

The Ash Breeze

Journal of the Traditional Small Craft Association



Urban Boatbuilders' Handmade Canoe Trip

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Get Ready for MASCF XXXIII



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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.

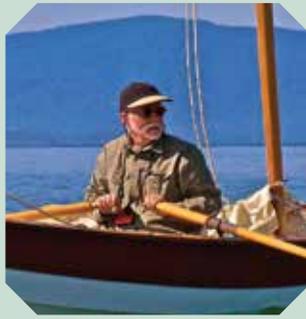
TSCA is an enjoyable yet practical link among users, designers, builders, restorers, historians, government, and maritime institutions.

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President's Message: Help From Our Friends...

Marty Loken, President

We're lucky that over the many years of TSCA's existence, key people have stepped forward to keep the organization healthy, growing steadily, and offering a diverse array of benefits and boating events to members.

This year, and especially now as I hit the first anniversary of serving as a TSCA National officer, I'd like to offer warm thanks to the other officers—VP Roger Allen, Secretary Pete Mathews, Treasurer Bill Meier, and four others who have served long and effectively—Andy Wolfe, Editor of *The Ash Breeze*; John Weiss, in charge of Membership and Chapter Relations; Paul Gray, TSCA's webmaster; and Mike Wick, who handles advertising for *The Ash Breeze*.

In addition to the officers, I offer sincere thanks to all of the current National Council members—Roger Allen, Bob Miller, Mike Wick, Bud McIntire, Ken Workinger, and the three outgoing Council members, Ned Asplundh, Russell Smith, and Andy Wolfe.

Finally, congratulations and hearty thanks to three newly-elected National Council members—David Fitch, Carol Jones, and Steve Brookman, who will serve three-year terms.

David has been a boatbuilding dynamo in recent years, since retiring in Beaufort, South Carolina, where he's building a new home and shop, and hoping to start teaching wooden

boatbuilding. Some of his recently-completed boats were designed by Sam Devlin, Nick Schade, Graham Byrnes, and Chesapeake Light Craft.

Carol, who has been secretary of the Delaware River Chapter for the past three years, enjoys kayaking, day sailing a small garvey, and stand-up paddle boarding. She lives in Tuckahoe, New Jersey, and made six trans-Atlantic voyages with her late husband, Tom Firth Jones, aboard small cruising multihulls he designed and built.

Steve retired this summer after many years of sailing and living on the water, and has acquired a boatbuilding barn and old farmhouse in Blue Hill, Maine, transferring his TSCA membership from the Delaware River Chapter to the Down East Chapter. He hopes to become more involved in local-area marine museums and National TSCA.

TSCA is doing just fine, due to the efforts of everyone mentioned above and so many others. In the last fiscal year, we managed to increase income while reducing overall expenses, for a healthy if modest surplus. (Membership was up slightly, and Andy Wolfe somehow managed to incrementally reduce the overall cost of producing this fine magazine...so we're delighted with the net effect on TSCA's bottom line.)

The big change this past year was in our social-media presence. When

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A Handmade Canoe Trip

by Angela Robins and Sam Hartzell

Urban Boatbuilders was a proud recipient of a \$2,000 John Gardener Grant from the Traditional Small Craft Association to build four skin-on-frame canoes over the course of 2014. Twelve youth Apprentices in Urban Boatbuilders' Apprenticeship Program experienced the full building process under the tutelage of two expert boatbuilding instructors, and were able to take the brand-new canoes on a five-day camping trip to the Boundary Waters Canoe Area Wilderness.

Urban Boatbuilders has been teaching Twin Cities' youth how to build boats since 1995. Learning about traditional woodworking, boatbuilding, and crafting is a wonderful and powerful way for young people to develop a variety of academic, vocational, and social skills. Learning how to build a boat is truly exciting for teenagers, and the Apprenticeship Program helps them to build confidence, leadership, and teamwork, and to experience Minnesota's lakes, rivers, and natural spaces.

The Wilderness Traveler skin-on-frame canoe is the ideal boat for teenage Apprentices to build. It is a perfect mix of form and function, and is not overly difficult to build but still pushes new boatbuilders into learning the necessary skills and techniques of traditional crafting.

Our instructors Phil Winger and Angela Robins both have extensive experience working with youth and building boats, and they led the construction of the four canoes starting in June 2014.

Urban Boatbuilders' crew of 12 Apprentices built four skin-on-frame Wilderness Traveler canoes over the summer and fall of 2014. With the initial steps of the process starting in May, the Apprentices were involved in all stages of construction, from the initial steam bending of the stems to the launching of the boat.

Since the primary goal of the project is to allow young people to learn, the instructors often took a slightly hands-off approach. Once each Apprentice was trained in a particular technique, the instructors could often stand back and let them demonstrate their ability, even if that might lead to small errors that could have been avoided with closer supervision. Giving Apprentices this amount of responsibility to their tasks and trusting them to complete the task and to adapt to any unforeseen challenges is an effective way of allowing Apprentices to feel in control and to feel trusted by the instructors. The intent is for Apprentices to learn and

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WoodenBoat Show, John Gardner Small Craft Workshop Report

by Bill Rutherford, on behalf of the John Gardner Chapter

Three days of sunny and clear with an afternoon breeze. Up to 50 people (we counted them) gathered at the beach buzzing about boats with nary a cell phone in sight. Cool, clear mornings for rows both up and down the River. The John Gardner Small Craft Workshop was a roaring success.

Boats? We had them. People? From Maine to Virginia. Venue? Smack dab in the middle of The Museum of America and the Sea with the WoodenBoat show going on all around. A special place and time.

Wednesday the Museum drifted in the floating docks, Thursday evening the boats started coming in, and Friday participants arrived. Carl Kaufman kicked off the demonstrations Friday afternoon as he shared his Joel White Shellback dinghy, complete with custom spar cover and oar carrier. A beautiful boat, well executed. Friday evening the Delaware Chapter hosted a rousing dinner in a private room at Seaport restaurant Latitude 41. A great icebreaker for folks from far away!

First thing Saturday morning, the boats gathered for the row down the river. The 22 ft. sharpie and Mower dory lowered their



Gathering for the Morning Row.

masts to scoot under the bridge while other boat types, from pea pods to pulling boats, followed on down to the historic spit of sand off Mason's Island, substantially lessened by superstorm Sandy, to stop and gam as we have since the inception of the Workshop. This time, a few intrepid souls continued on around, circumnavigating the island, returning with big grins on their faces, encrusted by a little more salt spray.

Meanwhile, back at Australia Beach, more boats and participants kept coming in. Rod Johnstone, of J-Boat fame, shared his most recent garage build, an 18 ft. strip planked wooden boat of modern undercarriage with a traditional balanced lug rig on modern carbon fiber spars. His design parameters included not going up on the foredeck, sitting on real seats inside the boat and keeping crew weight centered using a perimeter line steering system. Take note you senior citizens out there—and it is fast!

Next up was Don Dillon with the queen of the fleet, a 22 ft. sharpie, traditionally rigged and built. His presentation came complete with a model, historical photographs, and a detailed sequence of the build. He also had the courage to demonstrate his vertical reefing system ad hoc in front of a helpful audience with lots of comments. A striking boat under both oar and sail, participants were lining up for rides.

As WoodenBoat Show people wandered through, asking questions, trying out both participant's boats and the green John Gardner Chapter dories. Brian Cooper, fresh back from leading the morning row, set up his workbench and caught their attention by carving a Greenland kayak paddle. A leader of the Connecticut Sea Kayakers (connyak.org), Brian is an

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*Top: Dane Rochelle and David Tang arriving.
Bottom: Dave Wyman and Brian Cooper gathering
rowers for the down river run.*





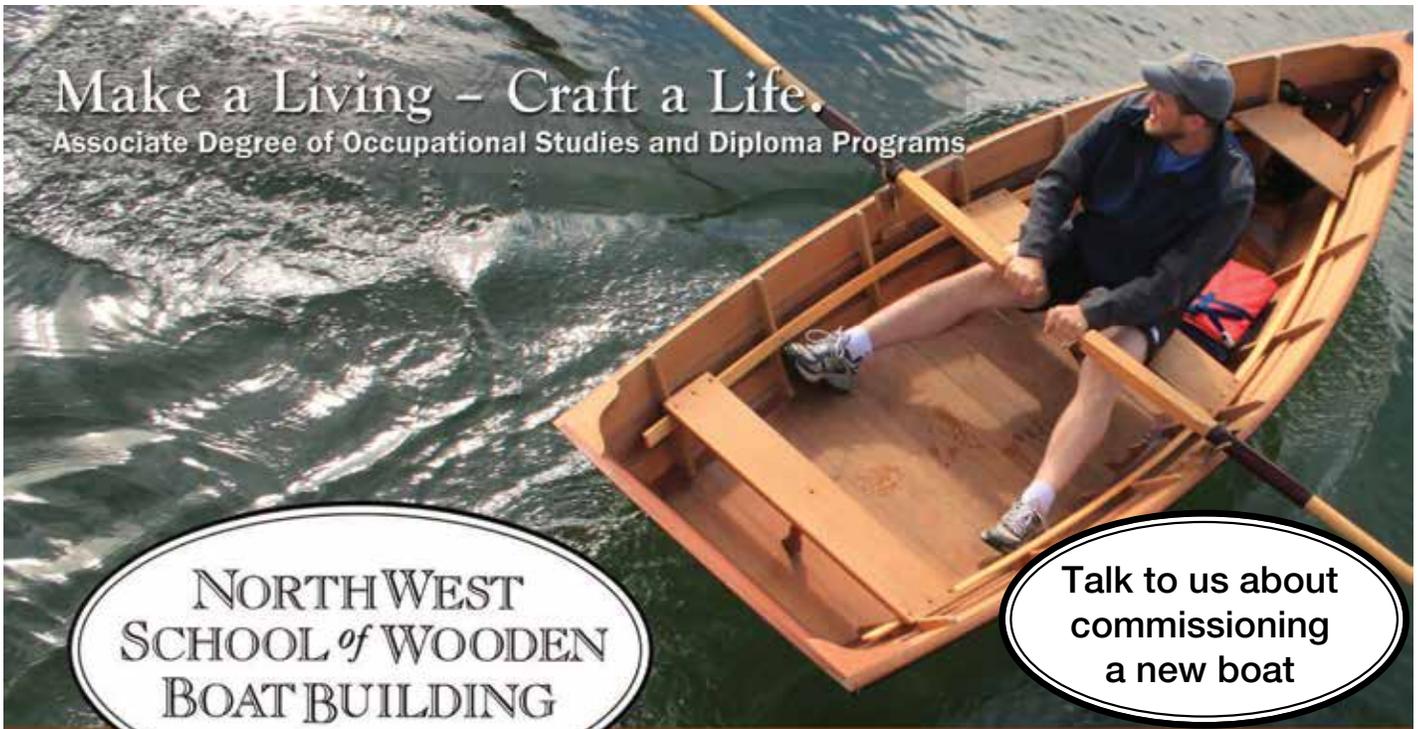
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Boatbuilding Techniques: Past, Present, and Future

by Jesse Long, photos courtesy the Scholarshipwrights of Rockland

As a shipwright and instructor of traditional wooden boatbuilding, I set out to research, explore, and document the techniques, traditions, and methods of construction that have forged our collective knowledge of boat building over centuries. With the generous support of the John Gardner Grant from the Traditional Small Craft Association, I traveled from my home in the Pacific Northwest to the home and hospitality of Lance Lee and the Scholarshipwrights of Rockland, Maine.

The Scholarshipwrights houses an immense technology bank, a decades-long collection of images, articles, notes, drawings, and designs that are an invaluable resource in understanding the past, present, and future of our boatbuilding heritage. Thoroughly exploring the Scholarshipwrights tech-bank and speaking at length with Lance Lee, the emergence of two themes in the evolution of boatbuilding dominated my research. That is, the simple, efficient, resourceful, built-by-eye folk techniques juxtaposed by the western technique of lofting, molds, and off-sets.

Lofting from a table of off-sets and picking up molds are the methods that most students of traditional boatbuilding learn today, and it should be. It's mathematical—it's precise and discerning in the training of a novice eye for a fair curve. It proves out and leaves the builder at ease throughout the process of construction. However, folk techniques, like the midship raising frame or the shadow mold technique or even building from a half model, are now passed down to fewer and fewer shipwrights at a detriment to the production and preservation of boatbuilding knowledge.

Folk boat building techniques are difficult. Though, as craftsman we shouldn't shy away from that difficulty. In fact, it is in this experience where we might learn best. All of the techniques, methods, and knowledge we practice today as boatbuilders is the result of folk boatbuilding traditions, techniques, and experience passed down through generations.

One of the many techniques of folk boatbuilding I explored in the documents of the Scholarshipwrights tech-bank was the midship raising frame used in Man O' War, Bahamas. Studying the detailed drawings by Sam Manning and interviewing Lance Lee about his time living and working alongside the Albury family of boatbuilders, a story unfolded that depicts a microcosm of folk boatbuilding technique. The Alburys used this technique to build the seaworthy Abaco dinghy, a handsome and purpose-built boat, which Lance has written allowed the builder to "have more agency over the shape than if following plans and a table of offsets."



*The Albury family at work in their yard
Man O' War Cay, Bahamas.*

The Abaco Dingy starts with a trip that connects land and sea. The Albury men would harvest timber on islands surrounding Man O' War. They'd shoulder massive timbers out of the forest and dig out the roots to access crooks for the Abaco's stem and sawn frames. They would then transport the timber by sculling or rowing it back to the yard and then heave the timber into the sea where it would lay in saltwater for at least six months.

After hauling the now seasoned timber up the beach, they sawed flitches by hand with rip saws. They would get out the stem from the largest crook and lay the keel and transom. Uncle Will Albury then had each man get out a set of frames, port and starboard, from a pattern of unknown origin. This pattern was either drawn out to scale from a half model or simply made from the experienced eye of one of the elder

A boat being built at the Albury yard using the midship raising frame method. The man aft can be seen using the malleable lead bar used to pattern remaining frames.





A handsome Abaco Dinghy, note the loose-footed sail.

Alburys. Nothing went to waste, and offcuts were piled high with conk shells then set on fire, the result of which was lime used to cure the Abaco's sails.

With the backbone laid, they'd setup two midship raising frames, then a forward raising frame. Sam Manning's drawings show the forward raising frame two frame bays forward of midship and then an aft raising frame. This would change and be dependent on the length of the boat being built. The centerline of the boat was plumbed at the centerline of the cross-spall and the ribbons tacked in place. When the men would go home for the night, Uncle Will Albury would spend the evening faring the ribbands in the waning light. It is at this moment, with a trained eye and agency, that the boat would take its shape.

With the ribbands fair and determining the inside of planking, a malleable lead bar 1 1/4" x 1" would be laid along the inside of the ribbands and used to make a "pattern" for getting out the remaining frames. It wouldn't be long before the Abaco Dinghy was planked up and put to use by local fisherman to harvest sponge.

Technique is often a result of economy. The Albury family weren't at the time building glossy yachts; they were building working watercraft, which went hand-in-hand with the economy of traditional folk techniques and subsistence. It is important to ensure these techniques continue to be passed down no matter how difficult they may appear to be. As John Gardner said, "Wind and water have not changed and the age-old workings and needs of the human body and psyche remain the same and cry for expression and fulfillment in a cold world of artificial abstractions and flickering images." I am grateful that this grant has given me the opportunity to learn more about these folk boatbuilding techniques so that I can help ensure they are passed down to future boat builders.



New name boards carved for *Edna E. Lockwood*

The Chesapeake Bay Maritime Museum's queen of the floating fleet, *Edna E. Lockwood*, recently received replacement name boards that were handcrafted by Winslow Womack of St. Michaels, Maryland. The painted name boards are relief carved out of New England white pine.

Womack is a longstanding TSCA member and volunteer at CBMM and has carved numerous name boards for many of the boats in CBMM's floating fleet.

Edna Lockwood's log bottom is under a two-year restoration, with all work done in full public view. The logs for the project were recently sourced and delivered to CBMM, with the historic bug-eye now hauled out due to interior cracks in her logs. The name boards will be mounted on *Edna's* bowsprit when the restoration is complete.

Built in 1889 by John B. Harrison on Tilghman Island for Daniel W. Haddaway, *Edna E. Lockwood* dredged for oysters through winter, and carried freight—such as lumber, grain, and produce—after the dredging season ended. She worked faithfully for many owners, mainly out of Cambridge, Maryland, until she stopped "drudging" in 1967. In 1973, *Edna* was donated to the Chesapeake Bay Maritime Museum by John R. Kimberly. Recognized as the last working oyster boat of her kind, *Edna E. Lockwood* was declared a National Historic Landmark in 1994. More about the project is at www.ednalockwood.org.

Top: CBMM Assistant Curator of Watercraft Richard Scofield, left, stands with CBMM volunteer and carver Winslow Womack, right, who recently used a relief carving technique to craft these new name boards for the 1889 log-bottom Edna E. Lockwood.



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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BoatUS MMSI Registration Service Includes BoatUS Membership

by John Weiss

In 1991, BoatUS made it easier for recreational boaters on US waters to own a VHF radio by helping to convince Congress to eliminate the \$150 annual license requirement and fee. Nine years later, BoatUS began a no-cost DSC-VHF radio Maritime Mobile Service Identity (MMSI) registration service that has become the largest of its kind. Now, BoatUS offers an easy online MMSI registration for \$25 that makes obtaining an MMSI number simple, adds an extra layer of safety by partnering with the US Coast Guard to share information, and offers valuable boater benefits. This registration fee includes complimentary BoatUS membership.

“Because our on water dispatch centers never close, BoatUS can help expedite a US Coast Guard response at any hour and provide boat and emergency contact information,” said BoatUS President Margaret Podlich. “It’s about giving rescuers descriptive information as quickly as possible to improve the odds of a successful rescue.” A recently signed Memorandum of Understanding with the US Coast Guard cements the relationship.

Boaters often refer to an MMSI number as the boat’s “telephone” number; however, the technology and on water advantages go far beyond simply being able to call other boats directly. When properly connected to a chartplotter/GPS, a Digital Selective Calling (DSC) VHF speeds rescuer’s response times by using precise location information. DSC also makes it very simple to trigger a Mayday call with one touch of the red distress button, and the technology works seamlessly with America’s modern, national Rescue-21 system.

Over 150,000 boaters have chosen the BoatUS’s MMSI registration service, which unlike other providers allows easy updating if the boat’s contact, location information changes and offers other convenient features for the boater. “This program is positioned to grow with the ever changing world of DSC and boat owner needs,” added Podlich.

Recreational boaters who operate only in US waters can obtain their MMSI at BoatUS.com/mmsi. For a look at how DSC VHF works, BoatUS offers a free online DSC VHF tutorial at BoatUS.org/dsc.

President Message

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I was elected president, TSCA’s Facebook page had just hit 1,000 Friends. At press time that figure had climbed sharply to 2,500—remarkable growth in a 12-month period, and continuing to climb daily, helping spread the word about our passion for smaller boats, their design, construction, and enjoyment.

So, again, many thanks to all of you for joining TSCA, taking part in events in your local chapters, and stepping up

to help guide TSCA National. And if you haven’t yet gotten involved, please consider raising your hand the next time we’re looking for volunteers to help on a regional or national level. We need your help, and it’s much appreciated!

Gardner Grants of \$2,000 each have been awarded to Rocking the Boat and the Burke Museum.



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Canoe Trip

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overcome the challenges of the process, building their self-confidence in the process.

Each of the four canoes built by the Apprentices in 2014 were made by lashing together the framework, and then covering the frame over with a skin made of ballistic nylon and coated in a two-part polyurethane. Under the supervision of the instructors, Apprentices steam bent the stems and rails, and assembled the keelson. The keelson is composed of three separate pieces epoxied together, forming an I-beam.

Other projects that Apprentices take on are the shaping of the thwarts and the yoke, and lacing seats. Apprentices at different levels of skill can be assigned to these different tasks as appropriate, providing a full range of activities. The assembly of the framework takes place on a mold, with the stringers and ribs fitted into notches in the structure. These molds are built in-house and provide the Apprentices and staff with a consistent pattern for building the canoes.

By the time the keelson, inwales and gunwales, stringers, ribs, thwarts, the yoke, the seats, and decks have all come together, Apprentices drape the framework with a single sheet of ballistic nylon. This textile is tough, but also extremely light, and is carefully measured and then sewn to match the shape of the canoe. A thorough coating of polyurethane will harden into a sturdy outer layer for the skin, waterproofing and further toughening the boat. Rubrails are then fastened fixing the skin in place, and the keel is attached. At this point the new canoe is nearly finished.

In May, the Apprentices also built a new canoe mold for Urban Boatbuilders' School Partnership Project at Highview Middle School since the number of Partnership Projects Urban Boatbuilders can support at one time is limited by the number of available molds.

Building an entire Wilderness Traveler Canoe with a group of six or seven ideally takes Urban Boatbuilders about 72 straight hours. Spreading that time out over the Apprenticeship

Program translates into about two months to finish a single Wilderness Traveler canoe. Construction of the first two canoes continued from May to the beginning of August, close to the date for the Apprentices' capstone experience—a five-day camping and canoeing trip to the Boundary Waters Canoe Area Wilderness.

Following a public boat launch on Lake Como in which the accomplishments of the Apprentices were celebrated and the new canoes introduced to water for the first time, the crew began preparing for the Boundary Waters trip. The Apprentices and instructors set out on this voyage in the two canoes they had built over the prior months, and with a borrowed canoe from Highview Middle School. Urban Boatbuilders' boatbuilding instructors Angela and Phil led the Apprentices, and Angela was happy to share her memories of the experience:

This past August I had the privilege to join boatbuilding instructor Phil Winger, former apprentice Maila Lee, and current Urban Boatbuilders apprentices on a handmade canoe trip through the Boundary Waters Canoe Area Wilderness.

As we pushed the canoes into the first lake, we were all beaming with excitement. We were finally getting to put our own paddles and group-built canoes to the test. We'd all answered the questions, "But will it float? Is it strong enough? Will it hold up to a rock?" with confident "Yes's," but for most of us, it was based on hearsay, not personal experience.

When we scraped against a shallow rock, we learned the wooden keel strip on the bottom of the boat could handle it. And none of the boats ever got punctured, leaked, or showed signs of wear as we portaged them over rocky terrain, bumping the cherry decks against boulders and scuffing the rub rails on trees and branches. "Nothing a little sandpaper and oil can't fix," Phil reminded us.

The apprentices also demonstrated their resilience. A late arrival on our first day and peak tourist season meant a long search for a campsite. In order to get to one, we had to portage over 100 rods (1650 feet) as the sun was setting. The backdrop was brilliant, but our stomachs were growling and our shoulders were sore. Fortunately, everyone stayed focused and driven, fueled



by trail mix and water. When we finally found a place to camp, everyone pitched in and set up camp as Phil boiled water for our dehydrated dinners. I didn't realize a meal cooked in a bag could be so delicious. As one of the apprentices pointed out, perhaps this food was only good when you were in the Boundary Waters.

By the end of the trip, everyone had taken a turn navigating with a map and compass, and as we paddled home, the fir-lined shorelines looked more familiar and distinct. Although some apprentices were initially nervous about the trip, by the last day they were at ease in their canoes and bantering with one another. It was an invigorating and inspiring experience, and I can't wait for the next opportunity to put our canoes in the BWCAW!

The Boundary Waters trip was a great success for everyone, and the Apprentices were excited to talk about their experience since, for many of them, it was their first time on the water away from the city. In the following months, as 2014 wrapped up, these same Apprentices participated in Urban Boatbuilders' exhibit at the Minnesota State Fair, and built two more canoes. One of the canoes they finished at the fair, built from start to finish in 11 days, was won by a young couple who had attended the fair. The Apprentices were incredibly proud of their accomplishments at the fair and before, and it was impossible not to notice all the ways they had grown up over the year. Urban Boatbuilders is equally proud to have been able to provide these unforgettable opportunities to so many young people with the support of the John Gardner Grant and the TSCA. Building a canoe is a team effort, and so is building youth.



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Rocking the Boat visits CBMM

The Chesapeake Bay Maritime Museum welcomed 15 students from *Rocking the Boat* to experience environmental and boatbuilding career opportunities. *Rocking the Boat* is a Bronx, NY-based program where students work together to build wooden boats, learn to row and sail, and restore local urban waterways, revitalizing their community while creating better lives for themselves. Students explored Maryland's Eastern Shore July 11–14, which included a day at CBMM's boatyard and campus.

While at CBMM, the students took sailing tours of the Miles River on the oystering skipjack *H.M. Krentz*, sailing the boat and dredging for oysters as they learned about the ecology of oysters and the Chesapeake Bay. They also worked on CBMM's current *Apprentice for a Day* project *Pintail*, a 25-foot draketail replicating CBMM's Hooper Island draketail *Martha*. Planking *Pintail* gave the students a chance to learn and practice the models and techniques of Chesapeake Bay boatbuilding.

The *Rocking the Boat* students also had the opportunity to experience the Miles River by sailing, rowing, and paddling CBMM's small craft boats, built in CBMM's boatyard.

"We are very excited to host these young folks from *Rocking the Boat*," said CBMM President Kristen Greenaway. "CBMM's own youth after-school boatbuilding program, *Rising Tide*, is loosely based on *Rocking the Boat*, and we are very proud to be associated with such an impactful program."



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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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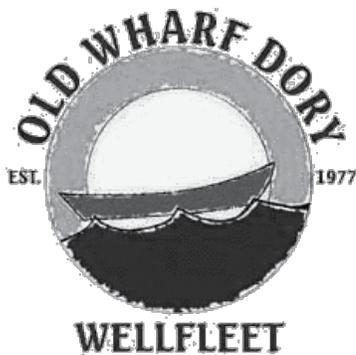
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Calendar of Events

Antique & Classic Boat Festival

Aug. 20–21, 2016

Brewer Hawthorne Cove Marina, 10 White St., Salem, MA

Port of Toledo Wooden Boat Show

Aug. 20–21, 2016

Toledo, OR

Port Townsend Wooden Boat Festival

Sep. 9–11, 2016

Port Townsend, WA

Pine Lake TSCA messabout

Sep. 17, 2016

Lansing Sailing Club, 6039 E. Lake Dr., Haslett, MI

Port Aransas plyWooden Boat Festival

Oct. 8–10, 2016

Port Aransas, TX

Annual Georgetown Wooden Boat Show

Oct. 15–16, 2016

Georgetown, SC

MyState Australian Wooden Boat Festival

Feb. 10–13, 2017

Hobart, Tasmania, Australia

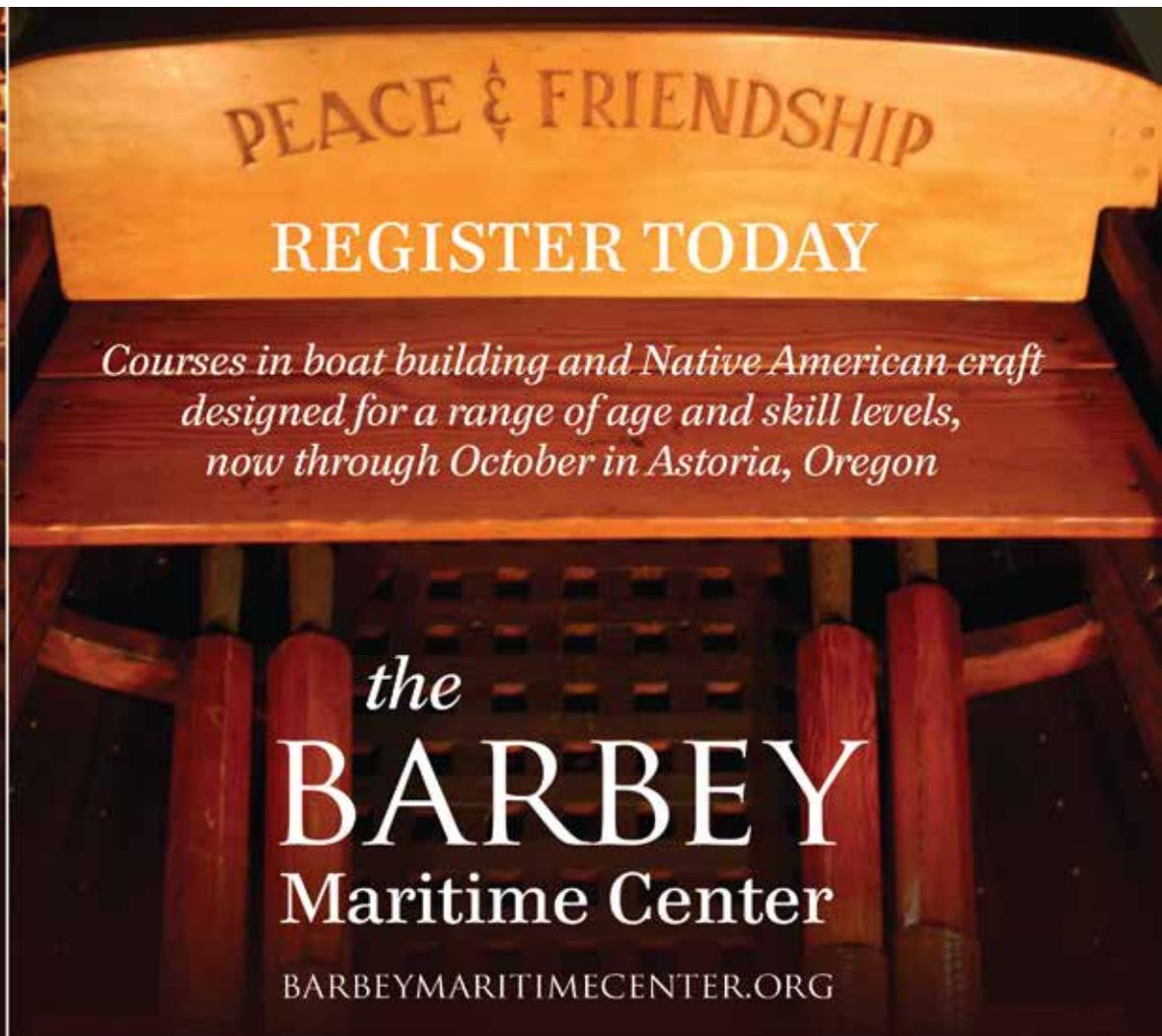
2017 TSCA

Calendar Submissions

A final reminder to please submit some of the great images you've been shooting this summer for the first-ever TSCA National 2017 Calendar, to be made available this Fall. The 12" x 12" wall calendar will feature a dozen stunning photographs of small boats, with many of the images shot during TSCA regional messabouts.

Please email JPEG images (largest file size available) to me at Norseboater22@gmail.com including caption details on the boat(s), location, event titles, boat owners, and any other details that might be appropriate in captioning the photos. Final deadline has been extended from September 15 to October 1, 2016. Thanks, in advance, for sharing your photos!

–Marty Loken



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Second Annual Port Aransas plyWooden Boat Festival

October 8–10, 2016

Make plans to attend the Second Annual Port Aransas plyWooden Boat Festival on October 8–10, 2016. Last year's festival attracted 92 wooden boats gathered at beautiful Port Aransas, Texas. This year's festival will be even bigger and better. We are planning informative talks by Jim Michalak, John Welsford, David Nichols, and Howard Rice, among others. We will have another family boatbuilding event where folks can build a row boat or canoe. A SCAMP will be under construction at the Farley Boat Works. New this year will be the Lighthouse Mini Cruise on the morning of the last day. Take a four mile round trip row, sail, motor or paddle to the historic Lydia Ann Lighthouse for a tour.

Check out
www.portaransasplywoodenboatfestival.org
for more info.

OysterFest at CBMM in St. Michaels, MD

October 29, 2016

The Chesapeake Bay Maritime Museum is hosting OysterFest. The event features live music on two stages, an oyster stew competition, boat rides, retriever demonstrations, oysters and other local fare, and cooking demonstrations, along with children's activities, oystering demonstrations, harvesting displays, and more.

Admission to OysterFest is \$5 for CBMM adult members, or \$18 for adults; \$15 for seniors and students with ID; and \$6 for children 6–17. CBMM members at the Family & Friends level and above also receive the \$5 discounted admission for two adult guests. Food, drinks, and boat rides are an additional cost, with carry-on alcohol prohibited. For advance tickets and more information visit www.cbmm.org/oysterfest or call 410-745-2916.

Small Boats Are A Big Deal!

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



Photo: Cottrell Boatbuilding
cottrellboatbuilding.com



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Mid-Atlantic Small Craft Festival

Hurricane Jaquin, with high winds and higher tides, in 2015 caused the cancellation of The Mid-Atlantic Small Craft Festival XXXIII. But, the Chesapeake Bay Maritime Museum gets to dust off those roman numerals for one of the nation's largest gatherings of small boats and unique watercraft happening on Saturday, October 1 and Sunday, October 2, 2016.

Friday, September 30 is when most folks arrive, find a camp site, get set up, and get out on the water if they can. Friday evening the Museum hosts a BYO-Everything so attendees can get acquainted, or reacquainted, have some food and drink, and maybe even listen to some music. Participants bring their own fixings for dinner, with the Museum providing some non-alcoholic drinks, samples of shucked oysters and steamed crabs, and a wood-fired grill.

Saturday, after a continental breakfast provided by the Museum, the day gets rolling with boat judging, craft workshops, boat building demos, a myriad of kids' activities, and sailing, rowing, and paddling boat races. The Museum will provide a hearty dinner for the participants, followed by a lecture in their auditorium. There will be a stargazing workshop to end the day if the sky is clear and anyone still has the energy.

This year, the Model Guild of the Chesapeake Bay Maritime Museum, the North American Steamboat Modeler's Association, and the Washington Ship Model Society will sponsor the Maritime Model Expo. The event was traditionally held in May, and is now being combined with CBMM's Mid-Atlantic Small Craft Festival.

MASCF XXXIII is also an opportunity to see three new exhibitions, which are all open for a limited time only—*A Broad Reach: 50 Years of Collecting, Chesapeake Swan Song: From Commodity to Conservation*, and *The Unseen*

Chesapeake: Capturing the Bay's Wild, Forgotten Landscapes.

CBMM boatyard staff and Chesapeake Wooden Boat Builders School instructors will be on hand Saturday to offer workshops and demonstrations. Beginning at 1 p.m. on Saturday, the Miles River race of small craft can be watched from the waterfront and docks, and from aboard *Winnie Estelle*. Festival-goers can also vote for their favorite boat, with the People's Choice award and others announced among participants on Saturday evening. Bring nautical items to swap or sell at a traditional, maritime swap meet on Sunday morning.

Registration should be made online at www.cbmm.org/mascf. Adults (ages 12 +) CBMM Members: \$85, Non-members: \$110, Children Ages 6–11: \$35, Children 5 and under: FREE. Onsite camping Friday through Sunday is included in the fee. You may call 410-745-2916 if you need assistance.

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Small Craft Workshop

continued from page 4

active member of our local chapter as well as a builder of kayaks and paddles, but lately we have been working on him to row. His hands-on demo attracted interest all weekend long.

Saturday afternoon the river was a busy place as show attendees, as well as our participants, discovered the Seaport's Boathouse Livery craft were free for the weekend, courtesy of WoodenBoat. What a great chance to try out those boats seen only in historical plans! It made us volunteers who labor all winter in putty and paint and repairs feel good. They, along with the catboat *Breck Marshall*, really add to the energy on the river. Particularly since *Breck's* skipper Al Burnett sailed the whole gusty day with full sail. Later he shared that it got "too late to reef." Sound familiar?

Demonstrations are so good at capturing people's attentions. David Wyman came down all the way from Castine, ME, to share his woodworking skills, some of which have been featured in *The Ash Breeze*: carving handmade blocks, thole pins, and cleats. David's easy manner just drew people in; soon the conversation would turn to traditional boats and how enjoyable they are to build and sail.

As evening time came and the closing cannon went off, show vendors brought out their boats for an evening row or sail. A steamboat went by. *Thumper* represented our traditional power

George Spragg demonstrating different methods of planking.



David Wyman crafting a stropped block the traditional way, in wood.

boats. Participants wandered off to bunk on the Conrad, WoodenBoat hosted a dinner in honor of Chesapeake Light Craft's John Harris, and the Rutherfords invited Workshop participants into their home in nearby Stonington for a BBQ augmented by whatever people happened to bring, from potato salad to guitars and banjos.

Sunday kicked off with another Brian Cooper led row, this time up the river, finding new shoals in the low morning tide, but also shorebirds and early morning quiet before boat show activity started at 9 a.m. Thad Danielson introduced his Mower dory, the racing Laser of its day in 1890. Of interest was Thad's research into the type, which led to his building a boat unseen for a hundred years. Catch Thad at WoodenBoat School this summer as he builds a 12 ft. Spurling rowboat, for which he and David Cockey took lines off a Seaport original. Thad will be building in both carvel and clinker in his Fundamentals of Boatbuilding class the second two weeks in August.

After lunch, George Spragg described various alternative boatbuilding methods using samples of plank from modern strip planking all the way back to labor intensive lacing from 600 BC. He then walked us across to his latest build, a front facing rowing boat based on an earlier double ended design but wider, and more stable, with his personally designed and built front facing rowing system. No more cricks in his neck from twisting around for a quick look ahead.

Not to be missed both afternoons, Saturday and Sunday, were personally guided tours of the Seaport's Small Craft Collection by Ben Fuller. Most interesting because he collected many of the craft during his tenure as curator of Small Craft at Mystic Seaport. He can just put his hand on a boat and describe the foggy day Downeast and who was there when they went to collect it. A real highlight of the day was an impromptu demonstration by Ben rigging his Afjordsfaering with square sail. A flexible boat with minimal strings holding



a center stepped mast, the rig went up quickly and could be dropped in a moment as the single yard hit the gunnels with a crash. That got people's attention, and then everyone wanted to go for a sail. Or watch to see if it stayed upright.

Sunday afternoon was load-out time, but all went home with a warm glow, some induced by sunburn and lots of happy memories of traditional boats rowing and sailing on

the shore of the Mystic River. John Gardner would have been pleased. He would have been doubly pleased listening in to the many conversations about boats, people, and new ideas based on these traditional designs. That was the true value of the Workshop, the interfacing of people, boats, and ideas in such a beautiful venue.

A big thank you to Mystic Seaport, WoodenBoat, Shannon McKenzie—director of waterfront operations, Sarah Clement—our Seaport contact person who staffed our table out front and provided the tables under our tent at Australia Beach, and all the volunteers like Marty Heyman, checking people in on Friday, table staffers like Bob Lister from the Cape and Dan Nelson, beach managers like Andy Strode who spent the weekend knee deep in water, and all the presenters and demonstrators who made it such a fun, informative weekend.

Come see us next year!

*Top: Doug Clough shows his ultralight double paddle canoe.
Bottom: Ben Fuller raising the square sail rig
on the Afordsfaering.*



*Top: Rod Johnstone describing the balanced lug rig
on his new boat.*

Middle: Carl Kaufman in one of his single sculling shells.

Bottom: JG TSCA Nina with full crew, rowing.



Small-Boat Event Gets Bigger...

The Pocket Yacht Palooza

by Marty Loken

This summer's Pocket Yacht Palooza, a celebration of just-plain-interesting small-craft designs, featured more than 75 smaller boats—wood, fiberglass, and skin-on-frame construction—making it the largest gathering of small craft on the West Coast. The Palooza Crooza began the next morning with 30-plus small craft, whose owners had driven from California, Oregon, Idaho, Montana, British Columbia, Alberta, and elsewhere in Washington for the two events.

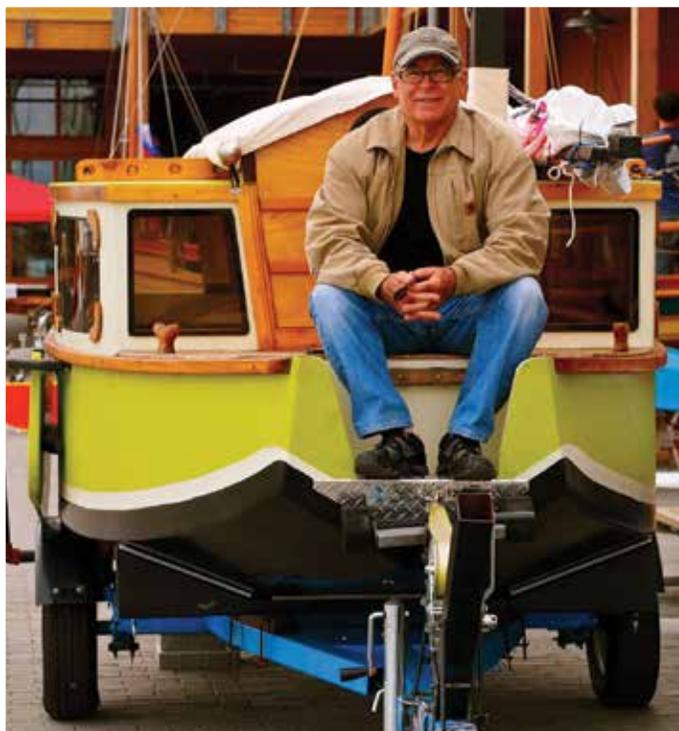
The Palooza is organized by the Port Townsend Pocket Yachters group and co-sponsored by the Puget Sound Chapter of TSCA, Sage Marine, the Northwest Maritime Center, Northwest School of Wooden Boatbuilding, and *Small Craft Advisor* magazine.

"People love the Palooza," says organizer Marty Loken, "because everything's free and it isn't the usual hoity-toity

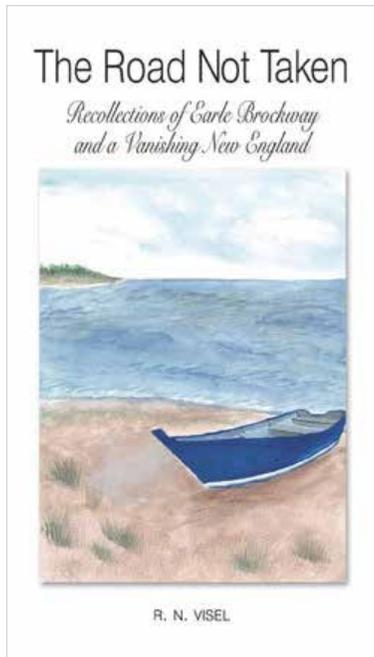
wooden boat festival. At the Palooza, we celebrate and learn about all kinds of small-boat designs, without regard to construction material. Nobody's counting the number of coats of varnish—our emphasis is on functionality, so the designs can sometimes be eccentric, but the goal is to learn more about boats that work well for pocket-cruising adventures...and then to try them out during the four-day Palooza Crooza."

The sixth annual Pocket Yacht Palooza, will be Saturday, July 22, 2017 at the Northwest Maritime Center in Port Townsend...followed, as always, by the four-day Palooza Crooza for rowing, paddling and sailing boats, along with some pocket-cruising motorboats.

For details on next summer's Pocket Yacht Palooza and Palooza Crooza, go to www.pocketyachters.com or email event coordinator Marty at Norseboater22@gmail.com.



Book Reviews



SHEER TALENT *review by Bill Whalen*

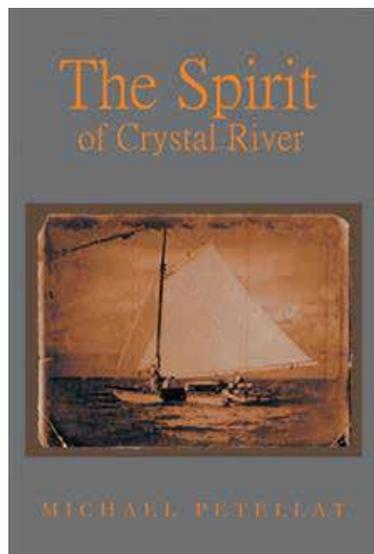
The Road Not Taken: Recollections of Earle Brockway and a Vanishing New England. R.N. Visel; WeekapaugPress.com, 2014.

Earle Brockway, descended from a family with a 200-year history of shipbuilding, built skiffs on the bank of the Connecticut River in Old Saybrook for most of the 76 years of his life.

Ray and Tim Visel are two brothers who grew up on the shore of Long Island Sound. They began crabbing, fishing, and lobstering from an abandoned 12 foot Brockway way before their teens. They went on to adventures and opportunities on New England waters.

The Road Not Taken is an intertwining of the life and times of both Earle and the Visel boys. The Brockway skiff is a product of *naive* genius. Built from plywood, heavy sheers, and chines, and fastened with roofing tar and galvanized nails, it has a surprisingly long lifetime. It was so popular that Earle was making as many as one per day for a few years. Earle's boat building legacy lives on—the distinctive sheer of his skiff design is now found around the world thanks to various aid programs.

Weaving the Visel brothers' story in with the Brockway story makes for an exceptional read. Order through <http://weekapaugpress.com/>



THE SPIRIT THAT CARRIES ON *review by Bill Whalen*

The Spirit of Crystal River. Michael Petellat; Archway Publishing, 2016.

The Civil War meant this to Captain James Blackworth: he needed a ship with heart, and he needed a crew with courage. He found them both in Crystal River.

Captain Jim was to take his scow, the *Spirit*, into harm's way. He was about to run the blockade, which the Northern Navy had thrown up around the South.

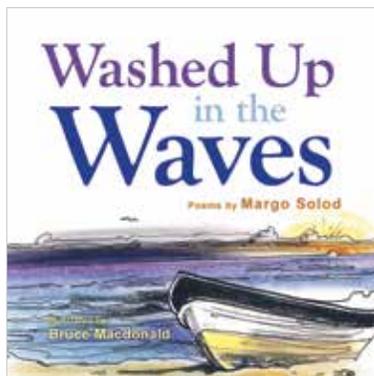
His vessel was stout and his crew—including a raw recruit—came together. Using stealth, they foiled the Union blockaders. They often fought the weather and the enemy.

Historical fiction is a difficult genre to master. Petellat, in his first attempt, has put forward an excellent read. The historian critics will find he has been true to fact in his overall handling of Florida in the Civil War. Readers looking for a good story will find that here too.

Petellat's writing of this novel was influenced by his love of history and his fascination with the *Spirit*, a scow built and sailed by the Crystal River Boat Builders, a chapter of the Traditional Small Craft Association.

Anyone who enjoys an adventure will enjoy this exceptional read. But this has to be mentioned: in between the seagoing, the fighting, and the suspense, readers will find tender stories of family life and romance...ah, Mike, you're a softie at heart.

Order through <http://bookstore.archwaypublishing.com/>



GIVING SEA CREATURES A VOICE *review by Sonja Yoerg*

Washed Up in the Waves. Poems by Margo Solod, illustrations by Bruce Macdonald; Harbour Books, 2016.

In this delightful collection of poems from the sea, Margo Solod gives voice to everything from squid to seagulls; she even gets the clams to open up, albeit reluctantly. The colorful illustrations will enchant children as they absorb the science artfully woven into the lines. Warm and funny, Solod's book is an object lesson in the dynamic interaction of learning and play.

Order through <http://marinermedia.com/product/washed-up-in-the-waves/>



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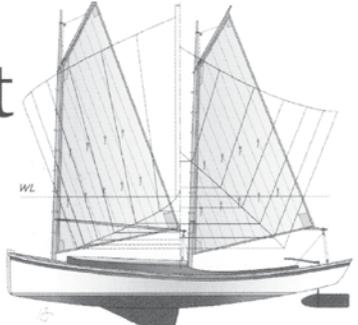


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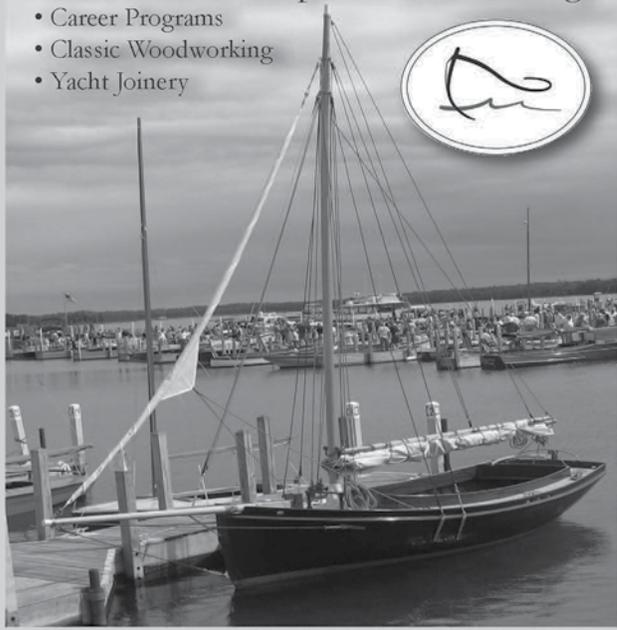
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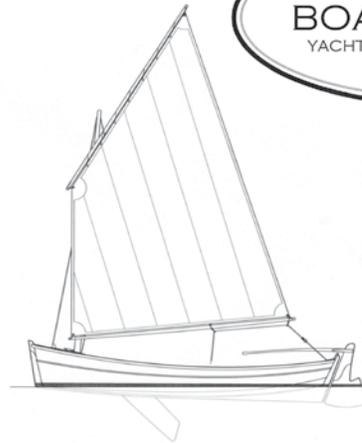


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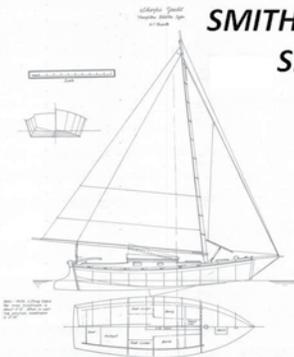
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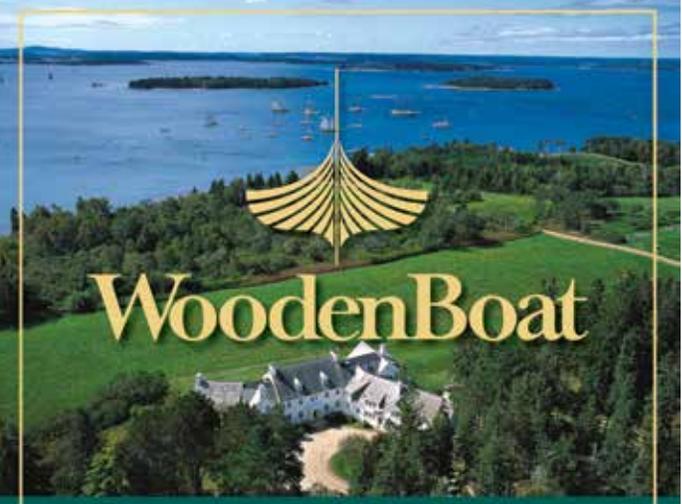
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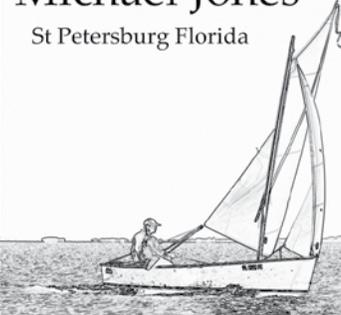
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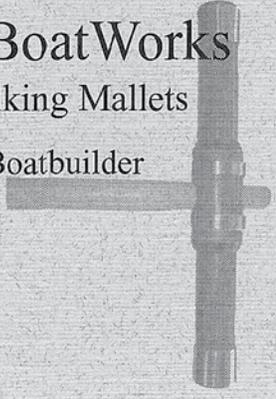


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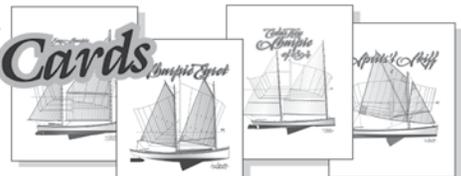
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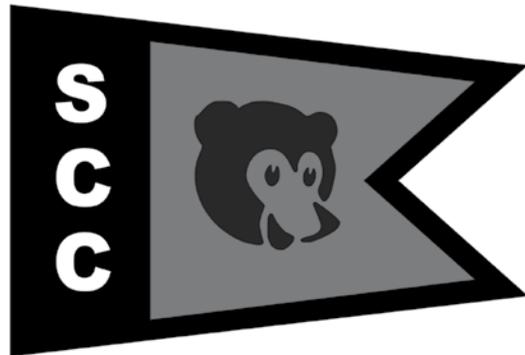


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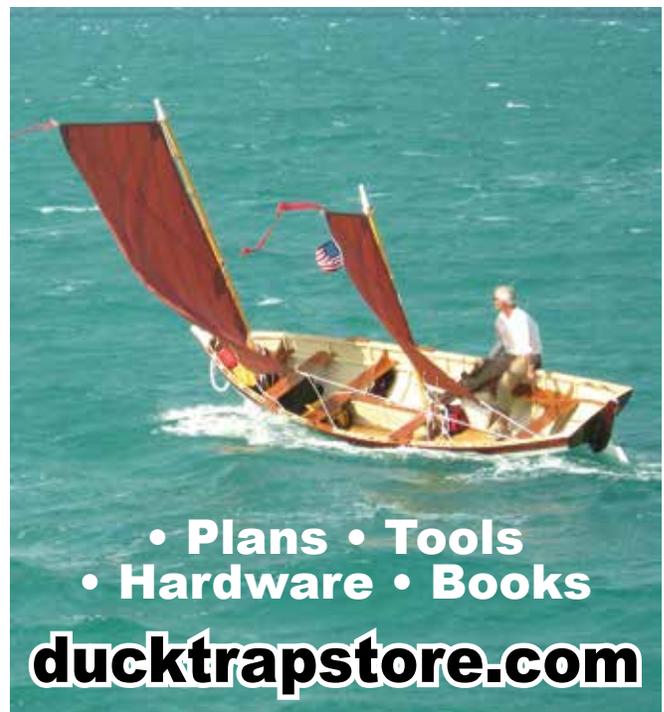
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Winter 2016, Volume 37 Number 4

Editorial Deadline: October 15, 2016

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