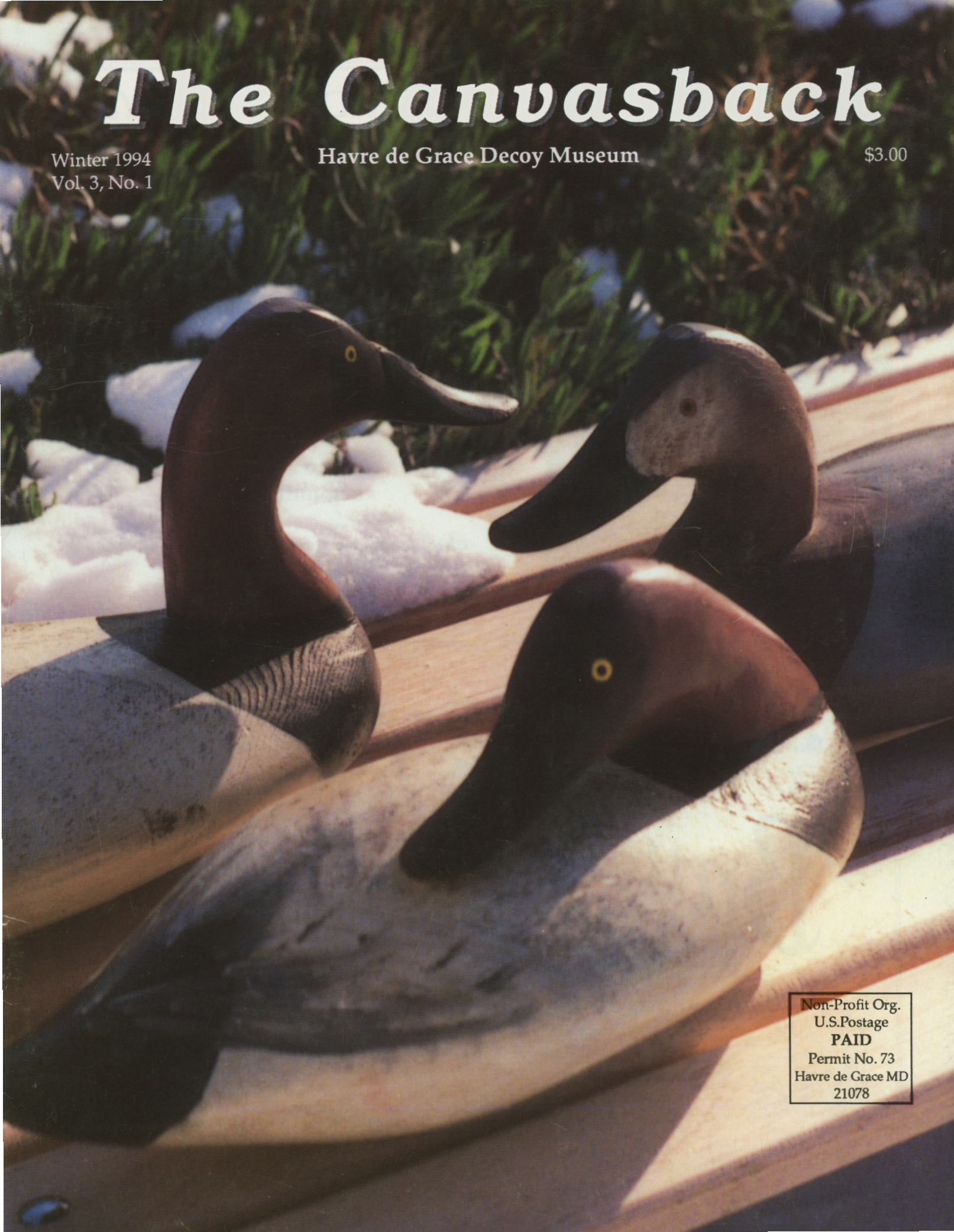


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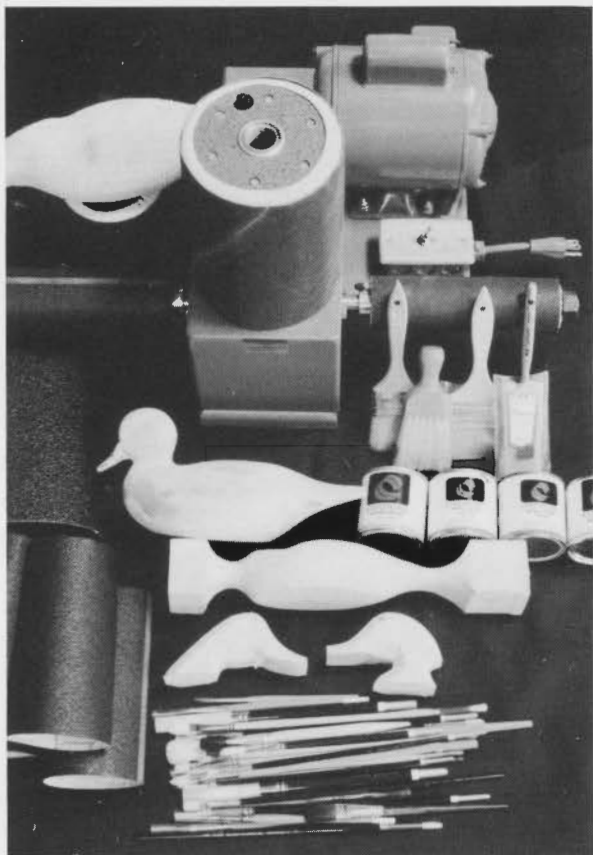
Winter 1994
Vol. 3, No. 1

Havre de Grace Decoy Museum

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ON THE COVER

Three Canvasbacks by Jim Currier from the Decoy Museum's new collection. Photo by Mary Jo Moses.

FROM THE EDITOR

The Canvasback is now entering its third year of bringing its patrons information about decoys, carvers, gunning, and the Chesapeake Bay environment as well as timely topical updates on museum activities. We hope that each issue broadened both the museum's and our readers' horizons and understanding about the wonderful world of decoys.

1994 will see some important improvements to *The Canvasback*. The Spring edition will be combined with the Decoy Festival booklet making it a 64-page review of decoy making. The following issues will include more photography and original artwork as well as a wider variety of regular features and articles. *The Canvasback* welcomes articles and other contributions (perhaps a collection of old gunning photographs) to help expand its variety and quality.

After being one of *The Canvasback's* writers for the past 8 issues, I am pleased to have assumed the role of this magazine's editor. Fortunately, I will be assisted in this task by new museum staff members Karla Mattsson and Mary Jo Moses as well as our dedicated group of contributing editors; Mel Stout, Dottie Wise, Joe Mitchell, and Barbara Gilden. Our goal is to continue making *The Canvasback* a special publication for people who care about our nation's decoy traditions. I hope that you will enjoy this issue as well as those to follow.

John V. Quarstein

can•vas•back (kan'ves bak'), *n., pl. -backs*, (esp. collectively) - **back**. 1. A north American wild duck, the male of which has a whitish back and a reddish-brown head and neck. 2. A style of decoy made famous by carvers of the Susquehanna Flats region. 3. A quarterly publication of the Havre de Grace Decoy Museum.

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*From
the
President*



Dear Museum Member,

1994 will be another exciting year for the Decoy Museum. Our primary goal for the upcoming year is to enhance museum exhibit galleries. Exhibits are the museum's primary interpretative tools by which it can reach its visitors about Susquehanna Flats decoy making heritage. Not only will we be able to open "Gunning the Flats" in 1994, but new exhibits will also be installed on the upper level honoring the 1992 Honorary Chairman Jim Currier and 1994 Honorary Chairman Bob McGaw. Both of these carvers were key to Havre de Grace becoming the "Decoy Capital of the World" and it is very fitting that the museum install permanent exhibits featuring their decoys. A great deal of thanks must go to board member Ed Watts and his team of dedicated volunteers for their work on "Gunning the Flats" as well as to new staff members Mary Jo Moses and Karla Mattsson for their efforts in creating the Currier and McGaw exhibits.

Another important 1994 project is the R. Madison Mitchell decoy shop restoration. Board member Pat Vincenti is coordinating this work. Eventually the museum plans to enclose the shop within its own building and use it as a focus for interpreting carving techniques. If you haven't purchased a swan raffle ticket yet, please do soon as the raffle's proceeds will be used solely for the Mitchell shop restoration and you might even win a beautiful swan in return.

Our exhibit development projects are just another way the Decoy Museum strives to preserve our decoy traditions, important traditions that reflect the Chesapeake Bay's past and present.

I hope to see you at the museum soon.

Allen J. Fair
President, Board of Directors

Tax deductible contributions can be made to the Havre de Grace Decoy Museum. The museum was incorporated in 1981 as a non-profit organization which exists to document and interpret waterfowl as this art form applies to the social and economic life of the upper Chesapeake Bay region.

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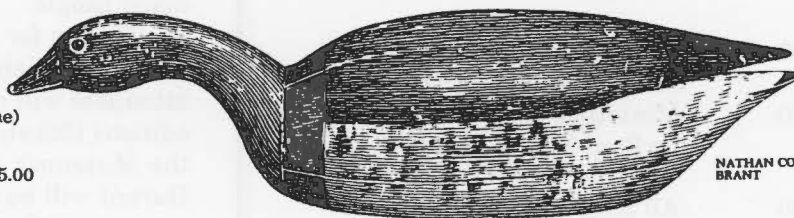
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R. Madison Mitchell Endowment Dinner

By John V. Quarstein
Endowment Secretary

Over a year has gone by since Madison Mitchell passed away, but his impact as an individual and as a decoy maker will never be forgotten. Madison's work with decoys not only helped to refine the Havre de Grace style but also bridged the gap between the working decoys of old and the decoratives of today. Yet perhaps his most powerful legacy can be found in the creations by the many carvers he taught and who now carry on Havre de Grace's decoy tradition.

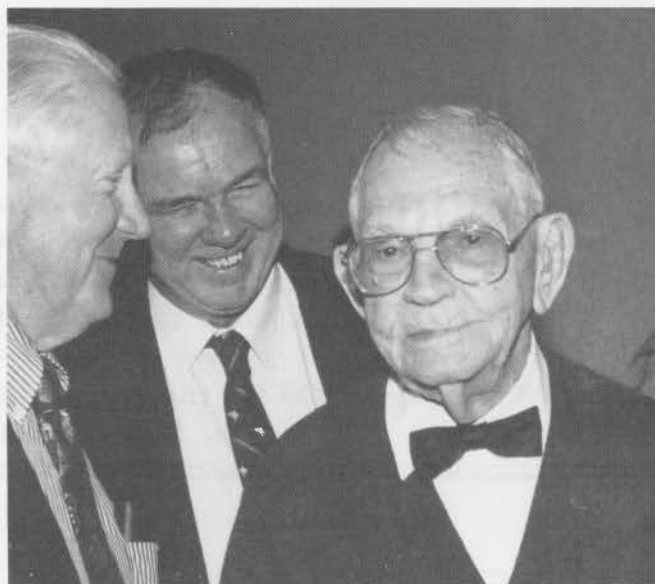
The R. Madison Mitchell Endowment Fund was established to continue Madison's legacy by providing annual support for the Havre de Grace Decoy Museum's acquisition, preservation, and interpretation of decoys. Since his death, the fund has received over \$13,000 in contributions, but the endowment Board of Directors has established a goal of raising \$50,000 during the next three years. Achieving this goal will enable the endowment to begin its active support of special museum projects.

R. Madison Mitchell Endowment Fund Pledge Card Campaign

During the March 11, 1994 R. Madison Mitchell Endowment Fund dinner a three year pledge card will be distributed to solicit support for the endowment. Pledge amounts and the resulting gifts are as follows:

\$50.00	Monogrammed bow tie
\$100.00	Monogrammed red sweaters
\$250.00	Miniature pewter decoy designed by Paul Shertz
\$375.00	All gifts

Your contribution is tax deductible and will help the endowment support the preservation and interpretation of the Susquehanna Flats decoy heritage.



Charles Joiner, Jim Pierce, and R. Madison Mitchell at his 1992 Birthday Party.

The R. Madison Mitchell Endowment Fund will initiate its three year campaign during its March 11th dinner held at the Bayou Restaurant. The evening will begin with cocktails at 6:00 p.m., with dinner served at 7:00 p.m. Following dinner Charles L. Robbins, author of R. Madison Mitchell, His Life and Decoys will provide attendees with a tribute to Madison, the man who made more decoys than anyone else on the Susquehanna Flats. Other special guests will be on hand to share their memories about this individual who touched so many people.

Tickets for this dinner will be \$50.00 per person and are available at the museum. As a special bonus attendees will receive a signed and numbered limited edition (150) etching of a Mitchell canvasback decoy by the Museum's 1994 Artist of the Year, Durant Ball. Durant will be on hand to personalize the print or to remark it for a \$5 or \$20 donation to the endowment.

The R. Madison Mitchell Endowment Fund Board of Directors cordially invites you to attend this program on what would have been Madison's 93rd birthday. Please help us continue Madison's legacy by attending the March 11th dinner.

Carvers Appreciation Day

By Ed Watts

The 1994 Carvers Appreciation Day will be held on February 26 and is an evening set aside by the Decoy Museum to thank all those carvers who have supported it during the past year. These decoy makers, like David Walker, Linda Robinson, or Bryan Bodt, are always willing to graciously donate their time and decoys to ensure the museum's ability to preserve this uniquely American folk art.

This year's Carvers Appreciation Day will not only provide museum patrons with the opportunity to interact with various modern carvers, but it will also transcend the decades of decoy making to learn a little more about the men that began it all and the decoys they produced. Henry A. Fleckenstein, Jr., author of Decoys of the Mid-Atlantic Region, will present a talk interpreting the subtle differences found in old Susquehanna Flats decoys. Fleckenstein will utilize several examples of Upper Bay decoys from his own extensive collection to provide a hands-on approach to his lecture.

Perhaps one of the finest Susquehanna Flats carvers will also be honored during the program when the museum unveils its newest exhibit featuring the stylistic and functional work of the 1992 Honorary Chairman Jim Currier. Whether working at his father's livery stable or while serving as Havre de Grace's Postmaster,

Currier was drawn to waterfowling as a gunner, guide, and decoy maker. His practical approach to life led him to create classic hand-chopped decoys which delight collectors today. The Currier display will contain a large collection of this noted maker's work and will be a permanent addition to the museum's upper level.

The February 26 program will begin at 6:30 p.m. with a wine and cheese reception celebrating the new Currier exhibit. At 7:30 p.m., the Volunteer Carver of the Year will be announced followed by Henry Fleckenstein's lecture. Then the winning tickets of the swan raffle will be drawn. The proceeds will be used to help complete the R. Madison Mitchell Decoy Shop restoration. The program will then conclude with an auction of over 30 items, including something special from the 1993 Volunteer Carvers of the Year, Butch and Mary Carol Larrimore. Norman Hunter will serve as the auctioneer.

While the 1994 Carvers Appreciation Day goal is to compliment decoy makers of today, it will also look to the past to remind us of the Susquehanna Flats' tremendous decoy making heritage. Please join with us on February 26 to honor the carvers of the past and present.

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Book Review

Waterfowling The Upper Chesapeake's Legacy

Written by

C. John Sullivan

Reviewed by

Bill Smart

To write a book about waterfowling in the Upper Chesapeake region and to accurately portray the historical significance from the late 1800's through the early 1900's, the author would have to be rather unique in order to be successful. John Sullivan is such an individual. Mr. Sullivan is a historian, experienced researcher, devout decoy collector, and published author. A native of Harford county, he has written numerous articles for *Decoy* magazine and is a regular contributor to *The Canvasback*.

The author's stated purpose for his writing is "...a brief look back at perhaps some of the greatest waterfowling



that ever took place on the Eastern Seaboard, an era that will never return except through the legacy which was left to us." Without reservation, I can attest that John Sullivan achieved his purpose.

The book has four major chapters which deal with the Susquehanna Flats, the Bush River Neck and the Gunpowder River Neck, decoys, and a reprint of an 1877 story titled "Canvasback and Diamondback." The format is enticing to the reader as it includes wonderful old pictures (including gunning clubs), reprints of period documents and letters, and a wealth of facts that could only have been produced by extensive research. I also like the generous number of pen and ink illustrations which contribute much to the book's effectiveness in capturing the reader's interest.

Waterfowling The Upper Chesapeake's Legacy truly provides the reader with a vivid picture of the significance of waterfowling in our region a century ago. One can appreciate the opulence of some of the finer gunning clubs like the San Domingo Club on the Bush River which catered to the out of state "sports." Also discussed is the local industry of watermen that provided guiding services on well appointed boats as well as those just trying to earn a living. The author makes references to early efforts at regulating hunting by the "Ducking Police," the decline in the waterfowl population in the 1890's, and the contribution of those magnificent hunting dogs, the Chesapeake Bay retrievers. The personal letters reproduced reflect issues common to us, even today. . . questionable tax assessments and leasing price negotiation!

Mr. Sullivan's work has strong appeal for those of us who share an interest in the history of waterfowling in the Upper Chesapeake region. Moreover, anyone with an appreciation of history will find this book informative and enjoyable. It's great winter reading now that hunting season is over.

Waterfowling The Upper Chesapeake's Legacy is 170 pages and was published in 1987 by Maplehurst Publishers, Fallston, MD. The initial printing is only 1,000 copies. This book is available at the Havre de Grace Decoy Museum for \$30.00

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Young Carver Profile

David Walker

By John V. Quarstein

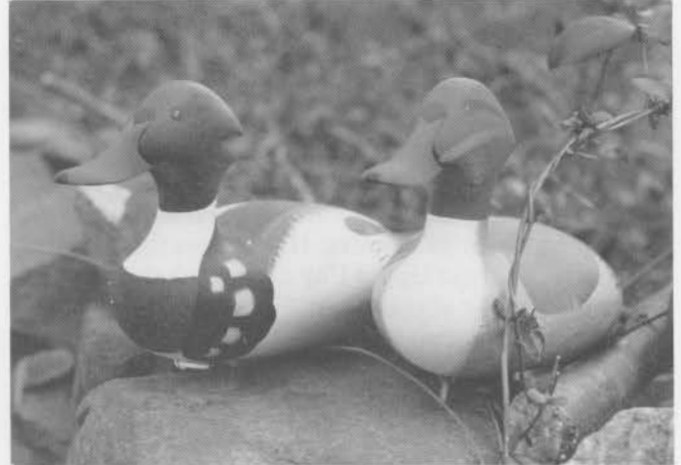
"If you don't educate people about decoys then you don't need to make them," commented David Walker when asked why he serves as a volunteer carver at the Decoy Museum. He believes that the weekend carver program makes the museum more interesting to visitors because it places this traditional folk art into context. "Some people even think that bills are glued on and are surprised to see a head whittled," reflects David. Walker feels that visitors watching carvers working amongst museum exhibits "truly are fascinated to be able to actually see how decoys are made rather than just seeing them in a book. The program helps the museum and promotes decoy makers—you can't ask for much more!"

A native of Havre de Grace, David Walker became interested in decoys at the age of 14 when his aunt gave him a Jimmy Pierce drake canvasback. As he wanted a mate to his new bird, David went to Jimmy's shop and just started working. "I never did get that hen," David remembers, "but I learned the decoy basics from Jimmy Pierce starting at puttying, sanding, and priming and

worked up to sitting on the other side of his paint bench applying the base colors, readying them for him for feathering and finishing."

After completing high school, David went to work for Madison Mitchell. Under Madison's guidance and with a little of his patience (it reportedly took several 'bushels of heads,' all at Madison's expense, for Dave to get whittling down right). Walker learned the entire decoy making process from operating a lathe to the final paint touches.

Walker begins making a decoy with a white pine or basswood 2 inch board onto which the head outline is drawn. He cuts the heads out with a bandsaw and



Pair of mergansers by Dave Walker. Photo by Mary Jo Moses.



Dave Walker at work. Photo by Mary Jo Moses.

works on finishing the head with a drawknife and spoke shave. His next step is to whittle the final features. The head is then belt-sanded and drilled making it ready to be joined to a body. Bodies are roughed out on a duplicating lathe, spoke shaved, breasted, tailed, and drum sanded prior to placement of the head. Painting is the final step as he applies the base colors, followed by feathering and other finishing touches. David uses flat Rustoleum paint, to which he adds linseed oil to toughen up the paint as well as to add a little shine to it. Following these steps David Walker makes about 800 decoys a year.

David now produces a complete range of Atlantic flyway working decoys with his favorite duck being the Northern Shoveler. His shoveler decoy just "comes together very easily" for David and he enjoys making them because of their unusual shape and vibrant col-

ors. Regardless of the waterfowl topic, he strives to follow Madison's style in his own decoys. Over the years he has endeavored to become a 'little neater in carving and to take extra care in painting.' Walker's goal is to make a "bird that can be placed on the shelf," but in the same token one "that a gunner can throw into the water and not scare the birds away." Following this philosophy, David has developed into a maker of "very nice quality decoys," according to his former teacher Jimmy Pierce, "that have captured the essence of the Upper Bay style yet still have their own uniqueness."

David Walker is not only a fine maker of decoys, but he is also an excellent machinist. While he learned this trade in high school, he only began developing his skill into a business after he began making parts for various friends' decoy machines. He now makes the "Walk-A-Matic Decoy Duplicator" and has sold several to other decoy makers. David's good friend and fellow decoy maker Pat Vincenti purchased one of the first and is pleased to rely on the lathe "made by a decoy maker just for decoy makers." Walker still prefers just making decoys as there is less stress and no real schedule while his machine work keeps him extremely busy since everything must be done right away. Just like his decoys, Dave's lathes and sanders are other examples of his quality work and tremendous skill.

As one of many younger area carvers who are continuing the Susquehanna Flats decoy tradition, David has several 'favorite' carvers. He believes that Madison Mitchell is the best Upper Bay decoy maker of all time, not only because of the beautiful decoys he made, but because of Dave's opportunity to have known and to have learned the 'trade' from him. Of active decoy makers, Charlie Joiner is his favorite. While Joiner's decoys follow the basic Upper Bay style, David is amazed by Charlie's paint blending which "looks like he



Dave Walker holding a pair of shovelers. Photo by Mary Jo Moses.

has used an air brush."

"David Walker is another example of the good things that have come from Madison Mitchell's shop," commented Pat Vincenti. David has been able to capture a little from Madison and Jimmy Pierce, transforming this base into his own special style that helps him carry on the Susquehanna Flats decoy making tradition.

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"OOPS"

Dan Hunt of Virginia won 2nd place in the Gunning Division with a Golden Eye in last year's May show competition.

The Northern Shoveler

By John L. Kronau and J. Moran Quarstein

David Walker's favorite duck to recreate as a decoy is the Northern Shoveler (*Anas clypeata*). While this species of shoveler is the only one found in the Northern Hemisphere (there are three others: Red, Cape, and Australian), its range does not include the Chesapeake. Nevertheless, the Northern Shoveler is an unusual looking bird due to its remarkable long, spatulate bill which makes it a special duck to reproduce as a decoy.

The Northern Shoveler is a colorful, medium-sized, but heavily built, dabbling duck. Its bill which is longer than its head, makes it very recognizable among other



A pair of Northern Shovelers by Dave Walker. Photo by Mary Jo Moses.

waterfowl species. The drake has a glossy, dark green head, brilliant white breast, and rust-red flanks and belly. Their back is black. The hen is brownish overall with an orange color around the edges. Both sexes have distinctly orange legs.

The shoveler looks "top heavy" in flight, with its large bill, relatively long neck and short tail giving it the appearance of having wings placed towards the rear of its body. A little smaller than the mallard, the shoveler is a swift and agile flyer. With whirring wings it takes off suddenly, almost vertically from the surface and twists in flight like its cousin, the Green-winged teal. The shoveler walks awkwardly and is a relatively quiet duck. During mating, males utter a low "g'dunk - g'dunk - g'dunk" sounding deep croak both in flight and on water. Females have a variety of low quacking calls.

While very buoyant, the Northern Shoveler appears to be sinking as it swims; its tail is up and breast low in the water with its bill pointed down. When feeding, these ducks have the peculiar habit of swimming around in circles with their bills under the water. They primarily feed on minute aquatic animals by

straining water through their comb-like teeth along the sides of their long, expanded bill. Often a shoveler will up-end due to the intensity of its combing the water for food. Shovelers also eat seeds and aquatic plants.

The Northern Shoveler is a very sociable duck primarily inhabiting shallow freshwater lakes and marshes that have abundant reed cover. Usually found in pairs or small groups, large concentrations of shovelers form at migration stops. During migration they can be found in coastal estuaries, but rarely on the sea. Pair formation occurs in late winter when the drakes reach their full plumage. Breeding takes place during spring in the north, producing eight to twelve pale olive or greenish eggs. Shovelers construct their nests in a down-lined cup of grass concealed amongst waterside vegetation. Often several nests will be located in close proximity.

The Northern Shoveler can be found in abundant numbers throughout North Africa, Europe, Asia, and sections of North America. Yet as the shoveler does not travel to the Chesapeake Bay, duck lovers are fortunate that David Walker makes this distinctive waterfowl as a decoy.

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13th Annual Havre de Grace Decoy Festival Update

By Barbara Gilden

The 13th Annual Havre de Grace Decoy Festival honoring Robert F. McGaw, Jr. (1879-1958) will be held on May 6, 7, and 8th. Featuring approximately 300 exhibitors from throughout the states, the Havre de Grace Decoy Museum, the Havre de Grace Middle School, and the Havre de Grace High School will be utilized. Housing an array of well known artists and their exhibits, decoy carvers and their works, and a variety of contests, everyone from the ardent waterfowl enthusiast, diehard collector, and curious first time visitor will find something of interest.

The Havre de Grace Decoy Museum will utilize the beautiful second floor overlooking the bay to exhibit flat art artists. The first floor will maintain the exhibits of past honorary chairmen's decoy displays, the new "Gunning the Flats display, and giftshop articles. Outside, the Gunning Rig Competition Contest will be held.

The Havre de Grace Middle School on Lewis Lane will once again offer the honorary chairman's decoy display in front of the stage in the auditorium. Present day carvers of working decoys, swap and sell items, ceramics, and gift items will be available each day. For the fourth year, on both Saturday and Sunday, the Postal Service Stamp Cancellation and Past Honorary Chairmen's Autograph session will be held in the school's library. The Head Whittling Contest sponsored by Chesapeake Rent-All and the Painting Contest Judging will also take place on Sunday at this location.

As in past years, the Havre de Grace High School will be the home of Decorative Decoys and their carvers and some flat art artists. Following the ever popular Gunning Stool Floating Contest and the Decorative Floating Contest sponsored by Craft Woods, Saturday's Decoy Auction will be held at 6:00 p.m. in the high school gym. For those interested in bidding or just learning more about the value of decoys, artifacts, and art, this event should not be missed. Reserve Sunday for the opportunity to observe the Youth Division Competition sponsored by J.M. Huber, the Slick Decoy Contest, the Decorative Canvasback Contest sponsored by Canvasback Cove, and the Upper Chesapeake Bay Duck and Goose Calling Contest.

Show hours are Friday evening from 6:00 p.m. to 9:00 p.m., Saturday 9:00 a.m. to 5:00 p.m. and Sunday from 9:00 a.m. to 4:00 p.m. Busses will be available for

those wishing to park their cars and utilize Festival transportation. Refreshments will be available at each location.

For more information call or write:

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P.O. Box A
Havre de Grace, Maryland 21078
Phone: (410) 939-3739 (V/T)

As a special attraction to this year's Decoy Festival Booklet, a special section, "Favorite Recipes," will be added. For inclusion of your tasty, tantalizing tidbits in our new festival booklet, please submit your recipe with your name to: Barbara Gilden, Havre de Grace Decoy Museum, Giles and Market St., Havre de Grace, MD 21078.

Carrollton Deer Jerky

5 LB deer berger	3/4 T garlic powder
1-1/4 cups parmesan cheese	1 t. onion salt
(as binder)	1/2 t. cayenne pepper
1-1/2 T oregano	2 T course ground pepper
1-1/2 T basil	

Mix above ingredients. Flatten and roll out like a pie dough. Cut into strips 1 inch wide. BAKE in oven at 170° (or at low temperature) until done.

Recipe by Sandy Feldman

Peppered Duck

One fresh duck	3-4 Tbl ground pepper
----------------	-----------------------

Preheat oven to 325°. Cover duck (OUTSIDE ONLY) with thick coat of course ground pepper. Place coated duck, uncovered, on rack inside oven. While cooking, frequently prick duck skin with fork to release fat. (Pepper will become less pungent and take on a nutty flavor as the duck cooks.) Cook for three hours. Remove from oven, quarter with shears and serve.

Recipe by Sandy Feldman



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Harold Haman

A Pace of His Own

By Mel Stout

"Across the river and into the woods" wrote Hemingway and it has, since that time, described the way many men have led their lives. None more so than Harold Haman, a noted decoy carver from Port Penn, Delaware, and one whose very existence is woven into the outdoor experience. He has been across many rivers and into many woods. Haman's "shop," actually a very modern two story building with a loft and a sporty mansard roof lies quite close by the Delaware River. Scattered around it, like clues, are the evidences of who he is and what he has been and done.

As you approach his home down a dirt lane, his unhandsome Chesapeake Bay retriever Heather, functions as a sort of canine doorbell, alerting all within earshot that company is coming. Harold is as friendly



Harold sanding a decoy. Photo by Eric Crossan.

as the dog is not and you will find yourself being welcomed by a man whose face bears the look of the outdoors. It is tanned and creased like all hunters who have stared into too many sunrises.

He is now 60 years old, thoughtful in his answers and interested in yours. When he is questioned about a big robust Chessie being named "Heather," he answers defensively that "She was named when I got her." Having performed her alerting chores, Heather loses interest and returns to her nap.

A visitor is easily welcomed into the shop, which you find to be surprisingly large but having all the tools one would expect to find in the shop of the area's pre-eminent maker of cork decoys. Outside the door, mounted on a post almost like a sign, is a rather graceful, but beheaded swan. The head, lying close by, has been mounted before and will be again—sometime. Its separated existence reminds one that time is told here in terms of what is important and what is not, and not in terms of hands on a clock. There is no clock in the building and one would be surprised to find one there.

The shop is amazingly finished, including three custom-made poplar corner storage cabinets. The walls are covered with 1" by 4" V-grooved cypress and pine with the beams and lolly columns boxed neatly in the same wood. His imposing work space is a twenty seven foot long enclosed work bench. (It's exact length is known because of a difference of opinion between Haman and this writer.) The crown jewel of this place is, however, a ten foot long cabinet, featuring 37 drawers, that was made by Milo Clark, a master craftsman and close friend of Haman. What Haman calls a workbench would be called by others a work of art. It would look more at home in the Winterthur Museum than it does in Harold Haman's workshop.

Milo Clark, in many respects, has become Haman's mentor in many of the things that he does. Clark is an eighty-eight year old world class master of everything he attempts to do and has had a profound impact on Haman. Haman says, "I have learned a lot from Milo. He has been good to me and always insists that you do the best you can do. He has been an inspiration to me in encouraging that all things be done well. Anything less and you lose Milo's interest."

After a thirty-five year career with the DuPont Company's Edgemoor plant, Haman now has the lux-

ury of pursuing whatever he wants to pursue whenever he wants to pursue it. Sometimes that is pursuing nothing, but generally he can be found doing something. Currently that is the making of wood duck nesting boxes.

Recently he made three dozen wood duck nesting boxes for a friend to put out on his farm. After the nesting season his friend called with great excitement, to report that 95% of them had had nesting wood ducks in them. As is typical of many hunters and fisherman, Haman is also a conservationist and he too became interested in the success of these nesting boxes.

He created his own pattern for the first boxes and now makes them in quantity, figuring that the brightly colored little wood duck and his mate needs all the help they can get. What began as a favor to a friend soon turned into a flurry of building. Haman said that "After doing nothing but decoys for so long that change to nesting boxes was both fun and challenging." He recently placed ads in three local newspapers - Middletown, Dover, and Elkton - and sold fifteen of the boxes within two days. One suspects the nesting boxes will be

there for many generations of little wood ducks to come, as they are built out of 11/16" cedar with all brass hardware.

The success of the nesting boxes will never completely replace his work with cork decoys. They are the antithesis of planned obsolescence. They are built so sturdily and so strong that they don't wear out. He made his first decoys (cork, of course) when he was eighteen years old and has continued to make them for over forty years now. The first ones he made, in about 1950, were sold for \$3.00. They are much more dear today but there is no shortage of buyers. It seems that quality always survives lean economic times.

He always felt that wood for a decoy was much tougher to work and they didn't perform as well in the water as cork bodies do. "They ride too low in the water, bob from side-to-side, and have a tendency to glare," he said. In the early days he used Herter's heads but later switched to carving his own wooden heads as they were exactly as he wanted them.

His first large commercial sales were to Joe Moore at Shooter's Supply on the DuPont Highway. "I sold



Howard Haman in workshop. Photo by Eric Crossan.

them to Joe for \$37.00 per dozen and Joe, I think, sold them for about \$60.00," Haman said. "I sold about 2,000 a year to Joe for about five years," he continued. When this writer remarked that that was about ten thousand decoys Haman said that in his lifetime he had made "conservatively, eighty to ninety thousand decoys."

Anyone who has sold nearly one hundred thousand decoys must have a secret. When asked his, Haman answered, "The glue." When he first began making decoys he was using cork from Portugal and it was necessary to glue panels of it together to have sufficient thickness for the body. His way of testing the glue, until he found the right one, was to glue two planks together and hold them underwater with bricks for several months until he was satisfied it would work. With this attention to detail there is little question that his customers would be satisfied. Over the years things changed and cork was available in thicknesses that made gluing unnecessary, except for joining the keel board to the body. The quality involved in building the decoys eventually showed up in diminished reorders. As he said, "I made them too damn good."

When asked how he developed his patterns a humorous story emerged. He had several ducks, one of which was a drake mallard. "The duck was so tame," he said, "that it just stood on the workbench while I developed the pattern. Unfortunately the mallard died of old age but not before I got the pattern down pat," he said.

The downside of working with cork was that the resultant fine dust it generated permeated everything. He said, "I used to wear paper overalls buttoned up to the neck while cutting the cork, and in the evening when I went in to shower I had cork dust everywhere, including in my underwear." It was this mess, plus a decreasing demand for decoys, that has caused him to cut back on his production in recent years. He still makes them but when asked what was his least favorite thing in life he replied, "Making cork decoys."

He didn't always hate making cork decoys because they were a good second job to him. He made up to 5,000 during some years when he worked for DuPont. Even before he retired he worked with the Orvis Company, making and shipping decoys all over the country in response to their customers' orders. He eventually gave that up as it simply took too much of his time.

When asked about his most favorite thing in life without hesitation he remarked, "Offshore fishing." His favorite places are the Delaware Bay, Mexico, and Oregon Inlet in North Carolina. He has many interesting stories about his favorite fish, the marlin, but called to mind a story about a 285 pound big eye tuna he was fighting while a boatmate was simultaneously trying to bring in a 250 pound big eye. During the fight he felt



Harold Haman fishing. Photo by Eric Crossan.

something warm on his arm and found blood running down it, a casualty of the tight line acting like a knife. Of course, he landed the fish.

He moves about with the energy of a man half his age, belying the fact that he led a rigorous life. During his years with DuPont, he worked shift work as that was to the advantage of his lifestyle. Particularly, it seems, with an enterprise he had with his three sons. They ran a small business trapping muskrats along the tributaries of the Delaware River. Since the traps had to be worked at low tide, if the tide changed while his sons were in school he would work them himself.

Like many self-reliant men, he always had a way of doing it himself. When he was about twenty years old he bought a young retriever dog for \$50.00 when that was a lot of money. He bought the book Train Your Retriever by James Lamphree, read it many times over, and followed it step-by-step. He began to run her in "derby trials" (for dogs under two years old). One day he entered her in a trial after wrestling with his conscience over the \$7.00 entry fee which had been set aside to pay his electric bill. The electric bill lost and the dog was entered. The first series was a live pigeon shoot and when the pigeon was shot it landed across a deep ditch. The dog jumped the ditch, rolled over twice, and came up running in full stride. As she had been trained to do, she brought the bird back, sat down by his side and dropped the pigeon. When the trial was over, he

was approached by a noted sportsman from Philadelphia, Mr. C. A. Griscom, who wanted to buy the dog for \$1,500.00. His soft side betrayed him and he kept the dog, thinking over and over in his head, how much money that was.

All was not lost however, because of her record he was able to breed her to some outstanding retrievers and sold her pups for \$250.00 each, earning, as he said, "\$1,500.00 many times over and I still had the dog."

One would think, with his lifetime of experiences, that the old decoy maker would soon be winding it down but such is not the case. His head still abounds with ideas and his energy and enthusiasm would tire a lesser and younger man.

He developed an interest in "sea ducking" and waits for the day when he can guide others in this growing sport on his beloved Delaware River and Bay. He spent many years guiding for layout gunning on the river, and still has all the equipment to start up again, including his trusty twenty three foot Sea Ox. When the scooters, oldsquaws, and blue bills come in quantity, watch out for his newest adventure.

He is giving serious consideration to beginning a series of wooden Delaware River decoys in limited editions. His cork birds have always consisted of a mix of puddle and diving ducks, and he envisions doing this again if this venture starts up. He would probably do black ducks, mallards, canvasbacks, blue bills, and buffleheads, goldeneyes, oldsquaws, and teal. Interestingly, he would consider making them flat bottomed because of personal preference and the fact that most people, he feels, would want them for their mantel-piece. Stay tuned. . . .

It is difficult to envision this man slowing down. His mind is too active, his ideas too fresh. As this writer leaves the shop and drives back down the dirt lane to the DuPont Highway, the memory of Haman, leaning over his work bench and wearing "old bullet proof," his apron so covered with paint that it creates an echo, it is hard to imagine that he will not always be there, doing the things that he wants to do, at the pace he wants to do them.

Interestingly, two of the carvers featured in this issue have much more in common than being carvers. Harold Haman and Ned Mayne, both noted Delaware carvers in their own rights, came together in a working partnership between 1985 and 1987 that was a combination of symbiosis and serendipity. Over the years Ned has referred anyone who was interested in a gunning rig to Harold, while Harold has referred anyone looking for decorative decoys to Ned. Thus, their coming together was seemingly pre-ordained.

During their partnership they combined to turn out hundreds, if not thousands, of cork goose and duck gunning decoys. However, their rugged individualism was such that they continued to make their own special decoys while working the "assembly line" of cork birds when the mood struck them. During this time they put some of their 'product' to work as Harold introduced Ned to the world of layout gunning on the Delaware River and Bay. Thus encouraged, Ned created his own layout rig, based on Harold's combination spread of V-boards and floater decoys. This writer gunned over these spreads and can attest to their dynamic drawing power.

Eventually, they went their own separate ways but the friendship nurtured in shared work still keeps them close together.

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Ned Mayne

Renaissance Man Keeps on Keeping On

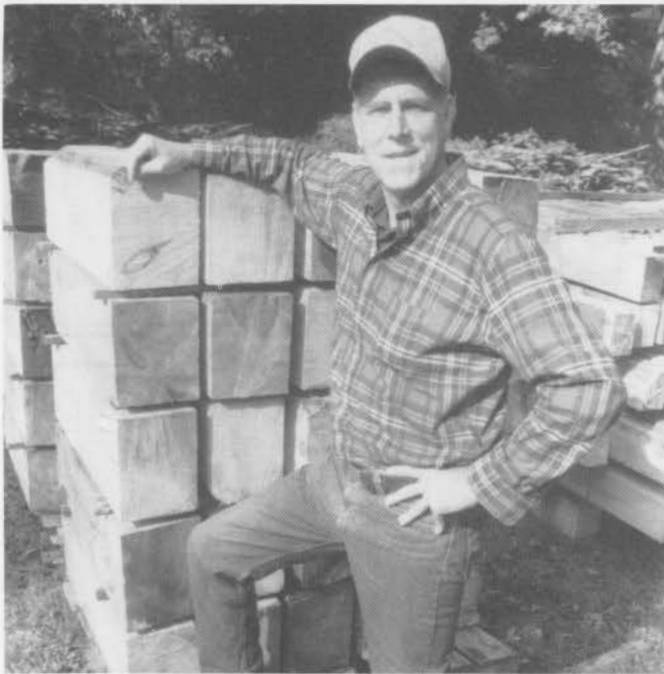
By Mel Stout

When one is asked to write an article about a man who has made significant contributions to the field of decoys and decoy carving it is a mild shock to hear that the subject has an interest in carving a carousel horse. Anyone who knows Ned Mayne of Wilmington, Delaware should not be shocked at anything he wants to do or has done. He is, in great measure, a renaissance man.

Ned is widely known for his decorative working decoys. It is fair to say that he is probably among the top dozen makers and painters of decorative cork working decoys in this country. It is also fair to say that he is a pretty fair painter of waterfowl pictures, judging by his 1980 painting of a pair of black ducks being chosen as the winner of the first Delaware duck stamp print. He has more recently, been widely sought out for the carving knives he makes.

Now he is drawing plans in his mind for making skiffs or gunning boats like the traditional Delaware "Ducker." When asked if anything else is coming forth from his active mind, he replies, "I'll never run out of things to do."

While only approaching a nicely aged half century,



Ned Mayne. Photo by Mel Stout.

it seems that he crammed two lifetimes of activity into that time. It had a very young beginning. At around six years of age he began following along after his father with his trusty Red Ryder BB gun as they pursued rabbits, quail, deer, pheasants, and ducks. His damage to this quarry was very small but the memories are very large. He developed an appreciation for the outdoors and the environment that still steers his ship today.

He graduated from the BB gun to the double-barreled shotgun that gave him a huge bruise on his face and game upon which to practice his new love of taxidermy. Taxidermy, he says, gave him an education as to what was under the skin and feathers, lending a qualified eye used in the carving and painting he does now.

His entry into the field of decoy carving was very traditional. Like most carvers of working decoys, he needed a rig and couldn't afford to buy one. Thus, upon returning from the army, he decided he needed some goose decoys, got some old black Portuguese cork and roughed out the bodies. His plan was to buy some heads, but it was too late in the season and no one had any for sale, so he chose the only remaining option—make them himself.

By now he was a student at the University of Delaware which had a woodworking shop for university carpenters. He traced a goose head pattern from an existing decoy and drew it on an appropriate thickness of wood. Hoping to look like a university carpenter, he strode boldly into the shop, encountered no objections, and "borrowed" their bandsaw to cut out his first goose heads.

The second head he carved, he remembers, "... was better than the first one." A rather gracious way of saying that the first one was rudimentary. "Each head thereafter," he recalls, "was generally better than its predecessor."

About that time he met Norris Pratt, a noted and respected carver and collector of working decoys. Norris he says, "... was the largest single influence on my carving." Norris was a warm and gentle man and Ned remembers other Delaware carvers such as Bob Biddle, Dick Dobbs, and Jay Polite having a friendship with him. Pratt had the distinctive ability to duplicate the head and body of anybody's decoys and repaired many "cripples" to their original state.

Pratt was generous with his time and access to his



Some of Ned Mayne's decoys. Photo by Mel Stout.

decoys to these young carvers, allowing them to study his own birds as well as those of other carvers that he had. When Pratt died in 1976, Ned lost both a confidant and mentor.

Although Ned carves wooden birds, his preference is cork and the cork birds represent about seventy-five percent of his work. He feels that carvers around this area are blessed with the location of Wiley Cork Company on the east side of Wilmington. They are very cooperative with carvers and provide the best quality cork Ned has ever found. The cork is made primarily for expansion joints in highway construction, but is of excellent consistency for him to work with. The cork is very finely grained and is held together with a phenyl resin, making it virtually indestructible. "You can," he says, "bounce it off cement and it will hold up to weather with no paint or preservatives."

Once the cork is bandsawed into a rough shape, he finds two tools—a rasp and a sharp knife—to be the only tools you need to shape the final bird. Although you can finish the cork in many ways, he prefers to sand it with 80 grit sandpaper, followed by 120 grit. The cork dust helps fill the voids and makes it easier to paint. Once it is sanded, a coat of primer is applied and sanded again, this time with 220 grit, giving a smooth painting surface. The wooden heads are attached and the painting begins.

Although he has never had a carving lesson, he learned from "anybody and everybody." "Observation of what others do will eventually shape your own carving technique." One of the many people he spent time with was another well-known carver, Harold Haman, of Port Penn, Delaware. Harold has been a prolific carver of decoys, numbering by his estimation, at "about 100,000." Ned and Harold began doing "helping out" favors for each other and, in time, began working together. Ned remembers he and Harold turn-

ing out sixty cork goose bodies in one day and doubts anyone can realistically expect two men to do more. Ned remembers them getting together because he was making vee board decoys and Harold had a special talent for making the hinges work right. One thing led to another and the pair of them pretty much worked together for about two years, making and selling cork decoys, mostly geese.

He is quite proud of a recently completed project. One customer ordered a set of four drakes (which he gives as gifts) of every duck species, either native or foreign, that is ever seen in America. He has just finished this task and now has his eye set on doing the same thing with geese. He was so intrigued with this assignment that he also included pelicans, penguins, ospreys, loons, and eagles and probably others that he could not quickly draw to mind.

He grew dissatisfied with the quality of carving knives he was using, and in typical Mayne fashion, decided to make his own. He watched a friend, Milo Clark, turn out a knife and decided he could do the same thing. He does not particularly care for making blades from old straight razors because the quality among manufacturers was not consistent. Some, he said, were outstanding but others varied greatly in quality. Since the straight razors were hollow ground you could not use all the blade so he chose to use power hacksaw blades put out by the Milwaukee Tool Company. The knives, like his birds, are marketed solely by word of mouth and are sold to customers throughout the eastern seaboard. He prefers the hacksaw blades because they will take an edge and hold it. He is his own worst critic about the quality of his knives and instructs every buyer to return any knife they are unhappy with. That none have been returned is a testament to their quality.

Among many satisfying honors that have come his



Decoys by Ned Mayne. Photo by Mel Stout.

way, one is particularly special to him. In 1988 he was asked by the Delaware Ducks Unlimited state committee to donate a painting to be given as incentives to new DU sponsors. It pleased him because anyone that was turned on to Ducks Unlimited would be automatically one more person that was turned on to his idea of environmental concerns. The author, as a twenty-five year member of DU, has been accused by his wife of working very hard to "feed a target" but she knows it is much deeper than that. It is a pretty safe bet that any committed waterfowler is sensitive to the environment.

His concern for the environment is both real and deep. It bothers him that there has been too little done too late to prevent overharvesting by commercial fishermen. Too little has been done, he also maintains, to prevent agricultural pesticidal run-off into the major waterways around our Delmarva peninsula. The Delaware Coastal Zone Act, he feels, has too few teeth in it and that we must remain vigilant against development in sensitive environmental areas. Ned spends a great deal of time in Dover, Delaware, the state capital, actively lobbying on behalf of these issues to keep the environment on the state government's agenda.

As a demonstration of his convictions, he stopped hunting waterfowl with the coming of steel regulations. "It is a crippler of ducks and geese and it is a sin to shoot them without killing cleanly." He might get back into it he says, if ever the new non-toxic bismuth shot is approved in this country as it has been in several countries throughout the world. Besides, he believes that it is also very difficult to spend so much time sitting idly in a duck blind when he has been doing so much sitting while carving and painting.

As usual, Mayne has a Plan B. In the early 80's he bought his first bird dog puppy and spent considerable time training her. Then he began to hunt all varieties of upland game—quail, grouse, pheasants—and indulges his desire to be outdoors, but not in a sedentary fashion. He loves, he says, "...to walk all day" if it is behind a good bird dog. The author can remember that as a younger man, Ned had two dogs and rotated them because they could not maintain the pace that he could.

There have been several dogs since then and they, like Ned, are happiest out in the field looking for one more point and one more explosion of feathered wings.

What are his plans as he approaches the magic 50? His first response was to "keep on keeping on" but those who know this talented, easy-going man doubt that he will be carving a rocking chair for his own use. There will always be something new for Ned Mayne—a better knife, a new waterfowl medium, another boat to build, another picture to paint, another decoy to carve. This renaissance man who cares so very much about his world and its environment will still be there, doing things for us, or whatever he can to make it a better place to live.



Ned Mayne working on a decoy. Photo by Mel Stout.

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Bushwhacking

Family Style

By Morrison Watson and Larry Ort

It was Milton, my older brother, who “fired-up” Pop and Uncle Herbert in 1930 to put together a family operated bushwhack rig. I was “shanghaied” into this venture. Of course, we were all hunters from boyhood and owned shotguns and were also experienced bothan- dlers and scullers. What we did not have at the time was a rig of canvasback gunning decoys.

Being without means to purchase these, we proceeded to make them ourselves. We needed wood and the Canal-widening project going on at the time made certain wooden fenders about the base of the Summit Bridge over the Canal available to us. These were 16-inch square seasoned white pine wharf timbers. We towed them by boat from Summit to Chesapeake City rafting them up on the shore at what is now know as Mindy Point.

We sawed them right there with a two-man cross-cut saw into 16-inch length squares. The blocks were then transported to our home in a Model T pickup truck borrowed from Mr. Leroy Foard. The squares were quartered with an ax in our backyard, each yielding four, 8" x 8" x 16" decoy blocks. Then with hatchet and drawknife, we fashioned decoy bodies patterned on a design agreed upon by Milton and Pop.

The heads were cut out on a bandsaw from two-inch white pine planks, again using Milton's and Pop's pattern. How well do I recall Pop taking a bag full of

rough cut decoy heads each night to be whittled during his watch aboard the government derrick boat. Also, I well remember, that Uncle Herbert was severely criticized for certain “crow bill” like imitations of canvasback heads! After assembling the heads and bodies and applying some house paint, we ended up with 125 canvasback decoys, mostly drakes.



Herbert Watson in the Holly pattern Bushwhack boat, 1936. Photo from the L.J. Ort collection.



Morrison Watson bushwhacking on the Susquehanna Flats, 1936. Photo from the L.J. Ort collection.

Pop had a bushwhack boat built for us by an old schoolmate of his, Mr. Harry Pencil. This man was a master carpenter and all around mechanic but not experienced in boat building. Bushwhack boats had to have sides that were at least 20-inches high to pass license requirements. Our boat needed side boards added to make up for the original shortcoming in this specification. This boat had the tendency to pull to one side while being rowed. In fact, it was just a rowboat and not a bushwhack boat at all.

During the duck season of 1930, we gunned the Bohemia River, keeping the boat and decoys at Mr. Ralph Bowers' property near Town Point. Along the shore, we located the rotting hulk of a classic bushwhack boat built years before by James Holly of Havre de Grace for



James Baird Watson bushwhacking on the Susquehanna Flats, 1936. Photo from the L.J. Ortt, Jr. collection.

Mr. Nelson Price Whitaker. Once operator of the foundry at Principio Furnace, Mr. Whitaker's previous estate was then owned by Ralph Bowers, himself a retired pharmacist from Philadelphia. Mr. Bowers gave the old bushwhack boat to Milton who completely rebuilt it along the original lines before the next gunning season. Pop sold our rowboat to a local farmer for use on a pond.

Bushwhacking on the Bohemia River and there-



Milton Watson, 1936. L.J. Ortt, Jr. collection.

abouts during the early 1930's in the depth of the Great Depression was good sport and also put some food on the family tables. But, we really wanted to gun the Susquehanna Flats where canvasback ducks were more numerous and bushwhacking was at the height of the sport.

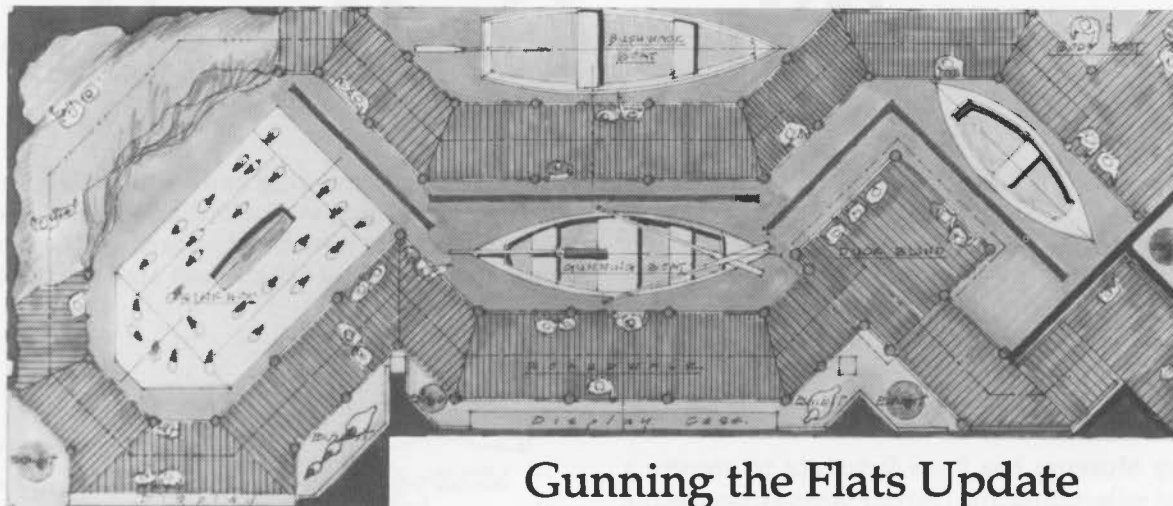
We did not have a base operations over here until 1936 when Milton bought the Winifred from Mr. John Schaefer. This boat had for years been used in Schaefer's ship chandlers business on the Canal at Chesapeake City. The Winifred was a 25-foot long open launch powered by a four cylinder, flywheel start Kermath Engine.

Milton added a cabin and arranged to keep her at Hances Point on the Northeast River. From that time on up until 1941, the Winifred towed our bushwhack boat and decoys to the bushwhacking action to be had on the adjacent Susquehanna Flats. What great days we had there.

A price was paid for this sport in the form of hard work, rowing great distances, and picking up and putting out decoys. Those were long days too, leaving Chesapeake City at 3:00 a.m. to be on the Flats by daybreak not returning until after dark that night. The weather had to be endured as well, with freezing water coating and sinking the decoys before we could wrap the icy strings around them with freezing-numb fingers and hands. I remember, too, there were rafts of floating seaweed; the grass of the Flats on which the Canvasback thrived, of which there is no more, that would drift through our stool of decoys, sinking and pulling many away with the current. But life is often like that, the good with the bad. I would not have missed it for the world.

This interesting story about bushwhacking was told to Larry Ortt by Morrison Watson, brother of the noted decoy carver Milton Watson. The family's desire to operate a bushwhacking rig prompted Milton to begin carving decoys. While he felt his first decoys made for this rig were "not works of art, they served the purpose," Milton went on to create stylist birds that won Honorable Mention at the 1951 North American Decoy Show in New York.

The tale is also enlightening because the Watsons, all being watermen from Chesapeake City, Maryland, sought the best boat to ensure their bushwhacking. While they had one made for this distinct purpose, the Watsons quickly eschewed this craft for an abandoned Holly boat that Milton repaired. The story is just another reinforcement for the quality and desirability of a bushwhack boat made by James Holly.



Gunning the Flats Update

The Holly Bushwhack Boat

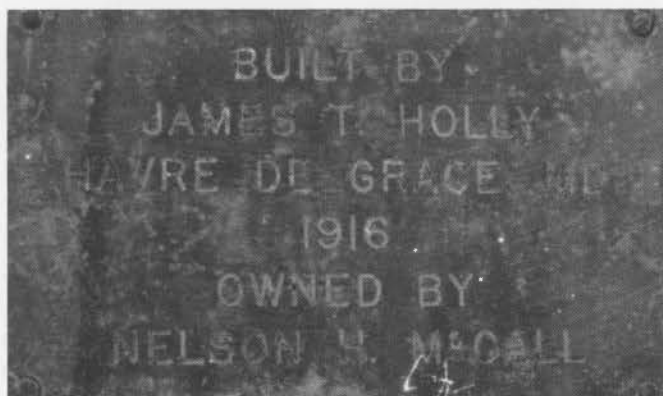
By John V. Quarstein

One of the Chesapeake's most unique gunning techniques is bushwhacking. Only practical along the upper reaches of the Bay, it was a simpler and less expensive method of harvesting waterfowl than a sink-box. Bushwhacking became extremely popular around the Flats, as it offered the gunner a rigorous and exciting sport. Yet, it was only an effective means of killing ducks due to the development of a very specialized craft—the bushwhack boat.

The art of bushwhacking required a large rig of decoys (as many as 200) to be set out in the open water, then the boat, always painted white to give the appearance of an ice floe, would be rowed up wind a half mile or so and anchored from the stern. The anchor would be buoyed, with the bushwhackers waiting until the ducks

flew into the decoys. Slipping the anchor, the boat would be sculled towards the birds, one man handling the long oar protruding from the boat's stern, while one or two gunners wearing white would hide behind an eight-inch high white cloth curtain. The ducks would jump once the approaching boat reached the decoys. Unfortunately for the canvasbacks and redheads, they had to take off into the wind, which was directly into the guns of the kneeling hunters. Although it was a rough shot from a rolling boat, the gunner's bag would steadily increase throughout the day as this process continued.

Bushwhack boats were detailed in a previous Canvasback article by Osborne Michael (Spring, 1993), however, the Decoy Museum has recently acquired what seasoned bushwhacker Bob Litzenberg calls "the best of all bushwhack boats." Donated by Bill DuPont of Newark, Delaware, this almost eighteen-foot long craft was built by Jim Holly in 1916 for Nelson H. McCall. It is the last bushwhack boat made by Holly.



Brass plaque on a Holly Bushwhack boat recently donated to the Decoy Museum.

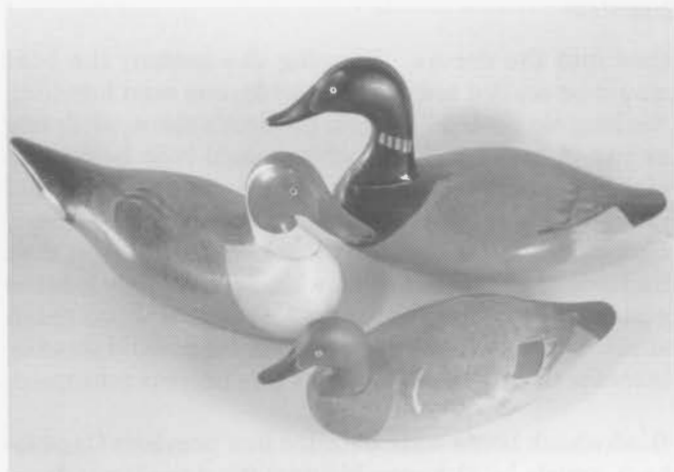
James T. Holly (1855-1935) was the youngest son of one of the first Havre de Grace decoy carvers, John "Daddy" Holly. While Jim also made decoys, he is best known as a builder of bushwhack boats. His boats "handled beautifully" recounted Bob Litzenberg. "They sculled easier because their bow stood up and stern down when sculling, unlike many other boats. I'd take a Holly over all the rest." This Holly "whacking boat" will be a featured artifact in the upcoming "Gunning the Flats" exhibit gallery.

From The Collection

By Karla Mattsson, M.A.



The Decoy Museum has been fortunate to acquire a significant collection of Jim Currier decoys from George Juergens. He had been developing the collection for fifteen years. It includes many unusual pieces such as preeners, high-headed decoys, and rare species. Jim's work is highly prized for both his carving and painting skills.

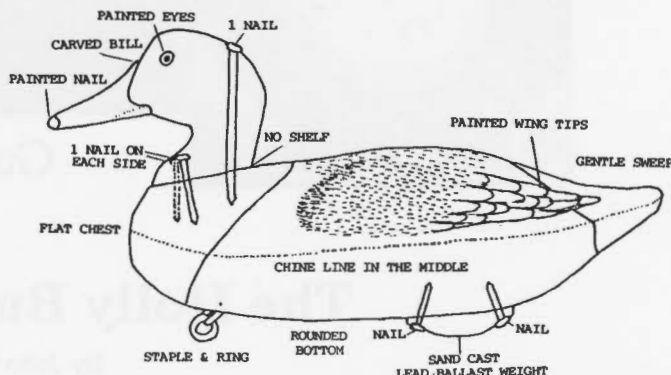


Pintail, brant, and green-wing teal. Photo by M. Moses.

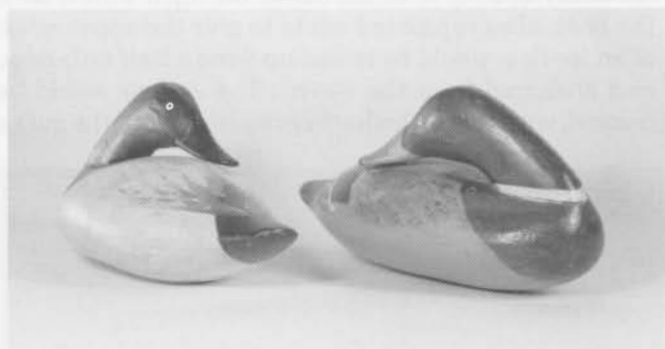
Jim Currier was an important carver in the folk art tradition of Havre de Grace. He followed in the footsteps of such great men as Sam Barnes and John Holly. Jim also befriended Bob McGaw, R. Madison Mitchell, and Paul Gibson. With so many talented carvers working within the same aesthetic tradition, it becomes impossible to sort out individual influences. It is sufficient to say that Jim Currier's decoys were carved in the Havre de Grace style.

Discounting slight variations, Jim's gunning stools follow a uniform pattern. The bodies were hand carved from a solid piece of wood, usually white pine. They have a rounded shape with the chine line in the middle of the body. There is a slight swell down the back that tapers into a gently up-swept tail. The chests are flat, and no shelf was left for attaching the heads. Anchors

were tied to a heavy ring and staple, while sand cast lead ballast weights were attached with a single nail at either end. A few turned bodies turn up, they were contributions from Paul Gibson and Madison Mitchell.



Heads were whittled in two basic shapes; one Roman nosed and the other concave. The shape of the head was dictated by the species, but it is not unknown for a mallard to sport a canvasback head and vice versa. He carved the bills in relief, but did not include nostril or mandible details. Jim's heads usually have a rounded profile. Several elegant decoys have racey heads similar to ones carved by Bob McGaw. The heads were nailed to the body with one large nail at the back of the head and two smaller ones on either side of the neck. Many heads are disproportionately small for the bodies.



Preening canvasback and mallard. Photo by M. Moses

Jim carved many miniatures, half-sized and over-sized decoys as well as full-sized. By the fifties, Jim Currier expanded his line of decoys and catered more to collectors. Many of his best decoys never had weights attached, they have a small flat area on the bottom perfect for sitting on shelves. He added brant and Canada geese, green-wing teals, and pintails to his list

of canvasbacks, redheads, and lesser scaulp.

All of his decoys were painted with similar techniques. He began with a battleship grey primer coat, he then blocked in the dominant colors. Details such as



Stippling vs. scratch painting. Photo by Mary Jo Moses

eyes and the nail on the bill were painted on. Wing and back feathers were applied by stippling. The wing tips were brushed on while the base coat was still damp. Mallard hens and black ducks have scratch painted feathers over the entire body. Other area carvers, such as Clarence Bauer have been known to paint Jim Currier decoys. It is the feathery stippling technique that sets Jim's painting style apart.

Even though the Decoy Museum now owns a substantial collection of Jim Currier's work, it is not complete. Donations of his decoys are still needed, and are tax deductible.

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McKinney, J. Evans. Decoys of the Susquehanna Flats and Their Makers. Ocean City, MD: Decoy Magazine. 1978.

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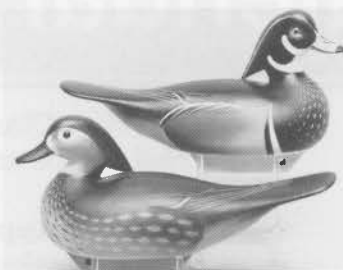
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Board Notes

The October board elections brought some changes to the board's composition. Former members Barbara Gilden and Norm Smith were re-elected to the board. Both of these dedicated individuals have an excellent track record of accomplishments on behalf of the museum. The Decoy Museum is fortunate to have them once again as board members.

One new member, local decoy maker Patrick Vincenti, was also voted onto the board. Mr. Vincenti is known to many as the maker of beautiful decoys and wanted to serve on the museum's board as a "voice for area carvers." He believes that the Decoy Museum does "so much to promote decoy making" that carvers like

himself need to "put something back into it." His major goal while serving on the board is to coordinate the completion of the Madison Mitchell Shop restoration project. "I owe it to Mr. Mitchell to finish his shop" and "to help make the Decoy Museum a special place."

While the Decoy Museum is fortunate to have these members, it also saw a long-time board member, Sherry Ramey, rotate off the board. Whether serving as the board's treasurer or as a Decoy Festival volunteer, Sherry always gave her best to help the museum grow. A thanks to Sherry for all her good work and a welcome to Barbara Gilden, Norm Smith, and Pat Vincenti.

1994

Calendar of Events

February 22, 23

Carving Classes begin at the Decoy Museum. Instructors are Ned Mayne and Ken Blomquist

February 26

Carvers Appreciation Day
Guest Speaker - Henry A. Fleckenstein
Reception starts at 6:30 p.m.
Everyone is welcome at the Decoy Museum

May 6, 7, 8

14th Havre de Grace Decoy Festival
Sponsored by: Budweiser, WXCY, Cello, Craftwoods,
J.M. Huber, Chesapeake Rent-All, and Canvasback Cove

June 25, 26

Havre de Grace Maritime Museum's 5th Annual Antique & Classic Boat Show
at Frank Hutchins Park, 10 a.m. - 5 p.m. & 10 a.m. - 3 p.m.

July 16

Wooden Boat Expo at the Havre de Grace Maritime Museum
10 a.m. - 5 p.m. Features handcrafted small boats.

July 23

1st Decoy Museum Flea Market
8 a.m. - 2 p.m. Please bring your quality items to the Decoy Museum (no clothing)

New Mitchell Exhibit Unveiled at Easton Waterfowl Festival

By Barbara Gilden

It was 10:30 a.m. on November 12, 1993 at the Easton Waterfowl Festival on Maryland's Eastern Shore when T.V. cameras and a crowd gathered inside Easton High School. There, with great anticipation and curiosity, everyone watched as Robert Madison Mitchell, Jr. and Madelyn Shank, the children of the famed master carver R. Madison Mitchell, Sr., unveiled to the public for the first time the newest addition to the Havre de Grace Decoy Museum's Mitchell Exhibit. The polyurethane model of Mr. Mitchell was exhibited in a workshop likeness depicted in a 1942 photograph taken by Audrey Bodine, a well known Baltimore Sun news photographer.

As explained by Mitch Shank, grandson of Mr. Mitchell, the photo was actually one of a series of six published in the Brown Section of The Sunday Sun. "When the polyurethane figure was being made, we had them age Granddad about ten years so those people who met him most recently would recognize him," said Shank. Temporarily, you will be able to view this display on the second floor of the Havre de Grace Decoy

Museum. It will be added to its permanent exhibit upon completion of the renovation of the original Mitchell workshop located on the grounds behind the museum.



Unveiling of R. Madison Mitchell figure in Easton. Photo by Joe Mitchell.

The Canvasback Back Issues

Winter 1992 Inaugural Issue: Bob Litzenberg: Elkton Carver Interviewed

Spring 1992: Jim Currier: Havre de Grace Carver Profiled

Summer 1992: Severn W. Hall: North East Maryland's Master Painter

Fall 1992: Paul Gibson: Decoy Maker and Painter

Winter 1993: SOLD OUT

Spring 1993: Bill and Allan Schaubert: 1993 Decoy Festival Honorary Chairmen

Summer 1993: SOLD OUT

Fall 1993: Body Booting, Paul Shertz

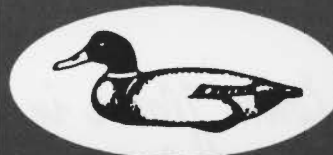
If you would like any of these issues, they can be purchased at the museum or through the mail by check or money order at \$3.00 per issue plus \$1.00 per issue for postage.

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Federal Duck Stamp Winner, Louis Frisino

The Decoy Museum is happy to announce that Lou Frisino, our 1993 Honorary Artist, has won the 1994 Federal Duck Stamp competition. This has been his life long goal as a wild life artist. Previously, he has placed within the top ten four times. Lou has also won many State Duck Stamp and Trout Stamp competitions. Signed and numbered prints of "Gunning the Flats" are still available in the Gift Shop.



Louis Frisino. Photo by Ralph Broth

A detailed line drawing of a lighthouse situated on a grassy cliff. The lighthouse is cylindrical with a small window and a door. In the background, there is a body of water with several sailboats and a range of rocky islands under a sky with clouds.

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Decoy Museum Notes

Staff News

With the new year of 1994 comes the museum's three full-time staff members already working together to make 1994 one of the best years the Decoy Museum has had.

Arlene Grace joined the museum in August as an administrative assistant, Karla Mattsson started in October as the collections manager, and Mary Jo Moses began in November as the museum manager. If you haven't met them yet, be sure to stop by the museum and say "HI!"



Pictured from left to right: Karla Mattsson, Mary Jo Moses, and Arlene Grace. Photo by Ken Lay.

Education

Carve the winter blues away! Ken Blomquist and Ned Mayne are offering carving classes for anyone interested in improving their skills at any level. Ken is holding a class on Tuesday nights from 6:30 to 9:30 p.m. This class will be a 10-week class starting February 22nd and ending May 3rd (April 26th class will not meet). The cost for this class is \$230.00 for members and \$250.00 for non-members.

Ned Mayne is offering carving classes at the following times:

Wednesday,	1:00 - 4:30 p.m.
Wednesday,	6:00 - 9:30 p.m.
Sunday,	9:00 a.m. - 12:30 p.m.

If needed, a Friday morning class will be offered from 9:00 a.m. - 12:30 p.m. These classes are 12 weeks long and will start February 23rd and 27th. The cost for these classes are \$280.00 for members or \$300.00 for non-members.

Call or stop by the museum to reserve your place!

Raffle Winners

Here are the results of the raffle drawing held December 12, 1993 at the Candlelight Tour Sale.

1st Prize: "Gunning the Flats" Print
Dorothy Jackson, Havre de Grace, MD

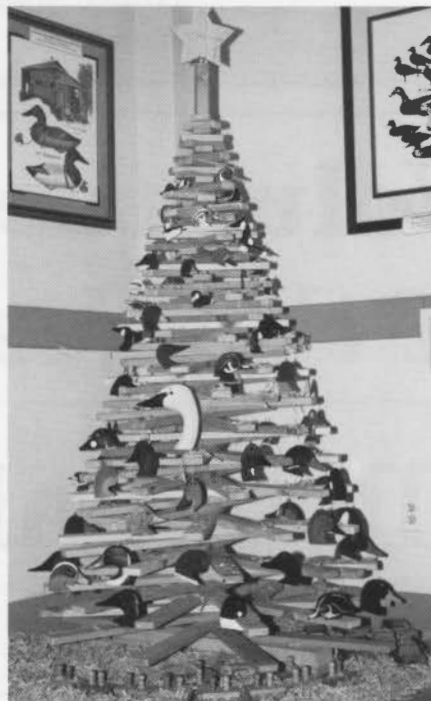
2nd Prize: Pair of Jim Pierce Mallards
Sue Brackbill, Strasburg, PA

3rd Prize: Black Duck by Jim Pierce
Betty Butler, Gibson Island, MD

Volunteer News

Our carvers' Christmas Tree tradition continues for its third year. It has even more significance this year due to the passing of Mary Bengtson, who conceptualized and coordinated this beautiful and unique exhibit.

The hand-made wooden tree currently displays 80 duck-head ornaments created by 28 different carvers. Our visitors love this spectacular holiday addition to the museum. If any carvers would like to contribute an ornament to help perpetuate this lovely display, please contact the museum. Photo below by Arlene Grace.



Weekend Carving Demonstrations

at the Havre de Grace Decoy Museum

February 5, Mike Dedikind
February 6, Joe Cook
February 12, John Simperts
February 13, Art Boxleitner
February 19, Ken Clodfelter
February 20, Tom Harman
February 26, Leonard Burcham
February 27, Linda and Dick Robinson

March 5, Butch and Mary Carol Larrimore
March 6, Rick Rappaselli
March 12, Jim Pierce
March 13, Allan Schaubert
March 19, Joe Cook

March 20,
March 26
March 27,

April 2,
April 3,
April 9,
April 10,
April 16,

April 17,
April 23,
April 24,
April 30,

Barb Wachter
Ken Clodfelter
Bill Weaver

Noble Mentzer
EASTER- CLOSED
John Simperts
Joe Cook
Butch and Mary Carol Larrimore
Pat Vincenti
Roger Urie
Art Boxleitner
Butch and Mary Carol Larrimore

Visit the Decoy Museum this February, March, and April to see demonstrations of contemporary decoy carvers and waterfowl artists. Enjoy this unique opportunity to meet and talk with these wonderful artists.

Thanks to all of the carvers- Dottie Wise...

And thanks to Dottie for coordinating the Weekend Carver Schedule

Carvers Appreciation Day

You are cordially invited to attend the 3rd annual Decoy Museum Carvers Appreciation Day

Saturday February 26, 1994

Decoy Museum

Wine and cheese 6:30 p.m. to 7:30 p.m.

Guest Speaker Henry A. Fleckenstein

All are welcome!

Volunteer of the Year Elly Coale



Elly Coale receives Volunteer of the Year Award from Karen Marshall. Photo by Howard Miles.

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Brant	\$50 ea
Canada Goose	\$80 ea
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Pigeons	\$35 ea
Doves	\$35 ea
Swan Flat-Bottom	\$350 ea
Swan With Keel	\$400 ea

Decoy Lamps	Price
1/2 size Swan Lamp	\$120 ea
3/4 size Swan Lamp	\$125 ea
1/2 size Swan Lamp	\$65 ea

Oversize Decoys

Canvasback	\$50 ea
Red Head	\$50 ea
Black Head	\$50 ea

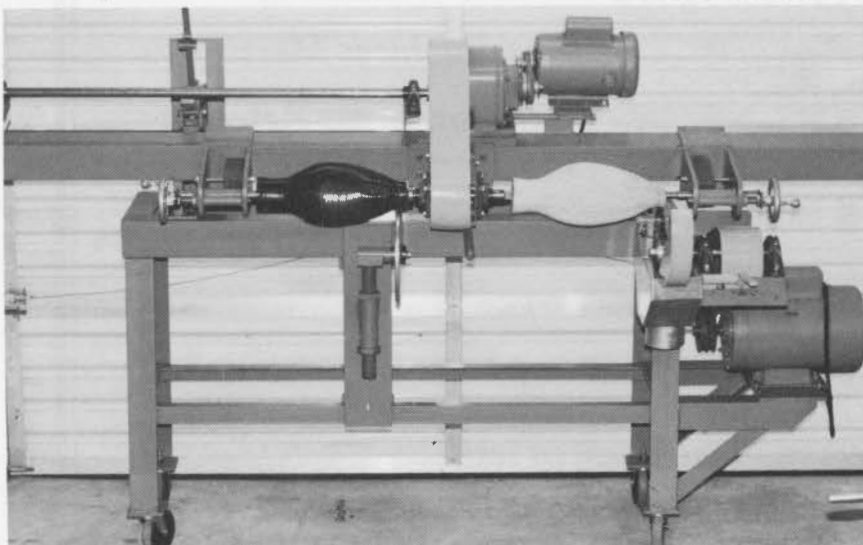


Species	Price
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Cinnamon Teal	\$40 ea
Shovelers	\$40 ea
Coots	\$40 ea
Bald Pates	\$40 ea
Common Mergansers	\$130 pr
Red-breasted Merganser	\$130 pr
Hooded Merganser	\$130 pr
Wood Ducks	\$350 pr
Gadwall	\$50 ea

Species	Price
Mallard	\$40 ea
Black Duck	\$40 ea
Canvasback	\$40 ea
Black Head	\$40 ea
Red Head	\$40 ea
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Blue Wing Teal	\$40 ea

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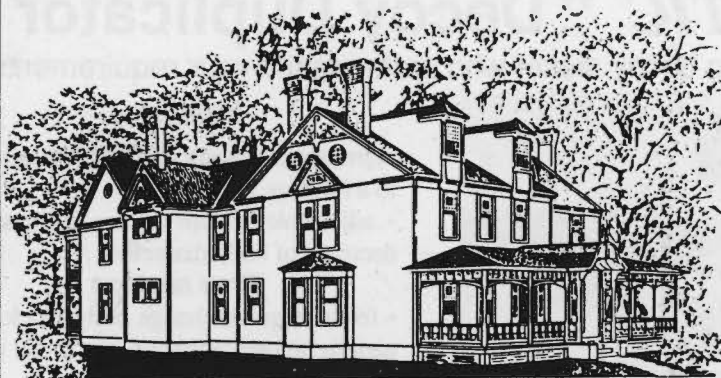
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