

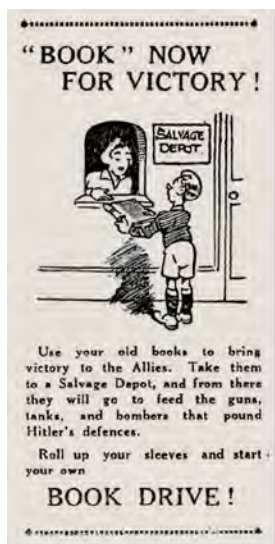
Journal of the Association of Yachting Historians



www.yachtinghistorians.org
Winter 2018

Paper trail tribulations

Martin Black



Today's yachting historians trying to pursue their researches in pre-war journals all face the difficulty of accessing source material in its paper format, and my own frustrating efforts to trace copies of *The Yachtsman* magazine spurred me on to suggest AYH's next digitisation project.

Having secured 42 volumes of *The Yachtsman* covering the period from 1891 to 1911, it seemed I was without a prayer when it came to finding the later volumes down to 1939. I tried a great many yacht clubs. If they did have any volumes at all, their run would have major

gaps prior to 1939. Generally, there was nothing from the 1920s and '30s, and like my own collection the holdings of the Cruising Association Library and the Caird Library at the National Maritime Museum stopped in 1911. That was too much of a coincidence, but why?

My daughter, a History undergraduate, finally gave me the answer. During the Second World War the country was in desperate need of waste paper for the war effort: for making

shell containers, interior components in mines, artificial silk for parachutes, etc. etc. The Ministry of Supply asked the Women's Voluntary Services to make

house-to-house calls in search of clean, dry paper for re-pulping and re-use. However, the best quality paper was to be found in books and journals, and by 1943 the Ministry had turned its attention to private libraries. So it was that yacht clubs lost so many of their books and journals.

A prize of £20,000 was offered to the town that provided the most books. Soon towns and cities were vying with each other and by March 1944 well over 81 million books had been pulped. Campaign slogans declared "Hurl your Books at the Enemy" and pointed out that "12 Old Letters Make a Cartridge Case".

Late in the day it was realised that too much of our heritage was being destroyed. On an arbitrary basis it was decided that anything "worthwhile" published prior to 1912 (30 years prior to 1942) could be exempt.

When AYH next makes an appeal for help in tracing missing volumes, therefore, we would be grateful if you could check out your local club in the hope that some of the missing material has survived there, so that it can be copied and shared with a wider public. ⚓



Journal of the Association of Yachting Historians

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As our membership is aware, your Association is seeking to make the principal yachting journals available in digital form so that those interested can conduct research from home. Our success in digitising the *Lloyd's Register of Yachts* has added greatly to our credibility and prestige as an organisation, and now thanks to your generosity your Committee can start its next project, namely the scanning of *The Yachtsman* magazine from its launch in April 1891 to the end of 1939. The 92 volumes, including some 2,500 full-page photographs, will have a fully searchable database as an invaluable means of accessing source material.



Continuing our programme of tours to major yachting centres, this October twenty of our members visited Kiel and Flensburg. Our German colleagues of the Freundeskreis Klassische Yachten (www.fky.org) were excellent hosts in Kiel and laid on an ambitious programme of speakers on the distinctive German historic classes and yacht builders. In Flensburg we enjoyed an illuminating visit to Oliver Berking's international Yachting Heritage Centre, currently mounting a special exhibition of the world renowned Abeking & Rasmussen yard. Behind the public area we admired the impeccable reconstruction of Alfred Mylne's 1939 12 metre *Janetta*, and, of course, the Centre contains Volker Christmann's vast yachting library, where we could have lingered much longer.

Next outing? Many members have expressed a preference for Venice!

Meanwhile our Vice Chairman Rees Martin has been busy revamping our website www.yachtinghistorians.org. Now it is up to our members' contributions to help make this an essential platform for yachting historians. It will help us to offer more to our membership beyond the British Isles, and to a significant extent become a virtual organisation in the best sense.

Fair Winds,

Hal Sisk
Chairman

*'The Arrow off Hurst Castle by J. Gilbert',
after restoration*



Photo: courtesy Alison Porter

Fake or fortune?

In search of a little-known marine artist

Ian Dear

In the 1970s I inherited a painting my father had bought many years earlier. No signature was visible, though 'The Arrow off Hurst Castle by J. Gilbert' was painted untidily on a small plaque on the frame.

In the 1980s the Royal Yacht Squadron (RYS) had asked me to write their history so I knew about *Arrow*. One of the most remarkable racing yachts of the 19th century, she was launched in 1821 for Joseph Weld, an RYS founding member. She was

subsequently owned by several other members and was still winning races in the 1870s.

Having decided to sell the painting I offered it first to the RYS, as their burgee flew at the cutter's masthead, but then changed my mind. When I tried again in the 1990s the upbeat Bonham's valuer couldn't trace the painter but said it might be a Nicholas Condy. If only, I thought, but hung on to it just in case she was right.

Selling an unsigned painting attributed to a virtually unknown artist seemed mission impossible, but the arrival of the internet raised my hopes. I googled 'J. Gilbert, marine painter' and found an online conversation (<https://artuk.org/artdetective>) conducted by the National Maritime Museum's Dr Pieter van der Merve who wanted to trace a marine painter called G. Gilbert, but concluded this was probably Joseph Miles Gilbert (1799–1876). The Museum had several prints and lithographs of his work but only one signed painting – Weld's *Alarm* winning the 1830 Royal Yacht Club's Ladies Challenge Cup –





Photo: courtesy Alison Porter



Photo: courtesy Alison Porter



Top left: Fragment of identification on the back of the painting

Top right: Cleaning revealed interesting details, including a woman about to board Arrow

Bottom right: A contemporary print of Arrow

though the signature was incomplete. The only other Gilbert painting on public display is of the royal yacht, *Victoria and Albert*, which hangs in Osborne House on the Isle of Wight.

Encouraged, I sent Dr van der Merve a photograph of the painting and asked for his opinion. He replied: 'I have no reason to doubt it is by J.M. Gilbert... It looks like a good painting, and interesting as to location.' But when I sent a photo to Bonham's, they said the artist was not known to them, and that it was therefore only of 'decorative value'. Back to square one.

I had the painting cleaned to try and find a signature, but without success. However, it did reveal that the waves in the foreground had been over-painted to conceal the repair of a large horizontal tear, which the knowledgeable conservationist dated from Gilbert's time. When removed the wave formation underneath was strikingly similar to that of the *Alarm* painting. But finding more of his original work was essential if Gilbert was to be properly established amongst his peers.

As a young man Gilbert had exhibited at the Society of Arts (two medals), the British Institution, and at the Royal Academy. In 1829 he had moved to Lymington with his young family – near where one of his future patrons, Joseph Weld, spent the summers at Pylewell House – and in 1846 *The Nautical Magazine* mentioned he was Marine Painter to the Royal Southern Yacht Club (perhaps any member reading this might be interested

in checking if this was true?).

The internet revealed other interesting information.

One website (www.rareoldprints.com/printset/grove) displays over 20 prints from original paintings by Gilbert, lithographed by Louis Haghe, Queen Victoria's official lithographer. Curiously, Gilbert's name under each print often has the wrong initials, a quirk that possibly accounted for the 'G. Gilbert' Dr van der Merve was seeking. And though the 1851 census recorded Gilbert's profession correctly, for some reason he called himself Miles Gilbert! Not surprising, then, that when I tracked down some of the paintings lithographed by Haghe to the Hampshire Cultural Trust I found it had attributed them to another artist.

Two marine art history books mention him briefly, a Gilbert relative revealing in one that he would 'tear up work he did not like, one reason why his work is so rare'. Was this why the *Arrow* painting had been slashed? The same relative believed Gilbert had formed a friendship with Queen Victoria. With such eminent connections perhaps he could afford to be eccentric, but his destructive attitude towards his work and his lack of care in identifying himself have left him virtually unknown today. It would be interesting to know if any of his original paintings hang anonymously in yacht clubs or someone's home....



Ian Dear's latest book, *The Tattie Lads - The Untold Story of the Rescue Tug Service in two world wars and its battles to save cargoes, ships and lives*, was published by Bloomsbury in 2016





*Hoisting the mainsail
of Wherry Maud*

*Condensed from
a report by
Jeremy Lines,
who died on
13th November,
2018 – please
see **Obituaries**
on page 23*

Royal Norfolk & Suffolk Yacht Club 6TH-8TH OCTOBER 2017

Our long weekend in Lowestoft began on the Friday afternoon with a visit to the International Boat Building College on the northern shore of Lake Lothing on the tidal reach of the river Waveney. Here we were met by Mike Tupper who has organised a variety of courses covering all aspects of boat building. There were a number of boats and yachts in build and under repair, ranging from 12 foot clinker dinghies to a 50 foot Cornish-built heavy M.F.V. with a surprisingly graceful stern, yachts from Laurent Giles and Camper & Nicholsons, and a reproduction of a very ancient reed-cutting boat.

We all gathered later in the Royal Norfolk & Suffolk Yacht Club and then went over the road to a hotel for an evening meal. I was glad to meet my old friend Ian Nicolson from Scotland as we had been boat builder apprentices together 70 years ago.

On Saturday morning we received a warm welcome at the yacht club where our lecture programme for the day was very varied and informative. John Wilson launched into the history of the *Excelsior*, the last sailing smack, and Martin Black expounded on the realities of yacht designers' archives and the difficulties of preserving them. George Hogg and the National Maritime Museum Cornwall were commended for their work on this (see p.8).

After a simple lunch Jamie Campbell, author of the club's marvellous 150th Anniversary history, gave us a fascinating insight into some of the club's many advances which are not

generally recognised in its long history (it was founded in 1859). In the early 19th century there was a lot of sailing on the Broads and rivers and many match races held for enormous sums of money; the wherry rig became very well developed commercially but it is interesting that lateen rigs were also quite often used for yachts, and in 1900 the club commissioned Linton Hope to design the Broads One Design which is still racing and is now also moulded in G.R.P.

In 1924 the club was involved in sending the first team of 6 Metres to Oyster Bay on Long Island Sound for the first British-America Cup, which they won, and in 1922 a club member, Leslie Lewis, first proposed a National 14 foot dinghy class which was established the following year. The International Championship for the latter class was first held in Felixstowe in 1928 where Uffa Fox won the P.O.W. Cup in





Avenger, and Uffa Fox was also Team Manager when the club sent the first International 14s to compete in America, crewed by the likes of Peter Scott, David Beale, Oscar Browning and Uffa himself.

The afternoon speakers were Mike Bender, who gave us an introduction to his latest book *A New History of Yachting*, Rees Martin who spoke about the evolution of the 6 Metre Class, and Hal Sisk who was keen to promote the idea of a new class of Classic Mylne 21' Dublin Bay gaff sloops to be wood-built but of modern construction that could be shipped in a container. We have since learned that the first hull was on show this summer and more are planned.

On Sunday morning most of us managed to drive north to Hunters Boatyard in Ludham where we had arranged to sail on the Norfolk Wherry *Maud*. Built in 1899 for Jewsons the

timber merchants in Great Yarmouth, she was rescued in 1981 by Vincent and Linda Pargeter and after an 18 year refit was recommissioned in 1999. She is 60 foot long with a beam of 16'6", is round bilge and clinker-built with a lovely sheer, and a tiller steered with a 7 foot long rudder!

We helped to hoist the gaff mainsail using a single halyard onto a wood reel-on winch on the foreside of the massive tabernacle, then we sailed some miles down to a couple of windmills where we turned round using the two 22 foot quant poles, walking along the side decks. On our return to Hunters we were given a tour of the boatyard where they have a good fleet of all wood 4 berth gaff-rigged yachts built in the 1930s and a number of open boats for hire.

Our next stop was the Museum of the Broads at close-by Stalham. Here we saw many reed-cutting boats and tools and small yachts, including probably the oldest yacht in the U.K., the *Maria* (c. 1840) with jib, lateen foresail and gaff main, built for Sir James Preston of Beeston Hall.

It was altogether a very good weekend with many unique bits of information from this special part of the country.

The full report of this visit will be available on the AYH website in due course ⚓

Top left: Half model of Dunlin No 1, built 1901

Middle left: Hunters Boatyard, Ludham

Bottom left: Model of Maria, c. 1840

Top right: Using the quant poles to turn Wherry Maud round

Bottom right: Model of Harlequin No 21, built 1924





The Bartlett Research Library, National Maritime Museum Cornwall – seated left to right: Nigel Sharp, Rees Martin and Hal Sisk

A flying visit to Falmouth 2ND–5TH JULY 2018

At the beginning of July four of us met at the National Maritime Museum Cornwall, in Falmouth, more specifically at their Bartlett Research Library, and were made very welcome by George Hogg (supposedly retired but now named Hon. Stowaway) and Trustee Tony Pawlyn. We were there to talk with them through the work done by their teams of volunteers and the progress made in archiving their huge collections, in particular their Yacht Design Database, which now contains over 15,000 scanned details from plans published in various yachting magazines since 1904. This is fully searchable through the NMMC website, can be printed out on line, and there are hopes to expand it nationally.

Hal Sisk flew in, Rees Martin and I both drove from afar and Nigel Sharp rowed across from St. Mawes – well, he got there somehow – and we were joined at a quick lunch break by the Director, Richard Doughty, and by Jenny Wittamore, a freelance maritime curator and researcher. I particularly enjoyed talking to some of the volunteers about the very detailed archiving they were entering for each new book donated to the Library, and I came home inspired to work harder in Cowes, bringing with me Tony Pawlyn's absorbing book on the Falmouth packets. It was a lovely mid-week break (with lots of seafood), also because – whilst the rest of England was gasping in the record heat – in Cornwall, it rained! ⚓

AGMs considered

The 12th AGM last March went off well in Portsmouth at the ever-welcoming Royal Albert and Royal Naval Yacht Club. How lucky we are to have been their regular visitors over the years, since Jack Dalmeny, one of our founder members and at that time a Flag Officer there, first invited AYH members to meet in that lovely Club house in 2009. Technically, being an old Southsea hand, I always think of it as Southsea, but Portsmouth will do. Before that we had gathered at *HMS President* in the shadow of the Tower of London, again at the behest of Jack, who had the entrée there. In fact we have been to Portsmouth six times, *HMS President* four, and other prestigious venues in between.

In 2019 we are going back to London, following mild remonstrances that we were too Southern based, too soft, but several factors affect my choice (and it seems to be my choice) and ease of access for our far-flung membership is prime, Portsmouth being a good hub for air, rail, road and even sea travel.

Another factor is cost and London venues have often been expensive, given our limited budget.

However, this time, I am sure the Cruising Association headquarters will make an interesting day, and it would be instructive to find out how many AYH members also belong to the CA? Our Chairman is a member – and it is through him that we are booked in there on Saturday, 2nd March 2019.

Speakers in 2018 were as varied and as well up to the high standard as we have enjoyed in the past, with local colour in the history of the Victory class* with Hugh Pringle, and hints of the glamour of Italy from Enrico Zaccagni and Emiliano Parenti (see report opposite).

Lastly, looking back at the 12th AGM covered by the minutes, we are reminded of the perennial hazard of winter meetings – the weather, as the 2018 AGM had to be postponed at short notice on highly accurate forecasts of heavy snow. Not the first time AGMs have been disrupted. Let us hope for easier travel in 2019. See you there. ⚓

** Editor's note:
The Victory class
have their own class
entry each year at the
prestigious
Portsmouth Regatta,
which dates back to
the 1890s. The
Regatta's Director,
AYH member Adrian
Saunders, informs us
that details of this
year's Regatta and
future events can be
found on their
website:*

www.portsmouthregatta.org





Above: Detail from the boom of Black Swan (see page 11)

Classic Yacht restoration in Italy

Enrico Zaccagni and Emiliano Parenti

– condensed from a talk given at the AYH AGM on 24th March 2018



Some Italian boatyards have always been known for their skill in classic yacht restoration. As the Mediterranean sea is an important area for classic yacht races, in Italy as in France and Spain we developed a capacity to provide restoration work at a high level and often at lower cost than in other countries.

We will focus on some of the most important yachts from the two boatyards with which we are directly involved – the Cantiere Francesco del Carlo in Viareggio and Cantiere Tecnomar in Fiumicino, Rome. We also list briefly some of the restoration work undertaken by other renowned Italian boatyards. More details will be available in due course on www.yachtinghistorians.org



Above: The yawl Barbara, whose whole deck had to be dismantled and re-built correctly with the best materials

CANTIERE FRANCESCO DEL CARLO Viareggio

There is a lot of work in progress at this shipyard, where Enrico Zaccagni is the owner's surveyor and project leader of some yachts under restoration.

Barbara

Bermudan yawl 1923, designed by Camper & Nicholson's (Yacht no. 318). Built in wood at the Gosport yard for H.F. Edwards as an auxiliary cruising Bermudan rigged yawl. After many years in the hands of French owners in the South of France *Barbara* was abandoned in Spain, then partially restored by Juan Sanchez in Malaga in 2000. Bought by Roberto Olivieri in 2015 and shipped to Viareggio where further major restoration work started in April 2015. *Barbara* was officially re-launched on May 19th, 2018.





Major projects at Cantiere Francesco Del Carlo

Above: left and
adjacent *Lo Spray*
far right and adjacent
Zephyr

Below: *Tirrenia II*,
formerly a familiar
sight at all the classic
yacht races in the
Mediterranean

Lo Spray

Pleasure motorsailer of 1960 with a vintage taste, which has always been in the hands of the same family, and was skilfully built by the renowned shipyard Picchiotti of Viareggio.

The Italian designer, Franco Anselmi Boretti, must have been inspired by classic cruisers of the late '30s with the lovely teak superstructure and a high, powerful bow.

Zephyr

Designed as a gaff cutter by J.M. Soper & Son, and built by Philip & Son 1929, this yacht has belonged to the same family since 1972. Soper's name is world famous for his enormous cutter *Satanita* of 131 ft. LOD, of 1893. *Zephyr* was transformed into a Marconi rigged cutter in the 1960s and will remain as such.



Tirrenia II

A very familiar and well-known yacht in Italy and in the Mediterranean. Originally *Sappho*, LOD 62 ft., she was designed as a gaff ketch by Frederik Shepherd and built in 1913 for a Greek owner at H.R. Stevens, Southampton. Bought in 1924 by Guido Fiorentino, President of the Regio Yacht Club Italiano in Naples, the yacht was re-named *Tirrenia II*. The Club offered a challenge prize named after this yacht, the Coppa Tirrenia, intended for the yacht enjoying the best cruise, and *Tirrenia II* won it twice in 1927 and 1928. After being bought in 1992 by the former president of AIVE (Italy's most important association of classic yachts) who had her carefully restored in Trieste by Cantiere Alto Adriatico, unfortunately she was eventually abandoned on the hard for eight years. Del Carlo has been undertaking major restoration, including preserving the magnificent interior panelling which will be carefully restored as a piece of art.



CANTIERE TECNOMAR

Fiumicino, Rome

The Tecnomar shipyard, of which Emiliano Parenti is the Manager, was founded in 1964 and has restored many classic and vintage boats over the years.

During the last six years Tecnomar has completed a Third Rule, Norwegian, 1937, C. Jensen design called *Kipawa*, and *Marga*, C.O. Liljegren design, Swedish, 1910 delivered in 2015 which won the shipyard the Classic Boat Award in 2016.

With the experience of those two boats the Tecnomar shipyard is currently working on the restoration of two Ten Metre International Class First Rule yachts: the first is *Astarte*, C.O. Liljegren design of 1907, a design which led to the construction of *Marga* for the 1912 Stockholm Olympic Games; and the second is *Tonino*, a William Fife design of 1911 (No. 599), built in Spain for King Alfonso XIII in Astillero del Nervion, Bilbao. There is a new book about her, edited in Spain in 2018, called *Los barcos de Alfonso XIII*.

Another yacht being restored is a little Wianno Senior of 1961 called *Shamrock*, built to a Crosby's One Design, Nantucket 1912. One was owned by John F. Kennedy. A recent arrival in the yard is *Capitano Lipari*, a 50 ton wooden ketch of 1947, built in Liguria by the Cantieri Navali di Recco. ⚓



Above: The restored *Marga* which won the Cantieri Tecnomar shipyard the Classic Boat Award in 2016

Left: John F. Kennedy aboard a *Wianno Senior*

Photo: © jrtphoto.com



OTHER BOATYARDS – an overview

Above: The magnificent *Black Swan*, seen here off Saint Tropez during the 2003 edition of Les Voiles de Saint-Tropez, recently featured in the BBC4 documentary of Francesco da Mosto's 'Mediterranean Voyage' from Venice to Constantinople

CANTIERE VALDETTARO - Le Grazie, La Spezia
Vera Mary, schooner designed by J.M. Soper and built by Berthon in 1932.

Black Swan, Camper & Nicholsons 1899, was restored at this yard, then underwent a major refit in 2000/2002 at Beconcini's Yard in La Spezia under the direction of Studio Faggioni Yacht Design. Transformed from a Bermudan rig to gaff, with other modifications, she is a regular competitor at the classic regattas in the Mediterranean.

**CANTIERE DELL'ARGENTARIO –
Porto San Stefano**

Specializes in Stephens and Herreshoff yachts. *Vanessa*, a two tonner of the 1970s designed by Giulio Cesare Carcano.

CANTIERE CARLINI – Rimini

A very important boatyard chosen by Stephens, Giles, etc. *Acajouly*, Dutch-built schooner, 1968, built entirely in teak.

CANTIERE POSTIGLIONE – Napoli

Joyette, magnificent Camper & Nicholsons gaff ketch 90ft., originally *Almara* 1907. Lately rigged as a Marconi schooner. The bare hull was shipped to Naples for restoration, with some original parts. *Cheone*, originally *Tresca* 1937, a Marconi cutter designed by Robert Clark and built at St. Monan, Scotland. In need of total restoration.





Time to come home

New owner sought for a remarkable Albert Strange yawl famous for her running head-sails

John Leech

Imogen II is a 6 ton, 26 foot timber classic boat built on the Hamble by Luke Brothers in 1911 and designed by Albert Strange for the North Sea. She is believed to be the first yacht to complete an offshore passage with running head-sails used for self-steering, when her then owner Captain Otway Waller sailed her in 1930 from Banagher on the River Shannon to the Grand Canaries.

Otway, having invented running sails which the *Tatler* claimed in 1931 as “an invention which is of vital interest to sea-going yachtsmen”, set sail on 15th June 1930 along Conor O’Brien’s route. *The Irish Times* wrote at the time: “A voyage single-handed makes a

tremendous demand upon the courage and stamina of any man. Capt. Otway Waller will do it if anyone can. He is a fearless fellow.” Conor O’Brien, in his book *Across Three Oceans*, wrote: “Captain Waller’s ingenious running sails would hardly do for a vessel bigger than his *Imogen*.”


Imogen II was restored in the U.K. in 1997 to 1999 at Dolphin Quay, Emsworth by Tim Gilmore, who remembers her well: “She was one of the first boats I worked on when I took on the premises at Dolphin Quay. I

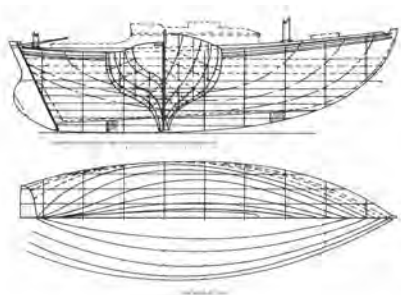
remember that when she had that big piece of work completed, we went for a little ‘sea trial’ down the Emsworth channel with her then owner, John Cooper. The last thing we did for her before she was shipped to Auckland, New Zealand in 2000 was build a shipping cradle for her.” She then sailed the Hauraki Gulf and was a regular at the Classic Yacht Regattas until 2014.

She is built with pitched pine on oak, and the restoration included floors, keel bolts, re-building the stern and parts of the cabin. She has a substantially original mahogany and teak interior. She is currently fitted with a Yanmar 12 horse power single cylinder diesel engine. Her standing and running rigging is in need of upgrade.

Imogen II is now lying safely under cover in a boatyard in Whangarei. She has been stripped of paint and given two coats of linseed oil to preserve her. Her interior is as per her original plans and in excellent condition. Due to her place in yachting history the shipwright and the new owner would like to see her return to Ireland, at no cost other than shipping. We need a keen yachtsman who would be happy to care for her and maintain her, or have her placed in a museum. She is now in need of some additional loving care to realise her full potential.

John Waller, Otway’s son, published a book on her and the family in 2013 called *Atlantic Affair*, published by www.yannisbooks.com ISBN 978-0-9547887-7-3. The Log of *Imogen II* is in this book which makes for interesting reading.

Should anybody know of somebody who is interested in shipping her home then please contact the author who has details of costs and logistics 



Top: Sailing in the Hauraki Gulf, Auckland, at the Classic Yacht Regattas 2013

Middle: Plan of Imogen

Bottom: Imogen II on the Shannon in 1930 alongside Shannon Grove, Banagher, the home of Captain Otway Waller shortly before her departure



Harold S. Vanderbilt

— *ambition tempered by sentiment*

John Rousmaniere, AYH Vice President

Adapted from an article in Yachts International magazine

“Somehow or other, Mr. Vanderbilt always won,” my father said as he told me stories of sailing with and playing tennis against Harold Vanderbilt. Nicknamed “Mike” for his competitive, forceful personality, Vanderbilt loved all games, and he improved two of them – cards and sailing. A Harvard-trained lawyer and an avid cardplayer, he created contract bridge. Later, concerned that the fundamental yacht racing rules were vague and awkward, he rewrote them and by 1960 the “Vanderbilt Rules” were in worldwide use.

Regularly at sea in the steam yachts owned by his family, who had a large railroad fortune, Mike started sailing when he was a boy in a small sloop off Newport, Rhode Island, and went on to win a Bermuda Race in a Herreshoff schooner, be elected Commodore of the New York Yacht Club, and own and command three winners of the America’s Cup.

While not the most skillful or subtle helmsman, he made up with excellent organizing and good judgement about people. “The low point in my sailing career,” he wrote in his book *On the Wind’s Highway*, came in the third race of the 1934 America’s Cup off Newport, R.I. Already two races down to the faster British challenger, *Endeavour*, his J-Class sloop *Rainbow* was trailing badly. Recognizing that he was not the right helmsman for the calm conditions, Vanderbilt followed his organizational plan and handed the steering wheel to the gifted Sherman Hoyt, a light-wind specialist who pulled off the win. Vanderbilt’s confidence revived. He altered *Rainbow*, brought aboard a sail trimmer for the tricky new parachute spinnakers that had flummoxed the crew, sailed hyper-aggressively, and won three straight races and the Cup.

Three years later, he assembled a brilliant design team – young Olin Stephens and the older Starling Burgess – that created the high-tech superyacht *Ranger*, which

dominated the 1937 Cup races and ended the J-Boat era.

Brainy, commanding, and sometimes ruthless, Mike Vanderbilt could also be deeply sentimental. As his 1930 Cup boat *Enterprise* neared the final finish line, he handed the helm to a shipmate and went below to write this sober log entry:

“Our hour of triumph, our hour of victory, is all but at hand, but it is so tempered with sadness that it is almost hollow. To win the America’s Cup is glory enough for any yachtsman, why should we be verging on the disconsolate?”

Why would any sailor be distressed while winning the America’s Cup? The boat he badly beat was *Shamrock V*, and her owner was Sir Thomas Lipton, who for the fifth time had failed in his great ambition. When Mike Vanderbilt was a boy and his father was backing America’s Cup boats, he had been introduced to Lipton and was entranced. Thirty years later, Mike Vanderbilt recognized that, for all its fascinating hardware and intricate technology, sailing is a deeply human and emotional calling 🚢

Photo: John Rousmaniere collection



Vanderbilt steering in one of the close races in 1934. Though he was not a gifted helmsman, he was good enough – and smart enough – to carry one or two stars as backup

Photo: John Rousmaniere collection



Harold Vanderbilt (left) and his opposing skipper owner Thomas Sopwith doing their best to look friendly before the 1934 America’s Cup, which turned out to be one of the most tense in Cup history



Bringing Wee Winn to life on her 125th birthday

Sandy Lee, Herreshoff Marine Museum, Bristol, Rhode Island

As we finished our model of *Reliance* (see AYH Journal Winter 2016) the 1903 America's Cup defender, we looked longingly at *Wee Winn*, a lovely half-rater from 1892 built for Englishwoman Miss Winifred Sutton, whose family has this year been honoured with the institution of the **Sir Richard Francis Sutton Medal**, in recognition of the spirit of the America's Cup (see page 16).



Wee Winn herself had been stored away for decades but obviously was a very important Herreshoff design – how important we had little idea.

Our challenge was to preserve and present *Wee Winn* in a compelling way that would captivate museum visitors, while not building a reconstructed boat. She would not sail again*, being too important and unique, but she could look her best!

A quick survey of the boat showed a broken keel along with several frames aft of the fin keel, which resulted in pushed up planking and raised duck tail. Her fantail had rot at one time and some not-so-handy repairs. Many bronze

fittings had disappeared, as had her fin keel and rudder, and most bronze screws were “twirlers.” The few plans held in the Massachusetts Institute of Technology Museum gave us many clues about construction, wood types and dimensions, and some of the finishing. *Wee Winn* herself obviously gave other insights including post-delivery modifications. For example, the deck was ship-lapped pine with caulking. *Wee Winn* revealed that nails were clinched upward along the seams, interesting given the tight spaces and bulkheads fore and aft. How’d they do that?

Wee Winn had peeling varnish, white

topsides, red boot top and blue bottom coat, so we stripped the hull, bright-work and deck of all paint, varnish and broken caulking, and secured all “twirlers,” carefully ensuring that dents and scrapes of honorable service were not removed. We did remove ‘bondo’ repairs and fashioned plugs for egregious changes such as portside scupper holes. The fantail was particularly vexing, for the decking and hull planking did not meet the frames and sheer, so we crafted some sisters to hold everything together.

We cast replacement deck fittings and blocks, fashioned new bronze plate keel, lead bulb and rudder, and built new mast, boom, gaff, and jib club. The last three spars are round in cross-section but straight length-wise along the edge facing sails and curved taper tip-to-tip on the opposite face! The tiller is a unique bicycle handle arrangement. *Wee Winn* is painted with Kirby’s Herreshoff white topside and green bottom paint as was traditional, and we used George Kirby’s salty dog deck oil on the pine deck being also traditional for the time period. Modern deck caulking was used instead of prototypical “marine glue”.

The cradle is a take-off from Norwegian Viking ship display cradles. It holds *Wee Winn* in her original shape and is bringing her back onto her lines while also showing the fin keel, bulb, and rudder to advantage.

Much joy oft comes from research. Herreshoff designed the first practical fin keel boat and *Wee Winn* is from the first year of production of that type. Over the next five years more than 60% of HMCo sailboats were fin keel until yacht clubs changed



Top: Miss Sutton's *Wee Winn*

Bottom: *Wee Winn* in the Museum workshop awaiting restoration





measurement rules to put them at a disadvantage, and it would be many years before bulb fin keel mono-hulls would return.

Herreshoff introduced his fin boats to England in 1892. Both 2½ rater *Wenonah* and Winifred Sutton's half-rater *Wee Winn* did spectacularly well, *Wee Winn* winning 21 of 22 races in her class. She was a radical departure from English designs: a bulb-fin keeler, ultra-light weight and with long overhangs to take advantage of the rule. In 1893, Winifred's sister Maud came to HMCo to buy one-rater *Morwena* and Mrs. Jackson 2½ rater *Meneen*. All three Herreshoff boats won their classes and increased Capt. Nat's great world-wide reputation, in conjunction with *Gloriana* (No. 411, 1891) and the America's Cup boats of 1893.

Research also solved the riddle of *Wee Winn*'s ownership. HMCo records noted Cochrane as its buyer but Capt. Nat's engineering book noted No. 425 was for Miss Sutton. We found an obituary of Richard Sutton's untimely death, noting the 5th Baronet of Norwood Park was owner of *Genesta* and brother of

Henry, Maud, Mary and Winifred and brother-in-law of Blair Onslow Cochrane, Commodore of Bembridge Sailing Club on the Isle of Wight, and winner of a Gold Medal in the 8-Metre class in the 1908 Sailing Olympics.

Wee Winn sells herself – everyone falls in love with her, and all-in-all she now looks like a grand 125 year old lady! ⚓

*An enduring legacy

A replica of *Wee Winn*, now known appropriately as Winifred, was commissioned by AYH Vice Chairman, Rees Martin, in 1999 and is currently owned by AYH member Brian Corbett who has raced her in all the UK classic yacht regattas, from Falmouth to Oban.

In addition, according to the latest news from Sandy Lee, students from the International Yacht Restoration School (IYRS) in Newport, Rhode Island, are also building a replica of this classic half-rater.

Top: Fixing 1000's of bronze screw "twirlers" and replacing missing bungs

Far left and adjacent: Fixing transom, pre and post

Centre: Ready to leave the HMCo shop to go to the Museum display

Far right: On display on her "Viking" cradle

Bottom right: The replica Winifred at Cowes Classics Week 2018



The America's Cup

The Sir Richard Francis Sutton Medal

Charter Recipient: Sir Richard Francis Sutton, 5th Bt (1853-1891)

© Courtesy of America's Cup Hall of Fame



The America's Cup Hall of Fame introduced this year a new award, named in honour of Sir Richard Francis Sutton, 5th Baronet. The Medal was instituted to recognize and encourage the spirit of the America's Cup, as set down by the founding donors in their Deed of Gift 'to promote friendly competition between foreign countries', and will be awarded from time to time to persons or entities that have exemplified that spirit, in the course of their association with the America's Cup.

Far right: Presentation of the Sutton Medal to David Sutton at the 2018 America's Cup Hall of Fame Induction Ceremony on August 31 at the Royal Yacht Squadron in Cowes, Isle of Wight.

L to R: Hamish Ross, member of the Selection Committee, David Sutton, and Steven Tsuchiya, Chairman of the Selection Committee


Right: Genesta in Brooklyn, New York, several days before the start of the 1885 Cup Match

Sir Richard was the quintessential sportsman of the Victorian era. In 1879, he was elected to the Royal Yacht Squadron, following in the footsteps of his father and grandfather. In September 1885, Sir Richard's *Genesta*, a 97-



Source: Harper's Weekly, September 19, 1885

foot racing cutter, represented the Royal Yacht Squadron in its first challenge for the America's Cup. *Genesta* competed against the New York Yacht Club's defender, *Puritan*, for a best-of-three match, held on courses near New York City. An incident had occurred during the first race match which led to *Puritan* being disqualified, but Sir Richard, in an act of sportsmanship, refused to accept a win by default. Although *Genesta* went on to lose to *Puritan* in two races, Sir Richard won the respect and admiration of his competitors and the public, and this famous act of sportsmanship is now commemorated in bronze and is immortalised by having Sir Richard's name forever attached to the medal to be awarded to participants in the America's Cup who have upheld the spirit of friendly competition.

Receiving the medal on behalf of the awardee was David Sutton, the heir presumptive to the Sutton baronetcy, and his wife, Gay. David acknowledged that the feats of his ancestor continued to be a source of family pride and that mementos from that time, including *Genesta*'s bell, remain treasured by the family. 



© COR36/Studio Borlenghi



and Hall of Fame

On 31st August this year, at a special ceremony held at the Royal Yacht Squadron, Cowes, four new candidates were inducted into the America's Cup Hall of Fame: John K. Marshall, Syd Fischer, Ken McAlpine and the late Doug Peterson, whose family were there to do him honour. The prestigious event was followed by a lively dinner at the Squadron, supported by Prada.

The America's Cup Hall of Fame was founded in 1992, as an arm of the Herreshoff Marine Museum, by Halsey Herreshoff, a four-time America's Cup defender and grandson of legendary yacht designer Nathanael G. Herreshoff. Each nominee is judged on the

basis of outstanding ability, international recognition, character, performance, and contributions to the sport.

Steven Tsuchiya, Chairman of the Selection Committee, said: "Holding the America's Cup Hall of Fame Induction Dinner at the Royal Yacht Squadron was truly a special one given its history and tradition. The inductees and their representatives had a wonderful experience and said they were deeply moved and honored to receive the award. By pairing the ACHOF Induction with the official start of the AC36 on the same day brought the past and present together." 🚢

© Courtesy of America's Cup Hall of Fame

Star-spangled Cowes

Rosemary Joy, AYH Secretary, recalls a very special day

On Friday 31st August 2018, for 12 hours, Cowes became as star-studded as any red carpet yachting groupie could wish.

At noon was the Overture to the America's Cup in Cowes Yacht Haven where, a bit like Rita Hayworth, the star of the show was revealed in true disrobing style, as the America's Cup itself emerged slowly from its new black Prada travelling case, guarded by two heavily muscled minders, to glitter blindingly on stage in dazzling spotlights.

Here the emphasis was indeed on Overture, a tense Press keen for the details from Grant Dalton of the next Prada Cup and America's Cup series in New Zealand: the intentions, the form, the date (March 6th, 2021, 4 p.m.), the courses, the boats. Each of the current four countries involved had representatives perched on stage in line like swallows leaving for the sun – Sir Ben Ainslie for us, of course, Terry Hutchinson for the New York Yacht Club, Max Sirena, skipper for Italy's *Luna Rossa*, and Pete Burling for the Defending Emirates New Zealand team.



© COR36/Studio Borlenghi

America's Cup Hall of Fame Induction ceremony at the Royal Yacht Squadron, Cowes

Then later the same day, in evening sunshine, on the more familiar setting of the Royal Yacht Squadron lawns, we gathered for the America's Cup Hall of Fame Induction ceremony. Many of the same guests there as in the morning, the same glitterati, but this time in full fig – black tie, floaty dresses – the Cup again taking pride of place. Drinks, dinner (delicious beef), presentations, films, serious speeches, jokey reminiscences, laughter, the very best sort of occasion. What a privilege to have been there. 🚢



Classic Boat Museum Cowes

An update from the Chairman Mark McNeill



Above: The Uffa Fox workshop, part of the Gallery's 'Hidden Heroes' exhibition

Top right: The Boat Shed with Eva, an Emsworth One Design owned by three generations of the Many family, built in East Cowes over the winter of 1895/6

Bottom right: Sir Ben Ainslie's BAR T1, top half of the main section of the wing being unloaded



The Boat Shed in Cowes in its new home next to the Hammerhead Crane opened early in July, and over the Summer we celebrated by hosting two important events: a Cowes Classics Week prize giving and BBQ, sponsored by Red Funnel, and then a welcome reception for the Old Gaffers Association, both events very well attended and great fun.

With the America's Cup being such an important part of Cowes history it is fitting that the Boat Shed now holds the wing, hull and foils of BAR T1, the boat on which Sir Ben Ainslie did all his testing for the 35th America's Cup in the Solent. It will now be preserved for future generations to view - had we not taken her she was going to be cut up and the carbon recycled!!

After a very successful 'Hidden Heroes' exhibition at the Gallery in East Cowes this summer, our new exhibition 'WW1 Isle of Innovation - Then and Now' opened on 9th November, and in the future we aim to put on at least one new exhibition a year to keep the museum fresh and exciting, encouraging people to revisit.

Finally, our plans to create a proper maritime museum for Cowes are progressing well (see the article in *Classic Boat* magazine's June

edition, copied onto our website). This ambitious project, which is being led by the Classic Boat Museum, will initially bring together four other Island collections: Isle of Wight Historic Lifeboat Trust, Cowes Maritime Museum (Isle of Wight Council), the Shipwreck Centre, and the Marine Archaeology Trust. As the project develops it is likely that other Cowes and Island maritime organisations will consider becoming part of it. I am pleased to be able to report that some initial funding has already been identified.

To follow our progress and help us on our journey please sign up to our mailing list at www.classicboatmuseum.com. You will then also receive interesting information about the museum's new exhibitions, and boat or artefact arrivals. Once a year we have a fundraising call for a good project, which is usually very well supported 🇬🇧





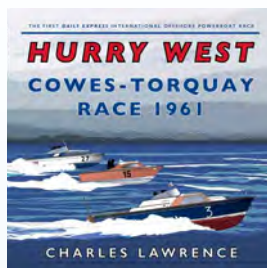
British Offshore Powerboats (1955-1975)

Charles Lawrence

I was a little apprehensive when Rosemary Joy invited me to join the AYH. After all, my primary enthusiasm is the 600 offshore powerboats of Fairey Marine from the mid-1950s to the mid-1970s, a far cry from the glorious wooden sailing vessels that appeared to be the mainstay of the Association. Only one other member, Ray Bulman, *Motor Boat and Yachting's* correspondent for nearly 50 years, even mentioned motor boats in his profile. However, when I turned up to AYH meetings I found everybody polite and seemingly interested when I mentioned my research!

As a dinghy sailing schoolboy I had been aware of the Cowes-Torquay offshore powerboat races since their inception in 1961, from magazines and *Pathe News*. In 2002 I realised that I could just afford to acquire a Fairey Huntress (see photo page 20), smallest of the boats, and this actual example was one of the five Faireys featured in the climax of the 1963 Bond film *From Russia with Love*.

As an architect, my automatic first action was to measure and draw the boat, and I started to probe the curious myths and legends about the boats and Fairey Marine, a major boatbuilder that at one point was turning out a thousand dinghies a year with its pioneering hot moulding techniques. The company's records had been destroyed when it failed in the 1980s, but I pieced together an alternative chronology. Then I had the most amazing



The Cowes-Torquay Offshore Powerboat Race was instigated by Sir Max Aitken in 1961 'to improve the breed', and has continued most years up to the present, usually on August Bank Holiday weekend.



Cowes Classic Powerboat Rally

For the past nine years a selection of former race boats, their siblings and descendants have held a Cowes Classic Powerboat Rally on the same weekend as the Cowes-Torquay race and many also function as race marshals. The photo shows a group of the classic boats assembling before the trip to Cowes, the varnished one in the middle being Thunderbolt which was driven by Tommy Sopwith to win the first Cowes-Torquay in 1961, surrounded by Huntsmen and Swordsman from Fairey Marine.

piece of luck: the company's earliest motorboat file had been borrowed in 1969 and turned up in a box of records left to me by Peter Twiss, Fairey Aviation's record-breaking test pilot who had moved to Fairey Marine when the Aviation company closed in 1960.



Right: Charles Lawrence aboard his Fairey Huntress in 2003



Below: Fairey Huntsman 28 – 1960



Right: Westcraft-Watson Foamflyer under restoration, September 2018, showing the ragged chines designed by Allen McLachlan of Watsons

Any information on ragged chines, Allen McLachlan, or Walt Walters would be gratefully received by me at czczcz@me.com



Photo: Mark Williams

British Offshore Powerboat Marathons. A real test of competitors, equipment and organisation



History also seems to extend sideways to embrace contemporary rivals, and as well as Fairey Marine I have since written and published monographs on Bruce Campbell, Sonny Levi, the Port Hamble Pacemakers, Chris Tremlett, John Iddon and C. W. Burnard. With others I have produced reference books on *The Daily Express* sponsored years of the Cowes-Torquay races from 1961 to 1978, and the British offshore marathon races. In addition I have drawn coloured profiles of over 200 boats, used to illustrate these books and individually printed as posters.

As archivist to the Fairey Owners' Club, I have catalogued the drawings of the late Alan V. Burnard, designer of the Fairey powerboats, and I have also contributed to various periodicals. I am now compiling additional material for a second edition of *Bruce Campbell: from Albatross to Christina*, and am researching Westcraft, the 1960s Devon boatbuilder, whose boats featured the intriguing ragged chines designed by Allen McLachlan, then senior partner at G. L. Watson. I am also researching the American Walt Walters, whose design work was overshadowed by his more flamboyant partner Jim Wynne 🚢

Details of my books can be found at www.charleslawrencechiswick.uk



G.L. Watson & Co. Archive

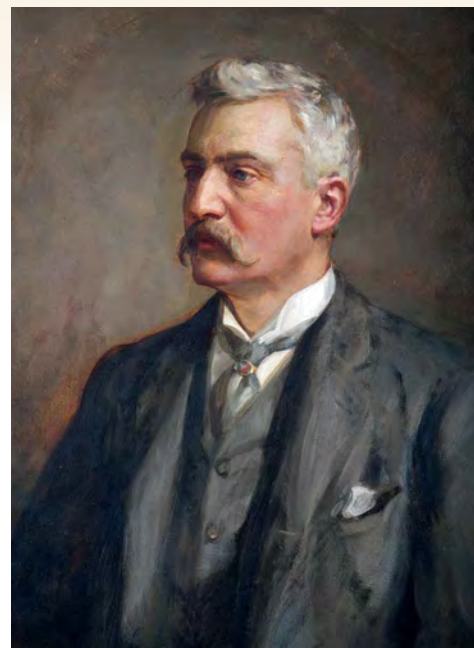
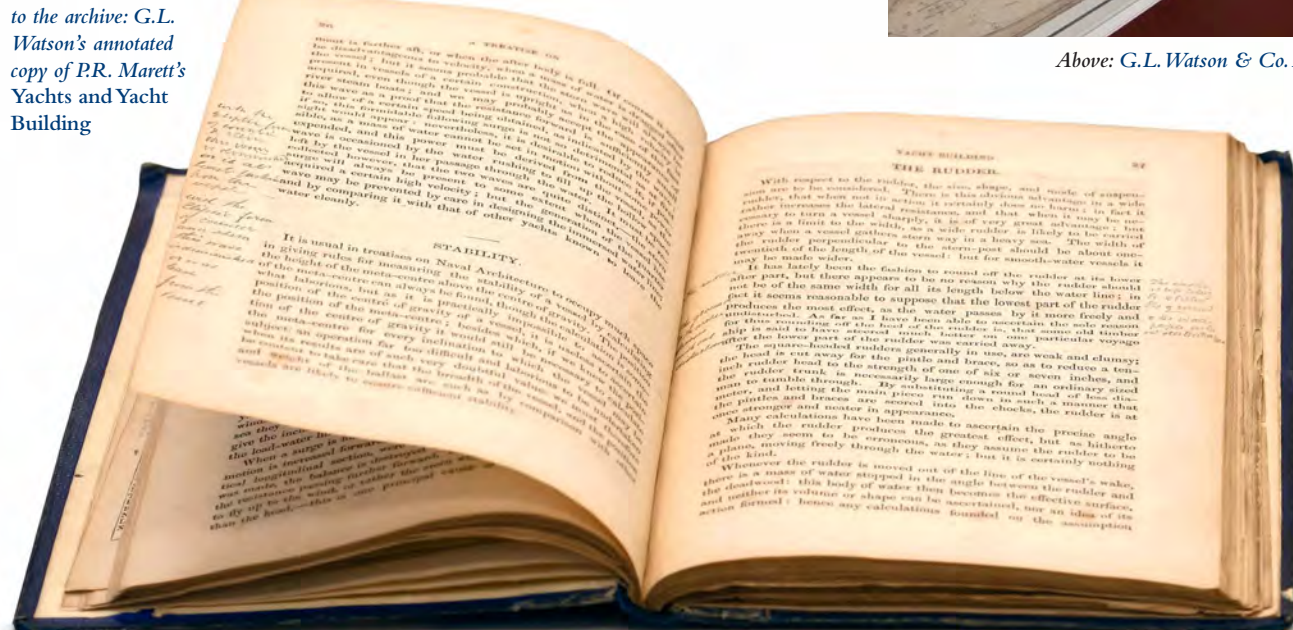
Kathryn Preston

When the current directors acquired G.L. Watson & Co. in the early 2000s, they also inherited a vast business archive that dated back to the company's formation in 1873. Whilst the archive constituted an undeniable treasure trove of yachting history, it also presented a significant challenge. The collections were disorganised, uncatalogued, covered in years of accumulated grime and in very poor condition.

Noting both the historical and commercial significance of the collections, the company embarked on a comprehensive programme of archive management whereby the collections have been catalogued, conserved and digitised in line with professional standards. This has allowed the company to gain physical and intellectual control of the collections and secure their ongoing preservation and use. As a result of this work, the archive has been recognised as a best-practice exemplar by the National Strategy for Business Archives.

Today, the archive collects, maintains and preserves material that not only documents the history of the firm, but also the development of yachting since the mid-19th century. In addition to the G.L. Watson & Co. collection, the archive also contains smaller collections relating to many of the major figures in yachting history including, amongst others, William Fife & Son, Ratsey & Lapthorn, J. G. Fay & Co. and Camper & Nicholson. As such, the archive can now be considered as one of the largest privately held historical collections dedicated to the subject of yachting.

Below: The latest addition to the archive: G.L. Watson's annotated copy of P.R. Marett's Yachts and Yacht Building

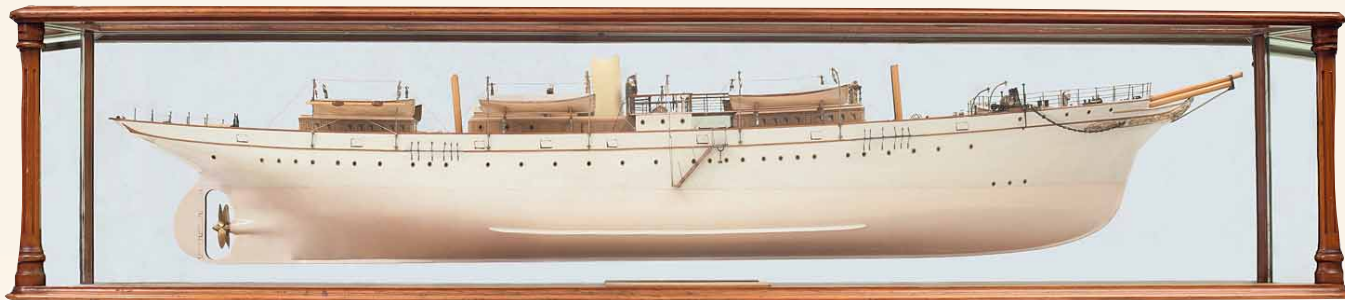


Above: G.L. Watson (1851-1904)



Above: G.L. Watson & Co. Archive





Above: Mirror-backed half model of S.Y. Maria (1896) from the archive's yacht model collection

Right: Earliest known G.L. Watson & Co. corporate logo




Unsurprisingly, the G.L. Watson & Co. collection is the largest in the archive. As the world's first dedicated yacht design studio, the company had an illustrious client base and an even more legendary design list that includes yachts such as *Britannia*, *Shamrock II* and *Nahlin*. The archive collection is a representation of this unique story as well as the evolution of yacht design and the development of the yachting industry.

The collection contains the usual business records, but also includes personal material relating to the company's founder and past directors; a large number of artefacts including yacht models, technical instruments and vessel parts; and a growing number of items relating to yacht owners and crews. Significantly, the collection includes a very extensive series of design and technical material for the firm's 1600-strong design list that comprises drawings, specifications, sketch books, data books, stability records and hydrostatic material. The collection also includes a very significant series of maritime photography that not only contains photographs of individual yachts, but also covers a range of

subjects from yacht construction to yacht interiors and the America's Cup.

The contents of the other collections vary, but include a range of rare and important material

such as yacht models, artefacts, logbooks, correspondence, photographic material, and technical drawings.

G.L. Watson & Co. is committed to continuing to develop its collections and actively seeks out new accessions that help to tell G.L. Watson's story and that of the development of yachting more generally. Adopting a strategic approach to collecting has allowed the archive to target gaps in the collections and reacquire items that had been sold off in the past. This has resulted in numerous interesting accessions, the most recent of which being G. L. Watson's annotated copy of P.R. Marett's *Yachts and Yacht Building*, a model of the motor yacht *Nyula* and a set of J.G. Fay & Co. ledgers. We welcome enquiries about our collections and are always interested to hear from anyone with any information on the history of the firm and its designs. www.glwatson.com 

Right: G.L. Watson & Co. Royal Yachting exhibition at the Yachting Heritage Centre, Flensburg, Germany, in 2016



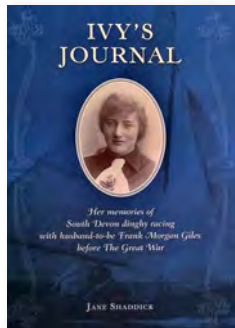
Editor's note: AYH members may be interested to note that some of the rarest records and artefacts from the G.L. Watson & Co. Archive were on public display at the first exhibition to be held at the newly opened Yachting Heritage Centre in Flensburg, Germany, in October 2016, which was on the itinerary of the latest AYH visit to Germany, in October this year [details of the visit will appear in the next Journal]. The exhibition explored the fascinating history of royal yachting since the 19th century and included items loaned from royal families, royal yacht clubs, museums and collectors. G.L. Watson & Co. has designed more royal and presidential yachts than any other firm and was delighted to contribute to the exhibition by loaning some never-before-seen items from the archive.



Publications

Ivy's Journal

Her memories of South Devon dinghy racing with her husband-to-be Frank Morgan-Giles before The Great War
By Jane Shaddick



Ivy Carus-Wilson became well known after she married Frank Morgan-Giles of Teignmouth, Devon. She battled the constraints of Edwardian society and the disapproval of her gentlemen opponents to become a pioneering dinghy helmswoman, not only in the South West, but nationally. This publication also

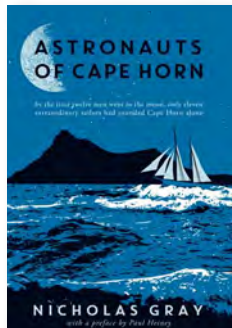
incorporates the unpublished Dinghey Book, the 1911 Morgan Giles & May sales catalogue.

Jane is archivist and family historian of 'The Morgan-Giles Heritage Collection'.

*Copies available from V. Jane Shaddick:
janeshaddick@hotmail.co.uk
£20 plus £3 post & package*

Astronauts of Cape Horn

by the time twelve men went to the moon, only eleven extraordinary sailors had rounded Cape Horn alone
By Nicholas Gray, with a preface by Paul Heiney



An intriguing and highly original story of these eleven men and their exciting sailing exploits which compares and contrasts their voyages with what the twelve space astronauts achieved. Numbered in this illustrious list of sailors are Joshua Slocum, Alain Gerbault, Vito Dumas, Bill Nance, Edward Allcard, Bernard Moitessier, Nigel Tetley and, of course, the four sailing knights: Sir Francis Chichester, Sir Alec Rose, Sir Robin Knox-Johnston and Sir Chay Blyth.

The book's publication in September this year coincided with the 50th anniversary re-run of the original Golden Globe Single-Handed Non-Stop Round the World Race which will finish in France in 2019, which is also the 50th anniversary year of the first moon landing.

*Published by the Conrad Press. RRP £16.99
www.theconradpress.com*

Virginia Crowell Jones, AYH member based in Martha's Vineyard, USA, regularly sends us her personal reviews from, as she says, "our side of the great waters" – and these are just a small selection:



Ed Burnett Yacht Designs A selection of plans, drawings and notes
Foreword by Nigel Irens

A compilation by David Burnett, his brother Jeremy who owned the West Country chandlery in Falmouth, and Adrie Burnett, including owners' comments,

correspondence, biographical information about Ed, and comments from (among others) the late Theo Rye. Ed was an accomplished craftsman, who loved classic yachts and traditional working watercraft. As I write, mutual friends Tom and Ros Cunliffe are sailing on the large Burnett schooner *Shindela* in Turkey.

This is a gorgeous book, which would make an ideal present for anyone who loves good-looking boats.
170 pp hardback Price £30.00

So Far So Good by Paddy Barry

An autobiography of sorts it is a wonderful story of his adventures both on land and sea, including his voyages from Alaska to Siberia and from Greenland to Antarctica where in 1997 he replicated Shackleton's journey from Elephant Island to South Georgia in a boat he named *Tom Crean*.

Paperback published by the Liffey Press in 2017.

The Message of the Clouds, How You Can Forecast the Weather by Oliver Perkins

16 year old Olly Perkins is a very talented young British sailor who, as a project and with the help of British journalist Tom Cunliffe and others, has studied weather and meteorology, in particular clouds. The result is a self-published 70-page book that would be the envy of many a professional meteorologist.

A New History of Yachting by Mike Bender

This book deserves a mention for many reasons but most importantly because it is a very up-to-date history of British yachting. Something that caught my eye is how few yacht clubs or associations encouraged female members.

Published by Boydell & Brewer in 2017.

New members

We would like to welcome the following new members who have joined the Association since 1st November 2017:

Pierre Primot
Hilary Martin
Rod Heikell
Stratis Andreadis
Dr. Shirley Reekie
Philip Knight-Jones
Ian Malcolm
John Lammerts van Bueren

Obituaries

We are sorry to have to record the death of the following members:

Jeremy Lines, who died on 13th November, 2018, was one of the earliest members and stalwarts of the AYH. He was apprenticed to Fred Parker at the Dorset Yacht Co. but spent most of his working life with Camper & Nicholsons, where he eventually became Technical Director and voluntary archivist. An exceptional designer and brilliant seaman, his charm and generosity as well as his many skills deserve a lengthy obituary which the AYH will publish in due course.

Jack Dalmeny, who died on 15th November, 2018 aged 85, was, with Maldwin Drummond, a founder of the AYH in 2004 and, with Jennifer, was the guiding hand for our early meetings, at the Royal Albert YC and at *H.M.S. President* on the Thames. His book on those members of the Royal Naval YC who held the Victoria Cross showed his determined interest in the byways of sailing history, as was his current work tracking down unrecorded club trophies. A fuller obituary follows.

Bob Russell OBE of Hampshire, died in January, a member since November 2005.

John Robinson of Gloucestershire, died 28th April, a member since November 2005.



Irish Yachting Scene in the late 19th century



Above: Large cutters racing inside Kingston (Dun Laoghaire) harbour. The picture is not dated, but by the style of the yachts it must be the 1870s

Right top: Traders Wharf; elsewhere in the harbour coal was delivered by steam from Wales, and put into railway trucks or a sailing ship for distribution around Dublin and the smaller ports of the East coast

Right middle: In 1894, racing in large yachts was a spectator sport

Bottom right: The Water Wags were only 13'-0" long and with only one sail, despite helmsmen's reluctance to sit on the gunwale, they were well suited to single-handed racing.

Below: Freya and Eileen

Vincent Delany

In my capacity as historian to the Water Wag Club, Dun Laoghaire, people sometimes present me with an old image or regatta report dating back to 1887, the year the Water Wag Club was founded. However, a few weeks ago, I was presented with a box of picture albums, in which some pictures were titled and dated, and a few had photographers' names attached. Most of the pictures show the yachtsman's life in and about Kingstown (now Dun Laoghaire). My box of photographs came from Water Wag Club members who enjoyed watching the other yachting activities.

We have decided that the pictures are important enough to be sent to the National Photographic Archive, and that the collection will be called the Seymour Cresswell collection, after the man who gave it to me.

