

JENIFER DOLDE: This is Jenifer Dolde. I am back in Cambridge, Maryland with Tom Howell for a follow-up interview. And I appreciate you taking the time to speak with me again, Tom. You know, I have some follow-up questions, but I actually thought I would start by kind of letting you, you know... Is there something you would like to reflect on before I think about some of the things I feel like we missed the last time, when it comes to your career, particularly as a boatbuilder?

TOM HOWELL: [00:00:37] Well, I liked building *Mr. Jim*. And it took two years to build her. So. That was a lot of fun.

JD: Well, I, actually, some questions about *Mr. Jim* are actually prominent on my list. So let's, you know, let's walk through it, you know, let's talk about it in more detail, because that was a big deal for you, and that was actually happening at the same time as *Dove*?

TH: [00:01:09] Yes. We launched them pretty much the same time?

JD: Right. So tell me about what motivated that project?

TH: [00:01:18] Well, Bill [Combs?], William Combs came down and asked me if I'd build him a buy-boat, and my father-in-law built

a model of *Mr. Jim*. It wasn't named *Mr. Jim* then. And we built from that model. It was 53 feet long, I think.

JD: Was it pretty much similar to working buy-boats? I mean, of

TH: [00:01:55] Yeah. But then he made...he filled up the interior with bunks and a little galley and stuff down below. Then he put a galley in the pilot house.

JD: So who was Bill Combs?

TH: [00:02:15] He's a...he's dead now, but he was a multimillionaire. His wife's father owned Schaefer Breweries. And he made a lot of money on his own.

JD: Now did he already have no...your father-in-law, did he, or did they come to him specifically for this project?

TH: [00:02:43] Yeah, he came to specifically for...to build *Mr. Jim*. And then before that, we built him another boat. And she was about 50 feet long. And it was a pretty nice yacht.

JD: So what...not based on any particulars? It was a Jim Richardson design? What was...a sailing yacht or a motor yacht?

TH: [00:03:13] No, it was a motor yacht. He had a bunch of sailboats. I don't know...I don't know what kind he had but he had a lot of them.

JD: Where was he from?

TH: [00:03:27] Philadelphia. He lived up on...what do they

call that place up there just northwest of Philadelphia?

JD: Main Line.

TH: The Main Line. He had a huge mansion up there, right on top of the hill. He was the only house up there. Big stone house.

JD: Did you go up there at one point?

TH: [00:03:51] I went up there many times.

JD: So this was a big project. Did Jim Richardson do a lot of research? Did he look at other buy-boats? Obviously there were probably even more still existing then. Did he just have the knowledge already?

TH: [00:04:07] I don't think that he looked at other buy-boats. I think he just built this model, and it was just the hull. There was no house on it. So we designed and built the house. There was the pilot house, and it had a little galley behind the steering wheel, and then behind that, you had to go around to the back of the pilot house. There was a toilet and a shower in there, and a sink.

JD: So as far as the interior and the outfitting of it, that was you, and you said we. You and Jim, or you and somebody else?

TH: [00:04:50] No, Jim didn't work on it. Jim McGlincey worked on it with me. Radcliffe Wheatley worked on it.

JD: And also making decisions about the design and how to build the pilot house and things like that? Was that a new kind of process for you? Had you done any, quote-unquote "design" work prior to that?

TH: [00:05:19] Yeah. I did some.

JD: Well tell me about some of the other kind of design that you had done.

TH: [00:05:25] Well, I built myself a 37-foot sport fisherman. And this woods out here, right behind us, the owner was going to sell it to a chicken farm. And he wanted \$16,000 for that. So this man who worked for me wanted a sport fisherman, and he said, "How much do you want for it?" And I said \$16,000. And he came in and gave me cash money, and I took it over to Fred Davis and gave it to him, and he sold me the woods.

JD: Oh, so Fred also owned the land that was going to potentially be the chicken farm?

TH: [00:06:14] Yeah.

JD: Well you forced all that. And so where...you weren't living in this house before that?

TH: [00:06:21] Yeah. We were.

JD: You were, okay. So you had built this by then?

TH: [00:06:25] Yeah.

JD: Built this house about when?

TH: [00:06:28] 1976.

JD: Okay. And so the sport fisherman, you said your...kind of your own design? What, you know, what made it unique? What touches did you put on it?

TH: [00:06:43] It was a nice boat. I put a Ford diesel in it. A layman Ford. It probably moved through the water about 15 knots or something.

JD: Is it still afloat? Do you have any idea?

TH: [00:07:03] I haven't seen it. I...this guy finished it in the shop and took it out and went up and down the waterway with it to Florida. And I have no idea what happened to him.

JD: You said this is somebody who worked with you, or it was a work-for-hire purely?

TH: [00:07:21] He worked with me. His name was Bud Grieves.

JD: He was...had built boats before, or he just wanted to be a part of building his own?

TH: [00:07:31] He bought a boat from the man who lived just south [of Trappe]. I can't remember what his name is. But that boat just fell apart. I mean, it just literally fell apart. He put it on the railway and all the sides cracked.

JD: I'm sure he needed a new boat and he wanted it built the right way this time. Okay. Yeah. And that...so the order, that would have been...that was after *Mr. Jim* or before *Mr. Jim*?

TH: [00:08:05] Before.

JD: Okay, okay. So what happened to *Mr. Jim*? I know it was at the museum for a while. So did that come directly from...and did you have anything to do with that?

TH: [00:08:23] I had...once it got to the museum, I just did the maintenance on it. Hauling it on the railway and painting it and caulking it and stuff. But the museum sold it to somebody who took it down to the islands and the Caribbean.

JD: So your understanding...it went directly from Combs to Chesapeake Bay Maritime Museum?

TH: [00:08:48] Yeah.

JD: Okay, all right. And then of course...

TH: [00:08:51] He used it for two years. And then gave it to the maritime museum. And then he bought a big aluminum boat and I took that to Florida a couple times for him. I had a captain's license. I don't anymore. I let it go.

JD: Up to...what...how big of a vessel were you rated to captain?

TH: [00:09:20] A hundred tons. But I let my license expire. I never renewed it. So anyway.

JD: So *Mr. Jim* seems like a project you're particularly proud of.

TH: [00:09:37] She was a nice boat.

JD: Yeah. What...and again, sourcing the material for that, similar to the way you sourced...you always got your wood from the same places or...

TH: [00:09:49] Yeah. Spicer. Spicer Lumber down in Church Creek.

JD: Right. Is that a particular design that, you know, that you liked or had admired, or that was just what he...

TH: [00:10:07] I always like buy-boats. We [hailed] three or four of them on the railway. One of them was a real heavy boat and it had...it was made out of logs, like the [Old Point?] is. She was real heavy.

JD: So when you're talking about hauling them out, you don't mean here. You mean once you went to the Maritime Museum?

TH: [00:10:28] No, here.

JD: Oh, okay. So yeah, did...we did talk a little bit about the fact that, you know...well, actually, let's step back for a second, because one of the things that was a little...seems like there was a lot going on at the same time, right? So we've got *Mr. Jim*, we have *Dove*. How many projects...I'm interested in sort of the overall operation and all the different people involved in it. How many things typically would be going on at the same time?

TH: [00:10:55] Well, we had the railway there. And I had a

railway crew. And I always hauled the boats up with the machine. And then we'd let the crew go to work on them. And when we got...when the *Dove* was launched, and *Mr. Jim* was launched, then we...Radcliffe and I made all the spars for the *Dove*.

JD: Right, and that...yeah, I was hoping to maybe talk a little bit more about that. So the railway work was a lot...was that a lot of maintenance as well, of vessels in the area, or was that almost...mostly new builds?

TH: [00:11:41] No, we did a lot of old boats.

JD: So tell me about the kinds of old boats you'd be hauling out and working on.

TH: [00:11:48] Well, we did a lot of two-masted skipjacks that Jim Richardson had built. And people brought them back because they thought they'd get good maintenance here and they did, they got good maintenance. And we did a lot of workboats. Crab boats, oyster boats.

JD: So he built two-masted skipjacks. Do you remember the names of any of the boats that he built? I'm sure I may be able to look that up as well, but...

TH: [00:12:22] Jude might remember. Do you remember any of the two-masted skipjacks he built, Jude?

JUDY HOWELL: *Jolly Dolphin* was the first one.

TH: [00:12:30] *Jolly Dolphin*.

JD: We still from the owner of that one periodically. His name escapes me right now, but he was interested in some of the older interviews with your father.

JH: And the lawyer in Salisbury, or the [Bounds?]. Jim, that's another boat that you did.

TH: [00:12:50] Yeah. You have that *Pale Moon*.

JH: *Pale Moon*, for [Willie Dietrich?], yeah. He was a medical illustrator.

TH: [00:13:03] And he built one or two single-masted skipjacks. They were smaller.

JH: Could have easily been sailed one-handed.

JD: Yeah. So why the two-masted skipjack? Was that his own twist?

TH: [00:13:18] He liked the looks of them.

JH: And it was bigger, but you could...one person could handle it, but it was better with two. And so with couples it was a lot better and you didn't have that long boom to worry about knocking the kids overboard.

JD: So again, these were more skipjack yachts, so they were...

TH: [00:13:40] Yeah, they were yachts.

JH: Every one of them.

JD: Okay, fascinating. Thanks. So that...

TH: [00:13:46] And he made it...he made a little one.

JH: Did you say *Good Intent*?

TH: [00:13:51] Twenty-eight feet. *Good Intent*, yeah. He made that for the judge down...[Judge Simpkins?], down in the lower eastern shore.

JD: Simpkins?

TH: [00:14:06] Simpkins. All these people are dead now.

JH: They're all dead. He says that all the time. With our memories, particularly mine, it's like a card catalogue. And some cards stick together. And in a minute you get [inaudible] think of who it is.

JD: No, I think this is...you've given me a lot of good information. The *Jolly Dolphin* connection, in particular, is interesting. I don't want to be entirely *Dove*-focused, I want to think about the operations of everything. And one of the things that's evolved as I've done these interviews, actually, is the...just that the Maritime Museum is a crossroads. So so many people spent some time there. You spent a long time there, and so I wanted to ask a little bit more about that as well. So two-masted skipjacks...workboats as in traditional dovetail, draketail-type workboats?

TH: [00:15:05] I don't...no, we never built any of them. We built square stern workboats. Some of them had a little shape

in the stern.

JD: And these were typical for...these were actual working boats, so they were for local watermen, Dorchester, beyond Dorchester? Or primarily...

TH: [00:15:32] I built one boat that was 47 feet long for Gene [Bounds?]. And he owned Holland's Island. And he wanted to take a Volkswagen over there. So he waited for the tide to come up right alongside the dock, and he ran this Volkswagen out across the engine boxes on the stern and tied it all down and took it over to the island.

JD: There were roads on the island, still, at that point?

TH: [00:16:07] Yeah. It was a pretty good-size island, and now it's all gone.

JD: Okay, so it was a workboat but not used in the fisheries?

TH: [00:16:21] No. It was a great big workboat. It had two big Caterpillar engines in it.

JD: It doesn't sound like at least in later years that Jim Richardson built many actual working boats. It was mostly pleasure craft, is that accurate?

TH: [00:16:37] Yeah.

JD: In the early...and even in the early...Judy mentioned the Hamptons, even in earlier years, actual working boats, even though they might be...the pleasure craft were styled on those,

but actual working boats was not something he really did?

TH: [00:16:52] No. He built a little 28-foot or 29-foot sailboat, like a skipjack, called *Champion Girl*. And she had her mast pulled out and they took her down to Church Creek and somebody rebuilt the whole boat. And they were sailing up the bay to take it home. And I think the mast broke or something. And it sailed up...it just came up on some rip-rap and just broke it all to pieces.

JD: The techniques...so the techniques that you used were the same...or were...the question is, were they the same kind of techniques that were used by, you know, other Chesapeake boatmen? So people like Bronza Parks and other local...were you using the same methods, or did you all do things your own way?

TH: [00:17:59] Well, we had a big steam kettle, and we would steam these planks and bend them on, bend them around the front of the boat.

JD: And that was not something that the other builders typically did?

TH: [00:18:14] I think they did. But I...I'm not sure they had a big steam kettle like we had.

JD: And typically built it upside-down?

TH: [00:18:25] Yeah. We built *Mr. Jim* upside down. Had to turn it over.

JD: So tell me about how that went, because I heard a story about getting *Dove* out as well that I wanted to ask about, but tell me about turning *Mr. Jim* over. Was that...how did you do it?

TH: [00:18:43] It was built in my big shop, and we put two telephone poles up to the ridge pole to take the weight, because it would have pulled the building down. And we put two big chainfalls up there, big ones. And we bored a hole through the keel and put a big eyebolt, like this big, about that round.

JD: Two inches.

TH: [00:19:16] Then we put the chains under the...around the side of the boat. And then we started picking it up. And we picked it up and picked it up. And she came right over. She kind of just went real fast when we got off the ground. And we just set her on blocks.

JD: Okay. I wouldn't want to be the person on the other side. You weren't on the other side.

TH: [00:19:56] I was working the chain.

JD: Right. My understanding is that there were some challenges, and maybe you helped with this or maybe you observed that there were some challenges in getting *Dove* out of the shed. It was not built...it was not built upside down?

TH: [00:20:10] No.

JD: But there were still some challenges in getting it out of the building because the building was actually a bit smaller than the boat? Tell me what you may remember about that.

TH: [00:20:22] Well, Jim hired Jerry Matico to come over. He's a house mover. And he came over and made a cradle for it on wheels. And he just jacked it up a little bit and pulled it right out of there with a truck and backed it down the road and just slid it over onto the railway.

JD: So in your recollection, it was not...somebody else and I, I was trying to look for it last night before we talked...was talking about having some hairy moments moving it and I was wondering if you had...so you had a different perception of how that went?

TH: [00:21:02] Well, Jerry can make things really easy. And he did. And he moved *Mr. Jim* out of the shop too. [It] was real heavy. He came in, made a cradle under her, just dragged her out and up the road and backed her down along the railway and slid her over onto the railway.

JD: So more of a house moving technique and less, you know, less like you usually move boats, with the U-shaped trailer, and, yeah. Seems like it was...

TH: [00:21:38] He had these big long I-beams, and I think they were chained together in the front. They were made like this.

JD: In a big V.

TH: [00:21:51] A big V. And he used great big clamps and put other I-beams across them.

JD: Did they need to be padded, or that wasn't an issue?

TH: [00:22:05] No. That boat, the *Dove* was made out of all white oak. So it didn't dent it very much.

JD: So let's talk a little bit more, you know, I did actually get in touch with Rad Wheatley. I don't think he's...he wasn't ready to talk, so. He could change his mind, but I'm not sure that he will. But I did, I did talk to him a couple of weeks ago. So let's get the story from you. So, you know, you did mention in the last interview how you kind of...there was a list of what you needed, you called up Spicer's, and they basically said, "Here it is," and brought a tractor trailer load. But how much work had to be done to those, you know, those big spars, big pieces of wood? What was the process after that?

TH: [00:22:53] Well, you cut them down into squares. Then you made them eight-sided. Then you made them 16-sided. Then you rounded them up. So.

JD: Squared off with the sawmill first, or no?

TH: [00:23:13] No, we chopped them.

JD: You chopped them...the whole thing...

TH: [00:23:16] You use a big square so you can get them square.

And we chopped them with adzes.

JD: That's a lot of work.

TH: [00:23:31] It is. But it goes pretty fast.

JD: So you start with adzes. So first with a square, and then what's the next...first in a square, then what's the next square? Rounding it to...

TH: [00:23:41] Then we took it to eight. Then 16s. Then after that you just plane off the little...little ridges that are the 16s. And it comes up pretty round.

JD: So not until you get to rounding out the 16 sides do you actually move to the planes?

TH: [00:24:02] Yeah.

JD: And that's primarily the tools you use...just an adz?

TH: [00:24:11] Adz and planes.

JD: And those are like big floor planes, yeah? The planes that you used?

TH: [00:24:17] No, they were about that long. I've got three or four of them up there.

JD: Sure. How long did it...so for the largest mast, you know, how long is that shaving process? How many days?

TH: [00:24:34] Well, it took about a day to get them from round to one side square. And then the next day we would turn it and square that side. You always chop like on a bevel like that.

It's not straight down. And then the next day we would turn it again and chop it. And the next day we would turn it again.

JD: You had some kind of cradle? How did you spin it just to support?

TH: [00:25:12] We had it on big heavy sawhorses and with wedges under it.

JD: So actually pretty easy to turn once you took the wedges out.

TH: [00:25:21] Yeah.

JD: Just kind of, the weight helped.

TH: [00:25:23] Yeah, just kind of fell over. And that...and then we had...I think we made three masts for the *Dove*. Then we had a lot of little spars to make, like a bowsprit. And the booms and the gaffs. And the square sail, whatever they call those things. I can't remember what they call them.

JD: Had...so who did the rigging design? Was that also Baker?

TH: [00:25:58] Yeah. And Jim Richardson rigged it with his crew.

JD: All right, so that's what I was going...oh, so, and others in the Richardson crew were building the deadeyes and the blocks, or did you do some of that as well?

TH: I didn't do any of that. They did all of that.

JD: You did the big spars and masts? That was going to be my

next question is sort of understand how, then, to rig it, with...did they use...they started with rope, with traditional rope, correct?

TH: [00:26:33] Yeah. Well, they used nylon rope, but it looked like real rope. It was dyed brown. It was pretty nice stuff.

JD: So Jim Richardson was the one who understood how to actually then set up the rigging?

TH: [00:26:55] Yeah. He rigged a lot of boats.

JD: He had, but this is a different kind of boat to rig, right? A colonial vessel.

TH: [00:27:03] Well, he made, before the *Dove* he made the *Adventure*, which went to South Carolina. And it was basically...it had two masts, but it was the same kind of boat.

JD: You're right, I forgot about that. Did you...and that's actually on my list of questions too. Did you work on *Adventure* with him?

TH: [00:27:25] Yeah.

JD: Can we talk a little bit about that project?

TH: [00:27:29] Sure.

JD: Was that fairly soon after you first started at the yard, or was it after a couple years had passed?

TH: [00:27:37] Well, I worked there summers, and they built that one in the big...in my shop. And she...it was a dirt floor

then. And it went pretty fast.

JD: How long did that project take?

TH: [00:28:04] About two years, I guess. From start to finish. And then they towed it down with a big Navy tug to South Carolina.

JD: Did you go down as well? There was...I seem to recall that he went down to do the rigging. Did you help with that as well?

TH: [00:28:26] I didn't go down then. My brother went down there. My brother Hunt.

JD: So what was unique about the *Adventure* project? Was that a new experience for you? That was...

TH: [00:28:43] Yeah. And we used a lot of trennels in that. You know, they were about that long and that big around.

JD: Your first time using a fastener of that type in...

TH: [00:28:55] Yeah.

JD: I feel like we're...go ahead.

TH: [00:29:00] We just bored a hole through the plank, through the frame. Shoved the trennel in there. And the trennel already had slits in the end, and then you drive a little wedge in in both ends to expand it. And I think we glued them in, those little wedges, so they wouldn't come out.

JD: So a very different type of construction from what was typically...

TH: [00:29:28] Yeah.

JD: ...you were doing. We talked at the last time about the fact that you had been in the service.

TH: [00:29:34] Yeah.

JD: And then you went to Florida for school

TH: [00:29:38] Right.

JD: And trained as a pilot.

TH: [00:29:40] Right.

JD: Okay. Came back here. Did you work at all as a pilot once you were back here?

TH: [00:29:50] Yeah, I did. I went over to Easton and worked for them for a while. And I worked in Cambridge as a charter pilot for a while. And then I went south to be a crop duster.

JD: And that's before you came...you know, before you came to work here at the yard, or later?

TH: [00:30:13] No, that was afterwards.

JD: So what I'm trying to...what I've lost a sense of is that you...I know you gave...well, I don't know if you gave up flying, but you gave up flying for a living. How did you make the transition from flying...and I understand there were a lot of pilots from Vietnam, so that was one of the reasons. How did you make the transition, or how, you know, did that happen all at once, to working in boatbuilding full time?

TH: [00:30:41] Well, I lost my physical. My eyes went bad.

And when you lose a physical, you can't fly anymore. So.

JD: Had that happened way back in the 70s?

TH: [00:30:57] No. This happened in the 80s or 90s.

JD: Okay. So what I'm trying to understand is, you know, you had, you know, you were trained as a pilot and then you kind of changed courses, so to speak, and became a boatbuilder, and you weren't flying. So why did that happen?

TH: [00:31:20] Well, I helped build a lot of boats before I started flying, so I knew about boatbuilding.

JD: Here or elsewhere?

TH: [00:31:27] Here.

JD: Because you were part of the family and that was just what you did.

TH: [00:31:35] Anyway. Jim Richardson asked me to help him build something. I forget what. Maybe it was the Antho M, the boat for Mr. Combs.

JD: That was the first boat for Mr. Combs?

TH: [00:31:51] Yeah. Not sure.

JD: Then you just got kind of drawn into it more and more?

TH: [00:31:57] Yeah. Then, a man asked me to come down to North Carolina and help him crop dust. So I quit the yard and went down there and did some crop dusting down there. And then

I went to Georgia, southwest Georgia. I was 15 miles from Alabama and 15 miles from Florida. And I did some crop dusting down there, but I was also teaching people how to be crop dusters.

JD: And so that timeframe would have been...was the early 80s? Or later?

TH: [00:32:45] It was 90s.

JD: It was the 90s. Okay. I want to draw a picture. So okay. So I'm getting a sense of, by...in the early 70s is when you first started working boatbuilding.

TH: [00:32:59] Yeah.

JD: Pretty much full-time.

TH: [00:33:01] Yeah.

JD: You did...sounds like you did that for about maybe 10 years, and then you went to the Maritime Museum for the first time?

TH: [00:33:09] Yeah. I had Mark Adams helping me up here at the shop. And they asked me if I knew anybody who knew anything about buildings and grounds. And I said, "Yeah, Mark Adams." And they hired him. And we drove every other day to the Maritime Museum.

JD: So you were hired first though?

TH: [00:33:34] Yeah.

JD: There. So how did that happen? They just, because of, you know, knowing the work that you did down here they kind of, you know...

TH: [00:33:41] Jim Holt hired me.

JD: Had they...did they have an active boatyard before that?

TH: [00:33:50] Yeah.

JD: They did?

TH: [00:33:51] Yeah.

JD: Who ran it before you?

TH: [00:33:55] I don't know.

JD: I've been trying to get this chronology. Rich Scofield, of course, is much later. But I'm trying to build that chronology and it may be in the records. So, but it was already active and primarily what were they using the Maritime Museum boatyard for when you started?

TH: [00:34:12] Well, they did a lot of maintenance on the boats.

JD: The collection boats?

TH: [00:34:16] Yeah. They had that railway there. And we did a lot of maintenance to them.

JD: Which boats, I mean I know some of them have been there for quite...which ones, in particular, do you remember working, that needed a lot of work during the time you were there?

TH: [00:34:34] We put a whole new stern in the roundstern.

What's her name?

JD: *Edna Lockwood?*

TH: [00:34:39] No.

JD: Oh, no, not *Edna*.

TH: [00:34:43] The workboat.

JD: Is that the one that, oh gosh. It just went out of my head. The one that's no longer...it's sunk, or that broke apart.

TH: [00:34:58] I don't know. I don't think she sank or broke apart. I think she's still there.

JD: Oh, oh, are we talking...we're not talking about...

TH: [00:35:10] *Martha*.

JD: Martha

TH: [00:35:11] Yeah, *Martha*.

JD: I'm thinking...I'm thinking roundstern, I'm thinking bugeyes, roundstern bugeyes, and that's what immediately went to my...yeah, *Martha, Martha* is still there. So a whole... a whole new...

TH: [00:35:22] We put a whole new stern in her.

JD: Oh, goodness.

TH: [00:35:26] Top...top rim, bottom rim. And all new planking on her. And I think we put new rudder gudgeons in her. Because

it was getting pretty loose.

JD: Had you worked on a dovetail or a draketail before or is that...

TH: [00:35:49] Yeah.

JD: You had?

TH: [00:35:50] Yeah.

JD: Here?

TH: [00:35:51] We had all of them on the railway.

JD: Okay. How many people were working at the museum yard then? How many did you have?

TH: [00:36:02] I had about five people.

JD: Okay. No volunteers at that point?

TH: [00:36:08] Yeah, the Richard Scofield, John Scofield. I had a painter, I can't remember his name. Then Jeff Desjardins.

[Redacted]

JD: That's not a name that's come up. It's interesting, because in talking to...I don't know if you remember Paul Hawkinson?

TH: [00:36:36] Oh, yeah.

JD: Who went, I think before you were there, running the museum yard, he went to the Maritime Museum for a little while. So did Jay Dayton, I think. And then at least Paul moved on to Higgins. I'm not sure what...Jay may have too. But, you know,

people made stops in a lot of the same places along the way.

TH: [00:36:57] Jay Dayton's selling insurance, I think, now.

JD: Yeah, yeah. I did talk to him. I think his...it's, you know, marine insurance, and I think certainly his experience with boats has served him well. Did...you also did maintenance for other...for Waterman at the Maritime Museum on the railway?

TH: [00:37:18] Well we hauled Wayne Murphy's boat out a lot of times, because that was...that boat's now, I think, 130 years old. So we hauled it up to let people look at it. And we did a lot of work on that boat too. Put new planks in it, and...

JD: How did that work? I mean, so it was kind of a living exhibit, or the process, but he also contracted the museum to do the work? Or how did that...what was that arrangement?

TH: [00:37:52] I don't think they charged him for it. I think they just hauled him up. We did a lot of maintenance on it. And put him back in the water and sent him home.

JD: And in return, visitors could see that kind of work...

TH: [00:38:08] Yeah.

JD: ...being done in real...which is to a certain extent what we're still doing. Do you remember, did you have to interact with visitors a lot back then, and was that something that was part of your job?

TH: [00:38:22] Yeah.

JD: Tell me about that.

TH: [00:38:26] Well they would come in the office. And I'd either be in the office or out working on a boat. And they would always ask a lot of questions. And wanted to know how old the boats were and I would tell them.

JD: Was that something that you enjoyed or it was just...

TH: [00:38:49] I didn't mind people asking me a lot of questions. But I kept working while they were asking me.

JD: So what other boats do you remember in particular other than *Martha*, now that I've remember that, that were kind of big projects during your time at the museum?

TH: [00:39:11] Well, the *Delaware*, and the *Old Point*, I went down, way down to Virginia to bring home the *Old Point*.

JD: When it first came to the museum?

TH: [00:39:28] Yeah. She ran pretty good. And we brought that home, and then we hauled it up on the railway and did a lot of work to that.

JD: So it needed extensive work?

TH: [00:39:43] Yeah. We did a lot of bottom work and deck work. And house work to it. Cleaned up the whole inside of it.

JD: What was...going on in the inside, meaning just cleaning up, in what sense?

TH: [00:40:00] It was just...it was full of mud and shells and

stuff. Because they put a lot of stuff inside of it.

JD: Was that a donation or something the museum purchased? Do you remember?

TH: [00:40:17] I think she was a donation.

JD: And had been working up until the time?

TH: [00:40:20] Yeah. I think the DuPonts gave it to us. I'm not sure.

JD: Oh, I'm sure I can...I just wasn't sure if you were part of that kind of arrangement, since you went to pick it up. I think *Old Point* just went down to the reunion this past weekend.

TH: [00:40:35] Yeah. I saw her over there.

JD: Oh, did you go?

TH: [00:40:39] Yeah.

JD: Good, good. Yeah. I think that's a lot of fun, you know to...for our crew to go to those kinds of events.

TH: [00:40:48] Yeah, what's that man's name that works there now?

JD: The head of the boat shop?

TH: [00:40:53] Yeah.

JD: Was Joe Connor there? Joe Connor's leading the *Dove* project.

TH: [00:41:00] Oh, I don't know. The man who bought over the *Old Point*, what's his name?

JD: Today...last weekend?

TH: [00:41:08] Yeah, no, a couple weekends ago.

JD: Yeah, a couple weekends ago. I'm not...I actually don't know who went. I just know that they did go. Maybe it wasn't Joe. Who else would it have been?

TH: [00:41:18] He was a nice guy.

JD: Well, we can talk about it later. Maybe I can help you figure out who it is. Joe probably is a bit busy for that. Oh, dark hair?

TH: [00:41:30] Yeah.

JD: Christian. Christian. Yeah, he came to us...he grew up in Martha's Vineyard, so yeah. He's...he's our...that's our shipyard manager. So he...a lot of experience running a yard. Obviously a lot of maintenance experience. Not necessarily a boatbuilder per se, but a great manager and really leading the shipyard. And. You know, expanded a little bit. There's quite a few people working there now, especially with *Dove* going on.

TH: [00:42:01] Is the new *Dove* in the water yet?

JD: No. So the new *Dove* should go under the water at Oysterfest, which is I think right at the end of October, so, you know, keep your eyes open. Maybe you can come in then also, then the final christening, as it were, probably in around March. So we'll keep you apprised of that as well.

TH: [00:42:21] Good.

JD: It's shaping up, a lot of planking happening right now, yeah. My...one of the other things I noticed as I reviewed the interview was kind of a discussion about some, like, the local watermen, guys from South Dorchester and other places, actually did come and work, maybe seasonally here in the yard. Do you remember any of them, and, you know, the roles they played?

TH: [00:42:53] Oh, we had Walter Insley, who's dead now. And what's the other man's name, that...Jude?

JH: What are you talking about?

TH: [00:43:04] Who hauled Walter up here every day?

JH: I don't remember that.

TH: [00:43:17] We always let watermen work on their own boats on the railway.

JD: Oh, so is that what it was? It wasn't that they were...they were coming to help with their own project.

TH: [00:43:25] Yeah.

JD: Okay. And, I mean, Ed Farley will say the same thing. So their experience in boatbuilding was in maintaining their own vessels.

TH: [00:43:39] Their own boats, yes.

JD: Probably they were helping their father and grandfather do the same kind of thing.

TH: [00:43:46] Yeah. We always charged them a little bit of money to haul up the boat. But not much.

JD: And then they worked on the railway mostly on their own, or did you work with them? Oh, they did most of the work?

TH: [00:44:02] Unless they came in and asked me questions about what they were doing.

JD: Okay, so, and was that usually the arrangement? You were just doing the hauling out, they did most of the work, they weren't getting you to do the work for them?

TH: [00:44:16] Right.

JD: Because it was cheaper for them to do it themselves.

TH: [00:44:19] Yeah. They knew their boats pretty well.

JD: So as...so do you think people like that could build a boat from scratch?

TH: [00:44:32] I doubt it.

JD: Different approach?

TH: [00:44:37] It's a whole different thing. They did all the painting and caulking and stuff on them.

JD: So occasionally when they had something more extensive to do, that's when they would consult you or Jim Richardson? Lost my train of thought there. Did Jim Richardson ever talk to you about how he learned boatbuilding? Was it some...you know, how did he learn those skills?

TH: [00:45:08] Yeah. He worked at the shipyard in Cambridge building search and rescue vessels. They were like 90 feet long. And I think he built a lot of boats before he went there.

JD: Did he learn from someone in his family?

TH: [00:45:37] I don't think so. I think...who was the man, who was...

JH: Captain Jabe Tyler.

TH: [00:45:43] Jabe Tyler.

JH: J-A-B-E. Captain Jabe Tyler.

TH: [00:45:49] Captain Jabe. I always heard him talking about Captain Jabe.

JD: And he had a yard as well as being...

TH: [00:45:58] He ran the shipyard in Cambridge. And Jim learned a lot from him.

JD: And that was during the war?

TH: [00:46:06] Yeah.

JD: I wanted to take a step back, because Judy had mentioned racing log canoes. That's how you met?

TH: [00:46:20] She sailed up on the beach with the *J.D.*, one mast up. The small mast...the stern mast was in the bow. And she sailed up on the beach down by my parents' house over at the Garden of Eden.

JD: Okay, so I think that's the piece I'm missing. So tell me

what's the Garden of Eden?

TH: [00:46:45] It's...if you go out here and go out to the next road and go all the way down that road without turning, there's a huge house over there, and that's called the Garden of Eden.

JD: Was it a farm or just a house and a piece of property on the water?

TH: [00:47:04] Well, it was...it was a farm, but now it's just...I think it's seven or eight acres. On the water.

JD: Okay, so I think the part I missed is when your family...so was that a full-time place where they lived, your...

TH: [00:47:23] Yeah. They lived there for 25 years.

JD: And so when they...had they just moved there when you two met?

TH: [00:47:30] We lived there for about a year before Jude and I met. And she had a deer, a tame deer, and this deer walked out across our yard and walked right up to us, and I'm there looking at this thing like, what is this? And it started licking my hands, and I started rubbing its head and rubbing its side and stuff. It was funny.

JD: That's a separate incident from the *J.D.*, that was after you met?

TH: [00:48:02] Yeah, that was before that.

JD: Did you end up sailing or racing on log canoes?

TH: [00:48:09] No.

JD: Okay, all right. And what year were you married?

TH: [00:48:14] 1940. Been married for 52 years.

JD: It's always an impressive feat, because marriage is good and challenging at the same time, so. And among the contacts I've made, a name came up of a guy name Ernest Haynes.

TH: [00:48:44] Ernie Haynes.

JD: Yeah, maybe called Junior, was that his nickname, Junior? Or somebody said Sonny, but then Junior.

TH: [00:48:50] Jim Richardson always called him Junior.

JD: And he's a Black man?

TH: [00:48:56] Yeah.

JD: So what do you remember...I'm trying to get in touch with him. What do you remember about him and his work around here?

TH: [00:49:03] Ernie and I are good friends. We're still good friends. And I don't know what he did for Jim Richardson. He did a lot for him. He worked here full time.

JD: Yeah, but on boats, or...

TH: [00:49:17] I think so. Yeah.

JD: But he didn't work for you specifically?

TH: [00:49:22] No.

JD: Okay. So you don't really know what he did because...

TH: [00:49:25] I work for him now. I help him build doors and

garage doors and stuff.

JD: He's still doing that?

TH: [00:49:36] Yeah.

JD: Oh, wow.

TH: [00:49:37] And he's crippled. He went to Vietnam and got all shot up.

JD: He's about the same as you?

TH: [00:49:44] Yeah. And he walks very slowly, but he can still walk.

JH: If I can interject, his son went to the Naval Academy. His son was one of the top students in his class at [CSD?]. He went to the Naval Academy. And has lived all over. I think he's retired now, though, because he's Elena's age. They were in the same classes together at middle school and things like that. But he was always top of his class.

JD: Wow, well I'm hoping I get a chance to speak with him. Somebody's given him my contact information and I think he would like to talk about his work here at the yard and didn't really know that anybody would be interested, but I am. And as far as you know, that's the only Black person who worked here at the yard?

TH: [00:50:42] Well, I had one, Kenny [McRae?] who worked for me.

JD: McCraig?

TH: [00:50:47] McRae. I don't know where he is now. I think he's living in Salisbury.

JD: And did he do any kind of work in particular or just whatever was needed?

TH: [00:50:59] He didn't have any fear of heights, so we sent him up the skipjack mast, and he scraped them. And he did a lot of that. But he did help us.

JH: On a bosun's chair.

TH: [00:51:14] Scraping bottom...scraping boats and painting them and stuff.

JD: Okay, so more in the area of painting and...

TH: [00:51:24] Sanding and painting and stuff.

JD: And he...before...he's now in Salisbury, but before that he was in the Cambridge area?

TH: [00:51:32] He lived in Cambridge. I let him take my Travelall [an International Family Work Van] home one night and he drove it right into somebody's living room.

JD: Oh my goodness.

TH: [00:51:52] I don't know what he was doing. He said a dog ran out in front of him. But I think he was pretty high on weed or something.

JD: Do you have any knowledge...I kind of feel like I'm

skipping around, but of where the *Dove* sails came from and anything about the sails for the boat?

TH: [00:52:11] They made them in Oxford.

JD: Did Downes Curtis work on them?

TH: [00:52:15] Yeah.

JD: Oh, okay. Somehow I missed that.

TH: [00:52:18] Yeah. He made them all.

JD: Is that somebody...well...

TH: [00:52:24] Downes Curtis made a lot of sails for Jim Richardson.

JD: Okay. Did you...you had met Downes?

TH: [00:52:30] Oh, yeah. I knew him and his brother.

JD: What do you remember about them? We have a large collection of his equipment and things like that. What do you remember about Downes?

TH: [00:52:42] He was a really nice guy. And his brother was too. And they would always go to work on...if I took a set of sails over there, they'd go right to work on them.

JD: Oh, meaning they didn't put you off, they just, you know, took your project?

TH: [00:53:02] They went right to work on them. And a lot of people had rips in their sails, and tears, and they would fix them up. Call me up and say, "Come get these sails, they're

done."

JD: At that period in time, were there other people you could go to to make sails? If you didn't use the Curtis brothers?

TH: [00:53:30] I don't know. We always used the Curtis brothers.

JH: Albert Brown at Winona.

JD: So you did use...they did use Albert Brown? But there weren't a lot of sailmakers, you know, at that point in time.

TH: [00:53:42] No. We always used the Curtis...

JH: By the time you were here, we used Downes Curtis. Albert Brown had been our go-to from the beginning.

JD: Had they...I don't remember when they closed down. Was there a reason for the shift, or, to Curtis brothers?

JH: The smaller things would be...would go to Downes Curtis I think, and Albert Brown was, he was with the first skipjacks and all of that. And of course, from Winona he knew all about sailboats. Sailing.

TH: [00:54:27] She was a sailmaker in Cambridge. On some street, I can't remember.

JD: Currently?

TH: [00:54:35] Yeah.

JH: Oh, goodness, you wouldn't know who that is.

TH: [00:54:39] But you have to go up a long flight of stairs,

and you can't drag a skipjack sail up those stairs. They're so heavy.

JH: That is the truth.

TH: [00:54:51] I took the one from that boat over there up...up those stairs. To have it repaired. He did a terrible job of repairing it. I never went back to him.

JH: Rosemere.

TH: [00:55:07] Jack Rosemere.

JH: That's how long it takes me. For a name to come.

JD: Well, you know, certainly it is not an art that's...it's not called upon, you know, it's not as needed. Our sails for *Dove* came from, I think in Maine, and I don't remember the name of the sailmaker. But yeah, it's not...it's another one of the dying arts, as they say.

TH: [00:55:36] Is that where they came from?

JD: I believe so, yeah. I should remember...probably remember the name, but. I have had, in my conversations with all of the, you know, your fellow boatbuilders, I asked them all, and I also talked to our current, some of our current boatbuilders, about this perception that boatbuilding is a dying art. But yet there's still boatbuilding schools, we're still building boats, there's a tall ship community, you know. There's a surprising number of boatbuilding schools. What is...I mean, do you...how

do you feel about it? Did you feel it was a dying art when you were doing it, you know, full time?

TH: [00:56:17] No. I worked on the *Gisella* up in Philadelphia for a long time.

JD: Who was that project for? Was that the...

TH: [00:56:30] That was the Philadelphia Shipbuilders' Guild, Ship Guild. I'm not sure it's still...

JD: Right. So what time period were you working on that?

TH: [00:56:48] 1971 or 2 or 3.

JD: Okay, so was that with Jim Richardson?

TH: [00:56:54] No. I just went up there and put new...can't remember the name of the pieces that go down from the deck, they hold up the bullworks.

JD: What type of vessel was *Gisella*?

TH: [00:57:17] She was about 300 feet long, 290-something feet long. And she was a...what was *Gisella*, Jude?

JH: [inaudible]

TH: [00:57:34] She was a fishing boat.

JD: So not a museum boat or a historic vessel or something that was used for education?

TH: [00:57:43] No. They went over to Portugal and bought her and brought her back to Philadelphia.

JH: She wasn't American-made. But did she do the Grand Banks,

the big Coast fisheries?

TH: [00:57:58] Yeah.

JD: So you did that for a period of time?

TH: [00:58:06] Yeah.

JD: Kind of took a break from working here and went up there?
I really feel like you...

TH: [00:58:14] That's when I was living with Bill Combs. We
would drive up there and go up to the Main Line every afternoon
and come back the next morning.

JD: Wait, you were married at that point, though.

JH: Yeah. But I was grading papers.

JD: I think that's a recurring theme. That's so interesting.
I really feel like you have glossed over how you acquire the
skills. I mean, so, you know, you hadn't worked for Jim
Richardson that long. You already had significant skills. Can
you talk to me more about how you acquire these skills?

TH: [00:58:55] We had a big shop on our farm. So I knew quite
a bit about woodworking.

JD: What did you have to do on the farm? What were you
producing or building on the farm that was comparable to
boatbuilding?

TH: [00:59:12] Oh, we did all kinds of stuff. We built feeders
and turkey feeders and big boxes to hold grain. And we did a

lot of stuff. I can't remember all the stuff we did. We built dog...

JH: Jenifer, it was a five-story barn.

TH: [00:59:40] We built doghouses.

JD: I mean, that's not the same as boatbuilding, but obviously you had the skills. So was it just being adept with the tools? Were you using hand tools and...

TH: [00:59:54] Oh, yeah.

JD: I don't know adzes in your farm work?

TH: [00:59:57] No, we didn't have any adzes. But we did have saws and chisels and hammers and all kinds of...every kind of tool in the world.

JD: But at that point in time, you had not really worked on boats specifically, even though you were a sailor and things like that?

TH: [01:00:14] Yeah. My father had a boat, and we sailed it on the Round Valley Reservoir and the Spruce Run Reservoir, which are huge reservoirs.

JD: So the first time you were charged with doing something with a boat was here?

TH: [01:00:36] Yeah.

JD: Okay. And you just fell into it naturally, or...

TH: [01:00:43] Yeah.

JD: Do you remember the very first thing you worked on, day one, week one, month one?

TH: [01:00:54] Well, he put me out on the railway crew, so we did a lot of planking and caulking and painting and stuff.

JD: So perhaps doing maintenance work was a good introduction to just sort of just familiarize yourself?

TH: [01:01:14] Yeah. And then I wanted to build myself a boat. And Jim Richardson said, "You haven't worked on the railway enough to build your own boat." But then he let me build a boat over in his small shed which has fallen down now. And I built a Chincoteague scow out of plywood. Nice little boat.

JD: And you think that was a very helpful project to help you really kind of understand?

TH: [01:01:52] Oh, yeah.

JD: There's a big difference between building a Chincoteague scow and building *Mr. Jim*, so. And you seemed to progress fairly quickly, you know, within five years or so you were.

TH: [01:02:07] Well, I helped him on the Antho M which was Bill Combs's big yacht. And we did a lot of work on the railway. Putting frames in boats and planking and all kinds of stuff.

JD: So sometimes the maintenance work required pretty substantial structural repairs?

TH: [01:02:31] Yeah.

JD: Did you have drafting experience or anything kind of design or...okay, so that was part of your...

TH: [01:02:40] When I was in high school, I failed my sophomore year because I couldn't do math. So my parents went in to see the principal, and they put me in all these shop courses. So I had drafting and shop, all kinds of shop courses. Welding and woodworking and that's what I stayed in all, until I graduated from high school.

JD: Well drafting does require a little math, or did you think about it more visually and less from a...

TH: [01:03:26] Yeah, I think I, I don't know about math. I didn't do much math.

JD: So the shop classes in particular, sounds like that was a very formative kind of experience as well?

TH: [01:03:39] Yeah.

JD: And probably shop class then was, well, we barely had shop, but probably a lot more involved than it has turned into.

TH: [01:03:39] Yeah. When I was up there, we had a teacher named John Bishop, and I always called him Uncle John because I'd known him since I was a little teeny kid. And we had another teacher, Mr. [Shaughnessy?], who taught the drafting classes, and he also taught some shop classes. But John Bishop brought in big parts of steam engines, you know, trains? And we

had to rebuild all of that stuff. So we did all that.

JD: So are you a mechanic as well?

TH: [01:04:40] Yeah.

JD: With boat engines, and you learned that as well?

TH: [01:04:44] Oh, yeah.

JD: Did you think you gravitated more, in your boatbuilding work, to power vessels for that reason, or not necessarily?

TH: [01:04:52] Probably. Have you ever seen my shop?

JD: No.

TH: [01:05:00] The ceiling is just falling down in it, but I've got two or three boats in there, and I've got a Chevy Chevelle convertible in there. And I've got a '55 pickup truck in there. Which is 66 years old now.

JD: So you're always...you still tinker around with things like that when you're able to?

TH: [01:05:29] And I just bought a spare engine for it, which was totally rebuilt for 100 bucks.

JD: Oh, wow, so you're not done with that yet?

TH: [01:05:41] No, I'm not done with the Chevy truck yet. But the Chevelle is all ready to go. That's my son's car.

JH: We're waiting for eye surgery.

JD: Yes. Yeah. Hopefully that'll change things a lot for you. What's the last...what's the most recent boat you've built? Has

it been quite...has it been a while?

TH: [01:06:02] I built an 18-foot sailboat for my grandchildren. It's a nice little boat, it looks good.

JD: Is that any particular design, or based on anything?

TH: [01:06:15] Well, it's a Chappelle design, but my wife had one. Her father built it.

JD: Okay. The same...it's similar to that one?

TH: [01:06:26] Yeah.

JD: That boat doesn't exist anymore. The one that was Judy's?

TH: [01:06:31] No, I don't think it does.

JD: It doesn't exist?

TH: [01:06:37] And I gave it to the museum in Cambridge, and they took it over to George Radcliffe's property and left it on a hay wagon, and George said, "I don't know where this boat came from. His father had died." And he said, "I don't know where this boat came from." I said, "I donated it to the Maritime Museum but nobody's taken it, so I'll take it back with me."

JD: That's...is that the old one or the one that you built more recently?

TH: [01:07:10] It's the old one.

JD: The old...oh, okay.

TH: [01:07:13] So I built a new one just like it.

JD: Well, good. That's definitely a legacy. That's the, it

just has a single sail, right?

TH: [01:07:22] Yeah.

JD: Easy to sail?

TH: [01:07:24] It's like a cat boat. A mast that's way up forward.

JD: They're too young to sail, right? The grandchildren?

TH: [01:07:35] Not my two son...my two grandsons.

JD: So it's been in the water, it's been used?

TH: [01:07:43] Oh, yeah. And Mark Cruder, do you know Mark Cruder?

JD: I don't think so.

TH: [01:07:50] He was a Coast Guard guy. And him and I sailed it, and it was really a fast boat. He couldn't believe how fast it went. I'll take you up there if you want to see it.

JD: Sure, sure. So I...have we left anything out? I mean I'm still struggling with timeline, but, you know, I can look up the dates when you were at the museum. Overall, you were there quite a while.

TH: [01:08:24] Yeah. Fifteen or 20 years.

JD: Yeah, right. Were you there during the time when they did the skipjack project, where they were trying to...there was state funding. I think that was a pretty short-lived...several years. Was that during your time or was that?

TH: [01:08:42] Yeah.

JD: Okay. Challenge with that was, I think, getting the matching funds, right, from the captains?

TH: [01:08:49] Yeah.

JD: What boats do you remember working on during that time period?

TH: [01:09:02] We worked on some boats from Crisfield. Can't remember their names. And we worked on a couple boats from Cambridge.

JD: Well those are the main two ports.

TH: [01:09:17] Yeah. Anyway.

JD: Anything else, Tom?

TH: [01:09:27] When we were having skipjack races in the Miles River. They turned over the skipjack here in town.

JD: The new one that was built?

TH: [01:09:41] Yeah.

JD: *Nathan*?

TH: [01:09:43] *Nathan*.

JD: Really?

TH: [01:09:45] They turned her over up there. She just lay on her side. And Mark Adams and I, and somebody else who had a clam rig, we went up and pumped her out and pulled her up like this, so she was upright. And we pulled her back up. We're

standing by Oak Creek Bridge. Just pulled her back up to the museum. And those guys had a hemorrhage. They didn't think we should turn her up. They thought they had to pump her out and somehow get her on her feet.

JD: And it was fine?

TH: [01:10:37] It was fine.

JD: Did you have to end up doing any work at the museum?

TH: [01:10:42] We put her on the railway and all the volunteers came over and painted her. She scraped her bottom pretty good.

JD: But considering, not too bad?

TH: [01:11:00] No. No, they didn't think we could do that.

JD: Did they...it was a volunteer crew for the most part on...

TH: [01:11:11] Yeah. The *Nathan*.

JD: Who built *Nathan*? I can't remember who the boatbuilder was.

TH: [01:11:16] Bobby Ruark built it. And he's gone now.

JD: Is that somebody you knew well?

TH: [01:11:29] He worked for Jim Richardson for a long time, and I knew him very well. I worked with him.

JD: He was more of a...did he end up, then, building more working boats, or...

TH: [01:11:44] Yeah, he was a workboat builder.

JD: Where did he... I knew the Ruark Boatworks at the

Richardson Museum was named after him. Where was his yard when he was working?

TH: [01:11:54] He was down in Hudson. He had a big building down there.

JD: How old would he have been compared to Jim Richardson?
Younger than him, but.

TH: [01:12:07] He was a lot younger.

JD: But older than...do you know how old he would be if he was living?

TH: [01:12:16] Oh, he'd probably be 80 or 90 now. He died pretty young. He had a heart attack, I think, and he died.

JD: Any other, you know, kind of boatbuilders that stand out to you in this region that, I don't know, maybe people don't remember as well?

TH: [01:12:40] There was a boatbuilder on Tilghman Island who built cat boats. Do you remember his name? I can't remember his name.

JD: I'm sure I...I mean, I think it's something we could research. What impressed you about him?

TH: [01:12:53] He was a good boatbuilder. Him and his sister, I think, or wife, died in a car accident on the road out to Tilghman Island.

JD: And that's been a...that's some time ago?

TH: [01:13:10] Yeah. Maybe 10 years ago.

JD: But he was still working at that point?

TH: [01:13:16] Yeah. He was a good builder. He built a lot of cat boats and [work?] boats and stuff. Mostly cat boats.

JD: Which is not, I guess, it seems a little unexpected to this region. You don't think about cat boats.

TH: [01:13:43] No. But he built some. They were half as wide as they are long.

JD: Like a bathtub. But they're good-looking boats.

TH: [01:14:01] Yeah. I've got one in the shop. A big one. Big green one.

JD: Shall we stop for now, or is there something else that you would like to...I mean, am I asking the right questions, Judy?

JH: With Tom, **[Redacted]**.

JD: I think we...I got some great details here today, but if I'm missing something that, I don't know unless you tell me.

TH: [01:14:40] I don't know. I can take you up and show you my shop.

JD: Okay. All right. Why don't we stop here for now?

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