

The Ash Breeze

Journal of the Traditional Small Craft Association

Building *Bufflehead*: A 3-Log Canoe



IN THIS ISSUE

History of Bain & Co.

Pocket Yacht Palooza

Making Sail Ties

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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: © Chesapeake Bay Maritime Museum



President's Message

Where have these last two years gone? Two years ago I was honored to be elected as president of this association of fine folks dedicated to ensuring that traditional small craft are preserved, built, enjoyed, and appreciated.

I want to thank our dedicated council members who have worked to strengthen TSCA. Our membership has grown and our financial picture has improved. In 2013 we were operating at a significant budget deficit. Since then we have come very close to balancing our budget by increasing membership and improving our financial management.

Membership is up 16 percent and sponsor and patron memberships have increased. Recordkeeping and billing practices have improved leading to a revenue increase of 46 percent. We've reduced expenses without eroding member benefits. Most importantly, we have been able to avert a membership dues increase, for now.

I am confident that our membership will continue to grow. We established a Facebook group page for TSCA, and it has grown to

1,024 members. That is 130 more than our paid membership. Chapters are encouraged to use Facebook to announce events and publicize their activities. Facebook has the potential to increase interest among younger folks who may join TSCA. Chapters may also post events on the TSCA website tsca.net via an easy direct online event submission process.

The John Gardner Endowment Fund is key to the TSCA mission. It is our way of directly supporting traditional small craft initiatives and projects. The Fund accepts donations that sustain the Fund. In 2014 we awarded three \$2,000 grants to three worthy organizations, thanks to the efforts of the Gardner Grant Committee. I am proud to report that this is more than the previous three years combined.

It has been my pleasure and privilege to serve as your leader. The future is bright for TSCA. Please join me in supporting the incoming leaders to ensure this fine organization grows and prospers.

Thank you and best wishes,
Frank Coletta
President

Cover image: Chesapeake Bay Maritime Museum shipwrights, apprentices, and volunteers take a break from constructing a three-log canoe at the museum in St. Michaels, MD. The log canoe was christened *Bufflehead*. Pictured, from left: Apprentice Brooke Ricketts; Assistant Curator of Watercraft Rich Scofield; Apprentices James DelAguila and Chris Baden; Boatyard Manager Michael Gorman; Volunteer Mike Corliss; Vessel Maintenance Assistant Joe Connor; and Volunteer Cliff Stretmater.





Building a Little Boat with a Big Name and a Bright Future

by Dick Cooper

It's hard to imagine a longer but more fitting name for this little white canoe than *Bufflehead*. Like its namesake, the diving bufflehead duck, it's pretty without being dainty—compact, muscular, and ready to leap into action. The economy of style and intricate attention to detail belie the fact that it is a byproduct of a training exercise for craftsmen facing an even bigger task.

The Chesapeake Bay Maritime Museum's nine-log bugeye *Edna E. Lockwood* is in serious need of repair. Built on Tilghman Island in 1889, the *Edna* is the last of her breed. The native yellow pine logs that make up much of her hull have to be replaced to save her for another generation. The Museum shipwrights quickly realized that while the search for massive logs goes on, they needed to acquire new, yet time-honored skills.

"It has been a long time since someone has built a log canoe and there is not a lot of information around on log construction anymore," says Michael Gorman, the Museum's Boatyard Manager. "Before we started working on the large logs for *Edna*, we thought we would try it on the smaller logs first."



Top: Bufflehead right after her launch, along the Miles River. Once rigged, these sailing log canoes only race along the Chester, Miles, and Tred Avon Rivers on Maryland's Eastern Shore. With long masts and large sails, these boats keep upright as they accelerate to speeds of 10 knots or more, with crew members climbing to the ends of 15-foot boards placed perpendicular to the boat itself. *Above and Right:* Construction of Bufflehead began with sourcing three 26-foot local loblolly pine logs, as seen here.

Chesapeake log canoes evolved from the single-log dugouts perfected by Native Americans into larger, multiple-log boats built by early European settlers. For a few hundred years they were everywhere on the Bay, but they have all but vanished. Museum Curator Pete Lesher says much of what is known about log construction can only be found in books, primarily M.V. Brewington's classic, *Chesapeake Bay Log Canoes and Bugeyes*.

"Brewington was writing as a historian and his book is good, as far as it goes. Learning to build a log canoe from a book, however, is like learning to tie a knot by reading about it without rope in your hands," Lesher says.

Gorman found three logs suitable for his experiment in Queen Anne's County and had them delivered to the Boatyard where he soon found the learning curve to be a lot sharper than anticipated. "Just moving the logs around took a lot of

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A time-lapse video covering the log canoe's six-month build can be seen at www.bit.ly/buffleheadlaunch



Beware of Imitations: A Brief History of Bain and Co.

by Julie Broadbent

The Thousand Island Region, a stretch of fifty miles of the St. Lawrence River from Lake Ontario to Ogdensburg, runs along the border between New York and Canada. The region was first populated by Native Americans of the Algonquin and Iroquois tribes. The Iroquois gave this region the name "Honatana," or "Garden of the Great Spirit," because of its opportunities for hunting, fishing, and foraging. In the mid-1870s the Thousand Island Region changed drastically to fit the influx of summer visitors to resort hotels of the Gilded Age who came to the expansive fishing grounds.

St. Lawrence River Skiffs emerged over generations, but their prominence reached a peak during the Gilded Age. Developed from a compilation of punt, wherry, dory, and bateau, the St. Lawrence River Skiff is a small, wooden, double-pointed vessel between sixteen and twenty-four feet

Top: Bain & Co. Envelope
Bottom: Bain & Co. Livery



in length. They are known for lapstrake planks, a flat keel, a folding centerboard, and, many times, decorative wood on the seats and small decks. Skiffs have a wide beam to create steadiness when fishing or sailing with heavy wind. They can be rowed in either direction with oars, or sailed, depending on the weather. These boats hold three adults comfortably with one sailing or rowing the boat and the other two fishing or sightseeing.

One of the most famous and earliest builders were A. Bain and Co. in Clayton, New York. Local dentist Alexander Bain partnered with boatbuilder Xavier Colon in 1879. Bain brought business aptitude to Colon's boatbuilding skill. Bain recognized the potential of the St. Lawrence River Skiff and its attraction to summer tourists. He started supplying fishing boats to local hotels and boat liveries reaching nearly 100 fishing boats in use at the Clayton, Round Island Park, and Thousand Island Park. Bain also opened a boat livery in Clayton, building a large dock and two story boathouse.

A. Bain and Co., sometimes referred to as Bain and Colon, became a local building powerhouse, but Bain wanted to market further across North America. To reach a broader market Bain, relied on a new advertising tool—the catalog. Catalogs were a relatively new marketing and advertising idea, with the first catalog published in 1872. Catalogs brought visual appeal to the products and allowed people not in the immediate region to become familiar with products. A. Bain and Co.'s first catalog in 1885 opened with, "To our friends and the public we present this our first catalogue in the belief that a more thorough knowledge of the peculiar advantages of the already famous St. Lawrence River Skiff..."



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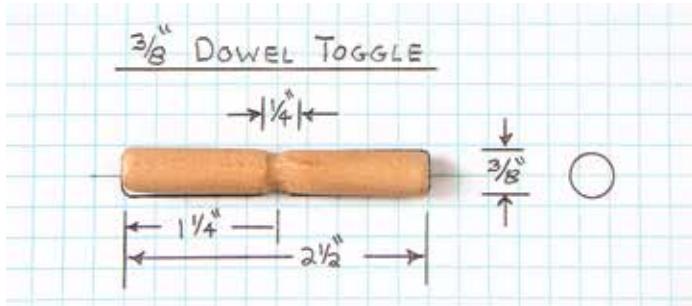


Sail Ties Made With Toggles

by David Wyman, photos by Rosemary Wyman

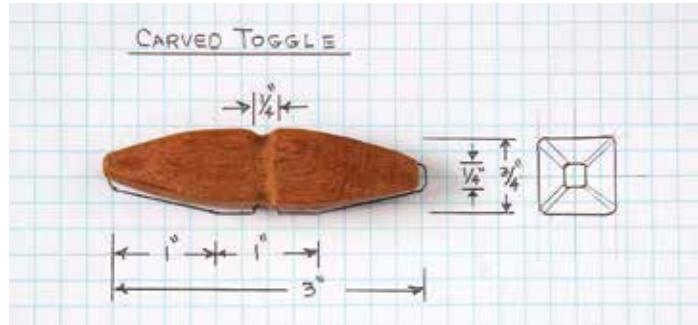
Sail ties are used to quickly secure a sail when it is brought down. Sail ties have been made of short pieces of line, nylon webbing, nylon straps with Velcro closures, etc. On a traditional small boat, a sail tie made with a wooden toggle looks good and is easy to use. A toggle is defined as a rod or pin for inserting through a loop of a rope to make an attachment. Creating a sail tie with a wooden toggle merely requires shaping a piece of hardwood and then attaching it to a length of shock cord or line. First the shock cord or line is secured around the toggle. Then a loop that the toggle will easily pass through is made at the other end of the cord. Toggles can also be used to advantage in other applications where making and breaking a rope connection is required.

The simplest toggle, the "3/8" Dowel Toggle" is cut from a hardwood dowel. Cut the dowel to a length of 2.5" and then cut a groove around the circumference at the middle with a round file to retain the shock cord or line, as shown in the drawing below, in which the toggle is set on the drawing.



Top: Sail ties with toggles on tanbark sail

A fancier toggle can be carved from a small piece of hardwood. The drawing below shows this toggle set on the drawing.



The "Carved Toggle" can be made by starting with a piece of wood 3/4-inch square that is 3 inches long. First, the shape from the drawing should be drawn on one face of the wood as shown in the photo below and then cut out with a chisel.



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Next rotate the toggle 90 degrees and draw the shape on this face and cut out as shown in the photo below



Then cut the groove with a small round file in the middle of the toggle to retain the line as shown in the photo below



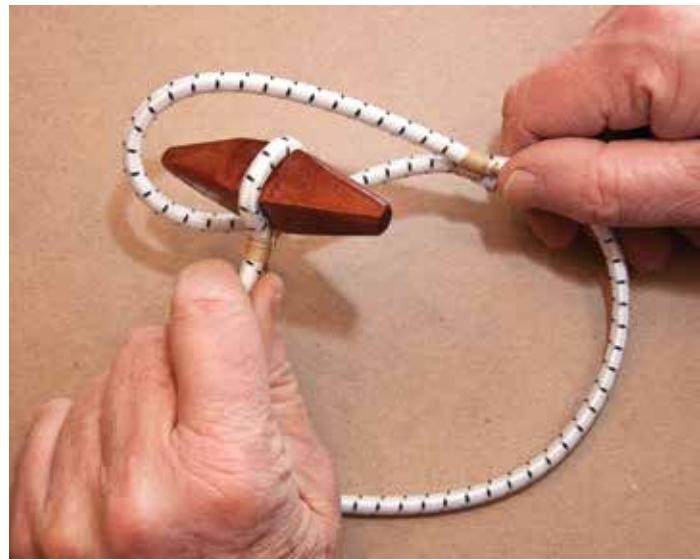
After sanding and varnishing, it is time to secure the line to the toggle. One fourth inch diameter line is a good size to use. You can use three-strand line or, better yet, use shock cord which stretches and then will be tight around the sail when in place. The line should be 2 to 3 feet long; the length should just fit around the sail twice as shown in the photo on the top of the previous page.

If you use three-strand line, it should be tightly spliced around the toggle and then make a loop at the other end that is large enough to easily allow the toggle to pass. If you use

shock cord that stretches it must be secured with a seizing, as shown in the photo below.



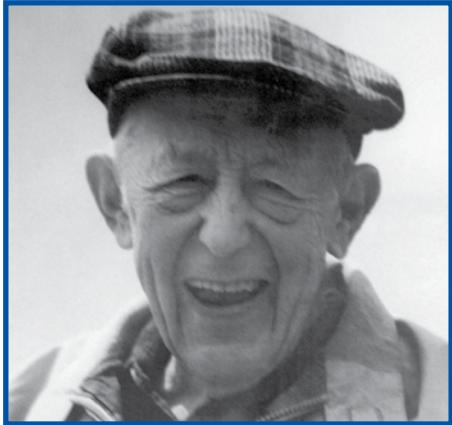
This seizing is best done with sail twine and using a sail needle to secure it to the shock cord. Start the seizing away from the toggle, and as you wrap the sail twine around the two pieces of cord, the loop around the toggle gets tighter. The beginning of the seizing should be started by putting an overhand knot at the end of the twine and then sewing it into the cord. After wrapping the seizing around the shock cord for a distance of approximately 1.5 times the cord diameter, you should then go around the seizing between the two pieces of cord thus tightening the seizing even more. The seizing should be finished by sewing it into the cord. At the other end of the shock cord, an open loop that will easily allow a toggle to pass is made with the same type of seizing, resulting in a sail tie, as shown in the photo below.



Having a few sail ties with nicely carved toggles makes it easy to secure a sail in a traditional manner.



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.tscainc.org/JohnGardnerGrant.html

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CBMM Offers Free Admission for Military Families this Summer

The Chesapeake Bay Maritime Museum is offering free, general admission to all active-duty military personnel and their immediate families from Memorial Day, May 25, 2015, through Labor Day, September 7, 2015, as part of the Blue Star Museums 2015 program.

Representing collaboration among the National Endowment for the Arts, Blue Star Families, the Department of Defense, and more than 2,000 museums across America, Blue Star Museums is a nationwide program offering free museum admission for all active duty, National Guard, and Reserve military personnel and their families each summer.

CBMM's 18-acre waterfront campus offers 12 exhibition buildings to explore over a few hours, days, or multiple visits. Highlights of a visit include climbing and exploring the 1879 Hooper Strait Lighthouse, interacting with real shipwrights restoring authentic, wooden Chesapeake boats, taking a weekend river cruise on the 1920 buyboat *Winnie Estelle*, and engaging in numerous hands-on exhibitions, family-oriented activities, and events.

Two exhibitions highlight a museum visit this summer, including *A Broad Reach: 50 Years of Collecting*, which opens May 23, 2015 in the Steamboat Building and includes 50 significant artifacts from the museum's collection. The exhibition is part of a year-long celebration of the museum's 50th anniversary, which continues through May 2016. A second new exhibition is *Chesapeake Swan Song: From Commodity to Conservation*, which opens in the Waterfowling Building on April 10, 2015, and shares the story of the evolving relationship between the people and swans of the Chesapeake Bay

To receive free admission Memorial Day through Labor Day, active-duty military personnel and their immediate family members need to show a military ID upon entry. Festival admission is not included. CBMM also offers free general admission to all active military individuals throughout the balance of the year. General admission is otherwise good for two days or is free for CBMM members. For more information, call 410-745-2916 or visit www.cbmm.org.

*Aerial view of Chesapeake Bay Maritime Museum campus.
Photo courtesy Mid-Atlantic Aerial Videography and Photography.*



Pocket Yacht Palooza July 18 in Port Townsend, WA

by Marty Loken

The fourth annual Pocket Yacht Palooza, July 18 at the Northwest Maritime Center in Port Townsend, will have two exciting twists this year, both of which make this a “must-attend” event.

The Palooza is a celebration of small-boat design, showcasing the widest variety of watercraft—rowing, paddling, sailing, and even a few small, traditional motorboats. There is some emphasis on boats suitable for camp cruising, but all interesting designs are welcome and equally appreciated.

The two “must-attend” events:

John Welsford—Keynote Presentation

We've known for awhile that John Welsford, master small-boat designer, was going to be Saturday evening's speaker, but we can now announce the topic of his presentation—and, again, you won't want to miss it. For the past four years, designer Welsford has been consulting with his good friend Howard Rice, regarding construction of an expedition-worthy SCAMP Howard has been building, in preparation for a voyage to some unnamed, distant, and wild place. As John aptly describes the voyage, “It's a jaw dropper,” and we couldn't agree more. The soon-to-be-embarked-upon voyage is not only a sobering challenge for the sailor but will be the subject of a documentary feature film. (The documentary will

Marty Loken's 1880s
canoe yawl Nordvinden



be a unique opportunity for all small boat sailors since the final product may be the first true depiction of how capable small boats can be in the most challenging conditions).

Inside the SCAMP community, the wider small-boat and sailing communities, and especially within the Small Craft Advisor-run SCAMP Forum and the Woodenboat Forum, fans of the small boats have been following Howard's conversion of a standard 11'11" kit sailboat into a bulletproof expedition machine capable of taking on big, nasty waters in some hostile corner of the world.

For a number of reasons both practical and personal, Howard has been mum about his expedition's goal, destination, or other details, until now, but during the 7 p.m. presentation, John Welsford will reveal full details about Howard's incredibly challenging voyage. The Port Townsend Pocket Yachters and organizers of the Pocket Yacht Palooza are honored to have been selected to announce details of the voyage and the documentary!

In addition to describing Howard's small-boat voyage, John will detail why Howard selected the SCAMP for his voyage. He will describe the modifications Howard has designed and made to the standard-model SCAMP #2 during construction, and how he has carefully matched safety and performance to where he will sail, thus creating an intriguing, purpose-built small boat.

John will go into detail about the challenges Howard will face each day, Howard's ethic of not seeking sponsorship, the planned route, provisioning, and other aspects of his preparation. John will then introduce a few others—including the film's producer, director, and some boaters from the Port Townsend area—who will be involved in production of the feature film documentary covering Howard's build, preparation, upcoming voyage, and launch of the documentary website (which will go “live” immediately following John's Palooza talk).

The floor will then be open to questions, with the hope of engaging John and others in an informative and engaging discussion about the voyage, the boat, and the strategy Howard will employ. This should prove to be a great learning opportunity for everyone.

The Palooza Crooza—July 19–22

The other “don't miss” aspect of this year's Pocket Yacht Palooza starts the next day—the first annual Palooza Crooza, a small-boat micro-adventure that departs the Northwest Maritime Center at 9 a.m. July 19, with boaters cruising together for one, two, three, or all four days (with an easy return to Port Townsend possible at any point during the loop cruise around Indian Island and Marrowstone Island).

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The plan will be to head south, riding the current through Port Townsend Canal, and continue rowing, paddling, and/or sailing south to Mats Bay, our overnight stop the first night. (Those who are only able to join us for one day can return to Port Townsend in the late afternoon.)

On Day Two, we'll ride the ebb current north in Admiralty Inlet along the east shore of Marrowstone Island, ending the day at Fort Flagler State Park. (Again, those who need to can return to Port Townsend, rather than overnighting aboard their boats or ashore at the state park.)

The following day, those continuing the cruise will row, paddle, and/or sail south in Kilisut Harbor, overnighting in Mystery Bay. The cruise will officially end the next day with a return to Port Townsend.

Each evening during the Palooza Crooza we'll have informal 'round-the-campfire conversations about different small-boat cruising subjects, ranging from Favorite Anchoring Techniques to Gunkhole Gourmet, to Taking Advantage of Tides and Currents, and more. (There may or may not be actual campfires, depending on location...but it'll be fun to share small-boat cruising tips in any case.)

So, we hope to see many of you with your boats at the July 18 Pocket Yacht Palooza...and also as we enjoy the ensuing Palooza Crooza.

Other Details: The Palooza will be open to the public from 10 a.m. to 5 p.m., July 18, at the Northwest Maritime Center's First Federal Commons plaza, and also along the adjoining waterfront beach. After the show closes for the day, we'll share a potluck at the edge of the Commons, and then adjourn for the 7 p.m. presentation by John Welsford, upstairs in the large Maritime Meeting Room.

Registration: If you'd like to bring your boat to the Pocket Yacht Palooza, get in touch with registration chief Bob Miller by email: rmiller43@gmail.com

To sign up for the Palooza Crooza (which you can join whether or not your boat is in the Saturday Palooza) contact Marty Loken at Norseboater22@gmail.com



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*Photo: Cottrell Boatbuilding
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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, Michigan

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

Pocket Yacht Palooza/Crooza

Jul. 18, 19-22, 2015

Port Townsend, WA

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, New York

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

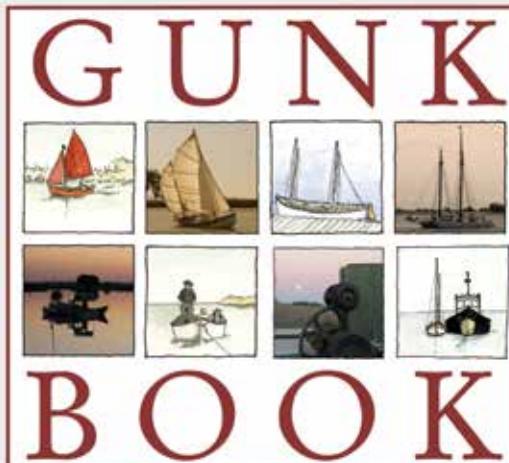
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The Ash Breeze, Summer 2015

North Shore TSCA

by Richard Honan

I ventured up on the north shore of Boston for the monthly (April) meeting of the North Shore Traditional Small Craft Association (TSCA) which is held at the Gloucester Maritime Center. It was a "Show and Tell" night with a variety of projects ranging from a completed skin on frame pulling boat to an unfinished Adirondack Guide Boat. We also had a discussion about the Hobie Mirage foot powered assembly for kayaks and a small dory shaped, child's rocking boat, similar to a rocking horse. We talked about a sweet looking 12' Pea Pod and the half model that was to be the basis for a full size double ended rowing boat. Hazel, a local member, asked for help in shaping her unfinished rudder for her one design Wayfarer sailboat.

Each of the "show and tell" participants discussed what led them to build their particular project along with what materials they used, and the problems they encountered along the way. This was followed by a question and answer period. Some members had slide show presentations of their building process to go along with their finished projects. Without a doubt, it was an interesting evening filled with enthusiasm, pride, questions, and the sharing of boat building information.

The North Shore TSCA meets on the second Wednesday of each month, September through April, at 7:30pm at the Gloucester Maritime Center, 23 Harbor Loop, Gloucester MA. The contact info for the Chapter is northshoresca@outlook.com.



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The John Gardner Memorial Grant Endowment Fund—A four year review (2011–2014)

Year-end endowment balance (net of grants awarded and administrative fees of The Maine Community Foundation):

2011	\$70,474.56
2012	\$79,662.05
2013	\$89,090.49
2014	\$86,799.84

Total grants awarded annually:

2011	\$2,440.00
2012	-0-
2013	\$2,000.00
2014	\$6,000.00

Administrative fees of The Maine Community Foundation:

2011	\$620.00
2012	\$637.00
2013	\$711.00
2014	\$751.00

Annual donations to the endowment:

2011	\$110.00 (3 gifts)
2012	\$725.00 (4 gifts, including one of \$500, and two of \$100)
2013	\$200.00 (2 gifts of \$100)
2014	\$200.00 (2 gifts of \$100)

Some generous donors have repeatedly given to the endowment. In 2015, the fund has already received a donation of \$500.00. Hopefully there will be more!

In the Winter 2014 edition of *The Ash Breeze*, TSCA President Frank

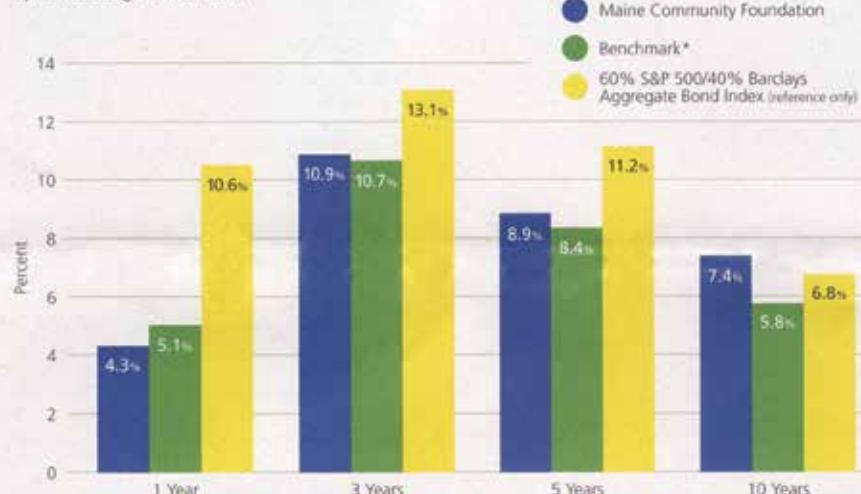
Coletta devoted his "Message" to a comprehensive statement about the John Gardner Fund, including the grants awarded in 2014. On the opposite page was a report: "A Dory for the Schooner Adventure," which is typical of the articles required of grant recipients.

Tax-deductible donations to the TSCA John Gardner Fund may be sent directly to the Maine Community Foundation (www.mainecef.org), or to One Monument Way, Suite 200, Portland, Maine, 04110.

This new report from the Maine Community Foundation details their investment performance against other indexes over one, three, five, and ten years. "They are in the top quartile of over 450 endowments and foundations," said Sid Whelan. "It is a significant affirmation of the TSCA John Gardner Fund being in good hands."

Investment Performance

Effective stewardship of philanthropic assets is the key to building permanent charitable funds to strengthen Maine communities. While the past decade has been especially challenging for investors, the Maine Community Foundation has enjoyed an excellent record of risk-adjusted returns, annualized in the top quartile of more than 450 endowments and foundations, as reported by Cambridge Associates.



*From 01/01/04 to 09/30/09, the benchmark was 55% Wilshire 5000 Total Market Index; 30% Barclays Capital Aggregate Bond Index; and 15% MSCI All Country World ex U.S. Index (net); From 10/1/2009 to 6/30/2012, the benchmark was 35% Wilshire 5000 Total Market Index; 15% MSCI World ex U.S. Index; 5% MSCI Emerging Markets Index (net); 5% Wilshire U.S. REIT Index; 5% Natural Resources Blend (50% Goldman Sachs Commodity Index, 50% MSCI World Natural Resources Index); 20% HFT (Hedge Fund Research Inc.) Fund of Funds Composite Index; and 15% Barclays Capital Government Bond Index. Starting 7/31/2012, the benchmark is 25% S&P Total Market Index; 20% MSCI All Country World ex U.S. Index (net); 5% Wilshire U.S. REIT Index; 5% Natural Resources Blend (50% Goldman Sachs Commodity Index, 50% MSCI World Natural Resources Index); 20% HFT (Hedge Fund Research Inc.) Fund of Funds Composite Index; and 15% Barclays Capital Government Bond Index.

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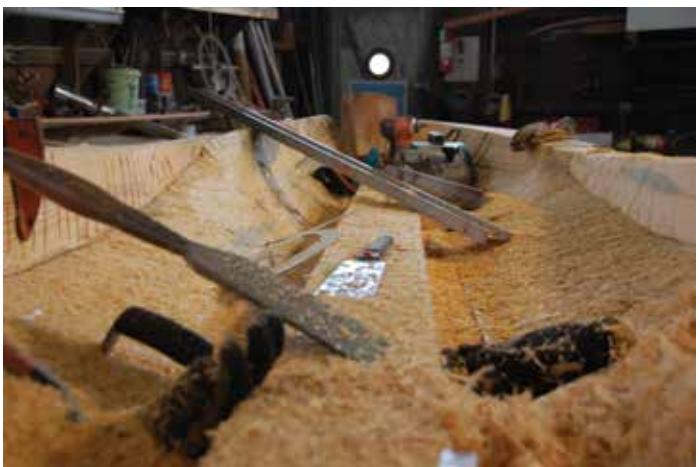
Little Boat, Big Name

continued from page 3

effort,” he says. “You can’t just call the guys together and say, ‘Let’s move this over there.’ We wanted to see how much we could do with modern tools. What we found was, not very much. It was mostly ax and adz.”

Before they got started, however, they did use a few modern tools to help in the design process. The Museum’s collection includes the hull of a five-log Tilghman-style canoe built by the late Robert D. Lambdin of St. Michaels who constructed numerous log vessels. The boat was well-regarded in the log canoe racing community for its sweet lines. The Boatyard crew entered the specifications of that canoe into an Excel spreadsheet and reduced it by a third. They used those computer-generated dimensions to cut plywood guides and help capture the shape of the logs. “Of course when you reduce anything by 65 percent it is going to have some odd angles. We had to make some modifications to make it look good,” Gorman says.

The log canoe construction began in October, with CBMM shipwrights and apprentices seen here squaring the logs this past December.



Top: Shaped with ax and adz, the logs are drifted together and with the addition of one or two planks, form the hull up to the deck.

Middle: One of the Museum’s straight adzes used to shape Bufflehead’s logs. Adzes were a key tool for Chesapeake Bay log canoe construction.

Bottom: CBMM Apprentice Chris Baden uses a power planer to taper the ends of the wing log. As the crew moved forward, they learned using adz and ax were more effective.



Left Top: CBMM shipwrights, apprentices, and volunteers take a break.

Left Middle: Shipwrights and their apprentices work on the construction of the three-log sailing canoe.

Left Bottom: In this shot, you can see how the lower part of the log canoe's hull is made primarily of three logs.

Right Top (clockwise from top right corner): Grown knees lined up in position in the log canoe, waiting for a profile cut to fit; Shipwright Apprentice James DelAguila adzes out the interior of the log canoe to the desired thickness; CBMM Boatyard Manager Michael Gorman holds an Osage knee and pattern, showing where it will be fastened in the log canoe; The three-log canoe rough shaped and primed, which slows the drying out of the wood.

Right Middle: Using boat building techniques traditionally used in the Chesapeake region, Bufflehead is the first log canoe to be built since 1979, when Tenaceous [sic] joined the fleet of Chesapeake Bay sailing log canoes.

Right Bottom: Staff and volunteers turned over the log canoe.



continued on next page



Little Boat, Big Name

continued from page 16

Including shipwrights, apprentices, and volunteers, it took the equivalent of four full-time workers four months to build the canoe. He says five volunteers showed up regularly to help. "The next time we build one, I think we could cut a month off that time," Gorman says. They documented every step of the build with photographs and video.

Museum President Kristen Greenaway says this learning process fits nicely into the Museum mission of preserving more than just objects. "It has given our shipwrights and apprentices a chance to learn and retain and then pass on these skills. They have created something that not only has form and function, but it also has beauty and life. And it was all made by hand, not a 3-D printer."

While the Museum's search for the right logs to rebuild the *Edna Lockwood* is still underway, Gorman and Lesher have other plans for the newest member of the floating fleet. Gorman says he hopes to have *Bufflehead* racing with the other log canoes on the Miles, Tred Avon, and Chester Rivers by the middle of this season. "We don't have any delusions about winning, but we will be there to put in a showing," Gorman says. His "sappy dream" is to build more canoes like this one to compete as a class and teach new sailors the thrill of racing small boats with huge rigs. He estimated that a fully-equipped canoe, including sails and rigging, could be built for under \$10,000.

Lesher says the project has accomplished its first goal of learning how to build with logs. The added benefit has been the introduction of an affordable canoe that can be raced with a crew of four. "Log canoe sailing is a blast and there is nothing like it, but with the size of the boats we sail now it takes a bit of capital and a huge crew. Michael perceives that more people could get into log canoe racing not just as crewmembers but as an owner with a smaller boat."

The log canoe waits in the boatyard of the Chesapeake Bay Maritime Museum before the final varnishing and finishing touches are made before her April 22, 2015, launch. Log canoes were traditionally used as workboats, for tonging oysters in particular. Now, a small, historic fleet races in three rivers along the Chesapeake during the summer and fall months.

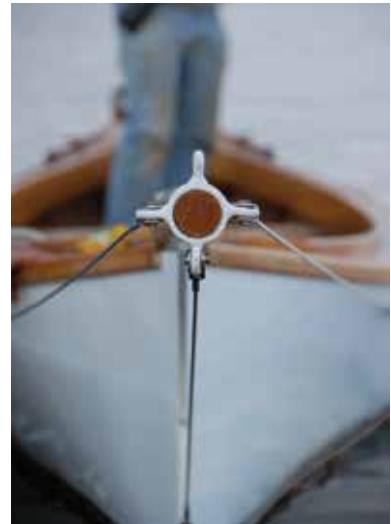


He says he is also very pleased with the name of the new boat. "There is a tradition of naming watercraft for waterfowl. The bufflehead is a duck we see here in late winter and it is one of the smallest and cutest. I think this will be the smallest and the cutest boat in the fleet. It looks like a slippery little devil."

As Gorman and Joe Connor, the Museum's Assistant Vessel Maintenance Manager, closed in on completion of the canoe, they began searching for a name by thumbing through a book on Eastern Shore birds and making a list.

"One of the apprentices didn't know what a bufflehead was so we showed him the only decoy we could find in the Museum," Connor says. "It was a decoy carved by Robert Lambdin."

"It was meant to be," says Gorman. "Now we just have to make *Bufflehead* fit on the trailboard."



Above: Bufflehead's bowsprit is ready for the jib to be bent on. If you can see this, you're too close to the bow of a log canoe under sail.

Page 19 Photos

Left Top: Bufflehead's first kiss on the Miles River, as more than two hundred spectators watched her historic launch from the Museum's boatyard.

Left Middle: Bufflehead was launched during the Museum's April 22, 2015, Blessing of the Fleet ceremony, and was blessed by the Reverend Kevin Cross.

Left Bottom: CBMM President Kristen Greenaway is all smiles as she stands aboard Bufflehead, soon after the three-log sailing canoe's launch.

Right Top: CBMM Boatyard Manager Michael Gorman, right, steps one of Bufflehead's masts with the assistance of CBMM volunteer and longtime log canoe racer, January White.

Right Middle: More than 200 spectators—including Museum members and many from the sailing log canoe community—came to watch the April 22 launching of Bufflehead.

Right Bottom: Shipwrights, apprentices, and volunteers step the masts of Bufflehead after her launch. She will be rigged in the typical log canoe fashion, with two raked masts that are each longer than her length on deck. The Museum plans to race her during the XXXIII Mid-Atlantic Small Craft Festival, which takes place at CBMM in St. Michaels this October 2–4.





Bain & Co.

continued from page 4

will lead to its introduction more generally upon American inland waters." There were four styles of skiffs ranging from \$37 to \$100. Price depends on hardware, deck wood, and bottom material. All of the skiffs had either yellow cedar or cork pine siding; white oak, keel, ribs, and stems; seats made of pine or butternut; and oars of either ash maple or spruce. The decks have the greatest variety of wood including oak, ash, cherry, butternut, or black walnut. Testimonies of customers were included to alleviate customers' concerns regarding direct mail purchases. The whole catalog reads as a marketing tool not only for Bain and Co. but for St. Lawrence River Skiffs in general.

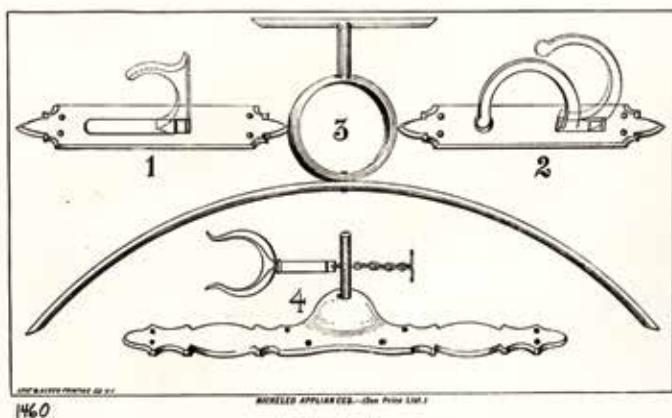
This catalog was a success for the company. Orders came from as far as California, for not only skiffs but also for other boats including canoes, yachts, and steamboats. Bain and Co. had fifteen boatbuilders to meet the demand and the factory finished eighteen skiffs a week. With the increased demand, the company found that they had outgrown their boat shop. Unfortunately, Bain lost his home to a fire in 1886, and there was not enough capital within the company to expand. Bain partnered with a group of New York City financiers, including Charles Emery. Emery was the director of the American Tobacco Company and owned a number of islands around Clayton. Together, Bain and the investors purchased a vacant lot on Mary Street and erected a building 50x100 feet and three stories tall. It incorporated the latest technology including steam power. Ground broke on this new building in September 1887. The new factory employed 50 men and was "the largest skiff factory in the country."

One of these employees was Fred W. Martin. Martin was a draftsman for the company. He invented a combined centerboard and steering apparatus which expanded Bain and Co.'s line of products and was highly demanded by consumers. Martin was one of the reasons that A. Bain & Co. decided to change its name on December 10, 1888, to the St. Lawrence River Skiff, Canoe and Steam Launch Company

(SLRSCSLC). After Bain left SLRSCSLC in October 1980, there was a huge marketing push to distance the company from A. Bain and Co., the name being used to run local skiff liveries. The company moved to Ogdensburg on October 1, 1895. The SLRSCSLC name changed once again to Spalding St. Lawrence Boat Company in Ogdensburg.

By Bain and Colon's deaths most of the major hotels had burnt to the ground and the flood of visitors had slowed to a few families owning islands. People turned to reliable and fast power boating for transportation between islands. Skiffs were placed in boathouses and ignored. After World War II and the building of the 1,000 Island Bridge, many visitors have rediscovered the 1,000 Islands. The St. Lawrence River Skiff saw a brief revival in the 1970s as people rediscovered the form through John Gardner's articles and pamphlets.

The John Gardner grant money has been used to build a small craft measuring jig (see photos below). The jig is the



framework in which to collect data for lofting. This jig used the methodology devised by the late Andrew Steever, who used the process to record four St. Lawrence River Skiffs. There were however adjustments and modifications made to make the jig easier to use and to incorporate technology. The first modification was adding a laser plumb line to provide a more reliable baseline for recording measurements. Adjustments were also made to the Y-axis sliding table with the pointer. Holes were cut in the wood make reading the measurements easier on the tape measure. A nail was added to end of the end of the pointer to record into the seams of the planks. Lastly, due to storage issues at the Antique Boat Museum, the jig was built so that it was easily constructed and deconstructed in a short time allowing for it to be moved, stored, and set up as space allows. The jig was erected in the E. J. Noble Stone Building which allowed volunteers and staff to interact with museum visitors explaining how and why small craft are measured and the greater understanding of conserving our maritime heritage.

After the adjustments were made to the small craft measuring jig, volunteers were trained how to use it. The next step is to choose a Bain and Colon built skiff and create a lofting of it to produce scale drawings. This lofting will give us a better understanding about how Xavier Colon built skiffs, his materials, and whether they were local or international. The museum's end goal is to document a series skiffs by

known and unknown builders in the museum's collection and start to identify and document boatbuilders' styles. Hopefully this will answer the question of the St. Lawrence River skiff's evolution to its final form.



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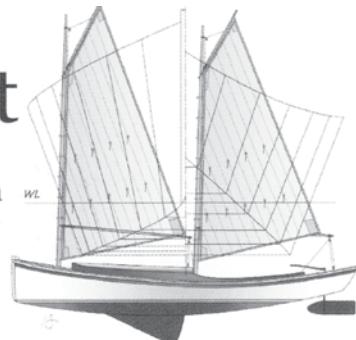
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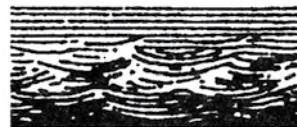
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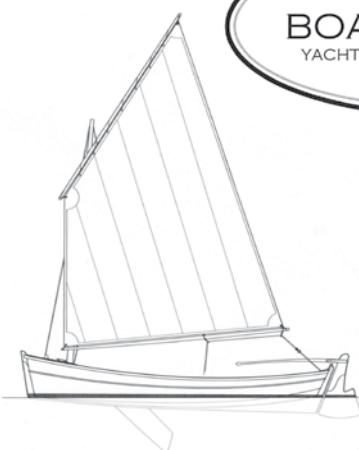
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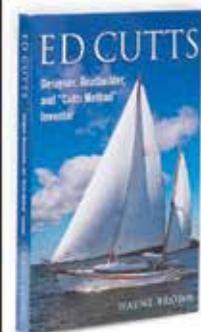


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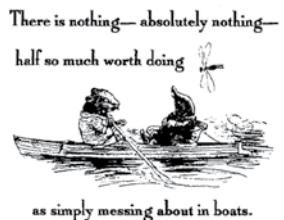
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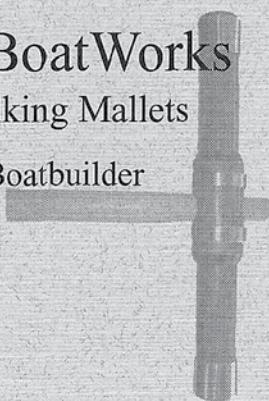


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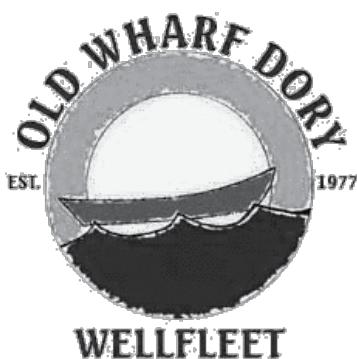
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The Ash Breeze

Fall 2015, Volume 36 Number 3

Editorial Deadline: August 1, 2015

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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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