

RESTORATION QUARTERLY

Summer, 2009





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FULLY CREWED CLASSIC WOODEN YACHTS

SAVING A PART OF OUR YACHTING HERITAGE AND PROVIDING EASY ACCESS TO THE CLASSIC YACHTING LIFESTYLE THROUGH OUR FRACTIONAL OWNERSHIP PROGRAM



Photo courtesy of the Rosenfield Collection, Mystic Seaport Museum, Inc.

Celebrating the relaunch of
Freedom



*McMillen Yachts wishes to thank the Freedom Partners
for the re-launching of Freedom which took place on May 9th, 2009*

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“Now We Have a Campus”

By Susan Daly

Since its early days, the IYRS facilities in Newport have been an odd assortment of buildings, boats, and assets. Some were in good shape, others needed restoration—but they are all clearly historic. From the street front, people would pass by and look at the boarded-up Aquidneck mill building and the boats in our boneyard and wonder, What goes on there? Those who knew about IYRS or were intrepid enough to make the journey down to Restoration Hall were rewarded with the amazing scene going on inside and beyond. For them, it must have been like landing in Oz.

Then starting this winter, with the completion of the mill project and the start of the physical restoration of *Coronet*, things all started to come together. Tenants moved in, signs went up, trees and bushes were planted, benches were set up outside the buildings, and the Visitor Center opened. While the boneyard boats had to make way for parking for tenants, students and visitors, the chain link fence came down and stone bollards and black chain were put in place.

Right after the christening ceremony for the Aquidneck mill building, IYRS Program Director Clark Poston said it all: “Now we have a campus.”

The first things that come to mind when you think of a *campus* are the physical aspects—buildings, grounds, maintenance, and the like. The restored mill definitely gave us more space for specific purposes. The gallery in Restoration Hall was freed up for workspace; the mill gave us a new library on the fourth floor with a spectacular view and a new Visitor Center right on Thames Street; and our offices moved from what was once someone’s apartment across the street to the ground floor of the mill.

But the less tangible but equally important benefits of having a campus are the richer experiences and growing sense of community. For the students, it means a more engaging educational experience—with a state-of-the art library and its resources and the *Coronet* restoration underway on the quay, which provides access to a project on a scale that few would get to experience elsewhere. For visitors, there are new exhibits, campus tours, water taxis to the Museum of Yachting, and even boatbuilding classes. For tenants and staff, there are more opportunities to interact and be engaged with the local community, the industry, and beyond.

The changes at IYRS began as physical improvements but grew into so much more. Now we really have a campus. ♣



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Freedom's Launch is a Good Antidote

By Terry Nathan

The Wall Street Journal recently featured entrepreneurs speaking about keeping customers in tough economic times. Danny Meyer, who owns a few top New York restaurants, including the Union Square Café, talked about being relevant. He gave the chefs in each of his restaurants the task of making chicken soup. "It's good comfort food," Meyer says. In the first two weeks, his combined restaurants sold 5,000 bowls and donated \$2 of every bowl to a food charity. Seth Godin, a successful blogger and writer, talked about how "in times like this, people are looking for joy. They want to be connected ... part of the community."

So on May 9, when the 1926 Mathis-Trumpy yacht *Freedom* was launched, the response by a crowd of more than a hundred—tempered in part by the times—was circumspect if not joyous. Though there were few disinterested onlookers, the larger than life wooden vessel, 104 feet with varnished mahogany cabin sides, might be badly misinterpreted by the uninitiated. But that, however, would miss both her value and importance to community.

James Kerr, director of operations at The Hinckley Company, shared this with me: "*Freedom's* restoration is very important to the marine trades. We need a success story like this, especially in these times. It's uplifting. To people outside, it says that there is important work going on, and that the industry is still alive. People are working."

Freedom's scale and beauty seem larger than life. She is

spectacular, but her restoration is also a testament to the shipwrights and technicians, and the extraordinary craft they keep alive. The great accomplishment of *Freedom's* restoration is the art of restoration itself. Indeed, the art is juxtaposed against our times—when there is great obsession with *the latest and greatest*, the next urgent appeal, and the incessant drumbeat of the news media's "this just in." *Freedom* reminds us of what Howard Mansfield, the New England preservationist and historian, says about "calling us back to our proper balance and relationship with the world." In *Freedom's* case, the vessel is restored, the craft renewed. *Freedom* is returned to the water for the pleasure and benefit of those aboard and those who witness her on the water. And we, in turn, are renewed.

Yes, larger than life.

Wendell Berry, the wonderful writer and essayist from

Continued on page 5

INTERNATIONAL YACHT RESTORATION SCHOOL

The International Yacht Restoration School (IYRS) is a 501(c)(3) non-profit organization. Its mission is to teach the skills, history, art and science of restoring, maintaining and building boats and their systems.

Information about IYRS is available at the school and from www.iyrs.org.

Visitors are welcome at the Newport campus, which is open daily from 10am to 5pm. Admission is free.

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A Summer of New Exhibits, Tours, Classes and Transport at IYRS and MOY

For Summer 2009, IYRS and the Museum of Yachting have launched new tours, exhibitions, and attractions both on and off the water. From watching the restoration of a Gilded Age yacht being revived as a floating “mansion” to spending a week building your own small wooden boat, a full range of activities awaits this summer.

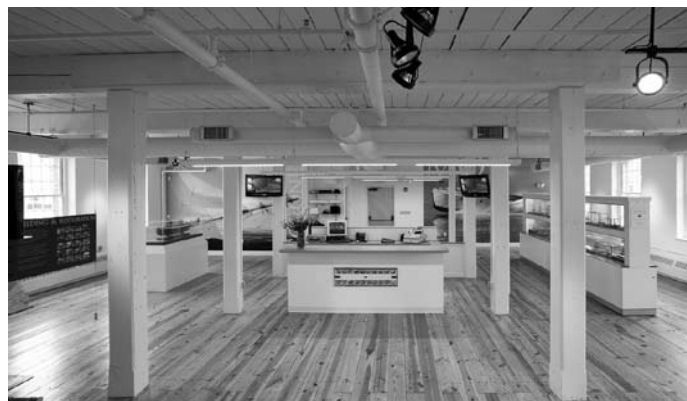
Starting at the new IYRS Visitor Center inside the newly restored 1831 Aquidneck mill building, visitors can learn about the school, sign up for a campus tour and view the William H. Combs Miniature Model Collection, an exhibit that includes 20 exquisitely detailed models crafted by Lloyd McCaffery and Donald McNarry.

Inside Restoration Hall, IYRS students will be working on their independent study projects. This summer, the projects include the restoration of a Buyce boat, an Adirondack guide boat indigenous to Lake Pleasant, N.Y., a project that involves pulling the lines from and lofting of a 16-foot Bahama dinghy, and the building of several cradle boats. Behind Restoration Hall, the shipwrights are hard at work restoring the 133-foot schooner yacht *Coronet*. The large ship’s saw will be in constant use over the summer, as the primary tasks are the fabrication of the keel, stem and forefoot as well as the lofting of her frames.

Admission to the school and the *Coronet* display is free. However, for a more in-depth, behind-the-scenes experience, IYRS is offering a guided tour of the school, the campus and the restoration of *Coronet*. The tours will run six days a week (Wednesday to Monday) at 1p.m. and start at the Visitor Center.

After touring the school and the *Coronet* restoration, visitors can take the Oldport water taxi from the school docks across the harbor to the Museum of Yachting to see three new exhibits. Tied in with the restoration of *Coronet* at IYRS is the exhibit “*Coronet*: The Long Life and Revival of an Historic American Schooner Yacht,” which includes historic photos of *Coronet* and details of her luxe interior – as well as information on the yacht’s colorful owners and her glorious and sometimes checkered past. A second exhibit, “Imagination in Scale: The Practical Art of Ship and Yacht

Models,” showcases the artistry, functionality and painstaking detail of yacht models, which also served as functional tools for yacht designers and builders. The third exhibit, “The America’s Cup: The Newport Years” covers the rich history of the Cup, which has been closely linked with Newport since the race first came to this waterfront city in 1930.



Jack Renner

The new IYRS Visitor Center in the Aquidneck mill building.

Finally, for those who want to experience the art of wooden boatbuilding firsthand, IYRS is offering a series of week-long courses, each focusing on a different type of craft – from small sailing prams to kayaks, canoes, and model boats. Classes run in June, July, and August at both IYRS and the Museum of Yachting, with a special family week scheduled for July 13-18, where teams of family members can build an 8-foot pram. For more information, visit www.iyrs.org or call John Freer at 401-848-5777 (ext 203).

From the President

Continued from page 4

Kentucky, once wrote: “I used to think of meaning as something one had recourse to, like a touchstone. It seems to me that unless an act or occupation is suffused with meaning, its meaning is diminished. It is not possible to work at meaningless work, and then go home, or to church, or a museum and experience meaning, as one would recharge a battery.” *Freedom’s* restoration gives us important balance—a proper relationship with the world. Her recent launching gives us the opportunity to share in a deeply meaningful process. Right about now, that seems like very good comfort food. ♪

CALENDAR OF EVENTS

SUMMER 2009

(All events at the IYRS campus in Newport unless otherwise noted.)

JULY 9: Opening Reception and Slide Show by Onne van der Wal; 6pm; IYRS

JULY 10: IYRS & MoY Annual Open Board Meeting; 11am; Museum of Yachting

JULY 10: Restoration Society Auction Preview Party & V.I.P. Reception; 6pm; Newport Shipyard

JULY 11: Afternoon Cruise on *Enticer*, sponsored by Elizabeth & Earl McMillen and McMillen Yachts, Inc; IYRS

JULY 11: Annual IYRS Summer Gala, 6pm to midnight, sponsored by Land Rover North America; IYRS

SEPTEMBER 4-6: 30th Annual Classic Yacht Regatta, sponsored by Panerai and Land Rover NA; Museum of Yachting

IYRS Christens Newly Restored 1831 Aquidneck Mill Building

IYRS CELEBRATED A MILESTONE in the school's history on May 14: the official opening of the newly restored 1831 Aquidneck mill building. The \$7.5-million restoration transforms what was once an abandoned shell that lay fallow for decades into a vital cornerstone of the Lower Thames Street neighborhood. The building now houses the school's administrative offices, a maritime library, and a Visitor Center – along with lease space for 12 companies that have brought businesses, jobs, and new economic activity to the Newport waterfront.

A crowd of more than 150 community leaders, local businesspeople, school supporters, and area residents gathered to mark the occasion. During the ceremonies, IYRS Chairman George Isdale recognized the contributions of IYRS trustees Joseph Dockery, who chaired the mill's construction committee, and committee member David Elwell. Newport Collaborative Architects served as architects of the project, and construction was managed by Farrar & Associates of Newport. Also attending the ceremony was the family of the late William Combs, whose miniature model collection is on display in the new Visitor Center. The family marked the occasion by gifting a painting of the historic *Coronet* by maritime artist John Mecray to the school, in honor of their mother, Edmee Schaefer Combs.

Organizations that contributed funding to the mill project include the van Beuren Charitable Foundation, 1772 Foundation, Alletta Morris McBean Charitable Trust, U.S. Small Business Administration, Prince Charitable Trusts, Rhode Island Historical Preservation & Heritage Commission, and The Champlin Foundations.

The Aquidneck mill building was originally built for textile manufacturing and is now the only mill in Newport returned to its working roots. That working-waterfront heritage has cast a powerful shadow on the property, as Ted Sanderson, executive director of the Rhode Island Historical Preservation & Heritage Commission, pointed out to the crowd. "As Rhode Island struggles to figure out its future, its past provides a very good foundation," Sanderson said.

With mill building tenants that are largely marine companies, the IYRS campus is now a true center of marine education, preservation, and commerce that is unique to the entire region.



Trustee John Mecray (center) with the family of the late William Combs, whose miniature model collection is on display in the Visitor Center.

Photos by Jack Renner



AQUIDNECK MILL BUILDING TENANTS

The newly restored building includes lease space for companies that have relocated businesses, jobs, and new economic activity to the Lower Thames Street neighborhood.

Boothbay Harbor Shipyard
 Confident Captain/Ocean Pros
 Dunning and Associates, LLC
 The Gowrie Group
 Hilltop Motors, LLC
 Jamestown Distributors
 Nautor's Swan
 Newport Yacht Management

The Rhode Island Foundation
 Newport County Fund
 Wild Things, Inc.
 Worldways Social Marketing



6 Metre Cherokee Launched at IYRS

On Saturday, May 30, the 6 Metre *Cherokee* was launched next to the IYRS docks. A replica of a 1930 Olin Stephens design, she was built at the Museum of Yachting over the past year. The team of shipwrights was headed up by Boothbay Harbor Shipyard's David Stimson, and was composed almost entirely of IYRS graduates. The project was funded by a 7-member syndicate and through the generous support of Boothbay Harbor Shipyard, the Museum of Yachting, and IYRS. She will participate in the Six Metre World Cup in Newport this fall.

11th IYRS Graduation and Launch Day

The school's 11th graduation and launch day was held on the IYRS campus on Saturday, June 6th. Over 300 family, friends and supporters filled Restoration Hall to celebrate the graduation of 26 IYRS students – 14 in the Boatbuilding & Restoration program and 12 in the Marine Systems program. Andy Tyska, President of Bristol Marine in Bristol, R.I., delivered the graduation address.

After the graduation ceremonies, the large crowd migrated to the school docks to watch students launch 13 classics restored at IYRS. First-year students launched 10 Beetle Cats®, and second-year projects included the 35-foot motor launch *Corsair*, originally launched in 1939 for yachtsman and financier J.P. Morgan; a Herreshoff 12½ designed by the "Wizard of Bristol," Nathanael Herreshoff; and a 15-foot replica of a 19th-century Whitehall rowing boat. ▲

CONGRATULATIONS TO THE CLASS OF 2009

BOATBUILDING & RESTORATION

Jason Baker / Cincinnati, OH
 Ken Beck / Spring House, PA
 Keith Brown / Burlington, VT
 Valen Coble / Jamestown, RI
 Bradley Felter / East Haven, CT
 William Flaherty / Litchfield, CT
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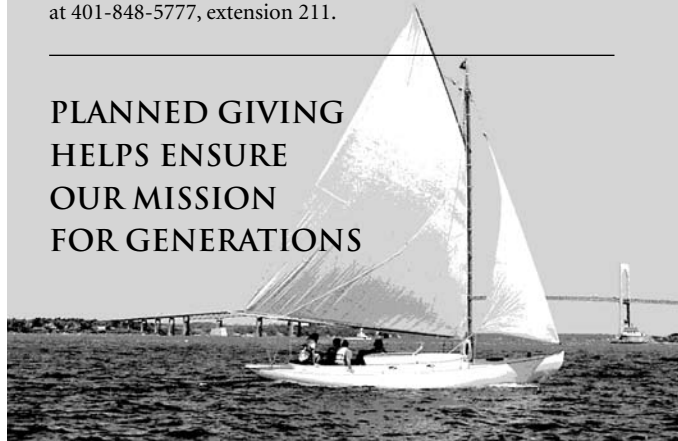
The launching of the 1930 S&S Cherokee.

Making a bequest to IYRS or the Museum of Yachting in your will is an easy, and often, very tax advantageous way to give charitably. We are able to accept bequests in many forms, including cash, securities, properties, portions of estates, or contingent bequests.

If you decide to make a bequest, or take advantage of the many tax saving gift opportunities, then you will become a member of the Azimuth Society—a group of likeminded supporters who recognize the importance of sustaining our school and museum for the future.

For more information, please contact Terry Nathan at 401-848-5777, extension 211.

**PLANNED GIVING
 HELPS ENSURE
 OUR MISSION
 FOR GENERATIONS**



The Restoration of *Complex II*

The 1952 Olympic Gold Medal Winning 5.5 Metre

By Carter Richardson
IYRS '04

Complex II sailing upwind in the 1950s.

In 2001, Dr. Britton Chance, an Olympic gold medalist and world renowned researcher in the field of early detection of breast and brain cancer, donated *Complex II* to the International Yacht Restoration School. Grateful for the work that IYRS has done toward reviving interest in classic wooden boats, he hoped that a member of the 5.5 Metre class would get her on the water again. *Complex II* was the gold medal winning 5.5 Metre in the 1952 Helsinki Olympic Games, and soon she will serve a whole new purpose.

Besides a passion and a talent for sailing (see sidebar about his Olympic medal win), Chance also has a passion for science. He graduated from the University of Pennsylvania and earned a doctorate in Physical Chemistry. Soon after graduation, he was offered a job by an English company to develop an early version of autopilot for ships transiting from England to Australia. While in England, he attended Cambridge University and received a second PhD in Physiology. He returned to the States from England before the outbreak of World War II, where he worked at MIT in the top-secret Radiation Laboratory developing an early version of radar. After the war ended, he focused on biochemistry and biophysics research. Most recently, his work has led to the development of a non-invasive imagery device used in the detection of breast cancer. Chance, who turns 96 in July, now splits his time between his labs in Philadelphia and China.



Dr. Britton Chance

For seven years, *Complex II* was one of a dozen or so members of the IYRS wooden boat "boneyard." The varnish was peeling off her bright hull, and the colors of her once-proud Olympic rings were fading with each passing season. Rex Howland, one of thousands of visitors that passed her on Thames Street every year and now the president of The Chance for Life Sailing Foundation,

dreamed of restoring the boat to her original glory. In the spring of 2008, he contracted East Passage Boatwrights of Bristol, R.I., to do the job.

SURVEYING THE CLASSIC SIGNS OF AGE

Complex II is planked in mahogany over steam-bent white oak frames, and she has a mahogany transom, covering

boards, coamings and interior furniture. The initial survey of *Complex II* showed the classic signs of an older wooden boat containing broken frames along the hard turn of the bilge and the entire centerline structure rotted from the destructive interaction between oak and iron. The topside planks were in good shape, with the exception of the aft ends, which were

Continued on page 10

An Olympic Gold for *Complex II*

AT THE CONCLUSION OF THE 1948 LONDON OLYMPICS, it was apparent that a smaller, more economical alternative to the very popular 6 Metre class was needed. Charles E. Nicholson of Camper & Nicholson was tasked with the design. Different than the International Rule used to measure 6, 8, 10 and 12 Metre boats, the new design was based on a variation of the 1912 Boat Racing Association Formula, where length, beam, sail area and displacement are entered into an equation resulting in a number less than 5.5. The new class, the 5.5 Metre, would be half the cost but nearly the same hull speed as the 6 Metre.

The class made her Olympic debut in the 1952 Helsinki games, and the Scandinavian Gold Cup adopted the design for the prestigious international regatta a year later. The 5.5 Metre remained an Olympic-class boat until the 1968 Mexico City Olympic Games, when the class attracted the same criticism that fueled its origin. It was replaced by the smaller one-design Soling class, and despite losing the Olympic designation, the 5.5 Metre remains very popular in Europe with a scattered following in the United States.

When it was announced that the 5.5 Metre class would be used in the Olympics, Dr. Chance commissioned Arvin Laurin, a noted Swedish designer, to draw up 5.5 US-1 *Complex II*. The hull was quickly christened at an Olympic qualifying race in Genoa, Italy, where she won. Since no other U.S.-owned 5.5 had entered the race, Chance was unchallenged as the American representative for the 1952 Olympics. Along with Chance,



PHOTOS FROM TOP
Complex II finishing a race during
the 1952 Olympics.

Complex II at the start of the
Olympic Trials.

Dr. Chance (third from left) with
his Olympic crew.

(Photos courtesy of the
Official Report of the XV Olympiad)

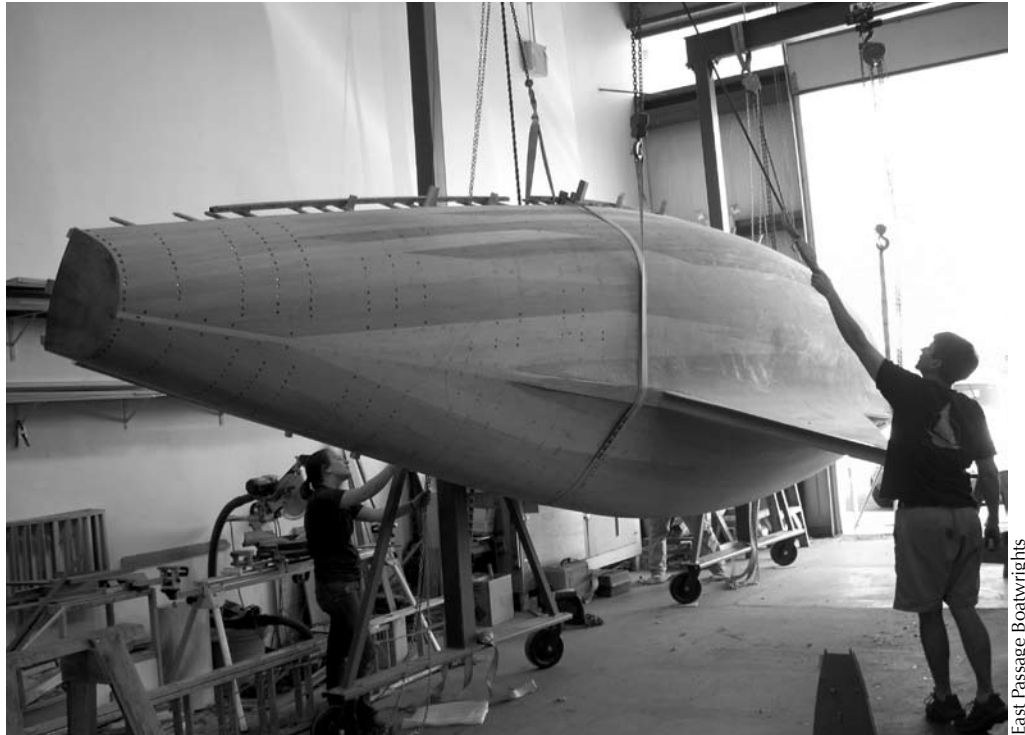


Complex II was crewed by twin brothers, Edgar and Sumner White. Michael Schoettle, former crew for Chance sailing E-Scows, was selected as an alternate.

The deep waters off the coast of Helsinki were picked for the Olympic races due to the minimal tidal current and absence of freak strong winds created by large wooded islands that dot the Scandinavian coast. The regatta was set up as a series of seven races held over 10 days with the top six results counting toward the final placement.

At the conclusion of the sixth race, the United States was in second place behind Norway's entry *Encore*. The conditions at the starting line of the seventh race were calm seas and 10 knots of winds, decisively in the United States' favor. *Complex II* was designed as a light air boat, where as the Luders-designed *Encore* was a heavy weather boat.

In a 2004 interview, Chance discusses the game plan for the final race. "Our strategy was a typical one: sit on your rival and try to escape when the opportunity arises." *Encore* built a quick lead, leaving *Complex II* well back in the fleet. The Americans began their comeback by passing the Portuguese and Finnish boats, putting themselves in a position to execute their strategy. Chance pulled even with *Encore* and maneuvered to windward, blocking the Norwegian's clean air. The Americans began to pull away and crossed the line more than two minutes in front of the fourth place *Encore*. The time gap was enough to give *Complex II* the gold medal; *Encore* was awarded the silver and Sweden's *Howja* the bronze.



East Passage Boatwrights

Complex II being flipped right side up after completion of planking.

Complex II

Continued from page 9

thinned from years of sanding, and the sheer planks, which were rotted from freshwater damage.

The original table of offsets was given to Pedrick Yacht Designs of Newport, R.I., to create a 3-D model of the boat that conformed to the strict guidelines of the class. The first model produced from the computer showed that the hull was far from fair and suggests that many changes were made but not recorded when the boat was designed in 1951. After some changes, an updated table of offsets was provided. "It was an interesting mix between new and old," explained Seth Hagen of East Passage Boatwrights. "Even though it was faired on a computer, at full size, the eye picks up on subtle necessary changes." An amended table was sent back for Pedrick to plug into the program again. This process repeated itself until both boat builder and designer agreed on the final product.

One of the goals for the restoration is to reuse as much of the original material

where possible. "Structurally, there was a lot of damage to the centerline timbers; it was challenging," said Nick Eide of East Passage Boatwrights. "In many places, there was little to no information that could be used for the manufacturing of a new keel." The new locust stem, used in place of a steam-bent white oak stem because locust is easy to find with a grown sweep, as well as the entire length of the keel will be fastened with silicon bronze bolts eliminating the corrosion that doomed the original keel.

The topside planks were carefully stripped and sanded of years of varnish to reveal beautiful dark brown mahogany. In keeping with original construction methods, the boat will be replanked using glued tight seam construction with Scandinavian or vertical scarves. All the underwater planks will be replaced. Even though photos indicate that originally she was painted white, the hull will instead be varnished.

With the exception of the sheer

clamp, the entire deck structure will be replaced with Douglas fir deck beams, a nearly identical species to the original Norwegian pine structure. Because the deck was replaced with a plywood deck during her first restoration in 1975, there is no documentation on the original material. East Passage Boatwrights will use Alaskan white pine planks covered with Sunbrella canvas.

IN ITS NEXT LIFE, COMPLEX II TO RAISE CANCER AWARENESS

Once completed, *Complex II* will serve as a vessel to raise awareness and funds for cancer research and treatments. In December 2006, a close friend of Howland's was diagnosed with Glioblastoma, a form of brain cancer. Two years later, his friend lost his battle to the disease. As Howland started his research into the history of the boat, it became clear to him that the restoration of *Complex II* could serve a bigger purpose. In a remarkable twist of fate, her original owner, Dr.

East Passage Boatwrights



Carter Richardson, Seth Hagen and Nick Eide of East Passage Boatwrights.

EAST PASSAGE BOATWRIGHTS (EPB) was founded by three IYRS graduates; Nick Eide ('04), Seth Hagen ('02), and Carter Richardson ('04) and opened its doors in September of 2006. The idea of opening a shop is something the three had talked about for a long time. "For Carter and me it started back in our first year at IYRS," Nick recalls about his Beetle Cat® partner. The three picked Bristol, R.I. for its location. According to Hagen, "Being in Bristol is key. We are in the heart of Rhode Island's marine trades district. We have access to the water to launch boats. Everything we need is in the immediate area."

Besides the restoration of *Complex II*, EPB was busy this past winter getting *Skylark*, a 53' 1937 Sparkman and Stephens yawl, ready for the water. EPB has installed deck joinery; including caprails, cockpit well, coamings and deck hatches, located and installed the deck hardware as well as managing the systems installation. EPB was also tasked with building her a new boom. *Skylark* will spend the summer racing and cruising in New England.

Past projects include *Singoalla*, a 1947 International Dragon, and *Sonny*, a 54' 1935 Sparkman & Stephens auxiliary sloop. After being out of the water since the mid 1980s, *Singoalla's* restoration was completed in 2008 and won an honorable mention in the Professionally Restored Sailboat category at the 2008 Wooden Boat Show in Mystic, Conn. *Sonny* had just returned from the Mediterranean in 2007 when she came to EPB with broken frames and in need of structural enhancement at the mast partner. A total of 20 frames were replaced forward in the galley and foc'sle and a truss system was installed to distribute the massive load placed on the hull by the rig.

EPB purchased *Dolphin*, a Fish Class sloop, from the Herreshoff Marine Museum and is currently looking for an interested party to restore the vessel.

Chance, was not only passionate about the revival of the 5.5 Metre, but he was also an expert in the field of cancer research and treatments.

In honor of his friend, Howland has started The Chance for Life Sailing Foundation (www.chanceforlifesailing.org), a not-for-profit organization dedicated to raising funds to restore *Complex II*. "It is important to note that I did not purchase the boat for my own sailing and keeping," Howland points out. "From day one, I laid out plans for the establishment of a not-for-profit organizational ownership of the boat." The foundation has been established in order to guide and fund the restoration and preservation of *Complex II* and, once restored, to utilize her to "raise awareness and funding on a global basis for cancer research and treatments."

He hopes to use the models of other successful fund-raising organizations to organize and participate in regattas that will serve as a primary form of development. Other fund-raising opportunities will include corporate sponsorship, inclusion in other cancer organizations' silent auctions and renting *Complex II* to companies to use in advertisements.

Howland has spoken to Chance several times and has traveled to Philadelphia to meet with him to talk about the foundation and to research the history of *Complex II*. The former owner is excited to hear that the restoration is underway, and in Howland's last visit, he pointed to a 5.5 Metre hull model of *Complex III*, winner of the 1962 World Championships, hanging in his study. In hopes of a second restoration, Chance has asked Howland to attempt to track down the current location of *Complex III*.

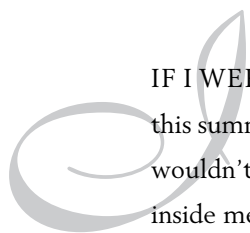
Howland has invited Chance to Newport in hopes that the former owner will be available to attend the rechristening of *Complex II* this summer. She will initially be moored at the Museum of Yachting and will participate in the classic yachting events on Narragansett Bay. When she comes out of the water, she will be moved to her homeport in Greenwich, Conn. Long-term plans for *Complex II* include a trip back to Europe to race as a part of the large and competitive 5.5 fleet. △

12 Metre Easterner under sail.



A Classic Boat Lover's

Alex Egan



IF I WERE FORCED TO LEAVE NEWPORT this summer for even one day ... well, the reaction wouldn't be pretty. The wooden boat that lives inside me surely won't let that happen. Following a full series of events throughout the summer, Newport's September 2009 calendar has more classic boat events than it seems possible to hold.

30TH CLASSIC YACHT REGATTA AT THE MUSEUM OF YACHTING
Setting the standard for the month to come, on Labor Day weekend, Sept. 5-6, the Museum of Yachting will host the 30th **Classic Yacht Regatta**. This regatta, sponsored by Panerai, is noted for gathering a terrific group of classic yachts from up and down the East Coast. Course racing on Saturday, run by Sail Newport, is followed by a fabulous party back at the museum. Sunday starts with a Classic Yacht Parade around Newport harbor then more racing. Watching a fine gathering of yesterday's beauties gracefully sparring for the gold is a terrific way to spend the holiday weekend ... and this is only the beginning!

HUCKINS NORTH EAST RENDEZVOUS 2009

Joining the sailing crowd this year will be some fine-looking classic power boats. The venerable Huckins fleet will wind up the **Huckins North-East Rendezvous** at the Classic Yacht Regatta. Huckins yachts will be hosted at the docks in the museum's snug inner harbor, and the owners will join in the Classic Yacht Regatta festivities. Rumor has it they will power up the bay on Sunday

on a predicted log or handicap race after participating in the Classic Yacht Parade. Frank Huckins was well respected for his lightweight speedy craft that were unique in the '20s and '30s and are still sprightly boats by today's standards.

Some of the Newport-based craft you may see include: *Mahuba*, a Gurnet 34 built in 1934 and owned by Bee Hovey and Jimmy Gubelmann; *Sashay*, a Sportsman 40 and one of two Huckins owned by Mike and Beverly Muessel; *Mermaid*, a Sportsman 36 built in 1947, meticulously restored to her original configuration in 2006 and owned by Joe Dockery and Simon Davison; and *Malesh*, a 1952 Ortega 40, restored by Terry Lyman who owned a Sportsman 40 for many years that had originally been purchased by his father. Joining the fleet from Larchmont, N.Y., will be *Dolphin*, an Offshore 48 built in 1950 and the former flagship of the Larchmont Yacht Club owned by former Commodore Peter Kelly and his wife, Betty. *Nell*, a Corinthian 50 built in 1960, was brought back East from the Seattle area by Lyn and Peggy Comfort, and *Coco*, a Sportsman 40 built in 1958 and now in the capable hands of Peter and Jackie Borden, will also take part.

Boats from other areas include: *Quadrum*, an Atlantic 53 built in 1959 owned by the Olson brothers from Cape Cod, Mass.; *Tidewater*, a Linwood 53 built in 1967, and owned by Tom and Caroline Hovey from Annisquam, Mass.; *Poco Mas*, a 1974 Cruiser owned by the Holdens from Greenwich, Conn., is expected to attend, as is *Lady Susan*, a 1956 Corinthian 48 owned by Susan and Dick Rogers of Jacksonville, Fla. The fleet is hoping that *Little Joe*, a Seafarer 40 built in 1952 (formerly *Lowashawa*) will also be able to make it out of the shop with extensive repairs after sinking last year in Maine. *Little Joe* is owned by Andrew Hixon of Montecito, Calif. The rendezvous at the Museum of Yachting is partially in honor of the oldest surviving Huckins, *Avocette III*, an Offshore 48 built in 1931. She was donated to the museum by the family of Jerry Bass, her original restorer. The museum hopes she will be back in the water, leading the Huckins fleet soon.

The Huckins group plans to start the rendezvous at Block Island on Wednesday, Sept. 2, then proceed to Bristol on Thursday, Sept. 3 and then to Newport and the museum on Friday through Sunday.

Continued on page 14

Late Summer's Dream

By Peggy Comfort

A Classic Boat Lover's Late Summer's Dream

Continued from page 13

2009 SIX METRE WORLD CUP

The Classic Yacht Regatta will serve as a tune-up series for the **2009 Six Metre World Cup**, running from Sept. 8 through Sept. 13. Coming from all over the world, as many as 40 6 Metres will compete in three classes, from antique to classic to "modern" (which has to be taken in perspective since no new boats have been built since 2000.) The 6 Metre class is one of the most important development classes in yacht racing history. Not only did the class nurture design and product innovation, but it also helped develop world competition.

It's been quite some time since the Six Metre World Cup has been held in the United States and never before in Newport. We are truly lucky to have a front-row seat to watch these classic beauties in action. It is likely that we will see boats racing against each other again for the first time in 20 or 30 years. Wal-lenius Wilhelmsen Shipping Company has made it possible to bring boats over from Europe and Great Britain, and many 6 Metre sailors are taking advantage of this. With more than half the fleet coming from such great distances, an active racing schedule will lead up to the Worlds. Many other regional regattas, including the **Tiedemann Regatta** and the **NYC Annual Spring Regatta**, both in June, and **Sail Newport's Coastal Living Regatta** in July have opened their doors to 6 Metre sailors who might wish to spend the entire summer in Newport. The boats will start their U.S. racing circuit on Aug. 21-23 at the **Herreshoff Regatta** in Bristol, followed by a special **Ida Lewis Six Metre Regatta** in Newport on Aug. 29-30. Then on to the **2009 Six Metre North Americans**, which will be included in the **30th Classic Yacht Regatta**. Labor Day, Sept. 7, is a day of rest and registration, followed by six days of racing for the **2009 Six Metre World Cup**. The racing will be managed by Sail Newport, and the Six Metre Regatta Committee is chaired by Bill Doyle and Peggy Comfort. Robin Wallace is the Race Committee Chair.

Some of the early registrants to look for out on the water have strong ties to Newport, IYRS and the Museum of Yachting. *Alana* (US52), designed by William Fife in 1930, was restored and relaunched in 2002, and this will be her first international competition. She is owned by Toby Rhodes, the current U.S. 6 Metre class president from Cambridge, Mass. *Clarity* (D22), designed by Fife in 1924, is one of the old ladies of the fleet.



It is likely that we will see (Six Metre) boats racing against each other again for the first time in 20 or 30 years.

She is owned by Newport residents Jed Pearsall and Bill Doyle and has a medal from the 1924 Olympics in her pedigree. *Madcap*, designed by Hoyt in 1924, was restored by second-year IYRS students in 2007-2008 and launched last spring. She is owned by Tom Fair, Mike McMahon and Ron Boss, all Rhode Island residents. Martha Coolidge, IYRS Board member and Maine resident launched *Jill*, a Stephens design from 1931, last spring after a rebuild. Returning to Newport from La Trinite and last year's World Cup is *Flapper* (N71), a 1939 design by Jensen and currently owned by Nick Booth. Last in the Newport group, *Cherokee* is quite the attraction. Over the past year, Boothbay Harbor Shipyard shipwrights have built a faithful replication of the Stephens 1930 design in full public view as part of a living exhibit at the museum and IYRS. *Cherokee* is owned by the Cherokee Syndicate.

Other early registrants include Peter Hoffman's *Goose* (US81), designed by Olin Stephens in 1938. *Goose* is the epitome of 6 Metre excellence with a

long record of racing victories. Hans Oen from Oyster Bay, N.Y., will bring *Elizabeth X* (NOR80), designed by Bjarne Aas in 1947. *Elizabeth X* has a silver medal from the 1972 Olympics as well as a silver

medal from the 2002 European Championships to her credit. *Mena*, (GER30) designed by Nicholson in 1946, has been a restoration project for owner Dr. Thomas Kuhmann, who reports some of *Mena's* interesting history. Evidently, *Mena* was "burned by the jealous wife of a Belgian yachtsman who spent too much time restoring her, leaving his wife home alone." *Saskia* (KC19), a 1934 Fife design owned by Tony Griffin and Rainier Muller II, was a past flagship of the Royal Victoria Yacht Club. *Totem* (US51), a Luders 1930



CLOCKWISE FROM LEFT *The Sportsman 36 Mermaid*, built in 1947. *Coco*, a 1958 *Sportman 40*. A *Huckins* rally underway.



Frank Huckins was well respected for his lightweight speedy craft that were unique in the '20s and '30s and are still sprightly boats by today's standards.

design, won the U.S. Nationals in 1931. Owned and restored by Jesse Smith, Totem will make her debut this year. *Carin II* (C8), designed by Kyntzell, will come to Newport with Toronto owner Chris Wittstock, whose family has owned the boat for more than 50 years. Henrik Andersin will bring *Djinn* (FIN67), designed in 1938 by Stephens and built originally for Harry S. Morgan. In 1956, Stephens designed *Buzzy II* (DEN65) for a Toronto sailor and the boat enjoyed great racing success. Restored to her original lines by Matt Cockburn, *Buzzy II* will come with owner Erik Larsen. *Sprig* (US43), a 1930 Clinton Crane design, is owned by Greg Stewart from San Diego, Calif., who observes that the economic times this year are pretty much the same as when *Sprig* was built. *Gallant*, a Laurin design from 1947, comes to Newport with a hint of Olympic history, but this time it's the owner not the boat. Owner Eric Jespersen was a bronze medalist in Stars in the 1992 Olympics in Barcelona.

For further information about the 2009 Six Metre World Cup, please visit www.6metreworldcup.com.

THE 12 METRE WORLDS AND THE GOLDEN YEAR OF RACING

From Sept. 22 - 27, Newport belongs, once again, to the thrilling 12 Metres and fond memories of 30 years of Newport's America's Cup competitions when

25 of the yachts that made Newport the sailing capital of the world will reunite and compete. Approximately 50 years ago, the 12 Metre rule was selected as the rule for America's Cup boat design, hence the "Golden Year of Racing" celebrates Newport for staging the **2009 12 Metre World Championships** in her waters.

To further celebrate the anniversary year, the 12 Metre Class, headed by President Jan Slee, has created a circuit of events. Starting July 25 and 26, Ida Lewis Yacht Club will run **The Newport Trophy**. **The Edgartown 12 Metre Regatta** follows on Aug. 8 and 9. Boats will head to Nantucket on Aug. 13 and 14 and return to Newport for the **12 Metre World Championships** on Sept. 22- 27. The series isn't over, though, until Oct. 2-3, as the 12s lend their magic to the **NY Classic Race Week** in New York City.

The 12 Metres are divided into 5 different classes. Antiques are mostly gaff-rigged and none will be coming to this World Championship. Vintage 12s include boats, like *Onawa* (US6) built in 1928, *Gleam* (US11) in 1937 and *Northern Light* (US 14) in 1938. Traditional 12s include boats built before approximately 1968. In this group will be *Weatherly* (US17), *Easterner* (US18), and *Columbia* (US16), all built in the 1950s, along with *American Eagle* (US21), *Intrepid* (US22), and *Nefertitti* (US19), built in the 1960s. Modern boats include *Valiant* (US24),

Lionheart (K18), *Freedom* (US30), *Courageous* (US26), and *Enterprise* (US27) from the 1970s, and *Defender* (US33) and *Victory* (K22) from the early 1980s. The largest group are the Grand Prix, built after 1983. In this group are *America II* (US42), *Australia III* (KA9), *Hissar* (KZ5), *Kiwi Magic* (KZ7), *Kookabura I* (KA11), *Kookabura II* (KA12), *USA* (US61), and *Wright on White* (KZ3).

Like the 6 Metre Class, the 12 Metres were a development class. As the chosen boat for 30 years of the America's Cup, the 12 Metres gave all new development ideas high visibility and were quickly adopted by serious racing boats. With no new 12 Metres on the drawing boards, today's racing isn't about new developments; rather, it provides an opportunity for more people to experience what only the sailing elite had before.

There is, however, one example of major development on a 12 Metre that will extend the 12s' reach even further. *Easterner*, which belongs to Shake-a-Leg, is being refit to accommodate a crew of disabled and able-bodied sailors to sail together. This incredible effort, thanks to the generosity of Arthur Shlossman and the vision of disabled sailor Paul Callahan, may just result in the fan favorite at the 2009 12 Metre Worlds.

For further information on the 12 Metres, please visit www.goldenyear2009.com. ▲

Freedom



From a Glamorous Beginning to a Glorious Relaunching

By Susan Daly  Photography by Daniel Forster

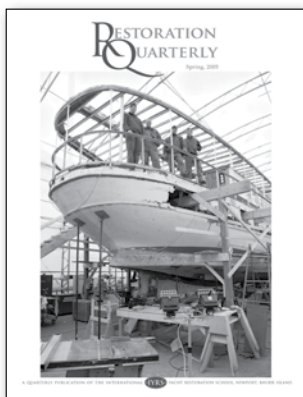


Joseph Pearce

AT LEFT *Freedom* in her heyday.

FACING PAGE *The newly restored Freedom.*

IN THE SPRING 2005 ISSUE OF *RESTORATION QUARTERLY*, we ran an article about the start of a major restoration project. Earl McMillen, head of McMillen Yachts and a group of partners had begun restoring *Freedom*, a 104-foot motor yacht designed by John Trumpy and built in 1926 by the Mathis Yacht Company of Camden, N.J. Since founding McMillen Yachts in 1992, McMillen and his various partnerships have restored and maintained a fleet of classics, including *Scout* (a 1930 Defoe Boat & Motor Works commuter), *Glory* (a 1955 Trumpy) and *Enticer* (designed by Trumpy and built by Mathis in 1935) and *Onawa*, (a 1928 Starling Burgess-designed 12 Metre).



Fast forward four years later. On Saturday, May 9, 2009, more than 100 people came to Portsmouth, R.I., to celebrate the relaunching of *Freedom*. The yacht was christened and then put into the water via Travelift to a cannon salute. While some work on the interior and systems would continue through June, the yacht was a sight to behold. Nearly five years in duration, the restoration cost in excess of \$6.5 million.

Like many classics, *Freedom* has had a long and varied history that started with wealthy private owners but progressed over time to more utilitarian and less glamorous purposes. Built for Aubert J. Fay of Boston, she is a near sistership to the presidential yacht *Sequoia*. *Freedom* was owned for most of the 1930s by Mrs. J.P. Donahue, the daughter of F.W. Woolworth. With a new owner in 1939, she was moved to Miami, Fla., where she remained for the next 60 years.

A series of individuals and institutions owned *Freedom* over those decades, including a religious organization and an oceanographic foundation that was part of the University of Miami. When McMillen found her in Florida in 2001, she was in a truly derelict state. With one additional partner, Chuck Parrish, he brought the boat by barge up to Portsmouth, R.I., in preparation for her restoration, which began in August 2004.

Under the guidance of project manager Jeff Jacobsen and shipwrights Dan Roten, Louis Sauzedde and Todd Jarem, *Freedom* underwent a meticulous restoration. The team made use of photographs, articles and other reference materials to ensure that they

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Freedom

Continued from page 17

were doing the right thing. Original parts, fittings and fixtures from other Mathis-Trumpy yachts served as the basis for molds and templates so that new ones could be built. The designer's family, which included Donald, Sigrid, Janie & Trudy Trumpy, proved to be an invaluable asset during the restoration process. They supplied valuable information and original photographs and casting patterns for missing hardware. McMillen asked to give them a special acknowledgement for their much appreciated efforts!

A number of IYRS graduates and students have worked on the restoration – making the transition from a Beetle Cat, Herreshoff 12½ and other projects to one on a much larger scale. According to McMillen, "It is critical that we have access to talented, motivated and passionate shipwrights and artisans in order to fulfill our mission. IYRS has been an invaluable conduit for this rare and precious human resource."

As with the other restorations, McMillen pulled together a group of partners to fund the project (see sidebar). As fractional owners, a concept that McMillen pioneered in 1995, the partners, all with a similar interest but not as much available time, are able to participate in the same mission of restoring and then having access to classic yachts. The partners' role has been a critical factor in the successful completion of a number of restoration projects, including *Freedom*.

Starting in July, the partners will begin a summer of



shakedown cruising on *Freedom*. Each of the partners will have access depending on their percentage of ownership. (For example, a typical 5-percent share would give the partner access to a minimum of eight days per year and four days during the summer.) There is currently limited availability in *Freedom* as well as most of the other yachts in the McMillen Yacht fleet.

WHAT'S NEXT?

Building off the success, knowledge and expertise gained through this and other restoration projects, McMillen has formed

the new Mathis Yacht Building Company in Rhode Island with the plan to build yachts in the spirit of, and inspired by, those designed by John Trumpy and built by the original Mathis Yacht Building Company of Camden, N.J. Although not affiliated with the original company, the new company intends to build yachts that feature composite hulls, modified with additional draft and beam for added stability. The boats will also have modern systems that utilize new technologies such as bio-diesel hybrid propulsion and "at rest" stabilization. As with *Freedom*, all of the joinery below and above deck will be built to the quality and standards associated with the original Mathis Yacht Building Company. ♠

To learn more about McMillen Yachts, their projects and fleet of classics, go to www.woodenyachts.com

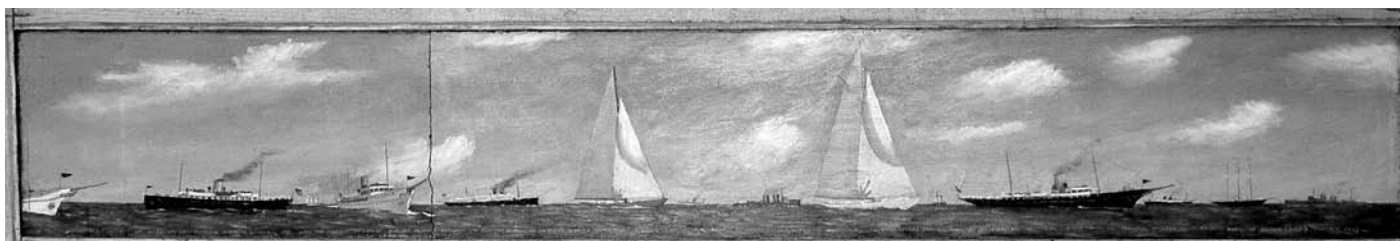
❧ Partners in the Restoration of *Freedom* ❧



- Mr. & Mrs. Charles M. Parrish
- Mr. & Mrs. Earl McMillen III
- Mr. & Mrs. George McKerrow, Jr.
- Mr. & Mrs. Edwin A. Wahlen, Jr.
- Mr. & Mrs. Gene W. Milner
- Mr. & Mrs. Michael McChesney
- Mr. & Mrs. Bayne Stevenson
- Mr. & Mrs. Michael A. Miles
- Mr. & Mrs. Fred Burke
- Mr. & Mrs. Robert Pittman
- Mr. & Mrs. J. Rutherford Seydel II
- Mr. & Mrs. Roger Smith
- Ms. Jane Smith Turner
- Mr. & Mrs. Michael Klump

A Panorama of the 1930 America's Cup

By Jay Picotte, Curator, Museum of Yachting



This interesting yachting scene commands attention at the beginning of the Museum of Yachting's "America's Cup: The Newport Years" exhibit. Beautifully painted by Harrison Brown (American, 20th century) in 1933, this oil on wood panel painting depicts the events off Newport during the 14th defense of the America's Cup in 1930. This was the first contest for the Cup sailing the majestic J-boats and also the first America's Cup competition sailed in the waters off Newport. The panorama shows an impressive collection of spectator boats that includes (from left to right) *Ara*, the black-hulled motor yacht; *Viking*, owned by George F. Baker Jr. flying the New York Yacht Club burgee; *Southland*, a black-hulled steamer of the Eastern Steamship Line; *Rene*, Walter Chrysler's motor yacht; a World War I destroyer used by the Coast Guard against rum runners that was policing the course; an unidentified schooner in the distance; *Corsair IV*, J.P. Morgan's large black motor yacht; another Eastern Steamship boat taking paying passengers out to view the racing; *Migrant*, a three-masted schooner; and another destroyer.

Reportedly, the painting was crafted on the side of a bunk board from the motor sailer *Roamer* of Essex, Conn. It does look suspiciously like an old window shutter from a house and has the rich patina of a 76-year-old painting. It is striking because of the lovely hues, most notably the blues of the sky and water. The depiction of the competitors as well as the spectator fleet are expertly executed and to scale and present a scene that the viewer wishes he or she had witnessed. Although quite accurate, the painting, possibly a result of the unusual 6-foot-long canvas, is somewhat whimsical and especially so when one notices the 6-foot-long signature along the bottom of the painting that reads:

"A PRETTY PICTURE OF THE AMERICA'S CUP RACES OFF NEWPORT, RHODE ISLAND, IN SEPTEMBER 1930 WHEN THE AMERICAN "ENTERPRISE" BEAT THE GODDAM BRITISHERS (AND IRISH TOO) ON THE LATE SIR THOMAS LIPTON'S "SHAMROCK V" IN FOUR STRAIGHT STARTS - PAINTED ON SPECIAL COMMISSION FROM THE DISREPUTABLE FREDERIC EDWARD JONES, ESQUIRE BY HIS GREAT AND GOOD FRIEND, THE OLD MASTER AND PEERLESS WIELDER OF THE BRUSH - HARRISON BROWN "HASH" DECEMBER 1933"

This wonderful painting and, indeed, all of the exhibits are worth a special trip to the Museum of Yachting this summer. Δ

Interview with the Herreshoff 12½ Team



From left to right: Max Petrushonis, Valen Coble, Andrew Furlong, Jason Baker, Keith Brown, Jeff Schuldheiss, Kenny Grauer.

Debra Huntington

Program Director Clark Poston held a roundtable this spring with the team of second-year students restoring the Herreshoff 12½ *Hurrah*.

CLARK POSTON: What do you like best about working on the Herreshoff 12½?

ANDREW FURLONG: I like her because she's a little boat with all the bells and whistles. It's worth the time to do it right.

JEFF SCHULDHEISS: As it's coming together, you can see that it's an elegant boat with an incredible level of finish.

JASON BAKER: The level of finish is really nice. There are a lot of challenges with a small boat with all her surfaces, so you have to blend it together and keep it nice.

KEITH BROWN: Jason has hit on something. For a boat of this size, it's a precisely designed boat where everything is visible. There are very small tolerances, so things have to be dead-on. Working on *Hurrah* has really raised our level of craftsmanship.

MAX PETRUSHONIS: I like all the standard Herreshoff details that make the boat elegant.

CLARK: How does the daily work get divided up?

KENNY GRAUER: We all just volunteer ourselves.

MAX: I wanted to learn about mold making, so I volunteered for that.

JEFF: The year started out differently, but now everybody's

thinking ahead and figuring out how I can do this as my contribution.

JASON: The instructors are involved in certain things. Warren [Barker, second-year instructor] might nudge us toward something. And we just look at what's on the list.

KEITH: With the major stuff like planking, we all wanted to have a hand in it. We're a good mix. We've all had ownership from the beginning to the end.

CLARK: How do you get involved with project management?

KEITH: With the bigger deadlines, we got more involved and became more proactive.

KENNY: Planking was a big deadline, but we didn't initially see the pitfalls, so we'd fall off schedule. Now we have a checklist.

ANDREW: It's better with a checklist. We're able to manage things better.

CLARK: What has been the biggest challenge you've faced on the restoration?

ANDREW: The fact that Warren knows so much about the 12½. I've had to raise myself to his level of craftsmanship.

JASON: It's hard to pull it off from the construction plans. People

who own a 12½ are so familiar with them. There are people who spend their lives researching the 12½.

KENNY: My biggest challenge was with the lofting and refairing the boat. It's a small boat with a big boat design, which made it that much more difficult.

KEITH: This year, we needed to be able to think about things and plan them out. Like how what we do today affects what you plan to do later on. Making a small change now has big implications later.

CLARK: What have you learned about working together as a team?

KEITH: Because we need to meet a common goal, the level of responsibility to the rest of the team has been raised. There's subtle peer pressure. It's different to be in a group.

JASON: Before IYRS, I worked alone and had a hand in my projects from beginning to end. Now it's a group process, and I've had to figure out how to work with a larger team.

MAX: How to subtly stay on top of the

others. We keep each other motivated so we can keep the progress going.

JEFF: I learned that I need more patience.

CLARK: What skills did you learn in your first year that have been of most value this year?

JEFF: How to sharpen a tool. I've realized how much nicer it is to work with sharp tools.

MAX: Learning about good stock selection and knowing that this piece of wood should go on a boat vs. that piece that should never go near a boat.

KENNY: Seeing how wood dries out and how it acts in certain environments.

ANDREW: Having more patience. If you do something too quickly, it bites you in the butt.

JASON: I had a lot of the skills before I came to IYRS, but I've learned how to combine them with proper tool use. Now I use tools at a level of precision and usefulness that I didn't before.

KEITH: Last year, I learned how to work with a team, to be efficient and to

produce high quality. This year, I want to build my leadership skills.

CLARK: How has the experience helped to build your confidence?

MAX: Finishing the mast was big. I started with three pieces of wood and turned it into a mast. I hadn't done a rounded spar before.

KENNY: I did the shutter plank in one day with all these guys breathing down my neck. Seeing the hardest plank going on in one day was big.

KEITH: The first attempt at the transom stumped me for a month. But I got through it. Now it's another thing I've got in my back pocket.

CLARK: What has been the most rewarding experience during the project?

ANDREW: When the boat got green paint and varnish, suddenly we realized we had a boat.

KEITH: On June 6th (Graduation Day) when I put the tiller in my hand and pull in the sail. Then I'll know that I was part of the team that built this boat. ▲





RESTORATION SOCIETY

IYRS and the Museum of Yachting thank the members of the Restoration Society, who have made a five-year commitment to support operations, with annual giving at these prescribed levels.

BOLERO CLASS (\$10,000 / YEAR)

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Christy & David Elwell
Hope & Steve Frank
Anne & Larry Glenn
Diana & Peter Gonzalez

Kate & James Gubelmann
Guy Heckman
Candy & Dooie Isdale
Ernest K. Jacquet
Martha Wallace & Edward Kane
Cynthia & Peter Kellogg
Marguerite & Gerry Lenfest
Michael McCaffrey

Karen & Gerry Migliaccio
Daniel E. Offutt III
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Harry T. Rein
Charles Townsend
Frans van Schaik
J. Steven White
Nancy & Bill Zeitler

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Terry McClinch
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Zbynek E. Zak

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Scott M. Bailey
Benzak Family Foundation
James D. Brown
Darrell Crate

Kerry & Dan Dwyer
Charles J. Holland III
Nina Houghton & Rob Harvey
John Kilbourne
Kevin MacNeil

Elizabeth & Earl McMillen
Jane & R.J. Schaefer
William Thiele
Patricia & John Thommen
Brenda & Jay Wilson

BEETLE CAT CLASS (\$1,000 / YEAR)

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Connie & Rick Bischoff
Asa & Alfred Bisset
Connie Blake
Bowen's Wharf Co./Bart Dunbar
Carolyn & David Brodsky
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Ian McColough
Judy McLennan
John Mecray
Judy & Peter Meyer
Charles Milligan
Robert H. Moore II
May & Bill Munger
David B. Murphy

Marilyn Kanter & Terry Nathan
Newport Collaborative Architects
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Laura & David Pedrick
Carol & David Pensky
Michael Phillips
Winifred & James Phyfe
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