

The Ash Breeze

Journal of the Traditional Small Craft Association

Little Boat Builders

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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. We encourage the design, construction, and use of these boats, and we embrace 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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President's Message

In this edition of *The Ash Breeze*, I'm writing to you about the financial wellbeing of our Traditional Small Craft Association. A recent Council review of our finances has determined that our current income cannot sustain the cost of the member benefits and expenses of our all volunteer organization. Our great magazine *The Ash Breeze* and activities insurance policy (see article on page 19) are our largest expenses. We do not wish to reduce these important benefits nor do not want to increase the dues.

So, what can we do? Well, one way is to broaden our membership base. How do we do it? Let's introduce TSCA to all those other boat enthusiasts out there. I am not just talking about the traditional clinker crowd but also the plywood stitch and glue guys, and fiberglass composites too. Modern variant boatbuilding is growing fast, and we need to welcome those builders as members. I am sure they have an appreciation for the traditional boat, and good boat design, and would be good members.

Let's not forget the biggest group of prospects, folks affiliated with our TSCA chapters who are not TSCA members. Chapter leaders need to communicate the value of TSCA

membership. The dues are only \$20 and should be affordable for most anyone. I would venture to say if all the affiliated folks joined TSCA, we could, and would, easily cover expenses.

Upgrading your current TSCA membership level is another way to help. If you have the means, please consider upgrading your current membership to the Sponsor or Patron level. The Council is discussing incentives for membership upgrades. I have decided to upgrade my membership to Patron at renewal time.

We are also exploring ways to reduce expenses without compromising the quality of our benefits as well as looking for other ways to increase revenue. I will share more with you as the Council completes the planning process.

In the meantime, let's continue to enjoy our boats and get other like-minded folks to join our fine organization. With your help we can overcome this financial challenge and move on to offering more benefits and value to our members and our chapters.

—Frank W. Coletta
President

Traditional Small Craft Association





First You Have to Build a Little Boat

by Andy Wolfe

Connor is nine years old. He is a normal sized boy for his age. And, he can fit into many spaces that bigger men can't even dream of, so he had several opportunities to help over the past couple of years with the construction of *Miss Sue*, Grigg Mullen's blue ribbon 25 foot Hooper's Island Drake Tail. Connor likes to hang out with me, and he was ready for the Mid-Atlantic Small Craft Festival—his first all guys weekend on the waterfront.

On Saturday morning, while *Miss Sue* was being judged, Connor and I met George and Marla Surgent under the big tent for their annual model boat building program. My older children had all made boats with the Surgents. George said, "I have been involved with MASCF since its inception 31 years ago." That first year a small group of people came with their young families and their boats. George noticed that the kids had nothing to "play" with.

What George meant was the adults had their boats to play with but the kids didn't. He volunteered to bring model boats for the kids to build and play with the next year...that was 30 years ago and the Surgents have done this ever since. Marla Surgent loves to take pictures and has a photo gallery full of happy kids and their model boats.

After several years of building model boats with the kids at MASCF, parents would ask where they could get more model boats. George referred them to local hobby shops but word came back to that they didn't exist. There were no model boat kits similar to the ones George was making for the kids available anywhere. So, the Surgents went into the model boat kit manufacturing business and launched Seaworthy Small Ships in 1993.

After 30 years, many of those kids still have their model boats...and kids of their own. "Every year I hear a story about someone having their boats on display in their home somewhere," George said, "It makes my heart smile to know that so many people have gotten so much pleasure from our model boats. And, they mean so much to them that they have kept the models all these years."

This year, at MASCF XXXI, the Surgents introduced their newest addition to the Pine Wood Sailor fleet—a Lug Rigged Yawl. Connor and I got to build a boat for the Yawl's maiden voyage, and it sailed balanced and beautifully.

You can see the full selection of fine small craft and lots of photos of happy kids, at the Surgents' website: seaworthysmallships.com.



Top: A young girl places her boat in the boat pool. Center: Andy and Connor holding his boat. Center left: A young boy coloring his boat. Center right: Marla and George Surgent.





31st Annual Mid-Atlantic Small Craft Festival Winners Announced

by Tracey Munson

The Mid-Atlantic Small Craft Festival (MASCF) has been held annually, on the first weekend in October, for the past 31 years at the Chesapeake Bay Maritime Museum along the Miles River in St. Michaels, MD. It is one of the few judged events on the East Coast, and it always attracts beautifully crafted and well-maintained boats.

More than 300 participants hailing from throughout the United States and Canada, and more than 1,300 visitors were in attendance at the October 4–6 weekend festival.

First place winners of the judged categories included Grigg Mullen with his Hooper Island Draketail *Miss Sue* in the traditional design and construction class; Grant Massey with his William Atkin-designed harbor launch *Dorothy Jean* for the traditional-contemporary class; Steve Warfle with his sailing dinghy *Susy J* for the contemporary class; Douglas Heckrotte with his 1958 flying dutchman *Surcease* in the restoration class; and Jean Preckel with her double-paddled canoe. Other winners included the People's Choice award, which went to Grant Massey with his *Dorothy Jean*; Broken Oar awardees Denman and Reade James; and Fish-in-the-Boat awardees Matthew Wood and Marissa Dalgetty.

The Joe Liener award went to the Sutherland family with Danny Sutherland's trout boat. The Joe Liener Award was created by CBMM Assistant Curator of Watercraft Richard

Scofield to recognize an exceptional, traditionally built boat while honoring his mentor and former museum volunteer, Joe Liener.

On Saturday, October 5, light air made for decent races along the Miles River.

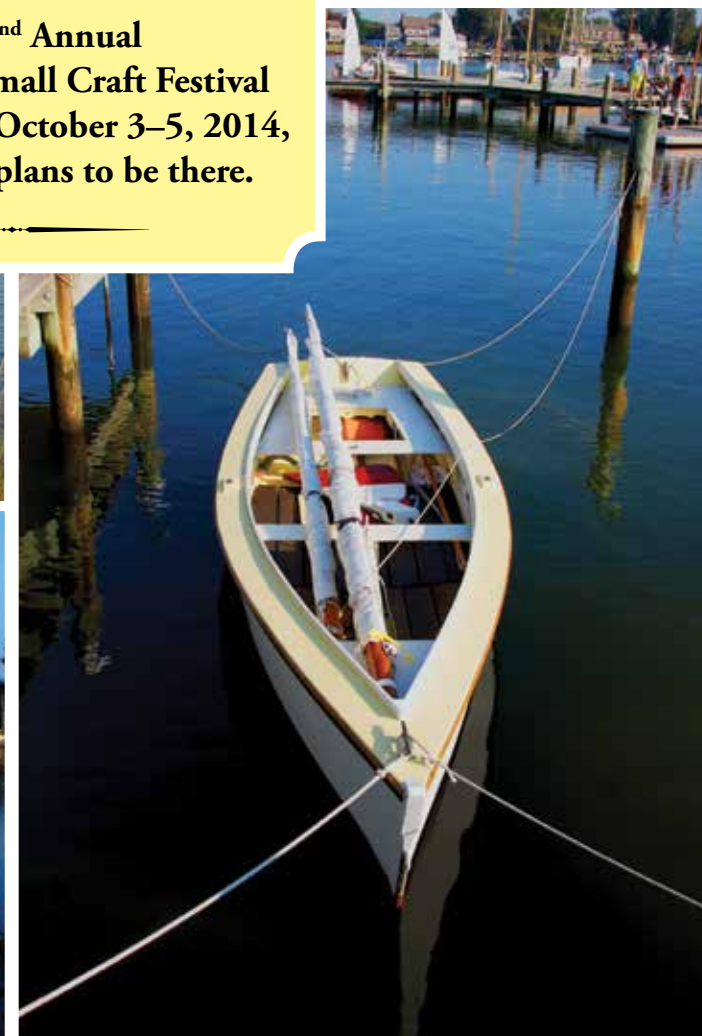
First place winners included Douglas Heckrotte with *Surcease* in the higher performance A category; Rex Guilliland with his Penguin *Guy* in the higher performance B category; John Depa with *Swan* in the sailing canoe category; Harold Bernard with the Glen-L *Annalie* in the sloop category; Mike Wick with the melonseed *Moggie* in the one-mast skiff category; Marla Surgent with the Crotch Island Pinky *Buna-Mon-I-Ya* in the two-mast, 2/3 sails category; Pete Peters with the Barto-built *Obadiah* in the catboat category; Fred Bennett with the gaff catboat *Sabot* in the cruising class; and Joe Bondmass with the DC-10 sailboat *Bonita* in the youth category.

In the rowing/paddling races, first place winners included Amos Thacker-Gwaltney in kid's kayaking; Jean Preckel in women's kayaking; Patrick Doyle in men's kayaking; and Dave Gerty in the men's oar-on-gunnel race. Four first place winners were named in the kid's milk jug races, with Audriana Shepherd winning the nine and under race; Stephen Sitnik winning the ten and up race; and Kaya Reopel and Isabella Hatfield winning in doubles.





The 32nd Annual
Mid-Atlantic Small Craft Festival
is scheduled for October 3–5, 2014,
so make your plans to be there.



Of Art and Sailing

by Curtis Bowman

There are two things I really enjoy. One is sailing. It has been my muse since I moved to the Outer Banks of North Carolina over thirty-five years ago. The other is drawing. I guess I have always done that.

I started my career on the Outer Banks after graduate school at the North Carolina Aquarium. I had studied Coastal Ecology and had illustrated geology papers. And in the same year, I became an exhibit coordinator and learned to sail in a 10-foot cruising dinghy. My friend

and teacher had pulled out his boat's rudder and left me in a shallow bay to learn the points of sail with one hand on the jib sheet and the other on the main's clew.

After a series of "unfortunate events" that included a waterspout that took out my apartment in Kill Devil Hills, I opted to move onboard my 23-foot wooden sloop and head south. I was somewhat of a neophyte but that was slowly remedied with a year on the water. In St. Augustine, Florida, I met a painter who became my wife and, through her encouragement, I started painting.

It went right with my work as a museum exhibit designer and producer. From concept visualization to finished illustrations, drawing and painting have served me well. Maritime painting evolved from working for maritime museums and exploring aboard a series of small craft including three Drascombes—a Lugger, a Scaffie, and *Annie*, my current wooden Longboat Cruiser/Coaster.

Top: *Cayo Coast Messabout*. Center: *Deadrise Renew*.
Bottom Left: *Boat Storage*. Bottom Right: *F.D. Crockett*



A year and a half ago we cashed in our chips and went to Spain and Portugal. We traveled along the coasts and saw many small craft used for pleasure as well as tenders for larger fishing boats. Upon our return we moved to Richmond, Virginia, and *Annie* found a new home on the Chesapeake. Taking a sabbatical from my work,

I started painting boats and maritime themes in earnest. I sketch on site using pencil, pen, and watercolor and later develop paintings in my Richmond studio. It is very satisfying to experience the maritime world aboard a small craft and then re-create that experience with paint. What's not to like?

Editor's Note

Many of us have seen Curtis' work, but we may not have known it at the time. He has developed projects at the Smithsonian Institution, National Archives, Calvert Marine Museum on the Chesapeake, and Mystic Seaport. You can see more at CurtisBowman.com. I also spent some time reading and enjoying the chronicles of his small craft adventures, and recommend you visit and subscribe to his online log: thinwaterannie.blogspot.com.



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Old Salts on the Sound

by Scott Brumenschenkel

I set sail with a couple of old salts yesterday and am the wiser for it. Having sailed with Bob Woodruff the previous Sunday on a familial flotilla across Edgartown Great pond to the south shore beach, it occurred to Bob that an excursion in my slippery melonseed skiff might be just the thing to draw his friend Mait Edey out after a recent bout with Lyme Disease.

So it was that we gathered near Norton point on the morning of August 30th to cast off from my dog auger mooring and ventured into the Vineyard Sound. Despite an inauspicious encounter with a branch of floating red oak that tangled my mooring lines, we were on our way by 10:20 with Mait at the helm, Bob on the sheets, and me serving as a spray guard for what promised to be a wet beat to windward across middle ground.

I don't recall anyone declaring a destination, but with the wind near 15 knots from the west-southwest, we soon found ourselves over the confused swells of middle ground that were exacerbated by the ebbing tide. As the confused seas washed over the decks of my 16-foot melonseed skiff, *Selkie*, I scanned the faces of my shipmates for signs of trepidation and saw only smiles. "My she's fast" and "nice balance" was all I heard as we skidded across the sound with two fingers on the helm. I swallowed my fear and deferred to the 150 years of collective sailing experience sitting in *Selkie's* cockpit. Apparently they had a better understanding of this craft's capabilities, and her design, evolving empirically to serve the 19th century duck hunters on the Delaware and Chesapeake Bay.

Savoring the seeping wet encountered on such craft, Bob and Mait collectively made the call to pop into Lackey's cove and show me their favorite refuge from a southwester. We threaded the rocky gates of the cove with me taking to the bow to sight any submerged surprises, but the overcast day revealed very little below the surface. Fortunately we entered the cove without incident, noting the calm provided by the bulk of Naushon Island and a sandy bottom ideal for anchoring before we headed back into the sound for a romping broad reach back toward the Vineyard.

The wind and waves were building as we hummed across the sound followed by what looked to me like three- and four-foot rollers from my perch on the foredeck. Mind you my *Selkie* only has about 16 inches of freeboard, and while my shipmates peered forward, I kept my eyes aft while waves from the west lifted us up and forward in an oscillating motion that was both exhilarating and tenuous.

Our jaunt back across the sound was fast, exactly how fast I can't say, but my best estimate is that we covered about nine nautical miles in a little over two hours. I deferred Bob's offers to take the helm as I was enjoying the sleigh ride and basking



in the performance of my little melonseed. As Tashmo Opening drew near, I took the helm and quickly realized why Bob was eager to pass the task. *Selkie's* long shallow rudder was under considerable strain and required a deft hand as we surfed down the face of the swells and lulled in the troughs. The channel entrance waters boiled with confusion as we rounded the rocks of the jetty and surged into Lake Tashmo.

The steady push of the southwest wind turned fluky as we entered the shelter of the Vineyard's shoreline and made our way toward the boat ramp. "Beautiful boat" were the first words I heard from shore as we dropped anchor and struck up a conversation with a couple of sailors visiting from the Finger Lakes. Wet, chilled, and a little beleaguered, we stood silently for a moment admiring *Selkie's* nimble form when Bob quipped, "That was a bit hair raising," as Mait countered with "Nary a hair was raised."

Having a beautiful small craft is a major handicap when you are trying to get your boat out of the water and get home into dry clothes. I had no less than five people approach me and inquire about *Selkie* as I furled her sails and made her shipshape for our journey back to New Hampshire. Oh the suffering!

A two hour jaunt across the sound hardly rates as a major nautical adventure, and yet for me it was a magical two hours. I was honored and inspired to have Mait and Bob at the helm sharing their knowledge, offering suggestions for improvements, while praising *Selkie's* abilities. The anonymous boatbuilders who serviced the hunters of the Delaware and Chesapeake Bay got it right with the evolution of this design, and I am thrilled to find she can handle the often messy waters of the Vineyard Sound. Mait and Bob, thank you for taking me where I would not have ventured and opening my eyes to the capabilities of this sweet little boat, and I look forward to our next adventure.



Making Your Own Fittings—Part 4: Making a Wood Block for 3/8" Line

by David Wyman, photos courtesy of Rosemary Wyman



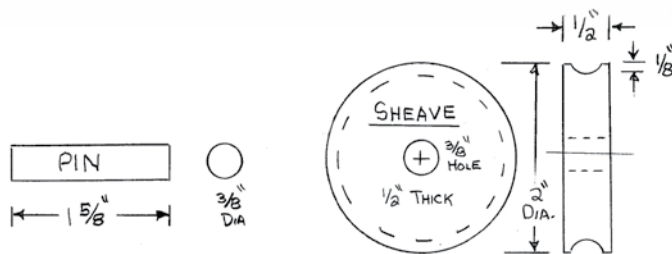
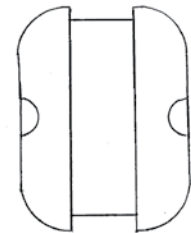
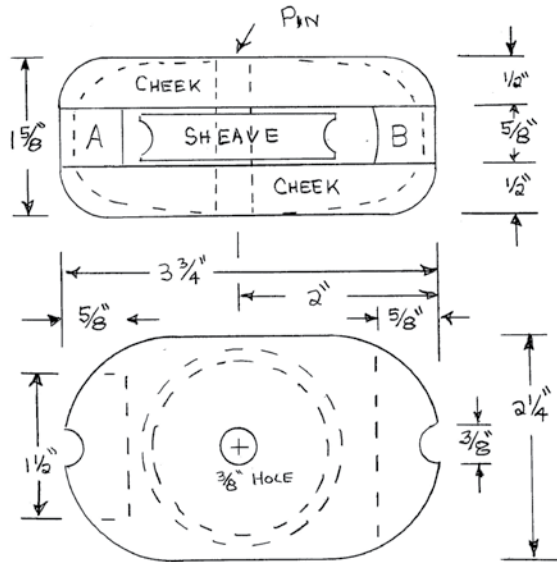
WOOD BLOCK
FOR
3/8" LINE

D. WYMAN Oct 2013

For a traditional small craft where the forces on the sailing rig are relatively small, wooden blocks with rope stops (rope wrapped around the block) can be functional and appropriate. These wood blocks work well for halyards and sheets. In making wood blocks for use on larger sailboat, you need to use very dense woods and metal straps to handle the larger rigging loads, but for a small boat rig, you can use less dense woods like mahogany for the shell and maple or other hard wood for the sheave and pin. These woods are readily available and easier to work than the dense hardwoods.

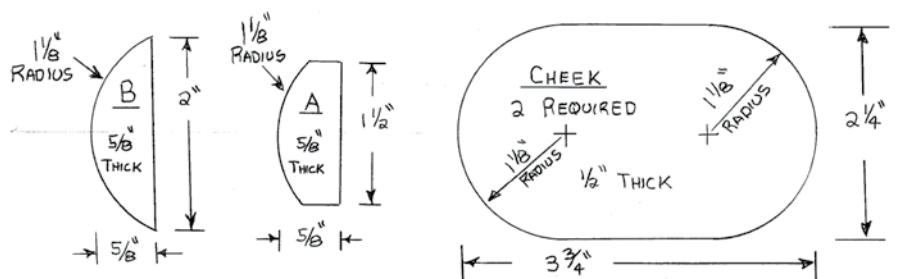
To construct a wood block sized for 3/8" diameter line, follow the instructions, drawings, and pictures below and to the right.

1. From a suitable piece of wood such as mahogany, which can be purchased at most lumber yards, cut out the pieces that make up the shell of the block to the dimensions shown in the Wood Block Pieces drawing. It is unlikely that you will find 1/2" thick wood, so you can cut the cheek pieces (see drawing) from 3/4" thick wood and, after the block shell is glued together, plane down the outer surfaces to proper thickness. The spacer pieces (marked A and B) need to be made 5/8" thick to allow space for the 1/2" thick sheave. Cut a pin from a 3/8" diameter hard wood dowel.



WOOD BLOCK
PIECES

D. WYMAN OCT. 2013



continued on page 13



The Florida Gulf Coast TSCA's Small Craft Festival Back on Track

by Doug Calhoun

Restoring a boat takes time, skill, and some imagination. Well, bringing the Florida Gulf Coast TSCA's Small Craft Festival with all its dings to a new location takes the same three character qualities but maybe even requires a bit more imagination.

When the Commodore of the Sarasota Sailing Squadron, David Jennings, read a review of the 7th FGCTSCA Small Craft Festival that might have suggested that the festival was foundering, he and his group decided to do what they could to keep it going. He contacted the outgoing and the incoming presidents of the FGCTSCA to offer the Sailing Squadron's facility for the 8th SCF. After some discussion and no hesitation, both groups decided to go ahead.

The Squadron had already scheduled their Youth Optimist sailing meet for the usual weekend in April for the festival, so the groups would have to work around each other.

The facilities of the SSS offer a very attractive and generous waterfront, docking, and meeting opportunities. The idea grew to have members of both groups meet and/or discuss through emails to decide how to proceed. Everything moved along very smoothly and the inaugural festival at the Sarasota location happened on April 19, 20, and 21.

FGCTSCA President Bob Pitt and Commodore Jennings worked out the general mechanics. David would do the master of ceremonies tasks and Craig Bridges, the SSS Manager, took on the interweaving of the TSCA boat locations, SSS Youth Optimists' races, and the featured speaker for the event.

The traditional small crafts began arriving on Friday, but the main day was still Saturday. Members displayed their boats about the property close to the waterfront and in the water. They have such great facilities that you could wet your boat using the trailer ramp or a swing crane.

Jerry and Judy Bien, from Erie, PA, brought their restored Maine Lobster boat. Several guys, including John Calhoun, from Historic Spanish Point brought the launch *Magic* (a boat that several of the FGCTSCA members from Cortez had worked on when there) and also a sharpie, the *Lizzie G*, that also was built at Spanish Point, to the show. Pat Ball brought his boat, *Baby Doll*, which was originally built some thirty years ago by George Luzier and which they both recently restored. Mike Jones brought *Malu* (which many mistakenly think is made of fiberglass) from St. Petersburg. Dennis Bradley sailed up from Bokeelia, FL, brought two boats, one was the *Egret*, perhaps Commodore Munroe's most famous design; the other



was another sharpie. Paul Thomas, a past-president of the FGCTSCA, brought his Bahama style traditional design 16-foot sailboat, *Hey Mon*, from Bradenton. The boat, one of a kind, was built some 30 years ago by Tom Colvin, another Florida Marine Architect, living in Alva, FL. (The boat is made of aluminum. There's probably an historical aluminum boat society somewhere.) D. Turner Matthews from Bradenton brought his boat, *Junie Jumpup*. Joe Flynn brought his Rob White inspired Rescue Minor down from Homosassa. Lots of other boats and kayaks were proudly displayed as well.

You could buy a T-shirt—a one of a kind designed specifically for this show by Irwin Schuster, grab a drink, and sit under the overhanging roof and watch it all happen if you wanted to, or you could get in your, or someone else's, boat and sail around.

At about 2:00 p.m. on Saturday, over 200 sailors, members of the SSS Youth Sailing Program, launched their Optimists and sailed out into the bay, one to a boat, fearless and skilled. It was the Sarasota Youth Sailing Program's big event of the year, the annual "Sailfest." They sailed most of the day, coming back near the day's end, giving the older generation a look at what the future holds just as the younger sailors could see the crafts that the older generation celebrated and preserved.

The Sarasota Sailing Squadron is a nonprofit chartered in 1947 dedicated to getting people on the water and promoting the science of seamanship and the sport of sailing.

Besides everyone sailing and checking out the traditional wooden craft being displayed, Commodore Jennings arranged to have one of the original members of the Sarasota School of

Architecture, Tim Seibert, give a talk. He may be better known in architecture of buildings, but Tim Seibert has also won awards for classic yacht designs. He brought several half models and line drawings to display and discuss. His lively talk had everyone's attention and each was able to get involved in the discussion as well.

On Sunday, George Luzier came to revisit *Baby Doll*, sit in the shade of her canopy, and discuss boats. Both George Luzier and Tim Seibert are original members of the Sarasota Sailing Squadron and still sail every week.

While those with boats and trailers began to haul toward home, they and most of us felt that we were off to a good start on The Florida Gulf Coast Traditional Small Craft Festival restoration. By the time of next April's SCF at the same location, FGCTSCA Number Nine, could be in really good shape.



Above: Baby Doll, Top: Junie Jumpup



Skipjack *Rosie Parks* relaunched

AT THE CHESAPEAKE BAY MARITIME MUSEUM IN ST. MICHAELS, MD

This iconic vessel, built in 1955 by legendary boatbuilder Bronza Parks for his brother, Captain Orville Parks, and named for their mother, was relaunched on November 2, 2013 after a three-year restoration at CBMM. With thousands watching, including five generations of Parks family members, the *Rosie* went down the rail. Through our supporters, the Museum's year-round educational and outreach programs, boat restorations, live demonstrations, and engaging exhibits have introduced more people to the rich history, environment, and heritage of the Chesapeake than any other place in the world, and makes a real impact on our local communities and cultural landscape.



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508-420-1718, boblister98@yahoo.com



Wood Block

continued from page 9

The sheave can be turned on a lathe or, if you do not have access to a lathe, you can cut a 2" diameter circle out of 1/2" thick hard wood such as maple, round the outer surface carefully, and then cut a groove for the rope with a round file. Drill a 3/8" diameter hole through the center of the sheave. This hole needs to be slightly larger than 5/8" diameter so that the sheave will turn freely on the pin. The sheave won't be perfect, but for use on a small boat main sheet, it will be good enough.



2. Glue the shell pieces together forming a rough block as shown below.



3. In the location shown on the drawing, drill a 3/8" diameter hole through both cheek pieces for the pin. It is important to make this drilled hole perpendicular to the inner surfaces of the cheek pieces. When drilling this hole, be sure it is located 2" from the "A" end and 1 3/4" from the "B" end. *These dimensions are critical so there is room for the line to run.*

4. Cut the groove for the rope stop.



5. Use a chisel, plane, and rasp (file) to shape the exterior surfaces of the shell. Shape the shell with all corners rounded as shown in the drawings.



6. Continue rounding the block with a plane.



7. Completing the rounding of the block with a file.



8. Round the inside of the block with a round file



9. Give the block a final sanding prior to varnishing.



10. For varnishing the block, remove the sheave and pin.



11. The last step is to splice a 3/8" length of Dacron rope around the block in the groove cut in the outer surface of the shell. This should fit tightly to the shell; if need be, a lashing can be used to tighten the splice. Your new block is ready to use.



Pine Lake Chapter's 2013 Annual Messabout

by Tom Jarosch

The Pine Lake chapter annual messabout held at the Lansing Sailing Club on Lake Lansing, Michigan, a medium-sized inland lake and a very nice place to sail, row, and paddle. Members and friends brought their watercraft or just themselves, and we traded boats around for the day.

The mid-September day started with fog and some misty rain. But by 10 a.m. the sun was shining, and we had substantial wind and whitecaps. People started to arrive and several of us decided to brave the waves. The first boat out was John Hansen's Christmas wherry with John at the helm and Larry Wachowski, Larry's son—Theo, and Tom Jarosch as ballast.



We took a break for a lunch of hot dogs and soda. Everyone brought dishes to pass, and we had a good meal. We also had our annual TSCA Chapter meeting. Officers were reelected for life, as usual—no term limits here. Then it was back to the boats.

Here is a good look out to the Lake. Sandy Bryson's Nutshell Pram and John's Christmas wherry are tied up at the dock. Sandy and Russ Hicks, a member of the Wooden Canoe Heritage

Association, are paddling Russ' 1950 almost all original Chestnut 15-foot Bob Special EXL (extra light weight). Walt Peebles is rowing a Mead OK-4, a 14-foot rowboat originally from the Seattle area. Meads are fabric-on-frame boats built in Chicago from 1932 to 1943. Mead was primarily an aircraft manufacturer.



Rick Loftus, a guest of member Jim Neal, made the maiden voyage of his recently built CLC Northeaster Dory at the Mess-about.



Later on, two Nutshell prams took to the water. Pete Mathews tried out a new sail that he had made at the Wooden Boat School, and Sandy Bryson and Theo Wachowski worked on points of sail.



Walt Peebles and Clark Goeman have built coracles, a very traditional

watercraft from the British Isles. Similar boats exist in Southeast Asia and India. Native Americans built them too. These coracles have a tarred or painted canvas skin and ash laths. Old coracles were made with oiled animal hides for skins. Here is Clark in one of the coracles.



Here is Walt again in the Mead and Jim Neal in a collapsible King/Kalamazoo Folding Canvas Boat. The boat is more than 60 years old, as the previous owner remembers that it was in his family in 1953.



Jean Shekter is paddling her brother-in-law Ric Smith's 13-foot, 6-inch cedar strip kayak, *Serenity*.



We had a terrific day. This was our best attended meeting with more than 35 people and 20 some boats. We are already thinking about next year.



2013 Small Reach Regatta

by Denis Wang, photos courtesy of Rosemary Wyman

To be gifted with the late summer beauty of coastal Maine as well as the gracious hospitality of the Hog Island Audubon Camp was an appreciated delight for all who attended the eighth Small Reach Regatta this August, the yearly highlight event of the Down East Chapter of TSCA. The Small Reach Regatta was originally inspired by European D’Aboville “sailing raids” but over the years has taken on its own flavor and traditions as a non-competitive rendezvous of traditional small craft.

At a new site for the event in Muscongus Bay, over one hundred participants with fifty-seven traditional small craft experienced five days of coastal Maine sailing and rowing including traveling as a fleet to lunch at different picturesque beach locations. The Hog Island Audubon Camp was our regatta base and provided us both lodging and terrific meals in safety and comfort, further enhanced by the warmth and care of the Hog Island staff. During evening presentations, we were also thrilled to learn more about the Audubon mission as well as their successful Puffin Project.

As always, the Small Reach Regatta provided the diverse and intergenerational participants the opportunities to both teach and learn about seamanship, boating safety, and nautical craftsmanship, as well as to reunite with old friends and make new ones. For non-seasoned sailors and rowers it was also a chance to ask “old salts” questions about anything nautical, to experience new cruising areas in a safe and organized manner, and to stretch their knowledge and abilities of practical seamanship. For often geographically isolated small boat builders this was a chance to meet with fellow builders as well as to learn more about their boats’ rigs, handling, and performance in comparison to similar craft. As chief organizer Tom Jackson remarked, sailing or rowing coastal Maine was an opportunity for all of us to “practice real seamanship when we can so that we can do it when we have to.”

For example, on day two of the regatta the sailors among us had plenty of practice putting in one or two reefs or finding the lee shore for close tacks in a stiffing breeze as boats in the fleet beat against both wind and tide through the narrow cut between Hungry Island and Bremen Long Island on our way back south to Hog Island from our lunch spot. Later in the day, one fortunately uneventful capsized also reminded all of us to practice, not just have, our self-rescue plans.

On days three and four in picture-perfect weather the fleet ventured south, first to the superb beach at Harbor Island



then the next day to Loudes Island, each morning on gentle northerlies and an ebbing tide and returned in the afternoon on freshening, on-shore south-westerlies and a filling tide. Sailing with the wind and tide: always a joy for small boaters! Incidentally, the very delightful Harbor Island is one of the

continued on page 19

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Are You Flossing Your Ribs?

by Ed Neal

The narrow passages beneath the ribs of a lapstraked boat can trap gunk. Sand, dirt, and debris can build up, stay wet, and prevent drainage. It can be a trouble spot that over time might lead to rot.

Going over the boat and clearing out the passages regularly using this shop-built flosser is a lot easier and more thorough than struggling with a screwdriver or other tool.

The flosser is a piece of a paint stirring stick nailed to a bit of 1x2 serving as a handle. The flosser is about 4" long and

the points are about a 0.5" and 1.5" long. Attach the handle with 1" brads and be sure to nailset the heads below the surface so they can't scratch.

Then go at it. Floss the passages to push out the gunk and suck it away with a shop vac. You'll be surprised at what comes out from under the ribs. The flosser makes the task quite simple and you'll have a bit more peace of mind knowing the passages are clean and free flowing.



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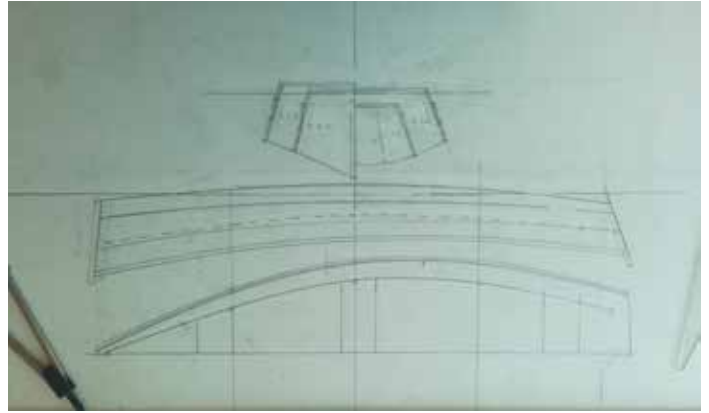
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SAILOR Program Students to Build Skiffs

by Darrah Foster at Independence Seaport Museum

The Workshop on the Water at Independence Seaport Museum prepares for another year of the SAILOR program, an education program based on a hands-on approach to boat building. An acronym for Science and Arts Innovative Learning On the River, SAILOR will begin in the Museum's Workshop on the Water mid-December, with 26 students from Philadelphia Charter High School of Architecture and Design (CHAD). Through building *SAILOR Skiffs*, designed by Seaport Museum President & CEO, John Brady, SAILOR students learn core STEAM (an acronym for Science, Technology, Engineering, Arts, and Mathematics) concepts. As a result, the SAILOR program encompasses multiple subject areas and engages a wider range of student learning including visual, kinesthetic, auditory, verbal, and mathematic by providing a non-traditional classroom setting that allows students to participate in a boat's construction process.

SAILOR's interdisciplinary curriculum is designed to address specific educational objectives, competencies, and key concepts by integrating hands-on, project-based learning within the Museum's Workshop on the water with the content of the Museum's collection. Students will visit the Seaport Museum two days per week. On alternating days, half of the students learn physics concepts in the Museum exhibits, while



SAILOR Skiff Drawing

John Brady Drawing SAILOR Skiff



remaining students apply science and math concepts to boat building.

The SAILOR program includes two programmatic options—a fully integrated portion of a partnering school's traditional curriculum and an extracurricular partnership allowing students to come to the Workshop on the Water after school. Independence Seaport Museum's SAILOR program provides lesson plans to the high school instructors that highlight the math, science, and history concepts that serve as the basis of the workshop activities each week. The extracurricular program parallels lessons taught through the fully-integrated curricular partnership. Because participation in the extracurricular program is not a part of a student's routine school-day, the curriculum is less formalized and focuses on team-building, leadership, and job skills.

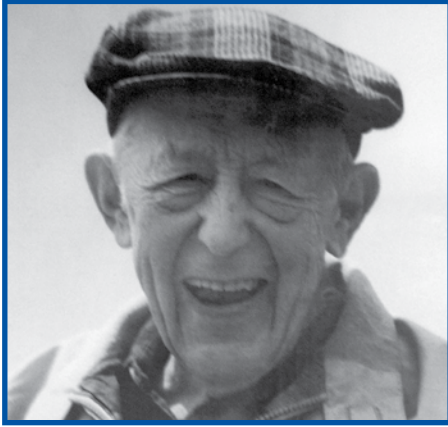
The impact of the SAILOR program reaches far beyond the bounds of the Workshop on the Water, as the student-built boats are used for all on-water programming at the Seaport Museum—effectively reaching 5,000 students annually. This program provides a unique learning experience that fully engages students in both the creative design process, the physical construction of boats, and theoretical engagement on the water. Also, high-performing SAILOR students can apply for a summer internship in the Workshop on the Water.

The SAILOR program at Independence Seaport Museum was inspired by several organizations including: Alexandria Seaport Foundation, Building to Teach, Center for Wooden Boats, Living Classrooms, and Rocking the Boat.

This program is free to schools who wish to participate. Funding is provided by charitable organizations and gifts from individuals such as: The Barra Foundation, H.F. "Gerry" Lenfest, and W.W. Smith Charitable Trust. Independence Seaport Museum is interested in partnering with schools to secure funding from charitable organizations. Interested schools may contact Director of Education and Interpretation Mike Flynn at (215) 413-8649 or at mflynn@phillyseaport.org.



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

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TSCA Membership Benefits: Liability Insurance

by John Weiss

Part of every TSCA member's annual dues is devoted to an insurance policy that covers all TSCA events across the country. It is a huge membership benefit. As the council is discussing adding even more membership benefits, I have found that too few of TSCA members are even aware of the liability insurance coverage.

Briefly, the TSCA provides liability insurance to cover all TSCA Chapter sponsored events, on shore and on the water. Our policy, provided by The Gowrie Group, (as part of a group policy offered through US Sailing) covers TSCA members and officers should they be sued for negligence or other liability in the course of their participation in a TSCA event. The policy also extends to nonmembers who participate in TSCA events—meaning Chapter members who are not dues paying members of the TSCA and their guests. The policy does NOT cover members' or chapters' boats for any incurred damage.

The TSCA policy covers virtually any activity sponsored or organized by a chapter, including messabouts,

chapter meetings, group boatbuilding projects, and more. When a chapter organizes or participates in an event such as a regatta or boat festival (e.g., Small Reach Regatta, Center for Wooden Boats Annual Festival, The WoodenBoat Show), and the venue requires a certificate of insurance for participation in the event, Gowrie will provide a certificate on request.

The cost of the insurance policy is covered by total membership dues, and is approximately \$5–\$6 per member per year. The cost is not a direct per-member fee, the effective cost per member rises as membership declines, and vice-versa. To date Gowrie has not charged extra for individual event certificates, but if they decide an event required an additional fee, the chapter requesting the certificate would bear the cost.

While a few chapters require full TSCA membership for all their members, most do not. As costs of just about everything rise, it becomes more essential that every TSCA chapter member contributes to the cost of this important protective benefit by becoming a dues paying member of



the national TSCA. Encourage repeat participants in your chapter messabouts and other events to join TSCA, so we can keep everyone's dues and expenses as low as possible.

If you have other questions about TSCA insurance coverage, or other membership benefits, contact me, John Weiss, Membership and Chapter Coordinator at 425-361-7758 or jrweiss98020@comcast.net.

Regatta

continued from page 15

many islands of the Maine Island Trail Association system for which we were very appreciative. Of course, during all our excursions our three chase boat escorts insured that all boats were safe and accounted for and for those boats when needed, had the helpful tow. This

level of safety and planning has been a hallmark of the Small Reach Regatta since its inception.

Also on a safety note, since this annual event is now planned and organized by the Down East Chapter, we will be encouraging all future participants of the regatta to be members of TSCA, which will help to insure that boats and skippers meet the highest standards of safety and seamanship.

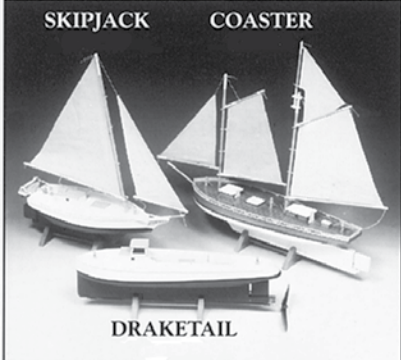
With images of summertime, Maine coastal islands, secluded gunk hole beaches, and boating together with members of our small craft family in our minds, we now have memories that will stay with us all year.



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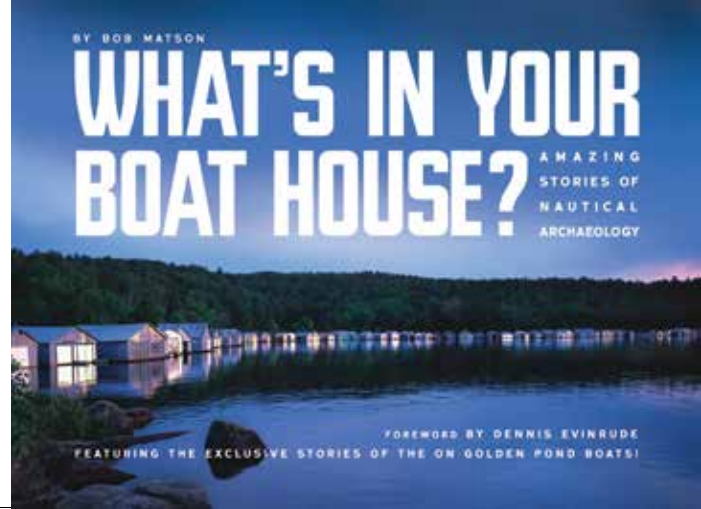
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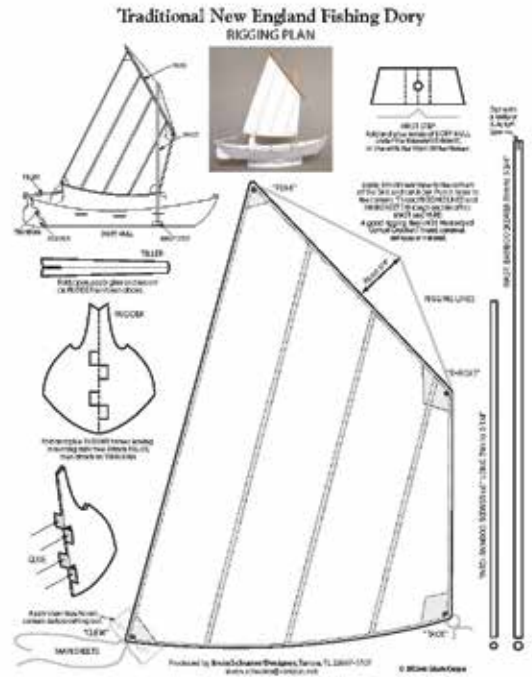
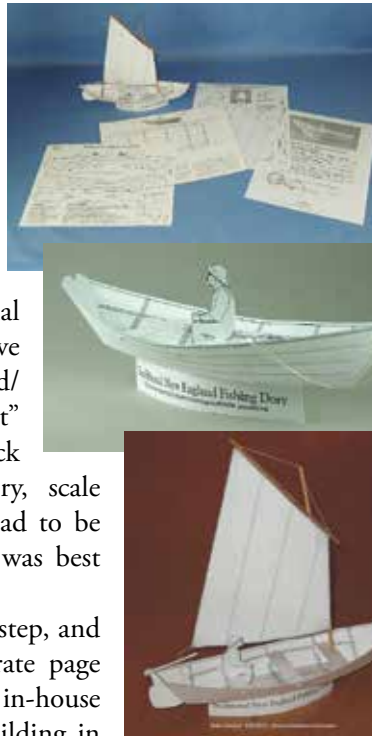
The Paper Dory

by Irwin Schuster


Made aware of the design of a paper dory in use for a New England children's program, I decided that I could do better, simplifying assembly and adding graphics, and when showing the result, I was asked to add a sail rig option. The final product (sold at cost) became an inexpensive supervised project, take-away handout and/or high-profit gift shop item. The dory "kit" itself is self-contained on one card-stock page, complete with instructions, history, scale figure, and display base. This hull page had to be precisely registered front-to-back, and so was best accomplished on a commercial offset press.

The optional rig, with sail, rudder, mast step, and spar dimensions, is contained on a separate page supplied free in the form of a pdf file for in-house printing, along with a page of tips for building in groups. Mast and sprit are made from a single bamboo skewer from the supermarket.

This was not done for profit, but for educational purposes, and a number of New England institutions have taken advantage of the offer. They are still available to interested parties at cost: 14¢, plus the inevitable S&H. Contact me at irwin.schuster@verizon.net if you are interested in ordering. Minimum of 25, please.



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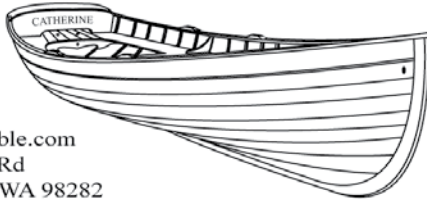
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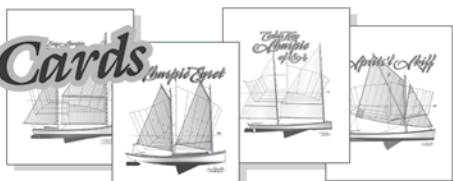
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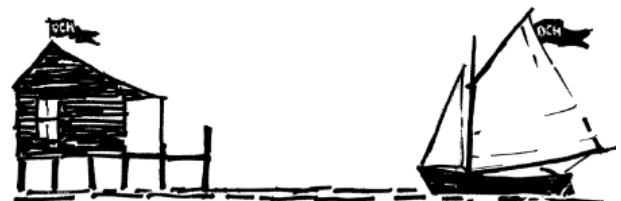
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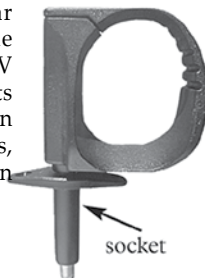
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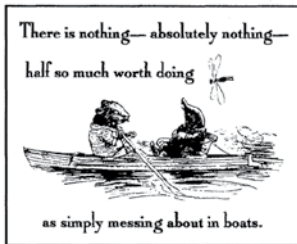
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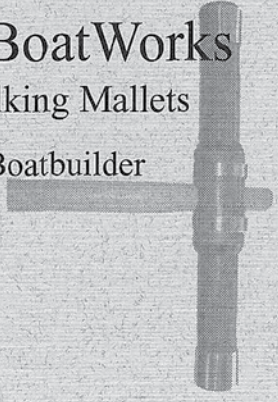


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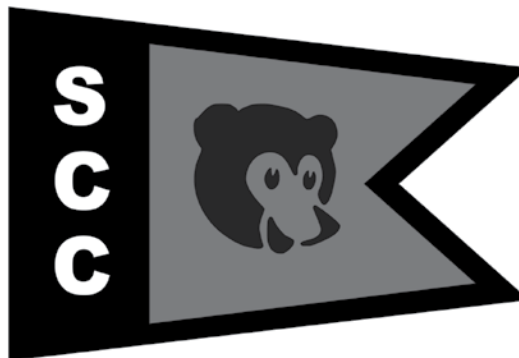
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The Ash Breeze

Spring 2014, Volume 35 Number 1

Editorial Deadline: February 1, 2014

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7–19	1985–1997	1,2,3,4
20	1998–1999	1,2,3
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