

Farley, Ed - 2 files

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Farley, Ed Part 1 - 210707 0022

JENIFER DOLDE: All right, this is Jen Dolde. It's Wednesday, July 7th, 2021. I'm here at the Chesapeake Bay Maritime Museum with Ed Farley. Ed, your full name and date of birth.

ED FARLEY: [00:00:16] Yeah, Edward K., for Kernan -- K-E-R-N-A-N -- Farley -- F-A-R-L-E-Y. Born August 11, 1951.

DOLDE: Okay, very good. Tell me where you were born and about your growing up years.

FARLEY: [00:00:32] So, my parents lived in Groton, Massachusetts at the time. And the hospital was in Ayer, Massachusetts -- A-Y-E-R. And spent a couple of years there, moved 20 miles away, or something, to Lancaster. And then, when I was about four, my parents had a brand-new house built in Harvard, Massachusetts, which is a village outside of Boston, about 35 miles. And it was a big apple growing town at the time. There's still quite a few apple orchards active there. But there were a lot of... There was a lot of woods to wander around in that were undeveloped. And we lived on a back dirt road. And so, we really spent our time fooling around, cutting down trees,

and having bonfires, and made our own ski trail down the hill through the woods.

DOLDE: This is you and your siblings? Your brothers...?

FARLEY: [00:01:39] Yeah, and my parents. And we didn't... we never joined the mainstream of buying things on time. And we didn't go skiing at Killington, or places that were beginning back then, because we could ski in our own backyard. And it was better exercise because you had to climb up the mountain and then back down.

DOLDE: So, Harvard was rural?

FARLEY: [00:02:10] Very -- super -- it's still very rural by modern standards. But it was extremely rural there. And there were a lot of very interesting people that had -- similar to here, where there's like nooks and crannies of really interesting people that have done interesting things. And you would never know they were there.

DOLDE: What did your father do for a living?

FARLEY: [00:02:31] He was... He worked for a machine tool company as their personnel manager. He never recovered from the Depression. Borrowing money was verboten. He would not lend us children money. If you wanted to buy something, you had to come up with all of it up front [laughs]. Which is not a bad policy, but the rest of the world doesn't work that way. But he did manage to, with

partners, buy a property in Vermont, which is where we spent our summers and vacations and weekends. And back then, it was a three-and-a-half-hour drive -- something like that -- to go from our place to there. And same thing, it was right in the middle... It was north of Killington, south of Mad River Glen, halfway in-between, and we didn't go there. We skied on our own property pretty much. And then, because of that, we got into... Every summer we would cut poplar trees and chop them into four-foot lengths and skin them for pulp wood. And the amount of money that we generated from selling that pulp wood was relatively insignificant, but it was a great activity for all of us to participate in. And it honed our skills with an axe and two-man cross-cut saw... And later chainsaws... At a very young age.

DOLDE: How young were you doing that?

FARLEY: [00:04:11] Oh, probably with handsaws and axes, eight, nine, ten. And chainsaw by the time I was twelve, thirteen, something like that. And when I was fourteen [clears throat] wanted to... Somewhere we built a set of bunkbeds in the camp that we had was an old one-room schoolhouse, and so my father, grandfather, myself, and my brother, I think... And maybe Uncle George -- anyways, we took some old barn beams that were from a barn that had

been torn down and mortise and tenoned a bunkbed frame -- two bunkbeds and all one frame. And so, at a pretty young age got the idea that you can shape wood and make joints that fit.

DOLDE: Who taught you to do that? Or did you...?

FARLEY: [00:05:02] My dad and my grandfather.

DOLDE: Okay, so they... Okay.

FARLEY: [00:05:04] But they didn't... It's not that they had a background. I mean, it's all straightforward. There's nothing complicated about it, you just have to go, "Oh, that's how they did it. We're going to do it the same way."

DOLDE: I mean, did you look at a sample? Did you have a book?

FARLEY: [00:05:18] Well, I was only probably seven at that time. My grandfather died when I was ten. So, I was probably seven or eight... Maybe eight... At the time. Maybe younger. I don't remember. It's kind of foggy back there. But we just always just did stuff for ourselves. And there were books around about colonial living and crafts and tools and wood.

DOLDE: There was the Foxfire books, but I think they came around later.

FARLEY: [00:05:45] That was later. But no, this was Eric Sloane's books.

DOLDE: Yes, okay. Those beautiful books, right?

FARLEY: [00:05:51] And I know they had some of those. But they, you know... They just grew up around it. You look at a barn and say, "Oh, look, that's how they put it together." So, the bunkbed frame is basically a miniature barn frame. And you just put it together.

DOLDE: Grandfather worked with his hands? Was that his occupation?

FARLEY: [00:06:12] Well, he was a naval officer in World War I and in World War II. But in-between, he... I don't really know. I know he worked for Sikorsky Helicopter for a period of time. But I don't really know how long. When I knew him, after World War II, in the late '50s... He died in '61, I think. So, he was part owner of a company that made bathroom fixtures. And he worked six days a week until he took a month off to go fly fishing in Maine. And he took my brother for two summers, and then he took me, and died in a canoe while we were up there. So [laughs]... But you know... And it was what he loved to do more than anything in this world, was fly fish with the grandsons, so, there couldn't be anything better. I remember I would go to his... The factory with him, and [laughs] he would

stand me at this place, and I would put these pieces in that had a post that went in a hole, and then there was a square base, and I would turn it and hammer the corners down like that. And I have no idea if...

DOLDE: They put you to work.

FARLEY: [00:07:24] They put me to work doing this task, but I don't ever remember seeing those bases with the corners bent down in a finished product. And anyways... And all the bathroom fixtures, of course, in the house my parents bought came from there. But that was in Connecticut. Somewhere... They lived in Weathersfield.

DOLDE: Your grandparents lived in...

FARLEY: [00:07:47] My grandparents. At the time. But he was an avid fisherman, an avid hunter, an incredibly good marksman. And my dad the same. But my father never had the time to sort of take a block of time off to go fishing or hunting. But...

DOLDE: And so, your exposure to boats was...

FARLEY: [00:08:12] So, we ran wild. I mean, very wild, because my mom was very strict about certain things. But when we were at home, or in Vermont, there was all this wilderness space to just roam in and play in. And so, we didn't have a... And didn't have a very short leash in terms of... As long as you weren't getting in trouble. And

so, it probably led to me being a little bit antisocial.
Or maybe not antisocial, but not very socially comfortable.
Because I wasn't around other people, except for at school.
And that's just a little... You want to get out of there
[laughs].

DOLDE: Really. So, you weren't the studious type?

FARLEY: [00:09:04] I was a studious type. I worked... I
worked really hard to be a top student in my class. And I
got to the end of prep school and wondered why. And took
off.

DOLDE: Did you go away to prep school? Or was it a local...?

FARLEY: [00:09:21] I was a day student.

DOLDE: A day student.

FARLEY: [00:09:23] But it was in the same ... We lived about
20 miles away. And it was the same area where my dad
worked, in Worcester, so...

DOLDE: What was the name of the school?

FARLEY: [00:09:34] Worcester Academy. So, he would drop me
off and he would go to work and he would pick me up and
we'd come home. In a way, that was the worst thing,
because I had no social life at home, and I had no social
life at school, because I wasn't boarding there. And when
I got home, I did nothing but study [laughs].

DOLDE: Well, why do you mean at the end of it... What was your disappointment at the end of prep school?

FARLEY: [00:09:58] I didn't say I was disappointed.

DOLDE: Oh, what did you say? You said... What did you say then?

FARLEY: [00:10:03] I don't know.

DOLDE: I think you said that you worked really hard and then that was it.

FARLEY: [00:10:07] I didn't know why I had done it.

DOLDE: Why you had... Okay.

FARLEY: [00:10:10] No, it wasn't that I was disappointed. It was... It was meaningless to me. It's like, I was still a total idiot as far as how the real-world works. I had no concept of anything other than to parrot back the right answer to get a good number that was meaningless. And so... And my idea of going to -- if I had gone on to college -- would be to study everything I knew nothing about. Not to study what I'm good at. And that wasn't affordable [laughs].

DOLDE: That's a never-ending degree, correct? I hear you.

FARLEY: [00:11:00] I just wasn't interested in following my father's footsteps, working for the corporate world at any level. I wasn't interested in becoming a lawyer, I wasn't interested in becoming a doctor, and...

DOLDE: Did they have ambitions for you? A specific one? Or not necessarily?

FARLEY: [00:11:21] Well, they had expectations of me to do well, whatever that meant. But we just... Whatever was sort of the... Even engineering school, which I probably could have excelled at, because I was good at math, good at sciences, was interested in mechanical things or making things... At the time was of no interest to me.

DOLDE: So, where did you go next?

FARLEY: [00:11:58] So, I went to California [laughs] with a buddy of mine, right after graduating. And we drove west and zigzagged across the country and saw things and met people along the way. My father died while I was in California, so then I came home and then I didn't know what I was going to do. And I got a letter from a group in Worcester, Mass. called Dynamy, and Dynamy was entering a pilot program of experimental education based on activities, such as working for a union, or working at a corporation, or working in a political campaign, or working at a public school. Or some kind of public advocacy program. And it sort of sounded interesting, but I wasn't all that interested. And my oldest sister suggested I go in and interview with it, and then if I didn't want to do it, just say, "No, thanks." And I was like, "What? I can

say no?" Because I had to battle to say no up to that point. And so, I did. The two men that were in charge of that program were so interesting and dynamic and interested in any of us that applied to be part of the program. And so, I went and applied and got accepted to that for a year.

DOLDE: It's called Dynamy?

FARLEY: [00:13:33] Dynamy. It's still like... They're still active. They're still active.

DOLDE: Yeah? Okay, interesting. I'll look that up.

FARLEY: [00:13:38] And it's... Even then, they had organized it to be college accredited for a year at U Mass, maybe Amherst. I can't remember... A couple of other schools. Now it's pretty well-accepted anywhere as a year of college. And so, the opening part of that program was all of us went... There were nine in the program, and they sent us to the Hurricane Island Outward Bound School to be... And we were divided up so there were one or two in each of the six watches. And we weren't all put together as a group, which is good. And the funny thing [laughs]... You know, how parents can embarrass you [inaudible]. My mom's from an Irish family in upstate New York. And it's like they are obsessed with knowing every relative out to the nth degree. So, we're going up the elevator on registration day, for this Dynamy program, and there's

another geeky teenager. So, he's obviously going to the same place. So, my mom strikes up a conversation, and they were from maybe Chestnut Hill, outside of Philadelphia, or something like that. And their last name was [Belton?]. She said, "Oh, I had a second cousin, so-and-so Doolittle who married a Belton from down there." "Oh, that's me," he says [laughs]. So, he was my third cousin. And it's like, there was this instant with the adults chitter chatter, and the assumption that Alvin and I would become best of friends, because we're related. And it's like, "I'll never talk to that son of a bitch again" [laughter]. Anyway, but... I mean, it's just one of those six degrees of separation where all of sudden, there's a connection... In this case, a blood relation -- to somebody in one of the most obscure educational programs in the country -- probably, at the time. And that was the same year that Hampshire College was starting in Amherst. And anyways, one of the guys in the group who grew up on Worcester... I can't remember what school he went to... But anyways, he was like the third person accepted at Hampshire College. And he deferred acceptance for a year to do Dynamy. Which is kind of, I think... I mean, he went from experimental college to an experimental something totally different. And then, went back. I think he's on the board at

Hampshire now, or something. But... So anyways, Outward Bound, and then we came back and did political campaigns. And then I worked at a public school setting up programs -- evening programs for adults, because that neighborhood was hugely Spanish speaking. And so, we organized films in Spanish and activities and things for the adults.

DOLDE: It's kind of like AmeriCorps is now?

FARLEY: [00:16:59] It was sort of like that. But that was just that one six-week entity. And then, I went to work for the United Steel Workers Union, which was a struggle for me, because my dad was really super anti-Union. And anyways, got through that. And I really didn't want to work for a big corporation ... We interviewed with Norton Abrasives... And then, I ended up working for a guy making stained glass windows, in his homestead where the... The stone building was slate roof and leaded windows... He had built himself and he had organic gardens out back. And he was a real [inaudible] advocate. And he had ten kids, three of which were adopted. And they grew 30 percent of their own food in their backyard. And it's a pretty neat experience. He was a really down-to-earth man and a real artist, because his style was very... It was... He could do traditional with all the faces painted in and everything. But his style was very much more modern.

DOLDE: But his... He was a stained-glass artist? That was his...?

FARLEY: [00:18:19] Oh, yeah.

DOLDE: Okay. And what was his name?

FARLEY: [00:18:23] It was just on the tip of my tongue. Carl -- I'll have to come to that -- back to that.

DOLDE: That's fine. That's... And what was the town or the city?

FARLEY: [00:18:33] Upton, I think. Which is right outside of Worcester to the south and east, I think. Damn. I almost said his name, and thought, "Oh, that's not important." Now, it's like [whistles].

DOLDE: I understand. Yeah, it'll come back to you, we can get it another time. I'm just interested in... What part of the work did you do? How did you help him?

FARLEY: [00:18:58] Cut the glass, and laid it out, and put it together, and soldered it, and cleaned it, and hung it up.

DOLDE: That's a departure. How did you fall into that?

FARLEY: [00:19:09] Well, I didn't want to work for a big entity.

DOLDE: So, you just... You saw something that looked interesting?

FARLEY: [00:19:15] Yeah. And actually, I tried to set up a... I tried to set it up as an apprenticeship with Joseph

Garofalo building racing shells. Because I started rowing when I was eight -- about nine or ten years old. And had my own scull. And so... And I knew him, because that's who built my scull. And I thought, "Oh, that would be perfect." And he would -- every time I went there to try and... Because when I was in prep school, he was building a four-man racing shell for our school. And it was going to become a varsity sport -- it's something that I helped start. Because they didn't have a crew, and that was of utmost importance to me at the time. And so, I organized having some boats donated, and we got it going, and then the school put up [inaudible] donations, and we bought a brand-new boat. Well, the boat wasn't going to be ready. So, on weekends and Wednesday afternoons, I would go to his shop and help work on the boat. And he would rant... He was a funny Italian guy [laughs]. He would go off about politics and taxes, and oh my God. It was [laughs]... And [coughs]... And then, if I entertained any suggestion that maybe he would hire me to work there [inaudible]... Not full-time, full-time, because I was in school, but part-time -- to actually work with him and learn more from him. He would go off about how people wanted to learn his trade and then go off and go in business for themselves and

compete... You know, in competition. And it's like... He was just a really funny guy. But anyways...

DOLDE: Well, is this because of your passion for rowing, or was it...?

FARLEY: [00:21:15] For rowing.

DOLDE: Okay, so it really had nothing with wanting to learn to build boats. It had more to do with...

FARLEY: [00:21:19] But I was also... I always -- like I said, crude stuff with axes. We ended up building a log cabin on the property in Vermont, which I didn't... You know, I told you I might wander around.

DOLDE: That's all right.

FARLEY: [00:21:34] We ... We had the roof on it and dad finished making a bunkbed for the log cabin, and a hand-hewn door. And it's like they just finished all this final part of the log cabin, and then he up and died. But anyways...

DOLDE: He was fairly young?

FARLEY: [00:21:59] Fifty-five. Yeah. I was a month short of eighteen. So, anyways, all the time making things. When I was really young, I was also interested in muzzle-loading guns. And when I was fourteen had mononucleosis, so I was at home for like six weeks. And the last three weeks, or four weeks, I was really feeling stronger, but couldn't go

to school. And went to school for like half days for a while. And had a lot of time on my hands, and somehow my mom encouraged me to go ahead and make... I couldn't afford to buy what I wanted, so I -- "Why don't you just make one?" And I knew gunsmiths who worked on old guns, and he sold me a barrel and a lock and the parts and pieces. And we bought a chunk of walnut and I made a stock for a long rifle. And I still have that. But so, I've always done woodworking, I've always been fascinated with woodworking. Worked on boats starting when I was about ten. Up in Maine, before my grandfather died on that fishing trip, a man came in and recanvased three canoes, replaced a bunch of ribs in the process, and I worked with him every day that he was there doing that, in-between -- before and after fishing. And just really enjoyed it. And the finished product was something I was familiar with, because we had a canoe and went canoeing a lot. And they're just such a beautiful thing. And so, "Oh, that's how you do it. It's not all that hard."

DOLDE: Were you expected to help him? Or are you just sort of -- kind of locked on to him? And yeah.

FARLEY: [00:23:45] No, I just jumped in and helped. And so, there's all these people that read articles who wouldn't

know about how to do this. And they make it sound complicated. And this guy just made it look easy.

DOLDE: And that was just his... He was primarily canoes? Do you know what his business was?

FARLEY: [00:24:10] No, he worked on... I have no idea.

DOLDE: Okay.

FARLEY: [00:24:13] His father was a Native American. He was half Native American, and he learned how to do it from his father. And he serviced and repaired canoes, I think, for a lot of fishing camps all up and down through Maine. Whether he did other things... He probably put roofs on houses, too. Or dug sewer ditches.

DOLDE: But it may have been a traditional skill he had learned.

FARLEY: [00:24:36] But that's a traditional skill that he had, where he could probably make better money than doing some other things. And so, another... And then, a couple years later -- let's see. Somewhere around that same -- it's mixed up because we... My grandfather taught me to sail a year or two before that. Maybe just one year before that. When we... In 1960, when we were in the Adirondacks at a camp that was... Belonged to my mom's cousin. And they went to Europe and let us use the camp for a month. And

granddad came and visited us there and fished with me. But he also taught me how to sail there. So...

DOLDE: What did... What did you sail? What did you learn to sail on? What kind of [inaudible]?

FARLEY: [00:25:29] So, this is kind of interesting, because the Adirondack League Club on Little Moose Lake... The members are also avid... Not only fisherman, but they're avid duck hunters. And I'm sure a lot of them had hunted in Barnegat Bay. And so, all these camps had Barnegat Bay sneakboxes made by Perrine from New Jersey. And his fifteen-foot model was a sailing sneakbox, so that's what I learned to sail on. And then, afterwards, I couldn't take that out alone, but I could take out the sailfish... You know, the modern sunfish has a little foot well, but the sailfish has a flush deck. And so, I sailed all summer all that whole month, every day on the sailfish. Especially once I figured out that once it tipped over, I could tip it back and keep it on going. And that winter... I guess it was that winter... There was always a big present from Santa Claus. And that year it was a kit to build a sailfish. So, my dad and my brothers and myself... My sisters helped some, I think ... We put that kit together and, from then on, we had the sailfish to sail on. And my

brother just scrapped it like two years ago [laughs], after 60 years.

DOLDE: Why didn't he keep it?

FARLEY: [00:27:02] Well, it was beginning to get... Have rot in places, and he didn't know how to fix it. So...

DOLDE: I made some notes about where we've left off. I want to be mindful of your time. It's 5:04.

FARLEY: [00:27:14] Oh, okay. Right.

END OF AUDIO FILE

Farley, Ed Part 2 - 210708 0023

DOLDE: I'll say my little words of introduction. Okay, Jenifer Dolde again, picking up with Ed Farley. And it's now Thursday, July 8th, and we're still here at CBMM. So, I don't know if you remember where we left off, but I made notes. You had just talked about learning to sail, having a Barnegat Bay sneakbox. And then, you were talking about Joseph Garofalo?

FARLEY: [00:00:28] Garofalo, yeah. He was a rowing shell builder that... I met him because we had a boat and it got damaged. And so, I got advice from him and my dad and I repaired it. But while there, saw how beautiful a new boat would be. The one we had was really old and heavy. And a

couple years later, I bought a used boat from him that he had built. It was only two years old and it was the right size for what I was in terms of weight. And it was like my dad gave me permission to wipe out my entire savings account to buy that boat. And I think mentioned that he was... You could not borrow money from him. You had to work and do your chores and find other work to earn money. And if you wanted something, you had to have the money to buy it. Anyways... And I had... I raced a little bit in my teenage years and started a crew at the school... The prep school I went to. And... But, you know, when I got older, it was like I had to leave that behind. Although not in my heart.

DOLDE: So, is this one-man?

FARLEY: [00:01:47] Yeah, I sculled one-man, but then at prep school we had four-man shells. And I worked with him some, to help finish that boat on time so that we'd have it for the spring. And I went in one day to work on it and it was gone. And I said, "What happened to our boat?" He said, "That's your boat over there all finished." Beautiful. And I went, "That's not our boat." And anyways, he'd built an experimental boat for Pomfret School. And it was a different shape. It was much rounder. So, it was tippier, but it was faster. And they didn't like it, so they sent

it back and he finished our boat right quick and sent it to them. The standard design. So, he said, "So, if you want a boat this year, that's it" [laughs]. Anyways...

DOLDE: So, not the one that had your... That had your work into it.

FARLEY: [00:02:44] Had my work into it.

DOLDE: How was it as a boat?

FARLEY: [00:02:46] What was really interesting is that in more recent years, a man named Graeme King, who's had articles in *WoodenBoat Magazine* and advertises designs, had designed a rowing shell that a person could build for themselves that's [hard shine?], not round bottom. But he worked for Harvard University as their boat man, and then went off on his own. And he builds racing shells. And he ended up coming to the same conclusion that Garofalo had, of a rounder shape. And... Because it's faster. The problem is, how do you stabilize it? And he solved the problem, which was the little fin that's in the back on the bottom, he divided in half and put two little fins on the quarters of the bilge. And it'd act as a stabilizer. Of course, it was controversial and had to be approved by the association, because it's a radical departure. Well, because he'd had the same square-inch of surface area, just distributed differently, it was approved. And anyways,

so... He still builds wooden racing shells that are competitive. And pretty interesting. I've never met him, but I'd like to.

DOLDE: Oh, that's the Harvard guy.

FARLEY: [00:04:10] So, then I was talking about Dynamy, which I did after my first year out of prep school... After my dad had passed. And [clears throat] the first part of the program was Outward Bound, and we were able to set up our own internship at the end of the year. And I set it up for where I went back and worked at Outward Bound. I really just wanted to work there. So... But they took me on and I was supposed to be a boat operator. And when I got... Which, you know... Lobster type boats or Boston whalers or whatever. Running to the post office and back in Vinalhaven, meeting people or taking people to the ferry...

DOLDE: Where was this?

FARLEY: [00:05:01] Hurricane Island in Penobscot Bay. So, when I got there, all the boats were in the boatyard. So, I ended up working in the boatyard helping to repair and do maintenance on the boats. And I enjoyed that so much, I said, "To heck with being the boat operator, I'd just rather stay working on this." And the man in charge of that was John Wilson, who'd later start *WoodenBoat Magazine*. And so, I ended up working with him for a year

and a half and we ended up rebuilding four of the pulling boats that the students used, which were actually their newest boats, but poorly built and structured, in some ways, incorrectly. So, anyways, we did a big rebuild on four of them. Spent the winter on Hurricane Island doing that. Very isolated, which was fine by me. But so, John, his wife, Susie, another guy named Bob Falkner who was from Oklahoma had never seen an ice pond before... And myself, and two dogs on the island.

DOLDE: Oh, wow. So, this would have been early... This is early '70s now?

FARLEY: [00:06:17] Yeah, it was '70... Early-'70, '71. The winter of '71. And that was the worst winter they had since 1917, where it went to 20 below every night for four weeks, or something like that. It was pretty tough. But we worked through it. And that's where I started sort of focusing on wooden boats and those skills. And just really enjoyed working on them. And stopped in a couple times at the Gamage Yard where they were building the *Harvey Gamage*, a big schooner that's still around today. Went to the launching of that boat. And started meeting people around and about up there. And I could have stayed... Ended up employed up there or whatever, but when John left the Outward Bound School, I left. And then, I kind of rumbled

around for a little while. And then, I hitchhiked... I went to see John Wilson, and they were headed to Maine to look at property. I went all the way up to almost Eastport with them, and then I went, "Wow, I've always wanted to go to Nova Scotia." So, I jumped out of their van and hitchhiked... I had to borrow twenty dollars from them, because I didn't have hardly any money with me [Dolde laughs]. So, I hitchhiked all over New Brunswick and went up to Prince Edward Island and to Nova Scotia, to the big shipyard in Lunenburg. It was Smith and Rhuland where they built the *Bluenose II* and a bunch of other big wooden vessels.

DOLDE: And did you meet Westergaard then?

FARLEY: [00:07:55] What's that?

DOLDE: David Westergaard who was Jim Richardson's yard? The Nova Scotia guy who was from Lunenburg?

FARLEY: [00:08:03] Oh, no, I don't... I didn't know he was from Lunenburg.

DOLDE: Do... You remember his name, though?

FARLEY: [00:08:07] I remember the name.

DOLDE: Well, we can talk more about him. But he's somebody who was later... I've recently identified and has quite a reputation up there currently. So, we can talk...

FARLEY: [00:08:18] So, he went to Lunenburg afterwards? Or he was from there and came down?

DOLDE: I think he was also from there, but I will find out. Jay Dayton knew him and they... Yeah, so... But you remember him from [inaudible]?

FARLEY: [00:08:31] I just remember the name; I don't really remember him.

DOLDE: Okay, that's fine, that's fine. I just thought the fact that you were there. I thought there must have been a connection.

FARLEY: [00:08:40] No, I just wanted to see -- [phone rings] sorry, I should have shut this off.

DOLDE: We'll pause for a second.

FARLEY: [00:08:50] Yeah, so, probably if I had picture of that gang some of it would come back.

DOLDE: And we do... Maybe we can do that at the end. I do have some of those.

FARLEY: [00:08:58] Yeah, but anyways, no, it was just that I knew that it was famous for building *Bluenose II*, and then these other big wooden vessels, and didn't know anything about it other than that. And...

DOLDE: How did you live? Did you pick up a little work here and there?

FARLEY: [00:09:17] No, no, I was just...

DOLDE: You weren't there for that long?

FARLEY: [00:09:19] No. Maybe two or three weeks. But at that time in the '70s, Canada had youth hostels. And for 50 cents a night, you can stay at the youth hostel. And food trucks came in and... Everything was so... I mean, I had \$28 total with me and I travelled for three weeks on that. Including taking the ferry back to Prince Edward Island. And I think I still had six or eight dollars left when I got back [laughs]. So, anyways, just was amazed. I mean it was so old world and it hadn't changed... The dory factory was still the dory factory with the original people. And had... Was still making dories for the fishermen to haul their nets... Their [inaudible] nets in. And [clears throat] Lunenburg foundry was still casting all their parts, and the Dauphinee & Sons were still making beautiful working locks, as well as yacht locks. What else was going on there? At Lunenburg, everything ran off of steam engines. They had a steam engine running an air compressor, and then they had air drills and air hammers for driving in drifts, so they didn't swing mauls. Anyways, and there was a lot going on at the time. And they had a huge steam engine that hauled... By clutching different sections could haul three of the four cars that haul the boats out for the railway. And I'm talking

about... You're talking about draggers 100+ feet long. The *Bluenose* was 146 feet. I mean, big stuff. And it was all functional, just as it always had been. And I don't know why I didn't just stay [laughs], but anyways... I mean, I wasn't ready to hunker down yet. And I did... And I just camped out or there was a park up on the hill in Lunenburg that I just camped out in. I just slept with my sleeping bag and rolled it up in the day and put it on my back. And that summer, prior to that trip, I had been working on a farm in Vermont and I... And that spring, I was still at The Apprenticeshop... I mean, at the Outward Bound School. And starting like April 1st, I never wore a pair of shoes until November. [laughs] My feet were pretty tough. When it got cold and frosty, that's when I had to start putting moccasins on. But anyways, came back from that trip [laughs]... There was a whole adventure at the border. But anyways, that's a different story. Met Lance Lee, went out to Vinalhaven to see if Lance Lee was at the [Powderhole?], his summer place, and he was. So, I got somebody to give me a ride on their boat out there, and spent a couple of days with him. And that's... He was in the process of formulating the ideas of The Apprenticeshop. And I had said to him something along the lines of, "You know, you could have an Outward Bound School, where instead of hiking

and boating and rock climbing and swimming, and so forth, where boat building was the activity." And he said, "You know, I've been thinking the same thing." And we talked about that at length. And then, of course, he proceeded to do that. I got home and hitchhiked to the West Coast and back. Tried to track down the owners of *Moshulu*, which is a big square-rigger that's now a restaurant on the waterfront in Philadelphia. But they had plans of sailing her back across the Atlantic, and then making the restaurant out of her, or something. But I wanted to get in on that trip across the Atlantic.

DOLDE: How had you heard about that?

FARLEY: [00:13:24] It was in the *National Fisherman* or something. You know, just an article. So, I heard... [laughs] here's how my mind works. I had tried telephoning them, I wrote them letters, never got any response. "So, I'll hitchhike out there and knock on their door, because they can't not respond to me," you see. And went through all kinds of adventures along the way. [coughs] And got there, and when I finally got down to L.A., and called the number, the guy that answered -- one of the partners -- "Well, my partner's sick and in the hospital, and I'm leaving town in... For an extended something." Anyways, so, turned around and hopped freights and hitchhiked home.

DOLDE: So, they didn't... They postponed that...

FARLEY: [00:14:20] And that ship did eventually come back across, but the rigging wasn't usable as a sailing rig. They really towed it across with an ocean tug, I think. [clears throat] And then, they were bankrupt, so it sat at South Street Seaport Museum for quite a few years. So, in the middle of all these adventures, let's see. Then that winter I sailed south to the Chesapeake, got on a Skipjack for the last month of the season and spent the next summer, which would be the summer of '72, in Colorado working for a guy that was a very interesting sociology/psychology educator person that lived up in the mountains and had, what he called, the Adventure Trails Survival School. And his concern was survival of humans within in the cosmos, because it's pretty obvious by then that we're not on a healthy drag [laughs]. And so, he was just an interesting character I'd met hitchhiking west. And I went back and spent the summer there.

DOLDE: What was his name?

FARLEY: [00:15:41] Lingo the Drifter [laughs].

DOLDE: Am I going to be able to Google him [laughs]?

FARLEY: [00:15:45] Probably. He was a folk singer in the '50s. And engineered getting himself invited onto the *Groucho Marx Show*. And in that *Groucho Marx Show*, if the

duck dropped on you, then you won all kinds of money. And something like 22 minutes out of the 30 minutes was on him, and the other people that were... Or person that was there was like... He was just a real kind of interesting character. But because of that exposure, then he got chosen to lead the *Kraft Summer Music Hall Show* on television for a season. And... Which later Glen Campbell was the MC for. And that's how Glen Campbell got like super exposed. Anyways, after that summer, doing that television show, he was all lined up to do college campus tours playing his music, doing his show, and concerts. And he just dropped out. He's just, "No thanks, I got what I wanted." And he bought this land in the hills above Black Hawk, California... I mean, Colorado... And set up his educational center there.

DOLDE: Briefly going back for a second. How did you hook up with the Skipjack?

FARLEY: [00:17:11] Oh, well I... So, I left Connecticut maybe three weeks, early November, on a boat that Mom gave me after Dad passed. It was a 27-foot Bristol fiberglass sailboat. And I knew I wanted to use it some, but I didn't really want to keep it. It wasn't... I could have kept it and lived aboard. Ended up in Key West or... You know, with Jimmy Buffett, or the Caribbean. You know, if I'd

gone to Key West, I might have ended up working for Mel Fisher who found the big treasure ship out there. Because that would be the kind of adventure I would tap into. But anyways, it took me three weeks to get to the Chesapeake... Maybe more. I think it was more than that. We ended up in Barnegat Bay, near Toms River, at Thanksgiving, and then a couple more... Anyways, December 7th I was in Oxford, and then I zigzagged my way down to the Potomac. But I realized I was running out of money and it was a long ways from here to the real South. And so, I went back to Zahnisers Marina in Solomons, and I spent... I got a job at the marina doing repairs and varnishing and painting and whatever they had. And we built piers for the marina, because they had their own pile driver. And in fact, Skip Zahniser was here at the museum for the log canoe races. Because one of his friends, Cooper, who built the little Eve log canoe was here. And so, he came up to support his friend who was racing log canoes. And I hadn't seen Skip in, I don't know, 20 years. Anyways, came out of the bank in Solomons one after... Friday evening, and there were three Skipjacks tied up in the harbor. And I hadn't seen them there earlier in the winter. So, generally, some of the boats would work their way down the bay through the winter. And Solomons was always a good place if there was

ice, because the northwest winds keeps the mouth of the river open and the ice away from the western shore. And I went, "Man, that's cool." And I just went down and poked around. And then I... somebody said, "Well, somebody's usually here Sunday afternoon getting ready." So, I went Sunday afternoon, met one of the cooks who was organizing the boat he worked on. Came back that Monday morning at quarter of five, or something, and everybody was up and laughing. And you could smell breakfast cooking. And it's like, "Man, my kind of people" [laughs]. So, [clears throat] the first boat I went aboard and asked if they'd take me out. I knocked, "Come on down." And I opened the door and they went, "Who are you?" It's like... And so, when I asked if he would take me out dredging so I could just learn about Skipjacks he said, "Nope." And so, I went to the next boat, and it was Stan Daniels, who is ten years older than me. Stan just died last summer. And, "No, I don't need nobody. Go ask Daddy." And I said, "I just did." He said, "No," he said, "that wasn't Daddy. That was Clyde." So, I went to the third boat, which was the *City of Crisfield* with Art Daniels. And he chatted with me a little bit and said he'd take me out. Knew that I was interested in the sailing part. He said, "We push with the push boat Mondays and Tuesdays. So, come back Wednesday."

Which I did. And when I got aboard, there was a man there with notebooks and cameras and tape recorders and I was like, "Oh good." Because I had... I literally argued with myself the night before as to whether to take a camera. And I decided that it would isolate me from the experience. And so, I didn't. And I went, "Oh, good, he can do that. I'll do this."

DOLDE: And who was that?

FARLEY: [00:21:20] That was Tom Wisner. And we became really close friends over time. And so, that one day at the end, I asked if I could come back the next day. And he said, "Yeah." And he handed me twenty dollars. And at the boatyard, I was making \$3.25 an hour. Minimum wage was \$2.85. So, I figured I was doing okay. And that was \$28 before taxes and meals. Well, twenty dollars clear was actually better [laughs]. So... But that wasn't my motivation. I just thought... I mean, I just really liked it.

DOLDE: And you were doing everything on the Skipjack.

FARLEY: [00:21:59] Oh, yeah, I was helping pull the sails up, steering, and then... The first day it was like, "Can I go up and see what they're doing?" "Sure, just don't get near the cable when it's going out or coming in." And so, I got right next to the guys on my hands and knees and started

picking oysters out. I'd never seen one in the shell in my life before. So, for every one I picked out, they'd pick out ten. But over time, I got so I was somewhat proficient. And by the end of the season, they voted me a full share. So... And that was the first time I saw the HM Krentz, because it was owned by Clifton Webster, and Clifton was Daddy Art's father-in-law, and brother-in-law at the same time [laughs].

DOLDE: I'll draw a picture of that.

FARLEY: [00:22:54] Yeah, Clifton was married and Art's wife was their oldest daughter. But as Clifton's wife died and we he remarried and had another batch of kids, he married Art Daniels' oldest sister. So, anyways... So, we dredged right side-by-side with Captain Clifton all day the last day of the season.

DOLDE: You said it was a couple months? Or just... How long was it?

FARLEY: [00:23:22] It was about a month.

DOLDE: Just about a month. Wow.

FARLEY: [00:23:24] Yeah, maybe... I mean, somewhere I've got a diary where I wrote some stuff down. But it was the middle of February when I started and 15th March was the end of the season. So... But things like ... We got back... He was going to leave Solomons and finish the last two weeks at

Deal Island, and he asked if I'd like to go with him. And I went, "Yeah, but I don't know how I'll get home." Well, Tom Wisner was there. He said, "I'll come and get you." So, "Sure, I'll go. [laughs] What day are we going to leave?" "Well, probably Thursday." "Okay." So... And I was wearing really ratty... I've always worn ratty clothes. I just don't worry... As long as they cover me up and keep me warm, or whatever. And what I was wearing was almost rags. And I thought, "Okay, I'll finish wearing these until Wednesday, I'll take a shower Wednesday night, change my clothes, pack a bag and my sleeping bag, and Thursday morning be ready to roll." Come Wednesday, it was foggy and not a breath of wind. And Art said, "Good time to cross the bay." [laughs] And it stayed foggy and calm for the rest of the week. So, we actually went around and found a new engine to put on the winders because what we had was really worn out. And I helped at the machine shop, bore and tap the holes for holding the transmission on, and the whole bit. The rest of the crew were nowhere in sight, but I worked every day. And that's the kind of the thing I've always done. Whether it was on the farm or...

DOLDE: Just to kind of get that experience and observe something.

FARLEY: [00:25:03] Yeah, just be a part of it. And...

DOLDE: Learn something.

FARLEY: [00:25:05] Yeah. And... Or, if I had some of... I worked in a machine shop when I was in high school, for a summer. And so, I learned a little bit about how to drill and tap and one thing or another. So, anyways... And this old guy I met on the dock took me in one day and we visited all day... He played the harmonica really well. Uncle Bill Taylor. And when I was getting ready to go back to the boat, there was a pile of clothes on a chair. He said, "Those are for you." He said, "They're all wool and I'm allergic to wool," which I'm sure he wasn't. But anyways, he said, "You need them more than I do" [laughs]. It was pretty obvious. I was just, "Oh, good." So, I took... Bathed up and changed my clothes and I walked... I don't know how... It was a pretty far distance. A couple of miles, three or four miles, to where there was a laundromat on Deal Island. And I put these old clothes in the washing machine. And they literally came out in little balls of shreds. I mean, seriously, just little balls of shreds [laughter].

DOLDE: Good thing you had those new clothes.

FARLEY: [00:26:13] Right. Anyways, so, we worked another two weeks or a week and a half, or whatever it was, dredging

there. And then, Tom picked me up on the last day, took me back to Solomons.

DOLDE: And your boat was still there?

FARLEY: [00:26:29] Oh yeah. And then, I did sell the boat that summer... That spring. And then, I... I think I left from there and went directly to Colorado. Maybe not. Maybe I went home for a couple of days and packed up some other stuff that I took with me. So, I knew I was going to be building log cabins for this guy. We built ... We put a roof on one building that was already started. And then, I built two more small cabins. One that was like a cookhouse and the other was a bathhouse. And so, I knew I was going to be working on stuff like that. So, I packed an axe and an adze, and went aboard a plane with that [laughter]. Though, they may have been in a... I had like a wicker backpack, an Adirondack wicker backpack. And that may have been checked with those tools. But even if I had brought it aboard the boat, they would have not even thought twice. I'm sure that must have been packed, because it wouldn't fit under the seat or up overhead. But anyways, so, [laughs] I just think about how different travel is now with regard to that.

DOLDE: Absolutely.

FARLEY: [00:27:52] And one of the other kids that... Out there in Colorado saw my adze, which was a really rusty old piece. I wasn't too concerned about it. But I'd finally gotten it filed back with a [pitz?] where it had a reasonable edge that you could flatten a surface with... In Aspen, which is pretty soft to work with. And one of the kids was digging a site to put his tent and thought, "Oh, that's just right for"... [laughs] he dug the dirt with it. And it looked like a pumpkin was... I was so made. I was like, "Oh, my God." Anyways. When I got back from that I went back to Maine with John Wilson and helped him build his first... The foundation and floor for a boat shop and apartment that he built. It was way down east near Eastport. And we visited the Lubeck Boat Building School where Frank went. And we had two ... We had a friend there and met some other people there that we didn't know. And then, he told me about what Lance Lee was doing, starting The Apprenticeshop. So, in coming back from there, I stopped in to see what Lance was doing. And they had a building mostly built and I stayed three days, or four days, to start helping nail shingles on the roof, kind of thing. And knew I wanted to be a part of it, but I... I'm trying to remember if... The order, somehow, it's all cobbled up in...

DOLDE: Well, you did a lot of moving around. So, this is a very... I want a little map [laughs].

FARLEY: [00:29:53] Maybe that was when I was coming back from... I'm pretty sure that's when it was... I was coming back from Eastport. But I somehow was committed to doing something else. So, I didn't just jump in. And then, I told him I'd like to come back. And boy I just don't remember now. I'd have to look at a calendar and write it in. But anyways, I ended up coming back in the spring after dredging oysters January through March. That would have been January of '73 through March of '73.

DOLDE: Okay. You had thought it was '72, but now you think it's '73?

FARLEY: [00:30:43] No, no, I'm talking about the next season.

DOLDE: Oh, you did another season.

FARLEY: [00:30:46] I was going to go back in the Fall of '72, and Hurricane Agnes had gone through the bay and all the news was that there were no oysters. And when I called him later on, he said, "Why didn't you come? I saved your berth for three days before the season. Really wanted to have you in the crew." I said, "Well, because"... I wrote him a postcard and he never answered me. And years later he found that postcard in his desk and handed it to me. He said, "Look what I found!" Anyways, so I didn't go because

I believed the news that there were no oysters. Well, they had a really good season because the price went up. I think \$4.50 or something like that [laughs]... Five dollars. Anyways, so, I worked January through March and then I went back and participated in The Apprenticeshop until November of '73. And I was out of money, so I went down and dredged oysters November and December of '73. And went back, got... Went home for Christmas and then went back to The Apprenticeshop right after Christmas. And they were preparing to put on a presentation at the New York Boat Show in the Colosseum. So, mad dash jump in with what everybody was doing to get ready for that. And I'm just sort of backtracking. When would that have... Okay, yeah, now I've got it.

So, then, January through the spring we were working hard at The Apprenticeshop. And I'm pretty sure... No, so the spring before, when I was at The Apprenticeshop, not... I don't think everybody went, but a bunch of them went to the Mystic Small Craft Show. And the man who was the keynote speaker was an English boat builder named Harold Kimber. And he came to The Apprenticeshop for six weeks after giving that talk. And taught his method of building Lapstrake boats. And I worked with Harold Kimber quite a lot. And he as quite the guy. And he wanted to go to Nova

Scotia before going home, and I went back to Nova Scotia with him. He rented a car, but I did the driving. And we went back to Lunenburg and that's where... There was a really funny thing. We were going all through the boatyard, and some of the things had changed. Like, the compressor was now run with an electric motor, and the steam engine was under canvas. So, it had just been switched over. But pretty much everything was still the same. And we went in these big sheds, and there was a beautiful Alden schooner being built in one room. And in the next bay was the original Alden schooner that they were duplicating. And it turned out the keel was cracked down the middle along the bolts. And whenever they sailed, it opened up and leaked badly. So, instead of rebuilding the existing boat, they're just building a whole new hull, but they're going to use the interior in the new boat. And they were going to use the original cast-iron keel ballast. Well, they chainsawed into the keel to... And then went, never mind, we'll just cast a new keel. And they cut a bunch of planks to get out the chain plates for the rigging. Well, they were all rusted because they were buried inside the plank. And went, "Never mind." In the meantime, they really wrecked this boat. So, we're looking at this... Mr. Kimber and I and this young fellow my age

came in [clears throat] and he said, "Excuse me, nobody's really sort of allowed in here." And I just turned and said, "It's all right, we're boat people. We know not to touch anything. We're just looking. It's a pretty interesting project." Well, it turned out they'd given him the original boat to rebuild. Whether he ever did it or not, I don't know. And he... So then we got to talking and that's how we learned why they had cut the planking and chainsawed it and then stopped. It wasn't exploratory. They thought they could salvage those parts and save some money. But anyways... And his father had bought the dory shop, or later bought the dory shop. And anyways, we're just talking away. And he turns to me and says, "I think I know you." I said, "I don't think so. I'm from the U.S. of A." He said, "Yeah, you're Ed Farley from Harvard, Massachusetts." Well, he grew up in Harvard, Massachusetts. And I don't remember if his mother had family up there or they just spent summers up there. And my sister... My oldest sister taught all those kids how to swim. And one summer a couple years before, they were out in an open boat that had an old one-lunger engine that was made by Atlantic Motors in Lunenburg. And it had a big open flywheel. And the oldest son fell into the flywheel and was killed. And I don't know if it was when starting

it, or if he just tripped and fell. But anyways... And that was just... That was taken. But they ended up moving up there full-time and had a beautiful farmhouse that they'd moved like 70 miles onto this location. It was from the 1700s.

But the long and short of it was, there was... It was schooner week and there was no place to stay. And we finally found a place for Mr. Kimber, but there was no place for me. I said, "Never mind, I'll just camp out, don't worry about me." Well, we bumped into him and he invited me to spend the night at their house, which is a shame Mr. Kimber couldn't have come too. And I don't remember their name. It might have... I want to say Westerbeek, or something like that, which is...

DOLDE: But it's not the Westergaards. It's not that person I mentioned. I mean then, maybe that's a... Maybe we can... Maybe I can research that and see if I can find...

FARLEY: [00:37:22] No, it's not Westergaard, because then if he was here, we would have had a [inaudible].

DOLDE: You would have figured that out, yeah.

FARLEY: [00:37:27] We would have had a real connection.

DOLDE: But you think it was Wester-something or other.

FARLEY: [00:37:32] Well, when you said Westergaard, "Oh, is it Westerbeek?" But then, that may be a different person

altogether. I'll have to call my sister and ask her their name.

DOLDE: It's like a who's who of... You know.

FARLEY: [00:37:47] But anyways, there was a connection there because of the dory shop. That his father basically bought it to save it. And then, since then, it's gone on to other ownership. But... And then, we turned around and went back. And Mr. Kimber flew home and that was the end of that. But Mr. Kimber was a really great guy. He had his ways of doing things. And he would... If he took... If you'd fitted two pieces of wood together, he would let his glasses slide down like this and he would look at it. And then he would say, "As Lord Asquith would say, 'Nothing is all right, but some things will do.'" That was the closest you could get to a compliment from Mr. Kimber. He was... [laughs] he was a trip. But so, I learned a lot from him, building Lapstrake, peapod, and from the other projects at The Apprenticeshop. But honestly, what you learn is that whatever it is you have to do, you'll figure it out along the way, or you'll find somebody to ask advice from, and then go ahead and do it. And it may take you longer to do it than somebody else. Or maybe not, depending on how you approach it. But at the end of that I went home and... I can't remember. In the middle of... Somewhere in the

middle of August, I was sort of teaching what I knew to another apprentice. And we were setting up a whole new building jig for a larger peapod. And Mr. Kimber built a jig in the way where he framed it up first, and then planked onto the frames. And other people with Lapstrake boats let the jig create the shape of the Lapstrake, take the boat off, and then frame it afterwards. So, we were going to do it both ways. Just, "Okay, let's experiment with this." [clears throat] And so, we were setting up all the patterns for this 15-foot peapod and John McDonald... McDonald? John Donaldson up and got married. He was the apprentice working with me. So, all of a sudden, he took a week off to get ready. We all took a week off to go to the wedding on Roque Island, which is this really remote place on the coast of Maine. And then, he took a week off after his wedding. So, all of a sudden, there's a week off in the middle. But the week before and the week after the wedding, I'm just working it making this jig, when I could be making... Building a boat for myself, or whatever. And John's not there participating to learn any of it.

So, one day I was fitting two patterned pieces together. And it's like... And because we were going to make multiples of the boat, the more accurate the pattern then you can just really cut things out and... And I made a

really dumb mistake in fitting the pieces, and it just made me mad. And the madder I got the worse it got. And part of it was I was stewing over the fact that I was supposed to be... Not doing it, but passing it on to somebody else. Not just passing on the finished product. And I put my tools down and I walked to Lance Lee's house and I said... And he looked at me, he said, "That's it?" I went, "That's it." In other words, I didn't even have to say anything. He knew that the time had come. And so, I set myself up to build a Whitehall pulling boat for myself, which... And I rented a space in a shop just down the street. But I could always use planers or saws and things. And I went to work for about a month and built this Whitehall for myself, which I still haven't finished [laughter]. And that was 1974. And then, that Fall, I came down to go oystering November through the whole season, thinking that in the spring I might go to Alaska and go salmon fishing, which I never did. Because I have cousins from Seattle, one of whom came east and dredged with us. And I thought, "Well, in the spring I'll go with him to Alaska." So, instead, January of '75 is when I bought the *Stanley Norman*. And then, my boat building was mostly rebuilding the *Stanley Norman* one section at a time. You know, you pull it apart and see how they did it and go, "Well, wouldn't it be

better to do it this way? Or that way?" And so, I might have made some changes, but not radical changes. Just some slight changes. And that's... I had already met Joe Liener the year before, so he would come around and see what we were doing. And started... Would ask him advice and he would give it to us.

DOLDE: Where was *Stanley Norman* at that point?

FARLEY: [00:43:24] Well, in the summertime it was here at the Maritime Museum.

DOLDE: Okay, all right.

FARLEY: [00:43:28] So, when I bought the *Stanley Norman* in January of '75, I tried to buy the *Rosie Parks*, because Orville had a heart attack that Fall and he kept going for a couple of weeks, and then he retired. But everybody saw the being taken back to Cambridge. So, word went out that he was retiring. And when I talked with him, he said, "No, when I retire, my boat is going to retire." He would not sell it to a waterman. And he actually had advertised with Arnie Gay in Annapolis to have it made into a yacht. And at the time, I was renting a cottage from Jim Holt, the director of the museum, down on Quaker Neck. And so, he knew I'd bought the Skipjack and the museum did not own a Skipjack, so he invited me to put my boat on exhibit at the Maritime Museum and in return they would haul me on the

railway. Not do the work, but they had nobody to do the work. But I think Tom Howell's brother, Dick, was here at the time. And he was in charge of the boatyard. And the boat shop hadn't been built. It was an old cement oyster shucking building there at the time. And he had his hands full just doing maintenance on the *J.T. Leonard* and the *Edna Lockwood* and one other... Maybe one other boat. Or some small boats. But the railway had just been put in as a way to be able to take care of that. So, that was my first summer. The first summer I didn't do much rebuilding. I just recalked decks and paint and some minor repairs. But I did move my rollers forward to make the boat perform better. And that spring I worked on a big oyster boat in New Jersey, to see how they did things there. And ended up getting an old oyster winch off of a wreck off of the riverbank. And I'm still using that... The winch [laughs].

DOLDE: How did you get up to this end of the bay? You had been in Solomons [inaudible]...

FARLEY: [00:45:44] Oh, well, because the Skipjacks. There were no oysters in Tangier Sound at that time. And had not been... I shouldn't say no oysters, but very few oysters, because of MSX in the '60s. Then, after Agnes, they never really recovered in a big way, because the water wasn't

salty enough. But about 1976, oysters started coming back in the lower bay, because it was saltier. They reproduce better. But it wasn't so salty that the MSX would wipe them out. And they had... They did really well from like '78 through '82, down there. I always tease that they had to build a new bank because they made so much money. So, and the Skipjacks would leave Deal Island the weekend before oyster season started, because the Sandy Point Skipjack races, which were put on by the... What was the name of the group? [inaudible]. It might have been Chesapeake Windjammers or something like that. They basically... It was a yacht club group that organized that race starting in '65 through about 1991. Then they gave it up. The Waterman's Association took it over for three years. And it just... It flopped each year because they had lousy weather. The last year... They ran it in '95, 75 people showed up for the entire weekend, because it rained. And they had bought rain insurance, but it rained all around, but didn't rain at Sandy Point. So, the insurance didn't even kick in. Anyways, so, that Fall of '74, once we finished doing all the repairs on the boat... And when I got there, that boat was all... It was all torn up [laughs] waiting for me to get there to fix it.

DOLDE: How much did you pay for it?

FARLEY: [00:48:05] No, no, no, I'm talking about Daddy Art's boat.

DOLDE: Oh, okay.

FARLEY: [00:48:09] Yeah, so...

DOLDE: The first... No, okay. Okay, well I am curious how much you paid for the *Stanley Norman*.

FARLEY: [00:48:13] So anyways... So, we sailed from Deal Island up to Sandy Point for the races, and then worked out of Tilghman. And most of the Skipjacks all worked either above the Bay Bridge before Agnes, or out of Tilghman, or out of Old Rock, Chesapeake Beach, or different places to harvest oysters in the upper bay. And in '70... Summer of '73, they changed the law where you could work in any county. It used to be you could only work in the bay proper, or in your county. And because they had a seed oyster program where they distributed seed oysters from one county to another... Wait a minute, you can't tell me I can't work on those oyster beds you just planted from my county. So... And the Smith Islanders were the ones that sued the state on that. So, everybody worked out of Tilghman or Cambridge in the chop tank and eastern bay and so forth. And so, all... In the Fall of '74, Bob Daniels wanted me to buy the *Stanley Norman*. And if I had done it, they opened up a place at Cooper's Hollow, which is the

Whitman Shore, and I could have paid for the boat in two weeks. But I waited until after Christmas when that was all gone and the market's bad and the weather's bad and really struggled after that. I paid \$8,000 for the *Stanley Norman*. There was another boat that I looked at... There were a couple of boats. But one of them was less money, but it really needed a lot of work. And that was the *Susan May*. It was a beautiful boat, and she was framed and planked length-ways, and the frames were rotten and the planks were falling off. And it's like, much more work to... Whereas the *Stanley Norman* I paid my money and went to work. And finished the season right out. So, the second summer, which would have been '76, I got some friends from The Apprenticeship to come live with us, and we rebuilt the decks and the rails and the mast partners from the cargo hatch forward. And the next year, we put in a new stem and new sides and bottom planking. And the next year we did the decks at my house... The house I rented in [Bosman?] with the boat floating in the slip. We replaced the decks, beams, clamps, top of the stern, and everything from the hatch back to the stern. But those first three summers, I was on exhibit at the museum. And after they bought the *Rosie Parks* in the spring of '75, I asked Mr. Holt... I said, "Now you have a Skipjack." He said, "It

doesn't matter. More Skipjacks the better. And having a working Skipjack here is a real plus for the museum. And my offer of hauling you on the railway still stands." And so, that's how I started my relationship with the museum.

DOLDE: So, we're getting to about the time that the *Dove* Project started. And I know you weren't on it... You weren't a daily person. Tell me how you, you know, got connected.

FARLEY: [00:51:30] Well, just in general, driving back from Deal Island one time, on Route 50, I saw three people in a field on a construction site chopping the timber with adzes. And I literally made a U-turn on Route 50 and... Because I told you we built a log cabin in Vermont. And we took a chainsaw and split logs in half, and then we hewed them smooth with an adze. But I never felt like we were using the adze properly. And we weren't, because we were chopping with the grain when in fact it should be going across the grain or diagonally across the grain.

DOLDE: I didn't know that [laughter].

FARLEY: [00:52:14] That's why you have the lip to act... Acts like a gouge, so it doesn't chop in. And then, it just slices across. Well, anyways, I made a U-turn, pulled in, and went over and watched. And then they took a pause and I introduced myself, and they introduced themselves, and it

was Mr. Jim, his brother and Jim Brighton. And it was about time for lunch, so when they paused for lunch, they invited me to join them. Which I did. And then they told me about the boatyard. I don't think they left to go to the boatyard for lunch, I think they made lunch right there. But I don't remember now.

DOLDE: And was this part of *Dove* that they were working on? Or was this Constellation?

FARLEY: [00:52:58] No, this was way before *Dove*. This is...

DOLDE: Okay. Well, my timeframe is...

FARLEY: [00:53:02] So, no, this is the Seventh Day Adventist Church that they built. And basically, the Richardson family... I mean, the Church bankrolled it, but they physically did the building. And the women did the stonemasonry. In the sense of, "Put that stone there. No, turn it a little bit" [laughs]. And of course, all of the stone is imported. And I don't know if you've ever seen that church or been there.

DOLDE: Not in person actually, believe it or not [laughs].

FARLEY: [00:53:34] Well, they have a stone in the wall that has dinosaur tracks with the tail dragging between it, from like New Mexico or something, and geodes, and all kinds of things. It's really interesting stuff. So, that's how I met Mr. Jim, got to know... And when I went by the

boatyard, that's how I met Dick Howell, who was Tom's brother, who was working there at the time. And then, Dick got the job the next year managing the boatyard at the museum. And he ended up dating and marrying Mr. Holt's daughter, Marnie. And when they got married, Mr. Holt turned to Dick Howell and said, "I'm not going to have a son-in-law working under me at a museum job. You can do better than this." So, he moved on to the real world, St. Michael's Bank, and then Celeste Industries, and so forth. And so, that was my first connection to the museum. And the Skipjack at the museum the following year. But... So, knowing where the boatyard was, I just... It was such a cool place with all kinds of old stuff hanging around, and machinery. And so, I used to just stop in periodically to visit and see what was going on. See what was on the railway or what project was being built. And you know, over the years... Was there when the *Mister Jim* was being built. And Tom built a small tugboat for somebody. And then, they started the *Dove*, and of course that was all the news, so I just periodically, when I had time, would stop in and see what was going on. And of course, if there was something actually happening, I would be right in there...

DOLDE: Right, so can you...

FARLEY: [00:55:36] ...doing stuff. But not a whole lot.

DOLDE: Do you remember anything specifically that you kind of...

FARLEY: [00:55:41] No, I think probably just helping clamp a plank in place or something like that. Or raise a frame.

DOLDE: So, just there. Not even there for full days. Just...

FARLEY: [00:55:49] Oh, no, just stopping in. And by then, I had a family. So, if they were tagging along, their level of patience for how much time we spent there was limited, of course. And after that, Mr. Jim started the *Jenny Norman*, the Bugeye he built for himself. So, I think I was there when he was chopping the keel. So, I was like, "Oh, I'll have to keep track of that project," you know.

DOLDE: So, you had been a teacher or mentor at The Apprenticeshop, to a certain extent. And then, he had a lot of... You know, people in who had different skill levels. Did you observe how he... You know, you were talking about Mr. Kimball and how he would provide criticism or evaluate. Did you observe Jim as a teacher and what...?

FARLEY: [00:56:34] Not really. I don't really remember too much about that. We just got to know everybody that worked there by visiting. And, you know, he basically just assumed that they could follow an instruction and they were

motivated to learn. And so, probably at the beginning, he drew a line and said, "Cut it to that line. Leave it showing." But over time, I'm sure he taught them how to splice a plank and do it from start to finish.

DOLDE: So, who did you know... Or who do you remember there that you interacted with or knew before or later on?

FARLEY: [00:57:17] Well, of course Jay, who I'd bump into periodically. And... Because he was around and about here. I don't know if Jay was ever much involved with log canoes. He might have been for a little while. But just because he was within the community. And then, I remember pretty much the whole gang coming over to our house for a barbeque or a picnic or something one time. And he...

DOLDE: Because you were of a similar age?

FARLEY: [00:57:49] Yeah, we were all of the same age. We all didn't ... We didn't fit into the normal Eastern Shore population. I was never terribly socially active, ever in life. Still am not. So, a small group of friends and to see them once in a while is great. It's not like... It's like... And I don't drink beer or a lot, or alcohol a lot. So, it's not like, "Hey, let's go down to C Street after work, or..." Just don't do it. So...

DOLDE: Well, it's interesting you say that, because there was... What I'm getting is there was a perception with that

crew, that Dove crew, that they were kind of, that's... They're the hippies, that's the commune they work. People were interested. But was it more like an oddity? Was that... Is that... You know?

FARLEY: [00:58:38] Yeah. And anyways, so, June Wingo... And then, later on, my wife, [Swan?], was going to massage therapy school and June was going to massage therapy school. And I'm pretty sure that's who it was, anyways. And she... So, she would come by after... Because they would drive together. And I think the... There weren't very many massage therapists on the Eastern Shore at that time, Ann Harding was... Who was in school the year before, and we... I don't know how [Swan?] met her, but anyways... Maybe through yoga or some other activity. And so, I was working really hard moving seed oysters. And I went through... There was one day where my crew didn't want to make a second trip because it was a Friday. And I said, "If you make the second load with me, I'll drop you off on the way through Tilghman, as long as one will go with me to help unload." So, a guy that worked with me was from California, said, "I'll go," because we're going to take their half of the money from that load and divide it between him and me. So, all of a sudden, he was going to make a big chunk. And... But we never got home until like

four in the morning, so we'd been going almost 22 hours straight, and plus physically exhausted. And [Swan?] was supposed to get a massage from Ann Harding as part of her training. And so, she called Ann and asked if she would work on me instead of her. And that was her... And I think it was our anniversary or something, so it all tied together. Anyways. And somewhere along, within all that, is when I just turned to her and said, "Maybe you'd be interested in going to massage school." And that's it. How she ended up making money. Because she had been involved with some other [inaudible] work programs before that. Anyway, that's a divergence.

DOLDE: Well, you think June may have been... I'm actually talking to June on Monday, so that may come up.

FARLEY: [01:01:05] And then, Long John and Jack Krolak just were... I mean, they were just great guys. And we were like-minded. We didn't ever spend a lot of time... I told you, I bumped into Long John... And I don't know his last name [laughs].

DOLDE: Scrivens? Somebody said.

FARLEY: [01:01:27] Whatever.

DOLDE: I think maybe Jay knew it. And so, I haven't begun to try to track him down yet. I keep getting bits of information.

FARLEY: [01:01:34] Well, three years ago, I was at the flea market at the Tuckahoe Steam & Gas Show, which is this coming weekend. So, he's liable to be there, because he was there with all kinds of block and tackles and parts and pieces of boats, and things for sale. And I honed in on that. Man, I piled up a bunch of stuff. And in the middle of it all... Of course, it being boat stuff... He figured I must be involved with boats, and he looked at me and said, "Didn't you used to own a Skipjack?" And I went, "Still do." And I said... And then he said who he... He said, "You don't recognize me." I said, "No." He said, "I'm Long John. I helped build the *Dove* at Mr. Jim's." And I'm like, "Oh, yeah." But I mean, you're talking 40 years later, so a lot changes. But I guess my mustache or... And interest in big blocks and obviously maritime stuff and parts and pieces. And so, he recognized me. So, he's around and about. That's all I got on him.

DOLDE: Yeah, maybe I just should show up at the Steam & Gas Show [laughter] this weekend.

FARLEY: [01:02:41] Well, I might go to the flea market, because there's always tools to pick over.

DOLDE: Is that every day?

FARLEY: [01:02:48] Friday, Saturday, Sunday.

DOLDE: The flea market's every day of the show?

FARLEY: [01:02:50] Yeah, but they're usually not really set up until Saturday. But people are setting up on Friday. And the thing is Saturday is... Well, you know, I think I've got Saturday morning off. I might blank it out and leave it that way, unless somebody signed up. I'll have to get on the computer. I haven't been thinking about that. Because I love going to that show. But now it's really hard to get there. And my wife has no interest in it whatsoever [laughs]. So...

DOLDE: So, I do want to move forward and talk about the current project, as well. And I appreciate... And actually...

FARLEY: [01:03:31] So, I would just add in... So, in the process, you know, learned a lot from Joe Liener and different ideas from Mr. Jim. I think part of it is, you know, a perspective of how to approach it. Because really, it's just stuff that's assembled. And if you have the ability to assemble stuff, you just have to figure out order of business and you can do it this way or this... Joe was always great, because you'd say, "Well, how should this be done?" Well, he would lay out about three or four different ways that it could be done. And then you would have to say, "Well, Joe, if you were doing it, which way would you do it?" You know? But also, one time I was...

Mr. Jim was working on the *Jenny Norman* and I was sitting there visiting and chatting. And he was cutting out a very complex piece with his adze out of oak, and a knot appeared. And he paused and he looked at it, and was like, "Hmm." He turned to me and said, "What do you think?" I said, "Well, my experience is if you proceed further, it will either get better or it will get worse" [laughs]. So, he kept chopping away. And I said, "If nothing else, you'll know whether your measurements are correct." And he kept chopping away and it got worse and worse and worse. It was obvious he wasn't going to be able to use this piece. And he turned to me and he said, "My father always told me that mother nature favors the hidden flaw." And we just both laughed. But it's like, being able to step back and not get overly frustrated and anxious. It's like, "Okay, you've got to move forward. Is it either fix this or start over?" But either way, you've got to move forward. And so, we did all of that rebuilding, and then somewhere around 1979, '80, they built the *Mini Vee* and the *Anna McGarvey* in downtown Baltimore. And *Mini Vee* replaced an original one, Melbourne Smith, who built the original *Pride* did that project. Well, the push boat he provided for that boat was not sufficient. And the push boat he supplied for the *Anna McGarvey*, which was going to dredge

oysters, was really just no good. So, they worked with it that year, but I knew Mike Ashford who bought that boat, so he contracted me to build a proper push boat. So, I set up a design and jig for that... Because I had to build one for myself anyways. Because, you know where mine is.

DOLDE: Yep. In the... In the VLA.

FARLEY: [01:06:19] Hanging in the VLA, right. So, I borrowed a push boat for a year and a half while I set up to build mine. And then, along came this request for a push boat for the *Anna McGarvey*, and then they wanted one for the *Mini Vee*, too, so I built those first. And then replacement for that later. And so, all of a sudden, got back into building from scratch.

DOLDE: Well, it never ends when you own a Skipjack [laughs].

FARLEY: [01:06:50] Yeah, that's right. And then, I sold that one and bought the *Krentz*, and it really needed a new push boat, and it took me a while to get to it.

DOLDE: When did you buy *Krentz*?

FARLEY: [01:07:01] 1990. And it was 1999 when I finished that push boat for the *Krentz*. So, I was able to work with it for a while, but it just... I knew I had to replace it.

DOLDE: I was very interested to hear about what you said Mr. Jim and just his approach to a build, taking a step back. Are there other things that you think distinguished him

from other local boat builders, or maybe... Or more generally?

FARLEY: [01:07:28] He really had the ability to not need very complete plans, or a lot of it was in his head, as in the older master boat builders. When he built the *Jenny Norman*, he carved a model, and then he showed it to a lot of people and asked their opinion of it. And then he built a hawk's... A bird's nest model, which is a series of cross-sectional mold with stringers indicating plank edges. And then you can take the shapes and measurements off of that. But anyways... And he never [lofted?] that boat. He built it correct from the model, just as the old builders would have. And probably other boat builders could do that, but you know, he really... That's all he ever did. And he... When he built the original *Dove*, I don't know how closely it ended up to the actual design that William Baker provided. It would be interesting to have her measured with... The Historic Trust has a whole laser system that they can... Which they did for the *Katherine*, and the *Hilda Willing*, and the *Edna*, and some of the others. But even if you physically took the measurements and drew them up, it would be interesting to compare.

DOLDE: You don't know the answer to that, but your suspicion is that he [inaudible]...

FARLEY: [01:09:01] Well, I know for a fact that he went,
"We're just going to trim some off here and there to make
this boat sail better." And there's certain where it
makes... He knew that the wood would want to lay in there
in a way that the wood wouldn't be tortured as much, to get
it into that shape. It's kind of like Vikings vessels
[clears throat] took the shape created by the nature of the
wood they were building out of. Not because they had a
specific shape that they were going to duplicate. And so,
I'm pretty sure that he sort of modified a few... They
might be minor, but it would be really interesting to look
and see where those changes...

DOLDE: Did you ever meet William Baker?

FARLEY: [01:09:58] No.

DOLDE: Okay.

FARLEY: [01:10:00] I did meet Howard Chapelle one time.

DOLDE: They were good friends.

FARLEY: [01:10:04] They were neighbors and good friends. And
I met Howard Chapelle at the Mystic Small Craft... The
second Small Craft show that they had that John Wilson and
I went to. And he was the keynote speaker. And we went up
and talked with him after... He was very approachable. He
was not at all aloof. He just... That was what he did. He
was a pretty nice guy.

DOLDE: Were you part of... Did you go to... Attend any of the sort of... The launching, or any of that kind of stuff, for *Dove*?

FARLEY: [01:10:35] No. I was too busy. I was probably too busy. Let me think. '78. I'm trying to think. '76. '78 was the summer that I replaced the entire stern deck on my boat. When was that *Dove* launched? I'm trying to think.

DOLDE: Well, it was '78, but I'm trying to remember what month, as you're saying that to me. But...

FARLEY: [01:11:16] It seems to me that it was the... I just remember we went swimming ... We got up on the lazy board of my boat and dove off. And so, that either had to be early in the spring, before we took it all apart, or in the fall after we had it all back together. And it seems to me that year, in the fall, I was scrambling right to get ready for November 1st, and not miss the opening of dredging season. And so, that's an interesting...

DOLDE: So, you continued dredging for a long time. Your relationship, your connection to the museum has never -- has always been here.

FARLEY: [01:12:12] Yeah, basically in the summer months for -- after those first three years, I came periodically... I mean, I hung out at the museum a lot, just because I knew all the people in the boat shop and stuff. But I didn't

start doing charters until 1985. And probably most of those... It seems like most of those summers, I ended up with the boat just tied to our... The dock at the house that we rented. And then, I could do maintenance and stuff right there. And it seems like I started hauling the boat at Severn Marine Services. And there may have been some festivals and -- like when they had the traditional boat race. I might have brought the boat around for that some of those years. I don't remember. It's all a blur.

DOLDE: But since I've been here... So, it would be five years now... You were -- had been out front for most of that time.

FARLEY: [01:13:25] So, that was all with the *Stanley Norman*. And in 1983, the oysters died. And so, I had to scramble and figure out what to do to make a living. And in '84, a friend of mine who had dredged with me and who had gone to The Apprenticeshop had a job on a three-masted Baltic schooner that was in Alexandria named the *Lindö*. And he called me and said that the man who had contracted to recalk the decks and replace portions of the decks had quit after two weeks, because they just didn't have anything ready for him. They didn't have a cover over the boat. So, in the two weeks, he got the cover organized -- which is just two-by-fours and plastic. But still, you can't

work out in the weather all winter if you're taking the decks off. And he ordered the oak and he ordered some fir planking material for where it needed replacing. And he had other jobs to go to. Well, he was expecting to arrive with that all in place, ready to go to work. And he finally, "You guys are too screwed up, I'm not going to do this." So, I went and interviewed for that job and they hired me. And I had until May or something to... And oystering was slow enough and the weather was going to be lousy enough and the market's up and down. So, I quit oystering at that point and [clears throat] went to work four days a week in Alexandria. Slept on the boat. And worked ten, twelve-hour days and got that job done. And coming home on Thursday night, I was really tired, and I pulled into the Denny's that used to be on the other side of the Bay Bridge. And it was before 50 was cordoned off as two one-way mega highways. And when I walked in, there were two people sitting at a table and one of them was -- come on... He was the captain that I asked to take me out oystering. The first captain who said, "No." And his name has just like popped off my head.

DOLDE: And that was a Daniels, as well?

FARLEY: [01:16:03] No, no.

DOLDE: Oh, okay, the first one was not.

FARLEY: [01:16:06] He grew up on Smith Island and lived in Crisfield at the time. His boat was the *Lorraine Rose*, which is one of the two boats that was down at Tilghman just to the right of the drawbridge, and you could see them moldering away down into the mud. And that was the *Ralph Webster*, built in 1903, and the *Lorraine Rose*, built in 1947. And the newer boat disappeared faster, because the material wasn't as good. And so -- [inaudible] -- anyways, I recognized him, because over the years we'd become friends. And so, I said, "Mind if I join you?" And I was going to get pie and coffee, and they were having hot fudge sundaes. And I went, "That looks good," and ordered a hot fudge sundae. Anyways, I'd been thinking about what I was going to do to continue on. And several years earlier had met a guy that was one of the young vice presidents of the Chesapeake Bay Foundation. And they had looked into buying a Skipjack. They were going to buy the *Ruby Ford* from Bart Murphy, and rebuild it to get the Coast Guard to inspect it, and then do their trips. Well, then they realized how bad a shape the *Ruby Ford* was in, and they weren't about to do that. And this guy had said to me, "If you ever got your boat inspected, we could hire you to do educational trips." So, all of a sudden, I'm thinking, "You know, I should work towards that, because it's a no-brainer that

they can -- then I don't have to create the business, all I have to do is provide the boat." And so, I've been thinking sort of through the winter, as I'm working on this big schooner, that I needed to work that summer at upgrading the *Stanley Norman* for Coast Guard inspection. And so, the guy sitting...

DOLDE: Driving you crazy, isn't it [laughs]?

FARLEY: [01:18:16] Yeah, it will drive me nuts. And it will pop into my head. I'm really having a hard time in the last year or so with names leaving me like that.

DOLDE: It happens to me, too.

FARLEY: [01:18:27] Yeah. And I mean somebody I knew for years. Well, he had told me the story about a young boy he knew as a kid whose father died, and at age nine he had to captain the family's Bugeye. Did you know that story?

DOLDE: I don't think I do.

FARLEY: [01:18:44] Yeah, you need -- it's -- well, it was Russell Dize's father, Dan Dize. But I never knew that until after both of them had died. And turns out that they were hauling lumber all summer and the first mate killed the captain, Russell's father -- grandfather... And left Dan's older brother for dead, and took the money and ran. And so, anyways, the guy sitting next to him was Don Baugh, who was head of the education department of the Chesapeake

Bay Foundation. And so, we struck up a conversation and I said, "You know, I've been really thinking I needed to contact your organization, because of this offer several Christmases before." And I said, "I'm thinking about working this summer towards upgrading my boat for Coast Guard inspection," because at that point, I'd replaced so much of everything that was wrong. And he said, "Well, we should have a meeting." And we did. And discussed what we might be able to do. And I worked my ass off all summer and finally got that inspection done in September. And he had a whole Fall program ready to go if I could get that inspection. And I kept saying, "It'll be any day now" [laughs]. And it just dragged on and on. And that would have been in the Fall of '85. So, then, in '90, after five years, they wanted me full-time. And I said, "Well, if I'm full-time with you, I don't have time to do other things to make money with the boat. And so, I'd have to either sell the boat..." And they said, "How much do you want for it?" And we cut a deal and in two weeks I had the money. It's like the one stud fee from a racehorse was equal to one-third of my life's work, you know? Anyways, so we've closed the deal and then in the middle of it, they kept sort of delaying finalizing the deal. So, I went back oystering that Fall and thought, "Hmm, I can take half the

money and buy a different boat." And just then, the boat that I was thinking of buying... It was the *Wilma Lee* that now the Annapolis Museum has... And Robby Wilson had bought it. And so, I went aboard that weekend just to see what I had missed and was like, "Phew, I'm really glad I didn't buy this boat." Because it was rotten. And you could go below and just smell it. It was just... There was a smell about the pine when it goes. And sure enough, Herb Carden, who alter bought it from Robby, replaced the entire boat except for the keel log. And should have replaced that, too. Anyways, while I was there, Ted Webster from Deal Island, who had taken over the boat when his father died... The *Krentz*, that is -- was sitting doing repairs to dredges, asked me what I was doing, and I said, "Well, I'd been thinking of buying the *Wilma Lee*, but Robby had already bought it." He said, "Why don't you buy this boat?" So, we poked around and made a deal. But he wanted to finish the season until Spring, and then I could buy it. So, "That's okay by me." So, I got the money from the Bay Foundation on April 1st -- or April whatever... And bought the *Krentz* five days later -- or two days. I think it was -- actually, I set it up as where the money went into escrow and it was sort of a trade of like kind, tax-wise. Anyways, so that's how I ended up with the *Krentz*. And she

really needed very little initially. But for Coast Guard inspection, I had to replace the bowsprit, the mast, and all the rails, the sheer planks and rub rails, and had to raise pike rails up for safety rails. That's really about it. Life preserver boxes. So...

DOLDE: When you -- when you worked on these boats, you weren't doing it by yourself?

FARLEY: [01:23:17] Well, the *Stanley Norman*, I got two guys from The Apprenticeshop who had been friends of mine there to come the first summer. The second summer, it was just one of the two, Chris Hall who ended up as a curator for the Bath Maritime Museum later in his career. And the third summer, Rob Monroe came back again to help out. So... But that's a pretty small crew for the amount of work that we did, you know. And then, on the *Krentz*, I contacted Kevin Carney, who's the head of The Apprenticeshop, who had dredged oysters down here with me for most of a season... Maybe part of a season. And he recommended these two guys and they called me up, and I hired them over the phone. I'd never met them, but I trusted Kevin's appraisal of them. And so, yeah, we did a lot of work in a fairly short time having that help. And with the *Krentz*, I knew exactly what I needed to do to get through Coast Guard inspection. It's just a matter of

getting it down, so with their help, we got it all done in six weeks or something. And again, it was towards the end of the summer rather than in the spring that I started the business. But so, that was like August of '93 that we finished that project to get it done. So, just... You know, in the middle of all that, the living classrooms had a Save Our Skipjack program, where they were trying to raise money and do work. And they actually had it set up where they would build a new hull for you if you came with like \$20,000, and they would provide the rest. And they were going to do the *Howard* for Stan Daniels. And they got it up there and they got it all started and they actually were putting bottom planks on the hull upside-down, and he never came up with a penny. So, that was the end of the *Howard*. It was a pile of rubble and the new boat never got finished. And he always faulted them for that. But... So, he never heard the other half of the equation. Like, you have to raise some money. The *Caleb Jones* was rebuilt in that program. And Dickey raised a bunch of money to cover his -- what... The part of it that he was supposed to do. But then, the *Caleb Jones* was rebuilt again here. Why that first work didn't hold up, I don't know. But anyways...

DOLDE: So, you are just mentioning that none of... You didn't take advantage of living classrooms.

FARLEY: [01:26:15] Well, I went up -- for example, for the...

In the middle of that they built the new *Sigsbee*, which they had purchased from Doug West. And they built a new hull. I gave them some design advice, and I gave them some advice periodically along the way. And then, when I needed a new mast for the *Krentz*, they needed a new one for the *Sigsbee*, and they needed a mast for the bi-boat that they had, the [*Milcherd Bell?*]. And so, I made... I went down to Suffolk, Virginia to the... What was at that time Atlantic Wood Products... And saw that they had logs and picked out three logs that could be masts. And arranged for it all to be donated to living classroom's Save Our Skipjack program. The only problem with that is it delayed the delivery of the logs by a month or six weeks, because of paperwork. It's a big organization. But it turned out, it was all going to go through easily, just not time-wise, because Bill Crossman was Vice President of the company, and his mother was Laney... Whatever her name was who owned all of Hackett's Point, and was President of the Board of the Bay Foundation at the time. And so, he... And -- oh, no, she wasn't president, but she was on the board. And he was neighbors with Godfrey Rockefeller, who was President of the Board of the Bay Foundation at the time. So, anyways, it was all... He knew the Bay, he knew the

Skipjacks, he knew the... And for him to donate three logs was nothing. So, it all... They shipped them to Baltimore, they threw mine overboard, and Wayde towed it back from Baltimore to the boatyard, and I chopped a mast out. But, it's like, people around Tilghman were like, "How are you going to do that?" I was like, "Just [inaudible]." And I had to steam the sheer planks, which were fairly heavy oak. They'd never seen that done before. And we just made a very simple steam box and used an old water tank for the boiler, and built an open fire pit under the box. Later, I had this boiler built.

DOLDE: I was going to say, that sounds a lot like what's been described to me at Richardson's yard.

FARLEY: [01:28:48] Right. Yeah. And probably I saw what they were doing there, so yeah, that's no big deal [laughs]. I mean, you can -- it's really easy to get stumbling over details or trying to make it perfect. "I'm going to have the perfect steam box, or the perfect steamer." It's like, just get it done. And you think about the men that built the Skipjacks and Bugeyes, and you look at the construction site and it's just sloping ground on the shoreline with a few blocks of wood supporting the keel. And together it goes over... You know. So... But I always felt like I was born in the century, really do. I would have enjoyed that

time, if I survived [laughter]. You know, we forget how many people never survive birth or childhood or accidents and all kinds of things.

DOLDE: Very true. So, what -- well, so, I know -- I'm sure there's a lot more, but if we think about coming to the museum to work here full-time, this does kind of -- today we would call it gig work. You know, that's what -- you've had a life and career of doing gig work right?

FARLEY: [01:30:08] Right.

DOLDE: Done your own thing and then you've had always a side gig.

FARLEY: [01:30:11] My real livelihood was dredging oysters.

And then, that supported my habit of wanting to do wood and boat work. And how many yards could you get a job in where you got paid to do that kind of work? Well, by the time the *Dove* was being built, I had my own project. When the first *Pride of Baltimore* was being built, I had my own project. And I was too... I never even went -- excuse me -- went up to see the first *Pride* being built.

DOLDE: So, meaning, if you hadn't other things going...

FARLEY: [01:30:40] I was too busy.

DOLDE: Yeah. If you hadn't had...

FARLEY: [01:30:41] And I had two kids by that time.

DOLDE: Right. And so, you know -- just a project up your alley, but it wasn't the right time for you.

FARLEY: [01:30:47] It just was the wrong time.

DOLDE: But this project was...

FARLEY: [01:30:50] If I had remained -- or was still single, or had become single, I'm sure I would have jumped right in and lived in that commune with that gang. But... I wouldn't have cared whether I got paid or not, as long as I had food, clothing, and shelter. I mean, I really have never focused on earning other than just enough to keep going. And so, when I heard about the... I mean, I stopped at a lot when they were doing the *Edna Lockwood*, and prior to that with the *Rosie Parks*, same things. And there were certain times where I would throw in my two cents worth of how they should do certain things. And very often ignored. It's like, "Okay, I'm not going to take it personally. You've got your own perspective. These are just some things that I've learned in the rebuilding my Skipjack."

And so, I mean, I thought the way they did the *Lockwood* was awfully brave, because so much room for error of it not actually aligning up right. Although, [Corvin?] was young and confident, Joe, too. So, okay, carry on. I would have not done it that way. I would have done it -- take three logs out, put one in. Take two out, put two in.

And done it that way. But, that's me. So... But along the way, for example, I gave the guys a caulking lesson, just so that... Because I'd watch people caulk and was like, "This is what you're trying to do, this is how you get there." And then, if they developed their own rhythm and path, that's fine. But this is the way I was taught. So... But earlier, when they did a repair job, for example, to the stern section of the *Lockwood*, they would put piece -- that's when [Parto?] was in charge of the railway. And they would put a piece in the stern quarter that's both curving into the stern, but also twisting from sloped out to almost vertical as it approaches the stern. So, it's probably the most complicated part of the boat to put a chunk into. And the piece they finished up with didn't fit all that great. It was better than the rotten wood that was there, but you still have to have it fit so it swells and can be caulked. And so... And they're getting ready to do the other side and I just couldn't stop myself from interjecting that I thought that they were approaching it wrong. And I said, "It took you a really long time to do the other side. Trial and fit, trial and fit. And then, when you got all done, it didn't even fit that well." And I said, "There's a way to measure in advance so that you know the shape that you're trying to attain, and you rough

it out, and you'll have a better fitting piece." And they were like, "No way, go to hell." And I went... And I basically said, "Give me a chance to make a fool of myself, if you will." And so, I said, "Just stop what you're doing and give me six hours." And so, I worked six hours that day just... Because I really wanted to see a better job done. And I wanted them to learn a trick that I'd learned from Joe Liener. So, I created a pattern, basically, of the shape, suspended it above the piece, projected the measurements down, and in that one day we roughed out the piece and it already fit better than the other side did. And that's a testament to Joe, not to me, you know. I would never have figured that out on my own. And by -- when they got done, it really fit well, and caulked up and didn't leak. A year later, they took the other one out and redid it, because of that. Which, in the end, got totally replaced anyways. But the only thing that happened on -- when they did the other side, was the support for their pattern was a piece of PVC pipe. And I had found an old radio antenna which was fiber -- enforced fiber glass. So, it was rigid. Well, now you've got a piece that can... You don't know that you're really keeping your piece the same shape or not, because it's not a rigid center line. But anyways...

DOLDE: So, the teaching never stopped.

FARLEY: [01:35:28] So, the teaching... It never does... I don't think it should anyway... You know, anybody that has certain talents is going to want to pass them on. And I can't... You know, I can't tell you why when I started working on boats from the get-go, it just felt comfortable to me. When I started reading Chapelle's book -- building book... And read about lofting, it all made sense to me. And I'd done a little bit of drafting in ninth grade shop class. It was all squares. But I understood the three-dimensional concept. "Oh, and this is just curves, and you're making sure that all those curved lines pass through the grid." And my mind just works that way. It's like, Frank, the same thing. He can see things in three dimensions, and move forward because of that. So...

DOLDE: Now, so what extent are you... I mean, you're always... I guess you're always teaching. So, on the *Dove Project*, you're one of the master shipwrights. How do you -- what's your role on the team? How do you fit into the -- this very large and...?

FARLEY: [01:36:37] Well, as it's worked out, [clears throat] I've ended up almost working alone most of the time [laughs]. Because other people were progressing as many teams doing different things. So, a lot of times, I've

laid stuff out, and then somebody else... And I'll give them instructions. They execute it and I've moved on to picking out materials for the next thing, or laying out the next part. And so, like, I laid out the rabbit on the keel, and then other -- everybody took a section and chopped sections of that rabbit. And Joe, or me, or somebody would come along and double check that it's all going right. But so, I'd laid out some stem patterns and we went back and forth as to how -- whether the stem [burps] -- one is, "This is the way they did it back then. So, we have to do it this way." And another is, "This is the way they would do it now, because they learned over the years." And then, you have to look at the material you've got and what fits. And so, there was some going back and forth with that. But I just projected my concept of how I would have used that nice curved piece of wood, and where I would have put the joints, and in what direction. And so, it all worked out fine in the end. But like Joe, "Well, here's three different ways we can do it." And then Joe...

DOLDE: Joe Liener, yes.

FARLEY: [01:38:25] Well, in this job, Joe Connor was like, "Okay, we're going to do this one." But it did mean changing the pattern two or three times to get it. And then, [clears throat] somebody else actually executed

cutting the joints. And by then, I'm moving forward... I went and worked with Frank making patterns for frames. And taking measurements and writing the bevels and so forth on the pattern, so that you could figure out... And then, the next thing I was doing was wandering around like a goat picking out material for frame futtocks. Well, I put a pile here for frame 25 and 26, and then somebody else would do the finished layout and cut them and put them together. I never helped put together but one or two frames out of the whole boat, because I was the one selecting material. And so, once all the frame is up, then I was put to work to ferrying the -- down at the [inaudible] to get that ready to go. And then, the -- help get the... And so, in the end, I've ended up sort of in charge of planking the bottom. Well, a lot of what I've done is wander around and pick the material and do the spiling with -- sometimes with help, sometimes without. Lay it out, cut the piece out, and pass it on to the team that's going to steam it and fit it and fasten it.

DOLDE: You're ideally suited for that because of your experience? Or that's just...?

FARLEY: [01:40:03] Partly. I think... I sort of... Because I've run my own projects, plus... I mean I didn't get into the schooner that I've been rebuilding. But when you have

to buy the material, you don't waste it. And you try to develop a photographic memory or catalog of the materials, so that when you get to a certain point, you go, "Oh, I know where that piece is." And so, I just sort of have that... I tend to have that sense of, "Oh, that would be perfect that piece, set it aside and make a note of it." And so, at one point, out in front of the shop, I had like four stacks of live oak up to here, and I knew what each piece was for which frame. And I had it written down on there -- without actually drawing the piece on it, and so forth. And I would rough cut the pieces out, sometimes, and instead of just cutting it real extra big, I would cut it with a slope of the maximum bevel, and then sometimes another piece would work off that edge for another part, rather than just whacking out a big chunk and going, "Oh, if I had left that extra material on that edge, I could have use it again." And so, some days it felt like I did nothing but wander around. But then, the next day, it would all come together... The puzzle pieces come together.

DOLDE: Exactly what it's like, yeah.

FARLEY: [01:41:43] So...

DOLDE: The construction... So, you weren't there for every part of the 70-step construction. But when you think about how -- now, we're talking about putting the puzzle pieces

together -- how that was put together versus this project?
What are the main differences that you would be able to
identify?

FARLEY: [01:42:04] Well, one thing is that...

DOLDE: Other than the design, obviously.

FARLEY: [01:42:07] I mean, well, the big thing is that we have
to meet the design specifications fairly exactly. Whereas
Mr. Jim... I don't know whether Mr. Jim was really given a
construction drawing, or whether...

DOLDE: I mean, I think there were, but I think your point was
about how closely they were followed or where things were.

FARLEY: [01:42:32] Right. I mean, I guess, Mr. Jim -- were
they exact specifications or general specifications? And
allowed Mr. Jim -- "Oh, here's the perfect piece of wood
that will fit here" kind of thing. I don't know the answer
to that. But the... But that would be one thing. And of
course, trunnel fastening whereas that boat is galvanized
spike fastened.

DOLDE: But they did... My understanding is they did use
trunnels, because they'd been talking about making them
from Black Locust.

FARLEY: [01:43:12] Are they on Mr. Jim's *Dove*?

DOLDE: Yeah.

FARLEY: [01:43:15] Oh, could be.

DOLDE: I mean, that was -- again, that's just what I'm hearing from some of the folks on it.

FARLEY: [01:43:21] Right, could be. I don't know.

DOLDE: What about the -- some of the major members are pieced in our *Dove*? Is that accurate?

FARLEY: [01:43:34] Well, they're always pieced together. I mean, you never find one great piece of wood that you get the whole thing. I mean, quite remarkably, our stem is... The upper part is one 14-foot curved piece of wood that fit the curve almost exactly. So, fewer pieces there than if you had to have put it together with an inner and an outer stem. I just don't remember. Because a lot of times... Because I was in the middle of my projects and feeling the pressure of getting it done so I could go oystering to pay for the next leapfrogging. So, I don't say that I stopped in regularly. I stopped in periodically. So, all of sudden, I go one time and they're just putting the keel and the stem up. The next time, the frames are mostly up, because I wasn't mostly there for all of that. So, Jay and some of the others certainly would remember their process for running material through the ship saw, for cutting the frames, and how accurate they were as far as when they got all done. But it seems to me that they built it more like the original, which would be they set up a center frame,

and quarter frames, and then framed in-between. As opposed to having a lofting, where you have a really accurate set of lines, and then a pattern literally for every frame. They could have been making patterns as they went, for framing in-between those base frames.

DOLDE: Whereas, we did make a pattern for every frame?

FARLEY: [01:45:27] Oh, yeah. Yeah.

DOLDE: I remember that. And what about the... So, comparing the hull shapes, I mean...

FARLEY: [01:45:40] Plus we made patterns for the stem profile, and for the stern knee, and the deadwood in the stern, because we have an exact -- pretty much, we had to look at the blueprint and then modify some of it to fit the material that we had, in terms of ... We didn't have 12-inch material. We've only got 10-inch material. So, we had to figure out the pieces... And he wanted locking scarves, so the surface comes along and then it jogs down and up again, so that nothing... So that the shear forces would -- nothing could move, and you're not depending 100 percent on the bronze bolts that are through there to prevent that movement. Whereas Skipjacks, for example, are just drifted together every which way. But it's a bunch of thumb-sized drifts that are taking all of that load, not complex interlocking joints. So...

DOLDE: Yeah, and you're working pretty closely throughout the project with [Iver?].

FARLEY: [01:46:46] Yeah, I haven't worked as closely with [Iver?] as Joe and Frank and Sam. But I've sat in on a few meetings and put in my two cents worth. And it's like [laughs]...

DOLDE: But I guess... And I don't know the answer to this... But my impression with Mr. Jim is that, yes, he consulted with Baker, but at some point he was given a little bit more freedom to...

FARLEY: [01:47:10] I think he was... Yeah, he was given room to interpret the design. Whereas we don't have that freedom, because it's going to be Coast Guard inspected. And stability calculations of the loads have been pre-calculated by [Iver?]. And so, he may have calculated them wrong, but that's on [Iver?] not on ... We have to meet whatever specs he shows there. And so, that sometimes creates a challenge. That's what you have to do.

DOLDE: Do you -- how do you -- do you get -- do you think about working on projects like this that have a lot of, I don't know -- that are public-facing, that get a lot of attention, working -- maintaining a Skipjack and kind of preserving that is something that gets a lot of public attention, as well. But do you -- to what extent do you

feel you're part of preserving heritage and things like that? Is that something that you think about?

FARLEY: [01:48:17] Well, to a certain degree. I mean, part of my interest in making a livelihood with a Skipjack, for example, was one, it was harvesting a renewable resource that had laws to protect that resource from way back. They didn't wait for the Clean Water Act of 1972 to start going, "Oh, gee, we've got to have limitations on oystering." And so, it gave me the confidence that the oyster fishery would hold together into the future. And somewhat naively, assumed that the Clean Water Act would benefit the Chesapeake in a big way. And if it was good in 1972, how much greater was it going to be in the future? Come to know probably too much about that [laughs]. So, my interest in working on wooden boats is because I like working in wood. I like the feel of it, I like the smell of it, I like the physicality of pushing a hand plane through it. Even an electric plane, it gives you satisfaction if you bring right down to the line in a good fit. It just does it a little faster. So, I didn't choose to do that because it was preserving heritage, I chose it because it's activity that I like and that, by chance, it happens to preserve heritage and history and all of that. I have always been interested in historical aspects of

life. Not in history, but in historical aspects of how it came together as a livelihood, or life itself, or the people that... You know, people preserve their livelihood because they knew how to build a boat that would keep them afloat to harvest fish or oysters, whatever. And so many... I've always been a very process-oriented person. I'm not a product... In other words, it would give me no satisfaction to go out and buy the perfect Skipjack, or the perfect schooner, or perfect anything, because then you've just got this... Yeah, you can make a living with it, or do whatever, but I would miss out on all of the other aspects of getting that job done. And I've always... I've never worked in really large groups. This is probably the largest sort of group activity I've ever participated in. But there's so many parts of it that allow me to kind of be off in my corner and doing my portion of it. And then, it comes together -- like, when you bend a plank on, you've got to have everybody right there to get it done while it's hot. But then, they go back to what they're doing, I go back to what I'm doing. So, I would never be a good person in Joe's position. That would not be me, because even though he gets involved in the... And physically doing a lot of work, as well -- all the administrative stuff, all

the meetings, the budgetary restraints, and so forth. It would be of no interest to me.

DOLDE: Every project it seems like you've worked on or life choice you've made has been about learning something new, expanding a skill, trying something different. What did this project offer to you? What enticed you to do it?

FARLEY: [01:52:13] Well, one, it would be a fun project... You know, seeing the project of the *Rosie* and the *Edna*, and knowing that the museum has matured over the years to having the facility and some of the manpower in house, to get the job done. But if this project had been... I mean, right now, it's like the same thing. If I was single right now, the next project I would move towards would be back at Mystic, where they're going to rebuild the big fishing schooner they've got, the *L.A. Dunton*. It would be awesome to work on that boat, but -- or to... I mean, there's any number of projects that have happened that I could have certainly been -- participated in, but it would mean uprooting and not living at home. It would mean giving up all the other stuff that I do. And that's really just not possible. But when I was younger, I would have jumped around to all kinds of projects. Most likely. So, having this project be in St. Michael's... In other words, if St. Mary City had gotten the contract, as they bid on it, or if

Peregrine Boat Building had bid on successfully, and built it on Baltimore's inner harbor, like the *Pride*, or whatever. Then I would not have been interested in it... I would have been interested in it, but I would not have applied myself to participate. And it just coincides, also, with a slump in oystering for me, and the charter business slumped. So, I needed... I felt like I needed to do something to keep myself going until it came back out of it. So, it just happens that the COVID hitting in the middle of that project has been a really good thing for me to not have to worry about, "How am I going to make ends meet?" But on the other side, I've also had the ability to part-time keep oystering last winter, and to part-time keep my chartering business going so that that's not just like a dead end. It's still there and that's what I'm going back to working on, probably, when I'm all done. More full-time. And then again, you never know. [laughs] It's like...

DOLDE: Well, you did say you thought this was kind of an evolution of the various -- kind of the projects and the maturing of... At CBMM. Can you say more about that? Because you've been here through the years. Or around through the years.

FARLEY: [01:55:03] Well, you know, when Mr. Holt was here, nothing got done unless there was money in the budget for it. It didn't matter how much you dreamed; it's not going to happen. He was really... He was really organized about keeping track of that. And, for example, the *J.T. Leonard* disappeared because there was not the money, at that time, to do a rebuild. And she deserved a rebuild. And she wasn't in that bad of shape, either. But it was beyond the scope of the museum at that time. And so, he made the hard decision just to let the state... So, it didn't cost the money... It did not cost the museum any money to have her cut up and put in a landfill, because the state did. Because they had a whole program of getting rid of derelict boats [laughs]. The sad thing was, that bout three days after they finished that, a young couple showed up and they... I was working on the *Stanley Norman*, probably by the lighthouse. And they asked me where the *J.T. Leonard* was. And I sat down and commiserated and said, "Well, this is what had happened and it was gone." And they sat down and practically cried because their great-grandfather was Moses Geoghegan who built that boat. And they had come specifically to see the *J.T. Leonard*. It's like, boy. It's just awful. And I've always felt bad about that. And I felt bad that the museum had to make that decision, or

felt that they had to make that decision. And I can tell you when the state came, they thought she'd be so rotten they could just grab her with a clamshell bucket on a crane, and pull pieces off. And they grabbed that boat by the starboard stern quarter and shook it for two hours, and not a single piece came out. That boat just shrugged its shoulder like that. And that's why I say she wasn't in... But part of the structure of a boat, as you see going... The *Dove* go together, is that it's so interlocking that unless it's mush, then it's not going to come apart. And they wore out a lot of chainsaw blades [laughs] cutting in-between frames and hitting bolts and all kinds of stuff. But so, over time, the maintenance schedule has gotten way better on the boats. And the importance of having that department being fully funded has become more recognized. And [clears throat] so, the result is there's a great team and has been for quite a while. And Richard Schofield was here for so long, he had the continuity of that transition. And I think we really miss his knowledge and skill, but it's still there, and still being shared. So... And the next phase is the museum figuring better how to present those boats to the public, or to utilize them with the public so that it becomes interactive -- or more interactive. As opposed to just a boat bobbing in its

slip. And of course, they were in the process of working on that when COVID hit, and then all those potential programs pretty well shut down for that period of time. But, you know, like I said, when I was first here, there was a cement block building that was really a storage building. They didn't really have a workshop. And Peter Black came along and said, "You guys need a boat building barn." And so, we've got a really good boat building barn. And there's certain aspects of it that could be better, or certain things were -- "Gee, if we had just had another shed over here"... There really should be [clears throat] more... A separate metalworking building that would incorporate the welding, but a lathe and a [melling?] machine and things. And apparently there's, maybe in the wings, one being donated. And the question is, "Okay, do you create a space for it? And then do you have people who know how to use it to advantage?" So, anyways...

DOLDE: Well, and I think we could probably -- I'm sure you have more to say, but is there anything that we've missed? I think... I appreciate your time, but I really appreciate sort of the broad perspective. I think talking about what you've done, but then also bringing it into your observations of the museum actually is as valuable, and maybe more so than specifics -- than the other specifics

that you've shared about *Dove*. So, I really... I do appreciate that. What have we left out? Anything vital?

FARLEY: [02:00:27] Not really, I mean, like I said, a lot of the *Dove* Project, because it's a different style of vessel and a design style that's of antiquity... There have been others built around and about. The *Susan Constant* or the *Mayflower*. They're all bigger boats. But, you know, building a boat is building a boat. But then, if you haven't built that type of boat, the challenge of a bow that's that full and round -- "Okay, how are we going to do this?" "Well, I don't know, we'll figure it out when we get there" [laughs]. And that's a lot of what boat building is anyways. Some aspects of certain designs can be really straightforward and zip, zip, zip you just go at it. But a boat of this style or of this period there's a lot of problem solving that you kind of figured out as you go along. And... But all the same skills come to play. But it's all -- it's like, it never goes -- it's like nothing goes quite as you planned. So...

DOLDE: But that's not unique to this project.

FARLEY: [02:01:47] Yeah, that's right. You just have to remain open to figuring out that next step. How to make that piece get in place for... And Joe and I were talking - - I'm not even working on the deck structure. But he had

me come up and talk about the king blanks and the anchor windlasses and how this is all going to come together. And it's like... And I took one look and I said, "Well, this is the way I would do it." Because it was clear to me.

DOLDE: You could see [inaudible].

FARLEY: [02:02:22] I could see that this is the way that I would approach it. But if they didn't want to do it that way, then it wasn't going to hurt my feelings. But I think in the end, that's what they've chosen to do. And Joe had sort of thought that way as well, but bounce it off of another brain. And I think that's been the strength of the team that we've got, is that we can -- each one of us can go to one of the others and say, "Come look at this with me, what do you think?" And "I've got to solve this equation or this problem, and I'm thinking about doing this, but what do you think?" And so...

DOLDE: I appreciate -- I'm getting an all-new appreciation for that aspect of teamwork here in the shipyard. All right, I think we'll stop. Let's see how much time we've got here. Wow.

END OF AUDIO FILE