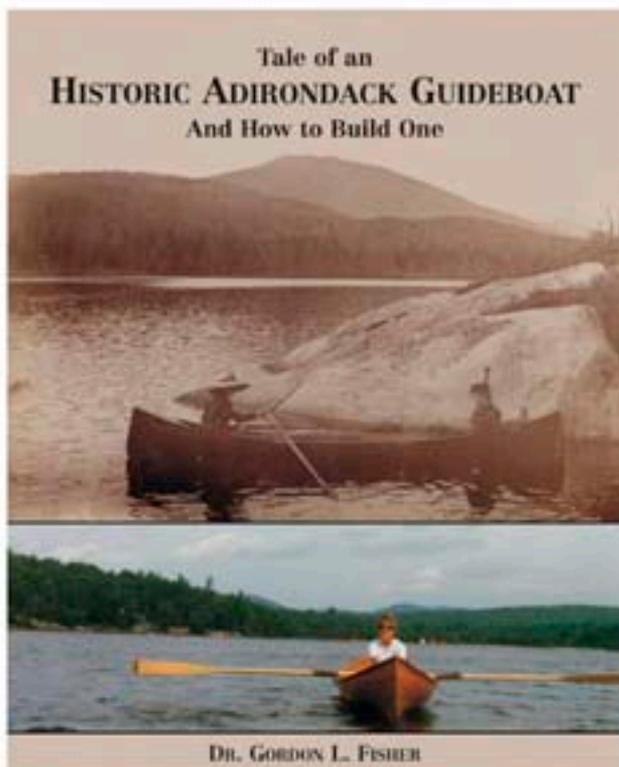
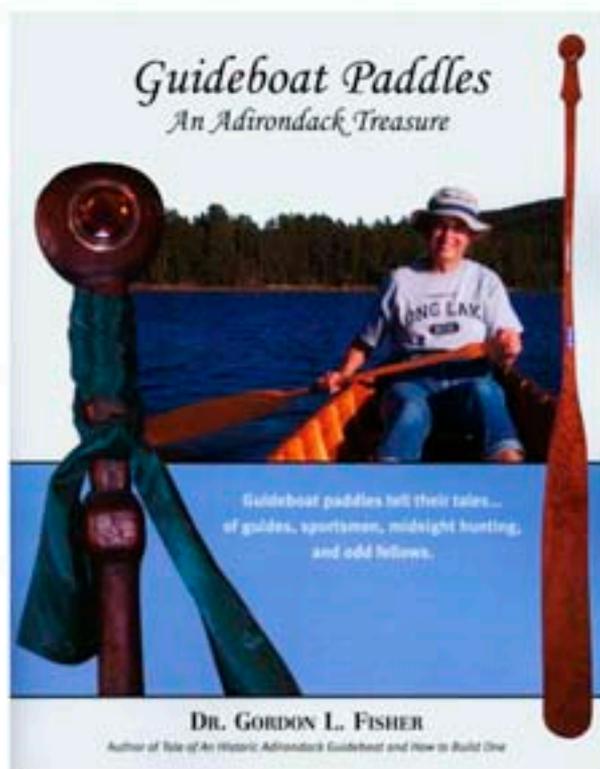


Excerpts from Dr. Gordon L. Fishers books:



Page 13, Pages 58-59.



Page 27, Page 60.

The verandas draw one to the outside to enjoy the ever-changing panorama of light and shadow on lake and mountain. Soaring gables protect the porches from rain yet allow the sun to pour in. No matter where you are on the open verandas you are not overwhelmed by the massiveness of the building since, from any point on them, only a portion of the building can be seen.

Guests at Santanoni consisted mainly of close family friends although the names of Teddy Roosevelt and J. P. Morgan are on the guest register. In large part the guests shared the Pruyns' love of the outdoors and their marvelous sense of humor. Evenings were spent in parlor games or reading poetry written to honor or

poke fun at their host and the other guests. Impromptu dramas were often staged with the same end in mind. A local musician often led the guests in dancing, including polkas. One had to be always on the lookout for practical jokes that were continually being concocted by the women to play on the men and vice versa. Robert and Anna seemed to relish this rollicking good time.

Newcomb Lake and surrounding bodies of water were a continual source of recreation for the Pruyn family and their guests. They were fanatical about fishing and were out in their boats before dawn on many a day. Only the foulest weather would drive them back ashore. Every foray was carefully recorded as to whether or not anything was caught, the weather, tackle



Figure 10. The Great Camp Santanoni boathouse on Newcomb Lake. Photo courtesy of the Adirondack Museum.



Figure 11. Embarking for a day on Newcomb Lake. The boathouse dock had three bays so that boats could be drawn up and easily boarded. In the background is a breakwater made by lashing together two or three huge logs. Anna's fox terrier appears in many of the boating photographs suggesting that he was a regular passenger on the outings. Photo courtesy of Susan P. King.

opposite sides of the stock at each end to accommodate the offset in opposing ribs. At stations 0 and 5 fasten a standoff to each upright so that the braces can be fastened to the posts. Now attach the braces to the rib tops just below the sheer spline and, for ribs 0 and 5, to the standoffs as well.

At station 11 attach additional braces that run from the top of each rib just below the spline to the base of the builder's jig.

## Beveling the ribs

You have no doubt noticed that as you move from the midships toward the stems, the batten begins to touch the ribs only at their forward edge. The left hand side of Figure 40 below shows how the batten lies on the fore and aft ribs now. You need to bevel the more forward and aft ribs to provide a compatible landing surface for the planks. This is shown in the right hand side of Figure 40.

There is an easy way to bevel the ribs to form the correct angle with the planks. Make a "fairing" sanding board by taking a piece of  $\frac{3}{16}$ " thick X  $2\frac{3}{4}$ " wide by 30" long stock and mounting two cheap cabinet door handles 6" from each end (get the handles from a hardware store). Attach 80 grit adhesive-backed sandpaper to the bottom side. Now sand the fore and aft ribs to conform to the natural curve of the hull. When you lay a batten horizontally along the hull, it should be flush with the plank-facing surface of each rib.

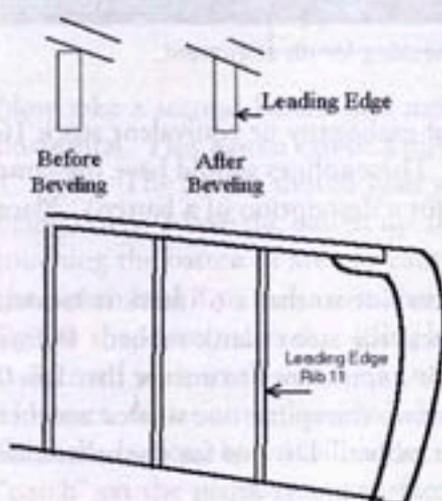
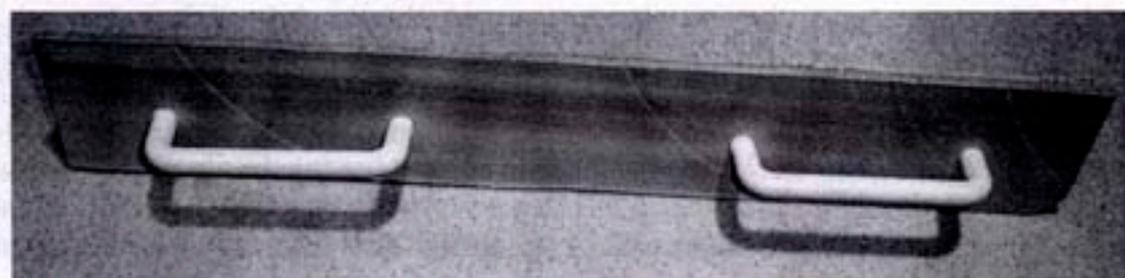


Figure 40 (Left). Rib edges before and after beveling.

Figure 41 (Below). An inexpensive fairing sanding board.



It is helpful to run a wide line down the trailing edge of each rib with a Magic Marker or thick pencil. As you sand down the ribs that line will disappear when you have completed beveling that rib. Stop sanding a rib when its black line disappears.

As you proceed, you will notice that Rib 11 takes more sanding than Rib 9 or 10. To prevent over-sanding of the ribs adjacent to Rib 11, mask off the fairing board with duck tape. Place the tape on that part of the board that contacts the other ribs. As you continue sanding check often to see when the proper bevel has been applied to each rib. Do this by moving a scrap piece of planking or a batten over a span of 3 to 4 ribs. It should remain in contact over the entire width of each rib from the bottom board to the sheer line.

### Final adjustment of the bottom board bevel

Now check the bottom board bevel to see if it matches the angle that each ribs makes with its foot. Take a straight edge about 12" long and hold it so that it spans the junction between the bottom board and a rib. Note any spots where the bottom board bevel doesn't conform to the lower portion of the rib. Smooth these out using the fairing board. First, put duck tape on the base of the fairing board so that you can rest it on an adjacent rib. Now sand the rib/bottom board junction by moving the fairing board up and down or by pivoting it about the masked off end (see Figure 42). Continue to check the rib/bottom board junction with a straight edge. This step is complete when you have a featheredge on the bottom board and the bottom board bevel conforms nicely to each rib.

Check to see that the stem plank rabbet conforms to the end of the bottom board. Use a chisel and sandpaper to ensure that the planking will fit tightly in this area.

Check one last time with a batten to see if the ribs still give a fair curve to hull. Also check to see if the stems and bottom board are still "absolutely level and plumb". This is your last chance to do so since you will begin planking next.

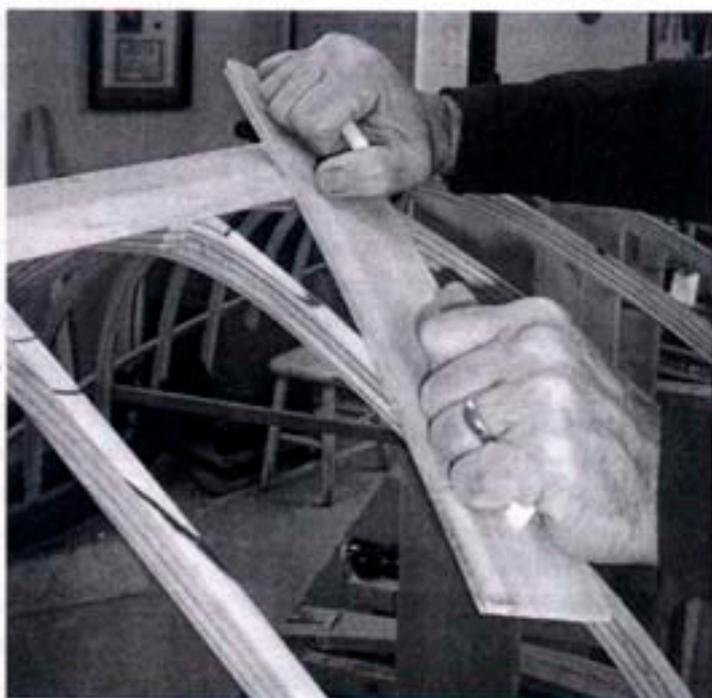


Figure 42. Using the fairing board to make final adjustments to the bottom board bevel.

## Chapter 6. Classic Guideboat Paddles

I have chosen five guideboat paddles as the ultimate expression of the Adirondack paddle maker's art. They represent both guide's and steering paddles.

### The Adirondack Murray Paddle

One glance at the paddle once owned by Reverend William Henry Harrison Murray and you get an idea of what sort of man he was. The paddle is long, and is most certainly a guide's paddle. Its blade is deep and curvaceous and flows gracefully into a long and slender shaft. But what immediately strikes your eye is the grip. It is nearly circular with a large faceted jewel mounted in its center. The jewel is a Cairngorm, better known as smoky quartz, from Cairngorm Mountain in Scotland. It celebrates Murray's Scottish heritage. A filigreed metal band surrounds the Cairngorm.

The motif is relatively simple consisting of a cube with sides that slope into body of the shaft and motif. A scarf of green patterned cloth has been tied between the cube and the grip. We will talk later on about the significance of that scarf.

Viewed as a whole, the paddle reminds me of a royal scepter. One can imagine it being carried at the head of a medieval procession.

The Reverend William Henry Harrison Murray is best known for his book Adventures in the Wilderness. In it Murray awakened the



Figure 18. The upper portion of the original Adirondack Murray guideboat paddle. It is on permanent display at The Adirondack Museum in Blue Mountain Lake, NY.

make sure you have laid out the motif on the blank and have center lines drawn on all four sides of the grip, motif, and shaft.

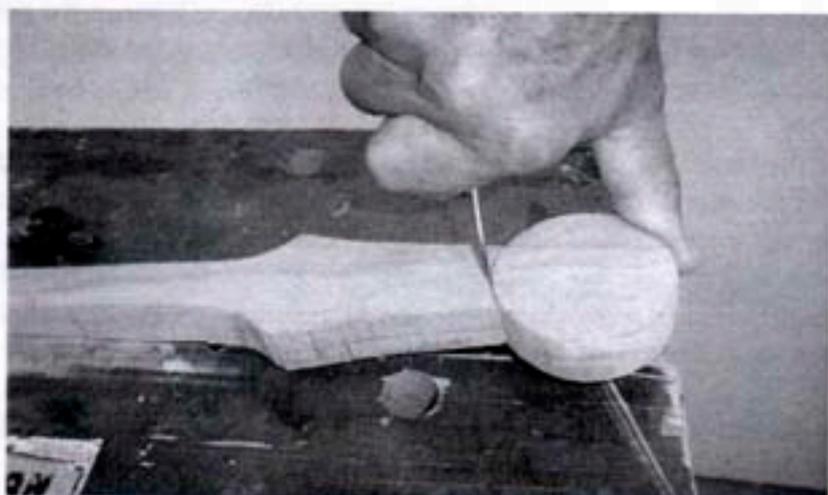


Figure 48. Using a carving knife to cut a groove in the motif to outline the grip.

2. Next, using a chisel placed outside of the circle in the motif area, start cutting away the excess material on the motif to reduce it down to the required thickness at the grip (See Figure 49.). You will need to repeat these two steps several times in order to reduce the motif thickness to that required at the grip.



Figure 49a. Using a chisel to form the motif on a Chase paddle. Below-using a small spokeshave to continue forming the motif.