

Moore, Catherine - audio only

JENIFER DOLDE: And I'll just, by way of introduction, I will say this is Jenifer Dolde. It's Friday, July 23rd, 2021. I am meeting via Zoom, and do you like Catherine? Is that what you...

CATHERINE MOORE: [00:00:15] I like Catherine now. I was Cathy then.

JENIFER DOLDE: Okay. Well, would you give us your full name and your date of birth, please?

CATHERINE MOORE: [00:00:22] Well, it's Catherine Moore, and I was born on December 23, 1949.

JENIFER DOLDE: Very good. Thank you so much. So we were just chatting a bit about some of the people that worked on the project, and you were... We were talking about those who lived at Fred Davis's, who worked on the project, didn't work on the project, and you were specifically talking about Jack Krolak and Long John, if you want to just talk about what you remember about them.

CATHERINE MOORE: [00:00:50] Sure. Well, Jack Krolak actually... Both of them, Jack and Long John and Fred Davis had known each other in Mystic, Connecticut, and all were interested in boat-building, and when they came down... Fred Davis came down first and bought the 1860

house that we were all living in eventually, and he came down to build a Skipjack, and my memory is that he wanted to live on the Eastern Shore, but he wanted to build a Skipjack. And so he was in close touch with Mr. Richardson, and I think he bought the Skipjack... built the Skipjack on Jim Richardson's property. And he very quickly moved on to a steel-hulled boat, but... So he could do ocean-sailing. And Jack, he was very serious about boat-building, and I'm not sure why he didn't work with us on the *Dove*, but he had a... He was doing boat work... I don't know if it was building or repair or what... Somewhere else, and Long John, I don't... He was involved with a... He'd bought a sawmill and was... They were going out in the woods and bringing in trees and sawing them and selling the wood. And there was a sawmill on Jim Richardson's property, too. So the wood that we used, a lot of it was brought in as logs and then sawed right on site there, you know.

JENIFER DOLDE: [laughs] Well, we can... I mean, we'll talk some more about the different personalities, but it is good to know, because I... In the years that have passed, there's a little bit of a disconnect between who was actually just around and who was on the project, and that helps me prioritize, you know, who to talk to, so I appreciate that.

But I'm going to step... Actually, I want to step back to the beginning and tell me about, you know, where you grew up, a little bit about your childhood, and then we'll move into how you got involved in this.

CATHERINE MOORE: [00:02:53] Sure. Well, I grew up from age 12, maybe, on the Eastern Shore and lived in Cambridge... Woolford. We actually lived near you for a while, a farmhouse in Woolford when we first came there. And then, as we all got more and more busier with school, high school things, we moved right into Cambridge on High Street. And I had known Mr. Richardson since childhood. I grew up sailing and racing Penguins, and then later I had a Comet after I graduated from college, and for both of my... With boats, he would do my repairs. You know, so if the rudder broke, or if there was, you know, some other problem, we would take the boat down to Mr. Richardson, and he was a very kindly avuncular figure, you know. I enjoyed meeting him as a child. And when I ended up, by coincidence, living next door to him and heard about the *Dove*, it just coincided with a time when I was finishing up some other work, so stars aligned, and it sounded interesting.

JENIFER DOLDE: So, tell me how you and your family were involved in sailing. Was that just something you picked up when you moved to the shore, or was that a [inaudible]?

CATHERINE MOORE: [00:04:19] Yeah, it was when we moved there, and it was interesting. It was more of a... People were more motor-boaters in Cambridge, it was more motor-boating. And my dad thought it would be great if there was a sailing program. So he... And he was at a position on the board at the yacht club then, and so really, I think in a lot of ways, he got **[inaudible]**. He... The yacht club bought these little Optimist prams, which are horrible little boats. They have a squared off valve. They can't sail towards the wind. You would get halfway across... My best friend and I would get halfway across the river, and we would be having trouble getting back, and then we moved on to Penguins. We all started racing Penguins, so my friends, my best friends, and some of the guys we knew would all do that. So I grew up around the water and with boats. Just something I grew up with.

JENIFER DOLDE: Sure. And what did your dad and your parents do for a living?

CATHERINE MOORE: [00:05:22] Well, my father did a lot of things in his career. I think the thing he probably... Actually, he started out during World War II ship-building.
[laughs]

JENIFER DOLDE: Oh, wow.

CATHERINE MOORE: [00:05:30] Yeah, it was actually out in California. He had a... His degree was in hull design, and he was running a shipyard out there building ships that were used in World War II. [phone rings] Oh, I'm sorry. I've got a [inaudible]. So, you, know, but he ended up doing... You know, in his generation, you could jump from one thing to another, follow your interests a lot easier than now. And he got involved with... You know, after, there wasn't a need for these big warships, and then he transitioned into the... I'm sorry, I'm going to give you a long story, because...

JENIFER DOLDE: No, I'm interested. It all connects, so...

CATHERINE MOORE: [00:06:15] Well, he transitioned into the fiberglass industry. It was this new big thing. [phone rings] Oh, dear. My friend keeps trying. So... And then it was fiberglass boats. And that's actually how we came to the Eastern Shore. They were building boats in California, and then they opened a factory to build boats in the Midwest, because there were a lot of lakes. And so we were there for a year and a half, and then we came to Cambridge. They saw all the, you know, the Chesapeake Bay and all the rivers, it looked like a good spot. So, you know, I was never big on motorboats, but, you know, we would go out and test boats. And I think when we were in

California, I remember, we took a boat to Lake Tahoe. So,
I mean, it's just something I grew up around, and...

JENIFER DOLDE: What was the business... Where was he working in
the Cambridge area?

CATHERINE MOORE: [00:07:10] Well, he came there with the boat
as the manager of the boat factory, and they... They just
weren't doing well. At some point, they weren't... They
had been, you know, going gang-busters, and then the thing
slowed down for them. I think we were just... It was
more, I want to call it a more high-end motor... You know,
type of motorboat. And I think people on the Eastern Shore
were more interested in Boston Whalers and some of the
[inaudible] crowd and some of the boats. The old
traditional boats that had been there a long time, and here
comes in this new-fangled [phone rings] -- my friend really
wants to talk to me.

JENIFER DOLDE: Do you need to pause? We can pause for a moment.

Do you need to?

CATHERINE MOORE: Well, if she calls again.

JENIFER DOLDE: Okay. [laughs]

CATHERINE MOORE: She knows that the phone... If I'm
downstairs, the phone is upstairs. She's used to this.
[laughs]

JENIFER DOLDE: Keep calling until you hear it. [laughs]

CATHERINE MOORE: Hello? Oh, hi, [pause in audio]. [phone rings] Oh, no, now it's Yates Collision. Hello? I'm sorry.

JENIFER DOLDE: That's the way it usually is, right? As soon as you get started, then everyone keeps calling. Yeah, so you were just talking about how people seem to be into older style boats, maybe not the higher end.

CATHERINE MOORE: [00:08:31] Yeah. I think it was higher end. There was definitely a more modern style. So actually, interestingly enough, my dad transitioned... He worked on the world's... After the boat company kind of had to close, he had a contact with Governor Tawes, because they were very interested in getting the boat-building factory to the Eastern Shore for economic development, so he knew Governor Tawes and developed a friendship, and through that connection, he ended up as the director of the Maryland pavilion at the World's Fair. And of course, that was time-limited, and so he continued with his contact with Governor Tawes and started working for the state. And he was in economic development, and the last thing that he did for the last part of his career I think is what he enjoyed the most, with absolutely no degree and background in art and historic preservation, he became the head of .. and I don't know... The name of the agency is... I'm not

totally sure what it was, but the Maryland Historical Trust, the St. Mary's City Commission, the Black History of African American... There was a museum or some kind of Black history something... The Maryland Art Council... We're all under him. So I think that was... I think that was at the time when I was working on the *Dove*. It might have been in my transition later... The time is fuzzy in my mind. So he had that St. Mary's city connection, too.

JENIFER DOLDE: Yeah. And what was his name?

CATHERINE MOORE: [00:10:23] John Moore.

JENIFER DOLDE: Okay. Well, I'm sure... I may have a little bit... But that's a very interesting connection. I may have a little bit of a challenge Googling to see what the department he was... What the simple [inaudible].

CATHERINE MOORE: [00:10:36] Well, if I can... I've looked at the obituary that I wrote, if I can find it for you, because at the time I was struggling with the name of it, and I had to go and talk to someone who worked under him who is a friend, and I got the correct name from her. So I'll see if I can find it.

JENIFER DOLDE: Oh, I appreciate that. That's very interesting. So that must have been one of the ways in which you learned about the project, but...

CATHERINE MOORE: [00:11:03] Yeah, so what I knew about... I knew about St. Mary City. I knew about the *Dove*, because I read history. I had started out in historic... I was an art history major, I started out... [**inaudible**] back when I came out of college, I didn't get a master's degree until later, but with a bachelor's degree in art history, I could work in historic preservation for the Maryland Historical Trust.

JENIFER DOLDE: Sure.

CATHERINE MOORE: [00:11:28] But I was interested in history, and I had read about... I started reading Maryland's history, and I had read about the *Ark* and the *Dove* and St. Mary's City, so I was already familiar with it. So I think maybe as a... I think in your [**inaudible**] notes that you had sent me, I think that was something you had referred to, you know, "Did you know about the *Dove* or the [**inaudible**]. I knew all about it.

JENIFER DOLDE: So you graduated from Cambridge High School?

CATHERINE MOORE: [00:12:00] Cambridge High School.

JENIFER DOLDE: Okay. And what did you... So, I mean, it sounds like you were always an avid student, interested in history, and I know from talking with... Just chatting with your high school friend on Facebook, to whom I'm grateful to help me connect with you, that you all were

sort of very ambitious, maybe, for your day. So you went on to college. Where did you go?

CATHERINE MOORE: [00:12:25] I went to Mount Holyoke College.

I went to a women's college right before all of the Ivy League schools went coed accepting women. So I had gone the women's college route, and I was like, "Why did I do this?" [laughs] But I knew it probably was a good decision. I'm in close touch with all of my friends from college. We get together. You know, I don't know if that would have happened... I don't know if we would have been as close, the connections from college. I don't know, because I don't know what other people's lives are like, but I think just from the people I know, I think maybe we're a little more tight group, and maybe it's the women's college. And I went into architecture.

JENIFER DOLDE: Okay. So you studied art. And you graduated in... Am I right? Was it '68?

CATHERINE MOORE: [00:13:13] Sixty-eight from high school.

JENIFER DOLDE: And went on... Were just... Not just art history, but art history was your degree?

CATHERINE MOORE: [00:13:22] Yeah.

JENIFER DOLDE: So what happened... When you graduated, you said you worked in historic preservation. Do you want to talk a little bit more about that?

CATHERINE MOORE: [00:13:31] Well, I worked for the Maryland Historical Trust as a state employee, and you know, to be honest, it was a little bit hard for me to be sitting in an office. I had a lot of energy as a young person, and I think that transitioned from the life of college, where I wasn't intellectually stimulated, and you know, a little more freedom. You know, I think that transition to actually being a working person and sitting in an office was difficult for me. And the pace wasn't always fast enough, and so I left but did work for them on a contract. It was on the Eastern Shore. I was doing an architectural survey of Dorchester County and Somerset County, and the information from the architectural survey that I did was put into a book. So there is a book that came out of my contribution.

JENIFER DOLDE: Would that be *Between the Nanticoke and the Choptank*?

CATHERINE MOORE: [00:14:34] laughs] Yeah, how did you know that?

JENIFER DOLDE: My family home is in there. I wonder if you surveyed it. That's so interesting. Okay, very familiar with those surveys. Wow.

CATHERINE MOORE: [00:14:46] So that was finishing, and I did some work on the bicentennial. I was working on a book.

We put together photographs at Dorchester County, old photographs, and people from the community... You know, it was advertised that we were looking for photographs, and people would send in their... Or bring by their old photographs, and then we took the ones that we thought were the best and, you know, made a book. And so those two projects, those two things were finishing up, and I was living at Fred Davis's house, and, you know, it was just the stars aligning where you're finishing one thing, you're not even looking for something, and it drops in front of you. That's really how it happened. I had no skills in carpentry and, I mean, no knowledge about how you build a boat, and why he hired me, I have no clue. He must have enjoyed young people. He must have thought we were fun, because he was fun. He must have enjoyed us, and I didn't ask for much money. I was making minimum wage. And probably people who were doing boat repair, boat building, whatever on the Eastern Shore, they didn't probably want to do something that was going to be over in two years, you know. They probably wanted steady employment. They were probably making more than minimum wage. So I think for us, you know, the young people that wanted to work on it, and they were all excited about it, for some reason, that worked for him.

JENIFER DOLDE: Yeah, I mean, it is a little... It's a little stunning that, you know, some of them did have skills, and some of them had more skills than I realized going in to this, but some people clearly did not. Talk to me about how you picked up the skills and how he taught you, if he taught you indeed.

CATHERINE MOORE: [00:16:35] Oh, he taught all of us. He taught us. You know, he would explain what he wanted us to do, and we'd do it. And I think I was the smallest person. June, who goes by Rose now, she's just a bigger build than I am. I'm five... Well, I cheat, I say I'm five four, but I'm five three and a half. And so I was the smallest person, and I think he would look for things for me that he... I know he was always aware of my size, and he would make comments, and so I know he was always looking out for things for me where it wouldn't be a lot of heavy lifting. And so, because of that, I ended up doing... I made all of the treenails... It's spelled tree nails but pronounced treenails [trunnels]... And so there were a lot of them. There were a lot. And what they are is they held the boat together. Early boats didn't have all the type of fasteners that we have now to hold them together, so they made these dowel-like things out of wood and held the boat together with them. And the *Dove* that we built was

reinforced with other... With more modern attachments to hold it together, but to a certain extent it was built the way it would have been. So I did all of those on a lathe, and, you know, it's really not that hard when you're just doing one after another after another all day long, and one day he told me, he said, "You know, no man would do this. We have to have a woman to have the patience to do this." So, you know, I don't know if that was a compliment or an insult, but... [laughs]

JENIFER DOLDE: The wood was black locust, is that right?

CATHERINE MOORE: For the treenails?

JENIFER DOLDE: Mm-hm.

CATHERINE MOORE: [00:18:35] I don't remember.

JENIFER DOLDE: Okay. It didn't seem overly hard to work with?

CATHERINE MOORE: [00:18:42] Every now and then you'd hit a knot. If you were not awake, you know, it would have been a bad thing possibly. So, you know, you did have to pay attention. You did have to pay attention. And then the other things I did was there were blocks and **tackles** and... What were they called, dead...

JENIFER DOLDE: Deadeyes.

CATHERINE MOORE: [00:19:03] Deadeyes. Yeah, you know the lingo. It's been a while for me.

JENIFER DOLDE: Getting there.

CATHERINE MOORE: [00:19:08] So I did all that. You know, there were plans that showed the dimensions, and he went over it with me, and I built them. So he did find a lot of work for me that he thought was better suited to someone my size, smaller, not heavy work, not heavy lifting. And then the other thing, towards the end, June and I caulked the entire boat with Oakum, and I think one of the scariest things in my life was the day they put the boat in the water, and we had to see if it would actually float. I mean, I found that... I was like, I didn't know what I was doing. [laughs] I mean, I'm sure he looked at it and thought we were doing it the right way, and, you know, he was right.

JENIFER DOLDE: One of the comments... I spoke with David Westergard. I don't know if you remember him.

CATHERINE MOORE: Oh, did he work with us on it?

JENIFER DOLDE: Yes, very much so, yes, and he's in Nova Scotia now. So I spoke to him from Nova Scotia, and he was talking about how green the wood was and how much it shrunk before you had to do the caulking. Do you remember...

CATHERINE MOORE: [00:20:16] Yeah. Well, the size of the openings between the planks were... varied hugely. You know, it's like if you... Do it so you can see it... It would be tight in some locations and this wide in others,

you know, so, yeah, I was worried about those locations where the gaps were so wide, you know, whether we had put enough in and, you know, what would happen, so...

JENIFER DOLDE: I can't remember if it was David, but somebody mentioned something that you put in before, I guess, the Oakum, and Mr. Jim called it Miracle Whip. Do you remember?

CATHERINE MOORE: [00:20:55] No, don't remember.

JENIFER DOLDE: It was, I think, some kind of... I don't know, something more synthetic.

CATHERINE MOORE: I don't remember that at all. No, not at all.

JENIFER DOLDE: It's so funny how different people, you know, different things stuck with them.

CATHERINE MOORE: [00:21:14] Yeah, it's interesting, you start mentioning these people, and I'm like, "Oh, oh yeah, I do remember them working on it." It's like Bill Slacum, I had totally forgotten... And I think he worked on it a pretty long time. He wasn't someone who just came in at the end. And I had completely forgotten about Jim. David Westergard, it was like, I had forgotten about that. Jay Dayton, did he work on it, really? I don't think he did.

JENIFER DOLDE: He certainly had a lot of details to share with me, so...

CATHERINE MOORE: It might have been towards the end.

JENIFER DOLDE: Well, that is the thing. He did not come on, I think... And I'm trying to remember one person from the other, but at the beginning of the project. So you came on pretty much at the beginning of the project, but for instance, Freddy Asplen and June... Or Rose... Were already there, right? Because they had worked...

CATHERINE MOORE: [00:22:04] Oh, they were the first. They were first. They were working on the keel, and they only needed... He needed need a huge crew of people to do the keel. So when that was finished... And I'm glad I didn't do that, actually, because it was [**inaudible**], and, you know, you can hurt yourself that way. [laughs] You know, I would not have been interested in doing that. I'm fascinated by it, and the fact that they did it, but that was finished when I, you know started. And that was when he started needing more people, and I guess towards the end he must have needed even more, because that is when a lot of the people that I've forgotten about did start working on it.

JENIFER DOLDE: I don't know if you've seen... We have a wonderful collection of photographs by a variety of photographers, but one of them is a photographer named Robert de Gast, and that's actually the photo I put up,

which is actually you with Mr. Jim looking at plans. And you were talking about that, you know, particularly about the blocks. But, you know, given your future then as an architect, did he... Is that something you spent a lot of time with him on is looking and understanding the plans, and did that somehow cultivate in...

CATHERINE MOORE: [00:23:15] I don't think it influenced in any way the decision to become an architect. I really don't. I mean, I think all of the things I've done in my life are all kind of linked in some way, you know. So the boat really just kind of fit in. I don't think it influenced being an architect, and I don't... I mean, I just think it was something I was interested in, the art history, the historic preservation, and I probably would have done it sooner if I hadn't been influenced by the things around me at the time. But, you know, the reading the plans, they really were pretty simple. I mean, compared to architecture, they're pretty simple plans. And the ones for the new *Dove* might be probably a lot more detailed. I would be interested in seeing the drawings, actually.

JENIFER DOLDE: I'm sure we could arrange that. I probably have some of them digitally as well. Let me make a note of that.

CATHERINE MOORE: Oh, digitally. That's different. They were all hand-drawn then. And Mr. Richardson, I don't think he was accustomed to building a boat from plans. I mean, there were times when he would ask me questions, and he would say... I think I was the only one with a college... That actually finished college. I think some of the others had some college education, but none of my friends at the time had finished college on the Eastern Shore. And so one day, he kind of pulled me aside and said, "You know, you're real smart. You went to college." And he said, "What do you think this means?" You know, he was asking me about what I thought the drawing was intended to mean. And, you know, so we talked about it back and forth for a while, and we decided what we thought it meant. And I think it was something in the stern about how you were supposed to construct something. So, I mean, honestly, I don't know if he had ever built a boat from drawings before. I don't know. But I think it was different for him.

JENIFER DOLDE: Sure, sure. No, I think certainly the tradition of building by eye was very strong among Eastern Shore boat-builders, and whereas we do have to build very close to spec, because we're looking for Coast Guard inspection, you know, and ratings and things like that, you're putting an engine in there, crew accommodations, to carry

passengers, Mr. Jim didn't have those same restrictions, but my impression is that the plans were more of a guideline. Were you ever around when William Baker was the naval architect? Did you ever meet him?

CATHERINE MOORE: [00:25:42] You know, I don't have the world's greatest memory. I wouldn't be surprised if he came down and looked at what we were doing. It makes sense that he would have. But I don't remember him, you know, the personality. I just don't have a memory of him.

JENIFER DOLDE: No, that's fair enough. And it might be...

That's pretty much universally true. Not many people other than Judy Howell, you know, his daughter, remembers, you know, because then he came to the house. You know, I think that Mr. Jim, you know, he dealt with those people pretty much on his own, and that was part of the planning process. So it was interesting that you were talking about some decisions and, you know, decisions made about the stern and interpretation of that. Do you remember other kind of design challenges or building challenges while you were there on the project?

CATHERINE MOORE: [00:26:39] Not specifically. No. Not really.

JENIFER DOLDE: So you must have done more than treenails and caulking. What were some of the... Or been at least

another set of hands. What are some of the other parts you remember?

CATHERINE MOORE: [00:26:50] I feel like I was the... I don't want to use the word gopher, but I feel like if there was a need, I was plugged into it a lot. You know, I did a little of this, a little of that, a little of this, and I feel like the jobs that I think of as my jobs were the caulking and the treenails and the blocks and the **tackles** and the deadeyes. Those are the things that I have a strong memory of and a strong association of as my work. June [Rose] and I did the caulking together, so it was our work. But everything else, I felt like I was just, "I need a little help over here. We need to do this today." So I worked on a lot of pieces and parts, and the memory of what I actually did isn't as strong for those things.

JENIFER DOLDE: Sure. Now, let's see, we touched on this a little bit about, you know, him assigning you certain jobs because of your size, was it because of your size. And June operated quite a bit differently. Were there other women... Somebody mentioned a high school girl named Tami, who did a lot of the painting. Were there any other women that you remember?

CATHERINE MOORE: [00:27:57] No, but until you mentioned that or someone... Margi, I think, mentioned you were looking

for her or, you know, what you had posted in Facebook, said you were looking for her. Until you mentioned it, I really didn't really remember, because she really was just there to do that, I guess.

JENIFER DOLDE: For the painting. So really, the only... The two points of reference are you and June, and you're two different individuals, but **within the** group, you know, described, I think, very fondly as hippies, but, you know, not everybody might take it that way. What were the interactions and the relationships like between men and women in a work... In the sense of working?

CATHERINE MOORE: [00:28:44] I don't remember there being any issue at all. We were friends. You know, all of us either new each other before, or... Like Joe, I didn't know Joe. But we all became friends, and it was a very congenial group of people. We got along with Mr., you know, Mr. Richardson. Mr. Jim, I just feel like is a name from the past. I feel like he's... to me, Mr. Richardson now is the same... He's not here, but it's just not the same. But yeah, we were a very congenial group of people. It was a fun experience. I think we were all kind of... I hate to use the word, but I think we were a little bit starry-eyed about the whole thing. You know, it was an adventure.

We knew it was an exciting opportunity. I mean, we knew.
It wasn't like that went past us.

JENIFER DOLDE: So starry-eyed because of the scales of the project itself, starry-eyed because of Jim Richardson, or maybe a little of both?

CATHERINE MOORE: [00:29:47] I think it was a feeling of being part of something historically important. You know, bringing this replica to life, it seemed important. It seemed like it had value. And it was something that was tangible and real that you could see your end product, and it was going to be there where the public sees it, you know, so, I think we were all really excited about that. It wouldn't have been the same if we were just building a yacht for a rich, wealthy person. It would have been neat, it might have been an absolutely beautiful boat, and we'd be proud of it, but I think there was just something very, very unique about building this particular boat. You know, my only disappointment is I would look at it every day when I went home and look at what we had done that day, and sometimes you could see more progress than other days, but when it was finally built and painted, I thought it was an ugly boat. I hope the new one is prettier. [laughs] But no, I thought that about this. I was just thinking about it. I think this interview got some old thoughts

percolating. But it was only half the size of the original boat, and maybe in the scale translation it lost the proportions that... I mean, they weren't building the boats for beauty, you know. They were built for function. But it is a chunky, tubby-looking thing, and the colors were supposed to be more like they would have been. You know, they're not very attractive. So I think that was kind of a... You know, I think that being an art history major, now an architect... I'm retired now, but... You know, I think love of beauty is very much a part of who I am, and I was like, "Eh, well, it's kind of ugly, but I guess, you know, it's..." [**inaudible**] [laughs]

JENIFER DOLDE: Well, and look, your perspective is fine, and it's not the first time, especially about the colors, that I've heard that, so it's fair enough. I mean, that's what the individual perspective is all about.

CATHERINE MOORE: Well, I'll be curious to see the new one and whether, you know, how I feel about that one, if it's... Just the differences, and... I went down there to St. Michaels. I had two friends here who had never been to St. Michaels, so we wanted to... You know, it was during COVID, and we wanted to just get away, and we decided to go to St. Michaels and go to the museum and go out for lunch, and I wanted to see the new *Dove* that they were working on,

but it was a Saturday, and apparently they do... Were working a lot on Saturdays, because the public was around, but that particular Saturday, they weren't working, and it was covered up. You know, you couldn't even just walk by or walk in and look at it. So that's been a while, and I was intending to get back down again, and I haven't, so I should.

JENIFER DOLDE: You should. And please let me know if you do, because there was... For a while, you know, we were also restricting closer public access because of COVID. Hopefully, that's been alleviated somewhat now, but I can probably get you even closer access, so please do let me know if you decide to do that.

CATHERINE MOORE: Do you know from talking to them if any of the other original crew has been to see it?

JENIFER DOLDE: Well, you know, they have, and, of course, Jay Dayton, we actually rent space from Jay for some of our boat collection. He does marine insurance. Paul Hawkinson, his parents are still close by, so he was visiting them, and --

CATHERINE MOORE: [inaudible]

JENIFER DOLDE: -- and he also said that he wasn't able to get very close, and I regretted that he didn't reach out to somebody from the museum, because, you know, our

shipwrights have contacted a number of people just for perspective on that build, and, you know, I think they would have welcomed that, but we needed to know ahead of time.

CATHERINE MOORE: I find it very interesting that they are called shipwrights. It would have been a joke to call us shipwrights. [laughs]

JENIFER DOLDE: We did have a shift in nomenclature, and our boatyard has now become a shipyard as we are kind of rebranding and thinking about building larger vessels. So it was a very conscious decision, and I still have a hard time remembering it sometimes, but it was a conscious shift that we made with the *Dove* project.

CATHERINE MOORE: [00:34:26] I need to tell you an interesting tidbit about myself. When I went into architecture, I wasn't initially working with historical projects. I think one of the firms I worked in, I did a lot of projects in historic districts in Washington and really liked it. And then I moved from there to actually to go a firm that had its roots in historic preservation and now is doing more than that, but they're still a historic preservation firm, and they do work on museums and the Kennedy Center and really interesting, you know, work. And so part of what induced me to come there was that my first project there

was at the Chesapeake Bay Maritime Museum. And there's a building there, and at the time, when it was being designed, it was called the Recreational Bay Building. It's got the...

JENIFER DOLDE: At Play on the Bay is what we...

CATHERINE MOORE: [inaudible]

JENIFER DOLDE: APOB. [inaudible] acronyms, but...

CATHERINE MOORE: I actually did the concept design for that.

And unfortunately, I wasn't able to work on the project all the way through, but the concept design, you know, is what I did. So I think my interests always have a way of coming around and connecting. And now that I'm retired... I retired during COVID, about a year ago, and I... Well, my husband died about a year and a half ago. You know, so it's been a time where I just have so much to do to...

Because of that, still, I'm doing things, you know, because of that. But between COVID and that, it hasn't been a time where I'm ready to move on. You know, it's like I'm wrapping up this little phase, and hopefully COVID will hopefully get under control. And then I feel like there's a whole new chapter out there that I never planned, and I don't know what it is. But I hope that all of these interests that I have somehow keep working their way into my life. And I haven't planned that yet, but I kind of...

JENIFER DOLDE: That's exciting. Yeah. You know, it is so interesting how for so many... Not everyone... On this project that the museum has been a crossroads, because a number of people left the project, came here to work at the Chesapeake Bay Maritime Museum, at least for a time, some longer than others, and, you know, have continued to come back and remain connected, and it's so fascinating that you did work on that design for [**overlapping dialogue; inaudible**].

CATHERINE MOORE: Well, I was going to... I remember as a child, when we moved to the Eastern Shore. I remember going to the Chesapeake Bay Maritime Museum with my father and mother, and at that time, it was just a few buildings. I mean, there were some decoys. There were some, I don't know, some photographs, maybe. It was just... It was fledgling. It was very fledgling. So it has really grown, you know, in that period of time. It has been a long time, but it... You know, some things don't grow. It took off.

JENIFER DOLDE: I don't want to skip ahead too much, but you did say you had heard about our project. When did you first... Did you learn about it early on or not until after?

CATHERINE MOORE: [00:38:00] I think it was fairly early on. I have some family member still on the Eastern Shore. My brother and his wife retired there. So during their

careers, they were not on the Eastern Shore, but her family was from there, and they have Dorchester County roots from way back, but she wanted to go back, so they did. And she had sent me an article about it. That was the first I heard about it. But I think it was early. I think they were going to be building. It was before it even started.

JENIFER DOLDE: So any sentimentality about the old boat and its going away and being replaced?

CATHERINE MOORE: [00:38:41] Oh, I thought it was really exciting. I thought it was really interesting. You know, I haven't looked into what's going to happen to the old one. Is it still in the water, or is beyond repair right now?

JENIFER DOLDE: [00:38:53] I think... It is still in the water. You know, it was always a dockside attraction. It couldn't really take passengers out. It could take, you know, staff out, and they sailed it from place to place. And, you know, the cost of repairs at this point didn't make good economic sense, I think is part of the decision-making. I'm not sure exactly what will happen to it, but, you know, it will not be owned by historic St. Mary's City.

CATHERINE MOORE: Oh, okay. Okay. But this one's not going down there, right?

JENIFER DOLDE: [00:39:25] Yeah, it is. It is. So this is a contract with historic St. Mary's City and the state of Maryland, so it will remain very much the ambassador for that institution and for the state, but now it can take passengers out and have crew quarters and be Coast Guard-certified and all of that. So the options for education, as well as talking about the build of the vessel itself, have expanded.

CATHERINE MOORE: Yeah.

JENIFER DOLDE: Yeah, so... But it's interesting that most folks are not feeling particularly sentimental about it, as proud as they were of the process of working on it.

CATHERINE MOORE: Well, I think it's interesting to note, for me, hearing that there's more knowledge about what it would have looked like, it's like, yeah, move on. It's just, you know, move on. Do a better reconstr-- you think about Williamsburg and other early historic restorations, reconstructions, where the knowledge wasn't as good, and things were done wrong, **inaudible** incorrectly to what it would have been in that period, and []. You know, so, yeah, I don't feel that it's important to keep the old one. Actually, it would be good to keep it for training for kids. That's what I understood, it was some kind of youth

program they were using sailing. I don't know if that continued, but I thought that was great.

JENIFER DOLDE: Yeah, not all of the plans am I privy to those decisions, but I agree, and it's certainly served its purpose. And so many schoolchildren, myself, my children included have memories of it. So it's done what it was meant to do, and...

CATHERINE MOORE: Yeah.

JENIFER DOLDE: So thinking about... You were talking about being aware of the nature and the magnitude of the project... There was a lot of public attention back in the '70s for this project and a lot of press. My understanding was schoolchildren came to visit. What do you remember about, you know, the publicity, the press that happened during that project?

CATHERINE MOORE: [00:41:44] I would have to say that I certainly did not follow news as closely as I do now. I don't know where publicity actually was at that time. I wasn't reading *The Washington Post*, so if there was any articles in there, I wouldn't have seen them. I think I was reading *The Daily Banner* and... Maybe just that... And I really wasn't aware that it had... There were school groups, I remember that, so I knew there was interest in

it, but I guess I was not aware. I don't know now. I don't know now what level of publicity it received.

JENIFER DOLDE: Just curious whether you had interactions with photographers or remember the kids being around and whether you had to explain what was happening or smile for the camera or any of those things.

CATHERINE MOORE: [00:42:38] Personally, I personally don't remember having to explain anything. You know, I think Mr. Richardson did that. Kids may have had questions and asked us questions. I didn't remember it happening a lot, though. I don't remember it being frequent.

JENIFER DOLDE: How about the... Were you there for the... Well, were you there for the keel laying, because you came on somewhat after that, and then...

CATHERINE MOORE: [00:43:03] Yeah, oh, I would have... I watched them while they were doing it. Yeah. There must have been some kind of... I think there's usually some kind of a celebration when they finish the keel. I can't remember what it's... Do you know what that's... Does it have a name?

JENIFER DOLDE: [00:43:17] Well, I mean, I know they had... It probably does. I know they had a keel laying ceremony, and lots of dignitaries were there, and then, of course, the launch was a big deal.

CATHERINE MOORE: I remember that, but it's just such a vague memory. Some things stick in your mind, and some things don't, but I was very aware of the keel... The work they were doing building the keel. I just thought that was so neat, so cool, that they were doing that.

JENIFER DOLDE: Yeah. And when the vessel was finally finished, my understanding is a group of people sailed it down to St. Mary's. Did you...

CATHERINE MOORE: [00:43:51] Yeah, that was wonderful.

JENIFER DOLDE: I think it was quite a time. Tell me about that.

CATHERINE MOORE: [00:43:58] Having grown up sailing, I knew how to sail, but I knew nothing about sailing a pinnace. None of us did. And the captain was the... Again, it was like Mr. Richardson was the only one who knows how to do what we were doing. The captain was the only one who knew how to sail that boat. So we were all learning on the fly, and of course a pinnace like that can't sail close to the wind, so it was very different, you know, then the type of sailing I had grown up doing. And the guys... And I would love to have done this, but I think I actually was a little bit... I don't like heights very much. So the guys would climb up the **[ratlans?]** and drop the sails down, and I just thought that was so neat. And I would love to have done it. First of all, I wasn't asked to do it, and I did not

ask if I could do it. But when you're out there in the boats rocking around, you have to be able to deal with heights, you know. But I thought that was neat. I really did. And then we... I knew I loved sailing anyway, and it was a nice sail down the Choptank River, down the Bay, and then I think up the Potomac. And we stopped along the way at Patuxent Naval Base... I think it's naval, I don't think it's an air base, I think it's naval... We stopped there and spent the night there and then went the rest of the way the next day. And I remember coming in to St. Mary's City, you know, on this boat. We had had this wonderful time coming down and beautiful weather. My memory is of beautiful weather. At least some of it was, because that's my memory. And my parents came down for it and my brother and his wife. I'm not sure how old my nephew would have been then. He probably was there with my brother. And so they were there. It was a pretty big... I remember... It seemed like there was a pretty big audience, if that's the right word, there to watch us land. And that was pretty neat to me that my parents had come to see that, that they thought that was important.

JENIFER DOLDE: No, I heard that that was a pretty great way to wrap up the project. And at that point, you were done? Was there other work?

CATHERINE MOORE: [00:46:33] That was it, at least for me. I don't know if anyone else did anything or not. That was it.

JENIFER DOLDE: Well, I want to talk about what you did after that, but since you lived in the community and you spent, you know, some of your growing up years there, I've always been curious about if you were aware of how the rest of the community... So the locals, the watermen, the other boat-builders, just the run-of-the-mill people in the Dorchester community... If they had the same interest, if they understood what was happening there, whether they liked it, didn't like it. Did you have any perception of that?

CATHERINE MOORE: [00:47:11] No, I don't, because I feel like, you know, we had a pretty tight group of friends, and we had a group of friends in Talbot County and then a group in Dorchester County that were all just very congenial, and some of them worked on the *Dove*, and some didn't, but that was my social life. And so the people I were around were all my age, and all knew about the *Dove*, and really wasn't having interaction with the community beyond that.

JENIFER DOLDE: So the climate at Fred... Was it Fred Davis, is that the farm?

CATHERINE MOORE: [00:47:53] Fred Davis, yeah.

JENIFER DOLDE: Yeah, next door... Seemed very interesting.

June, Rose described it as not a commune but communal living, and you had a... There was a garden and things like that. Somebody talked about square dancing or something like that. [laughter] Well, tell... Yeah, I'm interested in what the, you know, the after-hours life or just the camaraderie was like for you all.

CATHERINE MOORE: [00:48:21] Well, we certainly didn't call it a commune. But, you know, it was a big house, and it started out as Fred and Long John and Jack. And then Jack was my boyfriend, and eventually I moved into the house, and so it was four people. And then I think June and Fred Asplen moved in, and then, you know, there were some different people, and then they would leave. But it became a group of people, and we never called it a commune. I think the hippie thing... A lot of people were wearing long hair then. That doesn't make you a hippie necessarily, though. I mean, I don't even know what a hippie is. But I think we were really interested in what I think is a very healthy lifestyle. We did have a... Fred Asplen was the guy who really knew how to do organic gardening or had learned how, and June was helping him, so they really did the gardening, and my boyfriend, Jack, was... He baked bread every week. Every week. And we

would get our milk from the Gunthers. It was a farm... Older couple and old farm, and she was a big, old lady, and she would go out to the big metal cans... I'm sure there's a correct terminology for them... That the milk was in, and then she would take off the lid and get out the ladle, and she would skim off the cream and then put that somewhere, and then she would skim out the milk, and it was nice, fresh, rich whole milk, and we would buy it from her every week. And we would go home and make the yogurt. Oh, and there was the granola. We made granola. So I think it was kind of a more of a back to the earth than a hippie... Yeah, I think it was a very healthy lifestyle, to be honest, being outdoors working. And I'm glad I did that, and I'm really glad... It didn't have a future in it for me... You know, I wasn't going to be a boat-builder. There was no future in it. It was just kind of living for the moment, I guess, you know?

JENIFER DOLDE: Fair enough. That's a common thread that I'm seeing through this. By the way, were there any, as far as people coming and going around the yard, do you remember any Black boat-builders or skilled people doing work around the yard at all? Because I'm getting wind of one or two people, and I'm just curious...

CATHERINE MOORE: At the farmhouse?

JENIFER DOLDE: Yeah, at Jim Richardson's yard.

CATHERINE MOORE: Working with us or on his property?

JENIFER DOLDE: At all. Really at all. Either.

CATHERINE MOORE: [00:51:19] I don't have any memory of
[inaudible]. I don't remember any [inaudible].

JENIFER DOLDE: Okay. I have had at least one person reach out,
and I'm trying to connect with them to see if I can get
some more information, so... But like you said, you know,
people around, people working on other... There's a lot
going on there, a lot of other projects as well.

CATHERINE MOORE: Oh, yeah, yeah. Yeah, that's an interesting
comment. Yeah. I wish my memory was better. There are
some things that are just so vivid, and the highlights were
the highs for me. That question, I'm like jogging my
memory, and sometimes nothing comes up.

JENIFER DOLDE: So after *Dove*, where did you go? What did you do
from there?

CATHERINE MOORE: [00:52:13] Well, I did some traveling. I
went to... I'd never really... I don't think I'd ever
been out of the country at that point, so I went to Europe
and saw a lot of countries in Europe, and I guess what I
did was one of the hippie things, I went to India.
[laughs] And I actually was really fascinated and stayed
there a pretty long time. And so I came back to the United

States, and I went back into preservation for a while, and then I decided to go to architecture school. And I decided it was time for... I don't know, something about preservation, I loved historic buildings, loved them, but working the field, just something about it wasn't me completely. I mean, it's part of me, but it just wasn't what I wanted to do with my whole life, and the architecture I've always been interested in. You know, I think it wasn't a field that women were going into, so when I was in college, it wasn't something I had thought about. You know, I never even thought about, "Oh, I could be an architect. And then I think I had started to think about it after I got out. [laughs] You know, I got into art school, and I decided I really liked drawing and painting, but I didn't think I was... I didn't really think I was as good as I wanted to be and... To be successful at it. I may have been. I may have, but I just... I didn't have that self-confidence in myself as an artist. And I think part of it's because I was always reinforced for other things. You know, I was a good student, and I was always reinforced for being academically oriented, and I never... I was good at art, but it wasn't the same reinforcement. You know, my art teacher told me I could be an artist, but it's not like my family was reinforcing the idea, you know.

It's like, you know, artists don't make much money, and blah, blah, blah. But anyway, so I'd always been interested in architecture, and it just... It... But it was later that I realized that it was an avenue that I could do. And I think having been in a women's college that wasn't a university, it was humanities and biology, and, you know, it... In a big university, you would see people doing different professional avenues. University of Maryland has an architecture program. That's actually where I went to get my Master's degree. But I think at a university, you see these other things than just the humanities, and your mind gets thinking, "Oh, I could do that." But I was a little slow, you know, to get to that realization and to get to the point where, you know, "I've really got to do something with my life. I've got to focus and do something with my life. I've explored enough." And so that's what I did. I went back, you know, and went to school for several years, and came out and stayed in architecture.

JENIFER DOLDE: So you ended up finding that, I don't know, I'd consider it courage or that confidence to do that on your own? No one specifically encouraged you?

CATHERINE MOORE: [00:55:46] No, no, no. I mean, nobody told me, like... I mean, I think my father was probably

delighted, you know, that I had stopped... You know, not that he wasn't proud of me for working on the *Dove*, but I think he didn't want to see me jumping from one thing to another, and I think he was really proud of me that I had, you know, decided on a direction and that it was a pretty challenging one.

JENIFER DOLDE: So at what age did you go to get your architecture degree?

CATHERINE MOORE: I went later in life. I think I started... I was probably 32 when I started. So I was, you know, late going into my career.

JENIFER DOLDE: I tell my children, "Life doesn't have a timeline," or it shouldn't, anyway.

CATHERINE MOORE: No, it shouldn't, and people should do what they love. You can start at any time in your life.

JENIFER DOLDE: Well, tell me a little bit about your career as an architect. I know at least one project you've worked on, but I'm sure there were many others.

CATHERINE MOORE: [00:56:43] Yeah, when I was in architecture school, my interests were in adaptive reuse of historic buildings and in sustainable design. And I didn't really get into doing that right away, though. It wasn't until... As I mentioned, I worked for a firm... I always worked in Washington, D.C. Well, I met my husband in Baltimore. We

lived there briefly, and then we came to Washington, and my work was in Washington. So I worked for a firm that was a woman-owned firm, she was a minority, and she was getting a lot of work, because... I mean, it was a good thing, you know, she was getting a lot of work that way. But she was doing some work in the historic districts, and I was really loving it. And I did some work in Georgetown and **Cady's** Alley and some houses there that we did, Phillip's Row, and then I did work in LeDroit Park, and I just really... It was kind of my interest. And I liked it, because we were doing new work in historic districts, and I think there was... In Cady's Alley, there was a component of it that was an historic warehouse, and then we added on to it, and... I don't know if you're familiar with Washington, but it's kind of a neat... It was a neat project. They had hired multiple architects so that... The buildings are mostly retail now, and it's like an alley that's parallel to... The big street that goes through. I think it's M Street, or... Yeah, it's parallel to one of the main streets in Georgetown and to the canal. But it was originally warehouses, but it was that canal, so there were some old buildings back there still that did get restored, and then the developer was sort of a visionary and could see it as a good retail market... Space for retail. And

it's very successful. So that was fun, and the Phillip's Row project was fun. It was high-end, you know, townhouses in the heart of the historic district, and LeDroit Park is near Howard University, and actually the work we did was on property that Howard owned that was underutilized, and it was to make money. But that was really neat, and the woman I was working for didn't really want to do more historic projects. She wanted to do modern architecture. So there was this opportunity to work for Quinn Evans Architects, and they were doing... As I said, they were just going to start that project, and when I had the interview, they told me about that project, the Chesapeake Bay Maritime Museum, and I was like, "I want to do that." And they were also doing a project at the Natural History Museum, which I later worked on also... The Oceans Hall. So I worked on that. That was a restoration project. And it was the central hall of the Natural History Museum with the ocean... There's a big whale hanging in the space, and then... So that was neat. And then I did a master plan when I was with Quinn Evans for the Hirshhorn, and it was for... It was for... We looked at short-term... Things that are needed now, you know, projects needed now, maintenance, just things that needed to get done, urgent projects. And then we looked at, you know, what needed to

be done in the next, say five years, and then we looked farther out in the next 20 years. Well, they wanted to do... The building at that time actually was already... It was built in the early '70s, and it was already at that time starting to show some deterioration, and there were things that didn't meet the current codes, so we were looking at that. And we also... It wasn't totally meeting their needs, and there were renovations in addition to just major maintenance things that needed to happen. And so I left Quinn Evans. I briefly worked on an adaptive reuse project for Homeland Security. It was a huge adaptive reuse project where the St. Elizabeth's Mental Institution, their property, the earliest building there dated to just before the Civil War, 1857, and it was a huge campus of buildings, you know, some of them very historic, and then become more mo-- you know, up until more recent times, but I won't say up until... At some point, drugs were available for psychiatric disorders, and the place just closed. It just closed. And there was one building that's left that... Across the road from where we were working, and it was like, I don't know, 400 acres. And so that was really interesting, the adaptive reuse of that property, which I don't think it actually was well-suited to the adaptive reuse that was chosen. The building for Homeland

Security... The Homeland Security was going to become the headquarters, so all Homeland Security was moving into this big historic campus so that all of the agencies and departments that had been glommed together after 9/11 so that they could be co-located. But the recession hit, and Congress would not appropriate any more money for it. It just stopped. You know, four billion dollars, it had gotten [inaudible] two billion, and it was supposed to get another two billion. It was the biggest project going on in Washington, D.C., and it looked like guaranteed work for a long time, but it just wasn't getting the money, and it was a while before it started up again, and by then I was totally bored, and I went to work for the Smithsonian, since I had had, you know, the previous experience and some contacts there. And then worked on several museums as a program manager, and I had the Hirshhorn, American Art, Portrait Gallery, Postal Gallery... Postal Museum, and there's a building that... On Ninth Street, and I'm having trouble remembering the name of the building, but its staff... Smithsonian staff were in that building, so it was a leased property, and so I had to do renovations for the staff, you know, for their office space. So it was a pretty heavy workload, and I am glad to be retired at this point. I'm ready to slow down.

JENIFER DOLDE: COVID, I'm sure, was quite a challenge as well.

CATHERINE MOORE: Yeah, I don't like working at home. I just don't. My work was very meeting intensive, and I liked working with people, and I would not have been happy now with the COVID, continuing to work.

JENIFER DOLDE: It does seem to a certain extent things came full circle, although you were never really out of historically-minded projects.

CATHERINE MOORE: Right, yeah, yeah. There was always this kind of things related. You know, I never stayed in one place for a long, long time. Like, some people do that, and I've always... In a way, I envy them. But it's never been me, and so I feel like I collected interesting experiences.

JENIFER DOLDE: Heritage and, to some extent, preservation, in one sense or another, whether directly preserving through adaptive reuse or working for an institution that does preservation seems to be a common thread.

CATHERINE MOORE: [01:05:27] It is a common thread. Yeah, I just haven't really... I actually wasn't real excited about retiring. I just thought I might be bored. And that I was used to doing work that was stimulating, and I thought I might be bored, and I'm not. I'm not bored. I'm not yet, anyway. Well, I don't think I ever will be. You

know, I really don't. But I don't think I know what this chapter is. I don't know if there is just a chapter or if it's just sort of like my career where, you know, things just flow, and I do different things, you know. I don't know. I don't have a plan. I don't have a plan. Maybe I can come work on the new *Dove*.

JENIFER DOLDE: [laughs] You could. We're going through a master planning process, too.

CATHERINE MOORE: Are you?

JENIFER DOLDE: Yes, very much so.

CATHERINE MOORE: Who's going to be the architect?

JENIFER DOLDE: We're currently working with Ann Beha and Associates. You know, there's been several iterations of our master plan, and one of the first parts is actually under way... A different architect, actually, a local architect for that one, which is a renovation of a storage building, but now we're working on a welcome center that will also include exhibit space and open storage, as it were.

CATHERINE MOORE: I didn't realize that you were still in planning mode for more buildings.

JENIFER DOLDE: We need to constantly be. I'm happy... I can actually... I'm happy to tell you more about that.

Anything else as we wrap up. I'm going to end the recorded portion.

CATHERINE MOORE: Yeah. Are you based at the museum?

JENIFER DOLDE: I am, yes.

CATHERINE MOORE: Are you there every day?

JENIFER DOLDE: I'm not. I'm going to go ahead and... I think we're done with the substantive part of this. [01:07:14]

END OF AUDIO FILE