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STEFFAN MEYRIC HUGHES, EDITOR

HUMBLEBRAG, BUTTER AND CAKES

It's around this time of year that everyone seems very busy. Everyone's back in by now, and they're either off sailing on proper cruises, taking it easy with some weekends here and there, or they're off doing a regatta – or perhaps a whole series. We tend to report quite a bit from regattas, not necessarily because you're overly interested in who won and who came second in this class or that. Sure, there are many who take the racing a lot more seriously than they let on. You can spot these ones, as the first thing they will tell you is that the racing element of regatta is “just a bit of fun.” Don't be fooled! They exist in every sport and there are words for these sorts. “Humble bragging” comes close, but I think it's more an attempt to have your cake and eat it. Or, as the Dutch might have it, getting the butter and the money for the butter. There are others for whom an appearance at a prestigious regatta is the crowning glory of a restoration and it's a thrill just to be there. At least that's what they say. (See how it works?) Whatever the reason, these regattas are always a spectacle, and they don't come any more spectacular than the first ever Richard Mille Cup, which has started the English and French seasons with a bang.

Classic Boat

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For cruising and racing sailors

ISSUE No 422

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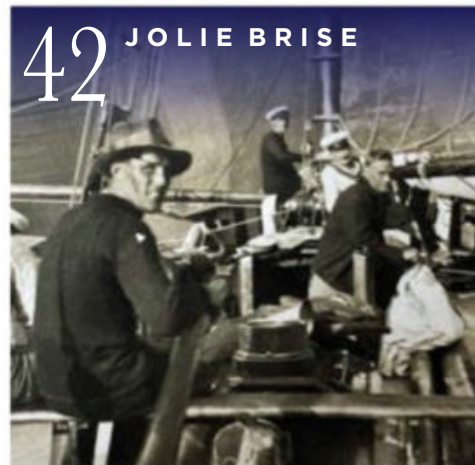
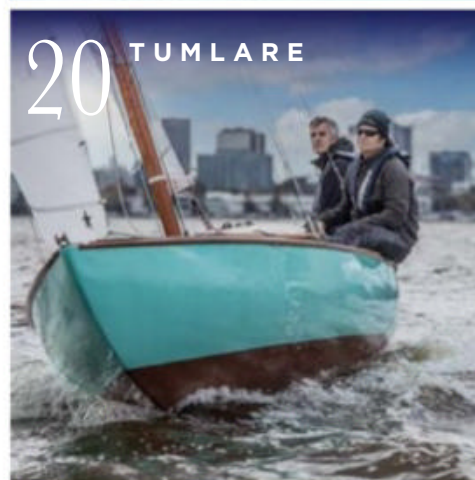
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Cunliffe
**Battering
ram!**
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SHEPHERD'S DELIGHT

Despite set backs, yacht manager Enrico Zaccagni persevered with the restoration of a Fred Shepherd gem

WORDS AND PHOTOS NIGEL SHARP





“No, no, no,” said Enrico Zaccagni in Palermo, Sicily one day in 2004. “I have already decided that I have finished with wooden boats.” Enrico’s family had owned various boats over the years, one of which – *Alzavola*, a 1924 Claude Worth-designed ketch, a Bermudan rigged sister ship to *Tern IV* – he had sailed extensively in the Mediterranean and Caribbean. In 2000 it was clear that *Alzavola* needed a significant restoration but, without the necessary finance, Enrico and his family reluctantly decided to sell her. Enrico was asked to manage *Alzavola*’s restoration by the new owner and it was during the course of that that he decided that he would never own another wooden boat.

By 2005 Enrico had established a new career advising on the purchase, and managing the restorations, of classic boats. When his accountant Massimo Donati asked him to find a boat, Enrico replied that he knew of one that might be suitable. *Oenone* had been lying ashore in Palermo for about six years and, although that hadn’t done her any good, “she was still a very nice boat,” said Enrico. “So we went to look at her on a horrible day. It was raining on the inside of the boat as much as on the outside, and there were such big gaps between the hull planks that we could see people walking past outside.” Massimo wasn’t enthusiastic but Enrico told him that the owners had decided that if they didn’t sell her that year, they would set fire to her. Massimo said that he would only buy her if Enrico agreed to join him as a 50 per cent shareholder. And so Enrico, somewhat reluctantly, agreed.

Oenone was designed by Fred Shepherd and built by the Berthon Boat Co. She had pitch pine planking on English white oak frames, with an English elm keel and a teak superstructure, and a Morris Navigator petrol engine. She was commissioned by EG Wardrop and was launched on 6 April 1935 when Wardrop’s aunt performed the christening ceremony. “The cockpit arrangement is somewhat unusual,” reported *The Yachtsman*, “it is well protected at its forward end by means of a neat companion deckhouse and there is ample sitting headroom in this compartment outside the main bulkhead.”

Wardrop raced *Oenone* from time to time but in the Royal London YC regatta in Cowes Week in 1936, she carried away her mast. She was in good company because the new J Class *Endeavour II* lost hers on the same day. Shepherd was quick to set the record straight by writing to the yachting press to point out that *Oenone*’s accident “was not due to any inherent weakness of the mast, or the gear” but had come about after the tide swept her onto a moored boat, whose bowsprit had fouled *Oenone*’s running backstay, “but at no time was anyone in danger.” Her mast was soon replaced, however, as just a couple of weeks later she was taking part in the Royal Dorset YC’s regatta in which she came second in the handicap class for yachts up to 25 tonnes.



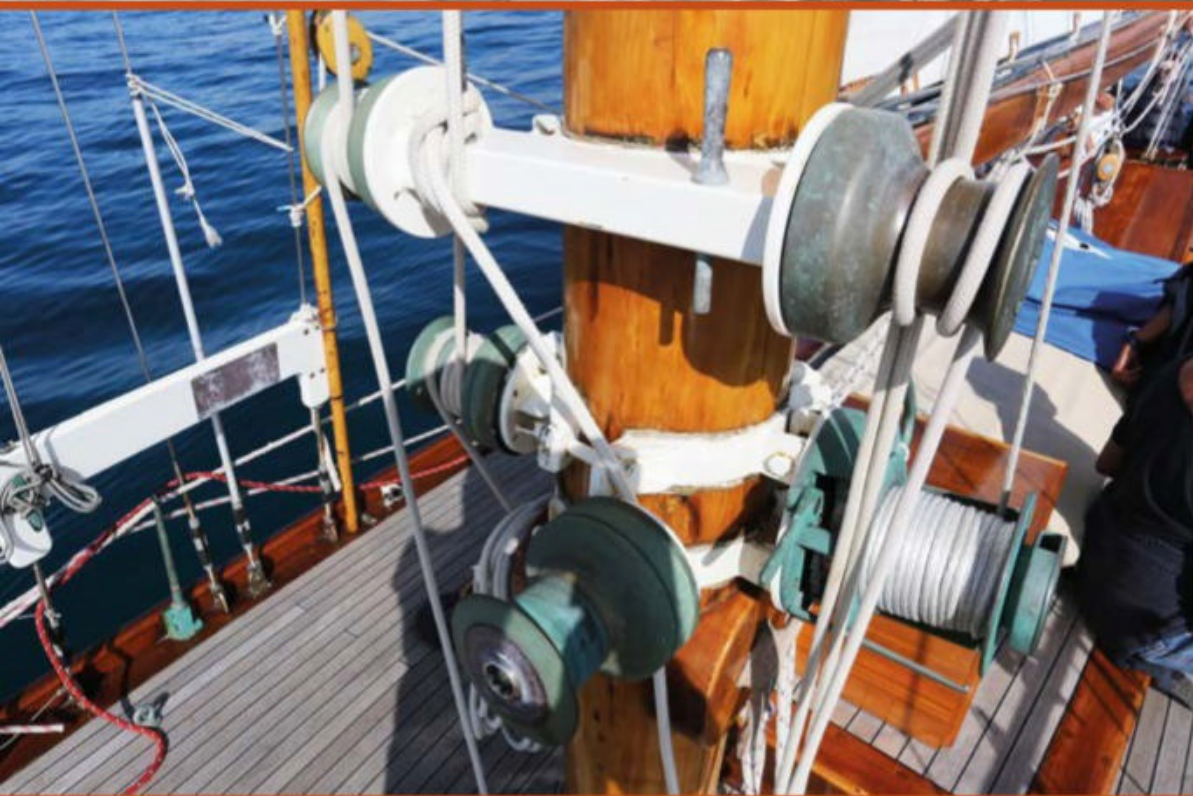
Above: *Oenone* in the Solent in 1935

“*Oenone* has proved herself an excellent sea boat, fast, and has given a good account of herself in handicap racing,” reported *The Yachtsman* the following year, “...and the whole of her construction is exceptionally strong (and) will last for years. There is no doubt, in fact, that she is a particularly pleasant compromise and is fast and weatherly, yet at the same time provides the maximum comfort for her owner and crew in any conditions of weather.”

Wardrop continued to race *Oenone* up until the World War II but in 1947, following his death, she was purchased by Jean Combescot and taken to Buenos Aires. From 1954 to 1959 she was owned by Eric Coupey although where she was based is uncertain as he registered her in New York while he was a resident of Monaco. James C Ray then bought her and kept her in Naples, but only for a couple of years – during which time a BMC 46HP diesel engine was fitted – before selling her to the Garolla di Bard family. Roberto Garolla was an engineer, athlete and highly skilled sailor who was also president of one of the most prestigious Italian YCs, the *Circolo del Remo e della Vela Italia* which had been founded in 1889. He changed the name of the boat to *Union* and registered her ownership in the club’s name. Relatively recently, Enrico’s step-daughter Anna discovered that the owner of the fashion company where she works as a graphic designer is Roberto Garolla’s granddaughter. Enrico has since invited Anna (and her father, Roberto’s son) to his home where they watched old films of the boat, and he hopes to take them sailing at some point in the future. *Union* was then owned briefly by Emilio Fede, and then by the Filippone family of Palermo who were the last owners before Enrico and Massimo’s purchase.

Enrico wanted to take *Oenone* to Viareggio where she could have a thorough restoration at Del Carlo shipyard but, to get her there, he first had to make her reasonably seaworthy. So he rented a house in Palermo for a few months and “organised a team of carpenters, shipwrights and friends.” Several rotten hull planks were replaced “with some so-called pitch pine”, local repairs were made to various frames, the hull was recaulked, and the deck was painted with some “whitish rubber sealing stuff”. The hull was coated with whatever paint came to hand: dark blue for the topsides, with the antifouling – red one side and green the other – taken some distance higher than it need have been as it wasn’t known where the waterline was. The Perkins diesel – which had, at some point, replaced the BMC engine – was tested and found to “burn more oil than fuel, but we were stuck with it;” and a “very big bilge pump” was installed.

Then after borrowing some sails, in November 2004, Enrico took *Oenone* to Fiumicino where his friend Emiliano Parenti manages his family boatyard Tecnomar. After wintering and having more work done



Clockwise from above:
Oenone on a reach in the Vele Storiche Viareggio regatta last year; A Gibb winch from a 10-Metre; Chart table and sleeping cabin forward; The saloon looking forward; Mast winches and mounting brackets





there, *Oenone* continued to Viareggio in time to make an appearance – albeit without racing – at the first Vele Storiche regatta in October 2005.

Moored up overnight at Del Carlo shipyard, with the “very big bilge pump” still playing an essential role, when someone inadvertently turned the shore power off. The pump not only failed, but its piping actually started to syphon water into the boat. Luckily a friend was walking past and phoned Enrico to say that he now couldn’t see the antifouling at all. The shore power was soon reinstated and all was well, but Enrico then decided that *Oenone* should be lifted the next day and that work should start straight away.

However, the project then took a big retrograde step when Massimo called Enrico to say that his wife was having a baby and that he was no longer interested in owning *Oenone*. “I said ‘no you cannot abandon me now’,” said Enrico, “and he said ‘I have to’.”

So not only did Enrico have to find the money to buy Massimo’s share, but he would also now have to fund the whole of the restoration himself. He just couldn’t see a way of doing this until he spoke to Guido Del Carlo, who owns and runs the Del Carlo shipyard, and agreed that if the work (and therefore the payments) were spread over a period of seven or eight years, it would be just about feasible.

With regard to the hull, it was found necessary to replace about 60 per cent of the planking, including those planks that had already been replaced in Palermo (all in mahogany in the absence of reliable pitch pine); about 60 per cent of the frames (in oak); the stern post; and the wrought iron floors (now in stainless steel). A new stainless steel mast step was also fitted. Everything was fastened with silicon bronze screws. “Approximately 2,400 silicon fastenings of various sizes were replaced or added during the restoration,” said Enrico. The deck was replaced with a plywood subdeck (in two layers, one 15mm and the other 8mm, ensuring the joints between the sheets of each layer didn’t align) with 16mm of swept teak laid on top.

To allow access for the hull and deck replacements, all the interior joinery was removed. *Oenone*’s original layout was fairly commonplace for a boat of her size in

Above left:
Planking
replacements

Above centre:
New frames;
Repairs to the
doghouse

Above right:
Laying the teak
deck

Below: Waiting
for the wind that
never came

her day, in that the galley was up forward adjacent to the focsle where there was a pipe cot for a paid hand. Moving aft of that there was a sleeping cabin with single berths to port and starboard; then a small chart table and stowage to port, and a heads to starboard; and finally a saloon with settee/berths each side. But what is much less usual for a boat of this age is for this layout to have been retained, and Enrico was keen that it still should be.

And so everything was put back as it was, albeit with some minor modifications and various repairs to the joinery. The galley has been updated a bit and a partial bulkhead has been fitted to give some separation from a double berth that has now been fitted forward; the starboard berth in the sleeping cabin now benefits from a pull-out section to form a double; and a table has been added to the saloon, offset to starboard to allow free movement past it but usable from both settee/berths.

A new Yanmar 4JH4AE 39.6 KW engine was fitted with the shaft through the centreline (as it always has been) driving a three-bladed Max Prop. All the electrical and plumbing systems were also renewed.

Towards the end of the restoration, Enrico was paying a visit to Brian Pope’s Penpol Boatyard where





OENONE

DESIGNED
Fred Shepherd

BUILT
Berthon Boat Co 1935

LOA
15m (49ft)

LWL
10.3m (34ft)

BEAM
3.3m (11ft)

DRAUGHT
2.2m (7ft)

he noticed some “very nice” Gibb winches which had been fitted to a 10-Metre, and he negotiated to buy them. “But to fly home I had to leave my bags with my personal things with a friend in London,” he told me, “as it was more important to bring the winches back!” He subsequently found two more (matching, but smaller) Gibb winches on the internet. Various other deck and interior fittings came from Toplicht in Hamburg. The spars were in good condition but new sails were made by Millenium Sails of Viareggio, and blocks by Solimar. The pins for the blocks were covered with copper plates with a logo depicting a tortoise and a boat’s sail, partly copied from the logo of the old Tuscan family Medici, powerful governors of Florence during the renaissance (but modified so that it makes more sense from a sailing point of view) with the Latin words *Festina Lente* on them, which loosely translates as: make haste slowly. All the brightwork was coated with Le Tonquinois varnish.

Throughout the restoration, Enrico was helped by Brian May of the Berthon Boat Company who was able to send him copies of some of the original drawings, allowing him to remain faithful to Fred Shepherd’s design. *Oenone*’s restoration was eventually

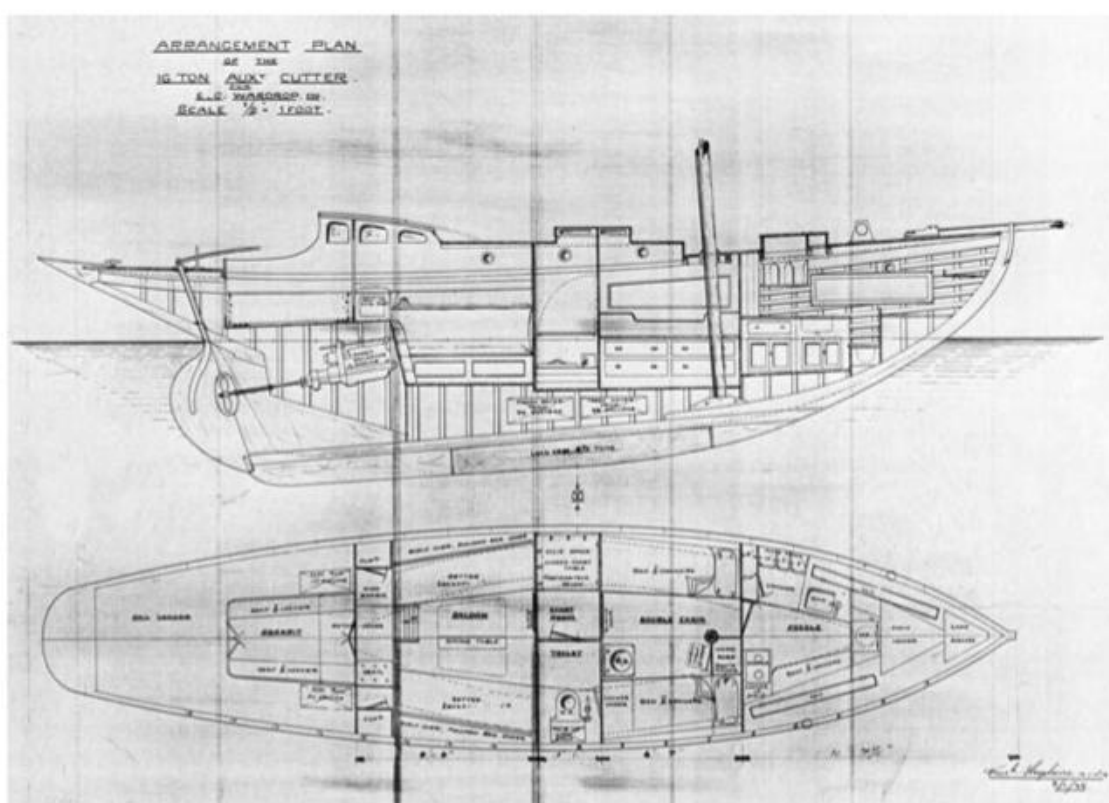
**Above: *Oenone*
with her Code
Zero headsail**

**Below: Fred
Shepherd’s
original GA is still
maintained today**

completed in 2013. “It took a long time,” said Enrico, “but everything was done as I wanted.” Appropriate recognition came the following year when *Oenone* was presented with the Premio Italia per la Vela Miglior Restauro di Barca d’Epoca – best Philological restoration in Italy – by the Associazione Italiana Vele d’Epoca and *Yacht Digest* magazine.

Oenone is now kept in the Marina di Scarlino, about two and a half hours drive from Enrico’s home in Florence. From there he enjoys cruising up and down the coast, and out to the Island of Elba. He occasionally races “but never with a true racing spirit because to do that I would have to have new sails every year, and to build up an expert crew. But *Oenone* is very much a family boat and I would rather sail with family and friends.” One event in which he does regularly take part is the Vele Storiche Viareggio regatta every October, not least because he is Commodore of the club. It was there that I joined him and his crew for the first of the three scheduled races, but unfortunately the combination of the lack of wind and a pronounced swell (which apparently originated from a windier area to the southwest) prevented any racing. After spending a few (by no means unpleasant) hours drifting around in the sunshine, the race officer sent us home. Races were successfully held the next two days, however, when Enrico’s wife, sister, nephew, niece and sister-in-law were amongst his crew. Whereas *Oenone* is normally sailed with a cutter rig, a Code Zero was used to great effect in the light conditions. “It is very good,” he said, “maybe we point five degrees lower but it is faster, although it is extremely penalized under the CIM rating rule.” Nonetheless *Oenone* finished 3rd overall in the CIM-rated Epoca class (for boats built before 1951) and also won the smaller Group 2 in which all five boats raced level.

A few months later, Enrico was thrilled to welcome aboard EG Wardrop’s grandsons Alistair and David and great granddaughter Helena, who brought with them the neck of the bottle that had launched *Oenone* in 1935. “It was an incredible meeting and they were really moved and thankful for the way I love their ancestor’s boat,” said Enrico.



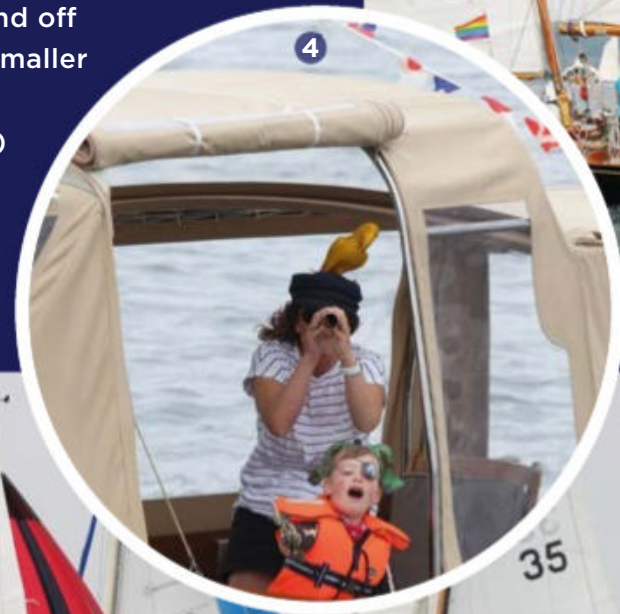
FALMOUTH CLASSICS

Way out west

PHOTOS AND WORDS NIGEL SHARP

With 206 entries, of which more than 100 raced, participation in Falmouth Classics this year was back to pre-Covid levels. Although the wind was perhaps a little too light at times, the weather was generally kinder than last year when it blew very hard on the Saturday. Four boats – the 1973 Van de Stadt *Maija*, the Falmouth Sunbeam *Phantasy*, the 1898 gaff cutter *Kathleen* and the 1907 Looe Lugger *Guiding Star* – secured a clean sweep of class wins in all three races, while among the other overall winners in the larger classes were the Paul Gartside-designed 2011 *Alva* and 1972 Swan 55 *Lulotte*.

The event – which coincided with the Falmouth International Sea Shanty Festival as it has done for several years now – also included various social events, rowing and sculling competitions, parades of sail and power (in the Carrick Roads for the bigger boats and off Custom House Quay for the smaller ones, both with a Pirates and Privateers fancy dress theme) and prizegivings at both the Royal Cornwall Yacht Club and the National Maritime Museum Cornwall.





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- 1** Elizabethan 29 *Vida* and Contessa 26 *Mary Boon*
- 2** Boatbuilder Ben Harris makes running repairs
- 3** 1939 Fred Shepherd-designed *Amokura*
- 4** Crew on the 1930 Brooke motor launch *Brioni*
- 5** Contessa 26 *Mary Boon*, Elizabethan 29 *Vida* and 1935 Harrison Butler-designed *Mat Ali*
- 6** The 1979 Nicholson 31 *Liberty Jane*
- 7** Paul Gartside-designed *Alva*, built 2011, winner in the gaffers 30ft and under 40ft
- 8** The start for the 25ft and under-30ft bermudan class
- 9** 1916 motor yacht *Lilian*
- 10** 1990 steam launch *Zara Finn*
- 11** The Morbic
- 12** *Proteus*, designed by Francois Vivier
- 12** 2004 Cornish Crabber *Tumblehome IV*
- 13** 1975 yacht *Nimrod*
- 14** Crew of *Katy*
- 15** *Greyhound*, 2nd in the Luggers 25ft and over class



COWES, IOW

Classics in Round the Island Race

The 1903 Mylne design *Kelpie* enjoyed a breezy edition of the Round the Island Race on 1 July, completing the 50-mile course in 10 hours and winning the Shamrock Challenge Trophy for first gaffer to finish. However the top spot in the Gaffers 1 division was taken by *Nomad*, the 1998 one-off gaff cutter designed by Nigel Irens and Ed Burnett. She finished two hours later but won class honours on the race's ISC handicap, calculated by the organisers, the Island Sailing Club in Cowes. Also competing in the class were *Polly Agatha* (2007 Cockwells-built Pilot Cutter), *Duet* (1912 Linton Hope gaff yawl run by Cirdan Sailing Trust), *Crystal II* (1929 Fred Shepherd One-Design) and *Spinaway X* (1889 Plymouth Hooker).



PHOTO: PAUL WYETH

HAMBLE, HAMPSHIRE

Hamble Classics 2023

The eighth Hamble Classics Regatta will run over 26-27 August, the first two days of the UK Bank Holiday weekend, and is again being hosted jointly by the Hamble River Sailing Club in charge of race management, and the Royal Air Force Yacht Club as shorebase for the social programme. Peter Bateson is Principal Race Officer.

Since 2016 Hamble Classics has aimed to be "inclusive and innovative with carefully designed eligibility rules to ensure good racing in logical classes", and its Concours d'Elegance awards now have five categories to celebrate all types of yachts. Sponsors are Spinlock, the Sandeman Yacht Company, OneSails, the Elephant Boatyard, Classic Marine and the Salcombe Distilling Company.

Online entry is open with standard entry rate until 14 August. Classic racers, cruisers, gaffers, dayboats, one-designs, and modern classics are all welcome. "Appendix A of the NoR will help check that your yacht is eligible and if in any doubt, please get in touch, the aim is to be inclusive whenever possible," say the organisers. See hambleclassics.co.uk



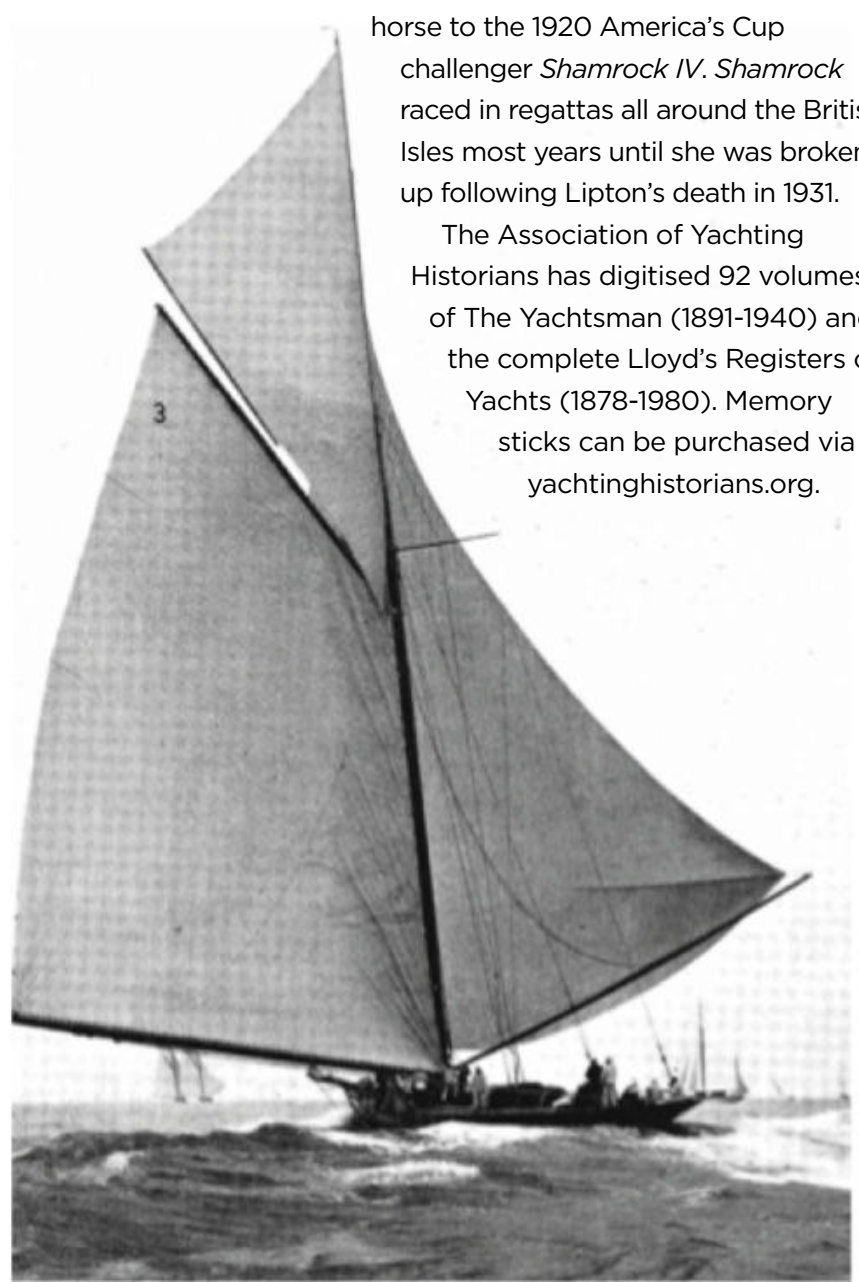
PHOTO: RICK TOMLINSON

From the archives

In addition to the five numbered Shamrocks which challenged for the America's Cup between 1899 and 1930, Sir Thomas Lipton also owned the unnumbered 23-Metre *Shamrock*. She was built in 1908 to race against the two other 23-Metres - *White Heather II* and *Brynhild II* - which had been built the previous year. Apart from the war years and three years in the USA where she served as trial

horse to the 1920 America's Cup challenger *Shamrock IV*. *Shamrock* raced in regattas all around the British Isles most years until she was broken up following Lipton's death in 1931.

The Association of Yachting Historians has digitised 92 volumes of *The Yachtsman* (1891-1940) and the complete Lloyd's Registers of Yachts (1878-1980). Memory sticks can be purchased via yachtinghistorians.org.





FRANCE

Metre Class series along French Atlantic

The spirit of the 1924 Olympic sailing regatta in Le Havre was recreated with four regattas for 5.5, 6 and 8-Metre Class yachts in France this summer.

In 2024, Paris hosts the Olympics again, with the sailing to be held off Marseilles. A century ago the the 6 and 8-Metre Class as well as the 12-Foot dinghy designed by George Cockshott took part part. For this commemorative modern regatta series, Cockshott's diminutive dinghy was replaced by the 5.5-Metre, popular in France at the moment with a growing fleet of classic and modern boats, and more able to handle the Atlantic coast conditions of the series' ports - Port Louis, Bénodet, La Trinité sur Mer and Noirmoutier.

The series was held successfully last year, and this year has proven more so, with rules that encourage amateur entries and "ordinary people who cannot take forever off to sail around the shores of Brittany". Participants may count a maximum of three of the four events in their final ranking.

The 8-Metres taking part have included *Hispania IV*, which once belonged to Spanish King Alfonso XIII, and *Blue Red*, which is now under the French flag but 99 years ago finished fifth at the Games under the Argentinian flag. Also on the water were Johan Anker-designed *Enchantment IV* from 1923 and British 8-Metre *Erica*, which was sailed across from Jersey by her owner David Myatt.

Owners of Dutch Metre classes are already thinking along similar lines to commemorate the Olympic Games held in Amsterdam in 1928, as it will then be the 100th anniversary of the Netherlands winning a silver medal at the Amsterdam Olympics with Gerard de Vries Lentsch's *Hollandia* in the 8-Metre. The gold medal then went to the Frenchwoman Verginie Hériot with her *Aile VI*. Both these yachts still exist and are in full racing trim. Time for a rematch? *Words and photos by Ron Valent*

OBITUARY Kingsley Farrington 1945-2023

Kingsley Farrington, who lost his battle with cancer on his 78th birthday on 9 June, followed in the tradition of the pioneer boatbuilders of the Norfolk and Suffolk Broads, writes *Andrew Wolstenholme*. Having served his time with Windboats in Wroxham, he established his own business in 1972 and was one of the first builders to adapt the traditional Broads designs sensitively to GRP construction, combining glassfibre hulls with copious timber trim. His glassfibre Yare and Bure One Design with its inset timber transom, cockpit coamings, and trim set the template for a series of traditional Broadland craft.

I was fortunate to meet Kingsley as I was setting up on my own and we worked together on pocket cruisers based on the Yare & Bure One Design hull, then on my first complete design to be launched - the Farrington 25 Broads River Cruiser - which in turn was followed by the Farrington 30. At this time in the late 1970s and early 1980s there was much debate as to whether these composite yachts should be allowed into the River Cruiser Class but they now form the



backbone of the fleet upholding the traditional aesthetic but with easier maintenance and often better sailing characteristics. Arguably Kingsley's greatest success was taking the Linton Hope-designed Broads One Design

into GRP, working closely with Nick Truman, giving the fleet a new lease of life and widening its horizons. With more than 40 glassfibre Broads One Designs built, the class regularly holds very sociable European mini regattas with 10-15 boats venturing to France, Holland, and other parts of the UK.

The Farrington yard undertakes a variety of work and has also built numerous powercraft, river and seagoing, based on standard hulls. Kingsley also delighted in boat haulage using rigs that he had designed and built himself and he ran a successful trailer building arm alongside the boatbuilding.

Kingsley was a modest man who shunned the limelight and did not court publicity, but his impact on

the Broadland boating scene was significant and his legacy will last for many years to come. *NB: the photo, taken by the author in 1981, shows Kingsley on the left holding the mast.*



THE MADGE - Oil on canvas
102 x 127cm



THE CREOLE - Oil on canvas
62 x 91cm

Martyn Mackrill art on show

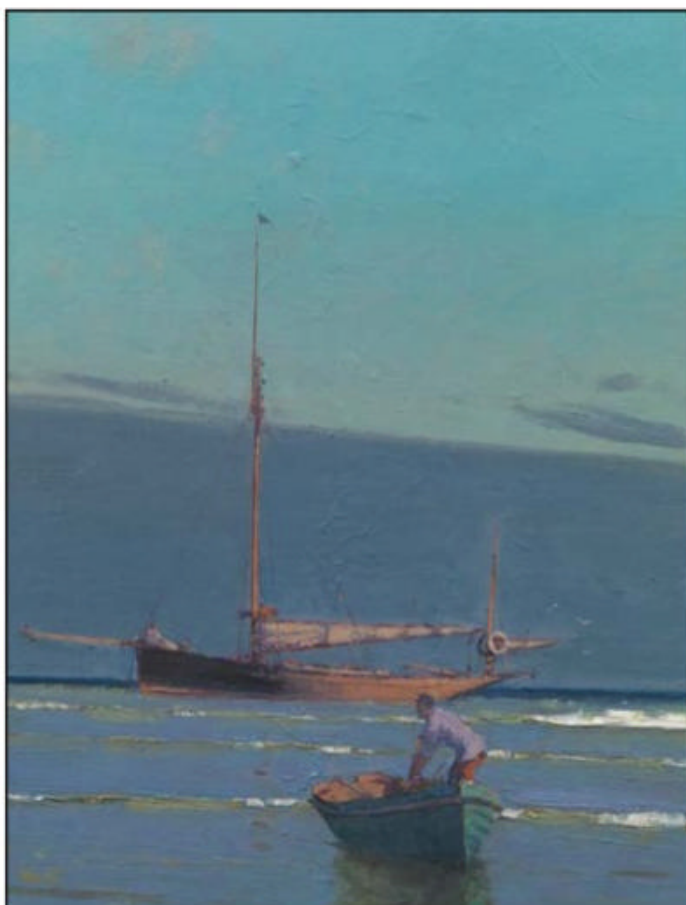
This 9-25 August, Messum's Gallery, celebrating 60 years in the art business, will be showing an exhibition of work by Martyn Mackrill, familiar to readers of this magazine through his many Bosun's Bag illustrations over the years. Mackrill's work, writes yachting writer Dick Durham, "dwells on a maritime heritage that built Britain." Liners, tugs and dinghies rub shoulders with glorious paintings of the great yachts of today and yesterday under sail. Alongside the Martyn Mackrill pieces will be works by other marine artists of the past and present, including James Dodds, Montague Dawson and Charles Napier Hemy. The exhibition will be held at the Messum's gallery at 12 Bury St, St James's, London, and online at messums.com.



THE YACHT TENDER - Watercolour on paper
35 x 57cm



THE MARJORIE - Watercolour on paper
76 x 57cm



COMING ASHORE - Oil on panel
41 x 31cm

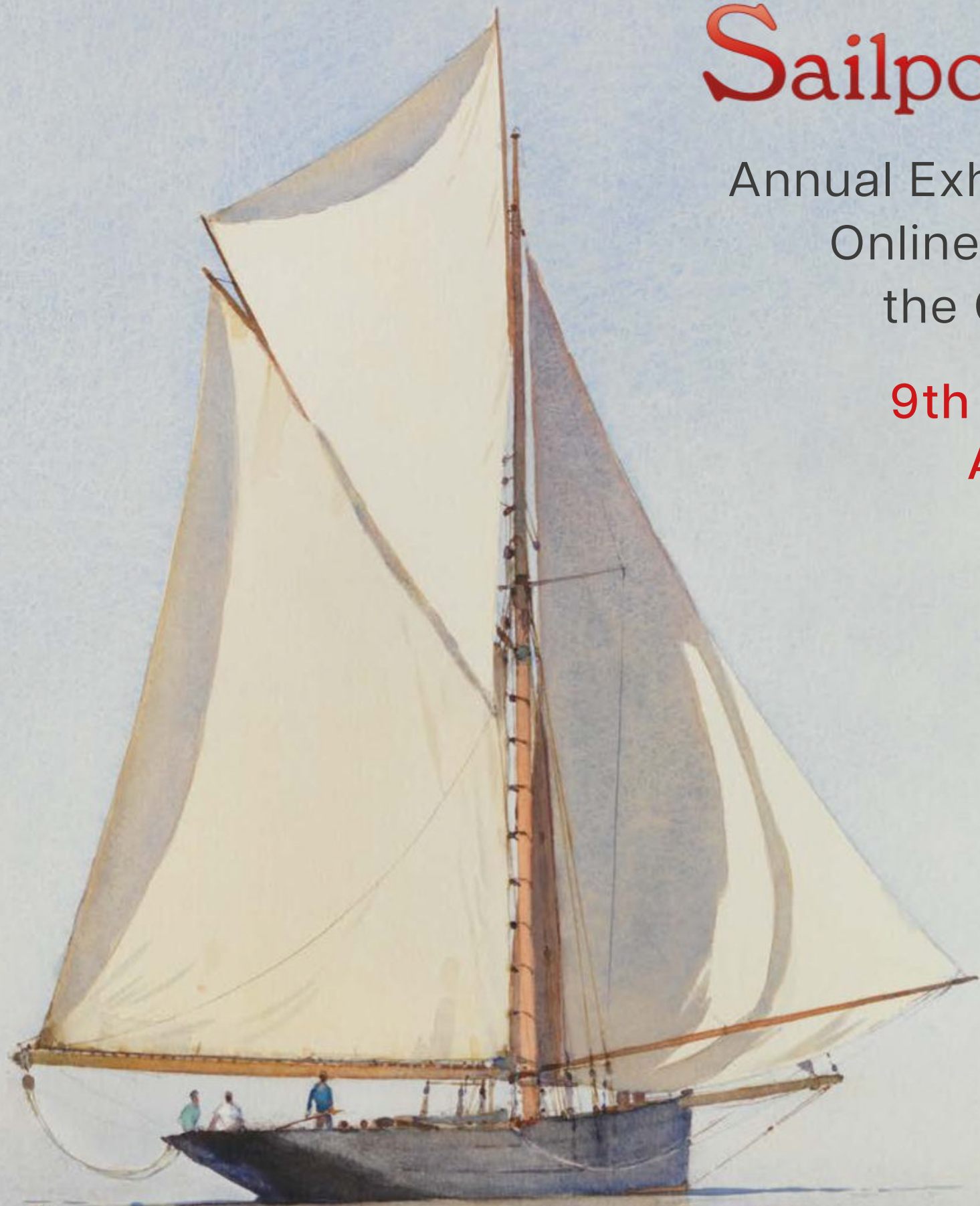


THE LATE GREAT LUISITANIA - Watercolour on paper
76 x 57cm

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Martin A Mackrill

THE PILOT BOAT
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VENICE, ITALY

Classics in Venice

Classics graced the waters off Venice in late June as a varied fleet gathered for a regatta organised by the Principality of Monaco. Winner was Ivan Gardini's *Naïf* (1973) celebrating 50 years since its launch.

The event's full name, taking into account the sponsors, was the 10th Principality of Monaco Le Vele d'Epoca in Laguna Trophy BNL-BNP Paribas Wealth Management Cup. Promoted by Anna Licia Balzan, Honorary Consul of the Principality of Monaco in Venice, two races took place with 25 yachts whose launch dates ranged from 1858 to the modern day.

In the morning, the public was able to admire the boats as they sailed along the banks of the San Marco basin. Prizegiving was held in the Arsenale.

Find out more at yachtclubvenezia.it.



PHOTO: MATTEO BERTOLIN



YARMOUTH, IOW

Contessa regatta

A fleet of 40 boats entered the first ever all-Contessa Regatta at Yarmouth's Royal Solent Yacht Club in June. Contessa builder Jeremy Rogers died in October last year and earlier this year was posthumously given a Lifetime Achievement Award at our Classic Boat Awards.

The racing incorporated the Contessa 26 and 28 Nationals while the Contessa 32s used the event as part of its inshore series. The winning boat in each class was presented with a magnum of Louis Jadot Moulin-a-Vent Chateau des Jacques Champagne, with the overall winner, Contessa 32 *Merak II*, receiving a Jeroboam. Prizes were presented by Jeremy's widow Fiona.

Auction for the *Lord Nelson*

The tall ship *Lord Nelson* was put up for auction earlier this summer with an opening bid of £150,000.

Lord Nelson was built in 1985, the first tall ship designed to accommodate a crew of all physical abilities. She has made more than 1,600 voyages, taking 20,000 people to sea. Patrick Fleming - CEO of the Jubilee Sailing Trust, which has owned and run the boat - said: "Over the past 18 months we have explored a range of possibilities that would retain *Lord Nelson* within JST but the funding climate prior to and through the pandemic remains tough. We hold *Lord Nelson* and the wide family of JST supporters who have supported her through the years with great affection. *Lord Nelson* remains a valuable asset and the trust has a duty to ensure that it acts in the best interests of the charity to maximise the value of the ship as a contributor to the long term sustainability of the charity."

Advisory and investment company Gordon Brothers was handling the online auction on behalf of Richard Lewis and Sarah O'Toole, the Joint Administrators of Jubilee Sailing Trust Limited.

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Golden Globe wraps up

The final instalment in the Golden Globe Race 2023 came in June as Austrian sailor Michael Guggenberger crossed the finish line in third place, with a time of 249 days.

'Captain Gugg', aged 44, was the last of the three sailors to have completed this edition of the round-the-world race, which saw a high attrition rate - 16 sailors started from Les Sables d'Olonne, with 11 dropping out or being forced to abandon. Two are in the Chichester Class for those who completed the course but made a pitstop for repairs - one of those, South African Jeremy Bagshaw, still has almost 800 miles to go as we go to press. South African Kirsten Neuschaffer won the race, with Indian Abhilash Tomy second.



PHOTO: ALLAN ROBERTSON

Centenarian - *Reaper* 1902

The 19th-century Fife Sailing Herring Drifter was one of the stars of the ACE Winches Scottish Traditional Boat Festival in Portsoy, Scotland, in July, after making her first voyage following a major restoration. Built in 1902 by J&G Forbes in Sandhaven, Fraserburgh, *Reaper* began life as a two-masted sailing lugger. At 70ft (21.4m), she was used for drift net and great line fishing and, in the 1930s, held the record catch of herring in Shetland, some 223 crans, nearly 250,000 fish. Owned by the Scottish Fisheries Museum in Anstruther, *Reaper* will mark her 120-year anniversary this year and, through careful conservation and care, is one of the few vessels in the UK's National Historic Fleet which is still in seagoing condition. The restoration has taken six years, with funding from the Scottish Government, at A&R Way Boatbuilding, including the installation of a new 67ft (20.5m) foremast made from Oregon pine from Canada.

The 30th annual ACE Winches Scottish Traditional Boat Festival in Portsoy was officially opened on 1 July by Princess Anne, accompanied by her husband Vice-Admiral Sir Tim Laurence.

Classic Channel Regatta returns in July 2024

The next Classic Channel Regatta will be in 2024 and will run from 17-25 July.

The time of the regatta will be a little later in July than usual owing to the tidal heights needed for the lock into Paimpol harbour. Also because of the tides, the 2024 regatta will run from mid-week to mid-week, with registration in Dartmouth on Wednesday 17 July and the final day in Paimpol will be Thursday 25 July. Finishing on a Thursday has the advantage of giving more time to sail home after the regatta in time for work on Monday.

The regatta will once again include a stopover in the Channel Islands on the way to Paimpol and, by popular demand, will be returning to St Peter Port in Guernsey.

The regatta will start with the usual two days of racing at Dartmouth before racing to St Peter Port for an overnight stop and then on to Paimpol for a rest day before the race around L'île de Bréhat and a final day of activities in Paimpol.

Pre-registration for next year's event is now open on the regatta website classic-channel-regatta.eu.



PHOTO: IMAGECOMMS

Admiral's Cup is back

The Admiral's Cup will be held for the first time in many years in 2025 and will be held biennially thereafter by the Royal Ocean Racing Club in Cowes. Established in 1957, the event became the unofficial world cup for offshore racing and featured many great yachts that are now today's classics, such as *Clarion of Wight*, winner in 1963.

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RACING TUMLARE

To some, the Tumlare is the comeliest yacht of all. This one also has a record-breaking string of victories and now new owners who have rebuilt her

WORDS AND PHOTOS NIGEL SHARP





In April 1937 a meeting was held at the Royal St Kilda Yacht Club (which, since 1961, has been the Royal Melbourne Yacht Squadron) to select a new one-design class, one that would be economical to build and able to cope with the often-challenging conditions of Port Phillip (Bay). The Tumlare, which Knud Reimers had designed four years earlier, had only recently come to the attention of the club, but the attendees unanimously agreed that this would be the right boat. Things then moved quickly with five boats being built by three different builders in time for the start of the next sailing season that November, and another following soon afterwards. Two of these first boats were built by Charlie Peel in Brunswick, a Melbourne suburb, one of them for Joe White who was the commodore of the Royal St Kilda Yacht Club and who named his new boat (sail number 94) after his daughter Yvonne. Joe was keen to expand the class and so at the end of that season, he sold *Yvonne* to a young man called Don Banks who renamed her *Doffie*, then commissioned another Tumlare from Charlie Peel. She too was named *Yvonne*.

The second *Yvonne* was finished in time for the 1938/39 season when she won her first two races with Alick Rose at the helm. Around the same time, another boat owned by Joe – the 1929 Peel-designed and built 53ft (16.2m) gaff cutter *Acrospire IV* – was skippered by Selim Nurminen, a Scandinavian immigrant who had arrived in Australia in 1926. After Selim spent much of the war working on mine-sweepers at Williamstown Naval Dockyard, Joe asked him to skipper *Yvonne* at the beginning of the 1949/50 sailing season. Selim accepted, and so began an extraordinarily successful partnership of boat and skipper. In Selim's hands over a period of 21 years, *Yvonne* won 17 Tumlare Victorian state championships, the last 11 of them in successive years, and folklore has it that no boat has ever won more races on Port Phillip. After Joe died in 1959, his daughter Yvonne made sure that Selim was able to continue sailing the boat that bore her name.

Although Tumlares (referred to in the plural by some as Tumlaren) were

also built and sailed elsewhere in Australia – about 22 throughout the country, it is thought – they have always been most numerous in the Melbourne area. The fleet there had its heyday in the 1960s, '70s and early '80s both in terms of the numbers of boats competing – as many as 14 for many years – and the quality of the racing. *Yvonne* continued to sail there until 1999 – although little is known of her history during the latter part of that period – when she was sold to John Jackson in Adelaide. Several Tumlares had been built in Adelaide, mostly by JP Clausen & Sons whose proprietor Peter Clausen had attended the April 1937 meeting at Royal St Kilda YC, and Tumlares have often migrated between the two cities.

YVONNE'S SECOND LIFE

Although John Jackson intended to restore *Yvonne*, poor health prevented him from doing so and she was laid up in a shed in Goolwa, about 40 miles (c70km) south of Adelaide, for about 15 years. Then, in 2016, Melbourne Tumlare sailor Roger Dundas heard that *Yvonne* was on the market. Roger has restored and owned two other Tumlares – *Avian* which he has now had for about 20 years, and before that *Zephyr* (originally *Zefir*) – and was keen to do whatever was necessary to get *Yvonne* sailing on Port Phillip again. So while forming a syndicate to buy her back, he and Ferdi Darley, a shipwright who has had his own business in Williamstown since 2000 and who has worked on various Tumlares, drove to Hindmarsh Island and then towed *Yvonne* the 500 miles or so back to Melbourne.

As well as Roger and Ferdi (who would provide invaluable technical advice for the work that would be needed to bring *Yvonne* back to life, as well as space in his shed) the syndicate also included Antony Perri, Chris Clapp, Charlie Salter (who also owns the 1948 Adelaide-built Tumlare *Sirocco*) and Mark Chew. For the next six years, this small but dedicated team would get together in a corner of Ferdi's shed, mostly on Fridays, to gradually restore *Yvonne*, although for about a year and a half, covid restrictions only allowed work to continue intermittently.

Work started by removing the canvas-covered plywood deck, while leaving the coachroof in place ("although in retrospect," said Antony, "I think we should have taken it off. It would have made life so much easier.") The fact that *Yvonne* had survived neglected in the dry heat of South Australia to still be in salvageable condition is largely due to the fact that

Below
4107 is(L to R)
Charlie Salter,
Roger Dundas,
Ferdi Darley,
Antony Perri,
Chris Clapp, Mark
Chew



her ¾in (18mm) planking is Huon pine, the wonderfully durable timber unique to Tasmania. Just two pieces of about 5ft (1.5m) length had to be replaced. Most of the seams were still extraordinarily tight although some, which had been misguidedly worked on at some point, needed some attention. The original centreline components are of jarrah (a heavy West Australian eucalypt) and were in good condition, as were the floors and the stringers. The ballast keel was dropped to allow inspection of the silicon bronze keel bolts which were found to be in perfect condition and so were reused.

Four of the original blackwood ribs had been replaced in the 1980s following collision damage, but all of the 104 remaining ones had become brittle and needed renewing. "One of the hardest jobs of the whole project was getting the old nails out," said

Antony. "It was a slow, painful task." To ensure the hull shape was maintained, there were always two original or new ribs in place each side of any rib that was being worked on. Each of the new ribs was laminated, but not glued, from two pieces of spotted gum which came from offcuts of the new planking for the 1903, three-masted coastal trading vessel *Alma Doepel* which Ferdi and his team

are restoring in Melbourne. The two parts were steamed together and then pushed down through the gaps outboard of the beamshelf and stringers and inside the planking, then driven into the centreline pockets with a "kind of crowbar." The two parts were then riveted through the existing holes in the planking with copper rivets which were donated by Geoff Martin who had intended to use them to restore another Tumlare before changing his plans. "This was one of several really generous donations we had," said Antony. "The rivets had been sitting in Geoff's shed for 15 years, and he said 'you might need these'."

While the existing hanging knees were left in place, additional knees were fitted in way of the chainplates, extended downwards and fastened through ribs as well as the planking to address a known Tumlare weakness. A 14ft (4.3m) rotten piece of the starboard beamshelf and some of the deck beams were renewed in Douglas fir. A new 3/8in (9.5mm)-thick plywood deck was then fitted and sheathed with epoxy and a loose weave glass cloth to replicate the look of a traditional canvas deck. The coamings had a few splits which were locally repaired, and a 5/16in (8mm)- thick veneer of blackwood



Clockwise from top left:
Roger and Ferdi
collecting *Yvonne* from
Goolwa; *Yvonne's* arrival
in Ferdi's shed; Doubled
up hanging knees in
way of the chainplates;
The cockpit looking aft;
Launch day in
Williamstown;
Yvonne, ready for work
to begin



YVONNE

DESIGNED
Knud Reimers, c1934

BUILT
Charlie Peel, Melbourne, 1938

LOA
27ft 3in (8.3m)

BEAM
6ft 3in (1.9m)

DRAUGHT
4ft 2in (1.3m)

SAIL AREA
215 sqft (20m²)

was fitted to the inside face of the cockpit coamings to strengthen them.

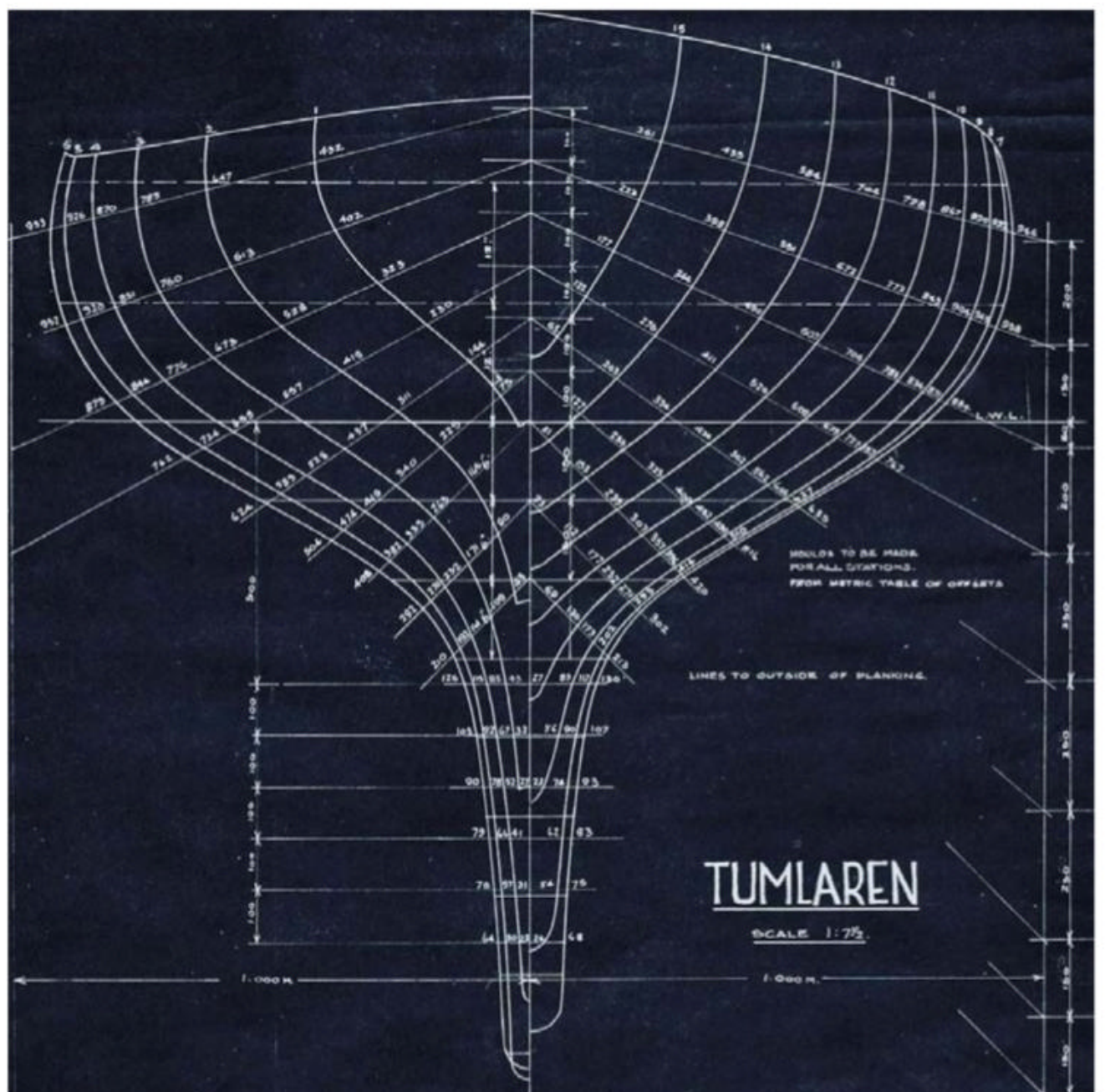
The top of the mast – which may have originally been a Dragon mast left behind after the 1956 Melbourne Olympic Games – needed a new 10ft (3.1m) section of Douglas fir scarphed to it. “The general ethos of the restoration was to reuse as much as possible,” said Charlie “but we decided that having done all this work there was no point in putting the old rags up, so we put a bit of money in the pot and got new main and jib.” These were made by Mark Rimington while a new genoa and a recut Dragon spinnaker were donated to the boat.

Towards the end of the project there was much discussion about *Yvonne*’s colour scheme. She had always had white topsides and a light blue deck but now it was decided to do something different.

“After some gentle push-back from the Tumlare old guard, they now agree she looks brilliant,” said Charlie.

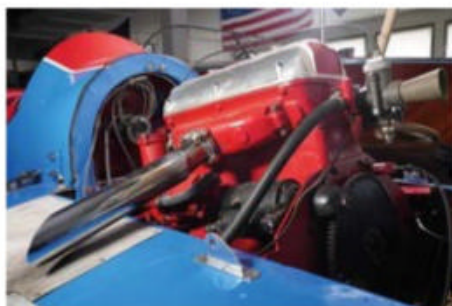
“The important thing is that we are genuinely having a lot of fun doing this,” said Roger, part way through the project. “There is a really positive energy coming out of it, retelling the history and also enjoying the camaraderie of the process, and the knowledge that at the end of the day there is a beer... or two.” Without doubt, Ferdi’s guidance throughout proved invaluable. “It has been amazing,” said Antony who many years ago built a 15ft (4.6m) clinker sailing dinghy and a 7ft (2.1m) tender. “I feel as if I have now done my shipwrighting apprenticeship!”

Yvonne was eventually relaunched at the Royal Yacht Club of Victoria in Williamstown in October 2022 – within a week of the 84th anniversary of her first launch into the Yarra River – to be reunited with nine other Tumlares currently in commission at the top of Port Phillip. Her first post-restoration event was the Classic Yacht Association of Australia’s Cup Regatta. On the helm was Dave Allen – who is normally seen helming *Sayonara*, the 1897 Fife-designed gaff cutter that has been based near Melbourne for the past 25 years – with Ferdi and experienced Tumlare sailor Kath Solly crewing for him. They proved to be a particularly effective combination, taking line honours in three of the four Tumlare races. Soon afterwards *Yvonne* received a visit from Selim Nurminen’s four daughters who were able to share many memories of sailing on her.





By Dave Selby



Sole survivor of first-generation Abbate three-point hydroplane still has original BPM racing engine with which it won international races and broke endurance records



OSENAT

Espionage - the winning formula

There was more than mere hospitality involved when the Italian Powerboat Federation invited American racer Robert Bogie to compete in northern Italy in 1948. Overnight, and under cover of darkness, the secret of American dominance in racing and record setting was now in the hands of the Italians, who had surreptitiously measured Bogie's three-point hydroplane, *Blitz III*, which had trounced the local competition.

Three-point hydroplanes first emerged in the USA in the 1930s and quickly become dominant in competition. Prior to Bogie's overseas adventure, the Italian's lagged behind, relying on outdated single-hull designs. In quick measure, Italian designs

sprouted side sponsons and in 1949 Italian Guido Abbate turned out four formidably competitive racing three-point hydroplanes, which went on to win national and international titles and class records.

Boat No 3, the sole survivor of the original quartet, survived abandonment for more than three decades before being fully restored in the 1990s. Remarkably, not only was most of the wooden structure intact, but she still possessed her original and highly prized Italian four-cylinder 2,800cc BPM engine, which has been restored by the legendary engine builder. The 1949 Abbate that laid the foundation for the company's glory years sold for €64,400.



OSENAT



BONHAMS

Happy ending: "Jeanette," who disguised herself as a boy, was later reunited with her husband who she had thought perished in the wreck of the *Achille*

BONHAMS

Woman in a Pickle

We'll never know how many women served and died at the Battle of Trafalgar - as their presence was never officially acknowledged in either French or English crew rosters - but one survivor's story provides posthumous recognition of their contribution.

Even though Nelson professed that "every man became a bachelor after passing the Rock of Gibraltar," it's known for sure there were women on board HMS *Victory* during the 1805 battle, including documented accounts of one who tended the wounded and helped to dress Nelson's body.

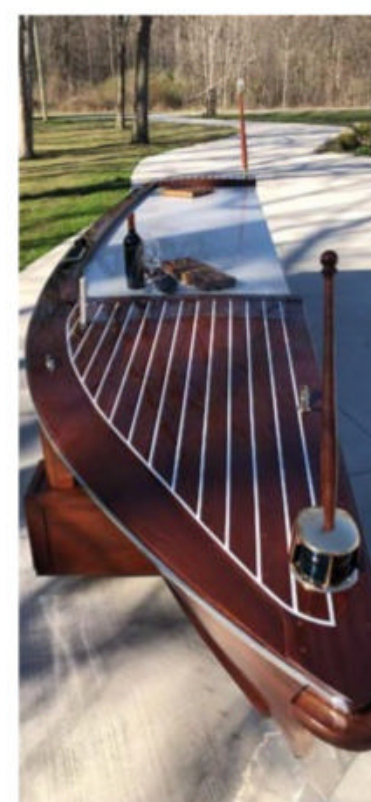
And HMS *Pickle* - the schooner that delivered news of Nelson's victory and death - rescued a naked women who'd survived the explosion of the French vessel *Achille*. A contemporary account is provided by *Pickle* crewman William Robinson, also known as Jack Nastyface, who despite his fearsome nickname, emphasised the gallantry of the English. Known only as "Jeanette," she is given posthumous recognition by British artist Leslie Arthur Wilcox (1904-1982) in this large oil on canvas which made £40,620.



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Better by half

You can more than double the value of a 1950s 17ft Chris-Craft Sportsman mahogany runabout by cutting one in half. In May the starboard section of a 1958 Sportsman, refashioned into a 'boat bar,' was bid to \$65,000; in June a bar made out of the port side of a very similar 1957 Chris-Craft made \$29,500. So for \$94,500 you could put the two together and have something approximating a boat. Alternatively, you could buy a 1950s Sportsman, intact and with engine, for less than half the money. Let's hope it's one craze that doesn't cross the pond and catch on with Dragon owners!



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33' Warner 33 Sloop designed by American Winthrop Warner and built in Marblehead in 1954. Mahogany on oak hull with sheathed plywood decks. Very large sociable cockpit with wheel steering. 5 berths with 6'6 headroom and a spacious saloon cabin. Volvo Penta 2040 40hp diesel. She has spent the last 6 years family cruising in the Med.

Devon £39,500



36' Nicholson Jolina built by Clare Lallows in 1961 to Lloyds 100A1. Very well maintained yacht with professional refit work each year. New keel bolts 2020. Superb varnish work throughout. 5 berths in a very original and smart interior. Good recent results in classic regattas including Concours d'elegance at 2022 Hamble Classics. Beautiful boat that sails like a witch.

Hants £39,000



25' Laurent Giles Vertue No.132 built by John Perry of Cosham in 1964. All teak planking, deck and superstructure, lead keel and bronze bolts. Beta 20hp engine and mast both new in 2019. Detailed history right back to her launch. 2021 survey available. A superb example of what is the most famous and accomplished small yacht design of all time.

Suffolk £25,000



33' Fantasi Yachts Sloop built by Fantasi Yachts of Sweden in 1967. Superb build quality, professionally refitted in recent years including a Vetus engine, recent Collars mast and all new systems and wiring. 5 berths including a double. Very spacious for the length, a capable and attractive cruising yacht.

Sussex £34,000



40' Sparkman and Stephens 8 meter Cruiser Racer built by McGruers in 1965. Superb blend of top class designer and builder, the result is perhaps the most elegant of the 8mCR fleet. Very well maintained, excellent 2021 survey. Very nice yacht ready to go this season be it for cruising or some competitive sailing in classic regattas.

Hants £57,500



26'4" Gaff Cutter built by Ashton and Kilner in 1905. Large volume yacht for her length, detailed maintenance log from current 40 year ownership including major hull repairs, new rig, interior, cockpit and engine. Prior to WW1 she was cruised to Russia and the Mediterranean with detailed accounts in the yachting press of the day. Attractive and well loved gaff cutter.

IOW £19,500



44' East Coast Fishing Smack built by the Aldous Shipyard in 1912. She fished out of various ports until 1984 then had a major 10 year refit. Still sailing engineless she has cruised the West Country with the present owner. Open plan interior with 6 berths, heads and galley. A historically significant vessel.

Cornwall £28,000



25' T. Harrison Butler Cyclone II built in 1931. Cruised every summer by her experienced owners, visiting Ireland, Scotland and France. A very beautiful boat, simply fitted out and devoid of complicated systems, this is sailing from a bygone era. 3 berths with standing headroom, Volvo Penta 10hp diesel. A proper pedigree yacht.

Cornwall £11,500

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SANDY MILLER PRINTS

Regular readers will have enjoyed the atmospheric photography of Sandy Miller, whose images of England's east coast classics and workboats often feature in our pages. One of his latest, shown here, was taken at the Three Rivers Race on the Norfolk and Suffolk Broads. Sandy's images can be bought as prints via his website.

From £11, various sizes available

sandymiller.org



LUNA ROSSA SAIL BAG

Classic Boat being an international publication, not all our readers will be supporting Sir Ben Ainslie's troops come the 37th America's Cup next summer in Barcelona. But whether you happen to be cheering for the Italian *Luna Rossa Prada Pirelli* team or not, these nifty carry-all bags, made from discarded sails, are something we can all appreciate. The *Luna Rossa* team was born in 1997 when Argentine designer German Frers proposed to entrepreneur Patrizio Bertelli that he challenge for the 30th America's Cup in New Zealand in 2000.

lunarossachallenge.com



OFFSHORE-STRENGTH GIN

Award-winning Salcombe Gin has partnered with the Royal Ocean Racing Club to produce a new gin with the can't-say-no title of 'Start Point - Offshore Strength'. The gin is "born of a love of adventure on and around the water" and sees Salcombe Gin's Start Point tipple distilled to a heady level of 50 per cent ABV, instead of the usual 44 per cent. The mix is "the ultimate sundowner for sailors to enjoy after a day on the water".

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BOSUN'S BAG

PRACTICAL TIPS FOR THE TRADITIONAL BOATER

WORDS TOM CUNLIFFE ILLUSTRATION MARTYN MACKRILL

ANCHORS AWAY

I recently read an article in the American magazine *Cruising World* about a man who'd had trouble getting his anchor chain to self-stow successfully. He carried 40 fathoms (73m) of 3/8in (10mm) chain which was sensible for his 20-tonne schooner. His problem was that it stowed in the usual vee-shaped locker right in the bow, as far forward as it could go. These lockers are now almost universal on modern yachts and it doesn't take a genius to see why. They clear the wet, dirty chain far away from owners and their chums, safely behind a bulkhead. They also don't take up a lot of usable space that otherwise could be earmarked for a sock drawer, a food locker, or even a fridge. Site the windlass out of the way up on the foredeck right above the navel pipe and you've a tidy, clean solution. You might well ask what's not to like?

A hundred years ago a well-seasoned bosun would have had a very different perspective. He'd have said quite rightly that keeping chain up forward like that leads to two results you don't want. The first is found in so many boats it can't be ignored. Dropping a long length of chain into a triangular-shaped locker is asking for trouble. If a long scope has been laid out when anchoring it's more than likely that the cable will pile up on itself when it's hove in. At best, it then refuses to run out cleanly next time or, worse, it causes a pile-up with resultant jamming at the windlass. Either means a trip below for a volunteer not squeamish about having to manhandle heavy wet chain that probably smells a bit and brings an occasional creepy-crawly into the bargain. If the locker is one of the open-topped modern arrangements, there won't be a quick scuffle to get below. Instead, there's a back-breaking grope into the depths. Whichever is your lot, you can be sure the chain will lock up just when you don't want it to in a crowded anchorage with a stiff wind blowing the boat into a compromising position. A better-shaped locker can avoid this.

The second result is more subtle but it is far-reaching. Today's race-boat designers go to great lengths to keep weight as far from the ends of the boat as they can get it. Or they should do. This helps stop the vessel pitching. A load of superfluous clobber up forward will aggravate a tendency to 'go up and down in the same hole' when working to windward in less wind than the sea state would ask for. It also stands to reason that the bow will be more likely to bury itself into every wave that comes its way.

In my time I have owned and cruised two original pilot cutters built before World War One. One was Norwegian from Colin Archer's yard. The other was from the Bristol Channel, constructed on the beach in Polruan, Cornwall. Neither stowed her cable

anywhere near the bow. Those guys knew their business. Both had chain lockers well below decks by the mast, shaped so as to ensure the chain was going to run and not get stuck. It never did on either boat in the 20 years and more I sailed them.

The arrangements were simple. The Bristol Channel boat at 35 tonnes tons carried 45 fathoms (83m) of half-inch (12mm) chain. The original windlass was long gone by my time. Not a trace of it remained. It might have been a simple, geared barrel between the bitts, or maybe something slightly more sophisticated sited further aft, but however the cable was recovered, the chain pipe sat by the mast. The old locker was surprisingly narrow and of solid pitch pine, running from bilge to deck head. It was still there when I had her, but was rendered redundant by the addition of a hydraulic windlass on the foredeck between the forehatch and the mast. The Scots who installed this had kept with tradition and maintained the weight as far aft as they could get it. The chain locker beneath it was huge, low down and with a flat floor. That mighty cable stowed itself perfectly every time with its substantial mass 15ft (5.6m) back from the stem. The 110lb (50kg) anchor stowed fore-and-aft outside the bulwarks athwart the chain pipe, so its weight was where it should be as well. The only compromise was a single length of cable running between the pipe and the anchor via the bow roller ready for instant deployment.

The canny Norwegians solved the issue with commendable simplicity. The chain locker was like the Bristol Channel ones, long and narrow and right by the mast. The windlass consisted of a winch drum and pawl on the mast itself. Any gearing was supplied only by the length of the handle, but that was plenty because the drum was at exactly the right height for a man to lay his weight on it easily as he wound in the cable. No broken backs, no foul-ups, no weight where nobody wants it. Pure common sense. How different from a load of chain dumped in the bow and a heavy anchor living outboard of the stemhead.

THE BITTER END

Given a proper chain locker, all that remains is to secure the extreme end of the cable in the bottom. The big 'no-no' is to use a shackle and a ring bolt. Shackles generally can't be undone under heavy load. If the worst should happen with the anchor fouled and the bow being dragged under by a rising tide, there's no way it can easily be slipped. Best is to use a length of rope as strong as the chain, long enough to reach the deck so you can cut it. Just don't make the mistake I once did and secure this to something questionable.

'Didn't you want it then?' asked the bosun as the whole lot went over the bow and disappeared in 15 fathoms of turbulent water.



MARTYN MACKRILL Son of a marine engineer and grandson of a trawlerman, Martyn is Honorary Painter of the Royal Thames Yacht Club and the Royal Yacht Squadron. His depictions of classic boats, from clinker rowing boats to Edwardian schooners, have made him one of the most sought-after marine artists, and his work forms part of major collections worldwide. He and his wife Bryony are currently restoring the OM Watts-designed, Fife-built bermudan cutter *Peregrine*, built in 1936.

FOR THE WORK OF MARTYN MACKRILL, VISIT MARTYNMACKRILL.CO.UK OR MESSUMSGALLERY.COM, ST JAMES'S, LONDON



ENRICO ZACCAGNI

Yacht whisperer

Engineer by profession and sailor by calling, Enrico Zaccagni has overseen many of the great restoration projects of recent years

WORDS AND PHOTOS NIGEL SHARP

It was in the year 2000 that Enrico Zaccagni began project managing the restorations of classic boats, “but I started doing it in my mind many years earlier,” he told me.

After leaving school in 1971 he went to the University of Genoa to study Naval Engineering. He would have much preferred to study yacht design but there was nowhere he could do so in Italy at the time. When he finished his studies, in 1979 he sailed to the Caribbean with his father and other family and friends in the family boat *Alzavola* – a 1924 Claude Worth-designed 62ft (19m) ketch, originally named *Gracie III*, a Bermudan rigged sister ship to *Tern IV*. Before setting off, he came to an agreement with a Milan-based travel agent which agreed to send charter guests to the Caribbean where Enrico and two crew would take them sailing on *Alzavola*.

Having returned to Italy after a three-year stint in the Caribbean, it might have seemed obvious for Enrico to put his naval engineering studies to some use but he “didn’t want to

work in a big shipyard designing heads for cruise ships.” So he went to work for the family company – a buying agent for fashion products – but, all too aware that “fashion is not my thing” he left after a couple of years. He then suggested to his father that he should go back to doing charter work on *Alzavola* with a view to taking on full ownership of the boat when he had made enough money to do so. Again with two crew helping him, Enrico spent several years taking charter guests sailing throughout the Mediterranean between Greece and Spain, before meeting and marrying Nicole, a French national from Martinique who was also a very experienced sailor.

Initially Enrico and Nicole stayed in the Mediterranean, splitting their time between living on *Alzavola* and at the Zaccagni family home in Tuscany. Then, in 1992, they took *Alzavola* back to the Caribbean where they continued doing charter work until 1999. To avoid the hurricanes every summer they went down to Venezuela where Enrico was “caught by beauty of some places” such as Los Roques, a horseshoe-shaped reef barrier protecting several small islands where he would snorkel and spear fish, “catching fish of every size and colour” on demand for charter guests. “But if you spend too much time in too narrow a space with one person, things can become difficult,” he said, “and there came a time when Nicole and I were not so much in agreement about things and she was a little bit bored, so we split up.”

By this time, *Alzavola* desperately needed a lot of work done to her, and so she was brought back to Italy. “I decided she needed the restoration of the century,” said Enrico. “So I checked my pockets and said “No, I cannot afford it” so unfortunately I had to put her on the market.”

One day a very tall man came on board *Alzavola* with a view to buying her, and instinctively stooped when he went below. But when he realised that the boat had enough headroom to allow him to

stand up, he immediately said “I will buy her”, with the proviso that he would only do so if Enrico managed her restoration. And so began Enrico’s new career: advising on the purchase, and managing the restorations, of classic boats. Since then he has been significantly involved in about 20 major restorations. These include *Eileen*, the 1936 Fife ketch which was rescued from a watery grave in the Caribbean and restored for the watch-making company Panerai that still owns her; *Barbara*, a yawl designed and built by Camper & Nicholsons in 1923; the 1914 Fred Shepherd-designed ketch *Tirrenia II*; *Magda XIII*, a 15-M cruiser/racer and one of the last boats designed by Johan Anker, in 1937; the 1938 Christian Jensen-designed 10-M cruiser/racer *Kipawa*; and the 1910 10-M *Marga*, a past winner of a CB restoration award.

Several of Enrico’s restorations have been carried out at the Del Carlo shipyard in Viareggio, but he has worked with other Italian yards, such as Tecnomar in Fiumicino just outside Rome, Cantiere Alto Adriatico in Trieste and Antico Cantiere del Legno in Napoli.

He also designed new timber masts for the 1937 staysail schooner *Orianda* which were built by Chantier Pasqui in Villefranche Sur Mer, France.

Sadly, it is not unusual for restoration projects to grind to a halt before they are completed “when the owner’s priorities follow other directions”, and there are currently three such projects in which Enrico is involved, including the 1911 Fife 10-M *Tonino* which was originally owned by the King of Spain. Since 2019 Enrico has also been the volunteer archivist of the Camper & Nicholsons historical archive which is owned by Italian businessman Leonardo Ferragamo. The material is

currently spread between the National Maritime Museum Greenwich and the old Camper & Nicholsons’ yard in Gosport, and with a database for the Gosport documents in Italy.

Enrico has recently become involved in a new project, the aim of which is to help to conserve classic boats everywhere. “Boats spend the greatest part of their lives in marinas and harbours,” he explained, “and every boat has an electrical system connected to shore power, and due to the humidity and often due to poor ground wire connections of some marinas and boats, electricity leaks into the water.” Enrico is particularly concerned that to deal with the problem, boats tend to have more anodes and that those anodes waste away quickly. “The metal parts on restored yachts are usually noble metals – silicon bronze, copper and stainless steel etc – but the wood is often still the same, and wet wood becomes conductive and electrochemical reactions intensify, damaging it quickly.” Enrico and a team of four technical specialists are now working together to research the problem, testing pieces of timber and metal removed from various boats. “I think it is very important for the future of our boats,” he said. When Enrico manages to find any spare time from all of these commitments, he enjoys walking in the countryside, listening to classical music and, most of all, sailing on his 1935 Fred Shepherd cutter *Oenone*, which you can read about in last month’s issue of the magazine.



“Didn’t want to work in a big shipyard designing heads”

Enrico Zaccagni





PHOTO: ROB PEAKE

THE BIG TIME

The event of the year so far has been the inaugural Richard Mille Cup, which attracted a rare fleet of largely pre-WW1 cutters and schooners for a series of historic races on the English south coast and across the Channel to France

WORDS NIGEL SHARP AND ROB PEAKE **PHOTOS** VARIOUS

When was the last time two three-masted schooners raced along the English south coast?

And while *Adix* and *Atlantic* were showstoppers, they certainly weren't the only boats attracting attention as the Richard Mille Cup fleet made its way eastwards down the Channel over a hot fortnight in June. In Falmouth, Dartmouth, Cowes and at the finish in Le Havre, we were treated to the rare sight of *Mariquita*, *Tuiga*, *The Lady Anne*, *Mariette*, two *Moonbeams*, *Kelpie* and others, all of them built before 1939. There are plenty of great classic yachts in England, but this was a fleet the like of which we normally see only at the

Above: Racing alongside *Adix*, taken from fellow three-masted schooner *Atlantic*

Left: Pre-WW1 Fifes *Tuiga* (D3) and *Moonbeam IV* with 19-Metre *Mariquita* (C1) to windward

Mediterranean regattas. As the Commodore of the Royal Yacht Squadron, Sir James Holman, said at the Cowes prizegiving, addressing the boats as if they were long-lost friends: "You have returned to race on the historic waters upon which you raced a century ago. And you have looked wonderful – truly wonderful!"

Hundreds if not thousands of people agreed, as they lined the coast in the manner of the great crowds of yesteryear that would gather to watch the Kaiser race the King. And like those epic contests, the Richard Mille Cup is intended to be a hard-fought affair. The four yacht clubs involved – the Royal Cornwall, the Royal Dart, the Royal Yacht Squadron and the Société des Régates du Havre – were all chosen for their

PHOTO: JAMES ROBINSON TAYLOR

RICHARD MILLE CUP



PHOTOS: JAMES ROBINSON TAYLOR

historic links to racing under sail. The two round-the-cans series, in Falmouth and Cowes, saw superlative skippering and crewing, as towering gaff rigs were manoeuvred around inshore courses.

Meanwhile the passage races, from port to port, presented a very different challenge – the 90nm race from Dartmouth to Cowes took in the major tidal gate at Portland and some tricky night pilotage. The winner arrived at 5am.

All reports are that Richard Mille himself was delighted with this inaugural event and that he has entered the classic boat world with long-term commitment. The Richard Mille brand, as onlookers have noted, has supported the ‘retro’ Le Mans Classic since 2008, even creating a watch for each edition.

Whatever the future holds, the inaugural Richard Mille Cup certainly created a buzz. The talk around the host ports was all Mille. You could spot the odd America’s Cup and Vendée Globe veteran walking the pontoons in between races – not that Falmouth, Dartmouth, Cowes and Le Havre aren’t used to that.

What was new – well, relatively new – was the sight of three traditional schooners anchored off – *Mariette*, *Adix* and *Atlantic*. At night, floodlit under their own mastlights and a bright moon... well, a more romantic scene you’d be pushed to find.

PHOTO: ROB PEAKE



Above right:
Reception at the Falmouth National Maritime Museum

Above left:
A 26ft (8m) LOD Crabber takes a close look at the 185ft (56m) LOD schooner *Atlantic* (beam 29ft)

Below:
Ensign flutters off the stern of *Atlantic*; the original famously held the transatlantic record for most of the last century

On Trinity Landing in Cowes we had *Mariquita* and *Moonbeam IV*, an attentive French crew swarming over each of them pre- and post-race. In Cowes Yacht Haven we had the smaller boats, including the lovely *Cynthia*, on which we sailed from Cornwall. A peach of a gaff cutter dating from 1910 and still engineless, the 41ft (12.4m) *Cynthia* was dwarfed against the statuesque schooners at sea, but tied up on the dock she attracted plenty of admirers. In Dartmouth the harbourmaster lined up the boats bow to stern, bronze deck gear glinting in the evening sunlight.

The Richard Mille Cup itself was commissioned from no less than Garrard – one gets the sense that Mille likes to do things properly – and it travelled with the fleet, shown off as if to goad the skippers and crews into ever greater competition.

When it came to the racing, though, they didn’t need much goading. Local Falmouth boat *Ayesha* helped stoke the fires in Falmouth by winning the first race, taking advantage of her relative lack of tonnage in the light airs to ghost across the line first on corrected time.

The big guns hadn’t come from far and wide to be shown up by a local tiddler. *Ayesha* and *Cynthia* hail from nearby Fowey and Dartmouth, both only just meeting the waterline length criteria of 10m (33ft). Their rivals in the Cutter Class were the somewhat

The competing boats

Cutter class

- Moonbeam* – designed and built by William Fife III in 1903
- Kelpie* – designed by Alfred Mylne and built by JG Fay in 1903
- Tuiga* – designed and built by William Fife III in 1909
- Cynthia* – designed and built by WT Jacket in 1910
- Mariquita* – designed and built by William Fife III in 1911
- The Lady Anne* – designed and built by William Fife III in 1912
- Moonbeam IV* – designed and built by William Fife III in 1914
- Ayesha* – designed by Arthur Boyes and built by Aldous in 1922

Schooner class

- Atlantic* – designed by William Gardner in 1903, replica built by Van der Graaf 2010
- Adix* – designed by Arthur Holgate and built by Astilleros de Mallorca in 1984
- Mariette* – designed and built by Nat Herreshoff in 1915



*Clockwise from above: Herreshoff schooner **Mariette** proved the standout performer of the fleet; giant mast hoops and traditional cordage – the series was raced under CIM; a wave from **Tuiga** to **Mariquita** (her C1 sail number looks like 01 in silhouette); aloft on **Mariette**; authentic team-work on the winch-less **Tuiga***





larger *Mariquita*, *Moonbeam* and *Moonbeam IV*, which had all sailed over from their new home port of Brest; the 15-Metre *Tuiga* had been shipped to Falmouth by Sevenstar Yacht Transport from her home port of Monaco, arriving the day before the first race; the 15-Metre *The Lady Anne* had come from the Solent where she had overwintered. Owners, skippers and crews had all made a major commitment to being there and were there to do well – this was to be no leisurely parade of sail along the English south coast.

On board *Tuiga* the following day in a light sea breeze, the calls came from captain Daniel Pereira, who has with him just two permanent crew. The 18 others on board are amateurs, including Dutchman Sven Kohn, who on this day was expecting to run the topmast running backstays, but ended up helming after the regular helmsman broke his foot. Kohn enjoyed his day at the wheel of this famous Fife.

The racing was run under CIM, the handicapping system used in the Mediterranean regattas, which favours authenticity. On *Tuiga*, when we were cast into the vast window of *Adix* as we approached the first mark and had to tack twice, it was all hands to the blocks and tackles. No winches are to be seen on the 74ft (22m) LOD yacht. The power to trim her big kite was provided by 10 crewmates sitting along the leeward side, pulling and easing the sheet as the trimmer directed.

On that first beat, the 19-Metre *Mariquita* rounded the mark inside us. Quite a privilege, seeing two boats like this jostling for position. *Tuiga*, however, got past her later and, when the wind died and the course was shortened, *Tuiga* was given line honours and the overall win on corrected time, to the great delight of her crew.

Balmy days motoring along the south of England are no hardship and it was a shame, but no tears were spilled, when the wind failed to reappear the next day and the passage race east to Dartmouth was called off. The fleet motored over, taking the engineless cutters in tow, to be hosted in style by the Royal Dart Yacht Club. The club – founded in 1866 – was a port of call on the pre-war regatta circuit and it was in 1937 that the Royal Dart hosted a Coronation Regatta with the Big Class and more than 300 other yachts taking part.

We didn't have quite that many, but there were more

Above left:
Glassy seas for
Moonbeam IV

Above right:
Full sail for *Adix*,
built in Mallorca in
1984 and
designed by
South African
Arthur Holgate

than a few onlookers as the fleet departed the following afternoon for the 90nm passage race to Cowes. The breeze was still light and it was breathtaking to watch our fellow travellers, all sails aloft, ghosting into the evening dusk. As we progressed across the emptiness of Lyme Bay, the fleet split. Some chose to motor in order to make the tidal race off Portland Bill, others kedged in the middle of the night outside the Needles Channel, a few gained a slight advantage by sailing through the Needles' North Channel, not a simple piece of pilotage on any boat at night. The first boats finished soon after dawn with *The Lady Anne* getting line honours and *Moonbeam* winning on corrected time in the Cutter Class, *Mariette* the winner in the Schooner Class.

A pause in proceedings allowed crew to enjoy the pleasures of Cowes High Street mid-summer, before a welcome reception was held at the Royal Yacht Squadron, with the aforementioned Commodore Sir James and Rear Commodore Yachting Bruce Huber providing a great welcome.

Competition the next day took the form of an anti-clockwise round-the-island race and a cracking breeze at the start presented a spectacular opportunity for the many photographers who'd flown in from around the world to catch the action.

Four days of Solent racing run by the Royal Yacht Squadron in champagne sailing conditions followed. As modern yachts and motorboats carrying onlookers did endless circles around the big schooners, the skippers of all the competing classics gave a masterclass in boat handling and seamanship, while ashore in the evening the many Cowes-based crew members showed the visitors round.

Sir James rounded things off with a characterful speech at the prize-giving, held on the Squadron lawn, concluding: "The whole contest has been immensely sportsmanlike."

The final race of the Richard Mille Cup was another overnigher, from Cowes to Le Havre, where the fleet was to be welcomed by Société des Régattes du Havre. Founded in 1838, it is France's oldest saltwater racing yacht club, hosting the J-Class in their heyday.

The start off Cowes was staggered according to boat speed, resulting in four of the cutters finishing



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RICHARD MILLE CUP



within 22 minutes of each other on the other side of the Channel, their corrected times separated by just 16 minutes. Light airs, if anything, made the sailing harder work, with skippers and crews looking tired but happy as they tied up in France.

And so to the presentation of the Richard Mille Cup itself – a magnificent one-metre-high (c3ft) trophy made in sterling silver. Awarded for the best overall performance in both classes and calculated from a complex formula, the cup was raised for the first time – accompanied by great cheers from her crew and from those looking on – by the 1915 Herreshoff schooner *Mariette*, the corrected-time winner of all eight of her races.

“The format of the regatta with inshore and offshore racing is a proper challenge and has produced some extremely interesting, often tiring but memorable racing,” Charlie Wroe, *Mariette*’s long-term captain said afterwards. “And the general light airs we have sailed in this event have meant that nothing could be taken for granted – even up to the final gun.”

“With this format I think we have established a new dimension in classic yacht racing,” said William Collier of Classic Regattas, which organised the event. “The sense of travel and discovery of different places has been important and it has given a renewal of connections with traditional yacht clubs which have tremendous capacity for hosting such races. I think it has opened people’s eyes to the fact that yacht clubs were the foundation of a great deal of yachting.”

Above left: Feisty competition between the fellow 15-Metre yachts *Tuiga* and *The Lady Anne*

Above right: The Richard Mille Cup will return, but the next edition’s location is yet to be announced

Below left: Writer Nigel Sharp on the helm of *Tuiga* which first raced at Cowes in 1909, a few months after her launch

Below right: Overall winner *Mariette* lifts the Richard Mille Cup

PHOTOS: JAMES ROBINSON TAYLOR

The sense of history was underlined at the Le Havre prizegiving and party, which went onto the small hours, when Société des Régates du Havre’s President Helene Taconet reminded us that while some of these boats have raced in events in Cowes and in the Pendennis Cup in Falmouth, it has been a long time since Dartmouth or Le Havre have seen such a classic fleet. Dartmouth held an annual regatta in which the Big Class raced until World War II, with *The Lady Anne* competing there in in 1935, 1936 and 1938. *Mariquita*, *Tuiga* and *The Lady Anne* took part in the International European Regatta at Le Havre in 1913 (along with five other 15-Metres and one other 19-Metre).

An announcement will be made later this year about the next Richard Mille Cup. The aim is that it will continue as a similar event, using a mix of inshore and offshore races, but the location will change and circulate. So next time it probably won’t be on the UK’s south coast, although it may well return.

William Collier, who also happens to be the Managing Director of GL Watson & Co, reflected: “We aim to attract new owners and more existing owners and hopefully that underwrites the classic yacht world in a more positive way than if we weren’t here. As we build this event into the future, it will provide one of the great forums for classic yacht racing, which must help ensure the future of these yachts and the future of everyone who is involved in restoring and maintaining them. Hopefully it is a major shot in the arm for the whole classic eco-system.”





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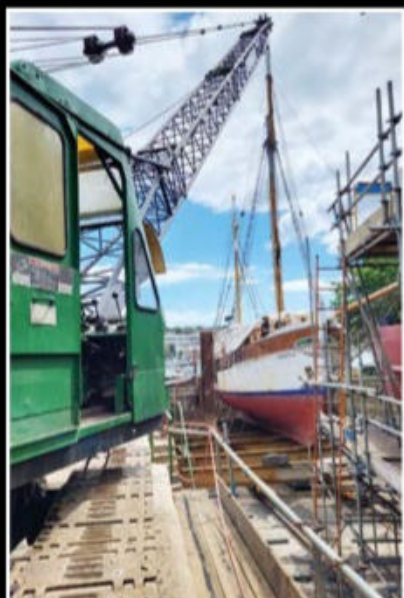
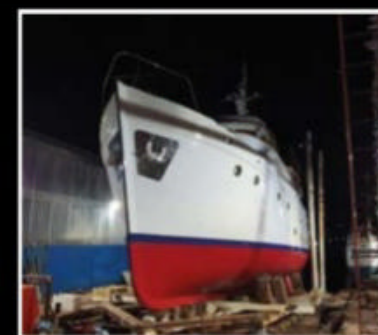
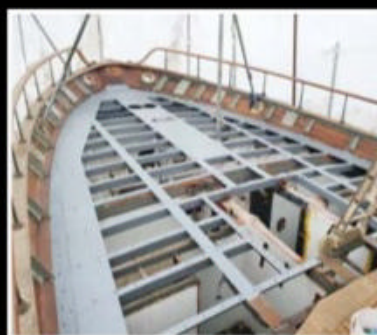
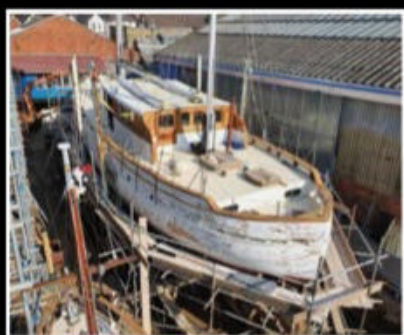
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THE LOST DIARY

A surprise book of evidence helps tie up the missing pieces in the puzzle of the history of the illustrious Jolie Brise

WORDS CLARE MCCOMB PHOTOS DAUNTSEY'S SCHOOL

It was one of my most scintillating phone calls ever – straight out of the Antiques Road Show: skipper Toby Maris, calling to report that a dusty photo album had been discovered at Yarlinton Country House Fair, packed with images from *Jolie Brise's* cruise to Norway in 1933. As *Jolie Brise's* official historian I was beyond excited – so little is known of the boat's new owner and her movements after Bobby Somerset sold her in the autumn of 1932. Race results are easy to access but private cruises tend to slip under the radar. The album was a very rare thing.

In fact Chris Hoare and his eagle-eyed wife, Diana, were no strangers to our *Jolie Brise*: Chris's uncle Commander Newcombe Hoare was the man who helped fund her acquisition for Dauntsey's School in 1977. Apparently the kind stall holder, had handed over the album for nothing as soon as he heard of the family connection and that Dauntsey's was still sailing her; at that moment no-one could have anticipated what research would reveal after the carefully wrapped parcel landed at my door, by Special Delivery.

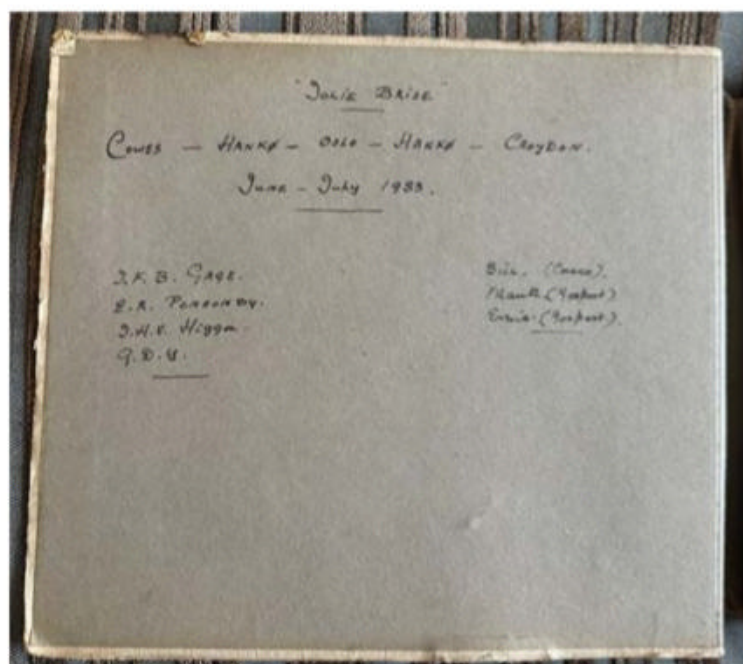
In some ways the album owner made it easy for me. On the inside page he had written: '*Jolie Brise*', and

Top left
Taken from
bowsprit end,
North Sea
Top right
Bill takes the tiller
Below
Vital clues from
the album's inside
cover
Opposite page:
Jolie Brise in her
centenary year

underneath 'Cowes – Hankø – Oslo – Hankø – Croydon, June July 1933'. Something tugged at my memory, and a quick check revealed that the KNS (Kongelig Norsk Seilforening, Royal Norwegian Yacht Club) 50 Year Jubileumsregatta had indeed taken place at Hankø in 1933. So now we knew the probable reason for the voyage to Norway. But who had been at the helm? And had she gone as a cruiser or a racer?

Once again the inside page was very helpful, listing J F B Gage, E R Ponsonby, J H V Higgon and someone going by the initials GDY. On the opposite side of the page were the names Bill (Cowes), Frank and Ernie (both from Gosport). Skipping through the photographs I found an image of these three, 'at Hankø in their Number Ones', with smart sailing caps and jumpers resplendent with the name *Jolie Brise* and, significantly, RORC. Being 'paid hands', Bill, Frank and Ernie were not given surnames, but nonetheless were proudly beaming from ear to ear. I began to research Gage, Ponsonby and Higgon, not to mention the mysterious G.D.Y. It took time and effort, but these efforts were well rewarded in the end.

First stop was Robin Brier's splendidly chatty book about the *Jolie Brise*. He had trawled gallantly to find information





about John Gage, revealing that it was the brilliant American yachtsman Sherman Hoyt who had helped yet-to-be RORC Commodore, Bobby Somerset, complete the sale of *Jolie Brise* to Gage in the fall of 1932. Hoyt and Bobby had just returned from one of the most famous ever rescues at sea: in the Bermuda Race of that very year *Jolie Brise* had saved the lives of all but one of the crew of a fellow competitor, 78ft schooner *Adriana*.

Most people know the story: an unquenchable fire, distress rockets blazing, little engineless *Jolie Brise* abandoning her race for a new race to the rescue, the upper rigging of both boats enmeshing when she came alongside, the naked cook leaping out brandishing a large knife, and *Adriana's* heroic helmsman ensuring the rest of his crew were safe before falling to his own death between the two boats. The event had made headlines globally, so *Jolie Brise's* came to Hankø as one of the most famous and fêted yachts in the entire world.

Weeks earlier, when visiting her birthplace, Le Havre, in what was possibly Bobby's Somerset's last voyage, she had "sailed through gales" to be greeted at the harbour side by several pilots, flanked by their wives and families; they had come to welcome her home, proud of her new international fame as a 'Good Samaritan' yacht.

John Gage, according to Robin Brier, was a large man with an equally large personality, who might well have been a character straight out of PG Wodehouse. On his many cruises to France, he would "masquerade" as being French without a word of English, while sitting outside restaurants and cafes, much to the amusement of his friends as other unsuspecting British yachtsmen patiently tried to assist with the language. One anecdote had more edge: when a boatman tried to charge an extortionate £5 for ferrying his skipper Bill (presumably the same Bill



Above: John Gage – a man with a sense of humour, but not to be messed with

Below: *Jolie Brise* seen from aloft

from the album) to shore with several crushed ribs, Gage said nothing before the party boarded, but once safely on the quayside, when the man demanded payment, he, "still silent, simply picked him up and threw him into the harbour", then turned on his heel and walked away. He was not a person to mess with.

Later research threw up some intriguing links: one of John Gage's chosen godfathers

for his infant daughter in October 1932, was Bobby Somerset, so the purchase of *Jolie Brise* was not happenchance. She had been sold to a friend. Lieutenant JFB Gage, RNVR would have been well aware that no expense had been spared in fitting out his new acquisition. Her equipment included no less than 26 sails and she was in a "high state of efficiency". In November 1932 he declared to the British press that he intended to take *Jolie Brise* back to America for the New York Bermuda Race of 1934, to complete what Bobby Somerset had started. The ease with which her sails and gear, her "main and peak purchase, and jib and staysail purchases" could be adequately managed by a much smaller crew than any other vessel her size, was a great advantage. He had every intention of continuing *Jolie Brise's* stellar career as one of the world's top ocean racers, rather than let her slip into graceful retirement.

The 1933 voyage from Cowes to Norway involved an "ocean race" from the very start, something organised via a telegram from the (recently promoted) RORC to KNS in Oslo, asking them to time the finish from the Norwegian end. This was speedily agreed to, and maps and charts of the Skagerrak, as well as a special map of the entrance to Hankøundet were sent from Norway, post-haste. Thus equipped, on 20 June *Jolie Brise* at 73ft (22.3m) loa and Captain Franklin Ratsey's recently-purchased 60ft (18.3m) cutter *Zoraida* set off from Cowes for a match race of 700nm. A total of 7 days 15 hours and 18 minutes were to elapse before *Jolie Brise* crossed the finish at Hankø, with no sign of *Zoraida*, which had been lost to sight after Dover.

Jolie Brise's jovial crew informed the press they "had good winds for the first few days" after which there had been head winds all the time. The storms and gales only lasted one day, but the easterly wind was "right against us." They also asked if it was true that smoked salmon and caviar were cheap in Norway, before heading off to "meet their compatriots". The Norwegians were absolutely delighted that the English boats had made the effort to come. KNS officials continued watching out meticulously for *Zoraida* which finally appeared, a full 48 hours after her rival.

According to Seilas, the KNS magazine, *Jolie Brise's* crew included John Gage, Mr ER Ponsonby, Captain Jack Higgon, and Mr Gaffin Young. Gaffin must surely be "GDY", the creator of our precious book of photographs. Further research turned up a description of



PHOTO: RICK TOMLINSON



Above: Leaving Cowes - the Cowes' 'Roads'



Above: Gaffin Young counting the reef points on the North Sea voyage



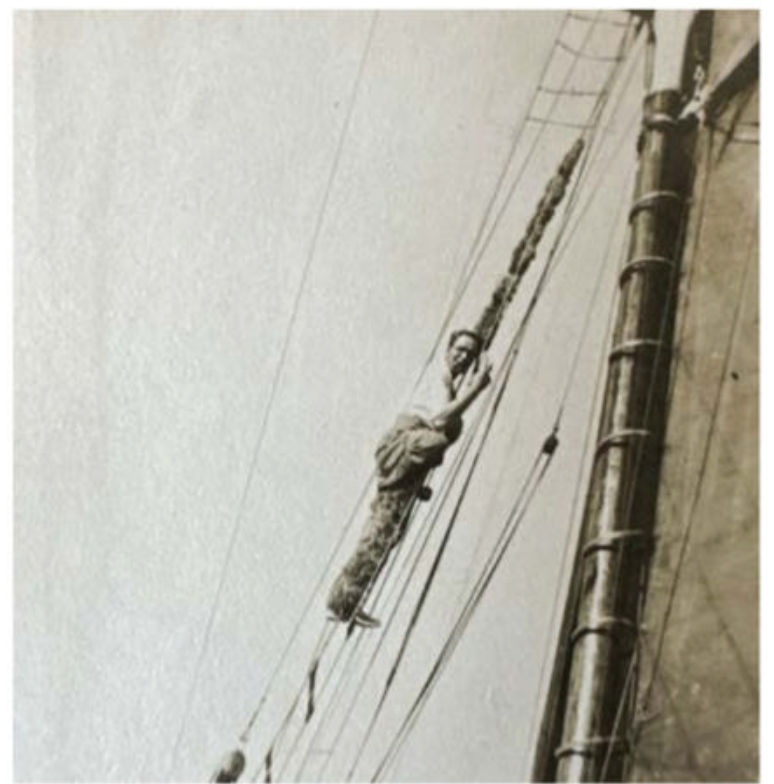
Above: Tom Ponsonby taking a sight in the North Sea



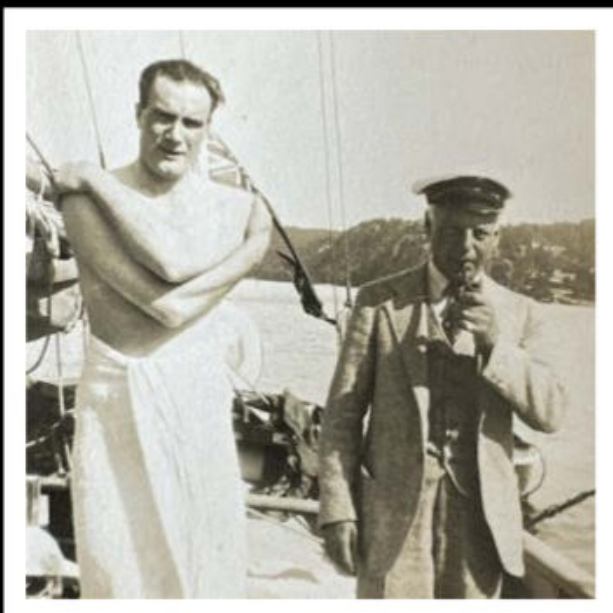
Above: Tom Ponsonby and John Gage, North Sea crossing



Above: John Bill and Tom, North Sea



Above: Gaffin Young aloft



Above: Gaffin meets disgruntled Sherman Hoyt, escaping a quarrel with Rod Stephens on *Dorade*



Above: Guests leaving *Jolie Brise*, probably the worse for wear



Above: Tom Janc and John on board the press boat watching the 6-M racing

four Lymington brothers: among them was “Captain RMV (Roddy) Ponsonby” whose photo occurs early in the album, and “ER (Tom) Ponsonby”. It was a eureka moment. Who could have guessed ER was known as Tom, a name which occurs over and over again.

After this I felt another little tug at my memory and checked the RORC 75 year history. Lo and behold there is an image of Tom Ponsonby and Dick McLean Buckley (eventually Admiral of the RORC) aboard *Jolie Brise* on the way to victory in the 1929 Fastnet, with Bobby Somerset at the helm. So Tom Ponsonby, like Lieutenant John Gage, was also very familiar with *Jolie Brise* and her previous owner. In fact, he and one of his brothers had been keen ocean racers since 1927, very soon after the new sport had been established. It was becoming clearer and clearer that *Jolie Brise’s* visit to Norway was crewed by experienced blue water sailors, rather than jovial cruisers out for a jolly, as we had first thought, and she was sailing almost as a RORC ambassador.

Towards the end of May, on the other side of the Atlantic, the crew of another world famous ocean racing icon, *Dorade*, had been preparing to weigh anchor with the intention of sailing from City Island New York to Hankø for the KNS regatta, and then to Cowes for the 1933 Fastnet. The skipper was Olin Stephen’s 23-year old brother Rod, with a crew consisting of the previously mentioned Sherman Hoyt, W Porter Buck, David LeAson and Everard (Ducky) Endt. Hoyt, although older, was thought by many to be the best Corinthian skipper in the world.

The press wrote, the radio would be useless in an emergency, being only a receiving set. What if there was “trouble” ahead? “We don’t expect to have any”, declared Rod. *Dorade* had already crossed the Atlantic to win a Fastnet, proving her sturdy masts and strong rigging were capable of standing the strain. For entertainment they had their own band on board: two accordions and a banjo. Among the many technical books they carried were some in Norwegian which Ducky, the linguist in the crew, had declared he was going to teach them during the voyage. LeAson, the cook, intended to give them “ordinary grub”, as in: the crate of “eggs, while they lasted, pancakes, beans and so forth”.

Fast forward three weeks or so and all this information springs to life in the album’s pages. These small black and white photographs, without the crisp definition of today, nonetheless give a fascinating glimpse into life aboard, where before we only had a multitude of guesses. There is *Jolie Brise* crossing the start line at Cowes. There are action shots in the Cowes Roads and on the voyage over. There is the inundation of welcoming guests when she arrives at Hankø, too many for comfort according to the captions. Images show *Jolie Brise* riding at anchor, with other famous racers round about. The crew are snapped out on the press boat, watching the Gold Cup for 6-M yachts; they also appear to be socialising, very smartly dressed, on board the *Stella Polaris*, operating as a floating hotel, which Gaffin Young’s caption declared had been “chartered to bring all the best looking people in Scandinavia to Hankø for the regatta”.

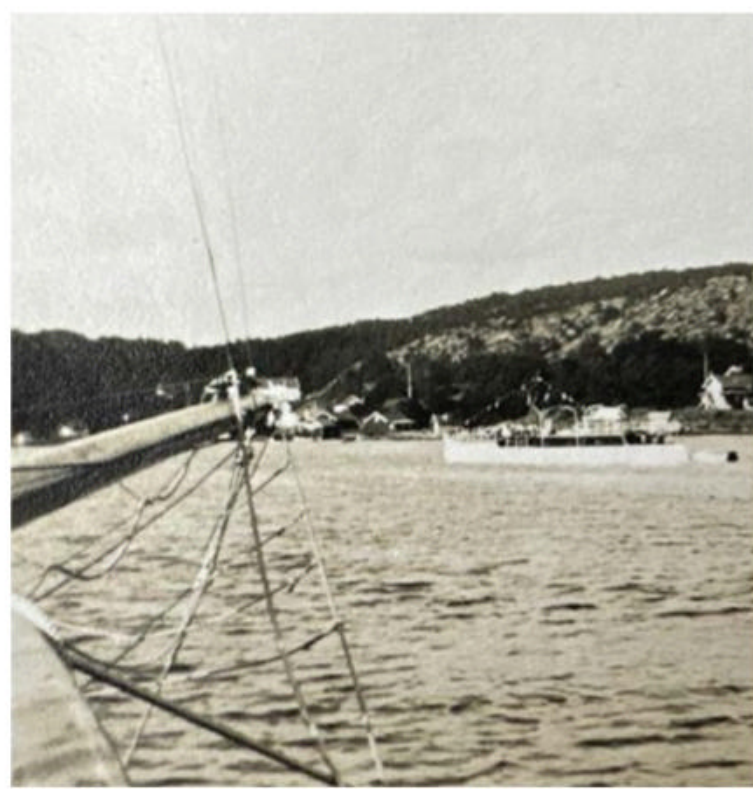
Amusingly Sherman Hoyt soon came over to *Jolie Brise* for respite from Rod Stephens, with whom he had apparently quarrelled one morning. Hoyt’s own memoir declares Rod was suffering from too much smorgasbord.

Pretty soon there was more eager questioning by Norwegian journalists: would *Jolie Brise* consider taking part in an upcoming race in the Skagerrak? It was billed as Norway’s first ocean race’. Despite a clash with their planned departure, the crew looked at each other and everyone nodded. Why leave when they were having such a great time? Besides, the race over had been arranged by the RORC, and here was another opportunity to represent their club and their sport. Were they game to fly the flag? Yes they were. So it was agreed that *Jolie Brise*, Franklin Ratsey’s *Zoraida* (1888), and two Colin Archer double enders, Christian Krog (ex *Frithjof* 1891) and *Ull* (ex *Viking* 1891) would fight it out for battle honours: Britain versus Norway; international designers at the height of their powers: France (Alexandre Pâris *Jolie Brise*), Britain (Dixon Kemp – *Zoraida* is his last known yacht) and Norway’s own Colin Archer. Excitement began to mount at this new addition to the Regatta programme: could local knowledge beat *Jolie Brise*, the thrice (1925, 1929, 1930) Fastnet winner, soon to have not one but two Blue Water medals to her name?

The answer lay in the lap of the Norsk gods.....



Above: Frank, Jack Higgon, Bill, Tom Ponsonby and John Gage during the race to Hankø



Above: The Miromar, umpires' launch at Hankø



Above: Bill Frank and Ernie, proud 'paid hands'



Above: There were up to 27 guests on board *Jolie Brise* the second evening



Above: A typical Skåling (toasting) party aboard *Jolie Brise*



Above: Anker Olsen came to greet *Jolie Brise* on behalf of the Royal Norwegian YC on arrival



PHOTO: BEN WOOD

THE PRICE OF NOTHING... AND THE VALUE OF EVERYTHING



If we fail to create a culture that values yachts as highly as art or rare cars, their future is uncertain, said William Collier at this year's Classic Yacht Symposium in Helsinki

Above and inset: Mariquita with her unmistakable fine, sweeping lines can be compared to a Ferrari 250 GTO. But the values are very different

In a world that sees all yachts as playthings of the rich, how do you make the point that yachts are valuable cultural assets as important and as worthy of appreciation as historic homes, cars and works of art? How do you value the ecosystem of expertise and skills that creates or restores them and in so doing adds value to our society? How do you give this closed world value and consideration in the contexts of economic, technological and social history? If you look on Amazon you can find 20 or more books instantly available on Ferrari and any of the other great car makers. A similar situation exists for great architects and artists but you can only find one out-of-print book on Camper & Nicholsons and one on William Fife. There are simply not enough sources of quality information to prop up classic yachting. But while the present picture is not good enough, we are making progress and we now have great biographies of Starling Burgess, GL Watson, Tore Holm, Morgan Giles and Alfred Mylne. These books sell so I assume they are read. By providing this information we not only publicise this world and give it credibility, but we also remove the excuse of not knowing better. However, knowledge and the ability to acquire it is not enough. There needs to be a desire for it, an understanding by yacht owners that they should not feel free to alter an important historic design. More importantly, designers who work on restoration projects need to put their egos to the service of those who created the yachts and not to their own aggrandisement.

The next part is value. Classic sailing yachts will not survive as things stand today. There is a real chance that all our successes in saving and restoring them are pyric. The reason is obvious: you simply cannot have a sustainable business model where a yacht owner has to write off 50 per cent or more of his or her investment. I give you the example of *Mariquita*, among the most famous of the big cutters racing today. Twenty years ago her restoration cost between £3 and 4 million, her annual running costs are say EUR 600,000 and when it came to selling her it was simply unimaginable that the restoration costs could be recouped. It was however, quite conceivable that it would take two or three years to sell her. So another EUR1.8M in running costs only to recover less than that. Her owner was smart, so gave her to a syndicate that would care for her and race her. Then, when they came to sell her, they took her to auction. She sold for less than half a million pounds. We are talking



about the largest pre-World War One gaff cutter, with a largely original interior, restored to the highest standards. It's an extreme example but few are the restored yachts that sell for anything like what they cost to restore. I have a recurring nightmare that my life will be circular, that in my old age I will go and see the yachts I spent years saving and restoring and they will again be houseboats, floating restaurants or abandoned. I can't allow this. Until we establish real values we will not have done enough.

Last year we held one of the occasional but wonderful Fife Regattas, that are well covered by the press. The headline that gave me hope was in *Monsieur* magazine, France's equivalent of the FT's *How to Spend It*. The headline was "Be Modern, Sail a Classic" with the standfirst below reading "Timeless elegance that never ages, better still with every year, classics gain new fans who are younger, greener and more chic. Classic yachting has never been so with it." This matters, because classic sailing yachts need to be appreciated on the level of high-value collectors' items. There is no intrinsic reason why a Ferrari GTO is worth north of £50 million. And if that is the case, why are not the world's best classic yachts similarly valued? I hear the arguments about the ease of parking a car in a garage or the difficulties of large crews; I don't accept any of these. Maintenance costs are not in themselves high, they are just high as a proportion of the current perceived values. As to crew, a good crew is a source of the greatest joy yacht owners can have and they treasure that.

So, if the values are not high enough to sustain classic sailing yachts and make them safe, how do we change that? My answer is that we need to make them attractive to a whole new tier of owners who are not cost sensitive

Above: In perfect harmony - the 8-M is one of the few classic classes that's close to thriving

but who have an emotional response, who see and follow the example of their peers. To make them see that a classic sailing yacht is not something owned in a private world by slightly eccentric people like us, but a mainstream object of desire. So what if they are not sailors? Most of the people who originally commissioned the large classics were not.

If we look at where classic yachts have come close to thriving today, the best examples are probably the 8-M and 12-M classes where one can potentially anticipate that sustained support may translate into greater appreciation. However, for more diverse yachts we are lacking the activity-based focus that these classes have. This is a key motivation for me in creating the Richard Mille Cup: to create an outstanding event with real races that connect with the great traditions of yacht racing. This year's event will be hosted by three English Royal yacht clubs then race across the channel to be welcomed in France's oldest yacht club. There will be a metre high trophy commissioned from Garrard who made the America's Cup. It will be sociable, it will be a real regatta. It will not be held to fill hotel rooms at the end of the summer season, it will be by yachtsmen for yachtsmen. The event will be run using the CIM Rating and we have over 15 entries including *Atlantic*, *Adix*, *Altair*, *Mariette*, *Moonbeam IV*, *Moonbeam*, *Mariquita*, *The Lady Anne*, and *Tuiga*. We will run the event every year in different locations. My bet is that every edition will see new owners join the fleet. We aim to make a major contribution to creating an environment that is capable of sustaining the yachts we set out to save. And if we achieve that then we will have made a major contribution to the future of classic yachts.



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700 race crew on the upcoming Clipper Race. The range of eleven new HPX products work in a three-layer system and build upon a relationship with GORE-TEX that started in 1994 and has seen continuous R&D in fabric innovations with them. Durability, adaptability, safety, and sustainability are at the core of Musto's designs; there isn't a stitch in this range that isn't there for a reason.

MUSTO

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The winner can choose men's or women's kit. Full terms and conditions online

POWER GAMES



It's no secret that 'new classic' motorboats are a fast-growing area. Here we present some of our favourites on the market today in planing, semi-displacement and displacement categories

WORDS **STEFFAN MEYRIC HUGHES**

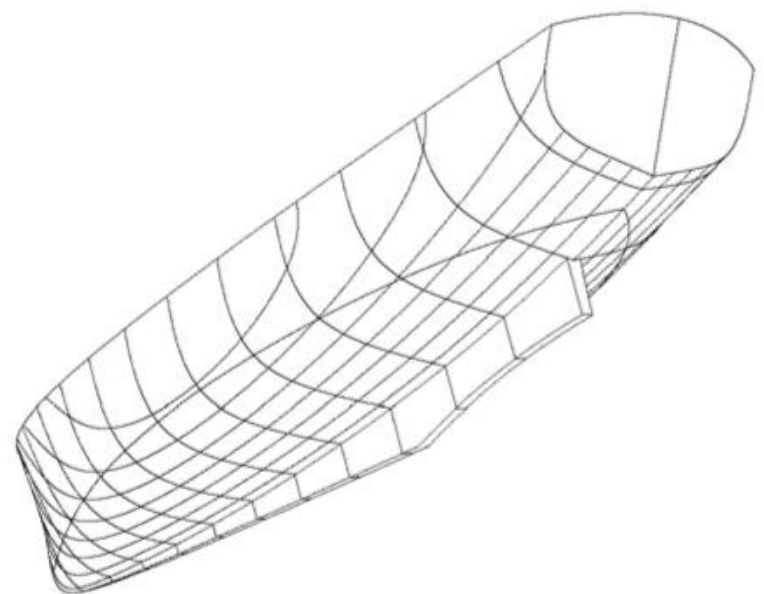
DISPLACEMENT

Displacement craft are the oldest of all vessels, dating back to when man first sat astride a log. The maximum speed of a displacement vessel is limited by its wave-making: at maximum displacement speed its transverse wave length will equal that of its waterline with a crest at the bow and a crest at the stern. To increase its speed it needs to increase the wave length but is unable to push the stern wave further aft and is locked in the trough between the crests. This is called hull speed. In knots, it is 1.34 times the square root of the hull length in feet. So a yacht with 25ft of waterline will top out at 6 knots. Displacement hulls can exceed hull speed by reducing weight and waterline beam, but for a boat with any accommodation, hull speed remains a good guide to performance. These days, displacement boats are generally used on inland waterways, where pottering – often enforced by a speed limit – is the order of the day; and for blue-water cruising. In both instances, the qualities of a displacement craft remain undiminished: fuel economy is the best out of the three hull types, meaning a smaller engine, more tankage and longer range. This shape is also best for comfort and internal volume.

Bugatti YouYou

Design: Ettore Bugatti
Build: Jack Livesey, UK
LOD: 11ft (3.3m)
Power: Lynch 2.5kW electric motor
paradiseboatco.com

The great Bugatti is obviously better known for his cars, so his little Bugatti YouYou river craft, of which an unknown number were built from 1946-7, were forgotten, until Jack Livesey on the upper Thames built an amazing four new replicas. What looks like the tiny inboard Bugatti engine mounted in the bows actually conceals an electric motor, good for four knots. Which is plenty for pottering gently on the rivers.





Mayfly 16 and 21

Design: Andrew Wolstenholme

Build: Landamores, UK

LOD: 16ft (4.9m) or 21ft (6.4m)

Power: Electric, or inboard diesel or petrol
landamores.co.uk

The Norfolk builder Landamores, 100 this year, has recently found sales success in this duo of custom river craft. There is a choice of power, but most choose electricity. These are ideal for pottering on inland waterways, and we found them amazingly easy to live with on test, with the glass hull and instant, clean, silent, push-button torque from the electric motor. They spin on a sixpence, have plenty of room – and just look at that coaming.

Flow

Design: Nick Smith

Build: Nick Smith, UK

LOD: 17ft 11in (3.6m)

Power: 14hp inboard diesel
nicksmithboatbuilder.co.uk

You might refer to this as a 'gent's harbour launch', combining the utility of a workboat with the finish of a yacht. She's built in mahogany clinker planks on oak frames and cruises at a gentlemanly six knots. Nick Smith has built quite a number of these over the years, and we finally tried one out in 2021, loving the huge internal volume, solidity and sheer usefulness. This is a seamanlike craft and very classy – in a subtle way.



Magyar

Design: Saunders Roe

Build: Saunders Roe/Harbour Marine, UK

LOD: 45ft (13.7m)

Power: Twin Beta 75hp diesels
harbourmarine.co.uk

With a build date of 1936, *Magyar* should not technically be in a new boats guide, but she's a great representative of the current spate of restorations in Britain, to bring mid-20th-century, twin-diesel motor cruisers in this size range back to life. *Magyar* took 12,000 man hours to rebuild. Like other similar craft from a handful of British yards now specialising in this area, what you're really buying here is a new boat. Better, some would say.



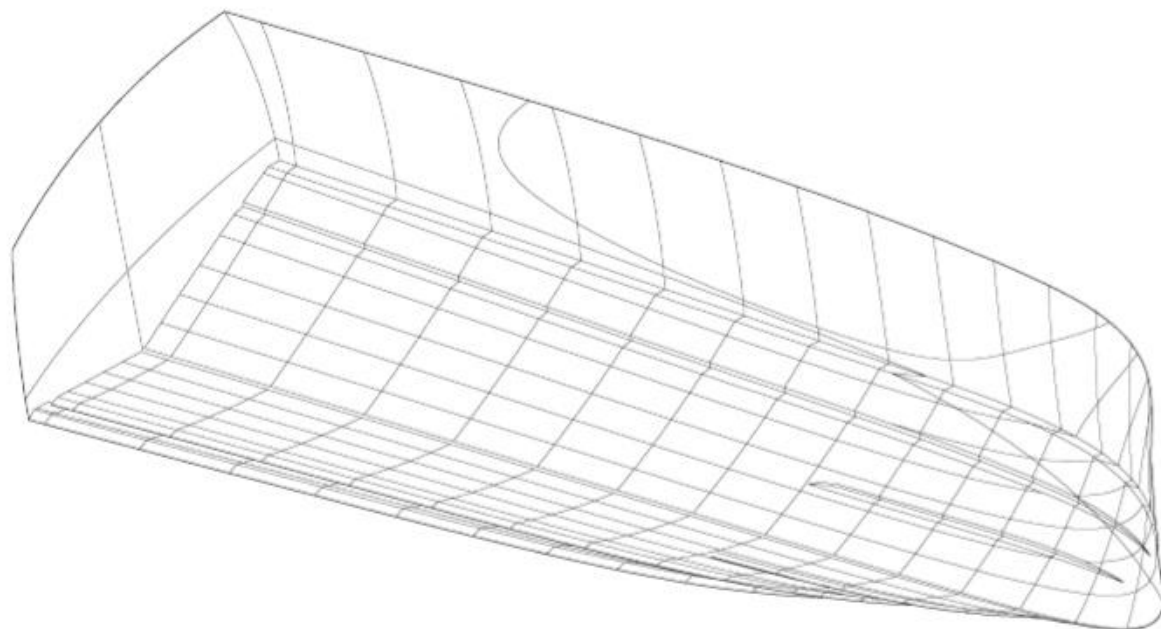
Hood LM35

Design: CW Hood
Build: Lyman Morse, USA
LOD: 34ft 10in (10.6m)
Power: Twin 440hp diesels
lymanmorse.com

This twin-waterjet, autonomous, 40-knot technical marvel was enough to win our award this year in the New Powered Vessel category. The charm is in the timeless, athletic lines and the fact that her build is in cold-moulded timber, albeit with a carbon fibre deck built elsewhere and married to the hull afterwards. The Hood LM35 is easily the most modern boat in this line-up, but it's also a high-water mark in marrying modernity to tradition.

PLANING

A planing craft is a far more recent development. A flat or vee-bottomed hull with the bottom lines running straight and parallel create hydrodynamic lift, letting the boat skim, or plane, easily over the surface of water. These are the fastest of all powered vessels, but that speed comes with many limitations, the first being size. As the planing surface increases, the weight of the craft it must lift into the air increases arithmetically, so for large craft, planing becomes increasingly difficult. Fuel economy is the worst of the three main types, particularly at low speed, when the large immersed transom is dragged through the water. Then there is the slamming: any waves take on the feel of concrete as a boat jumps over waves and slams down into troughs, placing a strain on vessel and passengers alike. It's fun for a short blast, but not feasible for cruising. In short, the planing craft sacrifices almost everything for speed. The extreme trade-off makes sense more often than you might assume. On lakes and sheltered waters, planing boats can be supremely elegant and smooth-riding and the larger, offshore planing craft like the Faireys have proven their seaworthiness in racing.





Spirit P40

Design: Spirit Yachts
Build: Spirit Yachts, UK
LOD: 40ft 4in (12.3m)
Power: Twin 260hp Yanmar diesels
spirityachts.com

Spirit Yachts are best known for their sleek spirit-of-tradition sailing yachts in modern timber construction, and have even featured in two James Bond films. They've also been building motorboats to the same philosophy for some years now and this, the impossibly sleek P40, has been popular. It will cruise at 28 knots, top out at 35 knots, and the customisation options mean you can have it as a cruiser, dayboat or superyacht tender.

Sabre 19

Design: Fairey Marine
Build: Fairey Marine, UK
LOD: 19ft (6m)
Power: 140hp diesel
faireymarine.com

This exquisitely-detailed, cold-moulded 30-knot sports boat comes from one of the most revered names in motorboat history: Fairey Marine. She's a twin-cockpit design, hand-built over five years by Mark Lewis, a seasoned restorer of old Faireys who bought the name and has re-started a legend with this first new boat. Everything about it is top-end, and it's aimed mainly at the superyacht tender market.



Thor 2

Design: Isle Ewe Boats
Build: Alasdair Garland, UK
LOD: 17ft (5.2m)
Power: 30hp outboard
isleeweboats.co.uk

The sight and sound of a wooden, clinker, tiller-steered planing launch is a rare one now, but the prolific Isle Ewe Boats build lots of clinker larch, working-style launches like this, mostly displacement types. This one, *Thor 2*, is light enough to trail with a double-diagonal bottom for strength and clinker topsides. She'll hit 22 knots under a 30hp outboard motor. Glorious simplicity and olde-world charm in this one.





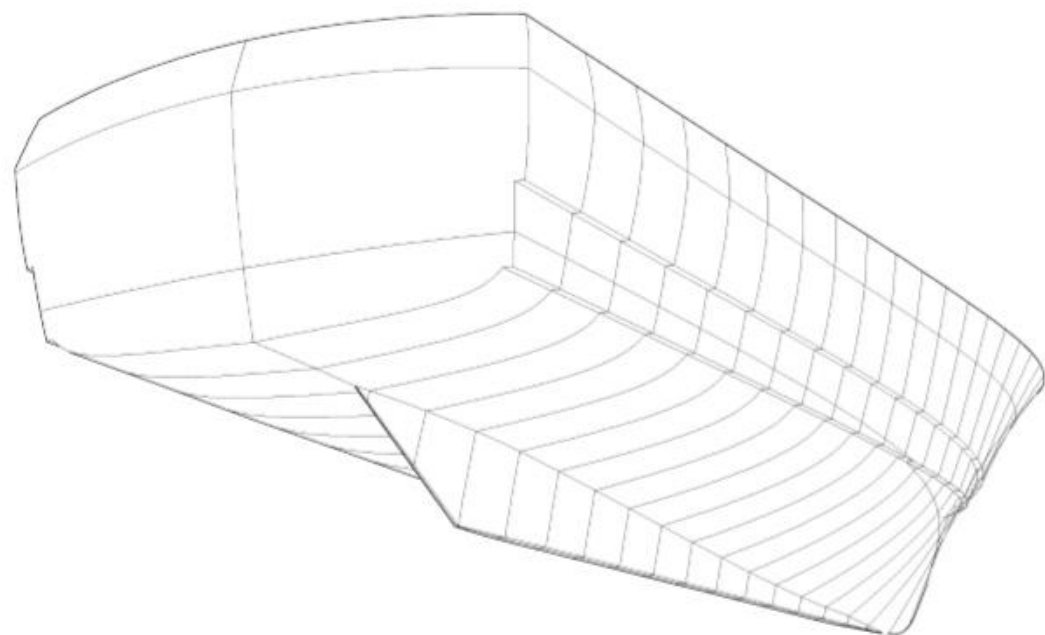
Wheeler 38

Design: Marek Yacht Design
Build: Brooklin Boatyard, USA
LOD: 39ft 4in (12m)
Power: Twin 370hp Yanmar diesels
wheeleryachts.com

Ernest Hemingway was as well known for his fishing and drinking as he was for his writing, and the thing that tied all these together was his 1934 Wheeler-built Playmate 38 sport fisher called *Pilar*, aboard which he wrote much of his famous work. A legendary boat upon which to base a modern interpretation, which is just what Wheeler legatee Wes Wheeler did. The new Wheeler 38 is a modern, cold-moulded craft capable of 30 knots. A 55 is now in build.

SEMI DISPLACEMENT

This is the compromise between the two extremes and out of all three, the type that has gained most popularity in recent years. These boats fall into two sub-categories: chine hulls and round-bilge hulls. The former, with its uneven stability curve, will give better initial stability and the potential for higher speeds – up to around 25 knots is typical. The trade-off is firmer motion in bigger seas. Depending on their exact form, the round-bilged boats may be less efficient at higher speeds but have a more neutral stability curve. This means a little more rolling in calm conditions, but an easier motion when things get rough. In both cases, the formula involves finer sections forward and a straight, flat run towards the aft, and generally a keel or skeg to aid directional stability. A semi-displacement craft will manoeuvre well at low speeds and give better comfort and fuel economy than a planing craft. Going upwind is where the semi-displacement craft is king, its speed and softness of ride seeming to crush waves before it. Downwind, this form of hull can ‘squirm’ with a slight broaching moment, but semi-displacement hulls are, overall, excellent sea boats, so much so in fact, that if you come to peril on the sea, your orange and blue saviour with the letters RNLI painted on the side will probably be a semi-displacement craft. Modern classics in this ilk tend to have a handsome, workmanlike appearance that appeals to sailors.





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EPBWS.COM  



East Passage 24

Design: Walt Ansel
Build: East Passage Boatwrights, USA
LOD: 24ft (7.3m)
Power: 150hp inboard diesel
epbws.com

This boat represents the dream of boatbuilder Carter Richardson, previously known for high-profile sailing yacht restorations, for a fun, capable and sturdy down-east style launch. She's double-planked, Herreshoff style, and the more modern shape allows her to hit 24 knots in heavy, muscular style. We took her out for a test ride out of Newport RI in 2021 and enjoyed the smooth, powerful ride.

PTS26

Design: Vripak
Build: Statement Marine, Netherlands
LOD: 26ft 4in (8m)
Power: 190hp inboard diesel
hscboats.co.uk

Anyone with an eye for motorboats will know immediately that this striking GRP weekender was inspired by the great CG Pettersson, a designer as singular as Alan Burnard or Chris Smith. This modern interpretation was intended for the inland waterways, with seating for 10 and the all-important heads. We found it to be a very capable, smooth sea boat too, capable of 20 knots with the over spec engine.



Bristol 6

Design: Andrew Wolstenholme
Build: Star Yachts, UK
LOD: 20ft (6.1m)
Power: Nanni 57hp inboard diesel
staryachts.co.uk

This is one of many pretty, strip-planked motor launches that have come out of a fruitful union between boatbuilder and designer over recent years. She's light and slim enough to trail (1.3 tonnes), will float in a puddle with 50cm draught, yet capable of an economical turn of speed in the high teens. We enjoyed a freezing test run in December 2020 and came away marvelling at how flexible this thing is in terms of usage.





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SALE AWAY

When it was time to let *Wendy May* go, *Max Liberson* knew just who the new owner had to be



Buying a classic boat is relatively easy, and not that painful. When you consider the man hours and the materials that go into building one, they are ridiculously cheap. How much to have a boat like *Wendy May* (the Maurice Griffiths-designed 1936 26ft /8m gaff cutter) built today? Could you even buy at any price the long lengths of pitch pine planking or the close-grained oak of her frames and massive keelson? But the rub comes with keeping it. Such old boats demand attention. Turn your back for the briefest time, and the mould starts sprouting, or a seam of caulking lets go. A boat that old demands the best, so you haunt and pester the very best sail makers, and whinge, and pout until they deign to produce the most beautiful reefable staysail to go with the heart-breakingly

Above and inset:
Wendy May under
full sail

gorgeous mainsail and number-one jib that was made for the previous owner. The weird thing is that it's not peer-driven fashion: when you sail, it's beyond the sight of the bar-haunting, it's just you, the sea and the boat. If you have any soul at all, that is the most important thing.

A well made set of sails and that glorious feeling of power when a well set-up gaff cutter starts to tramp on 50 degrees off the wind, that's the feeling, of contentment and 'rightness' that lets you know that all the effort and sacrifice was worth it. There are so very few things in this modern world that are so plain and unadorned with the trappings of what pretend to be success, as a good gaff cutter. A beast that can crack on to windward and yet is fast downwind. The rig is ridiculously simple and cost-effective to run. When you look at some round-the-



world sailors trashing wardrobes of sails and throwing the boat up on a beach because the autopilot failed, for the sake of a few measly weeks, you have to wonder, has there been any real progress since the 1960s? Certainly, boats can go faster, and stay in one piece. But is that why we go sailing?

It's not why I like to be out there. I'm looking for that connection with the sea, that moment when the thinking shuts off and the action is instinctive. When I was younger I studied traditional Ju Jitsu and my old sensei once gave me some priceless advice: "Stop thinking", he said. He was, as usual, right. When I did stop with the ponderously slow mental stuff and just let go, I became far better at sparring. That sage advice followed through into the club yacht-racing success I and my crew enjoyed

some years ago. We became so successful for a while, that a new member fresh from Canada bought a half share in my yacht *Sarah* and joined us. It was a disaster. For a while we could not win anything, because the Canadian unused to the strong running tides demanded an explanation for when we tacked towards a mark. By having to explain my moves, I had to think; with thinking came doubts, and suddenly we were rubbish. In the end I/we came to an agreement. I would sail us upwind, and he would be in charge downwind. We started winning again.

"What on earth has this to do with selling a classic boat?" I hear you whimper. Well it's like this, I was given a Sea Dog recently, a pretty 30ft (9.1m) glassfibre, centre-cockpit motor sailer. It was, as I said, a free boat on account of it being a total loss after being blown up in a gas explosion. The hull did not appear to have suffered; her 1960s glassfibre lay-up is fantastically thick and over built. I was optimistic that the engine was also undamaged. The owner had been trying to start it and that is what had ignited the gas that had leaked into the engine room bilges. The only real damage was in the aft cabin and the cockpit because although the owner had been severely injured, he managed to locate a fire extinguisher and put out the fires that had started, before being air-lifted to hospital. How an 88-year-old man could do that is a source of wonder and admiration to me.

At the time I was far too busy to cope with two boats, so I put *Wendy May* up for sale. This is where the "stop thinking and trust your judgement" thing comes in. Something told me that it was time to let *Wendy May* go. The first person who came and looked at *Wendy* was Katie McCabe, the teenaged girl who refurbished a 27ft (8.3m) mahogany yacht over lockdown, then sailed it singlehanded around Britain at the grand old age of 15. She loved the boat but was put off by the cockpit that on *Wendy* drains into the bilges.

The next person who showed up was an 18-year-old apprentice shipwright called Otter. At only 18, yet schooled in sailing on the iron-bound Norfolk coast, his mother and father introduced him to our world through the medium of the Wayfarer dinghy. He loved it and did not mind the cold. Later on reading an issue of *Classic Boat* (CB326), he fell in love with wooden boats and *Wendy May* after reading the article that featured her. To the extent that, as soon as he could, he enrolled in the Falmouth boatbuilding course and started working with Luke Powell. At that point, he saw my simple advert. We arranged to meet, and I took him for a sail. *Wendy* liked him, she behaved. See, you really have to understand that the *May* in *Wendy's* name is an adjective not a noun. She might go to port, or she might go to starboard when going astern. Same with tacking in light airs. But that sail with Otter was sublime, and in February too! As we came back into our berth in Southdown Marina Millbrook, I knew deep down *Wendy* had found her next custodian.

We talked money, but Otter was young and did not have enough. I said: "Pay me what you have and owe me the rest." He said no: "I don't want to owe anyone anything." He confirmed to me that he was the man to have *Wendy*. It all went quiet for a week or so while I took phone calls and



emails from various dreamers. Then the messengers from Otter started again. To all his arguments for a lower price I answered: “What is your offer?” It eventually came, and it was low. I considered and accepted. And why not? I lost a little money, and what of that? I had had extraordinary sailing experiences with this boat. I could tell you about the night in Biscay when she was sailing herself through phosphorescent seas towards home, or when I discovered that with a scandalised main she would run downwind without a hand on the tiller and not gybe her stick out. What is money compared to that?

So, we arranged the handover. I had a prior commitment; I was booked to talk and entertain the members of the Sea Dog association in Bournemouth the next weekend. I went off to do that talk and may I say here that it went down well, and what great fun it was. The morning after, there was an auction of secondhand boat boaty bits, among them a Hydrovane self-steering set-up. I desperately wanted that, and so bid my fee for the talk on it. I wanted it because one of *Wendy's* finer points was that you could pretty much persuade her to steer any course if you knew her. To replace that inimitable quality, I needed a wind-powered self-steering gear, and because of the wheel and aft cabin, a Hydrovane was the best option. They are rare beasts and the only used one for sale was up for an eyewatering £2,500. I won mine for a fraction of that price. This confirmed to me the correctness in my decision to accept Otter's offer. For was this not a moment of pure karma? The money I saved on the steering gear,

Above: Many days of glorious sailing aboard *Wendy May*

added to Otter's offer was only slightly less than I would have taken.

The next five days rolled along, and on the appointed day and time Otter showed up, no-nonsense and super-efficient. His father also arrived after driving from Norfolk and I left them to get acquainted with *Wendy*. I helped them exit the berth, Otter on the helm and his dad on fender duties, and quelled the voice that threatened to rise up and say “No, I've changed my mind, take the Sea Dog”, and threw the ropes off. They caught the first of the ebb and disappeared down towards the sound. I hurt, but in a good way. You see, I have become weary of young people and their addiction to the instant gratification of their screen games. To meet not just one but two that have the same values that I hold dear, in just a couple of weeks gives me hope that just maybe the human race is not doomed to extinction when the last of the fixers curls up their toes.

Wendy May was built in 1936, in an era where sailing was very different, some of it good and some of it bad. For instance, McMullen talks about a wet mainsail for an 18ft (5.5m) yacht being too heavy for a man to lift. Modern materials don't suck up water like that, so surely it follows that not so much ballast is needed? A lighter boat needs less driving. Yet the power of a gaff cutter has to be experienced to be believed. The good points would be lost if old boats did not survive, and the bad points provide a datum to show real progress. So, for the greater good of sailing, keeping some old boats in young ownership is not just important, but necessary. Sad that I had to pass on *Wendy May*, but at the same time I know it was the right thing to do.

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Getting afloat



CONIDAW

Free Dunkirk Little Ship project

Yacht designer and all-round classic yacht guru Butch Dalrymple Smith has been in contact from the south of France to make an appeal for the fabulous 1939-built *Conidaw*. She's a 75ft (23m) wooden Dunkirk Little Ship in urgent need of restoration. "She has an impeccable pedigree," says Butch, referring to her boatbuilder, JA Silver, and the designer John Bain. More than that though, *Conidaw* has a history that, even by the standards of a Dunkirk Little Ship, is exceptional. This is the vessel that carried Churchill's handwritten note to the garrison in Calais to hold the port "at all costs." She was the last to leave, under German bombardment, with 165 soldiers. She was at Dunkirk the very next day, rescuing 900 soldiers. She has the perhaps unique distinction among former civilian craft of shooting down a German bomber. "Above all," says Butch, "she is a perfect size for a motor yacht - just under 24 metres load line length which means that she is under the size where all sorts of statutory rules apply - and yet she has a spacious

covered aft deck, excellent deck saloon and a pair of wonderful Gardner 3L6 engines that deserve preservation in their own right." Add great range and economy from the hull shape and the Gardners, and an interior big enough for multiple luxurious cabins and you have the recipe for a very special, capable vessel. "A classic yacht with a celebrated past can never be upstaged by more modern, faster or larger vessels. It will always be the centre of attention," as Butch puts it. The yacht is offered free but does need a full restoration. This is going to cost between €2 million and €4 million, depending on options. *Conidaw* is kept out of the water at the Classic Works yard in La Ciotat, where the team is ready to get to work, although they will let the boat go to another yard if needs be. Butch has started with a preliminary proposal, complete with drawings.

Lying La Ciotat, France, Asking £0, classicworks.fr, +33(0) 4 42 98 04 58

ESKDALE

Retro day cruiser

The gorgeous, strip-planked Bristol-series motor yachts built by Win Cnoops at Star Yachts don't come up for sale often, as not that many have been built. This, *Eskdale*, is the first Bristol 27, reviewed in our October 2012 issue. The design, from Andrew Wolstenholme, is a for a round-bilged hull with twin keels to help roll-damping and to provide stability and protection in the event of a grounding. This is primarily a dayboat, with a large, comfortable cockpit, but below decks (sorry, no standing headroom), *Eskdale* can sleep two and has a heads and small, basic galley. This would enable cosy overnighting, nice when you consider that *Eskdale* would probably make a capable coastal cruiser in addition to her more obvious role as a river and estuary craft. Her 52hp Vetus turbo diesel gives her a top speed of 12 knots at displacement - considerably over theoretical hull speed, and enabled by the slim beam of just 7ft 10in. *Eskdale* had a big refit two years ago and there are just a few "smaller things that need doing" says Win.

Lying Southampton, Asking £100,000, staryachts.co.uk



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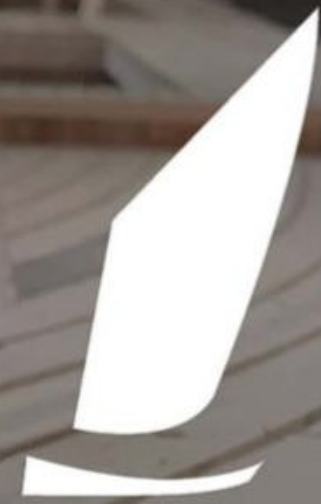
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Christian Carleton used Epifanes varnish over CPES on *Taurus* (pictured right) in 1991. He writes:

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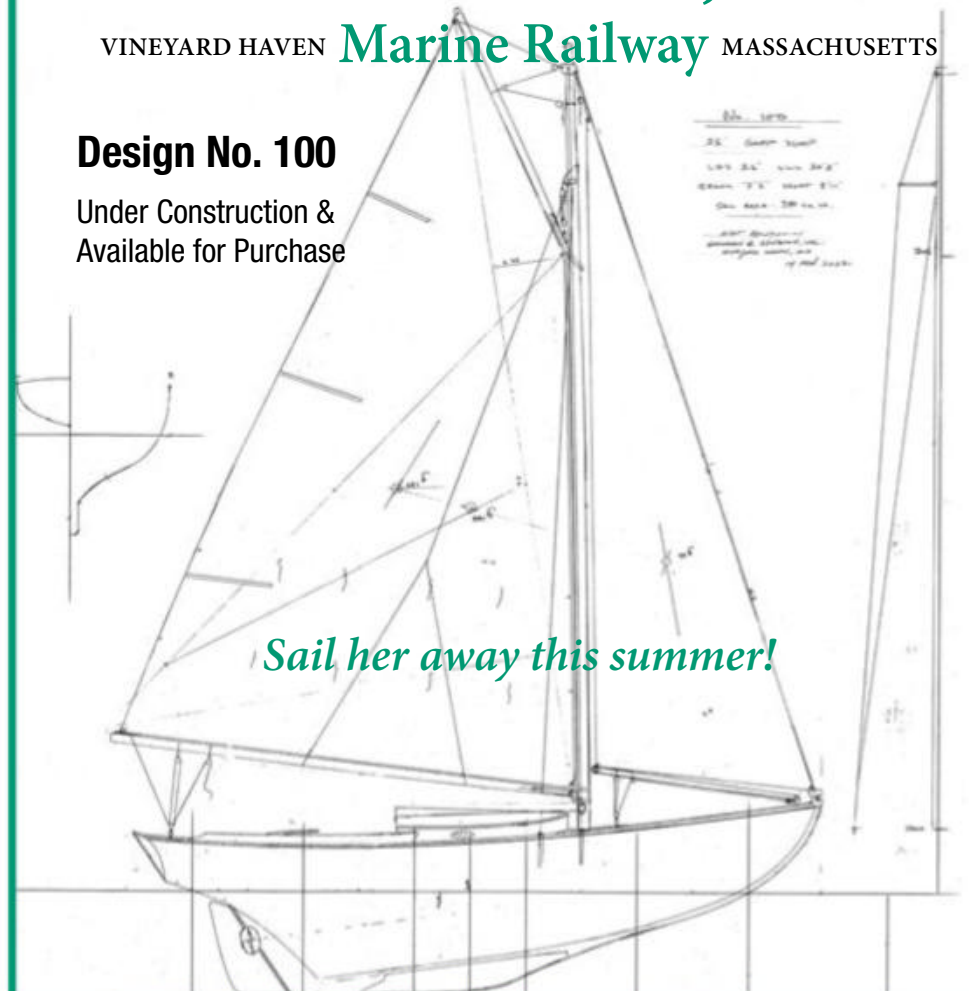
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TOM CUNLIFFE

A SHEDFUL OF ADVENTURE

Tom recalls one of his many epic voyages when he was a lad, this time aboard a 70-tonne Brixham trawler

ILLUSTRATION **CLAUDIA MYATT**

One reassuring aspect of life in classic boats is that even the most experienced of us come unstuck in the end. Today, nearly all of us are compromised by the assumption of auxiliary power. The fishermen and pilot hands who pre-dated Mr Kelvin's internal combustion engine thought differently. The miraculous ability to propel a vessel directly into the eye of the wind for further than she can carry her own way was entirely foreign to them, and that simple but profound fact had created a race of master-seamen. On my desk is an original photograph of a Bristol Channel pilot cutter careering towards the sea wall at Ilfracombe in storm conditions. She is reefed almost to the gaff jaws, her staysail is still set and she is balanced by a tiny spitfire jib on a bowsprit that is half run-in. What's going to transpire as all 30 tonnes of her surfs into that small crowded harbour is hard to imagine, yet her single crew is standing casually beside the mast ready for whatever drastic measures will be called for. He looks as if he hasn't a care in the world. It's all in a day's work to him.

John Masefield, when considering his hard-case contemporary veterans of Cape Horn, wrote that, "they mark our passage as a race of men." The same could be said of the humble small-boat sailors. People who operated pure sailing craft of any size are long gone now, with a few notable exceptions who keep the faith against the run of the tide. I was lucky enough to ship out with two from the old school in the late 1960s.

The great trawlers of Brixham worked under sail until the Second World War. Twenty years after hostilities ended, the survivors were being converted into various levels of charter vessel. One of these ended up in a dock in Liverpool looking for hands where I happened to be hanging out in search of a berth. I ran my eyes over her from the quayside. Around 80ft (24m) on deck, I reckoned, with a mighty gaff ketch rig, sporting a main topmast and a bowsprit to write home about. Seventy tonnes for sure. She was down at heel cosmetically, but she wasn't parish rigged. Two elderly salts were pottering around on the foredeck so I called down to try my luck. I was a strapping lad in those days and they were clearly of the same philosophy as the redoubtable HW Tilman when it came to securing likely crew. "When they bring you the heifer," he used to say, "Be ready with

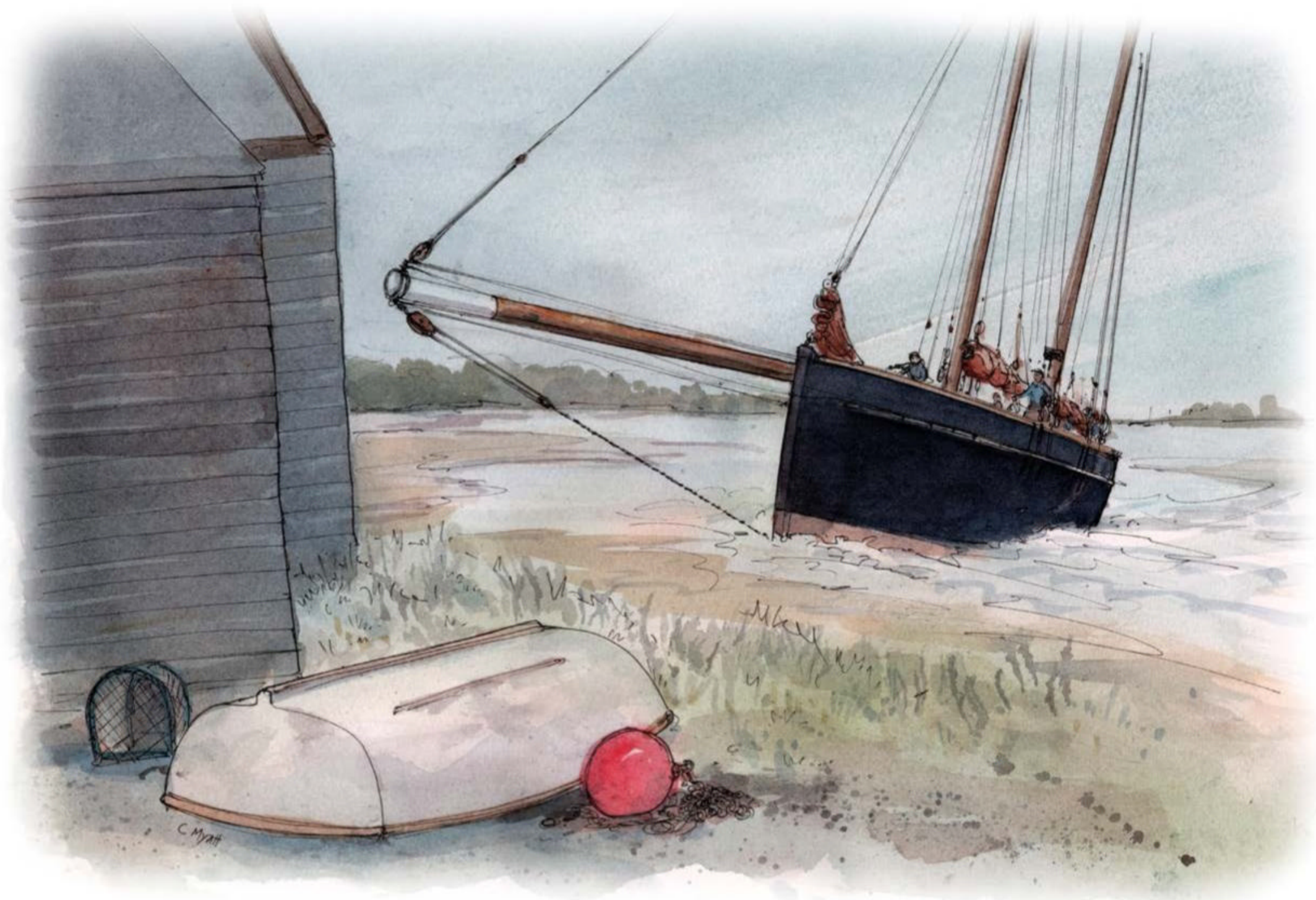
the rope." After the briefest cross-examination regarding my life to date, they signed me on, advising that we were bound from the Clyde for the Hamble River down south on the Solent for a refit and that, with my arrival, their crew was complete. We would sail on the tide.

Down in the dark fo'c's'le my motley crew of shipmates told me the old boys were a pair of Devon fishermen who had worked the vessel under sail in the 1930s. They added that we now had a powerful auxiliary which the pair did not trust and used as little as possible. So we warped her out of the dock at high water, hoisted main and staysail on a fair wind for the bar and bore away, cracking on flax canvas as the ebb strengthened and the bar lightship approached. Our luck was in on that trip, and the wind went northwesterly as we rounded the Stacks off Anglesley. We roared down the Irish Sea in fine style, and our leading wind held fresh as we gybed around 'the land', as our skipper called Land's End. It kept right on blowing until we were well out into Lyme Bay, and only then did it falter. The breeze that had served us so bravely died completely off Portland Bill in bright moonlight. The tide turned foul and we began going back the way we had come. This went on for an hour until the mate could stand it no longer.

"Look 'ere," he said, "This ain't no good. We've towed that damn propeller all the way from Scotland. Why don't we fire up the motor and get some benefit?"

Nobody could argue with this, and with obvious reluctance, the skipper and his pal disappeared into the aft engine room under a skylight. After 15 minutes, the sound of a labouring starter motor could be heard, followed by the comforting throb of a big diesel. The moon lit up a dense cloud of smoke which, as the beast was rammed into gear, was soon left astern. For an hour, all ran smoothly. The lighthouse came abeam and slipped behind and I was just going off watch when an almighty 'bang' split the night, followed by silence. Black smoke issued from the engine room skylight and I joined the rush down the ladder to see what had happened. A con rod the size of my forearm was poking out of the cracked case. The skipper was eyeing it with satisfaction. "I always said it would come to no good," he said, "Engines ain't nat'ral on proper ships."

This must have been a charmed passage, because as we went back on deck, a zephyr sprang up out of the southwest. Who



cared about engines? By morning we were barrelling into the Solent with a spring flood under us and in no time we were into the Hamble River. There wasn't a speed dial on board, but I noticed we were outpacing a woman who, improbably, was running along the towpath past the Rising Sun pub waving a bottle of gin and chasing a man who looked the worse for his night out. Subsequent experience has indicated that an angry lady waving bottles of the right stuff makes around 10kts over the ground. *[Only if they are very, very angry. That is elite level speed! Ed]*

The end of navigation on the river is the road bridge of the A27. Below this stands the Jolly Sailor watering hole and a quarter-mile to seaward again is a bend where the river swings directly to the west. It was here, the skipper intimated, that he planned to spill wind, drop the sails and carry his way the last half mile aided by the tide to pick up a mooring waiting for us just below the bridge.

We were all set with halyards flaked and things looked promising until, as we rounded the bend to the westward, still tearing along, the wind veered southeasterly to follow us round the corner. We dumped yards of mainsheet to no avail and, for a while, it seemed all was lost, but we wrestled the topsail down and handed the jib anyway. Then our luck turned again. Just off the Jolly Sailor, we ran into a great hole in the wind. The main rattled down followed by mizzen and staysail. We were now in with a chance, but we had so much way on that

clobbering the bridge seemed certain until the skipper showed his class. Leaning his weight on the mighty tiller, he did the only thing he could. In the best traditions of prime seamanship, he ran her straight up the mud on the west bank. This should have been the end of the matter until the last of the flood floated us quietly off, but it wasn't. Ahead of us on the foreshore stood three sheds. We speared the middle one with our bowsprit, fair and square, immediately below its solitary window. The boat was still going ahead through the ooze and, as we kept on coming, the shed lifted from its foundations and seemed to slide towards us along the spar. As we finally lost all way, silence fell.

After a few seconds, the window opened and a head appeared complete with flat cap, alarmed expression, and a fag bent loosely onto the lower lip. "Oi!" said the apparition. "What's going on?" The mate looked him hard in the eye before he spoke. "Is that your shed?" he asked bluntly. "No" responded the man in the window. "I only work here."

Quick as a flash, the mate came back with, "Then mind your own business!"

The two fishermen and the poor soul in the cap are long gone now. So are the ancient sheds. In their place, Deacon's tidy marina stands on the west bank beyond a smartened-up Jolly Sailor. How times have changed...

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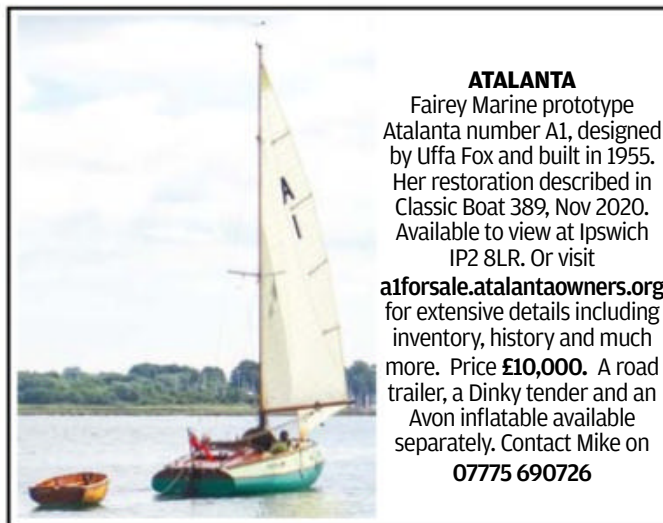
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40FT SPIRIT YACHTS P40 2+2 FAST CRUISER

2016



Spirit Yachts' take on a stylish, beautifully crafted fast cruiser was bound to be all curves, elegance and performance, and the Spirit P40 concept does not disappoint; speed complemented by smooth handling and impressive fuel efficiency. But the man whose life's work has been to design and bring life to the astonishing output of this Ipswich-based boatyard can't always choose the best days to be on the water for himself. So Sean McMillan took an open cockpit weekender version Spirit P40 and created in BILLIE a summer house so comfortable that it might be difficult to leave and go home – capable of 35 knots in a hurry and 22-25 knots if not. The P40 design lends itself also to race boat mothership and/ or superyacht tender roles.

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1956



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£425,000

Lying UK

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Yard News

Edited by Steffan Meyric Hughes: +44 (0)207 349 3758
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Students reveal handiwork at BBA launch day

Launch Day at Lyme Regis's Boat Building Academy in June was dominated by Paul Gartside designs, writes *Nigel Sharp*. The 15 students had produced six boats, of which just one came from the board of another designer. The exception was *Sea Girl*, commissioning student Phil Bevan's Nick Smith-designed 18ft (5.5m) traditional clinker launch. With Siberian larch planking on oak timbers, she is mainly fitted out in oak and has a Beta 20hp diesel engine.

Jon Tully's standing lug-rigged *Jenny Wren* is Gartside's design number 136, and is strip-planked in yellow cedar (with all the bead-and-cove planking machined in-house) and sheathed inside and out. A noticeable feature is her side seats just a few inches above the sole boards, and her buoyancy tanks, which have large hatches so they can be used for stowage.

Henry Dawson's plywood design number 90 is of stitch-and-glue construction with oak trim and has a gunter rig.

Bijan Nabavi's *Just & Just* is a glued clinker outboard launch to design number 189. She is built of 3/8in (9mm) Robbins Elite plywood with sole boards in iroko and the remaining visible fit-out in oak. Her 20hp Tohatsu outboard motor took her to speeds approaching 20knots with four people on board.

Mark Grant's 16ft (4.9m) motorsailer is to design number 238. Her hull is constructed from three layers of Robbins elite ply and an outer layer of walnut (supplied by Mundy Veneers in Somerset), each 1/8inch (3mm) thick and laid diagonally. She is 3/4in (18mm) decked with the deck itself between 6inch (15cm) and 10inch (25cm) below the sheer, allowing the upper part of the hull to provide substantial bulwarks. She has an electric inboard motor supplied by Lynch Motors of Honiton. Her size and complexity provided a significant challenge for the students who had not quite managed to get her lateen rig ready to set on the day.

Finally, Andy Weimer's boat is to design number 226a. She is of glued carvel construction, with yellow cedar planking glassed inside and out. Gartside had previously designed versions of this boat with lug-rigged and gunter mainsails and a small mizzen, but Andy asked him to draw a new sail plan for a gaff sloop with a jackyard topsail. On the day Andy sensibly decided it was too windy to set the latter.

It is always the BBA's aim to give the students a variety of experiences and that has been particularly successful this time. "We have covered pretty much all the bases in terms of construction techniques, hull forms, and different propulsion systems," said course tutor Matthew Law.





BEMBRIDGE, IOW

Peregrine back on the water in Cowes

Following an 18-month restoration, *Peregrine's* launch took place recently at Attrill & Sons Boat Yard, Bembridge, Isle of Wight, writes *Ben Wood*. The owners and restorers, Martyn and Bryony Mackrill, then motored her back to her new mooring in Yarmouth. Now, it is a matter of waiting for her original spruce mast to be repaired by

Lallows Boatyard, Cowes (who has already made her new exquisite spruce boom). She is also having a new suit of Ratsey & Lapthorn sails (also from Cowes), finally returning her to her original fractional rig of 1936. Martyn and Bryony Mackrill hope to have her sailing on the Solent by early summer.



RIVER ORWELL, SUFFOLK

It ain't over 'til it's over

The 30ft (9.1m) gaff cutter *Cachalot* that we shortlisted in our 2019 Awards for best restoration, is now fully complete, and just awaits the long-promised new suit of sails from Ratsey & Lapthorn. She was afloat and sailing when nominated, in abundance with our guidelines, but since then the interior fit-out has been finished. This year is the 125th since the launch of the Robert Sanders-built yacht, and owners Steve Yates and Beverly Daley-Yates, who have spent at least a decade restoring *Cachalot*, are planning a celebration on Suffolk's River Orwell during the OGA60 Jubilee Party in early August.

PIN MILL, SUFFOLK

Last sailing whitebaiter in restoration

The 35ft (10.7m) Thames bawley *Saxonia* LO32, ordered by William Joseph Young in 1928 and built by Aldous in 1930, was the last fully sail-powered whitebaiter in Brightlingsea, Essex. She is now being restored at Kings of Pin Mill by shipwright Tom Curtis, and the owners hope she will be launched by mid summer this year.



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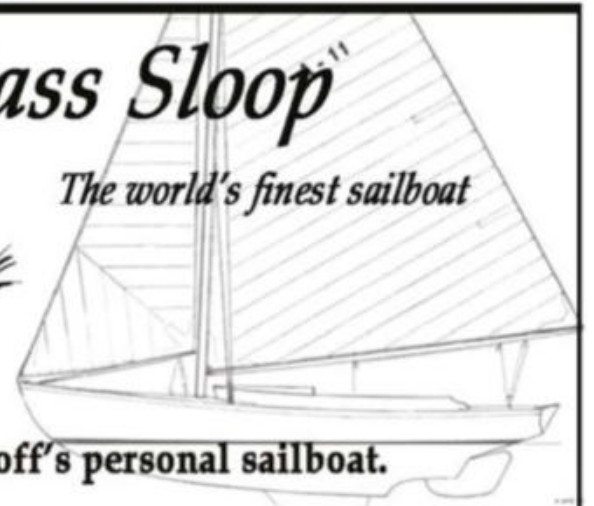


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BIG IDEAS AND BIG BOATS

Sam Fulford's Cowes yard is steaming ahead with new projects

WORDS AND PHOTOS NIGEL SHARP

Wooden and Steel Ship Repairs is now well established on both sides of the Medina River at Cowes on the Isle of Wight.

Having grown up in a boatbuilding family on the island, company proprietor Sam Fulford served an apprenticeship as a mechanic. By the time he was in his early 20s he decided that he wanted to do "something more creative" so he went to work for his brother fitting out barges and other vessels in London. But when finding space to work became increasingly difficult - "all the unused boat yards on the Thames seemed to be set aside for building development work," said Sam - he moved back to Cowes.

He then bought a World War II Admiralty MFV (MFV119) which had been built by John Morrison in Gosport in 1943 and which had supported the Normandy landings the following year. He began to restore her, initially in extraordinarily difficult circumstances: for instance, while she lay afloat because he was unable to find anywhere to lift her out the water, he renewed some of her underwater planks between tides. He then received a £1,000 grant from the National Register of Historic Ships and, perhaps more importantly, a supporting letter which helped him to persuade Craig Nutter at the Medina Yard in West Cowes to lift the boat out. Sam continued to restore her and at the same time started to take on paying jobs on other vessels at the same yard, working out the back of a van.

Initially he traded as Wooden Ship Repairs but when he was asked to do a significant amount of work on a steel fishing trawler and could see the potential for more steel work, he changed his company's name to Wooden and Steel Ship Repairs.

He picked up plenty of work but was always conscious of the limitations imposed by the Medina Yard's 60-tonne travel lift, and was keen to take over a derelict slipway at the Clarence Yard in East Cowes. It took some perseverance to do so, but eventually, about five years ago, he succeeded. He came to an agreement with the landlord whereby he would get the slipway operational again at his own cost in return for a rent-free first year. He rebuilt the cradle to allow the slipping of vessels up to 100 tonnes and about 90ft (c27m) length, and also built a small workshop there. Since then this new facility has attracted regular work, such as restorations of wooden motor yachts and steel barges (commercial ones as well as houseboats) requiring surveys, shotblasting and painting as well as general service work.



Above: Sam Fulford

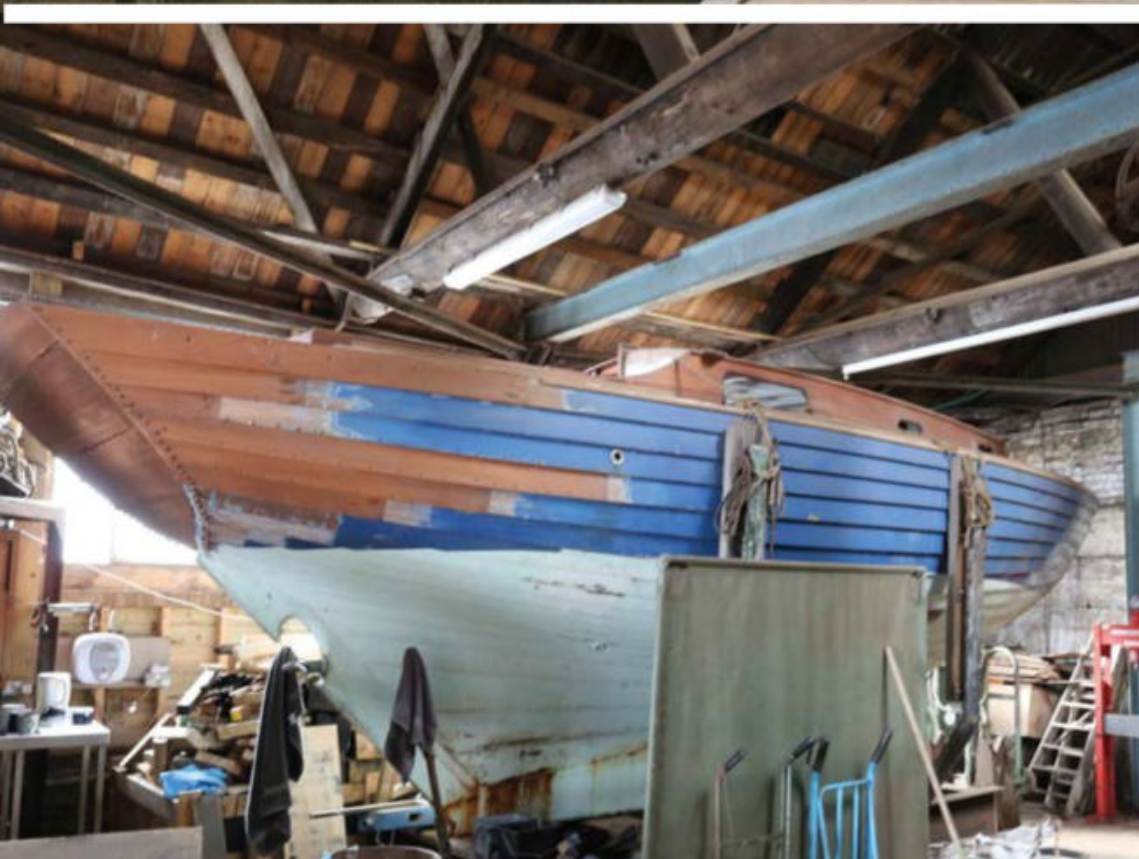
But even with the slipway's additional capacity, there were still limits to the work he could take on. For some time he'd had his eye on the derelict Arctic dry dock in West Cowes - in fact years earlier he had even walked past it on his way to school. Built in 1885, for many years the dock was part of Marvin's yard (which included another drydock which is now covered by a new UKSA building further downstream) and is now Grade 2 Listed. During World War II the Free French navy was based there and sometime afterwards it was operated by the Cowes Express ferry company. They removed the dock gates, just leaving the slipway - "a fairly useless one because it would flood on every tide" - on which they would slip their vessels stern first to service the jet drives. The site had been unused since the 1990s

until, that is, Sam took it over about three years ago, coming to a similar agreement as with the Clarence slipway regarding rebuilding costs and initial rent.

Having reinstated the dock gate he almost immediately began to attract "a string of Dutch barges" which came in for replating work. This generated the income he needed to repair the workshop roof which was "literally falling in" and rebuild the cradle, giving the 250ft long dock a capacity of about 750 tonnes.

At the time of my visit, a 1950s 90ft composite motor yacht called *Somerset* had recently been relaunched from the East Cowes slipway having had a new deck, some of her teak planking replaced and a good deal of refastening, splining and caulking. She had been replaced on the slipway by a steel Humber Keel barge which was being shot blasted and painted. "The barges are not very glamorous work," said Sam, "but it's all good work and it brings in the money."

Meanwhile there were two vessels in the dry dock. The *Conway Castle* is a 1960s steel vessel - with welded hull plating and rivetted frames - which previously worked as a tripper boat on the River Dart and the River Severn. She is now being converted into a floating restaurant to operate in Osborne Bay, with a 16ft (5m) stern extension to give her an overall length of 128ft (39m) and "the look of an old Edwardian steam yacht". Her steel work was more or less complete and the painting and internal and external fit-out was about to begin. She will have iroko capping rails, and Douglas fir laid decking with iroko margins and covering boards. She is due to be in service in the spring of next year.



Immediately astern of her was *Ursula*, a 1950s 58ft double-ended timber ketch on which Sam and his team have worked on and off over several years. Her deck is being completely replaced, as is her stern post and some of her planking. Elsewhere in the yard there is *Estrella*, a Stella which Sam bought for a £1 to save her from being broken up, and is now restoring on spec; a 1922 scow which is having a new keelson, bottom planking and ribs; and a Dragon which will be varnished and have minor hull repairs.

Sam currently employs 12 people – “a very good team consisting of shipwrights, welders and general skills workers” – who can generally work flexibly to allow for the fluctuating demands of different tasks. As far as possible he wants the yard to be self-sufficient – for instance, by building its own scaffolding and shrink-wrapped tents over the boats, which many yards would subcontract to specialists. He recognises that it does make sense to use subcontractors for electrical and engineering work as it is extremely difficult to provide steady regular work to those trades. The yard is gradually expanding, but Sam does find that when recruiting “it is tricky finding people with the right skills and work ethic”.

Clockwise from top left: Conway Castle and Ursula (both in shrink-wrapped tents) in the dry dock on the left; Sam outside his workshops; Sam and the 1922 scow; Ursula, which Sam and his team have worked on several times; The Stella Estrella which Sam bought for £1

Although Sam’s own initial training had nothing to do with boats, he looks back at his apprenticeship – “in a very old fashioned garage where we made a lot of stuff ourselves” – as fundamentally important in giving him the “problem solving” skills which helped get his two sites operational.

Soon after my visit the Dunkirk Little Ship *Papillon* was due to be slipped in East Cowes, and other future work includes an MFV which needs a new wheelhouse, renovations on some North Sea trawlers and various other commercial vessels. He very much hopes to attract more classic and historic boats in future. “The yard’s history and atmosphere kind of lend themselves to traditional boat repairs,” he said. In particular he hopes that the owners of wooden boats will be attracted by slipway cradles which can give better support over the length of a boat than a travelift’s slings.

Meanwhile his restored MFV119 is moored at East Cowes Marina. He is too busy running his company to ever use her, but other people get to do so as she is available for rent on Booking.com. “That means she looks after herself financially,” he said. “We get people who want to be on a boat but don’t want to go to sea where things can be a bit uncomfortable at times!”

Boatbuilder's Notes

By Robin Gates



Finger-friendly saw

The Shinto saw rasp is a brilliant hand tool for shaping wood but its performance is marred slightly through being aggressively toothed all the way to the tip (1). For any but the most work-hardened hands, an instinctive two-handed grip is at best uncomfortable and, if the tool

gets snagged, potentially damaging. We found that jamming the rubber ferrule of a walking stick (16mm internal diameter, £1.20 from Procter Health Care) over the bared teeth is an efficient short-term solution to the problem but we have latterly bettered that by grinding

1 Saw rasp as supplied, with toothed tip
2 Reshaping on the grinding wheel
3 Smooth hollows for finger and thumb

away the teeth (2) to create smooth hollows accommodating the forefinger and thumb (3). The shower of fireworks sent up by 10 saw-toothed blades meeting the hand-powered carborundum wheel was an enjoyable by-product of the operation.

Baby rabbet

The rabbet (or rebate) plane is typically a substantial tool requiring one hand to push it and the other to hold it on course, with size and weight designed to assist in driving the blade through any contrary grain encountered while cutting a long or deep rabbet. But the plane's bulk may exclude it from small scale work which is often better accomplished using a chisel instead. However, if you can adjust to its awkward ergonomics

and the challenging set-up procedure of a fiddly cap iron, the baby Stanley 75 bull nose rabbet plane offers a practical alternative to the chisel. Although just 4in (10cm) long and 1in (2.5cm) wide the all-steel body, machined accurately square, lends the tool reassuring solidity while cutting a true right-angled rabbet. In this instance the plane is cutting a stepped threshold for a small cabinet door, and moving easily through diffuse porous

1 Cutting a cross-grain rabbet in mahogany
2 Stanley 75 and typical wooden rabbet plane

mahogany (1). Whereas the blade of a typical wooden rabbet plane emerges around 3½ in (9cm) behind the toe (2), the Stanley 75's toe is a mere ¼ in (6mm) of steel enabling much greater access if, for example, working inside furniture. Although no longer made, there is no shortage of Stanley 75s on the secondhand market, typically priced around £20 and in near-new condition, perhaps because setting it up can try one's patience!



Traditional Tool

By Robin Gates



VENEER SAW

Some of the most attractively figured woods are found in the burls bulging from tree trunks and in their contorted roots but this wood makes highly unstable timber. Stresses arising in its knotted, twisting tissues while seasoning lead to such splitting and warping as to render the timber practically useless for constructing furniture, especially if subjected to the extremes of temperature and humidity which characterise a marine environment. But as a decorative layer, sliced thinly as veneer and bonded to a stable substrate, these timbers can transform the featureless planes of functional cabinetry into riots of grain, colour and texture which fire the imagination. Technically any timber less than 1/4in (6mm) thick may be termed veneer but it is often just one tenth of that in practice, designed not just to make the material usable but to make the most of a scarce resource.

For many years veneer has been produced commercially by machines which either peel from a rotating log, cutting concentrically to annual rings and yielding a generally uniform grain pattern, or which slice across the log to display more dramatic cathedrals, eyes and whirls of grain. Before the

industrial revolution a pair of sawyers pushing and pulling a thin blade tensioned by a wooden frame would laboriously saw the veneers by hand, while the small-scale work of trimming veneer to size was done using the diminutive and curiously shaped single-handed veneer saw (1), a tool still used by restorers. This French example known as a scie à placage was made around 1870 by Peugeot-Jackson in Pont de Roide, close to the border with Switzerland. Interestingly this company name originates in a family feud which saw descendents of the founding French tool maker Peugeot and pioneering English steel maker Jackson setting up a rival business.

1 Trimming zebrawood veneer

2 The toothed edge is convex

3 Honing teeth at 18 degrees

Notice that the saw handle is mounted to one side of the cutting edge so that the blade bears vertically against a straight edge while being drawn backwards and gently rotated. This handle is a little ergonomic masterpiece, comfortably shaped for thumb and fingertips, while the blade, although worn by many sharpenings, still displays the convex edge characteristic of the species (2). Its aged teeth, honed on one side only at around 18 degrees (3) and cutting like a succession of tiny knives, made a tidy job of trimming this zebrawood veneer.

NEXT MONTH: Cantilever tool box



ROBIN GATES



LETTER OF THE MONTH SUPPORTED BY OLD PULTENEY WHISKY

Which was really the world's first one-design class?

When trying to determine what is the oldest, fastest or first boat to appear in yachting circles, it can help to set up a stalking horse and invite others to come up with a better answer to the point raised. A good example is to be found in Hal Sisk's Sternpost article in the July issue (CB421) in which he ventures to suggest that the Dublin Water Wags are the world's earliest one-design class. In September 1886 TB Middleton proposed that a one-design class of 13ft (4m) centreboard dinghies be built for Dublin Bay. The first one was delivered, by McAlister of Dumbarton, in December that year, and five more followed in time for their first regatta on 13 April, 1887. So, is there an earlier



contender? Well, the answer is yes. Watson design three identical 19ft (5.8m) yachts, *Red* (pictures), *White* and *Blue*, for the Clyde Canoe and Lugsail Club, based in Helensburgh, in time for the 1886 season. The club wanted even racing so as to avoid the handicap rules, as well as stopping the spiralling costs of making individual boats more competitive as found in other classes. That year the local press faithfully reported on their races. Forgive

me Hal, but the hallowed memory of GL Watson required a repost. Can anyone do better than my candidate?

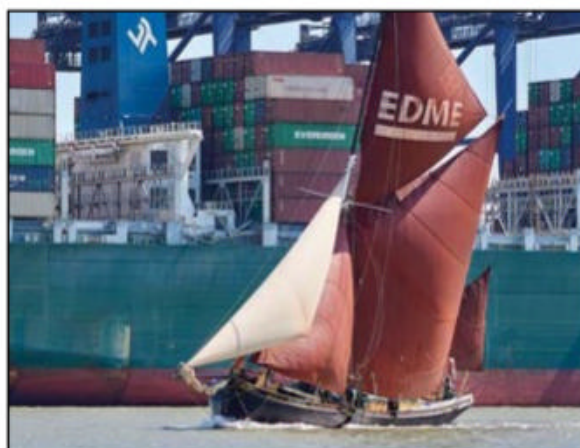
Martin Black, Association of Yachting Historians

Second age of sail

I write from personal experience having crewed in both *Tres Hombres* and *Grayhound*. In the first case the cargo was sea salt and organic wine from Roscoff to Den Helder. In the second it was tea from Horta to Falmouth. The *Tres Hombres* was cut short for me in that I jumped ship in Boulogne due to personal time constraints. The *Tres Hombres* experience demonstrated one of the downsides to delivering cargoes under sail. The voyage took place during a period of prolonged easterlies. This necessitated very long tacks across the English Channel and latterly dropping the hook for six hour periods to avoid losing valuable and hard won progress.

Nevertheless, delivering cargo under sail does have a future and shippers are prepared to pay a premium for the transport of organic cargoes which have never smelt or tasted carbon oils. I was approached to invest in De Tukker but I regret to say that I lacked the courage of my convictions.

David Stickland



One more eye for glass

As I look out to the Fastnet under a clear blue sky I had to email, however belatedly, that your anticipation of the change in perception of 'glass' boats is

entirely correct. I should know. I'm the proud holder of the Classic Boat trophy 2016 in the Spirit of Tradition category (under 40ft) for our restoration of the 1978 Elizabethan 23 *Kioni*, now 26ft (8m) thanks to a new counter stern. All finished in teak and mahogany shipped from South America. This modest effort at upcycling has a great backstory too.

Peter Finlay



Back to Schull

Congratulations... the July issue of Classic Boat is truly a classic, from your introduction, Simon and Tiernan's coverage of Grandfather Maurice O'Keeffe's legacy, *Lady Min*, the photo of the guests enjoying Simon's acceptance speech, the mustachioed gentleman rocking forward stole my moment of glory... but grandson Liam appears as a consolation prize. But equally classic is the coverage of racing legend Harold Cudmore (pictured left) who, as a youth, arrived in his stylish *Triumph* to hone his skills, sailing through all the seasons and all weather out of Schull Harbour, causing our harbour master, Jimmy O'Reilly, to lament on a bad Sunday morning as Harold disappeared into the heaving waters around the Amelia buoy: "By the time we get the Baltimore lifeboat out, that young fella will be drowned." Gladly, Harold sailed back, smiling! Best wishes and good luck within the new ownership

Jim O'Keeffe, Schull, Ireland



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Next month



BARBARA

The restored 1923 Camper and Nicholson yawl is alive and well and celebrating her centenary in the Med



SUMMER AND SAILS

Summer is in full swing, and we've got reports from Barcelona, Suffolk, and pilot cutters in the west country



ECONOMY OF MOTION

Bumped from last month to make way for the motorboat guide, here's *Faraday*, an electric launch from Nigel Irens that will take a heavy load, and motor all day on a single charge

PLUS...

Aussie sailing legend Gordon Ingate who just won the Dragon nationals aged 91; part two of *Jolie Brise's* secret diaries; and much more

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30 YEARS AGO

AUGUST 1993, CB62

We've noted time and time again the huge rise in motorboats of traditional appearance over the last decade. A handful of yards in Britain now specialise almost entirely in the restoration of 40-60ft twin-screw cruising yachts built around the middle of the 20th century. Names like Silvers of Rosneath and even Saunders Roe trip off the tongue. The Fairey scene is similarly picking up, with more and more people wanting a 1960s Huntsman or Huntress, the boats that appeared in the James Bond boat chase in *From Russia with Love*. Meanwhile, the grand piano-standard refinishes and rebuilds of Chris Crafts and Rivas continue unabated, and more and more boats enter the powered spirit-of-tradition market every year. Evidence of just how new all this is comes from Robin Gates's editorial in this issue, where back in 1993 he decries the lack of attractive seagoing yachts, while conceding that new, attractive, traditionally-styled river boats are plentiful. Elsewhere in the issue, we have an article by Yamamoto Shunichi on the traditional trading vessels of Japan, a report from classic yacht racing in the Caribbean, the history of anchors (part one), the Yorkshire One Designs, a man who set himself the unbelievable task of building a 50ft (15.1m) bugeye schooner singlehanded, and a how-to on caulking.

SAILING TODAY WITH YACHTS & YACHTING



IN THE AUGUST ISSUE

- Happy anniversary to a legend: who will win the 50th Fastnet?
- Sailing around Britain - lessons learned during an epic cruise
- Foreign waters - the Aegean to the UK
- Daring to be different - we test the new French RM1380, a fast cruising yacht built in plywood

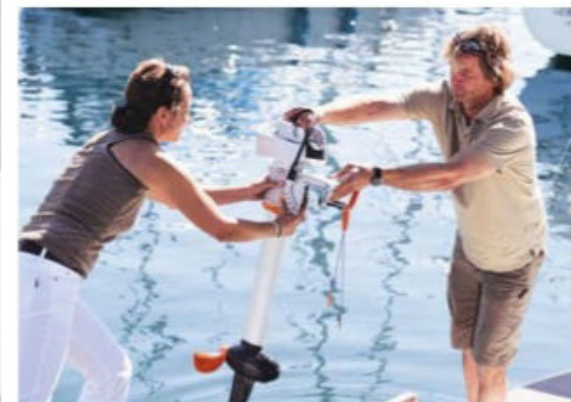
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- › **Ease of Storage** These electric motors divide into components, don't leak oil or petrol, and don't mind which way up they're stored.
- › **Quietness & Smoothness** Electric motors are a delight to use.
- › **Power** Forget slow speed “trolling motors”, these 1kW electrics have huge torque (more like a 3hp petrol).
- › **Range** There are many variables, but most users achieve at least 9 to 10 nautical miles per charge, at 4 to 5 knots (2.5m inflatable dinghy). Much more if you slow down a little.
- › **Reliability** Many outboard motors don't get used very often, and small petrol motors hate this. Electric outboards have fewer parts in general, and in particular there's no carburettor to “gum up”.

Of course, it's not all perfect. The range may still not be enough for some users. And they're undeniably **More Expensive** than petrol outboards, mostly because lithium batteries are expensive. But that extra upfront cost is largely offset by their **Lower Lifetime Running Costs**, including (almost) **No Servicing**.

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NESTAWAY
Boats that fit

A new kind of night watch

Dave Selby ditches his best mate for new friends... with a bigger, better boat

There's nothing more magical, mystical and romantic than sailing down your moon beam and steering by a star as you contemplate the immensity of the cosmos and your own place within it while trying to figure out if the light on the horizon is an Ocado delivery van or a bloody great container ship heading your way.

So much for the spirituality. Now for the practical. For night sailing, or indeed sailing of any kind, I would recommend a Najad 50, which for the benefit of Classic Boat readers I should explain is a boat made out of a new-fangled material called glassfibre. You probably think a Najad 50 is beyond the means of a contributor to Classic Boat, but not so.

I acquired one by dumping my old best chum, who only has a Westerly Centaur – which for the benefit of CB readers I should explain is a boat made entirely out of osmosis – and upgrading to Dave and Kate. I know that may sound fickle, but you really couldn't meet a more delightful and charming couple, and it's purely incidental that their Najad 50 has two bathrooms, a dishwasher, washing machine, Gaggia espresso machine, popcorn maker, multi-gym and tumble dryer.

What's more, over the years they seem to have developed a truly heart-warming affection for me, which at times even borders on contempt. In other words they let me sail with them, on account of my special talent, namely that I don't get seasick.

Dave does however, and on a previous night passage he started hallucinating and calling out "Hughie, Hughie," though there was no one of that name on board. Since then Dave, who holds a private pilot's licence and has an advanced understanding of instruments, has upgraded their Najad with so much electronic nav gear you could sail it via your iPhone, Xbox or Playsation from the comfort of your living room. That's a certain cure for seasickness, but Kate made him come along anyway.

Skipper Kate is a more traditional sailor, like me. Unlike Dave, we've both done courses, which teach you about dividers, magnetic variation and speed over the ground, as well as speed to the bottom if you get your sums wrong. Dave, on the other hand, has no appreciation that you're not doing it properly unless you're properly stressed. Indeed, anything else would be unseamanlike, as was Dave's suggestion that we remove the steering wheel before we set off, because it just gets in the way and interferes with the autopilot.



He got a right earful for that, which made me laugh, but the smirk vanished when Kate turned to me and said: "Two Daves don't make a right, and as for you, you're not bringing your dirty laundry this time."

That put me in my place, which Kate explained – on account of my special talent for not getting seasick – was to do all the cooking and washing up. Ever the team player, I said: "Aye aye, skip, where's the dishwasher?"

"That's you," said Kate.

"And by the way, it's skipper, not skip." Dave laughed at that, so I hid his crystallised ginger.

Dave and his brother Martin, who doesn't say much on account of knowing better, took the first night watch. When Kate and I emerged on deck we found no one at the wheel and the pair reclining in a most contented and unseamanlike manner munching the pop-corn I'd made earlier. As the cockpit tent was fully erected, I think Kate was quite justified in rather pointedly asking: "Did you see anything?"

"Oh yes," said Dave, "*Top Gun II* and the Monaco Grand Prix."

Dave, being unusually perceptive for a bloke, said: "Don't worry, darling," at which I sniggered outwardly, as "darling" is the go-to default of any drowning man digging a hole while clutching at straws in a concrete overcoat. He didn't make matters better when he explained: "I overlaid Netflix and Amazon Prime on the chart plotter display. It's all under control, I've set up the radar and AIS alarms to run in the background." At that I sniggered inwardly, which seemed wiser than sniggering outwardly as, by then, Kate had stopped talking altogether, which as men know, is even worse.

To get Dave in more trouble I'd arrived on deck with binoculars, hand-bearing compass, parallel rules, charts and pencil and said in an effort to ingratiate myself to Kate: "Can't beat the mark one eyeball."

It turns out you can, and after a mere 20 minutes on watch I was once more confined to the galley drying dishes with a highly instructive Claudia Myatt tea towel explaining in a very picturesque fashion that the lights I identified as the Prince of Wales on Portsmouth waterfront was in fact the Queen Elizabeth which, in my defence, is also a pub. This one though, was an aircraft carrier.

In truth I never liked Dave and Kate that much. And as I disembarked in Plymouth, I ambled along the pontoon looking to strike up an acquaintance with nicer folk on a Najad 60. They have dishwashers as standard.

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