

The Ash Breeze

Journal of the Traditional Small Craft Association

Birth of a Boat Show

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The Restoration of *Elf*



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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

I would venture to guess that many of us have dreamed of building and working with traditional boats on an everyday basis. In our dreams we would have a shop with all the tools and building materials, eager folks are there to help, and since we're dreaming let's throw in a paycheck, too. Well, I have to share with you that I have realized that dream.

This spring I was offered the position of manager at the Farley Boat Works. Located in Port Aransas, Texas, the Farley Boat Works is a working museum associated with the Port Aransas Preservation Association and the Port Aransas Museum. The Farley Boat Works was originally established in 1915 to build wooden recreational and commercial fishing boats. It closed in 1970 and was reestablished as a nonprofit working museum in 2011.

The mission of the museum is to continue the heritage of Texas Gulf Coast boatbuilding by teaching students to build their own boats. This is near and dear to my heart. I was taught to build my first boat at the Working Waterfront Museum in Tacoma, Washington, and went on to build several others independently.

I accepted the job offer without hesitation and put in my paperwork for early retirement at my corporate safety job. On June 25, I started work managing the shop, and it has been wonderful. I report to the Museum

Director, Rick Pratt, a boat builder who studied under John Gardner at the Mystic Seaport Museum. We look forward to expanding the educational programs for youth and adding seminars on various boatbuilding techniques.

I became aware of this opportunity of a lifetime planning the October 2014 Port Aransas plyWooden Boat Festival. The first of its kind in Texas, the festival is being jointly produced by the Texas Chapter of TSCA, the Port Aransas Museum/Farley Boat Works and Duckworks online magazine and chandlery. See the article in this issue on page 8.

On another note the TSCA Council is still working to balance our budget. We are in the process of improving our process for collecting magazine advertising fees in a timely manner.

I want to take this opportunity to commend our treasurer, Bill Meier, who is very adept at managing money. He has developed the process we will follow. Although we are doing all we can to cover our expenses, I must put you on notice that the Council is considering a dues increase to ensure our financial viability as an organization. More information will come as to if, when and how much the dues increase will be.

Keep dreaming and stay involved,

Frank W. Coletta

President

Traditional Small Craft Association



2014 WoodenBoat Show and John Gardner Small Craft Workshop

by Bill Rutherford

A rousing good time was had by all as we indulged in the amazing selection of traditional small craft on Australia Beach, at the Seaport Boathouse dock and in the WoodenBoat Show—going in full swing all around us. The key to success was joint sponsorship by the TSCA, Mystic Seaport and *WoodenBoat* magazine. In addition to the Show, WoodenBoat provided free use of both rowing and sail craft at the Seaport Boathouse. Mystic Seaport graciously provided us space at Australia Beach, floating docks alongside, communications, registration and a tent, thank goodness, for shade. The TSCA coordinated with the Seaport and WoodenBoat to present workshops throughout the weekend and provided lots of copies of *The Ash Breeze*. The local John Gardner Chapter staffed the booth, wrangled boats on the beach and provided four club dories to entice passers-by to sample the joy of a well-pulled oar.

A big thanks to National Council members David Wyman for initial planning, Andy Wolfe for extra copies of *The Ash Breeze* and Treasurer Bill Meier who managed merchandise sales. Many equally big thanks to Bob Lister and Bill from the nascent Cape Cod Chapter, Marty Heyman from Long Island, Mike and Karen from Maine, local Phil Behney and team for delivery and return of four club dories, the tireless team of Jim Clark and Andy Strode who safely entered and exited people from dories as well as managing the dock. Local Treasurer Karen Rutherford kept signing up people as fast as they could fill out the forms. Thanks also to booth



Saturday morning row up the Mystic River.

staffers Bill Armitage, Rob Pittaway as well as an energetic host of others. Seaport Executive Secretary Shannon McKenzie not only managed all the initial communications, she caused our booth to appear and personally staffed the registration table as the cruising whaleship *Charles W. Morgan* pulled her staff to New Bedford.

Left: Mower racing dory launched from Australia Beach. Right: Culler Skiff.

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Cape Cod Row

by Bill Stirling

Walt Henry and Bob Frazee are two new members of the Cape Cod Chapter and they are also members of the Wianno Yacht Club in Osterville, MA. The club is located on the shores of West Bay, right beside the historic Crosby Boatyard; birth place of the Cape Cod Catboat in the mid-1800s. Walt and Bob requested that our CCTSCA members bring their row boats to the club to show the WYC members various styles of boats designed for rowing and give them a chance to try them out and compare them to the small dinghies that they were accustomed to using. It was decided that a weekday evening would be best to avoid their daytime sailing program and hopefully have pleasant conditions for many first time rowers.

On July 8th Bob Lister brought his Flap Jack Skiff, Jeremy King brought his sliding seat Merry Wherry, Walt Baron brought his Old Wharf Dory, and I brought two Peapods. One is a Beach Pea and the smaller one is *ELF*, designed by Capt. Pete Culler in the mid-fifties, I believe, and built by his friend George Kelley of Hyannis in 1979, both of whom were long time TSCA members. Four other CCTSCA members, Don Stucke, Chris Kelley, Liam Henry, and Ken Burnes, helped with the boats and rowers

Approximately twelve WYC members attended, and they all took their turn rowing each boat and were delighted at how well they handled. They were able to see how each reacted differently to the wind and waves when they rowed beyond the shelter of the dock and were exposed to the 20+ mph wind. Normally, the wind drops off in the evening...so much for trying to guess the weather. Our hope is that we can get together again soon and have a bit less wind so the WYC members can row out further and get a better feel of each boat.

The pictures were taken by Mrs. Henry.



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Building Hollow Wooden Oars: Part 2

by Jim Swallow

In Part 1 of this series, we chose our wood, cut out the strips, then dadoed, glued, and shaped them into what will become the shafts. We also began to make what will become the spoon-shaped blades. In this section, we will complete the shaping of the spoons—some of it done before and the rest after we have attached the components to the shafts. We will then need to finish everything well, attach the sleeves, buttons, and grips. Finally the oars will be paired with the Douglas oarlocks I had been looking for over many years that now seem to be easily acquired at a reasonable price (see duckworksbbbs.com or rowingport.com—I got mine from the latter). Last of all, of course, comes getting the boat out on the water and testing everything.



There are two ways to construct the blades, laminated and solid. I tried both methods as an experiment, but I think the laminated type ends up looking better. Above, I have cut lengths of some of those extra $1\frac{3}{4}$ " x $\frac{7}{8}$ " strips that we made at the beginning to match a template I made for the shape of the blade. They are then stacked and epoxied together, and after drying they are marked with the template and cut on the band saw. Below, I have used that 4' piece of 2" x 5" cypress, marked and band sawed it to make the solid pieces.



These are the two options for the spoon blades. Above, the body of the blade is made from those extra strips of cypress that were made during the first step that are subsequently cut, laminated together, and the shape in the horizontal axis cut out on the band saw. Below are the same pieces, but made from a solid piece of cypress. Strength and performance is probably equal between the two. I like the "look" of the laminated ones, but that may just be personal preference.



Having previously glued the spoon halves to the shaft, at this point I found that a huge amount of material had to be ground off. This time, I used a pattern that I made from a standard Macon blade and drew lines on the curved edge of the blade-half. That way I could use a band saw to cut off

a fair amount of material, but with plenty left for the grinding and shaping process.



As the central lamination of the oar blade, the shaft gradually tapers to the end of the blade. The upper part of the shaft is routed on each side by a 1" round-over bit, causing a spine to form as the round-over plunges into the taper. The last 2 feet of the shaft must be left out of the routing process, since we want to laminate the spoon halves to the jointed sides of the shaft.



In order to define the shape of the spine as it plunges into the spoon, and eventually blends in to it, I have made another pattern with the shape and measurements of the spine in a standard Macon blade. The lines are drawn, and either a band saw or saber saw is used to cut out the shape.



Now comes a big moment, as the spoon components are assembled. Great care must be taken to keep everything straight, flat, and symmetrical. The "glue" of choice is epoxy, which tends



to slip during the clamping process, so keen attention must be given to alignment as the clamps are tightened.



As always, let the epoxy harden for at least a day or two.



Putting those nice hardwood tips on the ends of the spoons looks elegant and is actually fairly easy to do. The oar is set up on the radial arm saw table so it is flat and square, then a 1" x 1/4" rabbet is cut into the tip of the blade. Any hardwood will do, but I think something clear and straight-grained is best. I had a nice piece of cherry laying around, so that's what I used for this project.



While waiting for the epoxy to cure, mark the centers of the blades, where the spine runs, and place a cross-mark to indicate where the spine ends as it blends into the flat curve at the end of the blade. In the shaping process, material will need to be removed from each side of the line, creating the inside curve of the spoon.



I use various grinding and sanding tools to shape the blade, and that produces a lot of sawdust. I prefer to do this step outside. The picture above shows my set-up for securing the oar while the vigorous forces of grinding and sanding are applied.



I use a 6" disc grinder and a 3" hand grinder (a Fein Tool can come in very handy, but I didn't use one here) to create the rough shape of the blade.



Once the rough shaping is done, everything is brought inside, where extensive use is made of a random orbital sander as well as various rasps and the inevitable hand sanding.



Being very careful, unhurried, and thorough, you can shape a delicate but strong spoon blade that is as beautiful as it is functional. Being so happy with how things were turning out, I sanded down to 440 grit and got this quite satisfactory result.



After all that grinding, rasping, and sanding, it is nothing to shape the transition between the oar handle and the beginning of the loom. The process blends the "D" shape of the loom into the circle of the grip. Leave a little shoulder where the rubber grip will end.



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The Birth of a Boat Show

by Chuck Leinweber, Duckworks

The Dream

There are lots of wooden boat shows around the country—and around the world for that matter. As an amateur boat builder, I have attended as many as possible. Perhaps 20 years ago, someone organized a wooden boat show at Lake Travis, near Austin, Texas. I went and had a great time. For the first time, I met other people who knew what “stitch and glue” meant. I was sure it was going to be the start of an annual high point in the lives of Texas boat builders. But there was never a repeat, and I could not find out why.

Fast forward 10 years or so and my wife, Sandra, and I had a rare opportunity to be in the Pacific Northwest at the time of the Port Townsend Wooden Boat Festival. Whoa! That was an eye opener! We wandered around for two days and still did not see all the boats. By the end of our time there, we were in a daze.

But being a backyard boat builder—who had learned instant boat building from the likes of Bolger and Payson—I had mixed feelings about all the traditionally built boats that were copper riveted cedar lapstrake over steam bent oak ribs. They are lovely boats, but often required skills I could never hope to master. Yes, there were examples of equally lovely lapstrake boats made in the glued ply method, but there was an unspoken feeling that anything using plywood, anything that was not caulked with cotton, anything that was not fastened with copper nails was somehow just not up to par.

In spite of my misgivings about the hierarchy of the wooden boat world, I still felt there ought to be a show in Texas for the wooden boat builders and sailors in our part of the world. I knew we had them from my experiences with messabouts and raids in Texas and the surrounding states.

The Opportunity

I had been able to help start a raid type event that we call the Texas200. It was never intended to be limited to home built or wooden boats, but it turned out that a bunch of backyard boat builders from around the country were drawn to the event. One of them was Frank Coletta. Frank lives in San Antonio and sails a sweet little SF Pelican finished bright. Frank is an idea guy and liked the idea of a wooden boat show in Texas. Frank and I kicked around the idea of organizing something but never did anything until Frank got elected president of the Traditional Small Craft

Association (TSCA) and met Rick Pratt. Rick is a long time boatbuilder from Port Aransas, Texas. These days, Rick runs the Port Aransas Preservation and Historical Association (PAPHA) which operates the Port Aransas Museum, a must see in Port A, and the Farley Boat Works, a boat building business established in 1915 and now serving as a community boat building center.

Frank wrote that I needed to meet Rick and further that Port Aransas would be the perfect place for our Wooden Boat show. So on a Saturday morning late last year, the three of us met, and it was obvious that the Texas Wooden Boat Show idea was about to reach critical mass. Between the three of us, we figured we had enough talent and connections to at least make a valiant attempt to put on a credible event.

The Twist

Our first official meeting took place on January 4, 2014. We were ready to start hashing things out. I expressed my feelings about the fact that plywood boats were almost treated like orphans at Wooden Boat shows I had been to. I thought we should emphasize real boats built by real people who really use them. Rick immediately agreed but added that we should encourage museum pieces to be exhibited too. So I made a motion that we name our event “The Port Aransas plyWooden Boat Festival.” We would have a show for all wooden boats with no prejudices. I liked the fact that the name was a clever play on words, but I was not sure it wasn’t too clever. Oh, well, it’s too late now as the word is out and no one has objected. So far.

What to Expect

The plan is to make the event a non-stop fun weekend for anyone who comes. It is our first year, and I think we have a plenty of stuff lined up for the whole family. In addition, the annual “Old Town Festival” will take place that same weekend, with all sorts of events of its own.

We will have several families building boats right there at the festival—they are scheduled to finish on Sunday and sail their new boats in the harbor. There will be a tent for kids, boat rowing and paddling, a lighthouse tour on a larger tour boat, refreshments, tours of the historical Farley Boat Works and the recently acquired scow schooner, *Lydia Ann*. This schooner, by the way, is actively under construction at the shop and visitors can lend a hand.

We will have lectures, demonstrations, and slide shows by various notables. John Welsford will teach an “Essential Skills” boat building workshop at the Farley Boat Works on the Thursday and Friday before the show. He will also give talks during the festival, as will Richard Woods, Jim Michalak, and others.

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Restoration of *Elf*

by Bill Stirling

Pete Culler designed an eleven-and-a-half-foot v-bottom peapod as a tender for a small Tancook schooner early in his design career. This is documented in the books, *Pete Culler on Wooden Boats* edited by John Burke, which combined three of Pete Culler's books, *Skiffs and Schooners* and *Boats, Oars and Rowing* and *The Complete Design Catalog, Pete Culler's Boats*. I believe it would have been in the mid 1950s. A year after Pete's death in 1978, his friend and fellow TSCA member, George Kelley, built a version of this boat on the shores of Hyannis Harbor and named it *Elf* (Figure 1).

The *Elf* was passed on to George's son Brian and then last fall, I was able to acquire her. Since I recently completed building a Doug Hylan Beach Pea for myself, I thought the *Elf* would be a good boat for my wife to row with me. A very interesting beach dolly also came with the *Elf* (Figure 2).

Bob Lister and I volunteer in the boat shop of the Cape Cod Maritime Museum, and we thought the project to restore the *Elf* would be a good working exhibit for the shop, and it fit in well with the new "Boat Builders of Cape Cod" exhibit that the museum was putting together. Their exhibit features a replica of Pete Culler's shop, including many of Pete's tools that they were able to borrow from John Burke. John grew up as Pete's neighbor in Hyannis.

Apparently Brian Kelley had taken good care of *Elf* because we found her to be in very good condition with no rot anywhere. She had been out of the water for many years, however, so the herringbone bottom cedar planking had dried out and the ring nails had loosened up in the midship area. We

removed about sixty percent of the bottom planking, cleaned them up and were able to reuse all but eight planks that were either cracked or were damaged in the removal process. I then had a big decision to make; to caulk or not to caulk between the planking. Originally there was cotton caulking at the keel and the chine and then a seam compound placed over that. There was no caulking between the bottom planking (Figures 3 and 4), so I think *Elf* was kept in the water and the planking swelled enough to seal the bottom. I do not have a place to keep the *Elf* in the water and will be trailering her, so I decided to caulk between the planking. We then refastened the bottom using #6 bronze screws in the existing nail holes, so we could avoid making any new holes. We only used two screws for each plank so we plugged the extra nail holes. We also added some screws to tighten the side planking to the chine.

The beach dolly's axle was pretty rusted so Bob took it apart and cleaned it up, painted it and replaced the bushings with new ones made from brass pipe nipples. It now rolls very easily.

A pair of six foot oars came with *Elf* but I felt she needed seven footers, so I made a pair of spruce oars based on Culler's descriptions and painted them to match the boat.

The sail is cotton and had been stored in Brian's garage so as you can see in the photo it needed cleaning. I washed it a couple of times and it cleaned up pretty well.

Bob and I were at the Hyannis Boat Show this past winter helping to man the museum's booth. During a lull I met Roger Swanson of the Swanson Boat Company, we got talking and Roger told me he had rowed the *Elf* in 1979 at the John Gardner Workshop at Mystic Seaport. I told him that our goal was to have the work completed and the *Elf* back in the water by June for the 2014 workshop. With the



Figure 2: The *Elf*'s beach dolly.

Figure 1: The *Elf*'s arrival at the Cape Cod Maritime Museum.



Figure 3: Herring bone bottom planking.





Figure 8: Elf fully rigged.

boat at the museum, the progress was rather slow with work only being done one evening a week. I was getting a little concerned as time ticked away and June getting closer and closer, so with the temperatures warming, I finally brought it home to apply the paint in my unheated garage/boatshop.

Since my wife would be the primary user of *Elf*, I made the mistake of letting her choose the paint scheme. As you can see, she chose a pastel version of the original colors (rose, cream and pastel green to go with the muslin sail). Her response to my question, “REALLY??? PINK???” was that boats are girls, not boys and are referred to as “she,” not “he” and that *Elf* deserved better colors so that she did not look like Christmas in July! (Figures 6, 7, and 9)

We re-launched *Elf* in mid-June, and I was hoping I had caulked all necessary locations. The intake wasn't excessive but it was more than I had hoped for. I rowed about two miles and had a little bailing to do. The main areas of intake were at the keel in the bow and stern. I brought the *Elf* home and removed the brass rub strip (Figure 6) and pried the ends of the “outside sister keelson” as Culler described it, up and caulked under it. This slowed the water intake down considerably.

A number of people have now rowed the *Elf*, a few at Mystic and a bunch at the Wianno Yacht Club, where we held a Cape Cod Chapter rowing exhibit/training session in early July. Everyone has been impressed with how easily she moves and how well she tracks. I was also able to sail her at Mystic during the show and she handled very nicely.



Figure 9: My wife's first row in Elf.



Figure 4: The first planking to be removed and the centerboard with its wooden pin removed.



Figure 5: Work in progress.



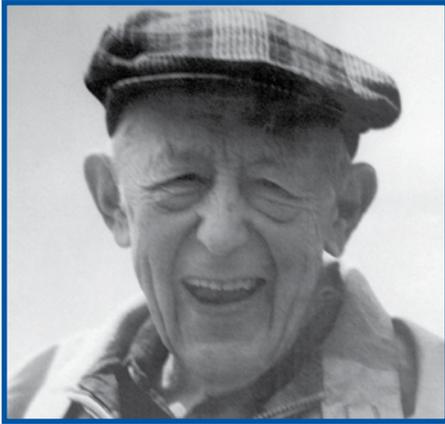
Figure 6: Luckily we did not have to disturb the bottom planking at the bow or the stern. This picture was taken before the brass rub strip was installed.



Figure 7: Interior details.



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:

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WoodenBoat

continued from page 3

Our days started at 8 a.m. as Brian Cooper led early morning rows. The weather was as clear as a bell and wind free on Saturday morning as Brian led us up the river to a calm and peaceful place way above the busy traffic of I-95. Sunday morning was a bit more of a challenge as the downriver group elected to continue past the usual sandbar and circumnavigate Mason's Island. Smiling rowers were still coming in at 10:30.

Demonstrations kept attendees entertained as well as informed:

Duncan Wright made safety our first concern, exhibiting means of getting people back into small boats, which engendered lots of differing opinions.

Brian Cooper and a sharp spoke shave made a Greenland style paddle appear from a clear piece of western red cedar. Brian attracted lots of people all weekend.

Thad Danielson launched and then described a new but century old design, Mower racing dory in all her very traditional eastern cedar on white oak steam bent frames. He rigged and sailed her from Australia Beach for the first time.

Will Iturrino followed as he described his approach on constructing a very

Brian Cooper making a paddle.



modern stitch and glue Northeast Dory from a kit by Chesapeake Light Craft to the delight of two families who are currently building.

Bill Meier not only explained the building of a DeLapp oar but shared his clever jigs, which made work not only easier but more accurate.

Kevin Rathbone wrapped it up with a mini-seminar on building, setting and adjusting sprit sails on his Culler skiff; truly a shared lifetime of practical knowledge.

The last activities before quiet evening sails or paddles were visits to the Seaport's small craft as viewed at the Boathouse docks, Small Craft barn, along the waterfront, the Small Boat Exhibit in the North Shed and a special treat, open just for the weekend, the collection of originals in Rossie Mill. Yours truly led the tours channeling Ben Fuller, playing back mental tapes of his introductions to every boat along the way.

We socialized as well: Friday night Frank Stauss from the Delaware River Chapter hosted a table at Latitude 41 for happy hour and dinner. Saturday evening the Seaport honored centennial Herreshoff designs with a Benjamin Mendlowitz and Maynard Bray slide show/presentation while others adjourned to a backyard barbecue at the Rutherford's.

For those of you who did not make it, we have beer left over for next year.

Speaking of next year, all suggestions for improvement are welcome. Let's continue to make this a Meet of national significance. We are well on our way in that regard, as this year Grigg Mullen



Top: Keith Rathbone explaining sprit sail tuning.

Middle: Bill Meier demonstrating the building of DeLapp oars.

Bottom: Thad Danielson describing Mower racing dory design.

and his son Grigg captivated the crowd as well as the judges with their Hoopers Island Draketail, carrying back to Virginia a mug inscribed "Concours de Elegance, Power, Honorable Mention." Plus we all enjoyed rides.



Hollow Oars

continued from page 7

Eye screws are put into the holes on the grip ends, so that the oars can hang to dry during the finishing process.



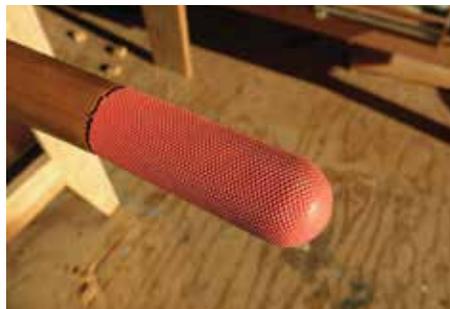
I like to put a coat of penetrating epoxy on first, as it gives a little more protection to the wood that is exposed when the inevitable bruises and scratches occur during use. After a final sanding (this time to 220), several coats of spar varnish are applied, the exact number depending on esthetics and local conditions.



I really liked the heat-shrink plastic sleeves and Latanzo buttons used on the sculling oars, so I decided to repeat this here. The smaller size of the oar shaft did not matter with the heat-shrink sleeves (they shrank enough), but a leather shim had to be placed between the Latanzo button (sized for the 2" diameter sculling oars) and the shaft. Another choice would be to use leather sleeves and buttons.



The rubber grips were applied. These are optional; many prefer to grip the bare wood. I feel I can hold the oar more easily with the rubber grips and don't seem to get as many blisters.



Grips, sleeves, and buttons were masked, and a final coat of varnish was applied.



The results were beautiful. Since I couldn't easily hang the oars this time, I used my old tried-and-true system of cantilevering them over a saw horse.



Finally, it was time to install the Douglas oarlocks and take the dory out for a spin. Actually, these pictures were taken after that first trial run—an 8 mile row up and down our local estuary.



The oars are amazingly light and are easy to turn in the oarlocks. I think we get a much more powerful stroke with this set-up, compared to my old round-shafted oars in a circular oarlock.



The picture above shows the orientation of the oar during the return. At the end of the stroke, it only takes a flick of the fingers and pushing lightly down on the grips to pop the blades out of the water and into the feathered position.

The next picture shows the orientation of the oar at the catch and during the stroke. The flat surface of the oar shaft



bears against a vertical pin, thereby relieving the wrists of the effort of keeping the blades vertical in the water. Gripping the oars into the palm is all it takes at the beginning of the catch to flip the blades vertically. Then, the vertical surface of the shaft meets the vertical pin, the blade pops back into the water, and all you have to do is pull.



The oar-making project has been a smashing success, and I was able to complete it in about 10 days. Now I don't have to worry about shelling out big bucks for a new set of oars when tragedy strikes...and—what the heck—if anyone else is interested, I might be able to make them a pair or two!

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2014 Fall In-the-Water Meet North Carolina Maritime Museum

The 2014 Fall In-the-Water Meet at the Gallants Channel Annex is scheduled for Saturday, October 18. The waterfront provides a great venue and there is loads of room on the floating docks for boats.

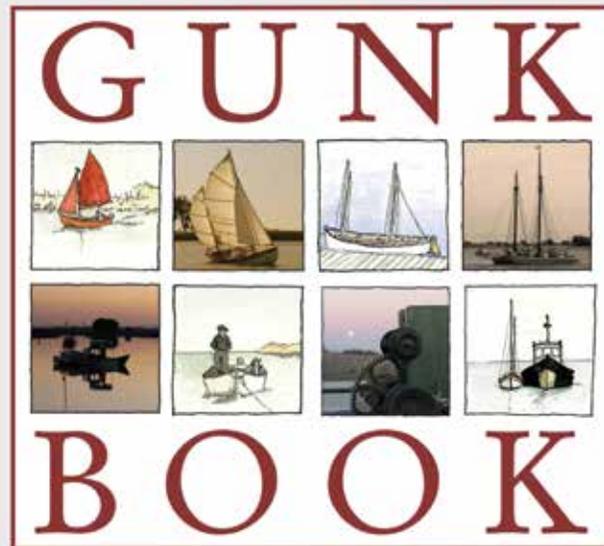
The museum skiffs will be there and volunteers are needed to help with boat rides. Mark your calendars

and come do some sailing! Site will open at noon, sailing from 1–4 p.m. with dinner (\$10), a pig pickin' as is tradition, from 4–5:30 p.m., BYOB.

A brief TSCA chapter meeting will be held where officers for 2015 will be elected.

We can always use help organizing events and getting boats out!

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32nd Annual Mid-Atlantic Small Craft Festival

St. Michaels, October 4–5, 2014

The Mid-Atlantic Small Craft Festival returns to the Chesapeake Bay Maritime Museum on Saturday, October 4 and Sunday, October 5, bringing a collection of small craft to the museum's Miles River waterfront, along with live music, scenic river cruises, food, beverages, and more.

The annual festival is a favorite among TSCA members. Sailing skiffs, rowing shells, kayaks, canoes, paddleboats, prams, and other one-of-a-kind boats will be in the water and on land throughout the weekend. It's an opportunity for boat builders and owners to share their boating knowledge and experiences with festival-goers.

This festival is one of the few on the East Coast where amateur and professional boat builders and owners compete in a large variety of classes, from traditional to contemporary, for accolades on their building and designing skills. Judging

will take place on Saturday morning. Rowing and sailing races throughout the weekend are highlights of the festival, along with the Friday evening gathering featuring the local bounty of the Chesapeake Bay.

"This is a great opportunity to see and learn about some of the finest traditional and contemporary small craft around," said CBMM Assistant Curator of Watercraft Richard Scofield. "The festival has a lot to offer, especially for families. Everyone can enjoy it."

Beginning at noon on Saturday, the Royal Oak Musicians perform live from CBMM's Tolchester Beach Bandstand. On Saturday, festival-goers can also watch a small craft race on the Miles River beginning at 1 p.m. Voting will be held to determine what boat receives the People's Choice award, amongst others.

Scenic Miles River cruises aboard the 1920 buyboat *Winnie Estelle* will be offered throughout the two-day festival. Boat-building workshops and maritime demonstrations by CBMM's boat yard staff and instructors from the Chesapeake Wooden Boat Builders School will also be offered.

The Mid-Atlantic Small Craft Festival is free for museum members and children under six, otherwise admission is \$15 for adults, \$12 for seniors and students with ID, and \$6 for children ages 6 to 17, with all museum exhibits included in admission. Onsite primitive camping is available with advance registration. For more information, visit www.cbmm.org/mascf or call 410-745-2916.



Build a CLC Kayak at CBMM Sept. 29–Oct. 4, 2014

Need a new boat for the Mid-Atlantic Small Craft Festival? From Monday, September 29 through Saturday, October 4, the Chesapeake Bay Maritime Museum in St. Michaels, MD, is hosting a kayak boatbuilding program with Chesapeake Light Craft (CLC) of Annapolis, MD. Builders will work

from 9 a.m. to 5 p.m. each day with instruction and can either build their own 16-foot or 18-foot stitch-and-glue Chesapeake kayak, or assist in the building process.

CLC utilizes modern mahogany marine plywood and epoxy to create a variety of boats that are stronger, lighter, and faster kayaks than those built traditionally with wood. "Partnering with Chesapeake Light Craft offers great opportunities for our participants," said CBMM Boatyard Program Manager Jennifer Kuhn. "You'll receive hands-on instruction throughout the program, and experience the rewards from building your own kayak."

The cost to participate in the program is \$800 for a single tuition, \$400 for a helper, and \$899–999 for the boat kit. Pre-registration is required by calling Chesapeake Light Craft at 410-267-0137. Participation in the class is limited, with advanced registration needed.



Birth of a Boat Show

continued from page 8

Where You Fit In

We need your help. We are appealing to all boat builders who can possibly come to bring their boats to be put on display. We have a large, grassy 5 acres next to the harbor in Port Aransas for these boats, and we want to fill that area up. We also have a number of slips in the harbor. There will be no entry fee for the festival and anyone who brings a boat for display will receive a voucher for an exclusive Saturday night dinner for the organizers, vendors, boat designers, and other dignitaries as well as a fine T-shirt with our boat show logo—a fine piece of memorabilia.

Why is it important that you bring your boat? Two reasons. First, we really need this first year's event to be a success, so we can attract more sponsors, vendors, supporters, and visitors next year and in years to come. We do not want this to be a onetime event. You don't either. Second, we want to inspire the "civilians" and newbies, who come to the show out of curiosity, to build their own boats. If it seems doable, they are more likely to give it a shot. For this reason, we want the whole spectrum of boats from big

to tiny, from polished to workboat finish. New boats, old boats, unfinished boats, and boats that need to be rescued. If you have a wooden boat, we want to see it there. We are even looking for partially built boats. We figure showing boats in the process of being built will help inspire folks to take the plunge and build one of their own.

There will be a lighthearted award ceremony at 1 p.m. on Sunday to confer awards to boats which excel in categories such as: Best craftsmanship, Most classic, Best workboat finish, "Yes, it really floats," Most innovative, Most unique, Homeliest boat, Best unfinished, Traveled the farthest, etc.

The dates for the show are October 18 and 19, 2014. I'll see you in Port A.

Check out our website for more info:
www.portaransasplywoodenboatfestival.org

We also would like to hear questions, suggestions, and gripes. You can email us at papwbf@gmail.com or vent on our Facebook page: www.facebook.com/groups/498710376922530



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by Steve Kingrey, President, Crystal River Boat Builders

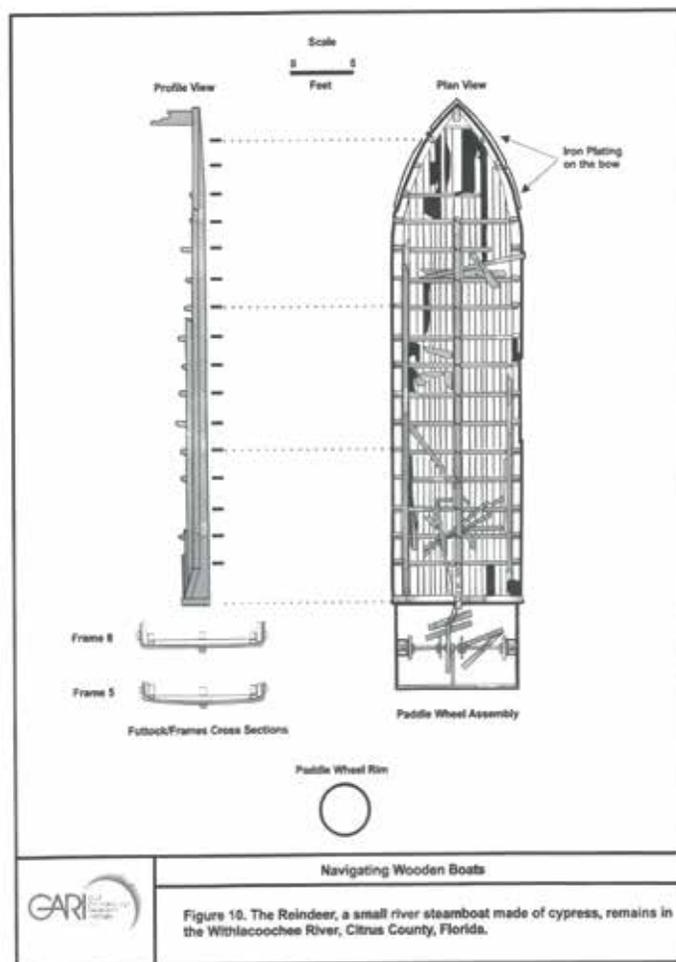
In telling the story of local maritime history in Citrus County, Florida, we are challenged to include our inshore as well as coastal craft. The Withlacoochee River defines the northern and eastern boundaries of Citrus County. It is a slow, brown water, winding river that allows transit to much of the county, but it presents challenges to those who wish to navigate it. Limerock and chert outcrops, tree fall, and ever changing water levels require a versatile and rugged vessel.

The wreck of one such vessel found on the Withlacoochee was documented by Gary Ellis of Gulf Archaeology Institute. Likely active in the late 1800s the *Reindeer* is a smallish stern paddle wheel steamer that is interesting in both design and construction details as well as purpose and use.



Our particular challenge in bringing the *Reindeer* out of the mud and into modern consciousness is developing the craft from two detailed but incomplete sources. One is the wreck documentation, which gives us a good understanding of the lower hull construction. The other is a photograph of the boat. The photograph, luckily, shows the boat in use, so we are able to scale the above water details shown in the picture.

We are currently building a quarter scale model of the *Reindeer*. Construction and topside details will be built as if building full-size vessel when possible. These little steam boats, while they had much in common, were each truly unique in design and construction details. When completed, the *Reindeer* model will have many stories to tell.



New TSCA Chapter Open in Michigan

Les Cheneaux Islands Chapter has been inaugurated under the leadership of Bud McIntire. The chapter will meet (but is not affiliated with) and use the facilities at the Great Lakes Boat Building School. The new chapter's bylaws were accepted by the TSCA Council on August 25th.

Bud said, "We had a gathering of nine local residents, all of whom joined TSCA. Our first project will be the repair/restoration of a Catspaw Dinghy built about 30 years ago in our area."

The new chapter also hopes to be of service to their local maritime museum in restoring some of their historic boats. The chapter plans to meet twice a month with space/equipment/guidance being provided by the Great Lakes Boat Building School, the only major wooden boat building school to support a TSCA chapter.





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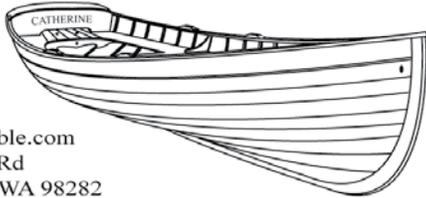
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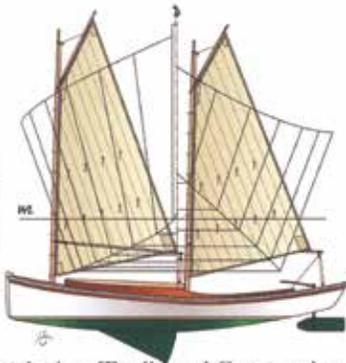


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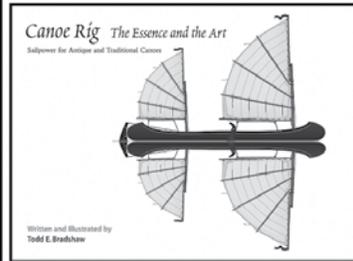


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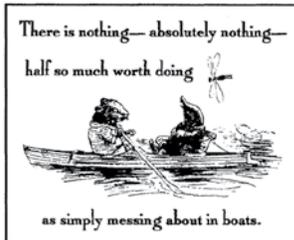
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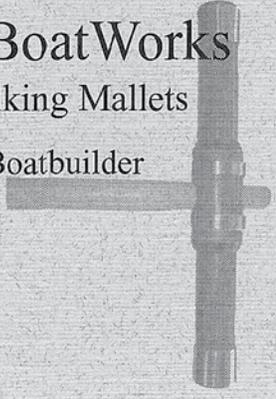


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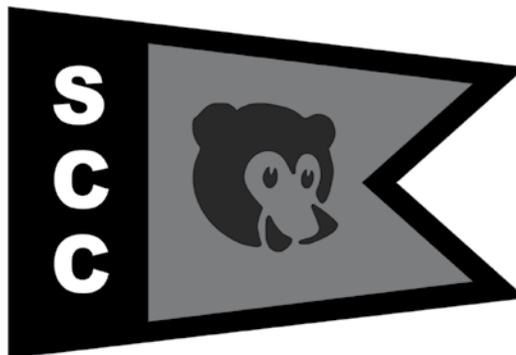
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The Ash Breeze

Winter 2014, Volume 35 Number 4

Editorial Deadline: November 1, 2014

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4–5	1982–1983	1,2,3,4
6	1984	1,2,4
7–19	1985–1997	1,2,3,4
20	1998–1999	1,2,3
21	1999–2000	1,2,3,4
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