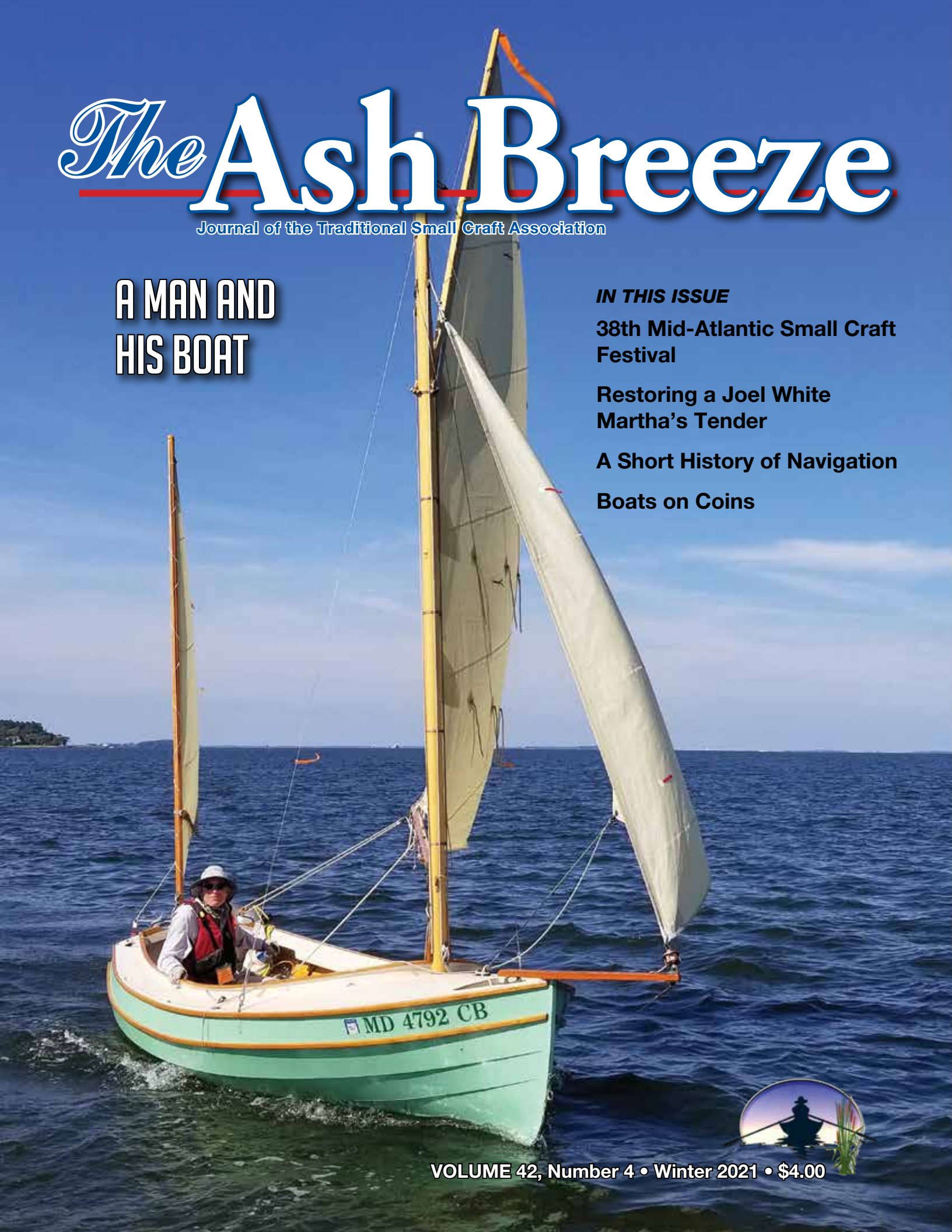
# The Ash Breeze

Journal of the Traditional Small Craft Association

## A MAN AND HIS BOAT




***IN THIS ISSUE***



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The Ash Breeze

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**Volume 42, Number 4**

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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.



*TAB Layout Design: Karen Bowen*

*Cover: Photo by Andy Wolfe.* Slip Jig *sailed by Kevin Brennan at the Mid-Atlantic Small Craft Festival, St. Michael's, Maryland.*

# PRESIDENT'S MESSAGE

Greetings Friends!

My own boats are stowed away safely until the sun returns to the Pacific Northwest. Meanwhile, efforts toward annual maintenance, and plans for next year.

Inspired by the efforts of the Small Reach Regatta, I've decided to plan an event of my own. Thoughts about location, dates, and other variables require lots of thought.

My own plans are for a one-day messabout at a rather public park in Seattle, that has a great beach, and is close to a launch ramp, as well as other facilities. Beyond that, thorough planning with a good amount of flexibility should allow for a day of fun. More about that in the next Ash Breeze.

Have you thought about holding an event? Let us know, and we'll put it on the national TSCA Events Calendar.

Fair seas!
Ben Sebens, President TSCA

# CORRECTIONS FROM THE FALL ISSUE:

In the story about visiting Cape Cod Maritime Museum titled "Pete will be right back," an error was made identifying the photographer Milton Moore as responsible for all photographs. The boat hull waterline landscapes (truly fascinating) are by Barry Beder. He calls them "Hullscapes."

The cover photo caption had more than one mistake. It should have read, "Becalmed in the Marsh Cat, *Obadiah,* Pete Peters and Doug Oeller pushed on their oars toward the beach and lunch."

# A LANDFILL CANDIDATE MADE LUXE

*By Daniel Hays*

Over the years many boats have been restored by the East End Classic Boat Society (EECBS), but few have posed the challenges that came when an aged white dinghy arrived at the EECBS boat shop. TSCA member Pierce Hance—also president of EECBS—encouraged the writing of this article.

The craft in question was a Martha's Tender designed by celebrated wooden boat designer Joel White. It was trucked down from a property in Maine after moldering there for decades. The EECBS Hartjen Richardson Community Boat Shop is headquartered on the East End of Long Island in the hamlet of Amagansett, NY. Pierce Hance, the group's president, says the club never turns down a boat that someone wants to give them. So, the gifted dinghy was accepted even though it looked like it had taken a wrong detour on the way to the dump. In the course of three years at EECBS, it was to become the focus of a fractured student education program and the subject of endless work by a large cast of volunteers. EECBS members, with one exception, are men, mostly retirees who hail from a wide variety of work backgrounds, including contracting, carpentry, finance, medicine, education, and law.

The boat shop the dinghy came to for resuscitation is a high-beamed, wood-shingled building sited on a hillside about a quarter mile from the ocean overlooking a dunescape of scrubby vegetation. On the top floor, filled with machinery to saw, drill, plane, and rout, members loft and build small boats of classic design. The club raffles these off to pay for materials, machinery, and other operating costs. Over the years they have turned out Atkins and Acorn skiffs, Swampscott dories, Catspaw and Goeller dinghies, and an East End Sharpie among other designs.

The shop's ground floor, where the dinghy was brought back to life, has giant worktables and more machinery. This is where boat restoration activity takes place. Dominating the center of the room is a one-hundred-year-old Herreshoff 12½' sloop. It has been undergoing continuous repair work for nearly a decade. Work on other boats takes place in space that surrounds it.

Spearheading the effort to bring the Martha's Tender back to life was 78-year-old Stuart Close, EECBS's education program director. A former chemistry teacher and yacht club sailing director, he learned about sailboats helping his dad build boats in the backyard of the family home in Larchmont.

Close in 2017 created the club's education outreach program. That effort involves many of the club members. It

***Top:*** *Project leader Stuart Close, filling voids in the skiffs bottom.*

gives elementary school kids instruction in boat nomenclature and helps them to assemble sailboat models from kits that EECBS volunteers manufacture.

Close thought the Martha's Tender restoration would be a good way to work up a program for high school kids. His concept was to have them repair the boat and then sell it with the sale proceeds going to purchase kayak kits. They would then build the kayaks at their high school with help from club members.

Things did not go as planned from the start. The East Hampton High School, rather than supplying juniors, who could drive themselves to the boat shop, sent over two sophomores. So, transportation was difficult. But the program persevered and work began. Before they could finish the project, the two sophomores had left to take summer jobs. Then their planned return did not happen because the pandemic intervened, and the shop was closed for months. Close said he expects the club's teaching programs for high school and elementary school kids will resume in the spring of 2022. But nothing is certain now since Covid-19 restrictions on school programs are a possibility.

With some understatement, Close recalled that the Joel White tender, before he and the high schoolers went to work on it, was "in rough shape." By that he meant it was a faded wreck of partly rotted and splintered wood literally coming apart at the seams.

The first order of things was to take the boat apart and find what parts were sound and what wasn't. Rotted areas had to be removed and splits repaired. A port side scarfing joining the boat's plywood planking came apart. Then it was discovered that the copper ring nails fastening the boat together would all have to be pulled and the wood of the skeg and the interior's chine lock strips would all have to be replaced.

Laborious sanding of the entire nine foot ten-inch-long craft was done to remove its flaking white paint. To give the softened bottom and topside planking stiffness they were treated with a mix of 80 percent epoxy and 20 percent alcohol

***Top Left:*** *Stuart Close with high school students Gerry (left) and Christian (right) stabilizing the hull shape.* ***Top Right:*** *(left to right) Pierce Hance, Bruce Brewer, Frank DeBernardis, and Michael Shatken.* ***Middle and Bottom:*** *(left to right) Charlie Fuchs, Stuart Close installing thwarts and knees.* ***Page 6:*** *The restored skiff, looking like new and ready for a new home.*

followed by another coat with ten percent alcohol. A frame was put in place around the boat to keep it from falling apart with its fastenings removed. The topside and bottom were reattached by a stitch and glue process that involved threading number 22 copper wire through the nail holes. The scarf joint was epoxied and clamped. New oak chine log and stringer strips were cut and heated in a steamer box so they could be bent into place along the inside of the hull.

Various volunteers put hands on the boat helping with sanding, painting, and other work. It took time because the club is only open four days a week from 9 a.m. to 2 p.m. A key player as the work moved along was Charlie Fuchs. Fuchs, a fast-talking, 74-year-old former marina owner arrives at the boat shop in a vintage MG on days when he doesn't roll up on his motorcycle or pickup truck. Fuchs said the fun of the job for him was crafting small additions that would add touches of elegance to the dinghy's looks. Working without any set plan, "Everything had to be figured out," he recalled. Figuring involved a good deal of head scratching and careful study of the boat's contours.

Holes were drilled so a new keelson could be fastened to the bottom with bolts put through it and fastened onto the keel batten inside. The holes were countersunk and plugged. A new stem was fashioned and bolted on as well. The bottom and topsides were fiberglassed. Glassed surfaces were all sanded and smoothed and painted with layers of primer and epoxy.

Improvements to enhance the craft's looks included fashioning a variety of original parts to gussy up the boat. Mahogany gunwales were built with channels cut through their length so they could cap the plywood planking on the boat's sides. They were softened in a steamer and clamped into the curve of the hull.

The next mahogany fitting manufactured was a breast hook piece for the bow—a process not without problems. Difficulties arose because the piece needed to be shaped with a complex mix of opposing arches, bends, and angles.

Fuchs first effort to craft a breast hook was eventually discarded, but the wood did not go to waste. It was attached to the stern providing a motor pad for the inside of the transom. The transom was covered with a mahogany veneer.

Thwarts for the tender were made of mahogany with their edges inlaid with white cedar. Four mahogany oarlock pads were put in place with one set put closer to the bow so an oarsman could balance the weight of a passenger sitting in the stern.

More mahogany went into knees that linked the thwarts to the hull. All this work went on with Close fussing over the boat like a worried parent. A colorful line of inlaid wood was put over the transom edge and that was topped by a protective line of brass. A brass plate to protect against scratches from an outboard went on the stern. White cedar was used to make floorboards that were coated with marine wood finish, giving them a golden hue. A pair of oars were customized with a bright paint job, a leather drip edge, and chafing gear.

The final touch came when members purchased a trailer and a new two and a half horsepower motor. Displayed outside with the sun glinting off its brilliantly varnished mahogany accents and shiny white hull, the Joel White tender now looks newly manufactured, which in many ways it was.

# 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 $2,000 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/*

***"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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# "WHERE ARE WE?"

## A SHORT HISTORY OF NAVIGATION

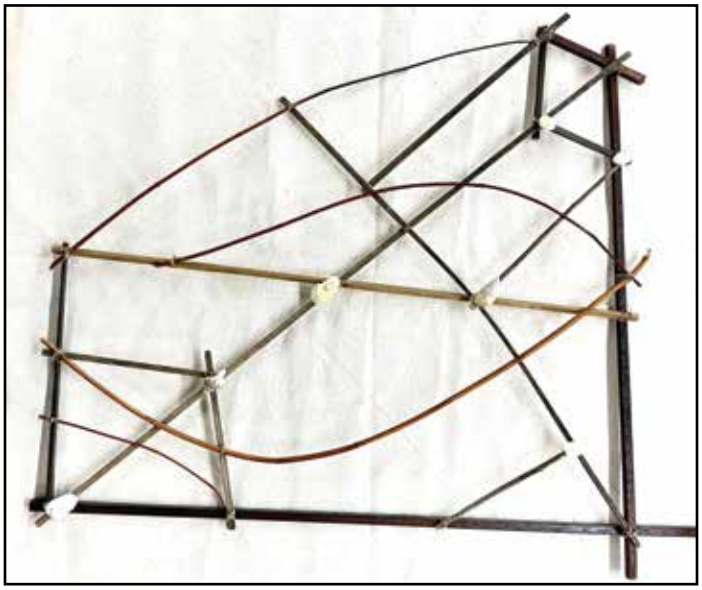

*By Don Stucke*

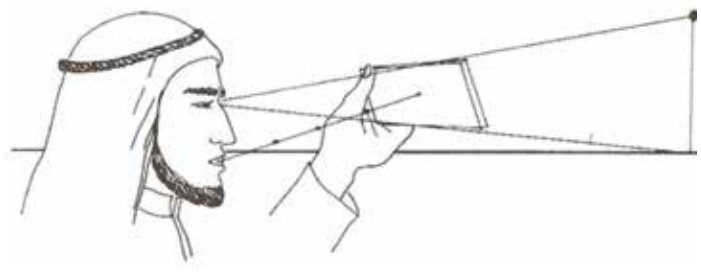
How did the early maritime explorers find their way around the vast expanses of oceans and waterways? Today we have the modern marvels of satellites, GPS, and high-tech electronics. How did navigation work before these techniques were invented? The Cape Cod Maritime Museum in Hyannis, Massachusetts, currently has an exhibit telling the story of maritime navigation through the ages.

### EARLY NAVIGATIONAL TOOLS

As far back as 1500 BC the Polynesians were exploring and colonizing the islands of the vast Pacific Ocean. In their large canoes and catamarans, with no written language, the navigators would plot currents, winds, and island locations using stick charts with shells depicting island locations. They used the clouds and stars, the moon and the sun, and followed birds. They were well adapted to reading the water and waves.

***Top:*** *Stick Chart.* ***Bottom:*** *Kamal.*





The Phoenicians of the Eastern Mediterranean also used the heavens to determine latitude. They were great traders and traveled by oar and sail from trading center to trading center. Most of their travels were within sight of land using familiar landmarks and using sounding sticks to measure water depth. They also drew crude coastal charts and kept logbooks with notes.

In the late 1400s Portuguese navigator Vasco da Gama noted that Arabian sailors were using a tool called a Kamal. It was a simple device using a square stick with a piece of knotted string through the middle. The Kamal was used to sight the North Star to find the latitude of the desired location. Early seafarers understood astronomy and how the North Star, Polaris, approximately aligned with the earth's northern axis. This provided a fixed point from which to navigate.

### DETERMINING LATITUDE

Latitude, the imaginary horizontal lines parallel to the equator, were first used by Ptolemy in 150 AD. The lines, or degrees, are each about 69 miles apart and divided into degrees, minutes, and seconds. London, UK, as an example, is approximately 51 degrees, 30 minutes North latitude making it 3,558 miles north of the equator, while Hyannis, MA, is 41 degrees, 39 minutes N., or approximately 2,887 miles north of the equator.

### IMPROVEMENTS IN MEASURING LATITUDE

There were many improvements in navigation instruments over the years. The Quadrant was a quarter circle object, usually of wood, divided into 90 degrees with a plumb bob from one corner. By sighting across the top, the plumb bob gave the angle in degrees. The angle in degrees was the latitude of the vessel.

The Astrolabe was another very early instrument, but it wasn't used at sea until around 1200 AD. Round and usually made of brass or wood, it was marked in degrees, with a center-mounted pointer with two sight holes through which one would sight the sun or stars.

Around 1500 an improvement over the Astrolabe was the Cross-Staff. It consisted of a shaft marked with distances and

a sliding transom. One end of the shaft was held to the cheek bone. By sighting the horizon at the bottom of the transom and the North Star or moon at the top of the transom one could find the distance on the marked shaft. A navigator would carry several transoms of different lengths to use at different latitudes. It could determine latitude within one degree. This was the instrument used by Capt. Jones to bring the *Mayflower* to America in 1620.

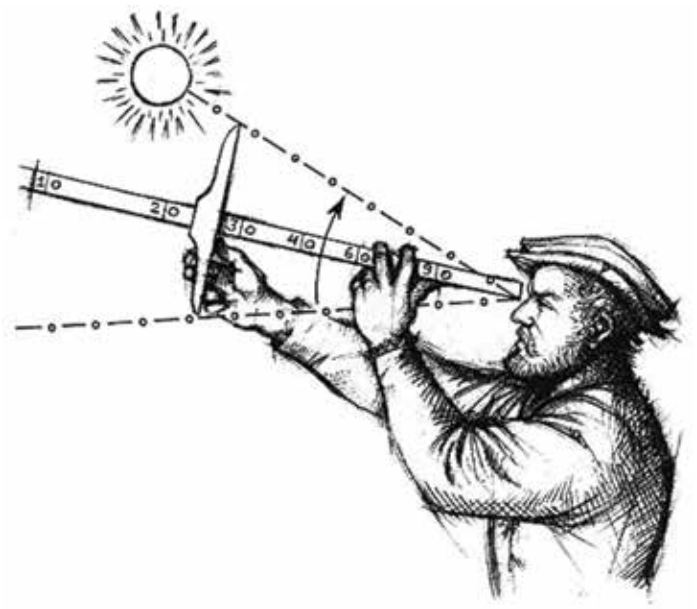
The Cross-Staff had one flaw though: you couldn't look into the sun. In 1594 Capt. John Davis, an accomplished navigator, invented what he called the Davis Quadrant, or Back-Staff. The navigator would stand with his back to the sun and sight the horizon along the horizontal shaft. The sliding transom would be moved back and forth until the sun's shadow appeared on the horizon vane at the end of the shaft. You would then read the distance on the marked shaft.

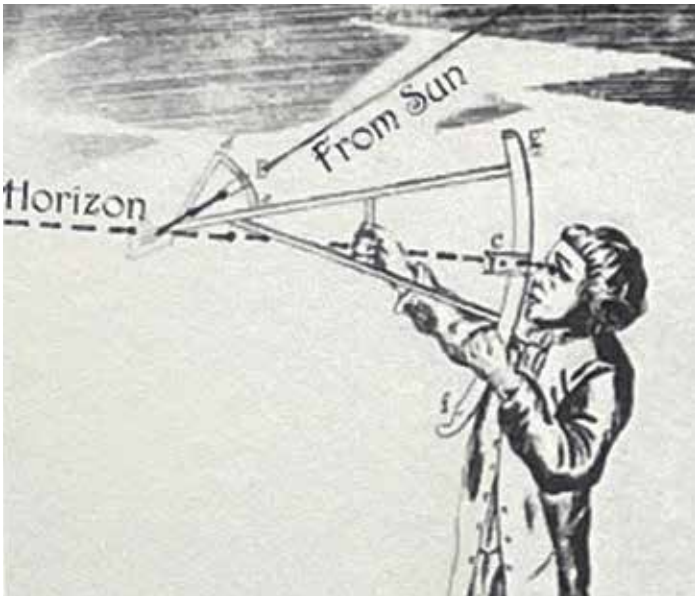
The Octant became the instrument of choice around 1700. It consisted of an "A" frame with a small sighting telescope at the top. It relied on a series of mirrors that reflected light along a path to the observer. By sighting the horizon and moving the index arm until the celestial object or sun was visible on one of the mirrors the degrees could be read on the curved scale. However, it only was able to view 45 degrees, one eighth of a circle.

In the middle 1700s the Octant was replaced in favor of the Sextant which could sight a wider range of 60 degrees. Sextants are still being used today as a backup for modern electronic instruments.

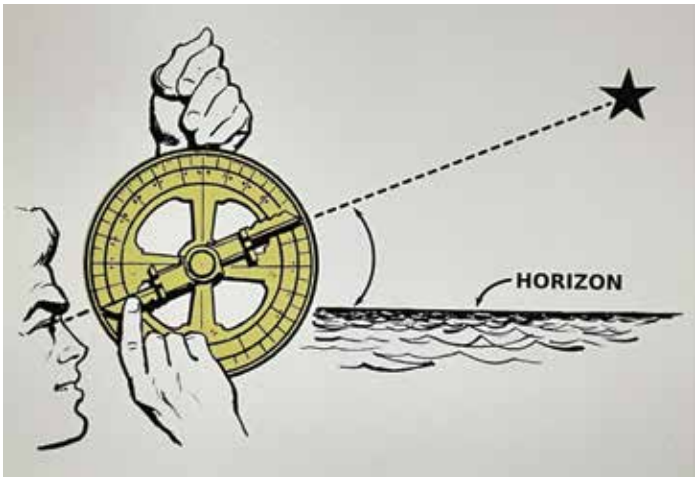
## DETERMINING LONGITUDE

Longitude lines are the imaginary lines running vertically from the North Pole to the South Pole. They determine your position east and west with 0 degrees at the prime meridian that runs through Greenwich, England. Greenwich was chosen because the Royal British Navy was the dominant force in the






***Below:*** *Astrolabe.* ***Right Top:*** *Cross-Staff.* ***Right Middle:*** *Back-Staff.* ***Right Bottom:*** *Octant.*






world at that time. Also, the British Admiralty had the only reasonably accurate charts of the seas and they used Greenwich as the location of the starting place, or prime meridian.

If there are 360 degrees of longitude around the earth, and there is one revolution of earth in a 24-hour period, the earth will rotate 15 degrees in one hour (360 divided by 24). If you knew when it was noon at Greenwich (using an accurate timepiece) and you can measure your local noon with your sextant, you can determine how far you are east or west of Greenwich. Knowing the correct Greenwich time at sea, essential to determining longitude, only became possible in 1759 when a small, rugged, and accurate Chronograph was finally developed by Englishman John Harrison. Clocks had been in existence on land for centuries, but no one had been able to invent a small enough timepiece that was accurate enough when carried aboard a rolling ship. This is a fascinating story that some readers might wish to pursue further.

## CHARTS

During the mid-thirteenth century mariners began to realize that charts and maps could help keep detailed records of their voyages. Though crude, they had notations and compass directions to retain the needed information for their trade routes and exploration.

## DETERMINING SPEED

Knowing your vessel's speed is an essential bit of information needed to determine how far your vessel had travelled in a 24-hour period.

In the early days a piece of wood, probably from the cook stove on board, would be thrown overboard at the bow and the seconds counted until it reached the stern. Knowing the length of the vessel you could determine how many feet you traveled in a given length of time.

The next speed instrument was the Chip Log. A Chip Log was a triangular piece of wood attached to a spool of line. After the introduction of the nautical mile (6,080 feet) as a standard unit of measure at sea in the 15th century, mariners began to mark the line at equal intervals. There were knots tied in the line spaced every 8 fathoms, (a fathom being 6 feet), or 48 feet. Using a sandglass (hourglass) running for 28 seconds they could determine how many fathoms of line had gone overboard in that time period by calling out how many knots they counted running through their fingers. "Five knots" would be about 240 feet of travel. This is how the term "KNOTS" of speed came about. A modern version of the Chip Log has a dial attached to the taffrail or stern of a ship with a line trolling behind. Attached to the line is a propeller-like object that spins turning the dial to indicate distance travelled.

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***Left Top:*** *Sextant.* ***Left Middle:*** *Taffrail. Log.* ***Left Bottom:*** *Compass.*

## THE COMPASS

All these early navigation aids are great, but, what about the Compass? More than 2,000 years ago, Chinese as well as Greek scholars knew of magnetism and that by rubbing an iron bar or needle with a lodestone the needle would point north or south. The needle placed on a piece of wood or cork in a dish of water would always point in the same direction. Its primary use was when the sun wasn't visible, as it wasn't thought to be very accurate. By the 15th century, mariners and explorers realized that there was a discrepancy between magnetic north and true north called variation or magnetic declination. Thus, the Magnetic Compass was developed. In the early 20th century, the Gyrocompass was developed by using a spinning gyro to follow the earth's axis of rotation to point true north. This is the type of compass used today on ships and aircraft.

## USING RADIO WAVES

Around 1900, after wireless communication had been invented, a number of innovative engineers found that a radio wave was directional. By using a loop antenna, one could find the point from which the radio wave was being transmitted. This became the RDF, radio directional finder. A series of tall antennas were set up along the coast with specific code signals transmitted from each. If a vessel offshore could receive signals from two charted antennas, it was possible to plot the vessel's position.

As far back as the late 1800s, there were experiments using radio waves. It was found that electric waves that were emitted from a transmitter and then reflected off a metal surface could be used to detect a metal object. Further, it was discovered that one could measure the transit time of the reflected waves. This became Radar, RAdio Detecting and Ranging.

Radar developed rapidly and became an important tool in WW2. It was also critical in preventing ship and aircraft collisions. In the early 1940s, Long Range Navigation (LORAN) was developed, and fixed stations along coastlines were established. These stations sent out radio signals the ships could use to find their position on a chart that had a loran grid printed on it.

## MODERN ELECTRONICS

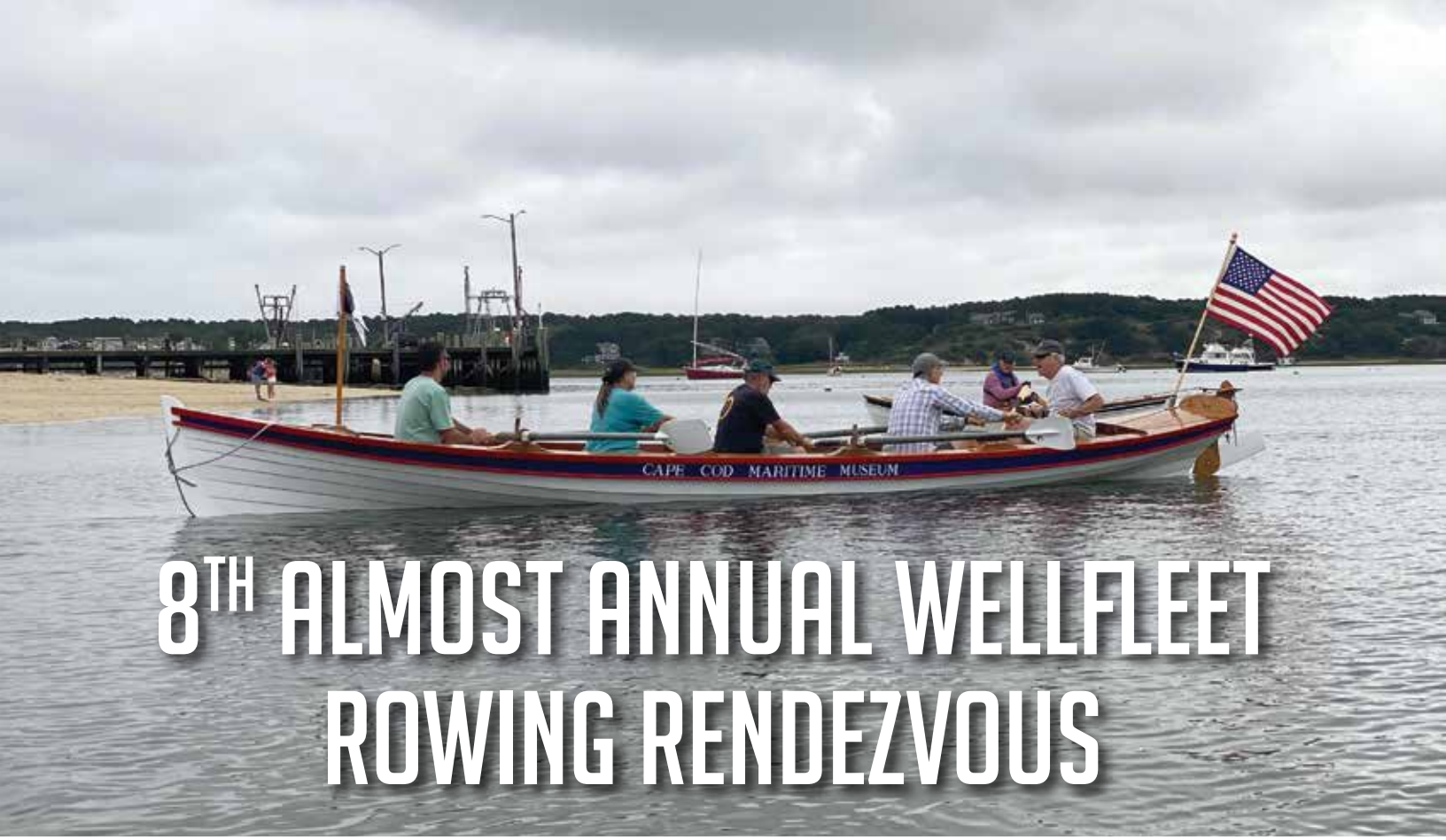
In 1957, the Soviet Union launched the first satellite into space, "Sputnik 1." Satellites became the basis of electronic navigation as we know it today. Signals sent back to earth became known as GPS, or Ground Positioning System. Today there are more than 9,000 satellites circling the globe sending back signals that can pinpoint your location within 20 feet. The military and government have a much more sophisticated version that is accurate to within inches.

AIS, or Automatic Identification System, was developed in the 1990s and allows vessels equipped with a transceiver to detect other nearby vessels and determine if they are anchored or underway, their direction of travel, and how close they are to you. This high intensity, short range identification and vessel tracking network is required on all passenger carrying vessels and on large commercial cargo ships. Today, the price of AIS, around $1,000 or less, is affordable to most boaters and adds a great degree of safety along with GPS, radar, and other instrumentation.

We have only briefly touched on this fascinating subject. Many great volumes have been written about navigation and its history. There are many smaller aids and lots of wonderful stories in addition to the major points brought up here. If you would like to explore more of these fascinating stories, please check your local library or visit the web.

If you find yourself on Cape Cod, stop by the Museum for an educational trip back in time. The Cape Cod Maritime Museum is located at 135 South Street, Hyannis, MA 02601. Please check our website for hours of operation: CapeCodMaritimeMuseum.org.

*Don Stucke is Curator of the Cape Cod Maritime Museum.*




# 8TH ALMOST ANNUAL WELLFLEET ROWING RENDEZVOUS

*By Walter Barron*

On Cape Cod, the 8th (Almost) Annual Wellfleet Rowing Rendezvous was held on September 25, 2021, at Mayo Beach, Wellfleet, MA. The day started rainy, but cleared for the 11 a.m. start, with dry but cloudy conditions, and a slight north breeze. Low tide was about 9 a.m., so the boats were pushed up the beach as the tide rose.

Boats and people started to arrive, and things got going. I brought my Atlantic 17, and the Cape Cod Chapter of the TSCA showed up with several boats including a Pete Culler Elf, a Doug Hylan Beach Pea, a Merry Wherry sliding seat boat, a flat bottom skiff, and probably the star of the show, the 4-oared Gig from the Cape Cod Maritime Museum. Sizes ranged from an 8' pram to the 25' gig, with about 16–17 boats altogether. Some other boats were a Shellback dinghy on its maiden voyage, a Bevin's Skiff on its maiden voyage, a Paul Gartside 14' Rowboat, I believe design #233, and many more. There were about 50–60 people there, and anyone could try any of the boats. Beachgoers who stopped by and asked what was happening were told that they could try a boat, and were amazed that there were all these beautiful boats that they could row.

About 100 oysters were shucked and eaten, a couple of platters of sandwiches, and some cookies were consumed. Also, about 50 souvenir tall boy Koozies were given away.

High tide was about 3 p.m., and as the beach got narrow due to the rising tide, boats started to slip away. Many hands helped clean up the beach and move boats, and another Rendezvous was over.

Thanks are due to Old Wharf Dory Co., Steve Smith and Son, South Shore Boatworks, the Cape Cod Chapter of the TSCA, and the Town of Wellfleet for help putting on another great Rendezvous. See you next year!

PS—The 2021 Rowing Rendezvous was numbered #8P. The P stands for Pandemic, or Postponed, take your pick.

# AN EFFORTLESS WAY TO RAISE YOUR MAST

*By Andy Wolfe with photos by Roger Allen*

When Roger Allen purchased his Mellonseed, it came with an interesting tabernacle designed by the boat's builder, Howard Heimbrock, of Bradenton, FL. Raising the mast, even on small traditional boats can be a challenge, especially for aging sailors. So, when I saw this simple but effective system when we were together in Maine this past summer, I asked Roger to photograph it in steps to share with the TSCA membership.

The boat's mast is made from solid spruce and is 15-feet tall. The tabernacle is straightforward with an upper pivot pin 15-inches above the deck, and a lower locking pin 4-inches above the deck.

At the base of the mast, stands an arm (boom or gin pole) made from 1½" square stock about 30" long with a pad that attaches to an eye at the base of the mast.

This is where it gets clever. Raising the 15' solid spruce mast upright, the trailer winch strap is clipped to the top of the arm, and you simply crank the handle to bring the mast into place and insert the locking pin.

Roger said, "The arm could have a place to attach a headstay if the rig has one. The ease with which the trailer winch can raise the mast up leads me to believe that the system will work with longer, heavier masts just by increasing the length of the arm. The tabernacle should start right at the mast step. While not massively built, it should be oak or black locust."

# BOATS ON COINS—OR NOT

*By Louis Daehnke*

As a younger man I spent a lot of my free time boating and gardening. As I have grown older my interests tend toward more sedate activities—being with the great grandchildren, and coin collecting. I am mostly interested in bullion coins, but every now and then a non-precious metal coin catches my eye with an interesting object or celebrating an historical incident. And that is how this coin/boat relationship began.

### COIN #1 – DOMINICAN REPUBLIC 1989, 1 PESO

This is a coin celebrating the discovery and evangelizing of the New World by Christopher Columbus. Frankly, I think they should have waited until 1992 to put out this coin, but they didn't ask me. The ship depicted is almost certainly supposed to be Columbus' flagship, the *Santa Maria*—it has three square rigged sails. Both the *Pinta* and the *Nina* had two sets of square sails followed by a lateen sail rig. This gave the two smaller vessels more speed and more maneuverability. But what really caught my eye was the small craft with two people in it and turned up at both ends. Considering the shape and the Caribbean location I thought this small craft was possibly made of reeds. I wanted some related information on this possibility, so I did a coin search of Bolivia (Lake Titicaca) and the Pacific shores of Peru, both locations with reed boats. Nothing concrete there.

Then for some reason I remembered the story of baby Moses (Exodus 2:3) being set forth in the Nile River, and the probability that he was in some sort of reed basket. So, my search for reed boats went to the Middle East and I discovered that reed boats were common there. I also found out that even in present times they have a reed boat called *quffah*, but instead of an elongated craft with upturned ends this boat was circular.

Aha, another avenue of investigation. Circular boats. More than you might think. In addition to the *quffah* of the mid-east there is the coracle of Europe, the *parisal* of India, the *bull boats* of the American Dakota Indians, the *kowas* of Tibet (made with yak skin, no less), and of course the *thung chai* basket-boats of Vietnam. This last one became popular in Vietnam during the French occupation because the French levied a heavy tax on boats, and the Vietnamese responded by using large baskets as fishing vessels, both in salt and fresh water locations. But alas, no coins with circular boats.

## COIN #2 – UNITED STATES 2019, 25 CENTS

This coin shows a man going down the rapids in the River of No Return Wilderness, Idaho, in a skiff type small craft called a drift boat. More on skiffs later.

## COIN #3 – UNITED STATES 2018, 25 CENTS

This coin depicts activity in The Apostle Islands, WI. There is a kayak in the lower right-hand of the coin. Considering the importance of kayaks in both practical and recreational usage, I found it hard to believe that this was the only coin I could find showing a kayak. I was hoping for something from Greenland, Canada, or the United States (Aleutian Islands), but no such luck.


## COIN #4 – UNITED STATES 2003, 25 CENTS

This coin is in commemoration of the Lewis and Clark Expedition which is called The Corps of Discovery. The scene displayed was to represent the return of the Expedition to St. Louis, MO. I have not been able to identify the boat being used as matching any of the craft described in the diary of Meriwether Lewis. Unfortunately, Lewis was guilty of being very loose in his description of the boats used, and with the exception of a 55-foot barge, and the two boats I will mention in a second, the smaller craft he loosely referred to as piroques/canoes/dugouts, seldom making a distinction between them.

But now to those exceptions: on July 23, 1806, a Sgt. Nat Pryor was instructed to form a party with three additional men and take a string of 24 horses, part to the Mandan Indian village and the remainder to a trader. At the time the expedition was on its way home and in the area now called North Dakota. Pryor followed the Yellowstone River on his way to the Indian village, and during the second night some Indians stole the horses, including those belonging to Pryor and his men. Not wanting to walk back down the Yellowstone and along the Missouri River, the four men decided to construct two bull

boats, a type used by the Mandans. Here Lewis gets very precise—the two boats were both 7 feet 3 inches in diameter and 16 inches deep. They were made out of green wood, such as willow, and were covered with the hide of a bull buffalo which the men shot specifically for that purpose. The float was successful. On their arrival the men were asked about the usefulness of the bull boats, and their answer was that they were at the mercy of the river's current.

Later, on October 9, 1806, Lewis was faced with the problem of getting his men and their gear to the opposite side of the Missouri. By then they had abandoned all their boats, so he had built 3 bull boats similar to the ones used by the Pryor party. All the gear and the men were successfully transported across.

Now we'll turn back the calendar to July 9, 1805. The expedition was on its way west, and they had come to the place in the river when their larger boats were no longer useful, but Lewis thought he had an ace in the hole—it just so happened that he had designed a collapsible iron frame boat. Pres. Jefferson had given Lewis carte blanche at Harper's Ferry, VA (now WV), by the US Govt. for anything he thought needed and useful for the expedition. Lewis' trip at Harper's Ferry took longer than expected as he had this framework built in preparation for his journey west. The completed frame was 36 x 4½ feet and only weighed 176 lbs. So he and the workers spent 11 days preparing the boat for its first launch. But at the end of that time there was not enough elk hide to complete the task, so they had to use some buffalo hide to complete covering the frame. Then they used beeswax in an attempt to waterproof the covering because there were no pine trees available to supply the planned-for pine tar. The boat was finally put into the water on July 9, 1805 and sank. Poor Meriwether Lewis was, in his own words, "mortyfied." [sic]


## COIN #5 – CANADA 1964, DOLLAR

This is a fine illustration of an "Indian" canoe. Is there anyone who hasn't spent time on the water paddling a canoe? Light and fast, but with a reputation for being unstable. I personally tipped over in a canoe in Lake of the Woods, Canada. This was a very important craft of the American Indians, and for the "palefaces" journeying into the American wilderness.

None other than Abe Lincoln loved paddling his canoe, particularly on the Sangamon River in Illinois. In fact, his shoving off point is now Lincoln's Homestead State Park. His family moved from their home in Indiana to a piece of land adjacent to that river. And for a bit of history, Lincoln's very first public speech was titled, "The Navigability of the Sangamon River." Hardly a political subject, but it did bring him some notoriety.

I remember an incident a few years ago. While walking my dog along a local body of water, I spotted a lady wearing a white frilly dress and carrying a frilly umbrella, sitting in the front of a canoe while her husband (I assume) was in the rear paddling. I called out to her, "You look like a Monet painting." She smiled from ear to ear, and kindly waved to me in response. It is still a fond memory for me, and I hope for her also.

I just have to add this—have you ever seen anything more beautiful than a cedar strip canoe?


## COIN #6 – BULGARIAN 1989, 2 ЛЕВА

Here we have the celebration of Olympic water sports, kayak (upper figure) and canoe. Using the techniques shown here, I doubt I would last very long. But it was fun watching them on TV from Tokyo.

## COIN #7 – MARDI GRAS MEDAL 1967

Technically not a coin, but it was the only "coin" I could afford to buy which showed a gondola. I especially like that it shows the method of rowing, plus the musician, and of course the honeymooning couple. What could be more romantic (except maybe a canoe with a lady in a frilly dress)?

Most of the next few boats are craft using wind for power. Fair warning—I am not a sailor and have little knowledge of sailor language. Once I had the desire to learn to sail, so I got a book on the subject. When I opened the book what I ran into first were 8½ pages of sailing vocabulary. I decided that if I had to learn a foreign language it wasn't such a good idea. So, when I say "the front" of the boat I mean that part closest to where we are going, and the back of the boat is closest to where we've been.


## COIN #8 – CYPRUS 1982, 5 MILS
## COIN #9 – UNITED STATES 2000, 1 DOLLAR

Coin #8 shows a Mediterranean square-rigged craft. Note the similarity with Coin #9 United States 2000, 1 dollar. The second coin commemorates the travels of Leif Ericson with a Viking Longship. These two boats look like twin siblings. I am not a nautical historian, but still I wonder if they have a common ancestry or was this a case of parallel but independent discovery. Both had provision for rowing power in addition to the sail. This was probably because tacking was difficult (although not impossible).


## COIN #10 – SOUTH ARABIA (YEMEN) 1964, 50 FILS

This boat is a dhow, a watercraft designed for trade, primarily in the Indian Ocean and the eastern Mediterranean. The felucca came after the dhow and was designed for use in the freshwaters of Northern Africa and sheltered waters of the Eastern Mediterranean. I originally identified this boat as a felucca based entirely on the sail it was carrying. I was wrong! After reading a number of articles via the internet I was under the impression that the dhow used a lateen (triangular) sail and the felucca used a sail called the settee, which looks triangular but is actually a quadrilateral (a triangular sail with the leading corner cut off).

The truth is that both the dhow and the felucca are sailed with either type of sail, and the difference between the two types of craft rests on the structure of the vessel itself. The dhow is usually longer than 35 ft, and has an upturned bow and stern. Although it does not have a weighted keel it does have a strip of metal attached to the bottom of the hull. On the other hand, the felucca is usually less than 35 ft long, and instead of a long keel it uses a centerboard. This craft is designed for shallow water, and has a flat bottom. Although the felucca portrays the image of Egypt much like the pyramids, Egypt has not put this craft on a coin. How unfortunate, it is such a beautiful vision!



## COIN #11 – FIJI ISLANDS 1934, SHILLING
## COIN #12 – FIJI ISLANDS 1976, 50 CENTS

The two craft shown are usually known as having a lateen sail, but in reality the rigging is different, so even though the sail is triangular it is called a crab claw. The lateen sail is loose on the bottom, the crab claw sail has a spar on the bottom. The lateen sail originated in Arab waters; the crab claw is thought to have originated somewhere in the Australian Pacific (there are those who say it came from China; take your pick). At any rate, this sail is sometimes so efficient that it was necessary to add an outrigger to the main craft to avoid being capsized.

These craft were very important to the South Sea people as they were needed for the trade between islands that were often more than one hundred miles apart. In some cases, there are two outriggers, and often a platform is constructed between an outrigger and the main boat. These platforms were used for hauling various goods as well as people. You can see one such platform on the 1976 coin.


## COIN #13 – UNITED STATES 2001, 25 CENTS

Sailing in Rhode Island with a gaff-style sailing rig of enormous proportions on an America's Cup Defender of the early 20th century. This just reinforces the idea that the US is heavily involved in the sport of sailing. This is a good example of the gaff rigged sail. Note the spar (gaff) which now makes the sail a quadrilateral rather than a triangle. The addition of

this gaff gives the sail a larger square area and could allow for a shorter mast.


## COIN #14 – BERMUDA 1975, ONE DOLLAR

This is a fine example of the Bermuda sailing rig. Note that the sail is a pure triangle.

This might be a good time to review a chronological history of sailing rigs, so here goes—it all started with the square-rigged sail as seen on many early craft. This was improved by the Arabs with the triangular lateen sail. Then in the 16th century the gaff sail was invented in Holland. Also, in the 16th century a Dutchman who was marooned in Bermuda came up with the Bermuda sail, which is the most popular rig used even today. The marooned Dutchman's name was Jacob Jacobson. Thanks Jacob, for our modern sailing rig.

## COIN #15 – UNITED STATES 1996, 25 CENTS, ATLANTA OLYMPICS–WIND SURFING

Technically not a real craft, but certainly requiring some sailing knowledge and skill.


## COIN #16 – CUBA 1982, 1 PESO

I've saved my favorite for last—in honor of Hemingway's monumental literary work, *The Old Man and the Sea*. Although I think this coin is one of the best I have seen as regards detail, etc., it is a little confusing. The date 1952 on the coin is the date the book was published; however, he received the Nobel Prize for Literature in 1954. The coin specifically mentions the prize, but if they wanted to use a 30-year span, it should have been minted in 1984.

You can't talk about boats and not tell stories about skiffs. In my day we called them rowboats. Every rental cabin on a mid-west lake had a rowboat. You could row them, you could put a little Evinrude, Johnson, or Mercury on them, or you could just let the wind or stream current take you to new places.

My history with skiffs goes back to the 1930s—the Oleantangy River flooded, and my older brother rescued a badly damaged old skiff which was drifting down river. It was missing part of its floor and had some bad wood elsewhere. Although only a young teen, he fixed that old boat so it would float. I was so young when he taught me to row that old skiff I could barely get the blades out of the water. It was not fast or pretty, but I rowed. I rowed for fun. I rowed to go camping, and I rowed to go frog hunting at night. How I loved that old boat!


## BONUS COIN – 1985 MOZAMBIQUE, 50 METICAIS

It shows a man on a raft with a square sail. Maybe not a boat, but certainly a water craft which shows man's creativity in using the water. Kinda takes me back to the Tom Sawyer/Huck Finn days.

Well, that's about it. I hope you found this interesting and informative. I learned a lot, such as the different kinds of sailing rigs. Also, some geography—did you know there is a British protectorate called Tristan Da Cunha, population 260, in the South Atlantic which issues its own stamps and currency? Neither did I until I started doing the research for this article. I also learned when not finding specific boats on coins I was looking for, that failures often lead to greener pastures…may the good Lord grant you good health, happiness, and more time in your boat!

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# A MAN AND HIS BOAT

*By Kevin Brennan*

*Photos by Michael Jones*

I am not a gambling man. I'm generally willing to try just about anything to test myself, but when it comes to a commitment of a large amount of time and a significant amount of money to build a boat that is completely unknown to me, I would consider myself relatively risk adverse. I definitely would want a lot more information making a decision of that magnitude. So, when I decided to build a new sailboat for myself, the only thing I had to base my decision on was a couple of YouTube videos by an Aussie named David Perillo and a photo album by a woman in Washington State named Barrett Fanuef documenting the step by step builds of a pair of boats.

The object of my affection was a boat designed by John Welsford, and the boat was his Navigator yawl. David's videos and stories of his travels sold the dream that this was a big little boat that was quite capable. Barrett's photos pretty much outlined the entire building process that a written manual could not possibly cover. Like they say, a picture (be it still or moving) is worth a thousand words. Truth be told, I really would have liked to have seen and sailed one first, but none were known to exist anywhere on the East Coast. So, I gambled and bought the plans.

The Navigator is 14 feet 9 inches long with a 5-foot 10-inch beam of lapstrake construction with a flat bottom and loads of positive flotation chambers. With the centerboard down it draws about 3 feet and boat up a mere 6 inches. Welsford designed the boat with multiple rig configurations to include, sloop, gunter yawl, Bermuda yawl, gaff main yawl, or lug rig. Mine is the gaff main yawl, and with bowsprit and boomkin it measures out to 21 feet point to point. The plans are all metric, and it didn't take long at all to adapt and really appreciate that system over the imperial inch. I remember as a kid in grade school hearing about how the United States was going to convert to the metric system, and in my opinion, we should have done that a long time ago, but I digress.

I began the build in October of 2008 and in July 2009 christened her *Slip Jig* with a bottle of Jameson Irish whiskey. A slip jig is a traditional Irish ladies dance. She's painted light green, has cream colored sails, lots of bronze hardware. To my eye she's always ready for a dance when she's tied up in the slip, and dance she does.

Everything I had read about the Navigator's sailing qualities turned out to be true. From catching the lightest zephyrs to bowling along reefed down and bruising waves with spray flying, the boat performs very well. She's comfortable, stable, seaworthy, has a good turn of speed, and is extremely versatile with the yawl rig. The sail area with a yawl is spread over 3 smaller sails keeping the center of effort low, which provides a huge safety margin. When pressed and heeling, the sails will start to spill the air before the rail goes under. Even in the worst of conditions that I have encountered, my overall confidence in the boat to get me through has remained high. That's not to say I've never had some white knuckled moments, because I have, but those have been when I should have reefed sooner, or did something stupid, or both. This boat has exceeded all my expectations. I gambled and won.

A boat like the Navigator is well within the means of many builders. It's certainly not an instant gratification project and takes a commitment of time and perseverance, but the rewards are great. Building a boat is certainly fun. Figuring out what the designer meant on a particular detail or how to fit this to that is a fun and a rewarding mental exercise. "If your joints are cruddy putty is your buddy" is one way to approach boat building, but I prefer to take the time on the front end to get the reward on the back end. While I did enjoy the building process, I didn't want to miss an entire sailing season. For me sailing is the endgame. I tried to do something every evening to keep up the momentum. It's amazing what you can accomplish when you put your mind to it. There is something rewarding to sailing along in a beautiful boat that was built by your own hands.

Most of my sailing is day sailing, but I have her set up for camp cruising which is something I try to do a couple of times a year. Day sailing the Navigator can carry 4 people in relative comfort. Camp sailing is something I have done for over 25 years starting with my old Chesapeake Bay crabbing skiff, and the Navigator has proven to be a comfortable platform for these types of adventures. I sail with a group of traditional small craft friends from the Delaware and Old Bay chapters, and we have had some great camp cruising adventures all around the Chesapeake Bay and in the Thousand Island region of the Saint Lawrence River. Friendship, beautiful boats, sailing, raft ups, music, and laughter are the basic ingredients. The rest of the recipe is being flexible, leaving your worries at the car, and adapting as necessary. The memories made on these trips are absolutely priceless. What is surprisingly nice is that despite the diversity of boats that I sail with, all of the boats are pretty well matched, and it is easy to stay together throughout the journey.


If you want to read more about John Welsford's Navigator there is self-published book by Robert Ditterich entitled *Something About Navigation: The Welsford Camp Cruiser* that is a good source of inspiration.

# AND FOR THE 38TH TIME...

*By Andy Wolfe*

The Mid-Atlantic Small Craft Festival attracted a huge variety of small craft with boat registrations from Maine to Florida. The weekend-plus event was very well attended (over 100 crews) and appeared to have a real increase in young families camping, sailing, rowing, and enjoying all the museum has to offer. Overall, 175 people registered, and the museum had over 1,000 people come for the day.

I arrived on Monday evening with my newly restored, ready-for-rigging-and-sea-trial, catboat in tow. When I rolled in my good TSCA friend of 30 years, Tom Shephard, who works at the Chesapeake Bay Maritime Museum, was moving the museum's donated boat fleet to offsite moorings to make room for the registered fleet of traditional small craft. Some early birds started arriving by land and sea the very next day. I usually arrived in Saint Michaels on Friday evening, so I had no idea of what it took to prepare the museum for the visiting boats, or how early some participants arrived and set up camp.

I purchased my boat, a Menger 17 catboat we named *SeaWolfe*, through the museum's donated boat program. I highly recommend boat buying through the museum…it's a win-win for all. The previous owner of my boat had modified the running rigging, and I just couldn't make it work even with Tom's expert help (which means I was the helper), so I decided to start fresh the next morning. I measured the mast and spars, did some geometry, and made a visit to West Marine in Easton to purchase new double braid lines.

The afternoon was delightfully spent with some early arrival TSCA friends who all volunteered to move more of the large, donated boats across the Miles River. It really doesn't get any better than that, but it did with a wonderful home-cooked dinner (more TSCA friends) and a pickin' parlor 'til the cobwebs filled my head.

The next morning TSCA council member Doug Oller came by and volunteered to help me thread the new line and set

***Below:*** *This was not the Pinky Schooners 1,000-mile trek to the MASCF St. Michaels.* ***Left Top:*** *Probably the best view of the haphazard fleet.* ***Left Bottom:*** *Match racing yawls.*

up the running rigging. Doug is an expert catboater (which means I was the helper) and worked it all out, and we stepped the mast more than once, but by golly it worked! We bent the sail on and headed for the launch ramp. With everything set up again, *SeaWolfe* slipped into the water. The rest of the afternoon was spent sailing with Tom, testing all points of wind, and genuinely being impressed by how well the boat handles. I celebrated the day with a lobster dinner.

Sitting in the shade of the welcome tent the next morning, with Robin Schofield, we welcomed festival participants and talked about the TSCA with prospective new members throughout the day. We even sold a burgee or two. To me, the meet and greet is one the best jobs you can have at an event. TSCA secretary Bill Rutherford drove 350 miles and joined me at the info-table, and TSCA vice president Michael Smith towed his boat 1,000 miles from Sarasota, FL, pitched in at the table, and photographed the fleet during the Race of Races.

The TSCA sponsored a catered continental breakfast Saturday and Sunday mornings. According to the festival coordinator, Shannon Mitchell, 20 dozen Dunkin Donuts, plus bagels, pastries, muffins, fruits, and over 30 gallons of coffee were consumed by the attendees and families. I asked Shannon what she thought was the best part of the festival. She said, "Getting to see everyone back together again! It's such a unique event that isn't easily replicated because the people are what make it so special. There are lifelong relationships that have been created from this event, and I'm honored that I get to be a part of that. It's a chance to celebrate small crafts in all their glory while taking full advantage of our waterfront campus."

Almost unique to this small craft festival is the Saturday afternoon sailing race where there is no handicap rule, and the classes are figured out after the race. Bill Rutherford and Doug Oller joined me aboard *SeaWolfe* for the free-for-all trip around the range markers. At the starting line marked by the committee boat *Isabel* and an orange ball, everyone vies for position, spreads out, and remains pretty much clueless about their position in the fleet or who they are competing against. The fleet safety boat was a Hoopers Island Draketail, *Miss Sue*. It's a great opportunity to take photos of your friend's boats and really enjoy the fun. I captured the cover photo with my cell phone.

Of note, Chesapeake Light Craft had a new plaque created for the John Ford People's Choice Award. The winning Boat was a 17' Sharpie, single masted gaff-rigged oyster tonging boat built by the Lewes Historical Society Wooden Boat Program from lines & offsets by John Brady. The yet-to-be-named small craft was completed in September and is owned by Robert Kotowski of Lewes, DE.

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*Spring 2022 Volume 43 Number 1*

**Editorial Deadline: February 1, 2021**

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