

The Ash Breeze

Journal of the Traditional Small Craft Association

Navigating in Fog

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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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Cover © Rosemary Wyman

A Norwegian Faering built by Jon Etheredge circa 1997, owned by Ben Fuller

President's Message

Steve Brookman



I stand ready to be relieved. It's been a fast, busy, and very enjoyable two years since I took the helm. I came on at a good time as memberships were increasing, we had just launched a new website, and we had a core group of very capable volunteers running the organization. I understood my responsibility was to keep the course steady as we were already moving in the right direction.

Over the past two years our membership has continued to grow to an all-time high, currently hovering just over 1,000. We now have 33 chapters, and with our British Columbia chapter, we are an international organization. We also have another Canadian chapter forming in New Brunswick, along with one in Vermont/New Hampshire. It only takes five national TSCA members to form a chapter, so if you don't have a chapter near you, gather up some fellow boaters and create your own.

It's great to see the level of enthusiasm in our organization these days as evidenced by folks volunteering to serve on the council. In the past, we typically found three people to fill the three opening positions. In the past two years, we've had so many offer to help that we have to conduct real elections!

I mentioned a youth initiative in these columns several times, as getting kids out on the water can really influence the direction they chose for their lives. "Take a kid sailing," would be a nice TSCA maxim. Many chapters across the country responded about their youth boat building programs. Last year, the TSCA established the first chapter dedicated to youth, the Brooklin (Maine) Skiff Club. They build boats and then get them wet in summer boating programs. This July, the Downeast Chapter's Small Reach Regatta will host a boat crewed by the Brooklin Skiff Club.

I'm glad to report that we're in the black financially. Our treasurer, Bill Meier, reports the highest balance in our accounts since he's been doing our books. That's mostly due to the modest dues increase we passed last year and the higher number of memberships. But there is room for improvement as our advertising and sponsor numbers are down a bit. Bill has been doing an excellent job serving as our treasurer for many years. He would like to give someone else the opportunity to serve. Let him know if you'd be willing to take on this key position, and he will provide a good passdown.

Andy Wolfe (*Ash Breeze* Editor, Mariner Media) continues to improve the TSCA website. It now has a brokerage page where members can list their boat at no charge. You can read past issues of *The Ash Breeze*, check out the Events page to see what's going on around the country and in Canada, join, renew, vote, and more. How'd we ever get by without it?

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Navigating in Fog

by David Wyman, photos by Rosemary Wyman

Fog is the result of warm, moist air flowing over cold water, not an uncommon occurrence in Downeast coastal Maine. During the 2018 Small Reach Regatta, this was the case, as this photograph from the regatta confirms. After the first day sailing in the fog, I offered a well-attended discussion of navigating in fog. It seems worth repeating here.

For a small boat in fog, there are three concerns:

1. Knowing Where You Are and Where You Are Going

To know where you are and where you are going so that you don't run aground or get lost is just a matter of simple navigation. But, because you can't see your surroundings, you need to plan where you are going and then keep close track of where you are at all times. In reduced visibility, when you can't see landmarks or buoys, it is easy to get disorientated. In fair weather, it's a good idea to plot a course on paper or at least in your head if you are in familiar waters. In fog, even in familiar waters, you should plot your course on paper. By plotting your course on paper, you know which direction to go and how far you need to go between waypoints (such as buoys or landmarks). By knowing the distance between waypoints and knowing your vessel's speed, you can estimate the time to travel between waypoints. Going buoy-to-buoy or to landmarks will confirm that you are going where you planned.

GPS will do most of this for you, but remember, "GPS is an aid to navigation not a substitute for it." It is important to keep track of where you are and where you are going with chart, compass, and watch as a check on and back-up to your GPS because batteries discharge, and any electronic device, especially around salt water, can fail.

2. Avoiding Being Run Over by Another Vessel

In order to avoid being run over by another vessel, the best course of action is to stay out of areas where other traffic is to be expected. Small boats and big boats don't mix well, especially in limited visibility. Avoiding other vessels can be accomplished by staying away from channels, hugging the shoreline, and sailing in waters too shallow for larger boats.

3. The following Navigation Rules for Prevention of Collisions at Sea when navigating in fog need to be adhered to

Rules 6 and 19 deal with Safe Speed. Small traditional rowing/sailing boats don't usually need to be concerned with reducing speed in situations of reduced visibility because we are already going slowly. However, in dense fog, the concept of being able to stop in one half the distance of visibility is good advice. If two vessels are approaching each other and each can

continued on page 8

Top: Headed off into the fog.

Cover: Sailing close along the shore in fog is reassuring. (Note the boat just barely visible not far astern.)



Annie's Little Bird

by Irwin Schuster

Annie Holmes, perennial Scuzmum of the San Diego TSCA Scuzbums, thinks her 15' *Little Bird* may very well be the last surviving Titmouse. Titmouse is a Sam Rabl design from the 1930s. The original design has a cuddy, but *Little Bird* was built as an open daysailer.

Annie says, "A few years ago a guy was looking all over for one to restore. He struck out but finally located one somewhere in the Midwest, but it was too shot to restore. His search was in WB mag and MAIB. I would be willing to bet my sweet *Little Bird* is the only one left."

"I don't know if I told you, but I met the man who built her. His name is Budd Van Winkle. He lives/lived in San Francisco and had two very young sons. He needed a safe but fun boat for windy San Francisco Bay. He built her approximately 60+ years ago.

"His son had stored the boat here (San Diego) in his yard for over twenty years before he advertised it on Craigslist. I took one look at the photo and had to see it. Her lines are almost identical to those of *Precious*, my *Picaroon II*. Both designed in the '30s by Sam Rabl."

So, who was Sam S. Rabl?

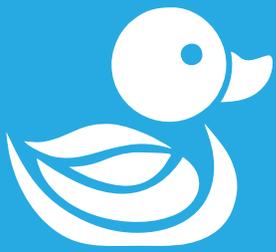
Sam Rabl is best known as the author of *Boatbuilding in Your Own Backyard*, which makes building a variety of classic wooden boats accessible to anyone. "Using the illustrated instructions in this book, you can truly build a boat-dinghy, sailboat or cruiser in your spare time, in your backyard or garage. Considered the best in its field for over five decades."

Besides 15' *Titmouse* and 18'-6" *Picaroon*, Rabl's designs include 27'-6" Auxiliary *Flying Cloud*, 7'-6" *Midge Pram*, 16'-9" *Meadow Bird*, 23' *Cherub*, 24' *Polaris*, 18' *Outboard Puffin*, and the 24'-9" *Inboard Kittiwake*.

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Building the Haven 12½:

Part 3—The Backbone

by David A. Fitch

Steam bending the Oak frames

Steaming is easy. I've never done it before, but it is fairly intuitive. You have water, a heat source, and a suitable canister to contain the steam and hold the wood while being steamed. Yes, there are also some specific guidelines like one hour of steam for each inch of thickness of the wood being steamed. No problem, right? Wrong. The challenge is not the steam generator. The challenge is what to steam. In the process of trying to steam the frames, I learned that kiln dried Oak will not bend no matter how much steam is applied. Air dried Oak will not steam bend adequately if it is too dry. There are some frames on this boat that require almost a 90 degree bend.

So this is the short version of what I learned about steam bending Oak. Steaming the Oak causes heat to penetrate into the fibers of the wood. A substance in the cell walls of wood called Lignin provides structure for the cells. Lignin is somewhat elastic. When heated sufficiently, the lignin in the cell walls will stretch, allowing the cell walls to elongate and conform to the shape of the bend. As the Lignin cools, it retains that shape. When wood is kiln dried, the Lignin is superheated to the point that it loses its elasticity. If the wood is too dry the steam cannot penetrate into the fibers sufficiently to soften the Lignin.

Steambox



Out of ignorance, I steamed kiln dried White Oak. No good. So I did my research and began to look for air dried White Oak. I found some at a sawmill nearby, bought a load, brought it home, milled the frames, and steamed them. No good. So I researched some more. This time used a section of 6" PVC drain pipe as a container and soaked the wood in water for several days. Still no good. I went back to the sawmill and explained my dilemma to the owner and that I needed green White Oak. He was gracious enough to go pull a log off a pile and saw it for me. I bought the whole log, took it home, milled the frames, and steamed them. No good. It could have been an old log, but I just don't know.

I gave up. From the bow to about half way astern, the bend in the frames was moderate so my attempts with air dried wood worked. For the aft portion of the boat, I decided to go with laminated White Oak frames. No problem.

In my steam bending research, I also learned that steam bending wood in most all cases causes the cells' walls to weaken. Over time, the cell wall break down and allow water to enter. That is why the steam bent frames on wooden boats are the first wood to fault and need repairs and replacement. I came to believe that if epoxies were available in the early days it would have replaced steam bending a long time ago.

Bending frames to the molds and attaching to floor timber

The frames not only have to bend to conform to the shape of the mold, they also have to twist to conform to the bevel. That is a lot of torque for a piece of wood. Due to the twist in the frame, it will not lay flat against the floor timber. The solution, not mentioned in the book, is to plane off one edge of the frame so that it lays flat to the floor timber and makes for a good rivet connection.

Sharp tools

As an aside, I want to address the issue of sharp cutting tools. If you are fairly accomplished with this subject, then skip to the next topic. I've read a lot of books on boat building, and it is generally accepted that one needs sharp cutting tools but it is also generally assumed that you do have sharp tools. When I say sharp, I mean dangerously sharp. At a minimum, you should be able to shave the hair on your arms in one easy soft pass. I think that I can say that if your plane, chisels, spoke shaves, drawknives, etc. are not dangerously sharp, you will not come to really love your woodworking experience. Not to mention the tight fits, I get a lot of enjoyment out of hearing the woosh of the plane running down the edge of a piece of



wood and seeing the translucent curl of shaving peel out and over the top. It is not my purpose with this article to address the various sharpening techniques, but if you want some help then do some reading or go on YouTube. It will be worth your time.

Making the Keel

After my experience with steam bending the frames, I was not even going to attempt the steam bend the 1 3/8" thick White Oak. So I cut two pieces 7/16" thick to the shape of the keel and laminated them. Before applying the epoxy, I dry fitted the two pieces and clamped them to the molds for several weeks. Doing so caused the wood to somewhat hold the desired shape and make for an easier laminating process. As I laminated the keel, I bolted it appropriately to the respective floor timbers.

Aligning the backbone

With the molds set, the stem, keel and transom made, and the centerboard trunk in place, the next step was to align all of the components with the centerline of the boat and lock them in place with the designed fasteners. Also, this was a good time to seal all of the wood parts that would normally be below the waterline, or as I say, will never see sunlight. I bought some red lead paint and coated all such surfaces. I



Keel to Transom

plan to coat all of the outside surfaces of the frames as well. The only place I could find red lead paint was at George Kirby Paints. It is a little pricy per gallon but insignificant compared to the overall cost to build the boat.

The next article will address the planking process.

Stem to Keel



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Sailing into the fog. (Note the radar reflector hanging from the forward end of the sprit.)

Fog

continued from page 3

stop in one half their visibility, then they will both be stopped before they make contact.

Rule 23 deals with Navigation Lights. Navigation Lights are required at night and also in reduced visibility. Small vessels less than 7 meters (23 feet) in length and speed of less than 7 knots require only an all-round white light. They can have side lights but are not required to.

Rule 35 deals with Sound Signals. Vessels restricted in their ability to navigate (which includes sailboats) are required to sound one long blast followed by two short blasts every two minutes in reduced visibility. Unfortunately, the horns most small boats carry do not produce sufficient sound to be heard over the noise of a power boat's engine.

In addition to the above rules, hoisting a radar reflector is good advice. It will make your vessel more obvious to a larger boat equipped with radar.

For use on my rowing/sailing boat in reduced visibility, I fashioned a pole about 5' long that I step just aft of the helmsman. The



radar reflector is attached to the side of the pole and the all-round light is on the top.

During the 2018 Small Reach Regatta, we had two days of fog. On the first day, we had to pass through an area where lobster boats were out pulling their traps. Later, I had the opportunity to talk with one of the lobstermen who was out there hauling his traps when we passed. I asked him if he could detect our boats on his radar. He responded, "I could see most of your boats, most of the time," which was better than I imagined based on my professional seagoing experience from years ago. Modern radars are very good but only if they are being watched. I assume he checked the radar each time he got underway to the next trap. He also said that kayaks are a different story—he rarely if ever picks up a kayak on his radar!

Words to live by: when in foggy conditions, display your white all round navigation light, plot your course to avoid larger vessels, keep close track of where you are, display a radar reflector, and sound one long blast followed by two short blasts on your horn when you think another boat might be near. Most important of all, assume that an approaching boat does not know you are there you and stay well clear! Navigating in fog can be scary, exciting, and give you a sense of accomplishment, and, if done carefully, can be done with reasonable safety.



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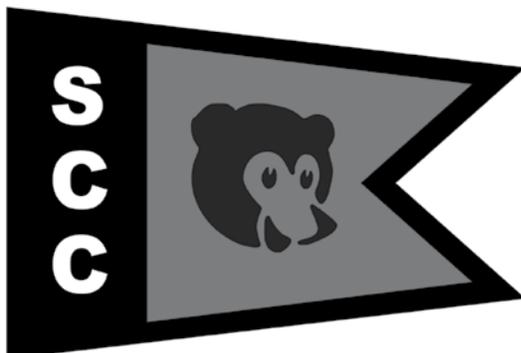


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Gerard Crowley has a team rowing around Ireland for charity (www.rowaroundireland.com). He writes about the Gaco oarlocks: *Hi John. We've hit some pretty rough seas and wind over tide situations along the NE corner and northern coasts of Ireland and 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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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 annually by the John Gardner Memorial Fund Committee of TSCA, typically in May.

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:

tsca.net/john-gardner-fund/



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John Ford leaves CBMM for new post

by Andy Wolfe with Tracey Johns

Just as we were going to press, word came from The Chesapeake Bay Maritime Museum that John Ford, the fearless leader of the Mid-Atlantic Small Craft Festival, will be departing from CBMM this June. Ford has served the museum for more than 29 years.

Ford joined the staff in 1990 as Operations Director. When CBMM embarked on a major building campaign in the late '90s, Ford took the lead as project manager. Throughout his career, he helped shape the creation of CBMM's Academy for Lifelong Learning and jointly taught literature classes every year since its inception, while serving as the staff liaison for the program. In 2007, he transitioned to Facilities Manager, a role he maintained.

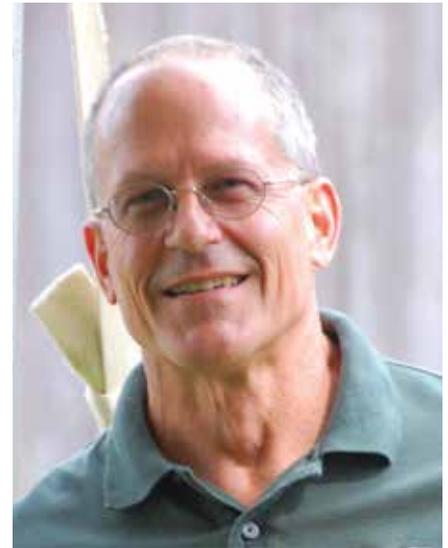
Over his career, Ford has seen CBMM grow from a small regional museum to an internationally recognized institution, attracting nearly 80,000 annual guests. Reflecting on his service with CBMM, Ford commented he is most proud of his work with the Academy for Lifelong Learning and the Mid-Atlantic Small Craft Festival.

"John Ford has been an amazing friend to the sustenance, perhaps even the restoration, of the small craft movement on the Atlantic Coast," commented Vera England, TSCA member and long-time organizer and participant in the Mid-Atlantic Small Craft Festival. "His good-natured organization of MASCF and willingness to advocate for boats on the water has helped keep small boating alive on the Bay and instilled

the mission of the museum in even the young participants."

"One of his early responsibilities was the coordination of festivals, and he came to love the Mid-Atlantic Small Craft Festival," said CBMM Chief Curator Pete Lesh. "As John's position changed over the years, he retained his role in coordinating that festival weekend, helping to create and sustain one of the most beloved festivals CBMM offers."

This May, the Academy for Lifelong Learning's Board of Directors announced its departure from CBMM, with the diverse education opportunities ALL has provided for 19 years to continue under a new name, Chesapeake Forum, an Academy for Lifelong Learning. Beginning in fall 2019, Ford will be serving in leadership and teaching positions with the new organization.



2019 Nominations for the TSCA National Council:

Jim Callaghan	Sault Ste. Marie, MI	John Sanderford	Rowlett, TX
Robert England	Felton, DE	Jill Schoof	Castine, ME
David Fuller	Bradenton, FL	Benjamin Sebens	Lynden, WA
Kent Lewis	Navarre, FL	Randall Spurr	St. Louis, MO
Wade Robinson	Dayton, VA	Bill Stirling	Centerville, MA

Links to candidate biographic sketches and the ballot will be posted on the TSCA.net website and promoted on the TSCA Facebook page.



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TSCA Chapter Benefits: Event Insurance

by John Weiss

Recently, I have found that too few TSCA members are aware of the liability insurance coverage on TSCA Chapter events. Even some of the chapter presidents are not aware of the coverage available.

Briefly, TSCA has a liability insurance policy from The Gowrie Group as part of a group policy offered through US Sailing. The policy covers TSCA Chapter sponsored events, both on shore and on the water. Its purpose is to cover TSCA officers and members should they be sued for negligence or other liability in the course of their participation in a TSCA event. The policy also extends to nonmembers who participate in TSCA events. The policy does NOT cover members' or chapters' boats for any incurred damage.

The policy covers virtually any official TSCA event sponsored or organized by a chapter, including but not limited to messabouts, meetings, and group boatbuilding projects. When a chapter organizes or participates in an event such as a regatta or boat festival (e.g., Small Reach Regatta, Center for Wooden Boats Annual Festival) and the venue requires a certificate of insurance for participation in the event, Gowrie will provide a certificate on request.

The cost of the insurance policy is covered by your dues and is approximately \$5-\$6 per person per year. Since the cost is not a direct per-member fee, the effective cost per member rises as membership declines, and vice-versa. To date, Gowrie has not charged extra for individual event certificates, but if they decide an event required an additional fee, the chapter requesting the certificate would bear the cost.

While a few chapters require national membership for all their members, most do not. As costs of just about everything rise, it becomes more essential that EVERY TSCA chapter member contribute to those costs by becoming a member of the national TSCA. Also, encourage repeat participants in your messabouts and other events to join TSCA, so we can keep our dues as low as possible.

If you have other questions about this insurance coverage, or other membership benefits, contact Membership & Chapter Coordinator John Weiss at jrweiss98020@comcast.net or 425-361-7758.

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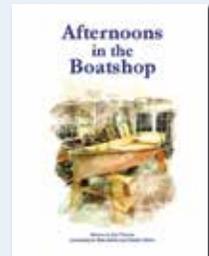
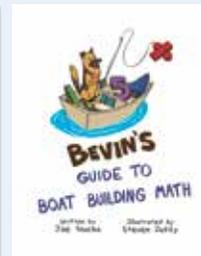
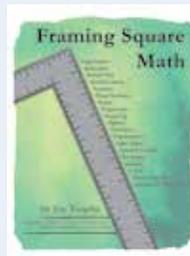
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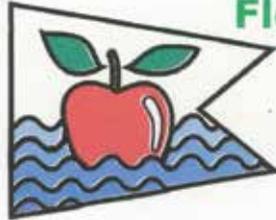
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Little Bird

continued from page 4

While Rabl was best known for his ply hulls, Annie's *Little Bird* and *Precious* were both strip planked.

The Model

Now, about *Little Bird*, Annie, and me. In 2009, Annie contacted me, asking to have her *Picaroon*, named *Precious*, drawn. My memory fails (no new thing) but somehow, Dave Lucas, Annie, and I were connected, probably through TSCA. Anyway, I did that, and later, just because that's one of the things I enjoy doing, I drew *Little Bird* as well. As I am a model-maker and liked the design, I decided to build the boat in a presentation format I have developed: a half-hull with 3D spars and rigging, but with the sails printed in the background. In this case, I had a photo of Annie that went onto the field, too.

These illustrations are done on a Mac in Adobe Illustrator, which has a transparency variable such that images can be superimposed. Why half-hulls? Early on, one of my drafting teachers pointed out that there is no point in drawing both sides of a symmetrical item. Gondolas aside, most boats follow that pattern, and it makes building one whole hellovalot easier.

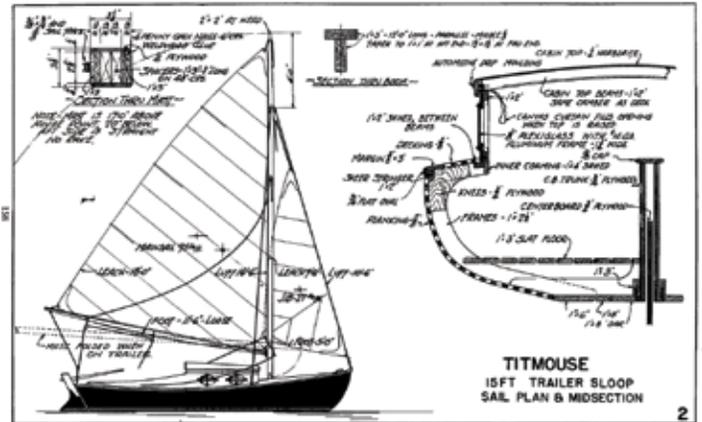
In addition, models fare better when cased, and the shadow box is an easy solution. Finally, I've built a bunch of models, and I have more wall space than shelves.



The project was sized to fit on Annie's mantle, and the hull is 12" LOD, so 1/15. The model hull is cherry for the reason that it has fine grain and color appropriate to natural finish in scale. The painted part below the waterline is poplar. Half-spars are formed by attaching two flats together with water-soluble adhesive, turning the part, then separating the halves. The deck is "canvased" with muslin laid in dilute white glue. Coamings, CB, and other thin, flat parts are cherry veneer. Hardware is aluminum and shim brass. Turnbuckle is SST hypodermic tubing, with soft wire zapped in place. The background photo print is laminated to 1/2" Gatorfoam® with wallpaper paste, a product proven to last for hundreds of years and that has "slip" for aligning. Finishes are all "rattle can."

The whole thing ended up quite light by design, and that is essential to reduce potential damage in shipping from Tampa to San Diego (via FedEx air). I shipped it without glass. It arrived intact. She likes it. That is a happy ending.

Annie's *Little Bird* is up for sale for \$9,000. Includes custom covers and good trailer. *Little Bird* has been stored inside for a couple of years. Contact Annie Holmes, 858-204-5277, anniehomes@mac.com.



Calendar of Events

Paddle with the President at CBMM

June 25, 2019
5:30 p.m. – 7:30 p.m.
Chesapeake Bay Maritime Museum
213 N. Talbot St.
St. Michaels, MD 21663
Cost: \$20

Wooden Boat Show

June 28–30, 2019
9:00 a.m. – 5:00 p.m., daily
Mystic Seaport Museum, Mystic, CT
Cost \$55

Small Reach Regatta

July 24 – July 27, 2019
Herrick Bay
Brooklin, ME

Traditional Cedar-and-Canvas Canoe Construction for Women Course

August 4 – August 10, 2019
Wooden Boat School
41 Wooden Boat Lane
Brooklin, ME 04616
Cost: \$875

Stand-Up Paddle Workshop at CBMM

August 10 – August 11, 2019
Chesapeake Bay Maritime Museum
213 N. Talbot St.
St. Michaels, MD 21663
Cost: \$200

Nameboard Basics at CBMM

August 24, 2019
9:00 a.m. – 4:00 p.m.
Chesapeake Bay Maritime Museum
213 N. Talbot St.
St. Michaels, MD 21663
Cost: \$75

Full Harvest Moon Paddle at CBMM

September 14, 2019
5:30 p.m. – 8:30 p.m.
Chesapeake Bay Maritime Museum
213 N. Talbot St.
St. Michaels, MD 21663
Cost: \$20

2nd Annual Maine Small Craft Celebration

September 21 – September 22, 2019
Portland Yacht Services
100 West Commercial St.
Portland, ME 04101

Mid-Atlantic Small Craft Festival XXXVI

October 4 – October 6, 2019
Chesapeake Bay Maritime Museum
213 N. Talbot St.
St. Michaels, MD 21663
Cost: \$15

Go to tscanet/events/ to submit events from your chapter and in your area.



45th Annual NCMM Wooden Boat Show

by Suzan Wallace

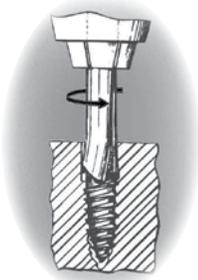
The weather was gorgeous for our 45th Annual Wooden Boat Show on May 4th! Plenty of TSCA members brought out their own boats to join the Beaufort North Carolina Maritime Museum's traditional sprits'l skiff fleet. Our TSCA members love showing off their boat building projects between taking boat show visitors on boat rides. The best advertising for sailing is to see the beautiful variety of views while you sail Taylor's Creek. A new draw to our festivities this year was a troop of 'plein air painters' out on the docks who captured the near-by wind and boats on canvas. Our local Marine Arts Guild sponsored both an invitational Marine Art Show and a paint out event in coordination with the Wooden Boat Show. As an affiliate of the American Society of Marine Artists (ASMA), it was a beautiful way to preserve the day's bustling activities.

The Marine Arts Guild is planning more collaborations with the TSCA group all summer. Next up on Maritime Day, June 8th, we'll have a paint and picnic afternoon of sailing at the Gallants Channel Museum Annex sponsored by the Friends of the Museum.

We hope to see more artists onboard this summer sailing and documenting the days here on the Carolina coast!



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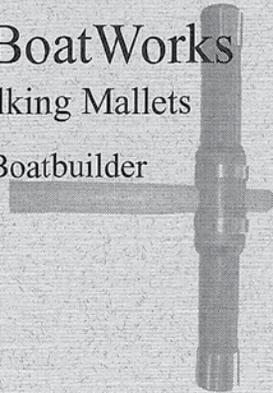
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Pres. Message

continued from page 2

My Downeast Chapter will be very busy this summer. In July, we are hosting the Gathering of Traditional Small Boats at the Wilson Museum in Castine, Maine. It will also serve as a dedication of the new boat shed that council member David Wyman was instrumental in designing and building. It will house the museum's antique boats in one wing and in the other wing a Wyman skiff is being built with the help of young visitors to the museum. Later in the month will be the 14th Annual Small Reach Regatta where a record 85 traditional small boats have registered. In August, we will move our boats a few miles up the bay to beautiful Blue Hill. We are organizing the Blue Hill Maritime Heritage Festival, which will be part of the Maine bicentennial celebration. Then in September, it will be the 2nd Annual Maine Small Craft Celebration along the waterfront in Portland. In between all those events, there should still be time to do some messing about in our boats.

Before signing off, I want to welcome aboard Captain Suzan Wallace (North Carolina Maritime Museum Chapter and our current VP) as our new skipper. She is not only an enthusiastic boater, but she's also a talented artist. I hope we get to see some of her art in a future *Ash Breeze*. The TSCA should be in good hands during her watch.

I will now fade from the national scene but not far from the TSCA, as there are many events to keep me engaged, not to mention boats to row, sail, and build. My stint as President has been a pleasure, and I trust that I leave it in as good or better shape than when you let me have the con.

Thanks,

Steve

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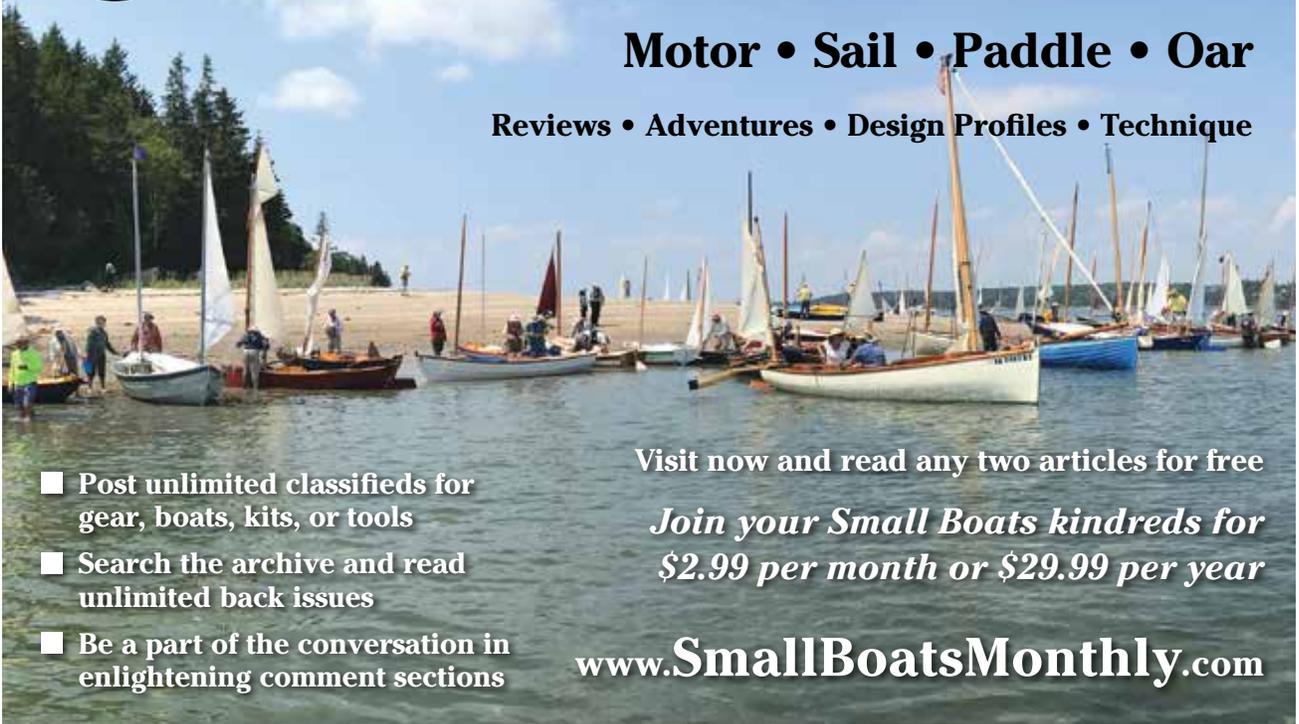


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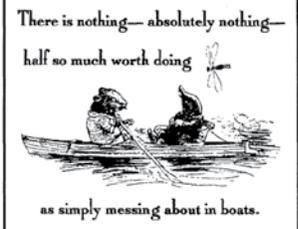
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The Ash Breeze

Fall 2019 Volume 40 Number 3

Editorial Deadline: August 1, 2019

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