

Decoy, Wildlife Art, and Sportsman Festival

Spring 1995
Vol. 4, No. 2

Havre de Grace Decoy Museum

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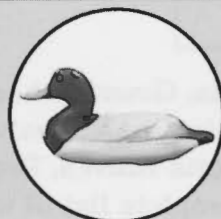
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Havre de Grace Decoy Museum



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.

FROM THE EDITOR

It does not seem possible that the 1995 Decoy, Wildlife Art, and Sportsman Festival is already here. This special Festival *Canvasback* issue reflects the strong community support given to the museum. The articles give you a glimpse of the many talented exhibitors that will be at the Festival, May 5, 6, & 7. Make sure to visit the new section of wildlife artists in the High School cafeteria; make them feel welcome. The Festival is a very important event for the Decoy Museum and we appreciate the support from our exhibitors, sponsors, patrons, advertisers, and the many hours put in by our volunteers, Board of Directors, and the museum staff.

See you at the Festival!

Mary Jo Moses

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ON THE COVER

Baby ducklings surround an Evans McKinney redhead decoy on the grounds of the Stepping Stone Museum. Thanks to Dan Carson and Karla Mattsson for keeping the ducklings "in a row" for the photos and to Dr. Carriere for acquiring and transporting the ducklings. Photo by Mary Jo Moses.

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*From
the
President*



Dear Museum Member,

Welcome to the new Havre de Grace Decoy, Wildlife Art, and Sportsman Festival. Our efforts to enhance our annual decoy classic have prompted the Decoy Museum to expand the festival's format. Both of the show's new facets - hunting and wildlife art, are integral parts of the decoy world. We hope that with the broader range of exhibits, we will bring more people in touch with the decoys' tremendous folk art traditions. The festival will now be a showcase for even more of the wonderful Susquehanna Flats heritage.

It is quite appropriate that J. Evans McKinney is the Honorary Chairman of the expanded Festival. Not only is he a fine decoy maker, but he is an avid gunner, an active Bay conservationist, and a renowned historian, he provides a powerful connection between the Festival's past and its future.

Decoys are important symbols of America's past. As such, they provide insights into the environment, market gunning, sport hunting, and folk art. These are all themes that the Decoy Museum wishes to preserve, promote and interpret. The Havre de Grace Decoy, Wildlife Art, and Sportsman Festival is just another way the Decoy Museum seeks to broaden America's appreciation for the decoy and its place in history. I do hope that you will enjoy the show and also take the opportunity to view the museum's new exhibits.

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.

Book Review

Decoys of the Susquehanna Flats and Their Makers

Written by

J. Evans McKinney

Reviewed by

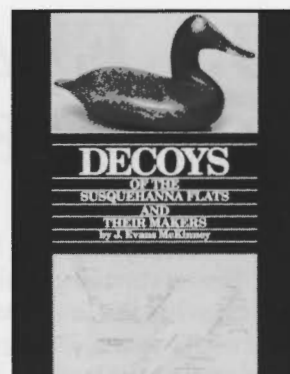
Bill Smart

Joel Barber is often credited with promoting interest in decoy collecting through his 1934 publication entitled Wildfowl Decoys. When Barber's book was published, Evans McKinney was twenty-one years old and had "collected" his first decoy seven years before. As a hunter and decoy historian, McKinney has lived his entire life near the Susquehanna Flats. Therefore, he is well suited to document the history of decoy making in this region and the evolution of waterfowl gunning along the Upper Chesapeake Bay.

Of all the available books about decoys, this one is quite unique. First of all, it is an historical chronology of waterfowl hunting equipment and methods used on the Flats. Second, it provides the reader some of McKinney's personal insights and observations as he has collected and associated with many of the regions decoy makers. And finally, it is a superb text book for the student of decoy collecting. To this end, Evans provides an analytical approach to identifying decoys by sight, specific dimensions, weights, and styles. For the aforementioned reasons, many collectors keep McKinney's book as a ready reference.

Originally published in 1978 in a soft cover (with a limited number of hardback copies), McKinney's book became a scarce item in the late 1980's. As a result, it was updated and republished in 1990 in a significantly changed format. In both versions, McKinney includes facets of the Susquehanna Flats' gun history, including sinkboxes, bushwhack rigs, guns, and techniques used by both market gunners and sportsmen alike. He provides an informative section of the evolution of decoys, weights, brands, and styles. In the individual carver section the reader is provided with McKinney's unique perspectives of each carver, in addition to photographs and decoy recognition information. The book is filled with wonderful photos of the carvers, hunters, and decoys. The 1990 edition includes information on 38 carvers and is much easier reading and has a larger picture format. The original version is a nice addition to your resource library, but difficult to find. This has raised the price significantly.

This book is an easy read and a great reference for any decoy collector or someone who may have an interest in the gunning history of the Flats. The author's



nearly seventy years of association with decoys and gunning is evident throughout. Furthermore, I recommend you treat yourself at this year's Havre de Grace Decoy, Wildlife Art, and Sportsman Festival and take a moment to chat with Evans.

Decoys of the Susquehanna Flats and Their Makers was originally published in 1978 by Holly Press, Hockessin, Delaware. The second edition is 95 pages and was published in 1990 by Decoy Magazine. This book is available at the Havre de Grace Decoy Museum at a cost of \$29.95.

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J. EVANS MCKINNEY: DECOY MAKER AND CHRONICLER

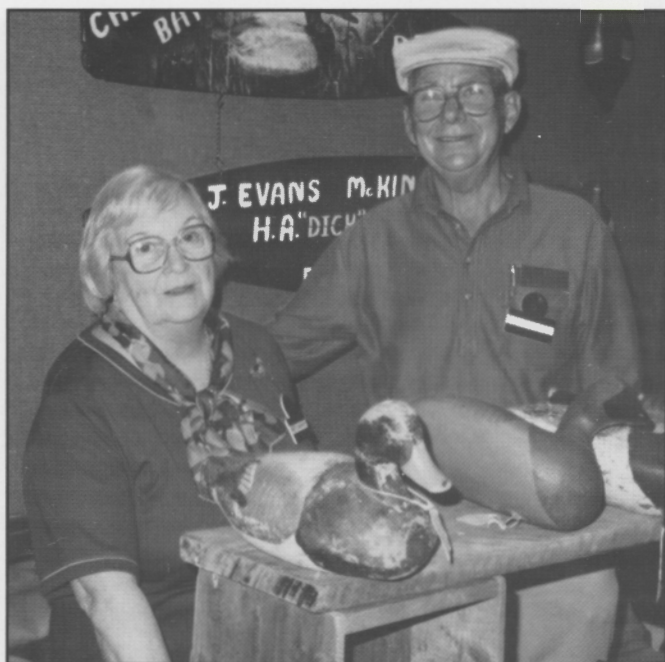
John V. Quarstein

When it comes to decoys, J. Evans McKinney is a man for all seasons. Evans started gunning in 1927 and at the same time, began his life long passion for decoy collecting. Within twenty years, he began making his own decoys. Two decades thereafter, he established himself as an authority on Upper Bay decoys with the publication of his book, Decoys of the Susquehanna Flats and Their Makers. Evans McKinney combines many talents with a deep love of the Upper Chesapeake Bay's bounty and beauty. His love of the Bay is apparent whenever you speak with him. His book chronicles his life and how it reflects the legacy of the Bay.

Evans first started gunning when he was fourteen years old using a 16-gauge Sears and Roebuck single barrel shotgun. His father was an avid hunter and the young McKinney was able to enjoy the final years of gunning from sinkboxes off Carpenter's Point. He



c. 1958 black duck with glass eyes, 1 of 3. Rodney Boggs collection, photo by M. Moses.



Evans McKinney and his wife Janet at Easton. Photo from Evans McKinney collection.

fondly remembers that sinkboxes were the most elaborate gunning technique and required the most preparations, yet once the gunners had identified a location the ducks frequented for food or rest, "You could guarantee a good hunt by placing your sinkbox there." One of his most memorable sinkboxing exploits was when he and some other hunters cut a hole in the ice and placed a sinkbox in it. In three days they killed 220 ducks, which Evans sold for \$6.00 to \$7.00 a pair. The ducks were shipped to Philadelphia and New York in boxes marked as fresh fish.

Once sinkboxes were outlawed, Evans immediately turned to bushwhacking. He fashioned his own sneak boat based on the famous Holly design and continued to bushwhack until he quit gunning. McKinney readily agrees that bushwhacking was an enjoyable, less pretentious, alternative to sinkboxing, except that the gunner had a "tendency to jump the gun as the ducks look a lot closer than they really were." The sport was still rewarding as Evans contends that you could gun "just as many ducks in the forties and fifties as you could before sinkboxes were outlawed. The only thing that curtailed you was the limit." He remembered

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c. 1950 Bottom of a hollow black duck, 1 of 2. Rodney Boggs collection.

killing 142 canvasbacks and four redheads in two days during 1942. He also recounted the day when he was arrested for being over the limit. "The irony of it was I was only three over my limit and at that time the limit was only four birds a day."

Evans quit gunning in the early 1960's because the ducks had become scarce and "the bag limit was curtailed to such an extent that it was not worthwhile to make preparations necessary to hunt." However, his experiences out on the Flats provided him with a lifetime's worth of rich stories and information, and in addition, his Flats experiences brought him in touch with some of the Upper Bay's finest decoy makers.

The first decoys Evans ever purchased were from William Heverin of Charlestown, Maryland, when he was fourteen. It began a relationship which was to last until Heverin's death in 1951. McKinney was intro-



Evans McKinney with decoys. Photo from Evans McKinney collection.

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Pr. 1994 ruddy ducks, Rodney Boggs collection. Photo by M. Moses.

duced to the veteran carver by his father when he needed some decoys of his own. Heverin told him to "get some wood and he would make them for him." Fortunately, Evans found an old white pine log up in the marsh, cross cut it with the help of his brother, and took the sections to Heverin. In return, Evans received seventy decoys for thirty-five cents each. This was the start of a seventeen-year learning experience as Evans befriended the old waterman and master decoy maker.

Watching Heverin hand-chop and paint his decoys provided Evans with a unique opportunity to witness and understand all of the special skills and techniques required to create stylized, yet functional decoys. One time Evans noted that Heverin would paint either red or yellow eyes on his drake canvasbacks. When he asked Bill why he did it, the old master replied, "If the ducks get that close to the decoy, it doesn't make any difference what color eyes they have." McKinney rationalized that this eye variance was not due to any special quirk, but based on what paint color Heverin had available when he was painting his birds. This anecdote was another of the many pieces of decoy lore retained in Evans' memory.

Heverin announced in 1944 that he would need more money for his decoys and raised the price to fifty cents each. "Of course, you got two coats of paint on a decoy that rode very well in the water, but you still had to put on your own weight," Evans recounted. Despite the quality of Heverin decoys, it was the last year

McKinney purchased any from him as he decided to "put his own hand into it." In 1946, as always, needing more decoys, Evans made fifty canvasbacks by hand-chopping the bodies. Heverin even gave McKinney his decoy horse to finish his new decoys. This wooden saw-horse styled bench had a seat at one end and at the other a cradle, operated by foot pressure, to hold the decoy in place while using a spokeshave or draw knife. It was a gift that symbolized the transfer of traditional decoy making skills to yet another generation.

The long hours of observing Heverin at work greatly influenced Evans' carving style. McKinney continued to hand-chop his decoys like his mentor until the early 1950's when he began trading wood blocks with Madison Mitchell for turned bodies. Yet, he always remembered what Jim Currier had once told him, "Evans did you ever see a bunch of cans that looked the same?" With that thought in the back of his mind, coupled with Madison's retirement from decoy making in 1981, Evans went back to hand-chopping the majority of his bodies since each decoy needs to have a "special sense of its own."

Even though Evans learned much about decoy painting from Will Heverin he developed his own paint style, with most of his birds featuring combed paint. His heads have also evolved because he believes that he just sees ducks a little differently than before. McKinney has probably made, by his own recollection, between 1,000 to 2,000 decoys. His production was never large since he made them initially for his own gunning rig and now he only makes a few ducks and geese and



First decoy collected by Evans McKinney. Photo by M. Moses.

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perhaps a swan or two per year.

Naturally, a gunner and decoy maker like Evans McKinney is bound to collect decoys. Over the years he amassed a collection of over 500 birds; all but three of them by Upper Bay makers. Two of the exceptions are Ward Brothers decoys from John Schaeffer's rig with Severn Hall keels. The other still mystifies him to this day as to its exact origins and, coincidentally, it was the first decoy he ever owned. He found it adrift in the river near Carpenter's Point in 1927. It had a broken bill and was reheaded a few more times by Scott Jackson and Evans himself, as he used this canvasback hen every year he gunned. As he learned more about decoys, he analyzed this bird and eventually theorized that since its head sat in a deep V-shaped notch cut into its body, it must be from New England. Yet how it came to the

Flats or who was its maker are questions Evans still hopes to answer one day.

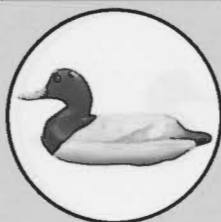
McKinney has focused his collecting on decoys by Susquehanna Flats makers because "they worked well for me where and when I gunned." He admits to throwing away numbers of washed-up Masons just because of their flat bottoms, but, he has also come across and obtained some of the finest Upper Bay decoys carved over the years. He remembers purchasing forty used decoys for \$4.00 at an auction in 1946 to benefit Scott Jackson's widow. Using acquisitions like this, Evans has been able to thoroughly study all of the major Susquehanna Flats decoy makers and learn about the various, yet subtle, differences in wing details, bill construction, or ballast weights. Despite the fact that all of these carvers lived in the same region,



1960 wing goose made from a barn board, Rodney Boggs collection. Photo by M. Moses.

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Three authors; Henry A. Fleckenstein Jr., Evans McKinney, and C. John Sullivan Jr.. Photo from C. John Sullivan collection.

and often were related or otherwise acquainted, "each maker had his own vision of what a duck looked like in the water," Evans commented.

The vast knowledge he obtained through the years made Evans a walking decoy encyclopedia and many of his friends prompted him to put all of this information into a book. First published in 1978, and now in its second printing, Decoys of the Susquehanna Flats and Their Makers, is an authoritative guide which has become a must for all collectors of Upper Bay decoys. The book highlights thirty-nine different makers, providing a biography for each, and more importantly, detailed descriptions and identifying features of these makers' primary decoys. To give consideration to the decoy's original purpose, the book fortunately contains several sections discussing gunning techniques, tool and accoutrements which helps place the maker information into context. The book is an excellent, thoroughly researched publication and a fine tribute to both its author and the decoy makers it describes.

Evans is still very active in the collecting world and is constantly being sought out for his advice and in-depth knowledge. He believes that today's collectors must be very careful, as the market has now been infiltrated with some reproductions represented as originals. His key advice for beginners is to know your decoys and to have patience in seeking the right decoy for your collection.

McKinney has been active in many things beside decoys. Joseph Evans McKinney was born on a farm near Elkton, Maryland, on May 13, 1913. He graduated from Elkton High School, then attended West Nottingham Academy. He received a scholarship to Johns Hopkins University in Baltimore and attended that school for two years. In 1935, he started working for the Corps of Engineers at Chesapeake City on the Chesapeake and Delaware Canal, surveying many of the Delaware Bay's creeks and inlets. He was employed by Curtis Bay Ordnance as a pile driving instructor in 1941 and then entered Civil Service at the New Castle Air Base. Joining E. I. duPont de Nemours and Company in 1944, he worked in the Explosives and Industrial Chemicals Department until his retirement in 1974. He has been very active in state and local politics, serving on the Cecil County Democratic Central Committee and was a member of the Elkton Town Board of Commissioners from 1969 to 1990. He still resides in Elkton with his wife Janet and occasionally helps his two sons with their goose hunting preparations.

Evans McKinney is a multi-faceted individual who is highly regarded by all who know him. Fellow Elktonian Bob Litzenberg reflected about McKinney that not only "can he look down the barrel right sharply and make a nice looking duck, but that while he was town commissioner he made sure all the potholes were fixed. They don't come any better than Evans." Gunner, decoy maker, author, politician, and conservationist, Evans McKinney is indeed a man for all seasons.



c. 1958 cork Canada goose, one of a dozen, Rodney Boggs collection. Photo by M. Moses.

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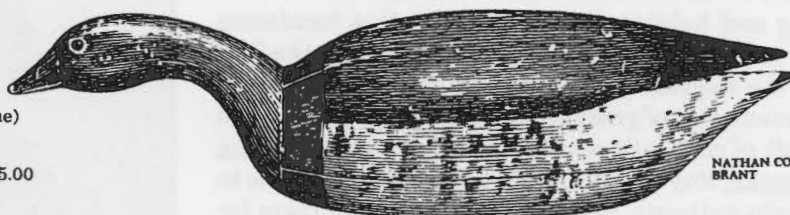
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1995 SHOW BIRD: THE REDHEAD

John L. Kronan and J. Moran Quarstein

The redhead, *Aythya americana* is one of the finest game and palate pleasing ducks in North America. Second only to the canvasback in popularity and dollar value during the height of market gunning, the redhead has since suffered a great decline due to over gunning and habitat depletion. Still, this handsome duck is an occasional traveller to the Chesapeake Bay during the migratory season. Old hunters fondly rekindle memories of great gunning when they chance to see a raft of redheads out in the Bay. In Gunning the Chesapeake, Roy Walsh called redheads "goofy" due to their flight patterns, however, he also lauded them for their "real manners" because flocks would decoy readily, making them tremendous sport. Walsh believes that most of the large bags of previous years were redheads because of their unwary nature and beautiful tolls toward the waiting gunner.

Called the American pochard and nicknamed the redneck or red-headed raft duck, the redhead looks very similar to the canvasback and has many of its characteristics. A fellow diving duck, it weighs about a half-pound less than the canvasback and has basically the same diet of submerged grasses. While redhead drakes have a similar deep chestnut-colored head, they are shorter-necked and have a distinctly rounded forehead. Their bills feature a more conventional shape and are blue with a black tip. Redheads are also distinguished from canvasbacks by their darker gray bodies, with contrasting whitish bellies and more extensive black breast. Their yellow eyes complete the major differences between the drakes of each species. Female redheads are always a darker brown than their canvasback counterparts. Both sexes have a distinctive pale gray wing stripe.

While generally a quiet duck, redheads become quite vocal during courtship. Drakes have an almost cat-like mewing sound "wee-ough" as well as a weak guttural laughing note similar to a rolling "rrr." Females utter a harsh quack during mating. Redheads breed on freshwater lakes, marshes, and potholes from the prairie country of Canada all the way south to New Mexico. Nests are usually constructed of a woven cup



Redhead decoy made by Evans McKinney. Photo by M. Moses.

of reeds lined with white down and hidden amongst waterside vegetation. Often, redheads will lay their eggs in the nests of other waterfowl. This behavior, called nest parasitism, is probably the result of the redhead hen's effort to insure successful reproduction despite negative habitat conditions. Hens will usually lay one clutch in another bird's nest and then create their own nest to raise a second brood. Redhead

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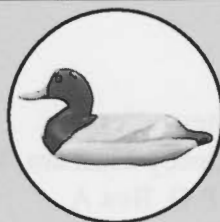
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ducklings do not seem to be affected by this action. The average clutch is from ten to fifteen buff-colored eggs. Incubation is only performed by the female and takes from twenty-four to twenty-eight days.

During their annual migration, redheads travel in rapidly moving V-shaped formations. A very social duck, they congregate in large concentrations and mix freely with other species. They are attracted by large groups and will toll* directly into the midst of fellow redheads or canvasbacks. Redheads generally feed at night and rest during the day. However, they do have some peculiar traits which makes this species exciting to observe. Redheads will usually take an early morning and late afternoon constitutional, rising up in smaller groups from a large raft then flying up and down the open water reconnoitering for a new feeding spot. While they generally have a graceful toll, often, redheads will drop into another bunch in an acrobatic and rapid zig-zag descent that looks as if one of their wings has suddenly broken. They appear to be frantically swirling down from the sky until they splash into the water with a short and gentle glide. Redheads will also occasionally and suddenly boil up into the air and then quickly drop back into the water after flying only a few feet. It appears as if their sole purpose is just to

create a commotion.

A fast and agile flyer, the redhead is one of the most attractive diving ducks. It is a bird of the open water and was once seen in rafts of thousands out on the Bay. However, until the Chesapeake Bay improves, larger flocks of redheads will only be a memory along the shores of the Land of Pleasant Living.

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* When waterfowl set their wings and make a definite glide to land.



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Barbara E.F. Gilden

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David Jennings



Mallard at rest. Photo by David L. Jennings.

A welcomed first time exhibitor to the Havre de Grace Decoy, Wildlife Art, and Sportsman Festival, David Jennings was named "one of North America's best bird photographers" by Wildbird Magazine. A local Harford County resident, David states he started taking pictures about twenty-two years ago as a college student at New Mexico State University. There, he studied journalism and mass communication, and photography was part of the journalism department. "I took a black and white photography course and seeing the pictures develop in the darkroom got me hooked. I couldn't get out of the darkroom! It was the magic of seeing the image appear."

David's original concentration was in photographing newsworthy events and yearbook photos. When he began working for the government in New Mexico, his

subjects became much more technical and included missile launches. He was required to carry his camera all of the time to insure quality, timely photos of important events. Presently, as an employee of the Department of the Army at Aberdeen Proving Ground, David supervises a technical photography group. As a supervisor documenting all kinds of testing, "I rarely get to work outdoors."

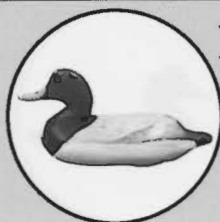
About eight years ago, Jennings and Joe Ondek, an environmentalist and close friend, started spending time together in the early mornings to take pictures of waterfowl. Being able to enjoy the early morning weather and lighting, and the natural habitat, he states is "indescribable." It was there that "Joe taught me the art of patience. If it hadn't been for him, I never would have developed an interest in this type of photography." Released from the pressures of having to "get a shoot," David pre-arranges leisure time to enjoy his hobby. Sitting and relaxing with nature, he simply waits for the wild animals to come within camera's



Flying waterfowl. Photo by David L. Jennings.

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Plentitude in the marshes. Photo by David L. Jennings.

range. Coupled with the right equipment, patience and an eye for composition, David maintains that at that "fraction of a second at the precise moment wildlife interact with each other and their environment," he is allowed to capture a memorable, picturesque wildlife moment. This is what he delights in sharing with others. Smiling, he states, "It's definitely not for the income!" As a graduate with a BA in journalism from New Mexico State University and a Masters degree in instructional photography from Towson State University, David prides himself in continuing his education. He has taken numerous seminars and courses from various wildlife professionals at the Maine Photography Workshops and at the Palm Beach Photography Workshop. Fond of sharing his information, he is active in community affairs giving lectures to various camera clubs, community colleges, art clubs, the Lion's Club, and other organizations. His talks are carefully tailored to meet the needs of each group, offering him an opportunity to present technical information as well as personal experiences and humor. David also comments on organizations request photographs but, become overwhelmed when they receive an extensive amount. Therefore, David always adds a story about his photographs to attract additional attention to his individual works.

A list of honors follows this exceptional photographer. Modestly, he tells of his latest ribbons. In 1991 he took both 1st and 2nd place in a national photography contest. Popular Photography Magazine honored

him with a 3rd place ribbon in their "Take Your Best Shot" contest in 1992. Likewise, in that year, David was honored with Wildbird Magazine's printing of his story and photograph of a yellow-headed black bird taken while visiting Yellowstone National Park. Last year the Easton Waterfowl Festival in Easton, Maryland named David Jennings "Cover Photographer for 1994" using one of his outstanding photographs of wood ducks. For the past six years, he has won 1st and 2nd places, as well as other ribbons in the Bel Air Arts Festival, in Bel Air, Maryland.

For the last three years, the Harford County Emergency Calendar, distributed by the Harford County Division of Emergency Operations, Harford County, Maryland has included numerous waterfowl photographs taken by Jennings to enhance the informational packet mailed to each Harford County resident. This year's calendar includes five of his photographs. In addition to this honor, his photographs have also appeared in Popular Bird Magazine, Birder's World and Wildbirds as well as Baltimore Magazine.

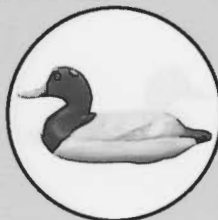
When told how pleased the Havre de Grace Decoy, Wildlife Art, and Sportsman's Festival was to have him as an exhibitor Jennings replied: "I live and work in Harford County. And although I've participated in many other exhibits, I've never come to Havre de Grace. Amazingly, each time I encounter wildlife photographers and decoy carvers, they are talking about the great show in Havre de Grace. I decided I was missing too much. I just had to try it."



Male woodies. Photo by David L. Jennings.

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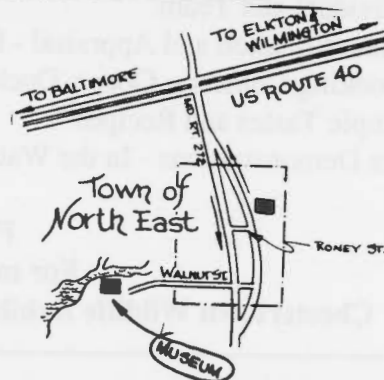


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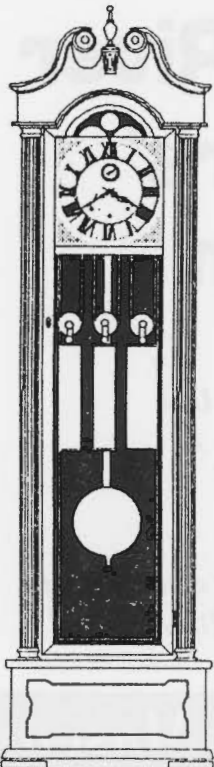
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A Decoy Man To Remember

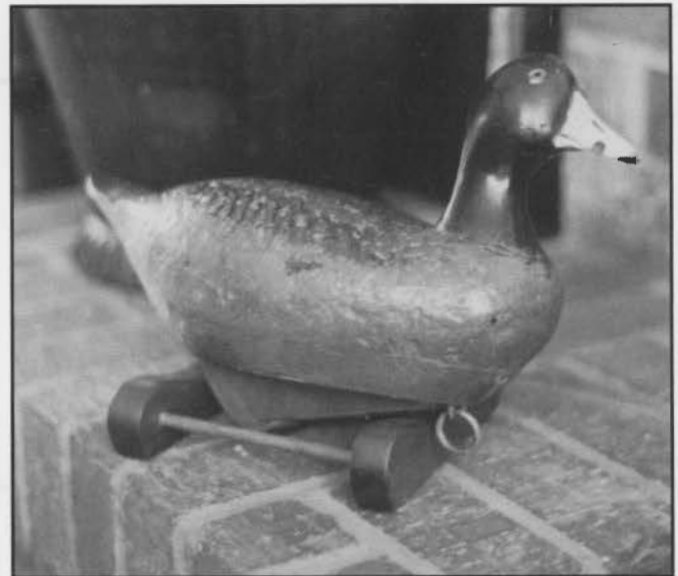


Severn Hall at the 1994 Decoy Festival. Photo by H. Miles.

Master decoy painter Severn Wallis Hall died on January 13, 1995, at the age of eighty-five in Denver, Colorado. Gunner, painter, and decoy maker, Severn Hall's life and work adds much to the Susquehanna Flats decoy lore. He is a decoy man who deserves notice and remembrance.

Severn Hall probably repainted decoys made by every important Upper Bay carver and in doing so developed a beautiful, realistic paint style which stands apart from all others. Hall's paint designs maximized a decoy's usefulness and made him ahead of his time. His intricate wing patterns and eye details set a new standard and were the beginnings of the modern style of working decoys and decoratives.

His contributions to the Susquehanna Flats decoy heritage goes beyond his stylist paint patterns. Much of his fame can also be attributed to his inquiring mind which led him to experiment with various paint details and different decoy styles. Severn's coot decoys are one of the best examples of his ingenuity and ability to transform a seldom used confidence decoy into floating sculpture. He had learned their value when stooled out with a large rig of canvasbacks while gunning with his uncle in the 1920's and began making his own in the 1940's. Severn's style evolved as he worked creating cork coots; he eventually developed wooden versions featuring embossed wings with heads varying from picking to swimming poses. When twelve of these coots were strung on a single line with one anchor, they appeared more "alive and natural," according to Severn himself, and would "wave like a flag, beckoning ducks to toll into them. Sometimes they worked even better than corn." Every time these coots were used, they



Severn Hall coot courtesy of Larry Ortt. Photo by M. Moses.

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Detail of a Severn Hall keel and weight. Photo by M. Moses.



Severn Hall working at Bob Jobes' decoy shop, Havre de Grace, Maryland. Photo by Larry Ort.

seemed to guarantee good gunning.

Perhaps one of his most notable decoy achievements was the development of his decoy keel for stabilization in heavy seas. During the late '40's and early '50's, John F. Schaefer of Chesapeake City had employed Severn as a gunning guide and decoy painter for his rig of over 1,000 decoys. Schaefer had purchased forty Ward Brothers balsa canvasbacks, but they would up-set during rough weather that caused choppy wave action on the shallow waters of the Susquehanna Flats. Severn quickly solved this problem by adding a triangular keel containing a lead insert on a cedar base to these flat bottomed decoys. The concept worked so well

that Hall went on to make over 100 canvasbacks himself using this keel.

Even though Severn Hall was more than just a decoy painter, he will always be remembered as the creator of a lovely painting style. He was a man who "thought about decoys all of the time" and the "rest of the time he thought about gunning." Severn Hall's ashes will be spread across the Susquehanna Flats on July 9. Yet, his legacy as a decoy painter and maker will live on in the decoys he transformed into works of art.

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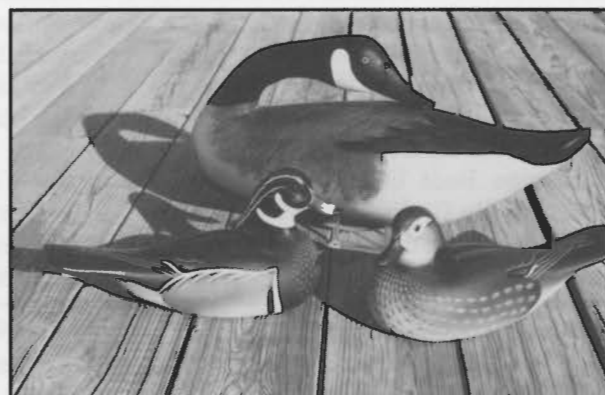
The 5th annual Carvers' Appreciation Day was an exciting event with great food and conversation. The forty-five lots in the auction were donated by area carvers and included both top quality decoys and decoy related paraphernalia. Once again, Norm Hunter of Hunter's Sales Barn Inc. donated his services as auctioneer, keeping this auction moving at a humming pace. Many lucky bidders got great bargains on some beautiful decoys and prints. The museum raised \$3,244 thanks to the generosity of the talented carvers and artists who contributed to the auction and to the collectors who came to bid. It was a particular pleasure to have lots from several of the area's newest carvers such as Mark Gorham. The future of the Havre de Grace Decoy Museum looks bright, and we are happy to count these individuals as museum supporters.



Looking over the auction table. Photo by H. Miles.

Top 8 of February 25, 1995 Auction

Description (Catalogue No./ Bidder No.)	Price
1. Charlie Bryan snow goose (20/250)	\$480
2. Ned Mayne gun dog print (12/332)	\$205
3. Bill Schaubert high-necked canvasback (19/351)	\$200
4. Mark Gorham 1/2 size canvasback (41/333)	\$170
5. Dave Walker 1/2 size swan (33/272)	\$125
6. Harry Jobs canvasback drake (45/274)	\$125
7/8 Jim Pierce sleeping black duck (30/274)	\$110
7/8 Warner Taylor green-wing teal hen (7/281)	\$110



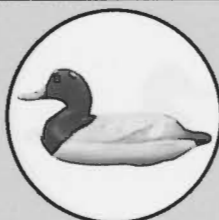
Pair of wood ducks and a sleeping Canada Goose by Charlie Joiner. Photo by M. Moses.

Decoy Festival Auction

The largest of the four auctions that the Havre de Grace Decoy Museum holds is the Decoy Festival Auction. This year it will be held 6:00 p.m. Saturday, May 6 at the High School Auditorium. The preview starts at 12:00 and bidder registration begins at 4:00. Auction lists are available at the museum and at the High School Auditorium. There are many exciting lots in this auction including decoys by Charlie Joiner, Paul Gibson, Madison Mitchell and Bob Litzenberg. There is a 10% buyers' premium which benefits the Decoy Museum. If you would like additional information call the museum at 410-939-3739.

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1995 Volunteer Carver of the Year Bryon Bodt

A very special award is presented at the Havre de Grace Decoy Museum's annual Carvers' Appreciation evening event. It is the Volunteer Carver of the Year Award, given to an outstanding volunteer decoy carver in recognition of the many hours of work and support given to the Havre de Grace Decoy Museum.

This year's recipient has supported the museum in many different areas. When school groups arrive at the Decoy Museum, he frequently is at the museum prepared and eager to give decoy carving demonstrations or talk about the changing environment of the Susquehanna Flats. Large, painted, decoy signs were needed to advertise the Decoy Festival, and he was one of the first carvers to donate a sign. When wooden wing ducks were requested to complete an accurate portrayal of the sinkbox in the new exhibit "Gunning the Flats," this carver provided eighteen decoys for a long term loan to the museum's exhibit. Also, on weekends, you may find this individual at the Decoy Museum, carving or painting and willing to answer any visitor's questions. You may think that it takes two or three decoy carvers to preform all these activities but it doesn't, it is all Bryon Bodt.

Bryon Bodt lives in Churchville, Maryland and holds a BS in Biology from Washington College. Bryon learned a lot about carving from other carvers willing to share their knowledge with him. In turn, Bryon is more



Bryon Bodt receives award from Ed Watts. Photo by H. Miles.

than willing to pass on his knowledge to beginner carvers. When teaching school tours, Bryon enjoys seeing the children learn about decoys. At the 1995 Carvers' Appreciation event, a very surprised Bryon Bodt accepted the award. Look for Bryon at his table at the 14th Annual Decoy, Wildlife Art, & Sportsman Festival. Thank you, Bryon Bodt for your all of your past and future support of the Havre de Grace Decoy Museum!

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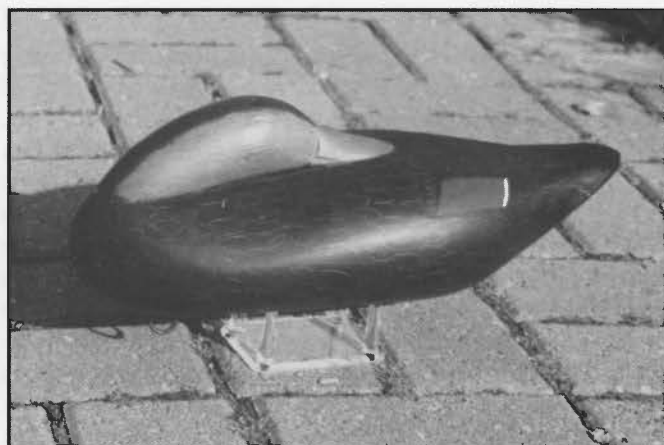
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EXHIBITS UPDATE

Karla Mattsson

Many McKinneys for May

During the month of May, the front display case will be filled with Rodney Boggs' collection of J. Evans McKinney decoys. Mr. Boggs has been collecting McKinney decoys for years and has many older and unusual pieces. This display will be augmented with decoys from the Decoy Museum's collection including examples of every period of Mr. McKinney's carving style from early hand-chopping, to lathe turning decoys, and back to hand-chopping.



Black duck by Evans McKinney. Photo by M. Moses.

Cases for Crowells

Also for the month of May, prominent collector Joe French is lending the Decoy Museum his complete collection of Elmer Crowell miniature duck decoys. To honor these exceptional birds, the museum has built two small cases to show the exhibit, which will be installed on the second floor. These little ducks are real treasures and should be viewed by everyone who loves folk art or waterfowl.

A Bounty of Beach Birds

The beautiful New England and factory shorebirds from the Dr. John Levinson collection have been rotated with an equally fine representation of early Mid-Atlantic decoys. The lion's share of the display are New Jersey birds with examples by top carvers such as Harry V. Shourds and Daniel Lake Leeds. Other decoys in the exhibit are rare Maryland shorebirds by Lloyd Sterling and Captain Eban Diess. This selection will be on display on the second floor of the Decoy Museum until September 1995.



Hudsonian curlew by James Sprague. From the Dr. John Levinson collection, photo by M. Moses.

Shipment from Chincoteague

The Chincoteague National Wildlife Refuge has lent the Decoy Museum a significant portion of their decoy collection. These decoys represent carvers from as far away as Main and North Carolina. Of particular interest are Virginia Eastern Shore carvers such as Ira Hudson, Miles Hancock and Doug Jester. Many of these exciting decoys are already on display in the main gallery and will eventually become part of the future exhibit, "What is a Decoy."



Lloyd Sterling pintail and Miles Hancock red-breasted merganser from Chincoteague. Photo by M. Moses.

"Gunning the Flats" is Getting Finished

Six exhibit sections have been installed in "Gunning the Flats." The years of hard work and dedication of museum staff and volunteers is finally paying off. Completed sections cover the topics of the Susquehanna Flats environment, gunning boats, conservation laws and outlaw gunning. Many favorite artifacts, such as the nine-foot punt gun are once again on display. New acquisitions are also highlighted, including corn decoys and live decoy tethers. Many more cases still need to be built before the entire exhibit can be completed. Individual cases can be sponsored and there are still boards on the boardwalk that can be purchased for fifty dollars. If you would like more information on how you can help finish "Gunning the Flats," call Mary Jo Moses at (410) 939-3739.



New exhibit cases in "Gunning the Flats." Photo by M. Moses.

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FROM THE COLLECTION Charles Barnard

Karla Mattsson, M.A.

Although born in Havre de Grace, Charles Barnard was not the typical Havre de Grace decoy carver. Charles spent many years living and working near Elkton, Maryland, where it is likely he learned to carve decoys. Much of his stylistic variance is more akin to Cecil County decoys than they are to that of his close friends and neighbors in Havre de Grace. Bob McGaw, for instance, was one of these friends, yet McGaw's influence is not found in Charles Barnard's work. Even in the ranks of Cecil County carvers there is no one who perceptibly influenced Charles.

Charles Barnard was actively carving throughout the earlier part of the twentieth century, showing a subtle, but distinct change in his technique by the mid-forties. The overall look to a Barnard decoy is that of a solid, compact block in an alert pose. Charles never took to using a duplicating lathe; he hand-chopped decoys until the end of his career. Most of his decoys are canvasbacks, with a fair number of redheads, scaup and black ducks also represented. He is known to have



Canvasback hen. Courtesy of Dr. John Carriere, photo by M. Moses.

carved other species, primarily coots, but none have come to light other than a single ruddy duck.

His brother, Tom, also carved decoys. The Barnard brothers' decoys have many similarities, but Tom's are distinguished by more slender heads and less over all style. Charles and Tom are known to have supplied heads for each other on occasion and Bob McGaw also periodically supplied heads to Charles. This type of cooperation is very common in Havre de Grace, resulting in a large population of hybrid decoys. Typically, Charles worked by himself, though his son, Fred, worked in his shop for a while.

The heads Charles whittled are distinct, more for their positioning than their shape. When looking at the profile of a Barnard decoy, the head rears back causing the neck to arch. This trait is less prominent in his extremely high-headed versions which rise up straight from the base. They are all robust heads, regardless of their height. Invariably, the forehead is a flat plain



High-head canvasback. Courtesy of C. John Sullivan, photo by C. John Sullivan.

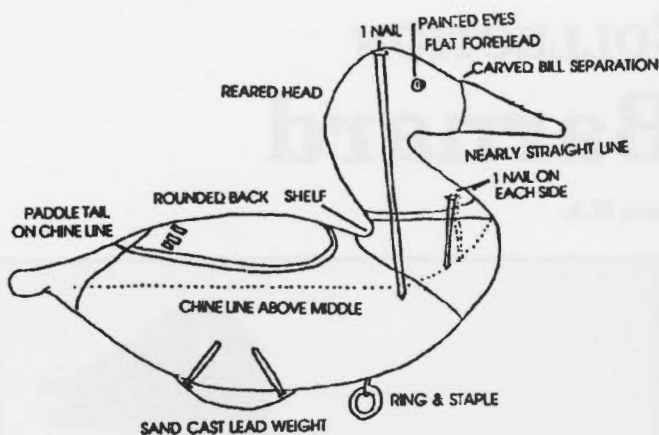
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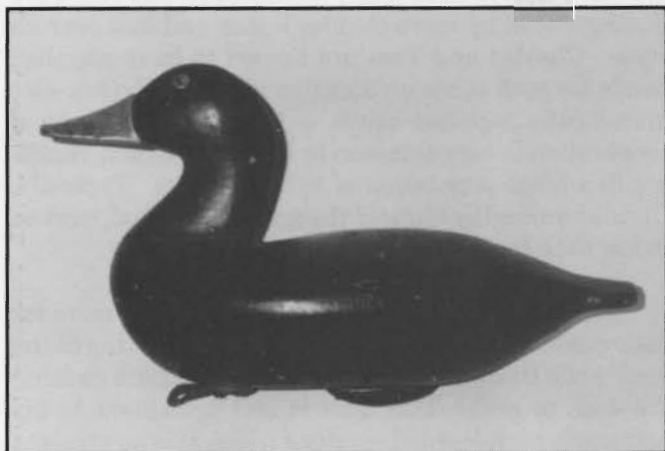
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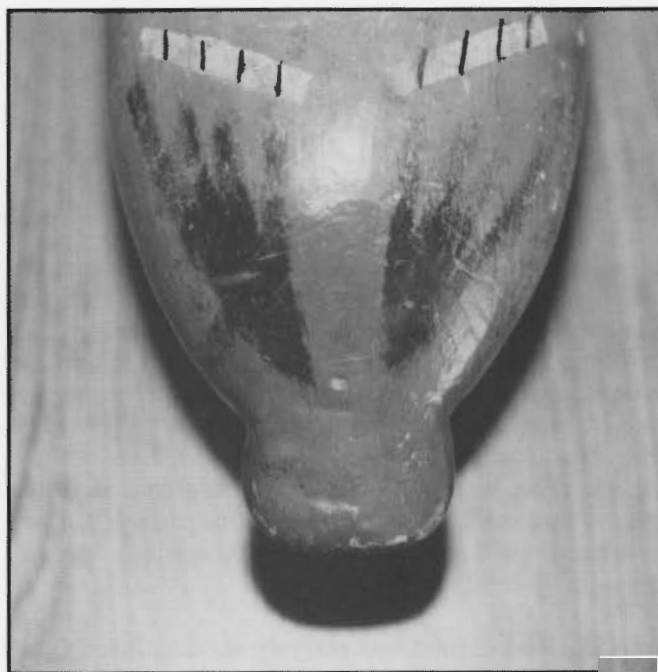
Canvasback drake.

forming a sharp angle with the rest of the face. Canvasbacks are inclined to have a pointy head. The bill separation is the only carved detail on the head since the eyes are painted on. The bill itself is thick, with the dip at the tip creating an illusion of a Roman nose. The line under the bill is straight into the throat with barely a hint of jowl.

Charles Barnard attached heads to bodies with one large nail through the top of the head and two smaller nails in front of the neck. Of particular interest is the pronounced shelf that the head rests on. This shelf is an unusual feature for decoys made in Harford County, but not unknown as both Bob McGaw and Ed Pearson



Hollow black duck. Courtesy of C. John Sullivan, photo by C. John Sullivan.



Paddle tail. Photo by M. Moses.

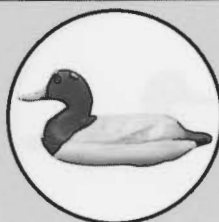
made some decoys with this characteristic. Most Upper Bay decoys with shelves, however, are from Cecil County.

Except for a few hollow decoys, Charles's decoys are solid bodied. Being hand-chopped, there is a fair amount of variation in the contours. Most are broad backed and well-rounded, though several have flat zones on the bottom. The chine line is pronounced and uniform above the middle. The back gently rounds up and falls into the tail, which is in line with the chine line. Unlike Havre de Grace style decoys, there is no up-sweep to the tail, and unlike many Cecil County decoys, there is no pronounced hump in the back. It is a smooth line. Tails are a thick paddle shape that dent in on the sides. The breast is generally shallow with a full body, but this part is the area of greatest variety.

Barnard decoys are rigged with simple sand cast weights which are prevalent in this area. Rings and staples are used for anchor attachments, though they are generally set further back on the belly than most other decoys.

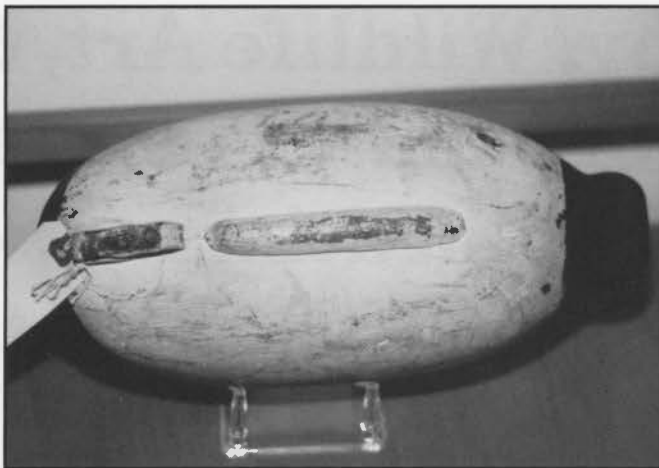
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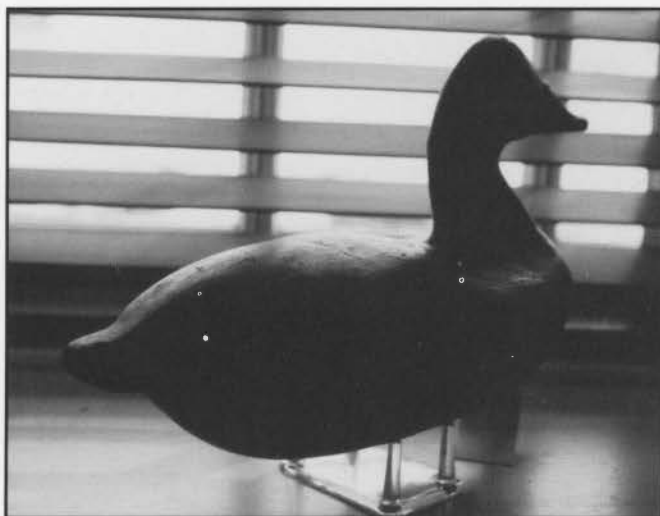


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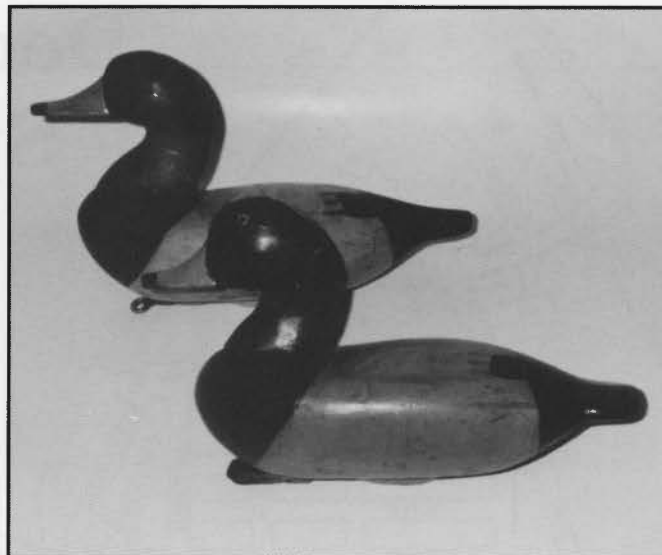
Late style rigging. Photo by M. Moses.



Dorsal ridge. Photo by M. Moses.

Charles Barnard's later decoys, the "1946 model," is characterized by different rigging. These decoys have long, slender weights instead of the deeper keel weights. Leather loops take the place of the rings and staples. The only noticeable carving differences with these decoys is the tails. There is a distinct dorsal ridge along the top of the tail. The hollow decoys display all of the above traits. These hollow decoys are also the only ones with tack eyes.

A number of miniatures by Charles Barnard show his painting style, which is very hard to find on their



Two scaup drakes. Courtesy C. John Sullivan, photo by C. John Sullivan.

working brethren. He painted very simple wings in an outline on both hens and drakes. The speculums are highlighted with a few dark parallel lines and the rest of the wings are filled in with light stippling.

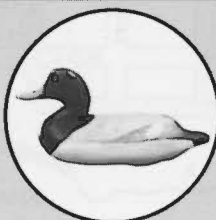
The Decoy Museum is fortunate to possess a classic example of Charles Barnard's earlier working canvas-back drakes. Donations of his other work would be greatly appreciated, as well as donations of decoys by Tom or Fred Barnard.

BIBLIOGRAPHY

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- Sullivan, C. John Jr. "The Dignified Upper Chesapeake Bay Decoys of Charles Nelson Barnard." Decoy Magazine. 1989; 13/6: pp.16-19.

Mitchell's Family Department Store

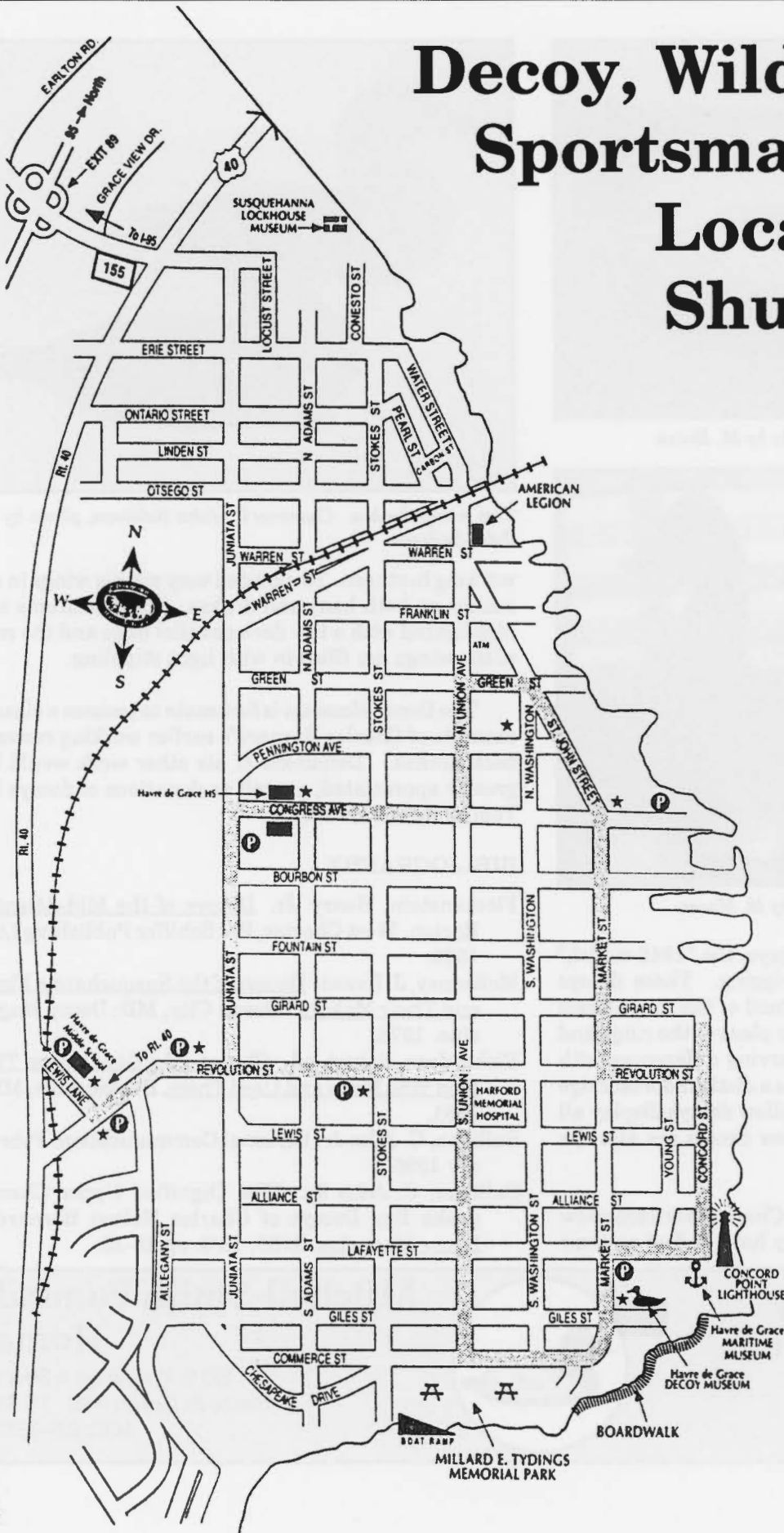
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Decoy, Wildlife Art, & Sportsman Festival Locations and Shuttle Route



Festival Program

Dates

May 5, 6, 7, 1995

Locations

Havre de Grace Middle School, Lewis Lane (MS)
Havre de Grace High School, Congress Avenue (HS)
Havre de Grace Decoy Museum, Giles Street (MUS)

Admission Price

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



Bernie Bodt paddles out for the battery gun demonstration. Photo by H. Miles.

FRIDAY EVENTS, MAY 5

Show 6:00 p.m. - 9:00 p.m.

SATURDAY EVENTS, MAY 6

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

7:00 a.m. - 9:00 a.m. Exhibitors Breakfast at the American Legion. *Sponsored by Cello.*

11:00 a.m. Gunning Stool Floating Contest (HS-Gym)

11:30 a.m. Decorative Decoy Contest.

Sponsored by Chroma Acrylics. (HS-Gym)

12:00 Noon Auction Preview

4:00 p.m. Bidder Registration

6:00 p.m. Decoy Auction (HS)



Auctioneer Dave Hartzell spots a bidder at the Saturday evening decoy auction. Photo by H. Miles.

SUNDAY EVENTS, MAY 8

Show 10:00 a.m. - 4:00 p.m.

Duck and Goose Calling Contest.

Sponsored by MBNA American

8:30 a.m. Calling Seminar

9:30 a.m. Junior Division, Novice follows

12:00 Noon Senior, Team follows

11:00 a.m. Gunning Rig Competition Contest (MUS)

12:00 Noon Slick Decoy Contest (HS)

12:00 Noon Youth Division Decoy Competition (HS),

Sponsored by J.M. Huber

1:00 p.m. Head Whittling Contest (MS).

Sponsored by Mitchell-Smith Funeral Home

3:00 p.m. Decoy Painting Contest Judging.

Sponsored by Cytec (MS)

SATURDAY & SUNDAY EVENTS, MAY 6-7

11:30 a.m. - 1:00 p.m. Past Honorary Chairmen Autograph Session (MS)

11:30 a.m. - 1:00 p.m. Postal Service Stamp Cancelling (MS)

12 Noon & 2:00 p.m. Retriever Demonstrations (MUS)



Tim Carrion instructs the retriever. Photo by H. Miles.



February 23, 1995

Dear Visitors and Exhibitors:

As Mayor of Havre de Grace, I welcome you to the fourteenth annual Decoy Festival. Due to a small seed planted by a group of dedicated volunteers, this Festival has mushroomed into one of the major events on the East Coast and Havre de Grace is proud to host it.

The citizens, City Council and administration wish all the exhibitors, carvers, visitors and tourists a pleasant weekend in our lovely, historic city and hope that everyone will enjoy their visit by the Bay. We invite you to come back and join us for other city events and to take advantage of our promenade along the waterfront and our parks or to just browse through our shops, and visit our restaurants.

I hope that you enjoy the show and are able to start that collection — or add to it. With kindest regards, I am

Sincerely,

Dr. Gunther D. Hirsch
Mayor



Welcome to Havre de Grace, the "Decoy Capital of the World." Thank you for attending our 14th Annual Decoy Festival, with this year's addition of wildlife art and sportsman displays.

Havre de Grace has much to offer. Historic sites, museums, antique stores, and fine restaurants all of which accent the city. Also visit our promenade, a scenic walkway along the Chesapeake Bay, the latest addition extending to the lighthouse.

Many thanks go out to the strong support of volunteers that make up the heart of Havre de Grace. The Decoy Festival, and events throughout the year depend on these generous people. Thank you for supporting and participating in these events. Have a wonderful day, and enjoy your stay in the City by the Bay.

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

Sincerely,

Amanda Di Domenico
President, Chamber of Commerce

Penn's Beach Marina

411 Concord Street
Havre de Grace, MD 21078
(410) 939-2060



Phillip Gilden, LPT.

1131 Baltimore Pike
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**1995 Havre de Grace
DECOY, WILDLIFE ART AND
ARTSMAN FESTIVAL COMMITTEE**

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Honorary Artist of the Year.....	Christopher White
Show Bird.....	Redhead
Show Chairman.....	Jim Pierce
Advisor.....	Clovis Bolen
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.....	Vicky Ferguson
.....	Bill Smart
.....	Pam Smart
Painting Contest and Head Whittling.....	Bob Wilson
.....	Mitch Shank
.....	Pat Vincenti
Finances.....	Dr. John Carriere
.....	Ron Levison
Retriever Demonstrations.....	Tim Carrion
.....	Chuck Mushinsky
Silent Auctions.....	Pam Smart
Gunning Rig Competition.....	Bob Wilson
Volunteer Coordinator.....	Madelyn Shank

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.....	Jean Denton
.....	George Juergens
.....	Karla Mattsson
.....	Jimmy Pierce
.....	Sherry Ramey
.....	Bill Smart
.....	Pam Smart
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.....	Ron Hartzel
Food.....	Smokin' Joe
.....	Bob Bell
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High School.....	James Bennett
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.....	Barbara E.F. Gilden
Woodworking & Decorative Carving Contest.....	Ed Watts
.....	Norm Smith
.....	Warner Taylor
.....	Ken Lay
Goose and Duck Calling Contest.....	David Hagan
.....	Jack Palmer
Battery Gun Exhibition.....	Bernie Bodt
Breakfast.....	Ken Lay
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14th Annual Decoy, Wildlife Art and Sportsman's Festival Trivia Contest

Barbara E.F. Gilden

1. What species of duck is most prevalent around the promenade in front of the Havre de Grace Decoy Museum?
2. What new exhibit located on the first floor of the Decoy Museum is close to fruition?
3. How does Robert G. Litzenberg's decoy carving differ from the rest of today's well-known carvers?
4. What Festival photography exhibitor has offered his skill, knowledge, and countless hours of volunteer time first to establish and now enhance our Duck and Goose Calling Contests?
5. Who is the latest master carver to have his likeness added to his Decoy Museum exhibit?
6. What is the average weight of an old iron sinkbox decoy?
7. What local person is known for his versatile artistic painting skills, won the latest Maryland State Duck Stamp contest, is this year's Honorary Artist of the Year for our Festival, and to the delight and surprise of those who admire him, previously completed two Mad Magazine covers?
8. How can interested persons learn and practice the art of decoy carving and maintain contact with local decoy artists?
9. Donations to the Havre de Grace Capital Campaign will directly benefit what important improvement to our facility?
10. Whose signatures will you be able to obtain at this year's Autograph Session held in the Havre de Grace Middle School Library both Saturday and Sunday from 11:30 a.m. to 1:00 p.m.?

11. In the early 20th Century, what two species of ducks were the most abundant winter residents of the Susquehanna Flats?
12. What is the most common size of hunting decoys?
13. How long has the Havre de Grace Decoy Museum been in existence?
14. What is the fundamental difference of the Upper Chesapeake Bay and New Jersey decoy?
15. What is the single most accurate way to tell if a decoy has been repainted, reheaded, or repaired?
16. What is the area known as the Susquehanna Flats?
17. What is another name for a "wing duck" used with a sinkbox?
18. Cork comes from the bark of a Mediterranean tree. However, where did the cork frequently used in the past for decoy bodies come from?

- ANSWERS**
1. Mallard
 2. Gunning the Flats
 3. He doesn't use a lathe. He still hand chops his decoys.
 4. Thank you Dave Hagan and friend Jack Palmer.
 5. Captain Harry Jobes
 6. 22 1/2 pounds
 7. Christopher White
 8. Take carving classes offered at the Havre de Grace Decoy Museum
 9. An elevator
 10. Captain Bryan; Robert G. Litzenberg; Charles "Speed" Joiner; Captain Harry Jobes; Captain Bill Collins; Captain Roger Urie; Bill Schaubert; Allan Schaubert; Jimmy Pierce; 1996 Honorary Festival Chairman, Evans McKinney; and 1995 Honorary Artist Chris White.
 11. Canvasbacks and redheads
 12. Full size or the natural size of the hunted bird
 13. Nine years
 14. Upper Bay decoys are solid and New Jersey decoys are hollow
 15. X-ray
 16. The hunting area where the Susquehanna River joins the Chesapeake Bay in northeastern Maryland
 17. Fender duck
 18. Ground and compressed slabs of cork

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Bomboy, Charlie & Jeanne
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The crowd at the festival! Photo from the museum's collection.

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Joey Jobes at his table. Photo from the museum's collection.

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Donna Belinko and the late Maurice Pease stop and admire the Canada goose. Photo from the museum's collection.

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John Orehowee shows off his work. Photo by Ralph Broth.

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Steiner Pierce makes a sale. Photo from museum collection.

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Jim Frey mans his booth. Photo by Leo Heppner.

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Holtwood, PA 17532

Pruitt, Karen
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Nassawadox, VA 23413
(804) 442-2727

Purner, Marshall
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(410)287-2117



*Clarence "Titbird" Bauer watches over his miniature decoys.
Photo by Leo Heppner.*

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Stack, Bill
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(412)379-8199

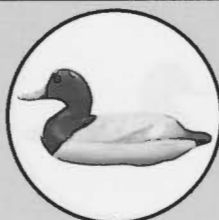
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108 Touhey Drive
Stevensville, MD 21666
(410)643-2022

Thayer, Wayne
3802 Elmcroft Rd.
Randallstown, MD 21133
(410)922-7317

Thornton, Donnie
5446 Tom Reed Lane
Chincoteague, VA 23336
(804)336-6434

Todd, Margaret & Claude
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Baltimore, MD 21286
(410)321-6628

Toki, Stephen Sr.
2614 North East Rd
North East, MD 21901
(410) 658-9817

Toni-Kay Dye
230 Strawbridge Ave.
Westmont, NJ 08180
(609)854-2049

Trayer, Lisa
117 E. 28th Div. Hwy.
Lititz, PA 17543
(717)627-2464

Troutman, Mary Lou
Star Route Box 20
Dameron, MD 20628
(301)872-5807

Upper Bay Museum
End of Wlanut & River Sts.
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45 Old York Rd.
Yardville, NJ 08620
(609)298-9695

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Townsend, DE 19734
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Vincenti, Pat
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Wachter, Barb
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Havre de Grace, MD 21078
(410)939-1904

Wagoner, Gilmore
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Havre de Grace, MD 21078
(410)939-5655

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West Chester, PA 19382
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410)939-4310

Wargo, Michael
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Waterfield, Patty & John
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Waters, Jul & Eve
Box 198
Roebling, NJ 08554
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Watson, Robert
5357 Deep Hole Rd.
Chincoteague, VA 23336
(804)336-6618



Ed Itter paints a wood duck. Photo by Ralph Broth.

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Webber, John
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Weber, Gus
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(410)893-8061

Weir, Geoff & Arlene
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Joppa, MD 21085
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Wooten, Dave
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Worrell, Lester
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Yrizarry, Nowlien
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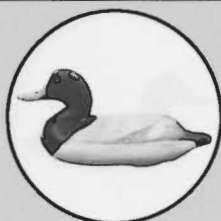
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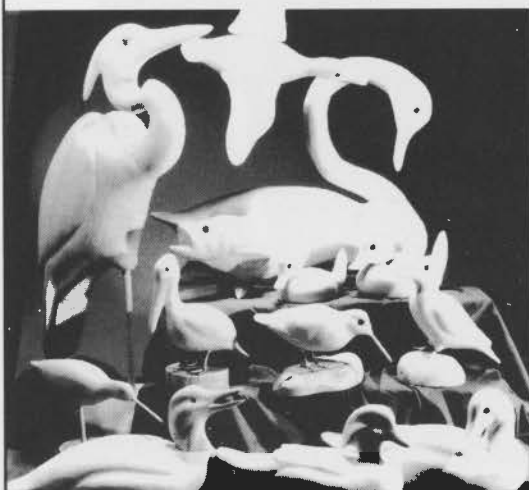


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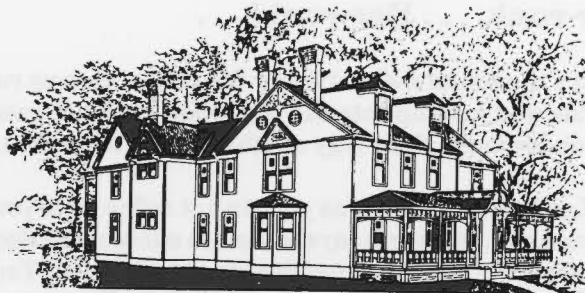
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Duck and Goose Calling Contest

David Hagan

Her-ronk, . . . Her-ronk! . . .

It's the sound we hear every fall that makes us run outside and look up into the sky when flocks of geese and ducks make their way south through Maryland.

Later in November, as you sip hot coffee from your thermos cup, the warm rays of the sun silhouette a flock of geese and a small group of ducks on the horizon. Your buddies also see them, and point them out. Everyone is aware of the waterfowl as they approach the farm where you have concealed your blind. You can hear them honking and quacking, high and low notes, and every kind of note in-between. No one knows what the sounds mean but, it sounds beautiful to your ears. The anticipation of seeing geese settle over decoys that were set out before sunrise grows. The hard work and long drive to the Eastern Shore, seem, all worth while now. Everyone in the blind has a call of some kind around their necks, but no one attempts to call, afraid they will do something wrong to scare the birds away. So, you just sit and hope they come in on their own accord. As usual, they continue flying, not even giving your rig a second look. Another trip home again without having as much enjoyment as you might have had. It doesn't have to be this way!

Geese and ducks do communicate with one another. Learning to be proficient with a call will increase your ability to entice birds in close range for hunting. Also, you will have them close enough for some great photo and video opportunities. If you are not a hunter but love waterfowl, the art of correct calling will enable you to communicate with waterfowl as you never thought possible.

The Havre de Grace Decoy Museum presents opportunities to learn these skills and to compete in



The winners of last year's Duck and Goose Calling Championship, Senior Division. Photo by Hugh Grove.



A Taylor twin shows his skills. Photo by Hugh Grove.

calling contests at both the Havre de Grace Decoy, Wildlife Art, and Sportsman Festival in May and the Duck Fair in September. At both events, Sunday is the day all goose and duck calling seminars and contests are held on the museum grounds. There are eight contests during the day starting with a free calling seminar at 8:30 a.m.

Juniors who are not yet sixteen years of age by the day of the contest are eligible to compete in the youth duck and goose competitions. Novice is for anyone who has never placed 1st, 2nd or 3rd in the Senior division of any contest. The Senior contests are wide open to past World Champions on down. Some of the very best callers come from as many as eight different states to compete. The Team competition, 2-Man Duck and 3-Man Goose, gives hunting groups a chance to show their skills. There is over \$6,000 worth of prizes!

The callers are always willing to talk about their calls and to give pointers on being a better caller. Come on out and learn a little bit of calling and impress your buddies next year in the blind. It can make a nice day into a great day afield. We'll see you there!

For more information call Jack Palmer 410-592-5507 or David Hagan 410-692-2860.

Weekend Carving Demonstrations at the Havre de Grace Decoy Museum

May 6,	Decoy Festival	June 24,	Butch and Mary Carol
May 7,	Decoy Festival		Larrimore
May 13,	Laura DeNardo	June 25,	Capt. Harry Jobs
May 14,	Open - Mother's Day		
May 20,	Wayne Thayer		
May 21,	Barb Wachter	July 1,	Linda & Dick
May 27,	Open		Robinson
May 28,	Nick Birster	July 2,	Warner Taylor
		July 8,	Howard Nickle
		July 9,	Joe Cook
June 3,	Ken Clodfelter	July 15,	Tom Kilbourne
June 4,	Frank Muller	July 16,	Dave Wooten
June 10,	Art Boxleitner	July 22,	Butch and Mary Carol
June 11,	Bob & Charles Jobs		Larrimore
June 17,	Wayne Thayer	July 23,	Barb Wachter
June 18,	Open - Father's Day	July 29,	Ken Clodfelter
		July 30,	Jeanne Hiss

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

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...

1995 Calendar of Events

April 28 & 29	30th Annual National Antique Decoy and Sporting Collectibles Show Pheasant Run Resort Mega Center, Illinois Call Gene Konopasek for more information, (708) 639-9392
May 5, 6, 7	14th Annual Havre de Grace Decoy, Wildlife Art, and Sportsman Festival Sponsored by: Sentman Distributors, WXCY, Cello, Craftwoods, Pepsi, J.M. Huber, M.B.N.A. American, Mitchell-Smith Funeral Hime, and Canvasback Cove
July 22	2nd Decoy Museum Flea Market 8 a.m. - 2 p.m. Please bring your quality items to the Decoy Museum (no clothing) anytime.
September 9 & 10	8th Annual Duck Fair Held at the Decoy Museum and the Bayou Condominium grounds.
October 21	Chestertown Wildlife Exhibition & Sale 9 a.m. - 5 p.m. For more information call (410) 778-0416.

Museum News

The Havre de Grace Decoy Museum Board of Directors have decided to revise the Museum By-Laws to insure the continuance of good governance, as well as to enhance the corporation's operations.

These modifications are primarily technical in nature and do not affect the museum's commitment to the preservation and interpretation of decoys. The Board of Directors would like your approval of these

new By-Laws. A copy of these By-Laws is available at the Decoy Museum for your review.

The Board of Directors appreciate your attention to this matter and look forward to your review.



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BILL WEAVER

IMAGES OF A CARVER

Arlene Grace

Bill Weaver is truly a progressional carver. Unlike many carvers who are quite content staying with one style, Bill has let his other interests, such as his passion for wildlife and photography, forge the path from gunning decoys to highly decorative pieces.

His father, William White Weaver, worked for the Pennsylvania Railroad as an engineer. His work brought him to Perryville, Maryland in the 1910's. William Ernest Weaver was born there on August 21, 1919. Bill's early hunting experiences were with his father and basically consisted of hunting ground birds and squirrels. During duck hunting season, for extra income, the family lodged hunters in their large home. These visitors greatly impressed young Bill. Their hunting equipment was pure enchantment; special clothes, calls, decoys and guns. However, Bill did not

have the resources to participate, since duck hunting was more of a gentleman's sport or commercial enterprise. Still, the fascination with hunting never faded.

Some of his first duck hunting experiences occurred when he was between twelve to fourteen years old. He was drawn to the water, but found that wading out and sitting in the mud was down right uncomfortable and was not very successful as a hunting technique. One day, he watched an older, more well-to-do friend hunt over decoys. He was doing very well and did not have to work as hard. Instead of going back and forth in the cold mud, the decoys brought the ducks right to him. Young Bill wanted very much to use them, but his friend declined. After all, decoys were costly, even for a well-to-do person. Need was Bill's initial motivation to carve decoys. If he wanted to hunt successfully, he



Bill Weaver with his catch. Picture from the early 60's. Reproduced by Arlene Grace.

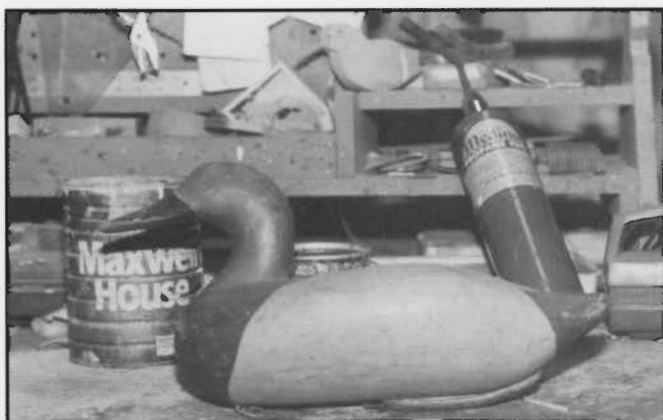
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Canvasback hen from Bill's original 1939 rig. Photo by Arlene Grace.

needed decoys. If he wanted decoys, he would have to make them.

Bill's first attempts at carving decoys were crude, but effective. That inspired him to hang out with the locals to receive more information and materials to make better birds. At this same time, he started spending time at a small shop along the river owned by Henry Davis and Asa Owens; it was a meeting place for local carvers similar to R. Madison Mitchell's shop on the Havre de Grace side of the river. There he gathered bodies and wood, he still has some today, as well as invaluable information.

In 1939, he started working at Glenn L. Martin, an airplane manufacturer in east Baltimore, making 40 cents an hour. He also acquired a commercial fishing license, which he still holds, and started seriously carving his own decoys. He did not intend to sell decoys; he made some for his personal use and occasionally for friends.

He designed his birds from Henry Davis' patterns and was also influenced by Will Heverin's style. These originals were hand-chopped canvasbacks, hens and drakes. Later, if he was making six or more, Bill went to R. M. Mitchell's shop for turned bodies and then carved them to his own specifications. The early birds were all of the Cecil County style; heavier, broader bodies with flat tails. This style was preferable to Bill because he felt the decoys weathered and floated upright better than the slicker, finer, bodied birds of the Harford County style. Oil based flat house paints and

Rustoleum paints were applied. Later on, sign painter's paint was used due to its variety of colors and blending capabilities. Placement of weights was not standardized, they were positioned wherever it would keep an even keel. He acquired the weights from shipping material used by the Armstrong Stove Company, located on the water in Perryville.

In 1946, after four years in the military, Bill came back to Perryville and opened a hardware store. The business sold appliances, hardware, guns, and hunting goods. He had elaborate window displays of the changing hunting seasons that attracted a lot of attention. In his spare time, he fished, built boats, and hunted with his decoys.

Hunting was changing. The formerly large duck populations had declined and were being replaced by geese. The use of automated corn machinery used on local farms was generally responsible for this trend. Cork geese decoys became popular, followed by a trend of using silhouette decoys. Though he was not making hunting decoys, he still carved occasionally, buying bodies from Mr. Mitchell's shop for \$3.00 each to carve, paint, and make into lamps.

Bill got bit by the decorative decoy bug in 1970 after viewing some unique works at the Chestertown Show. He, too, wanted the challenge of making birds that looked like birds and not just decoys. To pursue this interest, he took classes from Bill Veasey in 1972 and



Bill Weaver's birds from his hunting rig. Notice the wood used for top shelf; came from Henry Davis' shop. Photo by Arlene Grace.

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1973. In 1974, he started decorative carving. Additionally, he studies bird anatomy and photography. He incorporated these new carvings into the store's window displays and it wasn't long before he was approached about teaching carving classes. He declined at first, due to the travelling distance, but with the building of Perryville High School and its satellite programs, he started teaching in 1977. Bill estimates that he has taught around 800 students.

The classes started with the students carving a flying goose because it encompassed many basic aspects of carving. After fundamental skills were learned, the student progressed to a bird of their choosing, creating it from a pictorial study. This process was to teach the student to have a discriminating eye for color selection and form consistent with that species. Detail to heads and bills was also crucial. Acrylic paints were used for the decorative pieces due to their excellent blending abilities and range of colors. Bill's teaching motto was, "We can't make it like the Lord, but we'll try."

In 1985, the hardware store was sold and he started to slow his pace. He concentrated more on his carvings, but did not do production pieces. Each bird had to be different, for he never cared for repetition. He relished doing each bird; thinking about it, researching it, studying pictures and any other pertinent material. Striving for the most natural bird was his ultimate goal.

In 1987, a chimney fire destroyed part of his house on Patterson Avenue, which, unfortunately, contained many old decoys, orders and his collection in storage. He was able to rebuild and save some of the old decoys. The new second floor area is a show place for decoys with a com-

manding view of the Susquehanna River. From the work area, a view of Aberdeen Proving Ground and the activity on the river is possible. Some of Bill's latest finished works are also on display. My favorite is a preening black duck which is absolutely spectacular.

Bill's extensive workshop in the basement is white-glove clean. There are separate work areas sectioned off for his various projects in development. I particularly enjoyed his collection of old patterns and real bird wings hanging up for study purposes. Neatly stacked with old bodies and wood from Henry Davis' old shop were his decoys from his first rig. I must say that there is something quite intoxicating about the smell of those old wooden birds. The feel and the smell makes one's mind think about all the history stored in those old decoys.

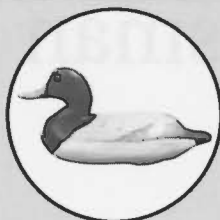
When looking at Bill's old gunning decoys, I could imagine the young boy who sat in the cold mud waiting for ducks and that boy who carved a crude decoy to have a better chance at those ducks. Pervasive in all of this memorabilia is a sense of Bill's undying love of duck hunting which provided the original spark that made all his future carving triumphs possible.



Bill admiring a work in progress. Photo by Arlene Grace.

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Jeff Moore

Moore Than Meets the Eye

Mel Stout

"You can make a perfect duck but if it doesn't move somebody then it's just a perfect duck." This insightful and thoughtful observation occurred during my first conversation with Jeff Moore and was indicative of the depth of this man. It would be easy enough to label him a talented carver when you saw the superb drake blue-wing teal he handed me. But after spending some time with him, I realized that to just call him a carver would

be to provide a disservice to the whole person. Jeff is, above all, a teacher.

He was a student of carving, but not for very long. While attending Elkton Christian School as a teenager he started working with Bill Veasey Studios in Elkton, beginning with what he called "the grunt work." Several of his peers didn't particularly like the work of turning out bodies and sweeping the floor, but he found it interesting. This interest led him to enroll in Debbie Norvell's carving classes and his work just took off from there. After about a year and a half of working with Debbie, he began to do some teaching. About this same time, he did some construction work which he did not like, so teaching others how to carve decoys became an attractive alternative.

During his childhood in Newark, Delaware he did a lot of drawing, which provided an early indication of the talent he has for bringing wood to life. His early work with Veasey shaped his life and gave him direction with decoy composition. He also gets carving details from reading articles by Pat Godin, the Brunets, and others whom he admires.

He attempts to broaden himself and his outlook by attending various shows, especially to see what other people are doing. He said, "If you compare decorative carving from ten years ago, you thought you couldn't get any better and today you still think it couldn't get any better and yet it does. It's just amazing what some of these carvers are doing today and it is likely to only get better." In his opinion, the reason for this improvement is, "People now days are much more knowledgeable. Instead of just looking at a photograph, they're studying anatomy, the bone structure, how a bird can throw that wing out, how it can move. . . You can tell by the finished bird just how much someone really knows about that bird."

So how did Jeff become a carving instructor at the Havre de Grace Museum? In addition to working at Veasey Studios, he has for a long time taught carving



Green wing teal hen by Jeff Moore. Photo by M. Moses.

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classes there and given carving seminars at various other places, so teaching in a museum setting was quite a natural happening. When he attended the Havre de Grace Decoy Festival one year, he toured the museum and thought it was a beautiful place in a beautiful setting. He had met Pat Vincenti and through him found out that the museum needed a decorative carving teacher. His teaching began with one ten-week evening class and has now grown to three classes, two in the morning and one in the evening. In addition to this schedule he still teaches three classes a week at Veasey's.

Ask him what his thoughts are on teaching others to carve and you get the real measure of this artistic man. "Watching students please themselves is satisfying," he says. "Watching them have an idea and helping them get to a finished bird is simply great. I can't think of a better job to have. Students get a real kick when they do something and become real proud of themselves. They'll be trying to figure something out and when they do they'll be happy and I'll be happy for them. That's where I get the most fun."

Is he an artist? His thoughts on art were summarized when he said, "Art is the feeling you impart on another person. When you have the ability to do that, then you are an artist." These are the thoughts of a man who spends a lot of time alone, focused on what he is doing. Part of the fun of teaching, he says, is getting a group of people together and watching the synergism and camaraderie draw the group closer together. In no way does he feel himself to be an evangelist of carving. He simply regards the ability to teach as a more personal thing. He gets to know the people, and their capabilities. He also recognizes that people benefit from a group setting in that it elevates their work to a higher level.

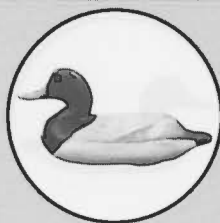
Certainly the museum benefits from the contributions of Jeff Moore. The carving classes help create a greater awareness of the museum as class participants talk about it and perhaps get others interested. The more people who become interested in carving and in the museum create a ripple effect that can only benefit the museum in its work.



Wood duck drake by Jeff Moore. Photo by M. Moses.

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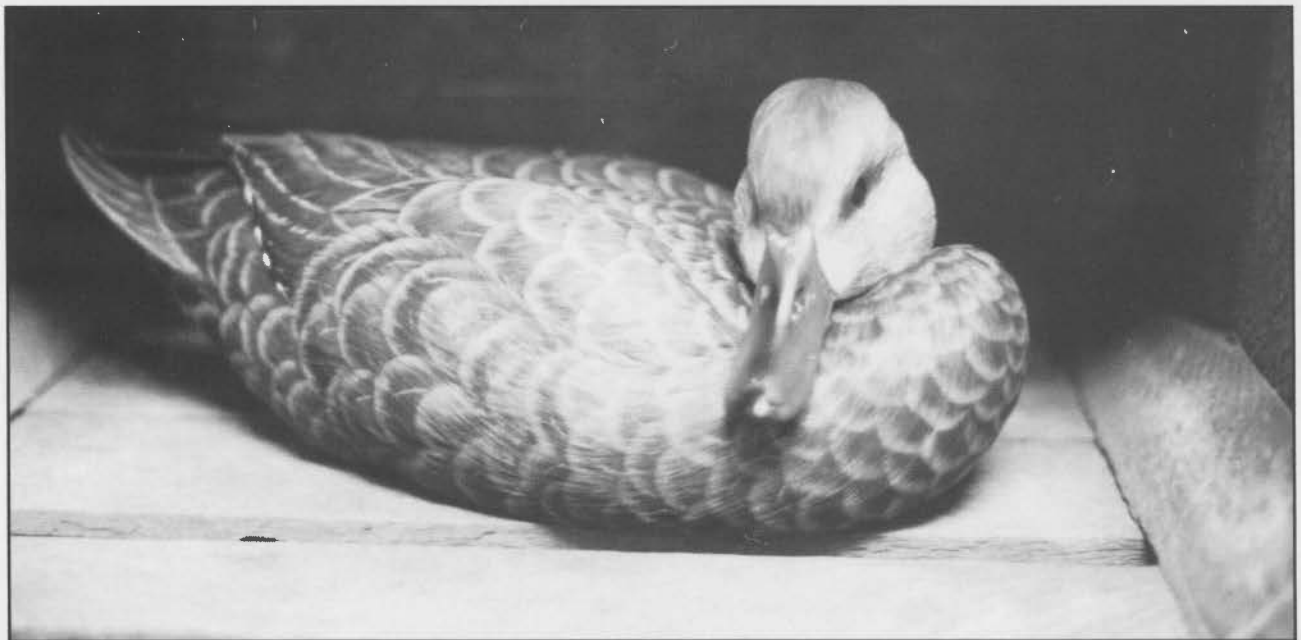
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When asked how he would like to be remembered he replied, "As someone who really enjoyed what they were doing and was able to make people happy while doing it and constantly trying to make himself better." This burly, red-headed, red-bearded bear of a man will succeed not only in this goal but in the other goal he has set for himself. He notes that the winners of the World Carving Championships are getting younger and younger and that his goal is to become one of them. With this man's talent, philosophies, and outlook, would you bet against him?

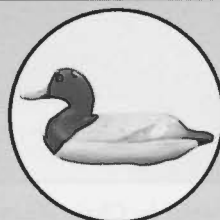
RIGHT: *Standing Canada goose by Jeff Moore. Photo by M. Moses.*

BELOW: *Nestled blue-wing teal carved by Jeff Moore. Photo by M. Moses.*



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CHRIS WHITE

1995 ARTIST OF THE YEAR

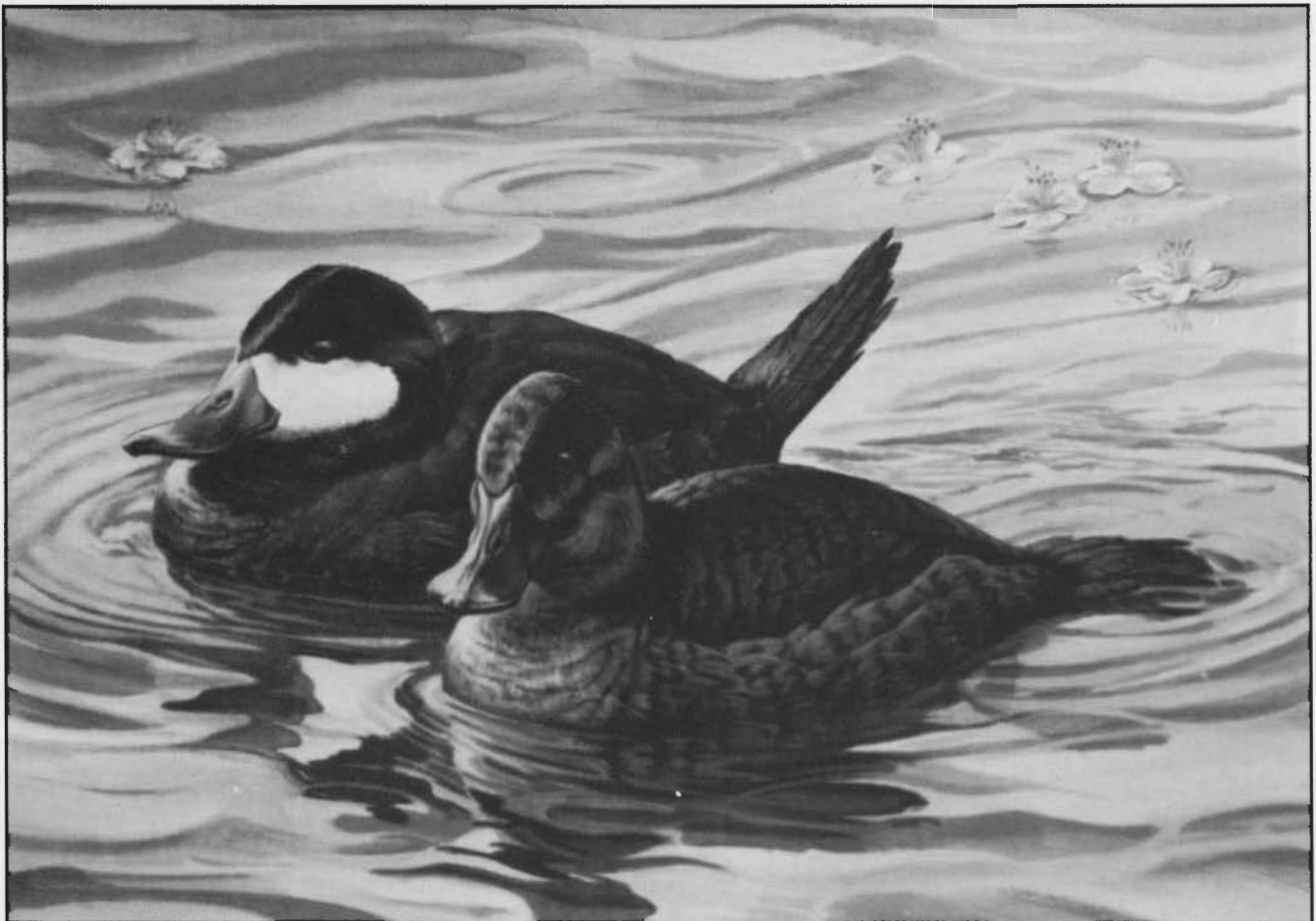
John V. Quarstein

Christopher White of Port Deposit, Maryland, has been named the Havre de Grace Decoy Museum's 1995 Artist of the Year. Chris is no stranger to the waterfowl art scene as he has achieved tremendous success during the past decade for his realistic interpretations of Chesapeake Bay wildlife and habitat. His selection as Artist of the Year is a confirmation of the exacting detail and quality evident in all of his work.

Chris was born on July 19, 1957, in Wilkes-Barre, Pennsylvania. His father was his earliest inspiration to become an artist, who, while not a professional artist, was always drawing and, in turn, helped Chris with his art by starting sketches and cartoons for him. White's artistic inclinations were further fostered by his par-

ticipation in the Boy Scouts of America which enabled him to meet and learn from several professional artists. He then attended Luzerne Community College in Nanticoke, Pennsylvania, where he studied under Robert Kray, who recently placed third in the Federal Duck Stamp Competition, and George Schelling who had worked for Outdoor Life and-Sports Afield among other publications. Upon receiving an AA with honors in 1977, he then attended the Maryland Institute of Art where Chris earned a BA with honors in 1979.

While in college, Chris began his professional career by receiving various freelance illustration and design assignments from Baltimore area corporations. This experience, coupled with his diverse talents, landed



1988-89 Maryland Duck Stamp by Chris White, "Early Spring Ruddys."



Chris White. From the Chris White collection.

him a position first as an illustrator for the U. S. Army Combat Systems Test Activity in 1980, and by 1986 as a senior illustrator for the Aberdeen Proving Ground Installation Support Activity. In both of these positions White produced publications, informative presentations and visual aids as well as creating conceptual art work for high-visibility testing and instrumentation projects. Chris has received numerous awards for his work at Aberdeen including Department of the Army Certificate of Achievement, U. S. Army Commander's Award for Civilian Service and Department of the Army Certificate for Customer Service Excellence.

Even though he enjoys his technical illustration, Chris has sought other venues to express every aspect of his artistic range, as well as to broaden his experience. He started work for Avalon Hill Company during college and produced covers for several game sets. This experience led him to produce fantasy covers for Iron Crown Enterprises' series of strategy and role playing games about J. R. R. Tolkien's *The Lord of the Rings*; Middle Earth scenes of Hobbits, evil necromancers and hideous monsters, like Shelob, were tremendous fun for Chris as they enabled him to create "fantasy images with an anchor in reality," he admits.

Chris's broad artistic range is typified by his work for *Mad Magazine*. These commissions came by a stroke of luck when he visited the Mad Art Director to gain some opinions about his air brush technique at the same time the magazine was considering using a reflective chrome cover just like his sample. It was perfect timing and Chris went on to produce two front covers for this offbeat humor publication. Chris still believes that it was "really pretty cool" to have worked on the Mad projects.

Being such a talented artist, White continues to expand his freelance assignments and special projects.

After he entered and won the 1988 Maryland Trout Stamp competition a friend asked him if he would be entering the Maryland Duck Stamp competition. At first he said no, because he claimed to be so unfamiliar with the subject that he did not think he could replicate the detail demanded by the judges. However, upon second thought, Chris realized that these were the very "reasons I enjoy my freelance art assignments so much; learning about new subjects and pleasing the art director." He then endeavored to learn as much as possible about waterfowl as he could through diligent and detailed research. He entered that year's contest and finished third. Encouraged by this result, he submitted a painting of two ruddy ducks and won the 1988-89 competition out of a field of 125 entries. Since then, most of his work has been waterfowl related and Chris has gone on to be a finalist in the Delaware, Kentucky and Massachusetts Stamp competitions as well as placing in the Federal Stamp contest's top 100 entries.

Chris White's success as a waterfowl artist prompted his selection as the Havre de Grace Decoy Museum's 1995 Artist of the Year. Committee Chairperson Barbara Gilden felt that "after seeing his work at so many shows, I realized that his tremendous capacity for

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detail and quality composition made Chris a logical and best choice for this year's Artist of the Year. His remarks are just fantastic, with such beautiful background detail." White was pleased to receive this honor, especially since he had been considering creating an historic waterfowl piece set in Havre de Grace. He had also been long enamored with the John O'Neill house at Concord Point and its place in Havre de Grace folklore. While he thought that the lighthouse had been overdone in various images, Chris still wished to include it in his painting, but interpreted from a different perspective. Typical of his pre-painting methodical research, Chris learned that the lighthouse keeper around the turn of the century was the avid outdoorsman and Civil War veteran Captain Henry O'Neill. The more he researched and considered the site, its heritage and its natural lighting, the more the composition began to form in his mind.

The painting eventually developed into a scene looking from the rear of the O'Neill house towards the lighthouse and bay. Chris has woven intricate detail into the image; canvasbacks hanging from the coal shed with a nearby pile of decoys and gunning skiff all applied against a bird filled late afternoon winter's sky. The image is given personality with Captain O'Neill walking cautiously through the snow to ignite the lighthouse lamp in the twilight when he is stopped by his grandson, Millard Tydings, who is holding up his preoccupied grandfather's forgotten pot of steaming soup. This imagery is enlivened by the "gorgeous late afternoon light that bathes the bay in the winter," as Chris noted, "which highlights the birds in the air and all the other little clues contained in the painting that make you aware of Havre de Grace's gunning heritage." Adeptly entitled, "A Winter's Eve on Concord Point, Circa 1896," Chris White has once again proven his ability to interject powerful historical accuracy and symbolism into his beautiful waterfowl scenes.

Chris has also produced the Decoy Museum's annual festival poster as part of his duties as Artist of the Year. "Honey, Gone Hunting" is a wonderful expression of the Susquehanna Flats hunting heritage and capsulates the festival's entire purpose. The key themes of decoys, gunning and wildlife are all featured in this scene that could be from the artist's own studio. It suggests that perhaps the artist himself was so inspired painting the image that he picked up his models and simply went gunning.

Like many other artists, Chris has his favorite mediums to work in. He primarily works with acrylic paints because he can paint very opaquely with it or water it down for washes like a watercolor. White prefers using Stabilo Pencils on Coquit Board for his black and white illustrations. As for painting water-



"Rockfishing off Sandy Point" by Chris White. Commissioned piece for the State of Maryland.

fowl, he enjoys ruddy ducks and buffleheads because of their compact form, yet his favorite overall is the Canada goose. Chris believes that "they are majestic, beautiful birds. Nothing compares to the thrill they bring on a crisp autumn evening as they fly overhead, calling, as they prepare to bed down for the night." Even though he has painted more geese than any other species, he continues to experiment with other birds. Pintails are challenging to him because of their markings and gracefulness, yet Chris continues striving to make them real on canvas.

Chris White thoroughly enjoys his work, yet he looks to attain greater artistic achievement. "That's one of the exciting things about art," Chris commented, "there's always new subjects to explore, new techniques to try, new ideas to paint." He is inspired by artists like Louis Frisino (1993 Artist of the Year) who has been winning awards with his art since the 1970's, and Chris's hope is to make "people feel that my work is true." Many collectors, critics and judges all believe he has reached his goal as is proven by the accolades he receives and his continued commissions and awards.

Chris White is the only artist to have won all three of Maryland's conservation contests, yet he still endeavors to take his art work to a higher plane. Whether it is Bay sporting scenes, fish or waterfowl images, Chris has established himself as a popular wildlife artist. His ability to combine history with striking imagery, lighting and realism makes his painting, "A Winter's Eve on Concord Point, Circa 1896," a powerful testament to the bountiful days of gunning on the Flats. The Decoy Museum is indeed privileged to have Chris White serve as its 1995 Artist of the Year.

"A WINTER'S EVE ON CONCORD POINT"

CIRCA 1896



By Christopher White

Artist of the Year, 1995 Havre de Grace Decoy, Wildlife Art & Sportsmen Festival

"A Winter's Eve On Concord Point," Circa 1896, is the third painting in the Havre de Grace Decoy Museum's "Gunning the Flats" series. Chris White's painting accurately portrays the famous Concord Point Lighthouse and the lightkeeper's quarters (known as the O'Neill House). The buildings are bathed in the last golden rays of sunlight, while thousands of canvasbacks work their way towards the Susquehanna Flats for the night. Chris has woven intricate detail into the image; canvasbacks hanging from the old coal shed, a pile of decoys, and a gunning skiff nearby, reflecting upon the Bay's bounty. The scene is given further personality with the lighthouse keeper, Captain Henry O'Neill, walking cautiously through the snow on his way to ignite the lighthouse lamp. He is stopped by his grandson, Millard Tydings, who is holding up his grandfather's pot of steaming soup. The entire painting is a powerful reflection of Havre de Grace's gunning traditions.

Christopher White, of Port Deposit, Maryland, is a well-known wildlife artist who was selected as the Decoy Museum's 1995 Artist of the Year. He won the Maryland 1988-89 Migratory Waterfowl Stamp Contest with a scene of two ruddy ducks and is the only artist to have won all three of Maryland's Conservation Stamp Contests. His ability to combine history with striking imagery, lighting, and symbolism makes his painting, "A Winter's Eve On Concord Point," Circa 1896, a testament to the bountiful days of gunning on the Susquehanna Flats.

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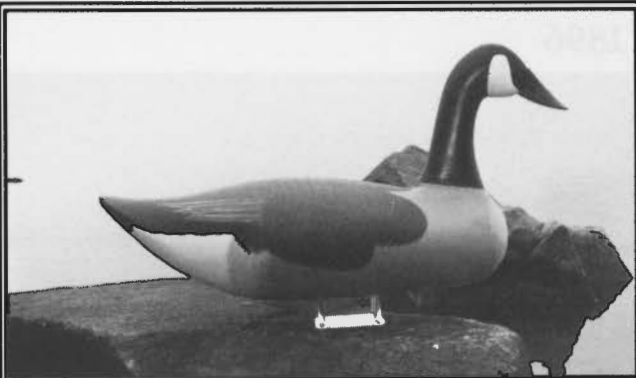
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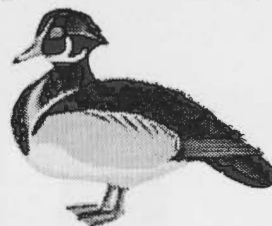
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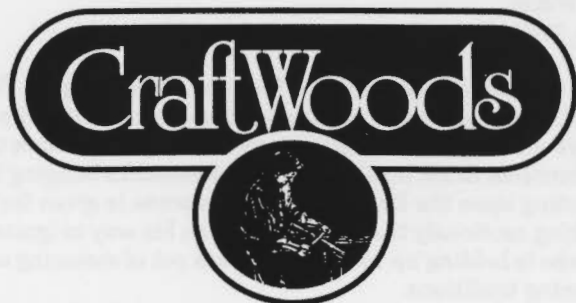
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Tom Kilbourne started making decoys over twelve years ago as a personal challenge. He has always enjoyed working with wood making furniture in his spare time, which led him to begin making wooden caricatures of hunters and dogs. Since each scene, such as a retriever sitting on a dock, was completed with several small decoys, Tom was prompted to try making "a big one." His initial success gave Kilbourne the impetus to focus on making full size "mantle sitting" decoys to the delight of many collectors.

Since his retirement from Diamond State Tele-

phone Company in 1989, Tom has developed his "decoy trade" while adding some fun to his retirement. He thoroughly enjoys his decoy making and is constantly striving to enhance his work. As a totally self-taught decoy maker, Kilbourne has gained insights into carving and painting techniques by observing accomplished carvers like Charlie Joiner. Joiner, the Ward Brothers and the "Cajun" Brunets are decoy makers that Tom esteems and uses as mentors for his own work. Yet his decoys are not modeled after any one carver, but are a cross between Delaware River and Crisfield, Maryland, styles making Kilbourne's decoys especially beautiful and unique.

Kilbourne creates graceful decoys that have a special softness, thanks to his skill with a paint brush. He loves to "paint with detail" which results in a finished product that some observers "swear that the feathers are carved." Only upon close inspection do they realize that it is his skill in blending paint and detailing the waterfowl's features that make his decoys stand apart from many others.

Each decoy Kilbourne makes is entirely hand carved, a fact of which Tom is extremely proud. He carves all heads from basswood with a knife. The bodies are then fashioned with a draw-knife and chisels using white pine cut from the beams of a c.1840 Brandywine River, Delaware cotton warehouse. Before attaching the head, Tom hollows out the body and places a business card inside. He prefers painting hollow decoys as their lighter weight makes them easier for him to paint. But he also adds that a hollow decoy will never split nor will its paint blister, therefore providing his patrons with a long-lasting treasure. "If they do split," Kilbourne slyly comments, "they can always use the card inside to call me and complain."

Tom completes only four decoys a month, always a grouping of the same sex and species. Yet each bird is



Tom Kilbourne. Photo from T. Kilbourne.

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Pair of pintails by T. Kilbourne. Photo by M. Moses.

unique since he works without patterns, making only a pencil sketch to guide his "decoy of the month." Out of a month's set, Kilbourne may raise one decoy's wings or turn a head differently. With this meticulous approach to each decoy, he creates an individual interpretation of a duck captured in wood. With such detail and variety in his work, Tom is often asked how long it takes him to produce a finished decoy. Based on his practice of working on one bird at a time, Kilbourne's reply is simply expressed:

"I figure a day and a half to carve the head, sand it and place the eyes. A day and a half to carve, hollow out and sand the body. Depending on how

carried away I get with painting, it usually takes about three days. And on the seventh day, I fish or crab in the Chesapeake Bay."

Unlike many decoy makers, Tom Kilbourne has never hunted waterfowl. Yet he feels that he has always been in touch with the Bay's bounty since he is an avid fisherman. His experiences gill-netting shad and herring in the North East River during the early 1950's enabled him to watch the thousands of birds that once came to the Upper Chesapeake Bay during their annual migration. "I will always remember the noise of all those ducks and geese," Kilbourne recounted, "and it gave me an appreciation that I am only now able to

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Pair of wood ducks by T. Kilbourne. Photo by M. Moses.

express with my decoys." Even though he only makes decoratives fitted with a polished walnut keel, Tom admits that if he were to hunt, "I would take great pleasure in shooting over the decoys that I make."

Tom Kilbourne produces a wide variety of "mantle sitting" decoys including wood ducks, pintails, baldpates, shovelers, and canvasbacks. Although his favorite bird to recreate is that "cocky little pert of a duck - the old squaw," he is willing to make anything that flies into the Bay. He has even tried his hands on loons which he observed during a fishing trip to Canada. Yet, regardless of his subject, Kilbourne thoroughly

enjoys his decoy making which is reflected in the stylish decoratives he creates.

A man with a marvelous sense of humor, Tom Kilbourne gives an individual touch to every decoy he fashions. This has helped him establish a special place for himself in the decoy world. His beautifully painted waterfowl carvings are an original blend of Chesapeake and Delaware traditions. Kilbourne's work is another example of the continually developing decoy art form and his decoys are expressions of keen talent and ability which transforms a simple piece of wood into the perfect reflection of a duck.

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1995 Havre de Grace Decoy, Wildlife Art, and Sportsman Festival

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CLASSIFIED

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

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

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

For Sale: Madison Mitchell decoy collection. Call (410) 939-4310.

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

Refinished shoe racks. Great for decoys. Various sizes. Price \$95 - \$140 (410) 828-4252

For Sale: Carry-Lite goose shell field decoys. Also 1994 Go-Devil boat motor, 9hp. Used 3 times. Call (410) 893-8128.

Would like to thank everyone who made our 1st Decoy Auction in Oshkosh, Wisconsin, a SUCCESS.

We've already begun taking consignments for the same venue next year and appreciate the strong support we have already been given.

We will be in St. Charles, Illinois, April 28-29 taking consignments for the nation's largest decoy auction to be held October 6 & 7, 1995 at The Ward Museum of Wildfowl Art in Salisbury, Maryland.

Some fine birds have already started coming in!



We are also pleased to notify the public that we are accepting consignments for a **GUN AUCTION** to take place Thursday, October 5, and Friday, October 6 at The Ward Museum. A quality collection of Winchesters and Parkers has already been secured from a private collector.

Contact Stephen O'Brien or Richard Oliver at The Ward Museum of Wildfowl Art
909 S. Schumaker Drive • Salisbury, Maryland • 21801 • Phone 410-742-4988

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