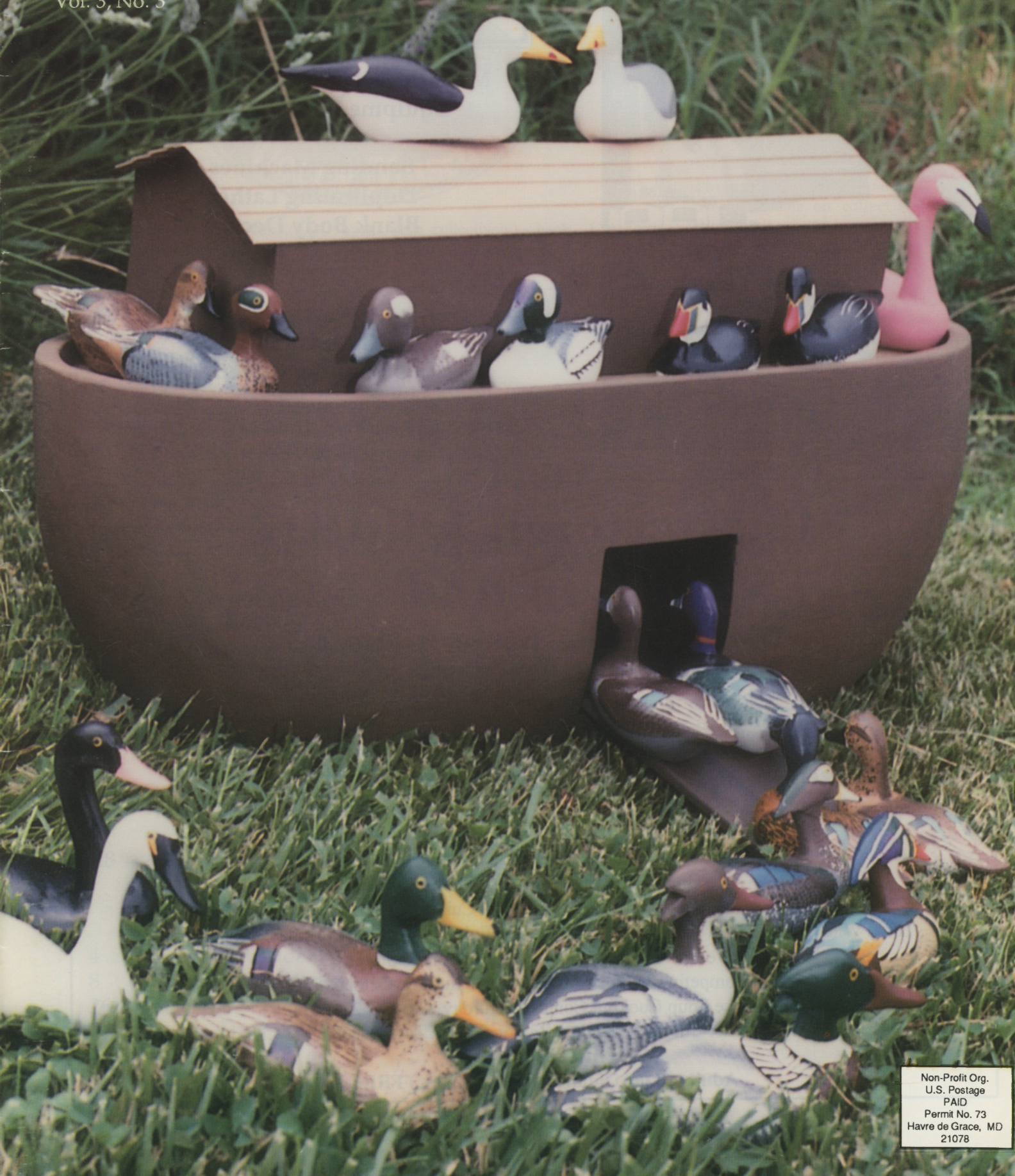


The Canvasback

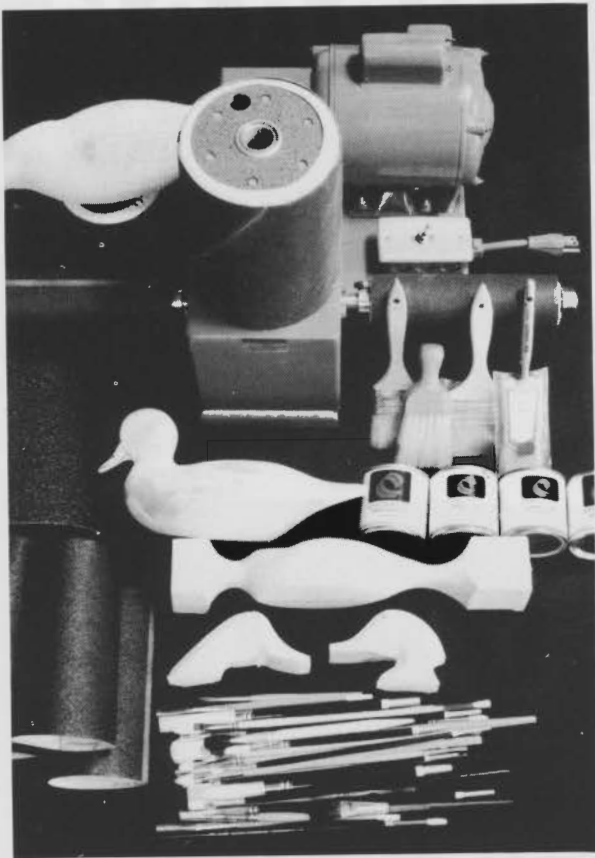
Summer 1994
Vol. 3, No. 3

Havre de Grace Decoy Museum

\$3.00



Non-Profit Org.
U.S. Postage
PAID
Permit No. 73
Havre de Grace, MD
21078



PIERCE'S DECOYS

Gunning Birds Since 1948

**Manufacturers of Decoy Carving
Equipment and Supplies**

**Sanding Machines
Duplicating Lathes
Blank Body Decoys
Brushes & Paints**

**Everything
for the advanced &
beginning carver.**

**318 North Lapidum Road Havre de Grace MD 21078
(410) 939-2272**

Chestertown Wildlife Exhibition and Sale

Oldest On the Eastern Shore

Saturday, October 22, 1994

9 am to 5 pm

(Preview Friday, October 21, 7pm to 9pm)

THROUGHOUT HISTORIC DOWNTOWN CHESTERTOWN

- Over 60 Wildlife Exhibitors, Carvers, Painters, Photographers-
- Continuous Multi-media Slide Show-
- Four One Man Shows Within A Three Block Area-
- Music & Entertainment and "A Taste of Local Cuisine" in the Town Square-
- Town Wide Refreshment Party in Local Stores and Exhibition Areas on Friday, 21st 7-9pm-
- Active Carvers & Painters on Display in the Stores-
- Carvers Competing In Open Competition Saturday, October 22-
- Goose Soup Cooking Contest, Saturday, October 22-
- Sanctioned Maryland & Chesapeake Open Regional Duck & Goose Calling Championships-

-Admission-

Adults \$5.00 Children (under 12 yrs.) FREE

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.

CONTENTS

- 6 **Decoys As Folk Art**
by Duane A. Henry, Sr.
- 9 **Joe Fallon - Miniatures in Raised Wing Flight**
by Arlene Grace
- 11 **Ospreys of the Chesapeake Bay**
by Peggy Eppig
- 13 **Should I Feed My Decoy?**
by Karla Mattsson
- 15 **Clarence "Tit Bird" Bauer - 1994 Duck Fair Chairman**
by John V. Quarstein
- 19 **Exhibit Update**
by Karla Mattsson
- 20 **Advice on Collecting**
by C. John Sullivan
- 22 **Clarence Webb - Keeper of the Fowl**
by C. John Sullivan
- 23 **Collecting Decoys: Is it for You? - And How to Get Started**
by Mel Stout
- 25 **From the Collection: Samuel Treadway Barnes**
by Karla Mattsson
- 28 **1994 Decoy Festival Winners**

DEPARTMENTS

- 4 From the President
- 8 Canvasback Book Review
- 26 Calendar of Events
- 29 Weekend Carving Demonstration Schedule
- 30 Classified Ads

ON THE COVER

Pairs of miniature decoys, made by the 1994 Duck Fair Chairman, Clarence "Tit Bird" Bauer, make a colorful display on the way to the ark. Photo by Mary Jo Moses.

FROM THE EDITOR

This edition of *The Canvasback* has three articles on collecting. We thought it would be interesting to see how three different authors would approach the subject of collecting. As you read through the magazine you will find each one is uniquely different so enjoy comparing!

Also in this and the prior two issues you have been reading about all of the new exhibits at the Decoy Museum. Our goal for the museum is to strive for change in exhibits so our visitors will be able to see something new everytime they stop by.

I urge you to visit the museum if you haven't in a while. You will be surprised by all the changes. Also, look for exciting new exhibits coming after Labor Day.

Hope to see everyone at our 7th Annual Duck Fair on September 10th and 11th. It promises to be the best Duck Fair yet!

Mary Jo Moses

**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 Cline
Barbara Gilden
Ken Lay
Joe Mitchell
E. Mitchell Shank
Madelyn Shank
Norman Smith
Myrtle M. Street
Pat Vincenti
W. Robert Wilson
Ed Watts

EDITORIAL COMMITTEE

Editor

Mary Jo Moses

Assistant Editor

Karla Mattsson

Contributing Editors

Joe Mitchell Suzanne L. Williams
Mel Stout C. John Sullivan
Dottie Wise

Contributing Writers

Arlene Grace John Quarstein
Karla Mattsson Bill Smart
Mary Jo Moses C. John Sullivan
Joe Mitchell Peggy Eppig
Duane Henry Mel Stout

Design & Typesetting

Darlington Productions

Advertising

Allen Fair Mary Jo Moses

Printing

The Piedmont Group

The Canvasback is a quarterly publication of the Havre de Grace Decoy Museum. All rights are reserved. No material may be reprinted without prior written permission of the publisher. Send letters to the editor, inquiries for display advertising and membership information to:

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,

The Havre de Grace Decoy Museum is embarking on a major Capital Campaign to raise \$200,000 to underwrite construction of an elevator, new rest rooms, and a visitor entrance space to enhance museum handicapped accessibility. Completion of this addition is an important step for the Decoy Museum. Not only will this project enable the museum to comply with the new Americans with Disabilities Act (ADA) Federal Regulations, but this improved access to the Upper Level will allow us to further develop it as an exhibit space featuring Decoy Festival Honorary Chairmen.

The Decoy Museum has joined forces with the emerging Havre de Grace Maritime Museum creating an alliance to obtain money for both institutions. Our museum's efforts to obtain \$200,000 will be a part of an overall effort to raise \$1 million during a three-year period. This alliance will help both museums reach more organizations and people interested in preserving Upper Chesapeake Bay historical themes. While corporate and foundation donations will be proportionally shared, contributions by individual donors may be designated to the museum of their choice. Thus, if you were to pledge \$1,500 to the campaign, your donation can be solely directed to benefit the Decoy Museum and payable in \$500.00 installments over a three-year period.

The Capital Campaign has already begun thanks to a \$425,000 (\$25,000 of which is designated for the Decoy Museum) Maryland State Grant. I do hope you will consider making a pledge which will enable our museum to continue growing, thereby enhancing its ability to preserve the unique decoy heritage that we all cherish.

Allen J. Fair
President, Board of Directors

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

Walker Decoys

221 N. Lapidum Road Havre de Grace MD 21078

(410) 939-4310

Species	Price
Bald Pates	\$40 ea
Black Duck	\$40 ea
Black Heads	\$40 ea
Blue Wing Teal	\$40 ea
Blue Geese	\$50 ea
Brant	\$50 ea
Buffleheads	\$40 ea
Canvasbacks	\$40 ea
Cinnamon Teal	\$40 ea
Coots	\$40 ea
Gadwall	\$50 ea
Green Wing Teal	\$40 ea
Goldeneyes	\$40 ea
Mallards	\$40 ea
Pintails	\$40 ea
Red Heads	\$40 ea
Ringnecks	\$40 ea
Ruddy Ducks	\$50 ea
Shovelers	\$40 ea
Snow Geese	\$50 ea



Species	Price
Common Mergansers	\$130pr
Red-Breasted Mergansers	\$130pr
Hooded Mergansers	\$150pr
Swan -Flat Bottom	\$350ea
Swan -With Keel	\$400ea
Wood Ducks	\$350ea
Canada Goose	\$80 ea
Loons	\$60 ea
Pigeons	\$35 ea
Doves	\$35 ea

Oversize	Price
Canvasbacks	\$50 ea
Red Heads	\$50 ea
Black Heads	\$50 ea

Decoy Lamps (most)	Price
1/2 Swan Lamps	\$120ea
3/4 Size Swan	\$125ea
1/2 Swan	\$65 ea

Havre de Grace Decoy Museum

Membership Application

Membership in the Museum offers you significant benefits not available to the general public. Each member receives four issues of *The Canvasback* magazine free of charge. Additionally, members gain free entry to the museum, notification of Museum events and a 10% discount in the Museum's Gift Shop.

Name: _____

Address: _____

Annual Membership Level: Please check one

Student: \$15_____

Individual: \$20_____

Family: \$35_____

Business: \$100_____

Susquehanna Flats Club: \$250_____

Please mail this form with your check or money order to:

Havre de Grace Decoy Museum, Membership

P.O. Box A

Havre de Grace, Maryland 21078

Decoys as Folk Art

Handcrafted Decoys Become Treasured Heirlooms

By Duane A. Henry, Sr.

One of the most often heard questions at the Susquehanna Trading Company is, "No one in our family hunts, so why should we collect decoys?" This question is one that is very easily answered. Handcrafted decoys today are not purchased for their hunting use, but rather as highly collectible American folk art objects. Ours is a relatively new country and most objects used by our forefathers had their origin in Europe. The decoy originated in America as a functional hunting lure and has become recognized in recent years as an art form. Many books have been written about the evolution of this art form, but perhaps the earliest is Wild Fowl Decoys by Joel Barber. Barber was a New York City architect; not an author.



Duane Henry in front of his shop. Photo by Mary Jo Moses.

He wrote simply to let others share in his deep enjoyment of his decoy collecting hobby. Mr. Barber traveled the East Coast waterways where decoys were used extensively and spent considerable time in the Upper Chesapeake Bay area. In the years between the end of World War I and the early 30's, he became well known to the local decoy makers such as Bob McGaw and R. Madison Mitchell from Havre de Grace as he sought out decoys for his collection. He collected, not only for the historic value of the decoy, but also for the sheer simple beauty of the form that he described as "floating sculpture."

Mr. Barber was delighted by an exhibition of so-called American Folk Art Sculpture held by the Newark Museum in 1931 which included among the exhibit a group of old decoys. In his book, he states, "Here, in company of cigar store Indians, figure heads of sailing ships and other examples of American craftsmanship, decoy ducks took over the title of Primitive Poly-chrome Sculpture. For the first time in the history of art, duck decoys were catalogued: Canvasback from the Chesapeake, Barnegat Canada Goose, Black Duck from the Great South Bay, and many others. To some of us it was gratifying, especially because the introduction to the catalog carried the following observation; Wild-Fowl decoys constitute a most extensive field for the collector, and they have a special appeal for the lovers of Americana.

"Americana!" That indeed is the word to classify the decoys of American duck shooting. They are truly a fragment of history. Every fireside in America felt the influence of wild ducks. Their gift to mankind is commemorated in the hatchet sculpture of a decoy maker, the man who gave no thought to it but accomplished art - the only art our wildlife left behind.

Today, Mr. Barber's collection of decoys, featuring many fine examples of the art created by Havre de Grace decoy makers, resides in the Shelbourne Museum collection as a memorial to these craftsmen. The tradition of fine decoy making has been carried on from generation to generation in the Havre de Grace area and the functional form remains. The passing of time has produced contemporary carvers who concentrate their effort toward more realistic and artistic painting of this simple, but difficult to create, floating sculpture.

Many Havre de Grace carvers have been recognized as masters of the art. In 1985, the U.S. Postal Service



Inside the Susquehanna Trading Company. Photo by M.J. Moses.

issued a series of four Folk Art postage stamps portraying decoys. One of these stamps features a canvasback drake by Robert F. McGaw. National Geographic Magazine carried a feature on decoy making in their November 1983 issue and featured R. Madison Mitchell. The Smithsonian Institute's Museum of Natural History displays a collection of decoys by Mr. Mitchell.

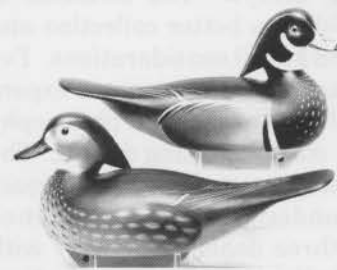
Mr. Mitchell, who began making decoys in 1924, was a perfectionist and created superior decoys for the type of water found in the Upper Chesapeake Bay area. His painting was an improvement over his predecessors and his decoys became accepted as classics. His work was admired by hunters and fellow decoy makers alike. Lem Ward, renowned carver from Crisfield, MD, was quoted as saying, "Madison Mitchell makes the best canvasback decoy on the Chesapeake Bay". Many carvers worked with Mr. Mitchell and today make decoys in their own shops. His greatest legacy was teaching his craft and instilling his values in these carvers who loved him and revered him as a father figure. In his later years he loved to say, with much pride, that many of his "boys" had become painters who were superior to him in their talent. Yet, he encouraged them to greater heights by telling each of them, "Try to make every decoy better than the one before because if you don't, you are going to stand still."

Some of today's finest collectible decoys are being produced by his "boys". . . Charlie Joiner, Capt. Bill Collins, Jim Pierce, Patrick Vincenti, David Walker, Steve Lay, Capt. Harry Jobs and his sons Bob, Charles and Joey, Clarence Bauer, Tom Harmon, and Gilmore Wagoner.

I have learned to love the work of the "old timers" as well as contemporary carvers and find it a relaxing pleasure to sit and contemplate this simple, yet extremely artistic functional folk art form. Decoys by most of these carvers are inexpensive and will appreciate greatly in value as time passes.

Margaret J. White, in the book, The Decoy As Art, wrote, "The decoy as we know it today is appealing not only for its historical significance as a purely American hunting device, but because in its creation, in the carving and the painting, is the natural expression of a person employing some of the basic elements of life itself: patience, skill, individuality, and creativity. A folk art by its very nature is the work of people. Of all our folk arts, none is more strikingly a symbol of a spirit of a people driven by the need to express their freedom of mind, heart and hands than a decoy. It is not the materials out of which it is fashioned, nor the style of the form that took place. It is what happened in the hands of the artist who created it."

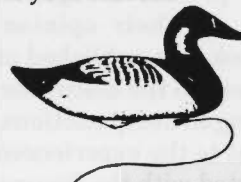
When you purchase a decoy as a gift or for your own enjoyment, you are purchasing a piece of folk art that will be handed down through your family for generations. It will be treasured not only for the artistic ability of its creator, but as "a little piece of history" that will have special meaning to future generations because it belonged to a grandfather or great-grandfather and may be exactly like one that is displayed in the Folk Art collection of some American museum.



AMERICANA FOR SALE!

We now have the finest selection of historically significant Upper Chesapeake Bay decoys to be found. Many are so rare as to not be included in museum collections.

Select from decoys by Bob McGaw, Sam Barnes, Ed Pierson, Jim Currier, Paul Gibson and others including a one-of-a-kind decorative Black Duck by Jim Holly. We are also offering an important pair of Ring Neck Sleepers, a Coot and other decoys by Bob Litzenburg. Rare Wood Ducks, Brant and a Preening Goose by Charlie Joiner as well as a selection of decoys by Charles Bryan, including a rare pair of decorative Mallards painted by Joiner and more than 50 rare and unusual decoys by R. Madison Mitchell including Ring Necks, Shovelers, a Two-Headed Coot and decorative decoys. This is a great opportunity to add mint condition, investment quality Folk Art decoys to your collection.



SUSQUEHANNA TRADING COMPANY

322 North Union Avenue
HAVRE de GRACE, MARYLAND
Phone 410/939-4252

Havre de Grace's Oldest and Finest Decoy Shop.
OPEN SEVEN DAYS A WEEK!
All Major Credit Cards Accepted!

Book Review

Collector's Guide To Decoys

Written by

Lindas and Gene Kangas

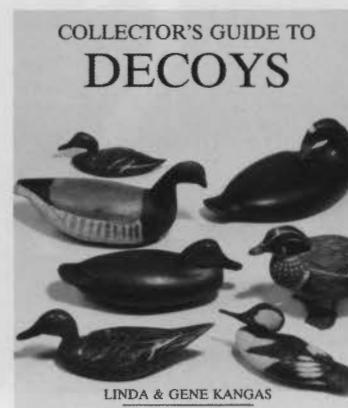
Reviewed by

Bill Smart

This is the second book by Linda and Gene Kangas that I have reviewed for *The Canvasback*. Unlike the previous review of their book *Decoys*, this publication is a textbook approach to collecting and is one of the Wallace-Homestead Collector's Guide Series. This "how to" book takes full advantage of the Kangas' twenty years of active involvement with decoys to offer the beginner answers to some basic collecting questions and general advice. Included within the eleven chapters are facts, history, opinion and most importantly, what to consider when taking up the collecting hobby.

The first chapter, entitled "Developing a Collecting Philosophy," gives the beginning collector more to consider than just acquiring decoys. The elements of quality vs. quantity, building a better collection and doing business with a friend are all considerations. I've heard some collectors state that decoys are too expensive and too hard to find. I like the Kangas' philosophy that it is never too late to start collecting decoys. The next chapter discusses decoy construction techniques of handmade, factory and undesignated factory (turned body) decoys. Chapter three deals exclusively with collecting old decoys. A brief history of decoy collecting, where the decoys were in the 1910's and where they are now, the impact of auctions and shows in addition to trading and buying those old birds. Also included are some thoughts on investing and the most important, in my opinion, philosophy ... acquiring what you like!

There are two chapters which address decoy values. They approach valuing from the standpoint of historical, cultural, archaeological, nostalgic, and commercial significance. Then the Kangas' provide a regional perspective of decoys that are, in their opinion, undervalued. Remember, this book was published at least two years ago. Subsequent to the discussion of values are two chapters focusing on decoy auctions. Much of this information is old hat to the experienced auction goers (decoy auctions started with the Bourne Company in 1968). However, the new and inexperienced collector can gain much insight into catalogs, previews, estimates, bidding and premium costs. Of course, there is the auction strategy. As all of us



veterans of decoy auctions will tell you, everyone always sticks to their strategy and never get swept up in the emotion of bidding!

A healthy discussion follows in the chapter concerning fakes and altered decoys. This includes but is not limited to, minor repairs, reheading, crazing, patina alteration, wear and just outright counterfeiting. Again, some good advice for the beginner 'and some of the more seasoned collectors too. The next section is an extensive regional photo essay. This area is the largest concentration of pictures in this publication. Following this chapter is a great section on decoy collection maintenance. Which covers environmental harm, cataloging, as well as insurance and security purposes. Modern wildfowl carving is the topic of the last chapter. It provides a brief description of types and techniques of artistic carving.

Often when one develops a new interest, there is a great desire for information, and over time you develop your own references. This book provides a great jump start for the new collector by having a superb reference section. This section includes lists of professional restorers, specialty book dealers, books and magazines for collectors, auction houses, clubs and shows, and museums. This list would have been very useful to me when I was starting to collect.

I have mentioned the benefit this book would be for the new collector. It would also be a welcome addition to the library of more experienced collectors.

Collector's Guide to Decoys is 211 pages long, and was published in 1992 by Wallace-Homestead Book Company in Radnor, Pennsylvania at a retail price of \$17.95.. The Havre de Grace Decoy Museum currently offers the paper back edition at a special price of \$7.99.

Joe Fallon - Miniatures in Raised Wing Flight

By Arlene Grace

Joe Fallon was born in Baltimore on May 8, 1899. When he was a young boy his family moved to Havre de Grace. Growing up on the Susquehanna River gave him a good background in the local water habits. The Susquehanna Flats was a familiar and much loved place.

Mr. Fallon was a man of many trades and talents; originally a painter and wallpaper hanger by profession, he was also a piano tuner and could play the piano very well. Likewise, he knited his own fishing nets and built a few row boats, which eventually were sold to professional watermen. He had an extensive knowledge of the river from growing up in Havre de Grace which included boatmaking, knitting fishing nets, crabbing, and fishing.

Spending most of his life in a small town did not stop him from contemplating the world at large. Being information oriented, he was too restless to be satisfied with the status quo; his artistic talents were proof of that. Painting, working with wood or making music, he did not perceive the world from a small town view. He was a voracious reader; particular favorites were *The Saturday Evening Post* and *Collier's*.

Over the years, his work as a painter took its toll on his health. These health problems caused a career change to a carpenter working for the government at Edgewood Arsenal. During the late 1950's, Mr. Fallon took up painting wildfowl with oils, adding to his list of talents. He also enlarged an area of his house to accommodate more woodworking projects.

The thought of retirement must have seemed a strange concept to Mr. Fallon. He had always been a busy man with work, six children, social activities at the Elk's Lodge, and playing the piano. He certainly



Wood duck by Joe Fallon. Donation from Anita Higgins. Photo by Arlene Grace.

had to fill his retirement time.

He turned to carving miniature wildfowl which was a lucrative hobby and gave him mental stimulation. He always had an avid interest in wildfowl due to the times he spent on the Flats and the Eastern Shore. Fishing and water oriented activities afforded his insatiable mind opportunities to study the numerous birds in the area. He was more a fisherman than a hunter, owning only a single barrel shotgun for the occasional duck hunting excursion. He much preferred to admire them than shoot them, and eventually got rid of the shotgun altogether.

After retirement, he spent a great deal of time immersing himself in carving the miniatures. Why he chose to exclusively carve miniatures is not known. He never carved a gunning or full-sized decoy and was not associated with the regular carving community that existed in Havre de Grace. He knew R. Madison Mitchell, and his son had worked for Mr. Mitchell's uncle for years. He even used scrap wood from Mr. Mitchell's shop to make some of his miniatures. Though his initial carvings were encouraged by Mr. Mitchell, who had inspired so many other local carvers, it seems that Mr. Fallon's self-motivation and innate curiosity were the determining factors.

Mr. Fallon's carving interests were, for the most part, confined to ducks, both flying and sitting, though he did make pheasants and even a few penguins! After showing them around at work and at the Elk's Lodge, people admired their style and he started receiving orders. A majority of these were from Army personnel stationed at Aberdeen Proving Ground, Edgewood, and



Flying pair of mallards, early 1960's. Courtesy of Richard Gottwald. Photo by Arlene Grace.



Photo of Joe Fallon. Donated by Kay Shannon.

Bainbridge. They, like Mr. Fallon's beloved birds on the Susquehanna River, were just passing through and wanted something to remember their stay.

His many years as a painter and his talent for oil painting, gave him the expertise to embellish miniatures like no other. His painting style was not wispy or heavy handed. The colors were always vibrant without being garish. His son remembers asking him about how he mixed colors. He didn't experiment with them, he just seemed to visualize the colors in his head and instinctively knew what colors to mix to achieve a certain shade. The detailed individual feathering is another unique feature of his birds; none of the other Havre de Grace carvers did this.

His particular favorites were birds in flight. Apparently, the gracefulness of a bird in flight held a special appeal to Mr. Fallon. He took great pains with entwining the models with copper wire to achieve that effect. He always mounted his flying miniatures in pairs, hen and drake.

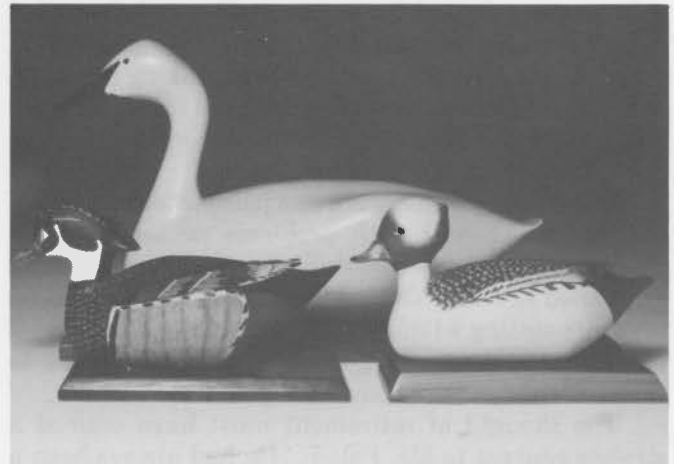
The most striking characteristic of his flighted birds is the positioning of their wings. This design of birds in raised-wing fashion is truly unique to his style. The wings were made separately and inserted into formed bodies. His duck miniatures also have inserted tail pieces that were made from paint stirrers left over from his painting profession and also from Mr. Donald Asher's paint store in town.

His skills as a carpenter can be recognized from the manner in which he joined the wings and tails with the body. None of his flying miniatures are made from one piece of wood. He gave new meaning to the term "dove-tail joint." An eye for detail is also displayed in the form of the birds. The birds' heads are directly proportioned to their bodies, an unusual feature compared to the typical Havre de Grace carving style. The heads are

beautifully shaped as well. Mr. Fallon carved his miniatures from the late 1950's until his death on November 3, 1974.

The Joe Fallon collection in the Decoy Museum was primarily collected by Mr. Michael Higgins, a Viet Nam veteran and friend of Mr. Fallon who took an interest in his work and helped take orders and collect money from customers at Bainbridge where he was employed. He too became fascinated by miniatures and started collecting them. Upon his death at age 40 in 1986, his mother Anita Higgins, graciously donated Mike's extensive collection to our museum. Through such a thoughtful commemoration to her son, we are privileged to view Mr. Fallon's beautiful miniatures and dream of the birds flying in raised wing flight across the Susquehanna Flats.

Many thanks to Joe Fallon, Jr., Richard Gottwald, Madelyn Shank, Dr. John Carriere for sharing their knowledge with me when writing the article. Also thanks go especially to Mrs. Anita Higgins who made the donation to the museum.

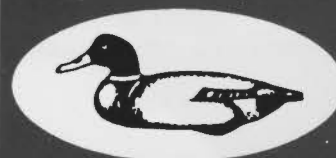


Swan, wood duck, and bufflehead by Joe Fallon. Donation from Anita Higgins. Photo by Arlene Grace.

SAM'S COINS & DECOYS

New & Old Working Decoys

Buy • Sell • Trade



HOURS
FRI SAT & SUN
10:30 to 5:00
OTHER HOURS
BY APPOINTMENT

SHOP (703) 361-3199
HOME: (703) 368-5092

PO BOX 607
7208 CENTERVILLE RD.,
MANASSAS VA 22111

Ospreys of the Chesapeake Bay

By Peggy Eppig

We paddled our canoe to within a hundred yards of the nesting osprey. Nosing the boat into the shadows, we steadied our binoculars and prepared to watch from a distance the first flight of this year's brood.

Twenty years ago we would have been hard pressed to find an osprey at all, much less a nesting pair and their young. The insecticide DDT, the lack of habitat, and public ignorance had taken a terrible toll on this regal "fish hawk." Times have changed, however, and for the most part, things have gotten better and easier for the osprey.

The osprey is literally in a class by itself. Ornithologists classify this bird of prey as somewhere between a hawk and an eagle, and even point out characteristics of an owl! Whatever science thinks, we who live near the Susquehanna and the Bay know it to be a symbol of resilience and survival.

Preferring to have a view all the way around, the osprey will choose a nesting site with both height and accessibility. Telephone poles, buoys, man-made nesting platforms (like the one at Tydings Park, Havre de Grace), and dead snags are all choice spots. Early in the breeding season, the pair will carry twigs and limbs to the site. The female arranges the building material in a shallow cuplike platform, sometimes quite large and spread out. Pine needles, grasses, even twine and bits of rope are put into the depression to make the nest comfortable and warm. The male often brings "gifts" of brightly colored or shiny material such as plastic toys, ribbon, or cloth. The "gifts" are placed carefully into the nest and can often be seen when viewed from a bridge or high bank.

The eggs are laid in April and by May the young, numbering two to four, are growing quickly. Sporting their black face "masks" and dappled black and white feathers, the young ospreys often sit at the nest's edge for all to see.

The parents seem to fish constantly, stopping only long enough to nibble, then deliver the meal to the voracious young birds. The hunting osprey is a wonder to watch. Hovering on strong wings above a favorite fishing hole, the osprey watches intently for the quick-silver flash of a fish, usually a perch or panfish. Once



the prey has been sighted, the bird appears to topple over, wings pinned to its body, and it begins a lightning fast dive into the water. Sometimes the entire bird is submerged as the fish struggles to free itself from the grip of many sharp talons! Within seconds, the osprey is airborne again, shaking off water in mid-flight, and alighting on its favorite perch. If the fishing is slow, there is always an eagle or two to steal from!

After World War II, DDT was commonly used as an insecticide throughout our region and the face of the Chesapeake Bay began to change. Top line predators or indicator species, such as eagles, ospreys, hawks, even bullfrogs and rockfish, began a slow but steady decline in number from DDT and other petrochemicals, once seen as the wonder-cure for mosquitoes and caterpillars. These indicator species were the first casualties of environmental contamination. Rachael Carson's famous book, *Silent Spring* sounded the alarm on the national tragedy of chemical use; very few people could believe the web of life was so intricately woven. I encourage everyone to pick up this classic book and learn more about the connections we all share with our environment, and how close we came to self-destruction for the sake of progress and "the good life."

Once again we have eagles, and ospreys have eagles to steal from! The two birds are forever harrassing each other, like two battling cousins. One day we watched as an osprey gave up fishing to chase a resident eagle over the tree tops. The eagle flipped over, presenting opened talons to the osprey, which sent cousin osprey back to fishing! Death is not the ultimate goal, but the fish certainly is!

The osprey's shrill cry can be heard from a great distance and is unmistakable. Once heard, it will never be forgotten. For nearly two decades, the cry of the osprey was all but absent from the Bay. It was just ten

years ago when birdwatchers and Baywatchers alike celebrated the return of the nesting osprey to our region.

Tucked away in the leafy shadows, we watched the oldest of the two osprey young face into the wind. His down was gone and his flight feathers were in place and properly preened. Now to test them out! Wings outspread and locked, the young bird rose gently on the river breeze, hanging like a kite on a string just over the nest. He flapped once, then twice, and like a kite cut free, he dipped and soared into the wind, out over the water. The young osprey flapped furiously and unsure of what to do next, wheeled around and attempted to return to the nest. The next lesson was how to land. It took three passes but he did it, flaps down and feet spread out under him grasping for the first limb. The younger of the two cried and cackled the entire time. He was still too young to try, but with such a great teacher as his older nestmate, when his time comes, he will do fine!

The osprey have made a strong comeback, as have the eagles, in Maryland, but we have so much more to do and learn to ensure they never leave again. One huge obstacle is public awareness. What people do not understand or know about indicator species often spells trouble. Just this past March, I met two people watching birds from the boardwalk in front of the Decoy Museum. An osprey swung in close for an outstanding view, then dove suddenly to pick a fish from the water. One of the onlookers turned to me in disgust and asked what could be done to get rid of those hawks that keep harrassing the ducks? He displayed his ignorance of the environment as he said, "Can't anybody shoot them or something? No wonder we don't have ducks like we used to!" True story.... enough said.

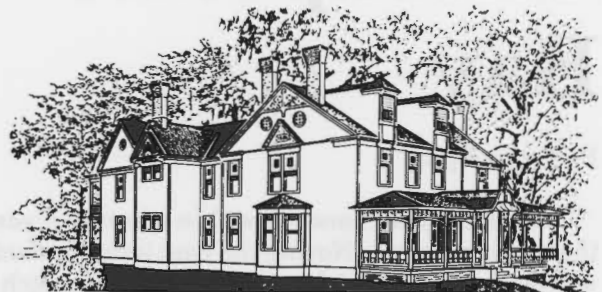


ENVIRONMENTAL ADVENTURES
 Frank Marsden & Peggy Eppig
 P.O.Box 102
 Whiteford, Maryland, 21160
 (410)452-8983 or (410)452-5354

CANOE TRIPPING: FULL DAY & MULTI-DAY
UPPER BAY REGION & SUSQUEHANNA RIVER
 Reasonable rates, canoes & gear provided

Vandiver Inn

Gracious Accommodations on the Chesapeake



Turn of the century charm and victorian hospitality await the visitor to the unprecedented Vandiver Inn, historic Havre de Grace's only guest inn. Enjoy tastefully appointed rooms, fireplaces, and culinary delights all designed to reward the overnight guest or hungry traveler.

Journey back to the heyday of gracious Maryland living, Chesapeake Bay style, when you visit the Vandiver Inn. Located at 301 S. Union Avenue, Havre de Grace, MD, the Inn is surrounded by historic sites and full-service marinas.

Call today for more information ...

(410) 939-5200

301 S. UNION AVE., HAVRE DE GRACE, MD 21078

Century 21

ATLANTIC AGENCY

**Put your trust in
 Number One.®**

- RESIDENTIAL SALES
- PROPERTY MANAGEMENT
- COMMERCIAL
- MILITARY RELOCATION
- VA/FHA FINANCING

Serving Harford & Cecil Counties

READY FOR A CHANGE?

Ask about our CENTURY 21® Real Estate Career Training.

800-924-4905

939-3444 • 642-3032

575-7997 • 272-6800

**300 S. UNION
 HAVRE DE GRACE**



* and TM - trademarks of Century 21 Real Estate Corporation.
 Equal Opportunity Employer. Each Office is Independently Owned and Operated.

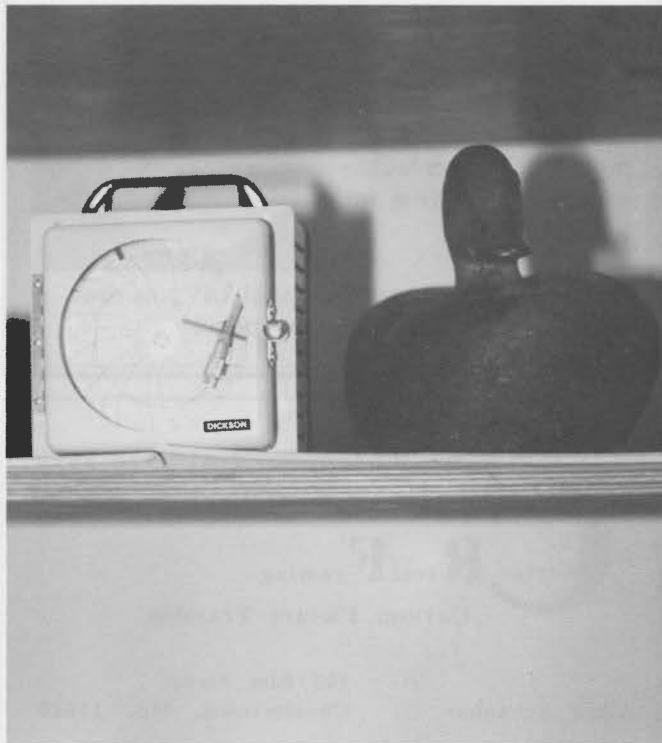
Summer Canvasback

SHOULD I FEED MY DECOY?

By Karla Mattsson, M.A.

At one time or another, every curator feels compelled to write about collection care. As most of this literature is geared toward museum professionals and not toward collectors, it is generally extreme. My intention is to explain standard museum procedures and how it can apply to collectors. There are no ground breaking new innovations revealed here, just a review of every day care that everyone forgets about now and again.

Using art history jargon, decoys are polychrome wooden sculptures. As such the recommended atmosphere is 70 degrees fahrenheit and 50% relative humidity. Most buildings can not maintain this ideal year round. It is the extremes that must be avoided, particularly with humidity. A safe range for humidity is 35% in the winter and 55% in the summer. Old paint is very brittle and does not shift with the changes of its wooden support. Low humidity shrinks and cracks the wood, flaking the paint, while high humidity swells the wood, crackling the paint. Other evils of high humidity include mold growth and oxidizing nails. Sudden fluctuations are the most damaging, as wood needs time to safely adjust. Small hygro-thermograph recorders are available and inexpensive to record fluctuations. They are worth the money to know what the atmosphere in your house really is doing to your collection.



Hygro-thermograph. Photo by M. Moses.

Keep decoys out of direct sunlight. Ultra-violet light will fade and embrittle the paint over time. It will also exacerbate the aging of any oils or varnishes that coated the decoy in the past. Sunlight also generates heat that can quickly destroy any finish.

If you handle museum artifacts, the staff should ask you to wear white cotton gloves. If they do not, it is a good opportunity to rebuke them. The point of wearing gloves is to prevent the salts, oils, and acids that exude from your skin from coating the decoy. Over time handling damages painted surfaces, but the biggest threat to the well being of a decoy is accidental damage. Loose paint and body parts are most vulnerable during handling. Wearing gloves is a constant reminder to be careful while moving decoys. If the paint is quite loose, latex gloves are safer than cotton, as they can not snag the rough edges. I have not met a collector yet that will wear gloves without coercion. I suggest that you handle decoys as if they were made of glass. In other words, be gentle.



The Gloved Ones. Photo by Elly Coale.

Cleaning decoys is best kept simple. If the paint is sound, dust with a clean soft rag. If the paint is fragile, carefully use a soft brush or a puff of air. If the paint is very fragile, do not touch it, call a conservator. A soft brush is also great for dusting in the little crevasses around the bill and neck that a rag can not reach, as well as inside the pits in cork decoys.

Do not wash decoys. If you must, just use a damp Q-tip dipped in distilled water. Avoid soaking the decoy in water, which will swell the wood and leave mineral deposits. If this is not enough cleaning, a mild soap can be used with caution. A diluted paint thinner will remove old wax, but test it on the bottom to make sure it will not remove paint as well.

Don't "feed" your decoy. Oiling painted wood creates a dark film that obscures colors and brush marks without improving the decoy at all. Worse yet, oil is very difficult to remove. The same holds true for varnish, it darkens with age and is nearly impossible to clean off. Really the only choice is between wax and abstinence. If you feel compelled to spruce up your decoy, use a sparing coat of plain wax. It is removable and affords your decoy with some protection against dirt.

Within the museum community there is a lot of debate about restoration: what is okay, how much is okay, and how should it be done? The answer to this is, how do you view your collection? Is it an historical collection valuable for material culture or is it an art collection valuable for aesthetics? An historical emphasis wants all of the dents, dings and dirt left in place for what they can tell an astute observer about the use of the artifact, to clean and repair the object removes historical evidence. On the other hand, what is interesting in material culture is distracting in art, therefore, restoration is acceptable. Responsible restoration does not make a decoy look like new. Museum conservators strive to make their work invisible to

casual observers, but obvious on close inspection. This can be accomplished in many ways, often by slightly altering the paint colors or patterns. Responsible restoration is also reversible. If a treatment can not be undone, don't do it.

BIBLIOGRAPHY

Bachmann, Konstanze, ed. Conservation Concerns. Washington, DC: Smithsonian Institution Press. 1992.

French, Joe. "Preserving Your Decoy? Use Wax not Oil." Decoy Magazine. 1990; 14/2: p.20.

Kangas, Linda and Gene Kangas. Collectors Guide to Decoys. Radnor, PA: Wallace-Homestead Book Company. 1992.

Kerschner, Richard L. "Care and Maintenance of Decoys." Shelburne Museum Care of Collections Information Paper #7.

MacLeish, A. Bruce and Per E. Guldbeck. The Care of Antiques and Historical Collections. 2nd ed. Nashville: AASLH Press. 1985.

Thomson, Garry. The Museum Environment. 3rd ed. London: Butterworth-Heinemann. 1986.

Volunteer Spotlight

The Decoy Museum is very lucky to have a team of dedicated and talented volunteers. Our volunteers assist in every aspect of museum operations from staffing the front desk, bulk mailings, and organizing photographs to building exhibits, and leading school tours. We are grateful for all of the time and expertise that they give us; the museum could not function half as well without them. Thank you VOLUNTEERS!



Charlie Jobes lends a helping hand removing a tire from the water in early spring. Thanks Charlie!. Photo by Durant Ball.

Enter the Ugly Duck Contest at the Duck Fair!

Enter your ugly duck before 11:00 a.m. on Sat. & Sun. for just \$2.00 at the Ugly Duck table near the museum. Winner is chosen by public vote for \$1.00 each.



The winner will be announced at 3:45 p.m. each day and will receive a mystery prize!

1-410-778-5099

Chester **R**iver **F**raming
Custom Picture Framing

Allan Schaubert
106 Elm Street
Chestertown, Md. 21620

Clarence "Tit Bird" Bauer

1994 Duck Fair Chairman

by John V. Quarstein

Clarence "Tit Bird" Bauer was one of the many decoy men who can be readily associated with Madison Mitchell's shop. Tit Bird worked for Madison for over thirty years, completing almost every task there was to accomplish within the shop. While he has now moved to Florida making only "a few tiny ones just to pass the time", Clarence Bauer still remains part of the Havre de Grace decoy scene. His miniatures continue to feature some of the classic lines found in Havre de Grace decoys, however, his true importance can be found in the inspiration, guidance, and support that he has given to many younger carvers like Pat Vincenti and Johnny Clark.

Bauer started "fooling" with decoys when he was about six years old while watching Jim Currier carve. Currier would let Clarence sand heads and paid him a penny a day "whether I sanded one or fifty" Bauer remembered. By the time he was twelve, Tit Bird had begun making his own decoys as he needed them for gunning since he "couldn't afford to buy any." His special relationship with Madison Mitchell began in the late 1930's when Tit Bird went to Mitchell to obtain his help in making a stool of decoys which he intended to use bushwhacking. From then on, other than during

his World War II military service, Bauer continued working for Mitchell until he sold his shop in 1979. "That was a sad day," recounted Tit Bird, "It really broke my heart and hurt me for a long time."

Tit Bird was one of Madison's "regular employees" and he worked with Mitchell on every facet of a decoy's production whether "priming birds or heading'em." "It was easy to get a job with Mr. Mitchell," he commented, "but you had to work to keep it." Work he did and Bauer became a fixture at the shop, an important component of Mitchell's decoy production. Often Tit Bird would spend a Thursday night helping Mitchell band saw heads and the next day he would take a bushel basket of 60 or so heads to work with him at Aberdeen Proving Grounds. During his lunch "maybe it would be a long one 'cause Mr. Mitchell paid me 15 cents a head" he would "whittle those rascals", returning them to Madison Friday evening for sanding. On Saturday he would be back at the shop to nail them onto bodies. Tit Bird was always "there at the shop", another Mitchell student, Jimmy Pierce, affirmed, "whenever Madison needed him."

Black ducks were Bauer's favorite bird to work on while he was at Mitchell's shop. Perhaps it was because Tit Bird "had painted so many that they had become a second nature to me - kinda easy work." Bauer became so adept at black duck painting, especially the "M" scratches, that these decoys soon earned the name of "funeral ducks." The entire decoy would be prepared except for the final paint and then put away on a shelf in the loft. When a Saturday came that Madison had a funeral, Tit Bird would come and finish the black ducks in a pristine fashion. Bauer's skill in scratch painting made it hard for anyone to tell the difference between his paint work and Mitchell when it came to black ducks.

"I don't paint 'em anymore," remarked Tit Bird, "as I am not going to counterfeit ducks of anybody. That's why I make my tiny birds." Bauer still proudly retains one black duck he painted while working in the shop and Madison signed, as well as over thirty years of memories "working across the table" from him. "When you were working on one of Mr. Mitchell's decoys you had to do it just right, even if it took doing over. But he taught me and plenty of others so much," Bauer confided, "especially that it takes a lot of effort and patience to make a good decoy. He was one of the greatest men I ever knew - nobody can ever replace him."



"Tit Bird" carving a head in his shop. Photo from the Joe Mitchell collection.

The Christmas Gift

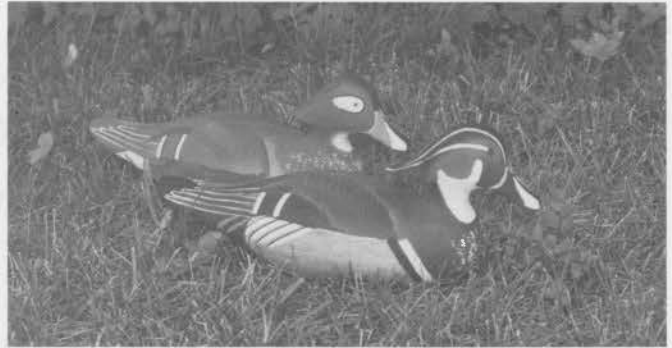
When Madison Mitchell's daughter, Madelyn, was asked if she had any special memories of Tit Bird's work at her father's shop she replied, "How could I not, he worked across the table from Daddy for a long time." But her favorite story has nothing to do with decoy making, instead it provides us with a humorous insight into this man. One day early December, Madelyn recounted, she asked Tit Bird if he had purchased his wife a Christmas present yet, to which he retorted, "Nope, I ain't got nothing and I ain't goin' to 'til she uses what I gave her last year." She quickly inquired what did he give her that she had not used, to which he replied, "Two lots in Harford Memorial Gardens and she ain't used 'em yet."

Tit Bird's work with Madison Mitchell enhanced his painting skill to the extent that he became virtually a "contract painter", noted for his technique and quickness in completing a decoy project. Many, like Pop Sampson and Jimmy Crouch of Elk Neck, Maryland, depended on Bauer to paint the birds they carved. Tit Bird had a "beautiful blending technique which he had learned from a whole series of decoy makers like Bob McGaw, Charles Barnard, and Madison Mitchell", according to Pat Vincenti, and "he must have painted most of the heads that came out of Mitchell's shop, which only confirms the quality of his paint."

Even though he spent much of his time working for



"Tit Bird" at work on his jig saw. Photo from the Joe Mitchell collection.



Pair of full-size wood ducks by Tit Bird, courtesy of Joe Mitchell. Photo by M. Moses.

carvers like Mitchell, Jimmy Pierce, and Capt. Harry Jobs, Tit Bird also produced a wide range of his own decoys. He is, however, primarily noted for his miniatures. He began making "them little tiny things" using wood scraps from Madison's shop, fashioning them into miniatures at home or at work (rumors abound that he kept a little shop on the Proving Grounds in an old bunker). Depending on the piece of wood, he would make whatever species that came into his mind by "rough sawing 'em out - then whittlin' em." No two of his miniatures are alike as he does not use any patterns and paints "free style." The result is a special little bird, individual, yet still indicative of the Havre de Grace style with their upswept tails. Bauer used to make between 2,000 to 3,000 miniatures a year while he was living in Swan Creek, Maryland, but since moving to Florida for the warmer weather, his production has declined to around 1,000 birds a year. Although he has added some "Florida birds - like pelicans" to his output, his geese and canvasback miniatures remain Tit Bird's big sellers. Bauer's current favorite bird to make is the wood duck. Woodies take him more time and require more of his skill, but the end result, in Tit Bird's opinion, is the "prettiest duck of them all."

Tit Bird also made his own full size decoys, but no more than a few dozen or so a year. "I kinda had to make them if I wanted to go gunning. I got some good gunning opportunities because I had decoys," he fondly remembered. Bauer's favorite gunning was bushwhacking and he preferred to do the sculling. "It was hard, but I liked being back in the stern. If the others couldn't shoot, I got 'em as they passed."

Perhaps one of Tit Bird's most lasting contributions to the decoy world was his work aiding and inspiring several younger Upper Bay carvers. Pat Vincenti credits Bauer with giving him greater confidence in his decoy making skills. Tit Bird would sit and paint with Pat, "helping me if I had a question or if I needed some guidance." Obviously, Bauer has taken the time over the years to share his decoy knowledge, skill and experience to help the younger generation of

decoy makers continue this special Chesapeake tradition.

Clarence Bauer intends to keep on making decoys "till I die". He believes that there "ain't nothing hard 'bout it and it gives me something to do besides fishing or shrimping." Yet Tit Bird remains as a living connection between some of the makers who helped establish the Havre de Grace decoy style and those active carvers that continue this heritage today.

Clarence "Tit Bird" Bauer was born in Havre de Grace, Maryland in 1924 and worked at Aberdeen Proving Grounds until his retirement in 1970. He moved to Florida in 1990, but still returns to Havre de Grace twice a year for the Duck Fair and Decoy Festival as well as to see his old friends. He is amazed by the Decoy Museum's growth and believes that it is wonderful that the museum has achieved so much success in such a short period of time. Tit Bird especially likes the fact that the museum is able to display "so many decoys from so many carvers". Based on his role as a decoy maker, painter and teacher, Tit Bird will return once again to the Susquehanna Flats on September 10 and 11 to serve as the Honorary Chairman of the Havre de Grace Decoy Museum's 1994 Duck Fair.



L. MICHAEL LEE
Director

Route 213 & Queen Street
Georgetown, Maryland 21635

410-648-6930

JOBE'S BROS. DECOYS

Buy
Sell
Trade



Miniatures
Half Size
Full Size

301-939-1843

BOB JOBES
721 Otsego St.
Havre de Grace, Md.
21078

301-939-3005

CHARLES JOBES
855 Otsego St.
Havre de Grace, Md.
21078



1994-1995 Federal Duck Stamp Print

It's time to reserve your signed, limited edition, Federal Duck Stamp print "**Red-breasted Mergansers**" by artist Neal R. Anderson.

Our large selection of wood mouldings and quality workmanship from certified framers ensures you of lasting satisfaction. Stop in to make your reservation and view previous Duck Stamp prints that are on display.

Have a part in preservation by owning this beautiful print of the striking Red-breasted Merganser pair.

Available through:



706 Baltimore Pike • Bel Air, MD 21014

(410) 879-8824

Hours: Mon., Tues., Wed., 10-6
Thurs., Fri. 10-8 / Sat. 10-5

The Picture Show

301 St. John Street • Havre de Grace, MD 21078

(410) 939-0738

Hours: Thurs., Fri., Sat. 11-5 / Sun. 12-4

MasterCard / VISA / American Express

Clovis & Ramona Bolen

410-939-2440



320 ST. JOHN ST. HAVRE DE GRACE MD 21078

838-0830- V/T

836-8310- Fax

Phillip Gilden
LICENSED PHYSICAL THERAPIST
Winters Run Professional Center

1131 Baltimore Pike
Bel Air, Maryland 21014

(410) 642-3456

(410) 642-6004 Fax

Give those you love the power to communicate

Eastern Shore Point of Contact for the Deaf

Barbara Gilden Instructor & Sign Language Interpreter
Dealer for specialized equipment for the hearing impaired

1214 Cedar Corner Rd., Perryville MD 21903

 **Edward D. Jones & Co.***

Member New York Stock Exchange, Inc. and Securities Investor Protection Corporation

GARY CECCHINE

PEGGY CECCHINE

INVESTMENT REPRESENTATIVES

20-1A W. BEL AIR AVE.
ABERDEEN, MD 21001
410-273-6900
800-927-0757

218 S. UNION AVE.
HAVRE DE GRACE, MD 21078
410-939-5270
800-755-4537



THE EYE CARE CENTER

920 Revolution St., Havre de Grace, MD

Eye Examinations
Super Optical Centers
Total Contact Lens Centers


Vision Associates

Dr. Barry Fuller
Dr. David Heath
(410) 939-2200



Pogo, Inc.

1734 Jerry's Road
Street, MD 21154

Rip Poole
Duck Boats & Decoys

(410) 692-6434
(410) 879-4984

Free <--> List <--> Free
Send: SASE #10 for list
of old wooden decoys for sale

John M. Freimuth
12123 South 71st Ave
Palos Hts, IL 60463
Factory, Illinois River, Mich, East Coast Decoys

Free <--> List <--> Free

EXHIBIT UPDATE

By Karla Mattsson

Something Special from Salisbury

If you did not stop by the Decoy Museum in May, you missed a real treat. The Ward Foundation set up a temporary display on the first floor for our Decoy Festival. This included several of their 1993 Best in World winners by Tom Christie and Keith Mueller. Of special interest was a phenomenal goshawk by John Scheeler. Thank you to Dan Brown and the Ward Foundation for this special exhibit!

Magnificent McGaw's

To honor Bob McGaw, our Honorary Chairman, a special exhibit was installed in the recently completed temporary exhibit case on the second floor. Board member Dr. John Carriere loaned the museum many beautiful pieces never before seen on display. Although his decoys are leaving this month, several new additions will remain with the existing collection. Included in this list is a blue-wing teal drake and a quarter-sized swan. This group is the most complete collection of Bob McGaw's work on public display. When Mr. McGaw's collection returns to the main floor, look for a different exhibit in that case. This case will be changed on a regular basis to bring in exciting private collections for our regular visitors.

Wonderful Ward's

Dr. and Mrs. Kramer have loaned the Decoy Museum a complete exhibit on the Ward brothers. If you like Ward decoys, and who doesn't, stop by and see these birds. There are many of the older working decoys and a magnificent decorative black duck. The decorative is here only a short while, as the Kramers want to periodically rotate in different pieces from their collection. Also on display are sketches by Lem Ward and many of their carving tools. The Decoy Museum is excited to show the Ward brothers' decoys as they inspired so many of our honorary chairmen such as Charlie Joiner and Bill and Allen Schaubert.

New to View

Many of the existing exhibits have been enhanced by new acquisitions. Perhaps the most noticeable, if unusually silent, is the figure of Captain Harry Jobes. He is shown whittling a decoy head while laughing, a pose that most people associate with him. "Gunning the Flats" has added a punt gun and skiff to the display. The skiff was used by Ralph Murphy, a famous Cecil County market hunter.

Great Gibson's

The second permanent Honorary Chairman case has been installed on the second floor. The museum's collection of Paul Gibson decoys was up-graded by purchasing older examples of his work. Dr. John Levinson also generously donated several significant additions to the collection. In this new exhibit case, these beautiful decoys can be viewed from all angles without obstruction from sidebars or shelves.

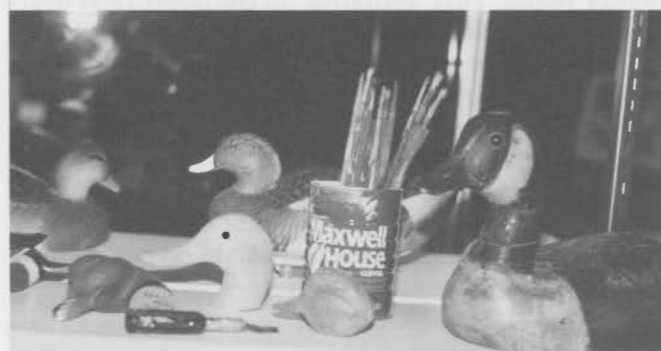
If you are interested in sponsoring a case for your favorite Honorary Chairman for \$3,500, please contact Mary Jo Moses at (410) 939-3739.



Something Special from Salisbury. Photo by M. Moses.



Magnificent McGaw's. Photo by M. Moses.



Wonderful Ward's. Photo by M. Moses.



Great Gibson's. Photo by M. Moses.

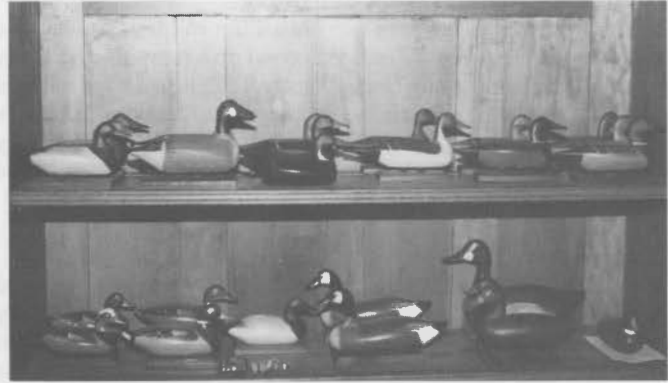
ADVICE ON COLLECTING

C. John Sullivan

I have collected things, stuff, and various sundry items which I for some reason considered important. In my particular case, it started as a very young boy. It was a couple of pocket knives, a B.B. gun, some little plastic rings and things that came in cereal boxes, pieces of string, an occasional hubcap, the V-8 emblem off of a 1950 Ford, and a few old wooden decoys. Most everyone I have known has collected something.

When my paternal grandfather died, he left me his pocket watch, pocket knives, his old shotgun, and mementos of forty-four years of employment with the Maryland Pennsylvania Railroad. When my maternal grandfather died, I was presented with his shotgun, rifle, and hand tools. Neither grandfather would have considered their stuff collections but, rather, items essential to their lives. I am sure that I was so fond of these things not because of the idea that I was a collector, but rather because they gave me a sense of my roots. But as I have found, stuff has a way of attracting more stuff. The half-dozen decoys that I had inherited by age thirteen certainly started something.

Now many years later, I don't consider myself an old time decoy collector but rather someone who has acquired the wooden fowl with a passion for more than twenty years. This "seniority" in the decoy field leads new collectors to come to me for advice. Newer collectors seek out the old timers to find out whose decoys to collect. Many first time collectors want to know which carvers' decoys will appreciate in value. My feelings, though usually suppressed, are to suggest to these collectors that they perhaps would be better off collecting stocks or bonds because they are simply acquiring things for their investment potential and not because they appreciate the art of the decoy.



Collection of miniatures including examples by McGaw, Mitchell, and Gibson. Photo by C. John Sullivan.

I have felt for years that many of the collectors coming into the decoy world for the first time consider it "trendy" or the "in thing". For these types I would suggest that they should consider the collector plates advertised in ladies home magazines

The true collector of decoys must initially appreciate the history of the decoy, as America's unique contribution to the art world. Secondly, they must find the beauty in nature in order to appreciate understanding the beauty of the counterfeit wooden fowl. Finally, they must understand that these decoys were used as tools of the trade and meant no more to the early hunter of fowl than did the hammer to the early carpenter.

My advice beyond these basics to a beginning collector is very simple; collect what you like but do it within certain parameters or with some system. The following possibilities could be used as criteria for establishing a decoy collection.

- 1) Decoys from a specific area. i.e. the various flyways, the Susquehanna Flats, Havre de Grace, the Upper Chesapeake, the Mid-Atlantic Region.
- 2) Decoys by a specific maker or factory. i.e. Bob McGaw, Jim Currier, Paul Gibson.
- 3) A particular species. i.e. swan, Canada goose, canvasback, bluebill, etc.
- 4) Types of decoys. i.e. Working bird, decorative model, and miniatures.
- 5) Style of decoy. i.e. Sleepers, preeners, high heads, swimmer.

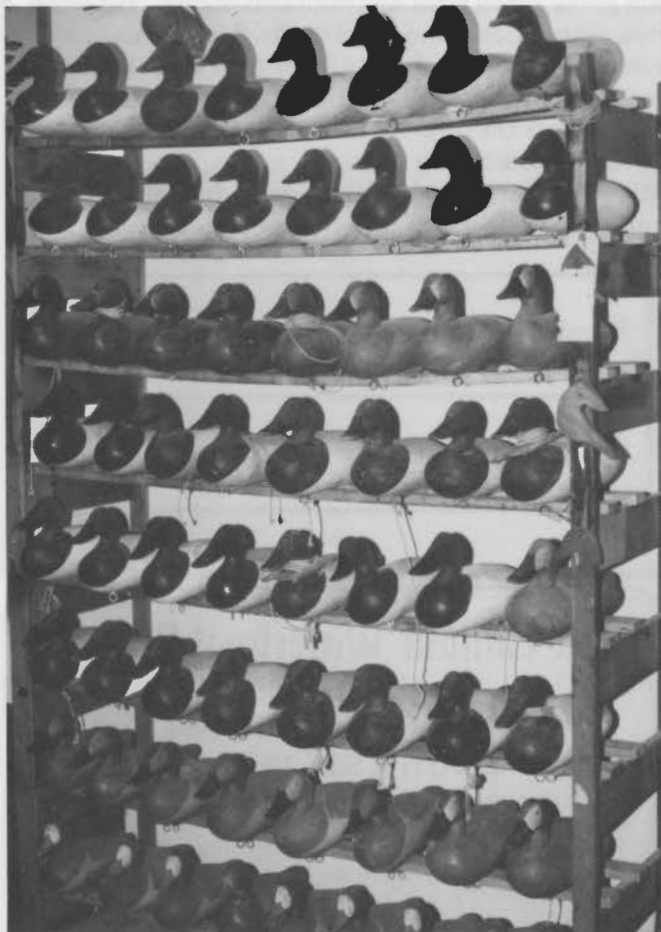
Following these basics, a collection may be built and refined over a period of time. I suggest that collectors look for such important features as original paint and original heads. Collectors must be aware that many



Early shotgun shell and powder can collection. Photo by C. John Sullivan.



Flicker collection carvings by Bill "Zack" Ward from Crisfield, Maryland. Photo by M. Moses.



R. Madison Mitchell canvasbacks displayed on original paint rack from Mitchell shop. Photo by C. John Sullivan.



Susquehanna Flats teal collection. Photo by C. John Sullivan.

fakes exist in the market place. I have seen some of the best experts fooled by high quality "reproductions". The term "caveat emptor" must never escape the collectors' mind. My experience reveals that legitimate dealers will advise a potential collector of all available information on a decoy. If that dealer will not, surely a competitor will. My personal experience in collecting has been a very pleasant one. Seeking out the accouterments to complement a collection will ultimately generate as much pleasure as acquiring the decoys themselves.

Furthermore, I would like to give a word of advice to potential collectors about decoy maintenance. Decoys, whether old or new, are made of wood and wood will crack and split. To minimize this, I suggest keeping decoys away from direct sunlight and intense heat. Areas in close proximity to a wood stove, fireplaces or heat vents should be avoided for collection display. Much has been written and discussed on surface finishes. A few collectors cannot leave well enough alone, they must make their mark on each piece they acquire. I have seen wonderful painted surfaces practically destroyed by a collector who insists on washing their latest acquisition with a Brillo pad or harsh detergent. I recommend leaving time alone to enhance the beauty of a painted wooden decoy. Nothing beats a natural time-enhanced patina.

Let time be the best friend to your collection. If a product must be used, make it a natural finish feeder. These products are made with beeswax and natural oils. They enhance a finish without making it appear older or newer.

My final word of advice to a new collector is to acquire that which you find beauty in. Never lose sight of the most important fact in collecting, we are only caretakers for a short time. Hopefully at the end of our caretaking, someone else will enjoy these things as much as we have.

"CLARENCE WEBB - KEEPER OF THE FOWL"

By C. John Sullivan

Clarence Webb, Jr., of Elkton, Maryland died on May 10, 1994. Clarence's twinkling eyes and warm personality will be surely missed by all who knew him. I met Clarence several years ago and he immediately enjoyed our sharing the same first name.

Clarence was one of the few survivors of the "live decoy era". In 1920 he found a crippled goose and raised it as his first decoy. He was never without live decoys for the balance of his gunning days. After legislation outlawed the use of live birds as decoys in 1934, he continued to maintain a flock of birds. In a lively interview on August 24, 1993, Clarence proudly showed me his 20 Canada Geese and 16 Mallards.

Prior to 1934, live decoys were pinioned (cut) before the first flight feathers and tethered by a leather or heavy cord harness. The tethers were attached to a blacksmith made iron peg. The birds were always tethered two to a peg. Clarence told me that drakes always made the best callers. He tried to buy the best birds around and in the mid 1920's he drove to Chincoteague to buy a bird whose reputation was widely known among goose hunters. This bird's name was "Old 66", apparently a reference to the number of fowl killed on his best day. Clarence recalled the names of other decoys he owned. "Bull" who had the best and loudest call of any that he ever owned. Others were named "Doc, Pete and Repeat."

After the end of live decoy use, Clarence kept a flock not just of geese and ducks, but of some domesticated fowl and exotic fowl as well.

When creating his decoys in cork or wood, Clarence held a distinct advantage over most other carvers. He was able to hold his live birds as models. He carved Canada geese, black duck and mallards of cork. His wood decoys included canvasback, redheads, blue bills, bald pates, pintails, coot and wood ducks. Most of his decoys were hand chopped, but in later years he relied on his friend Madison Mitchell to lathe turn some bodies.

Clarence Webb virtually controlled the Canada goose population on the Cecil County side of the Susquehanna Flats in the late 1920's and early 1930's. These were the days when few of these big northern neighbors rested in this region on their migratory route heading south.

He told me that by 1930 the total Canada goose population in the area made daily stops at the Bolden Farm to see their tethered cousins. Clarence never talked of our feathered friends, whether pinioned decoys, live birds in his flock or migrants, without showing the highest respect for these birds' beauty and intelligence.

A visit with Clarence Webb was for me an experience in time travel. I never recall entering his little office breezeway for a visit when he did not start the conversation off by saying "Well Clarence John, have you seen many geese lately?" Then it would start, a great story by a kind gentleman. Clarence Webb was a kind and gentle man, who was by any man's definition a "keeper of the fowl."



Harold Haman passed away on March 24, 1994

Ed "Pop" Sampson passed away on July 9, 1994



Appraiser • Author • Collector



C. JOHN SULLIVAN
Waterfowling Historian

Specializing in the Upper Chesapeake Bay

Box 193
Fallston, MD 21047

410-879-1850

24th Annual Waterfowl Festival

Easton, Maryland

November 11, 12, 13, 1994

10 am - 7 pm (Fri & Sat), 10 am - 5 pm (Sun)

Admission - 3-Day Festival Pass - \$10

The world's premier wildlife art show and sale
featuring 500 of the country's finest artists.

Waterfowl Festival

P.O. Box 929

Easton, Maryland 21601

Collecting Decoys

Is It For You?-And How To Get Started

By Mel Stout

Many people enjoy waterfowl decoys purely for the unique American art form that they are. Others see them as a potential investment, which will increase in value as they enjoy them. Yet others collect them simply because they like what they look like and stand for. Which type of collector are you or which one would you like to be?

Aside from a limited number of early collectors, decoy collecting as we know it today began in earnest within the last twenty to twenty five years. When asked what he sold decoys for in the mid 1970's, the renowned carver, Madison Mitchell, of Havre de Grace, MD answered "... about eight or ten dollars or whatever we could get for them." A Mitchell decoy in good condition today would likely sell for three hundred dollars or more. These figures relate to the normal and routine decoys carved by Mr. Mitchell.

Some of the more rare or unusual birds sell for many times that amount. For instance, pairs of his very rare wood ducks sell for about ten thousand dollars. Does that make them, then or now, a good investment? The answer is both "yes" and "no". If a ten dollar decoy has appreciated in value to three hundred dollars in twenty years, the answer must be "yes". If you had or have no intention of selling the decoys in your collection then the answer is "no" because an investment return is not realized until the investment is liquidated.

In the late 1970's and into the 1980's, the decoys of Paul Gibson, another Havre de Grace carver and a contemporary of Madison Mitchell, sold for twenty dollars. The price increased to thirty-five dollars before his death in 1985. A good condition Gibson decoy today sells in the same range as the Mitchell decoys mentioned above. We can see from examples like this that the value of decoys has dramatically appreciated over the years.

The value of decoys is generally reflective of our national economy. During the growth period of the 1980's, the price of decoys rode the economic tide and showed substantial price growth. Today, with the economy in the initial stages of recovery, prices are moving slightly upwards after several years of flat decoy prices which reflected the overall economic stagnation.

Does any of this information spark an interest in beginning your own collection? The answer to that question lies solely within you. It is easy enough to admire waterfowl decoys without owning them. They

are on display in many decoy retail shops and one of the finest collections of decoys in the world can be found at the Decoy Museum in Havre de Grace, Maryland, noted for both the quality and quantity of its collection. If you should choose the unique experience of owning your own collection, then there are a number of questions you should ask yourself, even before you buy your own first decoy. If you have already begun to collect, you should also ask yourself the same questions before you get too far into the process.

Like any collecting experience, decoy collecting requires that you have both a goal and a direction. You can choose to collect indiscriminately, but you might end up with a hodgepodge collection that you will not be happy with. By focusing your collection efforts with a goal and a direction not only will you end up with a more cohesive collection that matches your goals but you will save a lot of money spent unnecessarily.

The next question to address is what type of decoys do you want to collect? Should they be antique working decoys, modern contemporary decoys, or that middle ground, contemporary working decoys? Each of these categories requires a little definition. Antique working decoys are those that are more than fifty years old. Unfortunately for a new collector the majority of these have already been purchased by collectors or dealers. Most of them can still be had, but for a price that is a good deal higher than in the past. Contemporary decoys are those that are carved by men and women who can be called nothing less than wildlife artists. They are so real looking, so lifelike, that you expect to see them take wing and fly away at your approach. This type of decoy is available at all levels of skill and price. Prices range from under one hundred dollars up to many thousands of dollars. It is not uncommon at the Waterfowl Festival in Easton, MD to see birds carved by the elite of "carverdom" sell for thirty and forty thousand dollars. The last category, contemporary working decoys, most closely resemble antique working decoys but with much more finishing detail, both in their carving and painting. Which one shall it be? That choice obviously depends upon your personal preference coupled with your financial resources.

The process of selection should also consider goals you might have. Many collectors will only collect the works of a limited number of carvers. Others will collect only one or more species. Yet others will collect birds just from a specific locale. Many will collect some

of the fine "factory" birds. Some collect only miniatures. Some have a preference for decoys of a certain age or time period. Also, you should decide if you intend to keep all the birds you collect or to trade or sell them to others. In truth, many collections are combinations of some of these choices.

By now, it should have occurred to you that collecting is not as simple as it may have appeared at first blush. So, how do you begin? One suggestion is to buy a book or books from among the many noted decoy historians. A great variety of these books are available from the Decoy Museum in Havre de Grace. Read these books thoroughly, perhaps several times, and begin to learn how to identify the older birds. Each of the older makers, and many of the younger ones, have their own distinguishable styles which the careful eye can learn to recognize.

A second way is to establish a relationship with a dealer who can demonstrate his or her trustworthiness to you over a period of time. Spend time at the many decoy shows and festivals, using that time to study the birds and to talk to people who make them or deal in them. Study paint styles and carving techniques. Learn to recognize the lead keel weights used, most of which were cast by the carvers themselves. Carvers can

and do exist in many places but generally can be found around or near waterfowling areas. Some have been carving for a short while and others have been at it for forty or fifty years. They are generally very interesting people, mostly men but with an increasingly large number of women carvers. Practically without exception, they are quite willing to spend time with you. Indeed, a personal knowledge of the carvers, if you should collect their decoys, enriches the experience of owning their birds.

Now, what shall your collecting goals be? No guidance can serve you better than that which personally appeals to you. A word of encouragement and warning is to collect it because you like it. One of the pure joys of collecting is to be able to sit, surrounded by your collection, as if you were with comfortable friends, and enjoy them.

One carver has noted that they are just a block of wood and some paint but he would be the first to admit that they are much more than that. Each has a story to tell. Even if we cannot always hear or know the story, we can reflect on what might have been. Collecting, it has been said, is its own reward. Perhaps you too shall enjoy the experience.

Vincenti Decoys

HANDCRAFTED DECOYS IN THE UPPER CHESAPEAKE BAY STYLE



PAINTING AND CARVING SUPPLIES FOR THE DISCRIMINATING ARTIST

**Sales Agents for Foredom Tools, Grumbacher Brushes & Paints, Windsor Newton
Brushes & Paints, Robert Simmons Brushes, Royal Brushes, Ronan Paints,
Jo Sonja Acrylics, Knotts Knives, Pre-Cast Feet and Glass Eyes.
Call for complete list of in-stock supplies.**

**303 West Lane (Off Rt. 156 Between Rts. 22 and 155) Churchville, Maryland
Telephone 410-734-6238**

From The Collection: Samuel Treadway Barnes

By Karla Mattsson, M.A.

Sam Barnes was a leader among the early Havre de Grace carvers. Mr. Barnes was actively carving by the late 1800's and continued to carve up to his death in 1926. His decoy business was a real family affair with his daughter Florence painting decoys for him and his brother John whittling heads. At the end of his years Sam taught his cousin's son, R. Madison Mitchell, how to carve.

The decoys that Sam Barnes made are a precursor of the typical Havre de Grace style decoy. The bodies on his wooden decoys are solid, long and narrow. Canvasbacks are inclined to be heavier set than redheads or scaup. The sides are fairly straight when viewed from the top. The chest is usually blunt and the tail shows only a shallow rise. The chin line hovers near the middle of the body. No shelf was left for attaching the head.

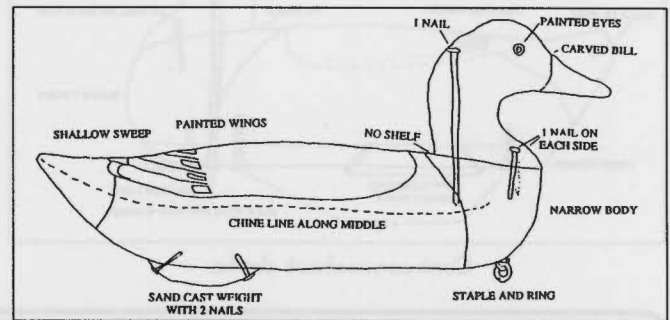


Redhead and canvasback drakes, courtesy of R. Barnes. Photo by M. Moses.

Heads used on the wooden decoys are very simple. The bill is carved in relief with a gentle curve, without mandible or nostril details. Their foreheads are narrow, angling out to a fuller cheek. Many of Sam's decoys have long faces, particularly the scaup. They are attached to the body with one large nail at the back of the head and two smaller nails on either side at the front of the neck.

Most of Barnes' decoys have a small ring and staple attachment for the anchor line, some have more substantial rings. The ballast weights are sand cast lead weights which are very common in Havre de Grace. They use one nail on either end. Quite a few of these have angles cut on the ends as well. Decoys with other makers' weights are common and original.

The paint patterns on a Barnes' decoy is loose, yet effective. Quick brush strokes outline the wings, which



Wooden redhead drake

are either a muted grey or stippled in rows. They all have a pale speculum at a steep angle and end with primary feather details. The eyes are painted on as well.

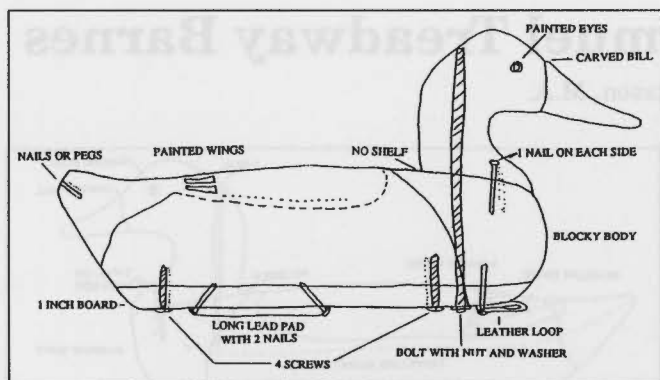
Sam Barnes is considered to be the first area carver to make cork decoys. The bodies on these cork decoys are very rectangular, with the tail lifted above the level of the back. Many have nails or wooden pegs inserted into the tail for strength. A one inch thick board is attached to the bottom with four screws.



Cork lesser scaup and black duck, courtesy of R. Barnes. Canvasback and canada goose from the museum. Photo by M. Moses.

The heads on Mr. Barnes' cork decoys are carved with less finesse than those attached to his wooden ones. They are more roughly whittled, leaving large flat planes along the sides. He secured heads to cork bodies with a large bolt running from the bottom board up through the neck, to emerge at the base of the head. The bolt is finished with a nut and washer that is sunk into the board. Two nails are placed one on either side of the neck.

Nailed to the bottom board is a long, narrow lead pad ballast weight. Geese have two ballast weights. The anchor line is attached to a leather loop nailed onto the front.



Cork canvasback drake.

The Decoy Museum is proud to display a well rounded collection of Sam Barnes' decoys. This collection is not complete; in particular hens are needed.

BIBLIOGRAPHY

- Fleckenstein, Henry Jr. Decoys of the Mid-Atlantic Region. West Chester, PA: Schiffer Publishing Ltd. 1979.
 McKinney, J. Evans. Decoys of the Susquehanna Flats and Their Makers. Ocean City, MD: Decoy Magazine. 1978.
 Robbins, Charles. R. Madison Mitchell: His Life and Decoys. Bel Air, MD: Stockson Printing Co. 1987.
 Sullivan, C. John. "Samuel Treadway Barnes: A Maker of Practical Decoys." Decoy Magazine: Vol. 17/#2. pp. 8-11.

1994 Calendar of Events

- | | |
|--------------------------------|---|
| August 27, 28 | 10th Annual Downtown Antique Street Fair
Franklin Street, between Union and St. John's. Both days 10 a.m.-5 p.m. |
| September 6 | Wildflowers of Fall, Walk at Decoy Museum
6 p.m. until dark, call 939-3739 for reservations and for more walks in the fall. |
| September 10, 11 | 7th Annual Duck Fair
Havre de Grace Decoy Museum sponsored by The Record, MBNA, American Bank. |
| September 11 | 6th Annual Children's Art Festival
Tydings Park. City Yacht Basin. Sponsored by the Havre de Grace Arts Commission |
| September 24 | 2nd Annual Crab Feast
Havre de Grace Community Center |
| September 30,
October 1 & 2 | Chesapeake Wildlife Showcase
The Ward Museum, 909 S. Schumaker Dr, Salisbury, MD 21801, 410-742-4988 |
| October 6 | Marion Warren Lecture: Bringing Back the Bay
with slides at the Decoy Museum, 7 p.m. |
| October 15, 16 | 27th Annual Upper Shore Decoy Show
Northeast Middle School |
| October 21, 22 | 1994 Chestertown Wildlife Exhibition and Sale
Chestertown, MD |
| November 5 | 8th Annual Anniversary Dinner
Decoy Museum |

THANK YOU VOLUNTEERS

WE COULDN'T HAVE DONE IT WITHOUT YOU

Jim Pierce
Cap't Harry Jobes
Charlie Joiner
Charlie Bryan
Bob Litzenberg
Bill Collins
Bill Schaubert
Allan Schaubert
Cap't Roger Urie
Howard Gaines, III
Warner Taylor
Bob Wilson
Clovis Bolin
Ramona Bolin
Dr. John Carriere
Gail Carriere
Judith Silverstein
Allen J. Fair
Pat Fair
Barbara Gilden
Kenny Lay
Mary Lay
Joe Mitchell
Sherry Ramey
George Jeurgens
Madelyn Shank
Mitch Shank
Bill Smart
Pam Smart
Ed Itter
Ron Broadwater
George Stram
Ken Clodfelter
Arthur Franck
Mark Strohman
Valerie Lloyd
Bill Weaver
Ed Cassidy

Paula Harman
Bill Harrison
Dr. David Denton
Jean Denton
Henry Fleckinstein
C. John Sullivan
Linda Robinson
Dick Robinson
Pat Pollmann
Bob Meck
Arlene Grace
Dave Walker
Steve Lay
Butch Larrimore
Mary Carol Larrimore
Bryan Bodt
Pat Fair
Dan Carson
John Clark
Ken Moretz
Bob Jobes
Charlie Jobes
Joey Jobes
Leonard Burcham
Dave Wooten
Charles Leonard
Dave Hagen
Jack Palmer
Chuck Maslin
Bill Roberts
Vicki Fergeson
Ron Levison
Dave Hartzell
Durant Ball
Laura DiNardo
Severn Hall
Louis F.X. Frisino
Susan Gramble

Leslie Hopman
Scottie Lay
Dianne Kline
Jamie Brogan
Melvin Conrad
Dr. Mort Kramer
Carol Kramer
Lori Pierce
Elly Coale
Emerson Craig
Kay Mike
Mary Francis Edwards
Jackie Sharp
Steve Sharp
Jeanne Turner
Sue Coakley
Nancy Bratcher
Barney Bratcher
Dottie Wise
Karla Mattsson
Ted Miller
Mary Lambert
Rene Lambert
Pat Johns
Sally Denham
Lelia Pascuzzi
Majorie Joseph
Carol McIntyre
Bill McIntyre
Bill Roberts
Doris Roberts
Mary Jo Moses
David Craig
Bob Miller
Virginia Smart
Nita Foley
Charlotte Allen
Ann Lohsen

Russ Lohsen
Norma Schnepf
Jean Gamble
Bob Gamble
J. Freeman Wright
Gordon Leffler
Louise Angert
Don Angert
Jane Gottwald
Dick Gottwald
Pat Ryan
Ed Van Riper
Gladys Ahrens
Peggy Lecchine
Eleanor Ferguson
Betty Morris
Carol Rimel
Kevin Racine
Margaret Bengtson
Ken Bengtson
Gail Burcham
Torinda Lutz
John Lutz
Pat Donovan
Diane Ford
Bill Crawford
Joyce Gorsuch
Betty Coakley
Walter Stint
Katherine Stint
John Quarstein
Pat Vincenti
Norm Smith
Mert Street
Ed Watts
Wayne Ziggler

1994 Havre de Grace Decoy Festival RAFFLE WINNERS

- | | | | |
|--------------------------|--------------------------|------------------------|-------------------------|
| 1. Bob Litzenberg | 14. Bette Moore | 27. Tom Siebenhaar | 40. Donald Kimball |
| 2. Darlene Banister | 15. Mary Baxter | 28. Christina Ray | 41. Bob Litzenberg |
| 3. Connie Byron | 16. John Campbell | 29. Buzz Geist | 42. Martha Good |
| 4. Mary Harris | 17. Bill Kell | 30. Lee Messman | 43. Mrs. R.G. Sketchley |
| 5. J.E. McConnell | 18. Mark Carpenter | 31. Bob Holly | 44. Victor Betzold |
| 6. S. Williams | 19. Hilda Hutchins | 32. Don Bonsall | 45. R.R. Merson |
| 7. Robert Becker | 20. Bill Koch | 33. Louis Schantz | 46. R. Spaulding |
| 8. Rip Poole | 21. Louis Schantz | 34. F.M. Fullwood | 47. Ken Bass |
| 9. Ethel White | 22. Paul Shertz | 35. John Simperts, Jr. | 48. Jack Duley |
| 10. Mr. & Mrs. Gary Ross | 23. Michael Miltenberger | 36. Raymond Jones | 49. R. Spaulding |
| 11. Sam Walker | 24. Susan Clark | 37. John Berilacoua | 50. Louis Schantz |
| 12. Joan Ensor | 25. Margaret Bengtson | 38. Terry Sopher | |
| 13. Fran Brust | 26. Dianne Kline | 39. Chris Helmkamp | |

1994 DECOY FESTIVAL WINNERS



Practicing for the duck and goose calling contests. Photo by H. Miles.



Allan Schaub carving away. Photo by H. Miles.



Gunning rig competition. Photo by H. Miles.



Judging the decoys. Photo by H. Miles.

Senior Duck Calling Contest

- 1st Darvin Gebhart
- 2nd Keith McGowan
- 3rd Tom Stohler

Senior Goose Calling Contest

- 1st Josh Neuwiller
- 2nd Robert Pierce
- 3rd Al Dager

Junior Duck Calling Contest

- 1st Karl Helmkamp
- 2nd Ricky Robinson
- 3rd Joshua Smith

Junior Goose Calling Contest

- 1st Barry Muckey
- 2nd Cory Sharpe
- 3rd Will Kramer

Head Whittling Contest

- 1st Charles Jobes
- 2nd Allan Schaub
- 3rd Art Boxleitner

Head Whittling Contest, Junior Division

- 1st Dane Petrone
- 2nd Ricky Robinson

Painting Contest

- 1st Ron Laber
- 2nd Bill Schaub
- 3rd Kevin Hammell

Gunning Rig Competition

- 1st Bill Kell
- 2nd George Williams
- 3rd Mike Smyser

Canvasback Cove Contest

- 1st Barry Strohmeier
- 2nd Ken Scheiler
- 3rd Dennis Poeschel

Best of Show - Floating

- 1st Rich Smoker
- 2nd T. Glyn Jenkins
- 3rd Ben C. Guitzen

Best of Show - Decorative Lifesize

- 1st Dan Williams
- 2nd Dan Williams
- 3rd Rich Weisenmiller

Best of Show - Decorative Miniatures

- 1st Dan Williams
- 2nd Dennis Poeschel
- 3rd Dennis Poeschel

Auction News

Thanks to generous donations from Charlie Joiner and Charlie Bryan, this years Decoy Festival Auction was a success. Their contributions alone brought in \$2,225. David Hartzell once again volunteered as auctioneer, averaging close to one lot per minute. The auction sold one hundred and thirty lots on consignment for a total of \$23,755. All of the money from the buyers premium supports the Decoy Museum's operations. Three lots were duplicate decoys from the museum collection that sold for \$1,310. The money from deaccessioning will be applied directly to paying the debt incurred in up-grading the collection. If you are interested in consigning decoys for next year's Decoy Festival Auction please call George Juergens at (302)892-0978. Thank you to every one who contributed so freely to make this auction special.

Top 14 lots of May 7, 1994 Auction

<u>Description (Catalogue No./ Bidder No.)</u>	<u>Price</u>
Charlie Joiner pair pintails (131/313)	\$1,600
Bob Litzenberg pair shovelers, 1987 (128/372)	\$950
Harry Jobs four decoys, c. 1950 (0/329)	\$700
Jim Currier mallard drake, c. 1940 (100/316)	\$650
Bob Litzenberg pair lesser scaup, 1991 (93/372)	\$600
Bob Litzenberg pair mini lesser scaup (33/436)	\$570
Bill Collins pair wood ducks, 1987 (95/392)	\$525
Bob McGaw canvasback drake (56/323)	\$500
R. Madison Mitchell pair redheads, 1955 (23/450)	\$450
Bill Schaubert pair wood ducks, 1988 (94/310)	\$375
Paul Gibson pair canvasbacks, 1979 (98/401)	\$360
R. Madison Mitchell canada goose, 1950 (59/315)	\$350
Charlie Bryan pair ruddy ducks, 1994 (130/355)	\$335
Charlie Bryan pair green-wing teal, 1985 (127/304)	\$330



Dave Hartzell spots a bidder at the Decoy Festival auction. Photo by H. Miles.

Weekend Carving Demonstrations

at the Havre de Grace Decoy Museum

August 6,	Ken Clodfelter	September 24,	Art Boxleitner
August 7,	Pat Vincenti	September 25,	Bryon Bodt
August 13,	Charles Bryan		
August 14,	Bill Weaver	October 1,	Ken Clodfelter
August 20,	Noble Mentzer	October 2,	Linda and Dick Robinson
August 21,	Jim & Charles Pierce		Pat Vincenti
August 27,	Butch and Mary Carol Larrimore	October 8,	Joe Cook
		October 9,	Butch and Mary Carol Larrimore
August 28,	Nick Birster	October 15,	Joe Cook
			Harold Goodman
September 3,	Warner Taylor	October 22,	Harold Goodman
September 4,	Dave Walker	October 23,	Noble Mentzer
September 10,	Ken Clodfelter	October 29,	Tom Harman
September 11,	Ken Clodfelter		
September 17,	Capt. Harry Jobs		
September 18,	Joe Cook		

Visit the Decoy Museum this August, September, and October 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

DUCK FAIR

September 10 & 11, 1994

Mark your calendar to attend this exciting two day event!

Schedule of Events

Saturday

- 9 a.m. • Duck Fair Begins
- Silent Auction begins
- Begin raffle registration for free HdG blanket
- Begin Ugly Duck contest registration
- 11 a.m. • Duck Fair Honorary Chairman introduction
- Honorary Chairpeople Head Whittling Contest
- Retriever Demonstration (also at 1 & 3 p.m.)
- 1 p.m. • Live Auction begins
- 3:45 pm • Saturday's Ugly Duck winner announced
- Free raffle drawing

Throughout the day . . .

- The Battery Gun firing will take place!
- Bake Sale
- Children's activities such as stenciling, duck hats, face painting, binoculars take place on 2nd floor of museum

Sunday

- 9 a.m. • Duck & Goose Calling Seminar begins, followed by junior contest
- 10 a.m. • Duck Fair Opens
- Activities for children on 2nd floor of museum



Tim Carrion and Chuck Mushinsky will give retriever demonstration at the Duck Fair. Photo by M. Moses.

- 11 a.m. • Open Head Whittling Contest
- Silent Auction Begins
- Retriever Demonstration (also at 1 & 3 p.m.)
- 12:30 • Duck & Goose Calling - Senior Contest followed by Team Contest
- 3:30 pm • Free raffle drawing
- 3:45 pm • Sunday's Ugly Duck winner announced

CLASSIFIED

For our members we will be offering free classified ads to buy, sell, and trade decoys or related objects. Please keep it under 15 words. For non-members, it will be \$5.00 for 15 words. Mail your classified ads to: Decoy Museum, P.O. Box A, Havre de Grace, MD 21078.

Wanted: Wood duck and goose calls. Cheap. 410-939-3174, or write to 809 Giles St., Havre de Grace, MD 21078.

For sale: old wooden decoys. Send SASE to John Freimuth, 12123 S. 71st Ave., Palos Heights, IL 60463. 708-361-4343 (9 a.m. - 4 p.m.).

Wanted: Any information on Jimmy Doolittle, Jr., carver from California. Call 939-3739 or write to Box A, Havre de Grace, MD 21078.

Redhead pairs by Gibson, Joiner, Mitchell, and others for sale. Box 1334, Charlottesville, VA 22902

For sale: Books on decoy collecting, Catalog #494. Books on carving duck decoys, song birds, related carving, Catalog #994. Books on collecting fishing tackle, fish spearing decoys, Catalog #FT-7. Send 58¢ (stamps) for each catalog (specify which catalog number(s)). Also have over 150,000 sporting and gun related back issue magazines, 1875-1993 for sale. Send wants. Highwood Bookshop, Box 1246-CB, Traverse City, MI 49685. (616) 271-3898.

Wanted: Donation of crow, owl, and flicker decoys. Call (410) 939-3729, Decoy Museum.

Decoys, including flickers from Crisfield, Maryland. various species carved by the famous Cap't Bill Zack Ward. Call C.J. Sullivan (410) 879-1850.



The Bayou

Restaurant

*The Best In Fresh Seafood
Veal Specialties & Cocktails
Fresh Baked Breads & Pies*



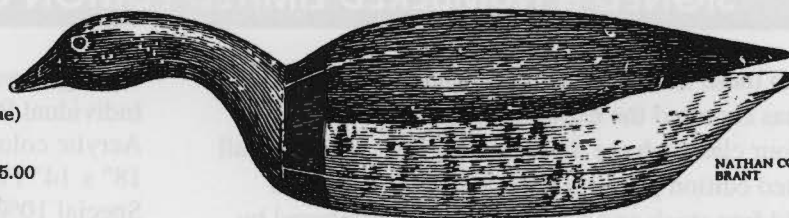
927 Pulaski Highway
Havre de Grace Maryland
939-3565

*Open Everyday 11:30am to 10:00pm
Reservations Recommended*

DECOY MAGAZINE

☐ Profiles of classic and contemporary carvers ☐ Overviews of the various carving regions ☐ Articles on fish decoys, sporting art and fishing tackle
Complete and timely auction coverage ☐ Portfolios from outstanding private and museum collections ☐ Classified section for buying, selling and trading ☐ Fully illustrated with over sixty photographs, many in full color.

- ☐ ONE YEAR, seven issues: \$30.00
(including the Year in Review Auction Issue)
- ☐ TWO YEARS, fourteen issues: \$55.00
- ☐ CANADA, ONE YEAR (U.S. Funds): \$35.00
- ☐ EUROPE, ONE YEAR (airmail): \$60.00



NATHAN COBB, JR.
BRANT

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

MAKE CHECKS PAYABLE TO DECOY MAGAZINE, P.O. BOX 277, BURTONSVILLE, MD 20866 ☐ 301-890-0262

American Divers

Limited Edition Color Print Collector Series



Ring-Neck Portrait

Edition Size 500



Canvasback Portrait

Edition Size 500



Redhead Portrait

Edition Size 500



Bluebill Portrait

Edition Size 500

SIGNED & NUMBERED LIMITED EDITION COLOR ART PRINTS

With these fine art prints, Maryland artist *Jim Taylor* has captured the exquisite detail and color of the four classic drake diver ducks. This beautiful full color limited edition print collection is printed on high quality acid free stock and each is signed & numbered by the artist. Prints are available individually and as the four print series. In addition, original acrylic remarques painted by the artist are available on each print.

- Image area: 11.5" x 8.5" • Paper size 16" x 13"
- Individual Prints\$40.00 ea.
- Acrylic color remarque on any print, add\$80.00 ea.
- 18" x 14" Framing with double matting, also available.
- Special 10% discount for matching four print series.
- Shipping and handling - \$4.00
- Maryland Residents please add 5% Sales Tax

Jim
TAYLOR

Jim Taylor • 26 Fence Row Ct. • Baltimore, MD • 21236 • (410) 529-5014

Dealer Inquiries Welcome