

Kentucky Craft History and Education Association, Inc.

Interview with Paul Hadley

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Interview conducted by Greg Willihnganz

HADLEY: Well, right now, of course, the only craftwork I'm doing is ship building. I like to build ship models of ships, and I don't have any particular type, for example. Our local museum has at least -- they've got six of our ships on display at the moment in individual cases, and then they have two in one of their exhibits. I helped them build a diorama of our community back in the 1890s and at that time we still had steamboats coming up the river, so it was the headwaters of the Minnesota River, which empties into the Mississippi at Minneapolis. So, I got interested in ship models when I was a kid, and I served as an apprentice boat builder and got my journeyman's ticket so I could build wooden boats. So, since building wooden boats is not very profitable these days, I decided I'd build ship models for the fun of it. That's what I do for my hobby, and I am a weaver. Some people may have heard of the Churchill Weavers of Berea, Kentucky. Well, the Churchill's started that business back in the early 1920's, and I came into the family by way of a marriage to their oldest daughter that I met in college up in New York State, where I was living at the time, and she is quite a girl. We've been married 65 years now, so it's, you know, a long, very interesting voyage for her and me. She's a wonderful girl. We have three beautiful children of our own and we have an adopted daughter who is Korean, who is just like the rest of them. She's a Hadley as much as she doesn't look like the rest of us. And we have about eight grandchildren and we have nine great-grandchildren. We have one child, it's just possible, if we live a little longer, we might even have a great-great-grandchild. I came to Berea by way of marriage. What happened is I went to World War II in the Navy and that in itself is a complete story. So I wrote some books about. I've written and published three books about World War II and three other books about my youth getting into the navy and then the first years after the war when I was returning to civilian life. They are of interest only to the family really, but other people have been buying the books for reasons I don't understand because they're not that great. I had written them as novels so that they flow and they have conversations, which, obviously, I didn't remember in complete. I got to Berea on invitation of the family, and I'm not sure whether they were worried about my ability to provide my wife with income or not, but anyhow, they offered me a job there and -- so when I was introduced one time in Berea, I was introduced and they said, This is Paul Hadley. He started with the Churchill Weavers, as you know, about three months ago as sort of an apprentice weaver. And he spent the first three months just learning how to run one of the Churchill looms, which was a handloom. And after he learned to do that, then they wanted him to learn all of the other branches of the business, which he is in the process of doing now. And for some strange reason, they're already calling him the vice president and general manager of the company. Of course, you understand now, he got this job and this position all through sheer guts, determination, and ability, but I suspect marrying Alice Churchill has helped a great deal, which it did. So I went to the Churchill Weavers and for conditions and circumstances that are not worth talking about here now, the navy called me back and I went back into the navy, and I was in there for about a year and a half, almost a year and three quarters. When the Churchill's -- because it was a shore base and, in fact, I was assigned

to Louisville, Kentucky at the time, and the Churchill's asked me if I'd like to come -- I was in New York City at the time. They paid for me to go to New York to talk to me because they didn't know I was in Louisville. And it was a real strange situation. They said we'd like to have you come to the Churchill Weavers with a view to becoming the manager of the business because our son Charles is no longer associated with our business. He was the one that was supposed to be the manager and owner of the business ultimately. And they intimated that we would own it, my wife and I. She would own it actually, but I would be the manager of it, if I would do that. They were drawing on the fact that some of my training in the navy would apply. I couldn't for the life of me, couldn't understand how being an electrician or a hydraulics engineer or a fairly good mechanic would have much to do with hand weaving, but I got there. I saw why they thought that. The business had raised hand weaving to a point where it was not - one individual weaver could not compete with a weaver in a weaving mill because there they run maybe up to as many as six looms at a time. Of course, when you're hand weaving, you can only weave with one loom, but we could compete with the looms on speed. With a handloom, you can operate at 120 picks a minute 8 hours a day, of course with 2 breaks in the afternoon and of course a luncheon break, but the girls could do that and not go home wringing wet and totally exhausted for the design of that loom was an absolute marvel of -- I forgot what the word -- ergonomics (sic) or economics or something like that. It relates to --

WILLIHNGANZ: Ergonomics.

HADLEY: Ergonomics, that's it, ergonomics. It was, in effect, an excellent example of ergonomics in work because the loom literally -- and I tried to figure it out mathematically and the closest I could come was it was about 90 percent efficient in use of energy. It wasted very little energy. And power looms wasted energy prodigiously, that is, the ones at the time. That's before the modern weaving machines came into effect. So they were a marvelous machine and I was just amazed and how rapidly they worked. So they could be -- they could sell a beautiful handmade product for \$9 and make money on it. Well, that was done because, first of all, they paid minimum wage and then an incentive on top of that so that if they made so many perfect units they got more money than minimum wage, but this was back in the depression when they started. So anybody got a job at all, they were very grateful for it. When I went there, of course, it was after the war, and the wages still, if you remember, were only 15, 20 cents an hour. If you got that much, you were pretty well off. In fact, I had a job as a radio announcer one time at 22 cents an hour, so it was an interesting time. Well, to make a long story short, I did like the business. I really did. And I won't bore you with the details and intricacies of the next 11 years, but during that 11 years, I became really enraptured by the handcraft industry itself, because the Churchill's didn't give anybody the secrets of that loom for obvious reasons. Berea College came closest to it, but they still didn't have anything like we did. What was different about our looms was they were all hung overhead.

The beater was hung from the top, not from the bottom, so it swung. And a swing works much better than something that has to be moved. So that was really the beginning and ending of the energy efficiency. The movement of the beater was controlled by a flywheel and was attached to that flywheel with a crank so that the beater didn't have to be beat up several times or anything like that. It came in at exactly the amount of impact that was necessary to put the thread in place just like it does in a power loom, see. So the skill of the weaver was in manipulating her feet because she had what looked like an organ keyboard for feet except the boards were a little wider so that they could put their full foot on it. And there were up to 16 of those boards down there, so we could have 16 frames of heddles in the loom if we needed to and there was room for it. And they were counterbalanced so that it took very little effort. It was just a matter of reaching over with your foot and put your foot on it, there was a weight on the end of it that just enough little extra weight was all it took to raise the frame, see. So that actually it was the exercise of moving their feet back and forth on those pedals that made the difference. And that's how we were able to get that high efficiency. The other thing was about the actual throwing of the pick. Now, taking and -- reaching over and taking a pick -- the shuttle and throwing it and then reaching over here and throwing it, that takes a lot of effort. All you had to do was just do this with your hand and it threw the shuttle for you.

WILLIHNGANZ: Wow.

HADLEY: And what would happen is you put a little weight on it and the shuttle would be driven across and when it hit the other end, it would raise your hand back up. You see, that was -- so it didn't make a lot of noise. And so when she dropped her hand again, it pulled it across the other way. So she just moved her hand this way, moved the other hand this way on the beater, and she didn't have to worry about how much she pulled on it or anything, she just had to keep it going because they were flywheels on them, see. They had weights on those wheels that controlled the beater. That's what made them so marvelous so that literally, you could work at that thing eight hours a day and, oh, you'd stop to change the threads, of course, when you run out of -- your bobbin would run out in you in about two and a half minutes of weaving, and it takes probably 30 seconds to change the bobbin out and then put it back in and get started again. And the girls learned to tuck the end of the thread into the -- you know, so the selvedge was a good, solid selvedge, didn't have any loose ends sticking out anywhere. It's a marvelous loom. That's all I can say. It's a marvelous loom. And I'm sorry that they left Kentucky, but they're going to go to work up in Indiana, where the man who bought the company, The Three Weavers, bought the company, and was kind enough to let Lila buy the inventory of all the samples we had. Because one thing the Churchill's were excellent at keeping records and keeping samples of every single thing they made.

WILLIHNGANZ: Wow.

HADLEY: So there was one sample of every item in every color. So they had swatches of the colors that the item was made in plus one of the items plus in the drawer with it was the description of how to set the loom up to make them and how to pedal the loom to make it work. So the historical society in Frankfort has all of that, and they have it right back to the very first things that Mrs. Churchill herself made when she ran the -- she was the only weaver at first. And then a young lady by the name of -- right out of high school -- named Irene Boffle, she had just married and she wanted a job and she came to work for the Churchill Weavers and she worked there through her entire working life. And she became the sort of -- well, she didn't -- no one would call her a foreman because she was far more than that. But what she did there was to learn every single function in the business and she could teach anybody any part of it, except of course the marketing and the purchasing and that sort of thing, that, she had nothing to do with, but, oh, she was a marvel. She really was a native of Berea.

WILLIHNGANZ: And what year would that have been when she got there?

HADLEY: Probably about 1932. She was the first employee and then they gradually grew and finally they needed a man around there to help move things and do things and a fellow named Elmer Isaacs came into the business with no education at all, typical mountain boy, young man. He was married and he needed a job and I don't think I've ever met a more intelligent man in my life, and I put him -- I met Mr. Einstein and he was pretty smart. Elmer, I'd put Elmer right alongside of him in intelligence because Elmer would -- you could tell -- you couldn't give him instructions in writing because he couldn't read it, but you could tell him, that mountain man, you just tell him once, and he'd repeat back to you 10 years later exactly what you said.

WILLIHNGANZ: Wow.

HADLEY: That's how good he was. So I made -- gosh, I do plumbing and everything I knew, I used him as an assistant and pretty soon I didn't have to do all those things because he could do them. And when we got in a fairly complicated -- the first really complicated machine we got in there was an automatic tying machine, which automatically takes two threads, you know, they're going to be going to a loom, and tie them together, each individual thread to the correct thread so that when you -- you still get the same, you know, (inaudible) thread opening so that the threads are all in the right position when you're weaving. Anybody that could learn that could learn anything, I can tell you that. It was one of the weirdest machines you ever saw. So it was a great company. Well, one of the things we did, of course, the Churchill's already belonged to the Southern Highlands Handcraft Guild. That organization was really set up by a number of handcrafters like the Churchill weavers. I don't think there was any -- I think The Three Weavers belonged too, but I'm not sure of that, but I know there was no other weaver in the country as big as we were. And I was just trying to think if there was. It seems to me there were a lot of

weavers, excellent weavers, but they were usually individuals or maybe just two or three weavers together, and they wove up specialty items and did a beautiful job of it. We were the only production company, really, producing handcrafts at that time of that type. And Mrs. Churchill and Mr. Churchill went to New York and they sold to Bonwit Teller, Saks Fifth Avenue, only the best stores there. They didn't even try Macys or any of those companies, which probably would've bought some of their things, but they said, no, this is going to go to the high end of the business because we can sell them pretty reasonably now, but they might cost more later and we better go to a place where people can afford to pay more for something that is fairly exclusive. When you bought a Churchill product in those days, the likelihood of you seeing an exact duplicate of it on someone else was something like 1 in 150,000. So, you know, it was unusual to sell, even in New York City, to sell more than six or eight of the same color of the same item in the whole city, 7 or 8 million people. But they got involved with the Southern Highland Handcraft Guild, and when I joined the company, I noted that the only weakness they had, I felt, was in the marketing end of it. Well, in radio, I learned marketing. I had to sell what I wrote and said on the air and then I had to sell it when I spoke it on the air, so you're selling without seeing your audience or even knowing you've got one, so you learn something about selling that way. But more importantly, I learned the ins and outs of marketing and I thought -- I went and joined the committee that was in charge of the marketing of their products of all of the association's membership. And to get in that organization, you had to be good. I mean, your product had to be proven as to be excellent, real excellence in handwork, and it had to be available, you had to make enough of them to make it worthwhile and you had to -- unlike an artist, you had to be able to duplicate it --

WILLIHNGANZ: Now which --

HADLEY: -- in most instances. That's why they decided to get into the arts end of it because --

WILLIHNGANZ: Which association are you talking about?

HADLEY: I'm talking about the Southern Highland Handcrafts Guild.

WILLIHNGANZ: Okay.

HADLEY: And my experience in that organization, I was made chairman of the committee and I was chairman of that committee for about, well, until I left the Churchill Weavers. I was there for about 4 years. And in that time, the sales of our products in New York City and we had a shop in New York (inaudible) did, so I recognized that having a shop like that in a major city was very valuable, so I got us a shop like that -- the Churchill's have one -- they had one in the Palmer House in Chicago, which did very well. The manager's wife ran it and they made a very comfortable living with it. So it was an excellent outlet.

WILLIHNGANZ: What years were you at Churchill Weavers?

HADLEY: From 1930 -- late in 1939 until early in 1949. That experience at the Churchill Weavers, which terminated in that year, was one of the head of the Department of Commerce under Bert Combs came and visited me in the early summer. It was in the first six months of Bert Combs' administration. He came to me and he said he'd like to talk to me. And he asked me a little bit about my background and I told him, gave him just about what I've told you. And he wanted to know if I would consider coming to work with the state to help develop a program of some kind in the state to help improve the tourist part of the program and I said, well, what are you thinking of. Well, he said, there's a lady in Louisville, who's a very -- whose husband works for the L & N, who is a very dear friend of the governor, who has a marvelous idea, but we don't quite know how to set it up and how to get it -- have it happen, and we thought you might like to have the challenge of doing it. And I said, well, what's the idea. And he said that Virginia Minish had this idea of taking the train, the guild train -- it wasn't called the guild train then, of course, it was just the train -- a car up into the mountains of eastern Kentucky on the railroads because the only thing that you trust going up over those roads if you have priceless artifacts and artwork, they're not going to put it on the truck and take it up there or a bus. It's got to be on something that they're a lot more confident of the roadway and it will get there because it's being given proper attention and that was on the railroad itself because the railroads maintained excellent tracks up all through that country up there where there weren't even roads in some cases almost. Well, I wouldn't call them roads, they were pathways. But they wanted to send the train up in there and put these cars up there and then the kids that went to school in that vicinity could come and see a real honest-to-God museum. And she had already made arrangements with several of the major museums back east to loan complete exhibits to go in the train and the first one was going to have a very high value. I've forgotten what it is now, but it was -- the number kind of astounded me. You mean to tell me they're going to loan that much money's worth of equipment? They said, yup, they're going to put it on that train for us. So she and her husband did a marvelous job of getting that part of it set up.

WILLIHNGANZ: Who is the lady we're speaking of?

HADLEY: Virginia Minish.

WILLIHNGANZ: Okay.

HADLEY: And I've forgotten her husband's name. Names, I'm not good with, but I'll never forget her name because she really was the founder of the idea of the train, see, and they hired me, that was the principle thing I was to take care of. Now, figure out ways to make that pay off. Well, I didn't take -- it doesn't take a genius to say, hey, why not just put another car on the train and put a

demonstrator of crafts that you can take up into the mountains and show folks how easy it is to be your own boss and turn something out you can sell. In the meantime, while that was being done because it took quite a while to put that train together, the L & N first got the two cars. One was a baggage car that they converted into the museum and the other was a coach, a day coach, that had a large -- it was typical. It had a bunch of seats and rows in most of the car and then about 20 percent of it was devoted to a little hallway along the side and there was a men's room and a ladies' room and they had a little lounge associated with them and then you got to the vestibule in the back of the car. And those two cars were put together. And what I envisioned in there was putting in some tools for woodworking, tools for weaving, for jewelry making, and maybe even have easels and art things, you know. We had a kiln and we needed a kiln and all these things, all things that are necessary for a broad range of handcrafts, never thinking for a moment, you know, hey, wait a minute, you're asking for a guy who can make anything and do anything and run a museum and run a train, didn't even think of that. Oh, we were really visionaries, I'll tell you, dreamers. And a fellow Rude Osolnik, he was the teacher of woodworking at Berea College, he caught fire with me and the two of us -- Rude was a marvelous woodworker. I mean, his turnings are really collector's items. I've got several of them and I would not put a price on them. I've got them insured for \$10,000, the two of them. I've got a platter that I swear must be all of 24 inches in diameter of mahogany out of one piece of mahogany that at its maximum dimension is a quarter of an inch.

WILLIHNGANZ: Good heavens.

HADLEY: All the way into the very center of it. It's a beautiful platter with a little -- a slight slope in it in its center that's -- I mean, just turning that thing, the perfection, I said, how many did you turn before you made one like that. He said five. He wasted five beautiful big pieces of mahogany making that one, so you can see why it was expensive. I told him at the time, I said, what do you want to do, go on a long trip or something after he told me what he wanted for it. Well, I made a deal with him. I gave him one of my ship models. It took me a year to make it, so that's how much I wanted it. It's a beautiful piece though. And it's still, believe it or not, not the least bit warped. It never warped, which is astonishing.

WILLIHNGANZ: What did he seal it with, do you know?

HADLEY: I have no idea. That was something that Rude Osolnik never divulged to me. But being a woodworker, I'm sure what he probably did is linseed oiled it and probably shellacked the heck out of it and then used some magnificent varnishes on it, very carefully clearing up -- you know, giving each side a good rubdown I would suspect. I don't know that, but Rude was a real craftsman, really a great craftsman. Rude also was a very talented guy because I said, Rude, I want you to turn that train and we're going to have the train cars

delivered to Berea College, be right behind your shop, there's a track. And if the college will let us use that part of the track and they'll take the extra expensive and moving the coal just a little further than they would by, you know, by truck to the coal pile, and the college, bless their hearts, they said, sure, we'll do that. And they let Rude do it too. And he did it on his off hours and on weekends. He was just a great guy. That's all I can say about Rude. And what Rude did, we drew up the plans for it together. I found a little kitchenette, that's when they were first coming out, where it was a sink, a refrigerator, and a stove all in the same metal unit, we put that up there in the last, I guess it must have been about maybe 8 feet of the car, maybe 9 feet, plus all the way across. And we put a door on the side where the -- we took one of the doors off the men's room and put it there. That was that nobody but the train administrator could go in there. That was his room. In there, we built in a good navy bunk that was twin bed size, two of them, one above the other. He was single and I don't know if he ever had a guest or not, it's none of my business, but whatever, he was -- the man we wound up was -- he ran one of the museums in Louisville, I don't remember which one it was. And he was willing to give us, for three years, and he may have done it beyond that, I don't know, because when I left the administration, of course, I don't know what happened. But for three years when I was there with him employed, he slept and lived in that little cabin. And we had a bathroom there, of course, and we ran out of space for a shower for him so we took the right hand side entryway, if you remember trains they had a set of steps at the end that went down on both sides and they had a plate that folded down over it?

WILLIHNGANZ: Mm-hmm.

HADLEY: Well, we folded that plate down over it and welded it and we put a shower stall in that side. The other side, we still left it so he could use it to get in and out. And that was how you entered the car, that car, to his place. That was his private entrance. The public entrance was at the other end of the car on the same side and we sealed up the other side on the other side and put our displays for, you know, takeaways, handcraft suggestions and good pamphlets and things like that. Delta Tools, we went down and -- this is typical. Rude and I drove down, I think it was Owensboro, I'm not sure, but it was somewhere west of Louisville where Delta Tools had one of their manufacturing plants. And we talked to the general manager there and told him what we wanted was a complete set of the very best woodworking tools they had and the latest of everything to go in the guild train, and he put me in touch with the sales manager of Delta Tools. And when I showed him the drawing we had made up of the train and I sort of noticed that Delta Tools was right up there, right -- it's alphabetical -- but Delta Tools will be listed there, but Delta Tools is going to dominate the exhibit because they're going to have the most room in there. And darn if they didn't give us one of every one of their semi-professional tools, a table saw, a joiner, a band saw, the best lathe they made, a miter saw.

WILLIHNGANZ: A planer?

HADLEY: Oh, yes, a planer. It was a 12-inch planer. I think they -- that's one I'm not certain of. I should look at the pictures of it.

WILLIHNGANZ: It must have taken up a lot of room in the car.

HADLEY: Well, it didn't leave a lot of room, but we set them up in a way that lumber, long lumber, could be run through the saw and over the joiner and we left enough room around the band saw that it could be moved. We put the loom there. I built the loom we put in there. It was made out of, I think mahogany, and it was folding. It folded. It was -- it stood on -- I put a pair of legs on the bottom and I put pedals on it just like the Churchill loom, and it was hung from the top just like other Churchill looms were, but I didn't have all of the other Churchill weaving. It was strictly a hand loom without all of the accoutrements because that's what most people would have to work with anyway, see, something like that, and you could weave on it. We put a drum on it and the Churchill weavers provided the first warp on it, which was I think a thousand yards long so we could demonstrate for quite a long time with that much, and we gave him all the yarn he needed to weave with it and a shuttle. He used a standard power shuttle on it because it took a lot bigger, you know, a lot bigger. You could make the -- boy, there it goes, a senior citizen moment. The opening that's in the threads when you pass the shuttle through it and I know that as well as I know my name, but, of course, what's my name?

WILLIHNGANZ: (Laughter.)

HADLEY: Anyway, it worked beautifully so he could demonstrate that. We had a kiln there that would take -- the interior of it, I think, if I remember right, was 36 inches deep and 18 inches in diameter, so you could make a pretty good size pot in there, and it was electric. So for electricity, we wired the thing as if it were a business and put a tower on the top of the car that carried the power for the train and that thing folded down, see, so when it was in transit, it folded down, but when you put it up, it was braced solidly so you could put a long wire from here over to the power company. And we contacted several power companies when I was in the association, and they agreed to provide us power where ever we put it, they'd supply it. I don't think -- only twice did they have to put a pole in to get power to us, but they did it. And the gas, the bottled gas distributorship association for the state promised that they'd fill the bottles. Every time it showed up at a community, they'd fill the bottles of the all the bottled gas on the train. And I think we had four bottles of the big storage bottles for it because we heated the train with that and we ran our motor generator set that would give us emergency power if we needed it. So if they didn't have power there when we arrived, he'd turn that thing on and then he could run a stove and he could run his part of it and he could have lights, but he couldn't have his room and the demonstration units at the same time. He could if he only turned one thing on at a time, but then he'd have to leave the museum car turned off and if you turned

on that car, you had to turn everything off in the other car because it was only, I think, 10 KW, see. And what we needed in there was a 20 KW unit, but it would've been too big to get in there. All the standard units were just too big. There wasn't room for them. And so we took the biggest unit we could hang under the car, and that was given to us. And, of course, they got room on the car and they got all publicity out of it.

WILLIHNGANZ: Were there drawings -- do you know of any drawings that still exist of the train?

HADLEY: No. I don't have any drawings, but I have pictures of it.

WILLIHNGANZ: Yeah. I know there's some pictures. Do you have some personally?

HADLEY: Oh, yeah. And I gave a set to the museum.

WILLIHNGANZ: Oh, okay.

HADLEY: The museum has a set.

WILLIHNGANZ: Okay.

HADLEY: And I have, if somebody wants some more, I think I could do that. I'm going to try to send to the Kentucky guild a disk with all the pictures on it.

WILLIHNGANZ: Oh, that would be wonderful. Yeah. If you would -- in fact, if you could give that to me, I would love to have a copy of that disk.

HADLEY: A copy. Well, I'll see if I can get that down. I'm not -- I am -- I know just enough about a computer to be dangerous. I can use it to write and that's about it. My son is the wiz, but he is, unfortunately, in Carolina, South Carolina, so he's not there to do these things for me. I have to do it myself under his instruction and that's why I hesitated.

WILLIHNGANZ: Yeah. I understand.

HADLEY: Because I frankly don't know how to do that. But I know it can be done.

WILLIHNGANZ: Yeah, it can.

HADLEY: We'll make a copy of it. I paid to have it done, that was why, and it cost me I think \$85 to have it digitized, have all that stuff digitized. It wasn't cheap.

WILLIHNGANZ: Mm-hmm.

HADLEY: But I'll get you a copy of it, yeah.

WILLIHNGANZ: It's already on a disk?

HADLEY: Yeah.

WILLIHNGANZ: You should be able to get the disk copied for about 7 bucks.

HADLEY: Well, I could do it myself.

WILLIHNGANZ: Well, yeah.

HADLEY: See, if I could just get my son on the line --

WILLIHNGANZ: Yeah.

HADLEY: -- to walk me through it.

WILLIHNGANZ: Okay.

HADLEY: Anyway, so when I was with Churchill Weavers, you know, and (inaudible) they've got a machine shop that, you know, you could make almost anything in that machine shop D.C. had there. And he was the founder of the company, of course and the president of it while I was there and Mrs. Churchill was the design genius and the business genius. D.C., bless his heart, as bright as he was -- he was a graduate of MIT -- as bright as he was, dad was a born teacher and inventor and that's what he was and he was absolutely great at it. He had 38 patents when he died. And the most important one he had was he built and patented the first retractable landing gear ever made anywhere.

WILLIHNGANZ: Really?

HADLEY: Yeah. And that -- it's now on -- he put it on the Kitten, it was called the Kitten; it was a small biplane that hangs in the Smithsonian today and it identifies the landing gear as the first ever made by Mr. Churchill. D.C. Churchill was a real genius, absolutely. He worked for Thomas Edison during the first summer of his MIT period, he apprenticed over there, and after coming back from that, he said, I'll never go there again. He said that man is absolutely impossible to work with and he wants me to invent something then he claims he did it and I don't like that. Dad was a real Christian gentleman. I don't think he knew how to lie. I never heard him lie. I heard him fudge once, just once. He didn't really answer, if you know what I mean. It was a question put to him by his wife and he didn't want to admit doing it and he kind of got around it and brought

up another question to her to get her mind off it. D.C. invented that. He also invented the kind of mechanism they're using now on the IMAX theater projectors.

WILLIHNGANZ: Really?

HADLEY: Now, anybody that knows anything about motion pictures knows that there's a pull down. There's a pair of claws that moves down and grabs the film and pulls it down, moves back out, moves up. That mechanism was invented by Mr. Edison, probably one of his aids actually, but he got credit for it. And he invented a new kind of mechanism to replace that, which involved a rotating prism so that the prism moved in one direction and the prism rotated in the other in such a manner that when the light was on the film it was going through the prism all the time the prism was turning, you see, and it was on a reflector up here and then projected, which meant there was no fluttering, no shutter there at all, so it didn't -- when it produced 24 frames a minute, it provided a very smooth action of each frame for the full time the frame was anywhere on that film, see.

WILLIHNGANZ: Hmm.

HADLEY: And by doing it that way, the film actually moved at 25 frames a second, in other words, because it would pick it up not when it was in the middle, but at just about the time it would focus on that mirror above was when it was in place and it was moving down and out. In other words, it rotated without having a shutter on it and that meant that they could use much less power in the light behind it because it was on the screen longer, you see.

WILLIHNGANZ: Hmm.

HADLEY: Well, he got a patent on that. And all of his patents ran out before he did anything with them. And then he had the most amazing thing ever built, in my mind. He had what he called the bowstring drive for a loom. The loom, in simplest terms, it was two bows at each end. You'd push the first -- your shuttle in against the bow at this end and it would go just past dead center so that it wouldn't move and it would hold it in position. And this would be a bow with a string straight across the alley. And then when you tripped it, it would run that just past the dead center and the bow would act and throw the shuttle across the way. When it hit the shuttle on the other side, it hit the string, and it would cock the bow on that side, and then it would put a little more pressure on the bow to fire it again. So it was moving, it took about 10 percent pressure change, just a little movement of the bow itself, you see, to put enough pressure on that bow to throw it across to the other side and it would catch it. The biggest problem with power looms today is when they shuttle fires a shuttle across, it's caught over here by this one and slams back and it's all noise and heat and friction. That's where the energy goes to. It's never reapplied. This way, he saved all the -- 90 percent of the energy and fired it back. So it took -- he was hoping he could get it

even higher so the girls could just sit there and play with it. Then they put a -- we put -- literally tried to put a bobbin changer on a hand loom. That may sound crazy because the bobbin changes are, you know, they can change a bobbin pretty quickly, but they have to do it very quickly because the shuttles only in the spot just a moment and it's fired again, see, so it's got to be quick. Well, the loom was so fast that if you use the bobbin changer, it drove the bobbin all the way through the thing, see. It literally -- you couldn't use a bobbin changer on it. So that's what killed it. But if that thing -- if we could've figured out a way to get around that problem, you know, where we could lock that second bobbin, maybe put a shuttle. We were looking at the possibility of putting something under the -- the minute the bobbin dropped out, but you see, how do you get it to drop out, well, you have to push it out. Well, pushing it out, you got to get that shuttle in there, something under it to stop the second shuttle with the bobbin in it, see, or the -- the bobbin itself had to be moved around. Well, you can see it's complicated.

WILLIHNGANZ: Oh, I know.

HADLEY: (Laughter.)

WILLIHNGANZ: Now, did the weavers themselves -- did the Churchill family themselves design this loom that you're speaking of?

HADLEY: Mr. Churchill himself invented it.

WILLIHNGANZ: Wow.

HADLEY: Every part of it. He had -- I think he had something like 11 patents on it. The drum brake was patented, simplest thing in the world, just a rope around the drum on a board that was hinged at one end and a brick on the other. You could move the brick back and forth to increase or decrease the pressure of the brake on the warp drum. He invented a very simple take-up mechanism, which was tied to the beater, just a stick down with a claw on it that would catch what looked like a saw blade, catch a tooth, and raise it up. And by moving this device that was hooked up to the tooth at the end of it in and out on a little rack that he had with a tightened screw up there, a hand screw, he could make it pull a lot or a little bit, see, depending on where; if it was up here, it wasn't much, but when it got out here, it was bigger, see. So he could make big pulls or small pulls or anything in between. And we had, oh, maybe 20 different sizes of take-up wheels for each of the looms, see, because whatever amount of take-up you needed, you put on there. And every time you made a beat, it moved ahead. That was how that was done.

WILLIHNGANZ: Wow.

HADLEY: That was one of the inventions. There were other inventions on it too, but they were all just like that, little things which made it possible for the thing to work.

WILLIHNGANZ: Wow.

HADLEY: We had people sneak in there and take pictures of it and if we found them, we took the film away from them because there was a sign when visitors that said, Do not take pictures of anything in this room. If you take them, we will remove the film from your camera under authority of the law. And what we did is we went to the local judge, who was friends with the family and said, just give us a ruling that anybody who takes a picture in there we can take their film away from them. And he said, sure, you got it, and he gave it to us in writing and so we had the law. We could show it to them if they didn't believe it. In fact, we made a copy of it and put it underneath the notice. I don't know what ever happened to that. I don't know if they still have it. But we used to have self-guided tours through the plant, see. I put that in myself because I felt the public really needed to see how the things were made because first of all, they might not believe it was hand weaving, but secondly, it is a fascinating business to look at because all of the creels and the warping machines, all of those things were handmade by Mr. Churchill. And he had some real clever ideas. You know what a lease is? That's what I wanted, the lease. The lease is the keeping the -- is the place where the threads are separated, that opening, and a lease is to keep that. What you do is you put a piece of -- a bundle of yarn, several strands of yarn together, you know, maybe 10 or 100 of them or so, put them through there in that lease that is made when you separate the yarn the way it's supposed to be, and you hold it that way, see, so when you put it back into the loom, you just take them one at a time and put them in the heddles, it makes it easy. Well, he had a device for that which was patented and a lot of things like that, all through the plant. He even had a couple of my inventions there. I won't bother with that.

(Tape 1 ends.)

WILLIHNGANZ: Okay. So you got the train going and you got the guild going and then Bellando took over some time during the later 60s?

HADLEY: No. She got in there, I think it was about 1976, 1973, something like that.

WILLIHNGANZ: Okay.

HADLEY: I'm not sure what year it was.

WILLIHNGANZ: Now the guild was started, when, in '61?

HADLEY: Well, it was started within six weeks of when I started work.

WILLIHNGANZ: Uh-huh.

HADLEY: I mean, if you want the official, that's when we agreed to. I had the -- the state governor supplied us with an attorney to make up the all of the articles of incorporation, bylaws and all that stuff.

WILLIHNGANZ: Mm-hmm.

HADLEY: And we also had copies of the Southern Highland Handcraft Guild to use that as our guide, so it probably followed a very similar pattern. Not being an attorney, I can't respond to that.

WILLIHNGANZ: Right. But then you were the director of the guild?

HADLEY: Yeah.

WILLIHNGANZ: And then you turned it over to --

HADLEY: I didn't turn it over. I just -- when I had to leave, when I left state government, I left the state and I moved to Jeffersonville, see. I took over a chamber of commerce in Jeffersonville and I went to work for the American Commercial Lines.

WILLIHNGANZ: Oh, sure, the barge lines.

HADLEY: Yeah. This is not of interest to your listeners, but you might find it interesting.

WILLIHNGANZ: Mm-hmm.

HADLEY: I took the chamber of commerce job because I knew Floyd Blaske was the chairman of the board of the barge line. I wanted so badly to go work for him. I had heard so much about him, I'd read a lot about him, and I wanted to work for him. And so I knew he was on the board and so one time I had a chance to talk to him, I said, Mr. Blaske, I said is there anything I can do to prove that would make a great employee. And off the cuff, he told me afterwards, it was just sort of an off the cuff remark, yeah, sure, I've got some property I want to buy, get it for me. And I said, "What's the price that you'll pay". He told me. And I said, "Okay". So I got a hold of the one of the auto dealers there in town who was on my board, a good guy I knew very well, and he went with me to the homes of those owners of the property that were living in houses on that property where the headquarters of the building is now. Have you ever been over there?

WILLIHNGANZ: Huh-uh.

HADLEY: Well, there's a magnificent building there now, it's huge. It's five or six stories tall and it's the headquarters of the entire barge line industry really because it's the biggest industry on the river, they're the biggest of them. They own Jeffboat.

WILLIHNGANZ: Right.

HADLEY: And they own a lot of other things too that people don't know about. They own several ports, and owning a port is important because every barge has to be loaded in that port, so even if it's not your barge, you're getting paid for it, see. I said to him, I went to the families with the auto dealer with me, and I asked him to introduce me. And I was introduced as the President of the Chamber of Commerce. And I said, you know, you folks can help Jeffersonville so much if you will. I said we desperately need more jobs for our people here. I didn't know it, but one of those families was unemployed at that moment. He really was unemployed, see. And I said we -- if we can buy your property we can bring a company here that employs, oh, gosh, at least 10,000 people. I said they won't be all employed right here, but they do employ that many and right here they'll have at least 3,000 employees. Well, at that time I knew it was 3,000 employees already working here, see, at the Jeffboat. So I was not lying, I was just saying, you know, not giving all the truth. But the point was that we would bring new jobs, no question about it, because we already had quite a number of employees in the building, but we had people working there and doing things that they should have had at least two people working with them, see. And so I said to -- I spent some time with them and before I left, I got them to sign an agreement to sell the property at the price we offered. Then I went to the other one, which he said you'll never sell them because they're tough old birds, and I spent -- I don't know what I said to them, I really don't remember it, but before I left there, I had their signed signature on it too. Anyway, we got it. Both of them sold to me. So I took the two signed pieces of paper to their attorney and I went up to Floyd Blaske's office. Well, he said, Paul, you did exactly what you said you'd do, but he said, you know, right now, he said, I don't know what I'd do with you. But he said, certainly, you've earned something for this. He said, "You certainly have earned a commission of it at least". I said, "No, I don't want the commission, I want a job". Well, he said, "you're really going to turn down; I think it was \$15,000". Well, that's a little more than I made at the state at the time, not much, but it was more than I made at the state in a year. Oh, it was a temptation. And I said, no, sir, I don't want that. I said, just keep that. That's not going to cost you a dime. I'm glad that I got it done for you just as a chamber exec, that's my job, so I'm paid for that, so don't worry about that. What I want is a job. He stopped and said to me, "honestly, Paul; I don't know what I'd do with you. I don't want to hire you and then -- because I've got to pay you something better than just minimum wage, you know, so how do I justify it." I said, "well, I'll tell you what I'll do." I said, "I'll take the worst job you've got right now because you probably don't have anybody doing it". So Monday morning, I was told to put on the oldest clothes I had, (inaudible) I'll be doing. And I showed up at the gate

and told him I wanted to see a particular person. I didn't know who he was, I just knew him by name because that's what Floyd told me to ask for. And this fellow came to me and he was, boy, he looked like he could lift 50 tons if he needed to, you know, quite a tough -- he said, "all right, Hadley." He said, "Come with me." No more than that. And I followed him. He pointed to a truck. He said, "That's your vehicle. Here are the keys to it and (inaudible) tools". He said, "your job now is, you see all those little buildings, on every one of those barges that are in production there, there's a building up there on deck, yup. You go to those buildings and clean them up, buff them out, biffies". I mean, this was a honey wagon. And he said "when you get ready, you want one of those -- if we need a biffy, we'll tell you, and you take it on the -- put it on the"-- he showed me where they were kept stored. He said "you put it on the back of your track there, see that little platform"? He said, "you can horse it up on there without any lifting because it's not very heavy until you put the liquid in it, then it will get heavy." But he said, "put that in separately, it's in those bottles." And he said, "what you do is you take that out and you get under right alongside of where you want it done and tell the foreman what it is and they'll get the crane over and then take it up there for you." Fine, thank you. In the meantime, he said, "what you do is you go to each one of them each day and you clean them out." I went to the first one and I couldn't believe the filthy. It was filthy. And I pumped it out first. And then I got -- there's a water tank on the wagon that you can use to rinse with. I got that and I used up all the water in the water tank just on that first biffy trying to get it cleaned up. And I scrubbed it and I polished it and I worked on it and as a result, I got -- by noon, I got five of them done, and the foreman was right on me. And he said, you know, he said, "I'm sorry", he said, "Hadley, but that's not good enough". He said, "You got to get them all done". He said, "You're supposed to be done at 4 o'clock this afternoon" I said, "I won't leave until they're done". I didn't get done until 9 o'clock that night and I cleaned every one of those babies, polished them. There must've been probably 20 of them. And, of course, I filled the tank in back, you know, the big storage tank, I think three times that day and I dumped it into -- they've got a place right there that's in the city sewer and they dump it down there and there's a record right there by it that you fill in how many times you dump down because the city charges them for it. And I filled the water tank from the hydrant. There was a hydrant right there and I filled the water tank. I must've filled that tank, well, at least 20 times. And, oh, boy, it was a long day. And when I got finished, I was pooped like you wouldn't believe. When I got home -- we had leather seats in the car, fortunately. When I got home, we got out of the car; my wife wouldn't let me in the house. She took me out back and she turned the garden hose on me and she washed me down. Then she got a -- she had a soft brush that she uses on her back. She went and got that and loaded it up with soap and scrubbed me, clothes and all. And finally she said, take those clothes off. So I took those clothes off and I'm standing there naked and she hands me a pair of shorts. I put them on and she said, now go in the house and you get in the tub and you soak. I'm hungry. I'll get your dinner, just get in the tub and soak. So I soaked and I showered twice. She wouldn't let me in bed with her that night. I slept on the couch. Oh, lord. The next day, I

thought, oh, God, if I've got to go through this again today, if they can mess this place up that fast. Well, as it turned out, they hadn't been cleaned like that in a long time. They just sort of took stuff out, you know, didn't bother to wipe off the graffiti and all that. There were some very clever sayings. I remember one of them in particular it said, here I sit brokenhearted, paid a nickel and only farted, and a few others like that, you follow me, a lot of graffiti. Well, the second day when I went back and I went up on the things, the things were remarkably clean, I thought. Really, if I'd wanted to, I guess I really didn't have to do anything. There were a couple pieces of paper on the floor and that sort of thing; you always expect that, somebody won't pick paper up. I don't understand that. They dropped it, why won't they pick it up, but they didn't. And I cleaned it up and pumped it out, and I got down at about 3 o'clock in the afternoon. And so I went to the foreman and I said, what else do you want me to do. And he said, "You're through"? And I said, yeah. Well, he said, I can't believe that. He didn't know what time I left. He didn't know that until he got my timecard at the end of the month and then I was already working in Blaske's office and he brought it over and gave it to me and he said, Hadley, I want you to have this. He said, "You earned it". And they actually paid me overtime for it. But to make a long story short, I got back there and I worked for a full week and Blaske called me to his office on Monday morning before I went in so I was dressed to go into work again, you know. I went in to see him and he said, "Go on home, change, get yourself dressed". He said, "We've got a job for you". And that's how I went for work for them. I made \$120,000 a year. It was a good job.

WILLIHNGANZ: Yes, it was.

HADLEY: Good job. That was an awful lot of money in those days. This was back in the 60s.

WILLIHNGANZ: That's not a bad salary now.

HADLEY: From \$14,000 to \$12,000 here at the chamber of commerce for about, oh, two months, and then to the first week I worked for the barge line I think I made \$110, but then I was put on that salary. And I didn't get that salary initially. I think if I remember right, it was something like \$80,000, which was still a lot of money. I was his first -- I was kind of like his administrative assistant and I don't think I've ever had a job that I enjoyed more. But to get back to the --

WILLIHNGANZ: The guild, yeah.

HADLEY: -- the guild.

WILLIHNGANZ: You were no longer involved in the guild during this time?

HADLEY: No, no. When I left, I heard about Blaske needing somebody. That's what brought it out, see. And I knew the man by reputation. And because

I ran the Chamber of Commerce in Berea, I started that there too, started the Chamber of Commerce in Berea and I was the first President of it for, oh, I guess maybe two or three years. We got two industries in and, boy, we did that right. Man, we did that right. I won't tell you how we did it because it's not part of this, but it was an interesting story too. When the guild reached that point where it was doing so well, I really had -- actually I had for the first time some opportunities to do something besides work for the state 24 hours a day, 7 days a week. About -- after my passing out and me going home and returning, they had a young lady they introduced me to. Her name was Susan Black. Her dad owned a horse farm that was immediately adjacent to the city of Frankfort on the east side. The first farm you come to as you go out of town going up that hill and if you take that road going over to Bardstown -- I think it's Bardstown -- anyway, instead of going on over to a town and that goes into Lexington, if you go this way direct off the hill and then go straight, continue on straight, there's a farm on the right. I don't remember the name of the farm, but the family was the Black family. Mr. Black was one of the most southern gentlemanly gentlemen I ever met, true Kentucky Colonel in the true sense of the word, and his wife was a lovely lady, oh, she was a sweetheart of a person. They were just -- hospitality oozed from every pore, you know, that kind of people. We lucked out. I don't know how we did it, but somehow or other in every community; I had a little pitch I made when I went into a community. I would ask the mayor or if there was a Chamber of Commerce, the Chamber of Commerce Executive, to set up a meeting with the business community. And I would go in there and I'd say we are seeking individuals in your area who have skills and talents that could be marketed and could be considered handcrafts or art, and we want to market their products for them. And the state doesn't get anything for it and I'm paid by the state to find them and locate them and arrange for them to deliver their products to where they are to be delivered. And I said, your community is now included within the Department of Commerce's sphere of influence, and I'm going to talk to you about making your community grow. If you have any interest in growth, listen to me. If you don't want to see growth, go on home, you're wasting your time. And then my pitch was generally, any community can do anything it wants to do if it wants to do it bad enough. I said, "I've been in one community after another where they have surprisingly been able to do anything they needed to do". The purpose was to get them to become entrepreneurs using what the state had invested in that area as the beginning point. We started with all the communities that were near our state parks. I said, have you ever really thought about those state parks as a source of great income to you. Well, no, we got a few people in here for that. I said, "That's the problem". What is the problem with those state parks that they don't have more people coming here? Well, we have lots of people who come here. Yeah, but what happens to them. Well, they go home. They come and they're here for a day and go fishing or swimming or whatever they do and they go home. Why do they go home? Why don't they stay for a while? Well, the park has only got 10 rooms in the motel -- in the hotel there. We did have rooms in the hotel, see, but we always limited it. We made them first class, but they were limited. What we wanted was people to build

motels immediately adjacent to the park. There was a place to put them, see, so that people would have a place to stay. Because the first thing you have to have when you're going to sell somebody up north on a community is a place to stay and eat well and sleep well. If you haven't got that, you're not going to get them. It's that simple, see. So we're using the crafts, you see, to introduce the community to the concept of the necessity of the community doing something to lift itself by its own bootstraps. The state will help you. If you need a road in here, we'll put it in for you, but you've got to have a reason for it, see. You've got to have a business that will bring cash money into the community. When I left there, if they didn't have a chamber, I formed a Chamber of Commerce for them or if not, a development corporation or if they didn't have that, a motel or a -- we had one for Harlan. I don't think it ever got off the ground because I left too soon. It takes them (inaudible) but I convinced them that we needed to build -- make Harlan the coal capital of the world where there is a mine you could go into and ride through in a comfortable car and protected and everything and see how they mined it, what they looked like inside, and maybe even watch people work. Well, we had dreams, see. And I said, well, is there a mine here that's all mined out that's really pretty big. Yeah, and they took me to it, and it was big. I mean, you could drive a car through the thing.

WILLIHNGANZ: One second. I need to change my tape.

HADLEY: Already?

WILLIHNGANZ: Something happened with this tape.

HADLEY: Oh, okay.

WILLIHNGANZ: Okay. So, go ahead.

HADLEY: Where was I? I've forgotten now.

WILLIHNGANZ: You were talking about --

HADLEY: Well, wait a minute. Wait a minute. I've got a problem I've got to attend to.

WILLIHNGANZ: Oh, okay. So we were talking a little bit about the coal. I wasn't sure how we got there --

HADLEY: Oh, the coal mountain.

WILLIHNGANZ: -- and all that, but what we really are getting toward is what the history of the guild has been --

HADLEY: Yeah.

WILLIHNGANZ: -- in terms of --

HADLEY: I'll get it back to that.

WILLIHNGANZ: -- yeah. That's where we're going. Okay.

HADLEY: Mm-hmm. Well, the result was in my persuasion of those -- trying to persuade those people to do something there, we came up with this idea of a motel on top of that mountain and coal exhibit of all kinds of mining machinery around it and what have you, a nice swimming pool, and a better airport because the airport there was -- man, you had to be a good pilot to get in and out of that airport. So anybody who flies, the downwind leg is -- was -- you don't see -- you can't see the airport and when you get to the crosswind where you make your turn to line up with the runway then you turn around again and land because when you're going downwind, you're going right past it paralleling the airport. Then you go back across and then you come in to land for your landing approach. Well, you can't see the airport on the downwind leg at all, you can't see it on the crosswind at the bottom, and you can't see it on the final approach until you go over the top of a little hill. The minute you go over the top of the hill, there's the airport, and it extends out I think probably 1500 feet. And at the far end of the airport, about 150 feet off the end of the runway is mountain wall straight up, and there's a creek that goes in there and turns around, there's a mountain on this side, a mountain on this side, and a mountain at the other end because the creek, you know, runs around through there. So when you're landing, you have to know that it's there, and you have to realize, look, what I do is I'm going to go pass over that hill ahead of it, about 10 feet about it, my wheels 10 feet above it, because I know right after it I'm going to have to set that thing down as soon as I can to get it down. So you just almost (inaudible) you come into that last part of the landing. That was the airport. Now they've got it up on top of the mountain where it belongs so it's a little bit like landing on a carrier. There's nothing at the end. When you come off the end, that's the end and when you get off that end, there's nothing at that end either, so you better make it, but it's long enough so it's safe. Well, of course, I love to fly and I had a license, and I flew several places when I was up there, sometimes in my -- in an airplane that I rented or the state's airplane. When I flew the state's airplane, there was a pilot with me, of course, a guy who was paid to do it, but that was -- I mean, I lived pretty well (inaudible.) Who else flew for the state in a state aircraft, but I could do that. And I drove a Cadillac Fleetwood, silk upholstery. Now, why? Well, for two reasons. One, I knew where I was going; the car would leave some kind of impression. And I wanted to leave the impression that handcrafts were a very successful business. So I drove the best, one of the best. Lincolns were just as good, but I just drove that. Of course, that helped my ego tremendously, too. And I think it did -- I think it helped -- it opens some doors I think might not have opened to me because they knew my background, see, when they announced my appointment, they announce at the appointment that I had been Vice

President and General Manager of the Churchill Weavers, so it was a handcrafter of the highest order, et cetera, et cetera, you know. And of course it drove my mother-in-law nuts, the poor dear. We used the handcrafts as a means of convincing -- ultimately convincing northerners. We'd take, literally, the people who went north to talk to industrialists; they'd take some handcrafts along with them to show them the quality of the work that was done by the handcrafters in Kentucky. And it was to help to overcome that idea that they didn't know how to work and wouldn't work and certainly had no imaginations. And I don't know what all they took, but I know they had some various kinds of things that they would take, small things they could put in a suitcase. They wore Churchill ties, for example. I know several of them had rings that came out of the mountains, you know, that were made for them. A couple of them -- there was one guy up in the mountains who made little dioramas of coalmining, two pieces of wood with a block across the back and then he'd put a hunk of coal in there and he'd carve a little figure in there digging coal out of it in the little cart, just little things, you know. I think we got 25 bucks for those and as fast as they'd show on the shelf, they wouldn't be there long, they'd be gone.

WILLIHNGANZ: Wow.

HADLEY: And then we had a gal, who did horses, oh, she did beautiful horses. She worked for the college, and we got her to let us have some of her stuff and she taught a couple of people how to do it, so we were able to get (inaudible) horses and put some of them in -- some of the gift shops had them.

WILLIHNGANZ: One of the questions I had was what was the relationship between Berea College and the guild?

HADLEY: Berea College provided office space in one of their buildings. They owned a commercial building next to the Boone Tavern. I believe it was up over those -- the officers where one of those officers up over one on the grocery store, perhaps. I'm not sure because I don't know, but the college was always -- they had their own hand -- I mean, I would say probably as high as 35 or 40 percent of their students -- you see, Berea College doesn't charge any tuition, no room or board. You work your way through school there. And so they manned the hotel, they manned the dining rooms, they manned the farm, they manned all the handcraft industries, the printing plant, the newspaper; they own all of that stuff. The power plant, the water plant, all of those belonged to the college, and students are used extensively, every one. Every student works a certain number of hours every week. And so they have a gift shop, probably one of the finest in the state, and almost everything -- I think everything in it is -- maybe they have some Churchill stuff there, I'm not sure, because Bellando ran that part of the thing for the college. When he -- he left for two years to work for the college. And while he was working for the college, of course, he -- I'm sure he tried to get some of our product in there somewhere. But anyhow, we didn't sell anything to them because we were -- they were very -- we were real competitors. We kept

our prices low because of it because we were working against labor that was earning their way through college. The college is very richly endowed so that they don't have to worry about money and the students can work there and do so without straining anything. It doesn't pay exceptional salaries, but it does pay well and they provide housing for their props and so forth. It's a well run institution and educationally, I guess it's as good as any college in the country.

WILLIHNGANZ: It's very (inaudible.)

HADLEY: So that's how they got involved, but the president of the college and the controller or comptroller or whatever his title was were very sympathetic to what we were doing and they recognized that -- they were very loyal and participated in the thing. We used their amphitheater, for example, the college amphitheater, which was a huge thing. We could sit something like 1,500 people up there. We used that for -- and it had stages, you know, plus structures for the lights and all that sort of thing that they could use for sheds to hang to put crafts and that's where -- very often they used that for the annual fair, handcrafts fair.

WILLIHNGANZ: When did they do that?

HADLEY: Way back.

WILLIHNGANZ: The accounts and I've talked to a couple people who were at the first of the fairs that they did, and they did this in a park outdoors somewhere around Berea, I believe.

HADLEY: Well, I think the park they're talking about is the amphitheater. See, there's a big parking lot right there for it and everything.

WILLIHNGANZ: There wasn't a parking lot and there was -- you walked through trails to get to this place.

HADLEY: That's the amphitheater.

WILLIHNGANZ: That's the amphitheater.

HADLEY: That's the amphitheater.

WILLIHNGANZ: But there was no overhead cover?

HADLEY: No. There was no cover over it.

WILLIHNGANZ: It was just open.

HADLEY: Open, you bet.

WILLIHNGANZ: Yeah, because it rained (inaudible.)

HADLEY: Yeah. It's just a regular amphitheater, outdoor amphitheater.

WILLIHNGANZ: I see, hmm, interesting. Okay.

HADLEY: But that's how it happened, see. So they were very much involved with it. And I don't think it could've continued if it hadn't. Now the other interesting thing that happened, though, as a result of them being there in Berea is a lot of the craftsmen moved to Berea and there isn't an empty store in the town now. It's all handcrafters.

WILLIHNGANZ: Right.

HADLEY: See. So it did do that. Now here sits the Churchill building empty and nobody's doing anything with it. And Lila and I are both in accord on this. We hope that the college will take it over and use the building as a center for handcrafters and handcraft training because it's a perfect building for that. That's what it was. Plus it has the water protection, air conditioning, and everything else.

WILLIHNGANZ: That makes good sense. I hope you're right.

HADLEY: I hope so too. But, we'll see. I mean, the Bellando's did a beautiful job. I mean, they really did. I have nothing but admiration and respect for both of them. But I think if the company that bought the business from them had left them alone and just let them run it, it would still be there, but they started meddling in the management of it and the first thing you know, they couldn't meet -- their investors had no interest in whatsoever, no interest in Berea itself, no interest in the fact that it was an industry that was worthy of trying to save one way or another. I mean, they thought enough of Berea that the state built that magnificent handcraft center there right at Berea. Have you ever seen it?

WILLIHNGANZ: I have not, I'm sorry to say.

HADLEY: Well, listen, if you're going to make your story complete, you've got to get that.

WILLIHNGANZ: Yeah. I've got to get that. There are a whole series of things I need to do.

HADLEY: And I'm sure the museum would let you take a photograph of the interior of that storeroom where they've got all that stuff stored for the Churchill Weavers, which is unbelievable. I mean, once -- what do they call those things; you know the flats they pile stuff on to ship?

WILLIHNGANZ: Mm-hmm.

HADLEY: Shipping --

WILLIHNGANZ: Yeah. They call them -- what do they call them.

HADLEY: Crates -- no. I want to call them skids, but whatever they are, they've got -- I guess they must have at least 30 or --

WILLIHNGANZ: Pallets.

HADLEY: Pallets, that's it, Pallets. I think they must have 20 or 30 or 40 of them maybe even.

WILLIHNGANZ: wow.

HADLEY: I don't know how many. I didn't count them, but -- and they're stacked high. They're not just -- most of it is stacked high. You have to see that museum's interior behind the scenes stuff if you can because --

WILLIHNGANZ: Yeah.

HADLEY: -- that is -- they've got a preparation room that's better than the Smithsonian Institute's.

WILLIHNGANZ: Really?

HADLEY: It is unbelievable, all stainless steel cabinets, vacuum systems, and everything else. I mean, it is something to see.

WILLIHNGANZ: Hmm.

HADLEY: And it's -- the gal that worked for the Smithsonian tells us, it's better than what we had there.

WILLIHNGANZ: Wow.

HADLEY: And it's right here in Frankfort.

WILLIHNGANZ: Amazing.

HADLEY: Well, what else can I tell you about that? I do know that the association has done very well without me. In fact, they've done better than I expected. And I don't know when they closed our shop, but I assume it closed because the state didn't continue to support it. I think the state helped us -- in fact, I'm sure the state helped us actually by paying the people who worked there, put them on state payroll.

WILLIHNGANZ: Now, which shop are you speaking of?

HADLEY: The one out there in St. Matthews.

WILLIHNGANZ: Okay. Yeah. There were a number of things that happened here, it seems to me, where different things got closed down like the train got closed down after about --

HADLEY: That was the third governor, whoever the third governor was. Bert Combs and what was his name?

WILLIHNGANZ: Hmm. I'm trying to think.

HADLEY: He was his assistant.

WILLIHNGANZ: Phyllis George was involved. Was she...

HADLEY: Phyllis George, did she own the TV station?

WILLIHNGANZ: She may.

HADLEY: Yeah. Well, she followed in the Department of Commerce. She was Department of Commerce.

WILLIHNGANZ: Mm-hmm.

HADLEY: And she worked in that second administration and she was very much sold on it.

WILLIHNGANZ: Right.

HADLEY: And it is probably a good thing that Susan took over because Susan understood her better than I did. She was very abrasive with me. Of course, I wasn't working for her then, but even so, she was abrasive. I went to California with her one time; a whole bunch of us went out there for the department of commerce. I was working for the barge line. The barge line sent me. I went out there for economic development. We called on businesses. That's how you do it. You take a bunch of your local business people representing the best businesses you got and go up there and then we all brag about what a great place Kentucky is to bring your business and so forth, try to get them started on it. I can't remember -- anyhow, that's what happened. But why they dropped the guild train, I don't know. I presume it was because the L & N was beginning to feel like maybe we ought to be charging for this or something. I'm not sure what it was, but whatever it is, they decided they couldn't afford it anymore. It was fairly expensive and then we had to pay that guy who was on it, you know, and it cost

money to have a person who was totally devoted to doing nothing but scheduling it, and then we had a troubleshooter that we could send out there if necessary to relieve him or one thing and another. So it was fairly expensive to maintain it and manpower, but everywhere it went, it was welcome. Boy, we got -- the local press just couldn't stop praising the state for having the imagination to bring this kind of quality to our community. A little mountain community with a one-room school got us. I mean, it was -- it was a marvelous program.

WILLIHNGANZ: Do you know if his train and that the program that the Guild basically did encouraged local craftspeople to actually produce any crafts?

HADLEY: Yes, almost inevitably. That was the other part of it. It was a very important part of it. He was to keep his eyes open for people who would show up, no matter what they looked like, and show an interest in something, you know, one of the crafts, and get his name and everything and make sure he didn't know or if he could do something, encourage him to make it and send it to us and we would certainly pay him for it and what have you. I told him it had to sell, had to sell it to the state park. It had to be good enough to go into the state park (inaudible) anything if they think it's good enough to go there, but obviously it goes past that filter we had. So she was marvelous. She really was. We could blame everything on her and she took the blame, bless her heart. People actually came to Frankfort and wanted to see the governor because their craft didn't go into the parks and we want to know why. The governor would say, see Joan, she's the one, she's totally in charge. And she'd look them right straight in the eye and she'd said, look, dear, you're very good, but you need to be better. And then she'd tell them, if you want to know how to improve this, I'll tell you what you need to do to make it so I can sell it, that simple. We're not going to take it just because you made it. We're going to take it because we can sell it, that way we can keep our money and continue to roll it over. The taxpayers aren't going to buy this for you just because you want them to. I mean, she was good.

WILLIHNGANZ: Were there other organizations that were working with craftspeople in the state or did those develop later on?

HADLEY: If there are, they probably grew out of it. My guess would be that somebody went to a meeting one time and said, you know, we ought to have one of those locally here. We got enough of us.

WILLIHNGANZ: Mm-hmm.

HADLEY: But you see, the thing that the -- the craft itself, the craft guild itself, the important factor that they need to do it, if I were asked to say what do we need to improve our operations here, I'd say, the one thing you need to do is to better establish yourselves with the state department of commerce. If they don't have an arts and crafts division anymore, it's your fault.

WILLIHNGANZ: Mm-hmm.

HADLEY: You should be there. If you're not selling to the state parks, it's because your quality or your delivery hasn't been good or your prices have gone too high. You've got to reexamine that. Work on figuring out ways and means to meet the market. If you want to sell something and if you want to make your living at something, you better find out what the market can do. The state can tell you quicker than anybody else, they've got so many outlets. Work with them. Get the -- if it was me, I'd put the -- I'd try to persuade the gal who's doing the buying on the board of directors or on the committee of the judges. You want to find out what you need to do, that's the way to find out. If not, certainly bring her on an advisory committee and let her be the committee of one. If you let her look at the products and make the determinations, you're going to have marketable products, period. Doesn't that make sense?

WILLIHNGANZ: Oh, it makes perfect sense to me, yeah. One of my concerns about the craft area --yeah, tell me if you think we need to (inaudible) through it.

HADLEY: Well, how long until you get out to the airport. I've got to be there at 11:30.

WILLIHNGANZ: I'm telling you I can get you there at 11:30 if we leave here at 11 o'clock.

HADLEY: And that's just -- how many minutes from now?

WILLIHNGANZ: Half an hour.

HADLEY: Half an hour from now.

WILLIHNGANZ: We've got a half an hour from now. And I don't know how much packing or whatever you have to do.

HADLEY: Well, I'm pretty well packed.

WILLIHNGANZ: Okay.

HADLEY: I hope.

WILLIHNGANZ: Yeah. If we leave here at 11 o'clock, we'll be at the airport by 11:30.

HADLEY: Okay.

WILLIHNGANZ: But one of the things that I've been aware of as we do this is you have a natural conflict between individual craftsman who make an artifact, an art item, that's --

HADLEY: That's an artist.

WILLIHNGANZ: Right, an artist, and manufacturing. And different levels make different parts --

HADLEY: Right.

WILLIHNGANZ: -- just as you learned at Churchill Weavers how to speed up the process and make it faster and more efficient but still make it handmade, they're doing the same things at the potteries. You look at Louisville Stoneware, for instance, and I had the opportunity to work with one of their managers who was there for like 25 years, who told me about the progressions that they went through and the things that they did to try and basically mass produce, but in a handmade way.

HADLEY: Well, there's Hadley Pottery here.

WILLIHNGANZ: Yeah. Hadley Pottery does the same thing. And any of those, there's always that conflict between individual artisan crafts and the needs of a mass-produced society, the number of products that have to be made.

HADLEY: Well, you see, here's the point. The state park system is not likely to sell an item that's worth \$200 because their buyers are not there -- they're looking for things they can take home or use, not works of art, but there is a place for those things. And here's what I was going to suggest, if you want some suggestions. I suggest that they get a creative marketing committee with people who understand and marketing. If they don't, then don't put them on the committee because you've got to have some real hard thinking. For example, I would think that one of the ways we could do a lot with our handcrafts, especially those artistic things you're talking about, is to have a couple of annual art festivals. Get the state to support the art festival by promoting it and have it at the museum and have the stuff in the backyard or maybe have some stuff inside displayed, a couple of them a year. If it's going to be a historical society, they can be involved in the arts and crafts by getting to use those magnificent facilities.

WILLIHNGANZ: Yeah. Now one of my concerns personally is just that so many of the art fairs here, like the St. James art fair, have very few Kentucky artists because they can't compete at the level that art fair is selling products, so they bring in people from all over the country to sell wildly expensive artworks.

HADLEY: That's because that's strictly for money. What we're (inaudible) here, we're talking about encouraging individual production, which can lead to things that may become production. What I would do is I would have a Kentucky Artists and Craftsman's fair or Kentucky artists that are sponsored by Kentucky Guild of Artists and Craftsmen in Louisville, up there across from Cincinnati, maybe out at the other end of the state and down at Paducah and -- I don't know, what's the biggest southern state -- I mean southern city. I suppose the current Sanders home city, what's the name of that?

WILLIHNGANZ: I'm not sure. Just --

HADLEY: It's south of Berea.

WILLIHNGANZ: Yeah. Harlan is down there, isn't it?

HADLEY: Harlan. That's it, Harlan. That's it, Harlan. In other words, locate them geographically to encourage local, see.

WILLIHNGANZ: Right.

HADLEY: And your first year, it may do nothing.

WILLIHNGANZ: Mm-hmm.

HADLEY: And if it doesn't create any interest enough to sustain itself, then I would approach churches in the state. Now, we've got some pretty strong churches here and I would approach them on the basis of, we have people who are creative who can just as well create for God as they can create for anybody else, and what we'd like you to be is a sponsor locally of a fair put on by -- let them arrange it, where it is, provide all the promotion and everything else for it and just have the guild itself, if you've got a good director that can do these kinds of things, that would be great. I mean, if Bellando was still there, he could do it. I know he could. And if I were there, I'd sure do it. But, you know, you've got to think creatively. Where can we get sponsors who can provide us with a space, provide us with the facilities, put volunteers to help us put the things in here, and let us have our part of the cost of the thing here when we sell the item and we give them something -- give them the bonus part of it, the sales? They'd have money raisers, outright money raisers for the church.

WILLIHNGANZ: Now you haven't actually been involved in the guild since the 60s --

HADLEY: No.

WILLIHNGANZ: -- is that right?

HADLEY: No.

WILLIHNGANZ: Yeah.

HADLEY: No.

WILLIHNGANZ: You've been pretty much doing your own thing. Do you market your current ...?

HADLEY: No. It takes me a year to build one. How do you market something that takes you a year to build?

WILLIHNGANZ: (Inaudible) contribute it to the museums or --

HADLEY: Yeah. They're all in museums, 107 of them -- 106 of them.

WILLIHNGANZ: You've made 107 of them?

HADLEY: Well, 106 of them, less --

WILLIHNGANZ: Well, then you must be going faster than one a year.

HADLEY: Oh, I've done them since 1917 -- I mean 19 -- since I was 17, 1937. I've been building them since 1937.

WILLIHNGANZ: Really?

HADLEY: Yeah. I've got two in Mystic.

WILLIHNGANZ: Uh-huh.

HADLEY: And I've got -- let's see what do we have here locally. I guess I don't have any in Kentucky, but scattered all over Minnesota, of course. Well, my daughter has one up in the mountains. I made her one way, way, way back when she was, oh gosh, when she was just a young girl. It's just what I do for fun, you know. And they take a long time, not because of the hours it takes; it does take quite a bit of time. You've built one. You know it does take time.

WILLIHNGANZ: Well, I haven't finished it yet. I mean, I built plastic models and stuff, but this is the first time I've actually tried to work in wood.

HADLEY: Oh, it's fun to work with.

WILLIHNGANZ: Yeah. I like wood.

HADLEY: Because the kits supply you stuff that will do what you want it to do.

WILLIHNGANZ: Right.

HADLEY: If you've got a good bender -- do you got a bender?

WILLIHNGANZ: I don't have a bender. I have a small vice and (inaudible.)

HADLEY: Well, there's -- let me give you a clue. You can -- if you steam it -

WILLIHNGANZ: Mm-hmm. Right.

HADLEY: -- just steam it and then have a form that you want it to fit, make something out of plastic or plywood --

WILLIHNGANZ: Right.

HADLEY: -- that you can bend it around and put clamps on.

WILLIHNGANZ: And clamp it that way.

HADLEY: The most important things to have are clamps, all kinds of clamps. I bet I've got 300 of these pinch clamps, little 2-inch pinch clamps, and I've got these little slider clamps that you do this on to squeeze them up.

WILLIHNGANZ: Right. Yeah.

HADLEY: I've got, oh probably 50 of them, and I mean, all together, I've got about 500 clamps of various sizes in volume, so I can clamp anything from yea big down. And I might use that biggest one; I've only used it twice in 30 years.

WILLIHNGANZ: Wow.

HADLEY: But at those times, that's exactly what I needed. Because I could lay that along side of it and I could squeeze the bow and stern, which I needed to do on a model, a pretty big one. But I try to work in 1/8th inch as much as I can because there are a lot tools you can -- a lot of things that you can buy that make it so much easier. You can buy parts, you can buy portholes, you can buy anchors, and lights and all these things you need to put on the ship. You know, your kit had to have a lot of little parts in it.

WILLIHNGANZ: Yeah. It does.

HADLEY: Well, there are manufacturers of those things and the model fair -- I've forgotten the name of it. Anyway, there's an outlet that sells that stuff, they have a catalog of it, and they sell you the wood. There's a bender where you can -- it's like a metal bender. Its two rolls with a third roll here.

WILLIHNGANZ: Mm-hmm.

HADLEY: You turn a little crank and put your board through it and put it through it and bends the board just as nice as anything you ever saw.

WILLIHNGANZ: Wow.

HADLEY: And you can bend those things with -- you can bend most -- that real thin stuff, you can usually bend it where you want it and just clamp it and glue it and it will stay bent.

WILLIHNGANZ: Have you considered doing a video training?

HADLEY: No. No, I don't.

WILLIHNGANZ: You know I just did a one-hour video for a guy who raises and grows shitake mushrooms. I went out to his farm. We spent five hours walking around his lumber yard. He drills holes and inoculates the seeds, then seals them with wax and puts them in these (inaudible) and shows how you harvest them and how you grow them and how you keep them.

HADLEY: Mm-hmm.

WILLIHNGANZ: He has a little --

HADLEY: Well, I think that -- I've never seen a video of clamping.

WILLIHNGANZ: Well, that's what I'm wondering. I'm wondering how much of the technology that you've learned over the decades that you've been doing this is going to die out with you, frankly.

HADLEY: (Laughter.) Yeah. Yeah.

WILLIHNGANZ: Because, you know, the truth is some of these things -- I have a good friend, a very close friend, who is a bookbinder. And he's been putting his stuff onto video, basically, which he markets then he can sell the training films that he does in terms of how to do bookbinding because it's a dying art. I mean, a lot of the equipment he owns, you can't buy. It hasn't been manufactured for 50 years.

HADLEY: Mm-hmm.

WILLIHNGANZ: I mean bookbinding is all mechanized now. They have huge plants that do it by the thousands and hundreds of thousands of copies --

HADLEY: Nobody will do one at a time.

WILLIHNGANZ: Yeah. He does one book at a time. He does restorations of 300-year-old bibles and those types of things and specific books for artists for writers.

HADLEY: That is a craft.

WILLIHNGANZ: It is. That's a craft. It's definitely a craft.

HADLEY: That's a craft.

WILLIHNGANZ: And so is what you do. You know, the thing with the boat builders, I wonder how many boat builders -- I mean, I know there are a lot of kits out there and all that stuff, but how many people really know what you know about this art.

HADLEY: I'm sure there are lots of them because they sell so much of that stuff that there must be a lot of them.

WILLIHNGANZ: I don't know. I look at the stuff and I look pretty closely --

HADLEY: Well, for example --

WILLIHNGANZ: -- and very few of the models I have seen for sale in stores or anyplace have any art involved with them. They're nothing. They're not even as good as the kits I can buy (inaudible.)

HADLEY: Well, one of the things that's available to us that boat builders use is planking that's already glued together for decks.

WILLIHNGANZ: Mm-hmm.

HADLEY: You can get it 1/16 of an inch, 1/8 of an inch, 1/4 of an inch.

WILLIHNGANZ: Wow. So then you just cut it out and it's already planked.

HADLEY: You just cut the shape and put it on the deck.

WILLIHNGANZ: Boom.

HADLEY: You don't tell people that because they think, oh, well; you put all those little planks together. Well, you know, it's not a kit.

WILLIHNGANZ: Right.

HADLEY: It's from scratch. And that's all -- you don't explain how you build them. But in fact, I do a lot of cheating. I've learned how to cheat terribly. I mean, it's -- you learn, for example, when I put the framing in now --

WILLIHNGANZ: Mm-hmm.

HADLEY: -- I build the frame, the keel --

WILLIHNGANZ: Right.

HADLEY: which is the backbone of it...

WILLIHNGANZ: Right.

HADLEY: -- and I put the ribs on.

WILLIHNGANZ: Right.

HADLEY: And usually it's bulkheads, not ribs.

WILLIHNGANZ: Mm-hmm.

HADLEY: And if it is bulkheads, what I do is I put blocks of wood in between them on the keel down at the bottom that are 3/4 of an inch thick and I put it on every one of them, and here's the reason. If I drill a hole down there through there for the mast, I've got some wood to get into.

WILLIHNGANZ: Right.

HADLEY: See, and it will hold it.

WILLIHNGANZ: Right.

HADLEY: And if I want to run a screw down through there to nail something -- to put something on the deck that's going to stay there. And I no longer make my cabins hollow. I use wood about that thick to make the cabin wall, see.

WILLIHNGANZ: Mm-hmm.

HADLEY: And I put posts in each corner to strengthen it so they're strong. Then I drill holes through it for the windows and I use grommets. Do you know what a grommet is?

WILLIHNGANZ: Yeah. Mm-hmm.

HADLEY: I use grommets as portholes.

WILLIHNGANZ: Huh.

HADLEY: And I use -- I've got a set of punches that you use to punch out leather.

WILLIHNGANZ: Mm-hmm.

HADLEY: And those I use to punch through plastic -- clear plastic to make the portholes the right size. And I just put a little glue in there and I push that in and the glue dries and you can't see the glue and there you've got a porthole.

WILLIHNGANZ: Wow.

HADLEY: See, you learn to do things like that to save time --

WILLIHNGANZ: Sure. Right.

HADLEY: -- and save money because, boy, you can put a lot of money into those parts. A porthole, I think, costs -- a really good glass porthole is going to cost you about \$4 a piece.

WILLIHNGANZ: Hmm.

HADLEY: I'd rather something like 4 cents. It's quite a difference.

WILLIHNGANZ: Yeah. That's a big difference, all right.

HADLEY: And for doors, I just cut out the door shape and then I frame it on the outside, paint the -- on my riverboats, I paint the boat white, which is standard for all boats, and the frame is painted in black, the support frame on the door itself, then they put a frame around the door and put a small brass tack in the door with a round head on it that looks like a doorknob or if I want to put a handle on it, I can make that out of just a little piece of brass that looks like the shape of a handle and then put a pin through it. I use pins all over the place for nails and for fasteners. They're marvelous. And if it's a real fine, thin wood, I drill a hole through it using a pin as the drill. I cut it off at an angle with a pair of sharp electrician's pliers, see, right up near the head. I'm teaching you some tricks here.

WILLIHNGANZ: Yeah, you are.

HADLEY: And you put it in your drill with the point, the sharp point into the drill, see, and you use that sharp point at the other end to drill holes that you have to go thin wood or to start your nails. And then when you use the nail, you use a tack hammer, a small tack hammer, and tap very gently and you always check it so you don't bend it. You can drive that thing in and that's a darn good nail.

WILLIHNGANZ: Hmm.

HADLEY: And I planked a lot of vessels using that way.

WILLIHNGANZ: Wow.

HADLEY: And they also make good standoffs if you want to put a handrail along a wall, you drill a small hole through that with a brass drill, see, and then just put a pin through it and it holds it out away from the wall with a little glue there and you get those pins that are brass so it fits.

WILLIHNGANZ: (Inaudible) brass pins.

HADLEY: Oh, yeah. Well, they're not brass. They're steel pins, but they've been plated, see.

WILLIHNGANZ: Plated.

HADLEY: Well, anything else?

WILLIHNGANZ: Well, probably not.