In 1939, the Pedal Boat Company of America contracted with the M. M. Davis & Son, Inc., shipyard to redesign and build a pedal-powered paddle boat called the Ped-L-Craft.

This is a story of George Townsend, a man with big ideas. It is a story of entrepreneurship, optimism, and American ingenuity that unfolded during the Great Depression. It is a story that linked Solomons to the New York World’s Fair and a dozen other venues. And ultimately, a story that failed to meet expectations.

In 1937, George H. Townsend purchased M. M. Davis & Sons, Inc. shipyard in Solomons, Maryland. Economic depression and the threat of war in Europe had combined to limit the demand for custom-built yachts that were the shipyard’s specialty. The business was struggling financially and Townsend needed a project that could provide a steady flow of income as a sideline to sporadic custom yacht building and seasonal boat repair work. In 1939, he decided that the pedal boat was just what he was looking for. Already popular on the French Riviera, this recreational craft was gaining a foothold in waterside amusement parks in America.

The pedal boat consists of a stable platform mounted on two pontoons and propelled by one or two occupants who pedal a bicycle-like mechanism that turns a paddle wheel. This “French invention” debuted in America in January 1936 when the Pedal Boat Company of Towanda, Pennsylvania, sold “102 of these curious pontoon craft” during the National Boat Show at New York’s Grand Central Palace.2

After designing and testing several pedal boat models, an improved version, the Model...
Ped-L-Craft: World’s Fair Sensation  (Continued from page 1)

D, was introduced in 1938 by the renamed Pedal Boat Company of America. The boats were used that summer at concessions at New York beaches where they could be rented by the general public for a modest fee. Townsend learned of these concessions and stated in a letter to his shipyard’s management that with about twenty boats operating, the company had grossed over $15,000 in 1938. At Jones Beach on Long Island alone, 37,000 passengers rode in the boats. Their success impressed Townsend.

The Pedal Boat Company had a simple business model. It contracted with a manufacturer to supply boats at a set price and contracted with concessionaires to operate the boats. The company owned and maintained the boats and the water park concessionaire received 25% of the profits. In time, the boats could be paid off and owned outright by the concessionaire.

Originally built by Dimon at Rome, Pennsylvania, the 1938 Model D Pedal Boat had proven to be a money-maker for concessionaires and the Pedal Boat Company. But the model was expensive to maintain because it was not durable enough to stand up to the abuse received from constant use by inexperienced operators. Townsend recognized that the design of the craft and the materials used in its construction needed to be modified to produce a more durable product, and he knew that with the M. M. Davis Company, he had the people with the know-how to make that happen. He sensed how lucrative this business might become, and determined to acquire an interest in the company.

The 100 for $100 Deal

In early 1939, Townsend made a proposition to the Pedal Boat Company that he would personally finance the production costs of 100 pedal boats at $100 apiece and the Pedal Boat Company would reimburse him with a percentage of their earnings. This arrangement could provide plenty of work at his underutilized Solomons shipyard. He began an ongoing correspondence about pedal boats with his son-in-law, George Gunther “Gunny” Wallen, who was the vice-president and resident manager at the M. M. Davis plant, and its general superintendent, Barnes Lusby. Townsend, based in New York, informed them that these craft had “enormous possibilities” and that the Pedal Boat Company management had already secured “applications from the World’s Fair and many beaches for these boats” for the 1939 season.1

Townsend struck a deal with Robert E. Kizer, president of the Pedal Boat Company, to underwrite the costs of 100 boats in exchange for receiving 40% of the boats’ earnings and a 25% interest in the company. Townsend became a vice-president of the firm and began a series of meetings at his New York office with naval architect Frederick K. Lord to improve the design of the boats. Townsend planned to have his shipyard construct the boats during the cold winter months before it became busy with repair work in the spring, so a Model D boat was immediately shipped to Solomons for Wallen and Lusby to examine with an eye toward making improvements. They took a ride in the craft and reported that they found the construction to be “flimsy,” but the mechanical parts seemed to be satisfactory.4

Initially, the yard was instructed to follow the usual construction methods, but Townsend also wanted his craftsmen to experiment with the design and substitute plywood for some of the components. Lusby agreed and immediately offered design improvements to the pontoons to decrease drag and increase maneuverability. Thus began an ongoing correspondence to modify and improve practically every feature of the craft while striving to reduce the costs of materials, production, and upkeep. For the first time, the yard also decided to try developing an assembly line to mass produce the boats, enabling them to use less skilled and lower paid workers. The experiment paid off in the years to come. The construction methods learned in manufacturing pedal boats would later be applied at the shipyard in building Army boats during World War II and Cruis-Along cruisers during the post-war era.

Townsend did not rely solely on the ability of his boat designers. He had the insight to investigate the practical operation of the pedal boats by interviewing a young African American man named Lorenzo who had been in charge of the crafts at Jones Beach and Asbury Park. Lorenzo confirmed

Continued on next page

Partially constructed chassis of “Seagoing Bikes” at M. M. Davis & Son shipyard, featured in the April 16, 1939, edition of the Baltimore Sun newspaper.
the opinion of Wallen and Lusby that the construction was flimsy and daily breakdowns were not uncommon occurrences. Lorenzo recounted a litany of mechanical problems that included broken paddle hubs, bent shafts, misaligned sprockets, and jumped chains. The crafts themselves suffered from broken seats, loose pontoons, and damaged canvas hoods. Many of the issues were due to operator error such as colliding with a fixed object that could smash a pontoon or cause the pontoons to become misaligned. Townsend was convinced that the M. M. Davis Shipyard could build a better boat.

Building a Better Pedal Boat

Given all of its shortcomings, Lusby expressed his opinion that the Model D boat was built cheaply and the original manufacturer had cut corners to enhance profits, resulting in a craft that was prone to breakdown. He feared that agreeing to build a boat at a set cost of $100 could set them up to have the same problems. Townsend replied that he planned to make more profit through dividends from the boats’ concessions than he would from the yard building the boats. He encouraged Lusby to make the boats “as strong and foolproof as possible, thereby eliminating upkeep expense.” He anticipated that the initial 100 boats would be so successful that the yard would need to anticipate that the initial 100 boats would thereby eliminating upkeep expense.” He expressed his opinion that the Model D boat was built cheaply and the original manufacturer had cut corners to enhance profits, resulting in a craft that was prone to breakdown. He feared that agreeing to build a boat at a set cost of $100 could set them up to have the same problems. Townsend replied that he planned to make more profit through dividends from the boats’ concessions than he would from the yard building the boats. He encouraged Lusby to make the boats “as strong and foolproof as possible, thereby eliminating upkeep expense.” He anticipated that the initial 100 boats would be so successful that the yard would need to have the same problems. Townsend was convinced that the M. M. Davis Shipyard could build a better boat.

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Following Townsend’s visit to the Solomons yard, momentum picked up. On February 15, the paperwork finalizing the agreement between the Pedal Boat Company and M. M. Davis shipyard was signed and Kizer approved a number of design changes that had been proposed by Townsend and his team. A number of boats had already been ordered from the Pedal Boat Company. In addition to the upcoming World’s Fair contract, ten boats, painted red, white, and blue, were needed by April 1 at the Tidal Basin at Washington, D.C. Given the anticipated demand for the boats, Townsend advised Lusby to be in full production by March 1.

Enough wood, plywood, ironwork, and other components had been delivered to the yard by late February for construction of the pedal boats to commence. Inquiries were made for shipping costs to deliver the finished boats to various destinations. In early March, the yard had 25 boats completed and ready for delivery at an average cost of $92.80. Concerned about the wear and tear on the boat, Wallen wanted it tested before shipping any out. To simulate the abuse that a boat might sustain at a busy concession, the shipyard had a pedal boat that was made available to the youth of Solomons. According to Wallen, “All the kids on the island have been in it from morning till night, it has been knocked into docks, etc. and we have found no sign of trouble…” He concluded that their test boat “has been subjected to hard use” and was holding up well. In March the Maryland State Roads Commission finally completed an all-weather road to the Davis shipyard. For the first time, delivery of supplies and materials and shipping products out of the shipyard did not rely on the weather. The improved road came just in time for the pedal boat project because its success depended on timely and reliable shipments by truck.

The Pedal Boat Company received its first check for $1,000 for a direct sale of ten boats to Prospect Park in Brooklyn in mid-March. On March 26, a sample boat was shipped from the yard to the New York World’s Fair and Greyhound Bus, operator of the World’s Fair boat concession, was “more than crazy about these boats.” In fact, they inquired about the availability of larger three-occupant pedal boats. Townsend directed that the first 19 boats be delivered to the World’s Fair by April 26. These boats were to be painted the World’s Fair colors of dark blue and orange. The order also included several larger, three-passenger pedal boats for the Fair concession.

Given the improvements in design and construction, the Pedal Boat Company agreed to raise the price paid to the shipyard for each boat to $115. By the end of March, the Pedal Boat Company had already contracted for 130 boats, but Townsend, ever the optimist, anticipated that over 200 Ped-L-Craft boats would be needed and kept the production pressure on.

The shipyard and its pedal boats got a plug in the April 14 edition of the Baltimore Sun. Outlining the boat building work at the yard, it described the “seagoing bicycles” being built for the World’s Fair. The article featured a photo of a number of pedal boats under construction at the yard with an inset showing two occupants pedaling one of the boats.

Word of the pedal boats was spreading. Eight assorted color boats were ordered by the League Island Park Canoe House at Philadelphia. Davis also shipped boats for Richmond and the first shipment to the World’s Fair on April 20. Another eleven boats were shipped to the Fair on April 24. Townsend was excited to report that on its first day of operation, the Richmond concession took in $84. The New York Times, reporting on the opening of the World’s Fair in its May 1 edition, referred to “watching the Fair-goers splash about on the waters of Fountain Lake in their ‘pedal boats.’” Townsend reported that the Fair’s concession had receipts for $591 for its first weekend of operations.

In the midst of production, a deluxe Ped-L-Craft model was proposed and Abercrombie & Fitch ordered one for a customer in Minnesota. Townsend requested that the yard “really doll up this boat” to justify the $300 asking price. The deluxe model featured padded seat cushions, a canvas canopy, battery-powered lights, and decorative chrome-plated details.

As the Ped-L-Craft boats were put through their paces by the public, concessionaires started forwarding their recommendations for improvements based on complaints they had received from the public. These included modifying the hood to make it easier for customers to get in and out of the boats and putting a hole in the top of each pontoon to allow the...
use of a bilge pump in case of leaks. The shipyard also began numbering boat components and reworked the assembly instructions to include drawings in an effort to minimize confusion at the concessions where untrained labor reassembled the boats after shipment.

Fred Lang, a Baltimore concessionaire at Gwyn Oak Lake, ordered eight boats to be delivered by its opening day of May 13. As of May 19, the yard had completed and delivered a total of 72 standard two-seat models to various venues in addition to four three-passenger models to the World’s Fair, and the deluxe model for Abercrombie & Fitch. Meanwhile, the yard was busy completing orders for 12 boats for Asbury Park and 25 streamlined boats for Jones Beach. The Asbury Park boats were due on May 20 and the Jones Beach boats were needed by May 25. By late May, the yard was making progress on its second hundred boats. These boats incorporated all of the lessons learned from the first 100 boats.

As the season wore on, customer complaints received by the Pedal Boat Company about mechanical problems and parts breaking continued. Costs for repairs, replacement parts, and upkeep cut into the Pedal Boat Company’s profits. This prompted Townsend to advise his management team to visit parks in person to see the boats in operation and witness first-hand the problems they were experiencing.

As soon as the pedal boat construction and assembly was standardized, the more experienced carpenters applied their skills to other projects. Hiring less experienced workers on the pedal boat project had the effect of lowering the average pay rate at the yard to just over $0.45 an hour and increasing the profit margin. By mid-June, pedal boat building season had ended, the lower wage workers were laid off, and the shipyard payroll was reduced by half.

The initial foray into pedal boat business had not been as profitable as Townsend had anticipated – largely due to the frequency of breakdowns and cost of maintenance of the concession boats. In an effort to change the business model, the Pedal Boat Company placed an advertisement in the July issue of Motor Boating magazine asking for dealers to sell the Ped-L-Crafts. The list price would be $225 and the selling cost to a dealer would be $169 each. This price would allow M. M. Davis & Son, Inc., and the Pedal Boat Company to earn $27 each on every model sold, in addition to the $115 the shipyard received. The company hoped to attract ten to fifteen dealers and each dealer would be required to buy a demonstrator model. The ad was aimed at private owners with a special proposition for dealers. Armstrong & Galbraith agreed to a demonstrator model to sell the boats in their New York store. In order to ensure a stock of boats for outright sales to customers, the Pedal Boat Company decided to limit the active boats in concessions to 150, leaving about 40 boats in stock for sale to private owners and dealers. There is no record as to whether this effort produced other new outlets for the company.

As the summer season progressed, Townsend received reports of more problems with the concession boats. Emphasizing the problem of damaged boats not generating any income, Townsend stated that the World’s Fair boats were bringing in more than $300 per day and it was important for the yard to expedite the delivery of replacement parts because each boat in working condition averaged nearly $40 per week while a broken boat earned nothing. Townsend even had his shipyard build the World’s Fair concessionaire a unique motorized version of its pedal boat that was used to retrieve disabled Ped-L-Craft.

Despite the profitability of the World’s Fair concession, Townsend learned that few of the other pedal boat venues were able to do more than meet expenses in 1939. In his September 8 letter to Gunny Wallen, Townsend’s prospect for the future of the Pedal Boat Company was not rosy:

...there is no use denying the fact that most of our concessions have been sour, with the exception of the World’s Fair...

Townsend concluded “in general I do not think it is the fault of pedal boats, but rather the trouble with the concessions everywhere is that people are simply not spending money.”

By the end of the 1939 summer season, Ped-L-Craft boats built by the

Continued on next page
Davis yard had entertained visitors at the New York World’s Fair and parks at Jones Beach on Long Island, Prospect Park in Brooklyn, Ashbury Park in New Jersey, the Tidal Basin in Washington, D.C., Baltimore and Annapolis in Maryland, Richmond and Arlington in Virginia, Philadelphia, Pennsylvania, and venues in Georgia, Florida, Texas, and New Hampshire.

Future of Ped-L-Craft

Although the pedal boats were not as profitable as anticipated by concessionaires, they were popular among the general public and did pay for themselves over time. The boats returned as popular attractions at various shoreline concessions in 1940, including Gwyn Oak Lake, one of three public boat lakes at Baltimore. Gwyn Oak had eight pedal boats in 1939. Although half were destroyed when the dance pavilion they were stored in burned, the Baltimore Sun reported in July 1940 that the other four “new-fangled devices” remained popular at Fred Lang’s boat concession.12

The Washington Post reported in late 1939 that of the Welfare and Recreational Association’s boats, “Most popular are the pedal boats on the Tidal Basin, which were used by 9,129 persons...”13 Of the nearly 18,000 people who rode in one of their boats that year, over half opted for a pedal boat. The pedal boat concession began each season during the Cherry Blossom Festival and they remained a popular attraction at the Tidal Basin for years.

The New York Times reported the pedal boat concession on Zachs Bay at Jones Beach was still a popular attraction in 1953. Similarly, Fountain Lake in the Amusement Zone at the New York World’s Fair continued to feature pedal boats in 1940. When the Fair ended, according to a 1971 New York Times article, its remaining 35 pedal boats went to Brooklyn’s Prospect Park where they were used in a concession on Swan Boat Lake. These pedal boats remained “very popular for more than two decades.”14 In 1965, the public could rent a Prospect Park pedal boat for 35¢ for a half hour, but vandalism was beginning to take its toll on the little fleet. In May 1970, only fifteen boats were still in service when a lightning strike caused a fire that destroyed them and the paddle boat building where they had been stored. The longevity of these boats is a testament to their builders and the concessionaire who maintained them. ❯

(Endnotes)
1 Motor Boating magazine, July 1939
2 The New York Times, 01/26/1936, page S5
3 CMM MS 025, Box 4, Folder 12, 01/11/1939
4 CMM MS 025, Box 4, Folder 12, 01/24/1939
5 CMM MS 025, Box 4, Folder 13, 02/02/1939
6 CMM MS 025, Box 5, Folder 2, 03/13/1939
7 CMM MS 025, Box 5, Folder 2, 03/31/1939
8 Baltimore Sun, 04/16/1939
9 New York Times, May 1, 1939, page 2
10 CMM MS 025, Box 4, Folder 14, 04/21/1939
11 CMM MS 025, Box 5, Folder 4, 09/08/1939
12 Baltimore Sun, 07/21/1940, page M2
13 The Washington Post, 10/22/1939, page 8
14 The New York Times, 08/22/1971, page BQ72
Tattoo Heritage: A Family Tradition

By Sherrod Sturrock, Deputy Director & Richard Dodds, Curator of Maritime History

Early Days

Red Octopus: Dottie got her first tattoo in 1992. Her husband, “Easy,” had a few tattoos, so she thought she would get a little red octopus that represented their favorite song. Dottie said that her husband encouraged her to get into the business and open her own shop. He thought it would be a good outlet for her art. So that year she and “Easy” opened the Red Octopus in Prince Frederick, one of the first shops to open in Calvert County. He took care of the business and she did the tattoos. In 1994, she brought her niece, Andi Witherow, in to help, reinforcing what was to become a hallmark – a strong family business.

As the business grew, they added more artists. Andi said that Dottie felt responsible for people out there doing tattoos in their basements, not really knowing what they were doing. When she saw talent, she would bring them in and teach them. She told them it was a profession, and they needed to treat it like a profession. Some of those people still work at the Red Octopus. Andi started out prepping client designs and then cleaning up, bandaging, and going over care instructions while Dottie did the tattooing. Now Dottie runs the business in her four busy locations, and Andi works as a full time tattoo artist.

King of the Bay: Both Jeremy and Emily are local born and bred. Jeremy comes from Huntingtown and Emily from Chesapeake Beach where her father was once a waterman. The two met in 2005 working in Jeremy’s father’s shop. Jeremy’s father, John Hudson, is the owner of the Ink Wizard Tattoo Shops located in Clinton and California, Maryland. John opened his first shop in Huntingtown in 1994, Jeremy apprenticed and began seasoning his career at his father’s shop. Eventually he and Emily decided to make their own way and open a shop where they could explore their own visions. They opened No Regrets in a storefront shop in Solomons in 2008.

Emily explained that the shop was named after her father’s boat, No Regrets, which seemed well suited to a tattoo shop. Over time, other shops took the title, and to distinguish themselves, they changed the name in 2013 to King of the Bay Tattoo. They are quick to say that the “king” refers to the osprey, Jeremy’s favorite bird, not to themselves. Emily is the business manager, and Jeremy runs the shop. They have three other full time artists working for them, all from the local area. The younger artists handle the late hours leaving family time for Jeremy and Emily to devote to their two daughters.

Changes to the Industry

King of the Bay: Jeremy’s dad began tattooing in the generation where customers were still picking their designs directly off of the wall. Over the years tattooing has evolved into a custom art industry and Jeremy has evolved with it. Although he is skilled in many different forms and styles of tattooing, his favorite is American traditional. This style is recognized by its bold lines, solid colors and “souvenir-like” way of collecting the tattoos. Generally the designs are small enough to complete in one sitting, which makes sense when you consider that it dates from sailors getting tattoos while on shore leave. Jeremy’s hard work and dedication to refining his craft has allowed him to receive several awards for his work at tattoo conventions, competing against many skilled artists in the industry.

Red Octopus: Andi reported that 50 years ago, back in the “sponge and bucket” days, tattooers just used one thickness of needle, like a nail, to make thick lines, no gloves, and the same bucket of water for everyone. They used powdered pigments and mixed it with witch hazel. Now inks are pre-mixed, with ingredients listed on the labels with expiration dates. There is a much greater variety of colors available now. She and Dottie used to solder their own ‘bug’ pins for needles (pins used to mount insect specimens.) “We would spend a day or two making a week’s worth of needles because you have to use a new needle for each customer.” Now they’re all pre-fabricated.

Popularization of Tattoo

King of the Bay: It is definitely social media and television. TV stars have tattoos, sports figures have them, musicians – you see them everywhere. People see tattoos, and it makes them want to be tattooed. In the past, a tattoo branded you as a certain type that was not always acceptable in society, but they are much more acceptable now. Jeremy said that some of the TV shows have presented the career of tattooing in a glorified light. This has resulted in what he calls a “rock star” mentality – people who get into tattooing for the wrong reasons, because they want to be rich and famous. He is a passionate advocate of the craft and tradition of tattooing, where you get apprenticed to an artist and put in your time learning the necessary skills to do the work justice.

Continued on next page
**Why Tattoo?**

**Red Octopus:** Dottie recalled that early on it was a type of guy who got tattooed, hard-working, blue collar guys. Now it’s everyone because they see it on TV and in the social media. Dottie said they have done second generation clients, people who first came in as a baby with a parent getting a tattoo, now they’re coming back for their own as adults. They have a lot of women customers. Andi proudly told about doing the County Fair every year. “We’ve been doing it for about 18 years.” They use air brush tattoos and people love it.

**King of the Bay:** Society is full of symbols and people use tattoo to show that they belong to a certain group. People like to belong to something, be a part of something. Tattoos can represent whatever you want them to – it’s no longer a stigma and it doesn’t mean you’re a rebel. These days, more women than men get tattoos. That’s a big change from the past. Some people, especially young people, are just “trending” or doing what they see others doing – infinity symbols or something else that is popular on Pinterest, but many are looking to find deeper meaning in their unique tattoos.

**Red Octopus:** People get tattoos that are meaningful to them: baby footprints with the baby’s name, or memorial tattoos. Sometimes entire families come in after someone has died to have a memorial tattoo to remember that loved one. People want to commemorate special times. Some feel that tattoos can help them heal when they’ve had a loss.

**The Emergence of Custom Tattoos**

**Red Octopus:** In the past people used “Flash” designs – designs that have already been created for tattoos that people can choose from. Originally they were painted on canvas, but now are all digital. You’d go into a shop and floor to ceiling it would be covered in flash that people could choose from. It was a lot easier then. Things were pretty much “as is.” Now people bring in pictures on their phones, or something they’ve seen on Pinterest or some other site. The artist will talk to them, Andi said that they don’t like to copy other people’s work, but try to take their ideas and redesign them to work as tattoos. “They don’t know how sun or aging will affect their tattoo, but we do. Sometimes we have to redraw them.”

Andi described one of her recent creations: “Today I drew a Celtic shamrock with a Maryland flag, chief bugles, and captain bugles with the flag, with the guy’s last name in the stem of the shamrock. Went from his head to my drawing this morning! Thank god for coffee.”

**King of the Bay:** In the past, people would walk into a street shop, pick a design off the wall that they liked, but may have had no special meaning to them, and get it tattooed. Now, 90% of the customers want a custom piece, and most of the time it’s something meaningful to them. It’s personal. When someone wants a custom piece, they have a consultation with the artist. Often they bring a picture, or a style that they like, and the artist collaborates with them to develop the tattoo design. Once the design is complete, they make the appointment to get the tattoo. It is far more time consuming than before. The most common requests Jeremy gets are for nautical tattoos – anchors, ships, crabs, lighthouses, things like that. A lot of Navy guys from the base come over, as well as local people wanting something representative of the area.

**Regulation**

The state of Maryland does not regulate tattoo shops but leaves that to the local jurisdiction. Calvert County passed a law regulating tattooing and body piercing in 2013. The law states that anyone who tattoos or pierces can only operate from a licensed business. Performing tattooing or piercing in a private home or unlicensed business is illegal. Licensed operators have to meet safety and hygiene standards that help to minimize the potential for infections. All of the tattoo artists we spoke to welcomed the regulation and take full responsibility for informing the public of the importance of going to a licensed shop, for their own safety.

**Red Octopus:** Dottie is an enthusiastic supporter of the regulations. She has always worked well with the Health

Continued on next page
Department and says people are lucky that Calvert County does regulate tattoo shops. She explained that once tattoo equipment became available off of eBay a lot of people got into tattooing with no training. People need to know that they’re getting tattooed in a clean, regulated place. If they’re sitting at a kitchen table, they’re just asking for trouble.

**King of the Bay:** Jeremy and Emily are equally supportive of regulations. They feel that it is detrimental to both the industry and the community to have unregulated and untrained people doing tattoos. With the license, customers are assured that they are being serviced in a clean and certified environment.

**Beyond the Rules**

**King of the Bay:** Jeremy is selective when a client approaches him about a “risky” tattoo design or placement. If a person comes in and wants a highly visible tattoo on a hand, neck, or face, he talks to them about their future and how this can affect it. As he puts it, “I’m a tattoo artist and know the issues that can arise by having a constantly visible tattoo.” He will not do one of these tattoos on a young person unless the person is already “tattooed up.” He has no qualms about turning people down when he feels they are not ready, or the tattoo design is inappropriate.

**Red Octopus:** Dottie also expressed a strong belief that people need to clearly understand what they’re doing before getting a tattoo. They always do a consultation, and prefer to have people come twice to the shop. If there is hesitation, she sends the client away to think about it. Andi says, “I tell moms that I would never put anything on their kids that I wouldn’t put on my own. You have to remind them that not everyone in society is as loving and accepting as their social group. They need to think about that.”

Dottie is emphatic about customer service at Red Octopus shops. “We want to know our customers, we want people to come in a couple of times and feel comfortable with us. We want people to be sure before they get a tattoo.”

**Looking Ahead**

**King of the Bay:** While business is continuing to grow, Jeremy feels that the influx of new tattoo artists is peaking. Emily agrees, saying that the “inner circle” of experienced tattoo artists would like to close the doors against more “misguided” people jumping on the bandwagon to becoming a tattooer. Jeremy said many late-comers are figuring out that they may not get rich or famous. “You can make a good living at it, but you’re not going to be a millionaire and do tattoos … It’s like any other art form. You’re not making a lot of money; you do it for the passion – passion over profit. A lot of the money you make goes back into your art work to keep it evolving. I love doing it. It’s what I want to do.”

**Red Octopus:** Dottie does not see tattooing as a trend. She just sees it as always being here, and getting better. It has become much more competitive and a lot of amazing artists are getting into it. Whenever it seems to slow down, something else comes along to rejuvenate it. She loves to bring family members into the business. Some are artists like Andi, others work in the shop. She has several nieces, great niece, three grandchildren, three daughters, daughter-in-law, and two sons working. “I’ve put a lot of kids through college with this shop,” she says proudly. Dottie has 19 grandchildren and one great-great nephew, so there’s lots of family around.

Dottie says, “We have customers that come in and write nice things about us. They want to hug us before they leave. It makes me feel good. We get attached to our customers.” Clearly, it’s a family affair in more than one way.

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The Paul L. Berry Reference Library recently received a generous donation of 1,400 books from Paula Ray of Catonsville, Maryland. Mrs. Ray is the wife of the late William Earl Ray who spent most of his career at the Johns Hopkins Applied Physics Lab in Howard County, until his retirement in 1989. “Bill Ray,” as he was known, had a passion for anything maritime, and was an avid sailor and accomplished model maker.

Bill compiled a library of over 1400 volumes during his lifetime on varied aspects of naval and maritime history, carefully organized by subject. After his passing in April 2014, Paula started planning for a move to a smaller home, which required considerable downsizing. She and her family inventoried the book collection and contacted the museum. Bill and Paula had sailed into Solomons on a number of occasions and became members of the museum. The William Ray collection is one of the largest donations to the library in recent years, and in the upcoming months the collection will be inventoried and selected books catalogued.
STORIES SKIN DEEP LIVING ART EVENT MARCH 21

Guests enjoying Stories Skin Deep Photo Show. (Photo by Tim Reese)

Sam Law telling the story of her tattoo at the Stories Skin Deep Living Art Event. (Photo by Tim Reese)

Maritime Category First Place winner Dan Bramos with Second Place winner Michelle Scruggs at the Stories Skin Deep Living Art competition. (Photo by Tim Reese)

Jen Poteen at Stories Skin Deep Living Art event. (Photo by Tim Reese)

Master of Ceremonies Jeff Ryan announces a contestant at the Stories Skin Deep Living Art competition. (Photo by Tim Reese)
**MUSEUM STORE**

By Maureen Baughman, Store Manager

**Newsflash!!** While the winter winds blew, we were busy completing the second half of the planned store renovation with the addition of wall cabinets and built-in bookshelves! The fully completed space envelopes you in a warm, inviting atmosphere that is evident the moment you step through our doors. The shelves are chock full of fun and interesting toys, books, beautiful gifts, and treats for you and your home or as a gift for a friend. We pride ourselves on our beautifully crafted and made in America selections. The store is your destination whether you need a special hostess gift or a spectacular wedding present.

**Online Store Open for Business!** Can’t make it to the museum to do your shopping? No problem! Our brand new online store is up and ready to take your orders ([https://calvertnarmuseumstore.miinduu.com](https://calvertnarmuseumstore.miinduu.com)). While our entire inventory is not available online, you’ll find many of our popular items to order and new items will be added weekly. Museum members can use the code 10Bubbles to activate their 10% discount. Memberships will be verified before the order is shipped so please do not share this code – it’s a perk for members only.

Here to greet and assist you, if you need it, is our “dream team” of a store staff. Working side by side with the staff is a special group of volunteers. The volunteers are such an important part of the store family that they remain in our hearts long after they stop volunteering. A truly special volunteer, Doris Berry, retired from volunteering over ten years ago and when she died this past January we all stopped to reminisce on the adventures we had shared. She was a beautiful person filled with kindness; we will miss her.

Come in and discover your new Museum Store!

**Community support for the Dee of St. Mary’s crosses the Patuxent**

When the museum took on the skipjack **Dee of St. Mary’s**, we were assured that community support would follow the boat. That promise has been kept several times over. On March 8, the **Chesapeake Bay Running Club** (CBRC) held the 11th Lower Potomac River Marathon. Organized by race director Liza Recto, the race boasted 170 registrants from 20 states and DC. CMM sent almost a dozen volunteers to support the race under the direction of Al Rondina. A portion of the proceeds are donated to support the maintenance of the **Dee**. Last year the CBRC donated $4,250 to the **Dee**. No word yet on what the latest race will add.

**Chesapeake Fiber Arts** is another group with historic ties to the **Dee of St. Mary’s**. Director Becky Benton is a plank owner, and donated the beautiful quilt that was raffled off to support the **Dee** in December. On Wednesday, April 8, Chesapeake Fiber Arts is hosting a workshop at the museum from 9 am to 5 pm. Instructors are all donating their time to teach classes in a remarkable variety of fiber arts and all proceeds will go to the **Dee**. Classes include pinweaving with ribbons, basket weaving, coiled bowl making, and using Paintstiks to create patterns. To see the full list of options, or register for a class, click here.

We are very grateful to these community partners. Without this kind of support, it would be impossible to operate the skipjack in a sustainable way.
Activities & Events

Roger Green and Lynn Healey of Annapolis Bluegrass Coalition performing at February’s First Free Friday. (Photo by Glenn Thompson)

Patuxent Small Craft Guild volunteers Ed Geis and Jim Wilson assist Curator Richard Dodds position anchor on front lawn of museum. (Photo by Rob Hurry)

Patuxent Small Craft Guild volunteers Tony Pettit and Ed Geis repairing yard for Dee of St. Mary’s. (Photo by Rob Hurry)

Volunteers removing ballast from Dee of St. Mary’s prior to Spring maintenance haul-out. (Photo by Rob Hurry)

A wintery scene at CMM Boat Basin. (Photo by Rob Hurry)
Activities & Events (continued)

Julie Hall from Jefferson Patterson Park & Museum explaining archaeological finds to family during Homeschool Day. (Photo by Rob Hurry)

Ilse Metz, one of the 2014 Volunteers of the Year, at the Volunteer Recognition event. (Photo by Rob Hurry)

Paleontology and Archaeology Jeopardy game show host Kate Dumhart and student during Homeschool Day. (Photo by Rob Hurry)

Girl Scouts examining *Carcharodon megalodon* skeleton replica at February’s First Free Friday event. (Photo by Glenn Thompson)

Youth Art Month display featuring original works of art by area students. (Photo by Rob Hurry)
Rock and Roll Hall of Famers HEART to Kick-Off the Summer Music Series on May 23
Presented by Prince Frederick Ford /Dodge

On Saturday, May 23, Rock and Roll Hall of Famers HEART will perform LIVE at the PNC Waterside Pavilion! Well-known for 70’s hits like “Crazy on You,” “Magic Man,” “Barracuda,” and “Straight On,” Heart continued topping the charts through the ‘80’s and ‘90’s. They had huge hits like “These Dreams,” “Alone,” “What About Love,” “If Looks Could Kill,” “Never” that showcased the sisters’ enormous talents. Tickets for this show are $54 – Premium and $44 – Reserved and can be purchased online by visiting www.calvertmarinemuseum.com or by calling 1-800-787-9454.

Be the Ultimate Fan for Heart
Experience CMM’s concerts as never before by placing your bid on the Ultimate Fan Package. This is a rare opportunity to get up close and personal to your favorite performers and includes:

- 2 Front Row Seats
- 2 Meet-and-Greet passes
- Autographed poster
- Early access to venue so you do not have to fight the crowds

Visit www.calvertmarinemuseum.com to get more details and to bid on this VIP package. Proceeds from the auction support the education programs and activities at the Calvert Marine Museum.

Last Summer on Earth Tour – July 3

On Friday, July 3 the Calvert Marine Museum will host the LAST SUMMER ON EARTH TOUR featuring three bands: Grammy nominees THE BARENAKED LADIES, THE VIOLENT FEMMES, and COLIN HAY (former lead singer of Men at Work). Our headliner, the Barenaked Ladies, have sold 14 million albums worldwide and are known for such hits as “One Week,” “Pinch Me,” “Brian Wilson” and “If I Had $1,000,000”. The band also penned the theme song for the hit CBS series, “The Big Bang Theory.” BNL’s live shows have become legendary with their hilarious on-stage banter and impromptu raps, leaving fans expecting the unexpected. Tickets go on sale to members April 7 for $59 – Premium, and $49 – Reserved.

2015 MEMBERS’ TRIP ANNOUNCED – Calvert County Brewery and Winery Tour & Picnic
Sunday, April 19

Hop on the bus and join us for a day of wine and beer tasting, great food, and merriment as we travel to Calvert and St. Mary’s County’s most picturesque, award-winning wineries and breweries. We will end our perfect spring day with a lovely picnic under the Calvert Marine Museum’s Corbin Pavilion. Our members’ trips are always full of fun, laughter, and great fellowship. Hope you will join us!

Departure ......... 11:15 a.m. from the museum
First Stop . . . . Mully’s Brewery
Second Stop . . . Running Hare Vineyards & Calvert Brewing Company
Third Stop . . . . Port of Leonardtown Winery
Fourth Stop . . . . Slack Winery and Brewery
Final Stop . . . . Museum’s Corbin Pavilion for a picnic
Festivities End . . . Approximately 7:00 p.m.

Ticket Price: $60.00. Includes a tasting at each location; some venues will also include a tour of the vineyards or brewing area. CMM will provide a snack “survival” kit for our first-class luxury bus ride. Upon returning to the museum we will wrap up the day with a picnic that will “wow” you!

If you would like to purchase a ticket for this event, or for more information, please call Lisa Howard in the Membership Office at 410-326-2042, extension 16, or email Lisa at howardla@co.cal.md.us
In 2006, Congress enacted several tax breaks aimed at encouraging charitable donations. One of the most successful of these tax breaks is known as the IRA Charitable Rollover, a law that allows tax-free charitable donations up to $100,000 from an IRA of anyone aged 70½ and over. In the first two years that this program was available, more than $140 million was donated from IRAs to support charitable programs. The tax break expired in 2008, but Congress has temporarily renewed it five times since then. Most recently in December 2014 President Obama signed legislation extending the tax break retroactively to January 1, 2014, but only through December 31, 2014.

The expiration of the law has made planning for 2015 more challenging, but donors should still consider the IRA charitable rollover, especially for those who have to take required minimum distributions (RMD) from IRAs. Instead of taking the RMD, the donor can have the money sent directly from the IRA custodian to a qualified charity. If the law is renewed, the distribution will be excluded from the donor’s taxable income and will not be taxed. If the law is not renewed, the donation will be added to the donor’s income, but the donor will still be eligible to receive a charitable deduction.

It is crucial to consider the IRA charitable rollover now, throughout the year, and before taking a RMD. The moment the individual receives the RMD directly, it is automatically included as taxable income and cannot be undone. Even if the law is renewed, the donor will not be able to take advantage of the tax-free distribution.

Bipartisan legislation is currently in Congress to make the IRA charitable rollover permanent. Most experts agree that even if not made permanent, a temporary retroactive extension will be passed. Regardless of the legislation, the donor will certainly have more options for reducing taxes if the donation is structured to qualify as an IRA charitable rollover from the beginning. If the law is renewed, the tax break to the donor may be greater. But if the law is not renewed, the donor will never pay more in taxes because the donation was structured as an IRA charitable rollover.

Help CMM raise $5,000 without it costing you a penny!

Join the museum’s Google+ Circle of friends. Click on this link: https://plus.google.com/+CalvertmarinemuseumMD/posts
It's really that easy! Runs through April 10!

The Calvert Marine Museum was selected to be the focus of a Google+ marketing project by a group of young marketing students from James Madison University. The marketing project runs for just five weeks and its success is based on the number of new people that join the Google+ circle and comment or share posts during those five weeks. Please click on the link above and join the circle now!

Did you know that the Calvert Marine Museum is registered for Amazon Smile?

If you sign up and select us, part of every purchase you make on Amazon comes to the museum. Every little bit helps. Go to http://smile.amazon.com/about/ref=smi_ge_ul_lm_raas

Bugeye Ball to be held Saturday, May 16

On Saturday, May 16th, the Calvert Marine Museum will welcome you to the wonderful era of mystery and intrigue at the Bugeye Ball. With plans for this premier evening underway, the Ball Committee is designing a night not only focused on thanking our friends, but a night where we can share our passion for the museum. Expect fabulous food, live entertainment, gaming tables, elegant décor and … the unexpected.

Don’t miss this chance to enjoy the museum. Proceeds from the Bugeye Ball will support the final phase in the renovation of the Maritime Gallery which focuses on the subject of water and recreation in Southern Maryland from the post-World War II era to the present day.

Tickets for the event and sponsorship opportunities are available by calling Lisa Howard at 410-326-2042 x16.
Recognitions

Congratulations to our own Robert Hurry, CMM's current longest serving employee, celebrating 25 years of service. First hired as a part-time Photo Cataloger, Robert began his career as Registrar in March, 1989. As Collections Manager and responsible for the archives, Robert maintains all collection records, catalogs items into the collection, and conducts research. He is the assistant editor of the Bugeye Times, staff photographer and has co-authored several publications on local Maritime History. Thank you for a job very well done! Photo (courtesy Paula Johnson) is a young Robert cleaning the Smithsonian Institution's model of the two-masted skipjack Thelma G. Roberts during the 1989 installation of the “Maritime Patuxent” exhibit.

Farewells

Tom Lewis worked as a part-time museum interpreter in the education department for 13 years. His extensive knowledge of fossils, fisheries, boats, and all things maritime made him an extremely valuable member of the education staff. Tom is also a talented carver and the creator of our original “Golden Otter” presented to the volunteer of the year. He moved out of state at the end of 2014 and we wish him well. His hearty laugh and remarkable expertise will be missed.

Henry “Bud” Albright, one of our regular admission clerks, was always eager to greet our visitors and loved coming to work — greeting everyone with a big smile and saying “I love my job!” In fact Bud would show up every morning early just to walk around the museum and take everything in. He kept himself very familiar with every exhibit the museum has to offer. Bud started work here in March of 2009 and he retired in February 2015. We hope that Bud has many great days enjoying St. Leonard Creek and the Patuxent River.

New Staff

The Education Department is delighted to welcome two new part-time Interpreters. Candi Clagett is a native of Prince Frederick. She served as the chief museum educator and logistics coordinator with Historic Ships in Baltimore, as well as working as a museum educator with the Baltimore Museum of Industry. Coby Treadwell lives in Lusby, and comes to us with extensive experience as a supervisor and museum interpreter at Historic St. Mary’s City. He has a degree in military history from American Military University and an obvious passion for the subject.

Estuarine Biology is pleased to have Taylor Wagner on board for our spring internship. Taylor received his degree in marine biology from Roger Williams University in Rhode Island. In addition to his specialized coursework (including aquarium systems design), Taylor performed aquatic husbandry duties while working in the university’s Wet Lab.

Moving Onward and Upward …

John Nance, Assistant Curator of Paleontology, has been accepted into graduate school at the University of Maryland, College Park. In August, he will begin pursuing his master’s degree in geology. He plans to remain on staff part time as Paleontology Collections Manager.

Sylvia E. Bourne Remembrance

We have lost a member of our CMM family. Sylvia Bourne, who served as custodian for the Calvert Marine Museum for 20 years, died January 30, 2015, following heart surgery. Sylvia was born, raised, and educated in Calvert County. She came to the museum from the Calvert County Public School system in 1994 and worked at the museum until her untimely death at the age of 55. In addition to her CMM family, Sylvia is survived by her husband Melvin, two sons, and seven grandchildren. She will be fondly remembered by all who came in contact with her for her quick wit, strong work ethic, and seemingly unlimited patience.
Volunteer Spotlight

By Sherry Reid, Volunteer & Events Coordinator

On Wednesday, March 18, the staff rolled out the red carpet for the annual Volunteer Recognition Awards dinner. The role of Master of Ceremonies was played by our Director, Doug Alves, assisted by Judy Larsen, Volunteer Council President. Doug announced the record breaking volunteer hours logged for 2014 at 31,284 compared to 2013 at 29,691 hours. The volunteer hours for 2014 equates to $795,552 of in-kind service. The department heads in turn recognized and thanked the volunteers that work in their departments. Volunteers that worked over 100 hours or more were recognized with a certificate and a small gift, followed by those volunteers that achieved a thousand hour milestone over their volunteer time at CMM.

Congratulations to the following volunteers that were nominated by the staff for the 2014 Volunteer of the Year award. Ned and Margaret Clarke prepare new kits of concert sleeves annually, and repair them after each concert. Ned designed the skiff for boat camp and runs the camp every year, with Margaret’s assistance. Margaret creates holiday arrangements to decorate the Drum Point Lighthouse at Christmas. And this year, they worked with Sherry Reid to design, purchase supplies, and decorate the new lobby. Zak Lellis-Petrie has shown up every week to monitor the aquarium chemistries as we transitioned through the renovation. New systems require close attention and his contribution helped the museum maintain the living collections in our exhibits. Ilse Metz has taken on additional duties in the library. She continues to do indexing and cataloguing work, taking on the task of cataloguing the huge B.B. Willis Collection. Ilse catalogues books for the paleo library and maintains the extensive newspaper clipping files. Bob Platt has worked tirelessly on cataloguing our modern skeleton collection and continues to curate our rapidly growing modern sea shell collection. Bob has also helped the paleo department by being in the forefront during public event days. Jim Wilson does an amazing amount of work with the guild. Jim also played a big part in the renovations in the River to Bay exhibit. He also assisted Exhibits with the store renovations.

Congratulations also go out to the following nominees for the 2014 Group Achievement Award. The Estuarine Biology Volunteers for their varied work shifts with different supervisors, they never shy away from some of the dirtiest jobs at the museum. The staff loves to see their smiling faces tarnished by fish goo and lacking apprehension as they work behind the scenes. Museum Store Ladies for their support with the store renovations, not only with volunteer hours but many giving financial support to see that the store renovations were completed. They all work hard every day to create a wonderful shopping experience for our visitors. Paleo Prep Lab Volunteers devote their time and expertise in the preparation of fossils that we collect. They ensure that these important finds are prepared so that we can preserve the fossils in archival jackets for study and publications, or for use in exhibits. They are also one of the faces of the museum demystifying the process of paleontology to visitors to enrich their museum experience. Patuxent Small Craft Guild (PSCG) has had numerous accomplishments in 2014 including maintenance on the Dee, making boat kits and providing instruction for boat building classes as well as boat summer camp. They also prepared parts and instructions for toy boat building throughout the year. Tennison Special Cruise Volunteers are the point persons for the special cruises. Not only are they responsible for making sure the passengers, coolers, food, and other items needed for the cruise get on board but they also serve the guests and make sure they have an enjoyable experience. They are wonderful ambassadors for the museum. The Volunteer Council meets monthly, and frequently more often, to plan activities for the volunteers, support volunteers, and represent the volunteers’ interest throughout the museum. They run bake sales to raise funds that are used to improve the museum. They also cover the cost of the museum shirts for the volunteers. The president sits in on the department head meetings and ensures good communication with the council. This group is a critical aspect of our highly successful volunteer program. Yard Arms work very hard each week to make the campus of CMM beautiful for visitors, staff, and volunteers. They also work hard during the off season making plans for the upcoming year. Everyone enjoys the final product that comes from their dedication and hard work.

And The Winners Are …

Ned & Margaret Clarke and Ilse Metz tied for the 2014 Volunteer of the Year. They each received a plaque, a gift, and the Golden Otter Award. They will also share a reserved parking space designated for our Volunteer of the Year.

The Volunteer Council won the 2014 Group Achievement Award. They were awarded a plaque and will be treated to a two-hour wine and cheese Tennison cruise over the summer.

Congratulations and thank you to all of our volunteers for their hard work and dedication in 2014 – you are all winners in my book! 🎉