

# *The Canvasback*

Fall 1995  
Vol. 4, No. 4

Havre de Grace Decoy Museum

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# Havre de Grace Decoy Museum



## ON THE COVER

A standing Canada goose by Charlie Jobes looks right at home with the young ones at Loch Raven Reservoir. Photo by M. Moses.

## FROM THE EDITOR

The 9th Anniversary Dinner is coming up on November 4th. There will be an auction of decoys, prints, and related items after dinner. Call the Decoy Museum to reserve your tickets. This dinner is always an enjoyable evening to chat with friends before the hectic Christmas season!

Something new will be at the Candlelight Tour Sale on December 10th. It is called the **Candlelight Tour Carver Celebration**. Over twenty carvers will be selling their decoys on the second floor of the Decoy Museum. What a great time to pick up some Christmas gifts. Remember, Decoy Museum members receive 25% off on all purchases in the gift shop, from 11:00 a.m. to 8 p.m. Our unique Christmas tree with carved decoy head ornaments will be on display also. Enjoy the holidays!

*Mary Jo Moses*

**can•vas•back** (kan'ves bak'), *n., pl. -backs*, (esp. collectively) - **back**. 1. A North American wild duck, the male of which has a whitish back and a reddish-brown head and neck. 2. A style of decoy made famous by carvers of the Susquehanna Flats region. 3. A quarterly publication of the Havre de Grace Decoy Museum.

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Havre de Grace Decoy Museum  
215 Giles St., P.O. Box A  
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*From  
the  
President*



Dear Museum Member,

When the Decoy Museum acquired Madison Mitchell's Decoy Shop from Captain Bill Collins in 1988, we knew that we had obtained one of the most significant items documenting Susquehanna Flats decoy making traditions. Containing hundreds of interpretative artifacts which represent countless stories, the shop is a microcosm of the museum's mission. Since moving the building to its site behind the museum, we have been able to rebuild the garage addition and restore most of the building's exterior. Yet there is still much more that must be accomplished to integrate the shop, its decoy making facilities and its very special history into the museum's interpretative format.

Thanks to the leadership of decoy maker, board member, and former Madison Mitchell student, Pat Vincenti's efforts will soon be underway to establish this exhibit on how Madison's shop operated. The garage section will be used for carving demonstrations to feature a decoy making as a living history program. Living history is one of the most effective museum teaching techniques. Imagine seeing a decoy maker create working birds just like Madison, in the very shop where so many classic decoys were once made.

Realizing the shop's historical importance, the Decoy Museum is currently processing an application to place it on the National Register of Historic Places. This action will give national recognition to Madison Mitchell and to the Decoy Museum.

Our work on Madison Mitchell's Shop will certainly broaden the museum's preservation and interpretative activities. Adding living history programs will create an exciting educational component making the shop a vibrant addition to our fine collection and 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.



# Havre de Grace Decoy Museum

## Membership Application

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

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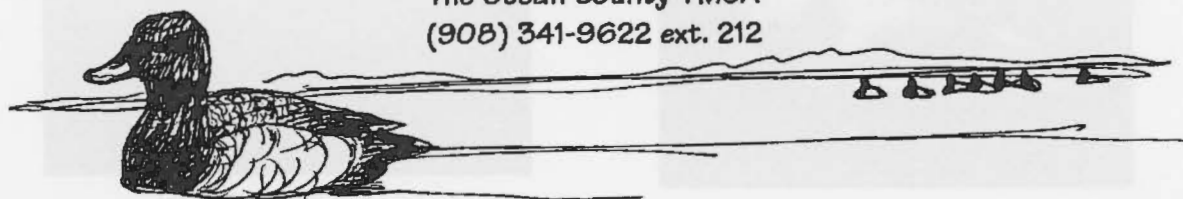
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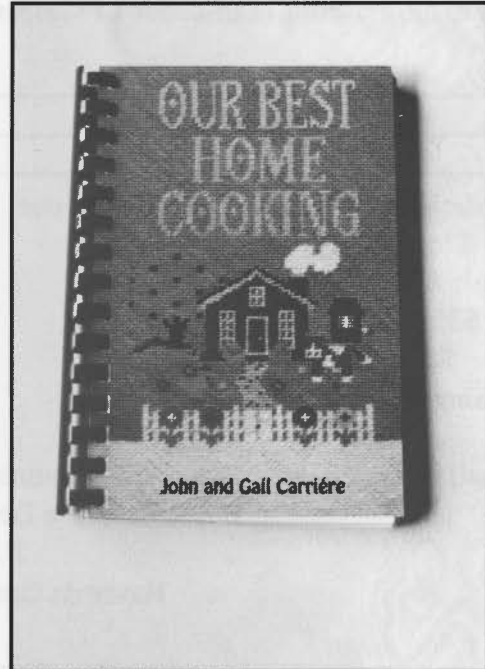
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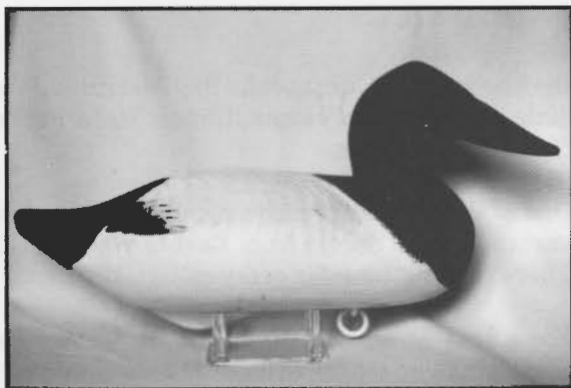




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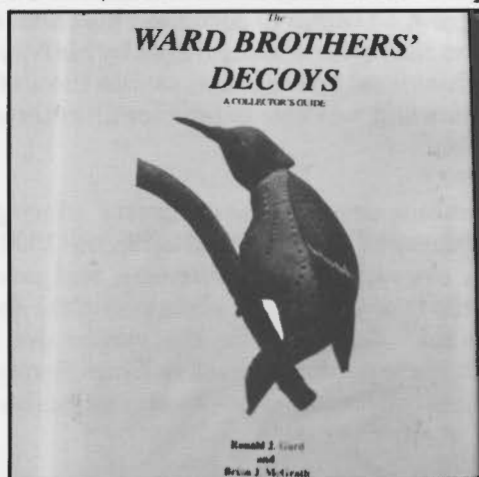
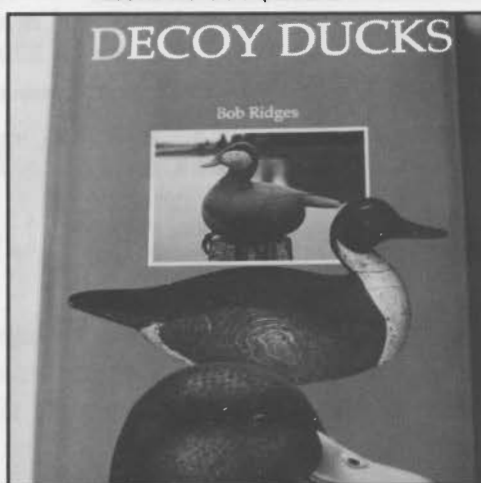
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## Video Review

# Decoys Fabulous American Folk Art

Developed and Narrated by

Joe French

Reviewed by

Bill Smart

In the past three years I have had the opportunity to review a number of books pertaining to decoys, carvers, gunning, conservation, and history. Most of these books have been ideal for research or just plain entertainment on a cold winter evening. Rather than reviewing another book, I had the opportunity to review this video tape, which was put together and narrated by Joe French.

Joe became interested in decoys after reading Joel Barber's classic book, Wild Fowl Decoys. His interest grew into a passion for the great American folk art. As his interest grew, he began to document his travels on video tape and color slides. Encouraged by his friends, he combined his visual record of decoys with those of his fellow collectors and was able to produce an entertaining presentation.

Joe's video encompasses a rather diverse offering of forty years of decoy collecting. From 1952 until 1992, he visited decoy shows, museums, auctions, and private collections. His tape is kind of a who's who of the decoy collecting world. Captured for the viewer are the collections (in whole or part) of Mackey, Starr, Sorenson and a number of collections whose owners names he did not disclose, at their request.

His museum tours are quite impressive with visits to



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the Shelbourne, Chesapeake Bay Maritime, Ward, Virginia Science, Stoney Bank, Illinois State, Peabody and Heritage Museums.

One of the most impressive aspects of this piece is the vast number of decoys from East to West and Canada. There is something for every collector.

For a look at some of the greatest decoy collections, some which no longer exist, this tape would be a great addition to your decoy library. Moreover, it's a great stocking stuffer for Christmas!

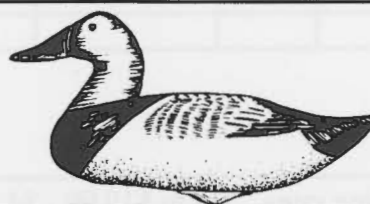
Decoys Fabulous American Folk Art was copywrited in 1992. It's ninty minutes in length and is available at the Havre de Grace Decoy Museum for \$29.95.

## 1995 Candlelight Tour Carver Celebration!

For the first time, Carvers will be displaying and selling their decoys on the 2nd floor of the Decoy Museum on December 10, 1995

**Special Museum Hours:**  
Saturday, December 10th  
11:00 am - 8:00 pm

*\*Also at the Decoy Museum:*  
**THE ANNUAL 25% OFF SALE  
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*-for museum members only.*





# Decoy History of the Easton Waterfowl Festival

Vance Strausburg

1995 is the 25th anniversary of the Easton Waterfowl Festival. Of the many activities and exhibits that comprise the Festival, the collecting of decoys, shorebirds, and waterfowl artifacts has remained one of the mainstays of this event. While interest in collecting waterfowl decoys has never been higher, decoy collecting has changed dramatically in the past twenty-five years.

During the early days, decoy collecting was a small and specialized hobby. The majority of them were located in the eastern half of the United States, primarily along the Atlantic seaboard. The Chesapeake Bay, with its rich waterfowling history, became a center for collecting, and each year at the Festival, collectors would gather to buy, sell, swap, and exhibit their collections.

Early photographs (included with this article) show many rare and valuable decoys displayed casually with no indication of the great carvers who made them. Look closely at the geese, in the right photograph to see decoys by Charles Schoenheider, Walter Brady, Nathan Cobb, Lem and Steve Ward, Miles Hancock, Harry Shourds, Ira Hudson, and others. This photograph illustrates how dramatically decoy collecting has changed.

In the early days, one collector might say to another "I have five geese here; take your pick and I'll swap you for the one you have sitting on the boat." Today some people may think that idea is a little far fetched, but if we realize Lloyd Tyler was selling Cobb geese in the 1960s for \$60, it's not hard to imagine.

Early collectors were very fortunate to have a rich variety and numerous examples to choose from in building their collections. Also, there were still many birds that had not yet "come out of the barn." Early collectors who would diligently search areas rich in waterfowl hunting could discover great birds, even rigs of decoys, still in the original owners' homes or barns.

These decoys would then be brought to the Festival, some offered for sale, some exhibited, and many remained piled high in the trunks of cars and the back of trucks. Over the years, collectible decoys have been dispersed more and more widely throughout the world as the number of collectors has grown.

While there are certainly decoys yet to be discovered, most collectors estimate that 95% of all collectible decoys have already been located. What this means is

that when looking for an important addition to a collection, or even when starting a collection, we must go to secondary sources such as other collectors, decoy shows and auctions.

As decoys have become recognized as a prominent form of American folk art, many new people have entered the decoy collecting field. Originally, most collectors were hunters or carvers who enjoyed decoys and their history, but who primarily recognized them as the working tools they were intended to be.

Today, many collectors collect decoys for their beauty and their artistic form, and because they are one of the few truly American folk art collectibles. Decoys exhibit the maker's skill in carving as well as painting, but yet his main purpose was still to create a useable item which would attract waterfowl, float well in rough, windy, icy conditions, and withstand the rigors of many hunting seasons.

In the early days of the Festival people could buy



*Easton Waterfowl Festival artifacts display. Photo courtesy of Easton Waterfowl Festival.*

decoys somewhat indiscriminately. If we liked their style, their form, their paint, or just thought it was interesting, we might pick up one or two birds and not even know the maker. Paying twenty-five dollars did not seem like taking a big risk when buying a bird we really liked. Today, however, when trying to acquire an important bird for a collection, we must consider every aspect of the decoy: its authenticity, its appropriateness for our collection, as well as its potential resale, because many of these birds are now substantial investments.

The increasing popularity of decoy collecting has had the unfortunate side effect of removing some of the fun and the casual approach from decoy collecting. At the same time, as the birds have increased in value, many new birds have come to market which may never have been seen, and much of the history of the decoys has been sought out and documented. As time passes, and the golden age of decoy making becomes farther and farther away, it is important to try and get the facts now instead of relying on hazy memories.

Waterfowl decoy auctions have become a prominent part of the Waterfowl Festival and the waterfowl collecting community. As the value of decoys has risen,

more and more decoys are offered for sale through public auction. Decoy houses have widely publicized the value of decoys, thereby attracting many new decoys and collectors to the marketplace. At every important decoy show, there is a major auction and these venues are now the center of decoy collecting.

Today's visitor to the Waterfowl Festival will still find fabulous decoys displayed in the artifacts section, as well as wonderful examples available for sale. It might not be quite as easy to swap one for a bird you found in your attic, but there are more knowledgeable people from across North America who are available to guide you, and decoys from across North America available to be seen, handled and purchased. Today's collector indeed has a great deal to learn. There is however, a tremendous amount of information available to him, and many knowledgeable people who are more than willing to share information.

Decoy collecting is still a fabulous hobby for the hunter, folk art lover, decorator and antique collector. The people involved are friendly and they share a common love of waterfowl and American history. A new visitor is sure to become fascinated, and is subject to catching "decoy fever."



*How many makers do you recognize from this early display? Photo courtesy of the Easton Waterfowl Festival.*





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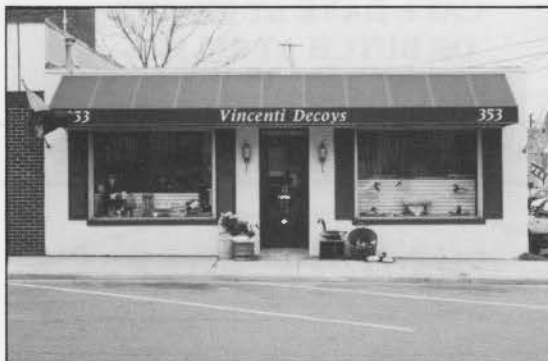
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## Ducks Unlimited

Ed Kalendek

I was asked to write a few words about what Ducks Unlimited means to me. Rather than attempt this alone, I have asked for input from our chapter's committee members, so that their thoughts and feelings would be shared here. Our chapter, based in Havre de Grace, is one of Maryland's forty-one geographically divided groups. Formed in 1985, we gather our members from the local northern Harford County community. Truly unique to our chapter is its namesake, R. Madison Mitchell.

Many of us who knew Mr. Mitchell, even for a short time, feel that he epitomized the spirit of Ducks Unlimited. A charter and founding member, his ties to our chapter give us a distinct sense of pride. Mr. Mitchell's warm nature and his craftsmanship, coupled with the rich history of Havre de Grace and the Susquehanna Flats, provide our members with a unique dedication to the Ducks Unlimited mission; to fulfill the annual life cycle needs of North American waterfowl by protecting, enhancing, restoring, and managing important wetlands and associated uplands.

To support this mission our chapter's efforts focus on our annual dinner auction. For ten months we gather the generous contributions of supportive donors including: decoys made by the many local and out of state carvers, waterfowl art, shotguns, valuable books, gift certificates, and jewelry.

The evening includes an exceptional silent auction and a spirited live auction, numerous door prizes, raffles, and good food and drink. Most of all, however, it is an evening of companionship. To be a supporting member of Ducks Unlimited brings you closer to people who deeply appreciate the beauty and importance of waterfowl and its habitat.

We also coordinate events for our young 'Green-wing' members, to develop children's interest in the outdoors and our feathered friends. We have assisted the Maryland Department of Natural Resources in both setting up blinds at various wildlife management areas, erecting boxes for wood ducks, and banding Canada Geese in late winter.

Since its formation in 1937, Ducks Unlimited has raised over \$891 million for wetlands conservation. Your \$25.00 membership can make you a part of this vital effort toward the protection of our environment. Whether you are someone who hunts waterfowl for sport, or someone who loves the outdoors, membership in Ducks Unlimited offers the unique opportunity to share your respect and interest with others. When you hear the Canada geese on a fall evening and look up to see them returning, you will have played a part in bringing them back to the Chesapeake.

So we ask you to join DUCKS UNLIMITED, and to consider joining the committee to play a more active roll as a volunteer to help the ducks and share in the spirit.

If you would like more information, please contact Chip Heaps at (410) 939-4093.

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# Hardie Disney, A Market Hunter

Kermit G. Henning

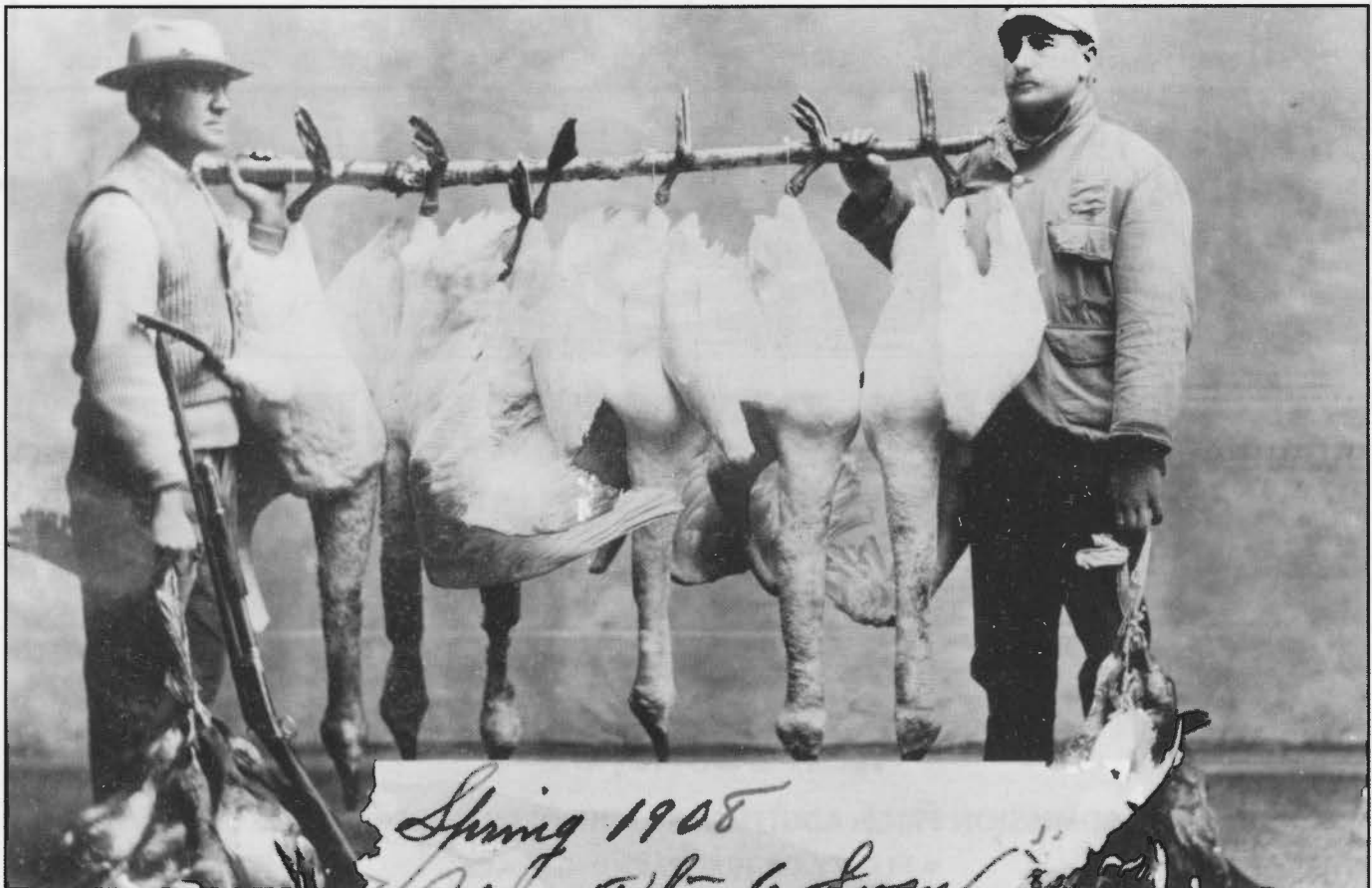
Market hunters from the Chesapeake Bay and Lower Eastern Shore took advantage of the huge flocks of waterfowl that spent the winter months in these areas. These solitary gunners were associated with the demise of countless thousands of waterfowl and have much historical significance.

While the feats of market hunters make for interesting reading and discussion, few records exist that document how many birds were taken, and what gunners received for their catch. From the complete records that do exist, the prevalence of certain species, migration patterns, variances in populations, and the occasion of various rare species can be determined.

One comprehensive record that has been preserved is

that of Hardie D. Disney, a market gunner from West Fairview, Pennsylvania, who gunned the Susquehanna River near Harrisburg. Disney, a bricklayer by trade, was born in 1873 and began ducking at the age of eleven. He kept daily records of his kill until 1935, showing that over 17,000 birds fell to his gun. Most of the birds Hardie sold were to five hotels in Harrisburg. He received a dollar a duck for most species, as much as three to five dollars apiece for canvasbacks.

Disney's journal, in which he faithfully recorded each day's hunt, is preserved in the Archives Division of the Pennsylvania State Library in Harrisburg. He not only recorded the number and species of ducks killed, but also other information like the dates of first and last ice on the Susquehanna, the amount of snowfall,



Hardie Disney (left) and his brother Charlie with six tundra swans and two bunches of ducks shot in the spring of 1908. Photo courtesy of K. Henning.

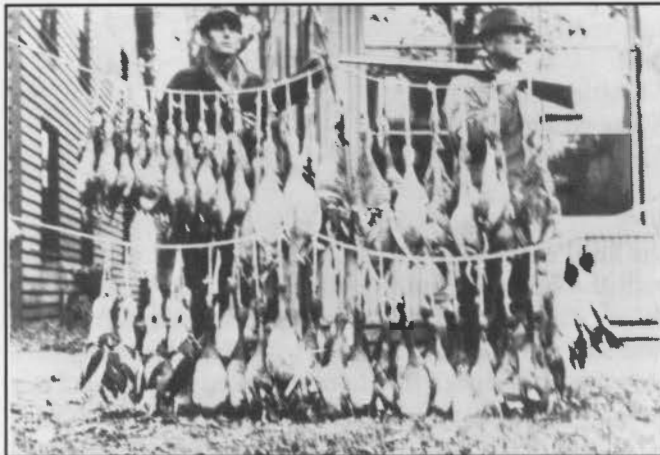
and many interesting anecdotes about his life on the river.

In his early days, Disney noted that the ducks seemed to be inexhaustible. "There were thousands of ducks in those days, and every year there were more." Disney gunned around the small islands on the river, called patches, where the ducks collected out of the current. He sometimes used wooden decoys, never live ones, but most hunting was done from the locally made roll-over duck boat. His buddy and partner, Jerry Hartz, would do the paddling and Disney would do the shooting. They hunted together five seasons in succession.

The most desirable ducks were the canvasback, black duck, pintail, mallard, and redhead. The others he called "trashy." From 1894 to 1898, he shot 7,000 ducks and 22 geese. On April 12, 1898, he scored his biggest single day, 103 ducks. His tally included 23 pintail, 12 bluebills, 2 muscovies, 10 stiffies (ruddy ducks), 6 redheads, and 50 piddies (bufflehead). Spring duck-hunting was very successful as his records show. He killed 198 ducks during the week of April 11, 1904. In one thirteen year span, he shot a total of 2,587 ducks in the Fall and 2,374 in the Spring. He averaged 6.7 waterfowl per day in the fall and 9.5 in the spring. Spring duck hunting was outlawed in Pennsylvania in 1919.

As prolific as he was, Disney also had his off days. On October 21-24, 1914, Disney noted, "Not a duck on the river."

Besides the thousands of common ducks he killed, some rare species fell to his gun as well. He shot a



An undated photo of Hardie Disney (right) with his favorite Winchester Model 97 and his brother Charlie. The tremendous bags of ducks killed by Disney were chronicled in his daily journal. Photo courtesy of K. Henning.

European widgeon on March 25, 1908, a surf scoter on November 2, 1908, and a golden plover on October 26, 1920. His records indicate six king eider ducks on November 26, 1920, six on December 6, 1920, and two in 1929. Several unusual species were mounted and presented by Mr. Disney to the state museum, including a shoveller, a lesser snow goose, and a blue goose. He also shot long-billed curlews and ruddy turnstones, very rare in this area, and reported sighting a passenger pigeon in 1878.

His choice of firearm is evident from an entry dated



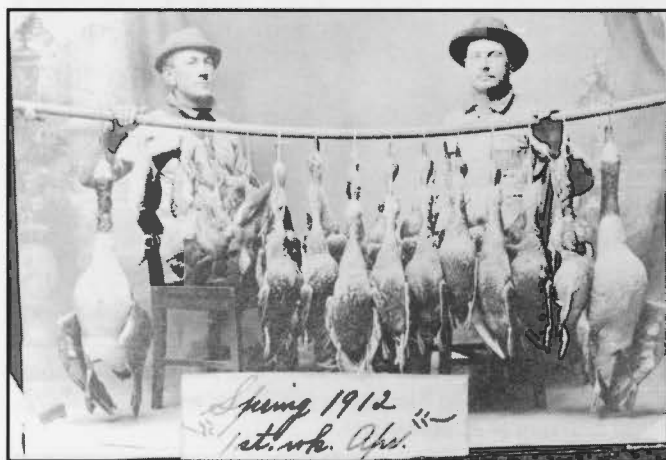
Hardie Disney (right) and his brother Charlie with a day's bag of ducks taken on the Susquehanna River near Harrisburg. Photo courtesy of K. Henning.



Hardie Disney often posed with his bag of ducks in the hotels that bought them in Harrisburg, Pennsylvania. The photo shows a mixed bag of mallards, black ducks, and scaup—and three Canada geese, a real rarity around the turn of the century. Photo courtesy of K. Henning.



March 1895. "I have killed six (geese) in this month, three in one run. I crept to within three yards of four in the cove setting under a bank along the shore, they flew out, I had my Smith gun, so you see I only had two loads for them. I got one with the first load, one with the second and looked at the other two flying away from me about thirty yards. Now you see if I had my Winchester what I would have done, it was laying in my boat below me. I thought I could reach them farther with my 10 gauge, but I found out since that the Winchester is the gun." Hardie Disney actively gunned the Susquehanna until 1935. In that year he fell off a twenty-two foot high scaffold and broke his back. He spent ten weeks in the hospital and another six weeks at home in a plaster of paris cast. He did not hunt at all that year.



Hardie Disney (left) and his brother Charlie pose with a day's harvest of ducks and geese bound for the Rush Hotel in Harrisburg during the first week of April, 1912. Photo courtesy of K. Henning.



December 10-15, 1923. Hardie Disney with a week's bag of canvasbacks. Limits (and harvests) were substantially cut after passage of the Migratory Bird Act of 1918, outlawing market gunning. Photo courtesy of K. Henning.

Disney came to realize that the attitudes of the early gunners, that the quantity of ducks was limitless, played a large role in the demise of many species and appreciated the fact that new laws and restrictions were aimed at limiting the extermination of many species. After the Migratory Bird Act of 1918, which outlawed market hunting, Disney wrote, "Since you can't sell any ducks now, the daily bag should be limited to two ducks."

Following is a total tally of the numbers of all waterfowl taken by Hardie Disney from 1897 to 1938:

American black duck	1534
American coot	16
American widgeon	269
Atlantic brant	9
Bufflehead	503
Canada goose	85
Canvasback	413
Common goldeneye	274
Common loon	1
European widgeon	3
Gadwall	81
Greater scaup	1751
Horned grebe	2
King eider	9
Lesser scaup	196
Mallard	909
Mergansers	214
Northern pintail	902
Northern shoveller	21
Redhead	639
Ring-necked duck	100
Ruddy duck	680
Snow goose	8
Surf scoter	1
Teal	189
Whistling swan	16
White winged scoter	336
Wood duck	25

His final entry in 1939 states, "I hunted from then on with the help of friends Arthur Freeland and Walter Peters. So I guess my best duck hunting days are over. I am sixty-six years of age now and of course being hurt I cannot hunt ducks like I once hunted them, but I am not going to give up altogether. I may be able to do a little duck hunting yet and in the meantime the younger duck hunters can take my place, but I know (and I'm not boasting) they'll never have the sport, or never kill as many ducks as I did in my time. The call of the wild duck and the honk of the wild goose will always be one of my precious memories."

# Some Thoughts on Decoy Conservation

Paul Fortin, Conservator

**What are the easiest repairs to make? Which are the most common?**

The easiest are replacing eyes, neck filler, re-gluing necks, and in-painting chipped paint. The most common are neck filler, bill and tail chips, and body cracks. Let me add that body cracks can be very difficult because many open up unevenly, just like an earthquake fault line, where one side is higher than the other. The ethical problem is; if the bird is in original paint, do you add to the low side thereby covering the original paint, or do you subtract from the high side and remove paint. I'd rather fill the crack and leave the fault line, but a collector may differ because he wants to retain the original curve of the body. Sometimes there are no easy answers.

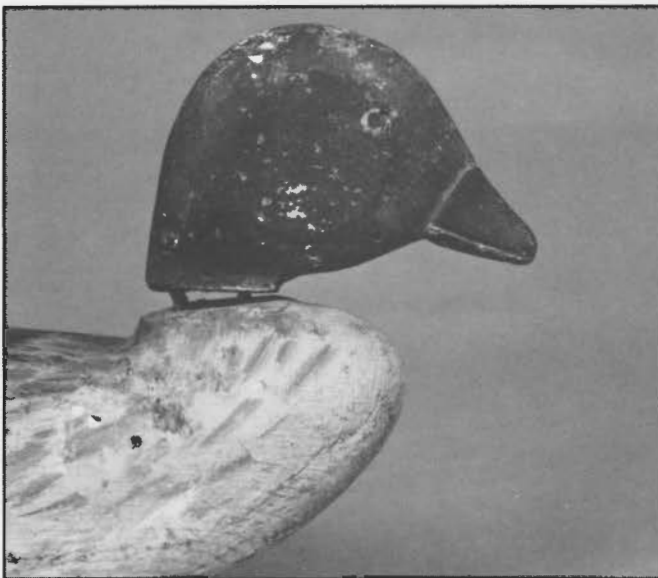
**Which repairs can enhance a decoy's value, and which can lower it?**

This is very subjective depending on your personal preference about used, original condition vs. some restoration. Some collectors like a bird in honest, worn condition, while others want a decoy to appear as if it had never been in the water. My rule is, "the less done the better." Repairs to distracting problems such as large bill chips, tail chips, neck filler, or a large shot

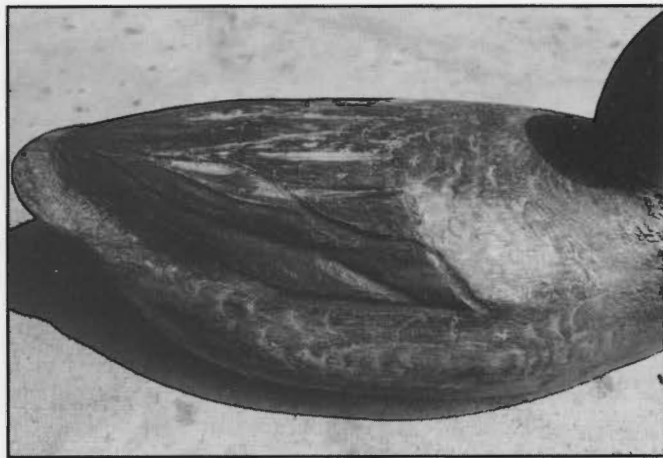
scar that significantly detract from appreciating the original form of the decoy do increase the value of the bird. By this I mean the restoration pays for itself, but the decoy will never be as valuable as the same bird without these problems. The concern is not to over do it: that is fill every shot hole, in-paint every scratch. There is a fine line between minor repairs, and over restoration. I'll take old and used. Isn't that why we appreciate old decoys; because they were used?

**What is your most memorable restoration project?**

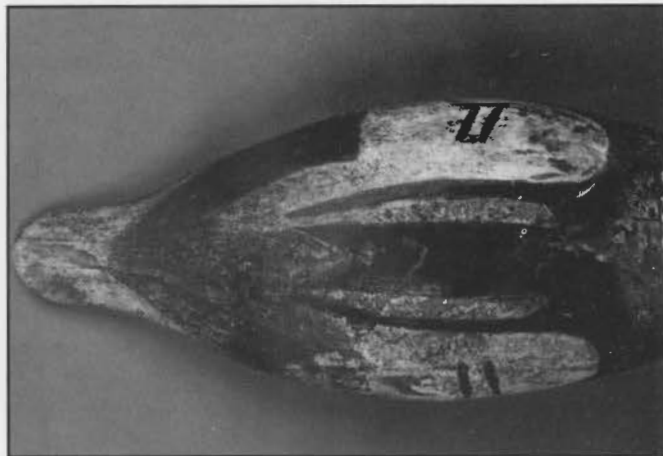
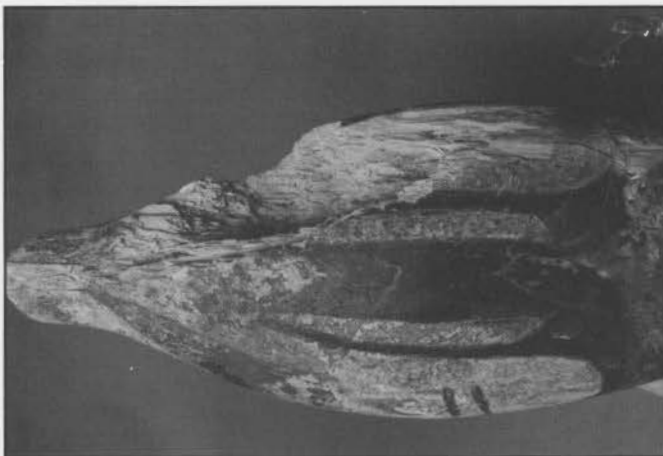
I would say because of the uniqueness and severity of the problems, it was a pair of George Huey red-breasted mergansers. They were in excellent original paint with minor bill chips, but for fifty-plus years they were lying under a leaky porch floor with water dripping continuously on the same body areas. One was missing a fist-size area of wood on the left rear side. Not only was the wood missing, but the remaining wood was the consistency of a wet sponge. As for the other, water had dripped over the entire width of the bird. What was fascinating was that in two places original paint extended untouched across the four inch gap, but the wood underneath was missing to a depth of 3/4 of an inch. Talk about strong paint. In both cases the



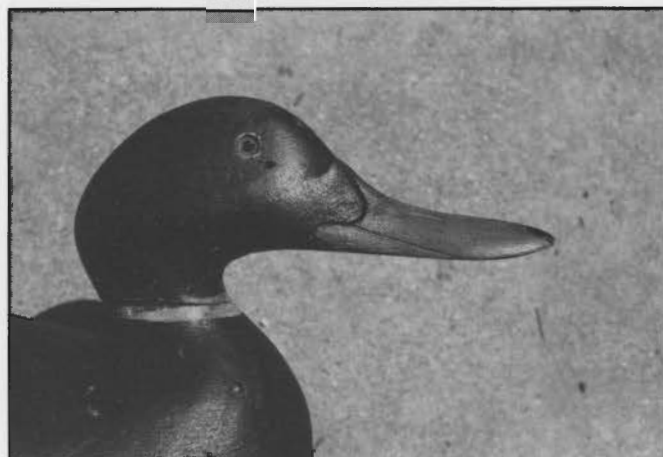
*Goldeneye neck fill, before on left, after on right. Photo by Paul Fortin.*



*Crack fill on goose. Before on left, after on the right. Photos by Paul Fortin.*



*Before and after on a merganser. Photos by Paul Fortin.*



*Bill and eye replacement on Mason mallard. Photos by Paul Fortin.*



remaining punk wood was stabilized and hardened. Wood and filler were used, and the areas were repainted and aged. An X-ray of these birds would be a real surprise!

### Has your work been misrepresented in auctions or by dealers?

I've seen both; auctioneers neglecting to point out repairs, and dealers trying to pass off a repaint as original paint, or not mentioning major repairs. I do not condone the saying "caveat emptor." Because of these situations, I refuse to do repairs for certain dealers and collectors, and if asked by anyone about a specific bird being sold by an auctioneer or dealer, I will discuss what repairs I have made. I would hope the dealer or auctioneer would be accurate about the condition of a decoy. Unfortunately, one of the biggest problems in the decoy business is the importance of a decoy being in untouched or original condition; the result being high prices placed on these decoys.

### How can a savvy collector spot a restored decoy?

First and most importantly, and I can't stress this

enough, view the decoy in bright sunlight. If possible use a magnifier and look "under" the paint. By this I mean, look at brush strokes, primer coat, under-painting and wood grain. Look for discrepancies: the off color of in-painting, a different shine, or wood grain and brush strokes that don't line up. Look at edges of color to see which coat of paint went on first and is this logical. Invest in a \$45.00 black light. They are indispensable for seeing new repairs and re-painting. Do your homework. Read magazines and decoy books from specific regional areas. I'd say look at auction catalogs, but there are too many inaccuracies to depend on them for conclusive information. Like any other antique, the more decoys you handle and look at critically, the better your eye becomes.

### What price range do you have for the most common repairs?

Neck filler is \$30-40, tail chips \$35-85, bill replacements are up to \$85, and varnish removal is between \$150 and \$200. But, each bird is unique, we are not talking about replacing interchangeable parts.



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# THE FALL FOR GEESE

C. John Sullivan

With the arrival of fall and the end of a long dry summer, our thoughts and feelings about life change. With spring, we enjoy a rebirth or renewing as the world around us begins to blossom and buds begin to burst. Fall signals the end of the growth season and time to reflect on where and who we really are. The migrant ducks and geese are passing overhead these days. They stop to feed and rest on their long journey to warmer climates. Some of us take the time to stop and look, amazed by not just the gift of flight, but that wonderful gift of knowing exactly where they came from and exactly where they are going. Their goals and destination seem simple to us, but oh, how we long for that simplistic life. Fewer and fewer of us take the time to watch and wonder as those migrant fowl honk in the sky.

As a youngster, the first fall flight would be cause to stop whatever we were doing just to gaze in amazement at that overwhelming sight and sound. Fathers would wake their sleeping children to run outside and peer towards the sky. How many are there? How high are they flying? How fast are they going? Where do they come from and where do they go? Dad always knew those answers.

When I had reached my twenties, I had the great

fortune of being a young assessor with the county's senior assessor, Grayson Hopkins. Wherever we were working, Grayson, a genuine old-time duck hunter, would insist that we stop for lunch near a body of water, usually his favorite, the Susquehanna. Grayson could spot a flight of ducks or geese that were all but invisible to me. Where are they going? Where did they come from? Grayson always knew.

This year the U.S. Fish and Wildlife Service closed the season on Canada geese. There were 29,000 nesting pairs counted in the Spring of 1995 on the Ungava Peninsula, the most important nesting ground in northern Canada. In the Spring of 1988 the count was 118,000 pair and in 1993, 91,000 pair. I applaud the government's decision. All hunters must make a conscious and moral decision concerning their harvest of all species of migrant fowl. We all must hope that a closed season will help bring them back.

I dream that someday I can take a grandson out for his first goose, just as I did my son. When he asks where do they come from and where do they go, I hope that I will know the answers. I pray that he won't show me a picture of a goose and ask, "Where did they go?" and I won't know how to answer.



*Canada geese by the water. Photo by Allen Fair.*

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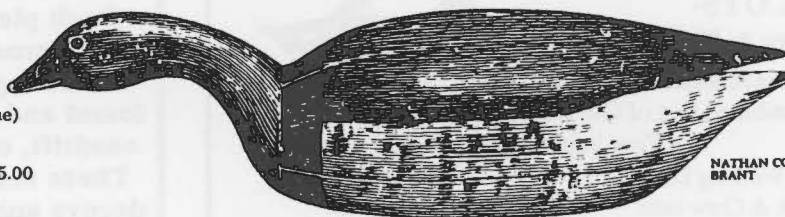
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# Carving Seminars Offered at the Decoy Museum

Jeff Moore, the Decoy Museum's carving instructor, will be offering a three-day seminar each month starting in November. The seminars will be held at the Decoy Museum on Friday, Saturday, and Sunday 9 a.m. - 5 p.m. In each seminar you will start and complete the chosen bird. To sign up for the classes you must contact Jeff Moore at home (410) 398-2041 or at work (410) 287-5253. The cost for a weekend seminar is \$250.00. The dates are as follows:

- |                        |   |
|------------------------|---|
| November 17, 18, & 19. | Carve and texture a highly detailed bald eagle perched on rocks.                                |
| December 15, 16, & 17. | Carve and texture a pair of flying hummingbirds feeding in flowers.                             |
| January 19, 20, & 21.  | Carve and paint an antique swan with it's wing out, or a duck, goose, loon of your choice.      |
| February 16, 17, & 18. | Carve and texture a pair of teal size ducks, your choice of green-wing, black duck, or pintail. |



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## Weekend Carving Demonstrations at the Havre de Grace Decoy Museum

November 4,	Ken Clodfelter	December 17,	Laura Denardo
November 5,	Bill Meyers	December 23,	Joe Cook
November 11,	Open	December 24,	Open
November 12,	John Ingoglia	December 30,	Open
November 18,	Jack Simperts	December 31,	Open
November 19,	Vernon Bryant		
November 25,	Mike Dedekind	January 6,	Noble Mentzer
November 26,	Joe Cook	January 7,	Barb Wachter
		January 13,	Butch and Mary Carol Larrimore
December 2,	Barb Wachter		Joe Cook
December 3,	Vernon Bryant	January 14,	Wayne Thayer
December 9,	Butch and Mary Carol Larrimore	January 20,	Vernon Bryant
December 10,	Candlelight Carvers	January 21,	Open
December 16,	Ken Clodfelter	January 27,	Open
		January 28,	Open

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

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

## Auction News

### Duck Fair Auction, September 9, 1995

Despite the beautiful weather and the sixty-six lots of great decoys and interesting duck stuff, the bidding was sluggish. But even in that apathetic crowd, top decoys by Joiner, Bryan and the Larrimores did not fail to spark enthusiasm. Of particular interest were the prices paid on the head whittling contest heads. The decoy head by Charlie Bryan brought \$75 for the museum, a pretty nice sum for a few minutes work! The auction raised \$2,903 for the Decoy Museum's general operating expenses.

Description (Catalogue #/Bidder #)	Price
Charlie Joiner goldeneye drake (46/51)	\$600
Charlie Bryan pr. ruddy ducks (43/1)	\$500
Larrimore pr. canvasbacks (47/16)	\$250
Charlie Bryan painted pr. canvasbacks (6/10)	\$175
Tom Kilbourne canvasback hen (1/40)	\$160
Joey Jobs pr. 1/4 size wood ducks (51/53)	\$110

The museum is now taking consignments for the 1996 Decoy Festival Auction in May. Already in this auction is a Charlie Bryan wood duck drake and several lots of Paul Gibson decoys. If you are interested in consigning decoys to this auction, and helping the museum by doing so, please call Karla at (410) 939-3739.



*A pair of Mike Dedekind wood ducks in the Decoy Festival Auction. Photo by M. Moses.*



*Charlie Bryan 1991 wood duck drake in the Decoy Festival Auction. Photo by M. Moses.*

# Museum News

The grand opening of the exhibit "Gunning the Flats" was a success. Over ninety people showed up that Friday evening to see the completed exhibit. Allen Fair, President of the Board of Directors and Eileen Rehrmann, County Executive were on hand to do the official red ribbon cutting. Eileen Rehrmann presented pins to Ken Lay and Jim Pierce in recognition of their dedication and hard work for the Decoy Museum. A favorite exhibit case is the "Decoys of the Upper Bay." This case has one of the most complete collection on display of decoys by carvers from Harford and Cecil Counties. Refreshments were served, photos were taken, and guests enjoyed this evening event.

Once again, the weather gave us two beautiful days for the Duck Fair. Exhibitors set up under the trees of the Bayou Condominium property and visitors enjoyed the free raffle and the ugly duck contest. Retriever demonstrations were very popular on Saturday and the Duck & Goose Calling Contest was the main event on Sunday. During a break in the Duck & Goose Calling Contest, Allen Fair and Norm Smith, Duck Fair Chairman, were able to give Dave Hagan and Jack Palmer special volunteer plaques. These were given to these two men for their dedication to the Duck & Goose Calling Contest. Dave and Jack coordinate the entire calling contest, solicit prizes and sponsorships to keep it going. Thanks to all of the volunteers that made this event possible.



*Allen Fair and Eileen Rehrmann cutting the ribbon. Photo by H. Miles.*



*The reception is just getting started. Photo by H. Miles.*

*LEFT: Lots of decoys! Photo by H. Miles.*



*Dave Hagan and Jack Palmer, organizers of the Duck & Goose Calling Contest, receive a special volunteer plaque from Allen Fair, President of the Board and Norm Smith, Chairman of the Duck Fair. Photo by H. Miles.*

*LEFT: Butch and Mary Carol Larrimore, Honorary Duck Fair Chairpeople. Photo by H. Miles.*



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# Canada Geese From The Collection

Karla Mattsson

Few things proclaim fall as loudly as Canada geese. The flush of russet and flame that infuses the woodlands with a glowing aura, arrives slowly, unnoticed until the season is near its end. But even the first few migrating geese are hard to miss: their agitated, sonorous honking, carrying forever across open water. They are the best of the season, transient and eternal as they wing their way across a brisk autumn twilight. When they are gone, so too is fall.



*Sam Barnes cork decoy overlooking the Bayou Hotel. Photo by Karla Mattsson.*



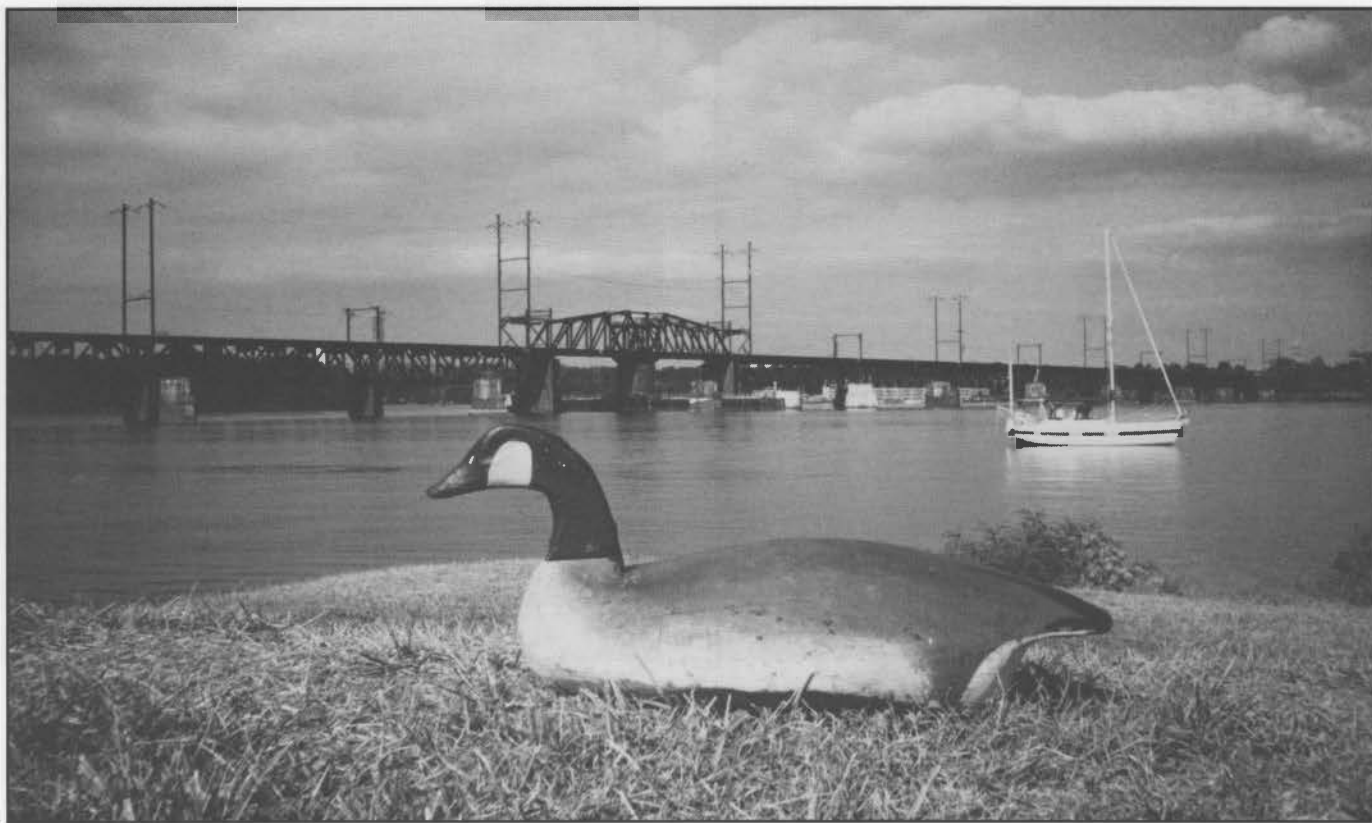
*Bob Litzenburg goose under an old railroad bridge. Photo by Karla Mattsson.*



*R. Madison Mitchell goose at the Susquehanna State Park. Photo by Karla Mattsson.*



*Jim Holly goose on the Susquehanna River. Photo by Karla Mattsson.*



*Goose by Calvert Tolley of Dorchester County overlooking the B & O railroad bridge. Photo by Karla Mattsson.*



*Goose by Ira Hudson on the Concord Point Lighthouse Pier. Photo by Karla Mattsson.*





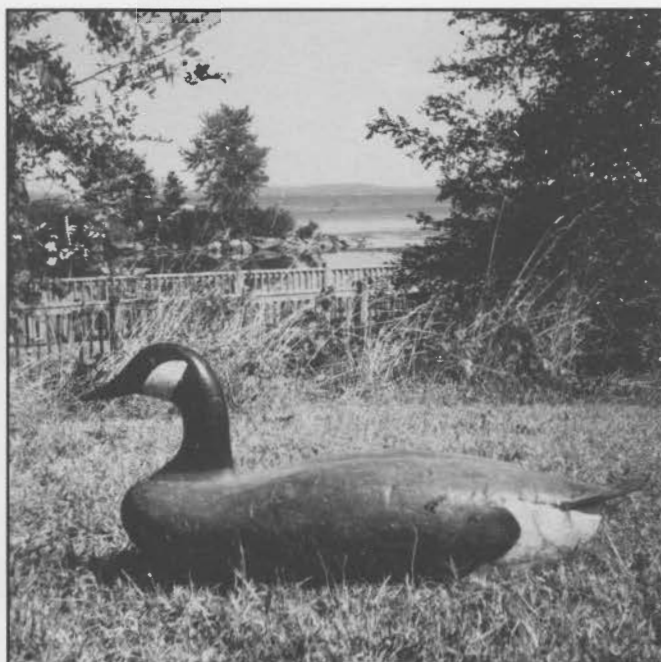
*Charlie Joiner swimming goose by the Flats. Photo by Karla Mattsson.*



*Unknown goose from Hooper Island at the 4th of July Carnival. Photo by Karla Mattsson.*



*Jim Currier goose with Ed Sampson head at the War Memorial. Photo by Karla Mattsson.*



*Clarence Webb cork goose by the promenade. Photo by Karla Mattsson.*

# EXHIBIT UPDATE

## Royal Doulton

In November, the Decoy Museum will begin displaying a fine collection of Royal Doulton figurines on loan from Charles and Bertha Debaugh. This is a series of ceramic decoys which reproduced the miniature decoys made by Lem Ward. Royal Doulton worked with Lem to ensure the accuracy of their miniatures, and they certainly succeeded. These are impressive counterfeits of the original "Wildfowl Counterfeits."

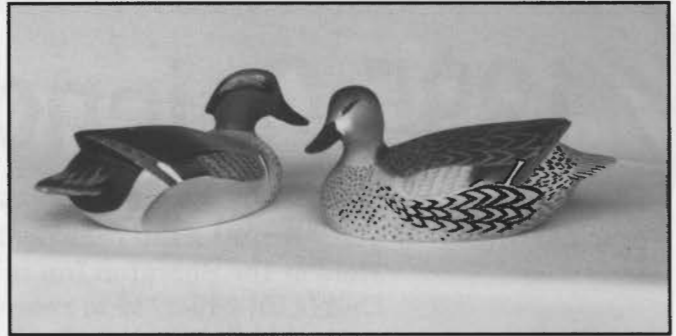
## More Wards

The Museum is also delighted to announce the addition of decoys to our Ward Brothers display. Dr. and Mrs. Kramer have donated a stunning decorative preening black duck by Lem Ward. The Kramers are generous collectors who provided the core collection for the Ward case. The Debaughs have further enriched this exhibit by loaning a pair of pintails and an amazing decorative goose. These new acquisitions are worth a visit to the museum all on their own.

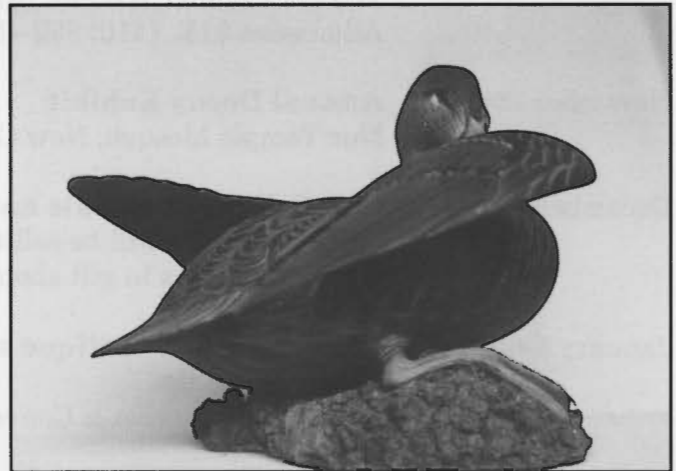
## "What is a Decoy"

Now that "Gunning the Flats" has been finished, the Decoy Museum is beginning construction on the next interpretive display "What is a Decoy." This exhibit will be placed in the main gallery, where most of the Honorary Chairmen collections are currently displayed. These great collections are slowly going to be moved upstairs where Jim Currier, Paul Gibson and Evans McKinney already have their permanent cases.

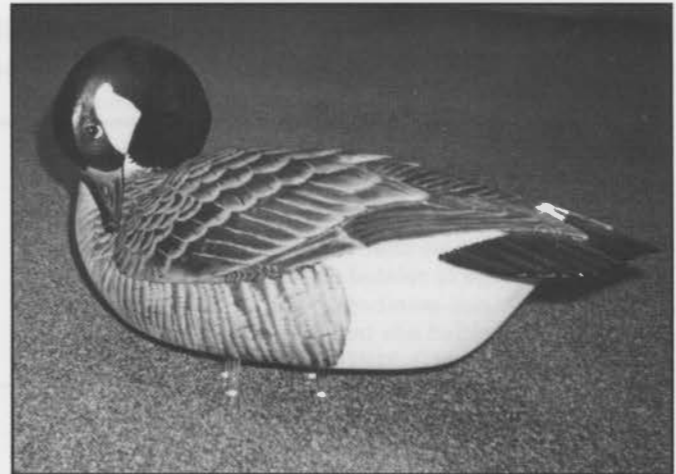
"What is a Decoy" is designed to provide the general public with an over-view of decoys as functional tools and as folk art. The introduction will discuss different materials that decoys have been made from, various poses they strike, and the animal species that decoy. We will then jump to the conclusion which shows the different directions waterfowl carving has taken. To successfully complete "What is a Decoy," the museum needs donations of contemporary working decoys from around the country, old decoys from around the country, and decorative waterfowl and other birds. If you have felt your area has been neglected by the Havre de Grace Decoy Museum in the past, now is your chance to rectify that by donating to this exhibit.



*Royal Doulton green wing teal. Photo by M. Moses.*



*Preening black duck by Lem Ward. Donated by Dr. & Mrs. Kramer. Photo by M. Moses.*



*Lem Ward decorative goose on loan from Mr. & Mrs. Debaugh. Photo by K. Mattsson.*

# 1995 Calendar of Events

- November 4th**      **9th Annual Anniversary Dinner**  
Held at the Sheraton Inn in Aberdeen, MD  
Call (410) 939-3739 to reserve your tickets.
- November 10-12th**    **25th Waterfowl Festival**  
World's Premier Wildlife Art Show and Sale. Easton, MD  
Admission \$15. (410) 822-4567.
- November 25th**      **Annual Decoy Exhibit**  
Nur Temple Mosque, New Castle, State Road, U.S. 13 & 40, New Castle, DE.
- December 10th**      **Candlelight Tour Sale and Carver Celebration**  
Over 20 carvers will be selling decoys on the 2nd floor of the Decoy Museum.  
25% off on items in gift shop for members only.
- January 5-6th**      **"Just for Sport" Antique and Collectible Hunting and Fishing Show and Sale**  
Mystic Lake Casino & Convention Hall, Prior Lake, MN. (612) 439-7883.
- February 3-4th**      **Tom's River Art & Decoy Show, 12th Annual**  
Tom's River NJ. (908) 341-9622.
- February 17th**      **16th Annual Waterfowl Show and Sale**  
Located at Harford Day School, Bel Air, MD. (410) 838-4848.

## CLASSIFIED

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

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

FOR SALE: Madison Mitchell decoy collection. Call (410) 939-4310

FOR SALE: Federal and State Duck Stamps and Turkey Stamps. Call (410) 392-5519

FOR SALE: Pair of wood ducks by R.M. Mitchell. Signed and dated 1983. Call (410) 939-2813.

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

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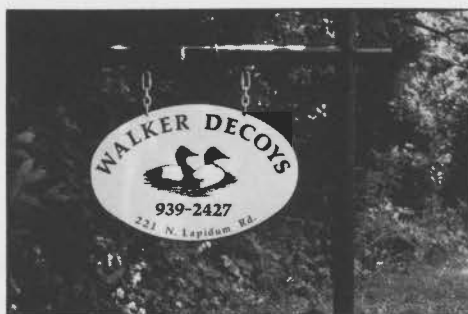
FOR SALE: Old wooden decoys. For list send S.A.S.E. to John Freimuth, 12123 S. 71st Avenue, Palo Heights, IL 60463. (708) 361-4343 (9 a.m. to 4 p.m.)

# Walker Decoys

221 N. Lapidum Road Havre de Grace MD 21078

(410) 939-4310

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

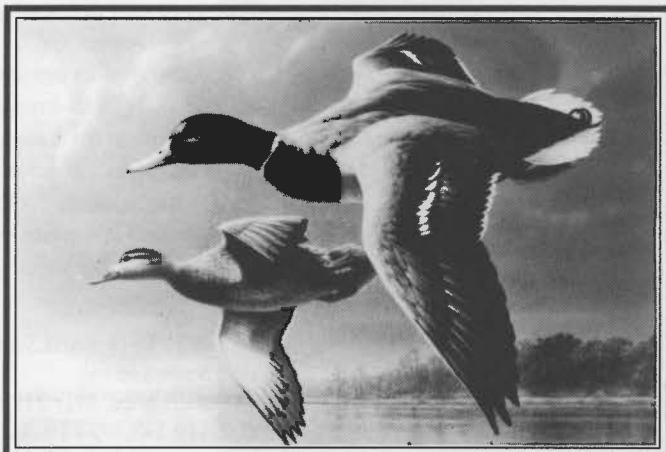


Species	Price
Common Mergansers	\$130pr
Red-Breasted Mergansers	\$130pr
Hooded Mergansers	\$150pr
Swan -Flat Bottom	\$350ea
Swan -With Keel	\$400ea
Wood Ducks	\$350pr
Canada Goose	\$80 ea
Loons	\$60 ea
Pigeons	\$35 ea
Doves	\$35 ea

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

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

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