

# *The* Ash Breeze

Journal of the Traditional Small Craft Association



## Oars and More Oars

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### Volume 34, Number 3

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The Traditional Small Craft Association, Inc. is a nonprofit, tax-exempt educational organization that works to preserve and continue the living traditions, skills, lore, and legends surrounding working and pleasure watercraft with origins that predate the marine gasoline engine. It encourages the design, construction, and use of these boats, and it embraces contemporary variants and adaptations of traditional designs.

TSCA is an enjoyable yet practical link among users, designers, builders, restorers, historians, government, and maritime institutions.

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Cover Photo: © Rosemary Wyman



## President's Message

I am honored to lead our Traditional Small Craft Association. TSCA is a great organization with plenty of potential. I bring to the position a love for boats, particularly building wooden boats and destination sailing. I will let you know right up front that I have a Jekyll and Hyde personality. I am a very quiet and serious person. However, I transform into a smiling animated talkative fellow when I get around others who love boats and boatbuilding.

Boats have been my avocation for over thirty years. I have owned more boats than I care to admit and currently have six small paddle and sailboats, four of which I've built. I must admit that the boats I've built are not the classics. However, I look forward to learning more traditional building methods.

I have some ideas for the Association that I will be discussing with our Council. Like all organizations these days, we are challenged to grow our membership. I see opportunities for us to expand members among those folks affiliated with the Chapters but not members of TSCA. I think we can develop a strategy to attract

more of them to join. We also could reach out to the growing numbers of nontraditional boatbuilders that we refer to in our bylaws as modern variants. These instant boatbuilders and messers sometimes move on to traditional designs as they gain experience.

Another opportunity may be to explore ways to team up with other organizations to co-sponsor events. It could be a boat festival, family boatbuilding, or other boat-related events. Such events could become opportunities for joint chapter participation.

We also have to adjust to today's society where folks are not willing to make long-term commitments or accept organizational responsibilities. I think we can grow if we align our expectations with the expectations of current and future members. Let's keep it informal, fun, and encourage short-term commitments. By thinking nontraditionally our Traditional Small Craft Association can flourish.

—Frank W. Coletta  
President,

Traditional Small Craft Association

## WoodenBoat Show Thank You

Thanks to all for making this year's TSCA Meet at WoodenBoat such a success! It truly was a team effort from the emails/meetings since January to the rowing of the dories to and from Australia Beach to helping show-goers in and out of boats. We signed new

National Members, new local members, and found ourselves a new National Treasurer. We met fellow members from all over the country from as far away as Michigan and Florida. Peter and Wendy Byar drove off with an  
*continued on page 19*





# Oars for a Whaleboat

by Pete Mathews

Mystic Seaport Museum has been getting a lot of press coverage lately about their restoration and relaunching of the whaleship *Charles W. Morgan*, and rightly so. Also in many of the maritime publications are the efforts by various institutions to build new whaleboats to accompany this ship as she sails on her 38th voyage next summer. One of the organizations selected to build a whaleboat for the *Morgan* was the Great Lakes Boatbuilding School (GLBBS) and its students in Cedarville, Michigan.

With all this interest in a restored ship and new boats, there is the matter of propelling these whaleboats. That means masts, spars, sails, and oars. GLBBS reached out to some of the other organizations in Michigan to partner with some of these tasks. The combined Michigan Maritime Museum and Pine Lake Chapters of TSCA stepped up and offered to donate two sets of oars. After all, we had just completed a 19-foot sweep oar for the Michigan Maritime Museum (see article on page 11), so we felt it would be no great stretch to build a pair of 15-foot and a pair of 16-foot oars. The Maritime Heritage Alliance of Traverse City, Michigan, offered to build the spars for the boat. The school was to build the remaining 17-foot oar and the 21-foot 4-inch sweep oar.

Our offer was accepted in November of last year, and we set off in search of the raw materials. As the whaleboats and oars were going on an 1841 vessel, the oars had to be solid ash; laminating was out of the question. Our friend Gary, the sawyer, came through again with four cants 5-inches thick by 9-inches wide by 19-feet long from which we would get the oars out. These came from two White Ash Trees being destroyed by the Emerald Ash Borer. Unlike with the Surfboat sweep oar, on this project, we did have a time constraint. The school wanted to deliver the oars with the boat when it was

presented to Mystic Seaport during the WoodenBoat Show in June of this year. And they, of course, had to sea trial the boat at the school to ensure it floated properly and worked as it should as well as giving the students who built it a chance to row it.

So last December we picked up the cants from the sawyer and took them to Tim Lane's shop where we are currently working and had the equipment to deal with these timbers. The time constraint presented us with a problem. We didn't have a year or more to let these huge chunks of wood dry naturally. And, we needed to minimize the risk of warping and checking as they dried. Some of us had heard of steaming wood to dry it, much the way some kilns work. So several members got together and built two 10-foot long boxes that could be mated to form one 20-foot steam box. Each box had its own steam generator, two burners from turkey cookers and a water vessel on each with a hose into each box. In order to handle the weight of these timbers PVC rollers were installed in the boxes so the wood could be rolled in and out. All of this, you understand, was new and experimental to us.

Each cant was steamed for 4 to 5 hours then taken out and laid on sleepers to dry for several weeks. We had to do each cant individually as we could only get one in the box at a time due to the weight. Several members spent some extra days tending the box, taking steam temperatures (198–200°F) at the end of the boxes to ensure even distribution of the steam, running out for more tanks of gas to keep the burners going, and refilling the generators with water. Lo and behold, it worked. As the cants dried there was minimum checking and almost no warpage. Not enough to prevent laying out a straight oar on the oversize blanks.

*continued on page 8*

*Top: The world's only freshwater whaleboat (no whales were sighted, or harmed in this endeavor).*



# 31st Mid-Atlantic Small Craft Festival

Sat. & Sun., October 5 & 6, 10am-5pm at the Chesapeake Bay Maritime Museum in St. Michaels, MD



Hundreds of boat builders and enthusiasts displaying hand-built skiffs, kayaks, and canoes. Watch these one-of-a-kind vessels race along the Miles River from the decks of our 18-acre waterfront campus. Music, food, activities, and demonstrations make for a memorable event. Free for Museum members or with paid admission. Adults \$13, \$10 seniors, \$6 kids 6-17, free for kids under six. Call 410-745-2916 or visit [cbmm.org/mascf](http://cbmm.org/mascf) for more information or to register.

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# A Decision Too Long Deferred

by Andre de Bardelaben

*Small craft designer, builder, owner*

This spring I finally joined the Traditional Small Craft Association. It's not like I haven't known about it for decades, or that the members I've met aren't some of the nicest and most interesting people I've ever come across. As an enthusiastic user of small, simple boats, I greatly appreciate what the Association has done to preserve our right to continue enjoying our preferred watercraft. What put me off joining for so long is the word "Traditional" in the name. Traditions aren't bad as long as they preserve what's worthwhile and don't prevent us from moving forward. But some "traditionalists" clearly don't get that the desire to advance the arts of building and design has been driving boat culture since the first time somebody hollowed out a log to make a vessel.

Historically, few people have been more eager to embrace new technology than boatbuilders, and the great designers and builders have always thought that they were living in the best of times, so far. The best old-time boatbuilders and designers were gifted structural engineers, and the first experts at streamlining, so it should not be surprising that their ideas and handiwork featured prominently in the formative years of the automotive and aircraft industries. Yet any modern builders who've trod the minefield of invisible lines that is the wooden boat community, where the incorporation of "too much" plywood or epoxy can disqualify their creations or designers who've been dressed down for straying too far

from lines laid down by a long-dead backwoods sage, know the difficulties of trying to deal with some people who call themselves traditionalists. That's why my decision was so difficult.

Perhaps the most exasperating representatives of blind traditionalism are those groups and individuals who endeavor to preserve "traditions" that have little or no basis in history. I know for a fact that some of those folks are members of TSCA. But, as in any family, we can have differing opinions and beliefs and still support one another. Still, we shouldn't be expected to abandon our desire to enlighten others within our clan.

As a designer and builder of modern human-powered boats, and a student of history, I've struggled to understand the widespread and persistent belief that the glory days of small craft design and construction ended in the early 20<sup>th</sup> century. Not only is there no reason to believe that many boats being built today aren't as good as they used to be, there is every reason to believe that they could and should be better than ever. After all we have access to all of the materials and technologies our great-grandparents did, plus many new ones. Moreover, in the last hundred years there have been significant advances in our understanding of the principles of aero- and hydrodynamics.

Today few of us commute in Model A Fords or wash our clothes in wringer washers because we expect our cars and appliances to be safer, more reliable, more convenient and more efficient than our ancestors did. Why then shouldn't we expect the same from our boats? Perhaps the most troubling thing to me is the distorted view that many members of the small boat community, particularly fixed seat rowers, have of history.

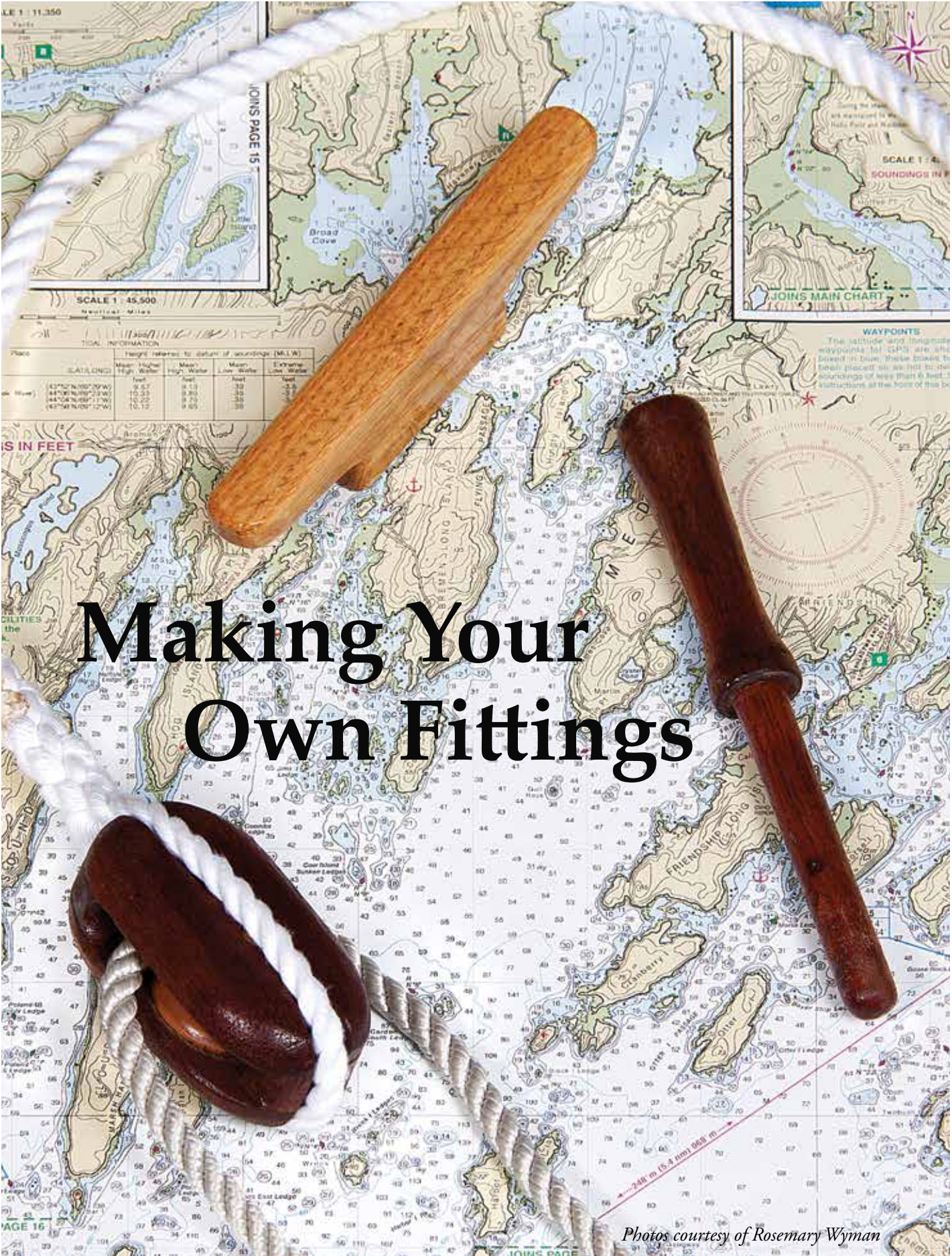
Too often the old models they hold up as pinnacles of design development, upon trial, demand far too much acceptance on the part of users. Some of these craft no longer serve practical roles other than as collectables or exhibits in labor museums. Where the idea that recreational rowers should content themselves prying around deep, wide, heavy, and blunt-ended obsolete workboats came from remains a mystery to me as it is almost unsupported in the historical record, yet it was the prevailing belief through the middle two thirds of the 20<sup>th</sup> century, and vestiges of it stubbornly persist.

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*Top and Bottom: The fiberglass Skua rowing boats are designed (and photographed) by Andre de Bardelaben and built at Middle Path Boats.*





# Making Your Own Fittings

*Photos courtesy of Rosemary Wyman*

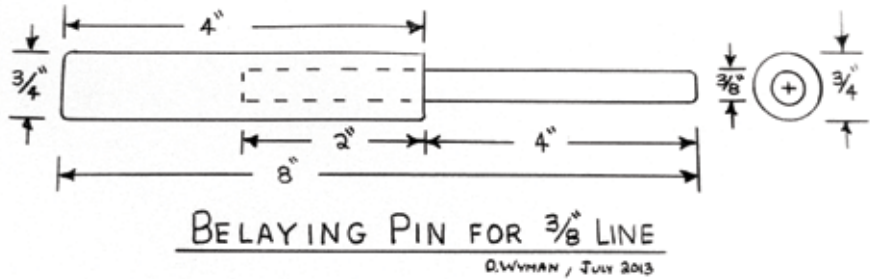


# Part 3: Making a Simple Wooden Belaying Pin

by David Wyman

Belaying pins are usually made on a lathe, but most of us do not have access to a lathe, so here is an alternative. A simple wooden belaying pin can be made from two dowels that are readily available from most hardware stores. This belaying pin is easy to make and, when varnished, will look good and work well in a traditional boat. The belaying pin is a good alternative to a cleat and has the advantage of only needing to have a single hole drilled in a seat to mount it.

This belaying pin is designed for use with  $\frac{3}{8}$ " diameter line. It is made using a 4" long piece of  $\frac{3}{4}$ " diameter dowel with a 2" deep hole in the end to fit a 6" long  $\frac{3}{8}$ " diameter dowel. The only tricky part is drilling a straight  $\frac{3}{8}$ " diameter hole, 2" deep in the center of the  $\frac{3}{4}$ " diameter dowel. If you plan to use  $\frac{1}{2}$ " diameter line then just increase the size of the dowels to 1" and  $\frac{1}{2}$ " diameter. The rest is just rounding the ends and applying a finish. This larger belaying pin will also work well as a thole pin for rowing.



Once the two dowels are cut to the lengths shown in the drawing, you need to drill a  $\frac{3}{8}$ " diameter hole down the center of the larger dowel to fit the smaller dowel. You need to take care in drilling this hole so that it is straight down the center of the dowel. It may take a few tries before you get a good hole.

Be sure the hole is 2" deep so that you get a strong connection between the two dowels.

Then round off the ends of the dowels to finish the wood work.



Once this is done and you have varnished or painted the belaying pin, it is ready to use.



Next glue the  $\frac{3}{8}$ " diameter dowel in the hole in the  $\frac{3}{4}$ " diameter dowel.



Left: A Wooden Block, Cleat, and Belaying Pin made with simple hand tools by the author. Top Right: Drawing of Belaying Pin.



# Whaleboat Oars

*continued from page 3*

Using dimensions provided by Mystic Seaport and found in *The Whaleboat: A study of Design, Construction and Use from 1850 to 1970* by Willits D. Ansel (Mystic Seaport Inc.), our chief oar maker, John Hansen, made a set of patterns for the oars. Once the blanks had dried sufficiently, we laid out the shape on the blanks, then it was time to start removing all the material that didn't look like an oar. We started with an old, but eminently serviceable, gear drive circular saw, found at a yard sale for \$7.00. It did the job of roughing out the shape. Then it was off to the giant 36-inch band saw, which, powerful as it is, met it's equal with this wood. We had to be slow and careful feeding this into the saw or we'd trip the phase converter powering the tool. We could only imagine doing this on a waterwheel powered saw as it probably would have been done originally. What happens when you bind one of those up in the wood?

Then it was off to the equally large jointer to ensure the nascent oars were straight and flat. After that is was the thickness planer to get closer to the final dimensions of the loom's (shaft's) maximum thickness. Finished with the heavy equipment, it was up to the electric hand planers to start to thin down and shape the blades and a spar gauge to start the process of rounding by making the looms and handles 8-sided, then 16-sided. All the work on the looms and handles and the finish work on the blades was done by hand, initially with jack planes, and jointing planes, ending up with scrapers to go from 16-sided to round. We finished with a custom built sander using an inverted belt sander belt on a homemade spindle John built to go in a drill motor.

The handles and throats (where the blade joins the loom) of all the oars had to be done by hand and by eye. There were no definitive dimensions for the throat so it was

made "eye sweet" and matching on all four oars. This was all hand work, again using mostly spoke shaves. There was some checking as we went along as the wood was reduced in size and continued to dry. We found that soaking the partially completed oars in "boat soup" after each session kept this at a minimum and for the most part kept them from warping any more. The final finish was again "boat soup"—a mixture of varnish, turpentine, boiled linseed oil, japan drier, and sometimes Stockholm Tar.

A few extra sessions apart from our regular monthly meetings were required to make the deadline, but we did it. To deliver the oars to the school, I met Bud McIntire of the school's staff half way to Cedarville and transferred the four oars to his trailer. It caused no little amount of comment in the parking lot where we met when I pulled in with an 18 ½-foot wooden canoe and two each 15-foot and 16-foot wooden oars on top of my truck. Bud combined this trip with one to the Maritime Heritage Alliance in Traverse City to pick up the spars for the lug rig that will go in the boat so they could all be in Cedarville for the upcoming festivities.

Later that week, several of the Chapter members who had worked on the oars were invited to Cedarville to attend the



*Top Left: Initial layout of the oars.*

*Top Right: Four finished oars.*

*Bottom Left: Steam drying.*

*Bottom Right: Initial cuts.*





graduation ceremonies and festivities at GLBBS. Four of us were able to make it to help wish the graduates best wishes in their new careers in the wooden boat industry. Then, it was off to the water where the whaleboat was already launched and awaiting its sea trials. The first group out were the students who had built the boat. Now you have to understand, a whaleboat is not a common sight now, nor was it ever, on the Great Lakes. So the boat drew quite a bit of attention, even in the Les Cheneaux Islands where it is quite common to see old and/or classic boats. The students took a good spin in the boat before the coxswain brought them back to the dock. Next up were some who had helped with the oars. Andy James (now an instructor at GLBBS), Sandy Bryson, and I wanted to give it a try. To round out the crew we shanghaied Matthew Stackpole of Mystic Seaport, there as the featured speaker at the graduation, to pick up (literally) the fourth oar. So picture if you will four “men,” none under 50 years old and most a good deal more than that, pulling a 28-foot wooden boat with 15- and 16-foot ash oars. I’m not ashamed to say that I haven’t done that kind of rowing since I helped row a Monomoy surfboat around Cape May, NJ, harbor more years ago than I’ll admit to in print. The consensus was don’t ever arm wrestle with a real whaleman. It was fun, and we were glad to have a chance to try the boat and, of course, the oars.

The boat, and its oars, are now at Mystic Seaport with several of the other new whaleboats. Each of the new boats will have a different color sheer plank, the color assigned by the staff at Mystic Seaport. (GLBBS’s is the one with the



*Rowing the whaleboat (front to rear) Andy James, Pete Mathews, Matthew Stackpole, and Sandy Bryson.*

medium blue sheer stripe.) This was standard during actual whaling so the boats could be told apart from the ship while chasing whales.

So TSCA and the two Michigan Chapters have had a part in one of the most ambitious marine restoration efforts in recent years; to send the nation’s oldest commercial vessel off on a new adventure, properly equipped with new whaleboat, and oars. According to Matthew Stackpole of Mystic Seaport, we have been party to the only whaleboat ever launched in fresh water.

## Decision Deferred

*continued from page 5*

On the road to discovering how diverse members of TSCA are in their beliefs and tastes and determining that the organization is not the reason why the sport of fixed seat rowing isn’t growing at the rate that it should, I realized that the main thing sustaining the growth-impeding inertia seems to be the marine publishing houses, which refuse to recognize the need for new and updated texts on the selection, use, and handling of recreational rowing craft. On the literary front fixed seat rowers are probably the most underserved segment of the boating community. The existing books, with their focus on professional 19<sup>th</sup> century “iron men in wooden boats” to the near exclusion of recreational rowing, both past and present, don’t inform rowers so much as cause confusion. With some new books we would almost certainly have very different and higher design standards and a greater understanding of how to get the best performance and enjoyment out of our boats.

Though you can’t read about it in any major books, the last twenty years or so have seen the emergence of a very different sort of rowboat buyer. Gradually, due to exhaustive experiments conducted by the Cape Cod Vikings Rowing

Club in the 1990s (the Oarmaster Trials), where true recreational boats, both old and new, tested far better than any workboats, rowers are demanding lighter, more convenient, more efficient, and more appropriate craft. The most popular boats being purchased (and home-built) nowadays are much sleeker and weigh half what professionally built offerings did in the 1970s and 80s. Interestingly, many of these boats resemble the better ones that our great-grandparents rowed on their days off.

The recent transition from workboats to true recreational craft might have been quicker and be more complete if some major new books on rowing containing this information were available. Currently, it falls to small circulation, enthusiast driven publications like the *Ash Breeze* and *Messing About in Boats* (*WoodenBoat* falls short in this area) to provide the only print forums for sharing information on all aspects of this once and future popular pastime.

As I’ve dedicated my life to carrying on the tradition of design innovation, I now feel that being part of a group dedicated to preserving the best aspects of our small craft heritage is where I can be the most effective. That’s why I’m proud to call myself a member of the Traditional Small Craft Association.



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## A Sweeping Gift

by Pete Mathews

The Michigan Maritime Museum in South Haven, Michigan, where our chapter originated, has one of the finest collections of United States Coast Guard coastal life saving boats in the Great Lakes. Until recently (more on this later) that collection consisted of a 36-foot Motor Life boat (type TRS), a 26-foot Motor Surfboat (Type SR) and a 26-foot Pulling Surfboat (also a type SR). While the Pulling Surfboat did come with eight oars, it did not have a sweep oar, which is how these boats were steered not having a rudder. The boat did have the beackets in place on the stern at the coxwain's platform and so was ready for such an oar. After doing some research and consulting with Tim Dring, one of the reigning gurus of American coastal rescue craft, we were able to get the dimensions for the original sweep oar for this boat. But, where to find such an oar?

At the time, the Chapter was casting about looking for more projects. Most of our Chapter activities involve boat-related woodworking projects of some sort, building or repairing wooden boats (using TSCA's definition) and occasionally

using some of them on the water. Noticing the missing sweep oar on the pulling surf boat at the museum, it was decided that this would make a good project. Several members of the chapter had previously built two sets or oars for the Pooduck Skiff and Gloucester Light Dory the Chapter had built. So why not expand our paradigms and try making a 19-foot sweep oar?

With the decision made, we went in search of the material. This involved me buying a tree. A tree still standing in the woods. Like so much of the Eastern U.S., our area is being hard hit by the Emerald Ash Borer. This means lots of dying White Ash Trees. So a friend of mine, who owns a wood lot and a sawmill, and I set off on a golf cart in search of a suitable candidate. We found it, applied a chain saw and soon had it on the ground. We cut the bole of the tree at 20 feet, the maximum Gary's saw will cut, and dragged it out of the woods with his Bobcat to the mill. The Bobcat was able to load this huge hunk of wood, and we proceeded to cut out four cants 9-inches wide by 4-inches thick by 20-feet long. Hoping that

*continued on page 19*

*Top: Presentation of the sweep oar to the MMM. The pulling surfboat and 36-foot MLB in the background. Pictured (L-R) holding the oar: Gary Horton—Board President MMM, Pete Mathews—MMM Chapter TSCA, John Hansen—Pine Lake Chapter TSCA, Patti Montgomery-Reinhart—Executive Director MMM, Maggie Woodruff—MMM Board, and Sandy Bryson—MMM Board and Pine Lake TSCA.*



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# Tall Ships to Sail Into Philadelphia for the 2013 Old City Seaport Festival

*by Darrah Foster*

*at Independence Seaport Museum*

It is that time of year again—where seafarers, boat lovers, and families come together for the Old City Seaport Festival in Philadelphia. The Old City Seaport Festival is a weekend-long event over Columbus Day weekend that brings tall ships, antique and classic boats, model ships, and on-the-water family fun to the Port of Philadelphia. Independence Seaport Museum will be filled inside and out with live entertainment and activities for every member of the family. Highlights of the Festival include tall ships and boats, craft and nonprofit vendors, on-the-water activities, a Pirate's Lair for children, some of Philadelphia's finest food trucks, and a beer garden on the second floor balcony of the Museum.

On Friday, October 11, a Parade of Boats will be a sight for onlookers on Penn's Landing.

On Saturday, October 12, festival guests will enjoy a day of deck and river tours and a Pirate Battle on the Delaware River that will surely rock the seaport! On Sunday, October 13, guests will enjoy another full day of deck and river tours, live entertainment, and activities.

The main feature of the Old City Seaport Festival is the participating ships and boats that make their way to Philadelphia. There are seven confirmed tall ships to provide deck and river tours where boat enthusiasts and curious onlookers alike will have the experience of acquainting themselves with the ships firsthand. The ships include: *AJ Meerwald,*

*GazelaPrimiero, Pride of Baltimore II, Kalmar Nyckel, Mystic Whaler, Hindu, and Virginia.* Also in attendance will be *Summer Wind, Patriot,* classic boats from the Antique and Classic Boat Society – Philadelphia Chapter, as well as small crafts from the Traditional Small Craft Association – Delaware River Chapter. The Delaware River Chapter of the TSCA will manage the small boat races in the basin on Saturday and Sunday.

Refreshing beverages in the beer garden on the second floor balcony of the Seaport Museum is a great option for the adult crowd. The beer garden will be the perfect place to relax with a great view and a cold beer. The balcony overlooks the Delaware River, participating boats and ships, and the Festival events below.

Old City Seaport Festival offers some of Philadelphia's well-known food trucks giving an option for every eater.

Attending food trucks include: Little Baby's Ice Cream, Reuben on Rye, Vernalicious, JustJackies, Jimmies Cupcakes, Sum Pig, Meat or Not to Meat, and Chef Johnny Bravo's Surf n Turf. From vegan options to gourmet sandwiches to ice cream, the Old City Seaport Festival will have something for everyone.

The Seaport Museum aims to connect Philadelphians to the rich maritime heritage. The Old City Seaport Festival provides locals the opportunity to not only look at beautiful boats and ships, but also step inside the Museum to see our exhibitions including the latest, "Oh, Sugar!: The Magical Transformation From Cane To Candy." All exhibits offer aspects of life on the Delaware River, so each member of the family will enjoy a stroll through the Seaport Museum.



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# JOHN GARDNER TRADITIONAL SMALL CRAFT WORKSHOP 2013

by Rosemary Wyman

Peapods and whaleboats and dories... OH MY!  
Come on over and give one a try!  
Thinking of getting one? Go for a ride,  
Then talk with an expert who'll help you decide!

One of the outstanding aspects of the JG TSCA Workshop at the Wooden Boat Show in Mystic, CT June 28-30 was the availability of a variety of traditional small boats for show-goers to experience at Australia Beach and The Boat House. Boats were constantly in use all three days, but the boating highlights were the morning trips upriver on Saturday and downriver to Mason's Island on Sunday. During the workshop, in addition to presenting information about TSCA and giving out complimentary copies of the significantly improved ASH BREEZE at our booth, a number of our workshop participants demonstrated their skills at mast building, paddle making and cleat construction. Thanks to everyone who helped make the workshop a success.





# Two Videos by OffCenter Harbor.com

## Show You How To Build

### Stitch & Glue: The Fox—A Decked Double-Paddle Canoe Glued Lap-Plywood: The Caledonia Yawl—A Camp-Cruiser

by Bill Mayber

As small boat enthusiasts and paddlers of one stripe or the other, many of us have noted the evolution of relatively newfangled building techniques: notably stitch-and-glue and epoxy-lap plywood. The boats we see are strong, light, durable, and easy to maintain; fairly simple to build; and (best of all, perhaps) they look like real boats whose design antecedents can be traced to traditional craft like Inuit kayaks or Whitehalls.

Additionally we know there are kits on the market. This fact alone has pushed a lot of us down to the basement to check out what kind of space might be available for boat building. Or more to the point—measuring the bulkhead exit to see if, once built, our creations might actually squeak out into the light of day.

Yet even if the bulkhead measurements work out, we hold back. Maybe the old “glue-and-sticks” nightmare clouds our dreams. (You may know how this one goes. There you are in the dream, stuck down in a tsunami of space age goop next to the washer/drier while your wife frantically dials the “jaws-of-life” guys before the epoxy sets up.)

The classic boat website, OffCenterHarbor.com, has created two How-to-Build video series that are sure to make building stitch-and-glue or glued lap projects go well.

The first is the 23-part series in which Bill Thomas shows you, step-by-step, how to build a stitch-and-glue decked double paddle canoe (a roomy and stable family-friendly kayak) from a kit of his design.

---

*Top: A drill is the most used power tool in stitch-and-glue construction.*

*Below: Grip and twist of the wire stitches tighten up the hull.*



The second features Geoff Kerr going through the construction steps in building an Ian Oughtred designed Caledonia Yawl from a Hewes & Company kit.

Both Bill and Geoff are masters of their craft and have been building the kind of boats they demonstrate on the videos



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for many years. You will get the big picture of how the boats go together; you will be shown every step from just the right angle. You will also learn a ton of tricks to make the job go smoothly. And throughout each one, the videos are expertly paced and extremely clear.

Investing \$29 for an OCH membership (Note: *Ash Breeze* readers can get a 10% discount on OCH membership at: [OffCenterHarbor.com/TSCA](http://OffCenterHarbor.com/TSCA).) might serve potential boat builders well, especially before spending \$2,900 on a boat kit, since members are able to go through the videos at their leisure as often as they like. No more sketchy drawings, no more tiny black-and-white magazine pictures. Just clarity and flow in video footage edited with you and your project in mind, every step of the way.

In addition to these two how-to-build series, [OffCenterHarbor.com](http://OffCenterHarbor.com) has a number of videos on handling and outfitting beach cruisers and kayaks in safety and style (well over 100 videos total).

At [OffCenterHarbor.com](http://OffCenterHarbor.com), clarity, precision, and putting members into the driver's seat of projects and experiences like these are a big part of the mission.



*Top: Using a power plane to shape the keel to stem connection on the Caledonia Yawl.  
Bottom: Laying on the planking of the Caledonia Yawl glued lapstrake hull.*



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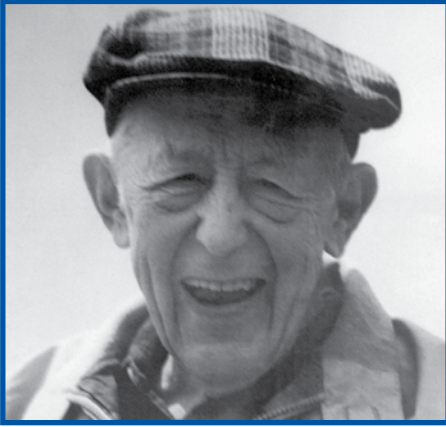
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# John Gardner Grant



**“To preserve, continue, and expand the achievements, vision and goals of John Gardner by enriching and disseminating our traditional small craft heritage.”**

In 1999, TSCA created the John Gardner Grant program to support projects for which sufficient funding would otherwise be unavailable. Eligible projects are those which research, document, preserve, and replicate traditional small craft, associated skills (including their construction and uses) and the skills of those who built and used them. Youth involvement is encouraged.

Proposals for projects ranging from \$200 to \$2000 are invited for consideration. Grants are awarded competitively and reviewed semiannually by the John Gardner Memorial Fund Committee of TSCA, typically in May and

October. The source of funding is the John Gardner Memorial Endowment Fund. Funding availability is determined annually.

Eligible applicants include anyone who can demonstrate serious interest in, and knowledge of, traditional small craft. Affiliation with a museum or academic organization is not required. Projects must have tangible, enduring results which are published, exhibited, or otherwise made available to the interested public. **Projects must be reported in *The Ash Breeze*.**

Program details, applications, and additional information:

[www.tasca.net/JohnGardnerGrant.html](http://www.tasca.net/JohnGardnerGrant.html)

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# Gardner Grant Fund Report

by Sid Whelan

Our fund's "primary pool" of assets gained about 10 percent by year-end 2012.

I think you'll agree that the Maine Community Foundation (MCF) continues to do a good job of administering the TSCA John Gardner Fund. The fund balance at the end of the fiscal year was \$79,662.

This year's recipient of the Gardner Grant is the Philadelphia Wooden Boat Factory. The \$2,000 grant partially funded building the *Factory One-Design*, youth building program, featured in the spring issue of the *Ash Breeze*.

Our goal for the John Gardner Fund continues to be \$100,000, which is certainly attainable, but there have not been any new contributions made in 2013. Contributions are tax deductible (to the full extent of the law), and we hope that TSCA members will remember the good work done by the recipients of Gardner Grants in your annual giving plans or as a bequest in your will.

Any questions? You may get in touch with me at SidWhelan1@gmail.com, or by telephone 860-434-3912, or by mail at 6 Laurel Drive, Old Lyme, CT 06371-1462.

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## Sweeping Oar

*continued from page 11*

one would air dry straight enough to be used. The rest was cut into boards for use in my shop. There was a good deal of tension in this tree so several bent as they were cut. One of the cants did dry almost straight enough to make the oar. This was transported to our work place where John Hansen from the Pine lake Chapter took over. John absolutely loves taking long square stock, and making it round so he took the lead on the shaping of the oar. It proved to

not to be as labor intensive as we had estimated. Once the basic shape was cut out John estimated there was 12 man-hours in the final shaping. Once that was accomplished, the oar was moved to my shop for sanding and finishing. A half dozen coats of varnish had the oar ready for the boat.

During the Museum's annual Classic Boat Show and Small Craft Festival on June 22, 2013, the oar was presented to the Museum as part of the Coast Guard Exhibit.

About that collection: Since the inception of this project the museum

has added to their life saving collection. The U.S. Coast Guard has contributed (on long-term loan) the only remaining Merryman Type, 26-foot pulling/sailing lifeboat in existence to add to their exhibit. This boat, designed in 1883 and believed to have been built in 1894, is a wonderful addition to an already fine collection that makes it well worth the trip to South Haven to see this exhibit. Except—it didn't come with any oars.

## Thank You

*continued from page 2*

assembled Graham Byrnes sailing skiff atop their car after three days in Family Boatbuilding.

And along the way we had some fun with morning rows up and down the River, one with a family from western Massachusetts who had not been rowing before. We learned new skills from demonstrations on making cleats, Greenland paddles, and talked about rowing, using our Avery Point Dorries as examples.

A big thanks to the Seaport Boathouse crew, our sincere thanks to each individual, as we sorted out folks who wanted to try our respective boats and shared life preservers and oars. Shannon McKenzie was instrumental in initial website communications with David Wyman and Haley Grove a constant source of support to David and me throughout the weekend.

A high point for me was strolling through the Rossie Mill small craft collection with Ben Fuller, that walking encyclopedia, and seeing the originals of the Boathouse boats on which we

worked all winter to get ready for this big weekend. A big appreciation to Dana Hewson for making that collection available.

Please let me know of any improvements we can include next year. I think we reached a lot of people with varying backgrounds but a common interest in simple boats with a strong tradition.

Regards,  
Bill and Karen Rutherford  
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Traditional Skiff Race—Morehead City to Beaufort

All traditional sailing vessels are welcome to participate.

For additional information, or to sign up as skipper or crew, call

The Friends of the Museum,  
NC Maritime Museum  
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### 13<sup>th</sup> Annual Fall in-the-Water Meet

Saturday, October 19, 2013

10:00 a.m. to 2:00 p.m.

Hosted by the Local Chapter of the Traditional Small Craft Association,

Friends of the Museum, and the NC Maritime Museum at the Museum's Gallants Channel Annex.

For more information contact The Friends' office: Brent 252-728-2762 or the William in the Watercraft Center: 728-6673



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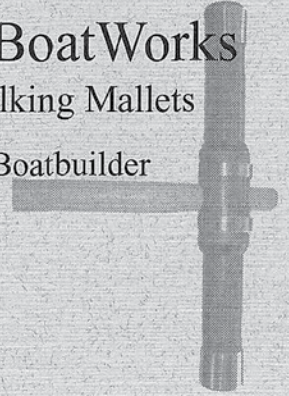


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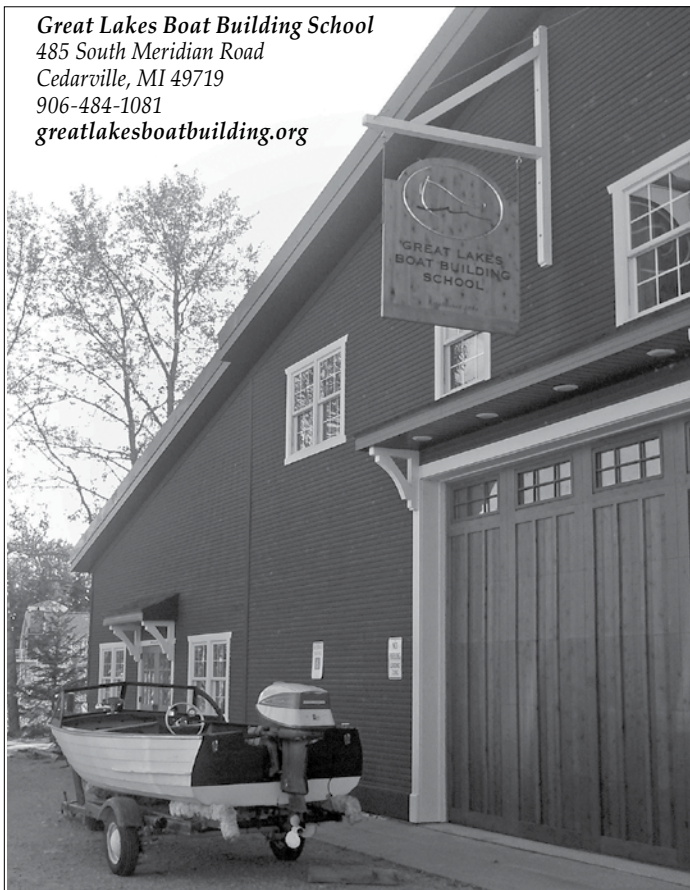


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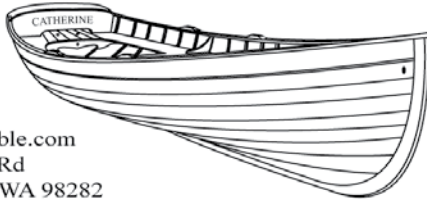


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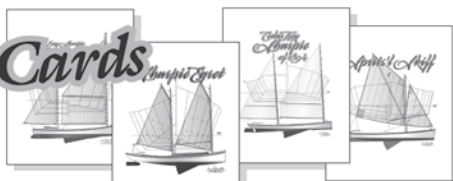
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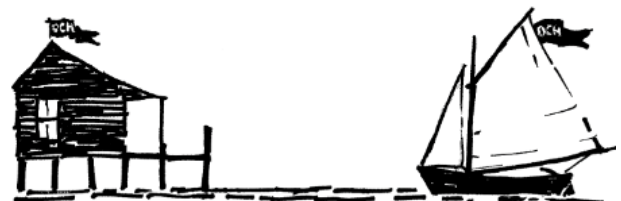
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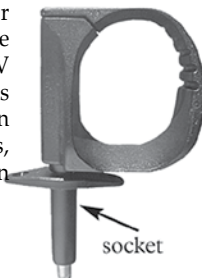
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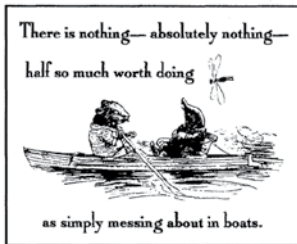
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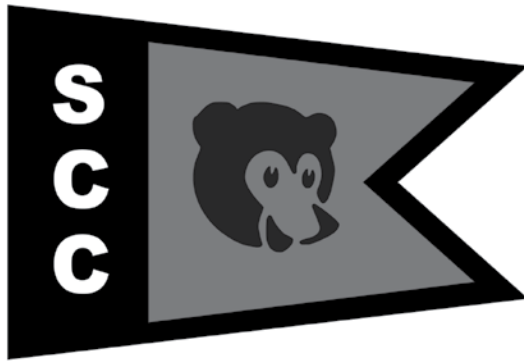
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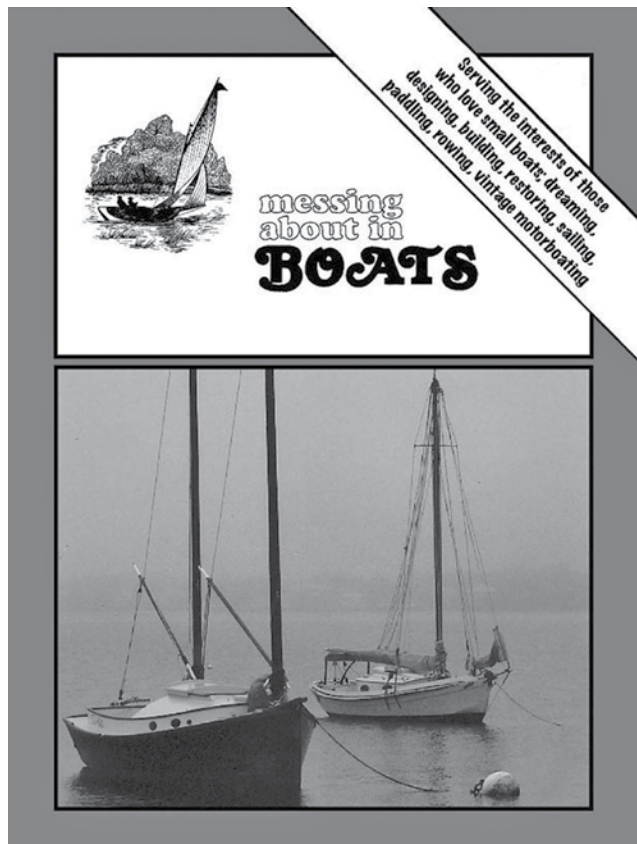
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Winter 2013, Volume 34, Number 4

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