

NEW !!!
GIFT TOKENS
SEE PAGE 30

Lodestar Books



NEW AND NEGLECTED NAUTICAL WRITING



www.lodestarbooks.com

Catalogue No 1 — Winter 2012 / 2013



WHEN LODESTAR BOOKS BEGAN three years ago with *Holmes of the Humber*, I could not have foreseen the chord we would strike around the globe with lovers of traditional sail and traditional values in book production. We followed that success with Francis B. Cooke's monumental *Cruising Hints*, and today with our modest but growing list of titles we have appreciative, indeed loyal readers throughout the world.

By selling direct to you we can overcome the barrier of high short-run unit costs, and ask a trade-like retail price, whilst giving an attention to detail sometimes found lacking in commercial book production; this way we can bring neglected but worthwhile titles to a new audience, and publish specialised new books which might not attract the interest of the mainstream trade publisher. Not that we are at all averse to a runaway best-seller, you understand.

We started out by focussing mainly on writers long-departed, but often still in copyright. More than one descendant family has been pleased to be the recipient of unanticipated royalties, or to nominate a good cause to receive them. Although most out-of-print books are so for a very good reason, there remains a seam of historical titles worthy of our attention, and of your time in reading them.

But Lodestar is also working with living writers, and new titles. We were delighted to track down Ken Duxbury a while back in our quest to republish his trilogy of *Lugworm* adventures from the early 1970s; we followed this



with Tony Watts' collection *An Eye for a Boat*, drawn from his lifetime of watercolour painting.

We would like to have counted Charles Stock among the living today; sadly he died in September 2012 at 85, after a lifetime of sailing. But we are delighted to be publishing his second book *In Shoal Waters* which complements his earlier and more instructional *Sailing Just For Fun* (from Seafarer Books) by recounting his experiences from sixty-five years on the water.

In 2013 we venture further into the realm of full colour with *Catalan Castaway*, English sailor Ben Crawshaw's vivid account of five years cruising and beach-camping in Catalonia in his small but lovely plywood boat from the board of Gavin Atkin; and later with accomplished boatbuilder Will Stirling's *Details of Dinghy Building*, the first of a projected series from him and his maritime historian wife Sara.

Not to neglect the 'neglected', our bijou series *Lodestar Library* gains a clutch of titles in 2013 from authors familiar and less familiar, and in a larger format we follow up Alker Tripp's charming 1920s cruising trilogy with his illustrated collection of short yarns *Under the Cabin Lamp*.

If you think you may have a Lodestar book in you, or can suggest a past author we should consider, we would like to hear from you.

To our many readers around the world, thank you for supporting us and spreading the word; and if you are new to Lodestar Books — here's what you've been missing.

richard.wynne@lodestarbooks.com

Dick Wynne

Note: Our published prices include postage within the UK





AN EYE FOR A BOAT

Marine Watercolours
by

TONY WATTS

An Eye for a Boat

Tony Watts

THE SEA IN ITS MANY MOODS, and both sail and steam upon it, are brought to life in fifty watercolour images, through Tony Watts' lifelong passion for his subject, his professional architect's eye, and his mastery of technique. Whether working *en plein air*, from old photographs, or from his imagination, he captures the scene and convinces us.

ISBN 978-1-907206-08-5; 210 x 210 mm, 112 pages on heavyweight matt coated paper, 50 full-colour reproductions, softbound with gloss laminated cover

£20 UK / £22 Europe / £25 Other countries



AT PIN MILL.

Reverent to the painting light at low tide. It was the sculptural effect of the sailing gear, and the form against the sea, the sky, and the distant shore, which made the picture. The picture was simple, and the vessel the vessel of the scene, and the picture was simple, and the vessel the vessel of the scene, and the picture was simple, and the vessel the vessel of the scene.



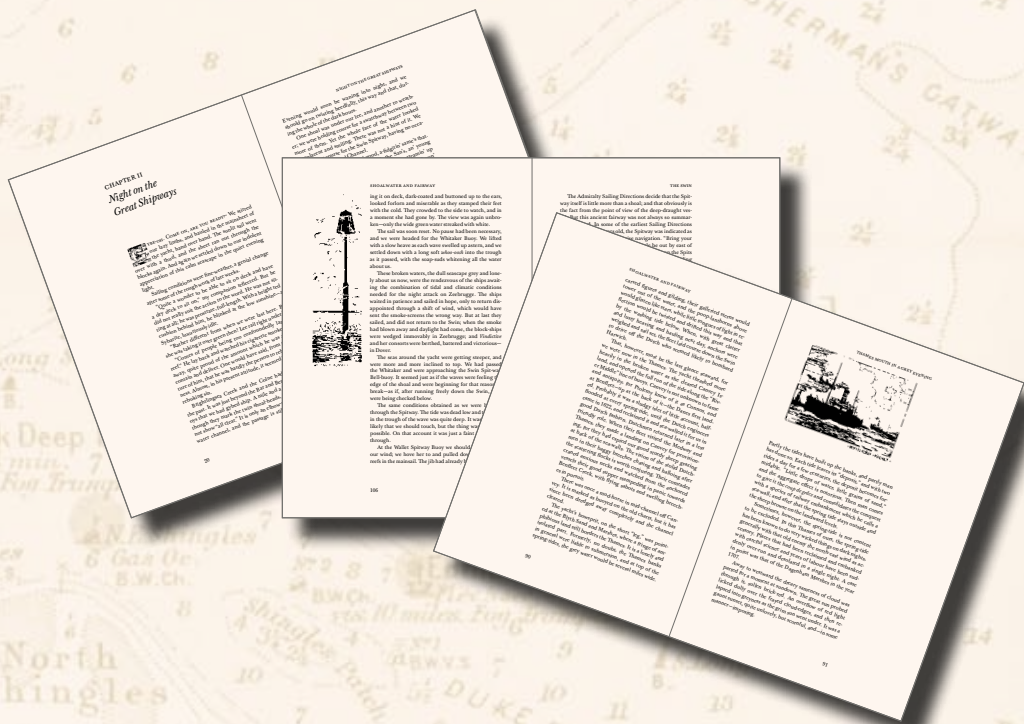
A treasure-trove of small sketches... delightful companions for the modern-day cruiser... equally pleasing over a sherry by a crackling winter's fire — Classic Boat



Tripp Under Sail

H. Alker Tripp

HERE IS SOMETHING VERY SPECIAL for all lovers of the evocative and well-informed cruising yarn — these three books from the 1920s by Herbert (later Sir Herbert) Alker Tripp give us a wonderful feel for the waters he explores (in an age still with much working sail), and their place in the last thousand years or so of English history. In total about 550 pages of engaging writing, with dozens of masterful pen drawings and many miniature paintings in monochrome. With beautiful typography, and a boldly



spacious layout which gives both words and drawings room to breathe on their cream bookwove paper, this new edition promises hours of nautical and historical reverie, by the fireside or under the cabin lamp. The books can be ordered singly, but we offer an irresistible special price for the set of three.

SHOALWATER AND FAIRWAY – ISBN 978-1-907206-05-4; 246x170mm; 212 pages plus 16pp mono plates, many line drawings. Hardcover, blocked in gold on front and spine, laminated jacket.

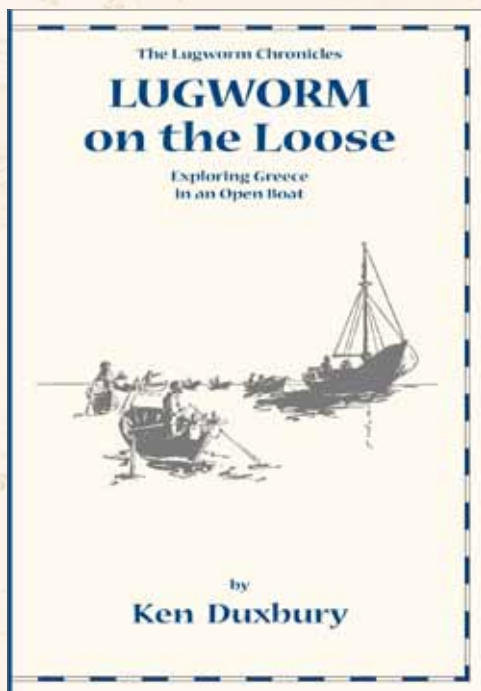
SUFFOLK SEA-BORDERS – ISBN 978-1-907206-06-1; 246x170mm; 176 pages plus 8pp mono plates, many line drawings. Hardcover, blocked in gold on front and spine, laminated jacket.

THE SOLENT AND THE SOUTHERN WATERS – ISBN 978-1-907206-07-8; 246x170mm; 160 pages plus 16pp mono plates, many line drawings. Hardcover, blocked in gold on front and spine, gloss laminated jacket.

Each volume **£20 UK** / £22 Europe / £25 Other countries

All three for £45 UK / £50 Europe / £55 Other countries

*In May 2012 Ken Duxbury was presented by the Drascombe Association with their prestigious Hans Vandersmissen Award in recognition of his exploits with **Lugworm** and the inspiration they have been to Drascombe sailors over the many years since.*



The Lugworm Chronicles

Ken Duxbury

OPEN BOAT CRUISING HAS NEVER BEEN MORE POPULAR, in the doing or the reading of it; magazines, websites, associations and events around the world attest to this, and of course the countless sailors who just 'get on with it' in their own unassuming manner.

Two such, some 40 years ago, long before today's explosion of activity, were Ken Duxbury and his wife B; Ken's three volumes recounting their adventures in the 18ft Drascombe Lugger *Lugworm* delighted many, this writer included, at that time, yet the books have been largely unavailable since. Imagine our pleasure at locating Ken still going strong — but as an artist not a sailor these days — enjoying his eighties at home in Cornwall with B. He was thrilled at the prospect of *Lugworm* sailing again in print, and was even able to provide the negatives for most of the books' photographs, ensuring their good reproduction quality.



The light touch of Ken's writing belies the sheer ambition, resourcefulness and seamanship which infuse these voyages. And beyond pure sailing narratives, the books convey the unique engagement with land and people which is achieved by approaching under sail in a small boat. *Lugworm* inspired a generation in her day, and can now inspire another.

Lugworm on the Loose describes how Ken and B quit the 'rat race' and explored the Greek islands under sail.

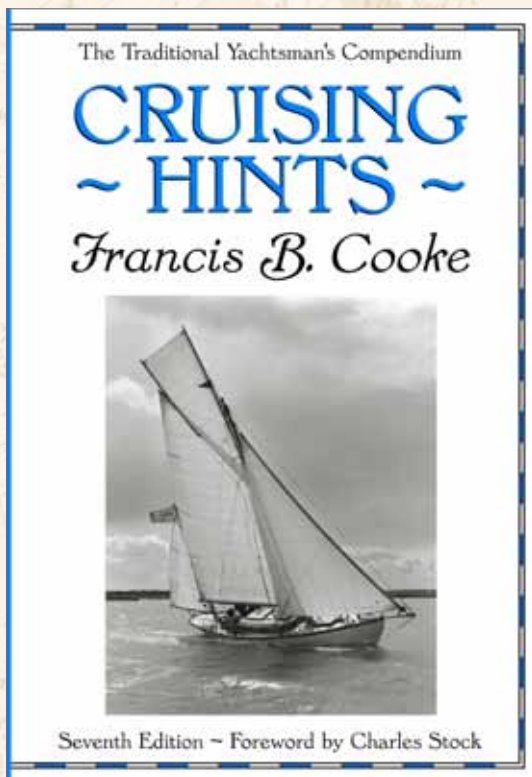
Lugworm Homeward Bound recounts their voyage home from Greece to England.

Lugworm Island Hopping has Ken and B exploring the Scilly Isles and the Hebrides.

ISBN 978-1-907206-12-2. Three hardcover volumes totalling almost 600 pages, page size 190x135mm, printed on cream bookwove paper with matt laminated printed paper cases. Each volume has 8 pages of monochrome plates in addition to maps and drawings.

Set of three books £36 UK / £40 Europe / £45 Other countries

I think it's high time Cooke was rediscovered ... just the stuff to read while waiting for the tide, or in peaceful moments at home — Gavin Atkin, InTheBoatshed.net



Cruising Hints – 7th Edition

Francis B. Cooke

WELCOME TO THE WORLD OF TRADITIONAL YACHT CRUISING — the world of Francis B. Cooke. Four generations of sailors have been informed, entertained and inspired by his down-to-earth, ‘one of us’ writings, in countless magazine articles and nearly 30 books. His first published writing of any kind was in 1883, and he was still writing, aged 100, in the early 1970s.

The gear and techniques of our pursuit have changed hardly at all in more than a century, making Francis Cooke’s advice as relevant now as in

his heyday. *Cruising Hints, 7th Edition*, for the first time condenses all of his two dozen practical books into one. To know Cooke's views on any cruising topic, look no further. There are practical details here which are in print nowhere else, and some of them are alone worth the price of the book.

In the history of 20th Century British yacht design Francis Cooke's books have been a valuable reference point, but it's often been a problem to recall in which of his many titles he 'wrote up' a certain design. *Every single one of his design commentaries is here, with drawings* — and we have updated some boat stories to the present day, with owners' comments and photos.

If this were not enough, Cooke's writings on boat type and selection, Thames Estuary locations and his charming cruising yarns provide us with a valuable window onto English sailing culture in the early 20th Century. And to cap it all we were delighted that the late Charles Stock, a lifelong Cooke fan, wrote the Foreword. Charles retired from sailing in 2010 in his eighties, having covered some 75,000 miles in half a century sailing the Thames Estuary in his tiny gaffer *Shoal Waters*, and was a model of what Francis Cooke would call 'Yachting with Economy'.

A comprehensive Glossary and Index make this an invaluable reference work for anyone interested in the history of cruising under sail.

The beautiful hardcover edition makes a great gift, and the compact paperback makes a handy copy to keep on board your boat, if you have one! Just an idea...

688 pages plus 16 pages of monochrome plates; about 300 line drawings in the text, plus 77 full-page design drawings, all digitally restored for this edition; comprehensive Glossary and Index; coloured Thames Estuary chart endpapers (hardcover edition). At his family's request, the late author's royalty benefits the charity Arthritis Research UK.

Hardcover ISBN 978-1-907206-01-6, 248 x 171 mm, Thames Estuary chart endpapers, head & tail bands, silver blocked on front and spine, laminated jacket

£35 UK / £40 Europe / £40 Other countries

Paperback ISBN 978-1-907206-13-9, 210 x 148 mm

£20 UK / £22 Europe / £25 Other countries

Hardcover + paperback £45 UK / £50 Europe / £50 Other countries

off the mud as far as the Roach, and then the lights of some barges brought up at Shore-ends were a useful guide.



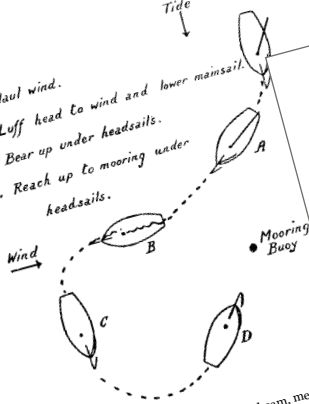
Buxey Beacon

While thus occupied I had lost touch with the edge of the cliff, and was conscious that I should have to rely entirely upon the candle for light. A short length of candle for the binnacle lamp was all that I had, and kept alight for quite long a time. The compass was not a

While thus occupied I had lost touch with the boat and it was obvious that I should have to rely entirely upon my own resources. Substituting a short length of candle for the binnacle I found that it burnt pretty well and kept alight for quite long. I was faced with another difficulty. The compass was not

Tide

- A. Haul wind.
- B. Luff head to wind and lower
- C. Bear up under headsails.
- D. Reach up to mooring under headsails.



up a mooring — wind on beam, method 1

EQUIPMENT

Diagram illustrating a block and tackle system. A rope is anchored to a fixed point, passes through a pulley on the load, then through a pulley on the effort, and finally through another pulley on the load. The effort is applied to the free end of the rope. The diagram shows the rope segments supporting the load and the effort.

Boom foresail sheet lead

Boom foresail sheet lead

When I bought the 7-ton *Fancy*, she had two-part sheets on both jib and foresail and they were belayed on deck. I told the late owner that the first thing I should do would be to scrap the two-part sheets, which were always getting foul, and substitute single-part ones, led through the coamings and belayed inside. He replied that if I did so I should never be able to handle the sails, but being a pig-headed sort of cove I put my ideas into practice. The result was a revelation. The single sheets never fouled, were quite easy to handle and in light winds I no longer had to go forward to overhaul the weather sheet after going about. When hauling my wind I certainly found the foresail a bit of a handful, but could always get it in by giving the boat a 'shake-up'. Two-part sheets are an infernal nuisance. They foul everything it is possible for them to foul when in stays, and in light winds the friction is too great for the weather sheet to clear

Rise according to the tide table
Subtract half the spring rise

$$\begin{array}{r} 12\text{ft.} \\ - 8\text{ft.} \\ \hline 4\text{ft.} \end{array} \times 2 = 8\text{ft. (range).}$$

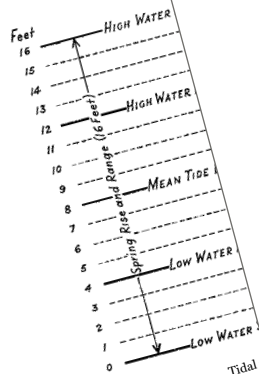
Spring rise (as shown in chart)
Abstract range

$$\begin{array}{r} 16\text{ft.} \\ - 8\text{ft.} \\ \hline 8\text{ft.} \end{array} \div 2 = 4\text{ft. (depth from chart datum)}$$

Depth from chart datum
Rise during 2 hours of flood
(by 1, 2, 3, 3, 2, 1 rule,
namely $\frac{1}{4}$ of the range)
Sounding in chart, say

$$\begin{array}{r} + 2\text{ft.} \\ + 3\text{ft.} \\ \hline 9\sqrt{} \end{array}$$

If the sounding given in the chart
water at the moment will therefore be
range of both spring and neap tides.



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Tidal ri

The Traditional Yachtsman's Compendium

CRUISING ~ HINTS ~

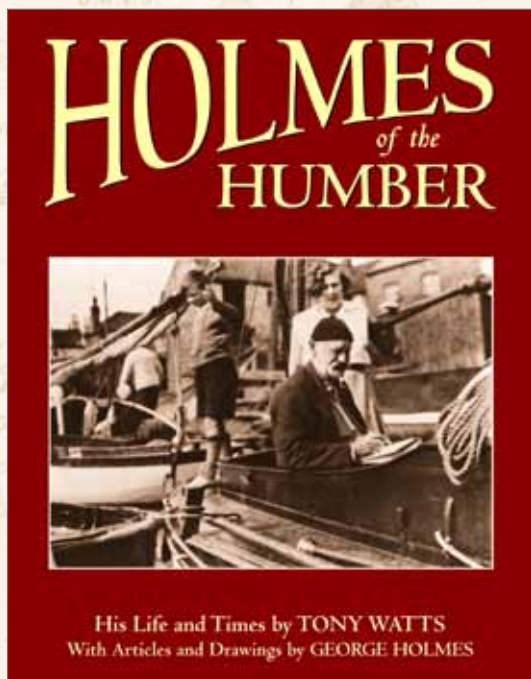
Francis B. Cooke

and begin to haul you in and
bring the yacht head to wind and
calls for nice judgment and a knowledge of you
you will soon become expert. It is not really so difficult as
round her up, you can regulate the speed with the mainsheet.

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Irresistible browsing material — Classic Boat

A wonderful volume — WoodenBoat

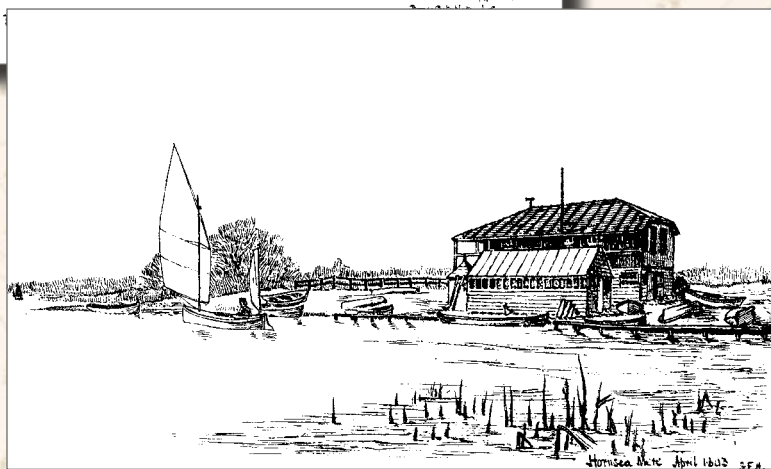
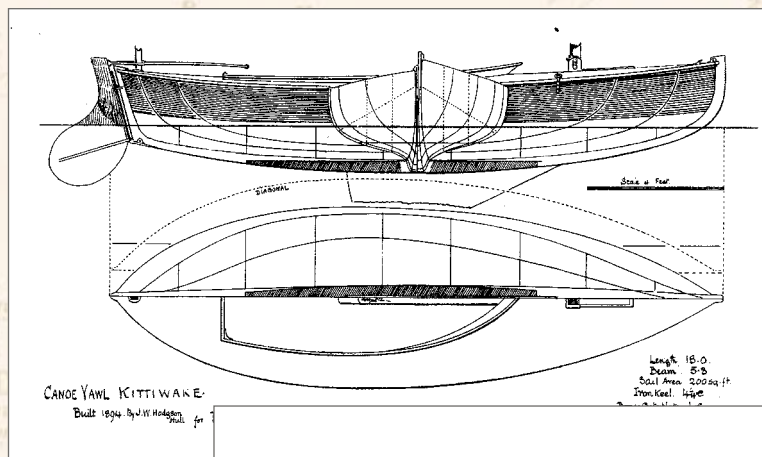


Holmes of the Humber

Tony Watts, with articles and drawings by George Holmes

GEORGE HOLMES LIVED FROM 1861 TO 1940 on the northern side of the Humber estuary. He was an avid and accomplished sailor in small craft of his own design, in British waters and in mainland Europe, and his prolific writing and drawing have left us an absorbing and charming record of his cruises, his boats, and the people and places he encountered.

In common with his friend and sailing companion Albert Strange, boats were not his regular occupation but were a diversion from his working life. And along with Strange, his name is forever associated with the development of the Canoe-Yawl, now enjoying a renewed popularity. Its sailing qualities make it arguably the best choice of craft for the single- or short-handed coastal and estuary sailor.

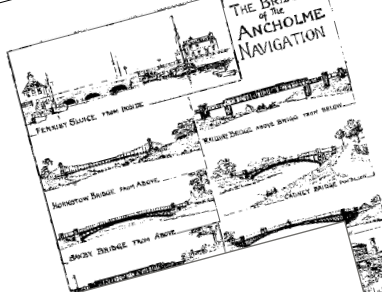
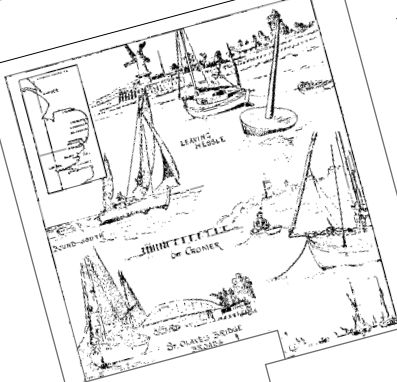


Holmes of the Humber is both a nautical book and a social document. Look within to appreciate the pioneering days of cruising under sail, when enjoyment and fulfilment sprang from personal endeavour and the camaraderie of the group, and were largely independent of the external forces which would control us today.

Tony Watts has combined original sources, Holmes' published output and the recollections of his family, and his own knowledge and experience of the Humber sailing scene to produce this, *The Essential George Holmes*.

ISBN 978-1-907206-00-9, 275 x 210 mm, 270 pages, many line drawings & halftones, hardcover, head & tail bands, with laminated jacket.

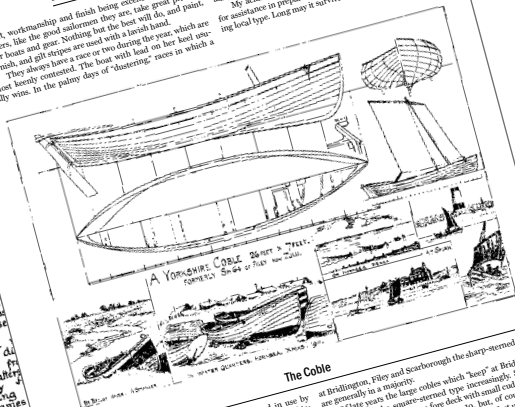
£30 UK / £35 Europe / £35 Other countries



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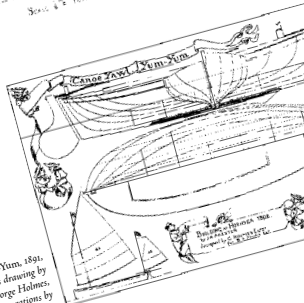
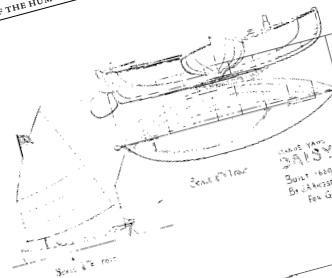


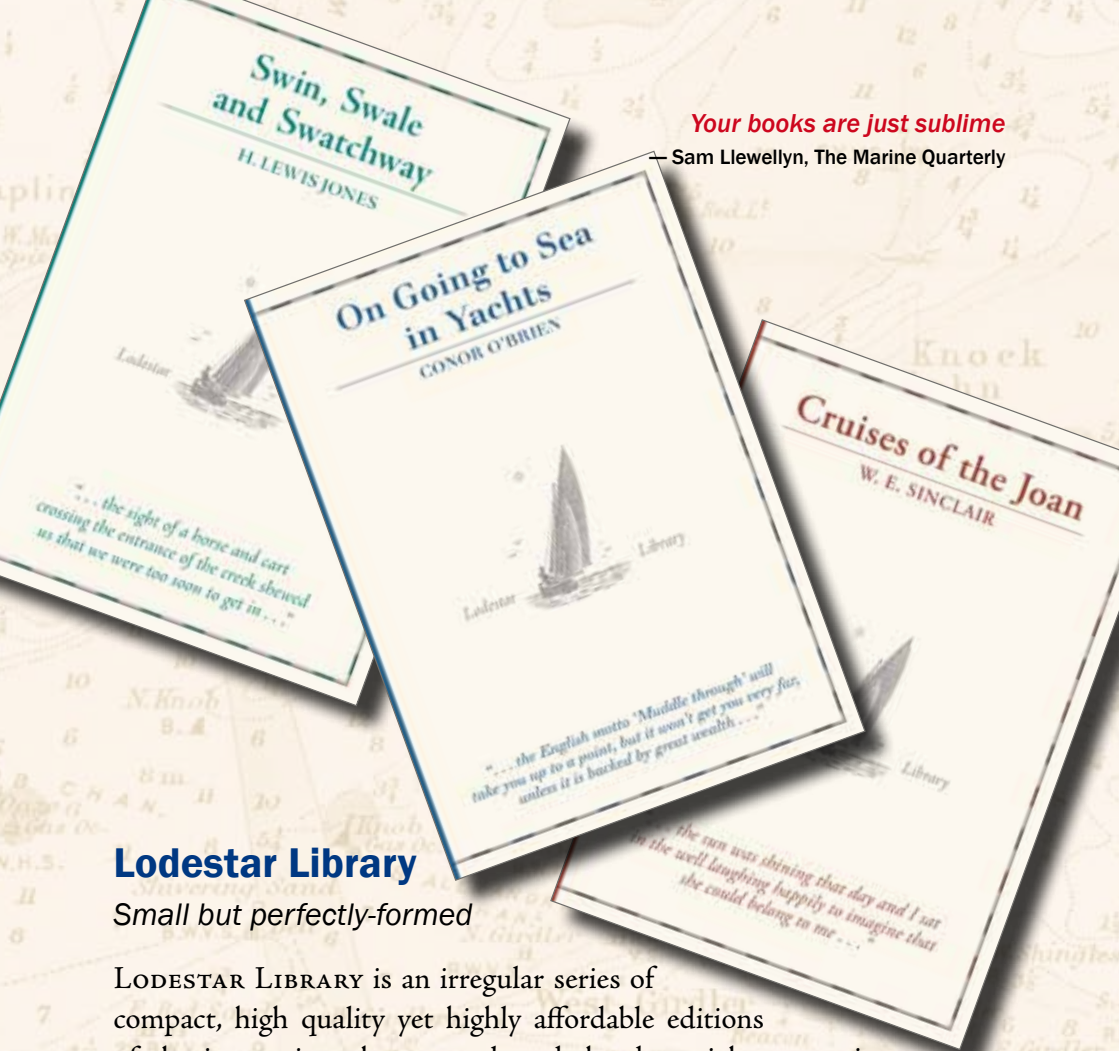
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1





Your books are just sublime

— Sam Llewellyn, The Marine Quarterly

Lodestar Library

Small but perfectly-formed

LODESTAR LIBRARY is an irregular series of compact, high quality yet highly affordable editions of the interesting, the unusual, and the downright eccentric in nautical writing over the last century and more. Not just your 'usual suspects', these are authors you may not have heard of, but whose works we think really merit a place on your bookshelf.

Each book is attractively set in a typeface befitting its era, on a good cream bookwove paper; has a robust hardcover binding blocked in gold on the spine, and also on the front with our signature Albert Strange canoe yawl; and has a laminated jacket. The volumes are numbered, discreetly, on the spine. We have departed from convention by not carrying an illustration on the front of the jacket; instead, we have a little 'word-picture' from the contents, which is perhaps just as effective. Wouldn't you say?

Swin, Swale and Swatchway

H. Lewis Jones

We're particularly pleased and proud to begin *Lodestar Library* with (we believe) the first hardcover edition since 1892 of *Swin, Swale and Swatchway* by Henry Lewis Jones. This hard-to-come-by collection of delightful, light-hearted sailing episodes from the Thames Estuary of late Victorian times was an acknowledged inspiration for Maurice Griffiths, and comes complete with the author's many contemporary photographs, beautifully reproduced.

ISBN 978-1-907206-02-3; 190 x 135mm, 176pp, 16pp plates, hardcover gold blocked on front and spine, laminated jacket

£15 UK / £16 Europe / £19 Other countries

Cruises of the Joan

W. E. Sinclair

It is very unlikely that you have heard of W. E. Sinclair. He and various crew undertook a series of cruises in the 1920s from a base near London, ranging from Madeira to the Baltic and, very finally, Greenland waters, in a yacht just 22ft in length. *Cruises of the Joan* is a highly entertaining book combining sailing interest and much 'local colour', and is liberally salted with the author's phlegmatic style, bone-dry humour and, we should add, a sometimes not entirely 'PC' vocabulary.

ISBN 978-1-907206-03-0; 190 x 135mm, 246pp, 8pp plates, maps, hardcover gold blocked on front and spine, laminated jacket.

£15 UK / £16 Europe / £19 Other countries

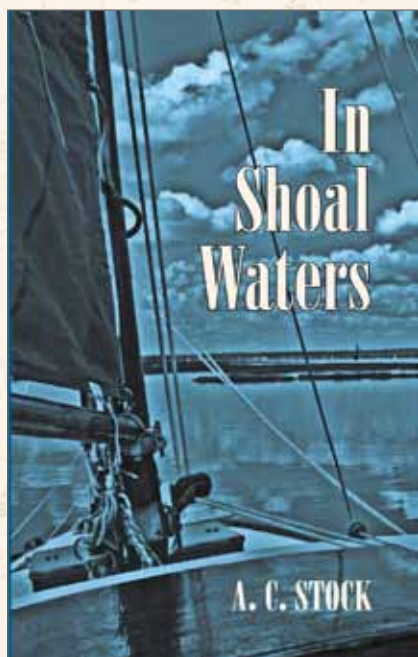
On Going to Sea in Yachts

Conor O'Brien

Beside having a wonderfully archaic and literary title, this little gem is packed full of the author's trenchant observation and opinion on subjects as diverse as the open beach cruiser, the yuloh, and the square sail in yachts. All based on first-hand experience and amply illustrated with clear line drawings. The royalty from this book is being donated to the project to rebuild *Ilen*, the auxiliary trading ketch built in Ireland to O'Brien's design for the Falkland Islands Company, who commissioned her having been impressed by O'Brien's *Saoirse* on her visit to the islands in 1924.

ISBN 978-1-907206-04-7; 190 x 135mm, 176pp, 25 line drawings, hardcover gold blocked on front and spine, laminated jacket.

£15 UK / £16 Europe / £19 Other countries



In Shoal Waters — February 2013

A. C. Stock

CHARLIE STOCK WORKED FOR THE BEST PART OF A YEAR on this his final book, after poor health finally obliged him to 'swallow the anchor' in 2010; sadly he died in September 2012 at 85, a few months short of seeing it in print. Lodestar Books is privileged to publish in a fine edition his highly engaging account of sixty-five years plying the inland and coastal waters of south-east England, mostly singlehanded — the last half-century in the tiny gaffer *Shoal Waters* herself. *In Shoal Waters* is the nautical autobiography of this singular sailor, who was for so long a part of the scenery on the Thames Estuary and adjacent waterways, and it perfectly complements his earlier, more instructional *Sailing Just For Fun* (from Seafarer Books).

ISBN 978-1-907206-18-4; 216 x 138 mm, 256 pages approx., hardcover silver blocked on front and spine, coloured endpapers, head & tail bands, laminated jacket.

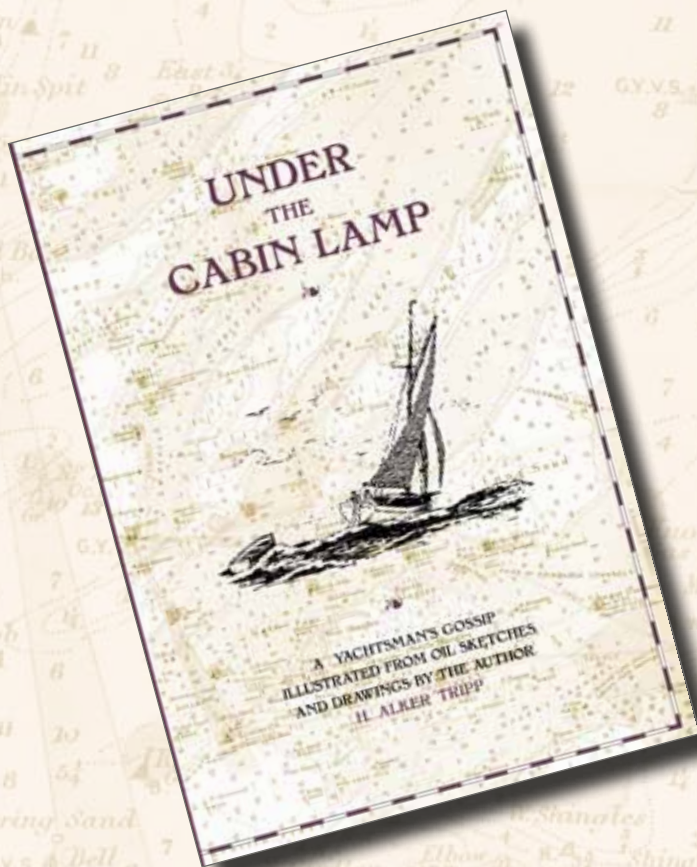
£18 UK / £20 Europe / £23 Other countries

Here we join Charles Stock on board his 16ft gunter-rigged *Zephyr* on the Norfolk Broads. The year is 1949.

MONDAY 13TH MARCH WOULD PROVE AN ANTI-CLIMAX. There was frost on the tent and the yellow sun rapidly disappeared behind heavy cloud. A wind built up from the west during the morning and I went up to Potter Heigham see Roy Pike at his boat shed where he kept *Dawn Wind*. In the afternoon, I beat back to Horning in a bitter cold that seemed to penetrate my very bones. It was 1830 hrs when I moored in Decoy Broad after a round trip of 90 miles in 70 hours. Many coastal types laugh at the idea of Broads sailing, but it is a real art. Of course, there is not the element of danger that one finds in the open sea. However, there is a risk because one tends often to carry on when the sheer size of the waves at sea would force one to reef, and I am sure that the strain on gear must be greater. There are times in gusts when one would normally luff up to ease the load on the sails but in the river this often cannot be done, for it would mean ramming the bank.

There was another point that bewildered me at first; at times the boat came about easily and at other times she was distinctly reluctant to oblige. It all depends on the tides, which flow much faster in midstream than in close to the banks. Thus a boat beating with a fair tide should stay well clear of the banks, for if put about close to the reeds in slack water, the bow will be pushed back to leeward as it turns out into the stream. There is a temptation when doing long and short boards to carry on to the last possible moment on the long leg, but this must never be done with a fair tide, for you will end up blown beam on into the reeds. On the other hand, when beating against the tide, you should carry on as long as you can, for you make most progress in slack water. When the boat has all but stopped the best thing is to put the helm over, reach out for a handful of reeds and, if necessary, pull her round. As the bow comes out into the faster water, the boat will be helped round and you will soon be off on the other tack.

There is another phenomenon here called bouncing off the lee bank. Somehow, the wind seems to change near the far bank and, having started a board at about 50 degrees across the river, one gradually points higher as one crosses and just off the lee bank can sometimes carry on for many yards, seemingly pointing almost into the eye of the wind. Perhaps it is a case of the water between the hull and the bank pushing the boat to windward. I understand that the wherries, the traditional trading craft on these waters, could do this for hundreds of yards at a time.



Under the Cabin Lamp — *March 2013*

H Alker Tripp

“WE ALL HAVE OUR OWN STORIES AND TOPICS,” says the author, “and here are a few of mine.” They carry with them the smell of salt water and the ocean wind, these tales of London’s river and Thames mouth, of the Suffolk coast, of Cowes and the Solent, of Devon, and Cornish waters — tales, too, of adventure into Broadland, of cruising and racing and of stormy passages and peaceful havens.

ISBN 978-1-907206-20-7; 246 x 170 mm, 176 pages approx., 16pp mono plates, hardcover silver blocked on front and spine, laminated jacket.

£20 UK / £22 Europe / £25 Other countries

Here we join Tripp and his companion in the Thames estuary one late September evening:

AS WE SPOKE, THE MAINSAIL CEASED TO DRAW, and hung as limp as a shirt on the clothes line when a day is windless. The sun had dispelled the mist, and the air was warm; and so we drifted on. Noon was past, and it was nearly tea-time before we had brought the old Mouse Lightship abeam. That lightship, which used to show a flashing green light, is now no more.

Then at last came the real wind. The pale blue of the sea became a deeper blue, and the mirror-like water was rippled. This wind was easterly, and we set our course for the West Oaze buoy, beyond which was the island of Sheppey. A passage down the Kent Coast would now be a turn to windward. Everything was changed: the wind was soon quite vigorous, and the yacht was leaving a respectable wake of foaming white astern. This was splendid.

So the afternoon passed. It is odd how strong an east wind can be, in really fine weather with the glass high. When we were close-hauled and beating down the Four Fathoms Channel the spray was flying freely. We began to think of pulling down a reef, but it was not necessary as yet. We donned our oilskins, and we settled down to short tacks. Close-hauled we were thrashing through a very vigorous dark blue sea. Sometimes a curling wave would fairly hit the bows, and a sheet of sunlit foam raked the yacht. The salt spray on our oilskins would sometimes dry in the sunshine so rapidly that its little crust of salt glistened; then another shower came over and washed it out. The wind was even stronger now, and finally we did pull down a reef in the mainsail; and the yacht carried on just as well. Afternoon faded to evening and we were still turning to windward in short boards. The yacht was still toppling over the steep seas and was plunging into the trough, bowsprit under, when the warm sunlight had gone, and the blue water had turned to a grey-green sea. Without the sun the south-east wind was searching and bitter. Our hands were cold, and feet were getting a bit chilly also. There is a curious sort of 'homeless' feeling when one has no certainty of a snug berth or a well-earned evening meal. One feels it most at dusk when the twinkling shore lights begin to shine like little pin-points, each with its suggestion of fire-side and warmth and comfort. And now those lights began to twinkle on the Kent coast.

Catalan Castaway

A SAIL-AND-OAR STORY

Ben Crawshaw



Catalan Castaway – April 2013

Ben Crawshaw

A SAIL-AND-OAR ADVENTURE IN OUR OWN BOAT, one having the inevitable beauty of a form which accurately meets function – this is the dream of many of us. But Ben Crawshaw shows us that the dream is nearer to our grasp than we may think.

In Gavin Atkin's Light Trow design he found a vision of beauty, a promise of seaworthiness, and an affordable boatbuilding project which would require the most simple and accessible of materials, and just basic wood-working ability.

Within months he was afloat in *Onawind Blue*, and this book recounts his day-sails, beach-camping cruises and a challenging longer voyage, over a five year period on the Catalan coast of Spain, where he lives with his partner and young family.

Onawind Blue has been Ben's passport to the traditional maritime community of the region, so in addition to her own exploits we learn of the



indigenous boat types, many now endangered, and the dedicated band of people who keep them alive.

Ben's increasingly ambitious adventures have sometimes made him draw on deep reserves of physical and mental strength, as has his personal battle with the 'giant octopus' of serious illness, happily now at bay.

ISBN 978-1-907206-14-6, 145 x 210 mm, 224 pages, many colour photos, maps, drawings, softbound with laminated cover.

£15 UK / £17 Europe / £20 Other countries

Sheila in the Wind — May 2013

Adrian Hayter

This is the author's intense, personal account of his six-year solo voyage in the 1950s from England to New Zealand, in the 1911 Albert Strange yawl *Sheila II*. The physical and mental dangers he encountered resulted in a different man arriving on the other side of the world. As he writes of *Sheila II*: *I looked after her to the best of my ability, and she looked after me when at times it was beyond my own capacity to do so*. Adrian's daughter Rebecca provides an Afterword on the author's sailing life in New Zealand.

ISBN 978-1-907206-15-3; 190 x 135mm, 320pp, 8pp plates, hardcover gold blocked on front and spine, laminated jacket

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Racing the Seas — May 2013

Ahto Walter and Tom Olsen

Ahto Walter was born in Estonia in 1912; his family were seafarers and he first shipped before the mast at the age of twelve. This book, packed with incident and anecdote, recounts his life at sea only as far as his early twenties, in square-riggers, steamships and the small yachts in which he sailed across the Atlantic five times, causing him to become fêted by the media on both sides of the ocean. Ahto's story is recorded fluently by his American friend and sailing companion Tom Olsen, and was a best-seller when published in 1935.

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Conor O'Brien

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ISBN 978-1-907206-17-7; 190 x 135mm, 208pp, inc. 13 pages of line drawings, hardcover gold blocked on front and spine, laminated jacket.

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Sheila in the Wind

ADRIAN HAYTER



"... who the hell was I to emulate Slocum?
A telegram handed to me during the evening did
not help. It read 'Adrian don't do it'..."

Sea-Boats, Oars and Sails

CONOR O'BRIEN



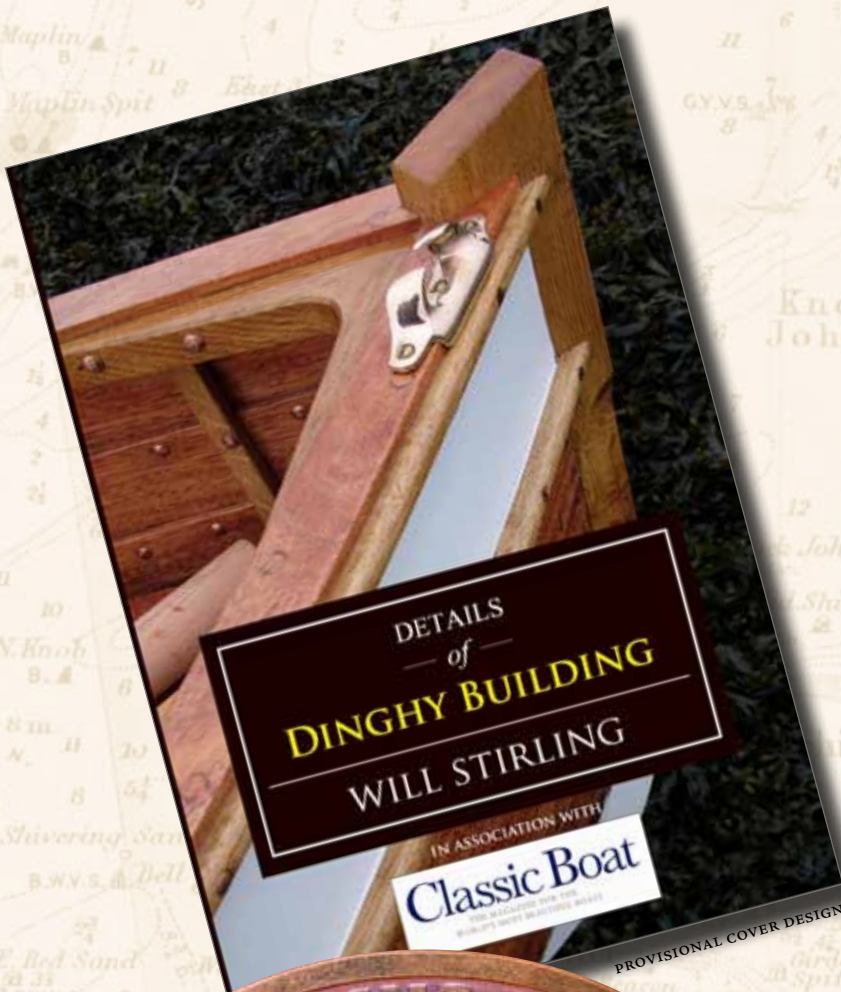
"... these are times for realism,
and nothing needs debunking more than
the yachting and boating business..."

Racing the Seas

AHTO WALTER & TOM OLSEN



"... In a trough the boat would seem to stand still for a
moment, the wind would be cut off by a mountain of water
on either side, but only for a moment..."



DETAILS
— of —
DINGHY BUILDING
WILL STIRLING

IN ASSOCIATION WITH
Classic Boat
THE MAGAZINE FOR THE
BOATLOVER'S HOBBY

PROVISIONAL COVER DESIGN





Details of Dinghy Building — June 2013

Will Stirling

PLYMOUTH-BASED BOATBUILDER WILL STIRLING has made his mark on the world with two magnificent yachts inspired by 19th-century design: the smuggling lugger *Alert* (c1835) and the gentleman's cutter *Integrity* (c1880) — more on both of which from Lodestar, anon. But when not building yachts, or sailing in high latitudes, he creates beautiful traditional wooden dinghies, and in his first book he shares with us his techniques for tackling tricky aspects of construction and important elements of finish.

Details of Dinghy Building is an expansion of Will's series of articles in *Classic Boat* magazine. Amply illustrated with colour photos of his dinghies both in-build and complete, and punctuated with his beautiful design drawings, this is a book to guide and inspire amateur and professional boatbuilders alike.

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