

The Canvasback

Winter 1999
Vol. 8, No. 1

Havre de Grace Decoy Museum

\$4

Bill Veasey

Committed to Creating Beauty

CANVASBACK COMEBACK

The King of Ducks and the Road to Recovery

1998 Year in Review

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

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ON THE COVER

The gray-blue sunset of winter; looking over the Susquehanna Flats.



FROM THE EDITOR

This summer, while visiting my parents in upstate New York, my mother and I spent a Saturday stopping by yard sales and estate sales. Late in the afternoon, we stopped at one estate sale that had started at 6 am that morning. As we entered the home, items were pretty much picked over or had a sold tag. But what I noticed was that the former owners of the household had written little notes of explanations to each item. The note would tell when the item was bought or who had given it to them. Many of the buyers had disregarded these notes and left them scattered throughout the home.

I found a little garden book printed in the early 1900s. I looked around for its little note and found it. The garden book had been the owner's grandfather's and in it he had faithfully noted all of the plantings during the seasons. This little note added meaning to the garden book. Even though I don't know the family, it adds a personal touch. The owner held this item to be valuable and wanted the next owner to appreciate it also. This holds true with other items that you keep or collect, such as decoys. A decoy is valued so much more when you know its background or provenance. Stories, history, background give an item so much meaning.

In *The Canvasback*, the writers appreciate this history and enjoy sharing it with the readers. As we enter into a new year, remember to take the time to share the important stories with each other.

Sincerely,

Mary Jo Murphy

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The Canvasback

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*From
the
President*



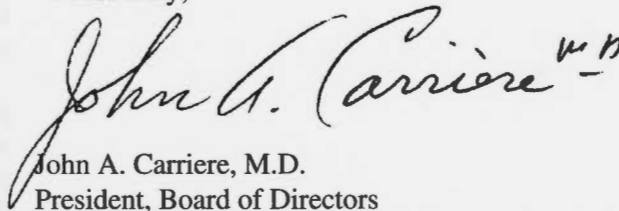
Dear Museum Member,

As we enter the last year before the new millennium, your museum is making plans to help the State, County, and City celebrate "Maryland 2000". We will cooperate with the other local museums and Discover Harford County to increase Havre de Grace tourism. State and City officials have made various suggestions that have incorporated the Decoy Museum. As plans are formulated, you will be informed of them in future issues of *The Canvasback*. Any suggestions you may have to improve our participation would be welcomed by this museum.

A local issue that could affect the museum is the proposed restaurant on a site near the Concord Point Lighthouse. The potential owners of the restaurant have owned this land for over twelve years. Opposition to the proposed site by local residents and the City Planning Commission has led the City Manager to suggest an alternative site. The parcel of land just east of the museum, currently leased to the Decoy Museum, could be exchanged for the land near the Lighthouse. After lengthy review of all the issues involved and a meeting with the City Manager, the Decoy Museum Board of Directors voted to reject this proposal and to continue with our current lease as written.

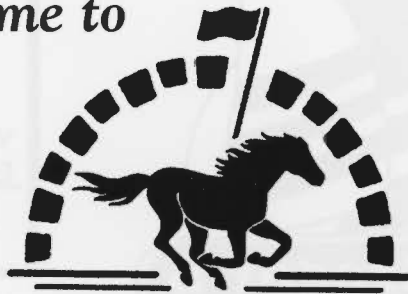
Recently, we received a donation from The United Way because an individual designated the Decoy Museum as a recipient of his pledge to the United Way. Any museum member may fill out a United Way pledge card and designate the Decoy Museum as full or partial recipient. Contributors via payroll deductions may do the same for a full charitable tax deduction.

Yours truly,


John A. Carriere, M.D.
President, Board of Directors

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

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Book Review

DECOYS OF THE ATLANTIC FLYWAY

By George Ross Starr

Reviewed by

Bill Smart

There are a number of sportsmen, historians and collectors who became captured by the lure of decoys earlier in this century. They recorded in books the pictures, stories, significant historical events and their passion that we still enjoy today. Serious and novice collectors of decoys often use the earlier writings by Joel Barber, William Mackey, Eugene Connett, R.H. Richardson, and Harry Walsh to gain insight into their hobby (or profession). George Starr's Decoys of the Atlantic Flyway, is another book which belongs in this category of significant works documenting American waterfowling and decoys.

George Starr wrote his book with three functional areas in mind. The first five chapters are devoted to Decoy Art and History. In this section the writer discusses decoys and collecting in general terms and the history of market gunning. Included here are the 1879 gunning exploits of one William Dobson of Havre de Grace. Additional history includes hunting for coot and brant in New England. The section is concluded with basic decoy making with the most common five steps (head carving, making of the body, assembling, painting, and rigging) and a chapter

on hollow and frame decoys.

The second area of this book dedicates two chapters to stick-up and non-floating decoys. The main focus of this area is on shorebirds, with less attention to ducks, geese, crows, herons, and pigeons.

The last and largest section of Starr's work is entitled Regional Decoys. In eight informative chapters the reader is taken down the Atlantic seaboard from Maine to North Carolina. Each coastal state is represented with facts and stories about gunning, decoys, history, and pictures. While each of these geographical regions are rich in their own history of decoy making and unique regional gunning techniques, I am of course partial to the Upper Chesapeake Bay history. I enjoyed two stories about Havre de Grace in the Maryland chapter. The first concerned Bill Mackey's trip to Havre de Grace to find examples of the infamous "Cleveland Canvasback." He apparently was able to find five of these birds in a livery stable in 1935. The second story involved Starr's visit to the Mitchell shop in 1952. His description of the shop then, is just as it sits now restored behind the Havre de Grace Decoy Museum.

George Starr's book is enjoyable and informative. Moreover, it is a perfect companion as we ride out the remaining winter months.

Decoys of the Atlantic Flyway is 307 pages, and was originally published by Winchester Press in 1974.

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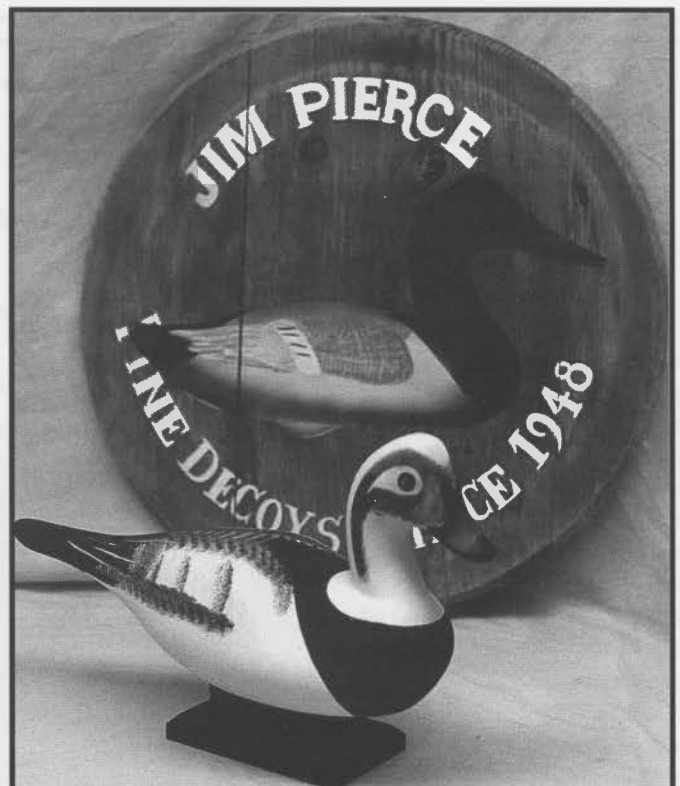
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Canada Goose	\$80 ea

Bill Veasey Committed to Creating Beauty

By
Mel Stout



This greenwing teal is an excellent example of Bill's mastery of waterfowl carving and painting. Photo courtesy of B. Veasey.

George Bernard Shaw is reported to have said, "When I die, I want to be totally used up in service to the community." Bill Veasey quotes this statement with the ease of someone who understands it and believes in what it says. He is committed to "creating beauty" not only with the work of his own hands, but with the hands of hundreds of others who have followed and are following his teachings of waterfowl carving.

Although he is recognized as one of the titans of waterfowl carving and painting today, it has been a long and interesting road getting there. Everyone around him recognizes the desire and determination he possesses in abundance but do not know that it started at a very young age. For instance, when he decided he wanted to be an Eagle Scout he was stymied because he couldn't swim and therefore couldn't earn that merit badge. So, he commuted from Elkton, Maryland to Wilmington, Delaware twice a week to the YMCA and earned the Junior American Red Cross life saving designation qualifying him for the missing merit badge and thus became an Eagle Scout at age fourteen.

Around that same time he was introduced to the trombone and that meeting proved to be a life altering experience. His mastery of the instrument gained him allstate recognition while still a student at Elkton High School. After high school he entered the U. S. Air Force and soon became a member of the elite Air Force Experimental Band.

His interest in music led him, in 1953, to Lebanon Valley College in Annville, Pennsylvania to pursue a degree in music. He and his wife Dotty were also married in 1953 and when he finished his schooling at Lebanon Valley they moved to Miami, Florida where he began a career in what was loosely called 'general merchandise auctioning.' He had done work for a friend in Annville in the general merchandise auction business, so the sunny weather of south Florida found him doing direct sales (door-to-door) of sewing machines and vacuum cleaners.

His contacts in the auction business eventually led him to move up the road a bit to West Palm Beach where they enjoyed a three year stay before returning to Elkton where he started his own auction business. They followed the state and county fairs circuit out as far as Arkansas, up to Maine and down to Florida.

It is fair to say that Bill separated many a person from their money in return for goods of mixed pedigrees. His success or failure on any given night was a direct reflection on the quality of his showmanship on that night. It is also fair to say that he was pretty good at it because he stayed in that line of work for fifteen years.

Near the end of this quixotic adventure, another life

altering experience came his way. Dotty's brother, Bob Biddle, an accomplished carver and painter in his own right, insisted that Bill not only could learn to carve but would. Together they went to Harry Waite's studio in West Chester, Pennsylvania where Bill says he made "a lot of bad birds" for awhile. During the next year, Bill made many birds, most of which were sold through area Howard Johnson restaurant displays. The area manager for these Howard Johnsons was Gunther Sunkler, who now owns Schaefer's Canal House; they are still close friends.

Since Bill was a quick study and a good student, he began to teach others in about a year from the beginning of his own lessons. Over the years he has been the teacher to over 4,000 students who, collectively, have won thousands of prizes and awards for their carvings. Of even greater pleasure to him, is that a number of students from that group have inspired to teach others, passing along the craft to subsequent generations. Their ages range from "eight to eighty-eight" including his own children and their children, beginning around at age ten.

In the early 1980's, Bill sensed a vacuum in the field about information on carving and carving techniques. In conjunction with Cary Hull, Bill wrote a dynamite best seller entitled, "Waterfowl Carving — Blue Ribbon Techniques." The vacuum was beginning to be filled as evidenced by a reprinting becoming necessary about ninety days after the initial publication. The next logical book subject, after carving, was one about painting — so, about a year later, "Waterfowl Painting — Blue Ribbon Techniques" was published and immediately became and remains the definitive work on the subject.



Bill Veasey at work in his studio. Photo courtesy of B. Veasey.

Veasey also creates working decoys like this mallard drake. Photo courtesy of B. Veasey.





Bill has an eye for detail in his decorative carvings as demonstrated by this mallard drake. Photo courtesy of B. Veasey.

During this five year period, ending 1986, Bill wrote a total of fourteen books, including works on patterns; burning techniques; care and use of tools; bills and feet; and concluded with two more major works, "The Making of Hunting Decoys" and "Birds of Prey."

He was never too busy to recognize the genetic gift of talent enjoyed by his children. Daughter Tricia began full time carving in 1983 and by 1985, in addition to many carvings, also produced Erica, the first of her children. Erica has already carved and sold some of her own birds. Tyler, born in 1992, is not carving — yet. Tricia has been the photographer for pictures in many of Bill's books, largely, she explains, because of the fact there were no specific existing photographs available. Tricia is also helping to pass this love of carving on to future generations by teaching a variety of students. She operates Veasey Studios II, with the legend "The Chick Carves."

Tricia, like her dad, proved to be prolific, authoring seven books, the first in 1983. All her books were in the waterfowl field, primarily as reference books. She finds it particularly "... rewarding to have acknowledgment by carvers and painters as being helpful in their work." In addition, she published photographs of the winning work of the Ward Foundation covering 1985-1987.

Son Michael got involved in the business in 1981 after

having owned and operated concessions in a carnival. He started off managing the business for Bill and doing some waterfowl shows featuring their carving supplies. Simultaneously, he was learning to carve both with Bill's help and on his own. At this same time they had a national DU contract for which they made about 40,000 decoys for DU's fundraising purposes. Today he makes "Dead Duck Decoys," working decoys for gunning. He also teaches gunning bird carving out of the "Northern Wings" store in Newark, Delaware, which he operates with his wife, Susan. Like father, like son, Mike published a book in the early 1990s entitled "Air Brush Technique" for air brush painting decoys.

His daughter Darcy owns and operates the "Flyway Gallery" in Elkton, Maryland, a business she bought a number of years ago from Bill Gunther who had earlier operated the gallery in Cecilton and other places. She performs museum grade framing and general framing as well in addition to custom work, selling giftware and fine prints. Like her dad, she says she "... enjoys providing a service for the community."

Daughter Roxayne is a "New Age" Reiki master, a far Eastern-based method of hands-on healing. She is also involved in network (non-manipulative) chiropractic. She too has authored a book, dealing with crystals and crystal healing.

Bill's wife Dottie also carves and one year won Best In Show at the U.S. Nationals with a hummingbird in the songbird division. She wasn't originally a big fan of carving and really preferred the detailing and painting, but she had made competition grade ceramics so competing was quite natural for her.

She was a standout in her own right in several respects, none more important than being appointed one of President George Bush's "Thousand Points of Light" for the intensive and extensive work done on the "Youth at Risk" program. Youth at Risk was a program designed for intervention with incorrigible and maladjusted inner city kids before they were beyond salvaging. She was recognized by the Wilmington "News Journal" in their series on "Unsung Heroes" for her work.

About twenty-odd years ago, Bill's interest in doing things for the greater community began to grow. Among the early recipients of his vision and efforts was the show for the Upper Bay Museum at Schaefer's Canal House, where Bill created the first-of-its-kind judging of hunting decoys — in which it was necessary to float the birds in real water. Initially, it was in the C&D canal at Schaefer's but later, it was in the creek behind the Upper Bay Museum. This required the carver to actually rig the decoy for the water in which it was being floated.

Next came the show at the Harford Day School in Bel Air, Maryland. He was the "advisory board" prior to the show coming into being. He had the same role with the Brandywine Show at the Unionville High School in Unionville, Pennsylvania. His newest venture will be in Parkton, Maryland, north of Baltimore, with the "Gunpowder Masters" show scheduled for early April, 1999.

Bill has had several defining moments in his life, each of which was a stepping stone in his career. About twenty years ago he made a significant carving of a wood duck pair, complete with chicks poking their heads out of a tree stump. This was the first time he knew with certainty that he was an artist. The carving was on display several times and those who saw it, including this writer, would agree that indeed, he was an artist.

In another defining moment, he knew he was a teacher when he took ninety-six of his student's carvings to the U.S. National Decoy Competition and they won 110 ribbons. Thousands of his students might have actually realized he was a teacher before he did. At last count, his students had won over 2,000 ribbons in competitions.

It's very difficult to find an area related to waterfowling that Bill Veasey has not touched. Ducks Unlimited? Made 40,000 decoys for them; chapter member in Cecil County, Maryland and New Castle County, Delaware; Maryland State Chairman; Area Chairman in Cecil County & from 1980 to 1983; Zone Chairman from 1982 to 1988; member National DU Board of Directors; Artist of the Year and



Veasey creates natural environments for his decorative waterfowl, like this water's edge habitat he's created for this pair of pintails. Photo courtesy of B. Veasey.

A pair of Veasey's decorative wood ducks. Photo courtesy of B. Veasey.



Carver of the Year; Conservation Service Award; Distinguished Service Award; New Castle County Sponsor Chairman 1985-1988; Life Sponsor; Palette and Chisel Award; Worcester County Artist of the Year, 1989. Every year Bill conducts fifteen to twenty auctions at fund-raising events sponsored by Ducks Unlimited.

In 1984 he was commissioned by the Cecil County commissioners to carve a gift for the National Central Orchestra of Beijing, China on their visit to our country. He sold a pair of life size pintails in flight at the DU national convention in 1989 for \$10,000. Also in 1989 he was commissioned by Ducks Unlimited to create a waterfowl carving for President George Bush. This pair of life size greenwing teal was presented to President Bush at the International Waterfowl Symposium in Washington, DC. Remington Arms photographed his mallard and goose hunting decoys and used them in promotion with their firearms for nationwide distribution.

He conducted hands-on seminars at the World Championship in Ocean City, Maryland, and is the only person who has done so every year since the beginning of the program. He also created and initially funded the minia-

ture category of the World Class Championships as a way of recognizing the accomplishments of those artists who create miniature carvings. He also serves as a guest speaker at many clubs and organizations on the history of decoy making as a folk art and its evolution to fine art. Bill has received many trophies including a Trophy from the Ward Foundation for overall contributions in the field of carving; a Trophy from the Mid-Atlantic Waterfowl Show for contributions to the Back Bay Waterfowl Guild. In 1976 and 1977 he was awarded trophies for winning the head carving contest at the U.S. National Decoy Contest.

His current involvement is with birds of prey, such as the big hawks like ospreys, red tails and goshawks, among others. Why? He's made ducks his entire career so why not reach out to something different?

For the last three years or so, Bill has been easing into his "golden years" but not the way most people would ease into anything. All he has really done is switch gears. Among the things on his plate are another series of books, with Tricia; more instructional videos; and, with a tip of his hat to his carnival days, getting involved with acting in the theatre. Look for him to just keep on keeping on . . .

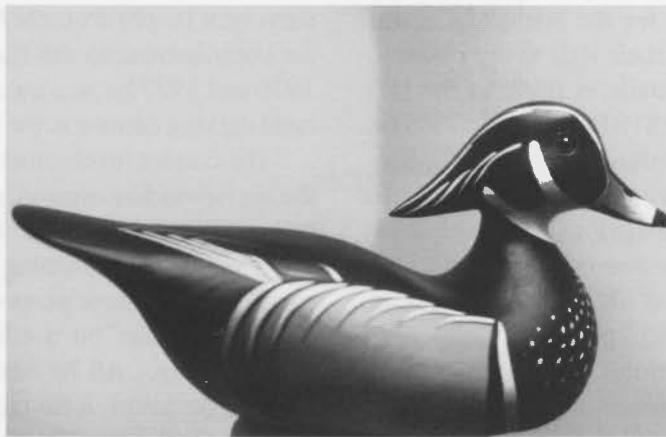
Bill is currently carving birds of prey for a change of pace. Here he is with his latest endeavor, an osprey. Photo courtesy of B. Veasey.



R. Madison Mitchell Endowment Dinner

On Friday, March 12th, the R. Madison Mitchell Endowment, Inc., Board of Directors will hold its annual dinner at the Bayou Restaurant in Havre de Grace, Maryland. The dinner begins at 7:00 p.m., although the cash bar is open at 6:00 p.m. After dinner, guests will have the opportunity to purchase, by lottery, 3/4 size wood ducks carved by past Honorary Chairman, Bill Schauber and miniature sleeper red heads, carved by past Honorary Chairman, Allan Schauber. Both Bill and Allan Schauber generously carved twenty-five birds each to help the endowment raise money.

After dinner, guest speakers Major General (Retired)



Schauber wood duck decoy. Photo by M. Murphy

Warren A. E. Magruder of Pasadena, Maryland, John O. Mitchell III of Baltimore, Maryland, and Joseph Mitchell of Wilmington, Delaware will share their fond memories of Mr. R. Madison Mitchell with the audience.

Dinner tickets are \$25.00 each and are available by contacting Madelyn Shank at (410) 939-3947, or they can be purchased the evening of the 12th at the

door. This is the major fund-raising event for the endowment. Your attendance will enable the endowment to continue to preserve R. Madison Mitchell's carvings for future generations and visitors who come to the Decoy Museum



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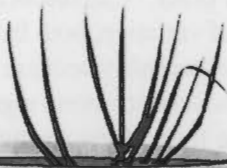
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CANVASBACK

COMEBACK

THE KING OF DUCKS
AND THE ROAD TO RECOVERY

MICHAEL G. ANDERSON, PH. D.

"Mark! One o'clock! Big divers, low over the water." My son Eric, carrying a shotgun for the first time at age 12, crouches but strains to see the incoming birds beyond the decoys. Karl, 10, perched grudgingly in the canoe behind us, grumbles about the tall cattails. Suddenly the ducks are over us, driving full speed into the wind, brilliant white and muted brown against the dark clouds.

The roar of wind over wings is, I think, the most enduring impression. Some have called them thunder ducks. They, too, must have been close by these birds at just such a moment. No graceful teal, no noisy mallards these. They are cans, boring through at breakneck speed—a twist, the briefest hesitation, the crack of stiff feathers catching air again, and they are gone—but it takes only that instant to know why they have stirred the souls of hunters like no other ducks.

THE CANVASBACKS ARE BACK!

For wildfowlers of the big waters, and indeed all duck fanciers, one of the most heartening developments in the last five years has been the return of canvasback and redhead populations from the diver depression of the past two decades. Again this fall and winter, hunters had the opportunity to pursue the "king of ducks" throughout its range. Why are we able to celebrate this return today, and what is the future likely to hold for these storied birds?

The best estimates of canvasback numbers are derived from the cooperative U. S. Fish and Wildlife Service (USFWS) and Canadian Wildlife Service spring breeding duck surveys that have been conducted in the midcontinent breeding country since 1955. Although the survey is optimized for counting mallards, it also includes almost all of the canvasback's breeding range (not so for redheads, which also breed in abundance throughout the Intermountain West).

Canvasback numbers were estimated at 686,000 birds in May 1998, unchanged from 689,000 in 1997, but some 24 percent above the long-term (1955-1997) average. Canvasback population estimates have been higher than current levels only five times since surveys began: in

1956, 1958, 1980, 1995, and 1996. Estimates in 1995 and 1996 were the highest ever recorded. Unless one wants to reach all the way back to the market gunning days nearly a century ago, when unknown numbers of these prized diving ducks plied the skies, canvasback lovers should realize that the "good old days" are now.

But some cautions are in order. Canvasback counts are plagued by a high degree of variation, both from place to place and from time to time, probably because canvasbacks are uncommon birds and tend to clump together on relatively few wetlands at the time of the spring counts. Consequently, annual estimates of abundance are imprecise, and apparently large shifts in numbers from one year to the next cannot always be distinguished from statistical background "noise." Even a change of 100,000 birds in these estimates might not be meaningful—a level of uncertainty that presents waterfowl managers with an imposing challenge.

BUT IT WILL ALWAYS BE UP AND DOWN

Why do we see the pronounced ups and down in canvasback numbers? Because all canvasbacks breed in North America and most are seen each spring in the surveyed area, it is reasonable to simplify the question by ignoring immigration to and emigration from the population, and by assuming that population size is a result of changing birthrates or changing survival rates. In simplest terms, most of the factors that affect canvasback reproductive success relate to water abundance on the prairie breeding grounds.

Although there are no long-term, detailed monitoring programs that might allow us to associate, conclusively, canvasback population processes and habitat conditions, we do have snapshots from a handful of study areas across the Canadian parklands. My own experience with breeding canvasbacks began in 1975 as a graduate student at the Delta Waterfowl Research Station. Along with Jerry Stoudt, David Trauger, and Jerry Serie from the USFWS, and a parade of other university students, I studied these birds near Minnedosa, Manitoba, through 1990. We

learned, for instance, that canvasback nest success varied dramatically from year to year. With the loss of upland habitat on the prairies, waterfowl biologists have become accustomed to finding uniformly low nest success for dabbling ducks. The pattern for canvasbacks is very different. The reason? Because canvasbacks nest over water, and lower water levels generally mean that mammalian predators gain easier access to canvasback nests. High water usually means higher nesting success, especially following a drought. So, for canvasbacks, reproduction is really a boom or bust affair.

Duckling survival can also dip to near zero when water levels are extremely low, as Jerome Leonard from Michigan State University discovered. Given the fluctuating nature of prairie wetland abundance, it is not surprising that canvasback production shows pronounced variation from year to year. No long-term field studies of canvasbacks were in place during the last five years when continental populations rebounded, but I think it is pretty safe to assume that the return of good water conditions to much of the canvasback's prairie breeding range was the dominant factor in the species' strong recovery.

Although we believe that annual fluctuations in reproductive success have more influence than anything else on population growth, year-to-year differences in hen survival may be important too (because there are more male than female canvasbacks, male survival rates are less important). For the Minnedosa population, both adult female survival and reproductive success influenced subsequent regional canvasback numbers during the 1980s.

Biologists don't understand very well what factors determine female survival; however, unlike prairie dabbling ducks, only a small proportion of canvasback females appear to die while nesting. Michael Haramis and his colleagues in the USFWS have shown that annual survival of canvasbacks is somewhat higher in the Pacific Flyway than in the Atlantic, and that birds (especially males) arriving fat on Chesapeake Bay survive the year better than lighter birds. For the small Minnedosa population, survival of first-year females was lower in years with liberal harvest frameworks in the U.S. The relatively restrictive harvest regulations in place in the U.S. and parts of Canada since the mid-1980s may have contributed to canvasback population stability, but biologists lack the necessary data to test this proposition rigorously.

WHY ARE THERE NOT EVEN MORE CANVASBACKS?

Despite all the good news, people have asked me why canvasbacks aren't as numerous as mallards, gadwalls, Canada geese, or northern shovelers? The answer prob-

ably lies in the evolutionary adaptations of canvasbacks and their specialized habitat requirements.

More than any other North American duck species, canvasbacks are designed to eat the tubers and rootstocks of aquatic plants. Whether it is sago pondweed in summer and fall, wild celery en route south, or banana water lily and duck potato on a coastal impoundment, digging tubers is what these birds are destined to do. Their strong, sloped bill; the muscle attachments in their head; the bull neck; their disproportionately large feet; and behavior patterns like upright treading of water to aid tuber excavation are all adaptations to enhance their efficiency at uprooting buried treasures. It is true that in places where traditional plant foods have been greatly reduced, like the northern Chesapeake Bay, the birds have shifted to small clams and other animal foods. And in spring, hens laying eggs supplement their sago pondweed diet with aquatic invertebrates rich in protein and calcium. But make no mistake, canvasbacks are dedicated vegetarians. Small wonder that they commanded such a premium price in the days when the restaurant trade set the accepted values for wildfowl.

This dietary specialization may have served the species well in the days before European settlers developed the watersheds of this continent; no species, except perhaps tundra swans, could feed as efficiently on the cans' favorite foods. But the rivers and estuaries quickly became America's sewers, and with soil erosion, sedimentation, eutrophication, industrial pollution, and water control for navigation, the habitats of the aquatic plants critical to the welfare of canvasbacks were defiled. Bereft of plant life, traditional strongholds like the Susquehanna Flats, Lake St. Clair, and the Illinois River were soon deserted by the great flocks. Eurasian carp added to the problem, and before long the famous midwestern canvasback lakes like Christina, Poygan, and Winnebago saw but a fraction of their former numbers. And change continues today as aquatic environments change and the birds seek suitable quarters. Over the past 25 years, as plant and animal foods have come and gone, pools on the Upper Mississippi River have vacillated between supporting few canvasbacks to attracting most of the continental population. In Manitoba, the famous Delta Marsh that once lured the barons of North American industry and English royalty lies wasted and duckless. Catahoula Lake in Louisiana, little used in the past, now may support more canvasbacks at a time than any other water body. The food is there, but so too are tons of lead shot deposited on hard bottom in the days before conversion to nontoxic shot. Compared to the broad array of suitable habitats available to other waterfowl species, is it surprising that canvas-

backs remain few in number?

The story of specialization doesn't end with food. Canvasbacks build large, floating nests over water, usually in cattail or bulrush. They prefer to nest in small, relatively deep but well-vegetated ponds in the prairie pothole region. Larger marshes are used too, but large marshes often harbor more threats to a hen's success. Permanent water means more mink, and perhaps large fish, which can threaten ducklings. Redheads, too, are more abundant on larger marshes. At the other extreme, the shallow, ephemeral wetlands of the Prairie Coteau, so important when they are wet for dabbling ducks, are too impermanent to provide reliable overwater nesting cover or support the perennial aquatic plants that canvasbacks relish. The combination of preferred food and cover, along with the dynamic conditions that contribute to good periodic nest success, occurs in only a few places on the continent, and it is only there where the numbers of breeding canvasbacks can rival those of the more common species of ducks. Most of these areas lie within the Canadian parklands where, regrettably, wetland losses to agricultural development continue apace.

Surprisingly, redheads, the canvasback's closest cousin, pose another limitation to reproductive success. Redheads are adapted to laying at least some of their eggs

in the nests of other species. Throughout most of their breeding range, canvasbacks are the most abundant and ecologically similar hosts, and thus a good choice for foster parenting. In areas where redheads are abundant, nearly all canvasback nests receive some redhead eggs. Even in the prairie parkland region where canvasbacks still have a numerical advantage, more than half of all canvasback nests usually contain redhead eggs. Canvasback and redhead eggs are routinely kicked out of the nest—accidentally, biologists believe—during parasitic intrusions by redheads. Fresh eggs falling into water sink and cannot be retrieved. In southwestern Manitoba, hatching canvasback nests that include redhead eggs are usually about two eggs shy of a normal clutch. Heavily parasitized nests may be abandoned altogether.

The redhead challenge may be increasing. Currently, redhead populations are near record levels. In 1998, the USFWS estimated that for the first time there were more than a million redheads in the traditionally surveyed area, the third record high in the past four years. Some thirty-five years ago, David Olson from the University of Minnesota demonstrated that canvasbacks both outnumbered redheads and bred more successfully in parts of the prairie pothole region, but that the reverse was true in larger midcontinent marshes. Now, even in the pothole



A flock of canvasbacks. Photo by Fred Gillotte, Jr.

country, the balance may be shifting. In southern Manitoba, canvasbacks outnumbered redheads by roughly 2:1 through most of the 1960s and 1970s; today, redheads are at least as abundant as canvasbacks. These closely related species are locked in an evolutionary race that, at present, redheads seem to be winning.

MANY CHALLENGES REMAIN

Canvasbacks doubtlessly have suffered over the long term from loss of habitat throughout their range. On the prairie breeding grounds, loss of wetlands during this century has ranged from more than ninety-five percent in Iowa to greater than fifty percent in many parts of western Canada, and the wetlands that remain are impacted in complex ways by the farming of wetland margins, road development, and other human activities. Agricultural expansion has also brought changes in the prairie predator community. In particular, raccoons, which relish canvasback omelets, spread into southern Manitoba in the 1940s and into Saskatchewan shortly thereafter.

Away from the breeding grounds, canvasbacks are big-water birds, and this continent's major waterways face myriad threats from agricultural runoff, industrial pollution, eutrophication, invasion of exotic species (like carp and zebra mussels), and residential development. Frequently, too, the shallowwater habitats preferred by canvasbacks are prime recreational waters, and constant disturbance by fishers or boaters adds to the stress on birds already short of their favorite foods. Use of major commercial waterways always comes with the risk of oil spills and chemical contamination. Although no major losses from these sources have been documented, the risk remains.

LOOKING AHEAD

It is important that we temper our enthusiasm about the renewed abundance of these magnificent ducks with the recognition that we will never have millions of them; will never see numbers rivaling those of our more abundant duck species. We should be motivated, however, by the recognition that with aggressive conservation of the canvasback's key habitats, and prudent harvest management, our children's children should one day be able to enjoy the pursuit of these special birds. So let's savor the traditions and enjoy these marvelous birds while we commit ourselves to ensuring that they will remain out there, low over the big waters, to stir the souls of wildfowlers yet unborn.

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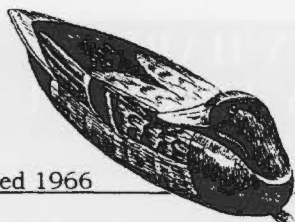
HEALTHY HABITS THE KEY TO THE FUTURE

The ups and downs in canvasback numbers will continue as certainly as periods of drought and plenty come to the prairie potholes. But there remains important work to help safeguard the future. Conserving critical habitats is key for the longterm well-being of these unique birds.

BREEDING AREAS: Conserving potholes complexes in favored parts of the canvasback's range deserves high priority. Reducing the attractiveness of these same places for raccoons is also desirable, dependent as they are at the limits of their geographic range on the "subsidies" of agriculture. DU Canada's Prairie CARE program and the Great Plains Regional Office's Wetlands and Grasslands for Tomorrow initiative are bringing perpetual protection to important parcels of canvasback breeding habitat. The removal of decadent buildings on these same lands discourages use by the ubiquitous raccoon.

MOLTING, STAGING, AND MIGRATION HABITATS: Efforts by DU, the USFWS, state agencies, and local volunteer organizations have paid off in the rehabilitation of several midwestern lakes historically used by migrating canvasbacks. DU and its partners are also working to protect watersheds along the Upper Mississippi River and other waterways important to migrating ducks. This restoration work is targeted at the source of the problem impacting the quality of our river systems and holds much promise for future success.

WINTERING HABITAT: On the wintering grounds, a broad coalition of conservation organizations has helped improve water quality in the Chesapeake Bay. Rivers like the Potomac are cleaner again, and in many places, the submersed vegetation vital for Canvasbacks and other wildlife is spreading. In Louisiana, the Gulf Coast Joint Venture partners are creating deltaic splays that nurture canvasback food plants in the face of subsiding tidal marsh. In California, conservation of riparian zones and tidal marshes will improve water quality in the northern reaches of San Francisco Bay, an important habitat for canvasbacks in the Pacific Flyway.



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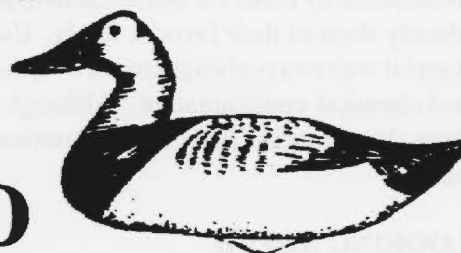
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EXHIBIT UPDATE

Mitchell Decorative Decoys

The Decoy Museum is very pleased to have acquired a collection of R. Madison Mitchell decorative decoys. The decoys compliment the Mitchell Honorary Chairman Collection, donated in part by the late carver himself. The decoys were made in the mid-seventies and are in excellent condition. The collection includes the following species: a black duck, a swan, bluewing and green-wing teals, buffleheads, widgeons, and Canada geese.

The new acquisitions are on permanent display with the R. Madison Mitchell's Honorary Chairman Collection, located in the museum's Main Gallery. A special thanks goes out to the R. Madison Mitchell Endowment Fund. The Endowments generous contribution helped to finance the purchase of the decorative decoys.

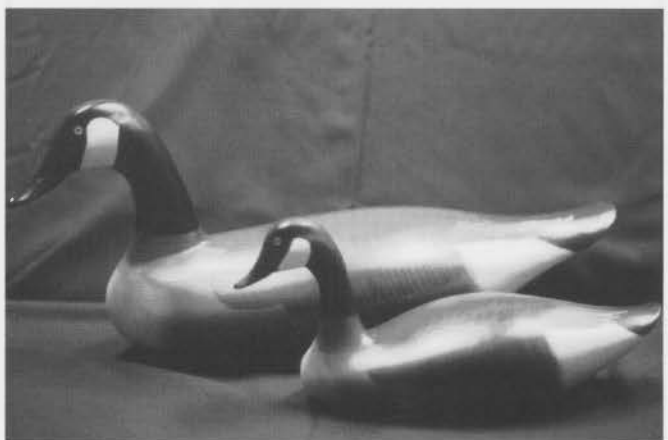
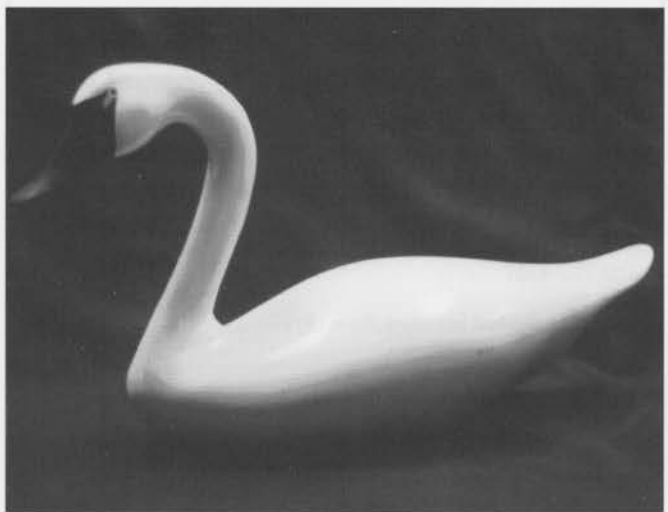
Scheduled Exhibits for 1999 January through June

To coincide with Oliver Lawson's tenure as Honorary Chairman of the 18th Annual Decoy, Wildlife Art & Sportsman Festival, the museum will exhibit several collections of Mr. Lawson's work. The exhibits will be located throughout the museum and will feature everything from his early gunning decoys to contemporary decorative carvings.

July through December

A collection of decorative fish carvings by Captain Edward Darwin of Baltimore, Maryland will be spotlighted in the museum's Main Gallery. The exhibit will include local species found in the Chesapeake Bay region as well as exotic catches from the Caribbean.

In another display, waterfowl taxidermy mounts will capture visitors' attention as they pass through the museum's entrance. Diving ducks and puddle ducks from the Atlantic Flyway will be the featured game birds in this exhibit. Since the collection is extensive and you may wish to plan several trips to the museum in order to view the collection in its entirety.



At top, a swan and above, Canada geese, both by R. Madison Mitchell



At left, chickadee on a pine cone and above, hissing goose, both by Oliver Lawson. Photo by M. Murphy



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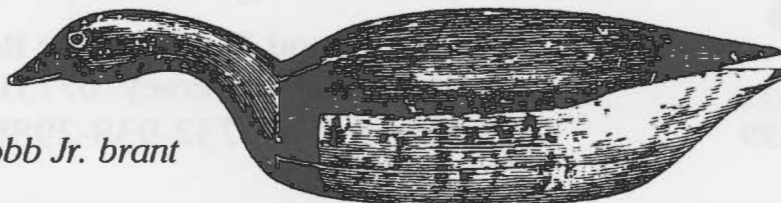
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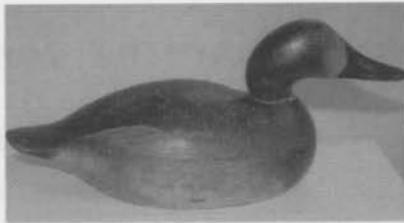
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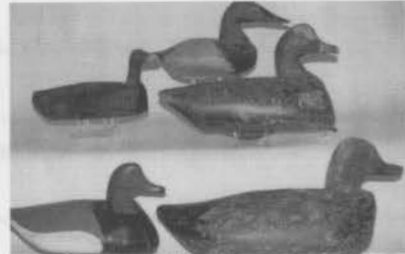
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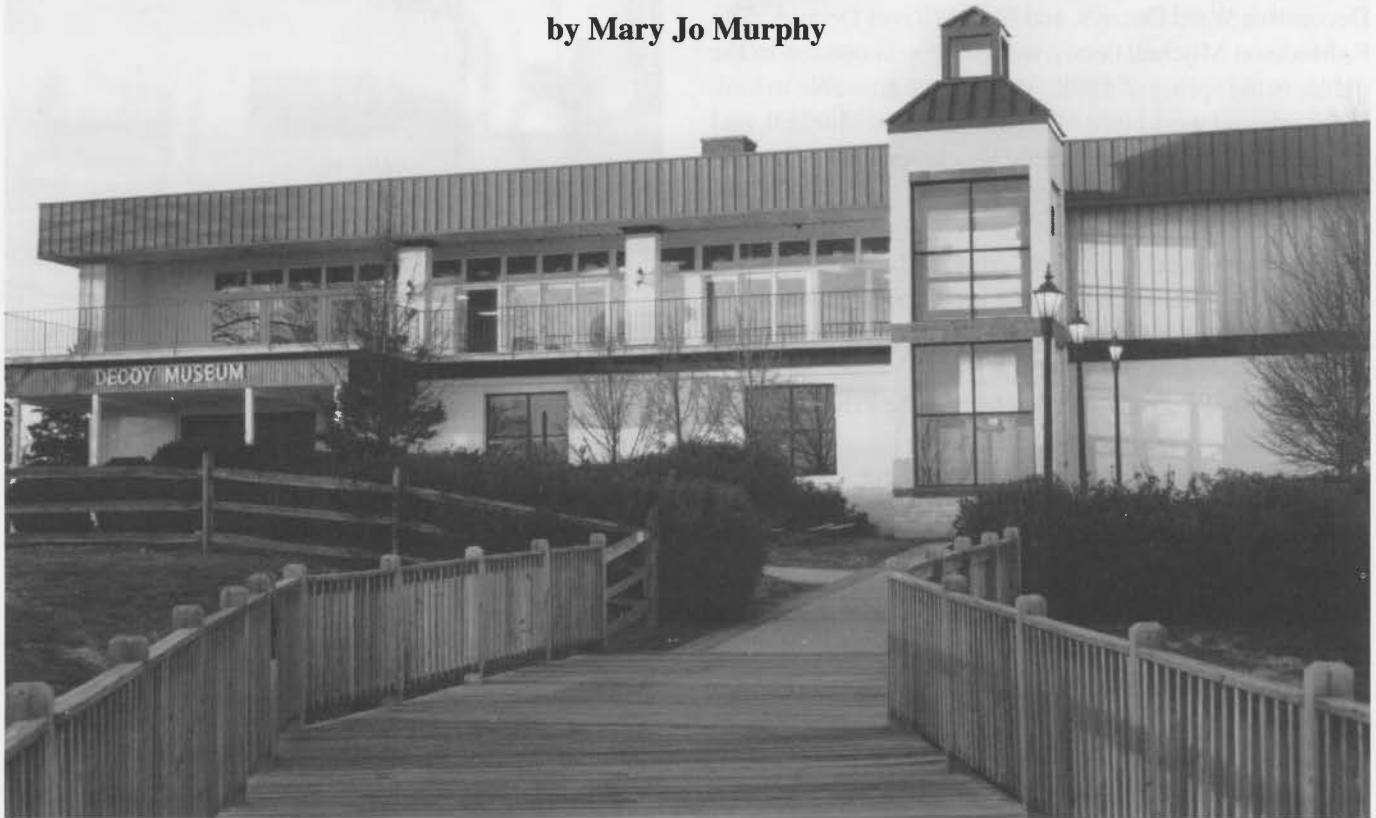
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1998 Year in Review

by Mary Jo Murphy



The Decoy Museum in all its splendor. Photo by M. Murphy

1998 marks the twelfth year the Decoy Museum has been open to the public. We thought it would be interesting to share with you some of the numbers, statistics, projects and events that made 1998 a productive year. Over 21,000 people visited the museum and participated in the special events. What makes the year so successful are the members, volunteers, businesses, donors, board members, and staff that support and work for the good of the museum. Listed below are accomplishments of 1998.

Web-Site

One big project that was completed in 1998 was the museum's internet web-site. The site, www.decoymuseum.com has general information on the museum and features the museum's special events, gift shop merchandise, education, and articles from *The Canvasback*. The web-site increases participation from people that are not able to visit the museum on a regular basis.

Capital Project

In January 1998, the museum embarked on a stabilization project to stop the settling that was occurring on the addition of the museum. (the gift shop area) The project

involved shooting grout under high pressure into tube-like holes scattered in the floor and around the perimeter of the building. The project was so involved that the museum was closed for two weeks in January. According to recent measurements taken by surveyors, the building is stable and has not settled.

Gift Shop

In June, a computerized point-of-sale system was installed in the museum's gift shop that tracks all of the inventory and sales. Merchandise is barcoded and scannable; this tracking system allows the gift shop committee to make informed decisions on what items to buy according to the sales records. Sales in the gift shop for 1998 were over \$102,000.

Exhibits

The museum installed three new cases for the second floor exhibit, "Honoring the Masters." These three cases feature decoys made by Jim Pierce, Bill and Allan Schaubert and the Ward Brothers. In the exhibit gallery, "What is a Decoy?" and sections on Pacific Coast Decoys and Southern Decoys have been installed. Completion of these

cases moved the museum closer to finalizing the permanent exhibit galleries. Temporary exhibits included: Hand Loading Tools, Wilfred Bush Decoys, Junior Duck Stamps, Decorative Ward Decoys, and Illinois River Decoys. The R. Madison Mitchell decoy workshop was opened to the public in the spring of 1998. Visitors are now able to look at the original workplace of carver Madison Mitchell, and on weekends, watch contemporary carvers make decoys.

Collection

The permanent collection grew with **donations** and acquisitions. The following list includes all of the 1998 donations:

- A mallard drake gunning decoy by Charlie Prinz, donated by Charlie Prinz.
- A Carolina wren decorative bird carving by Vincent Ciesielski, donated by Vincent Ciesielski.
- A Native American Tule decoy by Joey Allen, donated by Eugene Hattori.
- Photographs of R. Madison Mitchell, donated by Dick Tillman.
- Duck Stamp prints by Francis Sweet, donated by Fran Sweet.
- A pair of pintail decoys by Charlie Bryan, donated by Charlie Bryan.
- Preening old squaw drake by Whitey Frank, donated by Whitey Frank.
- Miniature puffin by Allan Schaubert, donated by Allan Schaubert.
- Canvasback drake "The Olympic Decoy" by Ernie Mills, donated by Ernie Mills.
- Pair of pintails by R. M. Mitchell, donated by Ruth L. Banick.
- Film and audio of R. M. Mitchell directed by George Grier and produced by Earl Griswold, donated by George Grier.
- Stereoviews, donated by Jeff Moore of Indiana.
- Complete set of Federal Duck Stamps donated by A. Harry Oleynick
- Mitchell decoys, Pair of bluebills by the Ward Brothers and a Charlie Joiner goldeneye, donated by Hugh and Nancy James.

Your donation to the Decoy Museum may be tax deductible. Please ask the museum or your accountant for more details.

Accreditation

The application for museum accreditation was completed in May and a site visit is scheduled for early spring.



Nobel Mentzer shows a school class how to make a decoy. Photo by M. Murphy.

Accreditation is official recognition from the American Association of Museums that the designated organization is a leader through its policies, procedures, exhibits, publications, and programs. Accreditation is a three year process.

Special Events

Seven special events were put on by the museum in 1998: Carver Appreciation Day with guest speaker Dr. Mort Kramer, The 17th Decoy, Wildlife Art & Sportsman Festival that honored the carvers Lem and Steve Ward, The 11th Duck Fair, Honorary Chair, Vernon Bryant, 2nd Clay Shoot, 5th Yard Sale, 12th Anniversary Dinner, and The Candlelight Tour, Sale & Carver Celebration. 1998 Sponsors for the 17th Decoy, Wildlife Art, & Sportsman Festival were: Hostetter Agency, Crothers-Coudon Ins. Agency, Upper Chesapeake Health System, RW Publishing, J.M. Huber, Sentman Distributors, Pepsi, Wildfowl Carving & Collecting, and Metro Office Supplies

Public Relations

Media that featured the Decoy Museum during 1998 were: Hand in Hand (Newsletter for the Boys & Girls Clubs of Harford County), The Record, Maryland by George Bauman on Channel 13, Rodericks for Breakfast on Channel 2, Harford County Cable Network, Baltimore Magazine, Baltimore Sun, New York Times (Weekend Section), Comcast Cable, Washington Times, Destination Maryland, and The Columbus Dispatch. Additionally, the

museum is pictured on the front of the Harford County Bell Atlantic Phone Book. The museum also sends courtesy guest passes to non-profit organizations for fundraising activities. The organizations that received these benefits were: Alliance, Inc., Discover Harford County, Juvenile Diabetes Foundation, Fallston High School, C. Milton Wright High School Boosters, Church Creek Elementary School PTA, Lutheran Mission Society, Maryland Tourism Council, Crohn's & Colitis Foundation, Havre de Grace High School S.M.I.L.E.S., Meadowvale Elementary School, John Archer School, United Way, St. Augustine's School, Susquehanna River Wetlands Trust, Darlington Elementary School, Boy Scouts of America, and the American Diabetes Association.

Volunteers

Thank goodness for volunteers! Volunteer hours from the registration book totaled over **2,575** hours. However, this does not include volunteer hours for editing, writing, special event preparation and others.

Guest Book

3,716 visitors signed the Decoy Museum's guest book in 1998. Of these visitors 2% were from foreign countries, 3% were from Delaware, 4% were from Virginia, 5% were from New Jersey, 15% were from Pennsylvania, 31% were from the remaining states, and 40% were from Maryland.

Education

Throughout the year an all time high of **2,076** children



Keith Jobes sits among a flock of swans at the Duck Fair.
Photo by M. Murphy

participated in the school programs here at the Decoy Museum. In addition the Decoy Museum and the Boys & Girls Club of Harford County partnered to offer carving classes for the members. Three of these decoy carving classes for the Boys and Girls Club members were taught by Vernon Bryant. These classes were sponsored by Harford County Family System. Sponsors for 1999 classes are already lined up: Harford County Cultural Advisory Board and Wal Mart.

Membership

The month of September was designated Membership Month to encourage individuals to join the museum. A specially designed hat with an embroidered woodduck on the front was a complimentary gift to any new member. A total of 104 new members joined the Decoy Museum. Life Members for 1998 are as follows: Walter Smith, Earl Tamplim, Charles Ayres, Steve Cook, Drew Cook, Stephanie Cook, Halsey Cook. Welcome all!

Grants

The Museum was fortunate to receive (but well deserving) of these following grants: Maryland State Arts Council, General Operating; City of Havre de Grace, General Operating; Harford County Government, General Operating; Harford County Cultural Advisory Board, Special; Project Blood Bank of Maryland, and State of Maryland Bond bill.

Associations

The museum is a member of: Potomac Decoy Collectors Association, American Association of Museums, Small Museum Association, Havre de Grace Chamber of Commerce, Discover Harford County Tourism, Midwest Decoy Collectors, Ducks Unlimited Sponsor, Mid Atlantic Oral History Association.

Staff

We start 1999 with staff members Director, Mary Jo Murphy; Curator, Kim Martin; Special Event Coordinator, Susan Mihal; Front Desk Manager, Theresa Pospisil; Finance Assistant, Arlene Grace; and weekend gift shop workers, Heather Lloyd and Peter Drysdale

The Board of Directors invite members of the Decoy Museum to an open meeting on March 17, 1999 at the Decoy Museum at 7:00 p.m. It is an open forum: members may listen, ask questions, or express their opinions if they wish. For more information please call (410) 939-3739.

CALENDAR

March

6

14th Antique Hunting & Fishing Show & Sale. Held at the Lancaster Farm & Home Center, Arcadia Road, Lancaster, PA. Licenses, shell boxes, lures, rods, reels, decoys, books, posters, knives, guns, traps, and related items. For more information: Ron Funk, R&S Enterprises, 34 N. Vantage Rd., Paradise, PA 17562 or (717) 442-4279 evenings.

30th Annual Wisconsin Decoy Collectors Show. Held at the Pioneer Inn, Oshkosh, WI. Thurs. & Fri. night room to room trading. Show hours: Sat. 9AM-4PM. Contact: Roger Ludwig (920) 233-0349 or Tom Beardsley (920) 922-1301.

6th Annual New Jersey Decoy Show & Sale. Sponsored by the New Jersey Decoy Collectors Association. Held at the Manahawkin Elks Club, 520 Hilliard Blvd., Manahawkin, NJ. Featured Carver: H.V. Shourds II. Old decoy contest: Shorebird carving contest. Hunting boat display contest. Free decoy appraisals. Food available on site. For more information: Clarence Fennimore (609) 758-7272.

6-7

24th Annual Virginia Beach Waterfowl Art Show sponsored by the Back Bay Wildfowl Guild to be held at the Pavillion in Virginia Beach, Virginia. Contact: Atlantic Wildfowl Heritage Museum, 1113 Atlantic Ave., Virginia Beach, VA 23451, (757) 437-8432.

19-21

22nd Annual Ohio Decoy Collectors & Carvers Assoc. Show. Held at the Westlake Holiday Inn, I-90 Exit 156 (Crocker Rd.), Westlake, OH. For more information: O.D.C.C.A., 9016 Munich Drive, Parma, OH 44130, or (440) 885-0311.

27-28

Decoy and Waterfowl Show and Auction sponsored by the American Red Cross to be held at Bel Air High School, Bel Air, Maryland. Visit with carvers and artists creating and selling their works. For information contact: The American Red Cross in Harford County, Maryland, 122 S. Main Street, Bel Air, MD 21014 or call (410) 838-4568.

April

9-11

East Coast Decoy Collectors Association Buy-Sell-Swap in rooms (tailgaters are also welcome). Public welcome - free decoy appraisals. Held at the St. Michaels Motor Inn (Best Western), 1228 Talbot St., St. Michaels, MD. For more information: John Clayton (732) 255-6291 or Dick McIntyre (843) 838-4761.

22-23

The Annual Spring Decoy Auction at Pheasant Run Resort, St. Charles, IL by Guyette/Schmidt. Approximately 900 investment quality lots of decoys and related items. Consignments will be accepted for this auction until March 5, 1999. Catalog-\$32.50. For more information or to consign decoys: Gary Guyette (207) 778-6256 or Frank Schmidt (207) 625-8055.

23-24

34th Annual National Antique Decoy and Sporting Collectibles Show. Held in the Mega Center at the Pheasant Run Resort, St. Charles, IL. For more information, contact: Herb Desch (630) 444-4300 or write to: MDCA, P.O. Box 4110, St. Charles, IL 60174.

23-25

29th Annual Ward World Championship Wildfowl Carving Competition. Held at the Roland E. Powell Convention Center at 40th Street. For more information, contact: Jane Rollins, Ward Museum of Wildfowl Art, 909 S. Schumaker Drive, Salisbury, MD 21804. (410) 742-4988 ext. 106.

May

7-9

18th Annual Decoy, Wildlife Art & Sportsman Festival. Held at the Decoy Museum, Havre de Grace Middle and High Schools. 250 wildfowl carvers and artists on exhibit, carving competitions, retriever demonstrations, decoy auction, silent auction, and "History Alive" programs. Hours: Fri. 6pm-9pm, Sat. 9am-5pm, DECOY AUCTION at 5:30 pm. Sun. 10am-4pm. Admission \$5.00 per day or \$8.00 weekend pass. For more information, contact: The Havre de Grace Decoy Museum, P.O. Box 878, Havre de Grace, MD 21078 or (410) 939-3739.

Museum News

Anniversary Dinner - November 7, 1998

On Saturday, November 7th, the Havre de Grace Decoy Museum had its 12th Anniversary Dinner. Held at the Bayou Restaurant, the night was filled with good food, good friends and a live auction. Many of the Decoy Museum's Board of Directors and staff were present at the event, making it an opportune time to meet the people who keep the museum running smoothly.

Dr. William Brendle was honored as this year's Volunteer of the Year. The Decoy Museum's Carving Classes were spotlighted at the dinner, with members of the classes exhibiting their works. Jay Freeman Wright spoke briefly about the carving classes, and discussing their background and formation.

Among those in attendance were past festival Honorary Chairmen: Charlie Bryan, Charlie Joiner, Jimmy Pierce, Bill Schaubert and Harry Shourds. Thank you to all who donated items to the Anniversary Dinner Auction, your generosity is very much appreciated and necessary. All proceeds from the live auction benefit the Havre de Grace Decoy Museum. If you missed this year's Anniversary dinner, be sure to join us next year on November 6th for our 13th Anniversary Dinner.



Volunteer Dr. Brendel. Photo by S. Mihal.

Spotlight on a New Staff Member

Susan Mihal joined the staff at the Decoy Museum in June of 1998 as the Special Event Coordinator. Her first event to organize was the Duck Fair in September, which was a wonderful two day affair. Susan is now focusing on the 18th Annual Decoy, Wildfowl Art & Sportsman Festival. Susan is a graduate of Towson University, with a B.S. degree in Art and a concentration in Art History. This fall, on September 26, 1998 Susan was married to John Mihal; they reside in Bel Air, Maryland. Two Old English Sheepdogs, Maxine and Sterling, keep Susan and John company. Outside of work, Susan enjoys traveling, making stained glass artwork, reading art books and cooking. We are glad to have Susan working at the museum, she is doing an outstanding job.



New museum staff member Susan Mihal. Photo courtesy of S. Mihal.

Weekend Carving Demonstrations at the Havre de Grace Decoy Museum

March 6,	Bob Hess	April 3,	Joe Cook
March 7,	Charlie Pierce	April 4,	Bob Hess
March 13,	Mike Gleason	April 10,	Butch and Mary Carol
March 14	Open		Larrimore
March 20,	Butch and Mary Carol	April 11,	Bill Streaker
	Larrimore	April 17,	Ken Clodfelter
March 21,	Open	April 28,	Dick and Linda
March 27	Open		Robinson
March 28	John Ingolia	April 24,	Bill Meyers
		April 27,	Open

If you are interested in becoming a weekend carver on any of the OPEN dates, please contact Pat Vincenti at (410) 734-6238. Thanks!

*Don't forget to visit
our web site!!*

www.decoymuseum.com



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CLASSIFIED

For our members we offer free classified ads to buy, sell, and trade decoys or related objects. Please keep ads under 15 words. For non-members, the cost is \$5.00 for 15 words. Mail your classified ads to: Decoy Museum, P.O. Box 878, Havre de Grace, MD 21078.

FOR SALE: Hand carved decoys by Wilfred Bush. Three different sizes, twenty different kinds. Prices starting at \$35 a pair. Call (309) 346- 2510 or write to 275 Derby Street, Pekin, IL 61554 for price list.

WANTED: Old waterfowling & shorebird hunting photos. Duck, goose, and swan neck and leg bands. Old duck hunting books. Dean Dashner, 349 S. Green Bay Rd., Neenah, WI 54954 or call (920) 725-4350.

WANTED: Daniel Baker III Goose full-size decoy 1990. Call Matt at (410) 586-9585.

WANTED: Decoy or body with Reckless Brand. Call Dan at (410) 586-2378.

FOR SALE: R. Madison Mitchell collection for sale. All ornamental decoys "Christmas Birds." Call Bakers Decoys (410) 586-4670.

BUYING: Any decoys, including miniatures, pictures, photos, and memorabilia of Douglas Jester (1876-1961) of Chincoteague, Virginia. Call Fitz Godwin at (703) 528-9800 or write to 26C Auburn Ct., Alexandria, Virginia 22305. All is of interest for purchasing, especially pictures of Mr. Jester's carving decoys or any pictures of his boats.

Havre de Grace, Maryland
May 7, 8 & 9, 1999



18th Annual Decoy Wildlife Art & Sportsman Festival

Honorary Chairman:
Oliver Lawson

Over 200 Exhibitors

Wildlife Art, Decoy Carvers, Retriever Demonstrations,
Old Decoys, Carving Competitions, History Alive & More!!!

Festival Bird:
Pintail

Decoy Auction

Saturday, May 8, 1999 at 5:30 p.m.
High School Auditorium
Preview starts at noon.

Admission: \$5.00 a day, \$8.00 weekend pass
Friday 6 - 9, Saturday 9 - 5, Sunday 10 - 4

FREE parking and shuttle bus transportation to all three locations: Havre de Grace
Middle School, High School and the Decoy Museum.

Sponsored in part by: Alcore, The Mid-Atlantic Coca-Cola Bottling Co.,
The Foredom Electric Co., Hostetter Agency, Inc., Mitchell-Smith Funeral Home,
Upper Chesapeake Health System, Wildfowl Carving and Collecting and Woodcraft.

For more information:

The Havre de Grace Decoy Museum, P.O. Box 878, Havre de Grace, MD 21078
Phone: 410-939-3739 Fax: 410-939-3775 www.decoymuseum.com

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