



THE 28TH BURNHAM TO OPERATE A SHIPYARD IN ESSEX SINCE 1819 LECTURE FINDING AID & TRANSCRIPT

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Video Description

In this third installment of the lecture series *Who We Are Is Who We Were, Historic Businesses of Cape Ann*, eleventh generation Essex resident and master shipwright Harold Burnham speaks about his shipbuilding activities over the years. Working out of the historic shipyard in Essex Harbor and relying on such local authorities as Erik Ronnberg, Jr., for design guidance, Burnham has built six



wooden boats to date from locally sourced materials and manufactures most of the parts himself, including the sails. Part of his enjoyment comes from engaging the community and cultivating public interest in an industry that has been part of Essex since the 17th century. His presentation includes a brief video that records the launch of the pinky schooner *Ardelle* in 2011, a boat that he not only built but also currently captains out of Gloucester for public and private sails.

Subject list

Harold Burnham	H. A. Burnham Boatbuilding and Design
Captain Tom Ellis	<i>Thomas E. Lannon</i>
Erik Ronnberg, Jr.	<i>Lewis H. Story</i>
Fitz Henry Lane	<i>Isabella</i>
Essex Shipbuilding Museum	<i>Evelina M. Goulart</i>
Pinky schooner	<i>Ardelle</i>
<i>Who We Are Is Who We Were, Historic Businesses of Cape Ann</i>	

Transcript

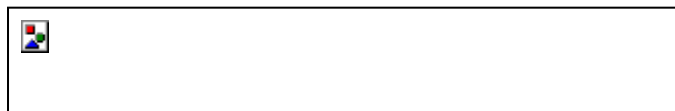
01:38

Courtney Richardson:

Good afternoon. How is everybody today? Thanks for coming on this beautiful September afternoon.

01:50

For those of you who don't know we're closing for renovations in eight days and we will be closed probably for eight months. So, I just wanted to make that announcement. Don't worry, we're going to not miss a beat with our programming. So, on Saturday, October 5, we're celebrating fall with the festival at the historic White Ellery House. That property will not be closed for renovation. On October 19, we will welcome dramatist, novelist, poet and activist AnneMarie Baraka for our fourth annual Charles Olsen lecture. Even though we will be closed officially to the public, that is the one program that we're actually going to be open for. So that will be here in the auditorium. Anyway, sorry. We're also launching a Cape Ann Museum film series in November in collaboration with the Cape Ann Community Cinema and we're doing



many more things in other places. It's a great opportunity to get out into the community and collaborate more with our partners. So, the building won't be available. But we will, and the collections will in a way, so stay tuned to much more to come of them.

Today, I'm pleased to present the third installment of 'Who We Are, as Who We Were, Historic Businesses of Cape Ann'. We started two years ago with Ryan and Wood distillery, talking about the rum business. We cooled off last year with Cape Pond Ice Company, and today we'll learn about the vessels that transported it all. Harold Burnham, as all of you know, is a national treasure. So, it's an honor to be introducing him, a Master shipwright, designer and Mariner. He was awarded the National Endowment for the Arts National Heritage fellowship in 2012. He hails from historic Essex and a very historic family and, I could be wrong but correct me if I am, the 28th Burnham to operate, something like that. Might, might have come from your website, so something like that, HA Burnham Boatbuilding and design Essex in 1819. He has made sure that the building of wooden sawn frame and trunnel vessels will not be forgotten, at least on his watch. And he enthusiastically shares his knowledge, which, in this trait in him is embraced by all of those eager to learn more about the traditional art form that he practices. His projects quickly become community efforts as you could see I'm sure on that slideshow, and more importantly, big celebrations when they're finished. Harold has learned a lot from the Museum's pride and joy, Fitz Henry Lane, and we thoroughly enjoyed collaborating with him and Maritime Gloucester to offer our members Fitz Henry Lane sunset sails aboard Harold's latest creation, which he just stepped off of about 45 minutes ago. Please join me in welcoming the Captain of the *Schooner Ardelle*, Harold Burnham.

Harold Burnham05:18

Thanks for joining, it's, it's really an honor to speak at that Cape Ann Historical and forgive me for calling it that. There's been all kinds of name changing, and calling and things. And, and speaking of part of the subject of this lecture, Fitz Hugh Lane has also changed his name recently.

My father started working a few years ago in the town of Saugus Massachusetts, where there was an Ironworks. In Essex, it was always Saugus Massachusetts and my grandparents always called it that, my grandmother referred to it. And after he'd been working on it for a while, he realized you pronounce the name kind of funny. Sometime in 17th century they dropped the t and that really didn't get up to Essex until just recently. So, if I make a mistake and call it a Cape Ann Historical or the Maritime Heritage Center or Fitz Hugh Lane...

Amazingly, he changed his name long after he was dead... you know, forgive me anyway.

06:47

And we're here to talk about the shipbuilding business, my business in Essex, and, and a little bit about it. You know, it's a real honor to be at the Cape Ann Museum because, you know a lot of the information that came on, I learned on building earlier vessels came from the collection here, notably the Fitz Henry Lane paintings. And as you can see in the sign, this sign hangs a little ways from our back door: "The town granted the adjacent acre of land to the inhabitants of Ipswich for a yard to build vessels and employ workmen to that end." That, that sign hangs along a piece of land that was getting was set up for, just for that. People who build boats know that. Man, and lately some officials in the town of Essex have come to call that the Landing. The landing, which I've explained to them over and over again is secondary to being a shipyard. It really is the shipyard and that's its primary purpose, and that's what the sign says and that's what the land was set aside. And, and they really shouldn't change the name without a town meeting, voting to take the shipyard off and call it a landing. And, and they shouldn't, should realize that shipbuilding takes precedent over launching aluminum skiffs and fiberglass boats that are so happy to go down the river and knock down the marshes and cause people to think that they might want to dredge, which really won't help. But that's another story.

Then it says underneath that the industry has continued on uninterrupted since that date. Some people would argue about that. Whether it really isn't uninterrupted, and I don't know, I certainly won't argue about it. But, and I won't argue about what's the last vessel built in Essex, but when I was growing up my friend Brad built a lot of boats. My father built a couple of boats in the yard and my friend Brad was building boats in his shop which was right next to this property the Essex Shipbuilding Museum now owns. And they looked like boats to me. What was really kind of fun was that was the, the culture of the place. A lot of people used to hang out there grab a bit of work, and sometimes we would barricade them out and sometimes let them in, man, but it was a lot of fun. And a lot of other people would come around and towards the launchings. And he built 52 boats in his career, and he's still around, he's doing artwork and, but he also inspired me to try and make a go of it and helped, certainly inspired me. And I really had a very unlikely career. When I was in high school and, you know, trying to figure out what I was going to do the, the wooden ship building, it really, some people would say had come to an end. Fiberglass small boats were in. Brad built mostly smaller boats and light construction, which sort of differentiates a little bit from what I'm doing, with bent frames and metal fastening and such. And that, that was sort of because the large vessels weren't built at that time. And they were mostly built indoors in small sheds away from the water. But some of his boats were large. Many were larger than many of boats that I built, but they were lighter construction. And at that time, even now, fiberglass was going out. And it, wooden boat building is really becoming a thing of the past. And so, the fact is that, you know, he built 52 boats. I've only built six and it's a very unlikely career. In many ways, it's surprising that I built

any at all. But I was very lucky in that I built one for myself as a small passenger boat, and between trips in the Merchant Marine, I went to Mass Maritime Academy, which used to run ships all over the world as a third mate a second mate. And anyway, Tom Ellis hired me to build the *Thomas Lannon*, which anyway, this is the yards back in the '40s. It see these were, you know what, almost anybody would call vessel did the heavy construction and sawn frames and trunnel vessels and huge things. And there's a one of Jonathon Story's vessels in our yard back in the 40's. And here's the *Ardelle*, which you know, you can see it's got the same types of construction as the old sawn frames and trunnels.

12:20

But anyway, the thing that got me started building heavy vessels with sawn frames and tunnels was my friend Tom Ellis hired me to build the *Lannon*. And it was unlikely to say the least. But Tom is a very persuasive person. Once he makes up his mind he just goes ahead and does whatever it is that he makes up his mind to do regardless of you know, anything. He hired me to build the *Lannon* and at that point, nobody knew what *Lannon* was. It was supposed to be a bent frame boat and it was screw to things like that. Originally hired Brad. Brad at some point figured out that maybe dealing with Tom probably more than he wanted to get involved in. Course he had another job come up and he couldn't take it until he suggested me. And you know, you're just going to be a big boat and it was going to be a passenger carrying boat, we knew that, and it just seemed to me to make sense to build it in the old way, and certainly also to my father who had a bit of influence and we thought that maybe building

(Sound blip)

We also knew if it wasn't the best way to build a boat it would certainly be more fun. And Tom said repeatedly if he ever knew what he was getting into he never would have done it.

13:56

We built the *Lannon* in 1997. And the *Lannon* was, you know, unusual. I mean, it was really the first heavily constructed with the double sawn frame or traditional style vessel built in Essex since the late '40's. And sort of been about 48 years, 49 years, since somebody built one in that style. And but, so that style was unusual to me, you know being only 29 years old at the time. And had been 48 years, and to build one it certainly wasn't first hand memory that got me to figure out how to do that. And what it was, was a lot of help from my friend Dana Story and Ed Story. And my father, and I studied photographs really figure out how these boats were put together. And thank goodness Dana and Ed were there and we had the Goulart to stare at. We figured out well construction method and techniques which was a trick in itself, but the style of hull design really wasn't that much of a trick for me. I didn't know I was designing it when I

started to build it, I thought I was just gonna build it. Through a series of you know, odd, at the time unfortunate situations, wanted to become a designer as well as the builder and by the time I got it built I figured out that I had actually designed it. But it was a, it was an interesting process. But it was, the shape of the hull really wasn't that unfamiliar to me because the *Lannon* is essentially a gigantic Friendship sloop which is the kind of boat that my father built when I was a kid and kind of boat that I'm very familiar with. I own a bunch of them and so that part of it was pretty easy. And what followed the *Lannon*, Essex Shipbuilding Museum hired me to build the *Lewis Story* and she's what we call a Chebacco boat. And I had no idea what a Chebacco boat looked like. I knew more or less that it was a cat schooner and everyone talked about the cod headed and mackerel tail boats and so anyway, they hired me to build this thing. And I took the job because I didn't have anything else to do. And Eric had work with me quite a bit on the *Lannon* and he helped me come up with some very specific for style things and so I hired Eric, Erik Ronnberg, who's here. And, but I was also referred to, I also had to talk to just about everybody could think of might be able to help me with this design of a boat that really was the shape of which, and how it sailed and how it worked or something, I wasn't familiar with.

17:08

So, I ran into Phil Bolger and Phil and I were talking about the dead rise of the boat and how much dead rise to put in it. You know and how the boat would be ballasted largely the by the weight of the material used in constructing him. So, Phil was a good friend and somebody who thought outside the box and someone I'd grown up around. Brad Story built, probably 35 of the 52 boats Brad built were probably Phil's design. So, he was somebody that could talk to him. He said what do you should go up to the Cape Ann Historical and look at the look at the paintings of Fitz Hugh Lane. So, I went up and I looked in and I've been working there, different parts of the design. And I just couldn't believe these paintings and when I looked at the paintings, what was strange was, you know, he's a luminous artist, known all over the world, but all I could see is the boats. What's interesting is, you know, anyone looking at this painting, see these amazing clouds and the city in the background, the foreground and I see that. That's how I see the painting. That's how you know, interestingly, there we go built it. But one of my favorite little things, it's funny as you as you do things for career, you know, people ask me about stuff you know I'm building boats, and they'll ask me about something, I'll say, oh, that doesn't matter. Because I've learned it. And I was where they were once, but I got past that point. Yeah, that's great. And I moved on to the next thing. So, I went to immediately from the Historical to Eric who's living next door at the time and I said these paintings are incredible and he said, "Oh don't pay attention to those paintings, I tell you what to do." So, then I was looking at them and I got home, my parents had this coffee table book on their table. I picked up the book and

19:24

So, you know, I didn't quite listen to Eric on that. I really studied these paintings, and they're really, really amazing. And the boats in them and, and so anyway, there's, you know, here's another example. I mean, here's this, this great painting of the harbor here in the 1840s, and '50s. And I see this corner, right there. That's all I see in this painting is just this little tiny corner over here. And there's the *Lewis Story* there, so you know, kind of get a sense of what the shapes of these boats are. And Phil you know commented to me when he sent me up here, he said "You know, if you look at those paintings you can actually build those boats and they'll work, they'll be fine." And so, you know a lot of, I wouldn't say that I built them all from his paintings, you know a lot of it was my own judgment. Carving models, thinking about it, decorations, but there are, you know, great similarities. And when we built the *Lannon*, we had photographs and we just don't have that many great photographs of the old pinky sterns. Here is a, is another example, in this picture of this beach, and when my friend Davis and I were finishing up the *Fame* and we got to the tombstone stern on the *Fame*, I built a lot of the Davis was putting on the rail caps and finishing out the top of tombstone and he said, "what should I make it look like?" "Make it look like the picture right." Handed him that book with a painting, it was a tiny little thing, and I should just make it look like that. Davis got out of the magnifying glass. And it looks close enough. Nobody complained about it. And here's another little picture of *Fame*. One of the, one of the little boats, and they're really fantastic. And this one's kind of fun for scale. You can see this little guy over there. And there's the *Isabella* and she was about the of folk schooner yacht which meant that it didn't have to be anything. But I got on a study to some of these pictures, when I built her in 2006.

There she is up on the ways and you can see this gigantic scene, and I'm looking at the stern boat trying to figure out how to make a little details all the work, yeah, the Davis for the tender and whatnot. And this is an interesting one, in that it's another boat in that same painting, you know, and it's laid over on this side, and this how we keep a lot of our boats run up on the beach. And what the title, we don't really worry about it too much in this. There's another picture of *Isabella*, you can see she's similar to these styles of boats. And what we learned not only about the shapes of the boats, but also what people do with them. And this is a picture of my father's boat the *Resolute* and the *Lewis Story* and the *Fame* in the lane and creek between the shop and the museum over there. And that's a pretty interesting piece of waterfront. Somebody said to me one time that you know, that to tie a historic craft to two cups of water, there's no place else like it.

23:02

It's a really tiny little creek that when the tide goes out the boats stand up. And it's amazing to see those boats creeping in against the wall like that and it's as natural as can be. And all of us tie up boats there realize it's as simple as the easiest way to keep our boats. It's how boats were traditionally loaded and unloaded. A little thing about tradition, my father really when he started doing that, not everybody kept their boat that way. And that first year or so that he did he had the boat sitting there those of us who do that regularly we say, "Oh yes, don't worry, don't worry about a thing you know." Mike Gretzky comes down with his boat, he said, "Oh don't worry, nothing could possibly go wrong!" But if you do this, a lot can go wrong. The first year the *Resolute* was there, you know the tide came up and it hung on the top of the piling and then when the boat came down the whole weight was against the mast and it tore the deck apart. So, you know, we tell everybody it's very natural, but a lot of it is, is tradition that, you know, we learn from our mistakes as those little pieces of knowledge on. The other interesting thing you know, now we'll get into a little bit about businesses, we get all of our logs locally. Most of the boats are built from, you know, junk lumber that's taken out taken out of people's septic systems. These trees are sort of prize trees they belong to my friend Don Frickland gave us a lot of wood for the *Lannon*. *Story* and *Isabella*. And now we've piles of wood this spring dragged out his property in West Gloucester, and we're waiting for somebody to give us an order. there's John Atlas of Franklin Tree Service who moves a lot of wood for us.

25:01

This is a sawmill in Essex. And as ships are build less and less today, there's no more suppliers of wood for ships. So, we basically cut everything ourselves mostly junk logs that come off of land clearing and tree work off estates. The May a Tree Service provides us with a lot of this. Big lot of there and that's our forklift, which used to move those things around with come along and my back. I don't know how I lived without that forklift. There's a lot of upon the mill and we launch the boats in the traditional, nothing that's drying out the midsection of the *Ardelle* and make their patterns and molds to the tram just like was done years ago. Here we are cutting out one of the or pieces of the frame and the double sawn frame that means you put down one layer of the frame and stagger the joints and the second. And this is a completed double sawn frame. I think that was the *Fame*. I just grabbed a few pictures and you can see there's a P on the floor. We like to have port and starboard labeled everywhere. Everybody's dyslexic, if you get the bow and the stern mixed up...

26:28

And there's some of the frames going up and you know, it used to be that they'll build all the

The 28th Burnham to Operate a Shipyard in Essex Since 1819 – VL55 – page 9 frames on the platform alongside the keel and stand them up. And that's how we get it with the *Lannon*. With the other boats, we found if we just put it together on the shop floor then you get my friends to help us raise them, is alright to go. And is the *Ardelle* frame. One of the fun things about working on the Essex Marshes is every couple of weeks the tide comes in and floods your whole workspace out. Big pools laying on the ground. And working outside and has its challenges too. But the neat thing about working outside on the edge of the marsh, where we are, is that it's really brings the community, so they can watch the boat go together. And that's really the significant difference between what I'm doing and what was happening I was a kid, is rather than me just kind of stumbling into Brad's shop to see what was going on and see each piece coming together, everybody in town, every kid riding on the school bus driving by can see every piece of the boat as it goes together and feel a real tie to the boat and, and understand the industry is tied to the community. And I think that's a lot stronger than it was since we started. And here's how your heavy frame to be lifted up false a lot of dirt, mud, and work but it's a lot of fun too. We have a lot of coffee breaks. And we also have beautiful fall mornings. And here's the *Fame*. I took the early morning shots because nobody was awake when these pictures were taken. Probably, you know, six o'clock in the morning, the fall 2003.

28:19

There's one of the bulkheads going up for the *Ardelle*, and it stood up on a keel and you can see the chain falls lifting it. That wasn't an easy process.

And this is a rare shot at one of my boats because all the boats I built except for this one, the Coast Guard inspected most of the work and they had bulkheads throughout them. This, this boat which was the *Isabella*, which was not, so it didn't need the bulkheads and you can see all the way up to the bow. Here's a picture of the *Fame* and frame and you can see that massive pile of scrap wood which we burned down to nothing a few weeks before the boat was half planked. We use the scrap wood for the Steam Box. Very little waste. And here's the Art Galvin getting planked up and you can see a couple of trunnels sticking out. And the trunnel fastenings are the wooden pegs which hold them together and they also are a traditional way and it's a good way to build a boat. And the more I use trunnels the more trunnels I used to use. The *Ardelle* was almost, it was largely, almost exclusively trunnels for fastenings. There's about 1500, metal fasteners, and many, many, many, many more trunnels. Also, metal fasteners cost money and trunnels costs time and labor of your friends. So, here's *Ardelle* about half planked, taking shape.

29:55

Planking's about the most fun. You get a whole crew of people all working together. Hang on, cutting, doving.

Here's an interesting picture showing interesting curves at the back of the *Fame*. This is the stern of the *Fame*. I don't know how we ever built that. It was quite, quite dense. And there's, I threw a couple of launch shots in here. This is the *Lewis Story* launching at the Essex Shipbuilding Museum and the launch of the *Fame*. The *Isabella* going overboard. If you look in the back of the shots, you can see how many people are around with these things. There is the *Ardelle* tied up at Motif number one, get artistic shots. This is the boats kind of doing what they do. The *Ardelle* and the *Lannon* are both passenger boats out of Gloucester and we work side by side. And Tom says his business has gotten better every year, including the year the *Ardelle* starting running alongside of him. He thinks that the presence of you know, another boat in the harbor just gives more people the ability to see his boat and how nice it is.

31:14

And I would say Vice versa. You know when people are now, I think more than ever, coming to Gloucester to go sailing on an indigenous traditional boat. And when I was, you know, a very young third mate and I built my first little passenger boat, Kellen, and I was sailing out of the harbor and looking at all the whale watch boaters thinking, "Gees, we had a traditional boat for all those and get people interested in sailing". And now I'm looking at all those whale watch boats thinking, "I'm glad I don't have to buy their fuel". Maybe we can we can get another half dozen boats out of Gloucester. I think it's the best hope of keeping a lot of the skills, traditional skills and techniques alive. The boats need to be rigged every year and they need to be sailed and they need to be crewed. On the *Ardelle* I often think of the boat as an excuse to, to you know, the passengers is an excuse for me to go sailing and the train the crew. Like to get the kids to sail the boat as much as they can. And try and get them to do all the different jobs; raising in both sails, handling the boat and understanding how the boat works. And, and I think it's working. And it may be that those kids that I'm teaching today will be my next customers tomorrow. So especially I tell them, all parents hate this, so for the price you pay to go to college you could have a new schooner. At the end of it you're on a schooner; what're you going to do.

33:00

Here's the *Ardelle* going up the Potomac River under the Woodrow Wilson Bridge. The National Treasure, whatever they call that thing, landmark status. The beginning was a lot of fun and great people. And we have good sail down and back.

Here she is entering Provincetown Harbor a couple weeks ago in a rainstorm, in the fog. But she responded and then she's going. And here she is with the *Fame* and I kind of like this. Has that balance with a boats and background. And then here's really the, the thing that I liked most about it, you know that that boat, Fitz Henry Lane's luminous style of painting and it's really

when you're out on the water, last night we're out for a fundraiser for the Heritage Center down the hill, it's absolutely beautiful out there. I mean, the boats are a small part of it. It's me to look at the boats, but when you're out there and the water's pink and skies, you know, every color in the rainbow, it's really amazing and you know. The hope is, that, you know, people will come and enjoy that and maybe buy a few tickets and we'll build another schooner. So, anyway, I'll finish this up with a quick little marsh video of the *Ardelle* that my friend Len Burgess made for from the Shipbuilding Museum. And then I'll finish up with some questions and answers.

video

41:56

I figured take a few questions and answers.

Unknown42:02

I have comment, my mother was born in Manchester 1907. At the age of eight, till 15 she never missed the launching of a boat in Essex if she couldn't help it. And bands turned out to be paraded through town. Everyone wore their best clothes. Fantastic, seems she just remembered that. She died in 1999 and she still remembered those wonderful moments, put another big giant schooner in the water.

Harold42:33

Yeah, I like, one of my favorite comments about the Essex Launches is from my friend Bob Hicks in his magazine. He said, "the aura of uncertainty." To see what will really happen. Yeah, it's a lot of fun and it's always interesting whether they go or not.

Unknown

Yeah. You put a line on the bow so they don't end up on the other side of the creek.

Harold

Or crash the harbormaster's dock.

Whether that's intended to

Unknown43:30

Were side launches more common or were stern launches more common over the centuries.

Harold

Well, the Essex side launches isn't really a sideways launch. It's kind of a safe sideward. That means, you know many places in the world a side launch is when you build the boat parallel to water and slide it sideways. And an Essex side launch, or as it was commonly known in Essex was launching on its side, as opposed to upright and over the history of it. I think that historically the side launches were more common. In later years my friend Dana Story, he never dared. He confessed to me one time. He said, "I never did do it that way". Just because the sight of it is so awful. But actually, having considered doing it both ways, depending on the shape of the boat, but certainly with a boat with a long straight keel, the side launch appears more horrific. opposed is actually closer to the ground and less likely to fall. I launched one boat on the cradle and the cradle stuck and the boat when flying off the cradle. Luckily the only one who really saw how bad it was the owner. So, you know anything can go on and the boat made it to the water eventually, luckily before the tide went out.

Unknown45:23

You talked a lot about the wood aspects of it. Who did all the sails?

Who did all the sails for the for the boats?

Harold45:34

I did most of them. For the *Ardelle* my friend Chuck made them but the price of him making it, my sails, was that I taught him how to do it. He made the main four then I got on the job. And he built a new set of sails for the *Fame* under the guise of practical boat building. We do, we do basically everything from the raw materials, and a big part of that one is that that's about the raw materials are often about as about as far as we could go, anyway we can't afford to have anybody else do it.

46:19

Unlike most of the other, you know, many modern historic representations, you know, historic types of sailing craft, my boats stand aside in that they actually have to pay for themselves at the end of the day. It's not, it's not done using philanthropist money and stuff like that. It's usually one entrepreneur type of person who hires me to build the boat and takes the risks that it will get completed. And, then takes the risk in the investment itself and at the end of the day. If they play the cards right then the boat will make enough money to pay for itself. And in the case of the *Lannon*, pay for not only itself but for kids to go to school and other expenses. And/or pay for Kay to go skiing every winter. That takes a lot of money to keep Tom on skis. So, his old boat must be doing pretty well. It's what inspired me to build the *Ardelle*. So, you know many yachts or businesses, they, they approach this from a view of what does it

cost. And I tend to approach the boat, you know as something I want to do and I like to do. And usually the price is based on what the owner has to give me. And so that, that is really many times the bare minimum. And certainly, the more they spend the less, less they can, you know, longer takes to pay it back. So, I try to do, I try to do the things myself and the more I've done over the years have better I've gotten at it. I make sails. I do my own systems work. I install the engines. I designed the boat. You know, my father's working on our value and stability calculations. The more you do, the less you rely on other people than that, the more cost effective you can do it for. And really what I want to see is happy customer and a happy customer to me is a person is making a lot of money. And has you to blame for it.

Unknown48:58

I remember years ago in the early '90s I saw the only Evelina Goulart launched. I know that was a renovation job rather than a brand-new boat. But what has become her.

Harold

Well if you saw at launch it was an accident. It's really only when it was meant to go one way. But the railway collapsed underneath it while we were hauling it. It took a while to get it out of the water. But Evelina Goulart was, is really, is currently because of circumstance, it's now the only intact original Essex built fishing schooner. All the others that that exist and not really. They're remakes at best. Some are bad replicas of themselves. And some people call it a, basically they had all the original wood stripped out of them and all the fittings stripped out of them and, and they're just, just basically the same shape, the same shape anymore. And the Evelina Goulart stands alone and she is an authentic Essex built fishing schooner. If you want to learn about how the fishing schooners were constructed in the early days of Essex. That is the only place that you can go, you know see firsthand. The actual boat that was put in Essex and she's topple up in the back of the Essex shipbuilding Museum. And this spring now, Tom Ellis, Mike Gretskey and I got together and ran a fundraising race for the Goulart. Raised about \$7500 to go towards trying to maintain her, what David Brown calls, in the rested State of Decay. Unfortunately, she she's not sea worthy and never will be again. But she still has much of original fabric and still basically intact. And I've studied that boat inside and out and many days I've come away from that boat having learned something that I would not have been able to get out of any other resource.

Unknown51:29

You did restorations that hold a few that are left and I was thinking of the Letty Howard

Harold

I've done a lot of work on both Adventure and Ernestina, and I'm very grateful for being hired to do that work. And in the process, we really got to tear out a lot of original fabric and, unfortunately a lot of that was thrown away. But when you tear those boats apart, you can also learn a lot. And I feel very grateful when the Adventure was being restored Herman Hendrickson, a Master Shipwright who ran that major portion of rebuilding hired me. And Herman's trained in Denmark to the Danish guild system is an amazing Shipwright is one of a handful of people who have worked with, really understood, the process and in the complete process, and somebody, he and I shared a lot of information together. And one of the great things about finishing up or doing a restoration on Adventure, when we did it is Dana Story was still alive. And as we were tearing apart, we were finding things that surprised both Herman and I, we were able to go and visit Dana and he was able to chime in part on and I think that the notebook I have of doing that job is more valuable now than the boat itself.

Unknown53:14

The *Ardelle* is a pinky schooner. What? Where does the name come from? I love the name, pinky. Oh, she's a Pinky and I know that that particular type of ship, and it has this particular characteristics. Where in the world somebody decided that they want to start calling that type of ship with that.

Harold53:39

I use, when I'm priming a boat, you know, this painting is beautiful. It's an art in itself. I love primer, love, color, mixing the colors. And in Essex we like to play with paint a lot. Usually, mostly you know when you mix, when you're trying to paint a wooden surface a lot of times, if you mix a little red in the color of the pigments, it blends with the color of the wood. And so usually when I'm painting a boat I start off and I prime it sort of a white to keep the sun off of it while it's being built. And then the next coat, usually the first coat of the whole boat, the entire boat, I paint pink. And some people have accused me of doing that to horrify the owners, but at some point, usually the entire boat is pink. Someone once commented they thought that's why we call it a pinky. I'm not sure really.

Unknown54:54

During the launch of the *Ardelle* You can see through the stern, the sky, why was that open?

Harold55:04

If you look at the front of a car, where the wheels balls are there's much more space than the back, and that's how you can turn the wheels. And that's the same reason. So, you can actually turn the rudder in that space, gotta have enough space to swing that thing.

unknown55:25

When you do finish her off? In the launch, it looked like a plywood deck. I'm sure it wasn't.

55:32

Oh, it actually was plywood, I love plywood!

That's a traditional deck Brad Story pioneered, I think he pioneered the use of plywood decks with vessels in Essex a generation before my time. And now I often refer to this as traditional Essex deck.

I've done it the other way where they, I guaranteed them. I Guaranteed one for my friend Dave Brown, *Lewis Story I* at the Essex shipbuilding museum. I'll guarantee if I build the deck I guaranteed a week it will drip right here right in your eye. So, I love plywood. But yeah, we finished the boat right in the creek side right beside the shop. Pull it up in the creek and tie it off and pray that it doesn't get mangled in there. And we do all the engine installation and, a lot of everything that doesn't have to happen in the Rails is easier done in the creek cause you don't have to climb a ladder to get up there.

And also, we can pull it across a creek and swing heavy things on board with a forklift or truck, Rigging and all that stuff.

Well everything is in Essex. So, if I do it in Essex, then then I sail it over and its done. That's easiest, but I won't say that, I always do that.

It's pure chaos to finished a boat. It's not that, it's like if you can survive anyone who's ever like kind of new house built or you know, whatnot knows that that last few weeks of the constructor finishing the house, you know, it's just not a pleasant timeframe.

Unknown57:22

I knew that years ago, Brad Story was building a lobster boat for a lobsterman out of Beverly. And I'm just wondering if that type of works, we'll get some of that going on in Essex?

Harold57:37

Well, I'm kind of the one who's doing it now. And I do. I do work on Beverly lobster boats occasionally.

The traditional wood, commercial fishing boats, are really. There's a few guys that want them and I want to build one.

But the reason I like to build a boats, and I like to do anything for anyone, is because when I'm building somebody something, is the best. It's not only the best that I can do it, but I'm doing them the best service that anyone can do. If I think there's someone who could do something

better, more efficient than myself, I'll be the first one to step aside and point my customer in that person's direction. Because at the end of the day, I want to be, know, that I did the very best I could for my customers no matter what. And for many, many boats in I have a good friend took me a aboard his fiberglass Lobster boat and I think I would have a very difficult time building a wooden boat that was better than his, for the price you pay for. Someone wants to pay a little more money because they really want a wooden boat I think I could do as well as anybody. You know, commercial fishing boats are not a thing of the past but yeah, it's very difficult to do and there will be fishermen that come along and want me to build them a boat and I'll be glad to do it but it's not something that's great done today. Okay.