

The Canvasback

Winter 1995
Vol. 4, No. 1

Havre de Grace Decoy Museum

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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.

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ON THE COVER

Sleeping on the ice are a pair of buffleheads carved by Robert Litzenberg. Photo by Mary Jo Moses.

FROM THE EDITOR

Happy 1995! The Decoy Museum accomplished much last year and has big plans again for 1995. A little end of the year review on *The Canvasback*; due to the amount of magazines sold, we increased the number printed to 1,700 copies. The Summer '94 issue was a sell out! Not only is the magazine sold at the Decoy Museum but, St. Michaels Maritime Museum contacted us to sell *The Canvasback* at their gift shop. 1994 was the first year that we combined the decoy festival booklet with *The Canvasback*. The format worked well so look for another festival issue in April.

I would like to take this chance to thank the article writers and editors for their time and effort. They make this magazine possible. Also many thanks go to all of the people who advertise in the magazine, we appreciate your support. Lastly, thanks go to our readers, keep on reading!

Mary Jo Moses

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1995**

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The Canvasback
Havre de Grace Decoy Museum
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*From
the
President*



Dear Museum Member,

Another exciting year is building at the Decoy Museum. Our major projects, such as Gunning the Flats and Madison Mitchell's Decoy Shop restoration, are proceeding with great success and are tributes to the dedicated, hard work of our staff and volunteers. Each special project we complete brings the museum a step closer to the American Association of Museum's accreditation and becoming an educational institution of national scope.

Achieving these improvements is not accomplished by magic, but only through the support of our patrons. The museum really needs your participation now in its current capital campaign for much is at stake. The Decoy Museum must install an elevator in 1995 to meet Federal American Disability Act requirements, and it can only be attained through your generosity. Your contribution, regardless of how large or small, will not only insure that the museum is totally handicapped accessible, but will also further the development of the Decoy Museum's tourism potential.

1995 will see many new exhibits and enjoyable special events, all of which have been planned to enhance our museum's interpretation and preservation of decoys. It will be another great year, thanks to you.

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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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.

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Student: \$15_____

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14th Annual Havre de Grace Decoy, Wildlife Art & Sportsman Festival

This year's Decoy Festival has a new title. The official name is now the Havre de Grace Decoy, Wildlife Art &

Sportsman Festival. In the past thirteen years, decoys have been the major part of the festival but, in between the decoy tables have always been wildlife artists. The Decoy Festival committee decided it was time to recognize those artists in the title of the show. In the past, new visitors reading about the festival might not have understood that there were artists of two dimensional as well as three dimensional art. Now it is clearer to the public what artists are represented in the show. The High School Cafeteria will be an additional exhibit space for wildlife art, with over twenty artists displaying there. Make sure to include the cafeteria on your stops at the festival.

The dates of the festival are May 5, 6, & 7, 1995. This year, Honorary Chairman is Evans McKinney and the Honorary Artist is Christopher White. As always there will be carving competitions, duck and goose calling contests, a decoy painting contest, retriever demonstrations, food, live and silent auctions, new exhibits and much more. For more information on the festival please write or call Decoy Museum, 215 Giles St., Havre de Grace, Maryland 21078 (410) 939-3739.

If you would like to volunteer at the festival please call the museum .



Exhibitor Nobel Mentzer shows off a loon decoy at the 1994 Decoy Festival. Photo by H. Miles.

Candlelight

Canvasback

Raffle

Winners

1. W.S. McCurley - Rockville, Maryland
WON JIM PIERCE DECOY
2. John Davies - Baltimore, Maryland
WON CHARLIE JOINER DECOY
3. Dick Tillman - Cockeysville, Maryland
WON BILL COLLINS DECOY
4. Arthur Stank - Newark, Delaware
WON CHARLES BRYAN DECOY
5. Doug Butts - Oak Hill, Ohio
WON ROBERT LITZENBERG DECOY
6. Paul Ladner - Reston, Virginia
WON CAPT. HARRY JOBES DECOY
7. Gary Fisher - Baltimore, Maryland
WON CAPT. ROGER URIE DECOY
8. Woody Frey - Emmaus, Pennsylvania
WON ALLAN SCHAUER DECOY
9. C.L. Cole - Wilmington, Delaware
WON BILL SCHAUER DECOY

5th Annual Carvers Appreciation Day

This is a day that many people look forward to, Carvers Appreciation Day. The Havre de Grace museum is very proud to continue honoring all of the decoy carvers who volunteer their time and services to support the museum.

The reception will be held on February 25, 1995, starting at 6:30 p.m. with appetizers and an assortment of drinks. The presentation of the Carver of the Year Award will be given during the evening. This award is presented to one dedicated carver who supported the Decoy Museum. The museum is pleased to have Evans McKinney, the 1995 Decoy Festival Honorary Chairman, lecture about decoys and decoy collecting. Evans McKinney is the author of Decoys of the Susquehanna Flats and Their Makers. Following his talk there will be an auction with auctioneers Norm and Carol Hunter presiding.

Thanks go to Norm and Carol for donating their services. Most items for the auction are donated and all proceeds benefit the museum. Please join us on February 25, 1995 to meet the many carvers who support the museum.



Evans McKinney, speaker at Carvers Appreciation Day. Photo from Decoy Museum collection.

Museum News:

New Board Members

The Havre de Grace Decoy Museum is pleased to announce that two new members have joined the board of directors; Teresa Bennett and Warner Taylor.

New to the board, Teresa Bennett is a professional

artist and art framer operating The Picture Show, Inc. in Bel Air and in Havre de Grace. She is also a member of the Havre de Grace Downtown Merchant's Guild and the Havre de Grace Chamber of Commerce.

Warner Taylor, a returning member of the board, is retired from Aberdeen Proving Ground. He is a decorative decoy carver and has been an active volunteer for the Decoy Museum and for the Friends of the Light-house.

The Board of Directors officers for 1995 are: Allen J. Fair, President; Jim Pierce, Vice-President; Dr. John Carriere, Treasurer; and Norm Smith, Secretary.



l-r, back row: Clovis Bolen, Mert Street, Dr. John Carriere, Ed Watts, Pat Vincenti, Bob Wilson, Ken Lay, Bill Smart, Norm Smith, Warner Taylor, Joe Mitchell.

l-r, front row: Teresa Bennett, Jim Pierce, Allen J. Fair, Madelyn Shank. Photo by H. Miles.



Officers: l-r, Dr. John Carriere, Jim Pierce, Allen J. Fair, Norm Smith.

Book Review

Portrait of a Decoy Carver

Robert G. Litzenberg

Written by

Donna Belinko

Reviewed by

Bill Smart

Bob Litzenberg is truly one of the original "old time decoy carvers." That is not a comment on this wonderful man's age, but rather a statement of his qualities. He epitomizes the senior carvers of today in that he evolved from humble beginnings, worked hard all of his life, is honest, sincere, friendly, and is above all, a real gentleman. For Donna Belinko, Mr. Litzenberg was the perfect subject to fulfill her dream of writing a book. He is a fascinating and charismatic carver, with a wealth of information on decoy history.

Donna Belinko's portrait of Bob Litzenberg captures the essence of her subject in six brief chapters. She writes of his youth growing up in the Maryland countryside on a farm near Elkton and how he has lived a life eager to take on new challenges. Litzenberg used his enthusiasm and natural talents to become a successful butcher, restaurateur, painting contractor, hunter, and decoy maker.

Bob Litzenberg learned to enjoy the outdoors at an early age while hunting with his brother Bill. They avidly hunted ducks, rails, and rabbits in the marshes near their farm. At fourteen, he purchased his own railbird skiff. Included with the skiff were twenty-three hollow blackduck decoys, which were stolen the next year. Bob thinks they could have been made by John Blair!

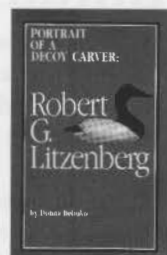
Like his other avocations, Bob Litzenberg is a self-taught decoy carver. Mr. Litzenberg made his first rig of canvasback decoys for bushwhack hunting in 1930. Very few of these original 100 decoys, which he patterned after the decoys of Will Heverin, still exist. He has made decoys in the same traditional, hand chopped, Cecil County style, for over 60 years.

The author has melded an assortment of old and new photographs of Bob with a portfolio of his decoys and some little known tidbits about Bob Litzenberg and his family. Interesting to me were the segments about Bob's various experiences. Bob and his father raised and trained championship beagles, which they sold all over the country. He gunned for rail birds on the Elk River marshes with his brother Bill, also a decoy carver, and many of the DuPonts. Of particular interest is Bob's talent for reproducing 17th and 18th century

furniture. There is also a section which reflects the feelings and love of his many friends and family. All well deserved, I might add.

Bob Litzenberg is a wonderful gentleman and skillful decoy carver who has only come to receive his just recognition within the last ten to fifteen years. He is a strong advocate of the decoy making folk art and has contributed his time and talents to support the Havre de Grace Decoy Museum and the Upper Bay Museum.

There were only 1000 copies of this book printed, therefore it might take some extra effort to find. As of this writing, the Highwood Bookshop in Traverse City, Michigan has the book available for \$24.95. Portrait of a Decoy Carver: Robert G. Litzenberg is 104 pages and was published by Frankland Publishers of Jarrettsville, Maryland in 1990.



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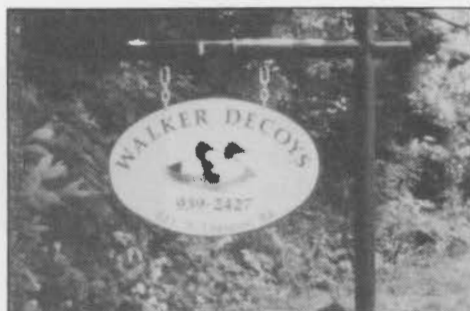
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Mallards	\$40 ea
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Swan -With Keel	\$400ea
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Doves	\$35 ea

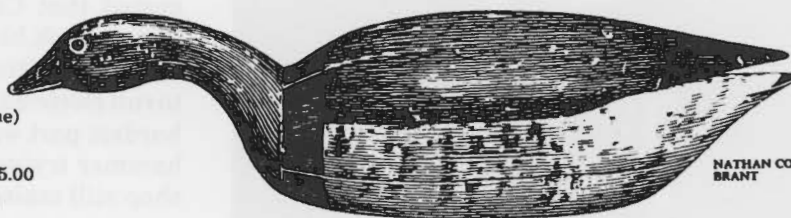
Oversize	Price
Canvasbacks	\$50 ea
Red Heads	\$50 ea
Black Heads	\$50 ea

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

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YOUNG CARVER PROFILE

Dan Carson

Karen E.M. Chen

As a high school student in 1980, Dan Carson had no intention of becoming a professional carver. Although he liked to hunt and found decoys interesting, he was really just looking for a part-time job with flexible hours. His friend, Charlie Pierce, introduced Carson to his father's shop. "It was a great occupation during high school," says Carson, "Mr. Pierce never demanded a strict time schedule, just that the work get done on time." Carson's friends would come to the shop and it became a pleasant place to hang out. "By no means was it meant to be a full-time job," he says, "but then I was intrigued more and more by carving."

Jim Pierce offers many fond memories of his former student. "Danny is very young, very talented, very likeable," he says. Pierce remembers Carson as a hard worker who caught on quickly. The older carver believes that Carson has continued to improve every year since then.



Dan Carson holding the pieces of a swan together. Photo by M. Moses.

The first decoy that Carson carved by himself was a miniature Canadian goose. He laughs while saying, "Its head was about two times bigger than its body. I gave it to my mom. My mom has always supported me."

In the beginning, mostly friends and relatives were buying Carson's work. "That's how you knew they were friends," he jokes, "sometimes you wish you could locate all the people that have your early birds and buy them back." Now Carson's work is sold all over the world. "I have shipped birds to Germany, France, and India," he says, "I have decoys in Iceland, Australia, and even Japan. It is nice to know I sold something to Japan."

As Carson attended community college, carving and painting decoys slowly became a full-time profession. Chris Burley, a park ranger at the Stepping Stone museum, collected some of Carson's work. He suggested that Carson open a decoy shop at the site. Carson took him up on the idea, and so had the enormous task of transforming a big barn into a shop. "I had to run electricity and put in the floor," says Carson. The hardest part was when, "I broke my foot with the jack hammer trying to move the cow trough." The decoy shop still maintains a rustic atmosphere.

Jim Pierce comments that Carson, "... has the Havre de Grace style. His work is simple, neat, and clean. The painting stands out." Pierce adds, "But Danny does his own thing."



Dan in front of his shop. Photo by M. Moses.

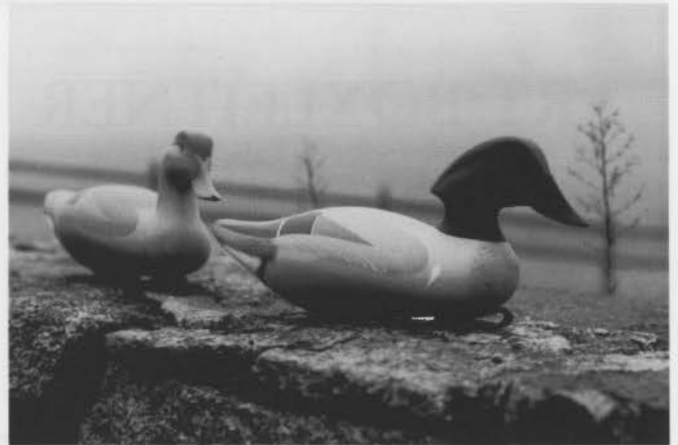


Dan uses a draw knife on a decoy body. Photo by M. Moses.

Dan Carson admires the skills of other carvers such as Charlie Joiner, Mike Afleck, Charlie Bryan, and Jim Pierce, but he does not want to simply imitate their work. "It's hard to develop your own style," he says, "sometimes you just have to close the books. There is no right or wrong... it is all art." Thus, the carver finds it difficult to define what makes his style unique. He says, "I carve very deep eye channels in the heads of all my decoys. I try to be as original as I can with my painting, but it's hard not to look at Joiner's or Mitchell's birds once in awhile."

Carson believes that creating decoys is definitely an art form. It is a matter of perception. "You see it in painting and carving," he says. "I like to think the finished bird has a personality. It's not just a block of wood."

Swans are Carson's favorite species to carve. He has always found that carving came more easily to him than painting. Therefore swans, with the varied positions of their graceful necks, had an obvious attraction for him. He explains that, "I enjoy creating new patterns of



A pair of green-wing teal by Dan Carson. Photo by M. Moses.

swans and challenging myself to carve them. It keeps me interested in carving."

Carson produces approximately fifteen birds per week, depending on the season. Pierce describes him as a "quality person" instead of someone who is merely interested in mass production. In fact, Carson states that his carving goal is to make fewer decoys each year, but to consistently improve. He says, "It is important to me that the decoys are carved and painted carefully, and with as much time as it takes to do it right." He is always rating his own work. One test is, "if I wouldn't put it on my own shelf, I don't want to sell it."

Lately, Carson has been focusing on his painting skills. He states that he has high standards for himself, and it is a struggle to paint well enough to meet his own expectations. Mike Afleck has been teaching him which brushes and paints to use for better results. Carson thinks that there seems to be a lot more to learn about painting techniques than carving. He says, "It is very rewarding, though, when everything comes together and you can put the paint brushes up for the night and turn the T.V. on."

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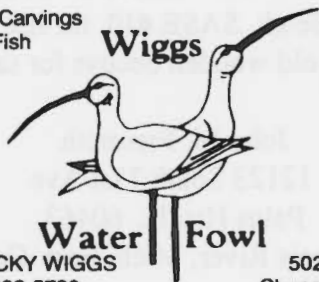
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Benefitting the Decoy Museum with Some Potential Tax Breaks for Yourself

William C. Thompson, CFP, RIA, Senior Vice President, and Kevin D. Ryan, Financial Consultant, RIA; both from Raymond James & Associates, Inc.

Throughout the year, and especially during the holidays, we are reminded that it is better to give than to receive. Why not give charitably, receive a certain amount of personal benefit, and solve some financial planning problems along the way?

Investors seeking lifetime income, tax deductions, and estate and capital gains tax advantages may find a charitable remainder trust (CRT) a worthwhile alternative to achieve these goals. When they consider that a CRT simultaneously allows for diversification and management of the assets and leaves a generous gift for their favorite charity, they may conclude that placing assets in a charitable remainder trust is an acceptable way to go.

In a CRT arrangement, an investor or collector typically transfers a highly appreciated asset into a trust and authorizes the trustee to sell and re-invest the proceeds. The income beneficiary receives income or a percentage of the proceeds of the trust for a specified period with the remaining assets ultimately going to the named charity. Neither the trust nor the investor pays capital gains tax when the original gift is converted into income-producing assets.

CRTs can also solve many personal planning dilemmas. For example, a CRT set up to provide a term-of-years payment can be used to meet a child's college tuition bills. Upon termination (graduation) of the trust, the trust assets can go to the college as a scholarship fund. This same term-of-years arrangement with a CRT could be used to provide alimony payments to an ex-spouse as well.

Having trouble with contribution limits, discrimination testing, limited withdrawal options, high costs and possible penalties with qualified retirement plans? A CRT can avoid all of these problems while allowing for tax-free growth for retirement savings and tax-favored income upon retirement.

True "ruling from the grave" can be accomplished as well through the creative use of CRTs within an estate plan. CRTs can allow for private lifetime incomes to a friend or relative, or can make such payments contingent upon certain conduct. For example, a CRT could provide yearly income to a surviving spouse or child until they remarry or some other event occurs, with the remainder going to a favored charity.

Asset protection fears of professionals and small business owners with attachable assets can also be effectively addressed through CRTs. By transferring vulnerable assets to a CRT to pay income to the charity for a

term of years and eventually passing to beneficiaries, assets can be placed beyond the grasp of creditors. This same strategy could be used to deal with a spendthrift child by providing for the assets to eventually fall to the child beneficiary at a later and, hopefully, more mature age.

When you make an investment, you hope to see it go up in value, but when it does go up and you would like to capture that growth, you are faced with the unpleasant prospect of a tax upon the capital gain. This potential tax can be substantial and leave you "locked into" your investment.

This example may illustrate the ability to increase family spendable income with gift annuities. Ann C., age 67, owns an investment worth \$50,000. She has been very pleased with its performance since she bought it eight years ago for \$10,000. Recently though, she has been considering selling it and re-investing the proceeds to receive higher income.

In her 28% tax bracket, Ann will pay tax of \$11,200 on her \$40,000 gain if she sells. This would leave her just \$38,800 to re-invest. At 8% this will generate approximately \$3,000 in annual income.

Instead of selling, Ann elects to fund a charitable gift annuity with her investment. Depending on the current payment and discount rates, the annuity could pay her \$3,750 each year and she will realize a current income tax deduction of a little more than \$24,000 which will save her about \$6,900 in taxes. Invested at 8%, the tax savings should yield over \$550 each year.

So, what can you give to a charity? Actually, you can contribute almost anything. You can of course give cash or cash equivalents such as treasury bonds. You can donate stocks, bonds, or almost any securities you own. Check on the deduction limits first. You can donate real estate; business, residential property, raw land, or personal property. Precious metals like gold, silver, or precious stones are also options. You can even make a gift of art work or decoys.

Our government recognizes that charitable organizations provide socially important services and encourages philanthropic support from the public by making them attractive under the tax code. CRTs are one of the most effective tools to take advantage of this treatment. For individuals with financial planning problems and charitable impulses, CRTs offer flexibility and tax advantages to provide diverse solutions. Check with your attorney, tax professional and professional planner about how charitable remainder trusts can do some good for you and others.

Mr. Thompson and Mr. Ryan have worked extensively over the years with many individuals and non-profit organizations in the area of CRTs. They will be conducting two educational workshops for the benefit of the Decoy Museum membership on the following dates: March 7th, 2:00 p.m. - 3:00 p.m. and March 8th, 7:00 p.m. - 8:00 p.m. Please call the museum to make reservations.

Hand Chopping With Bob Litzenberg

John V. Quarstein

Back when you could “dip the water for your coffee right out of the river” is when Robert G. Litzenberg first chopped out a decoy. While the Bay’s water is no longer pure, Litzenberg has gone on to become one of the finest of all Cecil County carvers. His hand chopped decoys remain today as beautiful examples of the traditional skills and techniques which have made decoys folk art treasures.

Twenty years old and already a seasoned hunter, Bob wanted some decoys for gunning on the Northeast River. He had bought forty unpainted canvasbacks for fifty cents apiece as well as forty used redheads and blackheads for thirty-five cents each from Norris Pratt in 1929. Yet as the 1930 season approached, he knew he needed more canvasbacks. “It was the worst part of the Depression,” Litzenberg remembered, “and I just didn’t have money for decoys. You either made things yourself those days or you did without.”

Bob was determined to gun canvasbacks with a good stool despite only making \$13.00 a week working in a grocery store. Secure in his own abilities and possessing the necessary tools: hatchet, his grandfather’s draw knife and a carving knife made from a used straight razor, he set out to make his own



Robert Litzenberg outside by his shop. Photo by K. Mattsson

rig of 80 drakes and 20 hens. Fortunately, one of the birds he had purchased from Norris Pratt was by the noted Charlestown, Maryland, carver William “Snake” Heverin. “I liked the looks of it,” Litzenberg recounted, “and I tried to copy off that to make my decoys look like a Heverin duck.”

With his keen eye and skillful hands, Bob made his first decoys with pine timbers taken from his father’s barn that had blown down during a storm. He hand cut each block fifteen inches long, seven inches wide and four inches thick. He then drew a body pattern in pencil, followed by a center line running the length and thickness of the block. Once the block had been so designed, he chopped out the body’s form with his hatchet and then finishing it with his spokeshave, rasp, and knife. The decoys received a simple paint job based on the Heverin pattern. Litzenberg continued to use these same 100 canvasbacks until he stopped gunning in the 1960’s.

Bob’s ingenuity in making his own rig can quickly be affirmed by how he made the anchors for each of his decoys. Not only did he design them in a pyramid shape so he could easily pull the weight up out of the grass-filled water, he also made them himself by simply pouring molten lead into a hole he had made in the ground.

It took almost forty more years until Bob made any more decoys. Once he stopped gunning due to the



Painting a miniature. Photo from the museum collection.



Pair of early canvasbacks carved by R. Litzenberg. Photo by M. Moses.

declining duck populations, various collectors began asking for a decoy or two from his old gunning rig. They also wanted other species like redheads or blackheads which he had never made before. Litzenberg, always the gentleman, simply started chopping out decoys again following the same technique he had learned so well in 1930 to fill this need. Working in his basement workshop where he had made his classic furniture creations and reproductions, Bob could still chop out a duck body in ten minutes using the same old tools as if they were harmonious extensions of his hands. While he added the use of an electric band saw to cut out the pattern from a wooden block, Bob has eschewed the use of other power tools or equipment. "I like to do things like the old timers did," he said, "the old fashioned way." Although a strong believer in tradition, Litzenberg will readily concede that you can "kill as many ducks with a machine made decoy as a hand chopped one." But a lathe is just not his style, for his old, worn hatchet has always served him well and is a true reflection of the man himself.

Perhaps the biggest difference between his decoys

ROBERT G. LITZENBERG

Born in 1910 on his father's farm near Elkton, Maryland, Robert G. Litzenberg has led an extremely full life. When not gunning for ducks, geese or rail birds, Bob has owned a meat business, restaurant, served in the U.S. Army, and operated a paint contracting company while also making classical furniture and a few decoys on the side. He resides in Elkton, Maryland, with his wife, Esther.

of 1930 and those of a more recent chop is the paint. "Decoys now never go overboard," he somewhat lamented, "and as mantle sitters they need more detail." His first decoys had a simple paint pattern: drakes were painted black and white with only the hens receiving wing details. Litzenberg added that since "canvasbacks decoyed to white, the whiter they were the better." Yet, Bob made this transition in an excellent fashion, creating extremely stylish decoys that retain classic Cecil County lines. He is as meticulous with a brush as he is with a hatchet enabling him to achieve beautiful detail in every bird he paints.

Doctors' orders made Litzenberg stop making full size decoys a few years ago. "Chopping was hard on my heart and there was too much wood dust for my lungs," Bob reflected. But, he has such a sense of accomplishment and pride that he has gone back to producing miniatures, something Bob had not done since 1927 when he carved twenty-five small flying canvasbacks from a Kraft cheesebox. The miniatures allow him to continue using his old hatchet, with shorter strokes, and carving knife to produce finely detailed miniatures that delight collectors everywhere.

From the carved mandibles and nostrils in the bill of each decoy to his intricate and smooth paint patterns, Robert G. Litzenberg is a traditional master craftsman who strives for perfection in everything he endeavors. Now 84 years old, he has perhaps hand chopped more decoys than anyone else on the Susquehanna Flats. His hatchet at least shows the wear and Bob enjoys each new day as a bonus enabling him to use it to chop out another duck.



Robert Litzenberg holding one of his favorite decoys. Photo by K. Mattsson.

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Lessons Learned From the Magnificent Canada Goose

Joe Mitchell based on an essay by Patti Shannon, illustrations by Wendy Mitchell

Have you ever really thought of how truly unique Canada geese are? Have you ever been fascinated with how well-disciplined they are, flying in a V-formation, and always returning to the same nesting grounds in Canada? I have never hunted geese and therefore have never placed a material value on geese from a trophy or food perspective, but for many years I have watched and studied these magnificent birds and remain in awe of their habits. Every time geese fly overhead I watch, mesmerized, until they fly out of sight



For the past twenty-two years, I have owned a summer home on the Elk River which has provided me with many opportunities to watch the vast number of Canada geese who spend their winters there. Canada geese fly from the nearby cornfields at dusk to spend the night on the open water. The sky fills with thousands of these birds and it is an awesome sight. Each morning, literally hundreds of geese swim within a few yards of my beach. They then return to the fields to spend the day feeding on corn. It seems that more geese stop along the Eastern Shore to winter over since corn is now harvested by machine instead of by hand. Harvesting by machine leaves much more corn residue in the fields than hand-harvesting.

The Canada goose has, through necessity, learned some valuable lessons to help it survive in a not always friendly environment. It travels thousands of miles on its annual migration and adapts to different situations that arise on the way.

Faithfulness of the Canada geese has to be admired. Pairs that bond remain loyal and faithful to their spouse until death. When only two or three years old, Canada geese bond with another at the nesting grounds. These bonds are very strong, and most often last a lifetime. Migrating flocks of Canada geese are composed of these bonding pairs and families.

The V-formations that Canada geese fly in are done for a very smart purpose. As each goose flaps its wings, it creates an uplift for the goose behind it. By flying in a V-formation, each goose benefits from the goose ahead and the whole flock adds 71% greater flying range, than if one goose flew alone. Generally, the strongest bird will take the lead position which re-

quires far greater work. When it tires, it rotates back into the formation and another goose takes its turn flying at the point position.

If a goose falls out of formation, it feels the drag and resistance of trying to fly alone and quickly gets back into formation. The geese in formation honk to encourage those up front to keep up their speed.

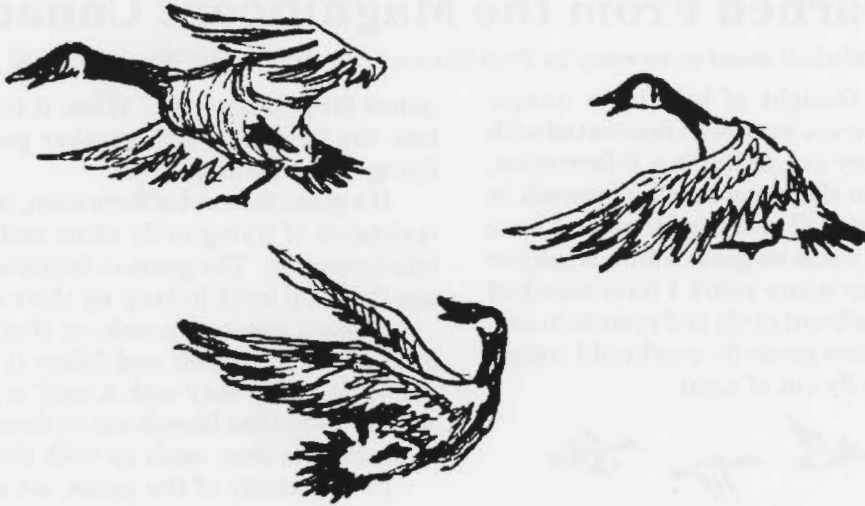
When a goose gets sick, or shot, one or two geese drop out of formation and follow it down to help and protect it. They stay with it until it is able to fly again or dies. They then launch out on their own with another formation, or they catch up with their own flock.

In this study of the goose, we can identify traits



which would benefit us. By working together towards common goals, humans would find that those goals are much more easily attained. People can get where they are going quicker and easier because they are combining the strength of many. Just like the geese, we can benefit by staying in formation with leaders who are going where we want to go and accepting their help as well as giving our help to those who are behind us. People should also understand that it pays to take turns doing the hard tasks and sharing leadership. Also, we need to make sure our honking is for encouragement, and not criticism, the power of encouragement is mighty.

With people as with geese, humans are interdependent on each other's skills, capabilities, talents and resources. As the work force becomes more diverse, there is a real dividend to be had by getting acquainted with all of its members and taking advantage of their unique skills. Shared direction and common goals help build a sense of community and enable the group to accomplish its goals quicker and easier because members travel together and energize each other. Learning from the goose we too should learn to stand by each other in difficult times.

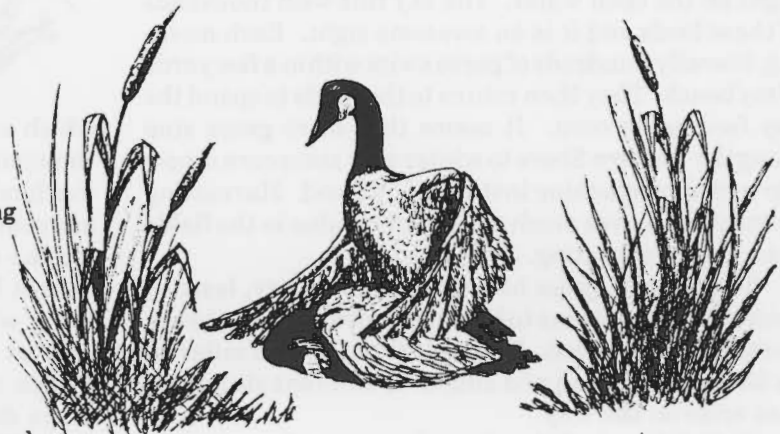


This poem helps to illustrate just how special Canada geese really are.

Remorse

A hunter shot at a flock of geese
That flew within his reach.
Two were stopped in their rapid flight
And fell on the sandy beach.
The male bird lay at the water's edge
And just before he died
He faintly called to his wounded mate
And she dragged herself to his side.
She bent her head and crooned to him
In a way distressed and wild
Caressing her one and only mate
As a mother would a child.
Then covering him with her broken wing
And gasping with failing breath
She laid her head against his breast
A feeble honk... then death.
This story is true though crudely told
I was the man in this case.
I stood knee-deep in snow and cold
And the hot tears burned my face.
I buried the birds in the sand where they lay
Wrapped in my hunting coat
And I threw my gun and belt in the bay
When I crossed in the open boat.
Hunters will call me a right poor sport
And scoff at the thing I did.
But that day something broke in my heart
And shoot again? God forbid!

by Truman P. Reitmeyer, May 1970



This poem was a favorite of Lem and Steve Ward. The poem expressed their sentiments so perfectly that they had it printed on their stationery and distributed it freely.

WATERFOWL ETCHINGS & DRY POINTS

Arthur C. Liese

Typically, waterfowl history is represented in the form of decoys, artifacts, and artwork. Decoys and artifacts can be found in many decoy or maritime museums, but it is very unusual to find classic waterfowl art by any of the significant classic American sporting artists on exhibit in a museum. This statement is true for artwork in any form; oil, watercolor, dry points, or etchings. Many established museums do not regard naturalistic or realistic pieces as "fine" art but categorize the pieces as illustrations.

Etchings and dry points are the least common form of waterfowl related art and, consequently, the most rare and collectible. The rareness of this art form stems from several reasons. Only seven classic American sporting artists were trained "etchers," and only three, Roland Clark, Frank W. Benson, and Richard E. Bishop focused on waterfowl subjects. Frank Benson and Richard Bishop were two of the early National Federal

Duck Stamp winners as well. Etchings can only be few in total number, usually not more than seventy-five, because the pure uncoated copper plates wear out after more impressions. In addition to the low number of initial etchings produced, a substantial amount were lost because of the fragility of the etchings. The remaining few are usually keenly pursued by well capitalized dealers. The following six criteria determine the rarity and collectibility of an etching or dry point:

1. Edition Size, The smaller the edition size the better. The edition number should never exceed seventy-five copies.
2. Date, The earlier dated pieces are most desirable. Etchings made prior to 1930 are particularly valuable.
3. Regional Identification, Any dry point or etching that has a regional identification, (for example, one relating to the Susquehanna Flats) becomes significantly more collectible.
4. Condition, Any irreversible damage to the paper such as trimming, mounting, fading, or discoloring reduces the retail value substantially.
5. Subject, Waterfowl-related dry points or etchings containing human figures are more collectible than those without.
6. Quality of Paper, Handmade paper (watermarked) with rough untrimmed edges is the most desirable.



Restless Waters. Roland Clark, 1929.



The Sink Box. Roland Clark, 1925.

Roland Clark is considered one of the premier, American sporting artists who produced etchings and dry points.¹ He used the dry point medium exclusively, in spite of his tendency to use the imprecise term "etching." In 1938, for example, The Derry Dale Press published a book titled Roland Clark's Etchings. The book is, however, a book of his dry points. It is very collectible and very unusual to find one in mint condition in its original box. A pristine book with the original wrapper and box commands a premium on the open market.

Of the approximately 200 dry points that Roland Clark produced during his career, four were published that related to the Susquehanna Flats:

<u>Title</u>	<u>Published</u>	<u>Edition</u>
1. The Sink Box	1925	60
2. Restless Waters	1929	75
3. Susquehanna Waters	1930	75
4. Cap'n Billy's Rig	1930	75

Of the four, *Restless Waters* is the most rare. Largely because so few have survived over time, it commands a premium price. The *Sink Box* and *Cap'n Billy's Rig* are generally recognized as the best known and identifiable recounts of the waterfowling legacy of the Susquehanna River. Both of these dry points are in strong demand and command premium prices. For whatever reason, *Susquehanna Waters* never developed the popularity of the other three. Roland Clark typically did a pencil drawing of a given scene prior to creating the work on the uncoated copper plate. Therefore, as rare as each of the four dry points may be, the original pencil drawing for each dry point is even more rare and very prized.



Susquehanna Waters. Roland Clark, 1930.

The original pencil drawing for *Restless Waters*, for example, is one of the singularly most collectible pieces of waterfowling art. Considering the consistently high market value of the untold number of decoys that were produced by premium carvers like the Ward Brothers, waterfowl etchings produced in far smaller numbers, are clearly the greatest under-valued treasure available to the collector today.

The regional history of waterfowling has been recorded and preserved in many different ways. Traditionally, it has been preserved in local museums common to a region. Many notably significant and diversified pieces however, continue to remain in private collections. Hopefully, private collectors will be generous and loan their waterfowl etchings to local museums, so it can be enjoyed by the public. Furthermore, it is hoped that museums will enhance the waterfowl collections through the addition of etchings and dry points.



Cap'n Billy's Rig. Roland Clark, 1930.

¹ Dry Point - a technique of engraving, especially on copper, in which a pointed needle is used to make furrows that produce a print characterized by soft, velvety black lines.

Etching - the act or process of making designs or pictures on a metal plate, glass, etc., by the corrosive action of an acid.

R. MADISON MITCHELL ENDOWMENT DINNER

John V. Quarstein, Endowment Secretary

The R. Madison Mitchell Endowment, Inc., Board of Directors will host its Second Annual Dinner on March 10, 1995. The dinner will be held at the Bayou Restaurant with cocktails beginning at 6:00 pm. Following the 7:00 pm dinner, 1989 Decoy Festival Honorary Chairman Bill Collins will delight attendees with his special memories of working with Madison Mitchell.

The dinner will also feature a unique opportunity for collectors to acquire limited edition miniatures by two of the Susquehanna Flats' finest carvers and former Decoy Festival Honorary Chairmen: Bob Litzenberg and Charlie Bryan. These gentlemen have graciously donated their talents to make 24 one-of-a-kind miniatures which will only be available during the endowment's March 10 dinner. Bob Litzenberg has made beautiful Canada geese, which are available for \$400 a piece, and Charlie Bryan has made pristine snow geese, priced at \$300 each. Neither carver will make these birds in such a design again since the miniatures have been made solely by request and on behalf of the endowment. The miniatures will be sold individually, by lottery if necessary, and all proceeds will benefit the R. Madison Mitchell Endowment Fund. R. Madison Mitchell red cardigan sweaters are still available at the Decoy Museum gift shop.

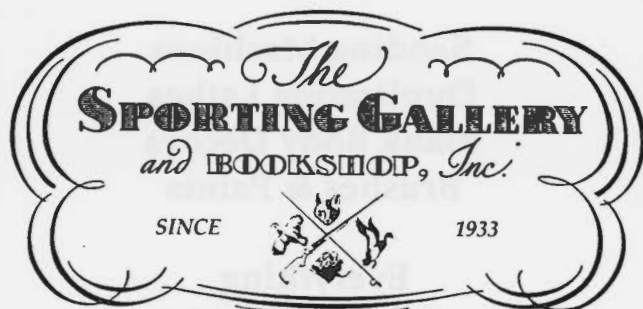
Dinner tickets are \$25 each and are available by contacting the Decoy Museum or Madelyn Shank at (804) 939-3947. Your attendance at the March 10 dinner will enhance the R. Madison Mitchell Endowment Fund's ability to provide a permanent income for the Decoy Museum's collections related activities.



Miniature snow goose by Charlie Bryan. Photo by M. Moses.



Miniature Canada goose by Robert Litzenberg. Photo by M. Moses.



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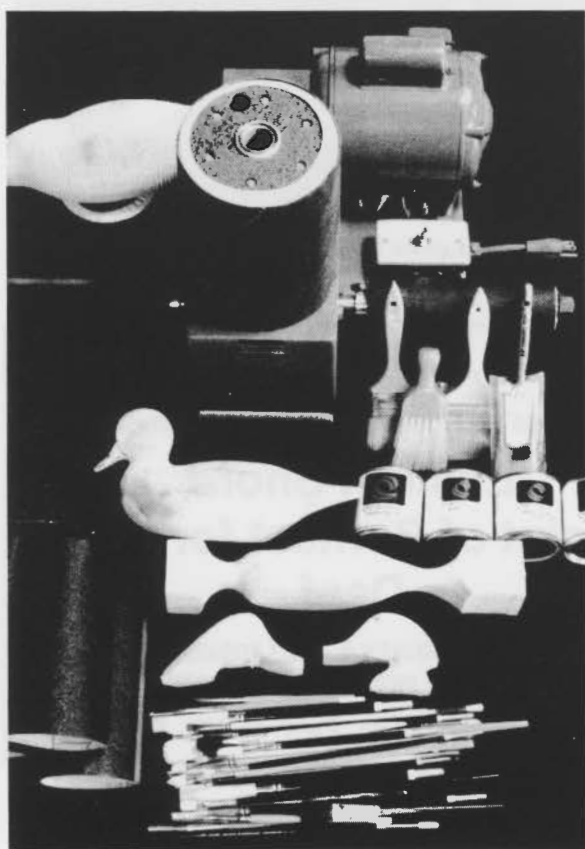
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Too Many?

C. John Sullivan

As I drove home from my office in Bel Air, Maryland the other day, I passed the County Fair Grounds and the Bel Air Race Track, now the site of the Harford Mall, numerous commercial outcroppings, and about a thousand condominiums. I was amazed by the beauty of the sky, a glowing orange-red with streaks of brilliant blue. A January sunset. I passed the County Alms house, now the site of the Susquehannock Recycling Center and the County Parks and Recreation headquarters, and then approached the Joesting Farm, now part of what is called Heavenly Waters Park, the Winters Run Golf Course, and the development where I reside. The sunset gleamed across the tops of thirteen earthmovers and eight bulldozers as I rounded the bend near my home. I hear the county is moving sixteen feet of earth from that part of the Heavenly Waters Park. It will cover the former county landfill across the road, next to the paupers cemetery and another new development. The stacks at the old landfill burn methane gas trapped under the old dump. I'm not sure how this sixteen feet of earth will affect it.

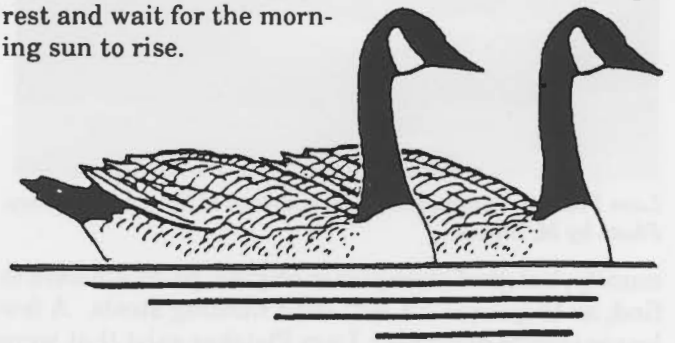
I proceed home to the tranquility of my house and my stuff. A dear friend has stopped by to share the warmth of a glass of scotch and a woodstove fire. The tranquility of the moment was broken by a most watchful terrier. He sounded his bark, indicating the intrusion of the neighbor's cat, dog, or one of God's quiet inhabitants of the woods. Like a present from above to end my day, it was the creatures of the wood — four deer. My friend and I stood speechless on the deck mesmerized by the deer as they watched us equally motionless. After the barking stopped, the deer felt safe enough to return to their special spot to bed down for the evening's rest. To celebrate perhaps surviving another day just as we all should do.

Some say there are far too many deer. Soon they may say there are too many Canada geese as well. As a youth growing up in Harford County, geese were only seen flying overhead during their migrations. More and more they rest on our ponds and fields as progress shrinks their habitat. Perhaps there are far too many of us. I think the deer would agree, I think the wildfowl would agree. Just the night before, I saw the confusion, the panic, or was it disgust in the eyes of another group of six deer only a quarter of a mile from here. They, just like us, have no place left to run, no place to hide. My headlights blinded them. Fenced lawns, swimming pools, and houses added to their confused state. Where can they go to rest? Where can they go to eat, drink, run,



or even play? So some say there are too many of them?

I don't claim to have been in this county forever, but I feel so much like the deer so often. The tranquility, the peace that I grew up loving is mostly gone. The farms, fields, orchards, and woods that were once my playground became subdivisions named for what was once there. There is little room for the country boy in the modern county. He is just as confused, panicked, or disgusted as the deer I blinded with my headlights. So I do as they must do, I freeze in my tracks, watch, listen. When I feel safe enough, I bed down for the evening's rest and wait for the morning sun to rise.



Yard Sale

July 22, 1995
Decoy Museum
8:00 a.m. - 2:00 p.m.

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at any time for the Flea Market.

From the Collection: COLUMBUS P. FLETCHER

Karla Mattsson, M.A.

Columbus "Lum" Fletcher was actively carving in Havre de Grace during the early part of the twentieth century, in the age before duplicating lathes were introduced to the area. His contemporaries included such great carvers as Sam Barnes and Robert McGaw, Jr., and comparisons can be made to both of their work.

Never a professional carver, Lum's output was limited. His canvasbacks are well known to the collecting com-

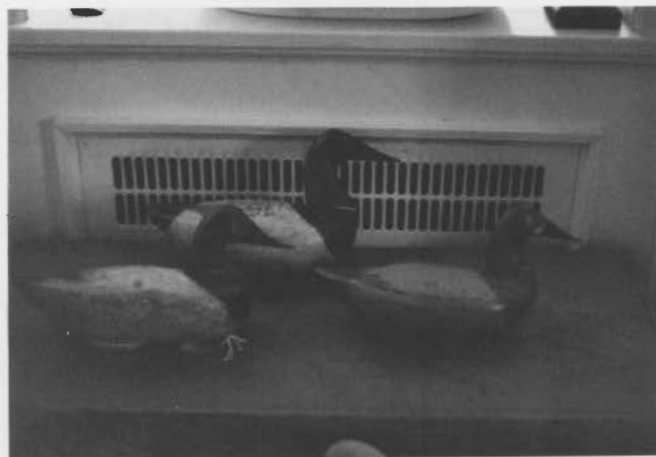


Lum Fletcher canvasback hen, courtesy of Evans McKinney. Photo by M. Moses.

munity, but good examples in original paint are hard to find, as they were all well-used hunting stools. A few lesser scaups decoys by Lum Fletcher exist that were initially owned by the Fox Island Gun Club. These rare decoys closely resemble the canvasbacks in all points, except they are on a smaller scale.

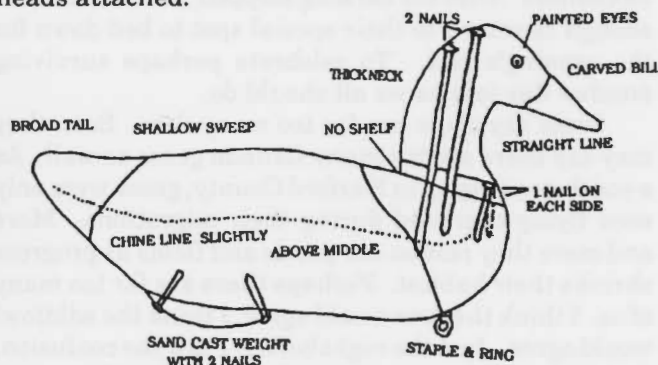


Lum Fletcher lesser scaup decoy with restored head, courtesy of Evans McKinney. Photo by M. Moses.



Lum Fletcher canvasback drakes, courtesy of Dr. John Carriere. Photo by M. Moses.

The shape of a Fletcher decoy's head is unique and very folksy. They are almost invariably high-headed with the neck thick in profile. The sides are quite flat, swelling only slightly at the cheeks and tapering only slightly for the bill. The bill forms a straight line with the throat and is decidedly Roman-nosed, creating a triangular appearance. The bill is carved in relief, generally with an exaggerated sweeping line. Lum Fletcher decoys are frequently found with broken bills, suggesting a structural weakness. The head is typically attached to the body with two large nails through the top of the head and two small nails in front of the neck. Some decoys have only one nail in the head. Many Lum Fletcher decoy bodies have original Sam Barnes heads attached.



Lum Fletcher canvasback decoy. By K. Mattsson.

There is no shelf for the head attachment. His bodies are all hand chopped, solid, and round-bottomed. The chine line is just a little over the mid-line. The angularity of a Lum Fletcher decoy varies from body to body,

but they are uniform in having very broad, and usually very square tails. The curve of the back is very typical for Havre de Grace decoys during this time period, with only a slight sweep to the tail. Lum's decoys were rigged with a ring and staple and generally have a simple sand cast lead weight attached with two nails. These weights are similar to Jim Currier's and Sam Barnes' weights, but dissimilar weights are not uncommon.



Close-up of a Fletcher tail. Photo by M. Moses.

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Drakes were painted without any wing details. The hens, on the other hand, have very simple primary feathers added, with quick slashes to represent the speculum and light shading to hint at the rest of the wing. Eyes, if present, were painted on.

There are a few decoys attributed to Lum Fletcher that vary significantly to his larger body of work. These misfits have a slight shelf for the neck attachment and have carved nostrils and mandible separations. However, the overall style of the decoys is similar to his other decoys. It has been suggested that they are earlier examples of Lum Fletcher decoys, but the attribution of these decoys is controversial.

The Havre de Grace Decoy Museum is fortunate in owning an example of Columbus Fletcher's work, but it is heavily repainted. If you would like to donate a Fletcher decoy in better condition, please call the museum at (410) 939-3739.

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McKinney, J. Evans. Personal Communication. December 1994.

Sullivan, C. John. Personal Communication. December 1994.



Lum Fletcher canvasback, re-painted as a hen, from museum collection. Photo by M. Moses.

1994 VOLUNTEER OF THE YEAR

Sherry Ramey



Sherry receives award from Mary Jo. Photo by H. Miles.

Sherry was named volunteer of the year, not just for her hard work and dedication in 1994, but for her many years of commitment to the museum. She attended the first volunteer meeting in 1981 and has not slowed down since!

In addition to volunteering, Sherry has served on the Board of Directors as secretary and treasurer, both of which are important and time consuming positions. Sherry continues to lend a hand at every special event the museum hosts, from running the bake sale table at the Duck Fair to organizing the Decoy Festival Auction. Sherry gives her time and talents freely through her museum work as a tour guide, announcer and outreach educator.

Furthermore, she is a regular attendee of the Small Museum Conference and pitches in when needed at the gift shop or at the front desk. Sherry brings her characteristic sense of humor to every task which makes it more fun and interesting for all parties involved. She values her experiences here at the museum for the friends she has made and the things she has learned.

Thank you, Sherry, for everything!

1994 Calendar of Events

- | | |
|---------------------|--|
| February 18, 19 | 15th Annual Waterfowl Show and Sale
Harford Day School (410) 879-2350 |
| February 17, 18, 19 | Southeastern Wildlife Exposition
Charleston, SC (803) 723-1748 |
| February 25 | Carvers Appreciation Day
Guest Speaker: J. Evans McKinney
Reception starts at 6:30. Everyone is welcome at the Decoy Museum! |
| March 7 & 8 | Tax Exempt Donations Seminar
Decoy Museum
7th: 2:00 p.m. - 3:00 p.m.
8th: 7:00 p.m. - 8:00 p.m.
Seminar by Kevin Ryan R.I.A. and William C. Thompson C.F.P. of Raymond James & Associates, Inc. Please R.S.V.P. |
| May 5, 6, 7 | 14th Annual Havre de Grace Decoy, Wildlife Art & Sportsman Festival
Sponsored by: Sentman Distributors, WXCY, Cello, Craftwoods, Pepsi, J.M. Huber, and Canvasback Cove |
| July 22 | 2nd Decoy Museum Flea Market |

HOURS: FRI., SAT. 10:30 A.M. - 5:00 P.M.
SUN. - 10:30 A.M. - 5 P.M. OTHER HOURS BY APPT.



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14th Annual Havre de Grace Decoy, Wildlife Art, & Sportsman Festival May 5-6-7, 1995

NOW TAKING CONSIGNMENTS FOR OUR DECOY AUCTION

to be held Sat. May 6, 1995 at 6:00 pm
Havre de Grace High School, Congress Ave.

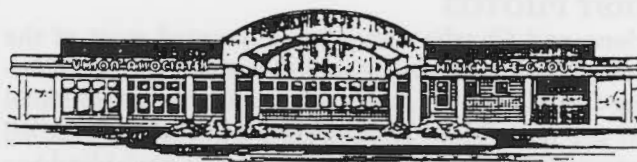
We are planning to accept consignment of about 100 lots of good quality decoys and the commission rate will be 10/10; 10% to the seller and 10% to the buyer. Anyone wishing to consign decoys can do so by contacting:

George Juergens
5 Farrah Drive, Elkton, MD 21921
(410) 398-5041

or

Mary Jo Moses at the Decoy Museum
P.O. Box A, Havre de Grace, MD 21078
(410) 939-3739

Deadline for consigning decoys is APRIL 1, 1995



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EXHIBIT UPDATE

Karla Mattsson

MEMORIAL WINDOWS

The combined efforts of Kenny Lay and a Touch of Glass has seen the completion of the beautiful stained glass windows at the entrance to "Gunning the Flats." The memorial windows are a museum fund raiser which features decoys in this traditional art form.

Some of the new decoys represented include a pair of Evans McKinney redheads, which are the 1995 festival bird, and a Ned Mayne harlequin drake. There are no current plans for additional windows, but other fund raising activities are available such as sponsoring a board on the "Gunning the Flats" walk way

CAPTIONS

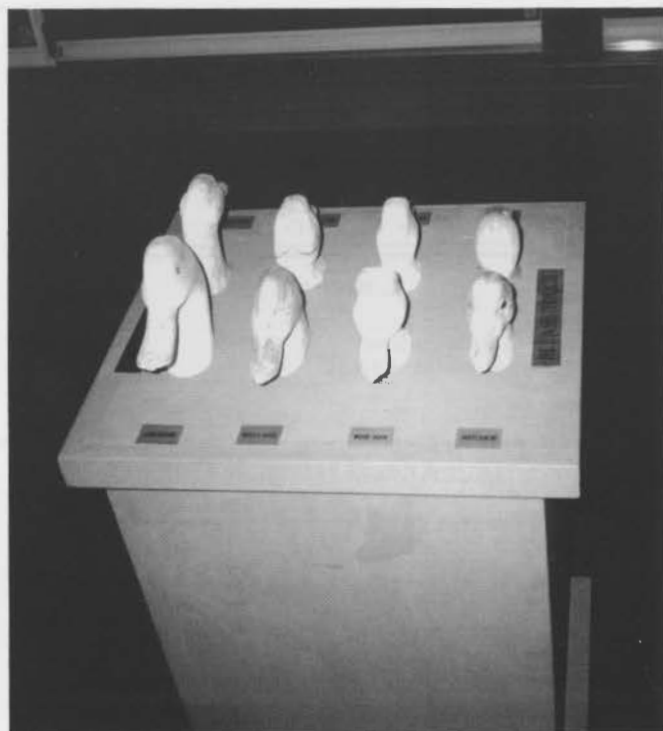
The U.S. Army Ordnance Museum at the Aberdeen Proving Ground has graciously provided the technology and labor for the exhibit captions within "Gunning the Flats." Tim Tidwell, exhibit fabricator for the Ordnance Museum, used their state of the art computer to generate thick, brass colored letters for each title.

FIRST PHOTOS

Arlene and Charlie Grace have donated most of the photographic reproductions that are to illustrate "Gunning the Flats." To date an introductory photo panel and the duck blind photographs have been installed along with historic quotes and text. The duck blind has been finished off with the addition of a model duck blind made and sponsored by Dr. Council. Other cases in "Gunning the Flats" may be sponsored. If you are interested, call Mary Jo Moses at (410) 939-3739.



Stained glass windows in museum. Photo by M. Moses.



Hands on exhibit. Photo by M. Moses.

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Weekend Carving Demonstrations at the Havre de Grace Decoy Museum

February 4,	Bob & Charles Jobes	March 19,	Nick Birster
February 5,	Joe Cook	March 25,	Ken Clodfelter
February 11,	Pat Vincenti	March 26,	Bill Weaver
February 12,	Capt. Harry Jobes		
February 18,	Open	April 1,	Pat Vincenti
February 19,	Lenny Burcham	April 2,	Dave Walker
February 25,	Butch and Mary Carol Larrimore	April 8,	John Simperts
February 26,	Steiner Pierce	April 9,	Open
		April 15,	Lenny Burcham
March 4,	Charles Bryan	April 16,	CLOSED- Easter
March 5,	Barb Wachter	April 22,	Butch and Mary Carol Larrimore
March 11,	John Simperts		Jim Pierce
March 12,	Bryon Bodt	April 23,	Noble Mentzer
March 18,	Joe Cook	April 29,	Open
		April 30,	

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

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

Anniversary Dinner Auction

This little auction was the perfect end to a lovely evening. A wide assortment of items went to the block, including prints, working decoys and decorative carvings. Contributions came from artists, board members and volunteers alike and raised \$2,980 for the museum. Chris Hunter of Hunter's Sale Barn served as volunteer auctioneer and presided over lively bidding while the audience had dessert and coffee. The Charlie Bryan miniature snow goose is a sample of what is being donated for the annual dinner to benefit the Madison Mitchell Endowment, Inc. dinner.

Many thanks to all contributors!

Top Seven Lots from the November 5, 1994 Auction

<u>Description</u>	<u>Price</u>
1. Pair 1/2 size sleeping black ducks by Bill Schaubert	\$725
2. Mini snow goose by Charlie Bryan	\$500
3. Pair wood ducks by John Meredith	\$400
4. Mini snow goose by Allan Schaubert	\$325
5. Green-wing teal drake by Jeff Moore	\$180
6. Black duck sleeper by Jim Pierce	\$120
7. Ring-necked drake by Ed Watts	\$105



Chris Hunter and Joe Mitchell run the auction. Photo by H. Miles.

CLASSIFIED

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

Wanted: Donations of books and periodicals on decoys, ducks, and hunting. Call Decoy Museum (410) 939-3739.

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.).

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.

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

For Sale: R. Madison Mitchell old hunting decoys signed by Mitchell. Call (301) 274-3701.

Six Mason/"Challenge Grade Duck Decoys." One mallard hen, four mallard drakes, and one canvas-back hen. Contact P. Branning, (818) 753-0340.

Carving Classes

Jeff Moore, a very talented carver has been teaching carving classes at the Decoy Museum for about a year. Students from Jeff's fall session did not even want to take a break, they resumed carving classes the week after the session ended! Jeff teaches Tuesday morning from 9:00 a.m. to 12:30 p.m. and Thursday evening 6:00 p.m. to 9:30 p.m. The cost for a ten week, thirty-five hour course is \$250. If you are interested in taking a carving class, feel free to stop by the museum during the times of the classes to see the class in action. To receive information on the next carving class, please call the museum at (410) 939-3739.

Dan Williams, nationally known carver, is offering five carving and painting classes at the Decoy Museum for 1995. The seminars are: The Basic of Bird Painting (\$150) on April 7-9; Red-Tailed Hawk (\$350) on May 22-26; Great Blue Heron (\$350) on June 26-30; Hooded Merganser (\$350) on August 7-11; and Green-winged Teal Hen (\$350) on November 13-17. A deposit of fifty dollars is required for each class selection. All classes are strictly limited to only ten students. Please send the form below to the Decoy Museum, 215 Giles Street, Havre de Grace, Maryland 21078 or to Dan Williams, 47 W. Cherry Hill Road, Reisterstown, Maryland 21136.

Name _____

Address _____

City _____ State _____ Zip _____

Telephone _____

I would like to enroll in the following classes:

1. _____

2. _____

3. _____

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- Our school expects high standards of personal behavior from its students.
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Redhead Drake	CG-RD-C	20.95
-Challenge (Preening)		
Ruddy Duck Drake	CG-RU	15.95
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