

The Ash Breeze

Journal of the Traditional Small Craft Association

**WOODEN BOAT
SHOWS EAST
AND WEST**

IN THIS ISSUE

The Atlantic Challenge

The Crabbing Skiff *Opal*

Lighthouse Keepers Boat

Mystic Small Craft Workshop



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The Traditional Small Craft Association, Inc., is a nonprofit, tax-exempt educational organization that works to preserve and continue the living traditions, skills, lore, and legends surrounding working and pleasure watercraft with origins that predate the marine gasoline engine. We encourage the design, construction, and use of these boats, and we embrace contemporary variants and adaptations of traditional designs.

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

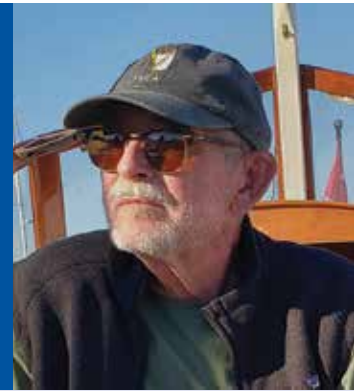
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TAB Layout Design: Karen Bowen

Cover: Docks activities at the Port Townsend Wooden Boat Festival. Photo courtesy of Irving Mortenson.

PRESIDENT'S MESSAGE

Michael Jones



“Eight bells and all is well”—I have come to the end of my watch. It has been a privilege to serve on the council and as President of the Traditional Small Craft Association.

Term limits for the National TSCA Council promote a healthy change by bringing a fresh perspective to the council. This year, three council members will step down, and three new council members will join the council. Roger Allen, John Weiss, and I will have completed our three-year terms. A special thanks to Roger and John as benefactors both financially and with their time in support of the TSCA.

At the beginning of this year, I was fortunate to come into possession of, or more accurately, be possessed by a John Gardner-built Chamberlain Gunning Dory. Reading John's books again led to reflecting on the origins of the TSCA. The first council was elected in June of 1976; we are approaching our 50th year as an organization. The first council included legends and mentors of the small craft world: John Gardner, Lance Lee, Pete Culler, and Maynard Bray. According to Sidney Whelan, board member and acting secretary, there were 54 members that attended the first meeting at Mystic Seaport. Among those attending was Sam Manning, whose illustrations fill the pages of many classic books. It is the work of the founders of the TSCA that fed and nurtured my/our passion for small vessels made of wood, and we are working to continue their vision and build on their legacy of sharing knowledge and skills.

As an organization with chapters and members spread across the nation, maintaining open communication is essential. Programs and events are regional, but their stories inspire and encourage all of us. Sharing your stories about events and programs by submitting your stories to *The Ash Breeze* keeps us connected.

The National Council meets once a month by Zoom, and we are trying to have Zoom programs on a quarterly basis that aim at sharing information and communications in real time. This past year we have had meetings with chapter representatives to share information, as well as presentations from Mystic Seaport and The Chesapeake Maritime Museum about their small craft collections. We would like to have more organizations take advantage of this opportunity to share information about their programs or events.

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ATLANTIC CHALLENGE USA



By Lena Downes

There is something magical about the sound of the dip and clunk of ten oars in the early morning sun. It's the middle of summer, but the day is just beginning, and the air is still crisp. The only sounds are those of the ocean, nature, our crew, and a few lobstermen going about their day. It's a typical morning with Atlantic Challenge USA (AC USA).

Atlantic Challenge USA is a nonprofit organization based in Belfast, Maine, and a chapter of the Traditional Small Craft Association, which teaches traditional seamanship and community-building skills to the youth of all ages (generally, ages 15 to 30s, with some ages ranging from 14 to 60s at community weeks) in 38-foot open wooden boats. These boats, called Bantry Bay Gigs, have ten oars, three sails, and virtually no keel, with removable masts and dipping lug rigging. It is a team effort to move them at all.

The Bantry Bay Gig dates to the eighteenth-century French navy. Current gigs are built off a template of an admiral's barge from the French ship *Résolue*, built in 1778. In December 1796, the *Résolue* was sent to Ireland with the intent to invade. Around forty-five ships set sail from Brest, France, to aid the Irish rebel group the United Irishmen, but their reunion in Bantry Bay was thwarted by a storm. In this storm, the vessels

were scattered, and *Résolue* collided with the ship *Redoubtable*. The admiral's barge was lowered, and a crew went ashore for help. They were captured, and the barge was then stored in the home of Richard White, a local militia leader, before being rediscovered in 1944, when it was donated to the National Museum of Ireland. It has undergone restoration work and is now on display in the Soldiers & Chiefs exhibit at Collins Barracks in Dublin.

In 1984, Lance Lee of Rockland and Bernard Cadoret of France decided to co-found a youth organization to teach traditional seamanship skills and give an opportunity for different nations' youth to form friendly ties through a biennial international competition. After some research, they chose the Bantry Bay Gig to use as their vessel because it requires a lot of teamwork, cooperation, and advanced technical seamanship skills to maneuver. After they added a sailing rig, historically accurate to the era, it was the perfect boat. Over the course of the next forty years, over eighty Bantry Bay Gigs have been built in sixteen countries.

This summer, AC USA is hosting an international competition in Belfast, Maine. The competition will have teams from a dozen countries, including multiple mixed

Top: Sailing in Hurricane Sound during summer 2023. Photo by Dylan Ladds.



international teams, and will take place in Belfast from July 21st through July 28th. There will be a variety of events, from rowing and sailing races, to knot tying, a jackstay transfer, and a slalom course. A full list of events can be found on atlanticchallengeusa.org. Members of the community are encouraged to come watch. The last contest hosted by the US was in Rockland, Maine, in 2002.

Apart from competition training, AC USA runs camps of varying lengths, from a few days to a couple weeks, where an intergenerational group ages fifteen and up gather on a remote Maine island in Penobscot Bay, disconnecting with the modern world and connecting with each other and nature. It is ethereal and magical and is the highlight of my summer. Arista Holden, Captain and Director, has spent the past dozen years

transforming the organization, bringing in music and creating a welcoming environment conducive to forming lifelong friendships. I first got involved with AC USA in 2018, by sheer chance, on a community row. I had no rowing experience, and outside of kayaks, had yet to have a positive boat experience. Now, boats play a vital part in my summer, and I wouldn't have it any other way. I am excited to be a member of Team USA at this summer's international competition.

SOURCES:

Joye, Lar. "The Bantry Boat." *Artefacts* 26, no. 4 (Jul/Aug 2018). <https://www.historyireland.com/the-bantry-boat/>.

Kearon, John. "The Bantry Boat: Researching & Conserving a Unique Historic Vessel." *Historic Ships*, Dec 7–8 (2016).

Below Top: Bantry Bay gigs during a sailing race at the 2018 Contest in Antrim, Northern Ireland.

Photo courtesy of Atlantic Challenge International.

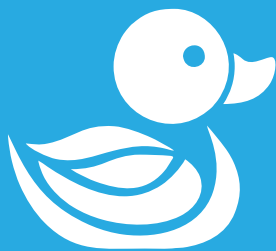
Below Bottom: Rowing past the "Sparkplug" lighthouse, North Haven, ME, during a weeklong expedition hosted by Atlantic Challenge USA, August 2023. *Photo: Dylan Ladds.*

Below Top: Training for the Oars & Sails event in Penobscot Bay, ME, where crews row the windward length of a triangle course, and sail the down wind legs. *Photo: Alexander Belous.*

Below Bottom: Contest of Seamanship in Bantry, Ireland, 2012.

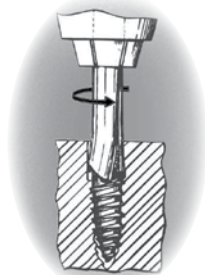


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BUILDING THE WISCHMEYER PRAM

PART ONE: FROM IDEA TO LAUNCH

By Ed Neal

Let me take you backstage and show you how the boatbuilding sausage was made. Ready?

It all started with a question. What boat should we build? The question was asked five years ago in our after-school boatbuilding club at the Davis Aerospace & Maritime High School. Six of us from the Cleveland Amateur Boatbuilding and Boating Society (CABBS) volunteered at this Cleveland public school near the downtown lakefront, and we needed a new project to involve the students.

Two students immediately knew what they wanted to build. We suspected a small sailboat, but no, they wanted to build a work boat, specifically a clean-up boat to address a floating mat of debris that builds up in a corner of the marina where the two worked. They had no good way of clearing this eyesore seen by thousands of pedestrians.

The proposed boat needed to be small enough to navigate a 200 ft. long, 10 ft. wide channel that formed a right-angle turn to another similar channel. It was here that debris collected after each heavy rainfall or a storm on Lake Erie.

We got to work with a handful of students, worked through several design iterations, and produced a model we called *Cornerman*. It might be described as a motorized, 10-

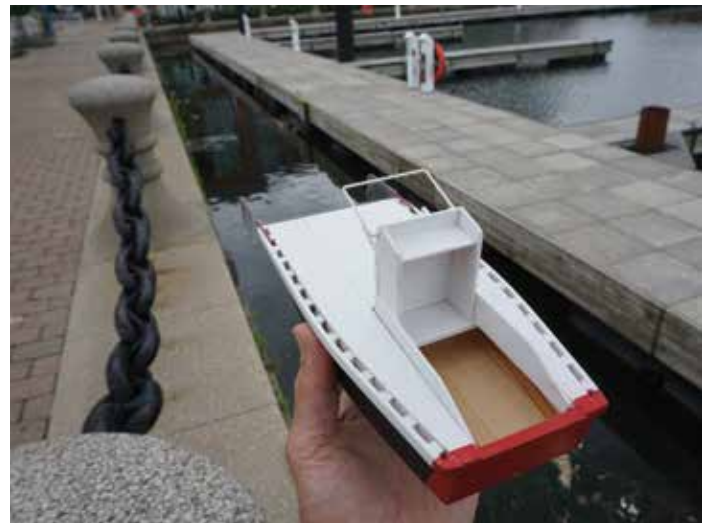
foot decked scow with a steering console. Though we were persistent, we couldn't get the attention of the marina owner, and there the project stopped; *Cornerman* faded away.

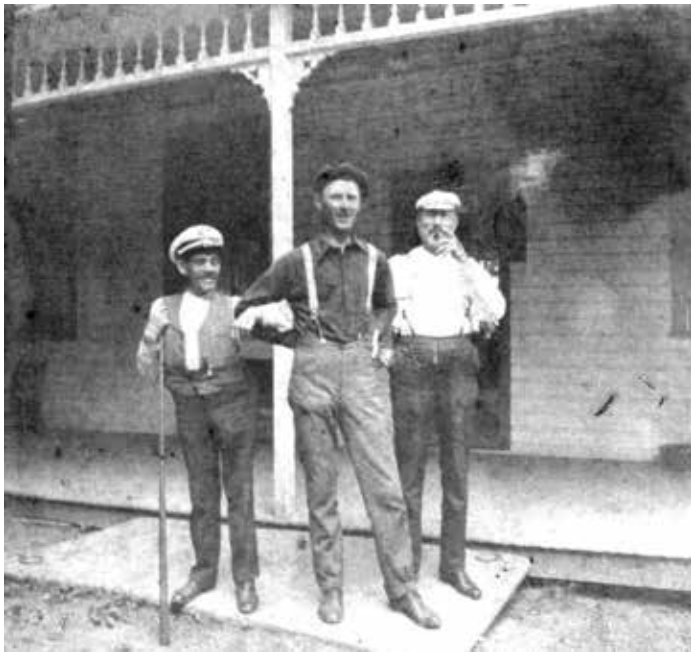
A year later, by chance I stumbled upon a collection of boat plans at the Bay Village Historical Society in suburban Cleveland. There I found plans for a 9'9" utility dinghy (a pram, actually) drawn in 1953 by a hobbyist naval architect, Henry Wischmeyer, who spent his life on the Lake Erie shoreline in Bay Village.

The Wischmeyer design seemed to meet all the clean-up boat criteria. The one-sheet drawing presented the profile, overhead and body plan views, and a few penciled-in dimensions. It lacked details, but it was just enough and ready to go. We could do this. Building this boat would energize a part of Bay Village history that is tied to the Wischmeyers. In the later-1800s, this German immigrant family brought grape cultivation to the area, began producing wine, and eventually operated a lakeshore hotel accommodating seventy people.

With support of the Bay Village Historical Society and the Davis after-school boatbuilding club, CABBS decided to pursue the building of the clean-up boat we now called the Wischmeyer Pram. Each organization would be involved and

Left: Paul Herrgesell towed a full-sized mock-up of the Wischmeyer pram's footprint through the marina channel debris field to prove it could make the right-angle turn. **Right:** A model of *Cornerman* positioned by the channel it needed to navigate.





A young Henry Wischmeyer (center) in front of the family's Lake Erie shoreside hotel.

as the pram design, we felt it would be a reasonable guide to what Henry Wischmeyer might've had in mind. The book contained plans for boats in the size range of our pram, so we interpolated and made our best guess. The book became a studied reference.

But there were still unanswered questions. In the wee hours one night I awoke debating whether to use oak or spruce for the chine and sheer clamp. Would they make the bends or would they need steam? Would spruce be strong enough? I liked the strength of oak but not the weight. Back and forth I tossed and turned. I settled the argument by deciding to go to the local big-box lumber yard when I awoke, and if I could find a fairly clear 2"x10" to rip into chines and sheer clamps, I would go with spruce.

I got to the store at 9 a.m. and went immediately to the 2"x10" pile. There immediately on top, the first board in the stack, was a perfectly clear southern yellow pine board

Top: Dave Weglicki and Paul Jira loft the pram. **Bottom:** One of the three white oak frames is assembled by (L to R) John Mikolich, Ed Neal, Bill Donoho, Tom Baugher, and Paul Jira.

have a role in making it a successful venture. We applied for a John Gardner Grant to cover most of the boatbuilding cost.

In the six months between applying for the grant and learning we won it, our relationship with the school changed. The teacher who had been our liaison began graduate school and could no longer be involved. No one else at the school stepped forward to mentor the group. We couldn't meet at the CABBS workspace since the school had no reliable way to transport the 4–6 regular student members. Soon, the after-school boatbuilding club disbanded.

Not to worry. We could involve the students another way. Our Wischmeyer pram was forecasted to work in tandem with two 25-foot aluminum harbor clean-up barges. Since the barges hire Davis students as deckhands, Davis students would crew the Wischmeyer pram as it went into service.

Four CABBS members set about lofting the boat full-size. We had never lofted before. We made mistakes but caught them, and line by line the plan grew. We hoped we had it right.

We established some ground rules: we would build the boat as drawn. This meant panel on frame construction, not a stitch-n-glue adaptation. It meant that Henry Wischmeyer's unusual addition of a second skeg drawn under the bow transom would be kept. No one had seen or heard of such an arrangement.

With no construction details as to scantlings or gunwale design we found we were on our own. In the CABBS extensive library we zeroed in on Edson Schock's *How to Build Small Boats* published in 1952. Since it was from the same vintage



with one oh-so-small pin knot. Very, very unusual. I had my answer.

Six members of CABBS met two evenings a week to build the pram. We ripped all the necessary lumber and set about building the three frames. We used tick sticks rather than a ruler or tape to take measurements from the lofting. In this way no numbers or fractions were involved.

A tick stick is a thin slate of wood about three feet long. The builder simply lays it on what is to be measured on the lofting. A mark is made at the start of the measurement and at the end. The tick stick is taken to the work piece and the marks transferred. There are no numbers or fractions to remember, and you have a hard copy to refer to if you need to revisit the measurement. Tick sticks also insured measurement consistency and reduced waste. Tick sticks rule!

So let's talk about the seven-member building crew. Three members had boatbuilding experience, three had some exposure to boatbuilding, and one had neither boatbuilding nor woodworking experience. I had built a number of small boats, so I came to the project with craftsmanship standards I thought I'd apply to the pram. This was a mistake. It's not that the crew disregarded my standards, it's that they never had any practice to develop them.

The first few sessions I came away rather discouraged by the quality of the work. But it got better. I found I had to stop trying to make anything myself. Rather I had to focus entirely



Right Top: The steamed white oak keel is bent into position by (L to R) Paul Jira, Steve Frye, Cindy Verbiak, and Ed Neal. **Right Middle:** Once flipped, the hull is trimmed and scraped of excess epoxy glue. **Right Bottom:** With the gunwale installed, floorboards became one of the final construction steps. **Below:** The final clean-up prior to painting was handled by (L to R) Cindy Verbiak, Dave Weglicki, and John Mikolich.







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on what the others were doing and watch closely and coach creatively. With guidance, some cranked their craftsmanship standards up. Others had to dampen down their expectations. As we worked together, a middle ground arose that we all could live with. Isn't that a part of what you call teamwork?

Each boat plan in the Edson Schock book carried a matrix detailing each part in the boat, its material and dimensions. We copied this discipline to generate a cut list for the table saw.

The benefit of starting the project with a cut list played out in two ways. First, when we needed the material, it was immediately at hand in the required size. Project momentum moved right along. Secondly, by having the actual pieces to be used, we could easily trim off an end to make actual-size tracing blocks and other test pieces. Fits were better the first time.

Boatbuilding progressed through the summer in conventional style. We built the frame of Ohio white oak and southern yellow pine, and used 18 mm meranti marine plywood for the transoms. The boat was paneled in 6 mm meranti plywood and sheathed in 6 oz. fiberglass cloth set in epoxy. Kirby paint finished her off. We found two redwood planks salvaged from a room divider and upcycled them into varnished thwarts. Every work boat needs at least one touch of varnish.

As we began painting, I discovered that the boat designer, Henry Wischmeyer, who died in 1958, was buried in a small

lakefront cemetery next to the Bay Village park where we planned to launch our boat. Carved on his headstone was his birthdate. Realizing it was only four weeks away, we set his birthday as the launch date. Had he lived, he would have been 151 years old.

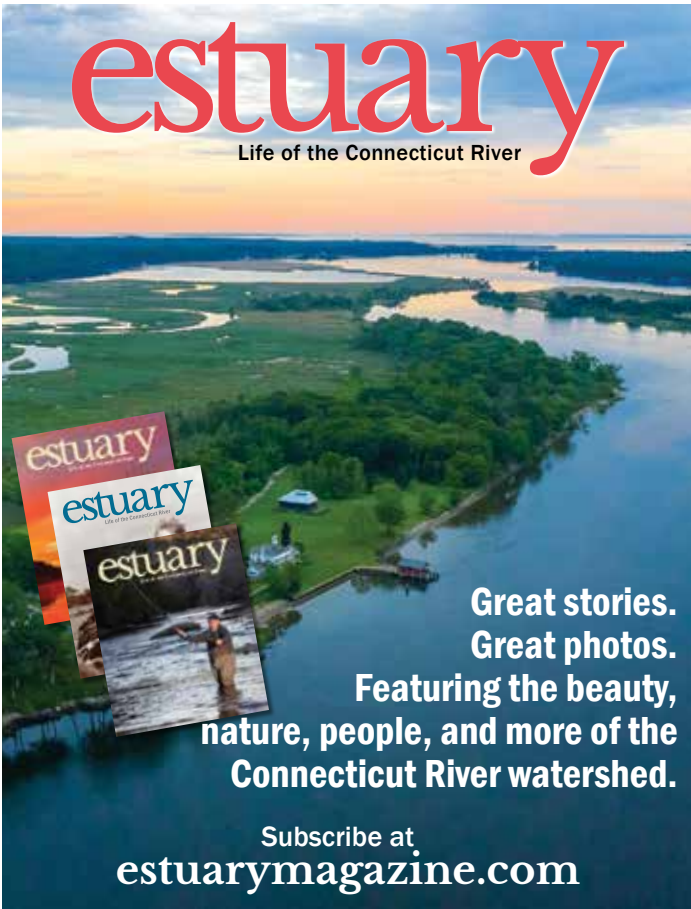
Over forty people attended the late September launch of our small pram. To reflect that Henry Wischmeyer grew up on a family farm growing grapes and making wine, we christened the boat with a locally produced vintage and named it *Little Henry*. Breakers on Lake Erie prevented more than a short ceremonial row. One of the Davis students who had initially proposed the clean-up boat idea, Quinton Oliver, now a college student, was on hand to see the fruition of his idea. Our launch party generated a front-page article in a local newspaper.

We put *Little Henry* away for the winter. In the spring she will be outfitted for clearing floating mats of debris in the marina channels. Davis students will pilot her. Working together we will develop a technique for netting the debris and towing it out of the narrow channel to where the bigger harbor clean-up boats can take it on deck.

No one has any experience doing anything like this. It will all be new for everyone involved. How we succeed remains to be seen, and we'll cover it in Part Two of the Wischmeyer Pram story. Look for an update in a future issue of *The Ash Breeze*.

Left: *The Wischmeyer Pram and builders Dave Weglicki and Steve Frye await the launch party guests. Right:* Quinton Oliver (gray sweater) who originally proposed the clean-up boat idea discusses the construction with builder Dave Weglicki.





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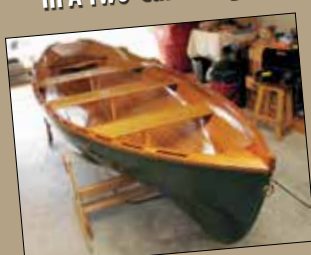
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OPAL'S STORY

By Don Dill

So, there we were, on December 2nd, standing in a muddy dirt driveway in front of a shabby-looking storage warehouse, on a dead-end road in the backside of St. Michaels, Maryland. My wife, the beautiful and talented first mate, would say we were there to buy yet another boat. But I was there to adopt and accept stewardship of a fine example of American maritime history. Let me explain.

It all started two months prior, on the day before the forty-first Mid-Atlantic Small Craft Festival at the Chesapeake Bay Maritime Museum. I was helping Tom Shepherd move some boats around, and then we went to get his catboat out of storage for the event. I was excited to hear that it was at the museum's off-site storage facility. Memories of Mystic Seaport's "Broom Closet" had my mind swimming with anticipation. Although it was not as grand as Mystic's secret closet, it had the same feel to it. As we were getting *Baguette* ready to go, my eyes were wandering in every direction, and then, through an opening in the wall to another section, way

in the back corner, I saw her. I instantly stood up straight, arm stretched out pointing, and said, "Tom, what is that one?" He eagerly replied, "Let's go see."

There, being held up off the ground by two car jack stands and a metal stool was a traditional crabbing skiff. I walked around her. Wow. She was fourteen feet in length, about five feet of beam (a little wide for a sharpie skiff, but she probably would be more stable for it). I walked around her again. Oh, she was everything I liked in a skiff. Side decks and a cross planked bottom. I walked around her again—wow—totally traditional, no plywood here. The rudder, mast, and sails were stowed inside. It even had a set of oars. Tom said she had been there a while and had sat in a barn for years before she got here. On the third time around her, Tom said, "Are you interested? She's for sale." For sitting dry so long she seemed solid. But the name, that was an issue. It was odd, it didn't make sense, it didn't fit. I would have to do something about that.

Left: *The Crabbing Skiff in the museum warehouse waiting to be adopted.*

Right: *Fitting and installing combing dressed up Opal's appearance.*



Well, we got Tom's boat to the ramp. But the gears were turning in my head... *Honey, remember how I said I was wanting to build another sharpie? Well, Tom has this...for less than I can buy the materials...less time in the shop...helping out a friend.* When the reply came back, "That's nice; let's sleep on it"—yes, there was hope. I let Tom know it was a maybe. We couldn't tow two boats home at the same time anyway—even though that meant another six hours up and six hours back to North Carolina. A couple days after the festival, I called Tom to let him know we wanted the skiff. I started looking for a small trailer. That became the biggest headache of the whole project. It was also the costliest part, too, and one of the reasons it took two months to pick the boat up. But this story is not about trailers.

Back to that December day at the warehouse. We were happy to take the little skiff home, and Tom was happy it was going. The six-hour drive home was thankfully uneventful. As she just squeezed into my shop, trailer and all, I spent the weeks leading up to Christmas inspecting, contemplating, planning, researching, writing to-do lists, writing to-buy lists. I found out that she had been built at the Chesapeake Bay Maritime Museum back in the 1990s under the watchful eye and instruction of Shipwright John Swain (Schooner Sultana). I discovered she was still in pretty good shape. Only one soft

spot on the port chine log amidship. Her sail was a clubbed spirit boom Marconi and a jib with a boom.

The major work would be re-caulking the bottom. The timing worked out great as our chapter, TSC Raleigh, typically has shop tours during the winter months. Guys come together to help with a project or share skills, and of course a potluck meal. I had the February shop tour, and the guys made short work of getting the skiff off the trailer, flipped over onto boat horses, and reeved all the cotton from the bottom seams. Well, caulking began later that month, and the paint arrived from George Kirby about the time the seam compound was going in over the cotton.

By Easter her bottom was painted, and she was ready to flip back over. Conveniently we had the family home for the holiday to help. She was soaking up in the back yard with a garden hose in her when we decided she would make the trip to Lake Murray, South Carolina, for the Menger (catboat) Messabout #2, since my Menger is now berthed at Blackbeard's Sailing Club in New Bern three hours away.

Now the pressure was on. No time to order lines for running rigging. So, I gathered up the bits and pieces I had in the shop. See, I told you they would come in handy someday. Still too much leaking around the centerboard. I had just enough cotton left to caulk the centerboard trunk, and it was time to go.

Left: Glen, Philip, and Don pick'n cott'n.

Right: John and Randi scraping and reefing the bottom seams.



When we arrived at Farr Base Camp at Lake Murray, Chris Farr said he could still smell the fresh paint. She slipped into fresh water, and my first mate and I rowed out of the cove and into the lake. Feeling confident, we unfurled the mainsail and sailed away. I ended up using the bow painter for a main sheet. Thirty minutes later my cheeks were sore from the stupid grin it was stuck in. A great sail. I had not sailed without a mechanical advantage on the main sheet in some time, but she sailed flat with the typical sharpie water slap on the bottom. I had not realized how much I missed that sound and feeling until then. We messed around with the sail lacing over the weekend. The jib and mast still need more tweaking. But that is part of the fun in small boats.

Oh, and the issue with the name? Well, that got all straightened out. Ya see, me and her, we had quite a long talk one day in the shop. She agreed the old name didn't suit her and who she was. A cross planked sailing skiff from another time. Her name is *Opal*.

Top: *Three Dill sisters boat flipping service.*

Bottom: *New cleats were patterned from H.G. Smith's The Arts of the Sailor.*



CROSSING THE BAR

Nicholas "Nick" Wilbur Fast of Sea Pines on Hilton Head Island, SC, died Jan. 6, 2024, at age 92. He lived a long, happy life and died peacefully in his sleep at a hospital in Savannah from complications of pneumonia and a fall.

The only child of Evelyn "Honey" Wilbur and John Fast, he was born March 23, 1931, in New York, NY, and grew up in Bayshore, Long Island. His father died when he was young, and his mother later married Duke Busch.

He is predeceased by his wife, Elizabeth "Betty" Trygstad Fast, and by his second wife, Joyce "Joy" Dudek Fast. He is survived by his four sons, Steve, Jim, Carl, and Ken and their wives and partners; ten grandchildren, 24 great-grandchildren, four stepnieces, and four doted-on cats.

Nick graduated from the Massachusetts Institute of Technology with a Bachelor of Arts in Electrical Engineering and Naval Architecture. He also rowed crew for MIT. Nick and Betty moved from Cambridge, MA, to Groton after college, where he went to work at General Dynamics/Electric Boat designing and managing the construction of nuclear submarines.

Having grown up on Great South Bay in a maritime family, the world outside of work revolved around boats, including those he built in the backyard. He was a long-time active member, and a past Commodore, of the Shennecossett Yacht Club in Groton. And the love of messing about in boats is being passed down through the generations.

While Nick spent more years in retirement than he had worked at EB, he always said he was busier after he stopped working. He took on a long-term volunteer commitment to the workshop and maintenance program at Mystic Seaport. He and Joy spent a lot of time cruising the New England coast before finally retiring from boating when they moved to Hilton Head. He had a constant stream of other projects involving first boats, and then houses and yards. But he was also a big believer that there is no such thing as a bad nap, especially with a cat or two on your lap.

Obituary published by
The Day on Apr. 28, 2024



SET SAIL FOR THE PORT TOWNSEND WOODEN BOAT FESTIVAL

By Barb Trailer

Nestled on the picturesque shores of Port Townsend, Washington, lies an annual event that celebrates maritime culture, craftsmanship, and community—the Port Townsend Wooden Boat Festival. Since its founding in 1976 as a part of the area’s marine trades renaissance, the event has blossomed into the largest wooden boat festival in North America, attracting thousands of visitors and hundreds of wooden boats from around the world. If you’re looking for an unforgettable maritime experience, this festival is your compass point to adventure and inspiration.

A LITTLE HISTORY

“We expected 800 people, and 3,000 showed up. The next year, we expected 3,000, and 9,000 came. In the next two years, 200 boatbuilders moved here.”

—Tim Snider, *WoodenBoat Magazine*

The Port Townsend Wooden Boat Festival started as a “wild idea”—a vision shared by a community of passionate boatbuilders and “saltwater hippies” who saw boats and the sea as a lifestyle.

“We partook of the traditions that formed the magic that drew us to the craft in the first place. The magic came back because we brought it back.”

—Brion Toss, author and rigger

Over the next 50 years, Wooden Boat Festival has become an integral part of Port Townsend’s identity, economy, and authenticity. People visit from around the world and return year after year to celebrate.

Today, the festival is a living testament to that original vision. It features dozens of indoor and outdoor demonstrations, presentations ranging from wooden boatbuilding to global adventurers, and a vibrant marketplace of maritime crafts, techniques, and equipment. Each year, thousands of attendees walk the docks, marvel at the craftsmanship of the boats, and immerse themselves in the rich maritime culture that the festival preserves and promotes.

HIGHLIGHTS OF THE 2024 FESTIVAL

This year’s festival promises to be one of the most exciting



yet, with a range of new exhibits and activities designed to captivate and inspire visitors of all generations. Here are some highlights you won’t want to miss:

TAKE ME TO THE WATER: HISTORIES OF THE BLACK PACIFIC

One of the standout features of this year’s festival is the groundbreaking exhibit, “Take Me to the Water: Histories of the Black Pacific.” This exhibit explores the historic connections between people of African descent and the Pacific Ocean, shedding light on a rich and often overlooked narrative. Located in the Boatshop all weekend, this exhibit will be accompanied by presentations throughout the festival, offering a deep dive into this important history.

CELEBRATING NATIVE CANOES, FILMS, AND ART

We are incredibly honored to welcome a number of Indigenous tribes and Native canoes. At Festival a selection of Native films and art will be featured, celebrating the vibrant cultural heritage of the Indigenous peoples of the Pacific Northwest. This unique showcase is a tribute to the legacy and artistry of native maritime traditions.

HARDANGER ROPE MAKERS FROM NORWAY

For only the second time in America, and the first time on the West Coast, we are thrilled to host the Hardanger Rope Makers from Norway. These masters of traditional rope making will demonstrate their ancient craft, transforming raw materials into sturdy ropes using techniques passed down through generations. Visitors can marvel at the



intricate process and even participate in rope making sessions throughout the weekend.

WOMEN IN BOATBUILDING

This year's festival will also shine a spotlight on the incredible contributions of women in boatbuilding from around the world. Attendees can look forward to panel discussions and presentations featuring some of the leading women in the field. Be sure to visit the Women in Boatbuilding Booth and the Women of the Working Waterfront Booth for more insights and inspiration—maybe even catch a demo. On Saturday, between 5–6 p.m., we hope to set a record for the largest gathering of women in marine trades for a commemorative photo.

HANDS-ON FUN, IN THE WOOD TENT

The Wood Tent returns this year with even more hands-on activities for festival-goers. Last year's tent was a smashing success, with over 400 people making cheese boards and 100 crafting wood pens from exotic woods. This year, we're adding wooden keychain-making to the lineup! Stop by the Wood Tent to create a unique wooden keepsake to take home—a perfect souvenir of your time at the festival.

THE HEARTBEAT OF THE FESTIVAL

At the core of the Port Townsend Wooden Boat Festival is a deep respect for tradition and a commitment to preserving the skills and knowledge of wooden boatbuilding. The festival fosters a sense of community among boatbuilders, sailors, and maritime enthusiasts, creating a space where stories are shared, skills are passed down, and new generations are inspired to take to the water.

SET SAIL FOR ADVENTURE

As you wander the docks, admiring the fleet of beautifully-crafted wooden boats, you'll be transported to a world where craftsmanship and passion meet the open sea. Whether you're learning the intricacies of traditional rope making, delving into the histories of the Black Pacific, or crafting your own wooden keepsake, the Port Townsend Wooden Boat Festival offers an immersive experience that will leave you inspired and eager for your next maritime adventure.

The Port Townsend Wooden Boat Festival awaits—get outside, get on the water, and get inspired!

PLAN YOUR VISIT

Dates: September 6–8, 2024

Location: Port Townsend, Washington

Tickets: \$30 per day, \$55 weekend

Kids under 12 are always free

For more information, visit the Wooden Boat Festival website—woodenboat.org—and start planning your visit today.



Erie Canal boat Seneca Chief is launched on May 7th by the Buffalo Maritime Center. A volunteer boatbuilding crew of over 200, headed up by Roger Allen as Master Boatbuilder and partner, Greg Dudley, as Lead Boatbuilder, took three years to complete the 73' recreation of the original. In 2024 the new boat, towed by the venerable wooden tugboat CLChurchill, is to be featured in bicentennial programming for commemoration of the opening of the canal in 1824. Afterwards she will spend summers working to draw attention to the canal as an important historic, recreational, and economic feature of the state.

“Building the Seneca Chief” will be a full feature story in the fall issue.



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:

tscanet.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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39TH CEDAR KEY SMALL BOAT MEET

By Michael Jones

I have heard it said that sailing in perfect weather does not make for a very interesting story, but at the 39th annual Cedar Key Small Boat Meet we had three days of perfect sailing weather. The moon aligned with weather systems to make for favorable tides, extremely comfortable temperatures, good breezes, and, in general, perfect days on the water.

That is not to say that it was a perfect weekend for everyone. On Friday one of the sailors had a medical emergency out on the island that thankfully was not life-threatening but did require EMS transport. On Saturday one of the boats failed to stay afloat; captain, crew (dog), and vessel were safely transported to the home port. One of the ever-present dangers on the west coast of Florida are stingrays, as was painfully found out by one of the participants. While not life-threatening, it is not something you want to experience personally. While the Small Boat Meet is unstructured with no support organization, the universal “Good Samaritan” code on the water ensures that someone always steps up to help. “Let’s be careful out there” and look out for our fellow sailors.

One of the long-term effects of hurricane Idalia is that the high and dry Community Center, where we usually held our annual dinner, is no longer available; it is now the new City Hall—a good decision, as the previous location of City Hall has flooded several times in the last few years. The Christ Episcopal Church graciously allowed us the use of their fellowship hall for a group dinner on Friday night. Forty people attended the dinner, which allowed us to see faces—without sunglasses and large hats.

Saturday is the largest gathering of boats on the beach of Atsena Otie Key; this year was no exception. It is an eclectic gathering of vessels and people: Jim Brown (Windrider trimarans), now in his 90s, was on the beach; Hugh Horton

(the father of the Small Boat Meet and the Bufflehead canoe) was there to survey the gathering; and it’s always a joy to get to visit with Ida Little (author of *Beachcruising and Coastal Camping*). Wes White, sailing his father’s (Robb White) felucca, and I relaunched the John Gardner-built Chamberlian Gunning Dory sporting a balanced lug sail. The West Coast Trailer Sailors are always well represented, as well as TSCA members from the Florida Gulf Coast, Crystal River, and St. Augustine chapters.

Sunday was an opportunity to explore the other keys. One group sailed up to North Key, some to Snake Key. We sailed down to the Corrigan Reef area around the clam beds where an oyster bar transformed my centerboard into a fixed keel for the rest of the day. A beautiful day on the water.

The next Cedar Key gathering is November 15–17, 2024, and the Cedar Key Small Boat Meet next year is May 2–4, 2025. Email fgctsc@gmail.com for more information.



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EDNA LOCKWOOD

By Todd Bloch

As I mentioned in the first article, one of the goals of this series is to highlight the eclectic nature of American small craft. With this entry, the focus shifts to the east coast and a boat of unique construction probably well known to Chesapeake Bay sailors: the bugeye. Although larger than our typical small craft, featuring this boat also provides the opportunity to highlight the capabilities of current documentation technologies.

Edna Lockwood was built in 1889 on Tilghman Island by John B. Harrison and served as an oyster dredge until 1967. The type is known commonly as a sailing log-bottom bugeye, due to the nine yellow pine logs that comprise the majority of the lower hull—one keel log and four logs on either side—which are fastened together with wrought iron bolts. The upper hull is completed with more traditional plank on frame building methods. The overall construction technique evolved from the indigenous log boats that were typical to the

Chesapeake Bay area. The practice of using logs continued due to the challenges of acquiring sawn lumber locally.

Edna Lockwood was rigged with two raked masts and three leg-of-mutton sails. She has a shoal draft and centerboard to accommodate shallow waters. Original equipment included hand powered oyster dredge winders, which were replaced with mechanically driven devices in the early 1900s.

To be honest, one reason I selected this boat was to learn more about the origin of the word “bugeye.” Alas, there is no clear legacy for this name. However, the Chesapeake Bay Maritime Museum website suggests that some feel it is derived from a Scottish word for oyster—“buckie.”¹

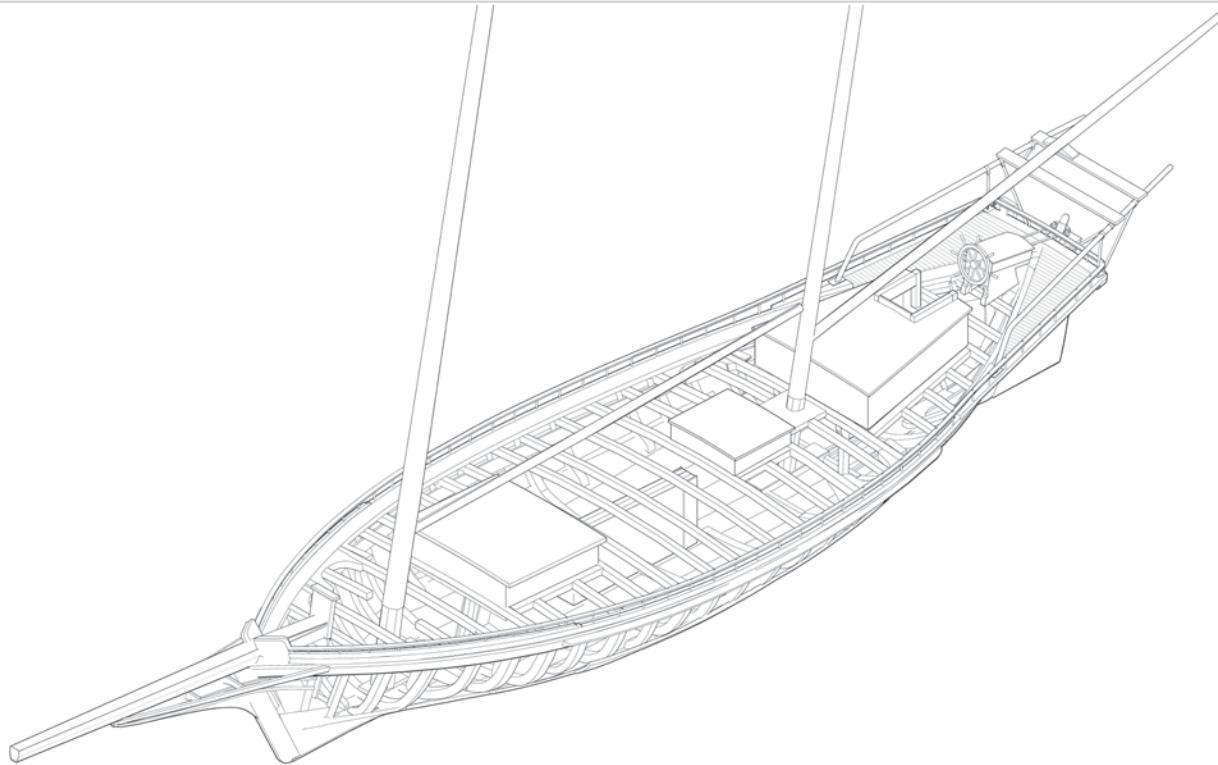
1. “Edna E. Lockwood, 1889,” Chesapeake Bay Maritime Museum, accessed May 2, 2024, <https://cbmm.org/edna-e-lockwood-bugeye-1889/>.

Edna Lockwood under sail. Photo courtesy of Chesapeake Bay Maritime Museum



Bugeye EDNA E. LOCKWOOD

Construction Perspective



Note: Not drawn to scale

PREPARED BY JOHN MACFARLANE & JERRY HARRIS, 2014
HABS/HAER/HALS
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The *Edna Lockwood* was scanned for documentation with a laser system called LiDAR. This creates a digital “point cloud”—essentially a field of dots so closely packed that it creates a 3D visual of the object scanned. This is viewable on a computer and, with the aid of software, can be converted into lines and construction drawings. It also allows the creation of “deconstructed” views of the vessel, showing details not otherwise visible, as demonstrated with the accompanying drawing. Using computer software, 3D models were drawn to scale for every log, allowing exact replicas of each log to be fabricated if needed. If you have a particular interest in knowing the shape of each log, you will need to visit the HABS/HAER/HALS website; nine logs are too many to show here.

Edna Lockwood has been in the collection of the Chesapeake Bay Maritime Museum in St. Michaels, Maryland, since 1973, where she can be seen on display dockside.

More information about the HABS/HAER/HALS Collection at the Library of Congress can be found at this link: <https://www.loc.gov/pictures/collection/hh/>.

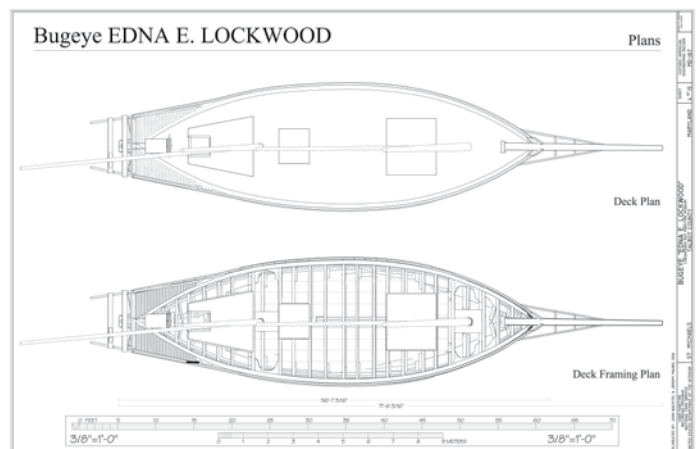
Citation for HABS photographs and drawing:

Historic American Engineering Record, C., Harrison, J. B., Chesapeake Bay Maritime Museum, S., Gorman, M.,

Lockett, D., Davidson, P. [...] Pierce, R., Croteau, T. A., photographer. (1968) *Bugeye Edna E. Lockwood, Chesapeake Bay Maritime Museum, Saint Michaels, Talbot County, MD.* Talbot County Maryland Saint Michaels, 1968. McPartland, M. & Stranieri, M., transs Documentation Compiled After. [Photograph] Retrieved from the Library of Congress, <https://www.loc.gov/item/md1812/>.

Above: Construction Perspective.

Below: Deck Plan and Deck Framing Plan.





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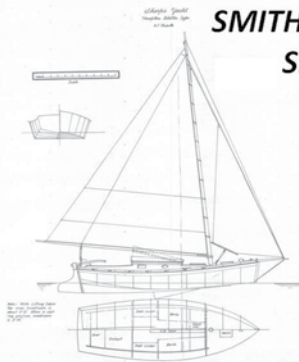


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WOODENBOAT SHOW SMALL CRAFT WORKSHOP AT MYSTIC SEAPORT

By Bill Rutherford

The John Gardner Small Craft Workshop will again be held during The WoodenBoat Show at Mystic Seaport Museum, on Friday to Sunday June 28–30, 2024, from 9 a.m. to 5 p.m., hosted by the Traditional Small Craft Association's John Gardner Chapter.

In addition to having a booth to acquaint show attendees with the TSCA, there will also be demonstrations of skills that enhance the traditional small boat experience. Mystic Seaport Boathouse craft will also be available at no charge for participants to use. We are hoping for a continuous backdrop to the Show of traditional small craft in action on the river.

All TSCA members are encouraged to attend with or without your own boat! There is plenty to do if you don't bring your own vessel. Launching and parking details will be posted with registration materials. At 8 a.m. on Saturday and Sunday morning before Museum hours, there will be a cruise in-company open to all workshop attendees. We will gather at the Australia Beach and cruise either upriver past the highway bridge to the beautiful salt marshes or downriver past the Village and classic yachts on their moorings.

Workshop participants can register to stay onboard the *Joseph Conrad* Friday and Saturday nights. Attendees will be encouraged to help with the workshop, either by manning the booth at Australia Beach for a two-hour period and/or giving a demonstration of some skill such as sail rigging, sculling, boat building, hardware making, etc. If you have a skill that you would like to demonstrate at the show, please volunteer. Demonstrations should last about thirty minutes and will be held at approximately 11 a.m., 1 p.m., and 3 p.m. each day.

Registration for the Small Craft Workshop also allows you admission to the WoodenBoat Show for all three days at no additional cost.

Indicate your interest in staffing the booth or demonstrating a skill on the registration form or contact Bill Rutherford at smallcrafter@gmail.com or 860-222-5249.

Registration is posted on the Mystic Seaport Museum website Calendar under the date June 28, 2024.

<https://secure.mysticseaport.org/scw/scw>

Left: On Saturday and Sunday mornings, workshop participants enjoy a group row up or down the Mystic River, depending on the tides. **Right:** Australia Beach is the small craft center of activity during the workshop and WoodenBoat Show.



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Chapter Organizing

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Puget Sound TSCA

Chapter Coordinator: John Weiss
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206-484-0372
Contact if you would like to assist in reorganizing the chapter.

PRES. MESSAGE

continued from page 2



On a personal note, I am leaving today for a long weekend at The Cedar Key Small Boat Meet. The weather looks good, and the tides are favorable. This will be my first opportunity to sail our John Gardner-built Chamberlain Gunning Dory. It is always a joy to be on the water, gathering on a beach with other like-minded people. I hope you will be doing the same soon.

Thanks to all the council members that have served with me and for the encouragement and support of the members of the TSCA. I look forward to continued involvement and supporting the TSCA for years to come.

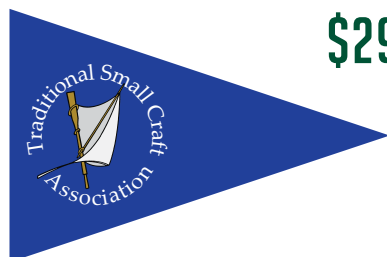
Michael Jones
TSCA President

We are happy to announce the organization of the Inland Northwest Chapter of TSCA, currently organized as the Western Montana Small Boat Association. Centered around Flathead Lake near Missoula, MT, and Coeur d'Alene, ID, the primary area of interest will be Eastern Washington, Northern Idaho, and Western Montana. You can find their current activities at www.mtsmallboats.org. Join their Smugglers Run event in July or contact: James Maxwell, hollywood1340@gmail.com.

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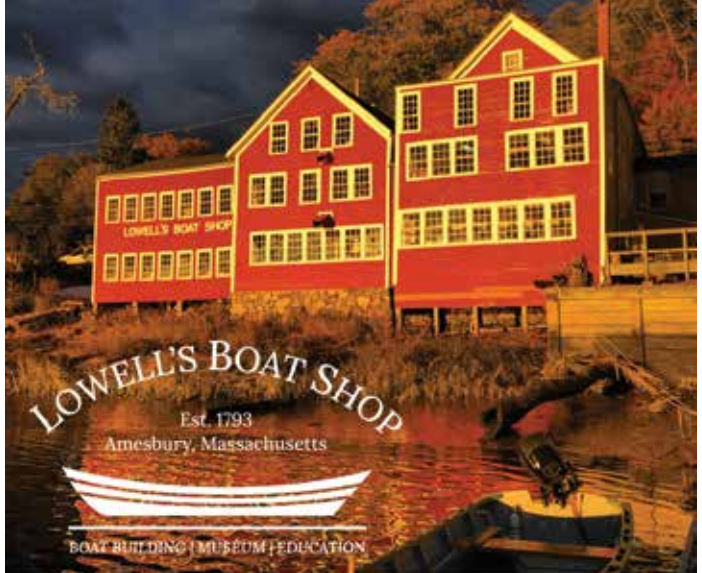
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NEW YEAR'S DAY ROW

By Bill Stirling

The Cape Cod Chapter had its annual New Year's Day Row again this year. The weather cooperated, giving us about forty degrees with a light wind; at least until we headed north back to the ramp. A chilly north wind developed, making for a somewhat uncomfortable row for the last mile.

We launched from Tony Davis's ramp at his Arey's Pond Boat Yard and rowed out to the north end of Little Pleasant Bay. We turned north and rowed to Meeting House Pond, where we saw the *CG 36500* motor lifeboat being stored for the winter. This is the lifeboat featured in the movie, *The Finest Hours*, where a Coast Guard crew of four from the Chatham Lifeboat Station rescued thirty-two crewmen from the sinking *SS Pendleton* during a February northeaster in 1952.

Our group consisted of eight boats and fifteen rowers. We had the two boats we use in the Cape Cod Maritime Museum's Rowing Program, along with a number of the program's rowers and members of our chapter. One of the museum's program members, Kathy McKennitt, captured her impression of the day's row for the museum's web page in a very creative way:

"Beneath the gentle embrace of the winter sun, the New Year's Day Row unfolded as a melodious celebration of maritime camaraderie. Tony, the steward of Arey's Pond Boat Yard, not only shared the physical space but also fostered the spirit of maritime unity. His generosity served as the wind beneath the sails, symbolizing the interconnectedness of our maritime community.

"With the thermometer marking a crisp forty degrees, our sturdy vessels, *The Gig*, *Cheticamp*, and *Bevins*, set sail on Arey's Pond, accompanied by a chorus of dedicated rowers.

"Their rhythmic strokes painted a captivating cadence on the water's surface, guided by the playful gaze of a seal, a watery companion gracefully tracing their nautical ballet.

"The journey unfolded like a tapestry of tales, gracefully gliding towards the sentinel Coast Guard boat, *CG 36500*. Steeped in heroism, having rescued the souls of the *Pendleton* crew, it stood witness to our rowing symphony.

"As the rowers approached, stories of courage and salvation whispered through the gentle lapping of the waves. The rowing pilgrimage continued, charting a course for golden shores where a beach walk awaited—an interlude of sand and sea seamlessly woven into the fabric of our maritime celebration.

"Six-point-eight miles of adventure now etched in the sea's annals—a voyage blending past with present, gratitude with the thrill of rowing, and the winter sun's warmth with the coastal breeze's chill. Returning to the sanctuary of Arey's Pond Boat Yard, our boats carried not just rowers but also cherished memories, tales, and the indomitable spirit of New Year's Day on the open sea."

It was a great way to end another good season.

Left: The Cape Cod Maritime Museum's Rowing Program Gigs (acquired from *Floating the Apple*, NYC). **Right:** (L to R) Kathy McKennitt (author of the descriptive summary of the row), Bob Lister, Jessica DuBois, Melissa Cummings, and Stephen Leak.



THE LIGHTHOUSE KEEPER'S BOAT

Part 3 in a series by Mark C. Wilkins, Curator of Maritime History and Boatwright, Calvert Marine Museum

In our last installment of this series, we discussed the process of installing and fairing the sheer strake. To reiterate a bit, it was carefully sighted and tweaked to make sure it was fair from all angles. It was also made a bit wider to accommodate the rub rail so that when in place all topside strakes appear of more or less equal width. The next three topside planks were spiled, scarfed, and installed making sure to skip a couple of frame bays in landing the scarfs. We found that steaming the strakes for around thirty minutes helped them conform to the hull shape a bit better than if they were bent on cold.

As the frames began to curve more as they approached the turn of the bilge, each was dubbed flat to accept the plank (an old Crosby trick that is very efficient) rather than backing out. This work was best accomplished with a small, low angle block plane and rasp, or—if you're feeling bold—an angle grinder to rough dub, then clean up with the aforementioned tools. A very slight caulking bevel was given to one edge of the strake, as I planned to roll the cotton in (no need for an iron on a boat this small!). This is accomplished by using a small, purpose-built tool that looks like a miniature pizza cutter.

Next the garboard planks could be fitted, which required use of a poly bag to be most efficient. The strake was spiled, rough cut, then clamped amidships. Next the bag was slid

over the free end of the plank. I gathered every bulldog clip I had from my office desk drawer and clamped the ends of the bag with these. The steamer was fired up, and the hose from it was fed into the bag. We cooked them for around thirty minutes, then began clamping while the steam was still being generated! Because the bag has virtually no thickness you can clamp with it in place and proceed at a stately pace. It was decidedly drama-free. It's a good idea to have a bucket under one end of the bag to catch the steam that has condensed into water. Once the garboard forward twist had been captured/clamped, the steamer was turned off, and the whole deal was allowed to cool. After a couple of days, the clamps were removed, bag withdrawn, and re-clamped for about a week to impart some decent memory in the plank. The planks were then removed, planed to the line (including caulking bevel on one side), then finally fitted and fastened using bronze #12 1 $\frac{3}{4}$ " screws.

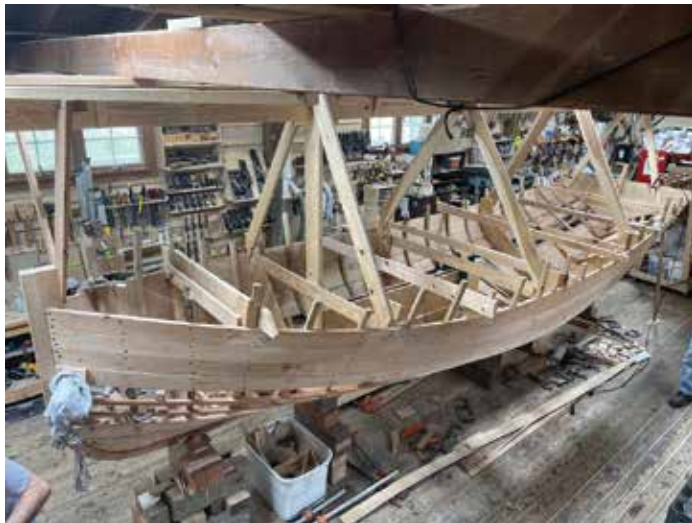
The garboards and broads were joined amidships with butt blocks of white oak that had been generously painted with red lead. These joints will not be seen, as they'll be in the bilge, so they were not scarfed. I also wanted the guys to learn/practice both techniques (scarfing and butt blocks) within the same project. The only real trick with a butt block is that the



plank ends must meet tightly and precisely as there isn't much expansion on end grain!

Once both port and starboard sides have 3–4 topside planks on and the garboards and broadstrakes on, the boat can be detached from the roof of the shop and “turned down” or “careened” over on one side to facilitate easier planking of the turn of the bilge. The boat at this point has enough structural integrity to allow this without distortion. It can then be heeled to either side to complete the planking of the hull.

I'd like to end this segment by giving an overview of our shop which is on the campus of the Calvert Marine Museum. The Patuxent Small Craft Guild (TSCA Chapter) is a group of dedicated and talented volunteers who show up twice a week (sometimes more!) to repair, build, and maintain boats belonging to the Calvert Marine Museum. I am the museum's boatwright, and it is my great pleasure and a source of tremendous pride to lead them—these guys are simply the best!



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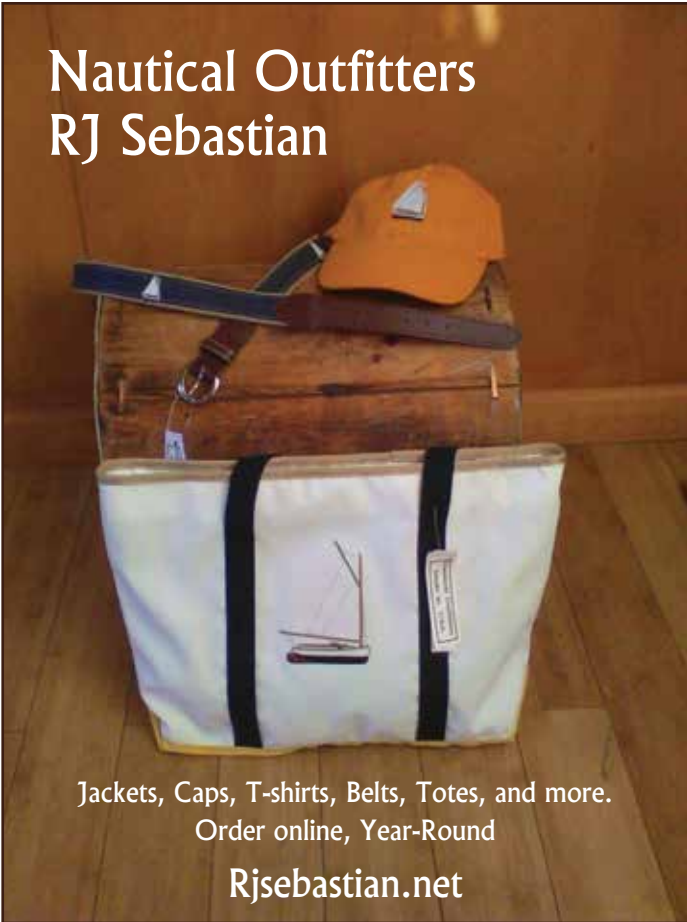


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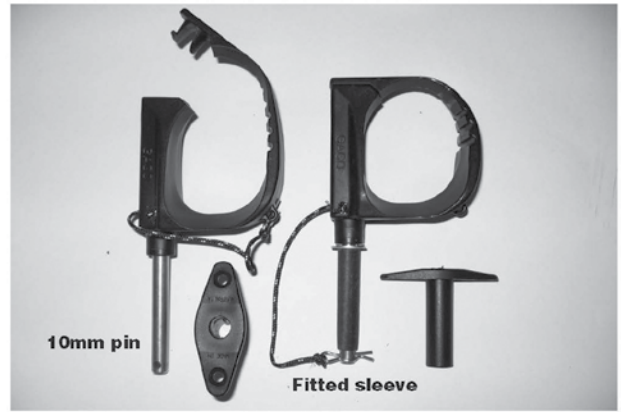
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The Ash Breeze

Fall 2024 Volume 45 Number 3

Editorial Deadline: August 1, 2024

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