

# *The* Ash Breeze

Journal of the Traditional Small Craft Association

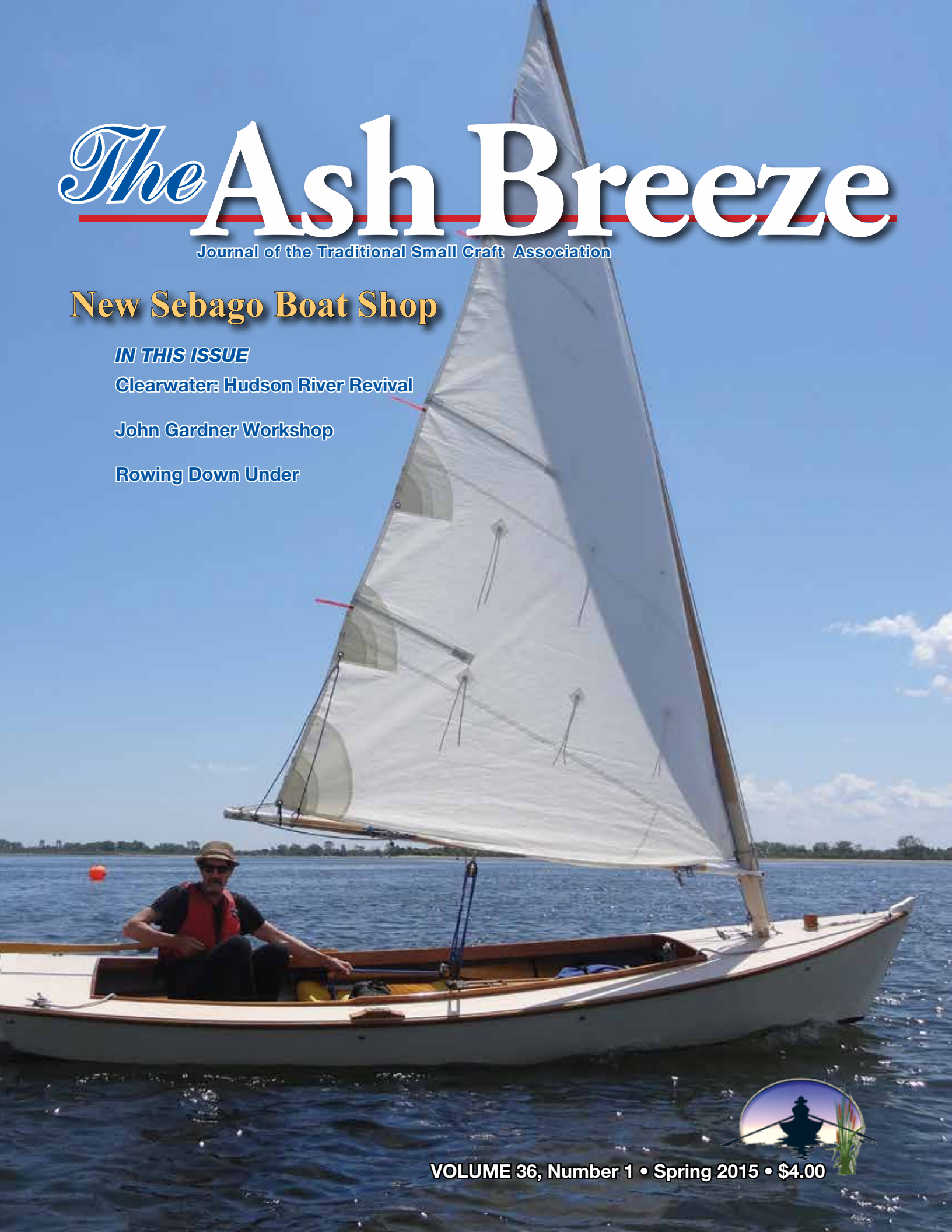
## New Sebago Boat Shop

### *IN THIS ISSUE*

Clearwater: Hudson River Revival

John Gardner Workshop

Rowing Down Under



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### Volume 36, Number 1

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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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*TAB Layout Design: Karen Bowen*

*Cover Photo: © Hans Liebert*



## President's Message

I am fortunate to work for a nonprofit boat shop where we carry on the tradition of wooden boat building by helping others build boats. Most of our building is from scratch. We cut and plane rough sawn timber to size, scarf the plywood, and shape all the components. This past December and January we had occasion to host three pre-cut kit builds all from different companies. Before then I had never had the opportunity to be involved in kit boat build.

I have decided there are virtues to building a boat from a kit. Kits are a great way to go for a first time builder and for an experienced builder who wishes to reduce building time. Marine plywood is not available in many parts of the country. Kits include all necessary marine plywood pre-cut with a CNC machine, a computerized router to precisely cut out panels making them easier to join. Quality kits are a good value with kit costs about 15–20% more than the scratch boats.

Like anything else, you should do some research before buying a kit. Not all kits are the same. Some come with everything needed to build the boat, while others only supply the pre-cut plywood. Some have well-written, easy-to-follow instructions and others may not. Good kit makers will respond quickly to answer any building question. Plywood quality and preparation may vary between

companies. Some kits come with top-of-the-line okoume marine plywood with assembly-ready edges and parts labeled, while others ship lower grade marine plywood requiring edge sanding. Better kits are well packed to prevent damage in shipping. I recommend asking others who have built a kit to get advice before ordering a kit.

We found that the better kits were developed by very skilled designers and builders. At our shop, the in-house experienced builders learned new methods and tricks as we helped the kit builders that we will use on our other builds. Overall, I think kits are a great way to go for the novice or expert. I will seriously consider buying a kit for my next build.

Before closing, I must correct an error made in my last column regarding the latest recipients of the John Gardner Grants. A miscommunication on our part led me to incorrectly report that Lowell's Boat Shop was one of three grant recipients. In fact, Jesse Long, Port Townsend, WA, an independent instructor at Northwest School of Wooden Boat Building was chosen by the Gardner Grant Committee for a grant to research on traditional boat building techniques. I sincerely apologize to Lowell's Boat Shop and Graham McKay for this mistake.

Best wishes,

Frank Coletta

President, TSCA





# Sebago Canoe Club: New Boat Shop, New Boat Building Program

by Jim Luton

I'm excited! I've been a part of this wonderful organization for twenty-two years, and I've been a vocal proponent of a real boatbuilding program here for most of that time, so I'm happy to report that we are finally ready to move forward with an organized effort in a real space. Don't misunderstand me. This is no hi-tech, climate-controlled, industrial operation. Our shop still retains all the quaint funkiness that we have come to love about Sebago. We've got a dirt floor and a wood stove, but we have a roof over our heads, some tools, a nice workbench, and some basic machinery, plus a dedicated crew of thirty or so individuals keen on learning about and building significant traditional small craft.

The Sebago Canoe Club was founded in 1933, and originally based on Lake Sebago in Harriman State Park where we still maintain a rustic cabin and dock as part of the American Canoe Association's camp there. I will admit

to being rather vague about our early past, except to say that it was founded by a dedicated group of working class canoe racing enthusiasts. We've never been even close to what might be considered a yacht club, and those working class roots continue to influence our collective persona.

Our Brooklyn facility is sited on what was once a summer encampment of the Canarsie Indians, with about 170 feet of waterfront, including a large dock. Our canal runs directly out to Jamaica Bay and the Gateway National Recreation Area, and is just a few miles from Breezy Point and the open ocean. We have several strong boating programs, including what is one of the premier sea kayaking venues in the country. Our sailing program is unique to the city, with a full schedule of Laser and Sunfish racing, an intensive yearly basic sailing course, organized cruises, and various sailing related workshops throughout the year. And our open canoe group offers paddling and camping workshops, regional family trips, and ambitious wilderness expeditions to the Adirondacks and beyond.

Several of our members have been quietly building their own boats over the years, quite often in fabulously inappropriate spaces. All part of living in a city like New York, where a square foot can be measured by hundreds of dollars. Matt Peverly built his gaff rigged flatiron skiff on a Greenpoint rooftop, lowering her down to the sidewalk at night with ropes. Severn Clay is building an Oughtred Tammie Norrie in

*continued on page 14*



*Top: Laura and Sarah doing some much needed repair and refinishing of their CLC Skerry. (photo by Jim Luton)*

*Above: The boat shop crew reviews construction details for the Point Comfort 23. (photo by Chris Bickford)*



# Clearwater's Great Hudson River Revival

by Stan Dickstein, Working Waterfront Co-coordinator



Clearwater's Great Hudson River Revival will take place on June 20 & 21, 2015 at beautiful Croton Point Park, Westchester County, NY, on the banks of the Hudson River. Celebrating its 37th year as Clearwater's Great Hudson River Revival, the festival originally began in the mid-1960s as a "folk picnic" and evolved over the years to what it is today, with seven sustainably powered stages of music and storytelling, and featuring the program areas/initiatives

of Hudson River Sloop Clearwater, Inc. (a.k.a. Clearwater): Education, Environmental Action, and Green Cities.

Additional highlights of the festival include seven exhibitor and vendor areas, namely the Working Waterfront, Handcrafters' Village, Activist Area, Marketplace, Artisanal Food & Farm Market, Green Living Expo, and Food Vendors.

Working Waterfront is where many rowing, paddling and sailing boats will be available for use on the river. These boats are traditional and contemporary vessels, all in active service. Working Waterfront wants people to see the Hudson River close up.

The boats and the grand sloop *Clearwater* will be on the Hudson River, some with scheduled sails. For details of the event, go to [www.ClearwaterFestival.org](http://www.ClearwaterFestival.org)

## Clearwater Roots

Hudson River Sloop Clearwater started as a vision: Attract people to the water to experience the wonder of the Hudson River—the river that flows both ways. Native Americans used a variety of boats for thousands of years. Much of European exploration on the river was done using small wooden rowing and sailing vessels; some types still in use.

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Top: Sloop Clearwater at Clearwater's Great Hudson River Revival, 2006. Above: Working Waterfront, 2008.





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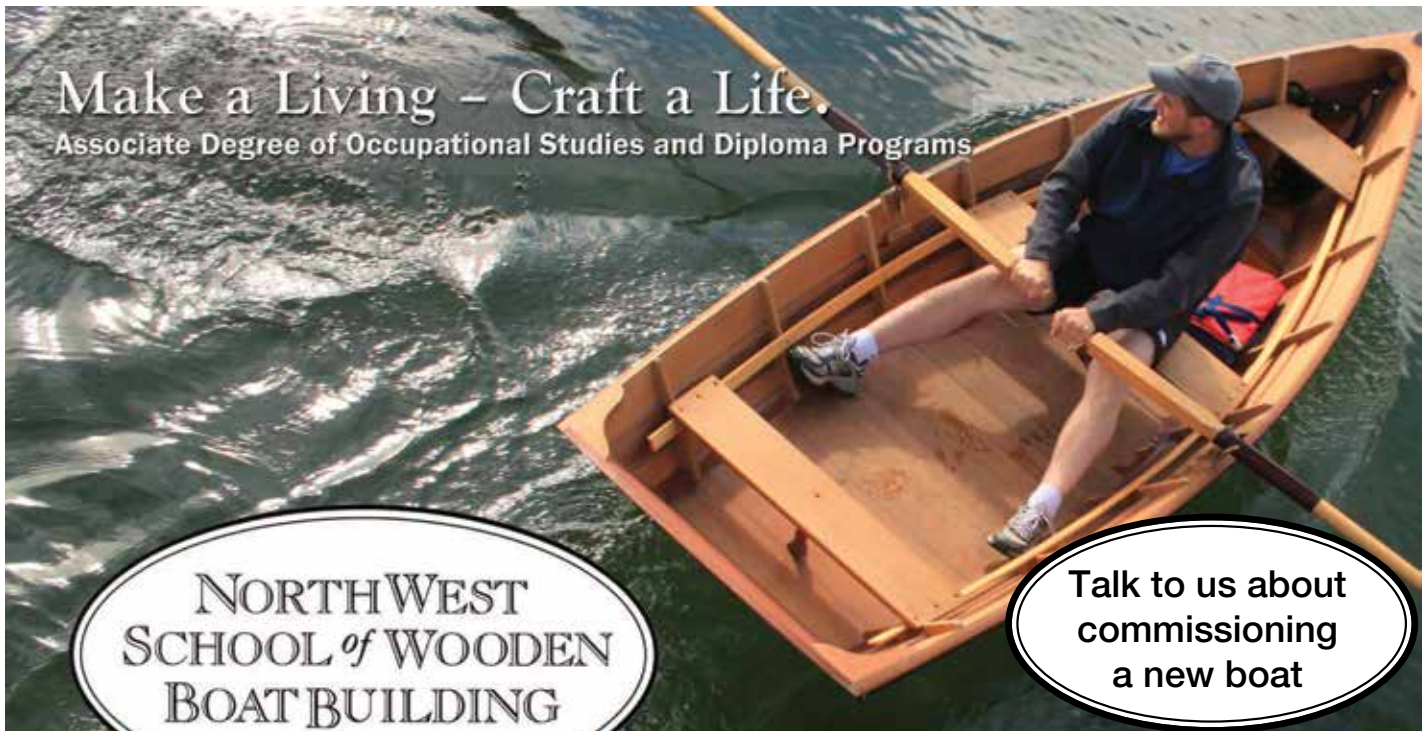


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## *Aunt Louise*

*by Michael Jones*

My wife, Judith, is sitting at the kitchen counter perusing the new issue of *WoodenBoat*, and asks the question we all want to hear: “Did you see any boats you want to buy?”

“There is an Eel just south of the bay that looks interesting,” I reply.

“Have you called?”

“No, the phrase ‘needs younger captain’ and the price sound like it might have issues.”

“You should call.”

Being the dutiful husband that I am, I call. The owner’s wife gave me their location, and I said I’d like to see the boat, but to ask her husband to call me with details. A few days later, owner Davis Hammond calls, we have a nice conversation, and make arrangements to see the boat in about a week when I would be in the area. After hanging up I thought, “Are you nuts?” called back, and said, “I’ll see you in the morning.”

The next day we make the 1.5 hour drive down to Boca Grande from St. Petersburg. We meet the Hammonds and spend an hour or so getting the full story of how, upon his retirement, Davis commissioned Gordon Swift (his neighbor in NH) to build the boat with the provision that Davis could help with the construction. I’m sure anyone that is a professional boat builder would understand how much help it is having the owner help with a project, but it’s a part of the process, makes for great stories, and builds a permanent

relationship between owner and boat and builder. In fact, Davis had kept two daily journals, filled with photographs and detailed descriptions of each day’s construction.

After an enjoyable visit, we head down to the *Aunt Louise*, which is on a mooring behind their boat house. It’s another brutal winter day in Florida with a clear sky, temperature in the mid-80s, but not a breath of air for a test sail. We row out to the boat; I look it over for about 15 minutes and agree to pay his asking price.

The hull and deck were in sound shape. We made some repairs to toe rails; replaced the handrails and bowsprit, new running and standing rigging, and seat cushions; and gave her a fresh coat of paint. She is strip built with Spanish cedar and the keel, stems, and floor timbers are black locust. Seats, cabin sides, and soles are African mahogany. It was built with the outside ballast option, so there is 300 pounds of lead as the external keel. The only modification to the design was converting the lift-up rudder to a kick-up style, which was approved by the designer, William Garden. The 18’6” canoe yawl hits the sweet spot by being large enough for relaxed cruising, and small enough to be trailered without being a chore.

Part of the joy of owning a handcrafted boat is its heritage. *Aunt Louise* was built for Boca Grande, where Davis

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Hammond's beloved Aunt Louise DuPont Crowninshield and her family played a major role in its history. Her husband was Francis Crowninshield (a highly respected yachtsman and brother to B.B. Crowninshield the yacht designer). The DuPont family and the Crowninshields both had winter estates in Boca Grande, a relatively remote community on Gasparilla Island located at the entrance to Charlotte Harbor that best known for its tarpon fishing. Since the *Aunt Louise* was built for Boca Grande and was a fixture there since her construction at the turn of the century (this century), we have kept the name and the home port to preserve that historical connection.



**Additional Information:**

William Garden designed Eel plans available at WoodenBoat Store

"Gordon Swift boat builder," *WoodenBoat* Dec. 2002 #169:44-51

**Books:**

*Yacht Designs* by William Garden

*Albert Strange* by John Leather

*Albert Strange on Yacht Design* by Jamie Clay and Mark Miller



# Bad Timing

by John Murray

The following event occurred June 28, 2014, at 1620 hours on an attempted rowing trip in a Herreshoff rowboat (alias “Swift Dory”) from Dangar Island to Brooklyn on the Hawkesbury River near Sydney, Australia. The wind strength was measured by the weather bureau.

About a hundred miles from the east coast of Australia lies the Great Dividing Range from which the eastern flowing streams flow into the Hawkesbury River to the sea. Close to the ocean the estuary broadens out and forms bays and inlets, many of which have sandy beaches. The river contains several islands one of which is Dangar.

Dangar Island sits about 10 miles from the mouth of the Hawkesbury and was used as a base by the Brooklyn Bridge Building Company to build a rail bridge across the river, hence, the town opposite is named Brooklyn. It is mainly a sandstone island that rises to two hundred feet in the center and is inhabited by a couple hundred people. The island splits the broad reaches of the river so that it flows to either side, and from the island one can look across the river to vertical sandstone cliffs. This is, after all, a drowned river valley formed in the time of Gondwanaland. It is possible, in places, to climb these cliffs and find rocky overhangs on the plateau



above, which reveal the rock carvings and middens of the aborigines who lived here for thousands of years. Pools of clear water live in the streams that flow to the edge of the cliffs and cascade waterfalls to the river below at times of heavy rain. I lived on the island, and it was here that I began making the Swift dory as a commuter vessel. I have many friends on the island and often row to visit them. In more than ten years of commuting to the island, I never had an experience like the one described below.

It was midwinter, and light was failing as it came time to finish my visit. I was to row from the island to Brooklyn, from where I would cartop my rowboat home. The wind was blowing about 20 knots in a cloudless sky, and promised to make it an interesting row.

Jane protested, “Isn’t the wind a little strong?”

“No,” I boasted as I bade farewell to Ed and Jane, “real men don’t worry about a bit of wind.”

A few minutes into the row the wind began to pick up, so that I was just making enough headway to round the northwest corner of the island. I comforted myself that once round the corner the westerly would be on the beam and there would be some lee protection from Long Island, which is about 300 yards to the west of Dangar. That scheme was in jeopardy when the wind increased to more than 40 knots. It seized control of the bow and blew it from its westerly course to the northwest. Waves were rising, whitecaps appeared everywhere, and willy-waws danced across the water on the other side of the river where I was now headed. I was experiencing what the Beaufort scale describes as a “strong gale.” Not only was I not making headway, I was heading in a wrong and dangerous direction.

Boy, was I ever giving that new cedar oar a workout! But it was to no avail, I couldn’t pull the boat back on course. The only sensible option was to reverse course and seek to run

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*Top: Dangar Island, North side. Above: Heading for the corner in mild conditions.*





# John Gardner Small Craft Workshop

## June 26–28, 2015

Mystic Seaport is partnering with WoodenBoat and Traditional Small Craft Association to host the John Gardner Small Craft Workshop as part of the WoodenBoat Show. Participants can both enjoy the Show and follow John Gardner's example to show that traditional small craft are a practical and economical way to enjoy the water. The Small Craft Workshop will be based on the Australia Beach where a string of floats will be provided for our use. The Workshop will include display of participant's boats, shared use of participant's boats at the discretion of the owner, demonstrations of small boat skills, morning rows on Saturday and Sunday and guided access to the Museum's boat storage area. This should be a great time to get together with like-minded traditional boat folks, to share our love and knowledge of traditional small craft with others and spend some quality time with friends new and old on the beach and underway. We encourage workshop participants to volunteer to assist with one or more of these activities.

### Workshop Activities

**Use of Participant's Boats:** Workshop boats will be located on the beach or the floats at Australia beach to be available for use by others at the boat owner's discretion. Participants will need to oversee the use of their boats. To be consistent with the rules of the adjacent boathouse, the wearing of PFDs when boating is encouraged so please bring PFDs for yourself and your crew.

**Mystic Seaport Boat House Livery:** WoodenBoat has made the Boat House Livery available for you to try out a variety of rowing and sailing craft at no charge. The Boat House rental boats will be in operation during the Workshop at no charge during the weekend so feel free to experience any or all of their beautiful collection of rowing boats. The Boat House will operate independently from the Workshop with their own rules.

**Demonstrations and Workshops:** Several workshops are planned on both land and water. Participants are encouraged to attend, suggest ideas and perhaps present topics which may include rowing and feathering, sculling, rigging, reefing, anchoring, sail setting, knot tying, making hardware or outfitting for safety. The plan is to have these presentations take place on Friday at 3 p.m., Saturday at 11 a.m., 1 p.m. and 3 p.m. and Sunday at 11 a.m. and 1 p.m. Contact Bill Rutherford at [smallcrafter@gmail.com](mailto:smallcrafter@gmail.com) with ideas or to volunteer.

**Morning Row:** Workshop attendees who wish to join the cruise down the Mystic River to Mason's Island or up river to Old Mystic (the direction depending on favorable wind and tide) should gather at Australia Beach at 8 a.m. on Saturday and/or Sunday. Efforts will be made to place participants who did not bring a boat a place on another attendee's boat or a JGTSCA dory.

**Mystic Seaport Small Boat Collection Open House:** The Museum's Small Boat Collection which is not normally open to the public will be open each day of the Show from 2:30 p.m. to 4:30 p.m. It is accessed through the loading dock doors in the rear of the Collections Building across from Latitude 41. TSCA will offer a guided tour of the Collection leaving from the TSCA Booth at Australia Beach at 3:30 p.m. both Saturday and Sunday afternoons. A few other small boats on display may be observed on the way across the Museum campus as opportunity presents.

**Saturday Night Dinner:** On Saturday night, join other WoodenBoat Show participants in the River Room at Latitude 41 for dinner. Tickets for the Tribute Dinner must be purchased in advance of the Show by calling the WoodenBoat Store at 800-273-7447.

### Workshop Logistics

**Check in:** Check in at the WoodenBoat Credentials Booth on Friday between noon and 5 p.m. and on Saturday between 7:30 a.m. and 10 a.m. It is located near the big anchor in the courtyard of the main entrance to Mystic Seaport. You will get a wristband that will give you access to the museum grounds for the weekend. Proceed to the TSCA booth at the Australia Beach (#12 on the map). If you are bringing a boat see the "Load in and out of boats" section below for times and access.

**Load in and out of Boats:** (Be sure to check in at the credentials booth first)

**Car Top Vessels:** You can drive onto the grounds of the Museum on Thursday 5–8 p.m., Friday from 6–9 a.m. and 6–8 p.m., Saturday from 7–9 a.m. and Sunday from 5–10 p.m. Access is through the Galley Restaurant Gate (just north of the main entrance to the Museum). Due to activity around the Show, the Shipyard gate will not be available.

**Trailer Vessels:** You can also load in at one of the Mystic town boat ramps. The most convenient is Isham Street, directly south of the Mystic Seaport shipyard. Please obey local regulations and do not park your trailer or vehicle on Isham Street.

**Forklift Assistance:** There will be a forklift in the Shipyard on Saturday morning 7:30–8:30 a.m. and Sunday afternoon 5–6 p.m. to assist with launching and hauling. Your boat can be lifted by slings from the forklift, Mystic Seaport will provide the slings.

**Trailer Parking:** Please park your trailers at the Mystic Middle School, 204 Mistuxet Ave, Stonington, CT 06378. Offsite Trailer Parking maps will be at the Credentials Booth. This is a very busy weekend for the Museum, so there can be no trailer parking allowed in Mystic Seaport parking

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# Automated Website Event Submissions

by Paul Gray, TSCA Webmaster

Finding event listings for the Association website has always been a hit or miss proposition. It has always been up to the current webmaster to locate events in any manner at our disposal. It was a time consuming and fairly ineffective process. As a result the website has been limited to a fairly small number of high-profile events.

We will continue to update the information for those events, but we will now be able to list local events for each chapter as well using a semi-automated process. Individual Association members will be able to submit events using an electronic event submission form. In appearance exactly the same as a paper form, the electronic form is filled out on a computer and submitted via email. The form information is sent directly to the webmaster, where the information is edited as needed and merged into a newly established Association event database. The actual website page is generated directly from the database. If no editing is required, it now only takes a few minutes to update the events calendar with a newly submitted event.

The process is fairly simple. The event submission form is available for download from the Association web site at [www.TSCA.net/events.html](http://www.TSCA.net/events.html). To download the form, right click on the link on the page under the "Event Submission" heading. You will be given the option to save the link. Save the form, [TSCA\\_Event\\_Submission.pdf](#), to your computer in a folder you will remember. Exit your browser, navigate to the folder, and double click on [TSCA\\_Event\\_Submission.pdf](#) to open



the form. Fill in the blanks and hit the "submit" button. Your default email application will open with an email pre-addressed to the TSCA webmaster, with the completed form attached. Send the email normally and the event information is on its way to me at [ptgray@comcast.net](mailto:ptgray@comcast.net).

The form must be completed on your computer, not from the web page. If you click on the form link, instead of right clicking, the form will open within your browser. You will be able to fill it in, but will be unable to submit it unless you save it to your computer, and re-open it on your computer.

If you run into any difficulties, drop me an email at [ptgray@comcast.net](mailto:ptgray@comcast.net).

## Calendar of Events

### South Puget Sound Mini-Cruise

Mar. 13–15, 2015

Hartstine Island area, Mason County, WA

### Maine Boatbuilders Show

Mar. 20–22, 2015

Portland Company Complex, Portland, ME

### The Crystal River Boat Bash

Apr. 25, 2015

Crystal River Preserve State Park, Crystal River, FL

### Annual Cedar Key Small Boat Meet

May. 1–3, 2015

Cedar Key, FL

### Big Lagoon Messabout

May. 15–17, 2015

Big Lagoon County Park, Trinidad, CA

### Eastern (Mid-Atlantic) Messabout

May. 29–31, 2015

Elk Neck State Park, MD

### Les Cheneaux RAID

Jun. 19–20, 2015

Great Lakes Boat Building School, Cedarville, MI

### Classic Boat Show and Small Craft Festival

Jun. 20, 2015

Michigan Maritime Museum, South Haven, MI

### Hope Island Messabout

Jun. 20–21, 2015

Deception Pass State Park, Oak Harbor, WA

### The John Gardner Small Craft Workshop

Jun. 26–28, 2015

WoodenBoat Show, Mystic, CT

### Bay Front Center Small Boat Festival

Aug. 14–15, 2015

Erie, PA

### Port of Toledo 11th Annual Wooden Boat Show

Aug. 15–16, 2016

Toledo Waterfront Park



**Adirondack Canoe Classic – 90 Miler Race**

Sep. 11–13, 2015  
Saranac Lake, NY

**Port Townsend Wooden Boat Festival**

Sep. 11–13, 2015  
Port Townsend, WA

**Annual Southport Wooden Boat Show**

Sep. 26, 2015  
Corner of Moore Street and Caswell Avenue, Southport, NC

**Mid-Atlantic Small Craft Festival**

Oct. 3–5, 2015  
St. Michaels, MD

**Annual Georgetown Wooden Boat Show**

Oct. 17–18, 2015  
Georgetown, SC

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**June 19–20, 2015**

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E-mail: dicksten@verizon.net

# Small Boats Are A Big Deal!

A small boat project is every bit as dear to the heart as a large one... and usually a lot more fun. Whether you're a pro or a back yarder, we can help you with the materials big little dreams are built upon.



Photo: Cottrell Boatbuilding  
cottrellboatbuilding.com



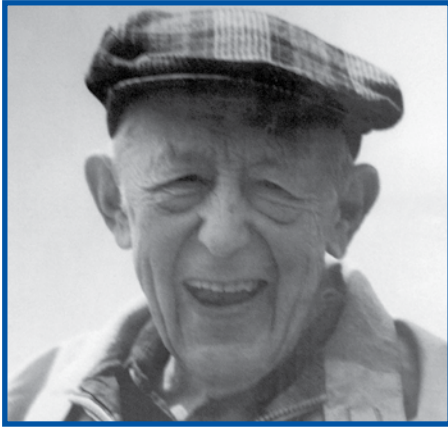
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# John Gardner Grant



**“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.tscanet.org/JohnGardnerGrant.html](http://www.tscanet.org/JohnGardnerGrant.html)

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# Off Center Guides— The Experience of Twenty Lifetimes

by Bill Mayher

When we started the classic boat video website OffCenterHarbor.com, one of the resources we felt would be most valuable to members was our wide-ranging friendships with some of the most talented, experienced, and beloved practitioners in the maritime field. We decided to call them Guides, and this proved to be a fortuitous stroke: With their broad knowledge, they would help guide our members to make informed choices on many subjects ranging from boats types and sailing rigs, to wood working tools and tips, personal stories of disasters (or near disaster) afloat, all the way to their favorite books about boats and the sea.

Lucky for us, when asked to join our fledgling enterprise, almost everyone we approached agreed to become a Guide. They loved the idea of a website that would make quality videos focusing on the intricate processes that go into the making of a proper boat. And when the videos began to roll forth on the site, many of them were amazed by the clarity a video format could bring to bear on the subject.

Besides addressing a formal (or not so formal question), Guides are free to post any ideas they think will be of interest to our membership. As can be imagined, the results are quite varied. We have received posts on the whaleship *Morgan's* voyage last summer, on the wooden boat scene in Tasmania, on the uses of linseed oil, and on what life forms can be found in a drop of sea water. Other posts include a meditation called, "Why attempt the Northwest Passage: One Woman's

Inspiration and Goals," and a series on the restoration of the Novi lobster boat *Bonnie Bride*. Such a continuous gyration from the macro to the micro and then back again is not only what makes Off Center tick; an ability to drill down into a given subject at their leisure has become as appealing to our Guides as their writing has become to our members.

On our way to featuring a lot of small boat stuff, *Ash Breeze* readers will certainly appreciate the contributions of Off Center Guide Ben Fuller who takes viewers through Mystic Seaport's Boat Livery of historically significant craft. He is also featured in a video showing how to survive a capsize in a small open boat.

The spread of topics covered by our Guides has been further amplified by the posting of Guest Guide posts over the last couple of years. We have been amazed by the quality we have received from other experts in various marine endeavors, and we all look forward to more Guest posts in the future.

Now that offcenterharbor.com is three years old and has its feet planted ever more firmly on the deck (so to speak) as a business, our Guides will play an ever more vigorous role, and we look forward to coming up with ideas for them to address.

A couple of months ago, one of our members wrote to OffCenterHarbor.com saying, "This is great stuff. You have rolled the experience of ten or twenty lifetimes into one source." Without question, the contributions of our Guides have been a big part of this.



# Canoe Club

*continued from page 3*

his little Brooklyn back yard, and Matt McGregor has a composite Windmill going in the basement of his Manhattan apartment building. No wonder then, that we were keen to get a space to work in so close to the water.

I've been luckier than most, having a well-equipped shop to work in over the years. My problem is affording the materials to keep building the boats that interest me. My most recent projects include a sixteen-foot, deadrise crab skiff, and a decked Matinicus peapod. I've been looking for a way to keep building, without actually owning the boats myself. Though I have built and restored both paddling and sailing canoes, my real focus has been on small working sail craft.

It seems the more I learn about traditional working boats, the richer that world becomes, and I feel like I have just scratched that surface though I've spent thirty-odd years exploring it. Why were those old working boats so varied in form, and so beautiful? What is it that would compel a builder to craft such an elegant form, just for hauling nets, or lobster pots, or longlining for cod?

*Boat shop endwall construction.  
(photo by Chris Bickford)*



I think it's in our nature as humans to create beauty, when we set out to create something with just our minds and our hands. When our "objects," our tools, our cars, our boats, are mass produced, we settle for so much less! To make something myself, that will function beautifully, but that is elegant and strong and fleet; that I think is what drives me, and what must drive others as well. Why would we devote all of those hard and sometimes dirty hours otherwise?

The structure of our 800-square-foot boat shop is interesting. Most of the actual on-ground buildings (for boat and equipment storage) are eight-by-forty-foot steel shipping containers that we got cheap and then had craned on site. We left a twenty-foot space between two of these for future development.

A few years ago, we had a custom, arched steel roof made that spans that open space. We then built walls with sliding doors at each end to enclose the space. That has become the boat shop. The container that supports the west edge of the roof is our tool room. All of the machinery and power tools are kept there, for security reasons. We will also cut a doorway into the side of the tool room that opens into the boat shop's large space.

With our little wood stove fired up in the big shop, and a space heater in

*The coffee's on. Come on in!  
(photo by Jim Luton)*



the tool room, conditions have proven to be surprisingly tolerable this winter. We built a very nice workbench, fifteen feet long, with dog holes and two vises, the legs of which stand on concrete footings. The bench is two inches thick, with a four-inch, solid ash front, dead flat and rugged as hell.

We have a dirt floor, and that presents some interesting challenges as far as setting up a strongback and molds. We've just begun a new, fairly large boat building project (more on that later), and we wanted a stable base on which we could erect our strongback. To complicate matters, we wanted a setup adaptable to a variety of future projects, but that would not be in the way when the boat is completed.

We dug three pairs of footings, each about a foot cubed, spaced four feet apart in width, and eighteen feet apart from end to end, with a pair in the center. We formed these up with square pads set level with the ground, and flat on top. After these cured, we carefully drilled for a threaded insert in the center of each pad, and epoxied in the insert. These were laid out in line and square with a laser.

When those cured, we bolted a steel clip for a 4x4 post to each pad, then checked the height of each pad relative to a common bench mark with the laser. Three low trestles were built to the bench mark height, and bolted into the clips. The trestles themselves are all level to within 1/16". A ladder frame will be built on these trestles, with the molds set up as usual. When not in use, the trestles and clips are just removed and stored away until the next boat is built. Only a bolt head remains above ground. Additionally, we have some limited lumber storage shelving, and a place set aside to store plywood and other sheet goods.

When we first started building our boat shop, we began kicking around the idea of forming a TSCA chapter in Brooklyn. With our waterfront facility, large dock, clubhouse, and now the boat shop, we think we at Sebago are ideally situated to host a new chapter.

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Just before Christmas we held a meeting to discuss our new boat building project, and I presented a slide show and discussion of various well-known types of traditional small craft. We had a full house! I was excited about the degree of interest, and further encouraged to promote the Brooklyn Chapter idea. Within a week of that meeting, we had the required five National TSCA members needed to get started.

We are in the process now of writing a set of by-laws, and will meet again soon to formalize the process. Take this article as official notice of the formation of our new chapter. Though we have not formally laid out our agenda, our intention is to hold quarterly meetings, with presentations on the history, building, and use of traditional small craft. In addition, the Sebago Sailing Committee would like to host a traditional "Small Craft" weekend. This will require considerable further discussion and development, but it's an event we've been interested in for years.

You may be surprised to learn that our first major boat building project

is a power boat! We thought long and hard about this, but the truth is we need a new boat from which to run our waterfront programs. As our sailing program has grown, we've become more ambitious with both our teaching and our regatta management, and we believe we've come up against the limitations of our little thirteen-foot Boston Whaler. We are sailing more aggressively, and in much heavier conditions, to the point where our sailors are more capable than we think the Whaler is in rough weather.

A new safety boat is something that will benefit the whole club, and is a large project that will include a lot of people. One thing that drives my choice of boat is how interesting a building project it might be. I don't want a needlessly complicated project, but I would like one that stresses traditional woodworking skills.

Since I view this project, at least partly, as a learning exercise for interested club members, I'd like to emphasize the tool handling aspects as much as possible. By consensus, we chose Doug Hylan's Point Comfort 23. With deep roots



*Melonseed (foreground) and Skerry in the boatshop. (photo by Jim Luton)*

in the Chesapeake deadrise workboat tradition, big open platform, and classic good looks, the Point Comfort has us all stoked. We'll return to the sail and oar tradition with the next project. A Beachcomber Dory perhaps? In the meantime, we look forward to our meetings, and to sailing what is a fast-growing fleet of traditional boats.

## Gardner

*continued from page 9*

lots. Leave your trailer at the middle school and have use of your car for the weekend. Cars without trailers may be parked in the Museum parking lots.

**Boats in the Water:** We will have floating dock space along the Australia Beach.

**Boats on Land:** There will be land space adjacent to the Australia Beach and towards Lighthouse Point.

**Lodging:** Bunks are available on *Conrad* for Friday and Saturday nights. They are NOT available on Thursday night. Sign up for this on the registration form. The fee is \$15/night. There can be no food or drink stored or consumed aboard *Conrad*. Please bring your own bedding. It is available after 5 p.m. on Friday, and there will be an orientation meeting onboard at 5:30 p.m. on Friday.

There are many local hotels and a few campsites. We suggest you make reservations early to ensure availability.

**Mystic Seaport photographs and videotapes:**

Occasionally the Museum will take photographs and videotapes of visitors while on its grounds for use in a variety of publicity and promotional materials and to advance our educational mission. We thank you for your cooperation and support.

*For information on registration call 860-572-5322 or email reservations.desk@mysticseaport.org*

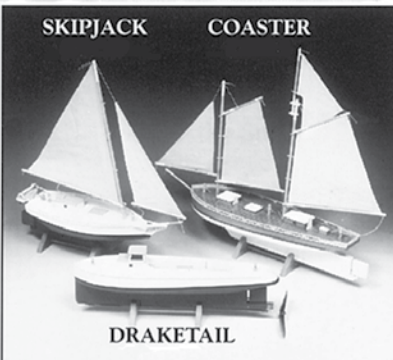
*For information on the program or logistics, please email shannon.mckenzie@mysticseaport.org*

*Please be sure to send in your registration form by June 19. Your registration fee includes access to the three-day WoodenBoat Show.*

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# Active TSCA Chapters



## Adirondack Chapter

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## Bayfront Maritime Center TSCA

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## Connecticut River Oar and Paddle Club (CROPC)

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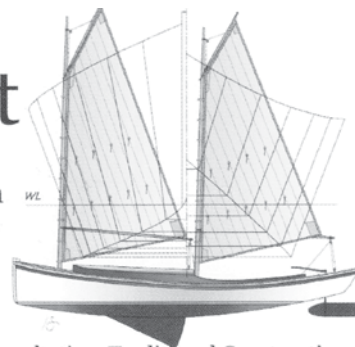
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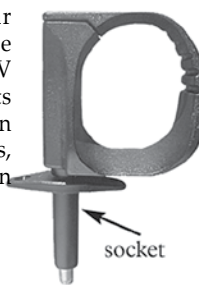
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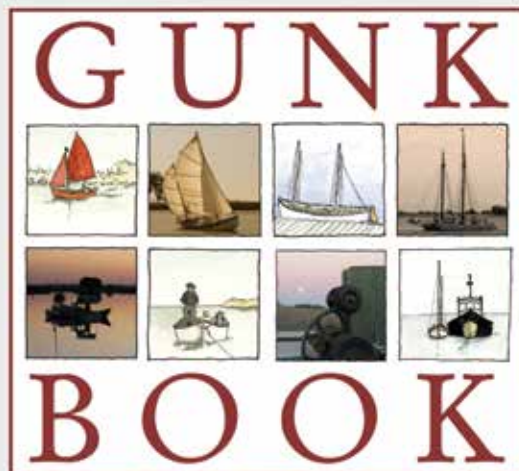
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# Clearwater

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By the middle of the Twentieth Century, toxic discharges, domestic and industrial, endangered the viability of the river. People became concerned with the river conditions and got together to do something about it.

Pete Seeger, an environmentally involved folk musician, gathered a few local friends and told them of his vision: A large wooden sailing vessel, in the style of Hudson River Sloops of the mid-1800s, was designed to accommodate a crew and a larger number of community passengers to experience the beauty of the Hudson River.

Since being launched in 1969, *Clearwater* has become the flagship vessel of the environmental movement, providing staff and volunteers to groups all around the world.

For several years in the early 1960s and 1970s, Pete Seeger and others interested in cleaning up the Hudson gathered at “backyard” picnics to raise funds. These local picnics evolved



into the Hudson Valley Folk Picnic which became Clearwater’s Great Hudson River Revival in 1978.

Before the last Hudson Valley Folk Picnic, at Croton Point Park in 1977, Pete Seeger asked me to invite a list of boat builders. Our gathering was called the Small Boat Builders Get Together. Eight commercial and home builders, including me,

*Below: Sloop Clearwater through trees, 2006.*

*Right Top: Sloop Clearwater, 2006.*

*Right Bottom: Working Waterfront, 2011.*

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*Working Waterfront, 2006.*

brought small boats and plans to exhibit. Working Waterfront extended the earlier exhibits by using boats on the water.

#### **Ticket and Reservation Information**

Tickets, including Single Day, Weekend, and Weekend + Camping, are now on-sale and can be purchased through the festival website: [ClearwaterFestival.org/tickets](http://ClearwaterFestival.org/tickets)

TSCA members and their friends are invited to attend the Clearwater Festival. Camping is available for audience members by purchasing a Weekend + Camping ticket. RV sites are also available by reservation only. For RV accommodations contact Will Solomon at Clearwater: call (845) 265-8080 ext 7158, email: [will@clearwater.org](mailto:will@clearwater.org)

If you want to exhibit your boat or it make available for public use, contact Working Waterfront Co-Coordinator Stan Dickstein: call (845) 462-3113, email: [dicksten@verizon.net](mailto:dicksten@verizon.net)

Purchasing a Clearwater membership supports the education and advocacy programs/initiatives of Hudson River Sloop Clearwater, Inc., and offers discounts on festival tickets and Clearwater merchandise.

The festival would not be possible without the dedication and hard work of over 1,000 volunteers. Volunteer registration is now open, additional information about volunteering can be found on the festival website: [ClearwaterFestival.org/volunteer](http://ClearwaterFestival.org/volunteer)

The festival website: [clearwaterfestival.org](http://clearwaterfestival.org)

The festival Facebook: [facebook.com/clearwaterfestival](https://facebook.com/clearwaterfestival)

Hudson River Sloop Clearwater's website: [clearwater.org](http://clearwater.org)



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# Bad Timing

*continued from page 8*

around the lee of the island. I might be able to row in the more sheltered water to Brooklyn along the south side of the island. "This turn will be a test," thought I, but after shifting my weight somewhat to the windward, this was achieved with some wallowing and no great drama.

Immediately after the turn, to my utter astonishment, the boat took off as if it were sliding downhill. It was going at such high speed, it appeared to be planing. Now I had to worry about colliding with any of the moored boats in my path. Attempting to control its direction involved either pulling hard on one side, or digging the oar in on the other. However, my oar speed could not match the boat speed on one side, and I was reluctant at that speed to dig the oar in on the other. Temporarily the gods were in charge of my destiny. The unexpected turn of events caused me to re-evaluate my plans. It seemed wise to seek shelter in an alcove of the island, so this became plan C.

With careful braking on the starboard oar, the boat was induced to turn its beam to the westerly wind and head south for the beach. At this stage, the boat was tossing in the turbulent water, and the lee rowlock sprung out of its socket. To lose the oar at this stage would be a disaster. With no control, I could be washed onto the rocks of the ineptly named Wobby beach, about a mile down wind. I seized both oar handles with one hand to free the other, and was then able with some difficulty to manhandle the rowlock pin into the lee socket. Finally, I was able to row across the wind and onto the beach. Ed, a seasoned salt, watching the drama from the house had seen me disappear from view at high speed. He ran down and along the path to the beach to give me a hand. He estimated I had been doing 7 knots (8 mph) before the wind. In spite of these shenanigans, the boat did not take any water, and none of my gear got wet.

"No worries," thought I, "just get the ferry home." So Ed and I stored the boat above the anticipated tide. I thanked him and headed for the ferry wharf, but when it arrived, it plunged and tossed and was blown around so much that the driver called out that he would return later. So it was, clever fellow that I am, I arrived late for the next trip and had to wait in the cold blustery conditions an extra 40 minutes, chatting to a charming lady who had made the same mistake.

The next day I returned and had a pleasant row against 16 knot winds and a 2 knot tide to Parsley Bay from where I cartopped the dory home. A nice bag of fresh seafood kept my wife happy, and my life had been enriched by this little adventure.

**Comments:** I would never have sought this experience but am glad to have had it. I have had the opportunity to observe the behaviour of the boat in extreme conditions and can make the following conclusions:



*The unattainable north west corner.  
Long Island in the right background.*

1. I should have consulted the weather forecast and left earlier or not at all. The benign weather and cloudless sky during the day had deceived me.

2. Rowlocks should have a retaining pin hole for beginners, who are inclined to lift the oars out of the rowlocks, and for experienced rowers in rough conditions. All Gaco rowlocks are to have this feature from now on.

3. The boat stood up well to the beam winds and sea. The shallow draft and a small fin in place of a keel allows the hull to move sideways and absorb the force of the strong winds.

4. The boat has 220 lbs of buoyancy. It will float upright and can be bailed out in a swamped condition. This is reassuring and reduces a dangerous temptation to panic.

5. A second observer observed that downwind the boat was travelling at 7–8 knots, but it felt like more to me. Since nobody has been able to row the boat at anything like this speed, we can assume that it would be impossible to row against a 40-knot wind. The kinetic energy of the wind is proportional to the velocity squared ( $KE = \frac{1}{2} mv^2$ ). But there are twice the number of wind particles at this higher speed, so the wind force is the cube of the velocity. Thus we can see that **a 40-knot wind is 2.4 times as strong as a 30-knot wind**. I estimate that a 30-knot wind would be about the maximum that could be rowed against.

6. In gales we have the following options:

a. If the boat is blowing in the desired direction towards a lee and there are no obstacles, draw the oars in till the blades are against the rowlocks and throw weight aft and low onto the knees while holding onto the gunwales, or sit in the bottom of the boat aft of the thwart. The boat should lift its bow and blow downwind towards the objective.

b. If obstacles are present, get the boat beam on to the wind and manoeuvre around them.

c. Try to manoeuvre into the lee of land or an inlet and get ashore.

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d. If being blown out to sea, row into the lee of the harbour or river entrance, then make contact with emergency services. Always carry a well-charged mobile phone. If being carried out to sea deploy a drogue, which might be a bailing bucket with a strong handle. I have discovered a three gallon "Gorilla bucket" which is designed to carry heavy materials like rocks and mortar (plumbers use this type). I have tested it and it is quite effective. Dinghy drogues are readily available for about \$30 at most sea chandlers. In threatening conditions this should be rigged and ready to go.

*"If you can hold your head while those around you are losing theirs, then you will be a man my son."* (Poem "If" by Kipling.)

A good way to "be a man" is to be mentally and physically prepared for as many eventualities as possible.

**Canoe Incident:** An incident occurred at the mouth of the Hawkesbury River involving two canoes manned by fit canoeists. It appeared that a strong outgoing tide along with a head wind, made it difficult for them to re-enter the river. One canoeist managed after some difficulty to make it around

Barrenjoey headland to safety. However a second canoeist fell out of his canoe and could not re-enter. He was in the process of being swept out to sea when a returning fisherman found him. He was rescued, but the canoe was lost.

In such a situation there are several options:

1. If the outgoing current is strong then paddle or row as close to the shore as safety allows. The current will be weaker there because of friction with the shore. There may even be a counter current.

2. Before exhaustion sets in and accidents occur try plan B. Allow the current to carry you to the river or harbor mouth and paddle or row around the headland and maintain position there. Call for rescue on your mobile phone.

3. If being carried out to sea, do everything to slow the boat down. Canoes and rowing boats quickly become invisible at sea and become rather like flotsam or whitecaps. A dinghy drogue would be very handy for this purpose.

A searcher 10 foot high will see the top of your head at 10 miles, but as this is too small to see, you will be out of sight at 6 miles or thereabouts. But even then your craft may be too small to discern. At night-time a torch can be directed at a searching craft with a better chance of visibility. If an offshore gale blows for some days under these circumstances, you may be more than 100 km offshore before it stops. It may be the reason why some people mysteriously disappear. A very good reason to study the weather forecast before placing yourself in jeopardy.

Always have with you:

1. A fully charged mobile phone. Turn off when not in use.
2. Two working LED torches for night signaling.
3. A cigarette lighter in case you are stranded somewhere.
4. A couple of litres of water.
5. A dinghy drogue.
6. A bailing device.
7. A lifejacket.

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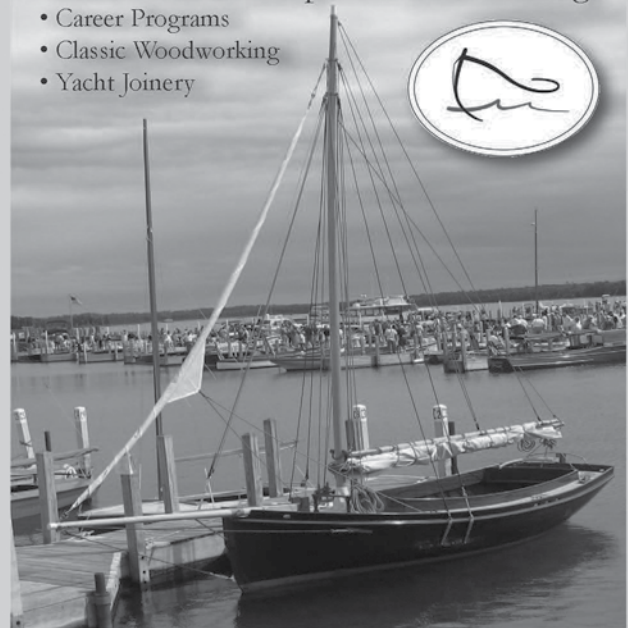
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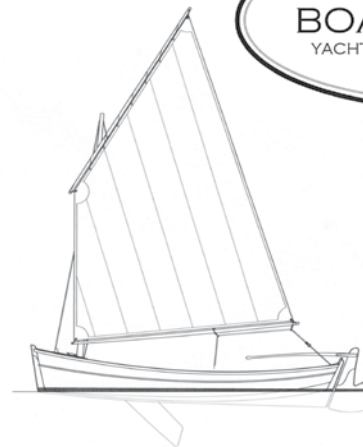


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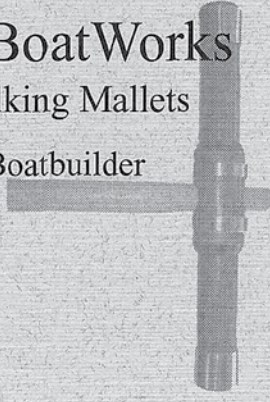



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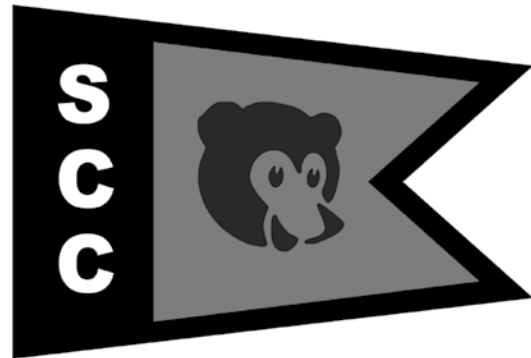


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Summer 2015, Volume 36 Number 2

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