

The Ash Breeze

Journal of the Traditional Small Craft Association

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Pocket Yacht Palooza

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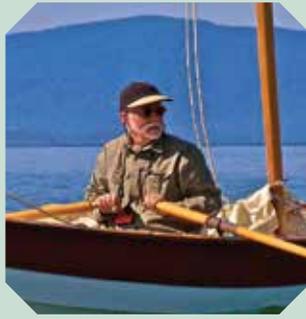
The Traditional Small Craft Association, Inc. is a nonprofit, tax-exempt educational organization that works to preserve and continue the living traditions, skills, lore, and legends surrounding working and pleasure watercraft with origins that predate the marine gasoline engine. We encourage the design, 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: The Virtual Sailor

Marty Loken, President

In a recent *Ash Breeze*, we closed by suggesting that virtual boating—spending time online following boating blogs, reading Facebook postings, ogling YouTube videos, and scrolling through endless forums on nautical lore—is not quite the same as actual boating.

Our comment wasn't a criticism, just an admission that many of us (myself included) spend a crazy number of hours per week squinting at monitors and smartphone screens, eagerly absorbing the flood of information available on the design, building, rowing, and sailing of small boats.

Yes, our world has gotten smaller, and at the same time exploded in terms of boating experiences we can share via videos and online tools covering the art, craft, and science of boat design, boatbuilding, and boating itself. Whether it's battling 30-knot headwinds on YouTube; learning how to make a birdsmouth mast, or exploring countless designs as we search for the perfect small boat, we are learning and experiencing more each year via online sources, versus the printed word or personal experience.

Which brings us to the Traditional Small Craft Association, how it fits into the digital world, and how TSCA can thrive as information is increasingly delivered via digital media.

The recent past has offered clues to TSCA's future. Less than two years ago, we launched the TSCA Facebook page, and in that blink of time, our FB membership has rocketed from zero to more than 2,000 followers—far more than the not-quite 800 paid members who fork out \$20 each year to support the organization, receiving this fine quarterly magazine, insurance coverage for regional-chapter boating events, discounts from cooperative suppliers such as Boat U.S. and Off Center Harbor, and of course, access to some amazing small-boat events across the country.

As the world plunges deeper into digital, causing some to wonder about the relevance of old-fashioned clubs like TSCA, we'd like to suggest that the world needs both: The remarkable information value of the online world, alongside the personal friendships and experiences we have together as participants in the world of small craft.

We are delighted by TSCA's growing online presence, but as spring edges into summer, we urge you to occasionally unplug your computer, ditch the smartphone, and participate in more boating events in your region. Meet and share your boats and experiences with others in person. And if there aren't enough on-the-water gatherings in your local area, organize your own event, send invitations via email, TSCA's Facebook page, or a regional boating forum, and meet more people who share your love of smaller boats.

Boats are great, and online learning is terrific, but friends are greater...so get out and enjoy them this year, as though your boating life depended on it. Sail on...



COMING IN JUNE

The Pocket Yacht Palooza & Palooza Crooza

© KLAASSIMAGES.COM

by Marty Loken

The West Coast's largest gathering of small boats, coupled with one of the West's more adventurous small-craft cruises, will take place again in northern Puget Sound with the fifth annual Pocket Yacht Palooza (June 11), and ensuing Palooza Crooza (June 12–15), organized by the Port Townsend Pocket Yachters and Puget Sound chapter of TSCA, and cosponsored by *Small Craft Advisor* magazine, the Northwest School of Wooden Boatbuilding, Sage Marine, and the Northwest Maritime Center.

Boaters come from all over the western U.S. and adjoining British Columbia to take part in the Pocket Yacht Palooza, a colorful celebration of just-plain-interesting small-boat designs (wood, fiberglass, skin-on-frame), and since last year, they've also flocked to Port Townsend for the four-day cruise that begins the day after the Palooza boat show.

The Pocket Yacht Palooza attracts 60–80 small craft in the 10- to 24-foot range, with some emphasis on camp-cruising watercraft. Many boats are displayed on trailers at the Northwest Maritime Center, while others are hauled up on the adjoining saltwater beach or anchored just offshore (in the case of some full-keel designs). The Palooza also includes a few presentations (last year's main speaker was designer John Welsford, and we heard from Race to Alaska finishers during the day), along with a potluck and lots of talk about small boats by those on hand.

This year's Palooza Crooza will involve a 60-mile, four-day adventure cruise from Port Townsend, Washington, out into the Strait of Juan de Fuca, where small-boat skippers will head west after rounding Point Wilson and row, sail, and/or motor to the first night's destination, Discovery Bay. Some boaters will anchor out, overnighing aboard their pocket cruisers, while others go ashore to tent-camp on a Discovery Bay beach.

The second day will feature a voyage out of Discovery Bay, past the Protection Island National Wildlife Refuge, and into Sequim Bay to the west. (Protection Island is an amazing 364-acre refuge just outside of Discovery Bay, the home of nesting

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Top: This aerial images illustrates the 60-mile route to be followed during the June 12–15 Palooza Crooza. Port Townsend sits at the upper-right tip of the Quimper Peninsula, which juts up through the center of the photo and ends in the upper-right portion of the image. (Port Townsend Bay is this side of the tip of the peninsula, with the north end of Indian Island to the lower right.) Boaters will venture out into the Strait of Juan de Fuca, turning left (west) to enter Discovery Bay...the large inlet to the left of Quimper Peninsula, with Protection Island guarding its entrance. Boaters will next row and sail farther west into Sequim Bay (the skinny-looking inlet), and finally will continue beyond to the inside of Dungeness Spit, barely visible since it's a low-lying 5.5-mile-long sandbar. Visible in the far distance, almost 20 miles across the Strait of Juan de Fuca, is the lower end of Vancouver Island, in British Columbia. This image was shot a mile in the air, from almost 50 miles to the south, by photographer Johann Klaassen of Klaass Images, in Brinnon, Washington.

Above: Overview of the Pocket Yacht Palooza, showing some of the boats displayed on trailers at the Northwest Maritime Center in Port Townsend.



Applying Simplified Naval Architecture Principles to Designing Traditional Boats: Concept Design

by David and Rosemary Wyman
with photographs by Rosemary Wyman

This is the second article in the series describing how to design your own traditional boat. The first article provided an overview of the total process. In this article, I will lead you through the development of your ideas into a **Concept Design**, which is the first step in the design process. To make this procedure easier to follow, I will illustrate it using my own design of a small boat I plan to build.

Begin by listing your **Objectives** for building the boat. Ask yourself, “What style and size boat do I want?” and “How will the boat be used?” In addition to the style of the boat and how and where you want to use her, objectives should also include how many people she will carry and any constraints on the boat such as size, draft, weight, etc. Rather than just thinking about your objectives, you can benefit from writing them down. With your objectives on paper, you can periodically look back at them to fine-tune both them and the design. The more clearly you define what you want, the better chance there is of achieving it.

Here’s how I began thinking about my **Objectives**:

Recently I came across two old fantail launches that had been pulled up on the shores of Cupsuptic Lake in northwestern Maine. I particularly liked the look of the old fantail launch with its rounded stern and plumb stem, and I started thinking that a small version of one might just meet my needs.

I have been thinking about an electric motor for auxiliary power in a small rowing sailing boat for some time. I like the idea of an easy trip home under power after a day’s adventure but dislike the smell and noise of a small gasoline outboard. I would like the electric motor/propeller to be able to be pulled up clear of the water to reduce resistance under oars and also for shallow draft when poking around the shallows under oars. It also occurred to me that a peaceful motor cruise around a lake to appreciate the scenery and wildlife for a few hours at modest speed would be enjoyable.

My cruising in her will primarily be done around a lake and occasionally in relatively protected areas of salt water near my home in Downeast Maine.

I want the boat to comfortably carry one and sometimes two adults but to be easily operated by one.

I also want the boat to fit in the back of my pickup truck so that when I need to transport her, I do not have the expense

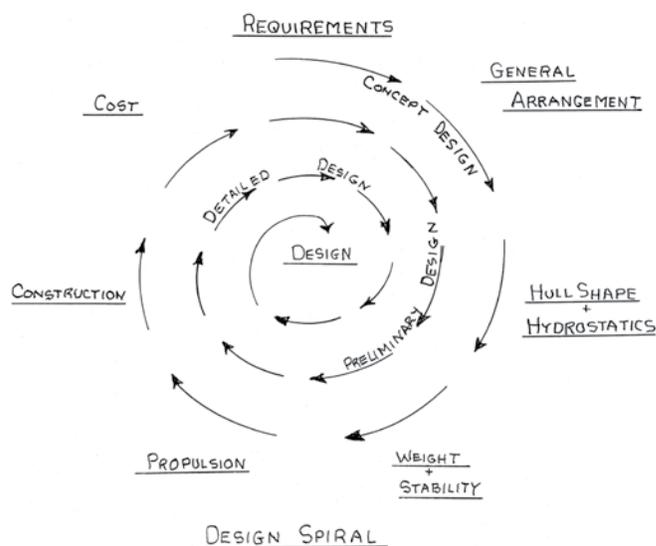


or bother of a trailer.

Cost with this boat is not a significant issue because I already have most of the materials stashed in my shed.

I think a good name is important for a boat you plan to love. I have named my boat *Rosie*.

Now that I have listed my objectives for the boat, it is time to reduce them to a set of **Requirements**. Requirements need to be measurable and quantifiable. This is the first stop on the **Design Spiral**.



These **Requirements** should include any dimensional constraints including length, beam, and draft. Weight is also a factor: in a small boat, the number of people and their weight

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It's a Big Anniversary for the WoodenBoat Show

There is no doubt that the WoodenBoat Show is the premier event for East Coast TSCA members and friends. This year is the 25th WoodenBoat show, so expect it to be bigger and better. Among the highlights will be a dinner honoring John Harris and Chesapeake Light Craft.

There will be a special section of the show for all of the CLC builders who wish to display their boats. There is no charge for participating in this display. So if you've built one, and some 20,000 people have, bring it to Mystic.

The TSCA will once again occupy Australia Beach. As in the past, boats will be available for show attendees to use right from the beach or from the Livery. We will have river excursions and rows and demonstrations on the docks, the beach, and next to the small boat shop.

Watch the TSCA Facebook page and TSCA.net for more details as they unfold.

See page 20 for pictures from past WoodenBoat Shows.

2017 TSCA Calendar Photo Contest

For 2017, the Traditional Small Craft Association plans to produce a 12-month, large-format calendar of beautiful boating images, with emphasis on smaller rowing and sailing craft. We expect the calendar will be made available to members and others by this fall, in plenty of time for the holidays.

We're hoping that all of the images in the calendar will come from TSCA members, so you are warmly invited to submit some favorite digital photos for consideration. Many of the photos selected will show boats in actual use, rowing or sailing (vs. sitting on trailers, for instance), so we hope you will shoot and submit some great images between now and the final deadline, September 15, 2016.

Email high-res JPEG images to Marty Loken, TSCA President, at Norseboater22@gmail.com and be sure to include basic caption information: What, where, when, who.

In addition to placing images in the 2017 Small Boats Calendar, we'll hope to use some submitted photos in the pages of the Ash Breeze; on the TSCA Facebook page, and perhaps also on the TSCA website.

Thanks, in advance, for your submissions!

—Marty

The Cat Returns Home

by Greg Grundtisch

We have all heard of family pets being accidentally left behind on a long trip or family vacation only to find their way home after days or weeks have passed. It is similar to what happened to our little *Bitty Kat*, but more on that later. Here is some of what happened before *Bitty Kat* returned.

Bitty Kat is a 10-ft. catboat that I built about 16 years ago. It was the first catboat built from a kit designed by *Ash Breeze* editor Andy Wolfe and offered by Upper Deck Boatshop. The company closed in 2005, and I'm not sure why exactly, but it wasn't because of the catboat kits. The catboat kits came in 10- and 12-ft. versions. At the time Upper Deck was the only company that offered catboat kits; and a little catboat is what my wife, the lovely and talented Naomi, wanted.

Bitty Kat's hull was built from precut plywood panels using the stitch and glue method. This was the first real boat I built. I had previously built a couple 8-ft. rowboats of plywood, but that was the extent of my boatbuilding experience at the time. That was the reason I chose a kit—to minimize the errors of what would have been a very inexperienced first time boat builder, having a certain amount of success built into a kit made for a good looking little boat, and a somewhat quicker build.

It all started with ordering the kit. It arrived around the early part of April. I was slightly overwhelmed with all the parts and pieces that had to be glued together, and not having the slightest idea how to proceed. The kit came with a well written and very detailed building manual, and I then made a confident (possibly over confident, or ignorant) claim that I would have it built by the time the Woodenboat Show opened up in mid-June. I would take it there for the kit designer to see and sail the finished product, and also to allow prospective customers to sail the boat and see for themselves what a fine little catboat this is.

The building went fairly well, with a minimum of problems and obstacles. At the time, I only had a few hours on the weekends to build, but the hull was done in a couple weeks. I was on to making the rudder, tiller, and centerboard. The

centerboard would eventually be an issue at the test launch a few weeks later. In the meantime, I had to buy some mahogany for the coaming and oak for the rub rails. The coaming had to be steam bent, and a steam box of sorts had to be made as well. I made it out of stove pipe and used a campfire to heat it. The spars arrived next, and I then

rounded the mast of Douglas fir, and fastened the hardware for the throat and peak halyard blocks of bronze; same for the spars. I fastened the jaws on the boom and gaff, and leathered them to keep from chaffing. At that point, the building was coming to an end.

The sail arrived about that time from Dabbler Sails. A beautiful sail with a set of reef points. I bent on the sail and got it rigged and then located where the main sheet cleat and other hardware needed to be fastened on. I then made some cedar floorboards and fitted them to the bottom, and it was on to painting and varnishing. After finishing the initial painting and such, we took the little cat to Erie Basin in Buffalo for a test sail.

It turned out that the centerboard was too small, and too light. It did not stop the boat from slipping sideways, and the board of ply kept floating back into the trunk. The solution was to build a deeper dagger board and cut the top off the centerboard trunk and fill the pivot hole and try again. It got better. After several sizes and designs, I got it, and *Bitty Kat* sailed faster and better than we ever expected.

It was approaching show time, and I still had to put on the final coat of paint and several coats of varnish on the spars and other parts. The night before the show, I was varnishing the floorboards and rudder with a flashlight, and trying to dry them with a fan and spotlight. The morning of the show, while still in the driveway, I was varnishing the rub rails and combing, and it was drying en route to Mystic, CT, on the trailer. The little *Bitty Kat* out-sailed the bigger Beetle Cats and got lots of attention on the dock. There is more to all that, but I have digressed too much.

Fast forward ten years. While looking for other boats on Craig's List, I found *Bitty Kat* by dumb luck in Detroit, MI. How in the world did she get there? I was surprised to see her there, but I was glad because I had regretted letting her go in the first place. I had given *Bitty Kat* to a man in trade for a 27-ft schooner that he built himself. This was a William Atkin designed schooner that I had since sold. This man used the catboat for a few seasons with his little grandkids to teach them how to sail. He eventually sold it off to another, who sold it to a woman in Detroit, MI. She bought it for her brother's kids as a surprise, but the surprise was on her. The brother sold the beach cottage about the same time. So the boat was then offered for sale on Craig's List.



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John Gardner Grant

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 that 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



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

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Tangier Sound October '15

by Mike Wick

It had been a year of cancellations, which was surprisingly confusing to all our schedules. The weather was bad for Saint Michaels, and it didn't seem right for there to be no sailing on that first week of October. It was like hopping from summer to winter without any in between. Then electrical fire in the electronics of *Quintessence* cancelled our challenge to the Chesapeake Bay Schooner Race, but I had backup. A gang was forming for a long weekend of camping and daysailing at Janes Island State Park. Most were regulars to the TSCA, Doug, Phil, me, Kevin, Barry, and a couple of newer members in their Caledonia Yawls, Peter G. and Harris B. It is an experienced gang. While the weather reports were not promising, we have learned over the years that even in ugly weather, we can still hunker down in a nice camp with fresh seafood and a roaring campfire. All were eager. We gathered our boats and our trucks and our tents for another go. We launched on Thursday noontime and headed Northwest up the Annessex. The river is wide at the mouth and narrows quickly to form a kind of tunnel, so it can be quite rough when the westerly blows into the river. The Annessex River forms a kind of funnel with a wide mouth and narrowing quickly. It can become quite rough when the westerly funnels downriver, but it was quite mild. Marion is a scenic waterfront town, and we had a good explore up to the waterfront graveyard at the head of navigation.

Friday was a more promising day with a light northerly that was predicted to build up in the afternoon, so we headed south into the southern canal that connects Crisfield Harbor and Pokamoke Sound. The canal is quite shallow as low tide approaches, and the bigger boats had their hands full short tacking against the wind. Then we all had a firm beat home against both tide and wind. We got home before sunset and ate fresh fish, crabs, and shrimp at a favorite seafood joint, then sat around a roaring fire and solved the world's problems until it was time for bed.



Saturday promised steadily increasing wind again from the north, so we rushed out for a good breakfast. I lobbied for a visit to Hazard Cove, a favorite lunch spot across the river. Barry left his melonseed ashore and sailed with Harris. Doublehanding gives Barry more time for pictures, so they sailed through the fleet taking pictures while we beat downriver. About eleven o'clock the wind really quieted down, just as I was facing the exposed rounding of Hazard Point between Annessex and the Manokin Rivers, so I shook out my reef just in time to face a sudden hard blast from the northwest. Harris has a theory that you should say loudly, "It's time to start planning to shake out my reef," and that will bring the wind. I had a strenuous rounding of the point, but my Haven 12 1/2 was invented for afternoon sailing in Buzzard's Bay, and she weathered these conditions like a champ. Boy, did we have a wild ride home, dead downwind, surfing on almost every wave.

It was a wild night with a cold norther boiling down on our campsite. We huddled over the campfire in all our clothes and put a little something inside our bodies as well to keep in the heat. My good thick winter sleeping bag has always done good in the cold, but this time the zipper broke. I rummaged through my car for enough emergency blankets to make up the deficit. My tent blocked the wind, and my cot and mattress kept me sleeping warm and dry.

Sunday was softer than in the night, and most of the gang had to go home, but three of us lightweights, 700 pounds of moveable ballast, huddled in Kevin's catboat, *Little T*, and sailed out to Smith Island in another day of building norther. We sailed out to Smith on one tack, jibed and sailed all the way back on our second tack. The wind faired just enough so

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Palooza

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birds including bald eagles, black oystercatchers, tufted puffins, rhinoceros auklets, pigeon guillemots, cormorants, and numerous gull species.) Once in Sequim Bay, participants will have a choice of anchoring out, tent-camping at Sequim Bay State Park, or seeking overnight moorage in John Wayne Marina, near the entrance to Sequim Bay. (Those who need to cut short their cruise will have an opportunity to haul boats out here, using the excellent launch ramp inside the John Wayne Marina breakwater.)

On day three, Palooza Croozers will row, sail, and/or motor out of Sequim Bay and head for the shallow bay inside of 5.5-mile-long Dungeness Spit, a National Wildlife Refuge that reaches out into the Strait of Juan de Fuca—the longest natural sandspit in North America. Once again, many boaters will sleep aboard anchored small boats, while others seek beach-camping spots along the mainland shore inside Dungeness Spit.

The Palooza Crooza will end on Wednesday, June 15, with the longest leg—a 15-mile run from Dungeness Spit back to Port Townsend. (Prevailing winds should be at our backs, and we'll ride the flood current all the way toward Port Townsend, hopefully making the distance achievable for all boats in the fleet. Those who do not want to deal with a 15-mile-long leg on Wednesday may choose to stay an extra day in Sequim Bay, shortening length of their last day on the water.)

As always, safety of those in the Palooza Crooza will be a major focus of organizers. The small-boat skippers will be

Lee Bjorklund of Seattle, aboard his Oughtred-designed Wee Seal, during last year's Palooza Crooza.



Participation in the Pocket Yacht Palooza and Palooza Crooza is free, and the registration process is simple: Just let organizers know you'd like to take part in one or both events, and describe the boat you plan to bring. (The only costs will be launch-ramp fees, campground fees for those who choose to sleep ashore at Sequim Bay State Park, and possibly overnight moorage charges for boaters who wish to stay at John Wayne Marina.) To register for the Pocket Yacht Palooza or Palooza Crooza, or to ask questions, email organizer Marty Loken at Norseboater22@gmail.com You can also see photos and details on the Pocket Yachters website, www.pocketyachters.com

Left Top: Palooza Crooza tent campers head ashore during a stop last year at Fort Flagler State Park, where some boaters slept aboard and others hit the beach. Photo by Marty Loken.

Left Middle: Roger Mann of South Carolina, first solo finisher in last year's Race to Alaska, shares his adventure with other small-boat owners during the Pocket Yacht Palooza. Photo by Marty Loken.

Left Bottom: Palooza Crooza skippers gather for an evening session on the dock at Fort Flagler State Park, during last year's Crooza. Photo by Marty Loken.

Below: An evening scene during the last Palooza Crooza, taken in Mats Mats Bay, south of Port Townsend. The boat is Nord Vinden, a 13-foot canoe yawl skippered by Marty Loken.



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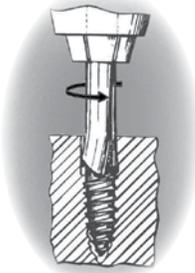

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A Skaneateles Skiff

by Greg Grundtisch

I found a boat for sale that I could not identify, and I thought the price was in the budget for my ongoing, buy low and resell for pocket money plans. I contacted the seller and was told that all he knew was that he had it for 30 years and the person he got it from had it for over 30 years. The seller was calling it an “Adirondack type” boat of unknown age and design.

I drove to Central New York to look at, negotiate, and buy an unidentifiable boat. After careful inspection, I was pleased to find it was water ready, save for some swelling, as the boat was out of water and in a garage for over 20 years. There was also a big surprise with this boat that I will reveal later.

I loaded it up and brought it home to show the lovely and talented Naomi my latest “find.” She was immediately impressed by the craftsmanship and good looks of the skiff, and asked, “How much?”

I replied, “You don’t put a price on craftsmanship and artistry like that.”

“Oh yes you do, and what was it?!” she asked, stridently.

The asking price was \$900, and I paid \$600, “How ’bout that?” says me!

She was once again very impressed with my skills of diplomacy and negotiation and asked the question I seem to ask myself at times when I get too many (if there is such a thing) used, beat up, or unwanted boats. “What are you going to do with it?”

I first needed to find out what builder and design this boat is. I contacted the Adirondack Museum and they were helpful but could not identify the design. I then contacted the Finger Lakes Boating Museum. I e-mailed the museum, and Paige Doerner replied and said she would forward my inquiry and photos to the appropriate person to see about identification.

A couple days later, I got a response from Ed Wightman the President and Collections Chair of the Finger Lakes Boating Museum. He stated that it looks to be a, 16-ft. Outboard Motor Boat, from the Skaneateles Boat and Canoe Co. (Skaneateles is a town and also a Finger Lake in Central New York, once known for growing teasels commercially for the flannel industry; pronounced “skan e atlas”). He also generously sent along a book compiled by the museum titled, *The Wooden Boats of Skaneateles, NY*. In the book are photos



and descriptions of the boats that were built by the Skaneateles Boat and Canoe Co., and also some history of the company.

For those unfamiliar, the Finger Lakes Region of New York has a rich history of boat building and boating in general, going back to the mid to late 1800s. Some of the original boats built there are familiar to many. Some of which are the Comet, Lightning, Snipe, Penguin, Rhodes Bantam, Hydrolite Dinghy, Arrow Class, International 14, Gosling, and also runabouts, launches, and catboats, among other “special built” custom boats. Oh yeah, they built skiffs and canoes too.

After learning the identity of the boat, I revealed to the ever inquisitive Naomi that there are also two sets of oars that came with it. Not just any oars, but two sets of Shaw and Tenney oars, and in nearly new condition. I explained to her that Shaw and Tenney are somewhat famous oar and paddle makers in Orono, Maine. They have been in business since 1858 and are still producing high quality oars and paddles. They are arguably the best in the business in that regard. The oars are light weight and strong, and they look beautiful.

It looks like my boat karma is still good, and I have been very fortunate with some of my more recent finds so far. It seems lately that many boats I have found have some little surprises to them. I have been able to either sell them for a few extra dollars, to keep my lovely and talented bride calm, or I find something in the boats that are worth as much as the boat itself, sometimes more. In a very good usable Weekender (Stevenson’s Projects design) sailboat I found on Craig’s List that I brought home in April, I found a set of beautiful, brand new Dabbler sails, still folded in the sail bag from the sail maker. The price of the new sails? You can’t put a price on craftsmanship or artistry. They are remarkably beautiful, well made sails.

The Skaneateles Skiff will likely stay in our fleet for now. It seems to have grown on the lovely and talented Naomi, when she learned of the history of the boat and value of the oars. She has similar thoughts about the Weekender too, but that is definitely for sale, as we have enough sailboats at present. Well, maybe we will sail the Weekender a couple of times to make sure all is right with it, and the sails fit as beautifully as they were made and hand finished.

The details of the Skaneateles Skiff, a.k.a. the 16-ft. Outboard Motor Boat
continued on page 19





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Gerard Crowley has a team rowing around Ireland for charity (www.rowaroundireland.com). He writes about the Gaco oarlocks: *Hi John. We've hit some pretty rough seas and wind over tide situations along the NE corner and northern coasts of Ireland and the rowlocks are absolutely brilliant and great comfort from the fact that they always stay in position. I'll write you a great endorsement on them when finished.*

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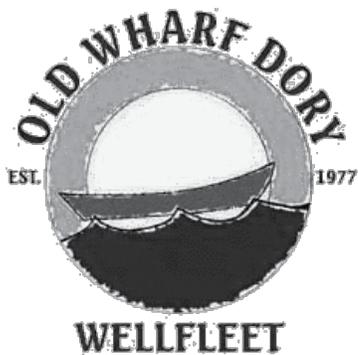
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It's That Time Again

by *Pete Mathews*

What time you ask? Time to look for volunteers to serve on our organization's National Council.

The Council is the group of nine members who oversee the operation of the TSCA. No experience at this sort of thing you say? That's okay. On the job training is provided. Actually, all you need is a love of traditional boats, a little common sense, and a willingness to serve. Every year we need to find three individuals who will serve for three years on the Council to replace three who are term limited off the Council each year. Each term is for three years. After the three years, an individual is prohibited from serving another term until one year has passed. Hence, the need for three fresh volunteers each year.

What does serving involve? Virtually no travel unless you want to. There are no meetings to attend; all the Association's business is conducted via email. Council votes are always done this way, with the records being kept by the secretary. You can, of course, travel to the occasional events where members gather, e.g. The WoodenBoat Show, if you so choose and it's convenient and within striking distance.

So, is it difficult, is it complicated, is it time consuming, is it costly? The answer is, none of the above—I know, I served two terms on the Council myself. Feel free to contact me or any current or past council member for more information. Several of us have served more than one term and vouch for the fact that it's a painless process and a great way to meet others outside of your local chapter. It should go without saying that you must be a member of TSCA national to qualify, but that's about the only qualification necessary.

So please consider the National Council. If you're interested we'd like to know by the end of March, April at the

latest, so we can publish the nominees and have the membership vote. The term starts on July first. Give it some thought, give it a try, be a part of helping our organization grow and prosper. Contact any Council member or the Secretary (me) if you're interested.

Volunteer to be on Council

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Russell Smith: fruzzy@hotmail.com
Rodger Allen: Roger.Allen@buffalomaritimecenter.org
Marty Loken: Norseboater22@gmail.com
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Concept Design

continued from page 4

are important issues. Speed and range as well as construction method are also necessary considerations. Below is my list of Requirements. For your design, you can fill in your Requirements in a similar format.

Requirements for Rosie:

Length – 14' maximum (this is predicated on the total length of 7'-9" length of truck bed plus tailgate because more than half the boat needs to be supported in the truck bed)

Beam – less than 4'-6" (this is predicated on the inside width of the truck bed with a little room to spare)

Draft - less than 1' with the motor/propeller up (for poking around the shallows)

Freeboard – 1' minimum

Hull type – Fantail launch stern and plumb stem

Construction – Strip built with fiberglass skins (the old launches I saw were carvel planked with steam-bent frames, but I like strip-built construction for its ease of construction, light weight, and no leaks when first put in the water)

Hull Weight – less than 150 lbs, less if possible (this will be important when loading her in the back of my truck; batteries and motor will be loaded separately)

Capacity (persons and gear) – one or two persons and the usual safety gear

Flotation – positive flotation that will float the boat high enough in the water so that she can be self-rescued in the event of a capsize

Propulsion (sail, oars, motor) – one set of oars, a sail rig, and electric propulsion motor that can be pulled up out of the water when not in use

Speed – 3 to 4 knots

Range – 10 miles under power

Cost – On this boat it is not a significant issue because I already have an electric trolling motor and battery and much of the wood is already in my boat shed. Many times cost, both in dollars and time to build are very significant and can be a primary consideration

Other – She just needs to look good to my eye

Now that I have my Requirements spelled out (the first step on the Design Spiral), I can make a concept sketch. At this concept design stage, a simple hand-drawn sketch is best so that you are limited only by your imagination. There are a number of computer programs available that could be used to design your boat, but I recommend that you do it all by hand. By doing so, you are totally in control of the design process and get an understanding of it, including the calculations. If you use a computer, much of the thought process behind the design can be hidden from the designer. In the future, once you understand the design process, you can graduate to a computer-based design if you wish.

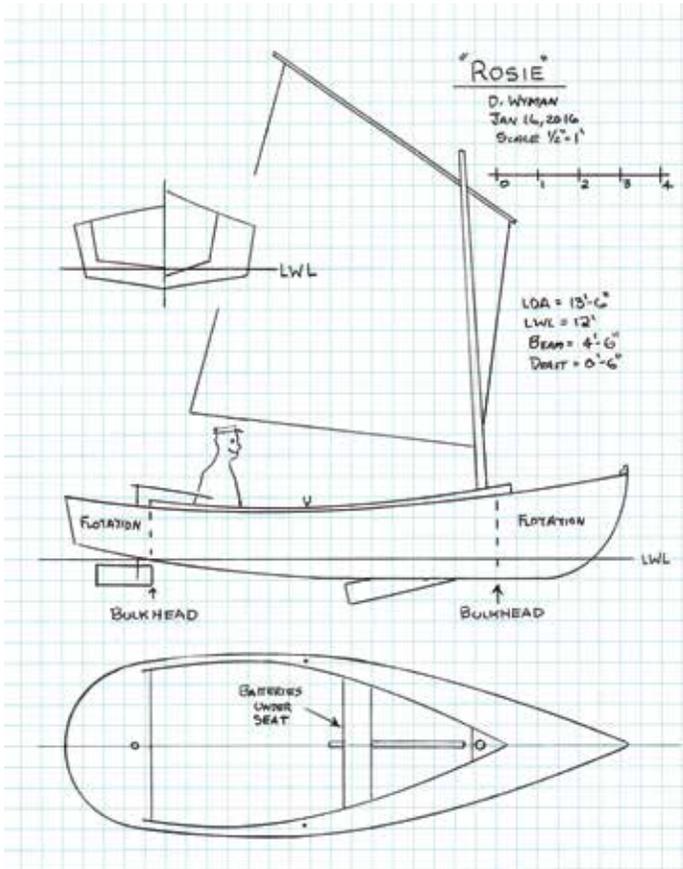
Your **concept sketch** should include three views:

General arrangement plan looking down on the boat

Profile view showing the hull shape and sail plan

Section view showing the shape of the midships section (which is needed to estimate the displacement)

For my concept sketch, I like to use graph paper with ¼" grid squares for ease in keeping things in scale. For *Rosie* with a length of approximately 14 feet, I will use a scale of 1/2 inch equals 1 foot (24:1) so that each square on the paper is 6" on the boat. Doing this makes the sketch fit on an 8.5" x 11" sheet of graph paper. It is customary to have the bow to the right. I also like to draw a hard chine hull at this point in the design process because only the sheer, chine, and keel are needed for defining the hull. Later in the design process it is possible to radius the chine to form a round bottom. Make as many sketches as you want to get the boat of your dreams. The sketch below is my fifth, with each sketch getting closer to meeting my requirements. Remember, concept sketches are quick and cheap to make compared to the time, money, and effort needed to build the boat.



Hull Shape and Hydrostatics:

The general arrangement that you sketched has a direct influence on how your boat will meet the four principles of naval architecture:

Float – She must displace an amount of water equal to her weight.



Float upright – She needs adequate stability, which can be achieved if the beam is at least 1/3 of the length.

Move through the water – She needs to be nicely shaped. The Prismatic Coefficient, which I will discuss later, helps to define an appropriate underwater shape. Also, if your boat is patterned after successful traditional boats, she will probably perform well.

Be seaworthy – The shape of the boat and where people and things are placed in the boat greatly influence the seaworthiness of the boat.

Now that you have the concept sketch of the boat to your liking, it is time to do a few basic calculations. Of the many formulas, coefficients, and rules of thumb that naval architects use, you only need concern yourself with a few. At this conceptual stage of your design, you need to make a calculation to ensure that the weight of the boat and the displacement of the hull below the load water line (LWL) are equal so that she will float on the LWL. You do this by:

Calculating the Displacement (Δ) using the Prismatic Coefficient (C_p) (which defines how sharp or blunt the ends of the boat are). Displacement (Δ) is calculated by multiplying the midships section area times LWL times C_p times 64 lbs/cubic foot (the weight of a cubic foot of salt water). All of the numbers need to be in feet and decimals of feet. We will use the formula below to make this calculation.

Making a Weight Estimate by adding up the various weights of the boat, gear, and people.

Comparing the Displacement (Δ) to the Weight to see that they agree within 10%. If the weight and the displacement are within 10% of each other, you are close enough. If not, you need to go back to the sketch and change the shape of the midships section or change the draft to make displacement and weight approximately equal. Both of these calculations are relatively crude at this stage of the design; both will be refined as the design is refined in future trips around the design spiral.

Here is the formula you will use to calculate the Displacement (Δ) using the Prismatic Coefficient (C_p):

$$\Delta = C_p \times LWL \times A_m \times 64$$

The first term after the = sign in this formula is the Prismatic Coefficient (C_p), which indicates the fineness of the hull. The Prismatic Coefficient is defined as the ratio of the volume of the hull below the LWL compared to a prism (solid) of the same length as the hull with a continuous cross section shape the same as the midships section of the hull. The Prismatic Coefficient (C_p) for a traditional boat that operates at displacement speeds (as opposed to planing speeds) should be approximately **$C_p = 0.54$** .

The second term in the formula is the LWL, which is measured in feet and decimals in feet on the concept sketch. For example, 5 foot 7 inches = 5 7/12 inches + 5.58 feet.

The third term is the Midships Area (A_m), which because you are using a hard chine hull section, can be calculated using simple geometry. The calculation of *Rosie's* displacement

is illustrated in the box below. Because the boat is symmetrical about the centerline, you only need to calculate the area on one side of the centerline and then multiply it by two to get the A_m .

The last term is the weight of a cubic foot of water (64 lbs/cubic foot or salt water of 62.5 lbs/cubic foot for fresh water).

DISPLACEMENT (Δ) CALCULATION - "ROSIE"

$$\Delta = C_p \times LWL \times A_m \times 64$$

$C_p = 0.54$ SPECIFIED
 LWL = 12.0' MEASURED ON CONCEPT SKETCH
 A_m - CALCULATE FROM MEASUREMENTS OF W_1, W_2, H_1 AND H_2 ON CONCEPT SKETCH AS SHOWN BELOW

AREA (A) - TRAPAZOID = $\frac{W_1 + W_2}{2} \times H_1$
 AREA (B) - TRIANGLE = $\frac{W_2 \times H_2}{2}$

MEASUREMENTS FROM SKETCH -
 $W_1 = 2.0'$ $W_2 = 1.95'$
 $H_1 = 0.27'$ $H_2 = 0.23'$

$$A_m = 2 \times \text{SIDES} (A + B)$$

$$A_m = 2 \left[\left(\frac{2.0' + 1.95'}{2} \times 0.27' \right) + \left(\frac{1.95' \times 0.23'}{2} \right) \right]$$

$$A_m = 1.52 \text{ ft}^2$$

$$\Delta = 0.54 \times 12.0' \times 1.52 \text{ ft}^2 \times 64 \frac{\text{lbs}}{\text{ft}^3} = 630 \text{ lbs}$$

Weight and Stability:

Next you need to estimate the weight of the boat to make sure that the displacement and the weight are similar so the boat will float at the sketched waterline. At this conceptual stage of the design, you only need to include the significant weights, but then you need to add a margin of 20% to cover all of the items that have not been considered and any changes in weight that will occur as the design matures.

You can find the weight of items such as batteries, motor, etc. in catalogs or on the internet.

To estimate the weight of the hull, you can look up weights of similar small boats or use my rule of thumb:

- traditional plank-on-frame construction – weight will be approximately 12 pound per foot of length
- modern strip-built or glued plywood construction – weight will be approximately 8 pound per foot of length.

continued on next page



Concept Design

continued from page 17

Small traditional sail rigs will weigh approximately 1/3 pound per square foot of sail area (this includes mast, boom, rigging, and sail).

For the weight of the person, just weigh yourself with clothes on suitable for boating.

My weight calculation for *Rosie* is as follows:

ITEM	WEIGHT (LBS)
HULL	150
SAIL RIG	25
MOTOR	25
BATTERY	140
PERSON	200
SUBTOTAL	540
MARGIN 20%	108
TOTAL WEIGHT	648

Next you need to compare the estimated weight to the calculated displacement. Since *Rosie's* displacement (Δ) was calculated as 630 lbs and her estimated weight is 648 lbs, which is 3% more than the Displacement (Δ) (648 minus 630 divided by 630 = 3% difference), the weight and the displacement differ by less than 10%, meaning she will float close enough to the LWL on the concept sketch.

For adequate stability at this point in the design process it is sufficient for the overall beam to be approximately 1/3 the overall length. *Rosie's* beam is 4'6", which is 1/3 of the 13'6" length. For a boat propelled only by oars, the beam can be much narrower and still have adequate stability.

Now you can proceed to propulsion, the next step on the design spiral.

Propulsion: The speed of a boat is, for the very most part, controlled by just three factors:

Length on the waterline (LWL) – the longer the waterline length, the faster the boat

Displacement (weight) of the boat – the lighter the boat, the faster the boat

Power – provided by the propulsion system (oars, sail, or motor) – the stronger the rower, the greater the sail area or the more powerful the motor, the faster the boat

The propulsion system on a boat is designed to overcome the resistance of the water and allow the boat to move through the water. Resistance to moving is caused by:

friction of water against the hull – at low speeds, friction of water moving past the hull is the primary source of resistance

waves produced by the hull – as speed increases, the boat starts to make a bow wave and, as the speed continues to increase, wave-making resistance becomes greater and greater

When the length of the wave produced by the movement of the hull through the water equals the waterline length of the hull, the boat is said to be at hull speed. At hull speed, wave-making resistance is the majority of the resistance. As the boat approaches hull speed, resistance increases and therefore power required to move it through the water increases rapidly. Any further increase in speed beyond hull speed requires that the boat climb up the bow wave and start planing, a change which will require a great deal of power. Hull speed is the limiting speed for a displacement boat. For a displacement boat (as opposed to a planing boat), theoretical hull speed in knots is equal to 1.34 times the square root of the waterline length (LWL) measured in feet (hull speed = 1.34 x LWL). Most traditional boats move at speeds less than the theoretical hull speed.

For *Rosie* (with a LWL of 12 feet), hull speed = 1.34 X = 4.6 knots. When rowing, power is limited so the maximum speed will be closer to 1 X = 3.5 knots. For the same 3.5 knot speed under sail in a 10 to 12 knot wind, *Rosie* will need approximately one square foot of sail area for every ten pounds of displacement. Therefore, for *Rosie's* sail area should be approximately (SA) = 648 lbs/10 = 65 square. For the same speed under power, *Rosie* will need a motor equal in horsepower to displacement divided by 1,000. Therefore *Rosie* will need 648/1,000 = 0.65 hp. These formulas rules of thumb that I have developed for use when doing conceptual designs. More about propulsion will be further explained in future articles.

Construction: The construction method I have chosen is strip built using 3/8" X 3/4" cedar strips covered with fiberglass inside and out. I will work out my construction details on the next trip around the Design Spiral.

Cost: An average cost for a small traditional boat is roughly \$20/pound but can vary widely depending on the quality of both material and workmanship. The cost to build *Rosie* would therefore be approximately 648 lb X \$20/lb = \$12,960, of which at least half to two-thirds would be labor costs.

The final step in the conceptual design process is to revisit the list of requirements for the boat to see how well what you have sketched meets your requirements. If you are happy with the **Concept Design**, you can proceed to the **Preliminary Design**; if not, go back and refine the Concept Design.

In the next article, we will start the Preliminary Design. We will go around the Design Spiral a second time to further refine the boat, doing more drawings and calculations to better understand the design and see how it meets our requirements. Ultimately, the final step will be to proceed to the **Detailed Design**, in which all of the details needed to build the boat will be generated.



Cat

continued from page 7

After careful negotiations and a quick turn and burn trip to Detroit, the lovely and talented Naomi and I reclaimed our cute little *Bitty Kat*. The boat needed repairs to the gaff jaws and some other parts, and we needed a new dagger board again, as the one that was being used was somehow warped.

Once the repairs were done, the launching day arrived, and we took *Bitty Kat* back to Erie Basin, her original launch location, and we slipped the little cat into the water. All went well—very well, and *Bitty Kat* is back home where she belongs, under the watchful eye of the lovely and talented Naomi. She

did not like the idea of me trading her boat away at the time, and made it quite clear many times since. But, she didn't know that some cats will eventually find their way back home—as I often tell her, leave them alone and they'll come home...

Some things just seem to work themselves out on their own somehow.



Tangier

continued from page 9

that we could fetch the launch ramp. We hauled the boats and broke camp to face the drive home mostly before dark. Sixty-two miles total.

Winter can be long and boatless, but if you can squeeze in some trips during the shoulder months, it isn't half so bad. No bugs, the sun isn't too hot, and few calm conditions where you need outboards. The autumnal conditions add spice to a long summer of light winds. We chose to daysail, and had we camped out in the boats, the windy conditions on Saturday night would have been cold and uncomfortable under boomtents.



Skaneateles

continued from page 12

from the Skaneateles Boat and Canoe Co. is as follows: length 16 ft. (15 ft 6 in. actual); 48 inch beam (51 in. actual); planks of white cedar, red elm ribs, copper rivets for fasteners; oak for keel, gunnels, transom, and stem; cypress seats; nickel or brass fittings, pinned or horned locks; and strait blade oars. Total cost in 1930, \$145! It seems to have increased in value.

The boats were built throughout the 1920s and early 30s, of lapstrake construction. There was a sister boat of this type too that had a sail rig, called a Combination Camp Boat. It is the same size and materials as the motor boat.

The Finger Lakes Boat Museum is in Hammondsport, NY, at the south end of Keuka Lake. They have over 90 boats in their collection that were built in the Finger Lakes Region, and over 350 members, including myself and Naomi. You can visit them on the web or join the Museum, or get information, at www.flbm.org. This is a very beautiful Lakes Region of New York state. It is a great place for boating, fishing, touring, camping, and winemaking and vineyards, and a lot of early American history. The area had many boat shops both large and small that

were in operation up to the Depression era when many went out of business. There were still some shops that survived the depression and stayed in business up to the 50s and 60s, only to be displaced by corporate built, mass produced fiberglass boats. There are still some small shops here and there in the Finger Lakes area, but are usually part-time, one-man operations.

Anyone that may have any insight and or information on this type of boat, or where one may find parts and fittings and the like, would be most welcome. You can contact me at grundyswoodworks@roadrunner.com

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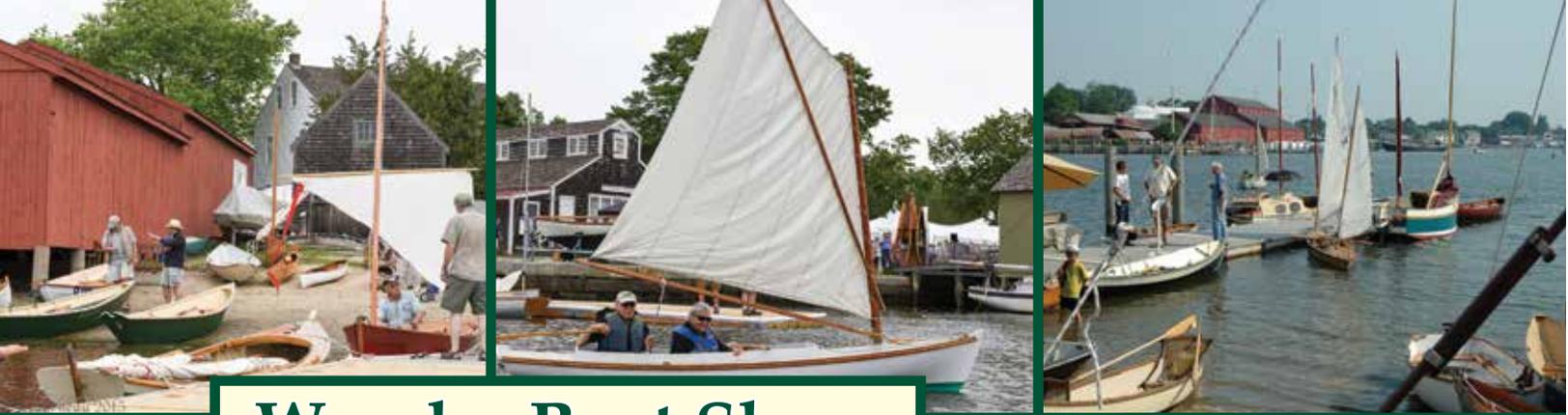


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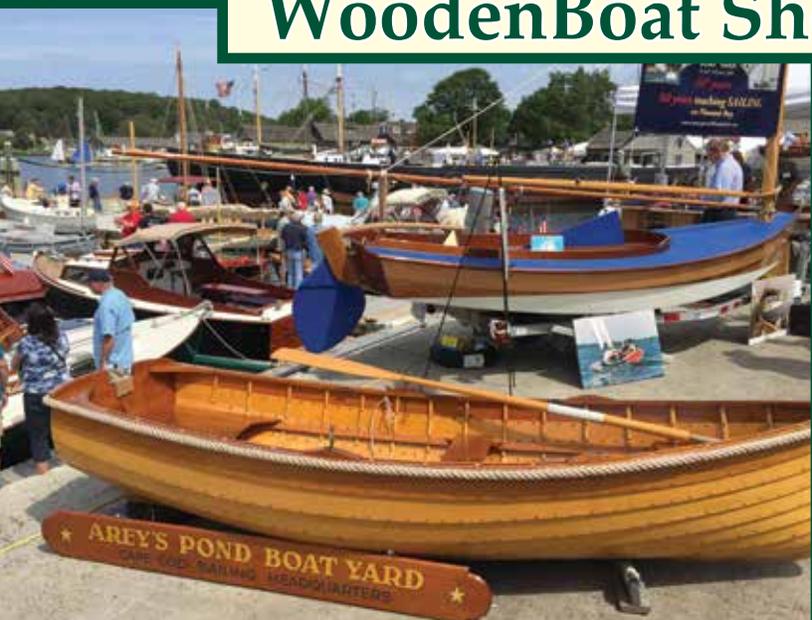
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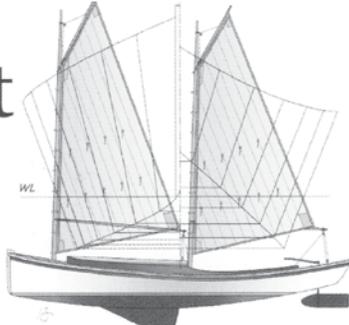
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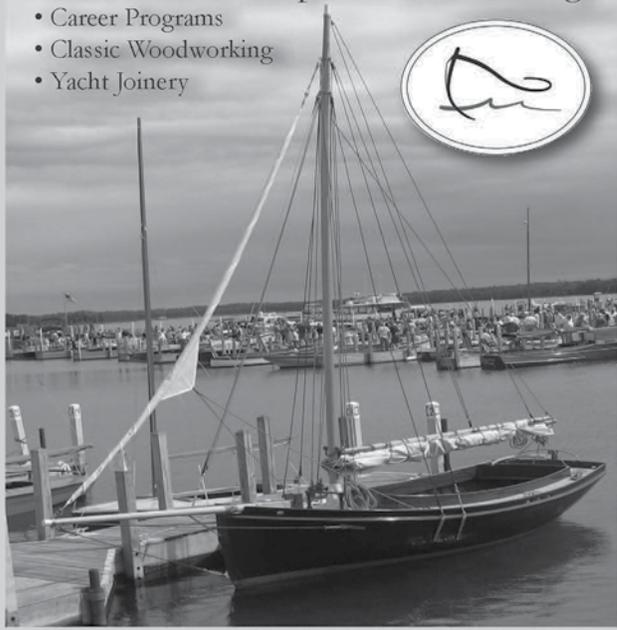

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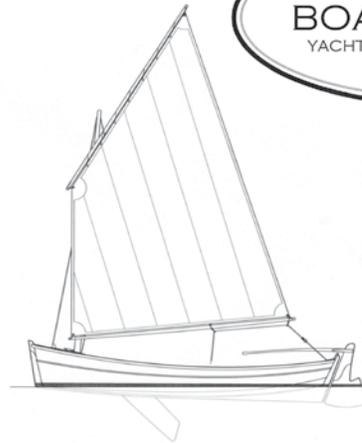


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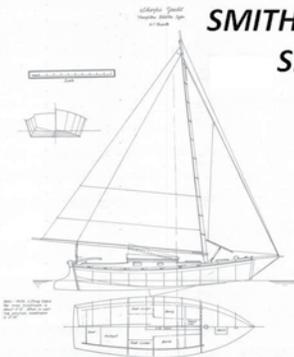
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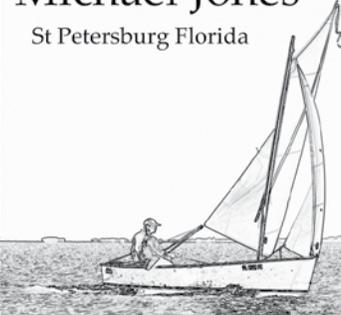
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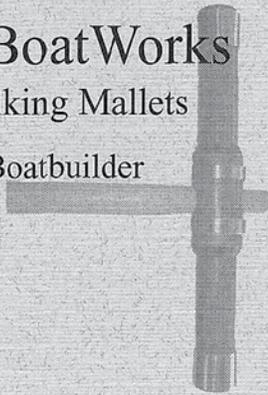


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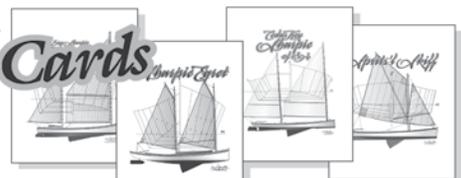
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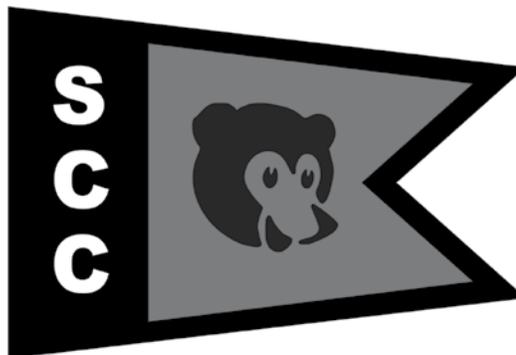


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Summer 2016, Volume 37 Number 2

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