

# *Decoy, Wildlife Art, & Sportsman Festival*

Spring 1999  
Vol. 8, No. 2

Havre de Grace Decoy Museum

\$4  
*The Canvasback*



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21078







# Autographs

Place  
Stamp  
Here

**1982-1999**

## Havre de Grace Decoy Festival

### Honorary Chairmen

1982	R. Madison Mitchell <i>deceased</i>
1983	Paul Gibson <i>deceased</i>
1984	Charles Bryan
1985	No Chairman
1986	Robert Litzenberg <i>deceased</i>
1987	Charles Joiner
1988	Captain Harry Jobes
1989	Captain Bill Collins
1990	Captain Roger Urie
1991	James Pierce
1992	James Currier <i>deceased</i>
1993	William "Bill" Schauber and Allan Schauber
1994	Robert McGaw <i>deceased</i>
1995	J. Evans McKinney
1996	Harry V. Shourds II
1997	Ronald Rue
1998	Lem and Steve Ward <i>deceased</i>
1999	Oliver Lawson

*R. Madison Mitchell*

*Paul Gibson*

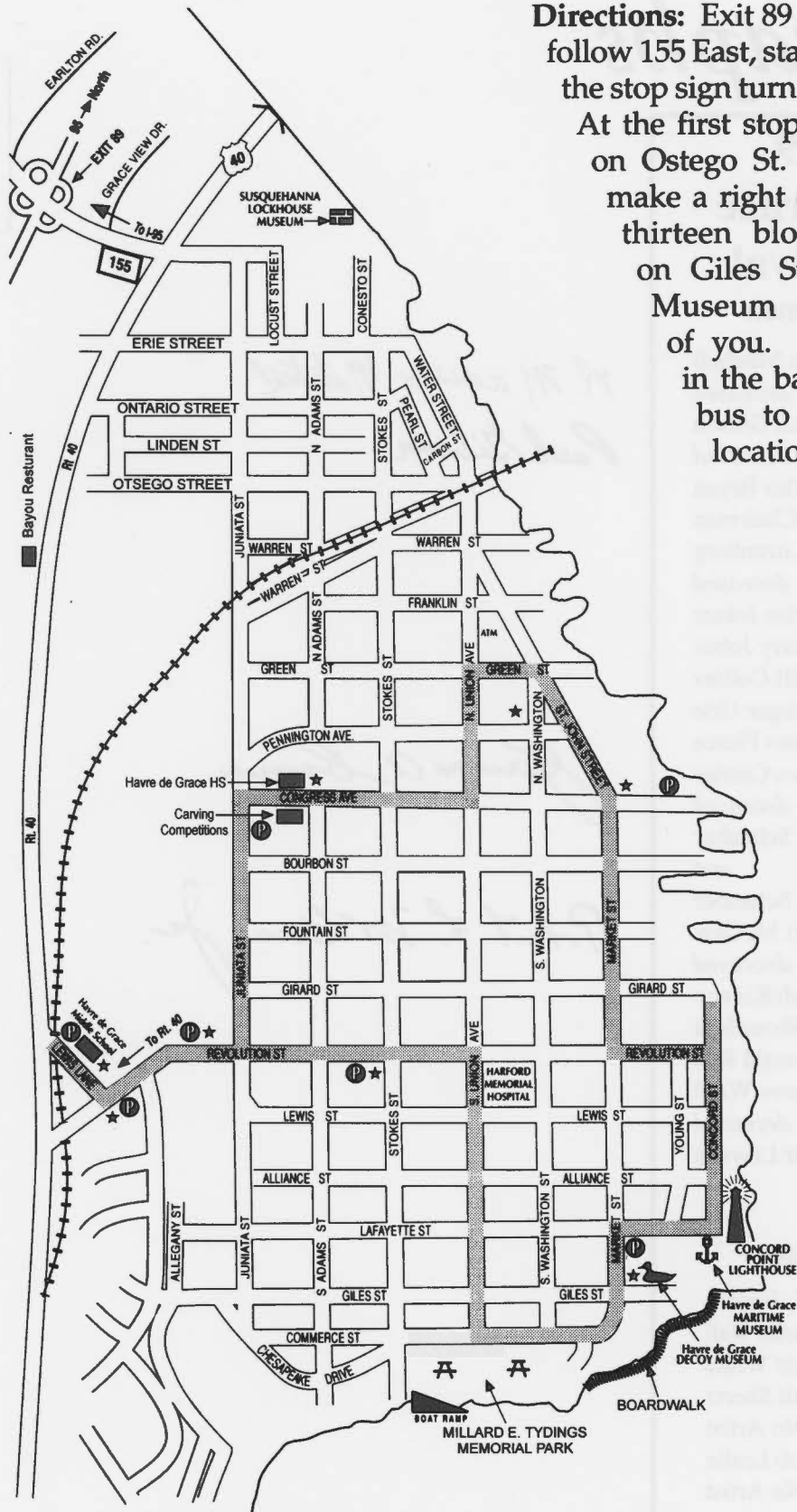
*James A. Currier*

*Robert F. McGaw Jr.*

### Honorary Artist

1993	Louis F.X. Frisino
1994	Durant Ball
1995	Christopher White
1996	Paul Shertz
1997	No Artist
1998	Rob Leslie
1999	No Artist

**Directions:** Exit 89 off of Interstate 95, follow 155 East, stay in the left lane, at the stop sign turn right on Juniata St. At the first stop light, make a left on Ostego St. Go three blocks, make a right on Union Ave., go thirteen blocks, make a left on Giles St., follow to end. Museum will be in front of you. Parking available in the back. Free shuttle bus to the other festival locations.



### Legend

- \* Bus Stop
- P Parking
- Solid Box is festival location
- Shaded area is bus route



# Havre de Grace Decoy Museum



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

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## ON THE COVER

A pintail by Oliver Lawson: The Festival decoy. Photo by Mary Jo Murphy.



## FROM THE EDITOR

*"Twenty years from now you will be more disappointed by the things that you didn't do than by the ones you did do. So throw off the bowlines, sail away from the safe harbor. Catch the trade winds in your sail. Explore. Dream. Discover."*

Mark Twain

As of this Spring 1999 Festival issue, I have been Director of the Havre de Grace Decoy Museum and Editor of *The Canvasback* for five years and six months. Those of you who are regular readers have followed the success of the museum through *The Canvasback*. In those five and a half years as Director and Editor, much has been accomplished. The museum has advanced in areas such as; exhibits, finance, policy, administration, special events, public relations and publications. I always gave my best to the Havre de Grace Decoy Museum.

So it is now, I have decided it is time to meet a new challenge. I accepted a position in Santa Cruz, California at the Museum of Art & History. I certainly will miss the people that made this part of the journey all worthwhile. I have worked with some wonderful people here and I am fortunate to not only have made their acquaintance but to think of them as friends. I will think fondly on my years at the museum; a great deal was achieved.

Best of luck to the Decoy Museum in the future. I will miss the world of decoys.

Sincerely,  
*Mary Jo Murphy*



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1999**

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**The Canvasback**  
Havre de Grace Decoy Museum  
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Havre de Grace MD 21078  
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*From  
the  
President*



Dear Museum Member,

The first full weekend in May is our 18th Annual Decoy, Wildlife Art and Sportsman Festival. The Festival continues to be our major fundraiser. Every year the monies raised help us maintain and improve the quality of our museum. In addition, we add a collection of our Honorary Chairman's decoys to our permanent exhibits. As always, we need the support of our members and the thousands of visitors we expect this year. Everyone who attends the Festival should find many items of interest. Don't forget to visit the museum and the museum gift shop, as well as both schools.

The carving competition has been revamped. The auction is loaded with many fine items, both old and contemporary. The quality of the festival exhibitors has been improved. As you will note throughout this issue the number of major festival sponsors has increased.

Since the last issue of *The Canvasback*, our museum director has resigned. She plans to relocate in California, advance her career and continue her formal education. Mary Jo Murphy's tenure of five and a half years has led to the growth of professionalism and quality of our museum. We will miss her! However, we anticipate that the organization and policies that she has overseen will continue to move us forward as a museum and as a major factor in the quality of life in our community. Mary Jo, we all wish you well in your future endeavors. California will be all the better with you there.

At the time this letter is written, the location of the proposed restaurant near the Concord Point lighthouse has yet to be resolved. The Decoy Museum's position of continuing with the city lease as written has not changed.

Yours truly,

Dr. John 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.



Welcome:

On behalf of the Mayor and City Council of Havre de Grace and its 13,000 citizens, I welcome you to our City and to our 18th Annual Decoy Festival. We are very pleased that you have joined us for this spectacular event. We are extremely proud of this event and of the many volunteers who make it possible.



Our museums and businesses are flourishing and we are now building our Maritime Museum with the help of a \$400,000 state grant. So, see a little bit of Havre de Grace before you leave our city or come back and visit later.

Please enjoy your day at the Decoy Festival and please don't let this be your last visit to our city.

Thank you for coming.

A handwritten signature in dark ink that reads "Philip J. Barker". The signature is fluid and cursive.

Philip J. Barker  
Mayor

Dear Visitors.

Welcome to Havre de Grace. We are proud to be called "The Decoy Capital of the World." The 18th Annual Decoy, Wildlife Art & Sportsman's Festival is an event involving our entire community. We hope the festival and Havre de Grace both exceed your expectations.

Please take advantage of the many things our town has to offer. Enjoy the promenade, the many museums and the small-town atmosphere and friendliness in our numerous fine restaurants and shops.



Stop by the Chamber office at 224 N. Washington Street to learn about future events in Havre de Grace. Have a great visit and please come back again.

Sincerely,

A handwritten signature in dark ink that reads "Peggy Cecchine". The signature is cursive and elegant.

Peggy Cecchine  
President, Chamber of Commerce



# Festival Program

## Dates

May 7, 8, 9, 1999

## Locations

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

## 1999 Honorary Chairman

Oliver Lawson

## 1999 Festival Bird

Pintail

## Admission Price

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

## FRIDAY EVENTS, MAY 7

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



Take a step back in time with a market game hunter of the past in "History Alive!," Saturday & Sunday in the Middle School Aux. Gym at 11:30 a.m., 1:30 p.m., & 3:30 p.m. Photo by Leo Heppner

## SATURDAY EVENTS, MAY 8

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

6:30 a.m. - 9:00 a.m. Exhibitors Breakfast at the American Legion

10:30 a.m. Carving Competition (HS Aux Gym)

Decorative L/S Floating Division

Decorative L/S Non-Floating Division

Decorative Miniature Wildfowl Division

Gunning Decoy Division

11:00 a.m. - 4:00 p.m. Children's Decoy Painting (MS)

11:30 a.m., 1:30 p.m., & 3:00 p.m. History Alive (MS Aux Gym)

Noon, 1:00 p.m., & 2:00 p.m. Retriever Demonstrations (MUS)

Noon Auction Preview (HS Auditorium)



Be sure to not miss the Retriever Demonstrations held on the grounds of the Decoy Museum, Saturday & Sunday at noon, 1 p.m., & 2 p.m. Photo by Mary Jo Murphy.

12:30 p.m. Postal Stamp Cancellation (MS Stage)

12:30 p.m. - 3:00 p.m. Honorary Autograph Session (MS Stage)

1:00 p.m. & 3:00 p.m. Silent Auction (HS Lobby)

4:00 p.m. Auction Bidder Registration (HS Auditorium)

5:30 p.m. Decoy Auction (HS Auditorium)

Sponsored by Hostetter Agency, Inc.

## SUNDAY EVENTS, MAY 9

Show 9 a.m. - 4:00 p.m.

10:30 a.m. Carving Competition Judging (HS Aux Gym)

Youth Gunning Division

Decorative Slick Division

Decorative L/S Fish Division

11:00 a.m. Gunning Rig Division (MUS)

11:30 a.m., 1:30 p.m., 3:00 p.m. History Alive (MS Aux Gym)

Noon Cocktail Division (HS Aux Gym)

Noon, 1:00 p.m., & 2:00 p.m. Retriever Demonstrations (MUS)

11:30 a.m., 1:30 p.m., & 3:00 p.m. History Alive (MS Aux Gym)

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

Sponsored by Mitchell-Smith Funeral Home

1:00 p.m. Silent Auction (HS Lobby)

3:45 p.m. Festival Raffle Drawing

4:00 p.m. Festival Closes



Come and meet the past and present Honorary Chairmen at the Honorary Chairmen Signing Session. This event is held on the stage of the Middle School Gym from 12:30 p.m. until 3:00 p.m. Photo by Leo Heppner.



17  
Pruit

18  
Pruit

19  
Cowen

20  
Jenson

21  
Jenson

22  
Pitman

23  
A. Burke

24  
J. Hiss

Carving Competitions

25  
Thau

16  
J. Hahn

15  
J. Hahn

14  
J. Hahn

13  
Semple

12  
P. Wolf

11  
Mayne

10  
Troutman

9  
Troutman

8  
J. Moore

7  
J. Moore

81  
Van Dyke

82

83  
W. Dewey

84

85  
Storey

86  
T. Oden

87  
Welsh/  
Robinson

88  
Schepis

80  
Micciche

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77  
Sapone

76  
T. Veasey

75  
Payne

74  
Cheezum

73  
B. Meyers

72  
Saunders

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63  
Rauscher

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Rauscher

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McNamee

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Coppock

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Franck

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B. Veasey

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B. Veasey

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R. Gray

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Watcher

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Cichocki

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Dashner

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Dashner

61  
Dashner

45  
Ackerman

46  
Heitkamp

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Fetchero

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Stavley

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Vanderveen

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39  
Cieselski

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E. Gaupp

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Brancato

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Brancato

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Brancato

44  
Dimmig

43  
Helgis

42  
T. Richie

41  
Goodman

28  
Foote

27  
Ruth

26  
Greer

25  
Thau

Decoy, Wildlife Art & Sportsman Festival  
High School Gym  
1999 Exhibitor Map

6  
Gift Shop

5  
Gift Shop

3  
C. White

2  
Leslie

1  
Leslie

Hospitality  
Room

Ducks  
Unlimited

Print  
Sales

LIVE TIME

ENTRANCE

Admission

Info

Raffle

Silent  
Auction

Silent  
Auction

Silent  
Auction

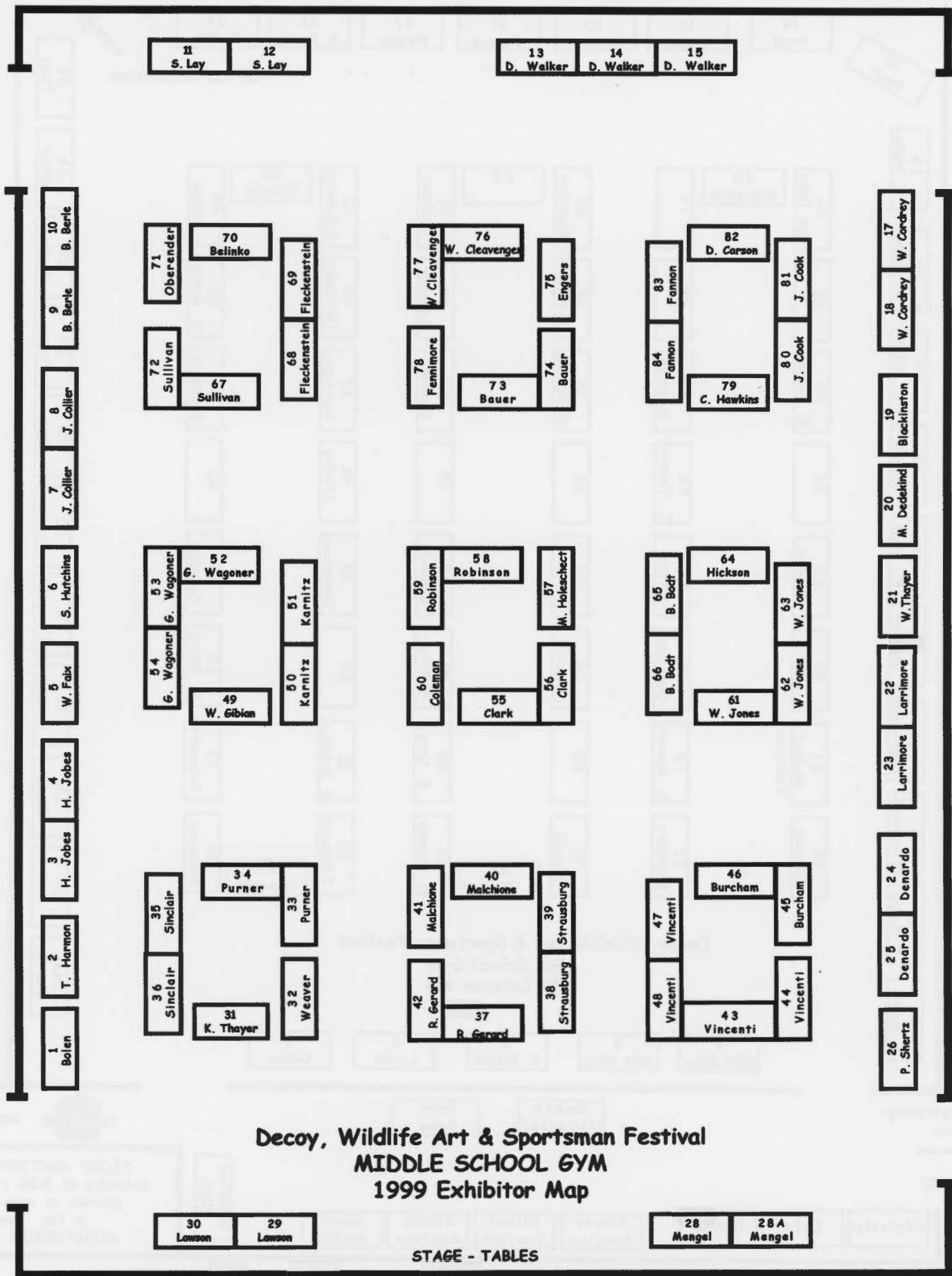
Silent  
Auction

Booster  
Club

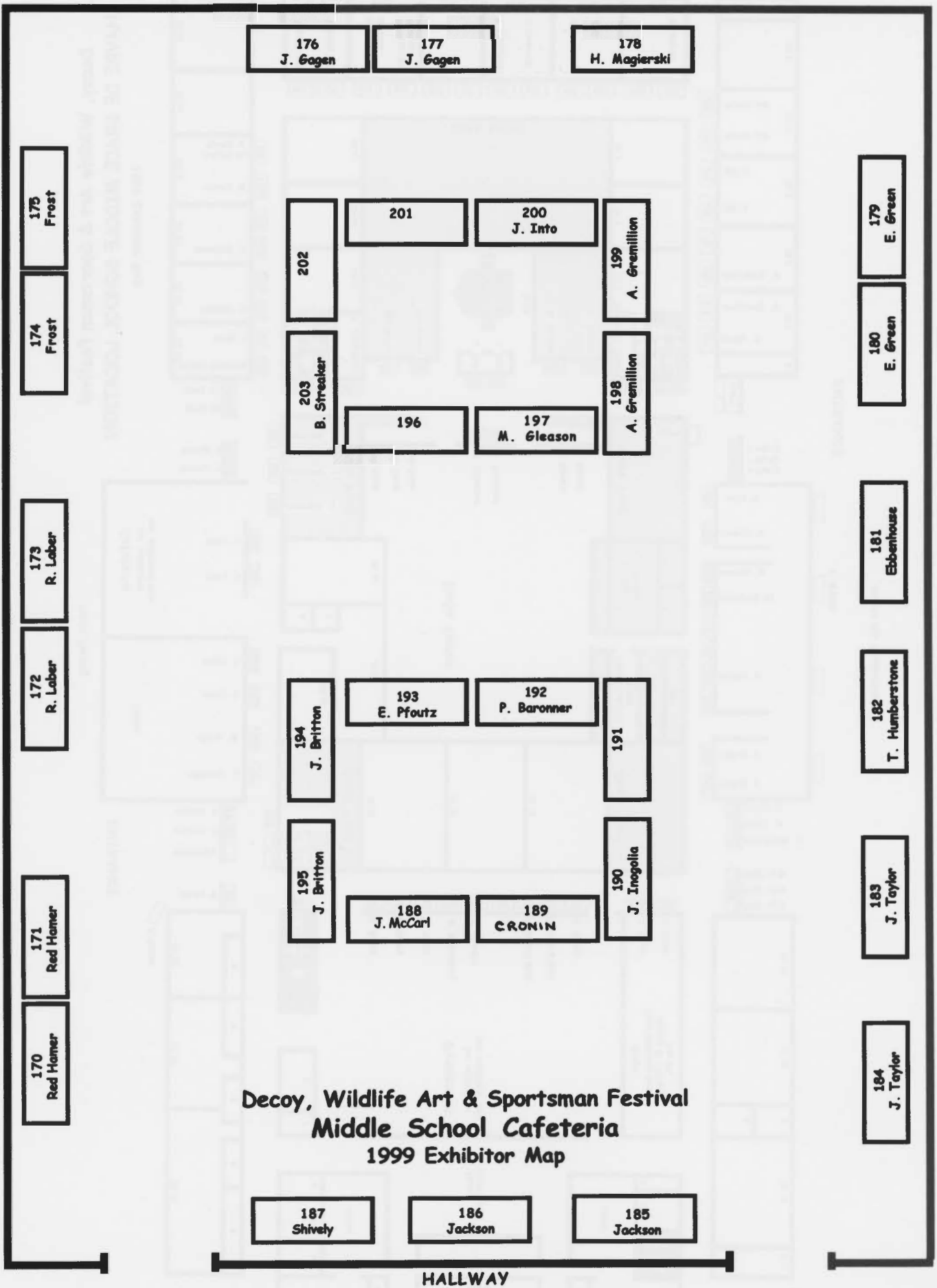
DECOY AUCTION  
Saturday @ 5:30 p.m.  
preview at noon  
in the AUDITORIUM

open

open







**Decoy, Wildlife Art & Sportsman Festival  
Middle School Cafeteria  
1999 Exhibitor Map**

# Decoy, Wildlife Art & Sportsman Festival HAVRE DE GRACE MIDDLE SCHOOL LOCATION.

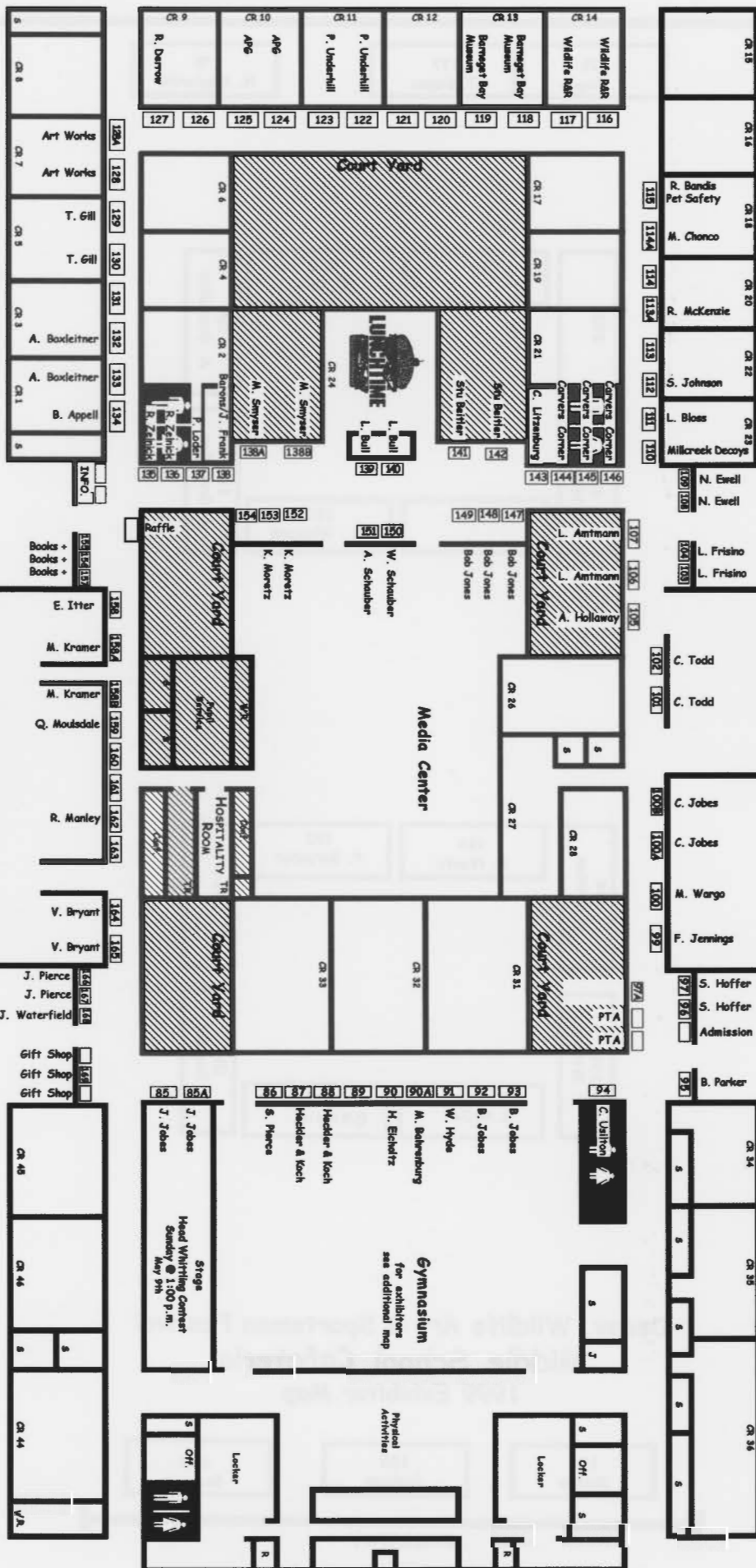
1999 Exhibitor Map

ENTRANCE

Shuttle Bus Transportation

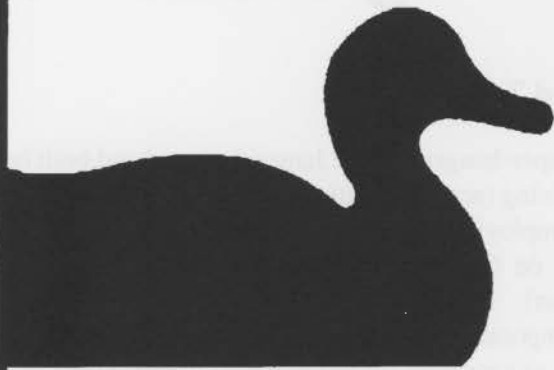
Public Parking

ENTRANCE





# We are proud to be a sponsor of Havre de Grace Decoy Festival



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# Like FATHER, Like SONS?

## *Identifying the Decoys of The Hollys of Havre de Grace*

### Part 1

By Chris Nelson and Chad Tragakis

If Havre de Grace, Maryland is indeed the “Decoy Capital of the World” — then its “First Family” would have to be the Hollys. Beginning with John Holly, Sr., best known to the decoy collecting community as “Daddy” Holly, the family was a decoy making dynasty of sorts, stretching from before the Civil War, up into the early years of the Twentieth Century. Because of this extraordinary time-span, and the amazing output produced during it (in terms of both quantity and quality), Holly Family decoys remain among the most historically and artistically important to collectors today.

According to historical records, Bernard Holly (likely the first member of the family to arrive in Maryland), settled on the Eastern Shore in 1658. Some eighty years later, a William Holly appears on the 1740 roll of the Cecil County Militia. While it is unclear as to exactly when Daddy’s family settled in Havre de Grace, he was born there in 1818, and spent his entire life in the waterfront town — working as a carpenter and commercial fisherman, and making decoys for himself and for sale to local gunners and guides. Four children were born to “Daddy” and his wife Amanda: William in 1847, James T. in 1849, John W. Jr. in 1851, and Amanda in 1853.

All of Daddy’s sons were skilled craftsmen, and it is easy to see how decoy-making might have come so naturally to them. Records show that sons William and John, Jr. were employed as painters, wood-grainers and

wallpaper-hangers, while James designed and built boats for a living (actually owning his own successful business, and employing several hourly assistants among them, Havre de Grace gunning legends Jess Poplar and Ed Pearson). He also served with noted decoy-maker and contemporary Samuel “Sam” Treadway Barnes (1857-1926), as a member of the Ducking Police for the Harford County side of the Susquehanna Flats.

The lasting and unrivaled influence of the Holly Family, particularly of John “Daddy” Holly, on the development and design of the “Havre de Grace” (or “Harford County”) style decoy, has been, and remains to be, tremendous. As we will discuss, it was Daddy’s innovative style that served as the model for Madison Mitchell’s classic birds. And thus, through Mitchell, “Daddy” has influenced nearly every Havre de Grace decoy maker in the generations since.

While the legacies of William and John, Jr. are open to debate, their talented brother James, better known as “Jim,” is remembered for several things. Like “Daddy,” James greatly influenced the “Havre de Grace School” of carving through the refinement and mastery of his father’s style. He remains well-known as an artist — perhaps best for his famous original oil painting depicting sinkbox shooting on the Susquehanna Flats. But after his decoys, he is most famous as a builder and designer of bushwhack (or sneak) boats and sinkboxes. Through this incredibly



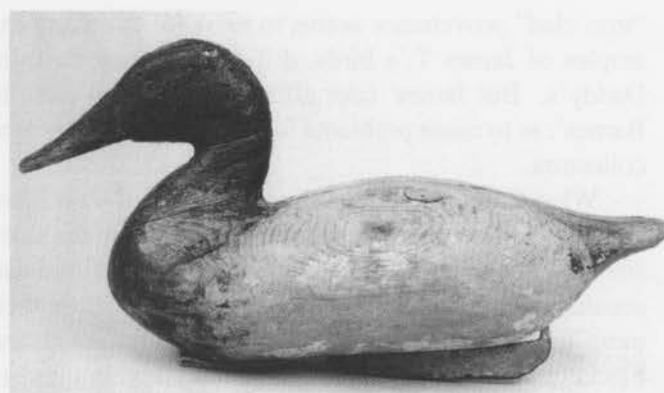
successful and long-standing boat-building enterprise, he had, arguably, a greater impact on Upper Chesapeake Bay waterfowling than any of his contemporaries.

## What's In A Name?

Until an evening “study group” hosted by the Potomac Decoy Collectors Association (PDCA) this past January, the most recent study of John “Daddy” Holly and his sons was made by C. John Sullivan, and appeared as the cover story in the January-February, 1992 issue of *Decoy Magazine*. His underlying point was that because the Hollys worked so closely together for many years (often obviously in combination), differentiating who made what is impossible until time travel becomes a reality. Sullivan’s groundbreaking piece included research garnered from numerous official documents and records, and built upon the same reference works collectors have all enjoyed over the years. Among these, are the pioneering works of Henry Fleckenstein (Decoys of The Mid-Atlantic Region), Evans McKinney (Decoys of The Susquehanna Flats & Their Makers), and Norris Pratt (in Bobby Richardson’s Chesapeake Bay Decoys: The Men Who Made and Used Them), written at the start of what might be termed our hobby’s escalation into a national phenomenon.

Many veteran collectors were fortunate enough to purchase undisputed “Daddy’s” some thirty years ago — during our hobby’s infancy. Likewise, collectors in recent years have been able to obtain similarly undisputed examples of James Holly’s work. But today, nearly into the 21st Century, it is apparent that the debate over which Holly made what has still not been settled. The major difference between the early days and now is that two Holly sons, John, Jr. and William, seem to have dropped out of the picture altogether. As often as not, any Holly decoy seen today is confidently identified as either by “Daddy” or by son James. If a dealer is being particularly precise, he may also point out that sometimes a body by James appears to have an original Sam Barnes head — hardly surprising, given the contemporary history of co-operation between the two.

PDCA members agreed that precision sometimes becomes silly, of course, such as ascribing “1912” to a James Holly redhead. Such exact dates never seem to appear on Daddy’s decoys however, which may explain why his earliest accepted styles have brands dating mainly from the 1870s-1880s. Where then, are all of Daddy’s circa 1850s birds? Sullivan now feels we need to revise collective wisdom on many of the famous, documented gunning club brands and assign them earlier dates, in



*“Daddy” Holly decoy from the cover of Captured in Wood, with unusual slanted shelf and head attachment uncommon to Holly decoys.*

many cases, to before The Civil War. This shift in prevailing thought would then help to locate the “missing” early “Daddys.” In one key case, however, the legendary Carroll’s Island brands ascribed to the 1830s, Sullivan found that the hunting association was not formed until 1851. Since many of these birds are clearly “Daddys,” the 1851 date makes more sense, as it is doubtful that a teenaged John Holly was carving birds indistinguishable from his “mature” style.

Moving to modern times, the late, great, and sorely missed R. Madison Mitchell, the “Dean” of the Havre de Grace School, frankly said he drew his inspiration not from Sam Barnes, with whom he apprenticed in the 1920s, but from a “Daddy” Holly canvasback. Mitchell told his biographers that he made some changes in the basic “Daddy” design to ease construction. But when comparing photos, or better yet, originals of what we call Daddy’s “late classic” style, it is easy to see that Mitchell was quite accurate in his assessment.

So the only question becomes, was Mitchell right about calling this bird — and his inspiration — a “Daddy?” Bear in mind, the Holly patriarch had gone to his reward some thirty years before Madison got his start in the Barnes shop. So at best, Mitchell’s testimony is an “as told to,” and not a firsthand account. Presumably, he discussed such things with the surviving Holly boys, but we have seen no quotes or other claims to that effect. Mitchell’s attribution would appear to be verified, however, by comparing his classic birds with a pair of Daddy Holly “presentation” canvasbacks in original paint, still in the family whose grandparent’s wedding they commemorate (pictured on the first page of Sullivan’s *Decoy Magazine* study). Also, a different style “Daddy,” (an unusual variant) donated by Mitchell himself graces the cover of the Havre de Grace Decoy Museum’s official album, Captured in Wood (see illustration above). A similarly

“iron clad” provenance seems to exist for the many examples of James T.’s birds, differing as they do from Daddy’s. But James’ later efforts often are so close to Barnes’, as to cause problems for even very sophisticated collectors.

What then is to be said about the work of sons John, Jr. and William? What has happened to them in the years since collectors and dealers so confidently identified reasonably recognizable styles as theirs, rather than their more talented father or brother? Both McKinney and Fleckenstein feel that John, Jr.’s birds are very close to Daddy’s, and one example found in Evans McKinney’s seminal work, Decoys of the Susquehanna Flats And Their Makers, looks quite like a clunky version of Mitchell’s Havre de Grace Decoy Museum donation. McKinney’s example of a “William Holly,” PDCA members agreed, seems indistinguishable from what we all accept as a “James,” but we will examine and discuss these issues separately.

We will stipulate that over the course of a carver’s active production, many styles of a particular species might naturally result, and that over the course of a particularly long carving career (as in the cases of “Daddy” and James), a definite waxing and waning of proficiency is sometimes noticed. Again, Sullivan’s solution is that since the Hollys all worked together for years, and since they were not “creating art,” but rather making tools for working watermen, of course there will be a great intermingling of original parts and styles. He concludes his excellent piece with the admonition not to worry about it, but just to sit back and enjoy the Holly Family’s unparalleled production.

We absolutely agree — and concur that this is the safest approach when referring to Holly Family decoys. But isn’t part of the enjoyment of collecting and studying decoys, trying to determine if we can’t solve such puzzles or at least raise some interesting questions in the process? It seems to us, based on examining our own collections, and those of numerous other serious collectors (and the perhaps optimistic assumption that they are all correctly attributed), that we can clearly identify certain Holly styles. If that is true, then perhaps we can also make some educated guesses about who made what. Let us begin with a look at the work of John “Daddy” Holly.

## John “Daddy” Holly (1818-1892)

Taking Sullivan’s advice to move dates back to the 1850s, what we’ll call Style #1 decoys, (if it is possible to talk about “commonly found” early “Daddy” birds), are often, but not always, branded for early scows, lodges and “sports.” They have short, relatively “fat” bodies in the ten to eleven inch range, with iron keel weights, if original. A wonderfully plump “Whistler” canvasback, purchased from longtime collector and dealer Nelson Mengel (Illus-



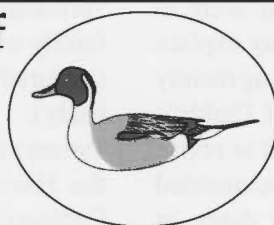
*Illustration 2: Style #1 A drake Daddy canvasback, later model with "fat body" style and flared tail. c. 1870s with a Whistler brand.*



*Illustration 3: Style #1 A hen Daddy blue bill with a narrow body. c. 1850s. This shows the difficulties in identification: a hen bluebill attributed to "Daddy" by Starr, the authors now feel this decoy is a very early James Holly.*

## Comcast Cablevision of Harford County

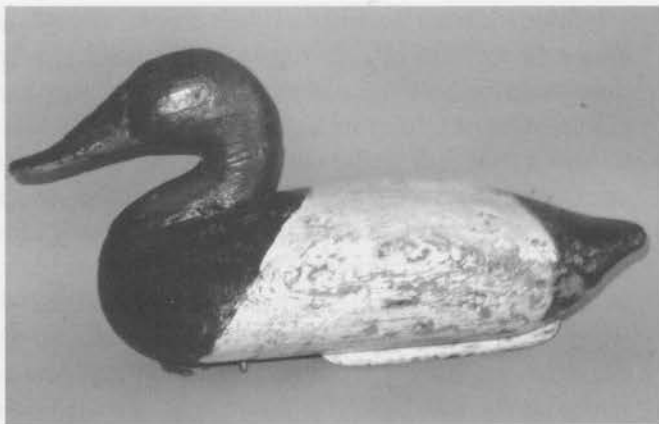
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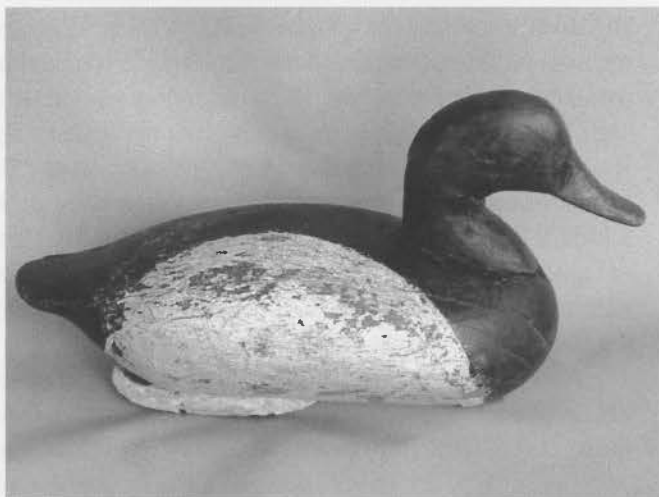
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(410) 939-2882



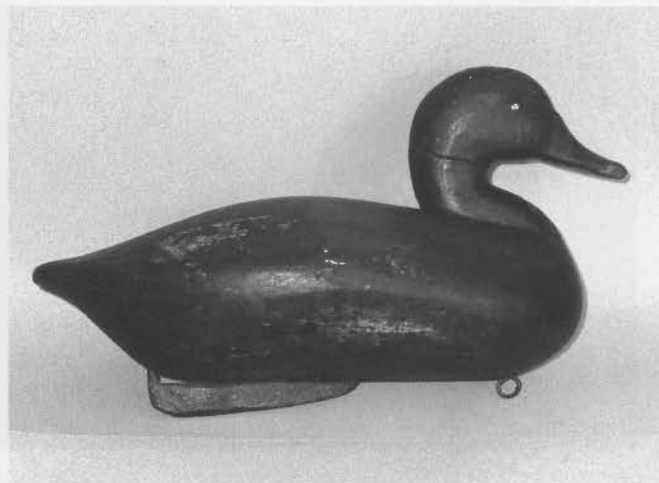


*Illustration 4: Style #1. A drake Daddy canvasback. Note thin body and paddle tail. This may be the earliest Daddy style.*



*Style #1. A drake blackhead branded "A. Laws". Fat body style.*

tration 2), and an ex-Dr. George Ross Starr, Jr. Collection bluebill (illustration 3), seem to be classic examples of this style, though, when compared to an early "James" redhead (see Part 2) Starr may have in fact mis-attributed the son's bird as his father's. Heads found on Style # 1 birds seem to be either of the "snaky" variety, or of the more typical "Daddy" style, with a shorter but nicely curved neck, a rounded (and from the side) somewhat rectangular head, and a relatively thick bill. While inletted nostrils and mandibles are not found on the vast majority of Holly decoys, we do know of at least one example, the ex-Starr Collection blue bill, mentioned above, which exhibits both. Early tails appear close to the typical



*Style #1. A drake Daddy widgeon. Early fat body style. c. 1870s.*

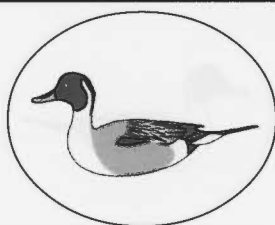
"paddle" style of the Eastern Flats. The strongest characteristic may be the deeply carved notch, or "V" which seems to run through all Holly styles. Another interesting characteristic, noted by a PDCA member during our study of Holly decoys, is that the older "Daddys" all seem to have a flat plain on the upper breast, on either side of the neck.

It may be, however, that the plump, paddle-tail design is not actually Daddy's earliest style. Sullivan and Fleckenstein agree with some PDCA members who feel that that honor belongs to a smaller, relatively thin decoy (with a snaky head and paddle tail). One example of this style (Illustration 4), was purchased from an Easton Show junk box in the late 1970s. Times do change.

Style #2 decoys, what we are calling the middle-period "Daddy's," have the same heads found on Style #1 birds, including the earlier "snaky head," but the bodies are often larger. Around this time, "Daddy" appears to have begun to streamline his overall body design into the more modern, "Mitchell" style, including the tails. We would include in this category the canvasback drake Mitchell donated to the Decoy Museum, which again, appears on the Havre de Grace Decoy Museum album cover. This decoy is clearly larger than his earlier birds, and has an original iron keel. It is interesting and important to note, however, that this decoy has an unusual slanted shelf and slanted head attachment, (slanting here

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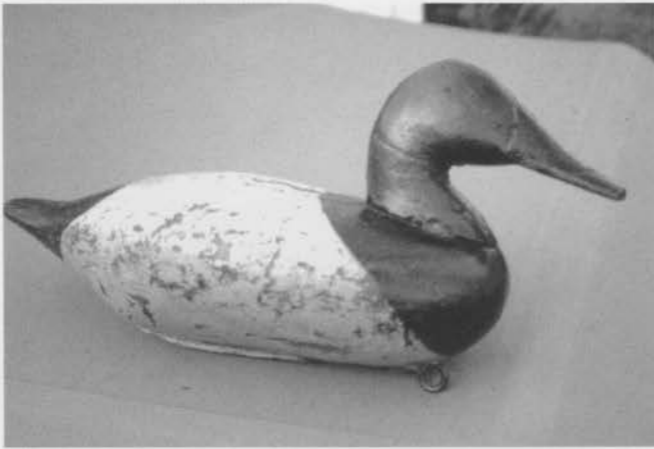


Illustration 5: Style #2. A drake Daddy canvasback. Similar to the canvasback on the cover of *Captured in Wood* but no shelf.

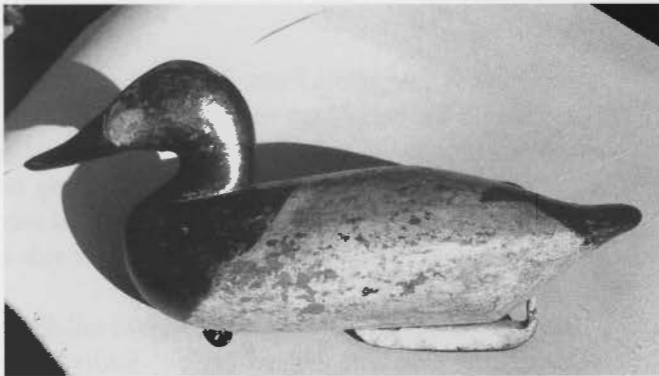


Illustration 6: Style #3. A hen Daddy canvasback, "Late classic."

being uncommon even for Cecil County decoys, but exceedingly unusual for a "Daddy").

A nearly identical example discussed earlier (Illustration 5) has an original lead strip weight usually associated with James T.'s birds, or, as we will discuss below, with John, Jr.'s. It was sold as a "Daddy" by Michael Keating, a knowledgeable and respected dealer. Taking Evans McKinney's advice perhaps too literally, the lead strip was removed to determine if it had ever been fitted with an iron keel. Nope. Nothing except the nail holes for the strip. Does this rule out its being a "Daddy?" A good question — and one which may be unanswerable. We mention this not to dispute Keating or McKinney, but simply to underscore the fact that identification is often a subjective matter, depending on the eye of the beholder.

Style #3, what we will call "late classic" decoys, are almost a pure Mitchell style (again, as pictured in the first illustration in Sullivan's outstanding *Decoy Magazine* article). Our examples are a canvasback hen (Illustration 6) and a blue bill drake (Illustration 7). Each retain original iron keel weights, and in looking at them, we can clearly see the influence Daddy had on son James' elongated, streamlined carvings. The blue bill in particular, is wonderfully attenuated — perhaps we should call this the Holly "Studebaker" model! Because of this characteristic, some PDCA members questioned why they were not James', rather than Daddy's? A fair point. But the answer would seem to rest in his father's fine head carving, which (especially in this case), in no way resembles the often Barnes-like heads of his talented son. Additionally, it should be noted that the weights found on Style #3 decoys are not consistent, varying from the classic 19th Century iron keels, to the clearly original Barnes-style, or strip-style poured lead. While most collectors agree that strip-lead weights became the dominant type used around the turn-of-the-century, they were certainly appearing in the 1890s, and therefore, could very well be original to some of Daddy's late decoys. Conversely, since iron keels were still in use after 1900, they too, may be found original to the decoys of Daddy's sons.

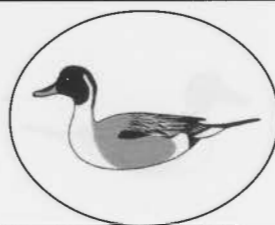
Another interesting specimen to consider, and possibly falling into the "Style #3" category, is a large canvasback drake (Illustration 8), which is reminiscent of Mitchell's "Up The River" design. Clearly, it is too old for Mitchell and its body style is very much "late classic "Daddy." No evidence of an earlier style weight is



Illustration 7: Style #3. A drake Daddy blue bill which has flat plains on body at neck. "Late classic" or "Mitchell style."

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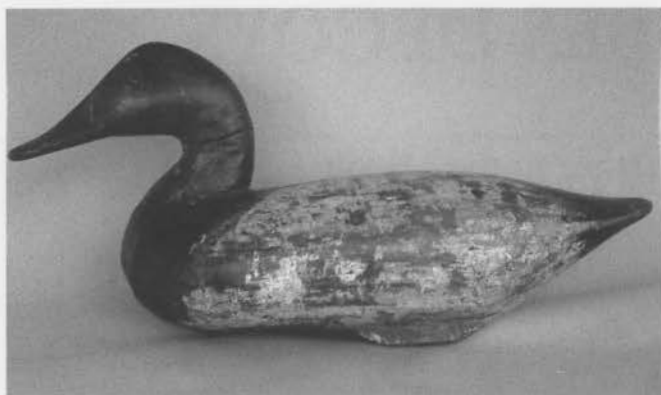


Illustration 8: Style #3. A drake Daddy canvasback over-size decoy.

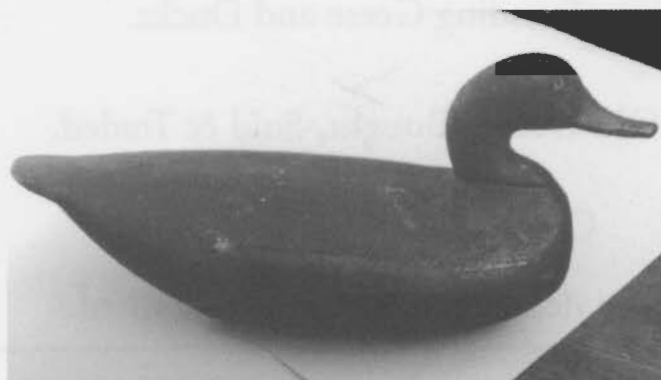


Illustration 9: A late Daddy blackduck.

apparent. It was purchased from Henry Fleckenstein, who feels it is a "Daddy," and the PDCA membership liked it as such. Also from Fleckenstein, and possibly in the "controversial" category, is a large blackduck, heavy as lead, with a head close to James T.'s finest (Illustration 9). An unattractive Dorchester County style weight remains on the bird. Henry, who has treasured this bird for decades, says it is too old for James, and feels confident it is a "Daddy," pointing out that its elongated, large-body style is typical for 1880s Upper Bay "blackies." PDCA members, including dealer, collector and historian Dick Larrimore, were inclined to agree that it is a Holly, but perhaps more "James" than "Daddy."

In the second part of our examination of Holly Family decoys (to be published in the Summer, 1999 issue of *The Canvasback*), we will look at some "definites," along with



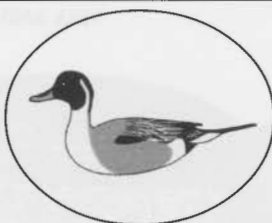
January 1999 PDCA meeting. Chris Nelson stands by his table of Holly family decoys.

several "what do you think?" attributions — but, in any case, many fine birds by some, and possibly all of "Daddy" Holly's three sons. We also hope that Part One of this article will spark some reader feedback, which we'll be able to incorporate into our findings.

It may be well to close with a cautionary, perhaps apocryphal tale, from Helen Chappell's vastly entertaining murder mystery, *Dead Duck*, about a barely-fictionalized Easton Waterfowl Festival: Up in Decoy Makers' Heaven, several of the old masters are rolling around on their clouds, laughing as we mortals confidently ascribe names and dates to their carvings. Of course, they appreciate the attention, too. But it is in that "spirit," that we would like to close Part One.

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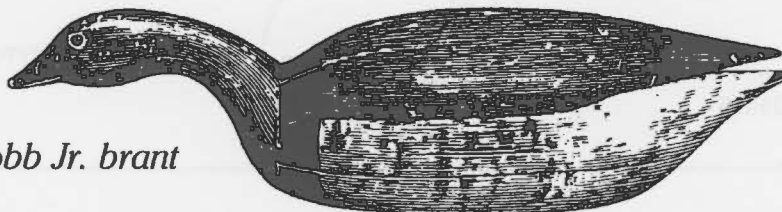
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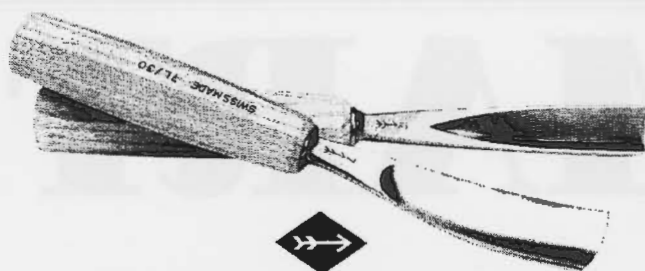
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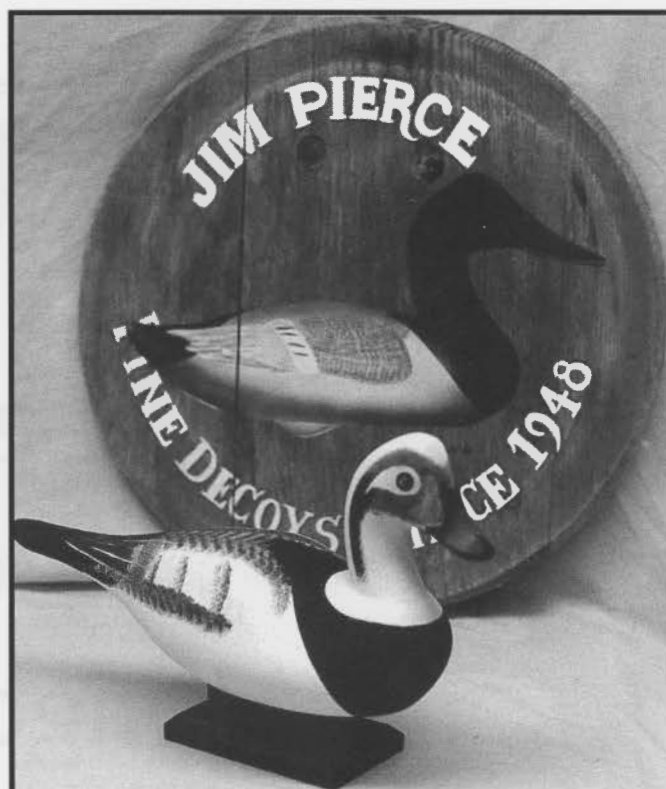
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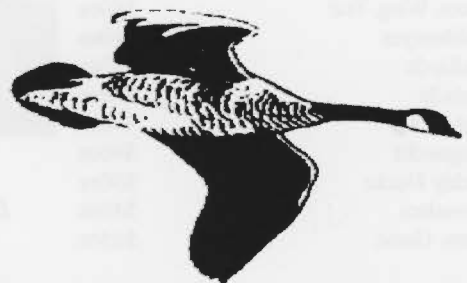
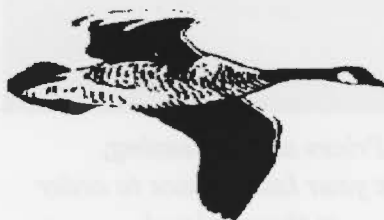
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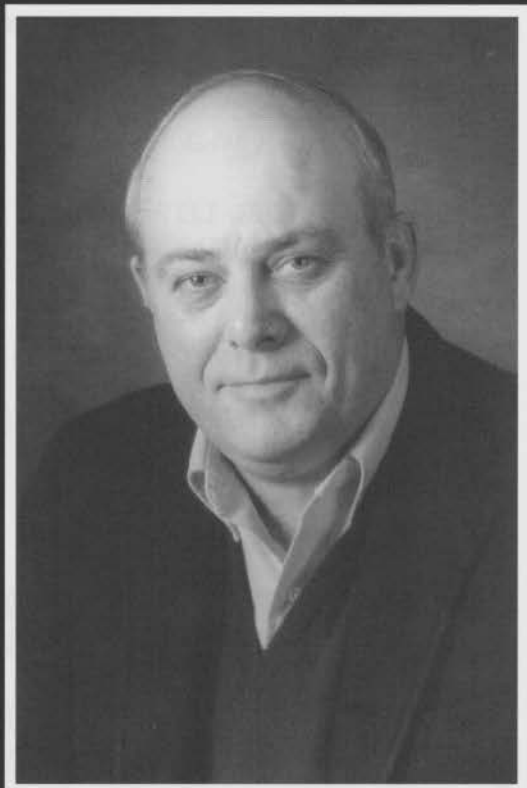
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Is this another story about the masters, Lem and Steve Ward? This is a look into the life of a student that surpassed his teachers, his mentors. This is an introduction to a man that continues to create wondrous works of avian art. The gentleman is Mr. Oliver "Tutsy" Lawson.

Mr. Lawson and his truest fan, his wife Joan, reside in Crisfield one block from the well-traveled main thoroughfare. His shop is located just a few feet from their residence. This simple building is where some of the most beautiful wood carvings ever created begin their lives. Oliver Lawson was born in 1938 in his native Crisfield. His carving career started at the prodigal age of ten. Following the end of a typical school day, young Oliver would walk to see Mr. Lem and Mr. Steve on Old Sackertown Road. He began by simply watching Steve Ward render his mastery of wood while Lem Ward displayed his uncanny understanding of color through the painting of their decoys. Oliver then followed by carving and painting his own attempts. This was the training ground for his future.

---

OPPOSITE PAGE: *Yellow shafted flicker by Oliver Lawson. Photo by M.J. Murphy.*

INSET: *Oliver Lawson. Photo courtesy of Oliver Lawson.*

Oliver Lawson has the nickname 'Tutsy'. When questioned about the origin of the moniker, he responds, "It's just one of those Crisfield things, a nickname." He learned his craft quickly. While others his age went to seek employment at the Carvel Knife Company, earning \$35.00-45.00 per week, Oliver carved miniature and full-sized decoys earning \$65.00 per week. The reader needs to be reminded that the time period is 1954. It was this year he married his sweetheart Joan, at the age of sixteen.

Tutsy's days at this time of his life would seem idyllic to the casual observer of the western shore. Before dawn, you could expect to hear the sound of his shotgun while in pursuit of the local ducks until about 9:00 a.m. He would return home to carve and paint decoys until the early afternoon. As if on nature's time clock, he would return to the marshes for the evening flights of waterfowl.

Oliver Lawson's first passion (read obsession) was gunning for ducks. With the ducks annual arrival from the great northern expanses of the Canadian provinces, all business was put on hold. It was time to welcome the newly arrived guests from the Ungava Peninsula, Labrador and the Grand Lake Marsh of New Brunswick.

Tutsy gunned heavily until "the law" began to crack down on the areas surrounding Crisfield. He recalls that during the first fifteen years of his gunning career he never saw a game warden. It is said that many locals would gun from September through March. Tutsy's favorite hunting of all was for the wily and much respected Black Duck. In his own words, he reiterates, "I was addicted to hunting Black Ducks."

He tells stories of locals that gunned for *anas rubripe* on bright, cold, moon lit winter nights. "They would bait an area, but not too much or too long...maybe...for about a week. Birds flew different at night...they flew much lower (emphasis) through the marsh and would pile right

*Miniature whistling swan. Photo by M.J. Murphy.*



*American goldeneye decoy. Photo by M.J. Murphy.*





in on the bait. When you could see them good, they were in range, plenty close enough. Most shooting at night was of the snapshot variety."

Tutsy's domain included the tidal guts of the surrounding marshes of Crisfield and Janes Island. He "jump shot" blacks, mallards, pintails, and other species of puddle ducks. This field knowledge is immediately evident if you have ever looked at one his decoys. An example would be the colors of his hen birds, which most carvers simply can not create in their palettes. Their portrayal is hauntingly accurate and beautiful.

In 1965, the Kent County Ornithological Society hosted a carving exhibition in Chestertown, Maryland. The Ward Brothers provided the show committee with a photo of Mr. Lawson's work and he was invited to partici-

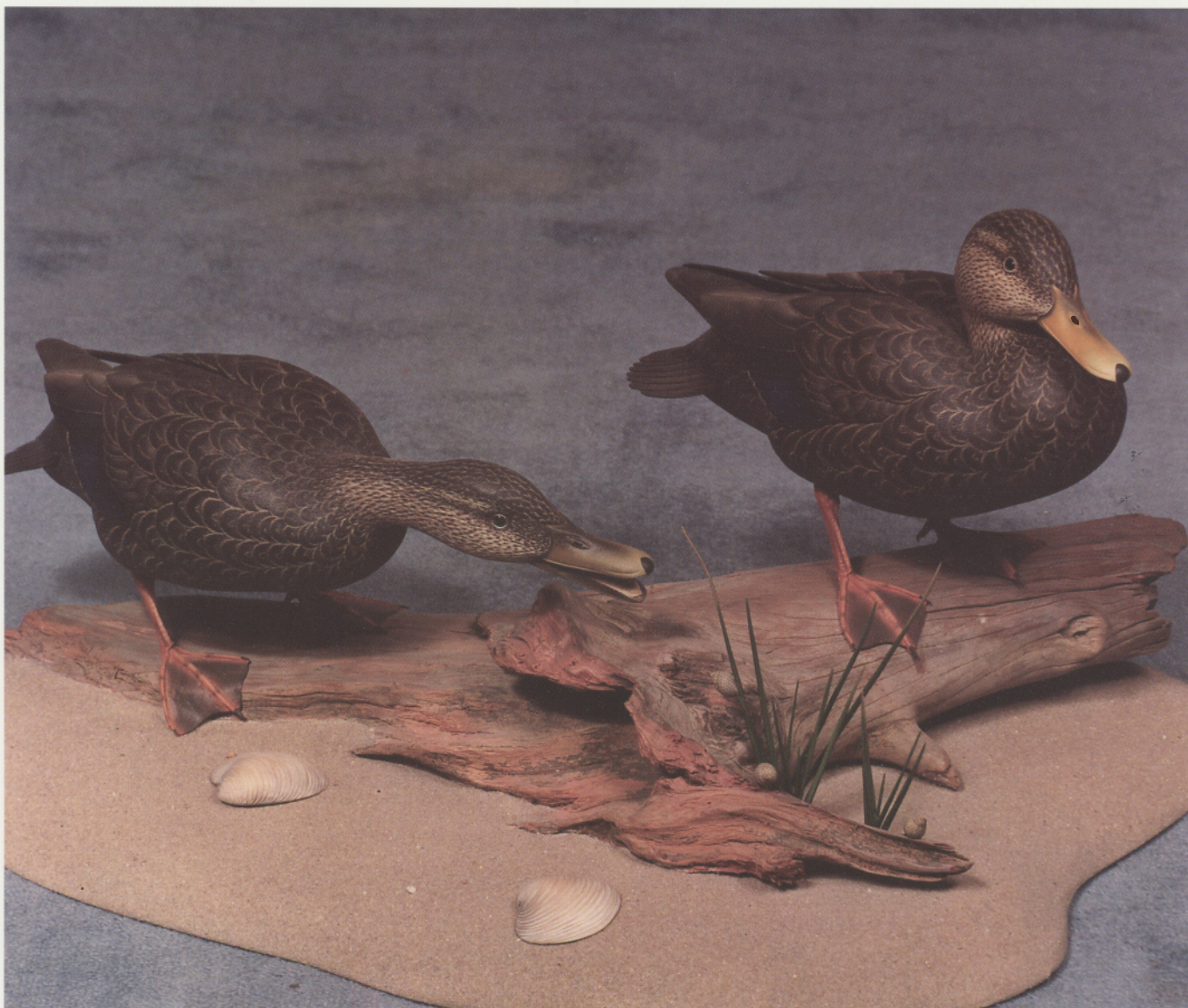
pate. It was at this show that Tutsy realized the demand for his carvings. After the Chestertown show, many more opportunities to exhibit and display his carvings became available. Some of his exhibits include The Academy of Natural Sciences in Philadelphia, Pennsylvania, The National Audubon Society, Kodak Gallery, New York, New York, and the International Wildlife Exhibit at Guild Hall, London, England. Mr. Lawson has been showcased on NBC's The Today Show and recently his carvings have been touring major cities of Japan as part of the World Bird Carving Exhibition.

Aside from the Wards, the other predominant influence on his life is his treasured friendship with Mr. and Mrs. Alonzo Decker, Jr. Mr. Decker is retired as the Board Chairman of the Black & Decker Company. The Decker's



*Ornamental Canada goose. Photo courtesy of Oliver Lawson.*





*Black ducks gorging on Amorphipods. Photo courtesy of Oliver Lawson.*

have purchased many of Tutsy's complex and significant works, including the pieces owned by Union Memorial Hospital and The Maryland Institute, College of Art. Another well-known couple within the decoy world and close friends of the Lawsons are Dr. and Mrs. Kramer. Mort and Carol have an extensive collection of Lawson carvings. When asked if he had a favorite Lawson bird, Dr. Kramer replied, "Tutsy does not make a bad bird. They are all fantastic!" Both Mr. Decker and Dr. Kramer remain gunning partners of Oliver Lawson to this day. They meet annually for the opening days of waterfowl and deer at Mr. Decker's farm on the Sassafras River.

Oliver Lawson works from nature, reference books, and actual bird skins. Carving his birds out of cedar, pine, basswood, tupelo, and balsa, he uses tools that include the

hand-powered variety such as a hatchet, chisels and knives. What places his carvings above most others is his ability to paint the bird. This was a skill initially learned from, but undoubtedly improved upon from Lem Ward. His paints are mixed in clamshells, he works with sable brushes, using oil paints. He particularly likes the latter because of the rich hues, the extended time allowed for blending and the soft patina that only time can provide. His subjects include waterfowl, shorebirds, upland game, and songbirds. Other creations at special requests have included a leopard, crab, chipmunk, and a small deer. It is important to note that he is not alone while painting his carvings. Mrs. Lawson sits and talks and marvels as the blocks of wood begin their final transformation.

Tutsy Lawson has exhibited at the Easton Waterfowl



Festival since it's inception. He must choose one or two other shows throughout the year for displaying his creations. This really is all that time allows due to the extensive commissions that he receives for his artwork. Working only when the spirit moves him and at his own pace, he continues to perform the only work he has ever known and doing the only thing he ever wanted. Oliver

Lawson has redefined success and how it is achieved. The Havre de Grace Decoy Museum is honored to have the privilege of naming Mr. Oliver Lawson as the Honorary Chairman for their 1999 festival.

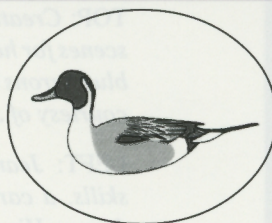
Thanks to information and photographs supplied by Fred Gillotte, Jr., Oliver and Joan Lawson, Dr. and Mrs. Kramer, and John Dorsey of the Baltimore Sun.

*Wood ducks basking on an early summer pond. Photo courtesy of Oliver Lawson.*



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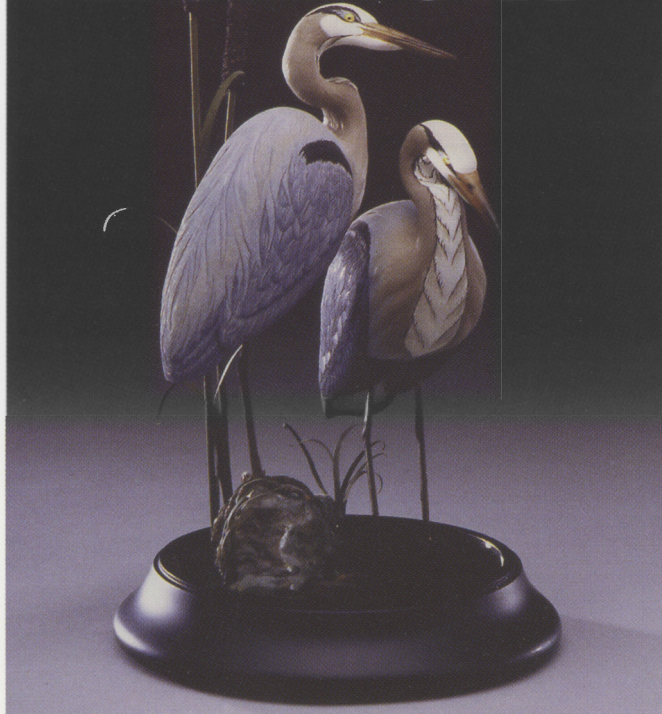


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# EXHIBITOR HIGHLIGHT



## Jeanne Hiss

*"You're never too old to try something new"*



If someone told Jeanne Hiss of Reisterstown, Maryland, when she was a young girl, that she would grow up to be a sought after and very successful decoy carver, she would have never believed them. Jeanne had not even thought about decoy carving until she was fifty-five years old. It was at that time, when her brother was approaching his fiftieth wedding anniversary, that Jeanne decided to make him and his wife a very special gift. His anniversary party was one year away. She was proud of her brother's accomplishment and wanted to give him something that no one else could give him. She enrolled herself into a beginners carving class at Craftwoods. It was in that class that Jeanne carved her very first decoy. Jeanne was not very happy with her first carving and decided that she would make another one. She found herself a talented carver by the name of Dan Williams who taught her some of the more advanced skills in decorative bird carving. At that time, neither realized what the future held for Jeanne Hiss and the art of decoy carving.

It was at this point that she found her carvings to be saleable. This was a pleasant surprise to Jeanne, she was flattered that people wanted to buy her work. However, carving was just a hobby and something she did in her spare time. It wasn't until a year later that she resigned from her full time job as manager for a Baltimore hospital's Credit Union. Now, she was able to carve full-time. While still in high school, Jeanne took courses at the Maryland Institute of Art for fashion design. She was inspired by Edith Head who was a Hollywood designer for the stars. She married at the age of eighteen and never pursued her fashion designing dreams. But as one can be an artist in the world of fashion, one can also be an artist in the world of carving. Jeanne is definitely an artist in the world of decorative carving.

Jeanne carves decorative decoys. She has now been carving for over fifteen years. At first, she was a bit intimidated being a woman in a male dominated field. But now it doesn't bother her, She feels as though the men have accepted her as an equal. Jeanne says that, "all along the men have been gentlemen." She routinely goes back to carving classes to brush up on her techniques or to learn

**Susan Mihal**

TOP: *Creating visually pleasing and environmentally accurate scenes for her birds is one of Jeanne's fortes. This pair of great blue herons demonstrates Jeanne's talent for designing. Photo courtesy of Jeanne Hiss.*

LEFT: *Jeanne Hiss with an exquisite example of her carving skills, a cardinal with dogwood flowers. Photo courtesy of Jeanne Hiss.*



*"Ducks and Buttercups" portrays a mallard hen with her ducklings. Now residing in Tennessee, this is one of the pieces from her hen and chick series. Photo courtesy of Jeanne Hiss.*

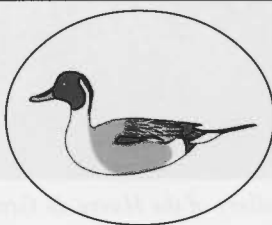
something new from an instructor she has never studied under. Her decoys are highly detailed and carved from tupelo or jelutung, a Malaysian wood. She uses acrylic paints to create thin acrylic washes which she then layers to achieve her desired color. By using this process, it gives the color a degree of depth that cannot be obtained by using the color straight from the tube. Her husband helps by cutting out the wooden blank bodies on the band saw. This is extremely helpful to Jeanne, allowing her to spend more time on the part of the carving that she enjoys, the burning and painting. Jeanne paints her decoys utilizing a variety of sources. She uses books, photographs, and even stuffed specimens from her own collection. Since you get the truest and most vibrant colors from nature,

Jeanne also enjoys observing wildlife and painting from what she sees in the outdoors. Her work has often been categorized as having a feminine touch. Jeanne utilizes this aspect of her work by creating scenes of mallard hens with their chicks. Actually, she has created a series of hen and chick scenes. "Ducks and Daisies" includes a hen with five ducklings, "It's a Big World Out There" enables the viewer to witness baby chicks being introduced to a pond, and "Ducks and Buttercups" is a field scene with a hen and her chicks. Jeanne's forthcoming piece in this series is of a small chick pulling the petals off a daisy, she endearingly refers to it as *Please Don't Eat the Daisies*.

Jeanne's favorite duck to carve and paint is the wood duck. It remains her favorite due to all the colors that wood

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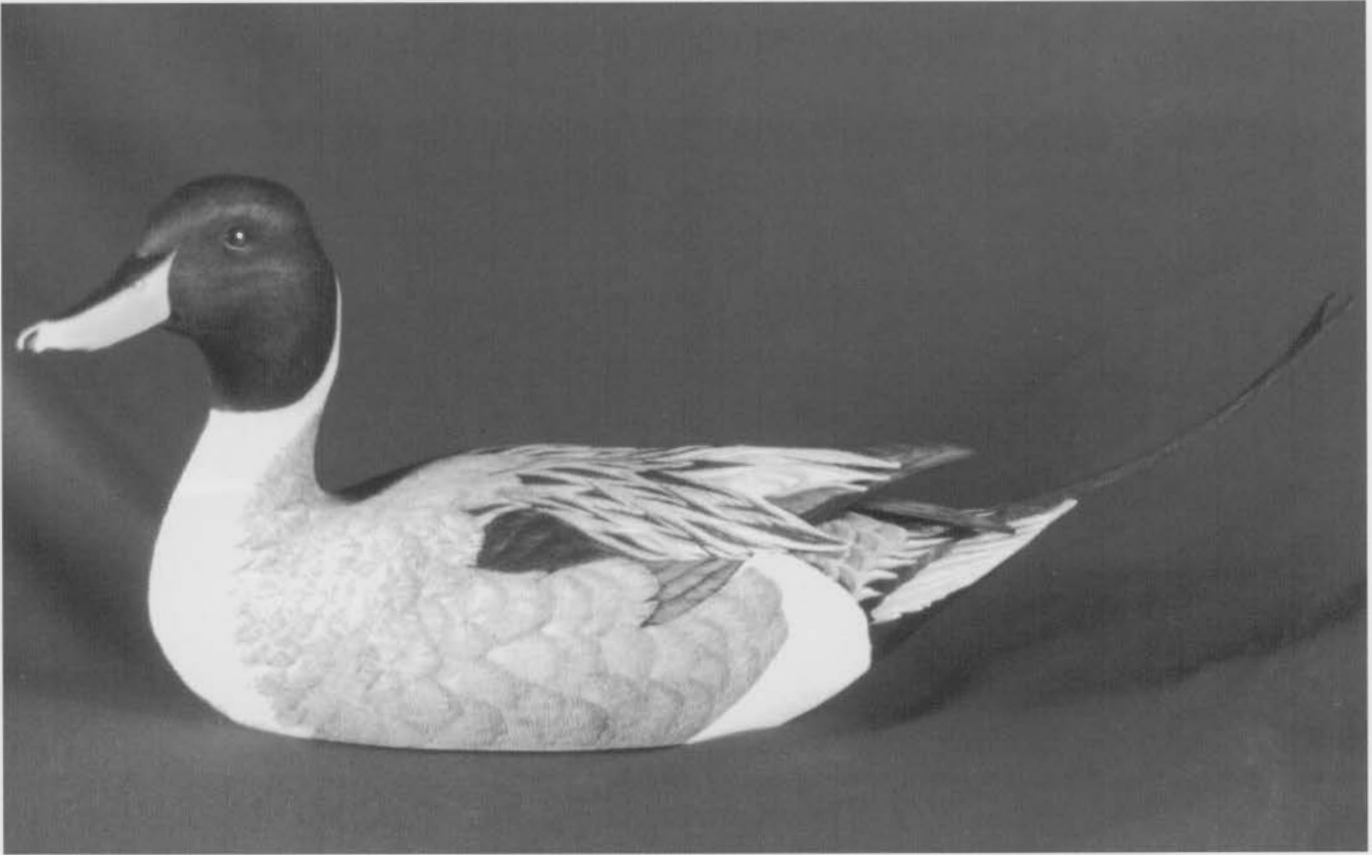
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*This pintail drake is an excellent example of the care and detail that goes into Jeanne's carvings. Photo courtesy of Jeanne Hiss.*



*"Loon with Chicks" can be seen in the main gallery of the Havre de Grace Decoy Museum. Photo by M.J. Murphy.*



ducks embody. Her least favorite duck to paint is any kind of hen, for their lack of color. Even though she doesn't enjoy painting hens as much as wood ducks, she is still partial to them because of their sweet little faces. Jeanne is also a bit of a romantic when it comes to selling her hens. While carving and creating her male and female pairs, she always hopes that the hen and drake will sell together and remain a pair. This ideal is reflected in her fifty-three year marriage to her husband, Warren.

Although Jeanne began carving flat bottomed ducks, her work has slowly transgressed into other realms of the bird world. She also carves a variety of songbirds in their natural environments. Jeanne started to do the smaller birds because it allowed her gratification, although sometimes they can take just as long to finish as the bigger pieces do, especially once you incorporate their environments. For the last four years she has been creating larger pieces and feels that they are well received. Jeanne enjoys the larger pieces and finds them challenging. One of her future projects involves a pheasant on a post. She is also mustering up the courage to attempt a barn owl.

Jeanne's birds are collected internationally, finding homes in American, Canadian, European and Japanese collections. She exhibits all over the United States frequenting shows such as the Easton Waterfowl Festival in

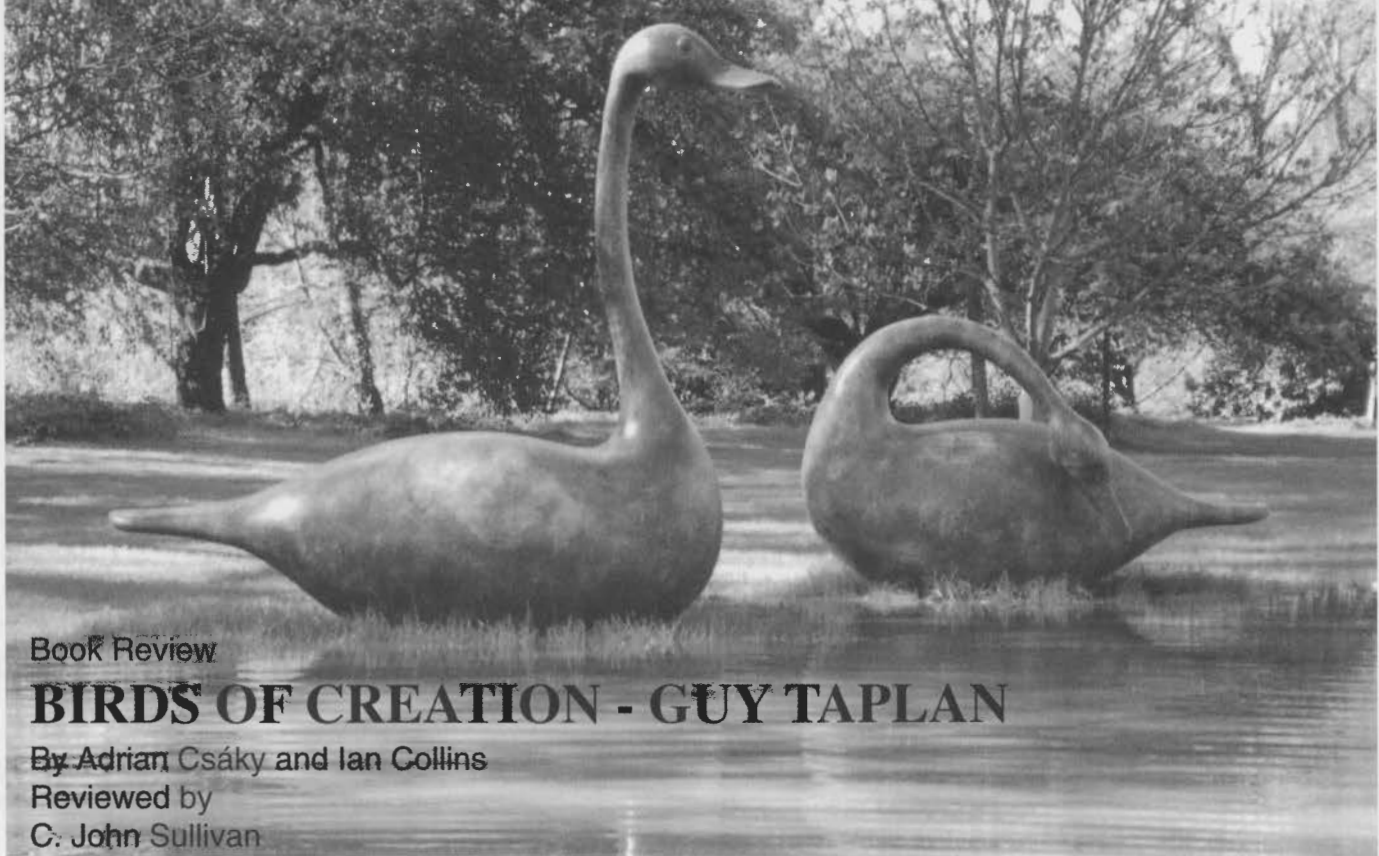
Easton, Maryland; The Pacific Rim Wildlife Art Show in Seattle, Washington; The South Eastern Expo in Charleston, South Carolina; and numerous other shows. She has been an exhibitor at the Decoy, Wildlife Art and Sportsman Festival for over ten years. The Havre de Grace Decoy Museum even has one of her decorative carvings on display entitled, "Loon with chicks" in the main gallery, a must see.

Jeanne enjoys carving, she feels proud that she can wholly make something beautiful out of a block of wood, all by herself. She does not make any reproductions. Every piece she makes is an original piece of art. Jeanne has won numerous awards for her decorative carvings, many winning blue ribbons. Although she does not compete anymore, her carvings are definitely award winning. When asked if she has any advise for other carvers, she proudly states, "you're never too old to try something new." That's good life advise that should be practiced by all. Jeanne is living proof of her words of wisdom. With every carving she amazes herself, her only regret is that she didn't begin to carve earlier in life.

Jeanne Hiss can be found exhibiting in the High School gym at this year's Festival. If you are unaccustomed to Jeanne's carvings, you will definitely want to familiarize yourself with them.



*This bluewing teal drake won Jeanne First Place at the 1986 Havre de Grace Decoy Festival. It was her first career blue ribbon. Photo courtesy of Jeanne Hiss.*



Book Review

## BIRDS OF CREATION - GUY TAPLAN

By Adrian Csáky and Ian Collins

Reviewed by

C. John Sullivan

I met Guy Taplan at an Easton Waterfowl Festival in the early 1980s. We became fast friends sharing the same passion for carved wooden waterfowl and as Guy said to me many times, "the Marsh and Tidal Waters in our blood." I knew that Guy carved, but I did not become aware of his understanding of birds until a visit to Wivehoe, Essex County, UK in November of 1992. Guy took an American art form back to England and raised it to a new level. I was instantly drawn to his ability to grasp the essence of a bird in smooth flowing lines. In contrast to most contemporary carvers he has captured bird life with the fewest strokes from his knives. His bird carvings suggest motion and flight in their very presence.

In *Birds of Creation Guy Taplan* by Adrian Csaky and Ian Collins, those unfamiliar with Taplan's work can quickly grow to admire it and understand its origins. The work is divided into seventeen chapters, each giving us an intimate glimpse into this artist's life. These stories of Guy's life take us on the journey with him from his childhood, as a member of that "Cockney" tribe, through



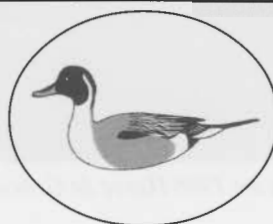
the war years and into his early fascination with bird life. We learn of his days as he left school, his time in the army and his life as a "Mod." We travel with Guy as he follows Zen Buddhism. We struggle with him as he stays afloat financially with various endeavors. Then we visit him at Regent Bird Sanctuary Park as he returns to his beloved birds.

Prolific photographs of carvings by Taplan quickly draw us into his work. A group of forty-four full page sepia tone images appear as if cut directly from the film roll negative strip. They are mystical in their revealing qualities. These photographs portray the wildfowl that Taplan has captured in the medium of wood. Taplan's work has a fluid quality about it. He captures speed in his works with multiple carvings of the same species mounted as a flock in flight. A group of shore birds in flight must be viewed quickly for fear they will fly from one's sight. The photos of the owl family and Noah's ark depict folk art at its best. There is a humorous quality about these creations.

Guy's works cast in bronze are depicted in the section

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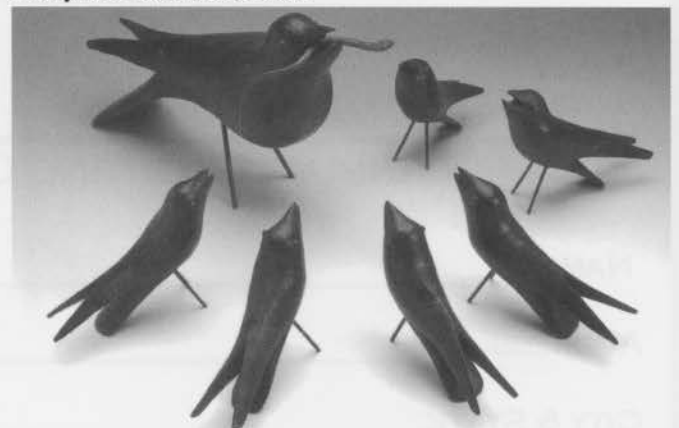
titled "Miniatures to the Monumental." Here we view examples of his miniature works, his life-sized works and his massive bronzes. Guy wrote a paragraph or several about each of his subjects. The range of sizes is truly miniature to monumental, the smallest creations fitting easily into the palm of a hand ( two inches in length for the Moorhen ) and the largest being 11 feet 6 inches in height for the Heron and 8 feet in length for the Canada Goose. The goose weighs in at a remarkable one ton. His writings face full page color photos of his waterfowl on the opposing page. The text in this section of the book reveals as much about Guy Taplan as the seventeen chapters about him. Here Guy gives his personal perspective of each species of waterfowl pictured. Following Guy's words many passages end with a quote. Some are biblical, others by famous authors but all are poetical. Following the text on the ruddy duck appears one of my favorite quotes of the book: "After all, to our human judgement the outstanding feature of Bird Life is its marvelous diversity," Wm. Lear Dawson.

The massive bronzes are to be displayed out of doors or in large open public areas under roof. Wonderful color photos taken adjacent to the mill run or mill pond at The Mill House at Sonning-on-Thames show these pieces as they are meant to be viewed. It is difficult for the reader to imagine that any depiction of wildfowl cast in these sizes could appear graceful and in proper proportion. Guy Taplan's ability to capture motion, grace and life like form has carried through from his carvings in wood to his castings in bronze.

There are 252 pages in Birds of Creation - Guy Taplan. It is a large format (octavo) or "coffee table" book. I can assure any reader who admires wild fowl that this book will not rest unattended for long on anyone's table. The captivating text and accompanying photographs will draw bird lovers and folk art lovers into it over and over again. The only exceptions will be those individuals whose good fortunes have made them owners of a Taplan carving or bronze. But even the lucky ones cannot own them all.

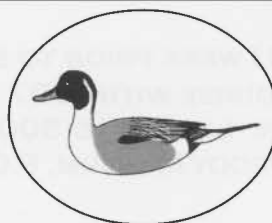
My feelings for Taplan's work and Csaky's and Collins book is best summed up in a quote from Taplan, "I want my birds to look like the sort of thing you might have come across on the beach when you were a child. You put them in your pocket and hoped to keep them for the rest of your life." Readers will put the images of Taplan and his "birds of creation" in their minds with the hope of keeping them for their lifetimes.

Published by Csaky Art, The Mill House, Sonning-on-Thames, Berkshire RG4 6TW, England. 011 44 118 969 7608, 001 44 118 944 1503 fax. e-mail csakyart@btinternet.com



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Show Bird.....Pintail

Festival Chairman.....Jim Pierce  
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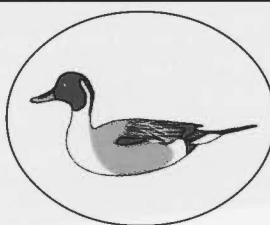
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Festival Bird:  
**Pintail**

## 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  
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# 1999 DECOY FESTIVAL AUCTION

Saturday, May 8, 1999, 5:30 p.m.

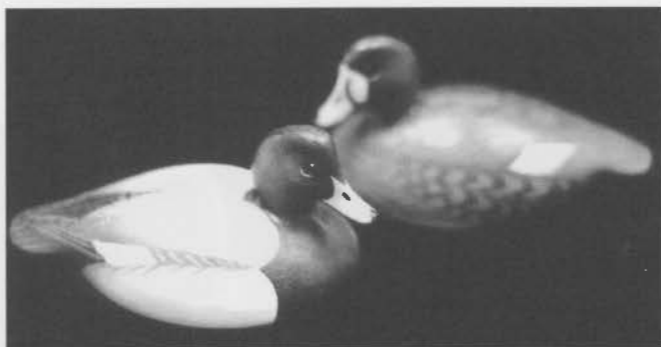
Preview begins at 12:00 p.m., Bidder Registration begins at 4:00 p.m.

Havre de Grace High School Auditorium

Patrick O'Neill, Auctioneer

**Auction Sponsored by Hostetter Agency Inc.**

1. \_\_\_\_ Canada Goose by Bill Porterfield, signed
2. \_\_\_\_ Pair of Wood Ducks by Bill Porterfield, signed
3. \_\_\_\_ Pair of Hooded Mergansers by Bill Porterfield, signed
4. \_\_\_\_ Pair of Widgeons by Bill Porterfield, signed
5. \_\_\_\_ Canvasback drake by Dick & Linda Robinson, signed
6. \_\_\_\_ Canvasback drake by Jim Pierce, signed (used in Remington ad; ad included)
7. \_\_\_\_ Swan by Jim Pierce



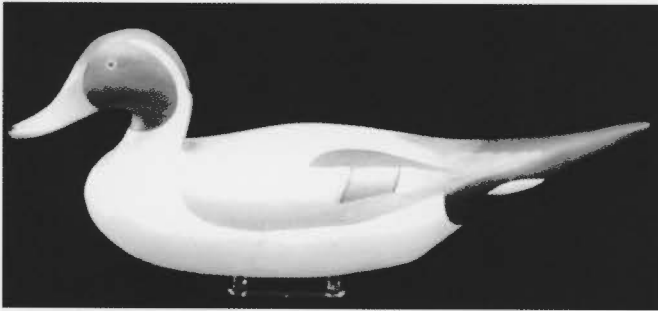
*Pair of miniature blue bills by Oliver Lawson, c. 1958. Photo by M.J. Murphy.*

8. \_\_\_\_ Swan by Harry Jobes, signed
9. \_\_\_\_ Set of 4 Canada Goose silhouettes by Charlie Bryan, signed
10. \_\_\_\_ Canada Goose by R. M. Mitchell & Clarence Webb Jr., signed
11. \_\_\_\_ Widgeon drake by Harry Jobes, signed by R. M. Mitchell
12. \_\_\_\_ Pair of Pintails by Harry Jobes, signed by R. M. Mitchell
13. \_\_\_\_ Swan by Butch Wagoner, signed



*Pair of blue bills by Bob Litzenberg, s&d 1995. Photo by M.J. Murphy.*

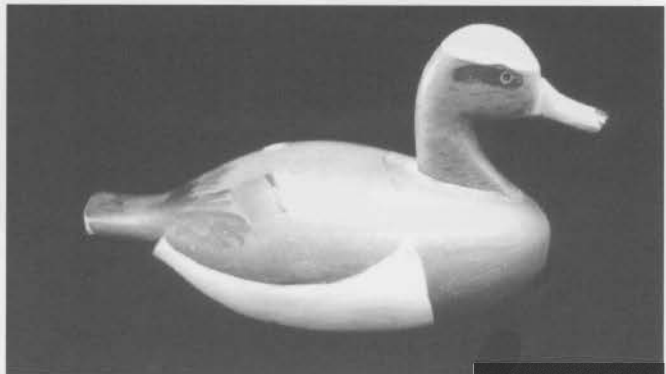
14. \_\_\_\_ Sleeping Canada Goose by Butch Wagoner, signed
15. \_\_\_\_ Pair of sleeping Canvasbacks by Butch Wagoner, signed
16. \_\_\_\_ Pair of Pintails by Butch Wagoner, signed
17. \_\_\_\_ Pair of Mallards by Butch Wagoner, signed
18. \_\_\_\_ Pair of Goldeneyes by Butch Wagoner, signed
19. \_\_\_\_ Brant by Butch Wagoner, signed
20. \_\_\_\_ Black Duck by Butch Wagoner, signed
21. \_\_\_\_ Blue Goose by Butch Wagoner, signed
22. \_\_\_\_ Canvasback drake by Paul Gibson, s&d 1952
23. \_\_\_\_ Pair of Redheads by Evans McKinney, s&d 1987
24. \_\_\_\_ Mallard drake by Evans McKinney, s&d 1949
25. \_\_\_\_ Hooded Merganser drake by Joe Cook, signed
26. \_\_\_\_ Pair of Greenwing Teal by Bill Veasey, signed
27. \_\_\_\_ Pair of Bluewing Teal by Shannon Dimming, signed



*Pintail duck with flat bottom by R.M. Mitchell, s&d 1978. Photo by M.J. Murphy.*

28. \_\_\_\_ Canvasback drake attributed to William Heverin
29. \_\_\_\_ Canvasback drake attributed to George Lockard
30. \_\_\_\_ Canvasback drake carved in Upper Bay style
31. \_\_\_\_ Pintail drake by Roger Urie, s&d 1994
32. \_\_\_\_ Pair of Canvasback sinkbox decoys by Evans McKinney, s&d 1985
33. \_\_\_\_ Redhead drake by Sam Barnes, c. 1900
34. \_\_\_\_ Black Duck drake by Jesse Urie, c. 1940
35. \_\_\_\_ Oversized Redhead hen by R. M. Mitchell, c. 1950
36. \_\_\_\_ Oversized Canvasback drake, repaint by R.M. Mitchell
37. \_\_\_\_ Canvasback hen sinkbox decoy by Charles Joiner
38. \_\_\_\_ Canvasback drake attributed to Clarence Webb, c. 1950
39. \_\_\_\_ Canvasback drake by Jim Holly, repaint by Leonard Pryor, c. 1920
40. \_\_\_\_ Oversized Canvasback drake by Jim Sellers, c. 1950
41. \_\_\_\_ Cork Black Duck by R. M. Mitchell, c. 1954
42. \_\_\_\_ Canvasback drake by Bailey Moltz, c. 1940
43. \_\_\_\_ Miniature Swan By Bob Litzenberg, s&d 1994
44. \_\_\_\_ Blue Bill drake with a Holly body and Bob McGaw head
45. \_\_\_\_ Canvasback hen, c. 1910
46. \_\_\_\_ Blue Bill drake by Paul Gibson, c. 1958
47. \_\_\_\_ Canvasback drake by James Currier, c. 1930
48. \_\_\_\_ Redhead drake attributed to Tom Bernard, c. 1910
49. \_\_\_\_ Pair of Blue Bills by Bob Litzenberg, s&d 1995
50. \_\_\_\_ **Oliver Lawson Collection**
51. \_\_\_\_ Coot by R. M. Mitchell, s&d 1972
52. \_\_\_\_ Canvasback hen by unknown carver
53. \_\_\_\_ Pair of Greenwing Teal by Paul Gibson, s&d 1978

54. \_\_\_\_ Mallard drake by R. M. Mitchell, s&d 1972
55. \_\_\_\_ Pair of Greenwing Teal by Ed Sampson, s&d 1986
56. \_\_\_\_ Pintail drake with flat bottom by R. M. Mitchell, s&d 1978
57. \_\_\_\_ Pair of Blue Bills by R. M. Mitchell, s&d 1972
58. \_\_\_\_ Pair of Greenwing Teal by R. M. Mitchell, s&d 1975
59. \_\_\_\_ Mallard drake by Mason with tack eyes
60. \_\_\_\_ Oversized Canvasback hen by R. M. Mitchell & Bob Sellers, c. 1955
61. \_\_\_\_ Black Duck by R. M. Mitchell, s&d 1978
62. \_\_\_\_ Pair of miniature Blue Bills by Oliver Lawson, c. 1958
63. \_\_\_\_ Blue Bill drake attributed to Charles Birch
64. \_\_\_\_ Blue Bill drake by Charlie Bryan, c. 1968 (made for National Sporting Goods Co.)
65. \_\_\_\_ Miniature Black Duck by Charlie Bryan, cast iron, c. 1960
66. \_\_\_\_ Dove by Jim Pierce, c. 1990
67. \_\_\_\_ Goldeneye drake by Wildfowler, s&d 1984
68. \_\_\_\_ Pair of Canvasback sinkbox decoys by Charlie Bryan, s&d 1990
69. \_\_\_\_ Canvasback drake body by John Holly, Charles Joiner repaint
70. \_\_\_\_ Pair of Blue Bills by Evans McKinney, s&d 1991
71. \_\_\_\_ Pair of miniature Pintails by Jesse Urie
72. \_\_\_\_ Ruddy Duck hen by Roe Terry, s&d 1992
73. \_\_\_\_ Pair of Blue Bills by Paul Gibson, s&d 1974



*Miniature widgeon drake by Jessie Urie. Photo by M.J. Murphy.*

74. \_\_\_\_ Miniature Merganser drake by Ken Scott, s&d 1993
75. \_\_\_\_ Miniature Merganser drake by J. R. Townsend, s&d 1991
76. \_\_\_\_ Miniature Widgeon drake by Jesse Urie, signed



77. \_\_\_\_ Pair of Canvasbacks by Evans McKinney, s&d 1983
78. \_\_\_\_ Pair of Redheads by Charlie Bryan, s&d 1992
79. \_\_\_\_ Pintail drake attributed to R. M. Mitchell, c. 1973
80. \_\_\_\_ Canvasback drake sleeper by Harry Jobes, s&d 1973
81. \_\_\_\_ Pair of Buffleheads by Evans McKinney, s&d 1989
82. \_\_\_\_ Canvasback hen carved in Upper Bay style
83. \_\_\_\_ Blue Bill drake by Jim Holly, c. 1890
84. \_\_\_\_ Bluewing Teal hen by George "Coot" Garton, c. 1985
85. \_\_\_\_ Canvasback drake by Jim Currier
86. \_\_\_\_ Canvasback hen by John Graham, c. 1890
87. \_\_\_\_ Black Duck sleeper by Charlie Bryan, s&d 1984
88. \_\_\_\_ Black Duck by Paul Gibson, s&d 1981
89. \_\_\_\_ Canvasback drake attributed to Holly Family, c. 1890
90. \_\_\_\_ Redhead hen by Ed Pearson
91. \_\_\_\_ Old Squaw drake decoy by unknown carver
92. \_\_\_\_ Brant by John Hamilton
93. \_\_\_\_ Ruddy Duck drake by James Fry, s&d 1990
94. \_\_\_\_ Canvasback drake by Herter's
95. \_\_\_\_ Widgeon drake by Ed Parsons, repaint
96. \_\_\_\_ Pair of Bluewing Teal by Bill Collins, s&d 1985
97. \_\_\_\_ Redhead drake by Jesse Urie
98. \_\_\_\_ Curlew by Walter Oler
99. \_\_\_\_ Pair of Buffleheads by Pete Peterson, s&d 1980
100. \_\_\_\_ Redhead drake by Miles Hancock
101. \_\_\_\_ Pair of Bluewing Teal by Paul Gibson
102. \_\_\_\_ Coot by R. M. Mitchell, s&d 1984
103. \_\_\_\_ Blue Bill drake by Bob McGaw
104. \_\_\_\_ Canvasback drake by Ed Pearson
105. \_\_\_\_ Pair of Mallards by Ed Sampson
106. \_\_\_\_ Canvasback hen by Bob McGaw c. 1940
107. \_\_\_\_ Blue Bill drake by John Glen, c. 1920
108. \_\_\_\_ Brant by Wildfowler
109. \_\_\_\_ Mallard hen, wooden wing-duck, by Bryan Bodt, signed
110. \_\_\_\_ Canvasback drake, wooden wing-duck, by Leonard Lipham, s&d 1995

111. \_\_\_\_ Mallard hen by Jesse Urie, c. 1960
112. \_\_\_\_ Pair of Old Squaws by Bill Schaubert, s&d 1990
113. \_\_\_\_ Pair of Pintails by Pete Peterson, s&d 1995
114. \_\_\_\_ Pair of Mallards by Rose Folding Decoys
115. \_\_\_\_ Ruddy Duck hen by Pete Peterson
116. \_\_\_\_ Set of Trifold Black Ducks by Coudon
117. \_\_\_\_ Mallard hen by John Holloway, s&d 1982
118. \_\_\_\_ Pintail hen by Wildfowler
119. \_\_\_\_ Pair of Pintails by Joey Jobes, s&d
120. \_\_\_\_ Pair of Canvasback sinkbox decoys by Bob Litzenberg, signed
121. \_\_\_\_ Canada Goose by R. M. Mitchell, s&d 1961



*Redhead drake by Jesse Urie. Photo by M.J. Murphy.*

122. \_\_\_\_ Pair of Pintails by Paul Gibson
123. \_\_\_\_ Blue Bill hen by Mason
124. \_\_\_\_ Canvasback drake by Jim Currier
125. \_\_\_\_ Two-headed Coot by Harry Jobes, s&d 1986
126. \_\_\_\_ Stick-up Canada Goose by Jesse Urie
127. \_\_\_\_ Pair of Goldeneye by Bill Schaubert, s&d 1997
128. \_\_\_\_ Black Duck by Jim Pierce, signed
129. \_\_\_\_ Pair of miniature Wood Ducks by Steiner Pierce
130. \_\_\_\_ 4 Canada Geese decoys made from cork by R.M. Mitchell
131. \_\_\_\_ Root-head decoy by unknown carver
132. \_\_\_\_ Shorebird decoy by unknown carver
133. \_\_\_\_ Swan by Harry Jobes

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HS-45  
LARRY ACKERMAN  
370 S NURSERY AVE  
PURCELLVILLE, VA 20132  
540-338-1880

HS-35, 36, 37  
BRONC BRANCATO  
2680 ROBERT FULTON HWY  
PEACH BOTTOM, PA 17563  
717-548-4042

HS-23  
AL BURK  
7000 BEACHMONT DR  
SYKESVILLE, MD 21784  
410-795-0849

HS-51  
PAUL & DEBORAH  
BUTCHER  
10609 BIRD RIVER RD  
BALTIMORE, MD 21220  
410-335-3237

HS-20, 21  
CARL'S SHORBIRDS  
CARL JENSEN  
279 LISHA KILL RD  
SCHENECTADY, NY 12309  
578-785-9998

HS-74  
EDDIE CHEEZUM  
P.O. BOX 213  
HILLSBORO, MD 21641  
410-820-2077

HS-57  
WALTER CICHOCKI  
4512 MERCER ST  
PHILADELPHIA, PA 19137  
215-289-2305

HS-39  
VINCENT CIESIELSKI  
36 HASSELL AVE  
BETHANY BEACH, DE  
19930  
302-539-2413

HS-68  
JOSEPH F. COPPOCK, SR  
751 CLAIRE ROAD  
PHILADELPHIA, PA 19128  
215-483-5418

HS-19  
WILLIAM F. COWEN  
8 N. WHITES BOG ROAD  
BROWNS MILLS, NJ 08015  
609-893-7875

HS-9, 10  
COZY CUPBOARD  
MARY LOU TROUTMAN  
P.O. BOX 230  
DAMERON, MD 20628  
301-872-5807

HS-67  
PAUL & MARY LEIGH  
CRUMPLER  
1216 BURLINGTON DRIVE  
COLONIAL HEIGHTS, VA  
23834  
804-526-2341

HS-83  
DONALD DEWEY  
10224 VALE RD  
VIENNA, VA 22181  
703-938-3175

HS-50  
SHANNON DIMMIG  
34 CHERRY LANE  
ELKTON, MD 21921  
410-398-4157



MS-LOBBY  
R.M. MITCHELL CHAPTER  
DUCKS UNLIMITED  
310 GOFORTH DR  
HAVRE DE GRACE, MD  
21078  
410-939-0749

HS-29  
TONI-KAY DYE  
230 STRAWBRIDGE AVE  
WESTMONT, NJ 08108  
609-854-2049

HS-47  
PAT FETCHERO  
1328 SARATOGA DR  
BEL AIR, MD 21014  
410-879-1902

HS-28  
BETTY FOOTE  
14300 JOHN ST  
BALTIMORE, MD 21217  
410-523-6086

HS-70  
ARTHUR WHITEY FRANCK  
8241 DEL HAVEN ROAD  
BALTIMORE, MD 21222  
410-282-3826

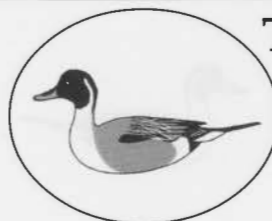
HS-38  
EDWIN GAUPP  
260 N MANHEIM AVE  
EGG HARBOR, NJ 08215  
609-965-2462

HS-41  
HAROLD J. GOODMAN, III  
3131 RYERSON CIRCLE  
LANSDOWNE, MD 21227  
410-247-2573

HS-55  
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4 HARPOON RD  
BERLIN, MD 21811  
410-208-2941

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CLINTON, OH 43452  
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HS-47  
LOU HERSHBERGER  
6925 GOUGH ST  
BALTIMORE MD 21224

HS-24  
JEANNE B. HISS  
4703 PLEASANT GROVE RD  
REISTERSTOWN, MD 21136  
410-526-7916

HS-31, 32  
SCOTT (SCOTTY) HOWARD  
P.O. BOX 54  
ST MARYS CITY, MD 20686  
301-872-4666

HS-59, 60, 61  
HUNTING RIG BOOKS  
DEAN DASHNER  
349 S GREEN BAY RD  
NEENAH, WI 54956  
920-725-4350

HS-14, 15, 16  
JAYMES COMPANY  
JIM HAHN  
234 CARTLAND WAY  
FOREST HILL, MD 21050  
410-638-5850

HS-52  
KILBOURNE THOMAS L.  
BILL HARRISON  
313 NICHOLS AVE  
WILMINGTON, DE 19803  
302-478-1761

HS-46  
LEMLY WILLIAM  
DALE HEITKAMP  
276 WAKELY TERRACE  
BEL AIR, MD 21014  
410-838-7592

HS-1, 2  
ROB LESLIE  
1035 HANCOCK DR  
TURNERSVILLE, NJ 08012  
609-228-8874

HS-27  
LOST BAY CARVINGS  
LINDA & BILL RUTH  
9463 DORAL DR  
PITTSBURGH, PA 15237  
412-366-5926

HS-34A  
EARL MARTZ  
HCR1 BOX 99A  
VOWINKEL, PA 16260  
814-927-8659

HS-33, 34  
MARX WILDLIFE ART  
CARL MARX, JR  
238 FRANKLIN ST  
QUAKERTOWN, PA 18951  
215-538-3163

HS-11  
NED MAYNE  
3904 NEWPORT GAP PIKE  
WILMINGTON, DE 19808  
302-239-6427

HS-65  
MICHAEL NEAL  
MCNAMEE 114 FAIRMONT  
DRIVE  
BEL AIR, MD 21014  
410-893-5845

HS-73  
BILL MEYERS  
2107 HAVERBROOK DR  
FALLSTON, MD 21047  
410-877-3096

HS-80  
PETE MICCICHE  
714 SUSAN STREET  
MILLVILLE, DE 19970  
302-537-0679

HS-30  
DIANA MOORE  
14 LINDSEY PLACE  
WILMINGTON, DE 19809  
302-762-6479

HS-7, 8  
JEFF MOORE  
153 OLD ELM RD  
NORTHEAST, MD 21901  
410-398-2041

HS-86  
TOLLIVER ODEN  
745 OLD TREE LINE TRAIL  
DELAND, FL 32724

HS-75  
BILL & ANNA PAYNE  
1022 HANSON WAY  
VA BEACH, VA 23454  
757-496-9185

HS-22  
LAWRENCE PITMAN  
20 E MALLARD DR  
BERLIN, MD 21811  
410-641-5732

HS-17, 18  
KAREN C. PRUITT  
P.O. BOX 152  
NASSAWADOX, VA 23413  
757-442-2727

HS-63, 64  
RAUSCHER CARVINGS &  
SUPPLIES  
FRANK RAUSCHER  
1361 KAREN LANE  
RADNOR, PA 19087  
610-964-0642

HS-42  
TOM RICHIE  
RD 2 BOX 210  
MESHOPPEN, PA 18630  
717-869-1026

HS-26  
EDWARD ROBINSON  
11748 LONE TREE CT COLUM-  
BIA, MD 21044  
410-715-0039

HS-87  
JACK G. ROBINSON  
2108 ANSON RD  
WILMINGTON, DE 19810 302-  
475-2581

HS-77  
NICK SAPONE  
P.O. BOX 33  
WANCHESE, NC 27981  
252-473-3136

HS-72  
WARREN SAUNDERS  
5950 PALMER MILL RD  
HURLOCK, MD 21643  
410-943-3962

HS-88  
RICHARD F. SCHEPIS  
2808 WOOLLEY RD  
WALL, NJ 07719  
732-681-5777

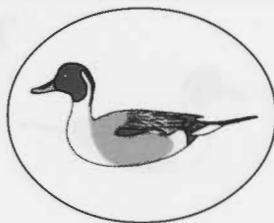
HS-13  
GEORGE S. SEMPLE  
302 HARVARD AVE  
COLLINGSWOOD, NJ 08108  
609-854-8036

HS-48  
DAVID M. STAVELY  
40 MT PLEASANT AVE  
EASTON, MD 21601  
410-822-3115

HS-85  
DONALD F. STOREY  
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MEDIA, PA 19063  
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HS-25  
BOB & SUSAN THAU  
108 TOUHEY DR  
STEVENSVILLE, MD  
21666 410-643-2022

HS-81  
HAROLD VAN DYCK  
4146 HOLLETT'S CORNER  
ROAD  
CLAYTON, DE 19938  
302-378-4401

HS-49  
EARL VANDERVEER  
45 OLD YORK RD  
YARDVILLE, NJ 08620  
609-298-9695

HS-53, 54  
BILL VEASEY  
16 GILL DRIVE  
NEWARK, DE 19713  
302-738-5451

HS-56  
BARB WACHTER  
109 N EARLTON RD  
HAVRE DE GRACE, MD  
21078  
410-939-1904

HS-87  
ELIZABETH WELSH  
1521 DOWN ST  
MEDIA, PA 19063  
610-565-5859

HS-3  
CHRISTOPHER WHITE  
70 WATERWHEEL DR  
PORT DEPOSIT, MD 21904  
410-939-4779

HS-12

PAUL WOLF, SR  
RD 6 BOX 133 SUGARMAN  
RD COATESVILLE, PA  
19320  
610-383-8676

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MS-174, 175  
A B FROST COLLECTION  
A STICKNEY  
BOX 181  
BEDFORD HILLS, NY 10507  
914-764-9125

MS-124, 125  
LISA MCDERMOTT  
ABERDEEN PROVING  
GROUND  
917 WINTERS CT  
BEL AIR, MD 21014  
410-420-1820

MS-106, 107  
LINDA AMTMANN  
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BALTIMORE, MD 21221  
410-391-1217

MS-134  
BRUCE APPELL  
12 HILLMAN CT  
ABERDEEN, MD 21001  
410-272-3839

MS-178  
ARTISTRY IN GLASS  
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32 SHIP DRIVE  
LITTLE EGG HARBOR, NJ  
08087  
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MS-90A  
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OXFORD, MD 21654  
410-2265425

MS-118, 119  
BARNEGAT BAY DECOY &  
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TUCKERTON, NJ 08087  
609-296-8868

MS-192  
PAULA BARONNER  
331 DURANT ST  
JOHNSTOWN, PA 15906  
814-535-2464

MS-73, 74  
CLARENCE TITBIRD  
BAUER 742 LINDEN LANE  
HDG, MD 21078  
410-939-5191

MS-141, 142  
STU BEITLER  
1527 BURKHART ST  
HELLERTOWN, PA 18055  
610-838-2491

MS-70  
DONNA BELINKO  
105 CROYDON RD  
BALTIMORE, MD 21212  
410-377-2191

MS-9, 10  
BEATRICE BERLE  
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COROLLA, NC 27927  
919-453-2718

MS-203  
BILL'S DECOYS  
WILLIAM A STREAKER  
P.O. BOX 308  
1550 TURKEY POINT RD  
NORTH EAST, MD 21901  
410-287-5134

MS-19  
DAVID BLACKISTON  
300 TRUSLOW RD  
CHESTERTOWN, MD 21620  
410-778-0943

MS-111  
LARRY F. BLOSS  
11907 HOMEWOOD ST NW  
CUMBERLAND, MD 21502  
301-777-0743

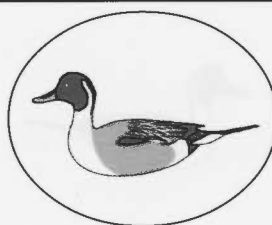
MS-65, 66  
BRYON BODT  
2917 CHURCHVILLE RD  
CHURCHVILLE, MD 21028  
410-734-7702

MS-1  
CLOVIS & RAMONA  
BOLEN  
749 TYDINGS RD  
HAVRE DE GRACE, MD  
21078  
410-939-0910

MS-155, 156, 157  
BOOKS PLUS  
LUKE CUCCIA  
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LODI, NJ 07644  
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MS-22, 23  
BORING WATERFOWL  
BUTCH & MARY CAROL  
LARRIMORE  
P.O. BOX 102  
BORING, MD 21020  
410-429-2989

MS-132, 133  
ART BOXLEITNER  
18 MAIN ST  
WILLOW STREET, PA 17584  
717-464-2513

MS-31  
BRICKERVILLE ANTIQUES  
LISA TRAYER  
117 E 28TH DIV HWY  
LITITZ, PA 17543  
717-627-2464

MS-194, 195  
JIM BRITTON  
2707 PINERIDGE LANE  
POWHATAN, VA 23139  
804-598-4370

MS-164, 165+OUTSIDE MS  
VERNON BRYANT  
90 GREENBANK RD  
PERRYVILLE, MD 21903  
410-287-8548

MS-139, 140  
LINDA & WES BULL  
2317 BOWERSOX RD  
NEW WINDSOR, MD 21776  
410-875-2260

MS-45, 46  
LEONARD BURCHAM  
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21078 410-939-2971

MS-152, 153  
CANVASBACKS LTD

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21078  
410-939-2458

MS-82  
DANIEL CARSON  
14 MATTE LANE  
HAVRE DE GRACE, MD  
21078  
410-939-5723

MS-144, 145, 146  
CARVERS CORNER  
36 LEO PLACE  
LODI, NJ 07644  
201-365-2202

MS-114A  
MICHAEL B. CHONKO  
11306 CREEK ROAD SE  
CUMBERLAND, MD 21502  
301-777-5087

MS-55, 56  
JOHN H CLARK  
1620 CHAPEL RD  
HAVRE DE GRACE, MD  
21078  
410-939-5889

MS-76, 77  
WALTER M. CLEVINGER  
3621 5TH AVE N  
ST. PETERSBURG, FL 33713  
727-321-1283

MS-7, 8  
JOHN COLLIER  
636 KENSINGTON AVE  
SEVERNA PARK, MD 21146  
410-315-9787

MS-80, 81  
JOSEPH L. COOK  
949 CHESAPEAKE DR  
HAVRE DE GRACE, MD  
21078  
410-939-3714

MS-17, 18  
WILLIAM CORDREY  
P.O. BOX 651  
BARNEGAT LIGHT, NJ  
08006  
609-494-8677

MS-128, 128A  
DAUGHERTY WILEY  
ARTWORKSRD  
#6 BOX 631-A  
NEW CASTLE, PA 16101  
724-924-2619

MS-75  
DECOY MAGAZINE  
JOE ENGERS  
P.O. BOX 787  
LEWES, DE 19958  
302-644-9001

MS-20  
MIKE DEDEKIND  
2212 FAIRVIEW ST  
WEST LAWN, PA 19609

610-678-9380

MS-24, 25  
LAURA DENARDO  
3404 ELLIOTT ST  
BALTIMORE, MD 21224  
410-558-1493

MS-127  
RICHARD DERROW  
115 FLINT AVE  
HARRISONBURG, VA 22801  
540-432-9608

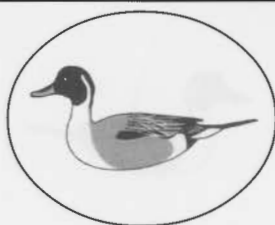
MS-181  
RALPH EBBENHOUSE  
P.O. BOX 516  
CROWNSVILLE, MD 21032  
410-370-9170

MS-108, 109  
NED EWELL  
4 MOOREPARK CT  
COCKEYSVILLE, MD 21030  
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WILLIAM FAIX  
19 SCHOOL HOUSE LANE  
NORTH EAST, MD 21901  
410-287-2033

MS-83, 84  
DAVE FANNON  
THOMAS WELSH  
14048 LEE HWY  
AMISSVILLE, VA 20106  
540-937-4675

MS-78  
CLARENCE FENNIMORE  
250 SCHOOLHOUSE RD  
WRIGHTSTOWN, NJ 08562  
609-758-7272

MS-68, 69  
HENRY FLECKENSTEIN, JR  
P.O. BOX 577  
CAMBRIDGE MD 21613  
410-221-0076

MS-61, 62-63  
FLYWAY DECOYS  
WALT & CINDY JONES  
2586 ROUTE 563  
GREENBANK, NJ 08215  
609-965-6524

MS-138  
FRANK & FRANK  
SPORTING COLLECTIBLES  
422 LAKEWOOD  
FARMINGDALE RD  
HOWELL, NJ 07731  
732-938-2988

MS-103,104  
LOUIS FRISINO  
7862 W.B & A.RD. SEVERN  
MD 21144  
410-551-5440

MS-176, 177  
JOYCE C. GAGEN

6 CRAGMOOR DR  
SHAMONG, NJ 08088  
609-268-1926

MS-37, 42  
ROBERT S. GERARD  
P.O. BOX 2153  
SETAUKET, NY 11733  
516-941-4270

MS-49  
WILLIAM GIBIAN  
93 MARKET STREET  
ONANCOCK, VA 23417  
757-787-8341

MS-197  
MICHAEL GLEASON  
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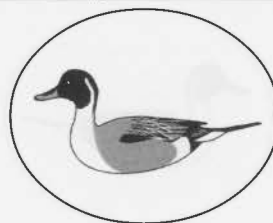
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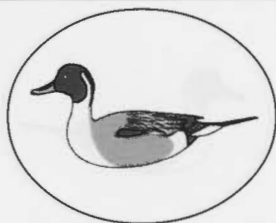
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\*Slide Program

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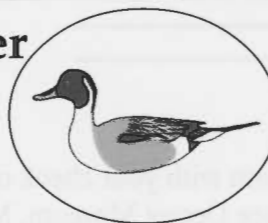
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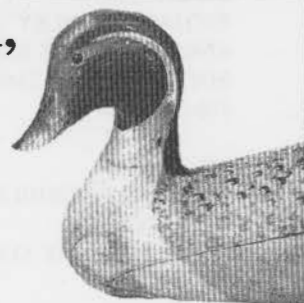
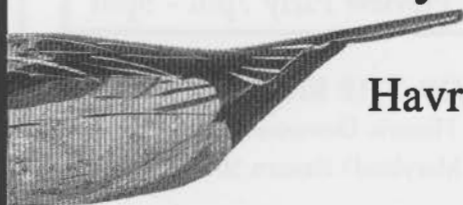


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### Membership Application

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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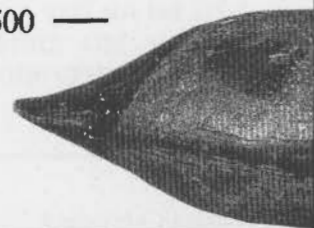
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# CALENDAR

## April

**23, 24, & 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, 8, & 9**

18th Annual Decoy, Wildlife Art & Sportsman Festival. Over two hundred exhibitors. Held at Havre de Grace Middle and High Schools, and at the Decoy Museum. Decoys, Waterfowl Artists, Carving and Painting Competitions, History Alive, Retriever Demos., Live Auction Sat. evening, and more! For more information: The Havre de Grace Decoy Museum, P.O. Box 878, Havre de Grace, MD 21078. (410) 939-3739.

**22 & 23**

"Fantasies in Wood Carving," 2nd Annual Show. Held at the Brownstown Community Center, 21311 Telegraph Road, Brownstown, MI. Presented by the Michigan Carvers & Collectors Assoc. Competition in Decoys, fish and other wood carvings. Demos in wood carving both days. Vendors and exhibitors wanted. Contact: Chairman, Jim Canterbury (734) 675-9395 or Vendor Chairman, Ben Pappas (734) 284-0324.

## June

**5**

8th Annual Volunteer & Carver's Appreciation Day. A late afternoon picnic honoring carvers, volunteers & friends of the museum. Held at the Havre de Grace Decoy Museum. For more information call: (410) 638-3739.

**26**

Lake Memorabilia & Classic Boat Auction. Preview at 9 am, auction at 12 noon. An auction of classic & vintage boats, outboard motors (over 50), nautical objects, etc. Everything relating to life on Lake Winnepesaukee, NH. To benefit the NH Antique & Classic Boat Museum. Moody Mountain Farm, Pork Hill Rd. (off Route 26), North Wolfeboro, NH. For more information: (603) 569-0000.

## July

**17**

6th Annual Decoy Museum Yard Sale. Havre de Grace, Maryland. Rare finds, books and oddities of all sorts. Held on the grounds of the Bayou Condominiums and the Havre de Grace Decoy Museum. Donations welcome! Hours: 8 am - 2 pm. For more information: (410) 939-3739.

**22 & 23**

The Annual Summer Decoy Auction at the Cliffhouse, Ogunquit, ME by Guyette/Schmidt. Indoor Buy, Sell & Swap meet held July 21, 22 & 23, 1999. Approximately 800 investment quality lots of decoys and related items. Consignments will be accepted for this auction until June 1, 1999. Catalog \$32.50. For more information or to consign decoys: Gary Guyette (207) 778-6256 or Frank Schmidt (207) 625-8055.

**31**

3rd Annual Sporting Clays Event. Golts, Maryland. Lewis Class Awards, Quail Flush, and 5 Stand. Prizes, live auction, raffles. Held at Alexander Sporting Farms. Registration from 10 am - 12:30 pm. Registration fee \$50.00 for 50 targets. For more information: (410) 939-3739.

## September

**11 & 12**

12th Annual Duck Fair. Havre de Grace, Maryland. 75 wildfowl carvers and artists on exhibit, retriever demonstrations, children's decoy painting, live and silent auctions, head whittling contest, children's activities and more. Held on the grounds of the Bayou Condominiums & Decoy Museum. Free Admission. Saturday 9-5, Sunday 10-4. For more information: (410) 939-3739.

**19**

Southern Maryland Antique Fishing Tackle & Hunting Equipment Show & Sale. Held at the Holiday Inn, 1 St. Patrick's Drive, Waldorf, MD. Information: Michael Kerr (301) 862-1535 days.

# EXHIBIT UPDATE

## Oliver Lawson Decoys & Decorative Carvings

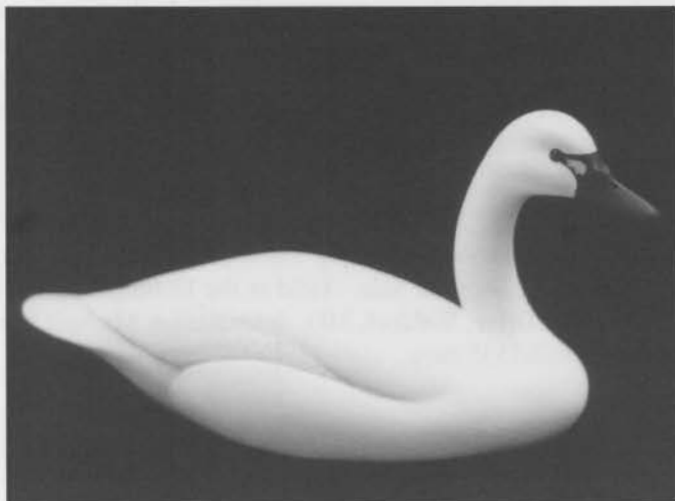
In celebration of Oliver Lawson's tenure as the 1999 Honorary Chairman, the museum is exhibiting several collections of his carvings. The decoys and decorative carvings on display will please both old and new admirers of Mr. Lawson's work. There are gunning decoys and miniature carvings from the 1950s, decorative songbirds from the 1970s, and decorative slicks from the 1980s; not to mention some of Mr. Lawson's most recent creations. In all, the exhibit spans the career of an exceptionally talented carver. But you don't have to take our word for it, visit the museum to see for yourself. You will not be disappointed!

The museum wishes to thank Michael and Diane Affleck, Fred Gillotte, Jr., and Dr. Morton and Carol Kramer for allowing us to exhibit their personal treasures. The collections will remain on display through June 1999.



ABOVE: *Pileated woodpecker*, 1998. Photo by M.J. Murphy.

LEFT: *Canada geese*, 1973. Photo by M.J. Murphy.



ABOVE: *Sleeping mallard*, 1982. Photo by M.J. Murphy.

LEFT: *Swan*, 1985. Photo by M.J. Murphy.



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# Weekend Carving Demonstrations at the Havre de Grace Decoy Museum

April 17, Ken Clodfelter  
April 18, Dick and Linda Robinson  
April 24, Bill Meyers  
April 25, Open  
May 1, Mike Gleason  
May 2, Open  
May 8, Charlie Joiner  
May 9, Open  
May 15, Bob Hess  
May 16, Open  
May 22, Joe Cook

May 23, Open  
May 29, Leonard Burcham  
May 30, John Ingolia  
June 5, Charlie Joiner  
June 6, Charlie Joiner  
June 12, Open  
June 13, Bryan Bodt  
June 19, Open  
June 20, Mike Gleason  
June 26, Joe Cook  
June 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!

## The Decoy Museum would like to thank the following businesses for their support

Mallins Rod & Gun Supply, Lancaster, PA  
Bittner's Cafe, Churchville, MD  
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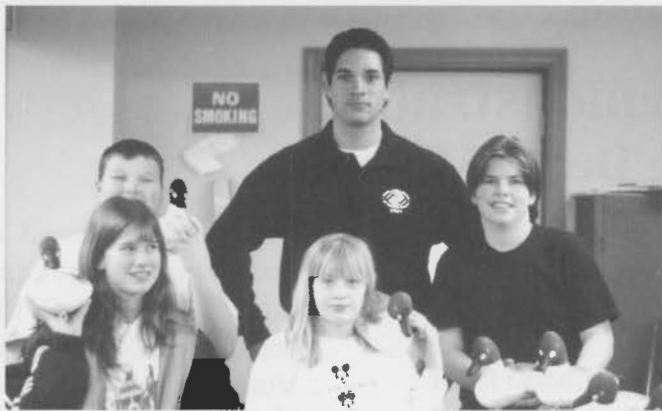
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LEFT: Vernon Bryant's class. Photo by Mary Jo Murphy

## MUSEUM NEWS

### Boys and Girls Club Carving Classes

Thirty members from the Edgewood, Havre de Grace, and Aberdeen Boys and Girls Club attended carving classes at the Havre de Grace Decoy Museum during the months of February and March. The Boys and Girls Club provided transportation to and from the museum for the five week sessions. Carver Vernon Bryant taught the class from Havre de Grace to make buffleheads. The class from Aberdeen was taught by carver Charlie Jobes to make canvasbacks, and carver Leonard Burcham taught the class from Edgewood to make miniature canvasbacks.

The children enjoyed learning all the steps in making a decoy. At the end of the five weeks the children took their completed decoy home with them. These classes were made possible through a grant from the Harford County Cultural Advisory Board. The Cultural Advisory Board receives funds from the State of Maryland through the Maryland State Arts Council and the Harford County Government.

Thank you to the carvers who made time to teach the children, the Harford County Cultural Advisory Board for the funding, and the Boys & Girls Club for their participation and cooperation.

### Carving Demonstrations

On Saturday, May 8, 1999, during the Decoy, Wildlife Art & Sportsman Festival, Past Honorary Carver Charles Joiner will be painting decoys in the R. Madison Mitchell workshop. Stop by anytime between 9 a.m. and 4 p.m. to watch, talk, or listen to Charles Joiner. Remember to have your Festival booklet signed. The workshop is located behind the Decoy Museum.



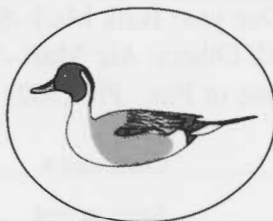
Charlie Jobes watches a student's painting technique. Photo by Mary Jo Murphy.



Leonard Burcham demonstrating painting. Photo by Mary Jo Murphy

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