

# The Canvasback

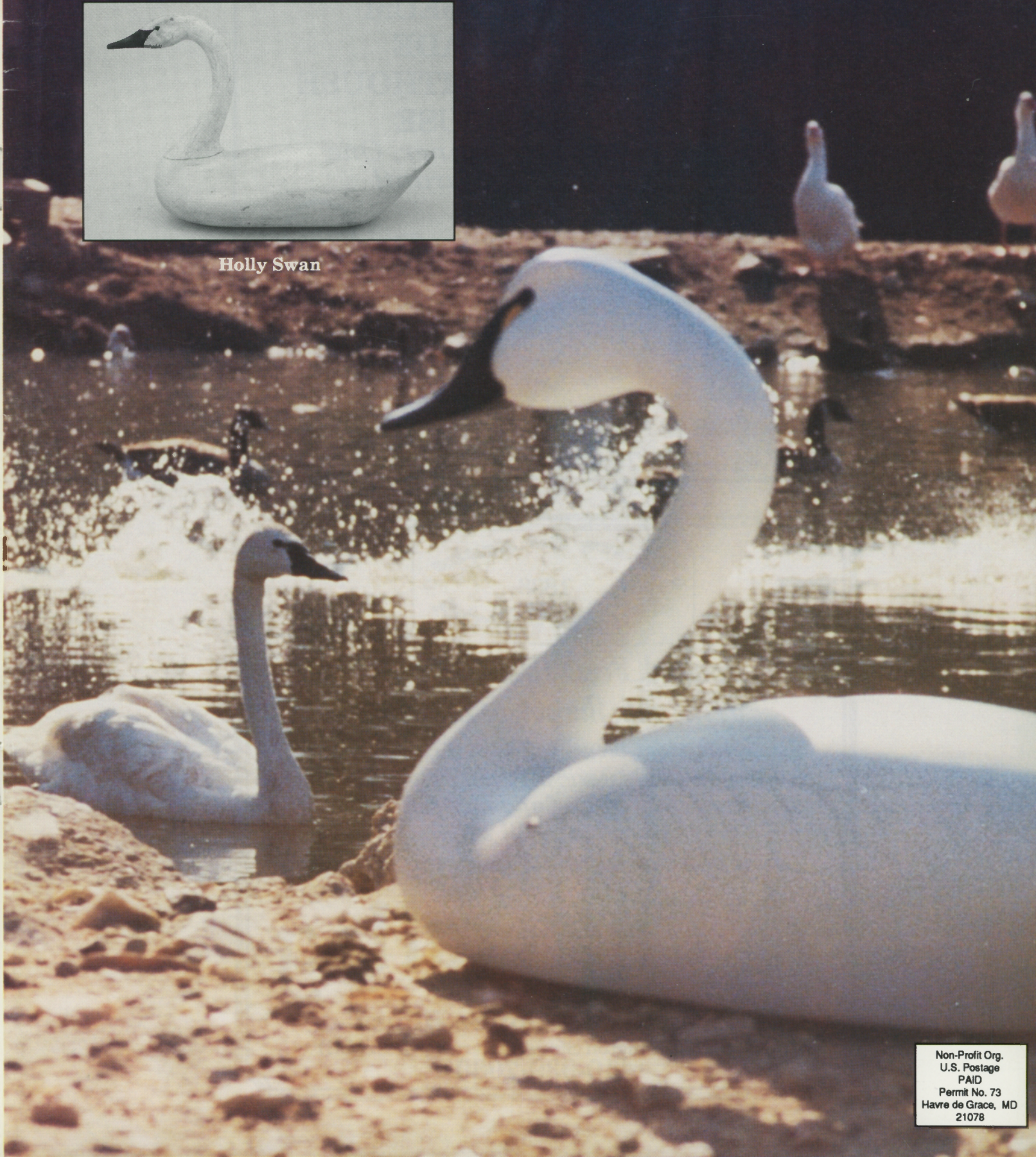
Fall 1994  
Vol. 3, No. 4

Havre de Grace Decoy Museum

\$3



Holly Swan



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# 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 **Swan Rescue**  
*by Joe Mitchell*
- 9 **Something is different. . .**  
*by Peggy Eppig*
- 12 **A Whiteness of Swan**  
*by C. John Sullivan, Jr., and C. John Sullivan, III*
- 15 **Hunting the Hooper**  
*by John V. Quarstein*
- 17 **Swans From The Collection**  
*by Karla Mattsson*
- 20 **Canvasbacks Coming In**  
*by John V. Quarstein*
- 21 **The Shorebird Decoys of Seaford, Long Island**  
**An Exhibit at the 1994 Waterfowl Festival**  
*by George W. Combs, Jr.*
- 24 **The Hipple Decoys: Hard to Find, But Worth the Search**  
*by Bill Smart*
- 26 **Exhibit Update**  
*by Karla Mattsson*
- 29 **Auction News**

## DEPARTMENTS

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

## ON THE COVER

Dr. Cook's farm provides an active backdrop for Bill Collins full-size swan. Photo by Mary Jo Moses.

INSERT: James T. Holly, Havre de Grace MD, circa 1890. Photo by C.J. Sullivan

## FROM THE EDITOR

Swans, swans, and more swans will greet you at the turn of each page! Well, there is one more swan I would like to share with you. Pictured below is a swan decoy carved by me! Under the guidance of carver Ned Mayne, I was able to complete my first decoy at the carving classes held at the museum. The museum has two very talented carvers, Ned Mayne and Jeff Moore who give carving classes at the museum. If anyone is interested in taking a class, please call the museum and give your name and address so that we can notify you of the Spring dates.

For a future article in *The Canvasback* we are requesting our readers to submit a photo and story about your favorite decoy. Please write about why you picked this particular decoy, how you got it, and background history on it. Make sure your name and address are on the back of the photo. They will be returned.

*Mary Jo Moses*



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*From  
the  
President*



Dear Museum Member,

Great things are happening this Fall at the Decoy Museum which will culminate a very successful year. New exhibits, special programs, and building improvements help the museum take another step closer to the American Association of Museums accreditation.

We are fortunate to be featuring two new special exhibits containing some of the finest bird carvings in America. Through the generosity of Dr. Mort and Carol Kramer, the museum is now displaying unique examples of Ward Brothers' decoys and memorabilia. The Kramers collected a wide array of letters, drawings, patterns, and tools during their long friendship with the Wards and many of these items, as well as some very special decoys, now can be viewed at the museum. Dr. John Levinson has loaned his pristine shore bird decoys for a temporary exhibition. The display includes examples by famous makers such as Elmer Crowell and George Boyd. Both of these exhibits are a "must to see" for all decoy lovers.

Another important improvement is the near completion of the R. Madison Mitchell decoy shop restoration project. It is wonderful to see the old shop restored. The museum is indebted to Pat Vincenti and his cadre of wonderful volunteers who have breathed new life into one of the Decoy Museum's finest artifacts.

I hope that many of you plan to attend the Anniversary Dinner on November 5 to view the special exhibits, our progress on "Gunning the Flats," and to get a sneak preview of the Mitchell shop. Our ability to achieve these accomplishments is due to all of our friends and patrons who share in the museum's vision.

*Allen J. Fair*  
President, Board of Directors

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





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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.

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# Swan Rescue

Joe Mitchell

On February 19th, I was among a group of volunteers at the Decoy Museum that were moving a boat into the new "Gunning the Flats" display area, when a visitor came into the museum to tell us that there appeared to be a sick or wounded swan on the shore in front of the museum.

I went to the shore to investigate the situation and found the swan on his stomach unable to stand. Several people were throwing corn to the swan and he was eating whatever kernels landed close enough, rolling from side to side to reach them.

The swan hissed at me as I got closer, but seemed too weak to be a threat. I immediately called Tri-State Bird Rescue & Research in Newark, Delaware to inquire if they would be able to help. I was familiar with this organization since I am from Delaware and was aware of the type of support that they could offer. They asked if I would be able to bring the swan to them. I indicated that it would be much later in the day when I would be finished working at the museum. They then asked if Perryville, Maryland was closeby since they had a volunteer who lived there. After answering that Perryville was just across the Susquehanna River from Havre de Grace, I was given the phone number of a Tri-State volunteer, Gene McCord. I called Gene and he informed me that he would be able to transport the swan to Tri-State in about an hour. He told me to take the swan from the shore and place him in a cardboard box.

I placed the swan in a box and put corn in with him, which he ate as if he was famished. I did a basic examination and did not see any evidence of a wound. Gene arrived and took the swan to Tri-State for observation. I called Tri-State a few days later to see how th

swan was doing. At that time, I was told that our swan was a mute swan and a very sick bird! The swan could not stand or fly, he was very weak and emaciated and also depressed, usually caused by the loss of a mate.

At this point I would like to explain more about Tri-State Bird Rescue & Research and what this organization does. Tri-State is a multi-discipline group of biologists, veterinarians, government agents, chemists and statisticians which studies the effects of oil on birds and implements necessary measures to deal with affected wildlife. This organization was formed in 1977 in reaction to the oil spill caused on December 26, 1976, when the Liberian tanker "Olympic Games" ran aground on the Delaware River. This spill was the fifth major oil spill in the mid-Atlantic area in a 30 month period, and despite the efforts of concerned citizens throughout the northeast, tens of thousands of birds died.

The staff at Tri-State remains on alert twenty-four hours a day, 365 days a year, to respond to oil spills in the mid-Atlantic area and to serve as consultants for oil spills around the world. They were called into action to respond to the Valdez, Alaska oil spill, as well as in the Persian Gulf war. Tri-State's experienced Oil Spill Response Teams have designed training and response programs in the United States and Canada for government agencies, industries and academic institutions. It is not unusual for Tri-State to send a Response Team to distant locations on very short notice in reaction to an emergency. A team of four or five staff members will travel to an oil spill location and train up to eighty or more local residents to help in the necessary treatment required for any number of birds.

Tri-State provides a much utilized service to agencies and citizens who bring wild birds to the Clinic for professional care. All of their efforts are supervised by a professional staff of wildlife rehabilitators and veterinarians. This service responds to over 5,000 calls each year from citizens who need help with a variety of questions and problems concerning wildlife. Tri-State's achievements would not have been possible without the generous contributions of individuals, corporations and civic organizations. Planned research projects, publication costs, and maintenance costs are ongoing needs.

Additionally, people bring birds of all species to Tri-State for care and treatment. Due to the proximity to major migration routes, over 100 species of birds have been treated at the clinic, ranging from tundra swans to ruby-throated hummingbirds. Problems treated have included orphaned birds, traumatic wing and leg fractures, neurologic disorders, and feather and respiratory damage caused by toxic substance. Ninety percent



Joe Mitchell holding the sick swan. Photo from collection of Joe Mitchell.





*The swan looking at his image. Photo by Joe Mitchell.*

of all injuries are related to man, often through the adverse effects of urbanization and industrialization. Birds have been treated after being hit by cars, attacked by cats, shot, poisoned, trapped, and contaminated in oil spills.

Tri-State accept birds brought in by local residents and referred from veterinary clinics in Delaware and adjoining states. Birds are brought to the clinic from distances of over 100 miles. Treatment is provided free of charge; donations are accepted.

Rapid growth in the number of birds needing treatment led to the establishment of a permanent facility, the Tri-State Bird Clinic, on June 6, 1982 in a century-old schoolhouse provided by new Castle County Parks and Recreation. Over 1,500 wild birds are treated annually at this Delaware facility. The new facility combines indoor hospital wards with outdoor screened cages, a waterfowl compound with pool, and four raptor flight cages, the largest of which is 12 x 14 x 42 ft. These areas are capable of holding over 200 birds at one time. However, Tri-State needs to expand this capacity to meet increasing demands for flight conditioning rehabilitation and an anticipated case load of over 2,000 birds each year.

Now, let us resume the saga of our mute swan. I visited the swan at Tri-State and found that his treatment was both physical and psychological. To help with the swan's depression, his food was placed in front of a mirror so that it would appear as if there was another swan. Two domestic geese were added to his cage to keep him company. He responded and began eating and gaining weight. The swan had an increased white blood count which indicated an infection and was administered an antibiotic as well as an anti-fungal drug. He was wormed and given fluids for dehydration. This type of care is quite typical of the support that Tri-State can give to any type of bird. The swan was kept indoors during the early part of his stay and Staff Veterinarian Erica Miller informed me that the swan

would be moved to an outdoor swimming pool in about another week.

Veterinarian Miller told me that they would release the swan when they were sure that he had regained his health and was able to fly again. Luckily, Mr. Wiley Tuttle of Rock Hall, Maryland called Tri-State to inquire as to whether they had a mute swan. When he found that they did, he asked if they would consider releasing it on his private estate since he had a mute swan that had become desolate because its mate had been killed.

Tri-State decided this plan was worth a try and just seven weeks after the swan went to Tri-State for treatment, the swan was released on Mr. Tuttle's pond, according to Tri-State Release Chairperson, Pat Wolters. Even though his muscles were weak from captivity, he flew as best he could and settled on the pond near Mr. Tuttle's swan. Tri-State heard again from Mr. Tuttle in May and he reported that both swans had adapted to their new relationship and flew together in and out of the three ponds on his property. I talked with Mr. Tuttle's daughter in June and she informed me that both swans have stayed together and fly daily from the ponds to the bay, behaving exactly as wild swans should.

For more information on how you can be a volunteer or member of TriState write to; Tri-State Bird Rescue & Research, Inc. P.O. Box 1713, Wilmington, DE 19899 or telephone (302)994-7578. The Decoy Museum encourages you to consider a tax-deductible contribution that will assist Tri-State in its ongoing efforts in rehabilitation, research and education in the conservation of one of the world's most valuable resources - its diverse wild bird populations.



*The release. Photo by Tri-State.*

## Book Review

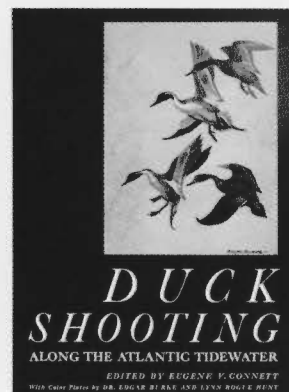
# Duck Shooting Along the Atlantic Tidewater

Edited by  
Eugene V. Connett  
Reviewed by  
Bill Smart

The idea for writing this book was conceived by Dr. Edgar Burke sometime well before the publishing date of 1947. He convincingly persuaded Eugene Connett to join him in an effort to accurately record the era of market gunning and superb duck hunting for future generations. Their effort resulted in not only a wonderful historical reference, but a classic work rich in personal memories, interesting photographs and pleasing waterfowl art work in the form of color plates by Dr. Burke and Lynn Bogue Hunt.

Enlisting the assistance of numerous prominent sportsmen, Burke and Connett were able to produce 15 significant chapters of Atlantic Flyway duck hunting history and additional chapters on conservation, decoy making, retrievers, and waterfowl. Through the contributions of outdoorsmen like Lincoln, Crowell, Wheeler, Hunt, Barbour, and others this book was completed in a year's time. The seventeen different authors who contributed to this book present the reader with diverse writing styles and enjoyable reading.

Eugene Connett was the perfect choice for editing this publication. He not only wrote half a dozen books on hunting and fishing but, as the former head of Derrydale Press, he edited a vast selection of sporting books. This publication includes six chapters of Canadian and New England gunning including New Brunswick, Merrymeeting Bay, Maine, Cape Cod (by Elmer Crowell), Long Island Sound (by "Shang" Wheeler), Long Island pond shooting, and Great South Bay, New York. Among these chapters are discussions of live decoy use, shore bird hunting, line shooting in Connecticut, punties (boats), and battery shooting in New York. The Mid-Atlantic states are referred to in chapters pertaining to Barnegat Bay, Chesapeake Bay, Eastern Shore of Virginia, James and Potomac Rivers, Back Bay, Currituck Sound, and Pamlico Sound. Included are memories of sneak box shooting on Barnegat Bay, sinkbox shooting with Captain Harry Moore in Havre de Grace, Cobb and Hudson family reflections, and marsh shooting on Currituck Sound. Two chapters record hunting in the South addressing shooting on the Honosassa River in Florida and marsh shooting in Louisiana.




The additional chapters include a rather in depth and analytical discussion concerning the need for conservation and the effect of swamp draining and food supply changes like wild celery and eel grass reduction. A chapter on retrievers reports the strengths and background of several hunting dog breeds and a "how to" section for training your dog. Finally, there is a chapter on making and painting decoys. The author of this chapter felt strongly that one should make your own decoys because factory birds were too expensive and the quality was inadequate!

This book is filled with a wealth of history and 64 pages of wonderful photographs and drawings. There are many photos of regional decoys throughout. Although this book has been out of print since 1958, I still see copies at decoy shows and auctions. To acquire a copy, contact with a shop that specializes in old books might be useful (Highwood Book Shop comes to mind).

Duck Shooting Along the Atlantic Tidewater is 308 pages and was published in 1947 by William Morrow and Company, New York, and Stewart Limited, Toronto. It was republished in 1958 by Bonanza Publishing, New York.

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# Something is different . . . . .

Peggy Eppig

Illustrations by Karla Mattsson

Unlike spring, which bursts upon the scene, the fall season slowly creeps into our summer. One morning you look out and notice that something just seems different. The nights have cooled, sleeping is easier. The sun strikes down at a slightly lower angle, enriching colors and shadows. The dogwoods sport red leaves, while the forest around them is still cloaked in green.

It is this early time of change that arouse the animals to our north. The feeding is heavier, nights are restless, and coats grow thicker. Soon the tundra swans will begin their long journey south, following ancient flyways. The snow geese will gather in huge flocks and the noise from the constant chattering on these gathering grounds is at once joyful and deafening. Hawks and eagles line into the currents of the mountain ridges. These animals know what to expect as our autumn swings towards winter.

But look too for the unexpected harbingers of the changing seasons that should be sought out and observed. The abundant fall wildflowers, especially the Joe-Pye, asters, daisies, and sunflowers, host a multitude of travellers. The butterflies and moths frantically feed upon the nectars of these flowers and at our hummingbird feeders before seeking shelter for the winter. Though many species only travel short distances some, like the monarch fly incredible routes, as far away as Central and South America!

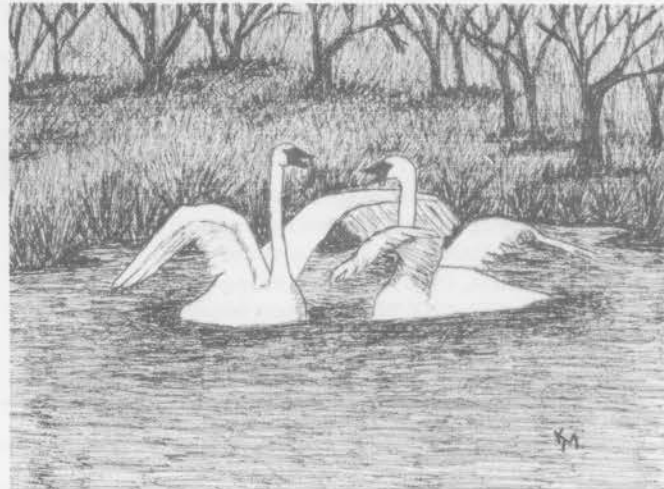
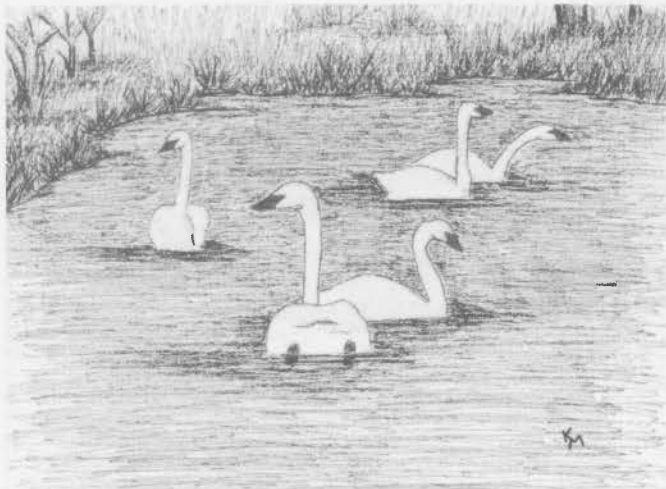
Our insect-eating friends, the little brown bat, may be seen dipping and diving near parking lot lights in numbers as they work their way slowly west or north. North?! Bats require specific humidity and temperature ranges to enter their hibernation state. Deeper caves may exist north of their summering range, where these conditions can be met. These wintering sites are



as ancient as the flyways of the waterfowl, and should be afforded the same protection as any refuge.

People who spend lots of time outdoors are especially tuned to the changes of the seasons, especially if their livelihood depends upon it. Ask a waterman where the crabs go, what do the fish do, and how does the water itself react to the coming of cold? Ask a flyfisherman or woman what the insects do in Fall, and how do the trout or bass react? Gardeners know by the curl of a leaf or the sudden change in flavor that a frost is due.

Soon the October nights will come alive with the high altitude honking of Canada geese. Daytimes will find every thermal jammed with hawks and the eerie far-off yodel of the swan. Warblers will course along the wood edges and butterflies will soar noiselessly over our heads. Something is different, and it's time to gather and prepare!

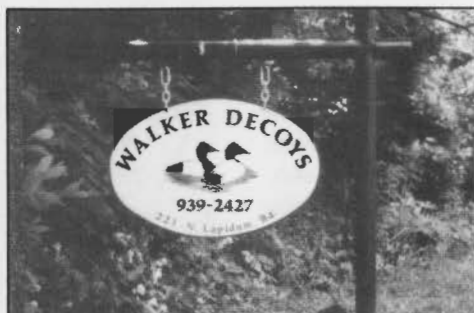


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Loons	\$60 ea
Pigeons	\$35 ea
Doves	\$35 ea

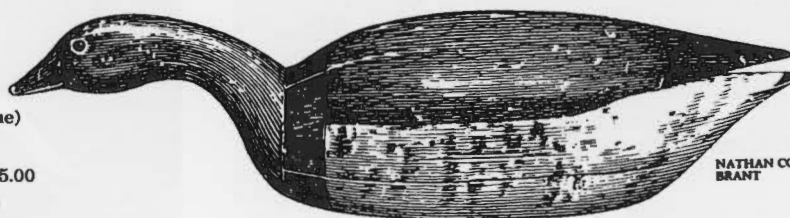
Oversize	Price
Canvasbacks	\$50 ea
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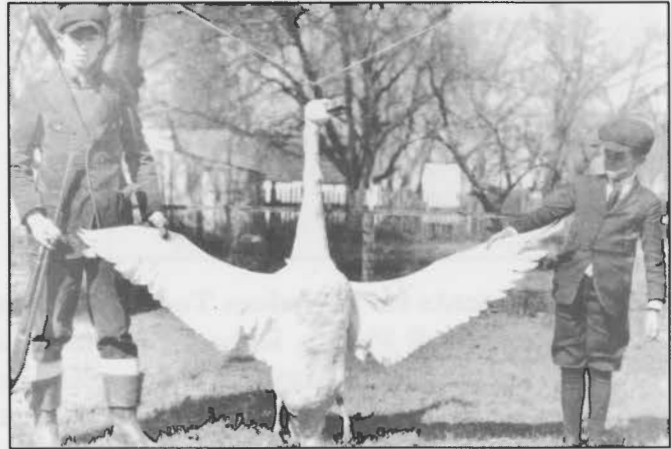
# A Whiteness of Swan

C. John Sullivan, Jr.

C. John Sullivan, III

For eons, millions of migratory waterfowl have visited our shores. Of all of the species that make their bi-annual journey through this region, there is one that is the most easily recognized by even the least knowledgeable of the amateur ornithologist. This species is the majestic and noble wild swan, the largest of all water fowl. In folklore, the myth and power of the swan can be traced back as far as the early Bronze Age.<sup>1</sup> There are two swans which are native to North America: The trumpeter and the whistling. The trumpeter population was almost totally exterminated in our nation's earlier history. The beautiful pure white feathers and quills were in great demand by our European ancestors. The Hudson Bay Company exported 108,000 swan skins to London, England between the years 1823 and 1880.<sup>2</sup>

The trumpeter followed the Pacific Flyway venturing into the Central Flyway as far as Missouri and Indiana. The whistling swan covered a much broader area of the continent with about half of their total population wintering on estuaries of the Chesapeake



Two young boys with their "prize" shot of the day. Havre de Grace, Maryland, circa 1918. Photo from Vance Strausburg

Bay and Currituck Sound.

The only significant physical differences between the species are that the trumpeter is slightly larger, and the whistling has a yellow spot on the bill in front of each eye. The yellow mark is not always present, thereby leaving the only consistent difference to be a salmon red streak on the edge of the mandible of the trumpeter. Also, there is a difference in the call of the two birds; the trumpeter being horn-like and the whistling's being like a bark-whistle. The male swan is known as a "cob" and the female a "pen". All immature swans are known as "cygnets".

The shooting of swan along the Atlantic Flyway was not the slaughter that most would think. In 1847, Elisha J. Lewis, M.D. wrote in his book, The American Sportsman, "that the swan were at times quite numerous in the vicinity of Carroll Island and that the flesh of the, cygnet, or young swan, is considered excellent. We have eaten it quite frequently but cannot say that we have a great predilection in its favor. One thing is certain, however, it is superior to the wild goose, but inferior to the canvasback."<sup>3</sup>

In 1895, Frank C. Kirkwood stated in his collection of field notes on Maryland birds that "while swan are more or less difficult to shoot they often bed on broad water out of range in large numbers. On January 20, 1894, I counted 82 standing on the ice in the mouth of the Gunpowder River, and one week later 194 on the water at the same place where I am told that at times appear in greater number."<sup>4</sup>

The United States National Museum reported on



The Williams brothers of North Carolina with their days bag. Photo from Ward Foundation.



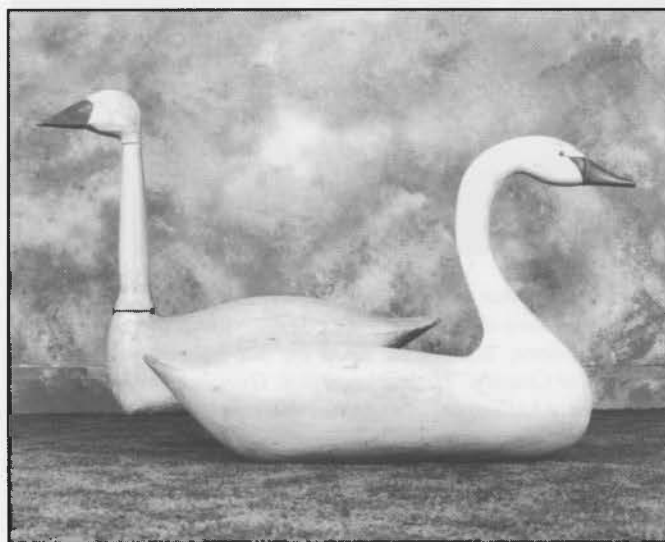


*Gunpowder River hunter with swans near Maxwell's Point, Harford County, Maryland, circa 1915. Photo from the collection of C.J. Sullivan*

its 1883 edition of List of Birds in the District of Columbia that the American swan was a winter resident, not common. It is frequently exposed for sale in the market; but such individuals, and those which so commonly serve as signs for restaurants during the winter, are probably mostly shot on the Chesapeake, or, at any rate, not in the District.<sup>5</sup>

The most significant steps to saving the giant white birds was the Migratory Bird Treaty Act of 1918. This Act closed the season on all swan shooting.

Genuine swan decoys are the rarest of all decoys. The shooting of swan was never really considered the



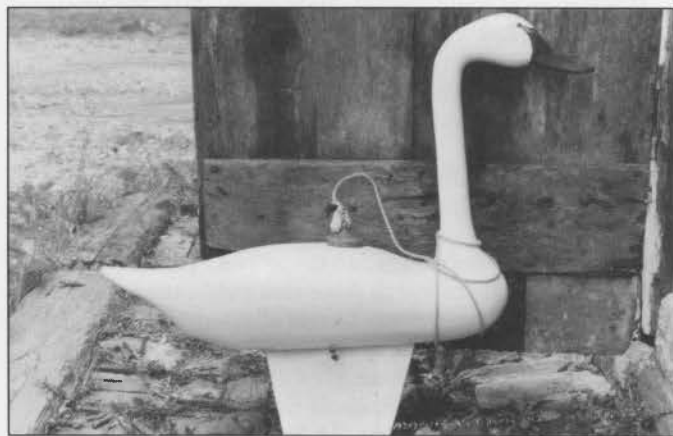
*James T. Holly and unknown swan. Two great birds both from Harford County, MD. Photo by Todd Holden.*

sport that duck shooting was. However, swan do take to decoys readily.<sup>6</sup> After 1918, killing the giant waterfowl was generally not planned, but happened rather more by chance. When point shooting was practiced in areas such as Maxwell Point, Bengies or Carroll Island, an occasional swan would be taken while the gunners were sitting awaiting a flight of ducks. The Millers Island Gunning Club, whose membership owned one of the best known swan decoy rigs practiced the shooting of swan from their island. "There were two 4-gauge guns which belonged to the club and which were used by members for swan and goose shooting, the shells containing 12 drams of black powder and as much number 2 shot as could be crammed into them. It was astonishing to note at what distance Big Liz could pull a swan or goose out of the air."<sup>7</sup>

After the Migratory Bird Treaty Act, swan decoys, it seems, became a part of decoy rigs as confidence birds. Hunters, being well aware of the nature of the big white bird, would use them with duck decoys in an attempt to imitate nature.

Swan decoys can be categorized into four distinct groups: gunning decoys made prior to 1918 for swan shooting, those made after 1918 to compliment duck hunting rigs, those made for the body booting rigs of the Susquehanna Flats to aid in concealing the hunter, and those made since 1930 used as an integral part of black duck gunning rigs. R. Madison Mitchell, of Havre de Grace, made about six diving swan decoys to be used exclusively with the small rigs of his black duck decoys.

The construction of swan decoys required a huge piece of wood. Some of these decoys weighed from twenty to forty pounds. The height of the neck and size of the decoy required a substantial ballast weight. In the area surrounding the Susquehanna Flats, the swan decoys were made with a large attached keel weighted

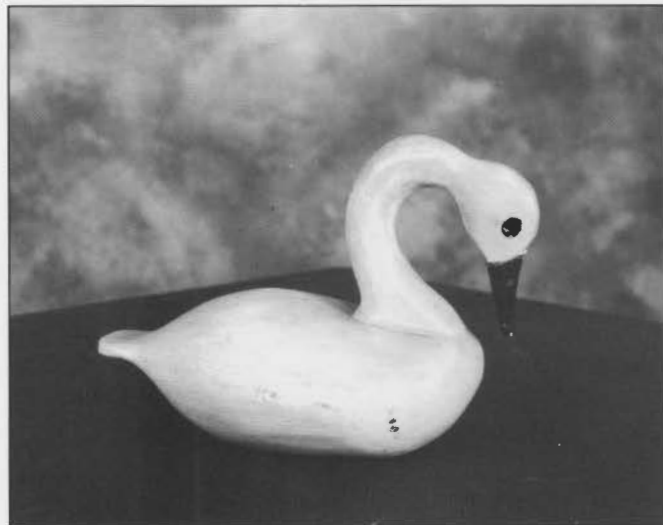


*Evans McKinney, Elkton, MD, circa 1958. This practical bird has a barn door keel attached to further enhance its realism in the bay. The straight neck is affixed to a body which Madison Mitchell turned on his lathe in Havre de Grace, thus exhibiting the talents of both carvers. Photo by C.J. Sullivan.*

with iron or lead for proper balance in the water. R. Madison Mitchell modified this design for storage or transportation use by hinging the keel. These became known as "barn door keels." Due to their enormous size, a number of the earlier swans were made of cork or hollowed out to lighten them due to their enormous size.

The genuine historic swan decoys are as scarce and rare as early teal and ruddy duck decoys. They make a welcomed and prized addition to any decoy collection. Swan decoys are highly desirable to collectors, not just the hard core decoy collectors, but also the novice or occasional collector. Contemporary swan decoys, by today's carvers, are sought after in both full size and miniature.

The majesty and mighty presence of North America's largest waterfowl has endured for thousands of years. Its lure has captured the imagination of authors, poets, artists, and carvers, throughout recorded history. The swan decoy has gone from the working environment to the folk art genre. These carved wooden icons of beauty should remind all of us of the fragility and magnificence of our Mother Earth.



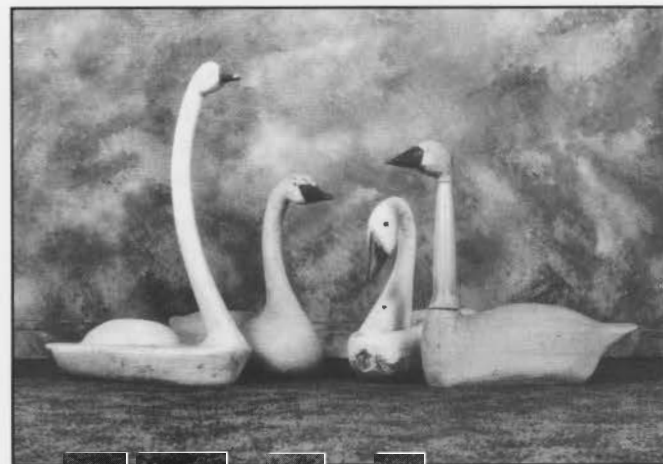
*Thomas Barnard miniature swan, Havre de Grace, MD, circa 1914. This wonderful bird further exhibits the multitude of talent Barnard had through the outrageous neck carving. Barnard, in an attempt to further capture the graceful lines of the whistling, carved the neck and head in a preening position. Photo by S. Todd Holden.*

#### Footnotes

- 1 Armstrong, Edward A. The Folk Lore of Birds. New York, NY. Dover Publications, Inc. 1970.
- 2 Linduska, Joseph P. Waterfowl Tomorrow. The United States Dept. of Interior. Washington, DC. 1964.
- 3 Lewis, Elisha J., M.D. The American Sportsman. Philadelphia, PA. J.P. Lippincott & Co. 1857.
- 4 Kirkwood, Frank C. A List of the Birds of Maryland (Collection of Field Notes). Baltimore, MD, Private Printing. 1895
- 5 Grinnel, George Bird. American Duck Shooting. New York, NY. Forest and Stream Publishing Co. 1901
- 6 Coues, Elliott & Prentiss, D. Webster. List of Birds. Washington, DC. Government Printing Office. 1883

Author's note: I am compelled to note as I complete this article that, in my research from this publication, I found many margin entered notes by one of the prior owners of this great little text. One of the entrys under Passenger Pigeon read : "One shot near Washington in fall of 1887, 2 or 3 at Laurel, fall of 1889, small flock being observed there, one shot at Donloring, VA Sept. 19, 1889."

- 7 Blogg, Percy Thayer. There are no Dull Dark Days. Baltimore, MD. H.G. Roebuck & Sons. 1944.



*Orem familyswan, Dorchester County, MD, circa 1920. James T. Holly, Havre de Grace, MD, circa 1910. Unknown swan, Eastern Shore, MD, circa 1938 an old gunning bird from Dorchester County. Unknown swan, Gunpowder River, MD, circa, a rare hollow carved bird with a straight neck. Photo by S. Todd Holden.*

# Hunting the Hooper

John V. Quarstein

*Onward came two splendid birds, their heads and long necks straight out before them, whom I destined as trophies for my bow and spear. As they passed in front of me I let them have it, and brought one of them, a superb specimen, down to the water. During my eight hours in the battery by dint of good fortune, I managed to bag nine magnificent swans.<sup>1</sup>*

Variouslly referred to as "hoopers," "whistlers," and "great whites," swans were a popular game bird during the late 1800's hunted to the brink of extinction for both meat and feathers. Sports and market hunters operating in North Carolina's Currituck and Pamlico Sounds took daily bags of 10 to 25 swans which helped to decimate their populations. Regulations of the Migratory Game Bird Act enacted in 1918 were largely ignored by the dedicated market hunter and swans were often openly sold in rural hamlets during the depression. At \$1.50 a bird, "it was a lot of meat for many hungry families".<sup>2</sup>

Swans never matched canvasbacks or other diving ducks as a prime hunting bird; both before or after the implementation of game regulations. Their eastern migration has always been composed of a small population and since swans travel only to particular sections of the Chesapeake Bay and Currituck Sound, they were never as accessible to hunters as other waterfowl. Extremely wary birds, whistlers do not always decoy well and, "attempts to shoot them in any considerable numbers resulted in making them wilder than ever or in driving them away altogether."<sup>3</sup> Many shots were at passing flocks from shore blinds built for duck hunting or sinkboxes sited near where swans were known to feed.<sup>4</sup> "The swan ain't no soft shot," commented one North Carolinian market gunner in 1876. "You'll think he flies heavy. Don't you believe it. He's goin' at a slappin' pace, so just drop your shot in front of him or you're euchred!"<sup>5</sup>

In addition to the difficulty of finding and then bringing a hooper down, the general illegality of swan shooting makes it a dangerous sport. The \$500 fine has caused many sportsmen to hesitate when raising their shotguns at a low flying flock, while some others become so excited by the sight and ensuing temptation of these great white birds that they take a chance and fire. "I'll take a \$1,000 worth," one bored hunter was known to have said when dropping two passing whistlers.<sup>6</sup> This gunner might have escaped the long arm of the law, yet only a few dare.

I have been fortunate to hear several "accidental" swan shooting stories from my grandfather and an old friend of his, Dr. W. A. "Buzzy" Councill. They both attest that they have only shot a swan or two by

accident, yet their stories provide some humorous insights into the dark world of outlaw gunning. Councill remembers on one Christmas Eve he was "attacked" by a big bird on Hoopers Island and then "forced to shoot it in self-defense." The only problem that came from his violation was how to dispose of those "four layers of g—d—bright white feathers," to avoid possible arrest. Once cleaned and ready for consumption, he sent his son to a nearby creek to dump the remains; but, as the wind had picked up into a shrilling force, it soon was dropping the evidence like snow in his and his neighbor's yard. Lucky it was Christmas and with the wardens were eating turkey, he escaped detection.

Buzzy went on to tell me another tale of the hunt for the great white, which was actually a travesty of errors that began one day in 1942 when he was awaiting entrance to medical school. A friend of his, Dr. Harry Bartron, knew of a magnificent gunning shore on the western side of Kent Narrows south of Hog Island and owned by a "real drunk." They could weasel a good day of gunning for \$5.00, no charge if no birds and perhaps even less if they brought a fifth of whiskey.

This particular day was a true bluebird day with the wind blowing hard from the northeast and they had not gotten a shot. Around mid-afternoon, six swans appeared directly above them slowly making headway into the 30-knot wind. Buzzy was using an old 10-gauge damascus double with 3 1/2-inch magnum smokeless shells, "an invitation to disaster," he remembers Harry said, "Take a shot at them Buzzard and see where they go." Realizing that they were only 1,000 yards away from the Kent Narrows Bridge "where the game wardens were known to sit looking for outlaws like us", Buzzy went ahead and raised up his shotgun and fired. Surprisingly, the lead swan was hit and started to drop into a gliding pattern, eventually falling into a marsh behind their blind. Now despite having sweated out the descent of the swan since his illegal shot might have been noticed, Councill was prompted by his companion to "damn the torpedoes' and pick up that swan."

When Buzzy finally reached the marsh he found that the hooper was far from being dead and to make matters worse, "that idiot began running across the marsh with me trying to catch him. I eventually grabbed him and then the fight began," he recounted.



"His neck was as big as a baseball bat and his long wings were flapping away causing feathers to fly everywhere while I tried to dispatch him without much notice." Council, using every trick he had finally subdued the swan, but being a 1/4 mile away from his car, Buzzy took off his sweatshirt and stuffed the great white into it so the huge bird would not be seen as he crossed the open marsh. When he reached the supposed safety of his car, not only did he realize that he had lost his keys during his fight with the bird, but that the swan's head had been visible the entire time he was "sneaking like a thief in the night" across the marsh. Apparently, the swan's neck had dropped down one of the sweatshirt's arms and the head had been "waving to all who could see." Fortunately for Buzzy, there were no wardens around since he had to wait several hours with that big bird until his brother-in-law could drive all the way from Baltimore, as there was only a ferry connecting the shores in 1942, with an extra set of keys. Reflecting on the story, Council added it might have been a little

risky and caused a mess of trouble, but "that bird weighed 24 pounds and was a real treat to eat."

"Simply delicious," one old gunner wistfully remembered of his last swan dinner, "and I'd gladly enjoy a hooper again if I ever get a safe chance to bag one." Despite this hunter's lament, many gourmands agree that only a young swan will provide a succulent feast. "Old birds are hard as worn leather and taste like a muscovy duck," my grandfather told me as I was making plans to legally stalk the great white in North Carolina last year. "Save your trouble and shoot a goose," he added. Perhaps some of the myths surrounding the epicurean qualities of roasted swan are based on their beauty or because they are such a forbidden fruit.

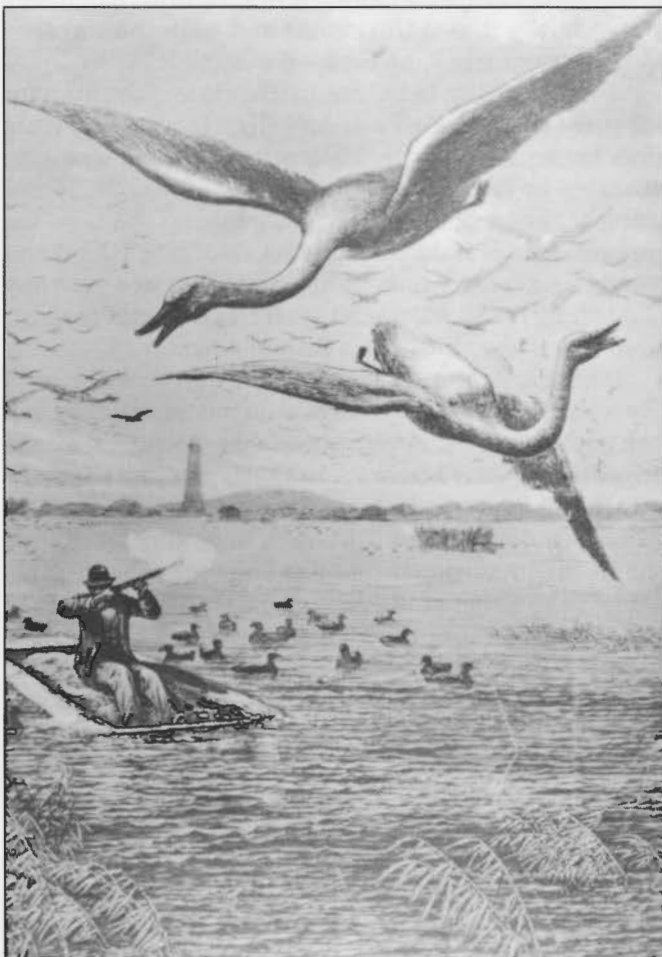
Swans have always been an attractive target because of their large size and spectacular appearance. Yet few hunters have had or have taken the opportunity to gun a great white even though they are now legal in several states. My grandfather remembers shooting a couple of swans in 1936 while gunning with some friends on an especially nasty day near Grasonville, Maryland. Five hoopers tolled into their blind and when the smoke cleared, the birds were all dead on the water. "I never shot one again," he later said, "they are such magnificent birds that they deserve a better fate than my plate."

#### Endnotes

- 1 Frank Leslie's Illustrated Newspaper, February 26, 1876, pg. 5
- 2 John L. Kronau, Personal Communication, August 1994.
- 3 Arthur Cleveland Bent, "Life Histories of North American Wild Fowl, Order Anseres," US Natural History Museum Bulletin, 1925, pg. 130.
- 4 Bent, p. 130, and F.H. Kortright, The Ducks, Geese and Swans of North America, 1942, pg. 75.
- 5 Frank Leslie's Illustrated Newspaper, pg. 5.
- 6 W.A. Council, Jr., Personal Communication, August 1994.

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- Council, W. A., Jr., Personal Communication, January and August, 1994.
- Elliot, Daniel G., The Wild Fowl of North America, 1898.
- Frank Leslie's Illustrated Newspaper, February 26, 1876.
- Kortright, F. H., The Ducks, Geese and Swans of North America, 1942.
- Kronau, John L., Personal Communication, August, 1994.



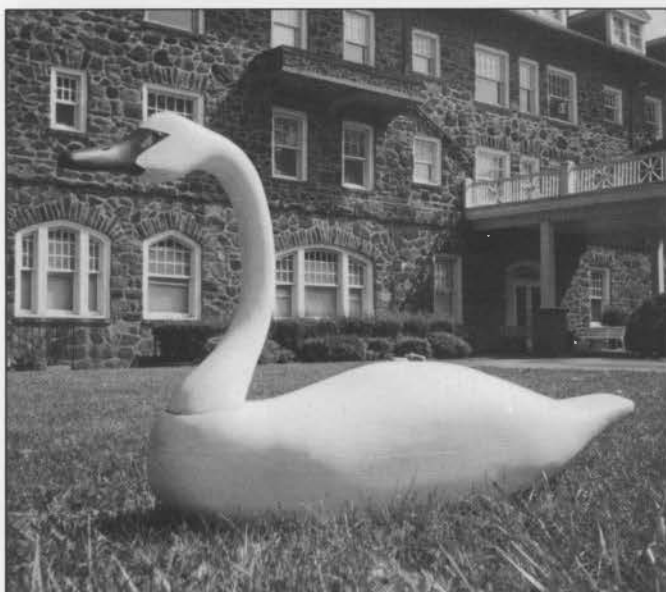
From Frank Leslie's Illustrated Newspaper, February 26, 1876. A scene of swan shooting from a sinkbox in Currituck Sound, North Carolina. From the Royal Swan Farm Collection.

# SWANS FROM THE COLLECTION

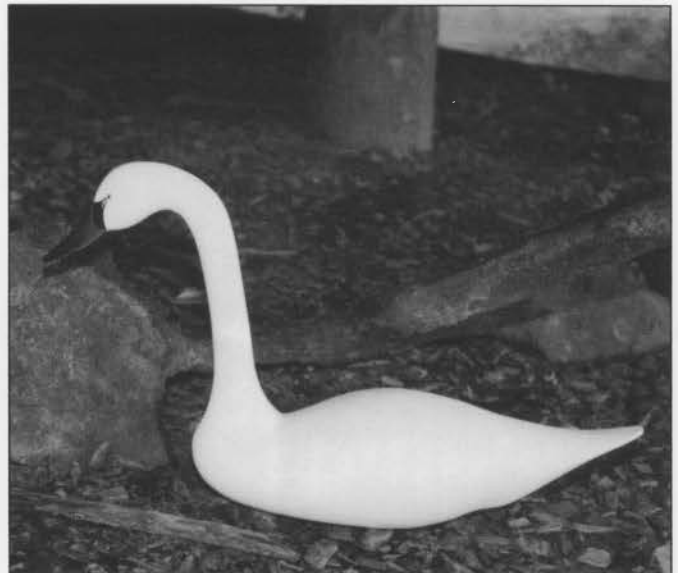
Karla Mattsson, M.A.  
Photos by K. Mattsson and M. Moses

Folk art is a very ambiguous concept. Just what constitutes folk art? If art signifies the aesthetic object and craft is the practical, then folk art is the synthesis between this dichotomy. Folk art also contains deep undercurrents of tradition in form, construction and use. Yet innovation is incorporated into the creative process allowing for individuality and moderate change. Assumptions that folk art is crude or naive are common but erroneous. It is inclined to symmetry and repetition, but not necessarily to simplicity.

Swan decoys are perfect examples of a changing folk art tradition. They are entirely functional objects with obvious artistic merits. The production and form of these decoys has continued for generations with minimal change, yet each carving is an expression of individuality. As the market for decoys changed, carvers began creating swans for collectors rather than hunters, and they adopted more naturalistic poses and heightened detailing. With increased emphasis on the aesthetic features, swan decoys are more like elegant sculpture while retaining all of the fundamental qualities of earlier working decoys.



*Horace Graham swan in front of the old Bayou Hotel.*



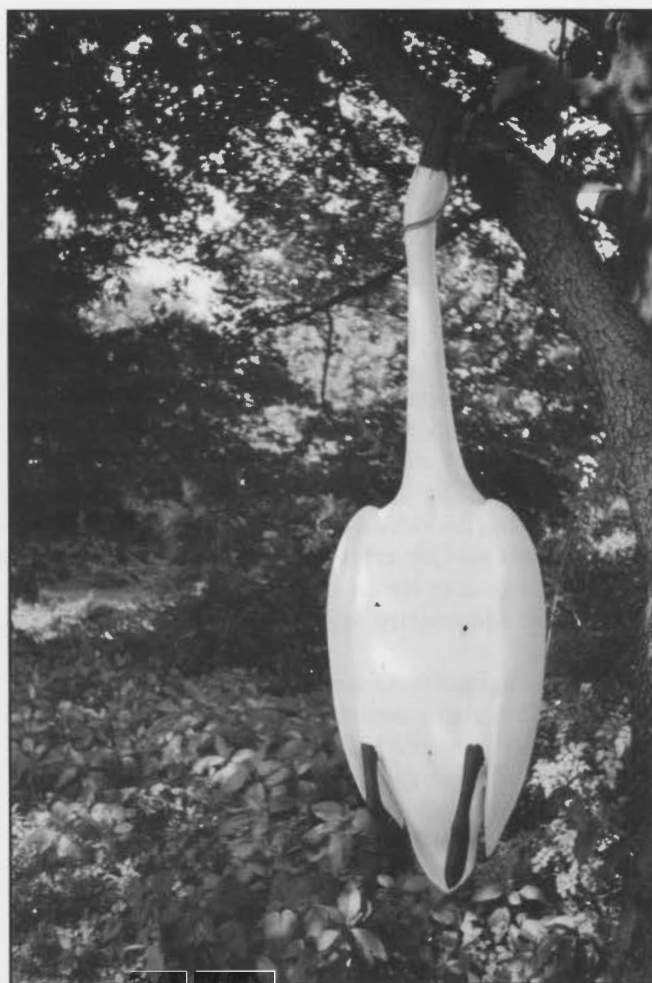
*Jim Pierce swan under the proposed Maritime Museum.*



*R. Madison Mitchell swan in the Mitchell shop.*



*Mason factory swan on the Flats.*



*Alan Purner swan on the museum grounds.*



*Charlie Bryan swan by the Martha Lewis.*

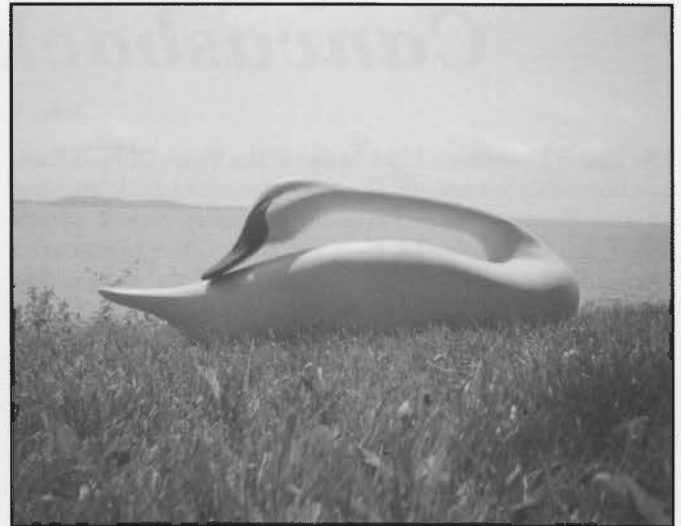


*Charlie Joiner swan in Dr. Carriere's garden.*





*Bill Schauber swan at Dr. Cook's farm.*



*Bobby Jobes swan on the Flats.*



*Bob Litzenburg swan in front of the Concord Light House.*



*Paul Gibson miniature swan in my house.*



*Capt. Harry Jobes swan in the museum garden.*

# Canvasbacks Coming In

John V. Quarstein

The Decoy Museum's 1994 Artist of the Year, Durant Ball, has been able to capture the true essence of duck hunting on the Susquehanna Flats in his most recent work entitled, "Canvasbacks Coming In." This image, the second in the museum's "Gunning the Flats" series, features two great Havre de Grace historical figures: Jim Currier and the Bayou Hotel.

Jim Currier was one of the finest of Havre de Grace's decoy makers, noted for his functional and stylish decoys. He was also an avid hunter and a guide for the many sports who travelled to the Flats during the heyday of canvasback hunting. This scene depicts Currier preparing to shoot from his blind near Concord Point as a flight of canvasbacks toll into a rig of his hand chopped decoys.

The painting's background features one of Havre de Grace's most famous landmarks, the Bayou Hotel. This magnificent four-story stone structure was built in 1918 to accommodate the sport hunters who once came to Havre de Grace to enjoy the bountiful canvasback shooting from sinkboxes. Recently restored, the Bayou still stands today as a symbol of those past hunting seasons when the rich and famous flocked to the Flats to participate in some of the greatest gunning ever.

"Canvasbacks Coming In" records another page of

Susquehanna Flats' gunning lore with its depiction of Jim Currier, his decoys, the Bayou Hotel, and some of the thousands of canvasbacks that once graced the Chesapeake Bay. This limited edition print interpreting the old days of duck hunting can be yours by contacting the Decoy Museum.



## 1994 Calendar of Events

- |                              |                                                                                                                               |
|------------------------------|-------------------------------------------------------------------------------------------------------------------------------|
| November 5                   | <b>8th Annual Anniversary Dinner</b><br>Decoy Museum                                                                          |
| November 11, 12, 13          | <b>Easton Waterfowl Festival</b><br>Contact (410) 822-4567                                                                    |
| November 14 -<br>December 30 | <b>Harford Artist Exhibit on 2nd Floor of Decoy Museum</b>                                                                    |
| November 19-20               | <b>Annual Decoy Exhibit</b><br>Held at the Nur Temple Mosque, New Castle, Delaware<br>Contact: James H. Lemon, (202) 998-8085 |
| December 10                  | <b>Candlelight Tour and Sale</b><br>Save 25% on all items in Decoy Museum's Gift Shop, for museum members only!               |
| January 6 & 7 1995           | <b>Antique &amp; Collectibles Hunting and Fishing Show and Sale</b><br>Bloomington, MN                                        |

# THE SHOREBIRD DECOYS OF SEAFORD, LONG ISLAND

## An Exhibit at the 1994 Waterfowl Festival

George W. Combs, Jr.

Each November thousands of visitors converge upon Easton, Maryland, to attend the annual Waterfowl Festival. Since 1971, the finest wildlife artists, carvers, sculptors, photographers and craftsmen have exhibited their work during the three-day event.

### The Artifacts Exhibit

One of the many exhibits and activities offered during the Festival is the Artifacts Exhibit which contains some of the most significant private collections available for public display. History buffs and decoy collectors thread their way through the Buy, Sell and Swap Exhibit located in the Easton High School in search of the Artifacts Exhibit. There they can enjoy the rich history of decoys and other items related to waterfowl and the gunning traditions of the Chesapeake Bay and beyond.

This year, a dozen serious collectors will proudly and creatively display choice duck decoys, shorebirds, wildfowling shotguns, and related items from their personal collections to delight and educate the public. The majority of exhibitors in the Artifacts Exhibit have been attending the Festival for a number of years, but deliberately vary their displays from year to year. Fellow collectors are always impressed with the changing collections at each show. One of the exhibits this year that is sure to draw the attention of the historical collector is a display entitled, "Shorebirds from Seaford, Long Island."

### "Verity Folks"

The shorebird decoys, or "Snipe Stool" as the baymen called them, were carved from 1840 to 1918 when the Migratory Bird Treaty Act of 1918 ended the selling and shooting of snipe. The guns, the decoys, and all the equipment of a market hunter soon became the artifacts of a lost era.

Seaford, New York, a small town set at the head of Seaford Creek and bordering south Oyster Bay and Jones Beach on the South Shore of Long Island was the hub of the shorebird decoys. The decoy carvers consisted of boat builders, market gunners, guides and baymen. The name most associated with the Seaford artifacts is Verity.

This town, dotted with boathouses, fishing shacks, and piles of clam and oyster shells from the days of the Indians, was the life-long home to many members of the multi-talented "Verity Folks." In the early 1800's, there were so many Veritys in the town that it was known as Verity Town. By the 1850's, however, it was

called Jerusalem South. According to legend, Seaford received its final name in 1870 when Captain John Seaman, a resident of the town, located his stolen horses in Seaford, Delaware. The townsfolk celebrated this event by renaming the town Seaford.

### The Harvest - Birds and Feathers

Located less than 40 miles from New York City, Seaford was the most famous place along the Atlantic Coast for the sport shooting of shorebirds whose season ran from May until the end of September during the golden years of snipe shooting. In addition, the marsh land and tidal creeks adjacent to Seaford provided the market gunner with yellowlegs, plover, peeps, curlews, dowitchers and knots. Countless barrels of these birds were shipped daily to the Washington Market in New York. There they were sold to hotels and restaurants which provided patrons a shorebird dinner along with a menu of hard clams, oysters and fish.

In 1865, before the Long Island railroad was established on the South Shore, the harvest of the bay was shipped by horse and wagon down the Sunrise Trail. Two-masted, shallow-draft Bay schooners, which could travel the shallow back bays, also hauled the harvest sailing through Jones Inlet into the Atlantic Ocean through New York Harbor to Fulton Market and Washington Market.

Another important industry that Seaford enjoyed was feathers. During the 1890's, the "Gibson Girl" hat was in style in America and Europe. Thousands of bird skins, wings and feathers were harvested for this fash-



*Famous Baymen of Seaford Return With Day's Catch.*  
Garnard Payne (left) and Nelson Verity (right) with a seaford skiff in the background, near Seaford L.I., circa 1895. Photo from the collection of George Combs.



ion trend.

The old Sunrise Trail, later called Merrick Road extended from old New York and passed through many seafront hamlets like Seaford as it headed east. Traveling into Seaford on a road bed of clam and oyster shells, the outline of famous hotels could be seen on each side. These hotels, grand for being so far from New York City, were filled with eager sportsmen who ate their "bay dinners" and bedded down for the 4:00 a.m. call by the local guides. Some of the sportsmen from New York who traveled on the old Sunrise Trail by stagecoach stayed overnight at John Powell's hotel and would gun under the wisdom of guide Nelson Verity early the next morning. They crouched behind an eelgrass blind as the morning glow reflected off the rig of black bellied plover propped in the air by thin red cedar sticks stuck into the shallow salt ponds.

### "Seaford Style"

Most of the Veritys of Seaford worked the bay and also made snipe and duck stool. Some of the work of these talented people has been forgotten, but among those whose decoys are highly collected today include Uncle John Henry Verity who was attributed with creating the wonderful carved wings and carved eyes, giving the shorebirds their "Seaford style." His earliest work dates from around 1830.

Obidiah Verity, 1850-1910, created the famous Verity shorebirds in many species. The carvings of many of the Veritys such as Andrew "Grubie," George, Smith Clinton, Oscar, and Steven may be found in

serious collections. They all had their own style of carving and painting but all carry the mark of Verity influence.

The most revered of the guides of Seaford was Nelson Verity. His knowledge of the working of the bay and waterfowl was second to none. He and his life-long gunning partner, George Pennell of Massapequa, formed a gunning team that excelled on the bay. On the day Nelson died, at 97 years old, he had his boots on and was waiting for Captain George to pick him up to go snipe shooting!

Charles Verity could build a Seaford skiff to shoot ducks or catch clams, as he would say, for \$35 including a shoving pole. For \$15 extra, his sister Nellie could make a sprit sail, mast included.

Other carvers from Seaford included: William J. Southard, a wheelwright who made yellowlegs decoys; Captain Ben Rhodes, whose fish camp and huge net reel could be seen on the banks of Seaford Creek; Frank Roach who used only willow wood when making decoys; and Steve Baldwin and Coles Powell, who also added to the Seaford style.

### 1994 Waterfowl Festival

Those who attend the Waterfowl Festival this year are encouraged to spend a little extra time at the "Shorebirds from Seaford" display in the Artifacts Exhibit. They'll be viewing American folk art in its highest form. Beyond the first glance, visitors will see history and gain an appreciation of the people who created these wonderful objects of still life during a time in Long Island's history when it was unspoiled and undeveloped. Each and every shorebird decoy is a reflection of its Long Island carver. The baymen who took baskets of these shorebirds by way of sail across the bay to the sandbars and salt ponds on the marsh were the market gunners.

This display is the story told by the creations of a "Verity." Shorebird decoys tell a long forgotten story, a story of men's lives.


The exhibit, "Shorebirds from Seaford, Long Island," will be featured in the Artifacts Exhibit November 11, 12, and 13, during the 1994 Waterfowl Festival. For more information about the Festival or about WFF decoy workshops call 410-822-4567 or write P.O. Box 929 Easton, MD 21601.

*George W. Combs, Jr. was the 12th generation of the Combs family to settle on the South shore of Long Island. Like his ancestors before him, he made his living from fishing, boat building, decoy carving and gunning. During the 1950's, the ability to make a living from the bay was severely curtailed and in the late 1980's George moved his family to the Eastern Shore of Maryland where he continues to hunt, crab and clam. He is presently the Chairman of the Artifacts Exhibit at the Waterfowl Festival.*


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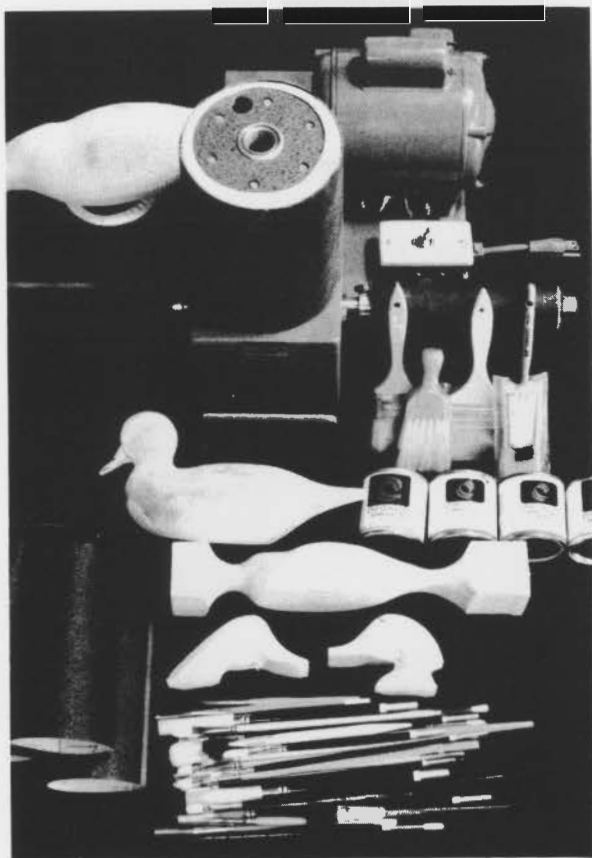
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Tuition \$65



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November 11, 12, & 13, 1994

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## PIERCE'S DECOYS

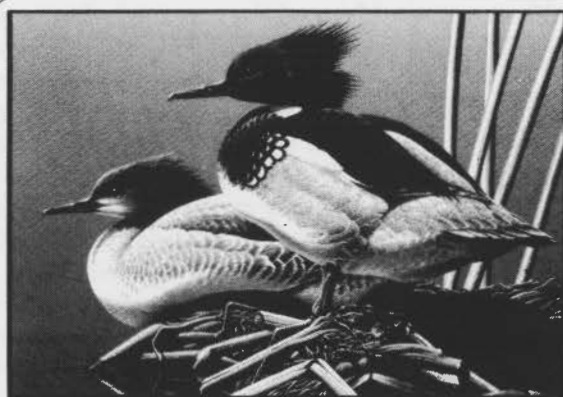
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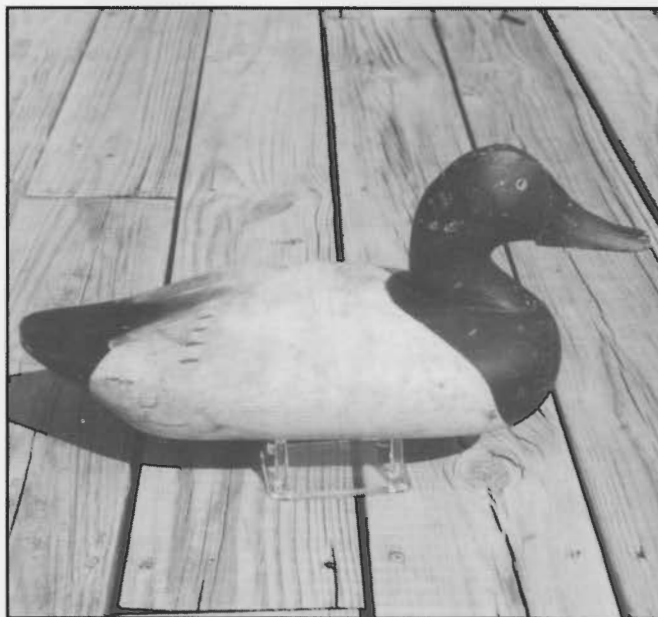
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## Hard to Find, But Worth the Search

Bill Smart

Dick Hipple liked to refer to himself as "a River Rat." Born Earle D. Hipple, Dick lived on or near the Susquehanna River all of his life (1891 - 1980). In the early 1900's when Dick was growing up, Havre de Grace was a vibrant little town that drew upon the resources of the Susquehanna River and the Upper Chesapeake Bay for its livelihood. With an efficient transportation system provided through the railroads and waterway shipping, the goods of the town flowed rapidly to the waiting markets in Baltimore, Wilmington, and Philadelphia. Commercial fishing in the Spring and Summer, market and sport gunning in the Fall and Winter, there seemed to be a never ending harvest of the resources which were abundant on the Susquehanna Flats. If this alone was not enough to draw Dick to the river, he also had the good fortune to marry the daughter of Captain Harry O. Moore. A waterman and guide to the sports who came to Havre de Grace to gun the Flats, Captain Harry Moore was a fixture on the waterfront. He was the captain of the sloop-rigged scow *Susquehanna* from the late 1800's until he had his own down the Bay sharpie built in 1904. He affectionately named his vessel the *Jennie F. Moore* after his only daughter. Jennie reportedly christened her namesake with a bottle of tea.

A man rather small in stature, Dick Hipple was energetic and is said to have possessed a great deal of physical strength for a man of his size. He became an able bodied deck hand for his father-in-law on the *Jennie F. Moore*, and as was custom in those days,



*Dick Hipple canvasback decoy. Photo by M. Moses.*

would spend the evening before a gunning trip aboard the vessel preparing for an early departure. During the Summer, prior to the hunting season, it was commonplace for many of the gunners and guides to make and repair the decoys they used as tools of the gunning trade. Dick Hipple was known to have made decoys while working on the *Jennie*, however, the number and type of decoys is not known. He did make canvasback decoys, probably carved circa 1920. These decoys tend to have finely carved heads that are more pointed. The bodies, some with shelves to support the head, tend to favor those of Edwin Pearson (1863 - 1932) also of Havre de Grace. Such a decoy with a shelf was an exception to the Havre de Grace school of carving.

The more common representative of Hipple's decoy making which has surfaced in recent years, is a rig of canvasback decoys which he made for his son Harry around 1933-1940. The rig consisted of about 80 birds with only 8-10 hens. These decoys all have "HH" on the bottom, for Harry Hipple. These too have finely carved heads with the bills extending high onto the head. The hand chopped bodies are reminiscent of those made by Jim Currier (1886 - 1969) of Havre de Grace. Currier lived just a city block away from Hipple during this period. Most of these decoys are in good shape and are found in original paint. Many have had an extra strip



*Canvasbacks by Dick Hipple. From the collection of Bill Cordrey. Photo by M. Moses.*



of lead added over the original weight, apparently to prevent these birds from rolling over while in use. One of these decoys is on display at the Havre de Grace Decoy Museum.

Dick seemed to enjoy working with wood and was quite an accomplished craftsman. He lived in a small home in Havre de Grace on Lafayette Street just to the rear of his father-in-law's home, in easy view of the Susquehanna River and Concord Point lighthouse. Behind his house was a small shop and garage where he made odds and ends and a few bushwhack boats. Some of his boats are still around. He was also a superb maker of wooden propellers for aircraft. He made many of these while employed at the Aberdeen Proving Ground.

Dick Hipple was not a prolific carver like many of the better known decoy makers of the Upper Bay region. He is also not known to have sold decoys. However, the addition of one of his decoys to any Susquehanna Flats collection would be a wonderful acquisition.

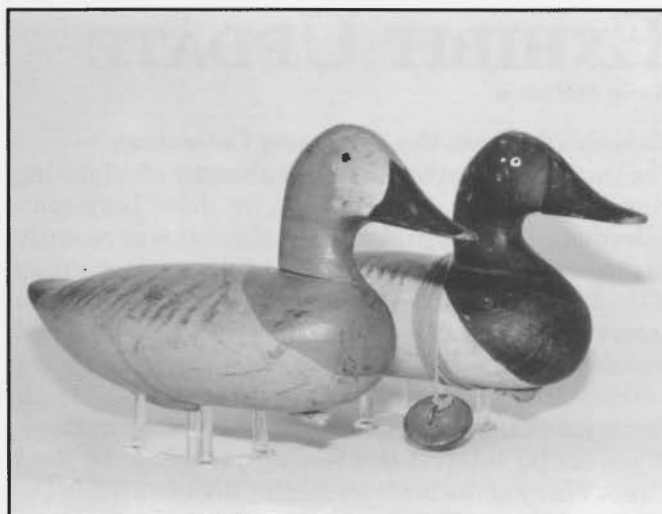
In the past three years decoys from this rig have been available at the Havre de Grace Decoy Festival, Easton Waterfowl Festival, two decoy shops and at two auctions.

As a matter of interest, I am aware of decoy patterns that Dick Hipple had for mallard and blackduck miniatures, but have never seen any of these carvings. Also, I am aware of one blackduck that was made by Dick in the Delaware River style. This bird has "EH" on the bottom.

In compiling information for this brief article, I had hoped only to provide the reader with some additional knowledge about decoys, little did I know how much enjoyment would be derived from talking with Dick Hipple's family and friends. I truly appreciate their assistance and kindness.



*Bushwhack boat built by Dick Hipple. From the collection of Donald Asher. Photo by M.J. Moses.*



*Pair of Dick Hipple decoys from the collection of Bill Smart. Photo by M.J. Moses.*

Additional information about Dick Hipple and Captain Harry Moore can be found in a chapter written by Henry Fleckenstein in Richardson's Chesapeake Bay Decoys and a chapter written by J. Kemp Bartlett, Jr. in Connett's Duck Shooting.

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# EXHIBIT UPDATE

Karla Mattsson

## Shorebirds from the Levinson Collection

The Decoy Museum has the great pleasure of exhibiting over forty shorebird decoys from Dr. John Levinson's collection. This magnificent set of stools was recently on display at the Ward Museum where another group of Dr. Levinson's birds are currently being shown. The decoys in the second floor display are factory decoys and shorebirds from New England. All are genuine old working decoys from such famous carvers as the Mason Factory, Joe Lincoln, Elmer Crowell and George Boyd. Of particular interest is a feeding yellowlegs by Fred Nicols. Many of the birds on display are pictured in Dr. Levinson's book, Shorebirds: The Birds. The Hunters. The Decoys. Also in the exhibit are several examples of shorebird whistles. In March 1995, Dr. Levinson will graciously lend a different selection of decoys from his collection for exhibit.

## Gunning the Flats

Elsewhere around the Museum, Director Mary Jo Moses has displayed her artistic talents by completing the "Gunning the Flats" mural. This mural sets the scene for the boardwalk which guides visitors around a brief history of hunting on the Flats and its impact on the environment. Also new to the exhibit is a reproduction duck blind built by John Quarstein and Geoffrey Lindes.

## Madison Mitchell Shop

The Mitchell shop is looking better than ever thanks to dramatic improvements in the past several months. Danny Grove re-roofed the porch while Stan's Home Service Company installed windows at cost. Stevenson Concrete poured a walkway around the shop and Ivy League Lawn Care landscaped the foundation for a reduced rate. Fenner Construction Company installed a split rail fence around the shop. While a tremendous amount has been accomplished, more improvements are in the works. With luck, the Mitchell shop will be open to the public in November.

## Easton Waterfowl Festival

If you are planning to attend the Easton Waterfowl Festival, look for the Decoy Museum's display. The Easton Waterfowl Festival granted the Decoy Museum \$5,000 to develop a new exhibit in the main gallery entitled "What is a Decoy?" This exhibit will serve as an introduction to the entire museum and place existing exhibits into context. The exhibit at Easton will feature a hands on component that will be a permanent feature in the gallery.



*Shorebird collection.*



*Duck blind in "Gunning the Flats."*



*Cork Mitchell swan in the new shrubberies.*

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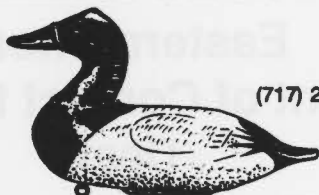
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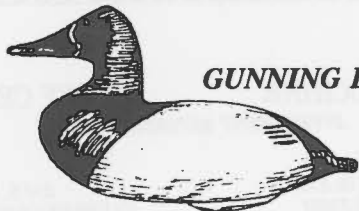
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# Weekend Carving Demonstrations

## at the Havre de Grace Decoy Museum

November 5,	Butch and Mary Carol Larrimore	December 24,	Open, Call if interested in carving 11-4
November 6,	Joe Cook	December 25,	Closed -
November 12,	Rick Rapposselli		MERRY CHRISTMAS!
November 13,	Laura DeNardo	December 31,	Open, Call if interested in carving 11-4
November 19,	Vernon Bryant		
November 20,	William Weaver		
November 26,	Open, Call if interested in carving 11-4	January 7,	Ken Clodfelter
November 27,	Joe Cook	January 8,	Linda and Dick Robinson
		January 14,	Barb Wachter
December 3,	Joe Cook	January 15,	David Rakes
December 4,	Nick Birster	January 21,	Rick Rapposselli
December 10,	Butch and Mary Carol Larrimore	January 22,	Linda and Dick Robinson
December 11,	Lenny Burcham	January 28,	Warner Taylor
December 17,	Barb Wachter	January 29,	Joey Jobs
December 18,	Art Boxleitner		

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

If you are interested in any open dates or would like to become a weekend carver for future dates, please contact Arlene at (410) 939-3739 during museum hours.

Thanks to all of the carvers- Arlene Grace...

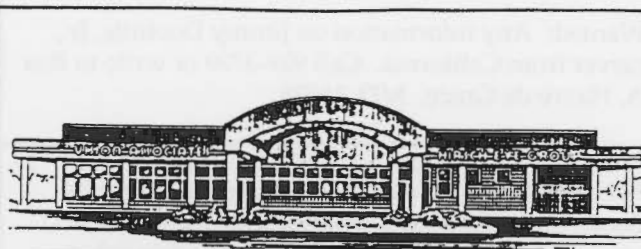
And thanks to Arlene for coordinating the Weekend Carver Schedule

## Auction News

The weather was perfect for an outdoor event. Crowds gathered under the trees to bid on many fine decoys and miscellaneous objects. Although many items sold well under value, this year's Duck Fair Auction did very well at raising funds for the Decoy Museum. Supporters donated 45 lots which raised \$4,550 for general operating costs. Michael D. Feldman volunteered as auctioneer coaxing reluctant bidders into action. It was an enjoyable occasion and the contributions of donors, volunteers, and bidders are deeply appreciated by the museum. Collectors and decoy enthusiasts are encouraged to attend the Anniversary Dinner for the next auction, where many more choice items will go on the block. We also encourage collectors and decoy enthusiasts to donate objects to support the museum and receive tax deductions. Thanks go to everyone who donated to this auction.

### Top 8 lots of September 11, 1994 Auction

Description (Catalogue No./ Bidder No.)	Price
Bob Litzenberg pair mini sleeping mallards (5/34)	\$1,400
Charlie Joiner sleeping black duck (39/18)	\$1,000
Bob Litzenberg pair ring-necked ducks (26/45)	\$675
Jim Pierce pair pintails (45/16)	\$275
Tom Kilbourne pintail hen (7/45)	\$160
Bill Schaubert pintail drake (3/45)	\$150
David Carroll 1/2 size redhead drake (6/15)	\$105
Linda Robinson blue heron (36/30)	\$90



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For our members we offer 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.

Wanted: *The Canvasback* encourages you to mail in articles pertaining to decoys or decoy makers. Please mail to: Decoy Museum, P.O. Box A, Havre de Grace, MD 21078

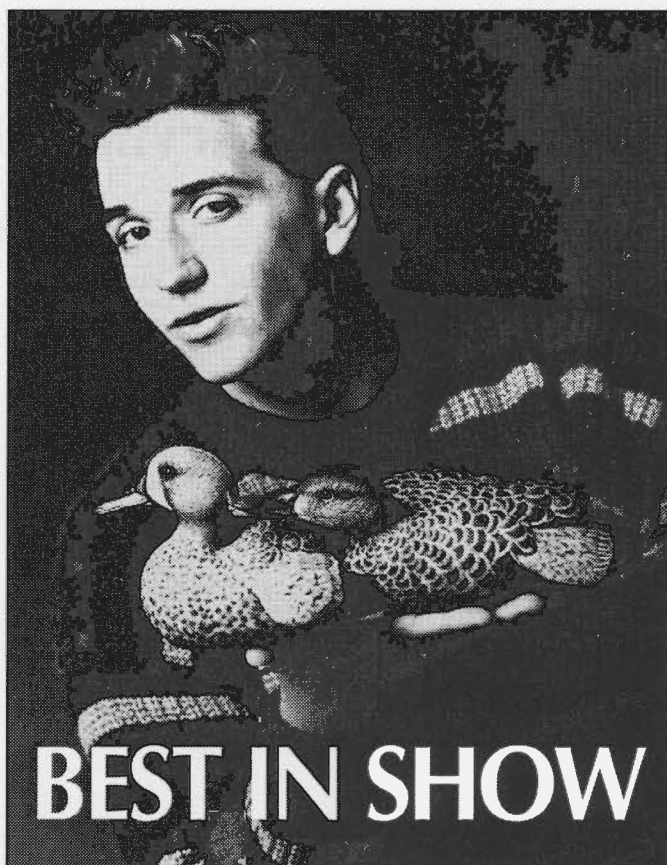
For sale: old wooden decoys. Send SASE to John Freimuth, 12123 S. 71st Ave., Palos Heights, IL 60463. 708-361-4343 (9 a.m. - 4 p.m.).

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

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: Donations of fish, dove, and seagull decoys. Call the Decoy Museum at (410) 939-3739

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