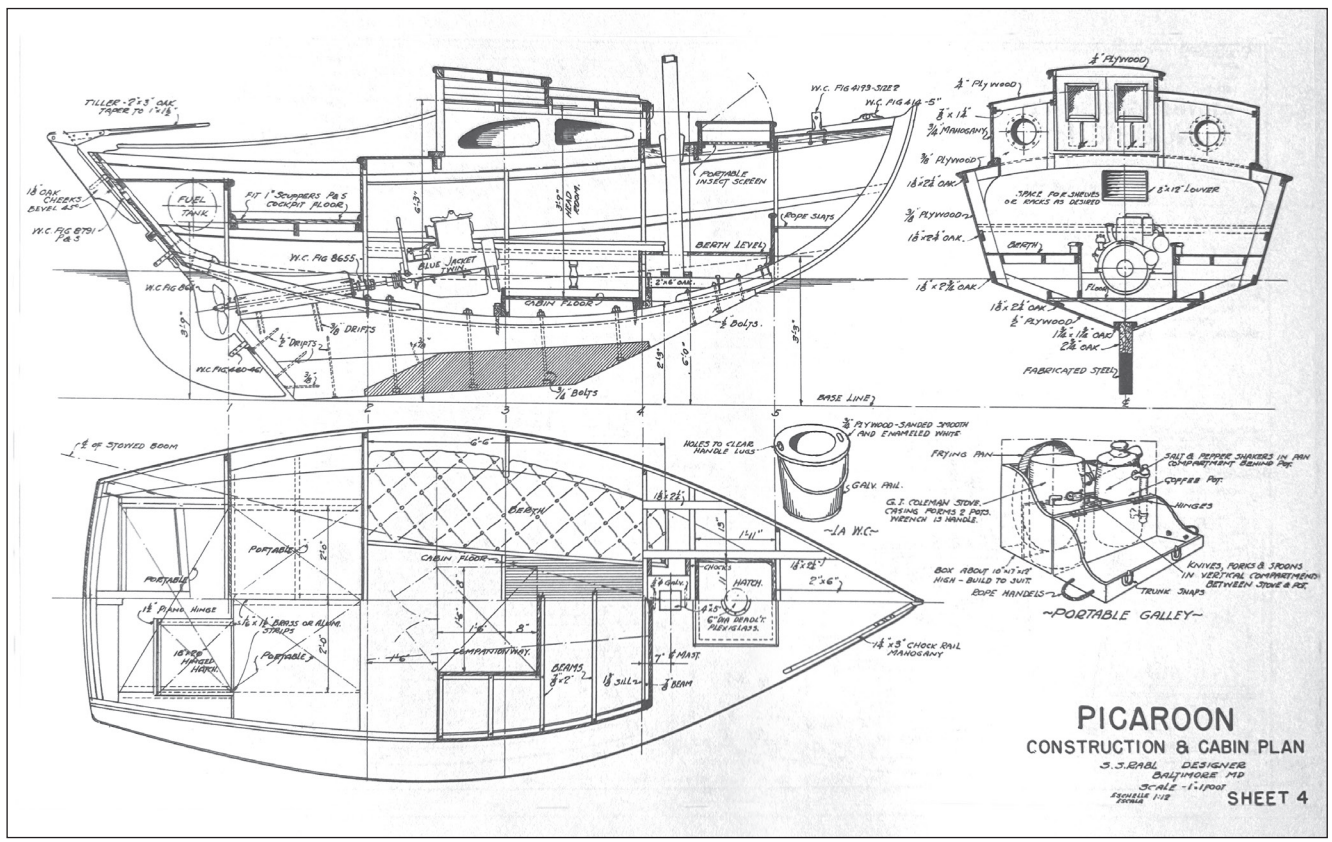


BOATBUILDING IN YOUR OWN BACKYARD (BOTH)

Rabl came to his profession more-or-less predictably. His Austrian-born father, Franz, arrived in the United States at age 16 in 1874, anglicized his name to Frank, and became a mechanical and electrical engineer. Four years after Sam's birth in Hoosick, New York, Frank moved the family to Baltimore, where he joined the U.S. Army Corps of Engineers. Based at Fort Howard—with its stout walls and heavy artillery known as "the bulldog at Baltimore's gate"—the elder Rabl oversaw fortifications on Chesapeake Bay. "Sam Rabl," wrote Weston Farmer, "grew up in this environment, and it is little wonder that he should take up shipbuilding and graduate to naval architecture…. He graduated from the Baltimore Polytechnic Institute [then among the country's leading engineering-oriented high schools] and took further work in engineering at Maryland Institute Annex."

Sam Rabl's career was both varied and very interesting. The earliest documentation regarding his work life lists him at

***Left*—As presented in Rabl's book, Picaroon had a simple sloop rig, with singlehanding in mind. *Below*—Rabl wanted a stout boat with inboard power, two 6' berths, and a custom portable galley box.**



age 21 in 1916 as a draftsman, but he also learned about shipbuilding from the ground up. During World War I, he worked as a shipfitter at the Union Shipyard in Baltimore. At Union, he met Philip L. Rhodes, then a young MIT graduate and future well-known yacht designer, who became a lifelong friend and a frequent guest at the Rabl home, where Sam's mother prepared dinner.

Rabl's subsequent jobs included stints at a machine shop and a drydock company; by the early 1930s, his varied skillset secured him a place at the Glenn L. Martin Company, which had constructed a new airplane-building plant in Middle River, northeast of Baltimore. There, Rabl worked on the design of the four-engine Martin M-130 flying boat, three of which were built for Pan American Airways. Beginning in 1935, these 130′-wingspan aircraft became famous as the Pan Am Clippers.

In 1936, Rabl joined the Bethlehem Sparrows Point Shipbuilding Company, where he would remain for 24 years and become chief draftsman. At the outbreak of World War II, the government recognized the immediate need to train shipbuilders, and Baltimore's Johns Hopkins University developed various curricula. The Sparrows Point shipyard was a major participant in this effort, and *The Baltimore Sun* reported that "Samuel Rabl, a naval architect and author of several naval architecture books, is teaching the naval architecture course which includes design mathematics of naval architecture, launch ways, and stabilizing calculations." A key textbook was Rabl's own *Practical Principles of Naval Architecture*. Intended for ship's officers, students, draftsmen, and shipyard workers, the book's jacket copy noted Rabl's characteristic practicality. It read, "Here's a book you can USE."

All this activity during the between-wars years represented Rabl's day jobs. He married Margaret L. Napfel in May 1920, and the couple took over the Rabl family house at 6 N. East Avenue, a lookalike Baltimore rowhouse that Rhodes could identify only by the shape of a particular tree out front. Here, Rabl spent his free time building model boats, ships, and artillery pieces and writing articles for a variety of boating and do-it-yourself magazines.

He also became well-acquainted with all the local working craft of Chesapeake Bay. "On no other body of water will one find such a diversity of craft," Rabl wrote in a 1925 article in *Motor Boat*. He came to know many of the men building the boats, from "Uncle Gabe," a clever old African-American skiff builder, to the men at yards turning out log canoes, oyster tongers, tote boats, pungies, bugeyes, skipjacks, and the sturdy little one-lunger-powered push boats that attended them.

Articles such as "Work Boats of the Chesapeake Bay," illustrated by Morris Rosenfeld's photographs and Rabl's own drawings, became an important aspect of his work. Of course, Rabl could also produce the lines drawings and construction drawings of the small boats he began designing, together with illustrations of the finished product. These designs, intended for the amateur builder, became an important avocation that soon gained Rabl a widespread reputation as a man who understood what made a good, practical boat that could be put together by those ready to take the plunge.

Rabl was very encouraging to hopefuls who bought plans for his boats but were apprehensive of their ability to actually build one. "If you have the intellect to build a boat in the first place, this same attribute will give you the know-how later. Where there's a will, so help me, there are at least three ways: the right way, the wrong way, and the way you do it. The other nine hundred and ninety-seven don't count."

According to Rabl himself, he started seriously thinking about having a little cruising boat around 1918 when *Motor Boat* began publishing articles about

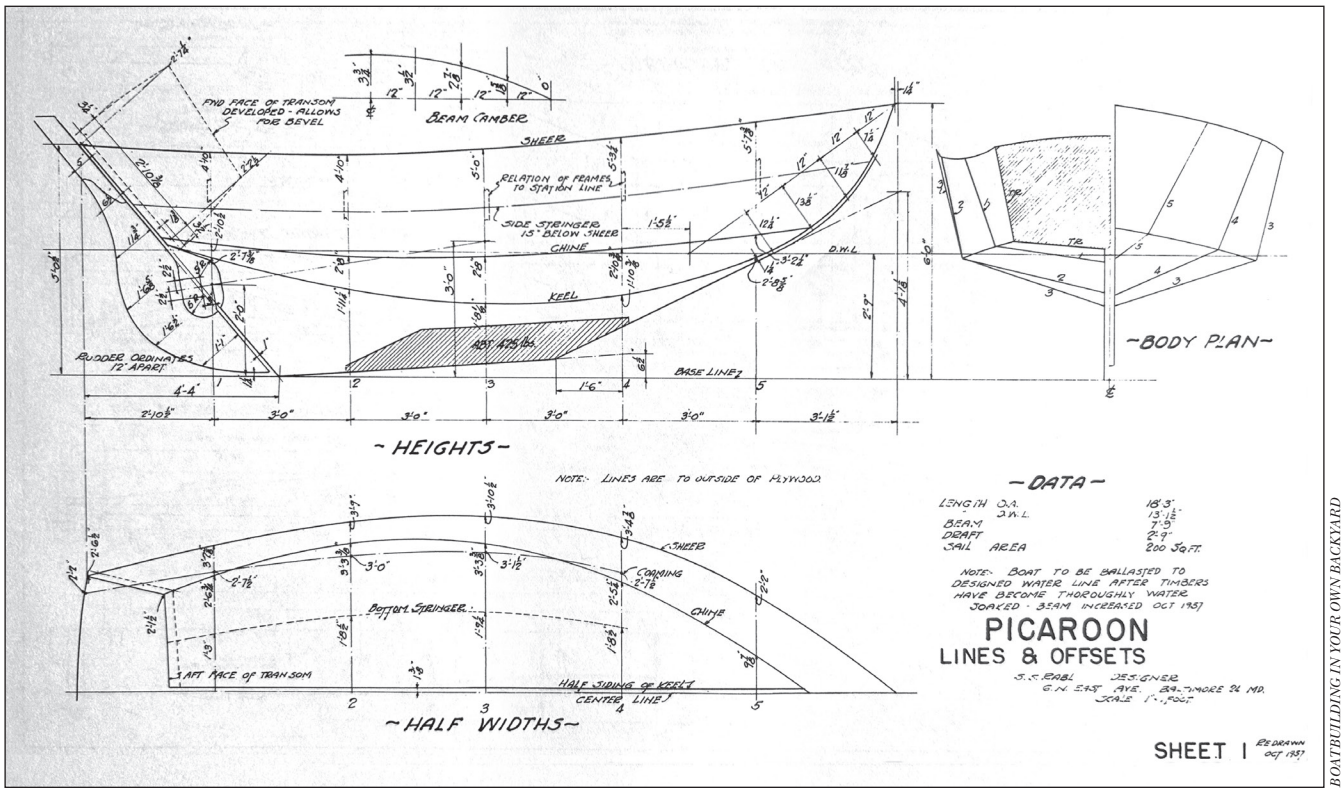
Picaroon by the numbers

The accompanying table compares Picaroon to three boats that may be familiar to today's readers. Picaroon's dimensions suggest a much roomier boat than either the fiberglass Goldeneye or Typhoon, probably more comfortable in rough going, and slower under all conditions. However, with her comparatively roomy cabin, inboard motor, and rig arranged for singlehanding, Picaroon would likely be the one a hardy cruising sailor would do best with. The catboat would serve equally well, perhaps better, for those willing to deal with the single large sail. Of the two wooden boats, though, for the home-builder, the hard-chined Picaroon would be easier to build.

—*SG*

Boat / Builder	Designer	Dimensions (LOA, LWL, beam, draft)	Sail Area (sq. ft.)	Displacement (lbs.)
Picaroon / Geo. T. Johnson & Sons	Sam Rabl	18′ × 13′1½″ × 7′6″ × 2′9″	200	3,500 est.
Goldeneye / Cape Cod Shipbuilding	N.G. Herreshoff (hull)* A. Sidney DeWolf Herreshoff (topsides/rig)	18′10″ × 15″ × 6′4″ × 3′	193	2,500
Typhoon / Cape Dory	Carl Alberg	18′3″ × 13′6″ × 6′3″ × 2′7″	155	2,000
18′ catboat / various	Fenwick Williams	18′6″ × 17′6″ × 8′6″ × 2′ (centerboard up) or 4′8″ (centerboard down)	247-265	3,763

*Hull based on model used for the 12½, Bullseye, Fish

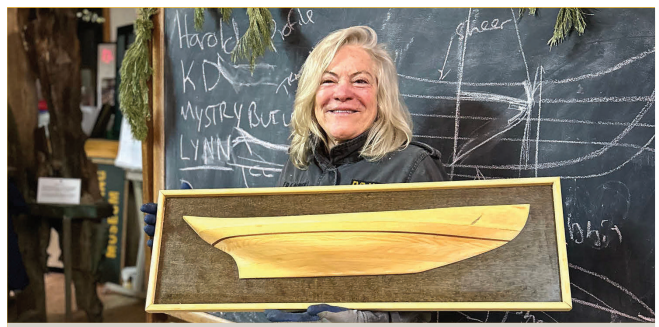


Picaroon's hard-chined hull simplified construction for amateur builders. Rabl also designed ships and aircraft, and that work, which involved sheet-metal panel development, prepared him well for adapting his hulls to plywood planking.



SHAW & TENNEY
MAINE CRAFTED SINCE 1858
Makers of the world's finest wooden oars and paddles.
Gear and Hardgoods for Life on the Water
800-240-4867 · SHAWANDTENNEY.COM

FAIR WIND
FASTENERS
VIEW OUR FULL CATALOG OF FINE MARINE FASTENERS AT:
FAIRWINDFASTENERS.COM



ESSEX, MA – HOME OF AMERICAS OLDEST SHIPYARD
essexshipbuilding.org

"small auxiliaries" that readers could build. Among the authors were William "Billy" Atkin, Jack Hanna (designer of the Tahiti ketch), and others. Rabl said that his inspiration to have a boat of his own occurred "when the old itching to hold a stick and pull a sheet in a whole-sail breeze came over my complex with the advent of the bluebirds…." The design that Rabl would name Picaroon—after the name he gave the first of the type, which he had built for his own use—was initially sketched out on tracing paper. After refinement, plans were handed off to boatbuilders at Geo. T. Johnson & Sons in Cambridge, Maryland, who received the commission to build the prototype.

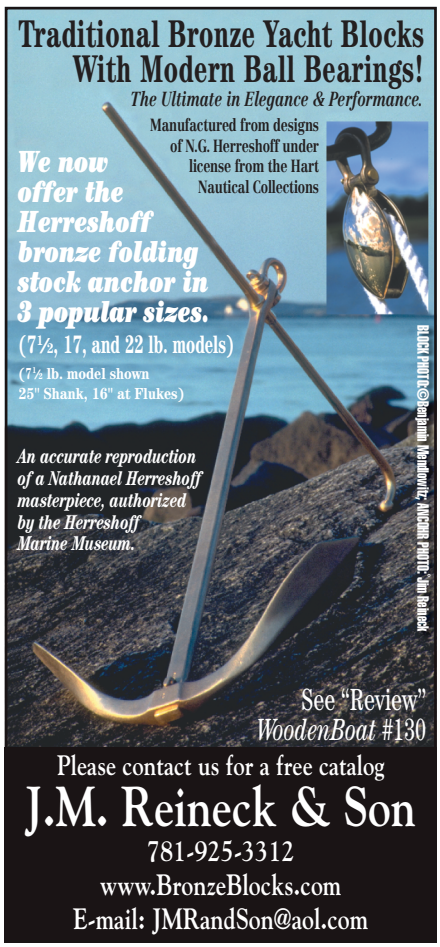
When pondering Picaroon from a vantage point a century removed from the boat's conception, it's important to keep in mind that, in addition to the requirement for a cruising boat that could be single-handed, Rabl had four primary goals in mind: (1) rugged construction that would yield a safe boat even in punishing seas; (2) a "fisherman" level of finish that would "eliminate the labor of upkeep and cost"; (3) a 6′ berth to port and another to starboard, even though Rabl himself was 5′5″; and (4) a foredeck long enough to give "ample room for handling lines [and for] handline fishing."

Neither light-air performance nor speed were among Rabl's requirements. In fact, he wrote that "she is [gaff] rigged as a knockabout sloop [though with a tiny topsail] with the sails running fifty-fifty in combination with the motor." Rabl viewed the installation of a 4-hp Kermath as "the most interesting part of the little ship's equipment." What he meant by this, apparently, was that the exhaust was plumbed to both sides so that "one side would be out of water at an angle of heel and motor and sail were used together." In other words, a Picaroon could function as an 18′ motorsailer. This seems like a wise idea, because not only was the boat heavy but also the shaft, mounted off-center, drove a comparatively large, drag-inducing 16″ × 14″ propeller.

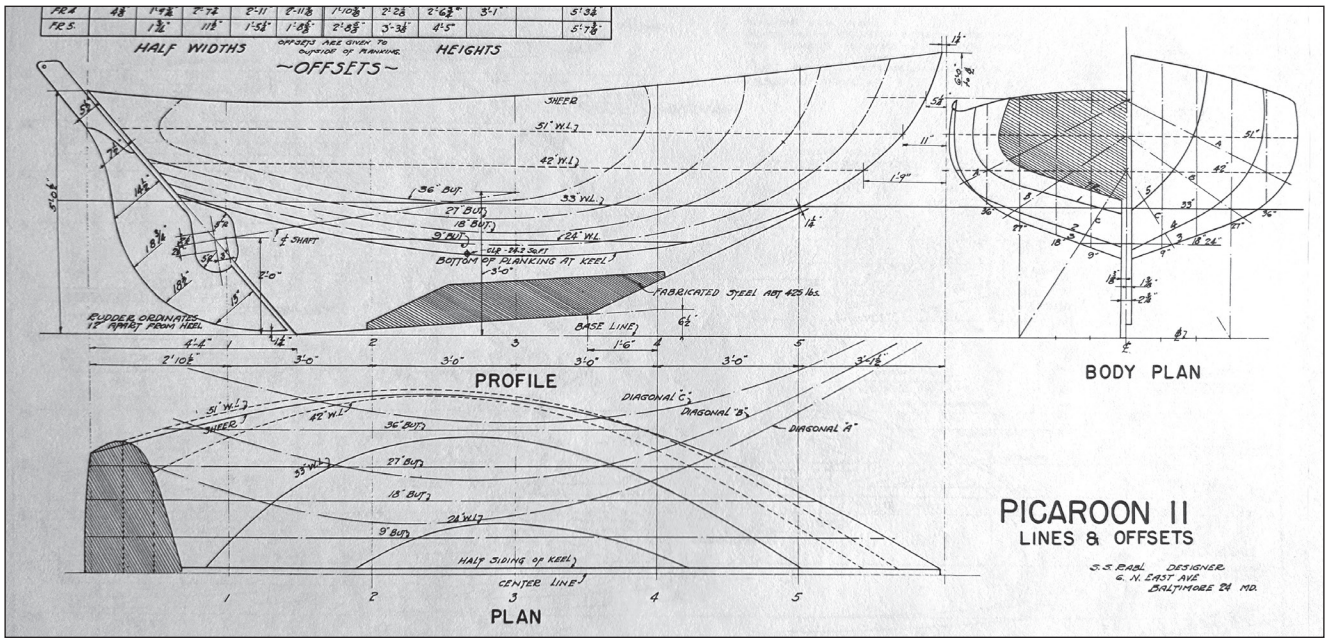
Picaroon's dimensions, particularly her beam, tell the rest of the story. "In this locality," Rabl noted, "where the beamy Cape cat is only an occasional visitor, Picaroon's beam to the natives' eyes always seems excessive, but from this feature she derives her great sail-carrying ability. At some date in the near future, the reef points will be cut off the sails as unnecessary appendages."

Rabl had no illusions when he presented Picaroon in *Motor Boat*. He predicted the design would appeal "to the rising generation of adventurous young Americans who spend their weekends afloat. As a family cruiser, her use is taboo unless that family consist of a two-fisted cave man and his adventurous young mate."

Eight years after Rabl's Picaroon article was published, he reported that 14 examples had been built. Some years later, Farmer noted of "Pic" that "she was built in every part of the world—Paramaribo [Suriname], New York,







The Picaroon II followed the dimensions and overall principles of its predecessor, but with a round-bottomed hull.

Singapore, New Orleans, Duluth—everywhere." Oddly enough, a hundred years on, today's generation with its interest in tiny houses and minimalist living—and anyone intrigued by camp-cruising or the peculiar romance attendant to small sailboats—might find a Picaroon, perhaps with an electric drive system, as appealing as did those of Rabl's time.

Of course, whatever a boat's pedigree or dimensions might suggest, only experience aboard reveals how well a given design meets the expectations of her skipper.



In his follow-up article regarding Picaroon published in the September 25, 1926, *Motor Boat*, Rabl summed up his little ship: "I might say that without a single exception in my experience, she is the biggest boat for her length that I have ever seen or dreamed of and for singlehanded work she is what I consider the ultimate."

Equally interesting were Rabl's comments on the little yacht's sailing performance, because he called the boat "the slickest-handling piece of woodwork that I have ever steered." Perhaps most surprising is Rabl's assertion that the boat was perfectly maneuverable in light air and could "thread her way under sail alone through the most crowded fleet and has done it time and again." Although one suspects the power of that little topsail was significant, Rabl dispensed with it and the gaff mainsail when he updated the sail plan.

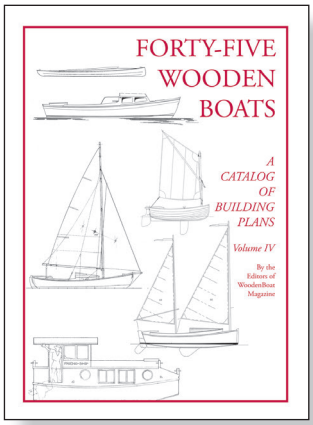
What appears to have been most important to Rabl, however, and perhaps because he knew his market would likely be inexperienced sailors, was safety. After six years of sailing PICAROON, Rabl wrote, "We could tell tales on end…of how she weathered many a storm and through actual performance earned an envious title for any boat, 'seaworthy.'" Hank Hemingway's experience was further proof.

If Rabl had one caution for cash-strapped boat dreamers seriously considering a Picaroon, it had to do with cost, warning that although the boat was just 18′ long, she would not be much less expensive than a 24-footer by the time she was rigged and finished out with all her many details completed. Rabl estimated that although the hull might be built for around $200, the finished, fully rigged boat with its detailed cockpit, cabin structure and interior, if constructed by a professional builder, would run some $900, which is about $16,000 in today's money. But it would likely cost several times as much now.

As originally designed, Picaroon was built "Chesapeake style"—what Rabl called "an à la Maryland job"—with a cross-planked V-bottom of cypress and hard chines. "No caulking is used in the bottom seams," Rabl noted of this "twartwise" (in Maryland-speak) bottom, "as these are laid up a sixteenth-of-an-inch open and allowed to swell tight. A mixture of red lead and tallow is puttied in the seams before the boat goes over to render them tight, and as the planks swell this is forced out without buckling the planks. Do not use planks over eight inches wide…"

Inevitably, Rabl tinkered with his initial design and learned that the original was hard to improve upon. A follow-up version in 1927 labeled "Peggy" was intended for a long-shaft outboard and had a bottom with much steeper deadrise that, according to Weston Farmer, was her undoing because she couldn't carry her sail as the breeze increased. In 1932, when Farmer began editing the short-lived *Mechanical Package* magazine, he

Catalog of Study Plans

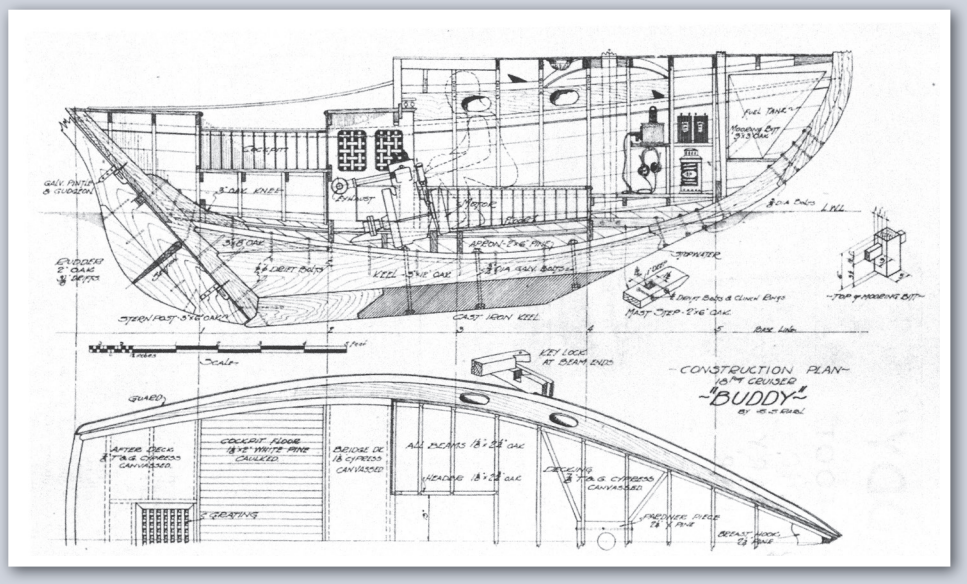


Hull lines, specs, and honest commentary.
72 pages, $12.95
1.800.273.7447
www.woodenboatstore.com

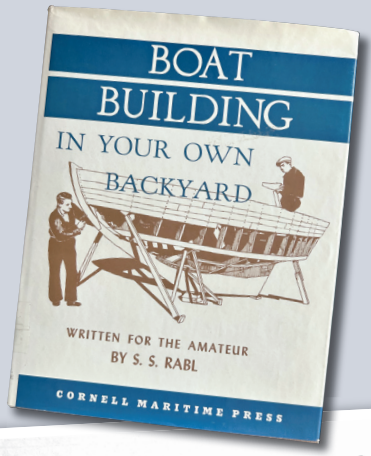
TOP NOTCH FASTENERS
Top Notch Fasteners Offers:
The Highest Quality Silicon Bronze Fasteners
Same Day Shipping • Affordable Pricing
Wholesale Discounts Available Upon Request
Release Order Options
Monel® Wood Screws In Stock
1044 South Victory Drive, Suite 100, Mankato, MN 56001
T: 800 992-5151 F: 507 720-0082
Email: fasteners@tnfasteners.com Website: tnfasteners.com

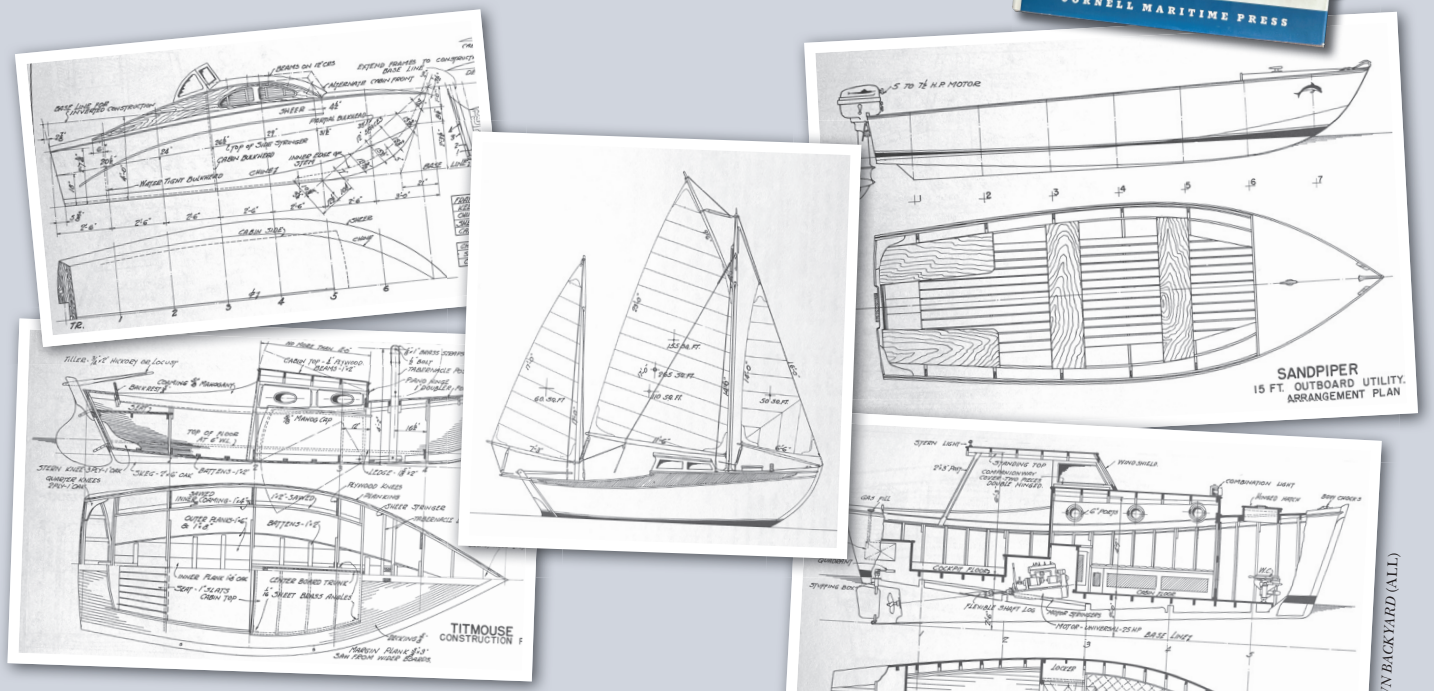
SIX RIVER MARINE
CUSTOM BOATBUILDING • RESTORATION & REPAIR


Recent Launch: West Pointer 17
160 Royal Road, North Yarmouth, ME 04097 207-846-6675
info@sixrivermarine.com www.sixrivermarine.com



***Left*—With his Buddy design, Rabl built on the Picaroon concept by adding a raised deck for more accommodation.**





***Above*—Rabl's book, subtitled "Written for the amateur," included numerous designs for small craft that could be built at home. Some examples are (clockwise from top right) Sandpiper, a 15′ outboard-powered skiff; Kittiwake, a 24′ power cruiser; Titmouse, a 15′ trailerable sloop; Puffin, an 18′ outboard cruiser; and, at center, Pelican, a 24′ gaff ketch.**

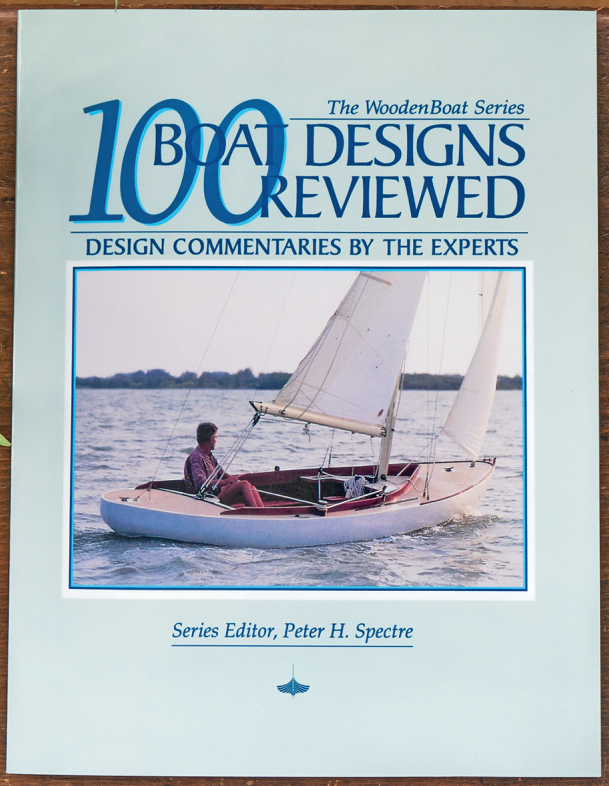
BOATBUILDING IN YOUR OWN BACKYARD (ALL)

published what he called Rabl's "sequel to his famous 'Picaroon.'"

For Buddy, Rabl replaced the trunk cabin with a raised deck that greatly improved headroom. The higher topsides gave the hull enough tumblehome to minimize a potentially too-high, boxy look but, of course, increased windage, something that Rabl and others of his time always tried to minimize, with good reason. Unlike Rabl's own Picaroon, with its gaff rig, Buddy had a marconi mainsail like the rig Rabl designed for "Pic" when the design was published. There was a tiny 9″ "gaff" at the mainsail's head—presumably to both reduce the mast's height while permitting the sail shape desired—a self-tending jib, and a storm jib. Like Picaroon, Buddy had the traditional cross-planked bottom planking made of cypress.

Rabl also developed two more versions of Picaroon that were included in his landmark book, *Boatbuilding in Your Own Backyard*, published in 1947 with a second edition in 1958. One of these was adapted for marine-plywood hull and deck sheathing, and Rabl noted that "plywood has produced a better hull…." He also developed a strip-planked, soft-chined version that he labeled Picaroon II. Finally, the 1959 *Sports Afield Boatbuilding Annual* presented an enlarged version. Picaroon III was a 23-footer that retained the original's

WoodenBoat STORE





Providing Essential Books, Tools and Gear for Wooden Boat Enthusiasts since 1975.

V-bottom. When considering all these sequels, though, Farmer reported that "Sam always came back to Picaroon as being his favorite."

Although notes said to have been kept by Hank Hemingway about his Picaroon-building-and-sailing adventure didn't turn up during research for this story, others with experience of the boat reported very favorably about it. California small-craft enthusiast Annie Holmes of San Diego never forgot her first impression of the Picaroon II she bought. "I first saw it in the early '70s at a local marina and thought, 'How cute, a miniature cruising boat.' I learned to sail on her and spent many nights aboard with my husband. I had the best days of my life sailing on that boat."

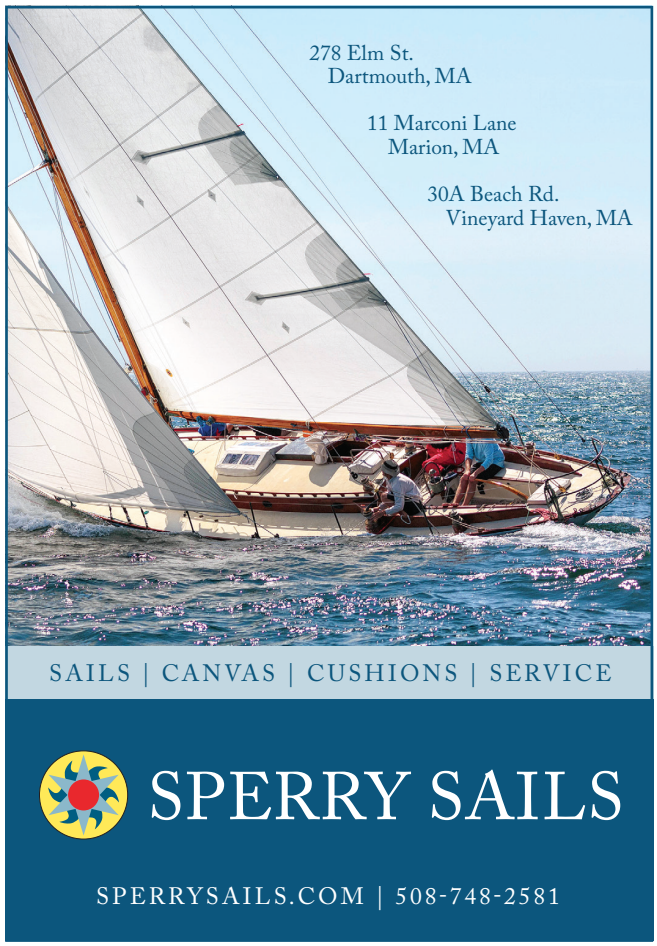
Michael Effler, who today restores wooden boats on Bainbridge Island, Washington, with his partner, Erin Leader, at Sea Sensations, owned a plywood version of Picaroon. Effler, who is a couple inches taller than Rabl was, reported that cabin headroom wasn't a particular problem but that the boat "was not accommodating for ladies." Effler cruised his Picaroon, which had a Yanmar 1GM, along the California coast and later found it well-suited to cruising in the San Juan Islands. It was trailerable—a potentially important feature to some—with a gimbaled cooker, a kerosene lamp, and leaded-glass windows in the companionway.

Matt Jonas had begun dreaming about Picaroon ever since he acquired a copy of *Boatbuilding in Your Own Backyard*. He purchased his beautifully built Picaroon II, PATIENCE, in 2016. "The boat is cedar-stripped over larch framing," Matt said, "and sheathed on the outside in fiberglass. The deck is strip-planked. She has a high-peaked gaff as shown in Rabl's book [on a day-sailer version] but she is a 'big' little boat, so in light wind it can be a struggle to get moving." After his first season, Matt had a 150-percent jib made that helped greatly, especially to windward. However, in very light air, the foresail may need to be backwinded to tack.

"She is a very stable boat," Matt said. "Reefing early and keeping the sails trimmed keeps her easy to maneuver." Matt sails on Lake Erie and recalls being on Presque Isle Bay in late fall with one of his young sons when the breeze increased to 20 to 25 knots, with gusts to 30. "I had a double reef and the small jib, and my son rolled out of the bunk but was flopping around down there and having a good time." Matt often spends nights aboard at the marina and, at 5′8″, he says his head just touches the cabintop. "It's a great little boat," he reports. "Sailing on her is an aesthetic experience. When sailing on her, you go back in time."

Although Picaroon may be the best-known of Rabl's designs, he created many others, all aimed at the amateur boatbuilder. Buddy was just one of 22 Rabl creations ranging from kayaks to racing scows to one-design sailboats, auxiliary cruisers, and outboards published in Fawcett's *How to Build 20 Boats*





between 1933 and 1950. Eleven more including Picaroon I and II were portrayed in *Boatbuilding in Your Own Backyard*.

Boatbuilding in Your Own Backyard not only presented clear drawings and instructions of each design but very useful general thoughts and hints ranging from information on metalwork, caulking, making a small portable galley box, and a formula for proportionally increasing or decreasing hull size. The book doubtless influenced great numbers of readers, and so did another of Rabl's books. In 1941, as part of his wartime teaching, he published *Ship and Aircraft Fairing and Development* for draftsmen, loftsmen, and sheet-metal workers. To those interested in small-boat design, it became evident that the methods Rabl described could also be adapted for plywood construction.

One of those who recognized this was exactly the sort of individual that Rabl had in mind with his boat designs: Glen Lewis Witt. "As he grew older, [my] dad wanted to build a boat because he couldn't afford to buy one," Gail Witt Brantuck said of her father, who died at age 98 in 2017. In 1953, Witt established Glen-L Marine, a business devoted entirely to the amateur boatbuilder. In his "Designer's Notebook" in 2011, Witt wrote, "Sam developed a method of fairing a boat framework to accommodate sheet plywood that is simple and accurate: it takes the guesswork out of fairing. We call it the 'Rabl Method.'" The technique involved marking reference lines at regular intervals between the keel and chine, setting a straightedge on edge on each line to determine the amount of bevel necessary at the keel and chine, cutting notches to match the bevels, then planing each structural piece fair between the notches.

How many people Rabl influenced and continues to influence in one way or another is impossible to measure. What may be his final design—"the latest of Sam Rabl's long line of small sloops"—was published in *Boating* in its January/February 1961 issue. This was a 2,025-lb-displacement 20′ sloop to meet the requirements of the Midget Ocean Racing Club (MORC). Although the article noted the boat would go into production, this didn't happen, perhaps because Rabl was then seriously ill. On January 19, 1962, *The Baltimore Sun* reported the death, at 67, of "Samuel S. Rabl, a Baltimore naval architect and builder of model ships and planes."

I suppose all we need to know about Rabl can be summed up by two pictures. One is the evocative, perhaps romantic, drawing he did of his PICAROON casually beating to windward accompanied by birds beneath a sky filled with puffy clouds. The other is a photo in *Boatbuilding in Your Own Backyard*. Sam's on his knees lofting a hull using a batten and homemade lead "ducks" he'd cast himself. He's doing this on cleared floor space in front of the kitchen stove.

Stan Grayson is a regular contributor to WoodenBoat.



Another amazing product from

Marshall's Cove Brand Marine Paint

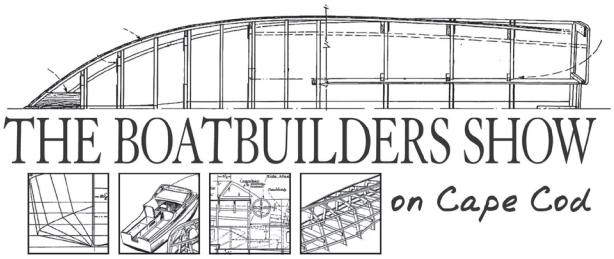
MARSHALL'S COVE BRAND MARINE PAINT GOLD LABEL

- Soft and easy to apply
- Stays soft so your planks can swell without stress

Available at: **Admiral Ship Supply**
HamiltonMarine • Fisheries Supply

info@marshallscovemarinepaint.com • 425-260-3509

www.marshallscovemarinepaint.com



Are you:

- **A boat owner**
- **A boat builder**
- **Looking for a job in boat building**
- **Intrigued by the building process and true craftsmanship**



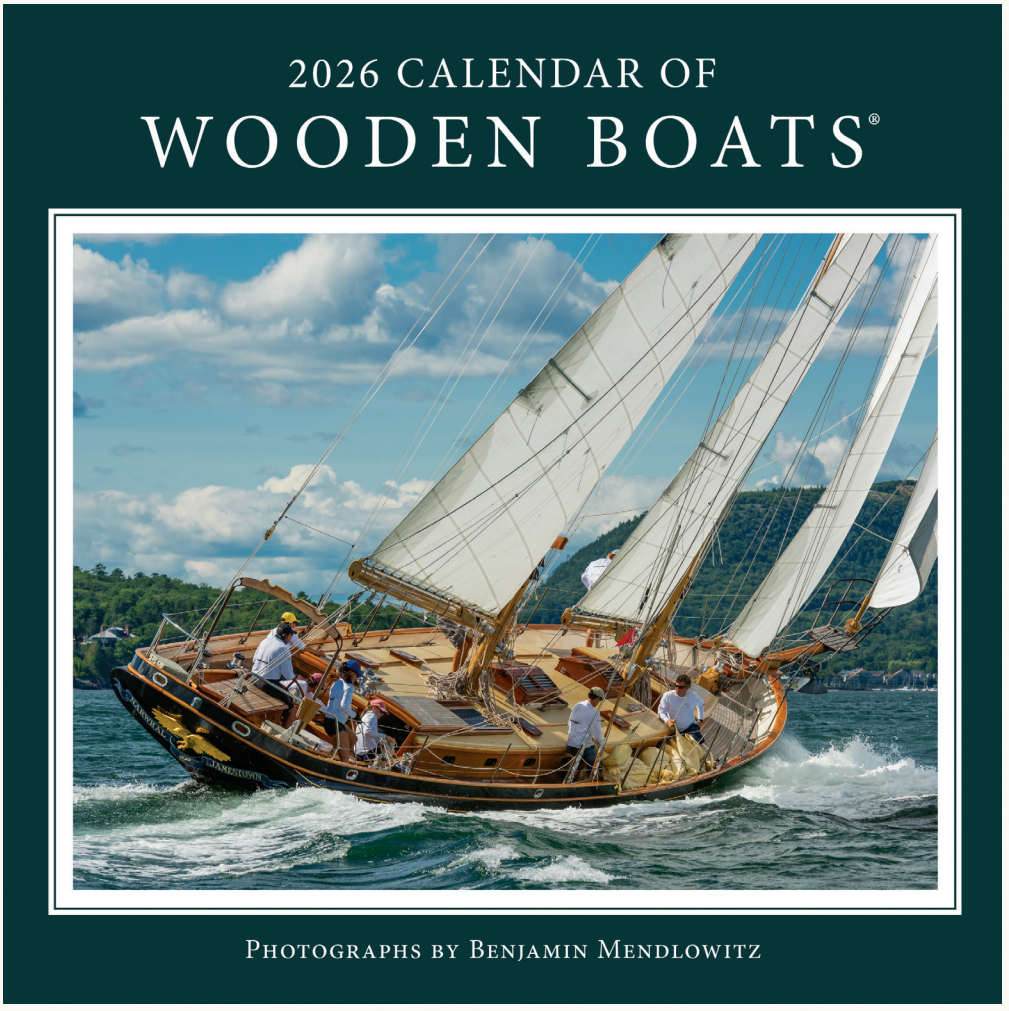


Then this show is for you!

JANUARY 30 – FEBRUARY 1
AT HYPORT
CONFERENCE CENTER
35 Scudder Avenue, Hyannis, MA

Boatbuildersshowcc.com

WoodenBoat
STORE



The Perfect Holiday Gift

2026 Calendar of Wooden Boats

Twelve new images, captured by Benjamin Mendlowitz, showcase fine wooden boats in stunningly beautiful settings.

Scan to Shop

Visit woodenboatstore.com to order your copy today



Cherished year after year since 1983














WoodenBoat
STORE





Providing Essential Books, Tools and Gear for Wooden Boat Enthusiasts since 1975.

Text and illustrations by Jan Adkins

Measuring

Consider the simple process of measuring from here to there, and it becomes clear that our need to make things fit has been passed down to us by careful craftspeople over millennia. Virtually all the units with which we measure our world are derived from…us. They're anthropomorphic, the measure of man.

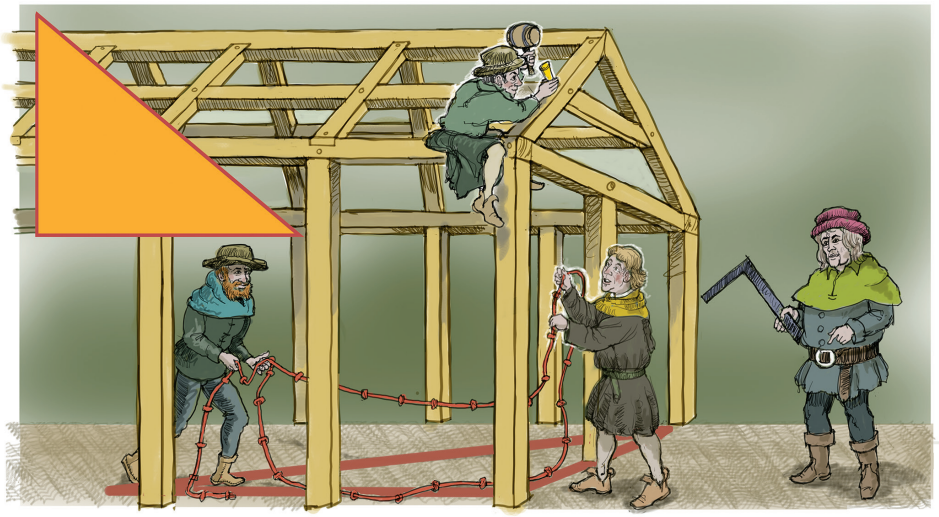
A grand pharaoh, perhaps Ramses II, the builder, probably fixed the basic units of Egyptian measurement: the *cubit* (fingertip to elbow); the *palm* (breadth of palm); the *foot* (one dog). We know these measures were fixed because we've found masons' and carpenters' rulers 3,000 years old, and because the pyramids were constructed with bewilderingly precise cubit dimensions that delight mathematicians and numerologists with their cabalistic implications and harmonies.

Consistency across distance brings up a historical point: Did it matter that the pharaonic cubit in Aswan was identical to the cubit in Thebes? If engineering accuracy demanded common measures, those lengths became strict official standards—often iron bars approved by authorities. Roman engineers depended on consistency across a kingdom and produced official copies of the *regula*—a wooden stick about 11.625″ long, divided into 12 *unciae* (hence, our "inch"), and *digiti*, or finger widths.



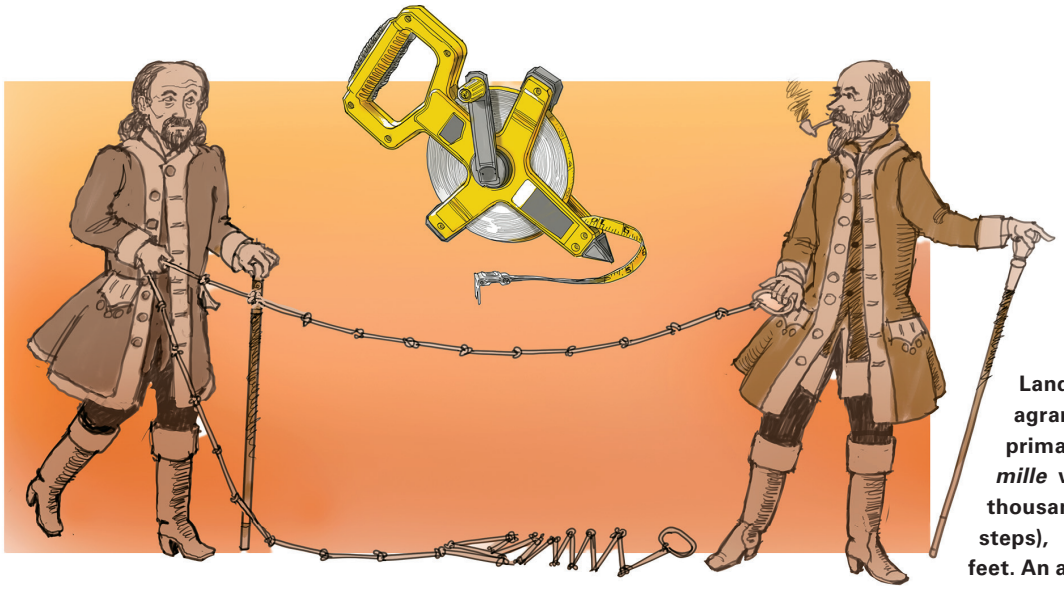


Balkanization—the fragmenting of a large state into smaller local holdings—was a defining characteristic of the Middle Ages after Emperor Constantine abandoned Rome as his capital and moved to Constantinople (324 A.D.). Reliance on central Rome's standards waned, and carpenters in one burg conferred with those in the next burg on a common foot rule. Builders knew a foot was divided into 12 inches (12 was a convenient number divisible by 2, 3, 4, and 6) but where was their iron standard? The inch was traditionally defined as three dry barleycorns place end-to-end. In the 16th century, in Germany, Jacob Köbel offered guidance on determining the length of a "rood" by lining up the feet of 16 men, end to end. His measurements were not identical to those at Constantinople or Thebes, but that, back then, was unimportant.

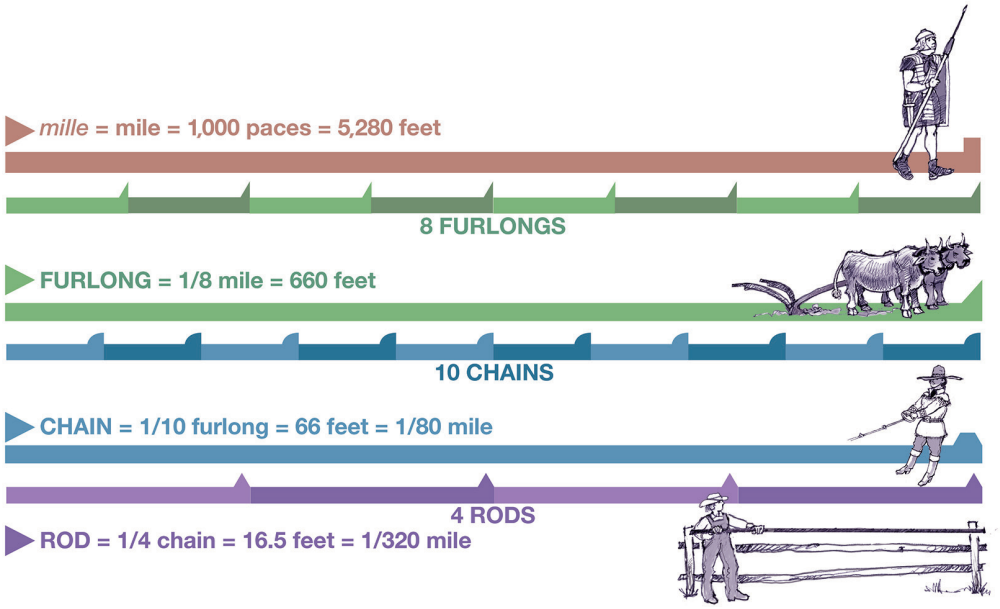


Mediaeval carpenters used local measures intelligently. What were their standards? Area guilds likely agreed on measures and kept a marked iron prototype from which craftsmen from several specialties made their own measuring and truing tools. They used a plumb bob and triangle as a reliable level. Houses could be laid out accurately using a coil of waxed cord with knots evenly spaced at foot marks. A taut triangle with sides of 3, 4, and 5 (or multiplied products) inevitably makes a right triangle .

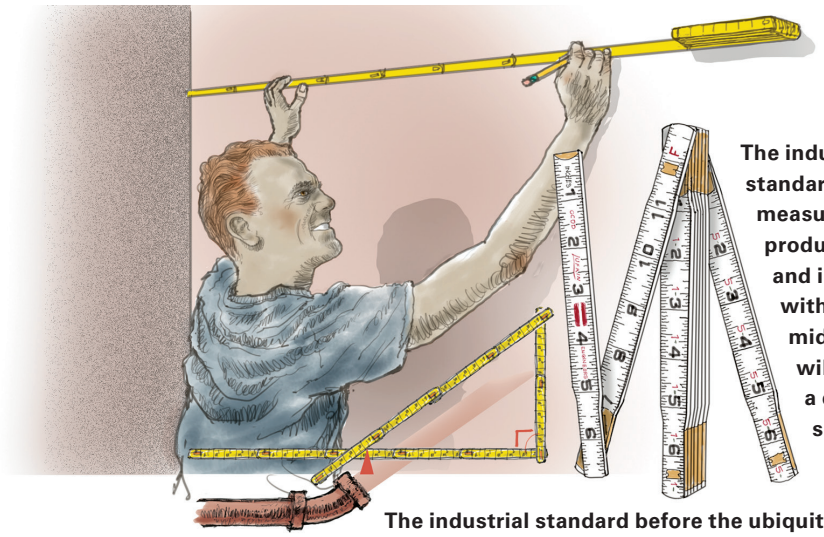
The late Middle Ages promoted guarded cooperation among bellicose kingdoms and developed some standardization. Tradition has it that Henry I of England and Wales offered the distance between his long nose and his outstretched fingers as a *yard*, and that distance was doubtlessly marked on metal and kept in the guildhall treasury, divided geometrically into three feet in a yard and 12 inches in a foot.



Land measure in agrarian society was primary. The Roman *mille* was based on a thousand *strides* (two steps), totaling 5,280 feet. An antique measure, seldom used today, is the *league* of three miles—what you could expect to walk in an hour, stepping briskly. At sea, a league is three nautical miles, something Jules Verne recognized in *Twenty Thousand Leagues Under the Sea*, the long voyage of Captain Nemo's NAUTILUS. Within the mile, farmers carved the furlong ("long furrow"), the distance a yoke of oxen could plough before needing a break. The furlong is a singularly agrarian measure and doesn't loom large for us unless we play the ponies; horse-racing courses are still laid out in furlongs, eight to a mile. Each furlong constituted 10 chains; these were specifically surveyor's measures based on *Gunter's Chain*—a wire chain of 100 links with brass rings at the ends—developed in 1620 by English mathematician and clergyman Edmund Gunter. Young George Washington, surveying western Virginia, used such a chain. A plot measuring one chain in width and 10 chains in length (or any shape of 10 square chains) is an *acre*. Long land lengths are measured today by a thin (often fiberglass) tape on a reel. Anglophiles may note that one chain is the distance between stumps on a *cricket pitch.*

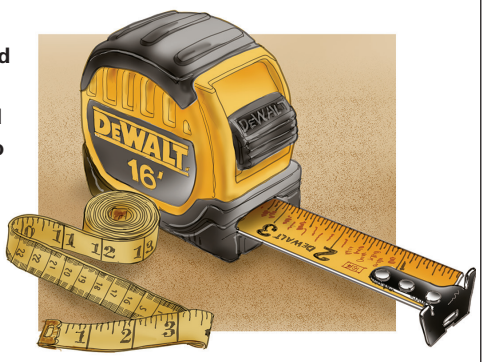


HUMBLE FARMERS seldom invested in an expensive Gunter's chain but did plenty of layout work with a folding iron or wooden rod of 16 ½ feet, ¼ of a chain (320 rods in a mile). Eighty percent of our population is now urban. We visualize distance along streets. Country people conceive distance along fences, and one rod is an ideal distance between fenceposts.



The industrial revolution demanded consistency and standardization. An inch in Luxembourg *must* be the same measure as the inch in Rome. The fit of mass-produced products depends on fidelity. You probably measure feet and inches along a tension-rolled metal *tape measure* with a cupped cross section that stabilizes the tape in midair; broader tape measures are more stable. There will be times, however, when stability is a detriment; a cloth sewing tape of 3′ follows convex and concave surfaces accurately.

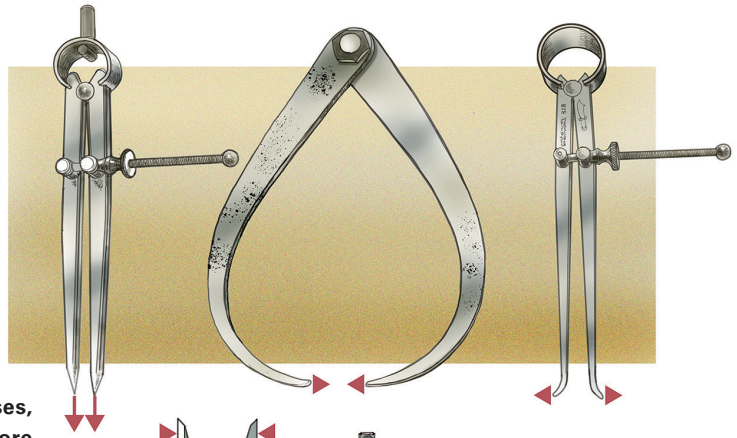
The industrial standard before the ubiquitous tape measure was the *folding rule*, a cleverly constructed flip-flop tool of, usually, 6′. A few craftspeople still prefer the folding rule for its stability at length, and for a few tricks. Pipe fitters take the angle of pipe to be installed by folding a right angle with two rule sections, following the needed angle with the hypotenuse, then noting the inches and fractions where the hypotenuse crosses the baseline. Recreate the triangle on the worktable with the same dimensions.



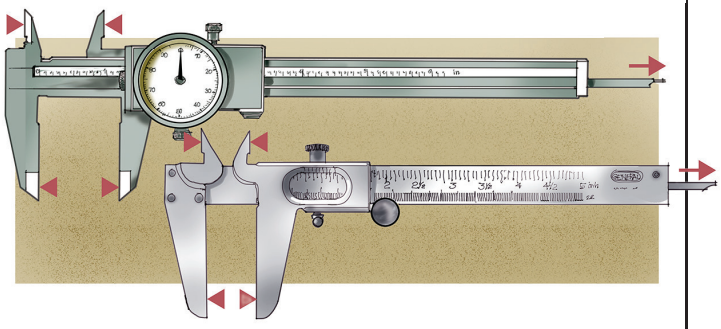
The base-10 simplicity of metric measurement is a product of the Age of Enlightenment and the French Revolution. The United States will almost certainly join the rest of the world in metricizing by and by. We suspect, however, that boatwrights may be the last multifractional holdouts. Many tape measures offer both inches and centimeters, which might be useful but is largely clutter. Choose the markings and width you want. Note that not all rulers are marked identically. Usually you will find feet and inches, 16ths, and perhaps even 32nds. Most tapes are marked with squares or diamonds at 16″ intervals for stud framing. Some contractors' tapes have 19.2″ intervals for floor joists and roof trusses. Special tapes can be ordered with inches marked in 10ths. *Pi* (π) *tapes* directly read pipe diameters from their circumferences. There are also special tapes for concrete and rebar work and for conduit.

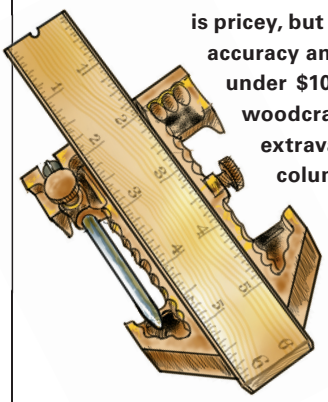


A WIZARD is a craftsperson adept at the advantages of the seemingly mute *framer's square*. There are too many mysteries to relate here. Yes, you can mark an accurate right angle with the square, as you might with the combination square, but the framer's square far exceeds this ability as a geometric calculator. Using the dimension numbers and the several tables on both sides, the power user can figure the hypotenuse of braces, construct any size of octagon, calculate board feet, figure and mark stair rises and runs, and chart rafter placement. If you are not party to the framing square accomplishments, be careful when you use it to measure: the body (wider leg) and tongue (narrower) are calibrated variously with inches expressed in 16ths, 12ths, and 10ths. Some squares even have a minutely incised table in 100ths so that an exact measurement can be transferred with calipers.



Plain measurement of length is necessary, established, and limited. We can agree that it is not, however, the fine delineation of intricate joinery, dovetailing, or shipboard cabinetry (where the curving hull has nearly no right angles). In this work, one part is measured against another, not written as a dimension. There are measuring tools that will extend your accuracy, like a few antique dividers and compasses, which can consistently reproduce dimensions more precisely than your tape measure. Unusual tools from old wood-butcher's shelves can become standbys: the Stanley Odd Job No. 1 is a ridiculous looking tool that has helped me in more situations than I could have expected. A micrometer caliper like this Brown & Sharp has more accuracy than you'll need, but its ability to record interior, exterior, and depth measures and to lock them down is valuable. The B&S is pricey, but you can sacrifice a few 1,000ths of accuracy and score a pressed steel caliper for under $10. It's doubtful that the Japanese woodcrafters we admire create their extravagant pegged scarf joints from a column of measurements. Measuring is only the first stage of accuracy. What you read on your tape measure and what the mediaeval home builders read from their waxed cords is merely the first step to making a fit.





Jan Adkins is a regular contributor to WoodenBoat. *Visit his blog, Dockwolloping (www.dockwalloping.boats), for more insightful illustrated discussion of all sorts of maritime matters.*

In the next issue, we'll continue this topic with a discussion of current-day best practices of measuring and marking wood before cutting.

SawStop

YOU ARE AT RISK

A table saw injury occurs every
9 minutes in North America.

Protect yourself today.



The Only Table Saw That Stops
on Contact With Skin

SawStop.com

See it in action



Keeping Up with the C.L. CHURCHILL

Rebuilding a working tugboat, in installments

Text by Rob Thompson • Photographs by Kerry Batdorf

My favorite sweatshirt has just about given up the ghost. I suppose that's what happens when it's the piece of clothing you always grab first when you need a layer that might get a little paint on it. It's a gray cotton hoodie with the word "CREW" on the back and an image of the tugboat C.L. CHURCHILL on the front, accompanied by the words "Celebrating 50 Years of Steady Dependable Service."

I never served aboard the CHURCHILL underway—not in good weather while she towed her charge, the 88′ canal schooner LOIS McCLURE, through slow, still canals (see related article, page 56); nor in foul weather when she was bound tight on the McCLURE's hip, bouncing in cross chop and wind on the broad Lake Champlain in Vermont. I have not spent a single night tucked into one of her berths nor prepared a meal in her galley. I would only see the CHURCHILL during the off-season, when her work was done. I do, however, know the CHURCHILL well, every bit of her, having rebuilt close to 80 percent of the vessel. Over a period of 16 years (2004–2020), I led the CHURCHILL's multi-stage restoration and ongoing maintenance. In 2014, when she won "tug of the year" at the Waterford (New York) Tugboat Roundup, her real crew decided I had earned a sweatshirt.

***Above*—The 34′ tugboat C.L. CHURCHILL was built in Cohassett, Massachusetts, in 1963, and from 1979 to 2023 she operated on Lake Champlain in Vermont. She served for many years as the escort vessel for the replica canal schooner LOIS McCLURE—all the while undergoing a phased refit—and has recently moved to Buffalo, New York, where she will perform the same duty for the Erie Canal boat SENECA CHIEF.**





***Left*—The initial phase of the CHURCHILL's refit involved replacing her stem, which was laminated from mahogany reclaimed from use in vacuum molds for prototype spaceship components. *Far left*—Charlie Beyer replaced the CHURCHILL's forefoot before the boat's recent move to Buffalo, New York.**

It quickly became a favorite—in part because it is comfortable and a nice safe shade of gray; more so because it connects me to the boat and a group of great people who would come in and out of my life every few years, tell me a batch of fresh stories, and then tell me to hurry up about the repairs because they had big plans for the coming season. I liked working on the boat. I liked being a part of that community. Wearing the sweatshirt reminds me of all that. If you wear a shirt that advertises you are crew on a boat, it isn't long before someone asks you about it, and I always like the opportunity to tell the CHURCHILL's story.

In 1963, the lumberman Chester L. Churchill commissioned the naval architect John W. Gilbert to design a wooden tugboat using a still-in-the-crate, coal-fired, 1918 military-surplus steam engine as the powerplant. It was one of Gilbert's first commissions. He drew up the plans for a 34′ boat with a fantail stern, a steep sheer forward, and a plumb bow. The boat was based on the Chesapeake deadrise style, built in Cohasset, Massachusetts, by Charles Buttman, and launched in 1964 as the PRISCILLA H. CHURCHILL in honor of Chester's wife.

The realities of managing such an engine and the space it took up must have quickly worn through the charm of the idea; within a year or two, the steam power was swapped out for the turnkey dependability of a 120-hp Ford Lehman diesel. Even with the steam engine gone, no one ever had the heart to remove the CHURCHILL's distinctive steam stack. At that time, the boat was renamed for Chester, who kept her until 1973, when he sold her to Blair Lamont of Camden, Maine.

In 1979, the Griswold family, then-owners of the historic Shelburne Shipyard in Vermont, purchased the CHURCHILL from Lamont. The boat thus moved from the Maine coast to Lake Champlain, where she spent the next 25 years in the Griswold family's care. With only a single propeller, the CHURCHILL was less maneuverable than desired in the tight confines of the Shelburne harbor, limiting her commercial work, but she did towing operations on marine-rescue calls. During that time, the tug was primarily used as a picnic boat for the family and an excursion boat for community groups. She was roundly observed to "sleep two, feed six, and party twenty."

In 2004, the Griswolds donated use of the boat to assist the Lake Champlain Maritime Museum (LCMM) on the inaugural tour of the newly launched canal schooner LOIS McCLURE. After a season chugging around the lake, it proved to be a great pairing, both aesthetically and functionally. But there were safety concerns in shifting the CHURCHILL's duties from family picnic boat to hard-working tug.

After 40 years, the CHURCHILL was tired. Although the cypress planking was mostly sound, the galvanized screws that fastened it were largely wasted and much of the underlying oak structure was failing. Having just completed the LOIS McCLURE, the museum had the infrastructure of an outfitted yard and a crew of experienced volunteers to perform the required work. But the boat was not theirs to rebuild.

Art Cohn, a cofounder and, at the time, director at LCMM, had quickly developed a strong bond with the CHURCHILL. Over the years, this bond would grow as he lived aboard and captained the boat. From the beginning, he was a steadfast advocate for restoring and using the boat, which he came to believe was "…the finest vessel of its size I have ever been on… that boat never let us down." His commitment to the CHURCHILL and her mission were key factors in her getting a new lease on life.

Art discussed the possibilities with Steele Griswold, the patriarch of the family. The Griswolds generously donated the CHURCHILL to the museum, along with funds to begin restoration and an understanding that the Shelburne Shipyard would seasonally haul and store the boat at no charge. Further, shipyard mechanic Van Powell would continue to maintain and service the engine. The people who had cared for the boat wanted to see the restoration work done. With that support, LCMM decided to take on the project and hired me as lead builder.

From the start, it was clear that no one was interested in a "patch job" to squeeze out just a few more seasons. The intent was always to go deep and do it right. Nonetheless, there were real time constraints on the work; the boat would have to be ready for use each spring for the foreseeable future. A multistage plan was developed to meet these goals. Step one, during the winter





The early restoration phase also saw replacement of the boat's white-oak sternpost, as well as some topside planking in Alaska yellow cedar.

of 2005–06, would be a big one, ultimately requiring the replacement of much of the CHURCHILL's structure and planking. Beyond the replacements, one new thing was added to the boat: a pair of large, heavy bitts for towing astern.

Demolition can be a grim business. Deterioration is often more extensive than initially thought. Every time you think you have cut back to sound material, another pocket of smooshy wood reveals itself. When we started, I warned Art that things would get worse before they got better. I still recall the shock on his face when he showed up near the end of the demolition phase, looked at the tug with her bottom half gone, and asked me in a shocked voice, "What the hell have you done to my boat?" He tried to laugh it off, but the tone did not imply confidence in a spring launch.

We were fortunate to have good-quality, seasoned oak timber on hand, left over from the recent construction of the McCLURE and just right for rebuilding the CHURCHILL's structure. For planking, I stumbled on a small stockpile of salvaged long, clear 8/4 Alaska yellow cedar to supplement another stash of gorgeous local white cedar. The shorter, more dimensionally stable white cedar was perfect for the cross-planked bottom. The longer, stronger Alaska yellow cedar served admirably to fill the high-wear areas above the chine. The new stem and horn timber were laminated from reclaimed, pattern-grade Honduras mahogany.

It was an exhausting winter. With the steady aid of a core volunteer team, we were able to get the boat back together, caulked, and painted in time for the required spring launch. The crews were off on "The Grand Journey," the historic trade route for canal boats of the era: down Lake Champlain through the canals to the Hudson River, on to New York City, and back again.

In 2010, the CHURCHILL came in for Phase Two of her restoration. The work scope that winter was far more modest. At the bow, below the chine, the CHURCHILL has six conventional planks running fore and aft each side. These are short planks, with a great deal of twist, that run aft 6′ to 8′ before terminating on a long floor timber that serves as something like a long butt block where her cross-planked bottom begins. This bow planking was the only original bottom planking left

Phase One work also included replacement of the crosswise bottom planking in northern white cedar (above right), and replanking the elliptical transom (above left). The boat was caulked, painted, and put into service for the season following these projects.





WoodenBoat STORE





Providing Essential Books, Tools and Gear for Wooden Boat Enthusiasts since 1975.



Phase Two of the project, accomplished in 2010, involved the replacement of the short fore-and aft below-waterline bow planking. In the final phase, done in 2018, the Dutch doors in the pilothouse were replaced and a portion of the aftedeck was reframed.

after Phase One, and it needed to be replaced. The following spring, we were all comforted to know that no longer were any of the tired old plank fastenings securing anything below the waterline.

Out she went again to push the big schooner around on another series of extensive educational tours. She traveled along the Erie Canal and Mohawk River to Rochester, New York, then back again and around Lake Champlain.

In fall 2013, it was time to start Phase Three. With the critical, below-waterline hull work complete, our focus moved higher. The fiberglass deck was cracked and delaminating, the oak sheerstrakes had many rot pockets and iron sickness, and the plywood cabin sides were mush along the base and at each windowsill. As always, volunteers stepped up to make a daunting task manageable and donors stepped forward to cover the costs. It is a wonderful thing to work with a well-loved nonprofit organization and see the pleasure people take in being part of something that contributes to the community and makes possible that which otherwise would be unlikely to occur.

More tours, more visitors, and more storytelling followed. The mix of challenging weather, flooding, and lazy summer days was becoming a routine for the tight-knit crews. After 10 years of touring the region, they were greeted as old friends by the communities they passed as they slipped along the waterways.

The year 2018 was the last time I would dive into significant work on the CHURCHILL. This round had several components, some structural and some cosmetic. The boats were going to be headed out the following season on a group tour with the Corning Museum of Glass's GLASSBARGE and the South Street Seaport Museum's tug W.O. DECKER. With such fine company, everyone wanted the CHURCHILL polished up and looking her best. We smoothed the dinged hull and applied fresh paint top to the bottom. We replaced cracked windows and made new split Dutch doors for the pilothouse, port and starboard.

Unfortunately, in the afterdeck, more than paint and putty were required. Rot that we knew had been festering for years could no longer be ignored. It had expanded into some of the vertical-stave planking that wraps the stern…planking that we had replaced in the first phase of work. It was frustrating, but we could never have tackled it all at once. This had to be viewed as an acceptable cost to the multi-phase approach.

For 20 years, the CHURCHILL was the dedicated working companion to the McCLURE. Over those years, the boats would log well over 10,000 miles and see more than 300,000 visitors among hundreds of ports. Although I was not present on these voyages, the crew always made me feel a part of the family that they had become, sharing their enthusiasm for the educational mission of the team and relaying the kind welcomes they received as they traveled about. It was a wonderful traveling show, focused on the journey and not the destination. The people involved were an eclectic collection of educators, historians, archaeologists, and mariners, moving through the old commercial waterways on a pair of time-displaced vessels. At each stop, they would bring the public onto the schooner, immersing them in the maritime past of their hometowns. Feeding off the passion of volunteers and the enthusiasm of the visitors, the crew would stay a few days at each stop and then move on to do it again at the next port. People loved it. The response from the public was strong, consistent, and positive everywhere they went. For many it was a chance to walk on and into a large traditional ship—a marvelous experience for those unaccustomed to it.

The time came when the museum was faced with difficult choices for the future of the LOIS McCLURE. Annual operating costs for an 88′ schooner are large, and substantial repairs were coming due if the vessel were to remain in active service. In 2023, LCMM made the hard decision to retire the schooner and transfer ownership to the Canal Society of New York State. The organization's intent is to keep the McCLURE as a static display in an authentic 19th-century excavated canal channel—a so-called "prism"—in Port Byron, New York.

The decision rendered the CHURCHILL an obsolete member of the museum fleet. Fortunately, a connection was made with the Buffalo (New York) Maritime Center, which was completing construction of the Erie Canal Boat SENECA CHIEF. After her 2024 launching, she would need an accompanying powered vessel. The CHURCHILL, a proven performer, seemed a good fit and a sale was arranged. In spring 2023, the CHURCHILL departed Lake Champlain for her new home port of Buffalo. There she received a new engine and a new crew as she set off on new adventures providing "Steady dependable service."

Rob Thompson is a boatbuilder and woodworker based in a one-man shop, Windfall Woodworks, in Huntington, Vermont. He sends thanks to Kerry Batdorf, who photographed the CHURCHILL's reconstruction—and also helped with the effort, crewed aboard the vessel, and took care of her.

BUILD! LEARN! EXPLORE!





CELEBRATING 45 YEARS!

WoodenBoat School

Join us in Brooklin, Maine in 2026!

Immerse yourself in our environment
of hands-on, shared learning, led by masters.

The 2026 Course Schedule will be available December 1, 2025.

Online reservations open Friday, January 2, 2026







www.thewoodenboatschool.com

WoodenBoat School, PO Box 78, Brooklin, ME 04616

207-359-4651

school@woodenboat.com

A Perfect Pairing

Towing the LOIS McCLURE with the C.L. CHURCHILL

by Roger C. Taylor



PHOTOGRAPHS COURTESY OF LAKE CHAMPLAIN MARITIME MUSEUM

It was a great day in June 2004 when the Shelburne Shipyard offered to lend their ex-yard tug, the C.L. CHURCHILL, to the Lake Champlain Maritime Museum (LCMM) as towboat for its 88′ replica Lake Champlain canal schooner LOIS McCLURE. At 34′, the workboat looked perfect for the job, with her wooden, hard-chined hull, traditional tugboat wheelhouse, tall stack, and high bow with low stern.

LCMM director Art Cohn and I took her out for a trial run in Shelburne Bay. We opened up her Ford Lehmann diesel to about 1,500 rpm so that it was delivering a good percentage of its 120 hp, and the tug churned through the water at about 8 knots. I noted with satisfaction that there was no hint of a rooster tail. Evidently, her big propeller was well submerged, down in deep-enough water so that it would be able to do real work. With a look at the shaft, we saw that her propeller was left-handed—that is, when viewed from astern, it turned counter-clockwise. This is a bit unusual; normally, when you back down a single-screw boat with a more-common right-handed propeller, the stern walks to port. We would need to remember that the CHURCHILL's stern would tend to go the other way.

Jack Gilbert, the CHURCHILL's designer, had certainly given her a high bow and a very low stern. I wondered if all that freeboard at the bow was really necessary, and if she had enough freeboard at the stern. Time told that both dimensions were perfect.

And time would tell other things: that the CHURCHILL would steer steadily when towing, but, like most tugs,

***Above*—For 20 years, beginning in June 2004, the tugboat C.L. CHURCHILL served as the towboat for the schooner LOIS McCLURE, which operated from the Lake Champlain Maritime Museum (LCMM) in Vermont.**



The McCLURE was most maneuverable when being towed on the hip—that is, with the tug secured alongside the schooner at the stern. With the tug's stern about 6′ abaft the McCLURE's stern, the tug's propeller and rudder had ample leverage for turning the schooner.

would require more attention to the helm when running free; that she would be an efficient towboat, economical on fuel; and that in a rare beam sea of just the wrong size, probably made by a wake rather than the wind, she could roll her steering stool right over.

The CHURCHILL is arranged with her steering wheel on the starboard side of the pilothouse. There is a midship companionway leading down forward into the forecastle, which has a head. The pilothouse has a high bunk athwartship. To port, a short ladder leads aft, down into the cabin, with its upper and lower bunks to starboard and a small table with two chairs to port. Farther aft is a galley and a companionway to the stern deck. A doorway leads forward into the engineroom under the pilothouse.

We knew we'd have to do some fancy maneuvering with the canal schooner when visiting all manner of harbors, so we acquired a second towboat, a 17′ inflatable with a 50-hp Honda outboard motor. Because of the duties we envisioned for this craft, we named her OOCHER. The two of us at the wheels of the McCLURE and CHURCHILL were connected by handheld radios, and so was OOCHER's operator when she was brought into play.

When towing the McCLURE in relatively open water, such as on Lake Champlain, the wider reaches of the St. Lawrence River, or across the corner of Lake Ontario, we put the schooner on the hawser astern, with OOCHER trailing her. For the hawser, we used 200′ of extra-big polypropylene line, which is heavy enough so that its catenary is mostly in the water but still floats. On the CHURCHILL, the towline was bent into a large galvanized thimble on a bridle, and the ends of the bridle were secured to wooden quarter bitts, and backed up to big steel cleats that we put in halfway up the side decks. On the schooner, we secured the bitter end of the towline on one of the bitts at the bow with a hitch that could be let go under strain if necessary (it never was). Towing on the hawser is good for rough water but it limits maneuverability.

Shortening the towline to, say, 75′ helped with control, but for best maneuverability, the CHURCHILL towed the McCLURE on the hip—that is, with the tug secured alongside the schooner at the stern. Then we'd bring OOCHER to the tug's nice, low stern, from which it was easy for the OOCHER crew to transfer to their boat if she was needed for reconnaissance or maneuvering.

At first for hip-towing, we tied up the tug toed in, with her bow turned a bit toward the schooner, but experience showed that we could achieve better balance for steering with the vessels parallel—and that it was best to secure the tug far enough aft so that her stern was some 6′ abaft the stern of the McCLURE. That position gives the tug's propeller and rudder leverage for turning the schooner.

Instead of using the conventional three-line towboat tie-up, with headrope led well forward, towline led aft from the bow of the tug, and a stern line, we chose to tie her up with four lines: bow and stern lines led abreast, and both forward and after spring lines. The aft-leading spring would be the towline, and the forward-leading spring would take the strain when backing down. This configuration worked well.

When towing on the hawser, we conned the vessels from the tug, but when towing on the hip, we conned from the McCLURE's wheel, because with the canal schooner's freeboard of about 6′ (she was lightly loaded with 11 tons of stone) visibility from the tug's wheel in the direction of the schooner was nil.

Because the names CHURCHILL and OOCHER are both dominated by "ch" sounds that could be confused on the radio, we used the helmsman's name for orders to the tug and the name OOCHER for addressing that vessel. We also used different orders for each towboat. Rudder orders to the CHURCHILL would be "'midships," "left" or "right," "full" or "half"; propeller direction was "neutral," "ahead," or "astern"; and speed was "idling," "a thousand rpm," or "fourteen-hundred rpm." OOCHER always made up where she was needed with a head rope, heard "hold off," "push," or "pull," and percentages for amount of power, such as "25 percent," or, rarely, "100 percent."

Most course changes were made with just the McCLURE's rudder, but for a sharp turn, we had to use the CHURCHILL's rudder as well. (To help her turn, we generally ran with the centerboard lowered 2′.) We



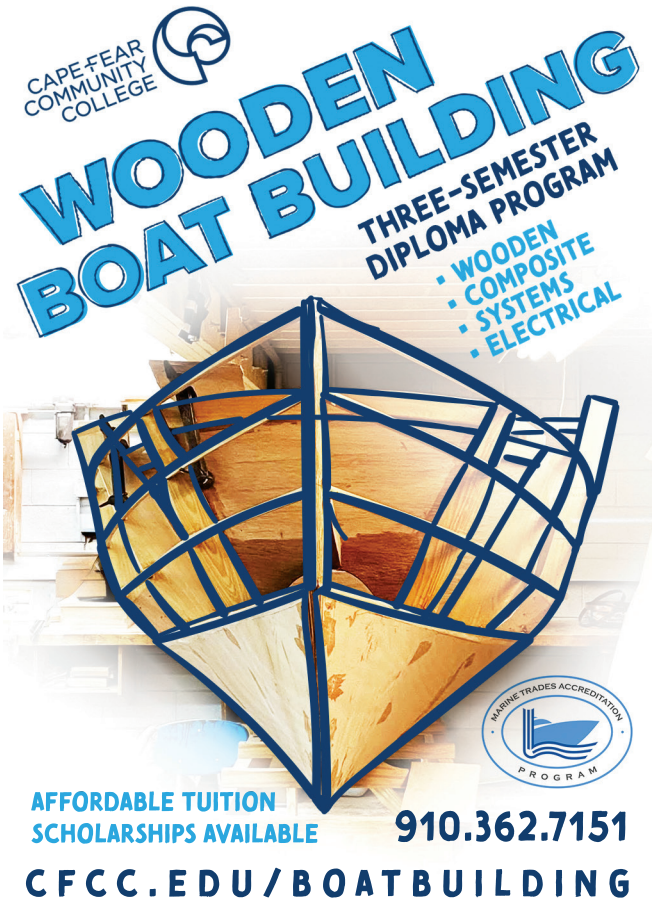
Author Roger Taylor is shown here at the helm of the LOIS McCLURE alongside LCMM director Art Cohn.

found that the handiness of straight steering with just the schooner's rudder, the tug's rudder being left amidships, was much influenced by how precisely we tied the tug on the hip. As careful as we were to secure the tug's lines just right, we often found that to ease the schooner's wheel, we had to order a half spoke, or, sometimes, even a full spoke, of left or right rudder on the tug, rather than simply "'midships." Maybe we had gremlins?

A strong head wind was a limiting factor in towing the canal schooner on the hip. Her big, bluff bow, with 6′ of freeboard and less than 2′ of draft, is vulnerable to being blown off. In a strong breeze of about 25 knots, the CHURCHILL may or may not have been able to counteract a gust that started to blow the McCLURE off course. Normally, in that much wind, we'd either be in harbor, running with it, or towing on the hawser, but I remember one occasion when we were towing on the hip, trying to get into Gaines marina at Rouses Point near the north end of Lake Champlain in such conditions, and we had to abort and sneak back outside before we started taking out fiberglass yachts. Luckily, Joe Treadwell, the marina's boss, saw our plight and quickly came to the rescue with his high-powered, former Swans Island, Maine, lobsterboat, PRINCE OF PEACE.

Sometimes we had to tow on the hawser because the waterway we were negotiating was too narrow to allow bringing the tug alongside the schooner. An example is Canada's Chambly Canal on the Richelieu River, whose original locks have never been enlarged, as they have







At times, the CHURCHILL towed on the hawser because the waterway the vessels were negotiating was too narrow to have the tug alongside the schooner.

been on the Champlain and Erie Canals. When we had to enter a small canal lock towing on a short hawser, we would use OOCHER as an escort tug, made up to the stern, to stop us as we eased up to the lock. We'd get long bow lines over to hold the schooner in position while the tug locked through. When it was the schooner's turn, we'd pull her in by hand and tuck our little escort tug in under the schooner's stern.

We saw little difference in our towing speed of 5 knots whether towing on the hawser or on the hip. But sometimes we needed more than 5 knots. To get into the quiet water of Montreal harbor, for instance, means bucking a St. Lawrence River current that normally approaches just about 5 knots as you make your approach. So when we called at Montreal, we got an extra towboat with a lot more horsepower than has the CHURCHILL. We kept the CHURCHILL in position on the hip, churning along, while the extra tug, on her hawser ahead, did most of the pulling. We limited the towing speed to about 8 knots, because much more would exceed the CHURCHILL's hull speed, and she'd start to sink into her own wave. We added a long headrope to her tie-up just in case.

The most challenging maneuver we faced was making a landing either at a dock or in a lock. Almost always

MARSHALL'S COVE BRAND MARINE PAINT GOLD LABEL

TRADITIONAL DURABLE MARINE FINISH

WITH OVER 45 STANDARD COLORS AND THE ABILITY TO CUSTOM MIX THAT "JUST RIGHT" COLOR, WE AT MARSHALLS COVE CAN HELP YOU KEEP YOUR DREAM ALIVE

AVAILABLE AT:
FISHERIES SUPPLY • ADMIRAL SHIP SUPPLY
HAMILTON MARINE

WWW.MARSHALLSCOVEMARINEPAINT.COM 425-260-3509

GAMBELL & HUNTER
SAILMAKERS
Sails and Rigging
519 West St. Rockport, ME 04856
(207)236-3561 www.gambellandhunter.net

Best coast canvas
Small batch garments and gear
Made in the U.S.A.
Port Townsend, WA
Pictured: Shellback Sailor Smock
www.bestcoastcanvas.com





The CHURCHILL's high bow and low stern proved to be perfect. During landings, or when the C.L. CHURCHILL would come alongside, two of the schooner's crew members were designated as "roving fenders," one at the bow and the other at the stern; their job was to slip a fender between the schooner and whatever she might hit.

we landed with the tug on the hip, though sometimes conditions dictated that we land with the tug on a short hawser. Then it was just a question of bringing the schooner in alongside very slowly, again with OOCHER as escort tug. It's like watching paint dry or grass grow; take your choice.

Landing with the tug on the hip, we tried to plan ahead so that the tug would be on the off-side of the schooner at the dock. We also stationed OOCHER on the off-side at the bow. We would make our approach to the dock at as flat an angle as the situation allowed, coasting in with the tug in neutral. We gave her "slow astern" in time to stop her where we wanted her, remembering to shove the bow in with OOCHER as necessary. If the wind was blowing us off, we could work against a spring line to bring her in or simply push wherever it was most advantageous with OOCHER.

If we had to make a landing with the CHURCHILL next to the dock, we'd simply ease in alongside with enough angle so that when the bow of the McCLURE was in, there would be room enough for the tug between



the schooner's stern and the dock. We held the schooner's stern in place with OOCHER, backed the tug out, and then shoved the stern in with OOCHER.

Being a canal boat, the LOIS McCLURE always had plenty of fenders hanging along her sides. For making landings, we also had two crew members designated as "roving fenders," one at the bow and the other at the stern. It was their job to slip their fender neatly between the schooner and whatever it was that she was about to hit. They were so successful at this that they almost eliminated the job of touching up paint.

Landings are simple when there is a wide, clear approach to the dock, plenty of unobstructed space for tying up, and no wind or current. If the dock's situation demanded a perpendicular approach, or our assigned berth was only a bit longer than the schooner herself, or a gusty wind was blowing off the dock, or the river current was running through the berth, or any combination or all of the above were at play, that is when things would get interesting. But, with the CHURCHILL at her stern and OOCHER at her bow, the LOIS McCLURE is maneuverable.

Getting underway is always easier than landing. That said, there were times when, after slithering into a tight obstructed berth, I looked around and thought: how are we ever going to get out of here? We generally used OOCHER to pull the McCLURE away from the dock, often making the inflatable fast just forward of amidships and easing the schooner out sideways just until we had enough room to go ahead or astern with the CHURCHILL.

When I think of all the miles of towing the LOIS McCLURE we did with the CHURCHILL, two favorite images come to mind. One is being off-watch in the CHURCHILL towing the schooner on the long hawser, and sitting at the table in her cabin, looking out the aft companionway, watching the towline sliding through the water and leading up to the schooner's high bow with its tumbling bow wave. The other is looking at the CHURCHILL from the schooner's wheel when she is towing on the hip. The curve of her pilot house is just right, as is the height and rake of her tall funnel. There is the wondrous sound of her diesel, particularly at idling speed, a slow, steady pulse that speaks of strength withheld, strength ready to respond to whatever lies ahead.

Roger C. Taylor, a longtime contributor to and friend of WoodenBoat, *was captain of the canal schooner LOIS McCLURE. He was also author of several books, including a two-volume biography of L. Francis Herreshoff (Mystic Seaport Museum, 2015/2019). Roger was drafting an article about the McCLURE, for* WoodenBoat, *when he died in 2022; his wife, Kathleen Carney, recently discovered the unpublished manuscript among his papers—coincidentally while we were preparing an article on the phased restoration of the tugboat C.L. CHURCHILL* *(see page 50).*

HOOVER® Products
San Jacinto, CA • Since 1970
PRES-N-SNAP®
Made in USA

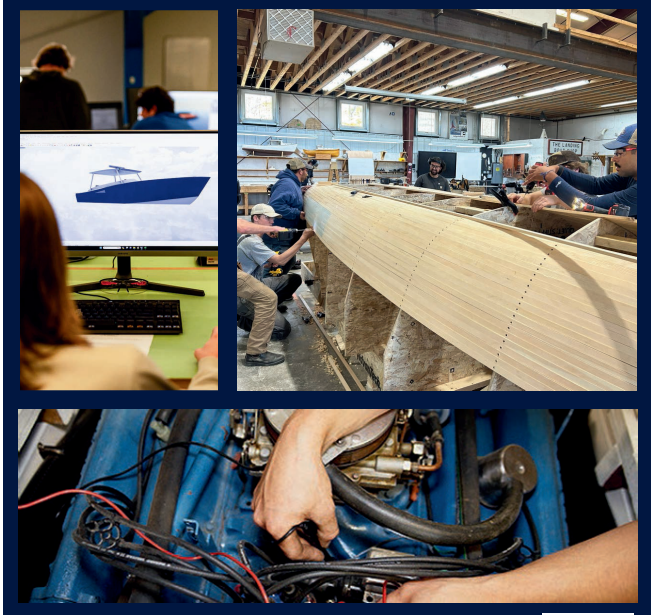


For all your fastener installation needs on Boats, Tops, & Hot Rods

- Installs Snaps & Grommets
- Interchangeable Dies for Multiple Applications
- Legendary Tools That Last a Lifetime

www.HooVerProducts.com ■ 951-654-4627

THE LANDING SCHOOL
of Boatbuilding and Design
Build Your Future!
9-month programs in Wooden Boatbuilding, Yacht Design, and Marine Systems



The Landing School
286 River Road
Arundel, ME 04046
207-985-7976
www.landingschool.edu



A Legacy Endures

Azorean whaleboats adapt to new times

by David D. Platt



JOSÉ MACEDO (ABOVE); AUTHOR'S COLLECTION (INSET)

The scene was still common in the very early 20th century: 1905 photographs show the MORNING STAR, a brig employed as a whaler, docked at New Bedford, Massachusetts, after two years at sea. Its small fleet of double-ended whaleboats, normally on deck or slung from davits along the ship's sides, were brought dockside and tied together, presumably for maintenance after hard use at sea. Barrels of whale oil, still valuable as a high-quality lubricant despite competition from land-based petroleum, were lowered to the pier to await transport to a refiner nearby. Tourists visited the ship; some bought scrimshaw and other souvenirs from the Portuguese crew; others snapped pictures with their Kodak box cameras.

A century and a quarter later, the faded pictures give us a glimpse of various technologies—sailing a square-rigged ship to pursue whales on distant seas, building wooden whaleboats, and manning these boats at sea in one of the world's most dangerous fisheries—that made 19th- and early-20th-century whaling profitable enough to persist until the whales were nearly gone.

This traditional whale fishery and its associated technologies died out around much of the world during the 20th century as more efficient methods—fossil-fuel-driven steam power, exploding harpoons, and the like—made it possible to kill more whales in less time with less risk to the humans who sought them, all while the demand for whale oil decreased.

***Above*—Azorean whaleboats celebrate the maritime heritage of the Portuguese islands, and racing under sail or oars is common during events such as Sea Week 2025, which was held August 9 in Horta, Faial Island. *Inset*—American whaleships, and the boats they carried, were common in the Azores. Many of them came from New Bedford, Massachusetts, where the author's grandfather took this photograph in the early 20th century. The American type inspired Azorean boatbuilders.**



AZOREAN MARITIME HERITAGE SOCIETY



BENJAMIN MENDLOWITZ

***Above*—The Azores' connection with New Bedford's Azorean-American community continues, and one way of celebrating the heritage is through rowing races, here with an all-female crew. The International Azorean Whaleboat Regatta is held every two years, alternating between the American port and the Azores. *Right*—João Tavares's construction of BELA VISTA with two American apprentices in 1999 helped rekindle whaleboat appreciation. The boat now sails in New Bedford under the auspices of the Azorean Maritime Heritage Society.**

An exception was the Azores, the Portuguese archipelago in the eastern North Atlantic whose surrounding waters were home to the sperm whales long favored by the New Bedford ships. As the rest of the whaling world was mechanizing in the 20th century, communities in the Azores continued whaling the old way, from small boats like those tied alongside the MORNING STAR and other sailing vessels at the New Bedford docks in 1905.

It doesn't take much imagination to understand the enormous risks inherent in this sort of fishery: walking bow-to-stern along the length of one of the Azores-style whaleboats in the New Bedford Whaling Museum, you'll pass iron-tipped harpoons too heavy to throw more than a few feet from a lurching station where a harpooneer would brace himself while lunging in the direction of a huge whale's back. Then, the first of several tubs containing hundreds of feet of coiled line that, once the whale was "on," would whip out in pursuit of the attached harpoon. That line could snag anything or anyone in the way: all the gear, arms, legs, seats, and oars of half-a-dozen men at rowing stations along this 40′ boat's length. Next comes another tub or two of coiled and rapidly unwinding harpoon line. Protruding from the short afterdeck is the loggerhead, a sturdy post around which two wraps of harpoon line passed, sometimes at a speed that could cause the rope and post to catch fire. Aft of the loggerhead is the oarlock for the stern sweep, which was continually manned by the boat's skipper—Azorean whalemen, unlike some of their American counterparts in similar boats, didn't change places once the harpoon was set. Two pieces of emergency gear are close by. The first is a sharp axe, used to cut the line during the "Nantucket sleigh ride" as the enraged whale tore ahead with the risk of sounding, which could tow the boat and its crew under. And next to the loggerhead is a bucket used for pouring water over an overheated line and loggerhead.



DAVID PLATT

If ever a small boat needed to be sturdily built and designed for its purpose and manned by the right crew, this was it. Whaling of this sort was thought up by Europeans, notably Basque whalers, and later the method was adopted, and perfected, by Americans from New England who brought the innovation of launching double-ended boats from ships to catch whales and bring them back to ship for rendering. The older technology of shore-based whaling persisted in the Azores

After BELA VISTA, João Tavares has continued building whaleboats in the Azores both for use and for museum exhibition.



PEDRO SILVA

Rowing and sailing regattas have proliferated since 2000, with competitions off Pico, São Jorge, Faial, and São Miguel islands celebrating the whaleboats' heritage. Here, boats gather for an early 2010s regatta at Calheta de Nesquim on the south coast of Pico.

for decades after the New Englanders departed. Lookouts ashore kept watch, and boats in sheds were ready for launching if prey was sighted. No longer needing to fit on a ship's deck or between its davits, the Azorean whaleboats grew longer. Crews became adept at launching from shore and often set sail to reach the passing whales. Once powerboats became available early in the 20th century, whaleboats could even be towed part of the way out.

Azorean whalers killed their last whale in 1986, after Portugal—by then a member of the European Union—joined most of the world in protecting whales, some species of which were extinct or nearing extinction. But interest in the Azores' traditional fishery, including keeping alive some of its traditions and skills, never quite disappeared.

One idea aimed at preserving elements of the Azorean whaling tradition was to document the construction of a traditional whaleboat while memories of the type survived. In 1999, Bruce Halabisky, a writer, boatbuilder, and educator approached the Azorean boatbuilder João Tavares about apprenticing with him on a whaleboat construction on Faial, one of the Azores' westernmost islands. Halabisky and another apprentice, Adam Stone, traveled from Maine to work with Tavares to build a new 40′ whaleboat, BELA VISTA. Halabisky wrote about the project for *WoodenBoat* (see WB No. 146) and worked with the experiential educator Lance Lee to publish *Twice Round the Loggerhead: The Culture of Whaling in the Azores* (Mystic Seaport Museum, 1999).

The job took months, and after the resulting boat was launched, rowed, and sailed off Horta, the largest city on Faial, the project's American sponsor had her shipped to the United States. BELA VISTA and other traditional whaleboats built since then have been rowed and sailed under the auspices of the New Bedford Whaling Museum and the local Azorean community.

An Azorean whaleboat, Halabisky learned, is a creature of several traditions, stemming originally from the double-ended boats carried worldwide aboard whalers from New Bedford, Nantucket, and other American ports during the 19th century. Azorean boats tend to



ANXO CAO

Rowing competitions such as this one during *Semana dos Baleeiros 2023* at Lajes do Pico are especially hard-fought matches among teams from numerous clubs, with divisions for men and women alike.





DAVID PLATT (BOTH)

***Right*—Several islands have museums devoted to whaling. The *Museu dos Baleeiros* on the island of Pico includes a Tavares-built whaleboat left partially unplanked on one side to show structural details. *Bottom right*—The same museum has a historic boat completely outfitted as it would have been for whaling, which ceased in the Azores in the 1980s.**

be longer than their ship-based forebears, but they are otherwise familiar in their details: hull shapes developed from half models; timbers sawn from local trees for keel and stems; light pine planking with battened seams fitted over temporary molds (though lacking the lapstrake upper two planks typical of the American-built whaleboats); sawn frames sourced locally to shapes taken by bending copper rods to the curves of hull; copper rivets fastening the planking to the frames; interior ceiling; and finally seats for six or seven rowers. Their fittings included the maststep and hinged partners, notched thwarts for the helmsman and harpooneer, a loggerhead aft to control the running harpoon line, racks for harpoons, tubs for line, and the like. A colorful paint job would make the boat visible and identifiable in the hazardous conditions its crew could expect to encounter offshore.

The first of these adapted copies of American boats was built, probably on Faial, in the 1890s. Several dozen more would be built on various islands in the Azores through the 1940s. (One of the New Bedford Whaling Museum's exhibited boats was built in the United States, shipped to the Azores for use there, then shipped back.) By the time Halabisky and Stone arrived in Horta in the late 1990s, none had been built for half a century.

Tradition can be important in an island community. Memories can be long, particularly recollections of an occupation as unusual, exciting, skilled, and profitable as pursuing huge whales in small boats. What had begun with the arrival of the New Bedford whalers in the 1850s gradually became part of the islands' own culture. Boat design and construction, along with specialized seamanship skills needed to survive in this unusual fishery, flourished and evolved as the fishery's needs changed over the years. Today, the whales that frequent the Azores' waters are no longer hunted for their oil, ivory, bones, or other parts that once became lubricants, fertilizer, food, and other products.

Interest in these animals and the one-time fishery persists. Since the construction of BELA VISTA in the 1990s, at least 30 more traditional whaleboats have been built in the Azores. Today, men and women row and race them as participants in island clubs. The boats are an integral part of an effort to pass along the skills that once brought men racing down steps to launch their boats and set off under oars in pursuit of whales spotted from a tower ashore.

Museums on various Azorean islands reflect this enthusiasm. Pico alone has 36 historic sites, some restored and open to the public, that are connected to the island's whaling history. There are lookout towers, boathouses, and factories, many complete with interpretive signs in English as well as Portuguese to educate visitors about the intricacies of shore-based whaling as it was practiced here for 180 years. On Faial, an entire factory where whole whales were reduced to oil and other products serves as an interpretive center. Peter's, a Horta waterfront café frequented by transatlantic sailors, houses a scrimshaw museum. Several museums exhibit whole whaleboats and their gear, including one Tavares-built boat in Lajes on Pico left unfinished to reveal construction details.

A great way to begin appreciating these whaleboats and the Azores' peculiar fishery is to go to the movies. Not the 1956 *Moby Dick* film with Gregory Peck, perhaps, but any of the other films screened by various museums in the Azores or New Bedford. The short film shown at the start of a museum tour on Faial, for example, begins with footage of a whale-spotter in one of the island's stone towers.

"The whole process of the Azorean coastal whaling starts in the lookout," the visitor learns from a helpful English sign introducing things. "In these little huts, spotters scanned the ocean surface from the shoreline all the way to the horizon, searching for the characteristic spouts or other signs of whales. When they spotted






PEDRO SILVA (ALL)

***Top left*—The most recent whaleboat built in the Azores was commissioned by Filipe Fernandes (seated), who worked on the project with boatbuilder João Tavares (standing). *Top right*—In 1999, BELA VISTA was the first whaleboat launched in half a century. Since then, about 30 have been built, most of them by Tavares in his boatshop on Pico. *Bottom left*—The boats retain authenticity, including the heavy chock and roller forward through which the long line was paid out after a whale was harpooned. *Bottom right*—Fernandes's NOSSA SENHORA DE FATIMA (Our Lady of Fatima) was launched August 5, 2025.**

a whale, a firework was immediately launched alerting the sailors in the nearby town to lower their boats and prepare for the hunt."

By this time, presumably on the edge of their seats, viewers in the museum are treated to scenes, likely re-enacted for the cameras, of men dropping their shoreside occupations and running down streets and stairways to boathouses along shore. One man leaps out of a barbershop chair, is face covered with shaving cream. Meanwhile, others have pulled boats out of their sheds and have begun heaving them toward shore.

Such films form a central part of the exhibits on Pico, where whaling was important starting in about 1890 as New Bedford whalers bypassed the islands to venture to other parts of the world and a vineyard blight decimated the local wine industry. Whaling continued until the 1980s. Whether on Faial or Pico, the cinematic formula is about the same: after the opening scenes, actual footage shows whales being harpooned from whaleboats just like those being built on the Azores today. In the museum films, the whalers row, sail, or are towed out to hunt their quarry and tow their catch back to a processing plant ashore. A couple of the films then focus on flensing, or cutting blubber into strips to be boiled down for their oil. The Faial movie includes informative footage on other aspects of sperm-whale processing, such as getting oil out of the "cask" or head chamber where the most valuable lubricant is concentrated.

Even better than the movies is the actual construction. My weeklong visit to four of the Azores' nine islands in May 2025 coincided with the final stages of Tavares's construction of yet another new whaleboat. Three decades after building BELA VISTA with Halabisky and Stone, he is considered a legendary craftsman. The new boat nearly filled Tavares's roomy shop in Ribeiras, a village on the island of Pico, which for 90 years was a center of shore-based whaling. The boat was being built for Filipe Fernandes, a Pico resident who in addition to a career as a government economist has been active for most of his life in the movement to preserve, row, and sail whaleboats and to celebrate them and teach others about their heritage.

"Pico is an island where watersports are not generally popular," Fernandes explained in an email after our visit to Tavares's shop. "Possibly a heavy past where lives were lost at sea and dramatic goodbyes to family members migrating and whose date of return, if ever, was uncertain, may have contributed to a perception that the sea is not a place to play, but rather a place for more serious affairs. However, the whaleboat is far more than just a boat: it is a living



PEDRO SILVA

A resurgence that no one would have predicted 30 years ago has assured that whaleboats will not soon disappear from the Azores. This boat is MARIA ARMANDA, which in 1987 caught the last whale to be hunted off the islands' shores. Seen here off Lajes do Pico during the first "whaleboat summit" in 2023, she was reconstructed in the early 2000s but still retains some material from the whaling era.

symbol of the islands' heritage, resilience, and a tool where brave men risked their lives. For [the] demanding task of whale hunting, these boats are not seen as toys and are really a part of the community itself.

"The whaling saga," Fernandes said, "touched the population in such a way that the stories and fascinations passed down generation after generation, making them an incredible exception to an otherwise relative disinterest in rowing and sailing on its own. Whaleboats in Pico are not for an elite, they are the nautical expression of the community as a whole, crewed by even the most unlikely people."

A modern-day Azorean whaleboat is built from various hardwoods and softwoods, some local, some imported. Yellow acacia is used for stems, frames, cleats, and the "clumsy cleat" against which the harpooneer braced his thigh for the harpoon strike. The keel, thwarts, ceiling, and rails are of pine. The hull planking is of casquina vermelha, a relative of redwood, and 6,000 copper rivets fasten them to the frames. The loggerhead is of "cedro," or cedar. The fittings are of bronze or stainless steel. Tavares uses modern techniques, and his tools include a bandsaw, power sanders, and drills; he uses epoxies where appropriate, for example in laminating knees when grown crooks aren't available.

The whaleboats that Tavares and others build today, like their forebears going back to shipboard boats from New Bedford or Nantucket, are adaptations of earlier boats. Where New Bedford boats were usually 28′ to 30′ long, Azorean boats, free from the constraints of being hauled aboard ships, were larger; today, all are about 40′ long. For the most part, they are not museum pieces or reproductions; within certain rules they reflect the changing needs of their builders and users. Instead of remaining afloat, modern boats are carried or dragged to shore from boathouses, so they are built more lightly than their predecessors to save weight. Beam and freeboard are proportional to their greater length. They typically have crews of seven. The centerboards that were a feature of earlier boats that sailed out from shore disappeared once the boats could be towed by powerboats. "American boats were more straight-sided," Fernandes said. Azorean boats have lighter gunwales than their American counterparts; modern-day boats built in the Azorean style on both sides of the Atlantic tend to use carvel planking instead of batten-seam more often than used to be the case. The sails are traditionally of canvas, but the use of Dacron is under consideration.

Tavares is known for building boats that are fast under oars or sail. That's important these days in the Azores, where whaleboat club racing has given these adaptations of traditional boats a new life. "Races have happened as far back as 1891, but only occasionally and exclusively with whalers," Fernandes said. Non-whalers began participating in the 1960s. In the 1990s, with growing public interest, the regional government began purchasing whaleboats and towboats and granted them to clubs and institutions, "at which point every island ended up with functional boats."

A new life for the whaleboats had begun.

Today, rowing championships involve men and women—"Women started rowing in 1992," Fernandes said. Pico Island also has a sailing championship and an annual Mastery Race involving launching, rowing, and sailing. "Regattas are held nearly every weekend from late June to end of August and take place at every harbor where there are whaleboats," Fernandes said. Fernandes himself has been a member of *Clube Náutico das Lajes do Pico* since 2002. The boat that Tavares built for him will be his alone, which is somewhat unusual, but Fernandes is thinking of it as a teaching tool.

"I am [building] my boat so that I can share the incredible experience of sailing it," he said. "One other thing I might do with my boat is training, and actually I already have a group from the United States who will be coming next April for an immersive week in and around whaleboats and their culture." The boat, named NOSSA SENHOA DE FÁTIMA, was launched in spring 2025.

David Sayres, the author of *Bradt Azores*, a well-regarded guidebook, sums up these boats' reputation with only a slight reservation: "perhaps one of the most perfectly evolved vessels on the seas."

David D. Platt, formerly the editor of Working Waterfront, *published by the Island Institute of Rockland, Maine, is an occasional contributor to* WoodenBoat.

Aboard: MAURETANIA



A Hollywood icon

Text by Randall Peffer · Photographs by Steve Jost

"This is not a 'kiss and tell' boat, as we are committed to protecting the privacy of our clients," says Jack Boyt with a sly grin on his face as he delivers his punchline. "However, I will tell you this. There were at least three murders aboard MAURETANIA one year…on location shoots for the TV series *NCIS*, *Criminal Minds*, and *Without a Trace*." The yacht has also hosted *Melrose Place*, *90210*, *Comedy Central*, and others. Film credits include *Beggarman*, *Thief* (1979 with Glenn Ford, Jean Simmons, and Lynn Redgrave), and *Action Jackson* (1988 with Carl Weathers, Vanity, and Sharon Stone).

Boyt and his wife, Ann, have been MAURETANIA's owners for the past 43 years, and the team that has made her a darling of the California film industry both on and off the silver screen. Even before the yacht began seducing Hollywood she led a charmed life. MAURETANIA is one of renowned designer-builder John Trumpy's glamorous motor yachts (such as the longtime U.S. presidential yacht SEQUOIA), which *The New York Times* called "the Rolls Royce of American motor yachts."

Trumpy, a Norwegian immigrant, called these designs "houseboats" because you can walk the length of the main deck without going up or down a step. But the "houseboat" moniker is typical Trumpy understatement. At 80′ LOA and 18′ beam, MAURETANIA is palatial. Trumpy designed the yacht and many of her sisters in the 1930s with the plumb bow, foredeck canopy, and fully varnished house typical of those times, and with shallow draft—4′6″ in MAURETANIA's case—so their wealthy owners could navigate the Intracoastal Waterway in leisurely style from their summer homes on Long Island Sound to their winter compounds at Palm Beach, Florida.

Trumpy built the yacht at the Mathis-Trumpy yard at Gloucester, New Jersey, in 1947 with white-oak framing, longleaf-pine planking, and teak decking. She was the yard's contract No. 329, built for Col. Frederick Pope, a senior official in President Franklin Roosevelt's administration. Pope reportedly named the vessel after his wife, Marilyn (actually Mary Stockton McLaughlin). The name was changed several times, and in 1979 a new owner wanted an

***Above*—The 80′ Trumpy houseboat MAURETANIA was built for cruising the Intracoastal waterway on the East Coast. For the past 43 years, she has hailed from Southern California, where she is active in the charter trade.**

elegant name for the elegant yacht and changed it to MAURETANIA.

Trumpy houseboats have been celebrated for their refined, spacious interiors. MAURETANIA has a large main saloon, three staterooms for guests, and an expansive galley and pantry. Accessed by a staircase off the butler's pantry, the crew's quarters include a dining space, berths, and a head. As configured today, MAURETANIA is not only a backdrop for television and film shoots but also a vehicle for private celebrity escapes to quiet coves at Santa Catalina Island, 20 miles off the coast of Southern California, and Paradise Cove, north of Malibu. The yacht is a U.S. Coast Guard–inspected charter vessel that can host up to 60 guests. She cruises at a stately 10 knots, keeping fuel usage to about 10 gallons per hour.

Secretary



A secretary aft in the main saloon is comfortably lit by silver sconces, only one of which is visible in this photograph. It is adjacent to a roll-up window with a Pullman-style scissor lift. A distinctive bronze scallop shell centered under the window covers the lift mechanism and is a recognized Trumpy trademark. Mahogany paneling and accents give MAURETANIA an opulent feel.



Autopilot Control

The 1950s-era Bendix Marine Autopilot still makes navigation comfortable while underway. Owners Jack and Ann Boyt have made a point of keeping MAURETANIA as original as possible with the help of their "sidekick" Mary Berumen, master carpenter Mark Schoettlin, and Ryan Richards and his team at Wilmington Iron Works. The ground tackle, J.L. Mott plumbing fixtures, and H.S. Getty cabinet and door hardware are all original. MAURETANIA was built in an era when equipment was maintained and repaired, not replaced.

Helm Station



MAURETANIA's classic wheel, binnacle (with its original Danforth-White Constellation compass), and Sperry Hydraulics manual hydraulic transmission and throttle controls are the centerpieces of the pilothouse. The clutch mechanism lever at the bottom engages the autopilot system. The 60′ steering cable can give the helmsman a workout.



Master Stateroom

The master stateroom incorporates an adjacent private head that has a spacious shower with original Mott fixtures. The hanging locker unobtrusively accommodates 50 lifejackets. A sister hanging locker on the starboard side (not visible) includes a safe to protect valuables. Similarly, the captain's cabin (below) is furnished with a Pullman-style basin, a bureau, and an extensive hanging locker.

Captain's Cabin





Stairway

The stairway to the three staterooms below shows off the signature Trumpy carpentry with its banisters and railing details. The joinery (to the right) houses the components of the vessel's sound system controls and intercom.

Guest Quarters

MAURETANIA's overnight accommodations remain limited to its original three staterooms for two passengers each. Belowdecks, the central companionway leads forward to both guest staterooms. The master stateroom is aft. This lower deck also includes sliding wooden privacy shutters on each window. Usually, no more than 35 to 40 passengers are carried on harbor cruises, ensuring the feel of a garden party as guests can stroll the spacious decks while enjoying food and beverages served by the dining staff.





Galley

MAURETANIA's renewed galley matches the original, retaining all of the stainless-steel countertops and mahogany joinery. The current galley replaces the original oil-burning stove and water heater with two Wolf commercial-grade gas ranges and two convection ovens.

Crew Quarters

Looking forward in MAURETANIA's crew quarters, one can see three pipe berths in addition to the two cabins (one door is shown) and the crew head and shower. Under charter, the yacht normally carries a crew of up to five: captain, mate, chef, and two bartender-stewards.





Engines

MAURETANIA's twin Detroit Diesel 8V-71s were installed in the 1960s, replacing the original 6-71s and providing 340 hp each. Retaining these traditional main engines ensures durability and reliability while avoiding the complications of modern, sensor-controlled advancements. A Detroit Diesel 2-53 provides a 15kW auxiliary source of electrical power to back up a recently added Northern Lights 16kW generator.



Workbench

A convenient workbench mirrors the original for easy access to maintenance tools. The 110/220V AC panel installed during a 1990 Coast Guard inspection process is very different from the original 110V DC electrical system, which still used knife switches.



Watertight Door

Coast Guard certification required a watertight door in the forward bulkhead. To meet current safety standards, every piece of the original two-conductor AC electrical wiring was pulled off the boat and replaced with three-conductor wire.

Portside Deck

By tradition, the starboard side of the yacht is for the guests to move about and the port side is for the crew to go forward and aft to perform their duties. The ladder provides access to the boat deck topside.





Anchor Windlass

The intricacies of the anchor windlass and the fish davit are left to the crew for the rare occasions when the vessel is to be anchored. Traditionally, the yacht traveled from one yacht club dock to another.



Trumpy Scroll

The legendary Trumpy scroll is a stylized T. Reportedly, these scrolls were not routinely provided and might be omitted if John Trumpy was not particularly keen on the boat's owner. A key component of maintenance has been the wood of the boat. During an extensive haulout in 1989–90, the Boyts replaced the hull's bottom planking and made repairs to some soft frame heels.



Builder's Plate

The plaque in the wheelhouse attests to the yacht's builder and records its place of construction. MAURETANIA was one of the last Trumpy yachts built in New Jersey before the operation moved to Trumpy's new home across from the U.S. Naval Academy in Annapolis, Maryland.



Afterdeck

The spacious afterdeck (above) is a popular gathering spot whether the yacht is docked, awaiting its final guests to arrive in Los Angeles Harbor, underway on a sunset cruise, or moored in Avalon Harbor or Howlands Cove at Santa Catalina Island. Guests like to linger under the canopy on the foredeck (below) for morning coffee and afternoon cocktails.

Foredeck



Steve Jost and Randall Peffer are regular contributors to WoodenBoat.

Boatbuilder's Tool Tote

Basic skills for aspiring boatbuilders



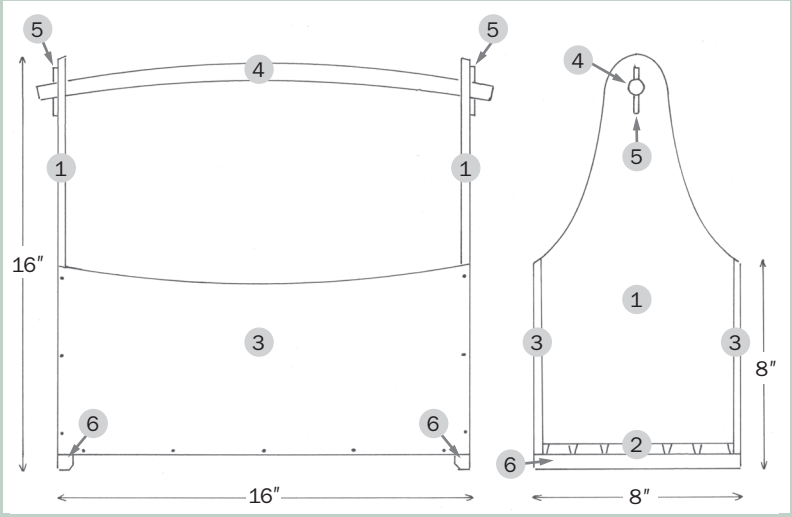
Text and photographs by Mikkel Pagh

Now and then, I run into people who dream of learning boatbuilding but are intimidated by the prospect of building a boat on their own. It is easy to understand why: Any wooden boat is a big, complex project. It requires a large workshop space, quite a few tools, and a substantial amount of time and skill. A failed project would be a big, expensive, and possibly dangerous embarrassment.

Building a boat, preferably under the guidance of an experienced boatbuilder, is without a doubt the best way to learn the craft. But when that's not an option, small shop projects can be a perfect gateway to gain confidence and the necessary skills.

This tool tote is one of those projects. It is fun and accessible, can be built in a long weekend or so, and allows the builder to gain experience with many of the tools and techniques required for wooden boat building: understanding three-dimensional drawings; measuring and marking accurately; drawing fair curves; using edge tools such as planes, spokeshaves, and chisels; cutting accurate joints; working with odd angles and rolling bevels; making evenly rounded pieces; and steam-bending wood. It would be beyond the scope of this article to describe every process in great detail, but it is a starting point that can be supplemented by printed resources such as *WoodenBoat*'s archived articles and online videos such as the Mastering Skills series (skills.woodenboat.com).

Materials and dimensions



MIKKEL PAGH

I used white ash for the tool tote shown here. Most hardwoods, or even softwoods, could be used, but the handle should be made of a hardwood that lends itself well to steam-bending, such as oak, ash, or hickory. The wood should be well-seasoned to prevent excessive movement.

Wood

- No. 1 — two end pieces, ⅜″ × 7¼″ × 15⅜″
- No. 2 — one bottom piece, ⅜″ × 7¼″ × 16″
- No. 3 — two side pieces, ⅜″ × 7⅜″ × 16″
- No. 4 — one handle piece, ¾″ × ¾″ × 18″ straight-grained hardwood
- No. 5 — two dowels, ¼″ diameter × 2″
- No. 6 — two leg rails, ⅝″ × ⅝″ × 8″

Fastenings

- 1″ No. 14 bronze ring nails (total of 22)
- ¾″ No. 6 stainless-steel or silicon-bronze wood screws (total of six)



1. First, joint a face and an edge on each of the five boards that will make up the bottom, two sides, and two end pieces of the tote. (See the materials and dimensions sidebar on page 76 for details.) Then plane the boards to the specified thickness and width.

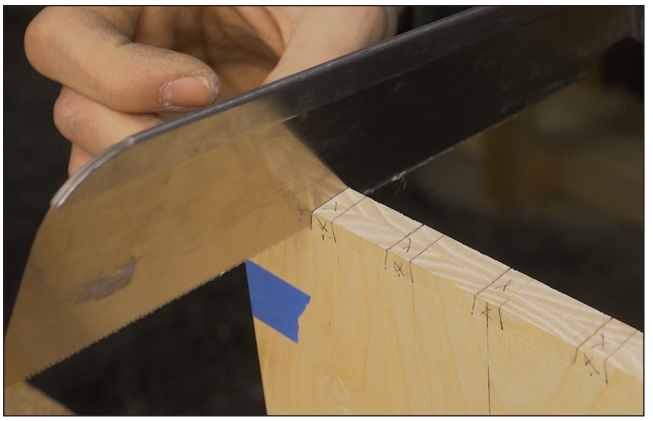
Lay out the end pieces. Start by drawing an accurate centerline. Take the measurements from the plans, then use a French curve to draw a shape that pleases your eye. To ensure symmetry, put a piece of masking tape on the French curve where the line ends. Then flip the curve over, position it identically on the opposite side, and draw the other half of the shape.



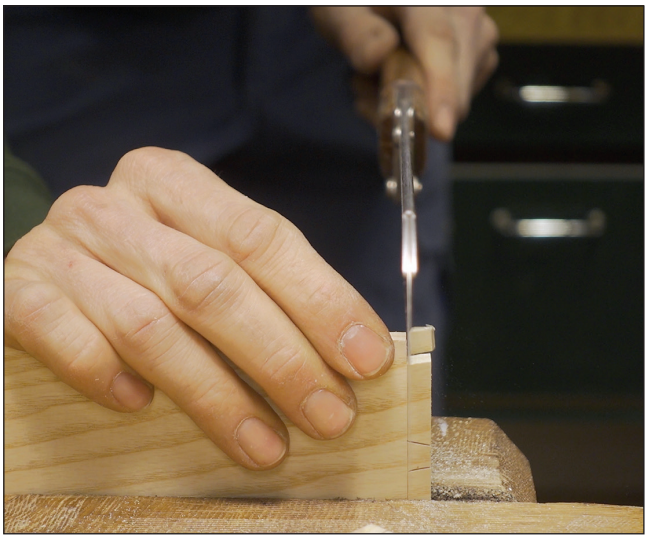
2. Stack the two end pieces, using masking tape to keep them aligned. Set a marking gauge to the thickness of the bottom piece, then scribe a baseline all the way around the stacked end pieces, as shown. This baseline marks the depth of the dovetails.



3. Mark the beveled cut lines for the dovetail joints. You can use a dovetail marker as shown in the photo, but a bevel gauge and a square work very well, too. I've laid out my dovetail pins so they are just slightly wider at the baseline than my ½″ chisel.



4. Cut the dovetails using a fine-toothed backsaw. Focus on getting the cut square to the face of the boards. Slight variations in dovetail spacing and slope and can be compensated for when the mating part of the joint is cut.



5. Cut away the half-pins at the ends. For extra accuracy, use a chisel to cut a shallow "trench" on the waste side of the baseline that helps guide the saw.



6. While the two end pieces are still stacked, cut out their upper curves on the bandsaw, staying just shy of the pencil line.



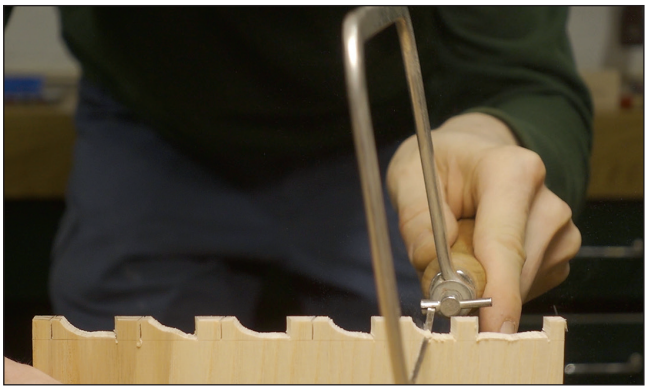
7. Remove the masking tape to separate the pieces and use the marking gauge to extend the baseline onto the inside face of each board, as in step 2. Then carefully chop away the waste, using a sharp chisel and a mallet, leaving the "tails," the wider part of the dovetail pattern. To avoid grain blowout, work halfway in from one face of the board and halfway from the other.



8. Align the end piece and the bottom piece where they will be joined. Trace the outline of the pins onto the bottom piece using a sharp pencil. Repeat this process for the opposite end piece.



9. Use the marking gauge to scribe a baseline on both faces of the bottom piece. Use a square to extend the pencil lines down to the baseline. Then cut out the bevels of the pins. Be as accurate as you can here, cutting right at the edge of the pencil line but leaving it intact.



10. Remove the bulk of the waste using a coping saw. Follow up with a sharp chisel, cutting right to the baseline. Again, cut halfway in from one side of the board, and halfway from the other, to avoid tear-out.



11. Fit the end pieces to the bottom. If needed, use a chisel to fine-tune the joint.



12. Cut out a ¾″ × ¾″ blank for the handle. The handle will be steam-bent, so the wood must be perfectly clear and straight. I like to rive out (meaning to split) my blank using a chisel, which ensures that the ash wood fibers are continuous end-to-end.

Use a block plane to taper the handle blank from ¾″ thickness at the middle to ⅝″ at the ends. Start with a short shaving near the end, making gradually longer swipes until you reach the middle of the blank. Repeat until each end is ⅝″ thick. Then turn the blank 90 degrees and do the same job again, making your handle blank ⅝″ square at the ends.

Use a shop-made spar gauge (see sidebar, page 79) to mark the lines for eight-siding the handle blank. Then eight-side the blank, using a block plane or a spokeshave, being careful to make the faces fair.



13. Build a steam-bending form to the curve of the handle. This one is made of plywood scraps. The bend is 1″ from the middle to each end.

Put the handle into a suitable steambox. (For more about steamboxes and alternative heating methods, see the articles by Harry Bryan in WB No. 206 and Greg Rössel in WB No. 212.) The rule of thumb for steam-bending is one hour in the steambox per inch of material thickness. For thin, narrow stock, though, I find that less time sometimes gives better results. In this case, 30 to 40 minutes in the steambox should be enough.

Take the handle out of the steambox and clamp it in place on the bending form. Work as quickly as you can so that the handle doesn't cool down before the bend is made, and leave it clamped in the form overnight.



14. Clamp the side pieces onto one of the end pieces. Use a bevel gauge, as shown, to pick up the angle of the curve where the end pieces meet the sides. Mark this angle on the end-grain of the side pieces.

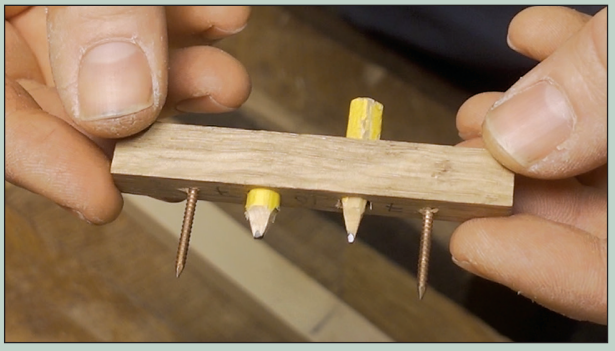
Making a spar gauge

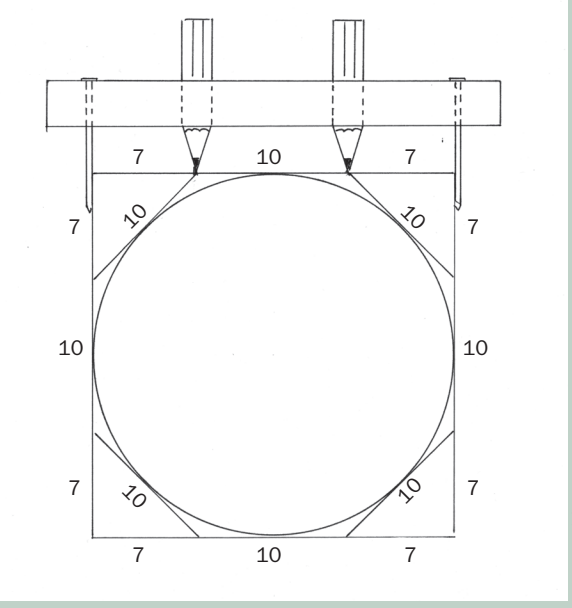
A spar gauge is a tool that helps create the layout lines needed to eight-side a four-sided stick. Accurate eight-siding, where all eight facets are of equal width, is key to creating a perfectly round shape, be it a tool tote handle or a boat spar.

The genius of the spar gauge is that it adapts to changes in dimension along the length of the wood. By angling the tool to hold the two registration pins tight against the sides of the piece along its entire length, the fitted pencils produce lines that are spaced at the desired 7:10:7 ratio, even when the wood changes dimension. A small and simple gauge, as shown here, is useful for a tapered tool tote handle, but the principle applies to larger gauges used for eight-siding tapered spars, even large masts. A spar gauge should be slightly longer than the thickness of the blank; large spars call for large spar gauges. For other variations on this tool, see Harry Bryan's article in WB No. 277.

Why the 7:10:7 ratio? As you might have guessed, this relates to the Pythagorean theorem for right-angle triangles: $a^2+b^2=c^2$: 49 + 49 = a hypotenuse (c^2) of 98. The square root of 98 is 9.9 or, in the practical world, 10.

—MP





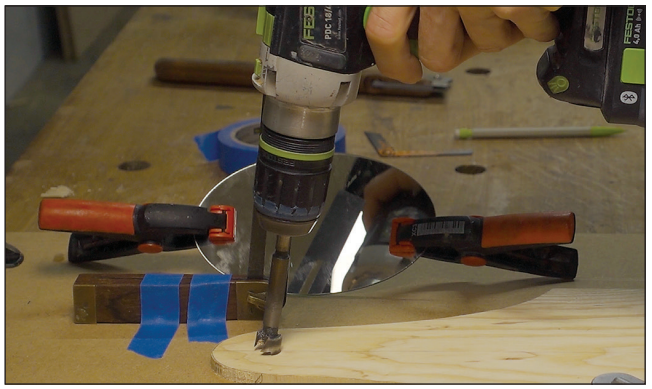
MIKKEL PAGH



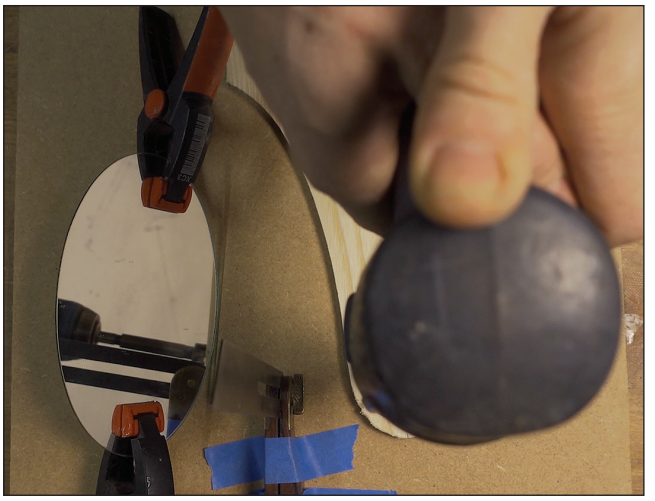
15. The steam-bent handle makes a handy pattern for determining the curve of the upper edges of the side pieces. Take the handle out of the bending form and align one edge of it with the pencil marks you just made on the ends of the side pieces. Trace the curved shape. Set the bandsaw table to the bevel shown on the gauge and cut out the shape, staying just shy of the pencil line.



16. The next job is to drill the angled ⅝″ holes in the end pieces to receive the handle. First, place the side pieces on the tote and secure them with a clamp at each end, then place the handle on top as shown. Use a small bevel gauge (see sidebar, page 82) to pick up the angle between the sides and the handle.



17. On the outer face of each end piece, measure down 1¼″ from the top edge along the centerline, and place a mark there to show the center of the hole to be drilled; in this orientation, the hole will be angled to be slightly higher on the inside face to reflect the handle's upward curve. Transfer the angle taken by the small bevel to a carpenter's bevel, and use masking tape to fix its base to a scrap of plywood or particle board. Use a couple of spring clamps to set up a mirror next to the bevel gauge, as shown.



18. Once the mirror is positioned correctly, this setup allows you to see whether the drill bit is parallel to the bevel gauge, while at the same time sighting down the vertical axis. I keep the drill vertical by eye, but you could place a carpenter's square next to the drill bit for guidance. Drill through each end piece.



19. Use a spokeshave to do the final rounding of the tapered handle ends, making them 16-sided first, and then smoothly rounded. Use one of the offcuts of the end pieces with a ⅝″ hole drilled in it to gauge your progress. When the handle ends protrude 1″ through the hole, the fit is about right. Then round off the middle portion of the handle, and sand it all smooth.



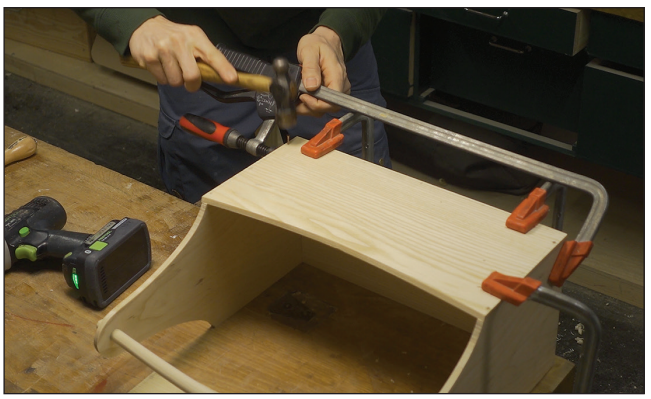
20. Use a spokeshave to bevel and smooth the end pieces. The end pieces have a rolling bevel that gradually transitions from leaning inward where they meet the side pieces to leaning outward at the top.



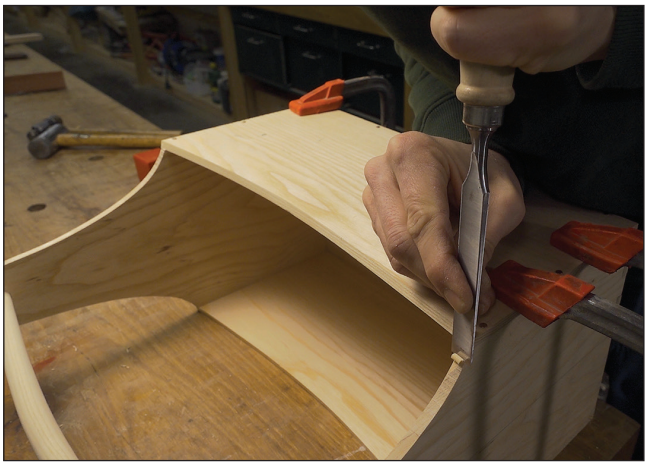
21. The bevel at the top corresponds to the angle of the hole you just drilled, so you can use the bevel gauge to track your progress. Cut the rolling bevel, but leave the lower part alone for now. To ensure a smooth transition between the ends and the sides, this part will be cut after the tote has been assembled.



22. Fair the bandsawn curve on the tops of the side pieces with a spokeshave, working your way from the ends toward the middle to avoid going against the grain. Mark the locations of the ring nails that will be used to fasten the sides to the end and bottom pieces.



23. Assemble the tote. If you have a good, tight dovetail joint, glue will not be necessary. Using glue in the joints, however, will strengthen the joint and conceal any slight gaps. Either way, use clamps to keep everything aligned while you install the ring nails. A clamp across the length of the tote will help tighten up the dovetail joint. Drive a test nail into a scrap of wood of the same species used in the tote to figure out the correct drill bit size for pilot holes. The nails should bite well into the wood, but they should not be so tight that you risk bending the nails as you drive them—or splitting the wood.



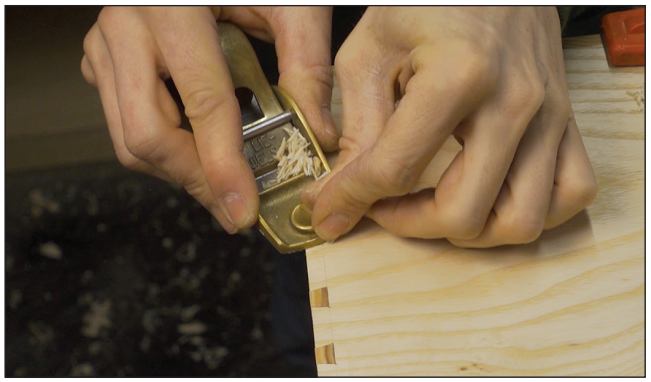
24. Use a sharp chisel and a round-soled spokeshave to cut the last section of the rolling bevel on the end pieces to form a smooth transition to the side pieces. The side pieces and the end pieces have different grain orientation, which is quite common in boatbuilding—for example, when frames are fastened to planking. If you keep the tote in a shop where humidity changes a lot, the side pieces might shrink or swell and cause a slight seasonal misalignment in the joint between the sides and the ends. Structurally, however, this is not a problem, because the ring nails absorb this type of movement very well.



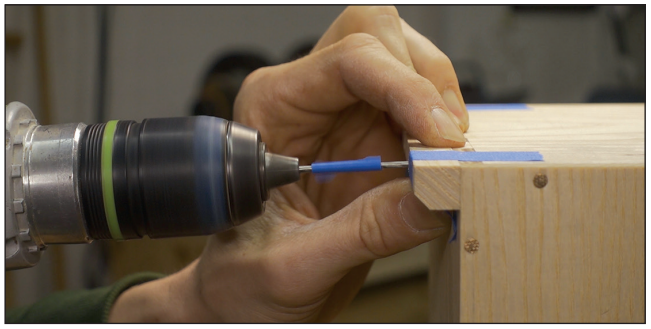
25. Make the ¼″ pegs that go through the handle to secure the sides. Whittling the pegs to size with a pocket knife would work, but I make such pegs by punching slightly oversized, straight-grained sticks through a metal dowel plate. Chamfer the ends of the pegs with a pocket knife.

To drill the holes for the pegs, first make sure the handle is centered longitudinally. Then, mark the locations of both holes with the sharp point of the drill bit. Then, wiggle the handle to make it protrude slightly more at one end of the tote. This will give a bit of clearance so you can drill the hole vertically without damaging the end piece. Then repeat the procedure at the other end.

Finally, put the pegs into the holes, using a drop of glue to make sure they stay in place.



26. If the end-grain of the dovetails or the side pieces protrudes slightly, use a very sharp, finely set block plane to trim them flush.



27. Next, cut out the leg rails. These are ⅝″ × ⅝″ pieces with a 3⁄16″ chamfer at one corner. They are fastened with three wood screws set into the cross-grain of the dovetail pins for the best holding power. First, drill a counterbore hole that's slightly larger than the screw head. Then drill a pilot hole of appropriate diameter that's at least the full length of the screw. I usually lubricate wood screws with oil, wax, or paraffin to make installation easier.



28. Now, all that's left is the final finish work. Chamfer all sharp edges with a block plane, a spokeshave, a chisel, a pocket knife, and a cabinet scraper. The scraper works particularly well to get a crisp chamfer on tight concave corners and other hard-to-reach areas, and to clean up all surfaces. (Sandpaper works well as an alternative.)

I like raw linseed oil as a finish, since it is easy to apply and nontoxic, and it gives just a bit of protection and sheen to the wood. (Remember that oil-soaked rags can spontaneously combust, so rags used to apply linseed oil should always be stored in an air-tight container, quenched in water, or burnt after use.)

In August 2023, Mikkel Pagh of Langeland, Denmark, launched an online wooden-boat-building school (www.smallboatschool.com) focusing on small craft. Starting this year, he's also conducting hands-on courses, one of which is about building the tool tote described in this article.

The hacksaw-blade bevel gauge

A small bevel gauge is one of those key boatbuilder's tools that you'd be hard-pressed to find in any store. The good news is that it's very quick and easy to make one yourself. Simply snap 2″ off each end of an old hacksaw blade, which will have a hole near each end. Line up the holes and install a copper rivet, cut it off close, and peen the protruding end until the fit is tight enough for the bevel to hold its setting without shifting. File off any sharp points or burrs.

—MP





BUILD! LEARN! EXPLORE!

New Course!



Bruce



Michael

March 22–April 11, 2026

CELEBRATING 45 YEARS!

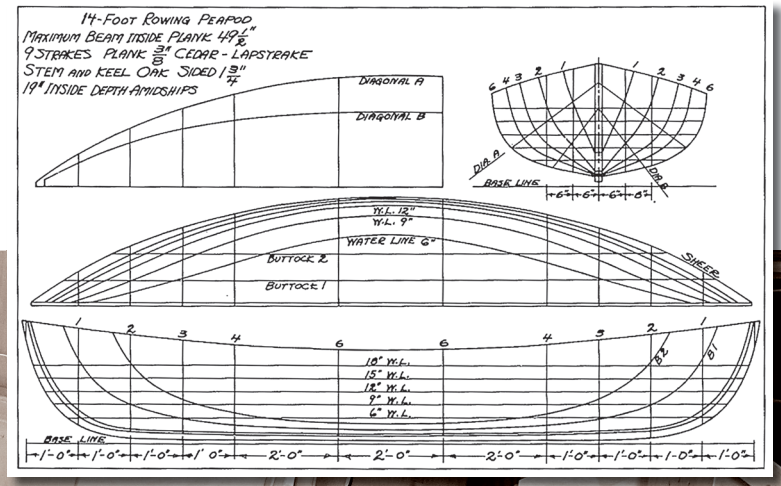
Build a 14′ Gardener Lapstrake Peapod

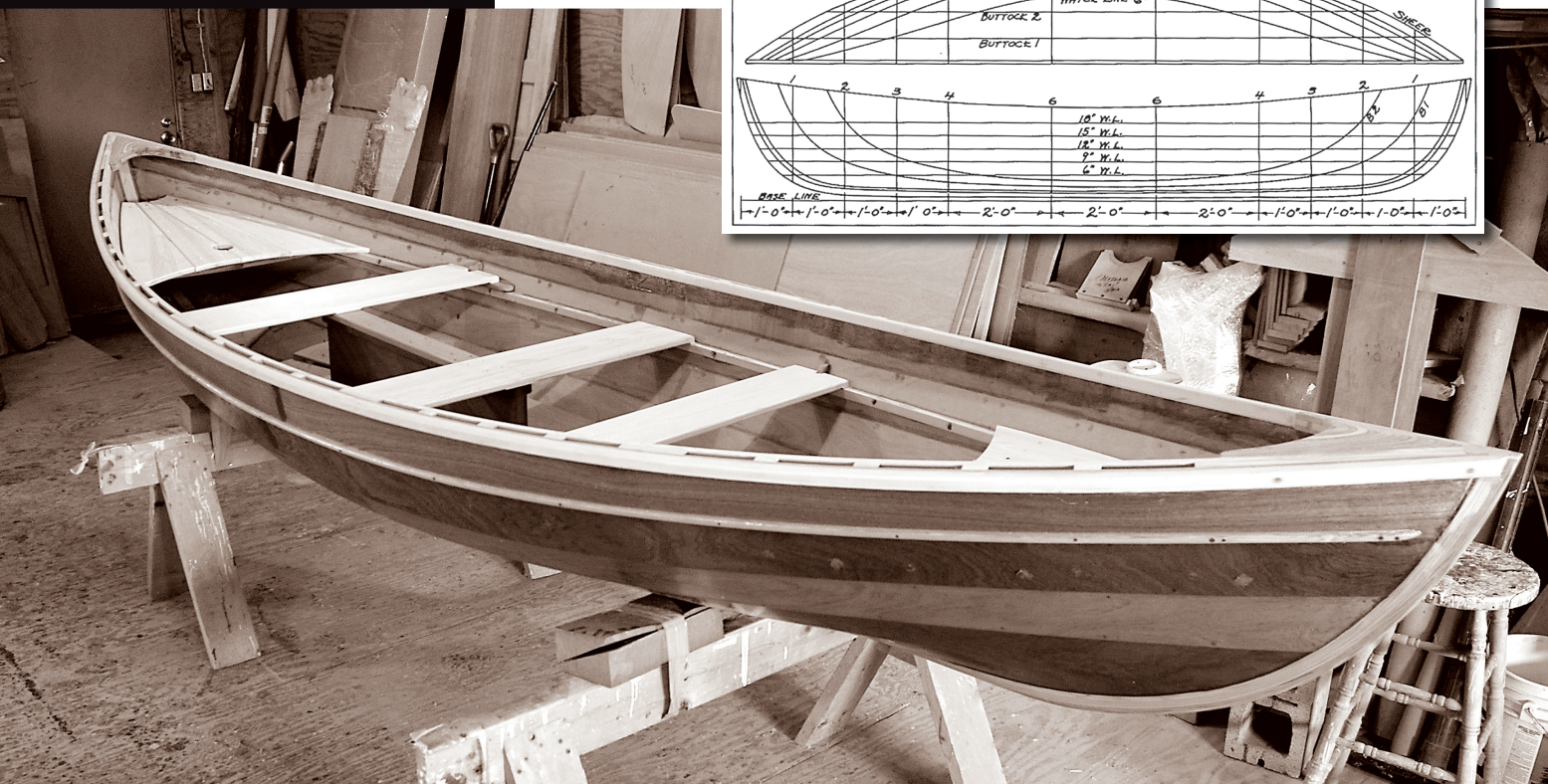
Immerse yourself in the craft of boatbuilding in this three-week springtime intensive.

Spend three weeks at WoodenBoat School with **master shipwright Bruce MacKenzie** and **WoodenBoat School Director Michael Gorman** constructing a traditional lapstrake peapod of cedar, oak, copper, and bronze. On weekends and evenings, explore the natural beauty of Midcoast and Downeast Maine in a quiet season coveted by local residents—when the state has emerged from deep winter.

- Limited to 8 students
- ALL INCLUSIVE: Single room, board, airport pickup, end-of-course merch, field trips, lunchtime guest speakers
- Food by local kitchens and WBS staff

For more information about this course, please contact school@woodenboat.com or call 207-359-4651







OVERLORD

A prize of war

Text and photographs by Nic Compton

It's easy to miss a small detail screwed onto the cabin side. It was only after going below on my own as we were sailing across a choppy Solent that I fully registered it. And then it stopped me in my tracks: a small wooden panel, no more than 5″ tall by 3″ wide, with two brass plaques screwed onto it. The top one shows an image of an eagle with wings outspread, holding a swastika in its claws: the unmistakable symbol of the German Luftwaffe.

Above the logo are the words *Standort Segel Wettfahrten* (Area Sailing Race); under it is inscribed *1. Preis 11.7.43* (First prize).

The second plaque reads:

PELIKAN
Regatta Greifswald-Peenemünder-Bodden
Skipper Oberleutnant Wilhelm Meyer

The indication is that PELIKAN competed in an event from Greifswald-Peenemünder-Bodden, near the border with Poland, skippered by Oberleutnant (First Lieutenant) Wilhelm Meyer, and won the race.

The plaque is a powerful reminder of the provenance of this yacht: she was built for the Luftwaffe in 1936 and used by its crews for recreation and team-building exercises both before and during World War II. It's also a fascinating testimony that in June 1943, nearly four years into the bloodiest war in human history, the Luftwaffe found time to organize a yacht race along Germany's Baltic coast. The following month, more than 1,500 Luftwaffe aircraft were destroyed, one of the highest tolls in its existence, and within the year it would be all but wiped out as an effective fighting force—and all thoughts of German yacht racing erased for the foreseeable future.

Yet, out of that darkness something joyful emerged. At war's end, PELIKAN was seized by the British armed forces as a prize of war, along with dozens of other craft, collectively known as the "windfall yachts." She was sailed across the North Sea and, renamed OVERLORD, sailed by British regiments in much the same way that she had been by the Germans, even competing in several races from 1949 onward.

In 1961, she was retired from military service and turned into a club boat. She has cruised extensively ever since, taking hundreds of club members on adventuresome cruises, sailing as far afield as Scotland, Scandinavia, Turkey, the Azores, and everywhere in between. In the process, she has introduced several generations to the joys of sailing in a vintage wooden yacht—for less

***Above*—The sloop OVERLORD (ex-PELIKAN) was built in 1936 as a training vessel for the German military. Seized by the British as a prize after World War II, she similarly served British soldiers for more than a decade before becoming a club boat—a role in which she still serves. Despite the gusty conditions seen here off Portsmouth, England, she is fast and comfortable under reefed main and Yankee jib.**

than the price of an average movie-streaming subscription. It's a remarkable success story and a shining example of how to keep an old yacht sailing and earning her keep over many decades.

It was a blustery, sunny day when I joined OVERLORD in Gosport, England, toward the end of last summer. She's an impressive boat; at 58′ long, with 19′ of overhangs and an 11′4″ beam, she looks the epitome of a classic racing yacht. She also looks like a boat that's well-tended—not overdone, but maintained. The varnish and paintwork are in good condition, despite the evident age of most of the woodwork; the decks are well scrubbed; and the canvas covers all neatly and tidily. This boat wears her age with pride and doesn't pretend to be in the first flush of youth.

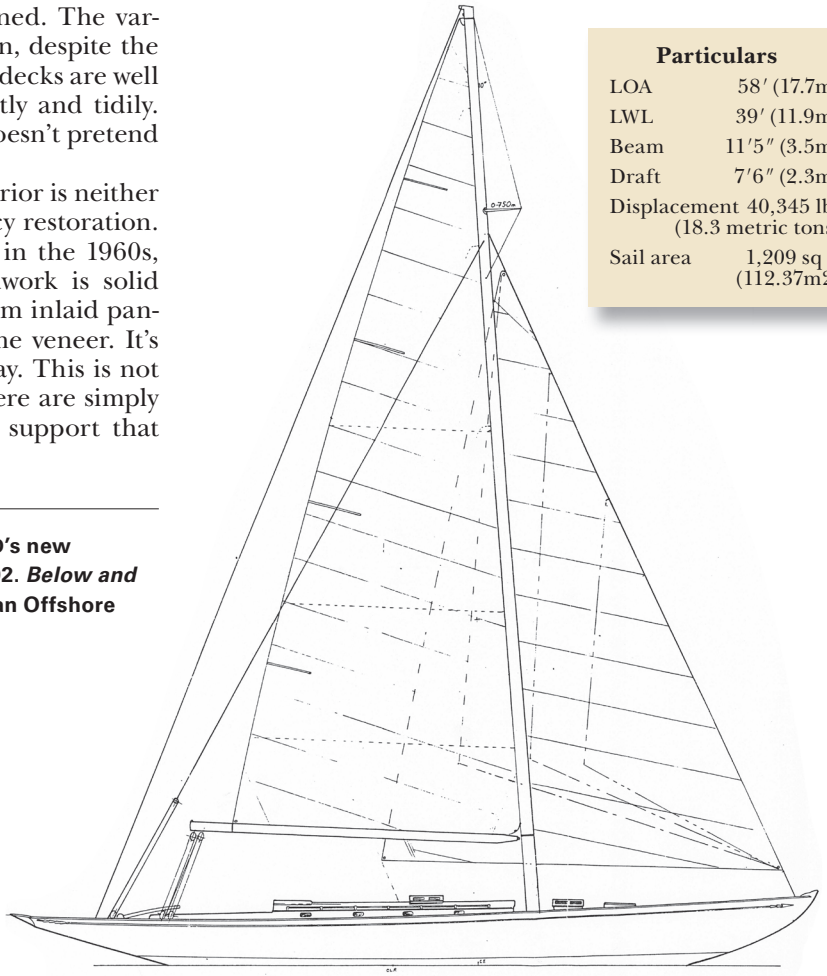
Belowdeck, it's a similar story. The interior is neither precious 1930s-vintage joinery nor a fancy restoration. Most of the accommodation was rebuilt in the 1960s, so the surfaces are Formica, the woodwork is solid rather than elegant, and there are random inlaid panels where someone got creative with some veneer. It's all well-worn in a cozy and welcoming way. This is not a tablecloth-and-coaster kind of boat; there are simply too many people coming and going to support that kind of micromanagement.

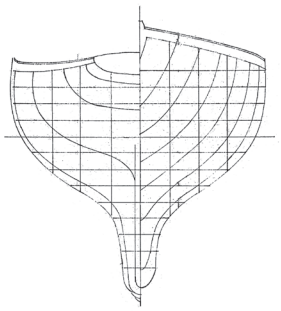
After a quick tour of the interior, I was offered a mug of tea and soon found myself sitting around the saloon table with the rest of that day's crew. A wide range of professions and ages were represented—though in common with the membership in general, the assembled crew tends toward the older end of the spectrum. In fact, nearly everyone here is past retirement age.

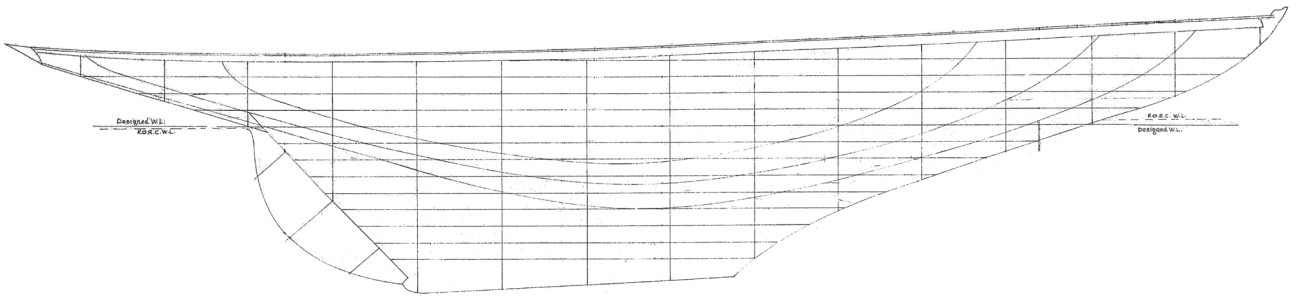
Particulars

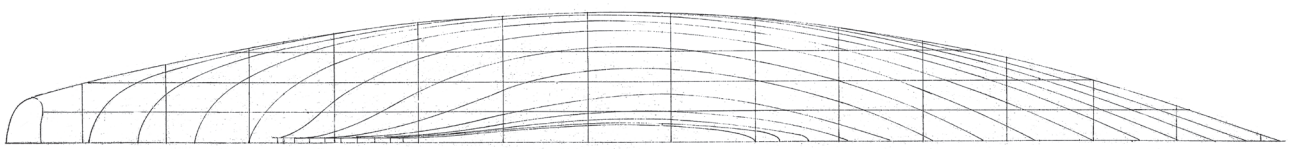
LOA	58′ (17.7m)
LWL	39′ (11.9m)
Beam	11′5″ (3.5m)
Draft	7′6″ (2.3m)
Displacement	40,345 lbs (18.3 metric tons)
Sail area	1,209 sq ft (112.37m2)

***Right*—This sail plan was drawn for OVERLORD's new mast, which was built by Atlantic Spars in 2002. *Below and bottom*—The lines drawings were created by an Offshore Cruising Club member in the 1960s.**











OVERLORD heads across The Solent toward Spitbank Fort, one of a trio of Napoleonic-era fortifications now converted to luxury homes and spas.

Our skipper for the day was Paul Lund, a retired lawyer, who is the current commodore of the Offshore Cruising Club (OCC), which owns and runs OVERLORD. The rest of the crew included a retired chartered building surveyor, a retired IT consultant, and a retired secretary. The youngest person there was Laura Salmon, a mechanical engineer who retrained as doctor and once sailed her own boat across the Atlantic as part of the Atlantic Rally for Cruisers, or ARC series. The oldest person was Miggie Bruce, who had only ever sailed dinghies until she joined the OCC in 2009 and has since become a stalwart member.

Miggie is also the unofficial club historian. While sipping her tea, she told me about the boat's history. "She was built for the Luftwaffe at the Abeking & Rasmussen yard in 1936 and campaigned before the war, winning the 1937 Heligoland Race," she says. PELIKAN, she explains, was one of 10 windfall yachts designed to the 100-Square-Meter Rule—a popular Scandinavian design rule based on sail area, which produced long-ended, deep-drafted boats ideal for racing in deep Baltic waters. The story goes that Hermann Göring liked to sail the boat and that the extra-wide quarter berth was built to accommodate his large frame.

After the war, PELIKAN was one of an estimated 200 yachts seized by the Allies as war reparations. The boats taken ranged from sharpies and Star-class dinghies to 30-, 50-, and 100-Square-Meter yachts, and larger yachts rating up to 300 Square Meters. The United Kingdom didn't have such a developed sail-training program for its military, but these newly acquired boats kick-started a movement that survives to this day.

The concept of sail training for aircraft pilots and soldiers might seem strange—after all, they aren't likely to sail a boat into battle—but the 1985 documentary *Prizes of War* about the windfall yachts based in Kiel (see www.youtube.com/watch?v=E8y0B71r970), has an interesting take on the subject. A Royal Engineers officer interviewed in that film observed:

"When we go to sea in a boat, it's all real. People have to get out of the situations they get themselves into. There's no way they can decide to stop playing and get off and walk. Therefore, we can put a bit of fear into them, make them a bit worried, make them anxious, make them a bit cold and uncomfortable. Make it really adventurous. After doing one of our courses here, I'm quite sure that the soldiers go back to their units as better soldiers, knowing a bit more about themselves, how far they can push themselves, what their limits are from both a physical point of view and a mental point of view. They learn a lot about themselves at sea."

PELIKAN was allocated to the Royal Engineer Yacht Club (REYC) who renamed her OVERLORD, presumably in honor of the Allied code name for the







Most of the boat's accommodation (above) dates from the 1960s, when she was bought by ex-serviceman Tony Venables and turned into a club boat. A healthy membership means she's been kept up-to-date with navigation equipment (top right) and fully functioning galley (bottom right).

D-Day invasion plans. In 1946 she was sailed along with three other windfall yachts to the REYC base at Marchwood, at the top of Southampton Water on England's South Coast. The club was famously competitive and OVERLORD was keenly raced on the Royal Ocean Racing Club (RORC) circuit, competing in two Fastnet Races and taking third place in the 1949 Channel Points Series.

In the early 1950s, the REYC ordered themselves some new yachts, and OVERLORD was transferred to the Royal Army Service Corp (RASC) Yacht Club in May 1955. Tony Venables was a captain in the RASC and, according to the book *The Windfall Yachts* (Michael Cudmore, 2007), he was asked "if he had webbed feet." When he answered "in the affirmative," he was given charge of running the organization's new acquisition. It was the start of a longstanding relationship that would prove crucial to the boat's survival and to the hundreds of people who would subsequently sail in her.

It's perhaps an indication of Venables's feelings for his new charge that when he got married in 1956, he and his bride honeymooned aboard OVERLORD before he headed off to Suez, where British troops were embroiled in a spot of bother. That same year, OVERLORD was fitted with her first engine, a 24-hp Parsons gasoline four-cylinder model. Things came to a head four years later, however, when the yacht's wooden mast broke while sailing off Guernsey. The RASC decided it had had enough and put the boat up for sale. Venables had by then left the service but was evidently still enamored with his former charge; he submitted a bid of £750, which was duly accepted by the War Department.

Venables's idea was to upgrade her, sail her for a couple of years, and, he hoped, sell her at a profit. A new rig was designed by Illingworth & Primrose, one of the top British design companies of the day, converting her from fractional to masthead rig, with a shorter boom and rope tackles for the running backstays instead of Highfield levers. The wooden mast was replaced with an aluminum one, which at that time was the biggest aluminum spar built by Ian Proctor Metal Masts Ltd., based near Southampton.





***Left*—The original anchor windlass remains in use to this day. *Above*—The skylight window frames also date to the 1930s.**

In summer 1962, Venables organized a cruise along the English Channel, with friends and acquaintances chipping in on the costs. So successful was the trip that he was persuaded to keep the boat and set up a club to continue sailing on the same basis. He agreed, with the provision that at least 30 people would sign up. Progress was slow until he hit on the idea of offering new club members a necktie with an anchor motif. He took the ties and a burgee, both designed by the Captain OM Watts chandlery, to the January 1963 London Boat Show and applications soon came flying in. By June, he had 19 members, and by the time of the first annual meeting in November he had 60.

"It was the ties that did it," he later said.

Venables never looked back, and the club—originally called the Overlord Sailing Club but soon changed to the Offshore Cruising Club—has gone from strength to strength ever since. Crucial to that success, according to Venables, was choosing a club-committee structure rather than a syndicate. Under this type of organization, the club owns the boat (Venables sold OVERLORD to the OCC in 1969) and members pay an annual fee to join the club plus a day rate to sail on the boat. Committees oversee maintenance, membership, and the sailing schedule. By contrast, in the syndicate model, all members own a share of the boat and split the operating costs among themselves.

Over the years, the OCC cruising program has become increasingly ambitious, starting in the English Channel and France, then sailing across the Mediterranean to Turkey, with winter sailing in Majorca, Sicily, and Turkey. In 1982, OVERLORD joined the Tall Ships Races, sailing one leg from Falmouth, England, to Lisbon, Portugal. She has cruised the Baltic several times, often overwintering there for a year before returning to her base in Gosport, near Portsmouth, the following year. Her longest trip was to the Azores and back. "That required a big level of commitment," Paul Lund said, "as it's a long way there and long way back, and a long way in between." Throughout this time, Venables has stayed actively involved, initially as the principal skipper and then, after he sold OVERLORD to the club, as OCC Admiral.

OVERLORD is often recognized as a windfall yacht in the Baltic, though so far without rancor. Wherever she goes, her size and shape cause her to stand out from the usual glut of boxy white plastic boats. "Wherever you go, there's always somebody who's either sailed on her or whose parents have," Miggie said. "The boat attracts attention and opens doors."

And there are stories aplenty. One time, while the boat was waiting to enter the picturesque harbor on the Isle D'Yeu on the west coast of France, Paul spotted a fisherman carrying a fine large bass and asked if it was for sale. The curt reply came: "*Non, monsieur.*" Moments later, there was another call of "*monsieur,*" and the fish came flying over, still alive. The fisherman still refused payment.

"I made a *filet de bar* with mustard, dill, and crème fraiche," Paul said. "There was bass for sale in the market that morning for 48 euros per kilo, so that was about 140 euros of fish. You just never know what's going to happen when you're sailing on this boat."

Nowadays, the OCC has about 200 members, though only about 100 sail regularly and the demographic is steadily aging—so much so that the Ancient Mariner category, an honorary membership status for veteran crew members who no longer sail, has been closed due to over-subscription. Of the 100 active members, 20 or so are qualified skippers, of whom about 12 are regularly available. Although the boat sleeps a crew of 10, eight is preferred for comfort's sake and five or six is the minimum, depending on conditions.

The cruising program is arranged by the Sailing Committee with input from members, particularly the skippers. The program usually includes two or three Junior Offshore Group (JOG) races around The Solent and over to France, short cruises to the Channel Islands and France, and a long summer cruise. The final schedule is put to the vote, but the Round the Island Race (around the Isle of Wight), the D-Day commemorations, and Trafalgar Day are fixed dates in the calendar.

***Right*—Offshore Cruising Club member Laura Salmon hoists the hanked-on jib. *Below*—As a club boat, OVERLORD has cruised as far as Turkey and the Canary Islands.**



"We usually have a skippers' meeting to determine the appropriate parameters," Paul said. "Last year it was a choice between the Baltic and the Canaries, and the members voted for the Baltic. But it was almost 50/50. The Canaries might again be an option for this year, but I'm concerned we don't overextend ourselves. Ireland is always popular, and the Western Isles of Scotland, though they are getting crowded these days as more people head north. Fewer people are going to France because of the post-Brexit regulations."

The members voted to cruise down the west coast of France in 2025, starting with a delivery trip to Brest on June 14 followed by a series of weeklong cruises based in Pornic at the mouth of the Loire River before heading back to Gosport on August 23.

OVERLORD costs about £20,000 to £30,000 (about $26,000 to $40,000) per year to run, including her mooring in a prime sailing location on The Solent. Membership is £120 ($158) per year, plus £65 ($86) per day to go sailing, which adds up to £575 ($756) per year if you only do a week's sailing or £1,030 ($1,355) for two weeks. Members get a reduction if they work on the boat, equivalent to £2 ($2.60) for every day they work. Some people clock up so many days' work, they go sailing for free, as Miggie did one year.

"The volunteer program is fundamental to running the club. Without it, the club couldn't survive," said Nick Molteno, the Boat Committee chairman, who manages the refit program. "We have about 40 volunteers who work on the boat during the winter, doing everything from varnishing to interior painting and



Other windfall yachts

MARABU

MARABU is another stunning 100-Square-Meter windfall yacht also built by Abeking & Rasmussen and also said to be Hermann Göring's favorite. This time the evidence is an extra-large forecastle berth, thought to have been fitted specially for him. Built in 1935 for the Luftwaffe, she served as a sail-training vessel in the Baltic. She was acquisitioned by the Allies after the war. Allocated to the Coastal Forces Sailing Club based in Portsmouth, she kept her original name, unlike most windfall yachts. She was raced hard for many years, including eight Fastnet Races, and in 1952 she sailed across the Atlantic to compete in the Newport-Bermuda Race.

In 1951, under the supervision of John Illingworth, the forestay was moved forward by 3′ to increase the area of her genoa, and a doghouse was added in anticipation of her forthcoming transatlantic journey. The following year, she was converted from cutter to ketch rig, wheel steering replaced the tiller, and a small engine was fitted.

MARABU left military service in 1978 and was bought by former OVERLORD skipper John Kapp (with help from Tony Venables), who formed a syndicate to run her, based in Brighton. The syndicate soon attracted more than 100 members, who paid £100 ($132) per share, up to a maximum of £600 ($790) per person. The members also contributed to the boat's extensive maintenance over the years, including dropping the keel and fitting new keelbolts in 1987. According to one former syndicate member (who asked not to be named), despite the organization's financial woes, "MARABU was faster and could beat OVERLORD in a race any day."

The syndicate eventually ran out of steam and was disbanded in 2005. MARABU was sold to a private owner and sat in Ipswich Marina for several years before she was spotted by a German boatbuilder, Josef Martin of Martin Yachts. Despite not having a client for the boat, he had her shipped on a low-loader to his yard on Lake Constance. Eight years later, and still without a client, he set about restoring the boat himself, eventually selling her in the later stages of the project (documented in superb detail by photographer Kerstin Schulze, see projekt-fotografie.ch/en/marabu-en). MARABU was relaunched in June 2024, looking more glorious than ever—including a return to cutter rig and the removal of the boxy wheelhouse.



MARABU, which sails on Lake Constance, was transformed after a seven-year restoration during which boatbuilder Josef Martin removed a non-original doghouse and returned her to cutter rig.

SEA SCAMP

A little sister to OVERLORD and MARABU, the 50-Square-Meter SEA SCAMP was bought by Tony Venables and John Kapp on a whim. During an OCC party in 1984, Venables casually mentioned to Kapp that the boat was being auctioned off by the Admiralty and reportedly Kapp said "without thinking, 'Let's buy her.'" They submitted their bid two days later, and the boat was theirs. The SEA SCAMP syndicate has been going strong ever since. Being smaller than OVERLORD, she

engineering. One member recently rebuilt the forehatch. The club simply couldn't afford to pay to have it all done professionally. Volunteers get a discount when they go sailing, but mostly they do it out of sheer love of working on the boat."

It's a well-judged formula which enables people of modest means to go sailing in exotic places on a beautiful wooden boat that would otherwise be beyond their means. At the same time, the boat is not only well maintained but has a surplus to pay for the big jobs when they arise. And when the costs do exceed the club's reserve funds, the membership can be counted on for an injection of cash. When the engine was replaced in 2023, at the cost of £16,000 ($21,050), an appeal was launched; it raised £7,000 ($9,210), and the old three-cylinder Yanmar was duly replaced with a 45-hp four-cylinder Beta.

Most recently, OVERLORD was extensively refurbished by the Elephant Boatyard on the River Hamble in Hampshire. The work included replacing a section of starboard planking that was damaged when a mooring line snapped during a storm. Several steel frames and floors were also replaced, her deck was recaulked, and the stem and keelson were partly rebuilt.

It takes a particular type of person to head out to sea on a vintage wooden boat with half a dozen acquaintances. The benefit, however, is that members get to meet and sail with like-minded people. "I've had some of the best meals around this table," one woman crewmember said.

"Yes, we have some excellent cooks," Nick Molteno replied, prompting another comment from her.

"And some of the best company," she said. People come from all walks of life, and all professions. Some have lots of time to give and are incredibly committed; others are trying to balance a full-time job but still want to support the program. There's real diversity."



The 50-Square-Meter SEA SCAMP is still going strong after 40 years as a club boat. She is based at Shamrock Quay in Southampton.

has a shorter range. She sails from her base at Shamrock Quay in Southampton along England's South Coast but ventures on cruises as far as Scotland, Ireland, and France. Membership is £90 ($118) per year plus £60 ($79) per day for sailing.

SEA SCAMP (ex-ZEISIG) was also built by Abeking & Rasmussen for the Luftwaffe in 1936; at war's end she was allocated to the Royal Marines in Plymouth, Devon. She was used by naval training bases on the Tamar River until 1974, when she was donated to the local Sea Scouts. For more information, visit www.seascamp.org.uk

KESTREL

A yacht of many names, SEENIXE is a 50-Square-Meter yacht built by Abeking & Rasmussen. Seized after the war as a windfall, she was misnamed SEEJUNGFER by the British Admiralty before being renamed GRIFFIN. She was allocated to Royal Naval College Dartmouth, Devon, which after three years renamed her GRYPHIS to avoid confusion with another GRIFFIN. By 1956, she had been renamed KESTREL and was transferred to the Naval Air Command, first in Portsmouth and later at Culdrose, Cornwall. She left military service in 1967 and went through a string of civilian owners, before being snapped up by John Kapp in 1990 and joining the MARABU Syndicate in Brighton. Like SEA SCAMP, she played an important role in training skippers to qualify to take charge of the large boats. She was sold off when the MARUBU Syndicate folded in 2004. After 10 years in Ipswich, on England's East Coast, she was taken to the German shipyard Hanseatische Boots & Yachten Manufaktur at Freiburg, Germany, on the River Elbe, for restoration.

SUNA

The smallest of the Venables-Kapp fleet of windfall yachts is the 30-Square-Meter SUNA (ex-AEGIR). Built by Abeking & Rasmussen in 1936, she was transferred to Gibraltar after the war and then to Malta, where she was based until the late 1960s. She entered civilian life in the 1970s and was brought back to England, where John Kapp eventually bought her in poor condition for £500 ($658). The idea was for her to join the MARABU Syndicate in Brighton, but that never happened. Instead, after an extensive restoration, she was taken to Liverpool, where she was run as a separate syndicate. She went into private ownership in 2003, and after a further restoration in 2010–13, ended up in a sorry state in Scarborough Marina, where she was auctioned to a new owner in 2021. She is currently undergoing restoration.

—NC

"And great camaraderie," Miggie added.

Indeed, several couples have met through their involvement in the club, and it's said that Göring's extra-large quarter berth has been put to good use by certain young people.

Back at the marina in Gosport, the wind was gusting up to 20 knots, and I was concerned that my long-awaited sail might get canceled. I need not have worried. Once the crew had downed their tea, they busied themselves putting a reef in the mainsail and we headed out of the marina without hesitation. The chop was up as we sailed across The Solent, weaving our way between a small fleet of cargo ships anchored off Portsmouth. But the crew were oblivious to the stiffening breeze and the spray crashing across the boat's foredeck. OVERLORD is that kind of boat. With her long overhangs and a displacement of 18.3 metric tons, she is ideally suited to these conditions, cutting through the waves with ease and keeping her momentum going. Even when spray did come over the foredeck, it rarely reached the cockpit, and the crew carried on with their chatter regardless.

It's this sense of power that inspires confidence in the boat and has enabled her not only to survive but also to undertake an ambitious cruising program almost every year. She might be an 89-year-old classic yacht, but she is sailed hard and with confidence, while a healthy income from her membership fees ensures that she is well-maintained and fit for purpose. The same characteristics that made her such a success training pilots in wartime are, it seems, equally appreciated and valued by civilians in peacetime. Long may that last.

Nic Compton is a regular contributor to WoodenBoat.

For more information, visit www.sailoverlord.org

Tree Resins in Boat Finishes



RICHARD JAGELS

The tea caddy on the left is an example of Japanese lacquer work in which a dye and gold particles have been added. On the right are dewaxed garnet lac flakes. Dissolved in alcohol, they produce amber shellac. "Blond" flakes produce a lighter-colored finish. Because mixed shellac has a shelf life of six to nine months, preparing your own alcohol-based solution from lac flakes guarantees freshness.

A couple of old yacht tenders built by George Lawley & Sons recently caught the attention of Harry Bryan (WB No. 303) and Tom Jackson in his Currents section (WB No. 305). Part of the discussion centered on the aging interior clear finish on these two Lawley tenders. Bryan's boat was built in 1925, while the one Tom reported on was built in 1913. In each case, the tenders predate the earliest synthetic finishes, which consisted of nitrocellulose lacquers, that came to market in the 1930s and '40s. Bryan suggested that the Lawley he examined might have been finished with shellac.

This got me to thinking about the history of wood varnishes and what options were available to boatbuilders in past centuries. My research revealed, as might be expected, that for many centuries wooden boats, like barns and houses, were left unfinished. Only in the past few centuries were finishes regularly applied to watercraft.

Asian Prototypes

In China and Japan, household wooden items were coated with the resin from the lacquer tree (*Toxicodendron vernicifluum*) as far back as 5000 to 4500 B.C., as dated from archaeological sites. Dyes and introduced metal powders, such as gold or silver, were often added to the resin for decorative value; this ancient craft continues today (see photo). The process is very labor-intensive, involving the application of tens or even hundreds of layers.

Another resin, derived from a few tree species cultivated in India and Thailand, is one harvested by an insect, *Kerria lacca*. This insect deposits extruded resin on tree bark, which can then be scraped off the branches. After laborious processing, pure lac flakes are produced, and when these are dissolved in alcohol: violà! shellac varnish. Between 50,000 and 300,000 lac insects are required to produce 1kg (2.2 lbs) of lac flakes.

An English writer sent to India in the early 1590s saw shellac resin blocks used to burnish wood turnings while the wood was spinning on the lathe. He observed: "it shineth like glasse." But it was not until the British East India Company took control of the country from 1757 to 1857 that steps were taken to develop an export trade in lac flakes to the West. By the early 1800s, shellac was rapidly becoming the major varnish used for interior woodwork and furniture, and it remained so until well into the 20th century.

But Boats?

While shellac became the major interior wood finish of the 19th and 20th centuries, I wondered whether shellac found much use in boats. The major clear finish used on boats of this period seems to have been a mixture of pine tar, a by-product of charcoal production, and natural oils such as tung or linseed varieties dissolved in a solvent, usually turpentine. Stockholm tar was a common name applied to this mixture. Some tars were derived from woods other than pine. The British term for sailors, "tars," relates to the frequency that this finish needed to be renewed on ships in the British navy. Stockholm tar was not only slathered on all the wooden parts of a ship, it also coated all the standing rigging; and, in Scandinavia, was often used to glue and waterproof riveted seams in hull planks.

Of course, one of the disadvantages of tar is the pungent odor—something British sailors carried with them whether on the high seas or on port leave. My guess is that shellac would have been preferred for pleasure yachts—certainly for interior spaces. Shellac may also have served as a prime coat for painted hulls. Even today, shellac is one of the best wood primers, particularly over resinous or oily woods. I have also seen historical references to using shellac as a glue to hold wooden plugs over countersunk screws in ships.

Shellac has had many historical uses, and even today it has industrial uses that surpass its value as a wood finish. Being nontoxic, shellac has wide applications in the food and pharmaceutical industries. Those shiny fruits and jelly beans in the grocery store often owe their luster to a thin coating of shellac. I know of two canoe builders in Maine who regularly apply several coats of shellac to the bottom of their canvas-covered wooden canoes. It acts as a wear layer to protect the canvas; it is also waterproof, easily repaired, and can be re-coated each season. I have used it on a fiberglass canoe for abrasion protection. Several coats can be applied in a single day.

Other Possibilities?

While shellac dominated the interior wood finish market in the United States from the late 1800s to the 1930s and beyond, it was not the only varnish available during that period. Two other tree-derived resins—amber and copal—were being combined with tung or linseed oil and a solvent-like turpentine to produce a varnish that became readily available in the United States in the late 19th and

early 20th centuries. These varnishes, especially copal varnish, were prized for use on train and horse-drawn carriages. Copal and amber resins come in two forms: fresh exudation from trees or as fossilized resin. Baltic amber comes from European sources; copal is collected from Latin American trees or fossil mines. Fossil copal is harder than the fresh resin and was generally preferred, although many varnishes contained a mixture of the two. One reference compared shellac to copal-based varnishes and concluded that both were flexible and resistant to wear, but shellac tended to "chip or blanch" more than copal varnish.

While shellac or varnishes consisting of copal or amber could have been used on the Lawley tenders, another shipyard finish of that period was spar varnish. This yellowish, clear finish consisted of a "long oil," generally boiled linseed oil, with a small amount of rosin. The rosin was derived from heating fresh coniferous resin, often pine, to vaporize its volatile components. The resulting rosin is semitransparent and varies in color from yellow to black. Of the three possibilities—shellac, copal or amber varnish, or spar varnish—the latter would have been the least expensive.

Spar varnish, with its high concentration of linseed oil, was flexible but did not produce a hard film surface like shellac or copal varnish. As such, it remained somewhat tacky and attracted dust and dirt particles, often turning quite dark over time. Since cost would not be the key factor for a yacht tender, shellac would likely have been preferred over spar varnish. One way of testing whether an old boat finish is shellac instead of varnish—whether spar, copal, or amber—is to rub a spot with alcohol to see whether it removes some of the finish. Shellac is alcohol-soluble, while the varnish varieties generally use turpentine as the solvent.

I would be remiss if I didn't point out that modern spar varnishes resemble the original stuff in name only. Current spar varnishes are complex formulations of natural and synthetic resins, hardeners, ultraviolet-light-absorbing substances, and drying agents. While they can outperform older finishes, I still give shellac the highest marks as a wood primer. It will stick to just about any resinous or oily wood and provides high moisture exclusion, as confirmed by the U.S. Forest Products Laboratory. One or two coats dry quickly, preparing the surface for high-performance modern varnish topcoats. By choosing the right level of shellac processing, dewaxed flakes from dark garnet to light blond can be used to create the final hue of the varnished wood. Mixing your own shellac ensures freshness and establishes coating thickness.

Dr. Richard Jagels is an emeritus professor of forest biology at the University of Maine, Orono. Please send correspondence to Dr. Jagels by mail to the care of WoodenBoat, *or via e-mail to Senior Editor Tom Jackson, tom@woodenboat.com.*

BILLINGS
DIESEL & MARINE SERVICE, INC.
A state-of-the-art, full-service boatyard
with a long heritage of Maine craftsmanship and expertise.

Three marine railways hauling up to 275 tons
35- and 85-ton Travelifts • Two trailers and two cranes
Diesel engine shop • Machine and welding shops
Climate-controlled paint sheds • Extensive storage facilities
Marina and Ship's Store
On beautiful Deer Island Thorofare,
in the heart of Maine's spectacular cruising grounds
72 Moose Island Causeway, Stonington, ME 04681
(207)367-2328 www.billingsmarine.com

Launchings

Edited by Christopher Cunningham

These pages, along with the Boat Launchings section of www.woodenboat.com, are dedicated to sharing recently launched wooden boats built or restored by our readers. If you've launched a boat within the past year, please email us at launchings@woodenboat.com, or write us at Launchings, WoodenBoat, P.O. Box 78, Brooklin, ME 04616.

Please include the following information: (1) your boat's name; (2) its length and beam; (3) the name of its design, class, or type; (4) the names of the designer, builder, and owner; (5) your email address, mailing address, and phone number; (6) the port or place of intended use; (7) the approximate date work began; (8) the date of launching; and (9) a brief description of your experience of the construction or restoration. Send no more than five high-resolution photographs, each with a file size between 700kb and 16mb, and the name of the photographer for each photo.



DARREL NEAVES

When cousins Tristan Brown and Tom South teamed up to build an 11′ 4″ Wee Lassie canoe, it was a first boatbuilding project for both of them. For a shop, they set up a tarpaulin shelter in the back yard of the Brown family home in Southampton, Hampshire, England. In 2020, they got off to a quick start, cutting the molds according to the plans by Mac McCarthy, but then they got sidetracked by other interests and didn't start applying cedar strips until 2022. Tom was working and living in London at the time and returned to the shop once a month. He and Tristan enjoyed working together and didn't mind the slow progress. In July 2025 they launched the canoe, named THELMA after their great-grandmother. Tristan is now pursuing a career in sailing and Tom has found work as a boatbuilder.





TED DILLARD

Just north of Boston, in Lynn, Massachusetts, Kayak and Sail Lynn introduces local youths to building and using small boats. This year, guided by the crew at Small Dog Boatworks, two teams of four kids from Lynn English High School spent their February and April school vacations, as well as a few weekends, building two Six-Hour Canoes. Designed by Mike O'Brien, the 15′3″ plywood double-ender is usually built with simple, common tools, but to broaden the learning experience for the student builders, the instructors required them to learn how to use a CNC router to produce several of the interior fittings. At the launching of CHIONE (after the Greek goddess of cold and frost) and ALLISON P on June 21, 2025, the young builders were honored by their school's junior ROTC color guard, Lynn military service members, veterans, state representatives, a district attorney, and a retired National Guard brigadier general.



BOB MOONEY

When Bob Mooney turned nine years old, he got an unusual gift for his birthday: a handsaw. At that young age, he had already grown fond of working with wood and had made tree forts and go-carts. Many years later, when he was in the Navy and visiting Capri off the west coast of Italy, he was smitten by the wooden boats moored there and thought to apply his woodworking skills to boatbuilding. In recent years, he has been building a series of boats, including this Sand Dollar designed by Arch Davis. The 11′ flat-bottomed skiff can be rowed, sailed, or outboard powered. To the ¼″ marine-plywood lapstrake planks, Bob added cedar veneers to provide a more attractive wood for finishing with varnish. Christened ELIZABETH LEE after his daughter, the skiff frequents the lakes of northern California, including Lake Tahoe.



NEIL MacALPINE

A boy can count himself lucky to have a grandfather like Neil MacAlpine. The retired engineer from Edmonton, Alberta, Canada, built stitch-and-glue kit kayaks for his two grandsons, Ben, now 10, and Aiden, 14. The first kayak, for Aiden, was 16′ BLUE, launched in July 2024 and featured in *WoodenBoat* #301 Launchings. The second kayak, seen here, is Ben's FIRE, an Anuri 16, likewise built from a kit from Edmonton-based BoatCraft. FIRE was launched at Buck Lake in June 2025. Although both boys have taken quickly to the kayaks as boats to fish from, they were built, notes Neil, "for the days when they will be poor college students with a tent, a sleeping bag, and a junk truck to get to some remote spot in Canada's wilderness. They'll be the envy of their friends."





TYLER ELLIS (INSET: HUNTER ELLIS)

Tyler Ellis was introduced to boating at an early age by his father, kindling a lifelong love of the water. In May 2021, he graduated from Virginia Tech with a bachelor's degree in ocean engineering and a minor in naval engineering. Just two months later, he landed a job as a naval architect. After focusing on work for a year, he decided to build a boat. To avoid the time it would take to hitch a trailer to his car or strap a boat on the roof racks of his compact Honda CR-V, he drew up a runabout that would fit in the back. Built of exterior-grade plywood and sheathed with fiberglass and epoxy, his STELLA ROSE is powered by an electric trolling motor that is concealed by the afterdeck. Tyler cruises her on the waters of Lake Audubon in Reston, Virginia, 9 miles northwest of downtown Washington, D.C.





ELI SIEPLINGA

In 1960, when Jerry DePersia of Grand Rapids, Michigan, was just 15 years old, he built his first boat, a plywood rowboat. Then, 25 years later, at the age of 40, he built a 21′6″ cedar-strip rowing shell to capitalize on his skills. When he turned 60, he built a 16′ cedar-strip canoe to the Redbird design by Ted Moores. At 70, he started his next boat, seen here, built to the Jessie design by Paul Gartside. Jerry had attended several classes at WoodenBoat School, and one of his favorites was Paul's design class. For his Jessie, Jerry switched from the design's double-diagonal ⅛″ cedar planking on steam-bent frames to glued-lapstrake plywood construction. He launched ANDIAMO FAMIGLIA— Italian for "Let's Go Family!"—in June 2025 when he was 80 years old. He and his family now cruise the 15′ sloop on the coastal waters of Lake Michigan.



DAVID DOODY

David Doody sails his 38′ sloop out of Port Washington, New York, and although he has enjoyed cruising north to the coast of New England, he dreams of sailing to the Bahamas or even making the crossing to Europe. For those adventures he decided a new tender would be in order. His Nutshell pram had served well but was too big to stow neatly on deck. He'd once had a 10′ RIB (rigid inflatable boat), but he didn't like towing it or putting up with the heavy outboard and its smelly fuel tank. He was drawn to the Nesting PT 11, an 11′ plywood rowing and sailing skiff designed by Russell Brown, which can be stowed aboard in only 6′ of deck space with the forward section tucked inside the after one. David built his PT 11, WANDERING TATTLER, from a kit produced by Chesapeake Light Craft. He launched her in June 2025 and declared it "a brilliant little boat."



DAVID VANGSNESS

When David Vangsness built a Fiddlehead for his wife, Elizabeth, he made a significant departure from Harry Bryan's plans for the flat-bottomed, decked canoe. Instead of outfitting it to be powered by a double-bladed paddle, he installed a Hobie Mirage pedal drive. The conversion from arm power to leg power was perfectly suited to Elizabeth, an avid bicyclist. He built a rudder with a yoke and tiller lines that lead forward to wrap around a horizontal drum made of oak and mounted on the starboard side deck. The curved backrest is made from a French wine-barrel stave. David's Fiddlehead was launched in April 2025 and goes by the name that Elizabeth's father called her: LIL' BET. David and Elizabeth have many lakes and rivers near their home in Roseburg, Oregon. While she pedals, he plans to motor alongside her in a 19′ runabout that he built in the early 2000s.





WENDY MacDERMOT

Gardiner and Wendy MacDermot spend their summers in Courtenay, British Columbia, Canada, and winters in the Stann Creek District of Belize in Central America. They have easy access to rivers near both homes—the Puntledge River in B.C. and the Sittee River in Belize. Gardiner has been captivated by boats for most of his life, and the couple has cruised along canals in Ontario and the coastlines of British Columbia. To get afloat on the Sittee River near their home in Belize, Gardiner built a Leadlight 14′ dory skiff to plans from Clark Craft of Williamsville, New York. Gardiner rows several times a week, covering a few miles either upstream or downstream before heading home. Their unnamed boat is the only one rowed on the Sittee and they are often asked if they need a tow by locals passing by in outboard-powered pangas.





TRUMAN FORBES

Jasmine Thomas grew up in Brooksville, Maine, and spent summers cruising with her family aboard their 32′ ketch and taking sailing lessons at local yacht clubs. Even before she graduated from the University of Maine in 2023, she had her captain's license and had served as first mate on two windjammers. In January 2024, she joined *WoodenBoat* as editorial assistant. After moving to within spitting distance of Penobscot Bay, she knew she needed her own boat and acquired ADVENTURESS, a Sparkman & Stephens Gulfstream 30 built in 1959 by Norman Hodgdon in East Boothbay, Maine. The mahogany-on-oak sloop, which had been in a shed for 20 years, was sound but caked in dust and littered with cigarette butts and dead mice. Jasmine spent eight months reviving the boat: recaulking, refinishing, replacing missing parts, and rebuilding the diesel auxiliary. She relaunched ADVENTURESS in July 2025, with sailing lessons and charter cruises on her horizon.



KAREN MURRAY

PAL-O-MINE, a 27′ Friendship sloop, was built in 1947 by Warren Prescott "Scotty" Gannett, a highly regarded boatbuilder in Scituate, Massachusetts. In 1958, Doug Lane's family acquired the boat and for 30 years sailed her out of Essex, Massachusetts. He undertook a restoration starting in 1988, and over the next four years gutted her interior, refastened her hull, and rebuilt her deckhouse. The boat then sat idle for 13 years before work resumed with a new rudder and refinishing. PAL-O-MINE was relaunched in 2007 but again sat idle until 2019, when she got new sheerstrakes to replace rotten ones. The restoration's final phase began in 2021, when a 12kW electric auxiliary engine was installed. PAL-O-MINE went back in the water September 11, 2024, in Essex, to give her planks a chance to "take up," after which, she was trailered to her new homeport, Edenton, North Carolina, where she was relaunched two weeks later.



NATE WALTON

BLACK ARROW was a 50′ John Alden Schooner built in Maine in 1920. From 1940 to 1953, she was owned by Nate Walton's great-grandfather. Two other boats in his family were given the same name, and the latest BLACK ARROW is the Walton family's Herreshoff 12½, originally named MUMMY CHUG and built in 1926 at Herreshoff Manufacturing Company in Bristol, Rhode Island. Nate acquired the boat in 2022 from the Herreshoff Marine Museum. A two-year restoration, which included the replacement of the garboards, afterdeck, bulkhead, sole, ceiling planks, and rigging, was carried out in Marblehead, Massachusetts, by Redd's Pond Boatworks, led by Doug Park. In July 2025, the 12½ was relaunched and rechristened BLACK ARROW. Nate keeps her in Marblehead, where he sails with his wife and their two young children.



Hints for taking good photos of your boat

1. Set your camera for high-resolution images. We prefer jpg format, with a file size between 700kb and 16mb.
2. Stow fenders and extraneous gear out of the camera's view. Ensure the deck is clean and uncluttered.
3. Take your photographs in mid-angle sunlight for best results. Mid-morning or mid-afternoon usually work well.
4. Keep the horizon level and the background simple and scenic so your boat stands out from its surroundings.
5. Take some pictures of the boat underway and some at rest. Horizontal framing is preferred, but a vertical format works well for sailboats. Shoot a lot of images, then send us your five favorites.

We enjoy learning of your work—it affirms the vitality of the wooden boat community. We receive so many submissions that there is not room in the magazine for all of them to be published. Additional launchings can be seen at www.woodenboat.com/boat-launchings.



Bristol 27

A handsome powerboat

Particulars	
LOA	27′4″
LWL	26′7″
Beam	7′10″
Draft	2′4″
Displacement	5,800 lbs

Design by Andrew Wolstenholme
Review by Tad Roberts

Emulating a traditional type while creating a thoroughly modern boat is no easy task, and Andrew Wolstenholme's shaping of the Bristol 27 is so unforced that the boat could be at home in any decade of the past century. Clean and simple lines coupled with just the right amount of bright-finished mahogany reference traditional cruising yachts as well as open sportfishing boats. Built on the South Coast of England, her intended cruising waters are both the inland upper Thames River and the open salt water of The Solent. These diverse requirements make the boat suitable for day cruising or overnights in coastal waters anywhere.

The most prominent feature of this design is the raised foredeck with a break in the sheerline. While a smooth, unbroken sheer may be seen as more graceful, the higher foredeck and taller stem impart a strong character and add real seagoing ability. When drawing a sheerline, one rule is that longer lines are more graceful, so it follows that it's best to position the sheer break either forward or aft, not midships. But with skill and artistry rules can be ignored, especially when the benefits are obvious. On the Bristol, the sheer break perfectly aligns with requirements for both inside and outside space.

While length is one major factor in how a boat performs, beam has the biggest effect on how it might be

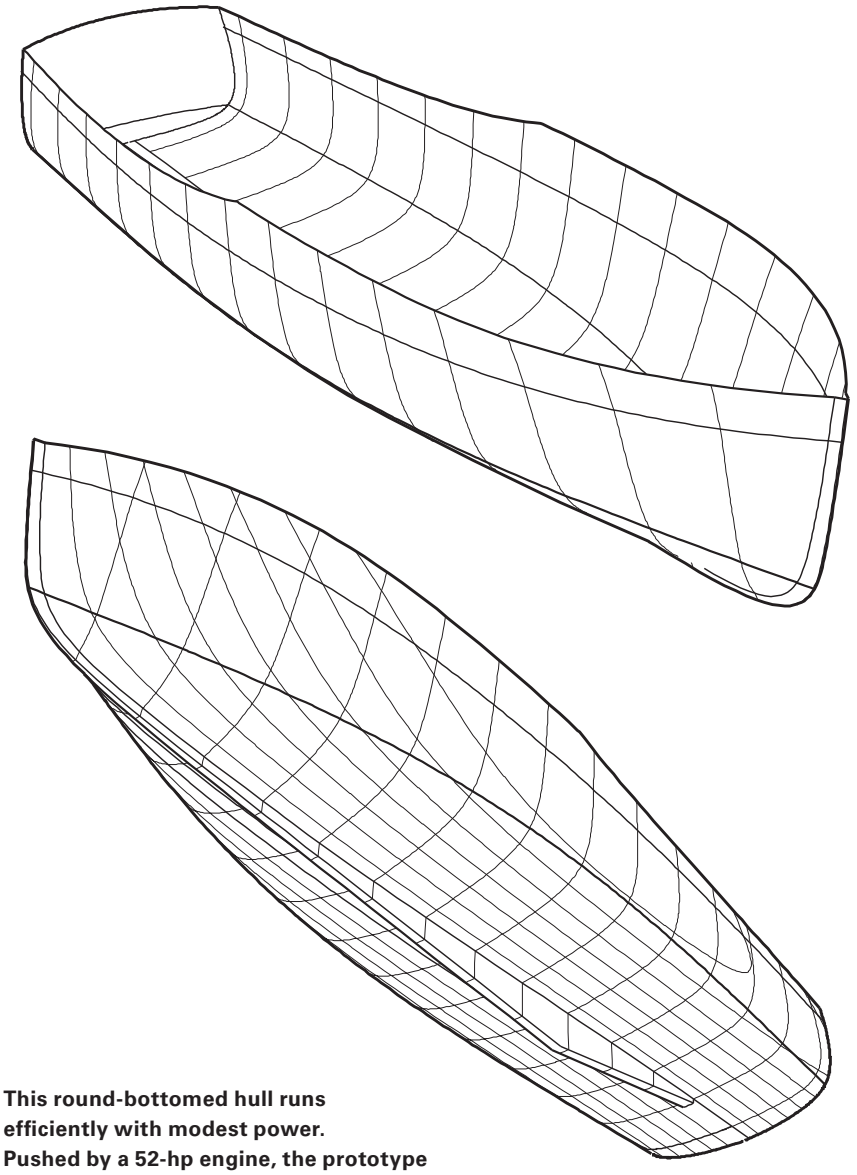
***Above*—The striking Bristol 27 combines traditional appearance with contemporary design elements. Its style would have been appreciated in the past century and likely will be admired in the future.**

used. An easy update to older-style boats is to increase beam, which increases stability and internal volume. We can do this with impunity today because compact horsepower is readily available. Eighty or 100 years ago a 27′ motor launch would have a beam of 6′6″ and a 5-hp engine that provided a maximum speed of 6 knots. The hull had to be kept narrow and light to achieve a reasonable speed with the engines available. Today other constraints are more important; in the case of the Bristol 27, beam is limited to just under legal trailering limits.

The 16″ increase in beam over that 100-year-old design gives an increase in stability of about 70 percent, because we've increased beam, depth, and displacement. Couple greater stability with a few inches more freeboard, and seakeeping ability has increased substantially. For its size the Bristol will be a far more capable boat than was usual in the middle of the previous century.

This is a round-bottomed hull with the bilge turn that becomes progressively tighter in the after third. When a hull is intended to run with reasonable efficiency through a wide speed range, the choice of round bottom or hard chine needs careful consideration. The Bristol will be limited to under 5-knot speeds on the Thames, while the builder suggests speeds of up to 20 knots with 100 hp installed.

The first boat, with 52 hp, will have a maximum speed of 12 knots. This is a speed/length ratio of 2.3, which is very typical of semi-displacement hulls where the round bottom makes perfect sense. At 12 knots or less, the round bottom will be quiet and throw a small wake, which is always appreciated in harbors and rivers. The round bottom will roll a bit farther and longer than a hard-chined hull, but it won't jerk and slap as a hard chine will. If most of your cruising is on inland waters, the round bottom is the first choice. If you require higher-speed runs in open water, the hard chine reduces wetted surface, offers better spray control, and far better dynamic stability.

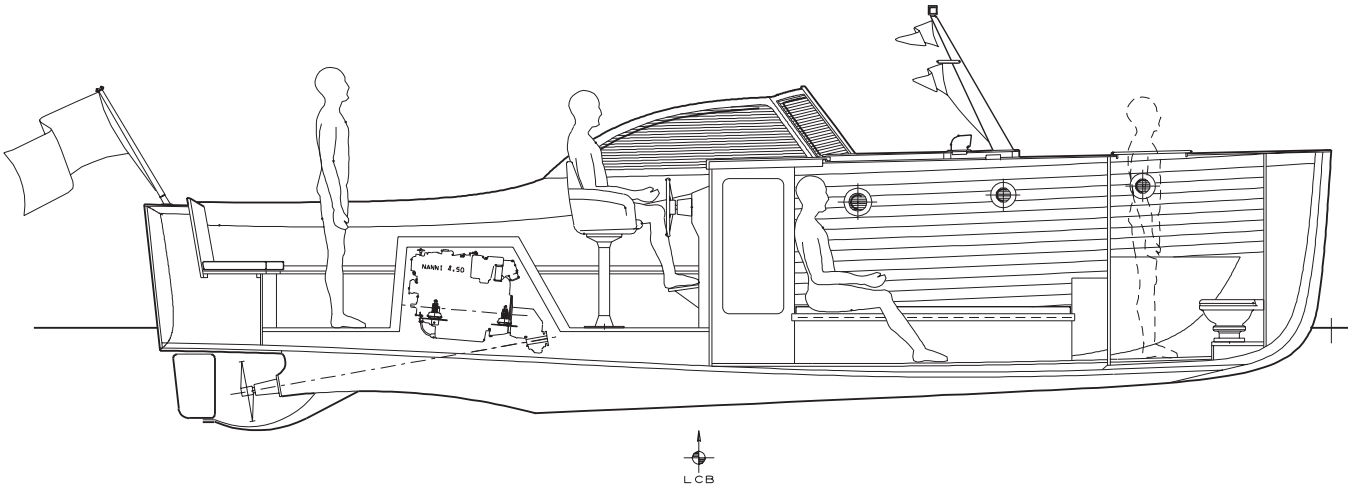


This round-bottomed hull runs efficiently with modest power. Pushed by a 52-hp engine, the prototype Bristol cruises comfortably at 9 knots and has a maximum speed of 12 knots. The builder suggests that 100 hp might increase top speed to 20 knots.

The inboard profile shows a slight reverse curve in the rabbet line aft of the engine. This reduces draft at the propeller while maintaining hull volume aft to the transom. Immersed volume at the transom will deepen and flatten the wake, opposing the boat's tendency to trim bow-up at speed.

The lines perspectives show just a hint of flare below the sheer forward. This will keep the deck dry in those occasional open-water runs, and the wider deck line increases interior volume. The designer has also included small bilge keels, which will aid in damping-out rolling with minimal additional drag.

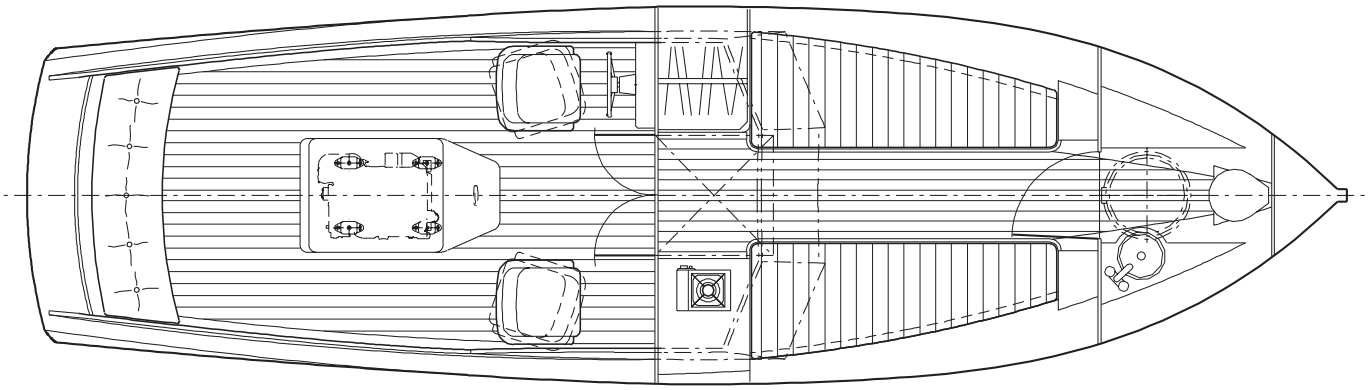
I heartily approve of the big, full-length external keel on the



The Vetus four-cylinder diesel engine delivers its power through a V-drive. A relatively large keel improves directional stability, and a metal skeg protects the rudder and propeller.

Bristol. So often today we see keels trimmed away to nothing by designers hoping for just a bit more speed from the reduced wetted surface. This big keel means the boat will go where you point it, even with the engine in neutral, and it won't be blown away in a crosswind. There's a metal skeg protecting the propeller, and the rudder is oversized with some balance. These choices reflect the designer's experience in





The Bristol's arrangement seems well suited for day trips and weekending. Twin berths will prove comfortable for sitting or sleeping, and the tiny galley rests conveniently at the companionway.

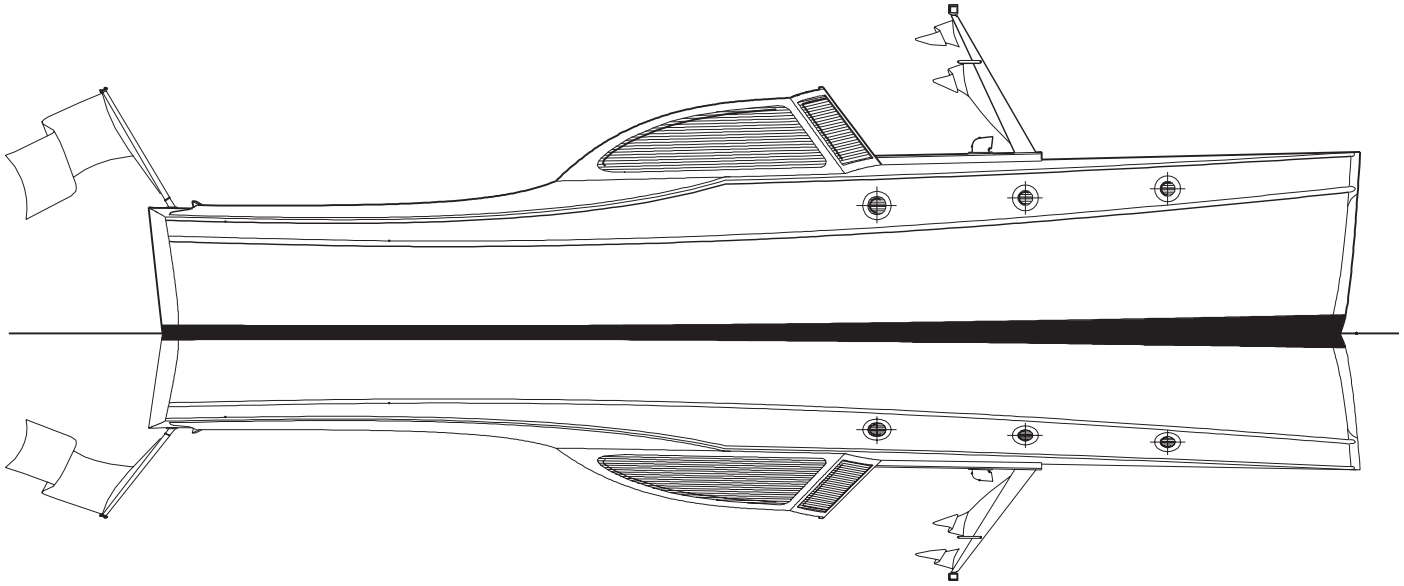
producing boats with excellent and predictable control, and an understanding of how wrong things can go in shallow water.

Earlier I mentioned the engine and performance; let's look at the specifics. The first boat built to this design has a 52-hp Vetus four-cylinder diesel installed with an integral V-drive. This positions the engine in the middle of the cockpit clear of the centerline

SINCE 1870
BOHNDELL SAILS & RIGGING
US ROUTE 1
PO BOX 628
ROCKPORT, MAINE 04856
T 207 236 3549
F 207 236 3560
BOHNDELLSAILS@GMAIL.COM
BOHNDELL-SAILS.COM

Wooden Boat Surveyor
MARINE SAFETY CONSULTANTS
Since 1980
MARINE SURVEYORS
www.marinesafetyconsultants.com
William "Bill" Benns, NAMS, CMS
508-364-6788
25+ years' experience building and maintaining historic and contemporary wooden vessels
NAMS – Certified Marine Surveyor
MARINE SAFETY CONSULTANTS, INC.
www.marinesafetyconsultants.com
bill@marinesafetyconsultants.com

M&H BARTLES SAILMAKERS
Boothbay Maine
Meticulously handcrafted using only the finest materials, our sails perfectly fit, power, and complement any boat.
We specialize in new sail design and construction, repair, annual maintenance, cleaning and storage.
We look forward to collaborating with you on all your sail needs!
Mike Bartles, Sailmaker
73 Corey Lane
Boothbay, Maine 04537
mhbsailmakers.com
info@mhbsailmakers.com
Loft: (207) 315-6016



Sweeping curves and low freeboard make for a striking profile drawing, and the Bristol 27 looks even better on the water.

The Beauty and Peace of a Perfect Maine Anchorage.



No Boat Required.

Every boater's dream includes the perfect anchorage - quiet mornings as the fog lifts, evenings streaked with sunset colors, nights with waves gently lapping the hull. But getting there usually requires all the time, money and effort that goes into owning a boat. Not at Riggs Cove Rentals. Whether you're a sailor or a confirmed landlubber you can simply step aboard one of our posh houseboats moored in Robinhood Cove, one of Maine's prized cruising spots, and enjoy. At Riggs Cove you'll find the comforts of home along with the splendor of the Maine coast. All just 45 minutes from Portland. To learn more visit us online or call 207-371-2343. And welcome aboard.

DERECKTOR ROBINHOOD

www.robinhoodmarinecenter.com

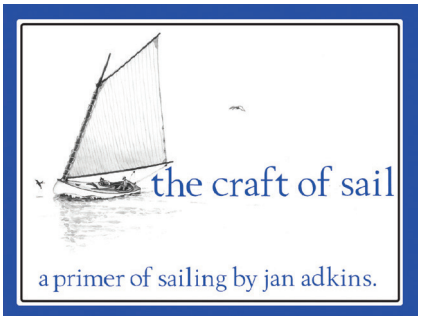


R&W ROPE

Traditional line & fittings, expert advice, and professional rigging services.

DAVEY & CO · ORDING BLOCKS
TOPLICHT · LANGMAN OF HOLLAND
NOVABRAID · NEW ENGLAND ROPES
HUTTON WINCHES · WILMEX

New Bedford, MA 800-260-8599
rwrope.com · info@rwrope.com



HOW-TO CLASSIC

"Jan clearly, easily, and pleasantly explains the reasons for specific actions and terms, as well as telling the reader what not to do." —*School Library Journal*

hardcover, 64 pp., $16.95
www.woodenboatstore.com 1.800.273.7447

cabin entrance, but the weight is a bit higher than it would be if the engine were farther forward with a straight shaft. In this case, again looking at mostly inland cruising, I think it's a great choice. With the cover off, access for maintenance will be superb. The main objection to the V-drive is that the stuffing box is under the engine, making it awkward to access.

The Vetus offers a maximum speed of 12 knots at 3,000 rpm and comfortable cruising at 9 knots and 2,000 rpm with fuel consumption of about 1.5 U.S. gallons per hour. Fuel storage is 32 gallons in two tanks under the after seat; this provides a range of approximately 190 miles at 9 knots.

The Bristol hull is strip-planked of ¾″ Alaska yellow cedar sheathed with 12-oz fiberglass inside and 24-oz outside. The deck is ½″ plywood on traditional oak beams with a finish deck of ¼″-thick teak. Sheathing the hull planking both inside and out will reduce the framing requirement, which will also be commensurate with the intended speed. For a higher-speed boat, I would require lots of floor timbers forward, but for low-speed inland cruising this can be minimized.

The forward cabin arrangement makes sense to me: one big space with twin berths and a small galley area aft, and a closed-off forecastle for the head. Note that headroom is 4′8″; that's a compromise that perfectly fits the primary function of day cruiser. Also, even one more inch of topside height would take away from the visual elegance of this boat. There is sitting headroom below and lots of space for two or three people to get out of the weather. There is the option of a full-headroom three-piece folding canvas enclosure for the cockpit; at the very least I would choose the forward section of this.

The Bristol 27 is a very attractive design that is even finer as built. The compromises necessary to achieve these good looks are easy for me to accept but will be impossible for some. Examining those compromises is what keeps boat design fascinating.

Tad Roberts designs boats on Gabriola Island in British Columbia, Canada.

Contact the Bristol 27's designer at Wolstenholme Yacht Design, The Flint Barn, Westbourne Rd., Coltishall, Norfolk, NR12 7HT, England; www.wolstenholmedesign.com

OWL FURNITURE
I ♥ VE YOUR BACK
owlfurniture.com (207) 367 6555
43 N. Main St., Stonington



The Boat Chair has launched!

Inspired by traditional boatbuilding techniques, the steam-bent ash slats are connected to the laminated frames using copper rivets.



Original designs
Cast bronze
Quality craftsmanship

Visit our foundry and store in Prospect Harbor, Maine

www.usbells.com
207-963-7184
US BELLS



Marion, MA | 508 728 6210
anne@annetconverse.com
www.annetconverse.com
ANNE T. CONVERSE PHOTOGRAPHY

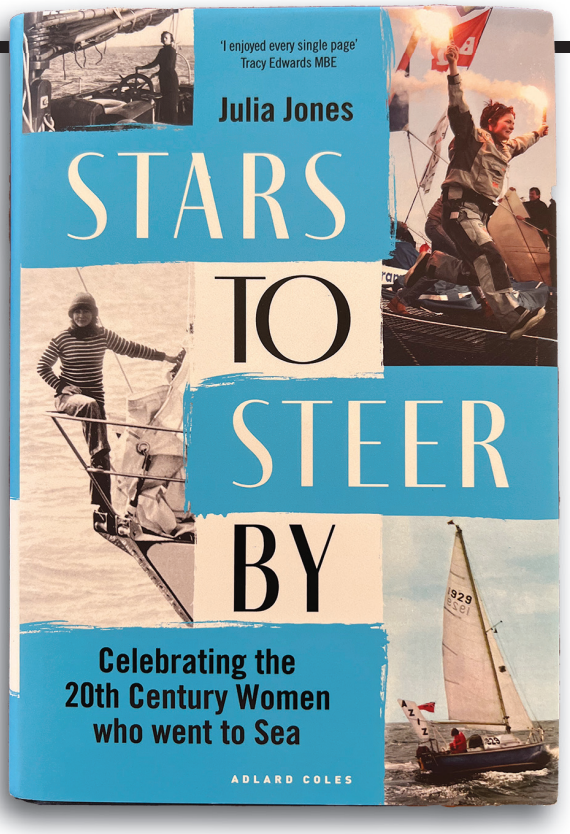
WoodenBoat REVIEW

PRODUCTS • BOOKS • VIDEOS • STUFF

Stars to Steer By

Stars to Steer By: Celebrating the 20th Century Women Who Went to Sea, by Julia Jones; Bloomsbury, Adlard Coles, 50 Bedford Square, London, WC1B 3DP, U.K.; www.bloomsbury.com. 336 pp., $27.00

Reviewed by Queene Hooper Foster



Julia Jones, who is the literary editor of *Yachting Monthly* and a longtime contributor to other yachting publications in the U.K., has researched a solid book on some of the accomplished British women sailors, from Lady Anna Brassey in the 1870s to Tracey Edwards in 2018. Although the subtitle specifies women who went to sea in the 20th century, the book encompasses a lot more: half of the 19th century and the early decades of the 21st century. The subjects are all British adventurers, as you might expect from Adlard Coles, a venerable British publisher.

The most interesting thing about this new book is, as often happens, the author herself. Julia Jones grew up aboard a stout wooden motorsailer named PETER DUCK, a Laurent Giles ketch built in 1946, and one of the first boats to be built after the end of the World War II. PETER DUCK was commissioned by the beloved Arthur Ransome, the author of a series of children's adventure books, most notably *Swallows and Amazons*. One of his later books was titled *PETER DUCK*. Julia's parents purchased the cruising ketch in 1957 and kept the boat on the River Deben in Woodbridge, on the East Coast of England across the North Sea from the Netherlands. Julia was not quite three years old when the family began cruising aboard the 28′ PETER DUCK, and she writes that the boat was the key element in her childhood. The photographs from that happy time show the author, probably age six, boldly steering while standing on one foot, and in another photo she is somersaulting around the pinrail, sea and sky beyond. She reports that much of her time aboard was spent reading in her bunk while mishaps occurred aboard ship, occupying her parents' attention. To this she credits her love of reading, and a literary career in boating publications. But it gets better.

Julia's parents sold PETER DUCK, and in 1987 a couple cruised her around Britain, then took her to mainland Europe; they lived aboard in St. Petersburg while the new owner, Greg Palmer, worked on the project to build the replica of Peter the Great's flagship, SHTANDART. When Palmer died, PETER DUCK came up for sale again, and Julia and her husband purchased her in 2000 and brought her back home to the River Deben. Since that time, four generations of Julia's family have been welcomed aboard, from her 91-year-old mother, June Jones, who owned the boat from 1957 to 1984, to an enthusiastic young great-grandson learning the ropes.

Much of Jones's book is a scholarly dive into the lives of women who found themselves aboard ships, boats, or skiffs, often in the company of a captain-husband, or

racing in small family boats. The book includes discussion of women's meager opportunities for command at the time—in the law and in society—being part of why their place in the sport of sailing, historically, may seem thin. Some captains' wives were not listed in the ship's roster, even though they were aboard for long and arduous voyages. Jones gives those women names.

The women covered include:

• Susie Irvine of the Shetland Islands, who went to sea as a merchant seaman's wife, with her piano and sewing machine aboard. She rounded Cape Horn several times and bore nine children, seven of them surviving. Ports of call ranged from New South Wales to Zanzibar, San Francisco to Liverpool; cargos loaded, storms, and groundings are all carefully recorded in her letters home.

• Dorothy Levitt, who was the first winner, male or female, of the famous Harmsworth Trophy for motorboats in 1903, setting a world speed record of 19.3 mph. Rudyard Kipling and his wife were in the crowd for the event in Cork, Ireland. Dorothy's life and adventures are recounted in great detail in the book, including her instruction to high-profile women to be fearless enough to drive the new automobiles.

• Lady Anne Brassey, who is well known for her book *A Voyage in the Sunbeam*, an illustrated travelog of her round-the-world voyage in 1876–77 with her husband and a complement of 43 friends and crew. SUNBEAM was a 159′ steam-driven barkentine planked with teak over steel framing. When sailing, her funnel could be lowered to allow the booms freedom to swing; she was as handsome a vessel as I've ever seen. Brassey presented a model of SUNBEAM to the New York Yacht Club that is still on display in the library of the club's 44th Street headquarters. Jones describes Lady Anne's iconic travel book well, giving the tragic background for the Brasseys to make this magnificent trip and conveying how well Anna Brassey's account of the voyage was received at the time and today.

• A young woman named Winnie Sutton, who was a practiced racing sailor in The Solent. In 1892, Nathanael Herreshoff was commissioned to build WEE WIN for her. This was the first Herreshoff design to race in England, and for years WEE WIN proved unbeatable.

• Jeanne Day, who was a 23-year-old stowaway in one of Alan Villiers' ships, the four-masted steel bark HERZOGIN CECILIE. She departed Adelaide, Australia, then rounded Cape Horn and sailed on to Cardiff, Wales. The young stowaway was treated kindly, mostly, but ridiculed and made to work. Upon arrival in Cardiff, she was examined by two doctors, the book tells us, who confirmed that she was still a virgin.

Oddly, neither the table of contents nor the subheadings in each chapter gives a hint at the names of the women being described therein. Each chapter is identified by items of women's clothing described in the course of sailing: bonnet, winter shoes, blue gauze veils, and so on, not by the names of the women described. Even the names of the few well-known women, such as Lady Anna Brassey, Ann Davison, and Tracy Edwards, do not appear with their own chapter heads.

One of my favorite historic sailors and storytellers is Ann Davison, who in 1952 became the first woman to sail solo across the Atlantic. She had no motive and no sponsorship, just a huge grief to overcome. She had lost her husband in the horrible wreck of their 70′ powerboat, having held him in her arms, adrift in a cork raft, until he died. Her subsequent voyage to Barbados took a death-defying six months in her 23′ wooden sloop FELICITY ANN, which was purchased with the proceeds of her first book. She started out with very little sailing experience, but she knew navigation from her early days of flying airplanes. Jones's book, taking the horrific details from Davison's own book, *My Ship is so Small*, summarizes her formative experiences well, but not the actual long ocean crossing; instead she refers the reader to Davison's book. I cannot forgive Jones for breaking Ann Davison's story into random parts of three different chapters, each with headings of ladies' clothing.

On a better note, FELICITY ANN has recently undergone a major restoration at the Northwest School of Wooden Boatbuilding in conjunction with the Community Boat Project in Port Hadlock, Washington (see WB No. 264). With help from volunteers, she was rebuilt with a purpleheart centerline and planking of larch and western red cedar; she was relaunched in May 2018.

The real story of women in the sailing world need not be limited by nationality. My favorite hero-sailor of any gender is Kirsten Neuschäfer, a South African who won the 2022 Golden Globe; she used her skills in celestial navigation and her superb physical and mental stamina for a heart-stopping rescue of another competitor who was adrift after he lost his boat in the southern Indian Ocean.

And let us include the pirate queen Grace O'Malley, lord of the Irish navy; the celebrated French ocean-racing champions Florence Arthaud and Isabelle Autissier; and the New Zealander Naomi James, now Dame Naomi James, who rounded Cape Horn solo in 1978 following the clipper-ship route.

Julia Jones has done fine research for *Stars to Steer By*, and I hope she will undertake the next volume, covering in narrative glory the great woman sailors of the world, most of them unknown and unsung. They should have their inspiring and varied sea stories told.

Queene Hooper Foster is a regular contributor to WoodenBoat *and a longtime instructor at WoodenBoat School.*

Sailing in Place

Sailing in Place, by Dave Zeiger with Anke Wagner, photographs and illustrations from multiple sources, Kindle Direct Publishing. 300 pp., $9.99 ebook or $24.99 paperback.

Reviewed by Lawrence W. Cheek

The world's wooden-boat culture agreeably contains multitudes—dockside dreamers, kayak-kit builders, classic-yacht racers, bewildered muddlers, overweening perfectionists. And Dave Zeiger and Anke Wagner, are somewhere out in a skewed orbit, like Pluto, beyond all these others.

For 30 years now, Dave and Anke have lived and cruised aboard a succession of wooden boats from 19′ to 32′, making their home afloat in the archipelago of islands and inlets in Southeast Alaska. They built four of these boats themselves, three to their own designs. None of them are conventional, pretty, or sophisticated. None has an engine, electronics, or even a propane stove. "We set a low bar!" Dave writes, not apologetically. All are boxy and bargelike and have proven remarkably capable. Latest of the five boats, MUSTELID, a 24′ sailing scow launched in 2019, is the culmination of their experimenting. "We'd picked up quite a number of cockamamie notions over the years, and heaped them all into this design. Too much innovation at one go isn't always advisable, but MUSTELID performed even better than we had (cautiously) hoped."

Their experience is worth a closer look.

Dave provides a window, more philosophical than technical, with *Sailing in Place*, self-published through Amazon's Kindle Direct Publishing platform. In it the couple relate the story of their boats and minimalist lifestyle, which springs from the voluntary simplicity movement of the 1990s, and from there back to Thoreau. The book, in fact, could be considered sort of a 21st-century *Walden*, minus Thoreau's literary sheen and occasional cranky snark. It's constructed of 60 short, essayish chapters in a carefree order describing everything from their preference for the cat-ketch junk rig (low center of effort, 10-second reefing, no stays or shrouds) to their philosophy of keeping their lives simple with ultra-low overhead so they are never chained to landlubbering jobs. Yes, they acknowledge, their way sounds loose and haphazard. Our world does not much appreciate nonconformists, especially those who adamantly avoid contributing to the GDP. Yet, there's something to contemplate and admire here.

Those of us who reside along the mainstream arms of boat ownership understand that we are in a Doom

HOW TO REACH US

SUBSCRIPTION SERVICES CONTACT INFORMATION:

- Email: woodenboat@sfsdayton.com
- Call: Mon–Fri, 8AM–5PM, EST. 1–800–877–5284 (US & Canada) or 937–610–0234 (International)
- Mail: WoodenBoat Subscription Dept., P.O. Box 292859, Kettering, OH 45429–0859
- Online: woodenboat.com/subscription-services

SUBSCRIPTION SERVICES INCLUDE:

- Questions or problems
- Pay an invoice
- Renew your subscription
- Give a gift
- Changing an address

ONLINE:

To subscribe: subscribe.woodenboat.com

TO ORDER FROM OUR STORE:

To order back issues, books, plans, model kits, tools, clothing, etc., call The WoodenBoat Store, Toll-Free:

- Mon–Fri, 8AM–5PM, EST. 1–800–273–SHIP (7447) (U.S. & CANADA) 207–359–4647 (Overseas)
- 24–Hour FAX 207–359–2058
- Email: wbstore@woodenboat.com
- Online: www.woodenboatstore.com

CONTACT OUR HEADQUARTERS IN BROOKLIN, ME

(To reach our Editorial, Advertising, or School Staff:

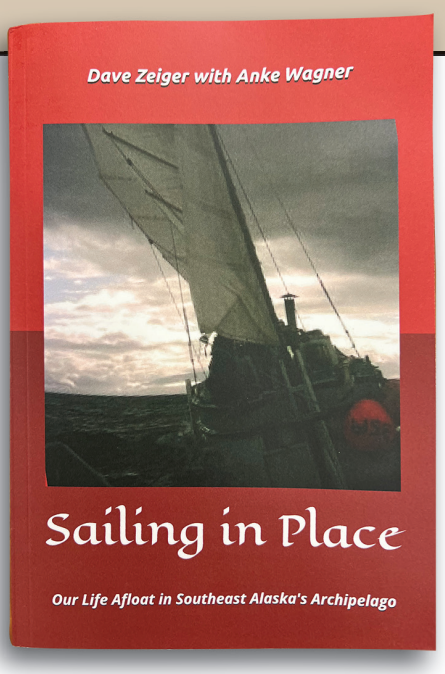
- Email: wbcirc@woodenboat.com
- Mail: WoodenBoat, P.O. Box 78, 41 WoodenBoat Ln, Brooklin, ME 04616
- Call: 207–359–4651 (US)

OVERSEAS SUBSCRIPTION OFFICE (Europe):

Evecom BV, FABRYKSWEI 11,
9216 WR OUDEGA (SM), The Netherlands
Tel: (0) 512 371999 • Email: WB@evecom.nl
Online: www.evecom.nl

	EU Print & Digital:	EU Digital Only:		UK Print & Digital:	UK Digital Only:
1 yr:	€ 65.00	€ 31.00	1 yr:	£ 57.00	£ 27.50
2 yrs:	€ 122.50	€ 57.50	2 yrs:	£ 105.00	£ 51.50
3 yrs:	€ 175.00	€ 83.50	3 yrs:	£ 155.00	£ 74.50

Digital subscriptions include electronic access to current issues and over 300 back issues.
We Now Accept PayPal.



Loop, or a couple of them intertwined, that works like this: Buy a conventional boat, pay moorage and insurance, work hard through the week to afford the luxury, and stir in weekend work on the boat to maintain it. Move up to a larger, more sophisticated boat to open up cruising possibilities while taking on more job responsibility to earn enough money to afford it, adding to the time and stress needed for work, plus more intricate boat maintenance, both subtracting time left to actually use the boat. And so on. No matter how you play it, life is a zero-sum game. At some point—preferably before it's too late—it might be wise to step back and assess the tradeoffs. Do you want success and recognition? Or freedom?

Dave and Anke made their choice three decades ago while working in the DIY boatyard in Port Townsend, Washington, where they built their first boat, a Phil Bolger-designed 19′6″ cat-yawl sharpie. While working there, they were struck by the stupendous amounts of blood, sweat, tears, and life that others were pouring into their boats—with one foot nailed ashore. Some, Dave observes, eventually completed their investments and sailed off to enjoy them. But many others stalled out, lost loves or even lives, or traded the dream for something less overwhelming. Dave and Anke? They whipped out the boxy Bolger in one month, ferried it to Alaska, and moved aboard.

The "rules" they've since cultivated for their cruising and lifestyle might sound confining to others, but to Dave and Anke they constitute liberation. A sampling:

- No storage anywhere but on their boat. Renting a storage unit just encourages accumulating stuff you rarely use and don't need.
- No engine. It imposes extra costs, tethers you to ports with fuel availability, subtracts from time cultivating sailing skills, and potentially tempts you to plunge into conditions that should be avoided through defensive sailing.
- Life is sufficiently rich with simple pastimes. A compact musical instrument. Pencil or charcoal drawing. Whittling and marlinspike arts. And, well, yes, a tablet computer, which stores a boatload of books and weeks of music and movies.



SAVE $10 NOW

when you sign up for an annual subscription to Small Boats Nation

Small Boats Nation is an online membership site providing unlimited access to 10+ years of articles, videos, classifieds, and so much more.

SUBSCRIBE USING CODE **WBTEN25**
AT SMALLBOATSNATION.COM

SMALL BOATS NATION

WoodenBoat

Statement required by the Act of August 12, 1970, Section 3685, Title 39, United States Code. Showing the ownership, management, and circulation:

WoodenBoat is published bimonthly in January, March, May, July, September, and November at 41 WoodenBoat Lane, Brooklin, Maine 04616.

Number of issues published annually: six. Annual subscription price: $42.95. The general business offices of the Publisher are located at 41 WoodenBoat Lane, Brooklin, Maine 04616.

The names and addresses of the Publisher and Editor are: Publisher, Andrew W. Breece, P.O. Box 78, Brooklin, ME 04616; Editor, Matthew P. Murphy, P.O. Box 78, Brooklin, ME 04616.

The owner is WoodenBoat Publications, Incorporated, P.O. Box 78, Brooklin, ME 04616. The names and addresses of stock-holders holding 1% or more of the total amount of stock are: Andrew W. Breece and Matthew P. Murphy, P.O. Box 78, Brooklin, ME 04616.

The average number of copies each issue during the preceding 12 months are:

A) Total number of copies printed: 49,695
B) Paid circulation:
1) Sales through dealers and carriers, street vendors, and counter sales:. . . . . 6,514 (incl. foreign)
2) Mail subscriptions: 26,244
3) Paid electronic copies: 6,747
C) Total paid circulation:. 32,758
D) Free distribution by mail, carrier, or other means: sample, complimentary, and other free copies:. 508
E) Total distribution: 33,265
F) Copies not distributed:
Office use, left over, unaccounted, spoiled after printing and returns from news agents: 16,430
G) Total: 49,695

The actual number of copies for single issue nearest filing date are:

A) Total number of copies printed: 50,517
B) Paid circulation:
1) Sales through dealers and carriers, street vendors, and counter sales:. 9,360
2) Mail subscriptions: 26,231
3) Paid electronic copies: 7,534
C) Total paid circulation:. 35,591
D) Free distribution by mail, carrier, or other means: sample, complimentary, and other free copies:. 395
E) Total distribution: 35,986
F) Copies not distributed:
Office use, left over, unaccounted, spoiled after printing and returns from news agents: 14,531
G) Total: 50,517

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

Andrew W. Breece, Publisher
WoodenBoat Publications, Inc.

• Attitude, not an array of organizational hacks, is the secret to living together in a small space. Humor, tolerance, flexibility, ingenuity.

• Who's in charge? Depends. At harbor or anchor, nobody. Dave and Anke call it a state of "Taoist anarchy"—from each according to mood, to each according to pleasure. No roles or rules. Underway, they trade off playing captain, who makes the decisions, mostly after consultation. In crisis mode, when the captain says *jump*, the crew *jumps*.

Considering 30 years of living and cruising in an unforgiving environment, the couple report few real crises. One, though, illuminates the virtue of having a small and simple boat. One pleasant autumn day, they were sculling LUNA, their 31′ junk-rigged cat-schooner, in a flat calm. Without warning, a williwaw screamed down from the mountains, snapping off the foremast just above its tabernacle hinge. When the wind subsided, they trimmed the jagged foot, transferred the hardware, rerigged the sail, and were on their way in a fair breeze, running wing and wing, in 90 minutes. Forgivably gloating, Dave writes: "Try *that* with a fancy, high-tech, marconi, witch-to-weather rig!"

Another incident illustrates their admirable integration into their Alaskan community. One day an injured sea lion pup began frantically banging against their dory tender, apparently trying to escape circling orcas, but it couldn't heave itself over the gunnels. Dave and Anke pulled the dory alongside their boat, lifted up one side, and the pup scrambled aboard. There it camped overnight and through most of the next day before returning to the water. Yes, some nasty cleaning-up ensued. But Dave explains, "We ourselves have always depended on the kindness of strangers." This was one opportunity to pay it forward.

Alongside the charming stories and philosophical excursions, there are some annoyances. Readers who are interested in boats will wish for more thorough descriptions and better pictures of the couple's motley but intriguing fleet. And Dave's style illustrates one of the hazards of self-publishing: the absence of a professional editor. One of the more useful functions of an editor is to save us writers from our most indulgent selves, and Dave indulges in quite a bit of folksy slang and purple prose. These distractions, though, do not fatally wound the book's value. In compensation, it offers many memorable expressions of deep wisdom:

"As a rough, callous rule-of-thumb, I'd say that, *if you have to ask someone, it ain't seaworthy*."

"Too much obsession with perfection, and we stay anchored to shore. Too little, and we risk becoming a bottom feature. We seek a balance, the reasonable mean."

Not many may feel tempted to follow Dave and Anke into self-sufficient nautical minimalism. But the ideas here are provocative enough to make us think about making sensible improvements in our boats and lives. Bigger, faster, and fancier ain't necessarily better.

Lawrence W. Cheek is a regular contributor to WoodenBoat.

To view a 15-part video series about MUSTELID, visit www.smallboatsmonthly.com and click "Specials" in the header navigation.

The 34th Annual WoodenBoat Show

June 26-28, 2026

at Mystic Seaport Museum
Mystic, CT

SAVE THE DATE!













Where every wooden boat enthusiast finds their match!

- Expert Skills Demonstrations
- I Built / Restored It Myself Reader-Built Boats
- Mystic Seaport Museum's 19th Century Seafaring Village
- In-Water and On-Land Boat Displays
- Concours d'Elegance
- Marine Accessories, Books, Art, Tools, Kits, and so much more!

For more information visit www.TheWoodenBoatShow.com

WoodenBoat
Magazine ★ School ★ Store ★ Show

MYSTIC SEAPORT MUSEUM

BOATBROKERS

SUMMER WIND
1964 Concordia 39 Yawl

CONCORDIA COMPANY

- Asking $135K
- Cosmetics, rig, structure & systems in excellent condition



More info

WINNIE
1952 Concordia 39 Yawl

- Asking $150K
- Turn-key
- Structurally rebuilt
- Refinished, rigged & launched, 2025



More info

METINIC YACHT BROKERS
A Member of YBA

1964 Concordia 41′ Yawl *WHIMBREL*



Hull #96. Professionally maintained to a high standard. **$77,500**





Seal Cove Boatyard, Inc. 124 Horseshoe Cove Road, Harborside, ME 04642
www.sealcoveboatyard.com **207.326.4422** sealcoveboatyard@gmail.com

CUTTS & CASE SHIPYARD
A FULL SERVICE BOATYARD SINCE 1927

www.cuttsandcase.com 410-226-5416 info@cuttsandcase.com
P.O. BOX 9, TOWN CREEK, OXFORD, MD 21654



COUNTRY GIRL
Now Available!

One of Ralph Wiley's iconic 33′ cutter-rigged Tancook Whaler designs! A full restoration completed in 2021 with the Cutts Method to preserve her strength and integrity for the next generation. *Country Girl* sports new Quantum sails, Sunbrella sail covers, awning and cushions, new running rigging, updated plumbing and electrical, and more.





REPAIRS AND RESTORATIONS

SANDEMAN
Brokerage of Classic & Vintage Yachts
YACHT COMPANY

Brokerage listing

CLASSIC AND VINTAGE YACHTS

We hope that you enjoy our selection of vintage and classic sailing yachts. Please do not hesitate to contact us if you require any further information on any of the yachts featured here.









Offered for sale

''ANNA''

SPARKMAN & STEPHENS 56 FT SPIRIT OF TRADITION SLOOP/CUTTER 2007

ANNA is surely more than just 'Spirit of Tradition' - she is also 'Spirit of STORMY WEATHER', and that sets the bar very high indeed. Tasked by her commissioning and still present owner to come up with a modern take on their legendary Sparkman & Stephens design #27 - winner of the Transatlantic Race and The Fastnet in 1935 - led by the late Mitch Neff, and with Olin Stephens very much involved, ANNA is the fabulous result, built by Brooklin Boat Yard in 2007. She has subsequently been thoroughly enjoyed (who wouldn't?!) as both a cruiser and a racer. ANNA's fin and bulb keel, spade rudder underbody configuration, and carbon rig offer sparkling performance, while the understated, low profile elegance of her above waterline appearance pays due homage to the inspiration, and she is a real home from home down below. A unique opportunity

$995,000 USD VAT Not Paid | Lying USA

· SANDEMAN YACHT COMPANY ·
· Brokerage Of Classic & Vintage Yachts ·

For further information please contact:
+44 (0)1202 330077
info@sandemanyachtcompany.co.uk

Our classic and vintage yachts & motor yachts are available to view at:
– www.sandemanyachtcompany.co.uk –

22 Market Street, Poole,
Dorset BH15 1NF, UK

MEMBER OF ABYA

BOATBUILDERS

WHAT CAN WE DO FOR YOU?

BELMONT BOATWORKS

www.belmontboatworks.com ❖ 207-342-2885 ❖ 163 Augusta Rd, Belmont, ME



- ❖ Destination facility for repair, construction, and care of wooden boats
- ❖ All paint & varnish needs, including AwlGrip
- ❖ Complete mechanical and systems repair, including repowers. Authorized Beta Dealer.
- ❖ Long- and short-haul boat transportation
- ❖ Full waterfront services
- ❖ Indoor/outdoor storage available year-round



LITTLE BEAR WOODEN DINGHY

AVAILABLE IN GLOSSY AND MATTE

Dimension

118.5 in Length ● 51 in Width ● 27.75 in Height

* Weight: 200lbs
* Capacity: 3 people, 450lbs.
* Stainless steel hardware
* Hard wood Storage
* Transom Height: 25 in

* FREE SHIPPING & USE CODE FOR EXTRA 10% OFF **WBMagazine**

Discover More and Order At:

WOODEN BOAT USA

WOODENBOATUSA.COM
(877) 88 BOATS (882 6287)
1500 S Milliken Ave ste.G Ontario, CA 91761, USA



Made from hand-joined red cedar and reinforced with fiberglass and epoxy resin, this wooden dinghy ensures both strength and longevity

DESIGN • BUILD • REPAIR
SERVICE • STORE • MAINTAIN

GANNON & BENJAMIN INC.
EST. 1980
MARINE RAILWAY
VINEYARD HAVEN ✦ MASSACHUSETTS

WWW.GANNONANDBENJAMIN.COM

VINEYARD HAVEN HARBOR,
MARTHA'S VINEYARD

You Will Find Us Personable,
Knowledgeable and Skilled in
a Broad Range of Services

Seal Cove Boatyard, Inc.

DESPERATE LARK –
Herreshoff, 1903

*In Our Care for
Over 65 Years*



www.sealcoveboatyard.com

*124 Horseshoe Cove Road,
Harborside, Maine 04642*

sealcoveboatyard@gmail.com
Tel: 207-326-4422 • Fax 207-326-4411

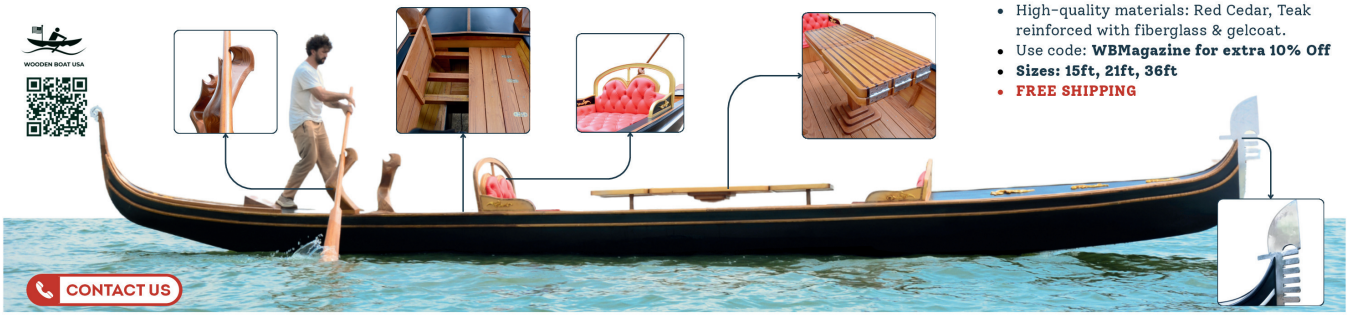
Snediker Yacht Restoration
www.snedikeryacht.com



boatshop@snedikeryacht.com
860 - 599- 0800

VENETIAN GONDOLA REAL BOAT

CRAFTED WITH TRADITION | 30+ YEARS OF EXPERIENCE | LAUNCHED WITH PRIDE



- High-quality materials: Red Cedar, Teak reinforced with fiberglass & gelcoat.
- Use code: **WBMagazine for extra 10% Off**
- **Sizes: 15ft, 21ft, 36ft**
- **FREE SHIPPING**

CONTACT US

(877) 88 BOATS (882 6287) | WOODENBOATUSA.COM | 1500 S Milliken Ave ste.G Ontario, CA 91761, USA

W. DUNCAN BOATBUILDER

WOODEN BOAT CONSTRUCTION, RESTORATION & REPAIR

SAIL, OAR, AND POWER TO 40FT • WITTMAN, MD

WDUNCANBOATBUILDER@GMAIL.COM • 434.531.9267

PENDLETON YACHT • YARD



Rebuilders of Classic Yachts

525 Pendleton Point Rd. • Islesboro, ME 04848

(207) 734-6728 • www.pendletonyachtyard.com

www.quicksilvermaine.com



Custom Wooden Boat Builder

Oar • Sail Powerboat

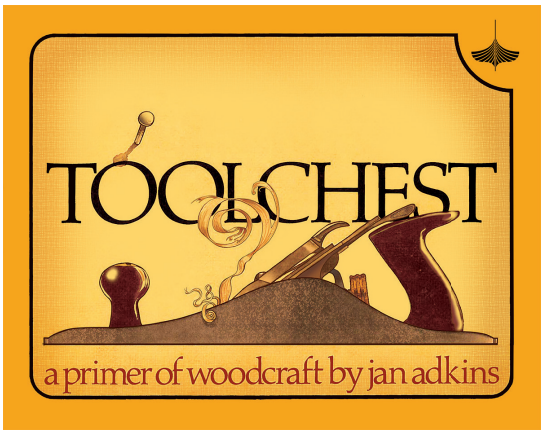
224-628-1287

info@kozmiukwoodenboats.com

www.kozmiukwoodenboats.com

Kozmiuk Wooden Boats

www.woodenboatstore.com



Learn about wood, its uses, and the tools one might want in their toolchest or tool bag. The book includes tips and techniques for using a variety of hand tools.

by Jan Adkins 48 pages, softcover #325-160 $14.95

The WoodenBoat STORE

Mail Order Since 1975 • Web Orders Since 1994

1.800.273.7447

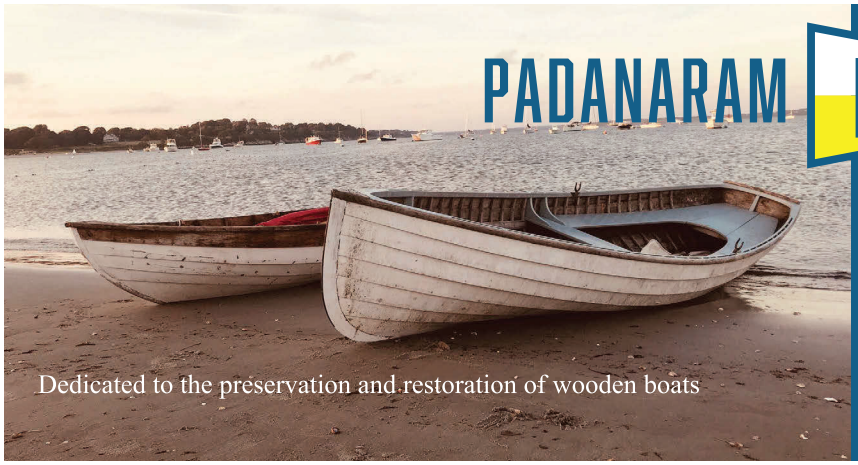


BSW STONINGTON BOAT WORKS, LLC

Builders of fine, custom wooden boats in Stonington, Connecticut

www.stoningtonboatworks.com

860-535-0332



QUALITY CRAFTSMANSHIP, SUPERIOR CUSTOMER SERVICE, AND SOLUTIONS FOR ANY WOODEN BOAT OWNER OR SAILOR.

Portsmouth, RI
info@padanaramboatworks.com
401.251.4280



REUBEN SMITH'S
TUMBLEHOME
BOATSHOP

HISTORIC CRAFTSMANSHIP

tumblehomeboats.com
518.623.5050

6,000 Sq Ft Boatshop
Route 28, Southern Adirondacks

WOODEN BOATBUILDING & RESTORATION ON MARYLAND'S EASTERN SHORE



410-479-0050
CHOPTANKBOATWORKS.COM



DHylanBoats.com • 207-359-9807 • Ellery@dhylanboats.com

MP&G LLC
WOOD BOATBUILDING
YACHT RESTORATION

CURRENT PROJECT
Full Restoration of 1929 43′ Hand/ Herreshoff Power Yacht LITTLE GULL II



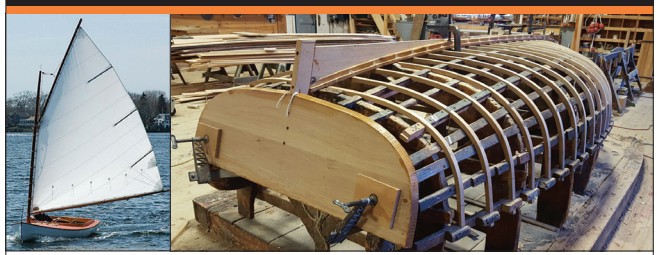
929 FLANDERS ROAD, MYSTIC CT 06355
www.mpgboats.com

Build this from our Catspaw Dinghy Model Kit



www.woodenboatstore.com 1.800.273.7447

CELEBRATING 103 YEARS



New Boats · Used Boats · Storage · Parts · Repairs · Maintenance
New Custom Wood Spars & Flagpoles

Beetle Cat Boat Shop
3 Thatcher Lane, Wareham, MA 02571 | 508-295-8585
www.beetlecat.com

KITS & PLANS



Outer Banks 26

A family cruiser with full amenities.

Length: 26'
Beam: 8' 6"
Empty: 3,000lbs
Fully loaded: 4,500lbs

Cruises at 16-18 knots at 4.2mpg with just 90hp and a top speed of 25.6kts. Plans, CNC kits and cut files available now.

B&B
YACHT DESIGNS

visit: bandbyachtdesigns.com/OB26



EVERYTHING YOU NEED TO BUILD YOUR BOAT — ONE STOP SHOPPING

- Fast, cost-effective worldwide shipping
- Expert technical advice
- Materials for all building methods: traditional, woodstrip, plywood, composite
- Great selection of Composite Fabrics, Epoxy Resins, Varnish, Fasteners, Paint, Marine Plywood, Premium Woodstrips, CNC Molds and Parts

PLANS & KITS from
Bear Mountain *NEW*
Laughing Loon | Otto Vallinga
Green Valley



noahs

www.noahsmarine.com | 800-524-7517

BOAT PLANS

- *Easy to build skiffs, daysailers, shallow-draft sharpies & cruisers*
- *Simplicity; Total Ownership Fun*
- *Stock Plans & Custom Designs*
- *Resources & Tech Support Available*



REDWING 18
Electric Solar
Plans $105



WINDWARD 15
Plans $75

ELECTRIC BOAT DESIGNS
Over 25 years of experience



TRAILER TRAWLER 28 • Plans $420

www.cmdboats.com

Chesapeake Marine Design, llc

794 Creek View Rd., Severna Park, MD 21146 • 410-544-9553

The Perfect Project... The Perfect Gift



From our family to yours

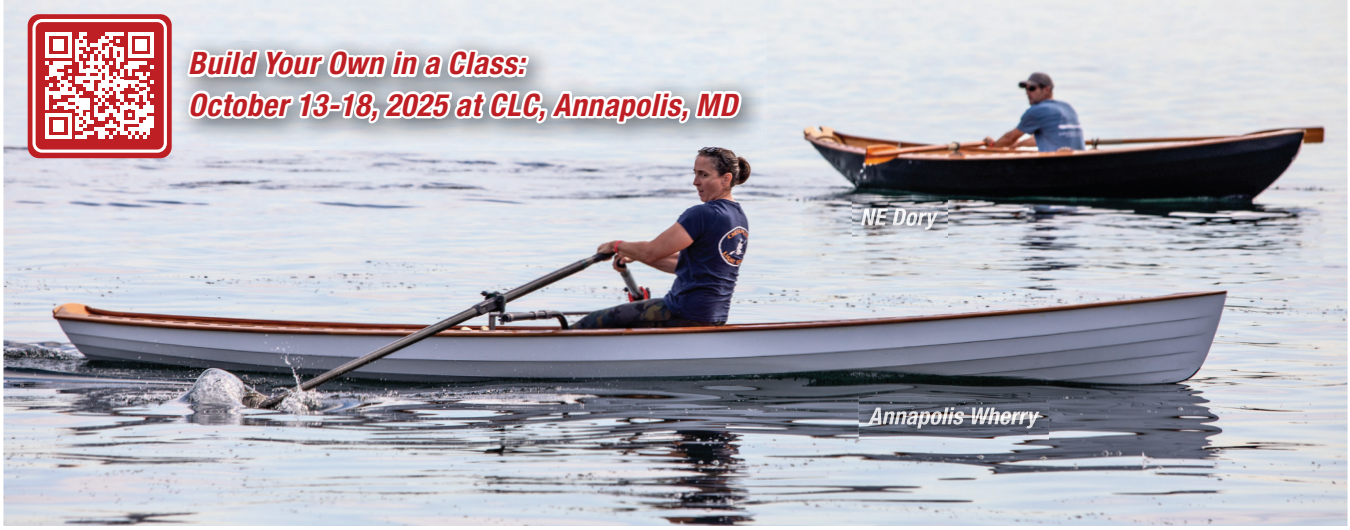
NEWFOUND WOODWORKS

Cedar Strip Canoe, Kayak & Rowing Boat Kits

newfound.com **603-744-6872**

CHESAPEAKE LIGHT CRAFT
THE BEST BOATS YOU CAN BUILD

Build Your Own in a Class:
October 13-18, 2025 at CLC, Annapolis, MD



Build Your Own Annapolis Wherry or Northeaster Dory From a Kit, Plans, or in a Class!

KITS & PLANS FOR KAYAKS • CANOES • SUPs • ROWING CRAFT • DINGHIES • SAILBOATS • RVs

110 AWARD-WINNING DESIGNS | EPOXY, MARINE PLYWOOD, TIMBER, AND MORE | BOATBUILDING CLASSES SINCE 1994

CALL 410-267-0137, CLCBOATS.COM OR VISIT OUR ANNAPOLIS, MARYLAND SHOWROOM!



Serving happy builders since 1953.

GLEN

Choose from over 300 proven designs to fuel your dreams in Glen-L's huge *Book of Boat Designs*. Your future boat is among the row, power and sail designs from 5' to 55' in wood, fiberglass, steel and aluminum.

Order yours today: Glen-L.com

PLANS • PATTERNS • FASTENERS • AND MORE

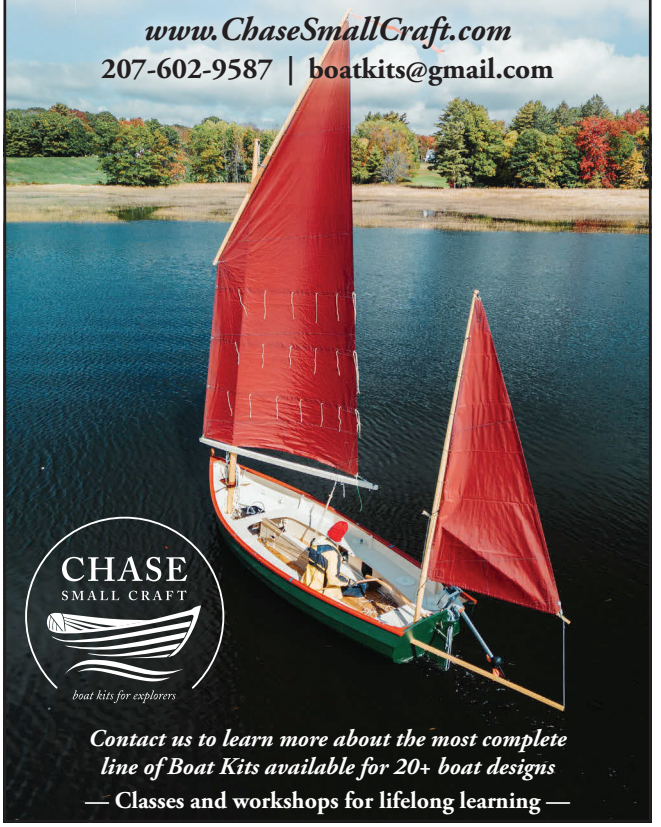
glen-l.com | 562-630-6258 | USA

Boat Kits for Explorers

Row | Sail | Motor | 8′–20′

www.ChaseSmallCraft.com

207-602-9587 | boatkits@gmail.com



CHASE SMALL CRAFT
boat kits for explorers

Contact us to learn more about the most complete line of Boat Kits available for 20+ boat designs

— Classes and workshops for lifelong learning —

SKIFF KITS
CNC MACHINING
MARINEDECK

HEWES & COMPANY
Employee Owned Company Since 2017
www.hewesco.com



St. Ayles Skiff
Now available as a kit!
gardner@hewesco.com

Plans, Kits, Sails, Epoxy and More
Sailing, Rowing, & Power, 8 – 30′
Free Advisory Service



Penobscot 13, little sister to the Penobscot 14

ARCH DAVIS DESIGNS SINCE 1988

Belfast, ME
207-930-9873
www.archdavisdesigns.com

Boat plans to make the sea more beautiful



CNC kits available in many countries

New site: www.vivierboats.com

NUTSHELL PRAM

Thousands Built • Joel White Designed • 7′7″ or 9′6″ • Build from Plans or Kits

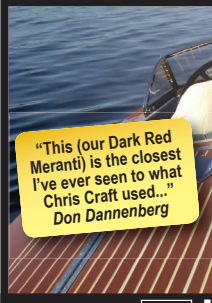


The WoodenBoat Store • PO Box 78 • Brooklin, ME 04616 • 1.800.273.7447

Order On-line: www.woodenboatstore.com



RAFTINGS



WE'VE GOT THE HARD-TO-FIND BOAT BUILDERS RESOURCES

LUMBER

Avodire / African Mahogany
S. American Mahogany / Burmese Teak
Alaskan Yellow Cedar / Western Red Cedar
Cypress / Dark Red Meranti
Douglas Fir (V.G.) / Sitka Spruce (V.G.)

PLYWOOD

Marine: Joubert Okoume / Hydrotek (Meranti) / Sapele / Teak / Teak & Holly Striped
Non-Marine: / Bending Ply / Finnish Birch / Russian Birch / Douglas Fir (V.G.) / Khaya

Johnson's Workbench
L.L Johnson Lumber Mfg.Co.
Charlotte MI / South Bend IN
800.292.5937
theworkbench.com

Aquatic Acer



- Renewable Resource
- Environmentally Friendly
- Substitute for Teak
- Wood under your feet
- Made from Vertical Grain Hard Maple (Acer saccharum)

ITP INTERNATIONAL TIMBER PRODUCTS
Sales@itpwood.com
(401) 624-3900

BANTAM AIR HAMMER
Boat Riveting Kit

The only air hammer perfectly suited for wooden boatbuilding!

- **Designed for Copper Rivets**
- **Cuts Riveting Time up to 70%**

American Made



800-521-2282 **www.superiorpneumatic.com**

STEPHENS WARING
YACHT DESIGN

www.stephenswaring.com | 92 MAIN STREET, BELFAST, ME 04915 | 207-338-6636

Benford Design Books!



Order books online at www.tillerbooks.com or call 1-800-6Tiller
Designs online at www.benford.us or call 1-410-745-3235
BENFORD DESIGN GROUP 29663 Tallulah Lane, Easton, MD 21601

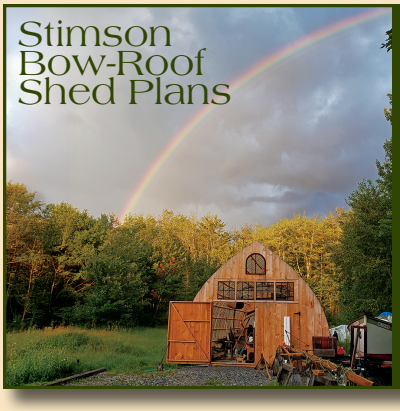
★ M&B SHIPCANVAS CO. ★
WORLD'S FINEST SEABAGS & DITTY BAGS

+ PLUS +
Heaving Lines
Custom Ropes & Rigging
Marine Project Leather
"Captain Currey"
Rigging Knives...



sizes & colors available
www.shipcanvas.com
M&B SHIPCANVAS CO. 1- 800-758-6979

Stimson
Bow-Roof
Shed Plans



• STURDY
• EASY-TO-BUILD
• ECONOMICAL



$25 - Includes detailed construction manual

International Orders Welcome!

bow-roof-shed.com

FREE
BOATBUILDING BOOKS
EACH BOOK 1200 PAGES
BUILD YOUR OWN SAILBOAT
BUILD YOUR OWN POWERBOAT
boatdesigns@gmail.com
WWW.BRUCEROBERTS.COM

BUILD YOUR
OWN SAILBOAT
STEEL . FIBERGLASS. TIMBER





Visit *WoodenBoat*'s Online Classified
"Boats For Sale" Listings at:
www.woodenboat.com/boats-for-sale

WoodenBoat

P.O. Box 78 (41 WoodenBoat Lane)
Brooklin, Maine 04616
Office (207) 359-7713

Autumn Charette
Classified Ads Manager
autumn@woodenboat.com

Submit a design ad
or your business card today

Ray Clark - Director of Sales
WoodenBoat Publications
(401) 447-1506
ray@woodenboat.com

Let us Raft your
Business to success!

CLASSIFIED

To place a Classified Ad: visit our website www.woodenboat.com; email classified@woodenboat.com; or call our Classified Ad Manager at (207) 359–7713.

Deadline for the January/February 2026 issue: November 5, 2025

Boatbuilding Shops



THE DORY SHOP—Custom-built small boats and Lunenburg dories since 1917. Oars and paddles too. Call 902–640–3005 or visit www.doryshop.com.

LOWELL BOATS—Complete wooden boat restoration services and marine surveying. GARY LOWELL, Greensboro, NC, 336–274–0892. http://www.lowellboats.com/.

MOOSE CREEK BOATSHOP. Wooden boat repair. Thirty years of experience, $30/HR. 802–365–7823, mooseisland86@gmail.com.

HADDEN BOAT CO.—Wooden boat construction and repair to any size; sail and power. 11 Tibbetts Lane, Georgetown, ME 04548, 207–371–2662, www.haddenboat.com.

Place an Ad in Classifieds!

$2.75 per word
(20 word min)
$75 for photo/logo

Autumn@WoodenBoat.com

Business Opportunities



3500 SQ.FT. SHOP AND ALL EQUIPMENT for sale by owner. $1,160,000. Boat Building Shop near downtown Newport, RI. Must see! Shop includes a 38″ shipsaw, 24″ facer/jointer, 30″ planer, 38″ timesaver, 12′ lathe, Orton Shipshaper, and large collection of Oliver Woodworking machinery. 40′ x 50′ Bay with 500sq.ft. Mezzanine and two 20′ x 50′ Bays. 13′ Overhead Doors. Call CR Scott Woodworking to discuss all the details 401–824–6585.

Charters



SAIL MAINE aboard the historic schooner "Lewis R. French"—America's Oldest Windjammer. Escape to open air and the islands of Maine aboard this beautiful traditionally-rigged wooden tall ship. Enjoy exhilarating sailing, great food and hospitality with only 20 guests. Sails from Camden on 2 to 6-night cruises. 800–469–4635. www.schoonerfrench.com

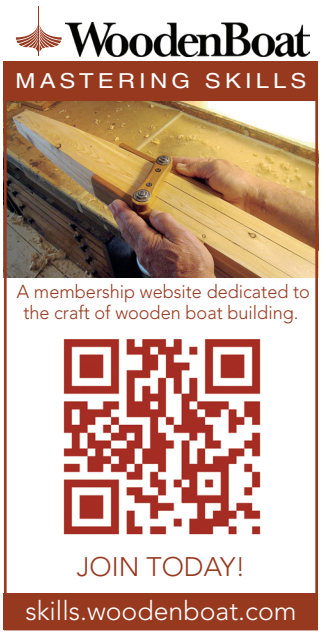


Clothing



Education & Training

NAVTECH MARINE SURVEYORS' Course—Surveying recreational/commercial vessels. U.S. Surveyors Association, Master Marine Surveyor program. FL, 800–245–4425.



WOODENBOAT SCHOOL

CELEBRATING 45 YEARS!

One- and Two-week courses in Boatbuilding, Seamanship, and Related Crafts

June–September

Spring/Fall off-site courses also offered

P.O. Box 78, Brooklin, ME 04616
207–359–4651 (Mon.–Fri.)
www.woodenboat.com

Employment

NOW HIRING ALL POSITIONS. de Rouville's Boat Shop, a family-run boatyard located on the Toms River in New Jersey, is seeking experienced painters, varnishers, carpenters, riggers, and more for the restoration and maintenance of wooden and classic boats. Prior professional experience is a plus, but we're happy to train the right person who brings a strong work ethic, attention to detail, and a positive attitude. To apply, email contact@derouvillesboatshop.com or call 732–269–0663.

Events

DON'T MISS!

THE BOATBUILDERS SHOW on Cape Cod

January 30 - February 1, 2026

Hyport Conference Center, Hyannis, MA

www.BoatBuildersShowCC.com

Events continued

Join us next Summer for the

THE 34TH ANNUAL
WoodenBoat Show

June 26-28, 2026

Mystic Seaport Museum, Mystic, CT
www.thewoodenboatshow.com

Marine Engines

HERCULES ENGINE PARTS
Model M, ML, MBL, K, KL

HERCANO PROPULSION, LLC
Business Hours: M-F 8:30-4:30 EST
Phone: 740-745-1475
Fax: 740-745-2475

Models

TIPPECANOE
SMALL SAILBOATS

THE FINEST WOODEN POND SAILERS. FREE BROCHURE: 1–360–966–7245. WWW.MODELSAILBOAT.COM.



EXPERIENCE THE ENJOYMENT OF WOODEN BOAT MODELING

Crafted with your own hands... you'll enjoy the amazing detail and authenticity of our Revenue Cutter! This Ensign kit has all the paints, glue, and tools you need to build and finish your model. We offer over 75 kits from the beginner's "Skiff" to the expert's USS Constitution.

800.448.5567
www.bluejacketinc.com

160 East Main Street
Searsport, ME 04974

BLUEJACKET SHIP CRAFTERS

A proud American company making beautiful ship model kits since 1905!

Molds

MOLDS FOR JERICHO BAY Lobster Skiff, Joel White design. All MDO plywood. $700 (cost of wood.) Located Williston, VT. Stephensmith-page@gmail.com. 802–878–6529.

Do you have Hull Molds for sale?

Are they taking up valuable shop space?

Would you like to sell them to another builder?

Place an ad here in WoodenBoat Classified Ads, starting at just $55.

Autumn@WoodenBoat.com

"Never a ship sails out of a bay,
but carries my heart as a stowaway."
—*Roselle Mercier Montgomery*

Plans & Kits



BUILD YOUR OWN BARTENDER. Plans for the original, seaworthy, planing double-ender available: 19′ to 29′. Photos, video, information available online. www.bartenderboats.com, boatinfo@bartenderboats.com, 253–651–6561.

BOAT PLANS — PRINTED PLANS with Full-Size patterns. Also available in digital format. Closeout sale—50% off on our best quality R&P bronze wood screws! Epoxy-Plus 1:1 mix, no blush! Clark Craft, 716–634–9481, clarkcraft@localnet.com, www.clarkcraft.com.

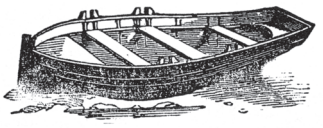
Publications

SMALL BOATS NATION

Big Dreams fit in Small Boats. Subscribe today!



www.SmallBoatsMonthly.com



Sails

DOUGLAS FOWLER SAILMAKER—Highest-quality, full-seam curved sails since 1977. Traditional sails a specialty. White, colors, and Egyptian Dacron in stock. 1182 East Shore Dr., Ithaca, NY 14850. 607–277–0041, dfowlersails@gmail.com.



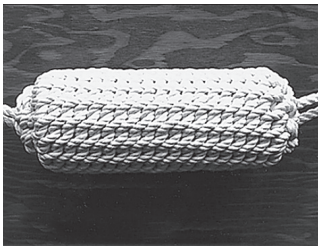
TRADITIONALRIGGING.COM. Sails, Rigging and Blocks. We have old stock cotton sail cloth! Specializing in vessels from 17th century to the early 20th century. Appleton, Maine. 207–542–4385.

Spars

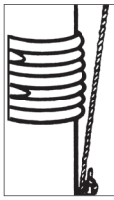
FINELY CRAFTED WOODEN SPARS; hollow or solid. Any type of construction. ELK SPARS, 577 Norway Drive, Bar Harbor, ME, 04609, 207–288–9045.

SHAW & TENNEY, Orono, Maine. Traditionally handcrafted wooden masts and spars since 1858. 800–240–4867, www.shawandtenney.com.

Supplies



SOFT COTTON FENDERS and classic knotwork. For catalog, send SASE to: THE KNOTTED LINE, 9908 168th Ave. N.E., Redmond, WA 98052-3122, call 425–885–2457. www.theknottedline.com.



MAST HOOPS ● Mast Hoop Fasteners ● Parrel Beads ● Wood Cleats ● Wood Shell Blocks ● Custom Bronze Hardware

Pert Lowell Co., Inc.
Lane's End
Newbury, MA 01951
(978) 462-7409

CLASSICBOATCONNECTION.COM Your one-stop source for all your classic boat restoration needs. Call 507–344–8024, or e-mail mail@classicboatconnection.com for free catalog.



THE ORIGINAL SINCE 2001. The smallest composting toilet in the world! EOS, P.O. Box 5, Mount Vernon, OH 43050. www.airhead toilet.com, 740–392–3642.

COPPER FASTENERS and riveting tools, Norwegian and English boat nails, roves/rivets, rose and flathead, clench, threaded, decoration, and more. 50+ sizes and types, ⅜″ to 6″. Your leading source since 1987. FAERING DESIGN, Dept. W, P.O. Box 322, East Middlebury, VT 05740, 800–505–8692, faeringdesign@gmail.com, www.faeringdesigninc.com.



BRONZE CAM CLEAT with plastic ball bearings and 1½″ screw centers. BRASS SAIL TRACK, ⅜″ & ⅞″. All extant slides and cars will fit this track. BRONZE WING-TIP NAVIGATION LIGHTS with glass globe and colored LED bulbs. Side & top mount, stern, steaming & masthead. For current catalog visit JM Reineck & Son at www.BronzeBlocks.com, call or email us at 781–925–3312, JMRandSon@aol.com.

BREWER BANNER Designs
77 Forest Street ★ New Bedford, MA 02740
www.brewerbanner.com

FLAGS

ALL SIZES: U.S., state, historical, international, marine, military, advertising & decorative flags, ensigns, pennants, burgees, banners, displays & accessories

*Expert **CUSTOM** design & fabrication is our specialty since 1984*

508-996-6006
info@brewerbanner.com

CUSTOM ELECTRICAL KITS professionally designed and assembled. Lighting, bilge pump, alarms, engine and custom electrical kits. Save time and money with a user-installable plug and play electrical kit for yoru boat. Comprehensive diagrams and installation manuals included. Lifetime technical/installation support offered with every product. Contact stellarsystemskits@gmail.com.

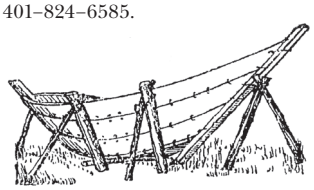
HAVEN 12½ COMPLETE high-quality bronze hardware sets. See our display ad elsewhere in the issue. For our free catalog, contact us at J.M. Reineck & Son, 781–925–3312, JMRandSon@aol.com.

Tools

BANTAM AIR HAMMER
Boat Riveting Kit
- Designed for Copper Rivets
- Cuts Riveting Time up to 70%
- Superior Pneumatic

800-521-2282
www.superiorpneumatic.com

SHIPSHAPER. COMPLETELY RESTORED. Tilting Router with collect chuck and 1″ HSS spiral cutter, and template guide. May also be used as a Tilting Shaper with mandrel and top bearing attachment. Heavy duty spindle tilts 30 degrees forward and 45 degrees backward. Machine is great for cutting rolling bevels and getting out planks. Photos and video available. $8,900. 401–824–6585.



Wanted

SEEKING USED MAINE BOOKS. Donate books about Maine island life and history to Islesford Bookworks, a nonprofit book shop that supports our wooden boat boatbuilding program, Islesford Boatworks. Maine photography, boat building, history, nature and foraging, novels, and others accepted. 100% of proceeds benefit our boat building program. Contact islesfordboatworks @gmail.com to arrange donation and shipment.

Wood



OBECHE VENEER FOR SALE. I have 143 pieces of ⅛″ x 26′ x 8′ Obeche veneer. Stored inside. Asking $150 sq ft for 2478′. 541–490–2971.

BEAUTIFUL ATLANTIC WHITE CEDAR flat sawn 4/4, 5/4, & 7/4 plus 6/4 quarter sawn. Beautiful, clear stock. ashudak@gmail.com, ashudaklumber.com, 802–527–9802.

PLANKING STOCK IN LENGTHS to 32′—angelique, silver-balli, wana, angelique timbers. Call for quotes. Gannon and Benjamin, 508–693–4658.

HOMESTEAD MARINE PLYWOODS. AB Doug-fir, CCA treated fir, ribbon sapele, teak & holly, teak, (BS1088 sapele, okoume, hydro-tek meranti) SOLID LUMBER ash, cypress, Doug-fir, teak, (Philippine, sap ele, genuine mahoganies), AD & KD white oak, Spanish & red cedar, ipe, custom cut oak timbers & planks, nationwide shipping, Vickery, OH. 419–684–5275, www.marine-plywood.us.

WWW.DIAMONDTEAK.COM—True teak wood. Planing, sanding available. Quarter-sawn teak for decking; tongue-and-groove; veneer; custom work. Also mahogany and Spanish cedar. Highest quality. We ship worldwide. 215–453–2196, info@diamondteak.com.

noahs
BS1088, BS6566 Marine Plywood
Meranti, Okoume & Teak
20' Philippine Mahogany
(800) 524-7517
www.noahsmarine.com

BOULTER PLYWOOD—Marine plywood 4′ x 8′ to 16′, 5′ x 10′ to 20′ —1/16″ to 1″ okoume, sapele, meranti, teak, ash, khaya, teak and holly. Lumber—Sitka spruce, teak, mahogany, ash, cypress, fir, western red cedar, teak decking—lengths up to 20′. Milling services. Nationwide delivery. www.boulterplywood.com, 888–4BOULTER (888–426–5837).

TEAK, MAHOGANY, PADAUK, purpleheart, white oak, teak decking, starboard. Complete molding millwork facilities. Marine plywood. Custom swim platforms. SOUTH JERSEY LUMBERMAN'S, 6268 Holly St., Mays Landing, NJ 08330. 609–965–1411. www.sjlumbermans.com.

Boats For Sale

BRYAN 30′ MOTORSAILER 1994. Converted to schooner and repowered 2007. Stevens tanbark sails. 38 hp Yanmar. Cedar on oak. Bronze fastened. New Brunswick. Asking $15,000 Canadian. Contact dave.nutter@hotmail.com. Photos and details available online: www.woodenboat.com/boats-for-sale/30-1994-bryan-motorsailer.



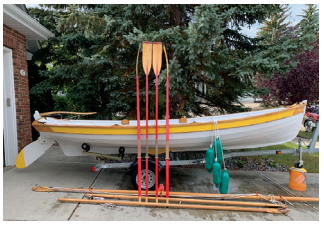
"MV DEERLEAP" 1929 80′ HOFFAR BEECHING, CANADA CLASSIC FANTAIL. Stunning, brisol condition, cruising fantail yacht, GARDNER 6LX power for very efficient cruising. Heavy construction. 4 double staterooms. Regular show winner, turn key and ready to cruise. Boathouse available near Seattle, shipwright caretakers available. See full listing on YachWorld.com $849,000, bring offers. Steve Shull MBA, CPYB, Broker, NW Yachtnet, 253–677–8950.



39′ SLOOP CURRENTLY undergoing full cosmetic refit at Cutts and Case in Oxford, MD. Spirit was built by Harold Follett and his son then finished by Cutts and Case and launched in 1979. She is in excellent condition and is currently awaitng her new owner. Asking $95,000, more information and images at www.thecuttsandcaseshipyard.com, meghan@cuttsandcase.com.

Boats For Sale
continued

1940 16′ HAFER ROWBOAT. Material: western cedar. Located in Spirit Lake, IA. Recently restored to good condition. Asking price: $2,900. Contact David, davidotis66@outlook.com, 402–432–7975. See photos online, www.woodenboat.com/boats-for-sale/1940-16-hafer-rowboat.



PENOBSCOT 17 "MUFFET". 17′ gaff-rigged sloop, Arch Davis design. 5 years old. Marine plywood over Sitka spruce, quality fittings. Custom trailer. 2 pairs 9′ oars. Fresh paint, ready to launch. $11,000 USD. Phone or text Doug 780–240–4363.



BUZZARDS BAY 14′ built in 2008 at Washington County Vocational School in Maine. Located on Cape Cod. New Triad trailer. Asking $12,000. Email ennk@comcast.net. 508–314–6063.



19′ LIGHTNING SAILBOAT (hull #4444). Cedar plank hull restored. Mast needs sanded and revarnished. Original main, jib, trailer included. "SOPHIE" was raced on Atwood Lake, Ohio in the 1950s. Asking $6,000. val.zalaiskalns@gmail.com. Photos online: www://woodenboat.com/boats-for-sale/boat-sale-19-lightning-sailboat.



CLASSIC DON HILL BUILT 15′6″ McKenzie Drift Boat with accessories. Price $5,900. Contact: Jeff at The Fly Fishers Place, Sester, Oregon 541–549–3474 for details.



YANKEE ONE DESIGN SLOOP Sailboat 30′. Award winning, designed by William Starling Burgess/Stone built. "Flame" totally restored in 2015. Complete survey in 2023. A Sailor's Sailboat. Richmond, CA. All new stainless rigging. Stainless outboard bracket. 2 spinnakers. More photos available. $49,900 or best offer. www.woodenboat.com/boats-for-sale/yankee-one-classic-wooden-racing-sloop-sailboat-30 Contact Bob, stefroche916@gmail.com.



"HERE AND NOW", Designed and built by Gannon and Benjamin (G&B) in 2006. 38′ wooden boat, pristine condition. Classic construction with high quality material (Angelique, purpleheart, white oak, wana, cedar, mahagony), carvel planked. Draft 6′, beam 10.4′. Bronze fastened. Anchor windlass. Wooden spars, custom made. Galley aft, Origo stove, heating system, hot/cold water and shower, vacuum head. Plenty storage space. 3-cylinder Yanmar diesel (6 kn.), Furuno radar, GPS Raymarine, bronze winches, Muir anchor windlass, sails in perfect condition. Dinghy. Recent survey (2025) available. Stationed on Martha's Vineyard, at G&B. Serious inquiries at Gannon and Benjamin, Martha's Vineyard, or spoenla@aol.com or 011 49 175 7272499.



CUSTOM 2014 DOWNEAST. Beautiful custom 40′ boat constructed using high quality materials, and proven construction methods. Alaskan yellow cedar, epoxy resin over fiberglass, African mahogany trim. Twin Volvo 150 diesels. Well-equipped for coastal cruising, including custom 10′ tender. Optimal layout for a cruising couple with galley up, head, stateroom below. $99,000 berthed in Jacksonville, FL. For more information, photos contact Jeff twodotsinc@gmail.com.



1936 "TUMLAREN" - #59 SVEK - 2022 Winner WoodenBoat "Best in Show". Fully restored with Gannon & Benjamin: Keel refastened, spars 100% re-rigged, etc. In storage 40 years. Now sailing again. Custom trailer. p_otton@yahoo.com. Harwich, Cape Cod, MA. More photos: www.woodenboat.com/boats-for-sale/1936-tumlaren-59-svek.



THIS ORIGINAL 8′LAWLEY sailing pram was built by George Lawley and Son in approximately 1929. It has been with this current owner for over 50 years. He has recently had it refurbished to museum quality. Please call for additional information, pictures and pricing. Contact Bob at 508–783–7190 or andrews_robert@comcast.net.



48′ WILLIAM HAND ketch-rigged motorsailer (1989) built by Covey Island Boatworks for present owner. "CHANTEY II" - Douglas fir strip planking, West System epoxy construction. 51′overall. Cummins 210-hp. Recent survey concludes "Above Average." Time to pass her on. Make offer. Daytona, FL. Owner 519–899–2401, sailingtoday2@gmail.com. More photos online: www.woodenboat.com/boats-for-sale/48-william-hand-ketch-rigged-motorsailer-1989-built-covey-island-boatworks-present.



ONE-OF-A KIND 26′wood Hinckley Great Harbor 26 day and coastal sailor with new Nanni N. 2 14-hp diesel, sail drive, hydraulic keel, and modern electronics. Asking $99,000. Call Bill at 916–769–7615



33′ ENGLISH STYLE GAFF CUTTER. Peter Buxton completely restored 1927 Cutter. Long leaf yellow pine on black locust frames. Has not been in water since restoration: boat is like new. All new systems, new low hours engine, 6′10″ plus headroom below, self-draining cockpit. New bowsprit length so rig (running and standing) needs to be set up and adjusted. Interior very large with black locust brightwork. 45′ LOA, 33′ LOD, 11′6″beam, 4′ 9″ draft. 68hp Perkins diesel low hours. Spacious accommodation for up to 7. Please see Off Center Harbor ad: www.offcenterharbor.com/dream-boat-harbor-good-boats-for-sale/34-buxton-restored-gaffer-cutter-1927-2017-katarina/ or *WoodenBoat* Boats for Sale Online ad: www.woodenboat.com/boats-for-sale/33-english-style-gaff-cutter. She is basically brand new and a new work of art. Stored inside in Sedgwick, Maine. Asking $65,000 or best offer. Contact Bruce Elfstrom, bruceelfstrom@gmail.com. 860–977–0334.



RACING SLOOP "SEVERN II" 8-Meter class. LOA 14.86, Beam 2.56, Draft 1.95. Mylne design built in 1934. Mahogany plank on oak frames. Major improvements to the hull and deck. New rudder and mast section, rebuilt engine, new nav instruments, racing sails, cradle, survey. Berthed at Toronto, Canada. Contact c.gyles@sympatico.ca. 1–647–502–3640.



1929 HERRESHOFF FISHERS ISLAND 31. Beautifully preserved by Ballentine's Boat Shop focusing on integrity of its heritage. In museum condition, original teak deck, sails in excellent condition. Great cruiser with many amenities. Active and successful racing. $125,000. Located Pocasset, Mass. bruce.bradley@live.com. 313–910–9226.



ARCH DAVIS JIFFY V22 SKIFF 2011. 8′ 6″beam, meranti plywood, douglas fir framing, MAS expoxy. 90-hp, two axle trailer. Stored Olde Towne Marina Fernandina, Florida. $25,000. email: mnaturalist@icloud.com.



YEAR: 2007. MFG: SCHLEIFF BOATWORKS. Model: Rescue Minor. Hull material: Wood. Engine Drive: Inboard. Engine: YM 3YM20. Length: 19′ 8″. Venture Trailer. Contact Johnna, jknapp@weamco.com. View more photos online: www.woodenboat.com/boats-for-sale/rescue-minor-2007.



BEAUTIFUL CLASSIC William Garden design 1968 Marine 40 ketch. Complete rehab done with many additional upgrades over the years. New sails and Yanmar 4JH57 diesel with fewer than 50 engine hours. Contact email: pkarczmar@gmail.com.



1938/2024 HISTORIC BARKHOUSE 44′"WINDIGO" Yawl. WEST System epoxy-glued wood veneers over original oak. Varnished mahogany cabinhouse, coamings, and caprails. Bronze deck hardware, ports, winches, stanchions, and pulpits. New engine, spars, sail, electronics, and rigging. Beautiful restoration! Sail a classic! North Carolina $445,000. 252–341–7836.



"ELEANOR" IS FOR SALE. Howard Hughes' personal yacht. 71′, built to Trumpy's exacting standards in 1939. Full professional restoration underway including new frames, stem, transom, bottom and topside planking, Caprail and roof. Factory rebuilt pair of Cummins diesels await installation. Cummins model #6 BTA 330-hp. A unique opportunity to own this important piece of American marine history awaits. Finish to your own specifications. Contact Steven, skingurbanna@gmail.com, 757–387–9066. Reedville, VA. See more photos online: www.woodenboat.com/boats-for-sale/howard-hughes-personal-yacht-71-built-trumpys-exacting-standards-1939.



"CURLEW" Circa 1935, Tenants Harbor, 21′ side-steer harbor launch. Significant rebuild 2018 - 60 new ribs, new shaft log, new garboards, some new planks. Beta Marine (Kubota) 28-hp diesel runs great. Atlantic cedar on white oak, mahogany and pine interior. Perfect for cruising inland and coastal waters. Just one boat too many for the family. Mystic, CT area. $15,000. Contact Jay: 860–327–2124; fisdevelopment@gmail.com.



38′ WOODEN CUTTER FREELANCE: a Geilow design, built by New York yacht and engine company in 1935, fully restored and ready to sail, 12′ inflatable and 15-hp outboard included. Contact by email for full writeup and photo display. $44,950. Contact richardsalvini@yahoo.com. See more photos online: www.woodenboat.com/boats-for-sale/freelance-38-wooden-cutter.



"SHADOWFOX" – 1965 31′ Ocean Crossing Cruiser. Well-maintained. 20-hp universal diesel. New mainsail. Roller-furling jib and spinnakers. $31,200. kwasiemoto@cox.net.



1979 CHESAPEAKE BAY DOWN EASTER. 48′x14′x3′. Hand made in Chance, MD. Low hours Detroit 6-71 fresh water cooled with twin disc. Hull re-glassed and re-framed. Needs new wheelhouse. Lying oriental, NC. $18,500. 518–657–1348. Capt. Ron Diamond.



13′ "MELONSEED" DAYSAILER. Okoume marine plywood with fiberglass/epoxy skin. Home built 2023. Wood (fir) spars. Canvas cover. Oars & oarlocks. $2,800. Located Ocean City, NJ. Contact Chester, caainc@comcast.net or 609–398–7640.

Boats For Free

BUILT 1951, OVERALL LENGTH 32′, Length on deck 30′, Beam 11′, Draft 3′centerboard up, 7′6″down. Hull: Cape Cod Catboat with trunk cabin (design #870). Cedar planks on oak frames. Lead ballast. Bronze fastenings and bolts, also galvanized bolts. Rudder oak with bottom pintle on keel. Engine: Gray Marine mod. 4112 4 cyl. 31-hp. Spars: built up rectangular spruce. Stainless-steel shrouds. Sails, mast, rudder, other parts in storage. Fair condition, needs work. Must be taken off premises. Not for parts. Located in Lincolnville, Maine. Contact Mark, 207–522–0944. To see photos, view the listing on *WoodenBoat*'s Boats for Sale Online, www.woodenboat.com/boats-for-sale/john-alden-designed-catboat.

3 WOODEN BOATS, 1 small TeeNee boat trailer and 1 old Evinrude boat motor FREE for pickup in central, PA. Boats are: 14′ Penn Yan Runnabout. 15′ 9″ Penn Yan Lapstrake. 18′ Lap-strake (partially restored). View photos online: www.woodenboat.com/boats-for-sale/3-wooden-boats-free. Contact Marcia for more information and photos. marcia2056.ms@gmail.com. 570–494–7461.

VILLAGE COMMUNITY BOATHOUSE of New York City is looking to donate traditional wooden Whitehall gigs built in our shop to deserving rowing programs. Contact info@vcb.nyc.

VINTAGE SNIPE RACING BOAT 15′ 7″ with rigging and sail. Hull is marine plywood and needs some attention. Deck needs replacement for sure. Mast in good shape, boom is newly made of Sitka spruce. Centerboard is new as well, as is rudder (made from Bruynzeel plywood) and tiller. Sail is tired but I suppose it could be used. cmooreny@earthlink.net, 917–734–3659.

Boats For Free

THE WOODEN BALLAST KEEL SLOOP "RASCAL" was donated to us in 2021. The donor purchased it in California, where it had been stored covered and dry for 30 years. LOA 22′6″, LWL 17′5″, beam 6′11″, draft 3′11″. Western red cedar planks on steam-bent oak frames with no rot. Designer and builder are unknown, and the boat has no markings or numbers. Possibly built in the late '40s, she was actively raced in San Francisco Bay. Other maritime museums point out similarities to a "BJK" design and suggest origins in Seattle or Southern California. Video and more photos, a list of what has been done, and a restoration to-do list are available. In short: replace 2-3 planks; bung, caulk, fair, and paint hull and transom; make fiberglass patch near the keel; make a tiller; reinforce rudder; recaulk deck; mast repairs; build boom; reinforce the sails; plan and make running and standing rigging. Galvanized screws were used in a previous owner's misguided refastening. Volunteers here have nearly finished refastening with copper rivets. The beautiful project is too much for our limited staff. Contact dnelson@hrmm.org. Photos online: www.woodenboat.com/boats-for-sale/wooden-ballast-keel-sloop-rascal.

TEGOLIN IS A 26FT MAURICE GRIFFITHS Athene design with triple keels and 3′draft. Hull is larch on oak with epoxy sheathing. Engine is 16hp Vetus. Raymarine navigation, Taylor paraffin stove, full set of sails. 2-3 berths. Needs new mast. Currently in North Wales, UK. Contact L.Hands +44 (0) 7801 222 731. See photo online: www.woodenboat.com/boats-for-sale/26ft-maurice-griffiths-athene-design-sailing-boat.

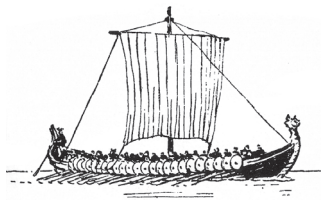
FREE 1960 42′STEVENS. Needs a new good home! It's a great opportunity for the right person. Currently dry docked in a DIY yard ready to be restored. Interior is in beautiful original condition. Most planking and framing appear to be in okay condition. Cockpit deck needs to be rebuilt. Status of Crusader gas engines is unkown. Exterior needs work, all hardware is intact. Located at Sunset Aquatic Shipyard in Huntington Beach, CA. 562–592–2841. ron@sunsetaquatic.com.

WOODEN BOAT DONATION. 14' Marblehead skiff for rowing and sailing. John Gardner design: complete plans for this lapstrake boat and sail rigging included. Building initiated in 1982 at Mystic Seaport. Construction completed in 2019. Gambell & Hunter mainsail and jib. Covered and stored on trailer (included.) Ideal project for educational shop and/or as a template for a new start. Photos upon request. Call Peter Hobart, 301–712–6851, Essex, Maryland.

EX-RNLI SILVER JUBILEE LIFEBOAT from UK. 1977 Silver Jubilee Lifeboat, 37 ft x 13 ft x 4 ft., 14 tons. Rother class, self-righting lifeboat built for the Royal National Lifeboat Institute (RNLI), the United Kingdom lifeboat service. Named in honour of the Queen's Silver Jubilee in 1977, and christened by HRH Princess Margaret, and stationed at Margate, Kent, UK. The only RNLI Lifeboat in the US. The Vessel is wood framed hull construction, with 1″ thick, double diagonal mahogany planks on oak frames, with further 1″ thick double skin underwater for beaching. Full watertight alloy superstructure. Layout, aft self-draining wheelhouse accessed by Perspex sliding doors, watertight engine room and fore cabin with Roof Hatch. The Engine Room houses twin set, Ford based Mermaid, 4-cylinder marine diesels in very good running condition. All systems in engine room are duplicated and interchangeable. Machinery is in working order with no known issues. The Lifeboat Vessel is in almost original service condition and colors of the period and was shipped to the U.S. in 2007 with US Coast Guard documentation. Needs cosmetic re-commissioning. Pickup from Ossining, NY 10562. contact mbankuda@gmail.com. See photos online: www.woodenboat.com/boats-for-sale/ex-rnli-silver-jubilee-lifeboat-uk.

24′SKIPJACK NEEDS Completion. Mike died before he could complete the boat. Cold-molded, 90% complete. Needs rudder, centerboard, mast. 9.9 Honda outboard, no trailer. Extremely well built. staylor@cstone.net. Photo online: www.woodenboat.com/boats-for-sale/24-skipjack-needs-completion

WOOD STAR. PARTIALLY RESTORED. Vintage wood star in Portland, Maine, area needs a new home. This boat is midway through a complete restoration with planking all coated with WEST System epoxy, new QS white oak frames, keelson and deck frames installed. Wife says I have too many unfinished projects so this one needs to go. I have an aluminum mast and boom and multiple sets of very good sails. Trailer included, but needs some work if going more than a short distance. I'd be willing to help get the trailer sorted for the right taker. Scott Earnest 608–635–5810. See photos online: www.woodenboat.com/boats-for-sale/wood-star-partially-restored.



Visit our online listings...
www.woodenboat.com/boats-for-sale



INDEX TO ADVERTISERS

ADHESIVES & COATINGS

Epifanes North America - www.epifanes.com - **Cover IV**
Fasco Epoxies Inc. - www.fascoepoxies.com - **35**
Interlux Yacht Finishes - www.interlux.com - **Cover II**
Marshall's Cove Marine Paint - www.marshallscovemarinepaint.com - **41, 59**
Pettit Paint - www.pettitpaint.com - **Cover III**
System Three Resins, Inc. - www.systemthree.com - **29**
West System Inc. - www.westsystem.com - **11**

BOATBUILDERS

Beetle, Inc. - www.beetlecat.com - **115**
Belmont Boatworks - www.belmontboatworks.com - **112**
Billings Diesel & Marine Service, Inc. - www.billingsmarine.com - **93**
Choptank Boatworks - www.choptankboatworks.com - **115**
Gannon & Benjamin - www.gannonandbenjamin.com - **113**
Hylan & Brown Boatbuilders - www.dhylanboats.com - **115**
Kozmiuk Wooden Boats - www.kozmiukwoodenboats.com - **114**
MP&G, L.L.C. - www.mpgboats.com - **115**
Old Modern Handicrafts, Inc. - www.omhusa.com - **112, 114**
Padanaram Boatworks - www.padanaramboatworks.com - **115**
Pendleton Yacht Yard - www.pendletonyachtyard.com - **114**
Port Townsend Shipwrights Co-op - www.ptshipwrights.com - **15**
Reuben Smith's Tumblehome Boats - www.tumblehomeboats.com - **115**
Seal Cove Boatyard - www.sealcoveboatyard.com - **113**
Six River Marine - www.sixrivermarine.com - **37**
Snediker Yacht Restoration - www.snedikeryacht.com - **113**
Stonington Boat Works, LLC - www.stoningtonboatworks.com - **114**
Van Dam Custom Boats - www.vandamboats.com - **7**
W. Duncan Boatbuilder - **114**

BROKERS & BOATS FOR SALE

Artisan Boatworks - www.artisanboatworks.com - **14**
Concordia Company - www.concordiaboats.com - **110**
Cutts & Case - www.cuttsandcase.com - **110**
Metinic Yacht Brokers - www.sealcoveboatyard.com - **110**
Sandeman Yacht Company - www.sandemanyachtcompany.com - **111**

CRUISES & CHARTERS

American Cruise Lines - www.americancruiselines.com - **1**

EVENTS

Cape Cod Boatbuilders Show - www.boatbuildersshowcc.com - **41**
The WoodenBoat Show - www.thewoodenboatshow.com - **109**

HARDWARE & ACCESSORIES

Fair Wind Fasteners - www.fairwindfasteners.com - **34**
Fisheries Supply Co. Inc - www.fisheriessupply.com/pro - **23**
Hamilton Marine - www.hamiltonmarine.com - **6**
Hoover Products - www.hooverproducts.com - **61**
Sailrite Enterprises - www.sailrite.com - **25**
Shaw & Tenney - www.shawandtenney.com - **34**
Strong Fire Arms - www.strongfirearms.com - **17**
Top Notch Fasteners, LLC - www.tnfasteners.com - **37**

KITS & PLANS

Arch Davis Design - www.archdavisdesigns.com - **118**
B&B Yacht Designs - www.bandbyachtdesigns.com - **116**
Chase Small Craft - www.chasesmallcraft.com - **118**
Chesapeake Light Craft, LLC - www.clcboats.com - **117**
Chesapeake Marine Design - www.cmdboats.com - **117**
Francois Vivier Architecte Naval - www.vivierboats.com - **118**
Glen-L Boat Designs - www.glen-l.com - **118**
Hewes & Co. - www.hewesandcompanyinc.com - **118**
Newfound Woodworks Inc. - www.newfound.com - **117**
Noah's - www.noahsmarine.com - **116**

LIFESTYLE

A.G.A Correa & Son - www.agacorrea.com - **13**
Best Coast Canvas - www.bestcoastcanvas.com - **59**
Quaker Marine Supply - www.quakermarine.com - **40**

MISCELLANEOUS

Derecktor Robinhood - www.robinhoodmarinecenter.com - **102**
First Harbor Company - www.firstharborcompany.com - **16**
J.M. Reineck & Son - www.bronzeblocks.com - **35**
Marine Safety Consultants, Inc. - www.marinesafetyconsultants.com - **101**
Owl Furniture - www.owlfurniture.com - **103**
R&W Traditional Rigging & Outfitting - www.rwrope.com - **102**
The WoodenBoat Store - **36, 37, 39, 44, 53, 60, 100,** - www.thewoodenboatstore.com - **102, 114, 115**
U.S. Bells - www.usbells.com - **103**

MUSEUMS

Essex Shipbuilding Museum - www.essexshipbuilding.org - **34**

PRINTS & PUBLICATIONS

Anne T. Converse Photography - www.annetconverse.com - **103**
Calendar of Wooden Boats - www.thewoodenboatstore.com - **42-43**
Small Boats Nation - www.smallboatsnation.com - **107**

SAILS & CANVAS

Doyle Sailmakers, Inc. - www.doylesails.com - **5**
E.S. Bohndell & Co. - www.bohndell-sails.com - **101**
Gambell & Hunter - www.gambellandhunter.net - **59**
M&B Shipcanvas Co. - www.shipcanvas.com - **58**
M&H Bartles, Sailmakers - www.mhbsailmakers.com - **27, 101**
Sperry Sails, Inc. - www.sperrysails.com - **40**

SCHOOLS & ACCESSORIES

Cape Fear Community College - www.cfcc.edu - **58**
The Landing School - www.landingschool.edu - **61**
The WoodenBoat School - www.thewoodenboatschool.com - **55, 83**

TOOLS

SawStop - www.sawstop.com - **49**

by Maynard Bray



BENJAMIN MENDLOWITZ

PROWESS

An Eldredge-McInnis cutter of 1947

Particulars	
LOA	47′
LWL	38′
Beam	11′
Draft	6′ 6″
Power	55-hp Westerbeke diesel
Designed by	Eldredge-McInnis
Built by	Stockden, Detroit, Michigan, 1947
Official No.	950077



NICK PARSON

***Above*—The 47′ Eldredge-McInnis cutter PROWESS was launched at the Stockden boatyard in Detroit, Michigan, in 1947.**
***Above right*—PROWESS's interior was completely reconfigured during a refit in the 1980s.**

"Dad, what is that lovely boat parked in the yard of Belmont Boat Works on Maine's Route 3?" daughter Kathy asked. "She's spectacular!"

"Must be PROWESS," I replied, "and thanks. She's a perfect example of a classic that needs saving."

The Maine Island Trail Association (MITA) accepted PROWESS as a donation a couple of years ago hoping that through use and subsequent sale she'd help fulfill their mission of establishing, promoting, and shepherding campsites along the Maine coast. After a single season of MITA sailing, she's been in storage awaiting a buyer. Mostly, she's been in a shed, but she was recently extracted and placed near the highway to pull in potential new owners.

This appears to be an exceptionally sound yacht save for cosmetics and chainplates. She's less than half as old as her building date indicates, having been almost completely renewed in the 1980s by an owner who spared no expense.



NICK PARSON

The yacht now lies at Belmont Boat Works just west of Belfast, Maine.

He hired, and spurred on, the very best Maine boatbuilders in the business, including Todd French, Peter Webb (before they formed French & Webb in Belfast), and boatshop owner Phin Sprague (before he set himself up as Portland Yacht Services). Besides replacing all the bad wood in her hull such as frames, floors, backbone timbers, and planking, they gave her an entirely new interior, deck frame, teak-planked deck, trunk cabin, systems, power plant, and rig.

Phin, who had sailed his Alden schooner MARIA around the world, incorporated what he learned on that voyage into PROWESS's new layouts. Then, afterward, he sailed her a lot himself, claiming she sails like a dream. She surely looks like one under sail, on a mooring, or even hauled out. She's a one-of-a-kind classy classic, for sure, and she was kept in first-class condition until her 2023 donation.

PROWESS's lovely hull was drawn in the 1920s by Walter McInnis to become the Eastward-class schooner, and a number were built back then. PROWESS came later, rigged as a cutter to a sail plan thought to have been drawn by John Alden. She looks very different and sails much faster than the schooners. To my eye, the single tall mast harmonizes better with her sheer and profile.

You can learn way more via the Internet links below. You'll discover a host of still photos and a recent half-hour video tour by *Boatfools Sailing*. Don't let the posted prices scare you away: The latest survey reveals that chainplates must be renewed, which has dramatically reduced the asking price. Offers (even to charter before purchase) are encouraged, because MITA is eager to place her where she'll receive the kind of care she truly needs.

Maynard Bray is WoodenBoat*'s the technical editor.*

For more information or to inspect PROWESS, contact Jordi St. John by email at jordi@mita.org. See also www.ecys.com (search on the name PROWESS) and also www.bit.ly/Prowessvideo.

BRILLIANT SHINE
LASTING RESULTS



EZ-Poxy is a modern one-part polyurethane topside and deck enamel improved by the addition of silicone for a brilliant shine and easy brush-ability. The result is a topside finish that's exceptionally easy to apply, producing a lasting gelcoat-like brilliance with minimal effort. EZ-Poxy is the go-to choice for boaters all over. Give your vessel the best in protection without the extra hassle.

AVAILABLE IN A WIDE SELECTION OF COLORS

- WHITE 3175
- SEMI-GLOSS WHITE 3106
- PLATINUM 3711
- ELECTRIC SAPPHIRE BLUE - 3237
- BIKINI BLUE 3229
- SEAFOAM GREEN 3333
- GRAND BANKS BEIGE - 3520
- FIGHTING LADY YELLOW - 3456
- BLACK 3801
- BLUE ICE 3212
- OCEAN BLUE 3248
- MEDITERRANEAN WHITE - 3184
- HATTERAS OFF-WHITE - 3108
- SANDTONE 3518
- STEEL GRAY 3720
- DULL DEAD GRASS 3303
- FIRE RED 3624
- BURGUNDY 3626
- KELLY GREEN 3350
- JADE GREEN 3348
- SEATTLE GRAY 3715
- HATTERAS CREAM 3208

AND INTRODUCING 13 NEW COLORS TO THE EZ-POXY FAMILY!

- MATTERHORN WHITE - 3111
- BRISTOL BEIGE 3522
- SUNDOWN BUFF 3523
- YELLOW 3457
- SEA GREEN 3352
- BLUE-GLO WHITE 3176
- OFF-WHITE 3107
- KINGSTON GRAY 3716
- LIGHT BLUE 3210
- MEDIUM BLUE 3230
- LARGO BLUE 3247
- DARK BLUE 3290
- FLAG BLUE 3239

PETTIT

Swatch colors shown in this piece are approximations of the actual paint color in the can.

800-221-4466 • PETTITPAINT.COM



EPIFANES®
Yacht Coatings

EPIFANES.COM