The Canvasback

Havre de Grace Decoy Museum

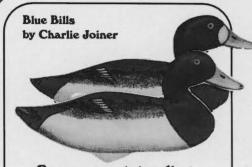
Festival Editic

No. 2

1994 Honocary Pestival Chairman - Bob McGaw

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See our outstanding selection of beautiful decoys by Master Carver and Painter Charlie "Speed" Joiner of Chestertown, Maryland.

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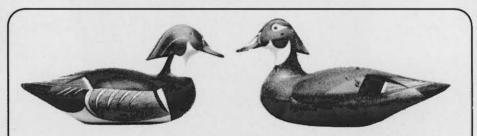
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Large selection of Oils, Water Colors and Prints by Neil Snodgrass, Mary Klunk, Paul Shertz, Dennis Clevenger and other local artists. Our American Folk Art Center Features the Finest Selection of Mint Condition Upper Chesapeake Bay Decoys Available Anywhere!

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This beautifully executed Wood Duck Drake and Hen by Havre de Grace Master Carver R. Madison Mitchell is without doubt the finest example of his work we have ever offered.



OPEN FRIDAY & SATURDAY EVENING - MAY 6th & 7th - 'TIL 9:00 PM.

Autographs

1982-1994 Havre de Grace **Decoy Festival**

Honorary Chairmen

1982	R. Madison Mitchell	
	(deceased)	
1983	Paul Gibson	
	(deceased)	
1984	Charles Bryan	
1985	No Chairman	
1986	Robert "Bob" Litzenberg	
1987	Charles "Speed" Joiner	
1988	Captain Harry Jobes	
1989	Captain Bill Collins	
1990	Captain Roger Urie	
1991	James "Jimmy" Pierce	
1992	James Currier	
	(deceased)	
1993	William "Bill" Schauber	
	and	
	AllanSchauber	
1994	Robert "Bob" McGaw	
	(deceased)	
Honorary Artist		

1993	Louis F.X. Frisino
1994	Durant Ball

Price: One day pass - \$5.00 Weekend pass - \$8.00

For additional copies of this book, send \$7.00 per copy (to cover cost, mailing and handling) to:

The Havre de Grace Decoy Museum P.O. Box A Havre de Grace, Maryland 21078

OOPS! Lou Frisino won the 1993-1994 Maryland Migratory Waterfowl Stamp, not the Federal Duck Stamp.

R. Madesin Mitchell Paul Gibson

James a Bunier Potet f. W. Gaw Je.



Spring Canvasback

Program

Dates May 6, 7, 8, 1994

Locations

Havre de Grace Middle School (MS) Havre de Grace High School (HS) Havre de Grace Decoy Museum (MUS)

Breakfast

The Saturday morning breakfast will be held at the High School Cafeteria. Tickets are \$3.50

Admission Price

Decoy Festival Tickets are \$5.00 each per day. \$8.00 for a weekend pass. Children under 12 are admitted FREE.

Hours

FRIDAY, MAY 6

Havre de Grace High School, Middle School, and Decoy Museum Show 6:00 p.m. - 9:00 p.m.

SATURDAY, MAY 7

Show 9:00 a.m. - 5:00 p.m.

- 7:00 a.m. 12:00 p.m. Exhibitors Breakfast at the High School Cafeteria
- 11:30 a.m. Gunning Stool Floating Contest (HS-Gym)
- 11:30 a.m. Decorative Contest (HS-Gym)
- 11:30 a.m. 1:00 p.m. Past Honorary Chairmen Autograph Session (MS)
- 11:30 a.m. 1:00 p.m. Postal Service Stamp Cancelling (MS)

6:00 p.m. Auction (HS)

SUNDAY, MAY 8

- Show 9:00 a.m. 4:00 p.m.
- 10:30 a.m. Youth Division Decoy Competition (HS)
- 11:00 a.m. Gunning Rig Competition Contest (MUS)
- 11:30 a.m. 1:00 p.m. Past Honorary Chairmen's Autograph Session (MS)
- 11:30 a.m. 1:00 p.m. Postal Service Stamp Cancellation (MS)
- 12:00 Noon Slick Decoy Contest (HS)
- 12:30 p.m. Decorative Canvasback Contest, Sponsored by Canvasback Cove
- 1:00 p.m. Head Whittling Contest (MS)
- 1:00 p.m. Upper Chesapeake Bay Duck and Goose Calling Contest (HS)
- 3:00 p.m. Painting Contest Judging (MS)

1994 Havre de Grace DECOY FESTIVAL COMMITTEES

Honorary Chairman	
Second Annual Honorary Artist of the Year	
Show Chairman	
Advisor	
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Autograph Sessions	
Woodworking & Decorative Carving Co	
Goose and Duck Calling Contest	
Punt Gun Exhibition	
Breakfast	
Patrons	

Havre de Grace Decoy Museum



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.

FROM THE EDITOR

Decoy collecting has become a true Chesapeake pastime. The Decoy Festival is the high point for many people who find so much art and history preserved in each decoy they see. This Festival Edition of *The Canvasback* has been designed to provide festival and museum attendees with special insights into the winderful world of decoys.

This issue is just a preview to all of the decoys, art, gunning accoutrements, and friends you will see at the Decoy Festival.

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ON THE COVER

Willie, a black labrador retriever puppy owned by Dr. John Carriere sits by a Bob McGaw canvasback decoy. Photo by Mary Jo Moses.

INSERT: Photo of a young Bob McGaw holding several canvasback decoys in the doorway of his shop. Photo from the C. J. Sullivan collection. Havre de Grace Decoy Museum **Board of Directors** 1994 **OFFICERS** Allen J. Fair - President **James I. Pierce - Vice-President** Dr. John Carriere - Treasurer **Bill Smart - Secretary** MEMBERS **Clovis Bolen Judith Silverstein** Barbara Gilden Ken Lav **Joe Mitchell** E. Mitchell Shank Madelvn Shank Norman Smith Myrtle M. Street Pat Vincenti **Ed Watts** W. Robert Wilson

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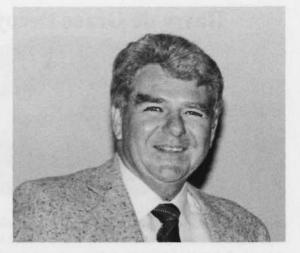
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> The Canvasback Havre de Grace Decoy Museum 215 Giles St., P.O.Box A Havre de Grace MD 21078 (410) 939-3739 TDD

From the President



Dear Museum Member,

Welcome to the 13th Annual Havre de Grace Decoy Festival and to our new *Canvasback* Festival edition. This new format makes the *Canvasback* a very special publication helping the museum interpret decoys and their makers. I do hope you will enjoy reading the festival issue as it is indicative of the Decoy Museum's dedication to preserving America's decoy heritage in every manner that it can.

This issue's featured carver is none other than the festival's Honorary Chairman, Bob McGaw. Ever since Joel Barber featured a pair of McGaw canvasbacks in his landmark publication, <u>Wild Fowl Decoys</u>, Bob has been recognized as one of the most important Susquehanna Flats decoy makers. McGaw's decoys are some of the finest examples of folk art and are symbolic of Bob McGaw's important role in establishing Havre de Grace as the "Decoy Capital of the World."

While in Havre de Grace, I hope you will be able to visit the museum to see its newest exhibits featuring the work of Bob McGaw and Jim Currier. Additional work has been accomplished on Madison Mitchell's shop and Gunning the Flats is also taking shape with its boardwalk complete and boats installed. As with our work to expand the *Canvasback*, these new exhibit areas are part of the Decoy Museum's overall effort to expand its preservation and interpretation of America's decoy art form.

Please enjoy the festival, this issue of the *Canvasback*, and all of the other museum activities that make the past part of the present.

President, Board 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.



Havre de Grace City Hall

March 4, 1994

Dear Visitors and Exhibitors:

As Mayor of Havre de Grace, I welcome you to the thirteenth annual Decoy Festival. Due to the enthusiasm and support of many volunteers and the Board of Directors, many significant goals have been accomplished. We take great pride in the quality of the Museum as well as in the future plans for expanded tourism facilities which will greatly enrich our City and the Show.

You will find that Havre de Grace has many other attractions to make your visit enjoyable. The promenade on the waterfront, the Lighthouse, the Steppingstone museum, the Lock House Museum, the Havre de Grace Marina, the Downtown Business District and its antique stores and the restaurants should complete your visit to the Show and make you want to come back again and again.

I can assure you that the City government along with the Havre de Grace Tourism Commission will do everything possible to make your visit here a pleasurable event.

We wish all the exhibitors, carvers, visitors and tourists a pleasant weekend.

Sincerely.

Gunther D. Hirsch Mayor of Havre de Grace



Havre de Grace Chamber of Commerce

Welcome to Havre de Grace, the "Decoy Capital of the World." Thank you for attending our 13th Annual Decoy Festival.

Havre de Grace has much to offer so be sure to explore the town. Historic sites, museums, antique stores, and specialty shops accent the city. The beautiful waterfront and parks are a must to see, as well as all of our fine restaurants scattered thoughout the city.

Many thanks go out to the strong support of volunteers that make up the heart of Havre de Grace. The Decoy Festival, and events throughout the year depend on these generous people.

Thank you for supporting and participating in the various events. Have a wonderful day and enjoy your stay in the City by the Bay.

Your comments and suggestions are important to us. Please feel free to call the Havre de Grace Chamber of Commerce office at 1-800-851-7756.

Sincerely,

la Didimenia

Amanda DiDomenico President, Chamber of Commerce

Book Review Wild Fowl Decoys

Written by Joel Barber Reviewed by Bill Smart



It is difficult to look at a decoy book without finding reference to Joel Barber or this book. The authors who have referred to him include

Starr, Walsh, Mackey, Connett, Richardson, Fleckenstein, Sullivan, and McKinney. All are well respected for their contributions to the world of decoys or wild fowl hunting. Barber's 1934 publication is a classic and is often given credit for inspiring and bringing decoy collecting into it's own realm. It is difficult to say when this New York architect first "got the fever" for decoy collecting, but it engulfed him completely. Barber (1877-1952) found himself researching, collecting, drawing, painting, and carving decoys. He states in his book "... it is my wish that the decoy ducks of American duck shooting have a pedigree of their own." No doubt his wish has come to fruition.

Barber, at the encouragement of several friends, started compiling decoy information for his book in the 1920's. He researched available recorded information and added records of his own decoy hunting trips which took him up and down the East Coast. Traveling to wild fowl hunting meccas, he befriended regional carvers and watermen including: Lee Dudley, Bob McGaw, Joseph Lincoln, Joseph Coudon, Shang Wheeler, William Moore, and Bennett Keen.

Mr. Barber's book consists of six parts which are further subdivided into eighteen chapters. He opens his book with a short, and somewhat romantic version of a decoy's first use by a Native American. He entitled this section "The Legend of Decoys." Part one recounts finding some old Lee Dudley ruddy duck (Boobies) decoys and seeking out Mr. Dudley for validation. He also discusses the evolution of decoy popularity and interest in a chapter entitled "The Art of Decoy making." Here he reports the impact of outlawing market gunning in 1918 and the demise of the factory decoy business as a result. He also tells of the 1923, 1924, and 1931 decoy shows held in New York.

The second part has a short chapter on wild duck shooting and one devoted to market gunning. In the latter chapter he references several published records from the 1850's reporting a record number of ducks killed and includes several incredible hunting stories. One story pertained to a Mr. William Dobson of Havre de Grace, as told by the eighty-seven year old former Captain of the gunning scow "RECKLESS," Captain William "Billy" Moore. Mr. Dobson reportedly killed five hundred ducks on the opening day of the 1879 hunting season using two double barrelled breech loading 10-gauge guns. One of the guns burst and was thrown overboard.

European wild fowl hunting history is explored in the third part of Mr. Barber's book, in addition to early bird lures and a section on American duck shooting. These three chapters have good pictures and historically significant drawings of very early hunting techniques. Part four includes two chapters on early decoys with pictures and stories and a section on printed records. From reading the printed records, there is evidence that the first wooden decoys were used in 1814 to hunt mallards. Also, decovs were "little known" on the Chesapeake Bay in 1830 but were in rapid development by the 1850's. The next part refers specifically to decoy details with chapters on decoy making, cork and balsa wood decoys, hollow decoys, snipe decoys, factory decoys referred to as gun store decoys, and decoy anchors and weights. This last part is pretty much factual, or rather, the nuts and bolts of decoy making.

The last part concerns the decoys of nine different regions from Nova Scotia to the Gulf States and a brief chapter on modern decoys. Each of his separate chapters are filled with stories, pictures and drawings. Enjoyable references were made to Havre de Grace and his friend Bob McGaw. Barber recalls driving down Washington Street in Havre de Grace where he spotted a swan used as an ornament at the home of Bennett Keen. After trading with Keen, he took the swan to McGaw to be crated and sent to New York. This famous swan was made by Sam Barnes in the 1890's and currently resides in the Shelburne Museum in Vermont. Another enjoyable story is about Barber stopping by to see Bob McGaw and noticing a unique pair of blue-winged teal on the shelf. When Barber expressed an interest in them, McGaw said "take 'em along." This pair of decoys made by Charles T. Wilson, a former Havre de Grace teacher, high school principal, and mayor, were added to the Barber collection.

Those of us who are interested in decoys and the history of wild fowl hunting are indeed fortunate to have such a superb reference as Joel Barber's book. If he could see how this great American folk art has evolved in the sixty years since he wrote <u>Wild Fowl</u> <u>Decoys</u>, he would delight in its pedigree.

<u>Wild Fowl Decoys</u> is 151 pages and was originally published in New York by Dover Publications in 1934 and reprinted in 1954. It was reprinted again in 1989 by Derrydale Press. This book is available at the Havre de Grace Decoy Museum for \$8.95.

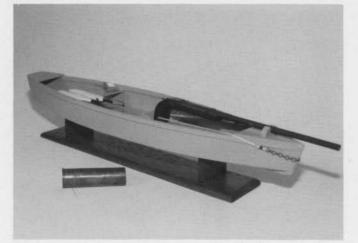
EXHIBITOR SPOTLIGHT

W.A. Councill, Jr., M.D.

By John V. Quarstein

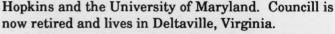
This edition's Exhibitor Spotlight focuses on model constructor Dr. W. A. "Buzzy" Councill, Jr. Councill has been carving boat models, miniature decoys and basreliefs for almost fifty years. Whether fishing, gunning boating, or carving Buzzy reflects experiences which he translates into marvelous wooden creations.

Born Wilford A. Councill, Jr., on May 3, 1919, in Baltimore, Maryland, he earned the nickname Buzzy. "No one but my grandparents ever called me Wilford." He graduated from McDonough High School in 1936 and received his B.A. in Electrical Engineering from Davidson College in 1942. By this time World War II was in full swing and Councill joined the U.S. Navy. The Navy, in turn, sent him to medical school at the University of Virginia. Following graduation in 1947 he completed his internship at Johns Hopkins. He served in the Navy again during the Korean War, retiring as a Captain, U.S. Navy Reserve. He also worked in a private practice as an urologist, maintaining associations with several hospitals in Maryland and Virginia. He has received numerous academic appointments during his career, ranging from Associate Professor of Urology at UVA to Instructor at Johns



Miniature gunning skiff with punt gun by Dr. Councill. Photo by Mary Jo Moses.

Phillip Gilden Licensed Physical Therapist 1131 Baltimore Pike Bel Air, MD 21014 (410) 838-0830



While an undergraduate Buzzy's first efforts in carving were prompted by his desire to make his own gunning rig. He laminated two pieces of wood together to make a block and then formed it into a very rough body. To complete his birds, Councill purchased heads from the National Sporting Goods Store in Baltimore for fifty cents a piece; he believes they were made by Charles Joiner. Although he concedes that his decoys were crude, they did seem to work. He gave up this venture after medical school because, "I had many patients who were just too old to hunt and I could buy decoys for about seventy-five cents a bird."

Without a need to purchase his own decoys, Councill was still so touched by the beauty of waterfowl and his desire to reflect his interest with his hands that he began carving bas-reliefs. Buzz simply went out one day in 1944 and purchased a set of carving tools and Japan oil paints. Immediately upon his return to Charlottesville, he sat down and started carving basreliefs on mahogany boards. Without a lesson to guide him, Buzzy began to produce wonderful scenes of flying birds and marshes. Once a scene had been carved he painted the panel giving it greater depth and meaning. His bas-reliefs, such as his panel featuring a pair of redheads rising up over the water, has a rustic appeal that is enhanced by his technique and subject selection.

The book by his friend Dr. Harry Walsh, <u>The Outlaw Gunner</u>, stimulated Buzzy to begin a new phase of his carving: outlaw gunning rig models. He noticed at various decoy shows that no one appeared interested in trying to recreate this important facet of gunning lore, especially the different rigs used in the 'old days' of market gunning. Working from old pictures, stories and rough measurements taken off remaining vessels, Councill crafts pristine models of big gun skiffs, sinkboxes, and layout boats with abandon. Each boat and blind is complete with finely carved shotguns where the

> Saxon Diamond Center 951 E. Beards Hill Road Aberdeen, MD 21001

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Miniature duck blind by Dr. Councill. Photo by Mary Jo Moses.

pump action actually works on larger versions, decoys, scoops, and empty shells. They are indeed miniature reflections of Buzzy's deep interest in gunning lore and his tremendous carving skills.

Buzzy's gunning models led him to carve miniature decoys to accurately complement each craft he builds. These decoys are true miniatures: ducks are 1 1/4 inch. geese 1 3/4 inch and swans 2 inches in height. Yet despite their size, they are realistic in every manner. A redhead will even have its characteristic white and black bill tip. Councill produces these birds in stages similar to full size decoys. He cuts out the blocks on a small jigsaw, rough carves the body and glues on the head. The miniature is then finished by sanding. The paint process is just as laborious, as each decoy must be primed twice, sanded and then given the finish coat. The entire process of making a dozen decoys depicting one species takes him approximately two weeks. He can only make three to four swans in a month. However, the end result is a perfect tiny decoy, complete with keel, cord, and weight.

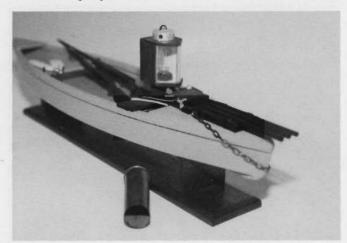
His favorite miniature is his swan which Buzzy patterned after a half size Madison Mitchell decoy. Councill believes that a Mitchell swan is "by far the most elegant decoy that I have ever seen. It has beautiful configuration with smooth flowing curves." Buzzy's swans are indeed a tribute to Madison and a perfect miniature in every manner, from the graceful neck down to the working keel.

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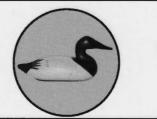
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Since Buzzy has lived most of his life on the Chesapeake his mind is filled with images of bay craft. He has also owned, at one time or another, boats of every type. He had his own marine railway at his home on the Magothy and has associated himself with numerous watermen. Councill generally works without plans, using instead his experiences, old catalogues, and contacts with boat builders. To accurately build a model from keel up, he will often study a boat for hours when it is having its keel, transom, or ribs replaced. Each model requires framing, planking, staving and decking, all of which is accomplished by hand. Much of his interest lies in new ideas for the boat's interior or deck plan: making the proper engines, winches and rigging. He strives to fit the accoutrements to the manner and times for which the boat was originally built. Realizing that a waterman would never keep his boat idle, each craft includes a wide assortment of tools and equipment which serves as guides to the vessel's purpose and use. Buzzy's shop is filled with little pieces of "junk" which he modifies to enhance each model with specialized handmade amenities. Old clock gears are perfect for fabricating a deck. The c. 1955, 17'4", Jenkins Creek crab-scape Geda, now in the Calvert Maritime Museum, is just one example of Councill's ability to fabricate stunningly detailed historical models which help preserve the Chesapeake's maritime heritage.

When people view his work at shows he is fre-



Miniature night gunning skiff by Dr. Councill. Photo by Mary Jo Moses.



Lyon's Pharmacy 328 St. John Street Havre de Grace, MD 21078 (410) 939-4545 quently asked how long it takes him to build such complicated models. Buzzy's stock answer is "four to five months, ten hours a day, seven days a week, about one hundred TV shows, and two gallons of gin!" Actually, the work to create a model depends upon the particular boat type and the detail it warrants. Regardless, Councill believes that his work on a model earns him about 6 1/2 cents per hour. Obviously, they are more a labor of love than any effort "to make it rich."

A man who builds outlaw gunning rig models as a pastime must have some motivation for doing so and Buzz indeed does. He has been a gunner his entire life and his stories would make any warden dismayed.

Buzz Councill's shop is a mixture of dust, paint cans, wood, odd pieces of junk, bits of sailcloth, fishing rods, models, and photographs. There is a freezer full of fish, books piled everywhere, a constantly running

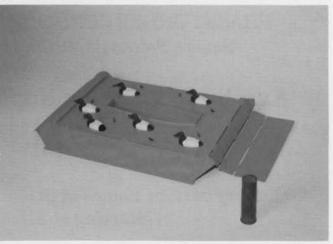


Bas-relief of redheads by Dr. Councill. Photo by Mary Jo Moses. From the Royal Farm collection.

television, and the omnipresent bottle of gin. All of these things seem to await the skilled hands of this former surgeon who transforms them into beautiful models reflecting their maker's meticulous techniques and in-depth knowledge of the bay. Yet it doesn't faze Buzzy in the least. His wonderful sense of humor is only fortified when he can show someone new how the winch works on his deadrise model. He may not realize it, but Buzz Councill's models have become a standard by which others are measured and from which history is preserved.



Detail of paddles and bailer miniatures by Dr. Councill. photo by Mary Jo Moses.



Miniature sinkbox by Dr. Councill. Photo by Mary Jo Moses.

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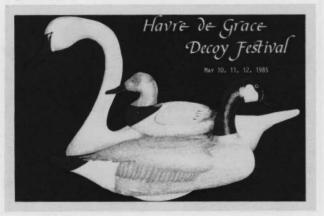
Laura DeNardo A Talent for Waterfowl Art

By John V. Quarstein

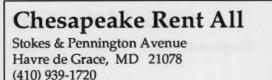
One of the original board members of the Decoy Museum, Laura DeNardo is no stranger to Havre de Grace or waterfowl art. She has made an important contribution to the Decoy Festival since its inception, helping to coordinate the printing and designing of the front cover of the first four festival booklets. Laura's deep interest in waterfowl led her to produce the first festival poster and each one thereafter. The festival posters are a perfect format for DeNardo's black and white technique, allowing her to produce a descriptive image reflective of Havre de Grace's decoy traditions.

The 1994 Decoy Festival poster is a pen and ink rendering of Bob McGaw. Striving not just to reproduce an old photograph of McGaw in a different medium, Laura has endeavored to recreate the essence of this noted carver. Laura integrated a special facet of McGaw's decoys within the portrait. Not satisfied with just replicating the clean, precise lines of his birds, she also chose to highlight his unique dog bone weights as a key identifying feature of his work. Her efforts in doing so help to make the overall image a true symbol of the festival.

Originally, it was her work on the festival booklet that



Cover of 1985 festival booklet designed by Laura De Nardo.







Laura De Nardo. Photo from the L. De Nardo collection.

prompted her to begin making festival posters. Allen Fair and Kenny Lay asked Laura to work on the first booklet. It became "quite an enjoyable venture being a collaboration of many people striving to make something special happen," she recounted. De Nardo completed all of the artwork, layout, and concepts for this first edition and continued with this task through 1985. Each booklet's photography was mostly her work and details her design skills. The 1984 booklet cover is a prime example of her photographic technique. De Nardo created a scene within a decoy shop featuring "those fifty or more brushes they use to paint a decoy."

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1994 Decoy Festival poster by Laura De Nardo.

"I really don't know if a maker uses more than a couple of them with each decoy," mused Laura, "but the brushes seemed to express to me just one of the many steps it takes to transform a simple block of wood into a work of art." The photograph is able to interpret this transition with its centerpiece being a primed bird awaiting "those paint-filled brushes" and a finished preening goose in the background detailing the beautiful result. Like many of her prints, the photograph is a stilled glance of decoy art.

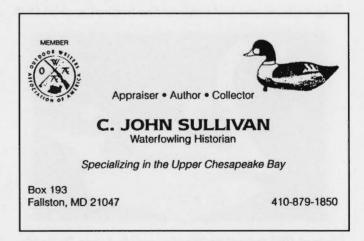
Laura DeNardo was born in Ambridge, Pennsylvania and graduated from Slippery Rock State College with degrees in Art Education and Elementary Education. She also has completed art courses at the Pittsburgh Institute of Art and the Maryland Institute College of Art. Laura moved to Harford County in 1975, first teaching at Homestead Elementary School and then

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P.O. Box 98 Churchville, MD 21028 (410) 734-6233 North Harford Middle School. DeNardo also taught several drawing and painting classes at Harford Community College. In the early 1980's, Laura made a major move from teaching to marketing. Recently she left the hectic business world to focus once again on her art.

While known for her precise pen and ink sketches, Laura's favorite medium is watercolor. She finds them "so clean and fresh" enabling her to apply greater "depth to each image with overlapping colors." Print making and photography are among her favorite forms of artistic expression. She enjoys drawing decoys and aims to create true impressions of each maker's style in her images. Laura places each decoy in context within her still lifes by adding paint cans or shotgun shells to enhance the scene. Although she enjoys painting the bright colors of a wood duck, swans are her favorite waterfowl to paint. She believes that "their long neck makes them so elegant in the water. Other birds make waves, swans glide with such a regal manner they are such a joy to paint."

Laura DeNardo now lives in Baltimore, Maryland, and is working as a full-time artist. Having won numerous awards and commissions in the past for her realistic interpretations of wildfowl, her current goal is to produce a successful waterfowl stamp design. As with her work on behalf of the Decoy Festival, Laura's paintings, prints, photography, and sketches reflect her talent and interest in waterfowl art.



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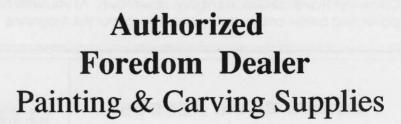
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Artist of the Year Durant Ball

By John V. Quarstein

When he moved to the Hampton Roads area in 1971, Durant Ball was immediately struck by all of the beautiful waterfowl migrating in and out of the region. His lifelong love of nature was fulfilled simply by living amidst the vast waterways of the Virginia coast. Its numerous bays, inlets, rivers, and marshes which beckon birds like terns, swans, and sandpipers have become constant inspirations for his paintings. He views the Chesapeake as a hunter's paradise, filled with so many perfect subjects that they prompted him to produce waterfowl images. Durant always strives to bring a realistic interpretation of the wonders of nature to the canvas. His success in capturing the pristine beauty of so many species led to his being named Havre de Grace Decoy Museum's 1994 Artist of the Year.

Durant was born April 2, 1940 in Hickory, North Carolina. Durant pursued his formal art training at the University of Utah and Salt Lake Art Center, later receiving his B.A. in commercial art and a Masters



Durant Ball's mural at the Jamestown Yorktown Foundation. Photo from the Durant Ball collection.

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degree in painting from Brigham Young University, Provo, Utah. Besides having an extensive commercial art background, he was an Assistant Professor of Art as well as Art Department Chairman at Thomas Nelson Community College, Hampton, Virginia, from 1971 to 1982. Since then, he has been painting full-time, completing landscapes, wildlife, portraits, magazine illustrations, and stamp designs.

A keen interest and fondness for nature began during Durant's childhood in the mountains of North Carolina. Ball recalls that, "All those beautiful and interesting things around me gave me a sense of calling. a duty to do something with all this inspiration." He remembers that his father started Durant in his art career at the age of six when, "My father sat me down and showed me how to draw some trees and a little country scene." Later, Ball began taking lessons from a local artist and teacher, Ethel Barnes. "She had faith in me from the very beginning and I wish I had followed her counsel and painted more faithfully then. Why, I was out running over the mountains and streams cramming in every bit of the outdoors that I could." This combination of lessons and roaming the countryside proved beneficial as evidenced by Durant's beautiful wildlife art paintings. Mrs. Barnes even commented after viewing some of his work, "I don't regret all the time he spent fishing and hunting now that he has put it to use in his art."

Durant now measures success in his desire to produce wildlife paintings which enhance the viewer's awareness of nature's beauties. In paintings like "Water's Edge - Whistling Swans," he created a mirror image of this lordly bird. Their long necks graciously curved while preening along the shoreline bring a special form to the painting and reinforce the species' dignity. Framed by reeds, the far away tree line and

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water, the swans' pure white feathers are touched by the descending sun's yellowish glow. The use of reflected light is a technique often seen in Durant's work. He believes it helps him achieve a harmony of color that adds to a bird's character. Durant excels in this effect as exhibited by his portrait, "Tundra Swans." He interposes two boldly erect Swan heads against an arctic landscape aglow with sunset reflections. The entire background appears to fade in homage to the majesty of these birds.

While swans appear to be one of his most popular subjects, Durant enjoys painting a wide variety of species. Canada geese are considered, "gods in their own sphere" as he believes they "possess a grandeur



Durant and his daughter. From the Durant Ball collection.

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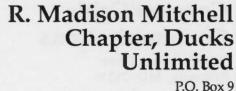
Madison's Legacy

One of Durant Ball's most touching works is the pen and ink drawing he completed for the R. Madison Mitchell Endowment Fund. Featuring a 1954 Mitchell decoy and a background of a canvasback filled sky, the image is a tribute to one of the last of the decoy masters.

This limited edition image of 200 signed/numbered and 50 Artist Proofs can be yours by sending \$55.00, plus \$20.00 for remarque, to the R. Madison Mitchell Endowment Fund, P. O. Box 796, Havre de Grace, Maryland 21078. Your purchase will help support the endowment's mission of providing a permanent fund to underwrite the Decoy Museum's acquisition, preservation, and interpretation of decoys.

demanding respect." "Anyone who cannot be moved by a flock of these birds flying in formation, or really any bird anywhere, is numb," he concluded while watching a woodcock outside his studio window. All forms of wildlife are subjects for his paintings. He is as comfortable sketching an elk climbing towards a cool mountain peak as he is drawing a pair of wood ducks floating on a still, wood shrouded pond. Ball also enjoys painting decoys, especially older ones, since he feels they represent a character that is missing, like so much of nature today. "Decoys are reflective of an individual's touch," Durant believes, "and are a practical application of a need that just happened to become one of America's purest art forms." He finds a decoy's cracking paint and shot-filled head keys to its past and marvelous features to paint, enabling him to interject a sense of history into a painting.

Durant Ball is a meticulous artist who painstakingly develops a concept into a finished image. He becomes deeply involved in each piece he produces because, "When you paint a bird you must place yourself into that bird's mind and ask – where did I come from, where am I now, and where am I going?" All birds are special creatures to Durant. When he selects a par-



Havre de Grace, MD 21078



Durant Ball sketching for a future project. From the Durant Ball collection.

ticular waterfowl to paint he strives to "express its own feeling that is then interposed against an appropriate landscape." These guidelines enable Durant to create beautiful, harmonious paintings which are reflections of his deep love for nature.

Since becoming a full-time wildlife artist, Ball has become very successful. His achievements can be measured by his numerous awards and commissions: 1982 National Wildlife Conservation Stamp (tundra swans); 1983 National Wildlife Conservation Stamp (cinnamon teal); 1985 New Hampshire Pheasant Stamp; 1986 New Hampshire Waterfowl Stamp (hooded mergansers); 1985 painting of the Year, North Carolina Wildlife Federation; first place acrylics, 1984 Wake Wildlife Art Show; front cover, May-June 1988 <u>Turkey</u> <u>Call</u>; front cover, April-May 1984 <u>Bowhunter Maga-</u> zine; 1988-89 Virginia National Forest Stamp (whitetail deer); 1989-90 Virginia National Forest Stamp (black bear), and 1994 Rocky Mountain ElfFoundation Stamp. Durant has also completed twelve front covers of <u>Virginia Wildlife Magazine</u>, designed two collector's panels for the Postal Commemorative Society, and created a life size mural for the Jamestown-Yorktown Foundation. His exhibits include those sponsored by the Leigh Yawkey Woodsen Art Museum, National Wildlife Federation, and the Easton Waterfowl Festival. He was elected to membership in the International Society of Animal Artists.

Ball's success in recreating waterfowl on canvas serves as an inspiration to others who care about preserving wildfowl and their habitat. Yet, despite all of his accomplishments, he is still striving to perfect his talent in order to bring an even greater awareness of nature's beauties to even more people. His keen interest in wildlife shows in every painting he produces and is one more step for Durant in achieving his goal of making a meaningful contribution to mankind.

Gunning the Flats

The most recent painting by wildfowl artist Durant Ball is the second in a series of prints published by the Decoy Museum to document the Susquehanna Flats' gunning traditions. Prints will be available beginning May 1 and are available in a limited edition of 150 signed and numered images with 50 artist proofs.

The cost for this beautiful interpretation of the heyday of duck hunting are as follows:

125 signed/numered:	\$75.00
25 pencil remarques by artist	\$100.00
25 watercolor remarques by artist	\$125.00

Be sure to make your reservation now for this limited edition print by calling the museum. Prints will be available at the Decoy Festival where you can have your print personally inscribed by the artist.

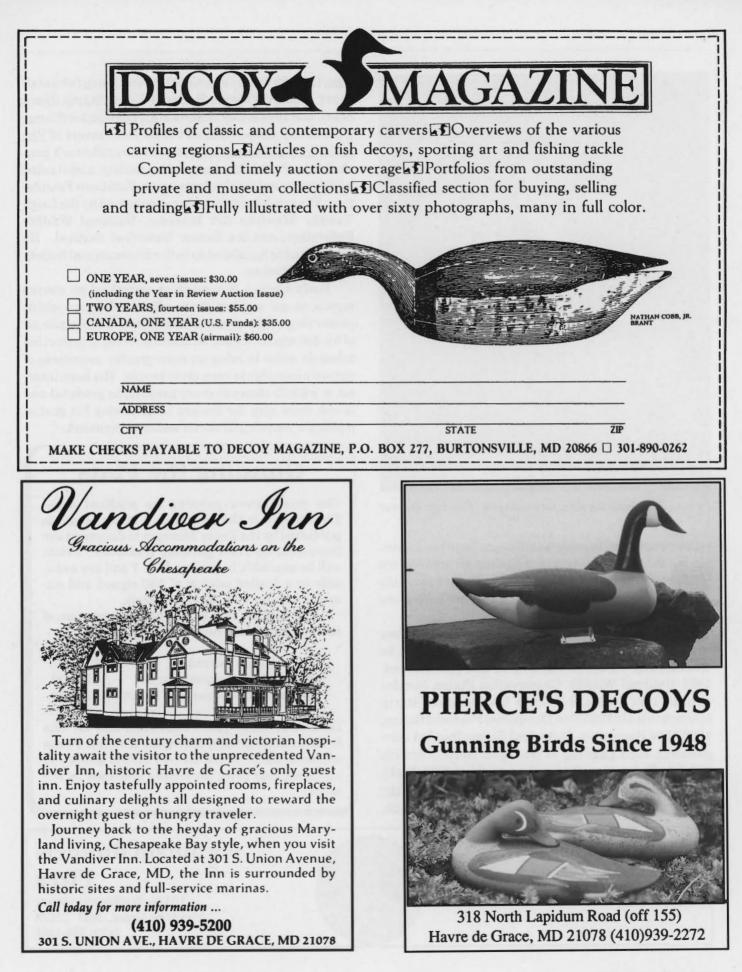
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W. Edward 'Pop' Sampson The Head Carver

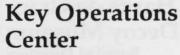
By Joe Mitchell

I would imagine that not too many people have ever heard of Pop Sampson nor would have any idea of his importance to the world of decoy carving. I firmly believe that Pop carved more decoy heads than any other man alive or dead. Pop will be 92 years old on August 3rd and has been carving heads for almost a half century.

For almost sixty years, R. Madison Mitchell probably carved two hundred thousand decoys and used the most advanced methods known to facilitate this large



Pop Sampson in his shop. Photo from Joe Mitchell's collection.



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output. Of all of the tools used in making decoys, the introduction of the lathe to turn bodies was hailed as the most instrumental in allowing greater production. To maximize production, workers had to become specialized. Some turned bodies, some drawknifed, some sanded, some puttied, some painted primer coats, and some carved heads.

Pop stated working for Mr. Mitchell in 1945, working part time on weekends and week nights. He admits that he did not know a thing about making decoys then. Of all of the people who worked for Madison, Pop probably gained the greatest reputation for success in his speciality. He eventually was sought out by other carvers to work for them as well. He carved heads for Evans McKinney, Bob Litzenberg, Jim Pierce, Pat Vincenti, Butch Wagoner, Steve Lay, and anyone else who asked for his services.

I'll always remember the story told to me by Madison on how Pop came to work for him. Pop had known Madison since 1920 and came to know him better through the years, since Madison had handled all of his family's funeral needs. In September of 1945, Pop approached Madison to see if he could use any more parttime help in the decoy shop. At the time, Pop had a job as a carpenter at the Aberdeen Proving Grounds and told Madison that the full-time job did not pay enough to buy shoes and overcoats for his seven children. Madison asked him how much he was making at the Proving Grounds, Pop answered "84¢ an hour." Saying he couldn't pay him that, Pop asked what he could pay? Madison answered, \$1.00 an hour.

Pop believes he cut up enough lumber of all sizes on Madison's old band saw to build a dozen houses. This remarkable old band saw was what first greeted every visitor entering Madison's shop. Pop helped cut down some telephone poles on the Proving Grounds and hauled them to Mitchell's shop to cut up on the band saw. Several blades were ruined because the old poles

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Pop Sampson with R. Madison Mitchell. Photo from the Joe Mitchell collection.

were full of shrapnel.

Pop reflects that he had the first chance at buying that old band saw in the late twenties from Herb Gilbert, who originally owned it. He did not have a place to put it at the time, so he told Madison about it. The saw originally worked with two flat belts but Madison converted it to a V-belt drive while Pop built a box to protect the motor from sawdust. Having carpentry experience, Pop was called on many times to do whatever was required to make improvements around the shop. Pop also made Pat Vincenti's head vise which he still uses to this day.

When you worked a whole day on Saturday for Madison, you knew you had done a days work. Pop once spoke-shaved one hundred decoy heads for Madison in a three hour period. From six to eight men would work a typical Saturday and could attach up to 450 heads to decoys in a single day. These decoys were then puttied, sanded, and taken off to the paint shop upstairs. Painting was done at nights, often working until two or three in the morning. No painting was done on the dog days when humidity was so high that paint would not dry.

Some of the other craftsmen Pop worked with in Madison's shop included: Charles "Speed" Joiner, Jim Pierce, Harry Jobes, Clarence "Titbird" Bauer, Eddie Mauldin, Ed Cloak, and too many more to mention. Once a youngster graduated from high school, Madison required that in order to continue working in the shop you first had to have a full-time job.

There were many activities to keep one busy when things slowed down a bit around the shop. Pop relates that he used to regularly pitch horseshoes with Madison, or anyone else who would offer him a challenge. He remembers beating him fairly consistently, but Madison always won at checkers. Pop, Madison, Carl Maslin, and Ed Cloak were card-playing regulars on Monday nights in Madison's kitchen.

Pop also helped Madison in his funeral business. It was not uncommon to receive a phone call from Madison in the middle of the night to go on a "call." He spent a lot of time performing almost every duty in the funeral parlor, in addition to those duties required in the decoy shop. He also helped to build Madison's bungalow.

I first met Pop in the summer of 1987 when I arranged to do a video taping of R. Madison Mitchell and many of those who had worked for him. I had heard a lot about Ed Sampson's colorfulness over the years, but up to this time I had never met him. I was very anxious to meet him, and believe me, I was not disappointed. After meeting Pop, I started to visit with him regularly and discovered that despite his advancing years, Pop had one of the sharpest minds I have ever



Pop Sampson at work in his shop. Photo from the Joe Mitchell collection.

Bill Collins

In Memory of R. Madison Mitchell



Havre de Grace Decoy Museum Board of Directors In Memory of the Dean of the Havre de Grace Carvers: Robert F. McGaw encountered and he always has a witty remark to suit any occasion.

When I first started visiting Pop in his shop, I was shown a hand drawn sign:

"Seville Dair Dago, Tousin Busses Inaro Nojo Demes Trux Summit Cousin Summit Dux"

Pop expected me to decipher this criptic message; and it gave him great pleasure to see me struggle with this task. Finally, he delighted in reading the sign to me, "See Willie, there they go; a thousand busses in a row. No Joe, they are trucks, some with cows in and some with ducks." Every trip to Pop's shop was fun filled, hearing quips such as "I was better, but I got over it," Call me anything you want to, but don't call me too late for my meals," or "Don't go away mad, just go away." If I told him it was time for me to run, he would advise me it might be better to take my car.

Pop was born William Edward Sampson on August 3rd, 1902 in Rock Run, near Level, Maryland. He dropped the William and simply goes by "Ed" or to those of us who know him best as "Pop" Sampson. He will answer to either name, but the one name he will not answer to is Mr. Sampson.

Ed Sampson's mother died when he was two years old. He quit school in the 7th grade to help his family, working as a farm laborer. Later he worked for Jake Wagoner's ice cream shop for four years selling ice cream, cigarettes, and tobacco. He then spent about a year with a Hudson-Essex automobile dealer. Between 1920 and 1925, he drove a truck for Carroll's Laundry. He then worked as a carpenter. In 1927, Pop went to work for Bechtold's Bakery driving a truck and drove for them until 1940. He then spent a year working for Tom Borenam, a contractor, until he went to work at the Proving Grounds. He spent twenty four years and eight months there working as a carpenter and retired on December 30, 1966.

At the age of twenty nine, Pop married Catherine Walker in 1931 and, very much the family man, became the father of seven children (four girls and three boys), 18 grandchildren and 18 great grandchildren. Pop's three sons all were employed by Madison to help produce decoys. Pop was married to Catherine for fifty

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Miniature hissing goose by Pop Sampson. Photo by M. Moses.

nine years before her death in December of 1991.

Pop never gunned for waterfowl, preferring instead to hunt rabbits and squirrels. He loved to fish so much that he was drawn to working on a fishing float on the Susquehanna River each spring for six weeks between 1915 and 1920, packing herring. In spite of the very intensive work required, he loved this job. Fish packing was once a major industry in Havre de Grace and Pop remembers that his float was anchored above the floats owned by Charles B. Silver and Herman Spencer.

In addition to carving heads, Pop became proficient at making whole decoys and built his own shop in 1957. He preferred to make half-size and miniatures since he could turn those bodies on the small lathe in his shop. He would make full size decoys if he could obtain bodies turned on someone else's lathe. He bought his own band saw in the fifties from Winfield Denham for twenty dollars. He didn't have the money and hocked his watch with Murray Lawder to come up with the necessary funds. He never did learn to paint decoys, relying instead on others like Jimmy Pierce and "Titbird" Bauer to do that work for him. Because he never painted his decoys, he does not consider himself to be a decoy carver, insisting that to be a carver one must be able to complete the whole decoy.

I own a fair number of Pop's decoys and even though they cost me very little, I will always treasure them as though they were priceless. The last decoy I got from Pop was a full size, clear finished, red cedar mallard. Pop made the decoy for an officer from the Proving

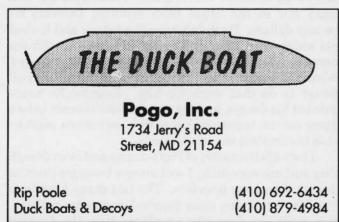


37 S. Main Street Bel Air, MD 21014 (410) 838-3024 Grounds and became a little irritated when the decoy hadn't been picked up within six months after he had finished it. I expressed interest if he decided to sell it to someone else, and about another six months later I was the proud owner.

The Havre de Grace Decoy Museum honored Pop by naming him as the Honorary Chairman of the 1989 Duck Fair. To commemorate this event Pop made two full sets of his head patterns. "Titbird" Bauer painted and mounted the painted sets onto wall frames. One set was auctioned off in our auction that day and the other set is on permanent display in the museum. Also for the Duck Fair, Wendy Mitchell, did a signed, limited edition print of Pop, aptly titled "The Head Carver," featuring an excellent likeness of Pop surrounded by a full set of his decoy heads. This print is still available for sale in the Decoy Museum's gift shop.

The Harford County Council also honored Pop last year by naming him as a "Harford Living Treasure." Pop was nominated for this very prestigious award by Mr. and Mrs. Leonard Ferguson, Sr. of Havre de Grace.

To this day Pop, who is now restricted to a wheelchair, spends most of the day alone in "his world," his aging shop off the alley behind his home at 718 Fountain St. in Havre de Grace, enjoying fond memories. Even though he is in declining health, he remains very independent but does depend on the love and concern of his family for their assistance in his daily health care. Pop loves to have company and he would welcome anyone to stop by and listen to his stories of the good old days. He will give as sincere a welcome to a stranger as he will to a close friend. I would encourage you to pay Pop a visit.



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Wendy Mitchell, Pop Sampson, and Joe Mitchell. Photo from the Joe Mitchell collection.

Pop Sampson limited edition print by Wendy Mitchell is still available in the Decoy Museum's gift shop.



Pop Sampson signing a copy of the limited edition print. Photo from the Joe Mitchell collection.

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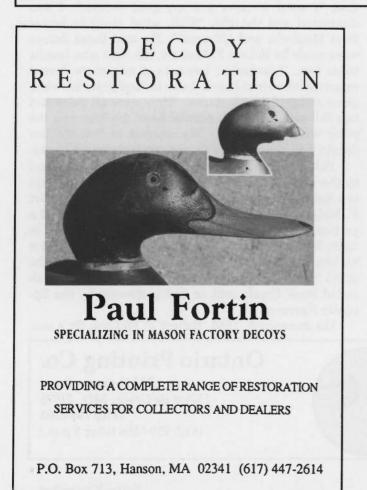
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Spring Canvasback





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Robert F. McGaw, Jr. Dean of the Havre de Grace Decoy Carvers

By C. John Sullivan

With each successive generation, Americans have become more and more interested in their heritage, thereby, increasing the desire to grasp something out of



A pintail becomes a "high head" as Captain Bob attaches the head. Photo from the R. M. Mitchell collection.

our past. One of the links with our past is the great art work which has been created in this country. Sometime during the 1930's, the term "folk art" was coined. Joel Barber, a New York architect, is considered by many to be the first collector of the decoy as folk art: he considered them a part of "Americana." Barber began his quest for decoys in 1919; remarkable as it might seem today, he was given practically all of his collection. He traveled from state to state and waterfront town to waterfront town. He sought out gunners, watermen, and decoy makers. Barber befriended them all and they reciprocated. It was in the town of Havre de Grace where he was introduced to one, Robert F. McGaw, Jr.

Twenty-five years ago while visiting a friend in Havre de Grace, I was invited inside to look at his decoys. I was admiring several decoys carved by R. Madison Mitchell and Paul Gibson when my friend said, "I want to show you my good decoys." I was distracted and thought, "Well, what could be better than Mitchells and Gibsons?" He said these decoys were made by Robert F. McGaw, the man who taught those two. I looked at two sets of miniature decoys mounted on walnut bases. I was immediately drawn to these delightful little ducks. They were all pairs and two full sets, one with normal head position and the other with high heads. My interest in Bob McGaw decoys was immediately piqued, and the search began.

Bob McGaw's family was located on Spesutie Island by the 1850's. The McGaw family was among the first to inhabit Spesutie Island. His grandfather, also Robert F. McGaw, joined with Otho Scott in ownership of a portion of the Island known as "the Upper Farm." In 1862, McGaw, Sr. paid Scott nine thousand dollars for his share of that farm. This tract was bordered on the north by the Chesapeake Bay, on the east by a creek called Back Creek, and on the southwest by the Spesutie Narrows.

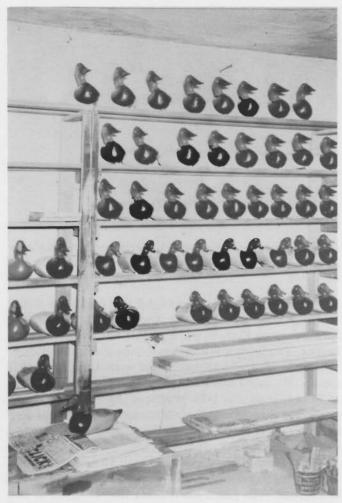
On January 6, 1855, Robert F. McGaw, Sr.'s son,

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Finished canvasback and redhead drakes drying in Bob's shop. Photo from the Joe Mitchell collection.

Robert F. McGaw, Jr., married Lydia Stockham Gallion. This McGaw was a canner at Boothby Hill, now a part of Aberdeen Proving Ground. Robert Sr. died in 1878 and his son, as was the tradition in those days, assumed the position of Robert Sr. One year later, Robert F. McGaw the third was born on Spesutie Island and became Robert Jr. as we have come to know him. McGaw's family operated the ferry between Spesutie and the mainland and were the purveyors of supplies for the island. Bob served in the Maryland National Guard, Company G, First Regiment Infantry from 1909 until 1911. He obtained the rank of corporal and was rated an expert rifleman in 1910. When he enlisted he

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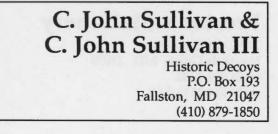
gave his occupation as that of insurance collector. It was shortly after his discharge that he began making decoys.

On November 26, 1918, McGaw married Carrie Polhemus Moore. Carrie was the daughter of Captain William E. Moore, a member of a select group of men appointed by the Governor of Maryland as "Ducking Police." Her great great grandfather was John O'Neill, defender of Havre de Grace against the British in 1813. Carrie Moore's middle name of Polhemus was taken from the family who owned the famous Havre de Grace gunning scow "Reckless." Captain Moore piloted the "Reckless," which carried sport hunters from New York, Philadelphia, and Baltimore to hunt ducks for which Havre de Grace was so famous. There is little doubt that Carrie was well suited for the life she led with Bob McGaw.

In 1919, McGaw and his wife purchased property at

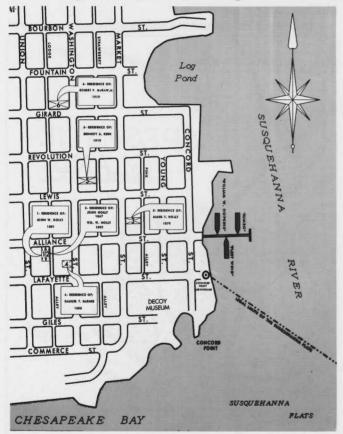


A map showing details of Spesutie Island. Map drawn by Roger J. Colburn, from the C. J. Sullivan collection.



the corner of Washington and Girard Street in Havre de Grace. At the rear of the lot, Bob located his two decoy shops facing Girard with Lodge Alley to the west. The one shop, used for storing blocks and finished decoys, was referred to by Bob as "The Boars Nest." The decoy shop itself, heated only by a pot belly stove, was used for the production of both full size and miniature decoys. The equipment was powered by an electric motor which was attached to a "jack shaft." This shaft was mounted on the east wall of the shop.

McGaw's decoys were all "hand chopped," roughed out on a band saw and then shaped with a hatchet and spoke shave, until he purchased a duplicating lathe in 1929. The handsome yet functional decoys of Robert F. McGaw, Jr. are highly sought after by collectors today, but few may realize the historical significance of his



This map of Havre de Grace depicts the location of Robert F. McGaw and Carrie Polhemus Moore McGaw's home on Washington Street. Map drawn by Roger J. Colburn, from the C. J. Sullivan collection.

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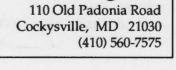


Lesser scaup in the McGaw shop being floated to assure proper placement of the ballast weight. Photo from the Joe Mitchell collection.

carvings. Bob McGaw changed the course of decoy making forever. He was the first carver of the Susquehanna Flats to utilize a lathe to produce decoy bodies. The lathe allowed him to manufacture a consistent body size, shape, and style with speed and efficiency. His lathe was sold to Madison Mitchell and then to Paul Gibson who both produced the Havre de Grace style bird throughout their lifetimes. Dozens of Havre de Grace carvers use lathes today to produce thousands of decoys each year.

Bob's decoys were weighted with a dog bone shaped ballast, fastened with a nail on each corner and one in the center. His paint job reflects the influence of the earlier works of Sam Barnes and the Holly family; one outstanding feature being the refined scratch painting technique first used in Havre de Grace by James T. Holly. McGaw utilized a much finer instrument which produced a very thin feathering style. He is also noted for his strong diagonal wing speculums. Many old time gunners complained that when a cripple swam into their rig they had difficulty distinguishing it from the McGaw decoys. His decoys were among the most realistic ever to float on the Susquehanna Flats.

In an interview with R. Madison Mitchell in 1987, Madison and I were discussing the decoys of other carvers from Havre de Grace. I will always remember Madison telling me with a chuckle that, "Old Bob had more decoys shot up than any other maker in town. You



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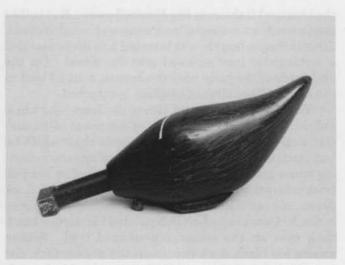


Bob painting a lesser scaup decoy. Photo from the R. M. Mitchell collection.

see he made them so damn good that the average pair of eyes couldn't tell the difference from a cripple and Bob's decoy."

Probably some of the most beautiful specimens of McGaw's work are his miniatures. His mating cross necked geese rise above the norm as prime examples of folk art. Although many decoy carvers from the Susquehanna Flats produced miniature decoys prior to McGaw's time, he crossed the line from mere models of working decoys to decorative miniatures when he mounted them on hard wood bases. He set both miniature and full-sized birds on bases and sold thousands of them to early collectors for purely decorative purposes. When given the opportunity to sell his miniatures for a higher profit to Abercrombie and Fitch store in New York City, McGaw instead elected to sell them to the soldiers of Aberdeen and Edgewood so they could have a souvenir of the Chesapeake Bay.

The rarest of decoys carved by Bob McGaw are actually more correctly referred to as diving devices. There are only two known examples of these "devices," both are black ducks. One was pictured in Evans McKinney's book, <u>Decoys of the Susquehanna Flats</u>. Both diving black ducks were produced in the 1930's.



Diving black duck by Bob McGaw. Photo from the C. J. Sullivan collection.

Only three other decoy makers from Havre de Grace are known to ever have made such decoys. Both Paul Gibson and James Currier also made black duck divers while R. Madison Mitchell made a diving swan. If one compares the devices, it appears as if the makers cooperated on their design and engineering. However when the black duck device was shown to Mitchell, not only had he never seen it before, but he had never heard that McGaw made such an item. The black duck appears to be of the same body as the famous and equally rare McGaw teal. The breast is squared off in



Bob McGaw and friend place canvasback decoys on the 'Flats' for a bushwhacking rig. Photo from the J. Mitchell collection.

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the identical fashion as the Mitchell swan. But rather than a mushroom-shaped lead, a one-inch wooden dowel, three inches in length, was inserted into the breast and a rectangular lead screwed into the dowel. On the underside of the body near the breast, a small lead in the style of Paul Gibson's ballast is attached.

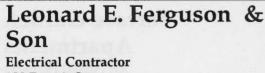
The old-timers around Havre de Grace who knew Bob McGaw often relate tales of his sense of humor. One well-known story is of his favorite chair which he had electrified, much to the surprise of any unsuspecting house guest. The shock was controlled by old Bob from across the room. When inspecting the black duck device, one can instantly imagine the moment of whimsy in the McGaw shop when Bob painted his normal black duck eyes on the rectangular-shaped lead. Sitting among his black duck decoys on the drying rack, the "eyed" head probably created quite a chuckle for visitors to the shop.

Mitchell and McGaw have won a place of honor among the most famous of waterfowl counterfeiters. We must remember that Bob McGaw was a hunter of ducks. He studied the live birds for hundreds of hours from his blind, sink box, and bushwhack boat. Only a man who truly knew the bird could have conceived this unique contribution to our waterfowling heritage — the diving device.

Robert F. McGaw's normal production included the following species in full-size: Canada geese, canvasback, bluebills, redheads, mallards, black duck, and



Captain Bob's sense of humor is shown as he floats an Animal Trap Decoy Factory mallard in his wash pan. Photo from the Joe Mitchell collection.



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Bob McGaw puts the finishing touch on a decoy head. Photo from the Joe Mitchell collection.

pintails. He is also known to have made brant, baldpate, goldeneye, and two black duck diving devices. His miniature decoys included swan, Canada geese, canvasback, bluebills, redheads, mallards, black duck, pintail, and a brant or two. Bob was the first maker from the upper Chesapeake Bay known to have mounted his full size birds on hard wood bases for decorative purposes.

If standards of decoy carving and painting were ever established for decoys from the Upper Chesapeake Bay, it was Robert F. McGaw who set those standards. Throughout the decoy world it is expected that changes in decoy quality and style can aid in pinpointing the era

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The extended arm on the saw clearly shows in this photo. Photo from the Joe Mitchell collection.

in which work by various carvers was completed. The normal progression in carving and painting techniques usually becomes more precise as a carver develops his skills, then declines through the natural aging process, as the carver becomes less physically dexterous. Some carvers show drastic changes in both their carving and painting skills near the end of their productive years. Many of us have seen this change with one of our favorite carvers; yet how does a collector tell a carver that it is time to stop?

Robert F. McGaw is an exception to this norm. If one studies the decoys he carved in the late 1920's and places them side by side with decoys he produced in the 1950's, even the most critical eyes would be hard pressed to detect the slightest decline in either the carving or painting skills. Bob McGaw suffered for years from a crippling arthritic condition which greatly impaired the use of his hands. Madison Mitchell often related to me how McGaw had to wrap his paint brushes with rags in order to properly grip them.

I recently held a 1920's black duck side by side with a 1945 black duck. Other than the '45 model being slightly larger in size, each is equally detailed and appealing. The very fine scratch painting on his early works does not lose its precise definition on his later production birds.

In addition to an enormous nationwide mail order business generated by Joel Barber's recognition of McGaw, the Army's movement of G.I.s around the country sent business to Bob throughout the U.S. With Carrie McGaw handling the correspondence and shipping. Bob was kept busy in the shop producing decoys as quickly as his one man shop could turn them out. McGaw also had an on-going decoy restoration business. His repaints and re-heads can be found on hundreds and hundreds of decoys, from factory decoys to literally all of the Upper Bay makers. I have personally owned dozens of McGaw restorations and studied them to see if they were restorations or joint efforts by different carvers. Even the experienced collector can be fooled by decoys that McGaw restored. If the decoy had a shelf for the head, the new head would be sized to properly fit the shelf. A repaint would be done with the same care as a new decoy by Bob. McGaw finished decoy restorations with the same skill that he used to



Robert McGaw using a draw knife to shape a decoy. Photo from the Joe Mitchell collection.

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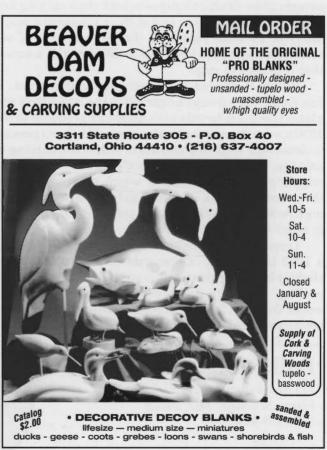
construct his own birds.

In 1931 decoys by Robert F. McGaw were being displayed for the first time, in New York's Abercrombie and Fitch's famous Log Cabin Sportsman Center. It was in 1934, in Mr. Barber's publication, Wild Fowl Decovs, that illustrations of Bob McGaw's canvasback decoy ducks appear. This canvasback drake decoy duck, made by McGaw in 1929, was presented to Joel Barber on one of his trips to Havre de Grace. It was from a rig of 24 that McGaw had made for his own use. In 1929, neither McGaw nor Barber could have imagined that the Barber collection would someday form the hub of the foremost collection of decoy ducks in the world. His collection is housed at the Shelburne Museum in Shelburne, Vermont. When Bob McGaw died in 1958. he was buried by R. Madison Mitchell, who was to inherit his position as dean of the Havre de Grace school of decoy carvers.

On March 22, 1985, the United States Postal Service issued the third in their series of folk art commemorative stamps. The series had included a block of four quilt stamps issued in 1978, and a block of four Pennsylvania toleware stamps were issued the following year. The folk decoy stamps depict four species of duck: the canvasback, the redhead, the broadbill, and the mallard. What canvasback decoy duck was selected from the virtually tens of thousands which have been carved over the years? It was the canvasback decoy duck by Robert F. McGaw, Jr., of Havre de Grace. The Postal Service seldom honors villages, counties, or states; Havre de Grace, Harford County, and Maryland have all been honored by the Federal Government. The canvasback decoy duck, made by Robert F. McGaw, Jr., to be used as a tool and given to Joel Barber as a token of friendship, turned heads world wide to the folk art of decoy carving.

Bob McGaw was truly ahead of his time. Not only did he produce beautiful decoys, but more importantly, his ability to look to the future of decoy carving was a force that brought national attention to Havre de Grace some fifty years before it was to be called "The Decoy Capital of the World."





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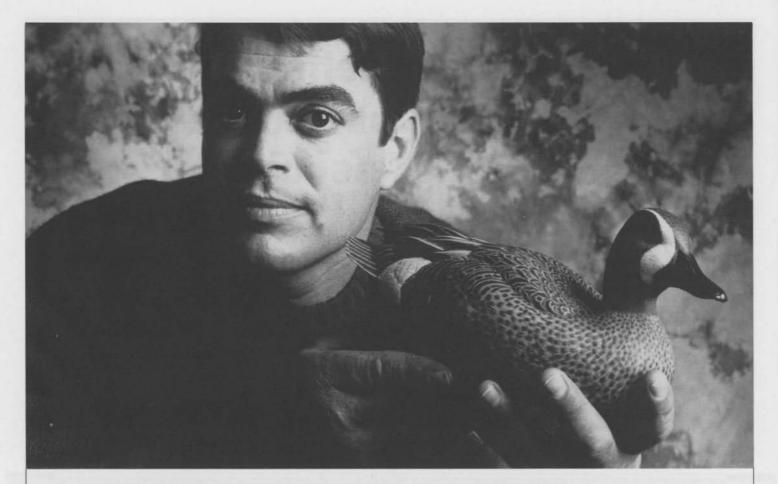
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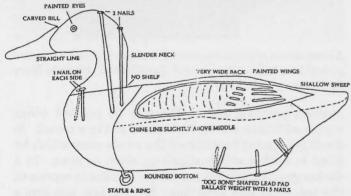
From the Collection

By Karla Mattsson

Robert McGaw. Jr.

The Havre de Grace Decoy Museum could not have found a more suitable carver to pay tribute to as this year's Honorary Chairman than Bob McGaw. He was an energetic and engaging character as well as an immensely talented carver. Mr. McGaw gained national renown for his carving during his life which continues to grow today. The museum is fortunate to have several significant loans of his decoys currently on display.

Most of Bob McGaw's decoys were carved during the twenties through the forties and exhibit a continually changing style. While there are some significant stylistic changes in his work, there are certain key points to his construction that remain uniform. Mr. McGaw's ballast weights are considered unique in this area. He took a pad of lead that was roughly five eighths of an inch wide and a quarter of an inch thick, hammered the ends until they were flat and nailed it to the decoy with two nails on each end and one in the middle. This resulted in what is referred to as a "dog bone" shape. Pintails have longer weights with two or three nails in the middle. McGaw also consistently used a staple and ring for attaching the anchor line.



Heads were attached to the body using two long nails and two short, one at the top of the head, one at the base of the neck, and two on either side at the front of the neck. The heads are gracefully whittled. The bill is

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carved in relief, but without any details such as nostrils or mandible cuts. The neck forms a smooth line with the body. They are slender and refined, lending his decoys a noble demeanor. The throat and bill form a straight line that parallels the lines of the body. This straight line coupled with the dog bone ballast are hallmarks of Bob McGaw's work.



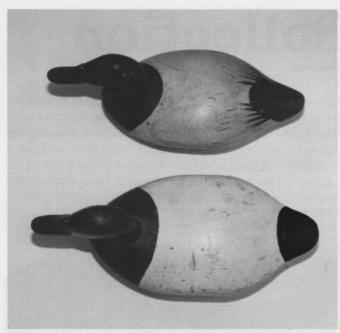
A close-up of the "Dog Bone" ballast weight on a McGaw decoy. Photo by Mary Jo Moses.

In the years that Mr. McGaw was carving his style continued to change and evolve, while leaving the essential elements of his work intact. The first period of his work was when he hand chopped all of his bodies. Around 1929 Bob acquired a duplicating lathe and his decoys changed dramatically. From then on his carving slowly mellowed and gradually shifted to resemble his earlier form.

Early hand chopped bodies are very wide and shallow giving the back an overall feel of flatness. In reality, they rise up slightly along the back and taper into the tail, but it is a very gentle line. The chine line is slightly higher than the middle of the body and frequently swerves upward where flat planes were left along the side. The bottom is rounded, with a dip towards the weight. No shelf was left for attaching the head.

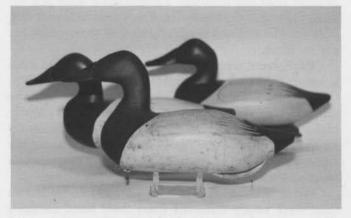
When McGaw began lathe turning decoy bodies they were vastly different from their hand chopped counterparts. They became round. The chest and tail are narrow swelling into a plump body. The head attaches to a prominent shelf that rolls in to the back,





This comparison photo shows the lathe turned body on top and a hand chopped body below. Photo by Mary Jo Moses.

which curves up and drops again, terminating in a blunted tail. The chine line rides closer to the middle, except by the tail where it droops. A large percent still have a small circle left on the chest from the lathe. This is the most famous of Bob McGaw's decoys as it is illustrated in Joel Barber's book and adorns a twenty two cent stamp.



Here are three styles of Bob McGaw's canvasback drakes. The decoy in the front, as well as the one in the far back are on loan from the collection of Jimmy Pierce. Photo by Mary Jo Moses.

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Over the years, Bob McGaw softened his dramatic changes into a more recognizable Havre de Grace shape. The changes were slow, so decoys show varying degrees in between the early and late lathe styles. The curves flatten out again as the back broadens, but the tail retains a greater up-sweep. The chest is deeper and the tail thicker. Most noticeable is the eventual loss of the shelf. The overall appearance is closer to his hand chopped stools than to his early turned ones. The heads also show similar changes. The neck is thicker and the head is more shapely. The once typical straight line from the bill and throat is disrupted by a fuller cheek. By and large it is a more sophisticated bird, undoubtedly created with an awareness for collectors, for it is this last style that is found most often mounted on stands. By the end of his career Bob McGaw had severe arthritis and relied on his friends to provide him with bodies to paint.

Despite changes in his carving, Bob McGaw kept a



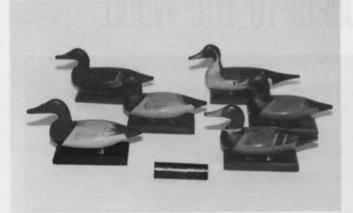
A comparison of a scratch-painted mallard hen and a stippled pintail hen, both on loan from R. Lee Mitchell. Photo by Mary Jo Moses.

uniform painting style. The way he painted wings makes a McGaw canvasback stand out in a crowd. In a soft grey paint he outlined the whole wing which he filled in with a subtle stippling, often in rows. In a darker grey, he quickly used a few strokes to represent the speculum and wing tips. Mr. McGaw was also a master of scratch-painting which he used liberally on mallard hens, black ducks, and his very rare teals. The eyes were applied by dipping a hollowed dowel into paint and pressing it to the head, leaving a perfect

Gilbert Enterprises, Inc.

649 Water Street Havre de Grace, MD 21078 (410) 939-2425 (410) 939-2871 FAX circle. It is this stylized painting that gives his decoys a folksy flavor that is belayed by the sophisticated carving.

McGaw carved mostly canvasbacks, black ducks,



A collection of miniature drakes, on loan from Eldeen Paster. Photo by Mary Jo Moses.

redheads, and lesser scaup, but by the thirties pintails and Canada geese also became popular. A few teals are known as well as widgeons and goldeneyes. The miniatures that he produced in large numbers demonstrate all of the skills that rank him as a fine folk artist. Bibliography:

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Volunteer Carver of the Year KEN CLODFELTER By Mary Jo Moses

Carvers' Appreciation Day, February 26, 1994 was the evening set aside for thanking all of our carvers who volunteer and support the museum throughout the year. At this evening event, a Volunteer Carver of the Year is chosen: a carver who has gone above and beyond the rest. The selection committee looked for a carver who gave to the museum without looking for something in return. "There were many qualified carvers for this award but what made this carver stand out is that he gave to the museum freely and never asked for anything back." They found someone who not only gave up his time on weekends, but taught a free Saturday seminar in February. In addition he donated: a burning outfit for carving classes, a paint set-up, portable light for the weekend carvers, as well as a decoy for the Carver's Appreciation Day auction. If that was not enough, he also helps judge at the Decoy Festival. This deserving carver is Ken Clodfelter.

I visited Ken Clodfelter at his home to talk with him about his carving. I already heard his reaction to the news on the night he received the award. He was thrilled about the honor. When I walked into his house, he immediately pointed out his plaque for Volunteer of the Year, already proudly displayed. Ken thoughtfully brought out an album of photos of his carvings so I could see the complete range of his work. I soon saw that not only is he a wonderful volunteer, but he is also a very talented and gifted carver. He works from photos, pictures, and books to create accurate carvings of the species. Asking Ken which carving was his favorite, he replied "It's the one I am working on at the time. This dedication shows through in his carvings; he carves every piece to make it just as special as the last one.

Ken carved a wooden relief piece as a gift for a minister about thirteen years ago. Recognizing Ken's talent, the minister persisted in encouraging Ken to take a carving class. In 1981, Ken finally took a class at Craftwoods and fell in love with carving. Since then, he has been carving away! What first started as a hobby now accounts for twelve to fourteen hours a day since his retirement from a printing company. A very special piece Ken carved is an owl. It took him over three years to complete and now sits in his kitchen, watching over the household. The detail of this piece is amazing and the owl seems to be alive. Despite numerous offers, this is one piece I doubt Ken will ever part with.

Ken became involved with the Havre de Grace Decoy Museum about four years ago when Ed Watts asked him to volunteer. After that first weekend, Ken has been a volunteer regularly on scheduled weekends. He feels the museum is a great place that helps foster the folk art of decoy carving. We are very lucky to have Ken Clodfelter and the other carvers who volunteer at the museum help educate visitors about the art of decoy carving.



Ken Clodfelter with his carved owl. Photo by Mary Jo Moses.

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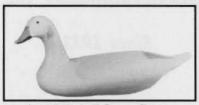
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RECORD PRICES SET AT OUR MARCH AUCTION



Madison Mitchell Snow Goose Signed & Dated 1980 \$1,045



Joseph Lincoln Accord, Mass Widgeon Drake \$15,400



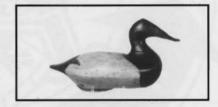
Madison Mitchell Brant Signed & Dated 1976 \$2,750



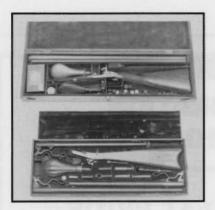
Iron Wing Duck Canvasback drake Cast at the Whitaker Iron Works at Principio Furnace, Md for Nelson Price Whitaker \$4,400

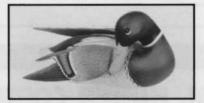


Madison Mitchell Canvasback Pair Signed & Dated 1970 \$2,035



Leonard Pryor, Chesapeake City, Md Canvasback drake circa 1920 \$4,675





Decorative Drake mallard Made by Lem and Steve Ward of Crisfield, Md made c. 1960-62 \$6,380



Tom Turpin Duck Call \$6,700

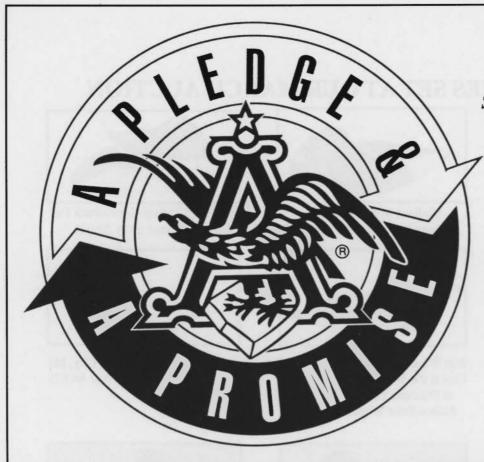
(Top) \$990 Welch Banbury cased double barrel percussion shotgun. (Bottom) \$1,265 Maynard rifle cased three barrel set.



A Barrel of Glass Target Balls \$8,800 A Rare Chesapeake Bay Punt or "Big Gun" \$9,900



(Top) Cased Purdey double barrel percussion shotgun \$1,760 (Bottom) Cased W. Parker combination rifle and a shotgun barrel set \$990



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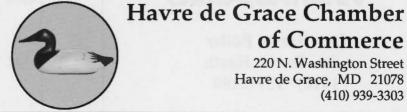
1994

Calendar of Events

May 6, 7, 8	14th Havre de Grace Decoy Festival Sponsored by: Bel Air Bakery, Budweiser, Canvasback Cove, Cello, Chesapeake Rent-All, Craftwoods, J.M. Huber, Key Bank, and Paidon	
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 3	Havre de Grace Independence Parade	
July 16	Wooden Boat Expo at the Havre de Grace Maritime Museum 10 a.m 5 p.m. Features handcrafted small boats	
July 16	7th Annual Concord Point Lighthouse Antique Show & Sale Lighthouse grounds, foot of Lafayette Street	
July 23	1st Annual Decoy Museum Flea Market 8 a.m 2 p.m. Please bring your quality items to the Decoy Museum (no clothing)	
August 13	Havre de Grace Seafood Festival Tydings Park/City Yacht Basin	
August 20, 21	31st Annual Havre de Grace Arts & Crafts Show Tydings Park/City Yacht Basin. Sponsored by the Soroptimists	
August 27, 28	10th Annual Downtown Antique Street Fair Franklin Street, between Union and St. John's. Both days 10-5	
September 10, 11	7th Annual Duck Fair Havre de Grace Decoy Museum	
September 11	6th Annual Children's Art Festival Tydings Park/City Yacht Basin. Sponsored by the Havre de Grace Arts Commission	

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of Commerce 220 N. Washington Street Havre de Grace, MD 21078 (410) 939-3303

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Balsawood hunting decoys & cork decoy kits. Decoy making supplies including: heads, eyes, cork, and brass screw eyes.

Everything you need to make your own hunting decoys.

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'94 T-shirt and hat design just arrived send for free catalogue

Events at the Decoy Museum Lectures, Hikes, and Canoe Trips!

By Peggy Eppig

The naturalist team of Frank Marsden and Peggy Eppig of Environmental Adventures, Inc. have lined up an exciting series of hikes, lectures, and canoe trips, sponsored by the Decoy Museum for the 1994 season! The outdoor experiences are designed to provide all ages with fascinating and educational activities that will foster concern and compassion for flying, swimming, creeping, crawling, and rooted things that make the Susquehanna their home.

Frank and Peggy have worked in the Upper Bay area as environmental educators for many years, and concentrate their expertise on the Susquehanna River. It is their goal to enlighten and enliven the lives of the people who live within the Susquehanna's watershed with the wonders and splendors of the Valley. Whether you enjoy lectures or a day on the river, please join us as we celebrate the place we call home!

LECTURES

Free lectures are being offered on the second floor of the Havre de Grace Decoy Museum. The dates and topics are listed below. Please call ahead to see who will be the speaker for that date. We hope to see you there!

May 12	July 14	August 17
May 19	July 21	September 8
June 9	August 10	September 15
June 16		

East Coast Dive Shop: Will speak on Wrecks of the Upper Bay and Susquehanna River

David Miller, Director, Harford County Landtrust: Lecture and slides on the efforts, victories, and troubles of preserving land in Harford County. Will highlight natural areas now saved from development and the great stories of community support to acquire them.

Debbie Delavan, Medical Staffer for W.R.E.N.: Live animals and lecture on wildlife rehabilitation. Oil bird rescue techniques.

Chesapeake Bay Foundation: Will speak on efforts to

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"Save the Bay." Will focus on a specific area if requested.

Harford County Archeological Society: Topics vary, may request specific areas for lecture.

The Susquehanna River Canoe Expedition. Slide and lecture (including boat & gear used) concerning the Flood of '93 and a month-long expedition from Coopertown to Havre de Grace.

WALKS

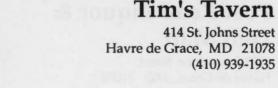
Twelve accessible hikes/walks from the Decoy Museum, utilizing the boardwalk, and many wetland habitats along its length. Topics will vary and will include many hands-on activities, live animals, and sensory experiences. \$10 per person, 20 participants. Please call 939-3739 to make reservations.

Tuesday, May 10: Incoming Waterfowl: The Birds of Summer Bring scopes, binoculars, sketchbooks, and welcome in the birds of summer. Non releasable waterfowl (courtesy of W.R.E.N.) will be on hand for close up encounters and in-depth learning of their habits and lives.

Tuesday, May 17: <u>Riverside Forests:</u> From Park to <u>Marsh</u> Trees speak of our history and of our future. From the ancient white pine forests to the devastating logging era to a slow but steady reforestation of our shores, trees act as a barometer of our concern. Share food and drink, courtesy of trees!

Tuesday, May 24: <u>Reptiles of the Susquehanna Region</u> Be prepared to have a few folktales and myths blown away! Take a boardwalk hike and explore the habitats that are home to our native snakes and turtles. We'll even introduce you to our best friends, Mike, Ranger, and Phoenix, who will help us teach you about reptiles!

Tuesday, May 31: <u>Aquatic and Wetland Plants</u> If botany or wildflowers is your thing, grab your backpack! Medicinal, edible, poisonous, and life-giving. Plantlife of the Susquehanna can be addictive (and



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Aberdeen, MD 21001

tasty!) but never boring!

Tuesday, June 7: <u>Slippery Ones: Amphibians</u> Frogs, newts, and salamanders are fast disappearing worldwide. Why? Learn their habits, habitats, and variety along the river's edge. Then join us in an up-close examination of why the amphibians are our "early Warning" systems for global health.

Tuesday, June 14: <u>Owl Prowl</u> Cameras and sketchbooks are a must as we bring along our unreleasable owl family to help us conduct a twilight look and listen for the wild owls of the Susquehanna. Owls courtesy of W.R.E.N.

Tuesday, Sept. 6: <u>Wildflowers of Fall</u> Most people herald spring with a burst of wildflower color, but in our region, fall is the season for long-lasting shows of color and form. We will watch for migrating butterflies and early evening bats.

Tuesday, Sept. 13: <u>Mud Under Microscope</u> Miniature wildlife right under our feet! Learn why the micro-flora and fauna of the Upper Bay and River are so important to the overall health of the aquatic system. Learn seiving, hand-lens, and scoping techniques you can try at home.

Tuesday, Sept. 20: <u>Mammals of the Marsh and Field</u> Learn tracking and reading sign of beaver, muskrat, otter, shrew, mice, weasel, mink, and many other furry inhabitants of our shoreline. Find lodges, slides, chews, stashes, scent mounds, and scrapes! We may even have a special guest or two, so bring a camera. Plan to get a bit muddy.

Raffle Winners

Winners of the R. Madison Mitchell Shop Restoration Raffle were as follows:

1st Place	Bob
2nd Place	Erni
3rd Place	Lest
4th Place	Dave
5th Place	Jim

Bob Wilson Ernie Mauldin Lester Parker Dave Lindsey Jim Pierce

Post Road Liquor & Deli Mart

1123 Revolution Street Havre de Grace, MD 21078 (410) 939-0990 Participants will be asked to call the Decoy Museum and reserve spaces for each event. All day canoe trips will require release forms, which will be mailed to each participant or group, and which must be received by the day of the trip. Fees will be collected just prior to hikes, twilight trips, and day trips.

Thanks to W.R.E.N. for all live animals used for these programs.

CANOEING

<u>Full-Day Canoeing Program</u>: Will meet outside front entrance of the Decoy Museum, launch from Lockhouse and explore the wetlands and islands of the lower Susquehanna. All canoes, PFD's, paddles are provided. Trips are insured. Maximum participants, \$20 per person. Please call 939-3739 to make reservations.

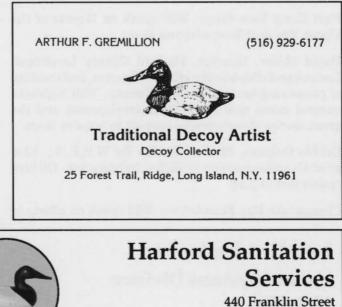
Dates: (all on Sunday and are from 9 a.m. to 3 p.m.)

May 15 June 12 July 3 August 21

Two hour Twilight Canoe Trips: Exploring the river's edge from the lighthouse to the city park/marina area. Trips include wetland birding, plants, aquatic life and history. \$10 per person, 20 participants. Meet in lobby of Decoy Museum. Please call 939-3739 to make reservations.

Dates: (all on Thursday from 6 p.m. until dark)

May 12	June 2
May 19	June 9
May 26	June 16



440 Franklin Street Bel Air, MD 21014 (410) 838-4572

Spring Canvasback

EXHIBIT UPDATE

"Gunning the Flats"

The design of architect Charles Shaw is finally becoming a reality now that the boardwalk is finished. Our dedicated team of volunteers under the leadership of Ed Watts have sacrificed more week-ends than they can count to build what is considered the backbone of this exhibit. Substantial help in the form of material donations came from Clark Turner and financing was provided through the Easton Waterfowl Grant. This enormous undertaking was finally completed when Ed enlisted the aid of Robert Hess and Hess Home Improvement. This has left the way clear to continue Valerie Lloyd's mural on the remaining walls and install the primary artifacts.

The R. Madison Mitchell Shop

If you drive down Market Street you can't help but see the improvements on the decoy shop. Bob Ward generously donated his materials and labor to shingle the entire building. A big thanks to Bob Ward and his workers for a quick and complete job well done.

Now that the outside has been taken care of, the inside work has begun. The swan raffle was very successful, raising much needed funds for this reconstruction. The next big step will be insulating the second floor and pouring a concrete walkway from the museum to the shop. Pat Vincenti has been a powerful leader in this undertaking, pushing it along much faster than anticipated.

Jim Currier Case

The Decoy Museum's new collection of Jim Currier decoys is on display in a new, specially designed case by Mary Jo Moses and assisted by Karla Mattsson. This is the first of the permanent cases of our past Honorary Chairman to be installed on the second floor. It features a life-like figure of Jim Currier surrounded by a large collection of his work. The mounts permit visitors to see decoys from every angle, including the bottoms. This exhibit is very popular and we look forward to installing the next chairman.

Tony's Sudden Image

226 N. Washington Street Havre de Grace, MD 21078 (410) 939- 1080





"Gunning the Flats" in January. Photo by K. Mattsson.



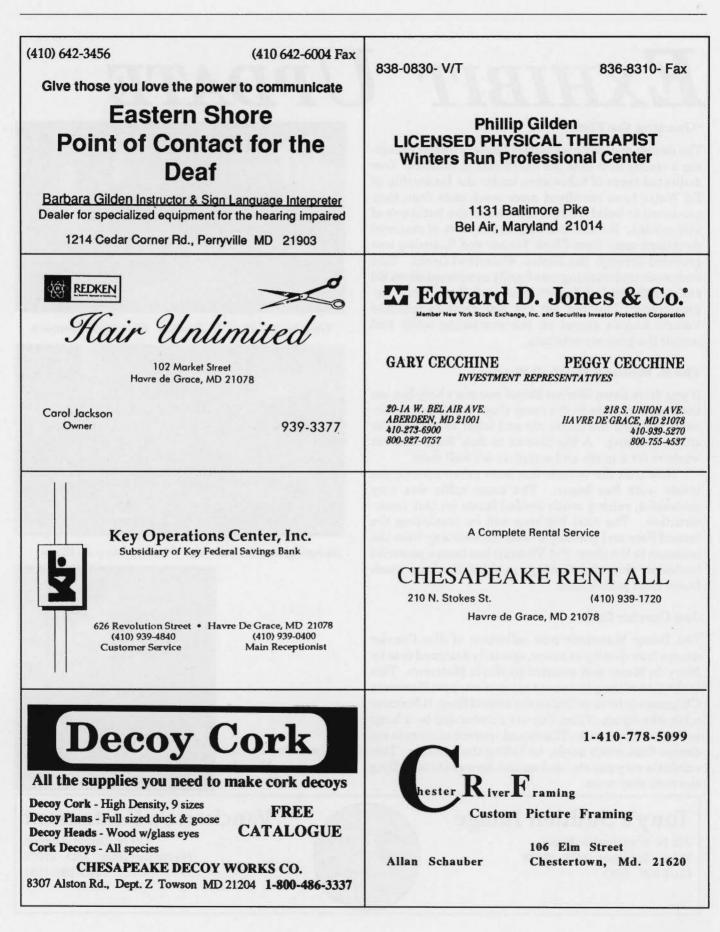
Shingling the Mitchell shop. Photo by Mary Jo Moses.

The new Jim Currier case. Photo by K. Mattsson.



Vancherie's Restaurant

419 N. Union Avenue Havre de Grace, MD 21078 (410) 939-1151



Auction News

One of the most enjoyable ways the Decoy Museum has of raising money is holding decoy auctions during special events. The Carvers' Appreciation Day auction was very successful with thirty-four lots provided by the Museum and donated by area carvers. Norm Hunter of Hunter's Sales Barn, Inc., donated his services as auctioneer. The auction brought in \$3,850 dollars, of which nine hundred was ear-marked for reducing the debt on the Jim Currier collection. Many beautiful pieces sold for well under value, providing collectors an excellent opportunity to add to their collection while benefitting the Decoy Museum.

Top 8 of February 26, 1994 Auction	
Description (Catalogue No./Bidder No.	Price
Charlie Bryan 1/4 size swan (17/131)	\$800
Jim Currier pair miniature can. (10/108)	\$700
Joe Fallon pair miniature flying geese (15/141)	\$200
Mary Carol Larrimore pair pintails (14/125)	\$175
Mike Dedekind duck-headed cane (13/134)	\$170
Dan Carson 1/2 size goose (24/115)	\$120
Bob Wilson decorative wren (7/121)	\$105
Ken Clodfelter ruddy duck drake 19/138	\$90



Guests look over the auction table. Photo by Howard Miles.



Allen Fair holds up an auction item while Norm takes bids. Photo by Howard Miles.

Weekend Carving Demonstrations

at the Havre de Grace Decoy Museum

May 1,	Jim Pierce	June 19,	Butch and Mary Carol
May 7,	Decoy Festival		Larrimore
May 8,	Decoy Festival	June 25,	Pat Vincenti
May 14,	Steve Lay	June 26,	Capt. Harry Jobes
May 15,	Nick Birster		
May 21,	Noble Mentzer	July 2,	Joe Cook
May 22,	Laura DeNardo	July 3,	Warner Taylor
May 28,	Capt. Harry Jobes	July 9,	Art Boxleitner
May 29,	Dave Walker	July 10,	Barb Wachter
		July 16,	Butch and Mary Carol
June 4,	Joe Cook		Larrimore
June 5,	Bryon Bodt	July 17,	Rick Rapposelli
June 11,	John Simpers	July 23,	Henry Gonzalez
June 12,	Linda and Dick	July 24,	Henry Gonzalez
	Robinson	July 30,	John SImpers
June 18,	Ken Clodfelter	July 31,	Charles and Bob Jobes

Visit the Decoy Museum this May, June, and July 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- Arlene Grace...

And thanks to Arlene for coordinating the Weekend Carver Schedule

13 Trivia Questions for the 13th Annual Decoy Festival

By Barbara Gilden

1. In 1941, when R. Madison Mitchell purchased Bob McGaw's decoy machine, to whom did he sell his machine?

2. Born in Harford County, Maryland and still living there, what well-known decoy carver began working in R. Madison Mitchell's shop in 1947 and continued to work for him until the early 1970's. He presently has his own shop on Baker Street in Aberdeen.

3. In the 1920's, this famous decoy carver made flying canvasbacks from discarded Kraft cheese boxes. In later years, his main interest shifted to making antique period furniture. After 1978, he curtailed his furniture making and increased his decoy making activity, now making all species of ducks.

4. Hand chopping his own decoys until 1929, what famous decoy carver used the first decoy machine in Havre de Grace to turn bodies?

5. Who began working with R. Madison Mitchell when he was 14 years old, was instrumental in starting the Havre de Grace Decoy Museum, served as the museum's president for 10 years, and presently has his own shop on Lapidum Road in Harford County?

6. Born in Baltimore, Maryland on April 4, 1920, this well-known and admired carver completed four years at the Maryland Institute of Art. When he was 36 years old, he began making decoys of his own admitting his greatest influence was the birds he saw by R. Madison Mitchell and the style of painting by Charles "Speed" Joiner.

7. "He can do anything he wants to do . . . if and when he decides to do it," said R. Madison Mitchell of one of the young carvers he so admired. This gentle man worked for Mr. Mitchell as a licensed Funeral Director, Embalmer, and, of course, a decoy maker. He eventually bought Mr. Mitchell's decoy business.

8. Around 1965 this well-known carver lost the sight in his right eye due to acute glaucoma. So he could

continue gunning right-handed, he made a gun stock to use under his left eye shooting from a right-handed position. (One of his guns can be seen in his display in the Havre de Grace Decoy Museum.)

9. Born in Betterton, Maryland on July 19, 1921, he inherited the nickname "Speed" from his father. He signs his name on the bottom of his beautifully painted decoys making the first initial of his name into a duck head.

10. He touched the lives of so many carvers and people all over this world, the gentleman lived from March 11, 1901 until his recent death on January 14, 1993. He was one of the major forces behind the establishment of the Havre de Grace Decoy Museum. "He was the last of the decoy masters," says Capt'n Harry Jobes.

11. With a full time profession as a fire fighter at Aberdeen Proving Ground, this young carver spends much of his spare time creating the most exquisitly detailed miniature decoys today. Crediting Charlie "Speed" Joiner and his father with influencing his style and painting, he was one of 1993's Honorary Chairmen at the 1993 Havre de Grace Decoy Festival.

12. Sharing last year's Havre de Grace Festival's Chairmenship with his son, this carver, also influenced by Charles "Speed" Joiner, prefers to make flat bottomed decoys.

13. Born November 9, 1932 in Rock Hall and presently living in the same house, this carver lived next door to John Glen. Spending most of his time making miniatures like his famous father, he is now making fine full and half-sized decoys.

13. Capt. Roger Une

11. Allen Schauber

12. William Bill Schauber

10. R. Madison Mitchell, Sr.

9. Charles 'Speed' Joiner

- 7. William Bill' Collins
- 6. Charles 'Charlie' Bryan
 - 5. Jimmy Pierce
 - 4. Bob McCaw
- 2. Capt'n Harry R. Jobes 3. Robert 'Bob'Litzenberg
 - 1. Paul Cibson
- ANSWERS 8. Paul Cibson

Eastern Shore Point of Contact for the Deaf

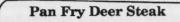
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322 St. John Street Havre de Grace, MD 21078 (410) 939-1135

Canvasback Recipes

In this Decoy Festival edition of The Canvasback we would like to share with you some or our members favorite dishes. Give them a try, I think you'll agree with them.

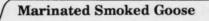


Recipe #1. Cut deer steaks into strips and set aside. Saute onions and mushrooms in wine - a cooking wine will do. Add steak strips to onion mixture and simmer for 15-20 minutes. Add salt and pepper to taste.

Recipe #2. Cut deer steaks into strips and set aside. Saute onions, mushrooms, and fresh garlic. Add steak strips and worcestershire sauce and simmer for 15-20 minutes. Add salt and pepper to taste.

These recipes can be served as is or over rice or noodles. Also any vegetables of your choice can be added to pan fry.

Submitted by Jim Pierce



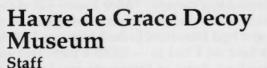
2-3 wild geese, breasted out (save the legs). Soak breast and legs in 1 16 oz. bottle of Marcella cooking wine, with 10 beef bouillon cubes added. To the wine, also add 1/2teaspoon of salt and 1/4 teaspoon of pepper.. Let this mixture soak for 24 hours.

Remove the breast and leg and place in a smoker or on a grill (for best results I recommend using hickory). Cook for 2-3 hours or until desired doneness. Remove and slice thin and serve hot.

Anybody in doubt won't be after the first bite. It is like peanuts, you can't stop eating it.

If you like it spicy, put in a ziplock bag with 1/2 cup of salt and 1/2 cup of pepper. Shake and coat the goose. This can be done after the marination.

Submitted by Bob and Charles Jobes



In Memory of the Dean of the Havre de Grace Carvers: Robert F. McGaw

3 tbsps. butter or sliced Old Bay Seasoning to taste margarine Combine all ingredients over medium low heat. Add the crab last. Let simmer for about 45 minutes, stirring frequently. The flavor improves if covered and allowed to sit for about an hour Try this! It may well be the finest cream of crab soup vou'll ever taste. Submitted by Bettye Stout 2 to 4 goose breasts 1 1/2 T. salt

1 pound Crab meat

3 1/2 cups milk

3 (10 3/4 oz.) cans of cream

1 1/2 cup of half-and-half

of celery soup, undiluted

1 onion 10 black peppercorns 1 bay leaf (broken into three pieces) 3 whole cloves

Sour Goose

Creamy Crab Soup

1/4 tsp. garlic salt

1/4 cup dry sherry

1/2 tsp. white pepper

4 hard boiled eggs, chopped

3/4 tsp. Worcestershire sauce

1 cup red wine vinegar 2 cups water 2 T. sugar 6 crushed gingersnaps 1/2 c. dry red wine 1/2 c. sour cream

Soak breasts in the first seven ingredients for two days. Remove meat from liquid. Add 2 T. oil to a heavy fry pan and brown meat on all sides. Place meat in a roasting pan.

Prepare a sauce by adding 2 T. flour to fry pan drippings. Strain pickling liquid into fry pan and add sugar, gingersnaps, and red wine. Cook and stir until creamy. Pour over meat, cover and roast at 350° for two hours or until done. When ready to serve, add the sour cream to the gravy.

We enjoy this served with potato dumplings or potato pancakes and sweet and sour red cabbage.

Submitted by Dr. and Mrs. John A. Carriere



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Past Havre de Grace Decoy Festivals at a Glance

By Barbara E. F. Gilden

An article in the 1983 Havre de Grace Decoy Festival booklet is titled "Fifty Years Back." It reads: "1933, and a lot of people in Havre de Grace had the troubled economy on their minds." The Havre de Grace <u>Republican</u>, the city's weekly newspaper, featured these words in its masthead: "Buy American Goods Made in America By Americans." That weekly advice, designed to help fight the impact of the Great Depression, continued elsewhere in the newspaper. "<u>Buy Now</u> that new suit or overcoat — that new furniture or automobile that new radio or washing machine — or whatever it is you have been wanting but have done without because of hard times. Help put men back to work. That's better than charity."

And so it seems that as we grow, history does repeat itself. We discover we must regress to make progress.

Although each Decoy Festival booklet is unique, the format has remained the same for twelve years. Each year, except 1985, we have chosen an exemplary decoy carver as an Honorary Chairman and expounded upon his artistic endeavors. The booklet is chock full of photographs, articles, and artists' sketches informing us of the past, present, and future plans for related Decoy Festival growth. Beginning with the plans for establishing a decoy museum, we recognized the need for expanding the area for exhibitors of the Festival show. Thirteen years later, in 1994, we witness vast improvements to our Decoy Museum building and exhibits and move into a totally new concept for a Decoy Festival Booklet. We sincerely hope you enjoy this combination of The Canvasback magazine and Festival Booklet.

For people interested in booklets from the past twelve years, limited copies are still for sale. To help you see what was offered each year, check the pictures of our past issues and read the synopsis of the contents.

1982

The First Annual Havre de Grace Decoy Festival honored the dean of decoy carving, R. Madison Mitchell. Cover photo: The smiles on the faces tell the story of local comraderie in this 1947 photograph by Aubrey Bodine. Robert F. McGaw stokes the stove in his decoy shop in Havre de Grace. With him, from left to right are Lou Klair, R. Madison Mitchell, and Paul Gibson. The shop was located at the corner of Girard Street and Lodge Alley. A reproduction of this photograph with polyurethane figures accompanied by an audio tape of R. Madison Mitchell is exhibited on the first floor of the Havre de Grace Decoy Museum. A huge collection of Mitchell birds fills the case covering the entire back wall of the first floor.

Other articles of interest discuss "The Flats," "Sinkboxes," "Body Booting," "Decoy Making," a "History of Havre de Grace," "The Lockhouse," the Museum," and "Local Carvers." Pictures and interesting stories can also be found on Paul Gibson, Robert F. McGaw, and Bill Collins.

1983

The Second Annual Havre de Grace Decoy Festival honored Paul Gibson. Mr. Gibson was born in Havre de Grace on August 1, 1902. He was a waterman, a market gunner and, when fish or fowl were not available, a carpenter. He gunned the Susquehanna Flats in the "good old days" with Sam Barnes and other Havre de Grace legends. A wonderful display of Gibson ducks is located on the second floor of the Decoy Museum.

Interesting articles in this festival booklet cover the "Harford House," the "Lockhouse," a story of "Fifty Years Ago," the "Concord Point Lighthouse," and a "Decoy Museum Drawing." Also included are pictures and a short commentary on Jan Calvert, Noble Mentzer, Bill Veasey, Ernie Mauldin, R. Madison Mitchell, Samuel Barnes, and Robert F. McGaw.

1984

The Third Annual Havre de Grace Decoy Festival honored Charles "Charlie" Bryan. Morethan forty years



ago, concern over tight personal finances coupled with the scarcity of places to hunt small game played an important role in producing one of the Chesapeake Bay region's finest decoy carvers. "After I came out of the service, most of the places to hunt small game were taken up, and I got interested in duck hunting. I made the decoys because I had to — \$2.00 a piece was too much to pay for a decoy, so I made my own." Charlie Bryan is a soft spoken, practical man who has turned a personal need to have decoys for gunning into an art form appreciated by thousands. Little did he realize that as he struggled with his first carvings in his Essex home near Back River in 1953, Charlie would eventually take his place among a select group of craftsmen who have made the upper Chesapeake Bay region the decoy capital of the world. A collection of Mr. Bryan's decoys accompanied by a polyurethane likeness can be seen as you walk in the front door of the Havre de Grace Decoy Museum.

Features can be found on "Bushwhacking," the "Lock House," the "Yacht Club," the "Decoy Museum," and the "Holly Boat." Short articles about Jim Currier and William Veasey are also included.

1985

The Fourth Annual Havre de Grace Decoy Festival is the only year that Havre de Grace's Decoy Festival did not have an Honorary Chairman. The main article in this book is titled "Gunning the Upper Chesapeake" and is accompanied with many pictures. Other subjects are "Robert F. McGaw," the "Lighthouse," "Auction Fever," "Master Carvers," "Paul Gibson," "Lem Ward," "R. Madison Mitchell," the "Bicentennial," "Bicentennial Events," and "Historic Sights."

1986

The Fifth Annual Havre de Grace Decoy Festival honored Robert G. Litzenberg. The Great Depression may have discouraged many, but fortunately for those who admire and collect decoys, it actually inspired one of the great carvers of the Northeast. Robert "Bob" Litzenberg has been carving decoys since 1930, and if you ask him how he got started, he offers a practical reason: "I was a hunter, but started for the simple reason that I didn't have the money to buy decoys back in those days. Back during the depression people just didn't have the money, so they had to do things." Bob befriended a carver named Will Heverin. "I liked Mr. Heverin's decoys so I more or less tried to carve a head something like a Heverin decoy." A wonderful collection of Litzenberg decoys is displayed in the main gallery of the Decoy Museum. Accompanying this collection is a polyurethane figure that has been mistaken for Mr. Litzenberg's twin . . . especially on April 1st, when he takes joy in getting in the case and standing next to his likeness.

Additional articles in this edition discuss "Louis F. X. Frisino," "Paul Shertz," "J. Evans McKinney," "Goose Hunting," and the "Decoy Museum."

1987

The Sixth Annual Havre de Grace Decoy Festival honored Charles "Speed" Joiner from Chestertown. He

confesses to being laughed out of R. Madison Mitchell's shop when he described how he made his first black duck hunting decoys. Charlie's birds were primitive by any standards, they didn't have heads, worse yet, the decoys were soldered not carved. They weren't even made of wood. The novice decoy maker had painted Prestone antifreeze cans flat black and soldered a loop on the bottom for attaching an anchor weight. Of course, Charlie had the last laugh when he invited his detractors to hunt with him. He comments, "Any decoy that brings in the flock is considered a masterpiece." A beautiful collection of Joiner's birds are displayed at the Havre de Grace Decoy Museum.

The booklet also includes an update on the Decoy Museum, "A Dream Becomes a Reality," "Decoy Collecting — A Fragment in American History," "Carolyn W. Colburn," and "R. Madison Mitchell."

1988

The Seventh Annual Havre de Grace Decoy Festival honored Captain Harry R. Jobes. The photo on the front



cover is of Captain Harry painting a drake pintail in his shop while his grandson Shannon England looks on. Unquestionably Captain Harry is a unique individual. You can spot him at decoy shows decked out in his Panama hat, suspenders, duck pants, and one of his famous hand knitted "Captain Jobes" sweaters. Even his shop, located behind his home on Baker Street in Aberdeen, is not a typical decoy shop. Easy to spot because of the American and Maryland flags hanging in front of his house, a visit to his shop is a delight. At first glance, the shop will remind you of others; the smell of pine, a coating of sawdust on benches, windows and patterns, the lathe, bandsaw, sanding machine, spoke shaves and drawknives, the paint table near the woodstove with a variety of paint cans, thinners and brushes, drying racks holding row after row of decoys, and bodies and heads in various stages of completion on the floor and in baskets throughout the shop. A wonderful collection of Jobes gunning stools and miniatures are on display at the Decoy Museum.

Features in this issue include: "The Evergreen Garden Club of Harford County," "Canada Goose," and "A Year in Review."

1989

The Eighth Annual Havre de Grace Decoy Festival honored Captain Bill Collins. On the cover, Captain Bill displays a



pair of his wood ducks. Born on the shores of the

Chesapeake Bay, a waterfowl hunting guide, charter boat captain, highly skilled decoy carver, and protege of R. Madison Mitchell: all identify that consummate outdoorsman, Bill Collins. He is successful at whatever occupation he pursues. Sometimes taciturn and sometimes erudite, Bill has developed into one of the best carvers and painters in Maryland. His decoys may show some influences of other Bay carvers but, are nonetheless his very own creations. Maintaining the clean, sharp lines of the Havre de Grace school, he has added an intricate style of painting that is particularly appealing. The subtle feathering, whether brushed on or stippled, is a joy to any collector. Outlines of primary feathers and the speculum are neat, precise, and evenly matched, completed with almost computer-like precision. Collectors note that his diving ducks change from one species to another. In a word, they are splendid working decoys, which have great appeal to gunners and collectors alike. Although not yet complete, a collection of Bill's decoys can be found at the Decoy Museum. Watch for new pieces in this beautiful collection.

Information in this festival booklet includes: "Historic Blackduck Decoys," "Profiles of Waterfowl Carvers (Lou and Jim Hottes, Steve Lay, Dave Walker, Kathy Hofmann, Allan W. Schauber, Earl and Mary Brinton, William L. Porterfield, William Lemly, Jim Britton, Bryon Bodt, Gilmore B. Wagoner, and Pat Fetchero)," "Profiles of Waterfowl Artists (W. Robert Tolley, Don Bashore, Rob Leslie, Ned Ewell, Jean Brinton Jaecks, and Harry Lloyd Jaecks)," "Profiles of Waterfowl Photographers (Dave and Joan Hagan)," "New Generation," and "Havre de Grace — Harbor of Mercy."

1990

The Ninth Annual Havre de Grace Decoy Festival honored Captain Roger Urie from Rock Hall. The cover features Captain Urie in his workshop painting a miniature. For years Rock Hall, Maryland, has been noted as the center of sportfishing on the Upper Shore. However, this waterfront fishing town is also well known for duck hunting and several famous decoy carvers. The names of Captain John Glen, August Heinefield, Captain Jesse Urie, and Captain Roger Urie are synonymous with Rock Hall carvers. Fifteen South Hawthorne Avenue in Rock Hall is where Captain Roger Urie was born, raised and where he learned to make decoys over forty years ago. According to Urie, Captain John Glen lived next door to his family and needed someone to take over his paint business. Urie commented, "I used to carve and paint model airplanes. Then Mr. Johnny asked me to paint for him when I was thirteen. I did and I also made bodies and heads for him. I painted some of the last Glen and August made." Urie feels Glen influenced him the most in both his painting style and in learning how to mix colors. "After school I learned painting with him guiding me," he commented. A fine collection of Captain Roger Urie's birds can be found on display at the museum.

This festival booklet includes subjects such as: "Profiles of Waterfowl Carvers (Peter Codd, Noble Gilbertson, Mary Carol and Butch Larrimore, Tom Harman, Chris Hawkins, Steiner Pierce, Leonard Burcham, Jr., Charlie Sagner, Captain Bob Jobes, Charlie Jobes, and Joey Jobes)," "Profiles of Waterfowl Artists (Louis F. X. Frisino, Chris White, Deborah Camero, Tom Jones, and Valerie Lloyd)," "English Stickmaster Exhibits at Festival," "Arts Commission Plans Future Events," " Collections Display Exhibitors," and "Reflections of the '89 Festival

1991

The Tenth Annual Havre de Grace Decoy Festival honored James "Jimmy" Pierce who appears on the cover of the festival booklet painting



wood ducks in his shop on Lapidum Road in Havre de Grace. Pierce was born in Havre de Grace on Stokes Street in 1934 and has remained in the town his entire life. As a young boy, he knew some of the area's most famous carvers. "I was born and raised two blocks from Gibson's shop, so my family knew him. When you lived in a small community in those days, you knew everybody in town. My grandfather lived next to Bob McGaw's decoy shop and my father had a garden in his yard, so I used to be in his shop a lot." When Pierce was fourteen, he and a friend, Harry Jobes, started visiting Madison Mitchell's shop. "I hung around there with Harry Jobes. Madison started putting us to work; spoke shaving first, then painting breasts and tails, running lathes . . . over the years a little bit of everything." A partial collection of Pierce decoys is located at the Decoy Museum, watch for added pieces in the display.

Other articles found in this festival booklet are: "The Museum and Its Growth," "The First Annual Past Honorary Chairman's Autographing Session," "Profiles of Decoy Carvers and Artists (John F. Pritko, Linda Amtmann, Tom Humberstone, William "Bill" Weaver, The Ebel Family, Don and Beth Metzger, David and Estelle Knapp, Kevin McBride, Wallace and Brenda O'Neal, Bud and Kevin Hammel, Jul and Eve Waters, and Richard Christy)," and "Through the Years."

1992

The Eleventh Annual Havre de Grace Decoy Festival honored James A. Currier (1986-1969) who is shown on the front cover holding one of



his canvasback drakes. A native of Havre de Grace. Currier, his five sisters, two brothers, mother and father were all redheads. Although Jim worked at his father's livery stable tending to the family's thirteen horses, he is probably best known as the postmaster of Havre de Grace. Extremely well known throughout the area for his outstanding, award-winning gladiolas and dahlias, Currier was often seen working in his garden at the north end of his property on Market Street, adjacent to the Concord Point Lighthouse. His garden not only produced beautiful vegetables but one area was solely dedicated to flowers and azaleas. Jim Currier's decoys, like Mitchell's and others from the Havre de Grace school, were gunning decoys made to attract ducks. However, no one is quite sure who taught Currier to carve. Some old-timers believe it may have been Sam Barnes. Look upstairs at the Decoy Museum for Currier's new and expanded display.

Various articles in this festival booklet include: "Planning for the Future," "Profiles of Decoy Carvers and Artists (Vernon Bryant, Becky Lowe, Patrick S. Vincenti, Carolyn Colburn, Mary Klunk, Edward E. Itter, Joyce C. Gagen, Floyd Earls, Michael McNamee, Jean Briton Jaecks, Harry Lloyd Jaecks, Nancy Richards West, Dave Stavely, Louis F. X. Frisino, Lou and Jim Hottes, Earl and Mary Brinton, John Berner, Frank Collins, Robert L. Downs, Jr., William Lemly, Charles H. Sagner, Charles D. Fish, Kevin McBride, The Ebel Family, and Bryon Bodt)," "Eleventh Annual Decoy Festival Auction," "Eastern Shore Business: A National Success Story," and "Through the Years."

1993

The Twelfth Annual Havre de Grace Decoy Festival honored its first father and son team as chairmen, Bill and Allan Schauber are pic-



tured on the cover of the festival booklet painting in Bill's shop at his house in Chestertown. Although they are considered a team, most of the work that the Schaubers do together is setting up and manning displays during shows. Beyond being father and son with similar styles, they work on their own, each producing a different type of decoy. Bill primarily makes full size decoys while Allan prefers miniatures and half-sizes. The only time they actually have produced decoys together was in 1991 for the Sudlersville, Maryland, Skeet Club. "Dad carved and I painted," reflected Allan. "It was a big quality control test for me." No doubt he made the grade and has gone on to create his own beautiful work following in the footsteps of his father and Charlie Joiner. Both Schaubers credit Charlie with being their teacher and mentor.

Bill got his start making decoys, thanks to Joiner's refusal to sell him a decorative canvasback. He has always been enamored with Charlie's work and in 1965 he asked if he could buy one. Schauber knew that the \$15.00 price was a little much for him, which was confirmed when Charlie told him, "Bill, you can't afford it." When Schauber persisted with the offer of paying Joiner a dollar a week, Charlie told him, "Why don't you make one yourself?" He gave Bill a block of wood and lent him a knife. Once he carved that bird, Charlie painted it for him. Schauber began producing his own decoys by 1966.

Allan grew up watching his father make decoys and they gunned together as often as possible. He made his first decoy when he was fourteen years old as a Christmas present for his mother. Beautiful collections of the Schaubers' decoys are showcased at the Havre de Grace Decoy Museum.

Various topics appearing in this festival booklet are: "The Old Squaw," "First Annual Honorary Artist, Louis F. X. Frisino," "Profiles of Decoy Carvers and Artists (Steve Lay, Hutch Decoys, Tom Harman, Lester "Butch" Parker, Jr., Arthur F. Gremillion, Jr., David Blackiston, David E. Carroll, Ronald C. Laber, Dick and Linda Robinson, and Joey Jobes)," "Special Recognition — Kenny Lay," "A Tribute to R. Madison Mitchell, 1901-1993," "Eulogy for R. Madison Mitchell, Sr., written by Captain Bill Collins," "Gunning the Flats Update," "Trivia Test," and "Museum Snap Shots."



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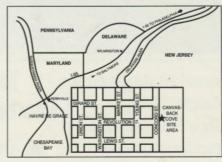
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