

The Canvasback

Spring 2000
Vol. 9, No. 2

Havre de Grace Decoy Museum

\$4.00



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Havre de Grace Decoy Museum



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

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ON THE COVER

Photos of the Holly family surround a "Daddy" Holly canvasback.

FROM THE EDITOR

For much of the Decoy Museum staff, this will be our first Decoy, Wildlife Art & Sportsman Festival. What an experience! We have all been very impressed at the level of interest that this event generates. Since the first letters went out last September, exhibitors have been scrambling to reclaim their favorite tables and secure new prime locations. In all, over 170 vendors will be exhibiting their work this year!

We have also been very pleased by the community's support of the Festival. The administrative staffs of the Havre de Grace Middle and High Schools have once again agreed to let us occupy their buildings for the weekend, and they have been most helpful in planning this event. Twelve major sponsors are generously supporting the 2000 Festival, and numerous local businesses have contributed at the patron level or placed advertisements in this issue of *The Canvasback*. Such generosity does not exist only among businesses, however. Fifty-nine individuals or couples have enlisted as festival patrons, and of that number, twenty-two have donated \$100 to the cause!

But a successful Decoy Festival requires more than monetary support. I would like to take this opportunity to thank the army of volunteers who turn out each year to staff the Festival. Many of these tireless individuals serve from the set-up process on Friday afternoon through the clean-up on Sunday evening! And some volunteers, including our board members, begin working on the Festival from the earliest planning stages six months in advance!

The Decoy Museum sincerely appreciates everyone's enthusiasm for this event. Without the public's interest, our members' support, and our volunteers' hard work, the Festival could never happen! Thanks to you, the 19th Annual Decoy, Wildlife Art & Sportsman Festival promises to be our best ever!

Sincerely,

Jennifer Jones

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2000**

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The Canvasback
Havre de Grace Decoy Museum
215 Giles Street
Havre de Grace MD 21078
(410) 939-3739

*From
the
President*



Dear Museum Member:

It is again time for our annual Decoy, Wildlife Art & Sportsman Festival. We hope that as many members as possible will attend. The quality of the exhibits has definitely improved this year with the focus being on wildlife carvings and art, old and new, rather than unrelated crafts. We anticipate an even better carving competition with a larger group of entries in many categories. "Spittin' Willy" and his "History Alive" program will return with a new performance. Visitors to the Festival will enjoy themselves much more by taking advantage of all variety of activities that will be available over the weekend. A schedule of these events is included in this issue.

As you enjoy the Festival, you will be impressed by how smoothly everything runs. A great deal of the credit for this goes to our dedicated staff members who have been working on Festival plans for the past year. However, none of this would be possible without the legion of loyal volunteers that help each year. We never have enough volunteers!

Volunteers are needed, not just for the Festival, but throughout the year. Each function of the museum requires more than just our staff to be a success. It requires the help of members who perform tasks from stuffing envelopes and managing the admission desk to planning and running the live auctions, silent auctions, and bake sales. As you can see, volunteers are the lifeblood of our museum.

We sure could use your help also! Any member who would like to help in any capacity will be welcome. Simply contact Jennifer Jones, our director at the museum, any weekday at (410) 939-3739. Please give it some thought.

Yours truly,

A handwritten signature in dark ink that reads "John A. Carriere". The signature is written in a cursive style with a large, sweeping "J" and a small "W" at the end.

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.

Autographs

Place
Stamp
Here

1982-2000 Havre de Grace Decoy Festival

Honorary Chairmen

Autograph:

1982 R. Madison Mitchell
deceased

R. Madison Mitchell

1983 Paul Gibson
deceased

Paul Gibson

1984 Charles Bryan

1985 No Chairman

1986 Robert Litzenberg
deceased

1987 Charles Joiner

1988 Captain Harry Jobs

1989 Captain Bill Collins

1990 Captain Roger Urie

1991 James Pierce

1992 James Currier
deceased

James A. Currier

1993 William "Bill" Schauber
and

Allan Schauber

1994 Robert McGaw
deceased

Robert F. McGaw Jr.

1995 J. Evans McKinney

1996 Harry V. Shourds II

1997 Ronald Rue

1998 Lem and Steve Ward
deceased

1999 Oliver Lawson

2000 John "Daddy" Holly,

James Holly,

William "Bill", and

John Holly Jr.

deceased

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

2000 No Artist

HAVRE DE GRACE

Has Many Fine Attractions

DECOY MUSEUM
THE PROMENADE
CONCORD LIGHTHOUSE

*and for lunch & dinner,
one truly GREAT restaurant!*

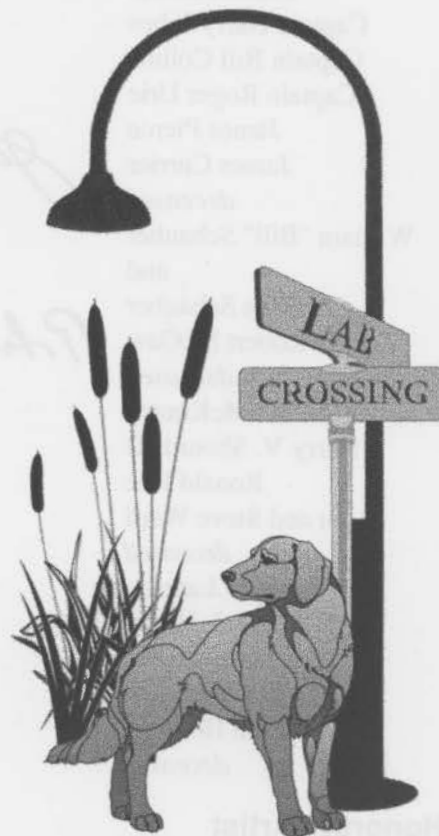
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Festival Program

Dates

May 5, 6, 7, 2000

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)

2000 Honorary Chairmen

John "Daddy" Holly, James Holly, William Holly, and John Holly, Jr.

2000 Festival Bird

Canvasback

Admission Prices

\$5.00 per day. \$8.00 for a weekend pass. Children under 12 are admitted free.

FRIDAY, MAY 5 EVENT SCHEDULE

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

SATURDAY, MAY 6 EVENT SCHEDULE

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

6:30 - 9:00 a.m. Exhibitor Breakfast

Bayou Restaurant, U.S. Route 40

10:30 a.m. Atlantic Flyway Classic Carving Competition Judging

HS Auxiliary Gym

* Decorative L/S Floating Division

* Decorative L/S Non-floating Division

* Decorative Miniature Division

* Gunning Decoy Division

Sponsored by County Banking and Trust

11:30 a.m., "History Alive" performance

Featuring "Spittin' Willy" Pawley.

MUS Library

Sponsored in part by state funds from the Maryland Commission for Celebration 2000

12:00 p.m. Live Auction Preview

HS Auditorium

12:00, 1:00 Retriever Demonstrations

MUS Grounds

12:30 to 3:00 p.m.

12:00 & 3:00 p.m.

3:00 p.m.

5:30 p.m.

Postal Service Stamp Cancelling & Past Honorary Chairmen Autograph Session

MS Library

Silent Auction

HS Lobby

Live Auction Bidder Registration

HS Auditorium

Live Decoy Auction

HS Auditorium

Sponsored by Hostetter Agency, Inc.

SUNDAY, MAY 7 EVENT SCHEDULE

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

10:30 a.m.

Carving Competition Judging

HS Auxiliary Gym

* Youth Gunning Division

Sponsored by J.M. Huber Corporation & Foredom Electric Co.

* Decorative Slick Division

* Decorative L/S Fish Division

Sponsored by County Banking and Trust

11:00 a.m.

Carving Competition Judging

MUS Grounds

* Gunning Rig Division

Sponsored by County Banking and Trust

12:00 p.m.

Carving Competition Judging

HS Auxiliary Gym

* Cocktail Division

Sponsored by County Banking and Trust

12:00, 1:00 & 2:00 p.m.

Retriever Demonstrations

MUS Grounds

12:00 &

Silent Auction

3:00 p.m.

HS Lobby

1:00 p.m.

Head Whittling Contest

MS Stage

Sponsored by Mitchell-Smith Funeral Home

3:45 p.m.

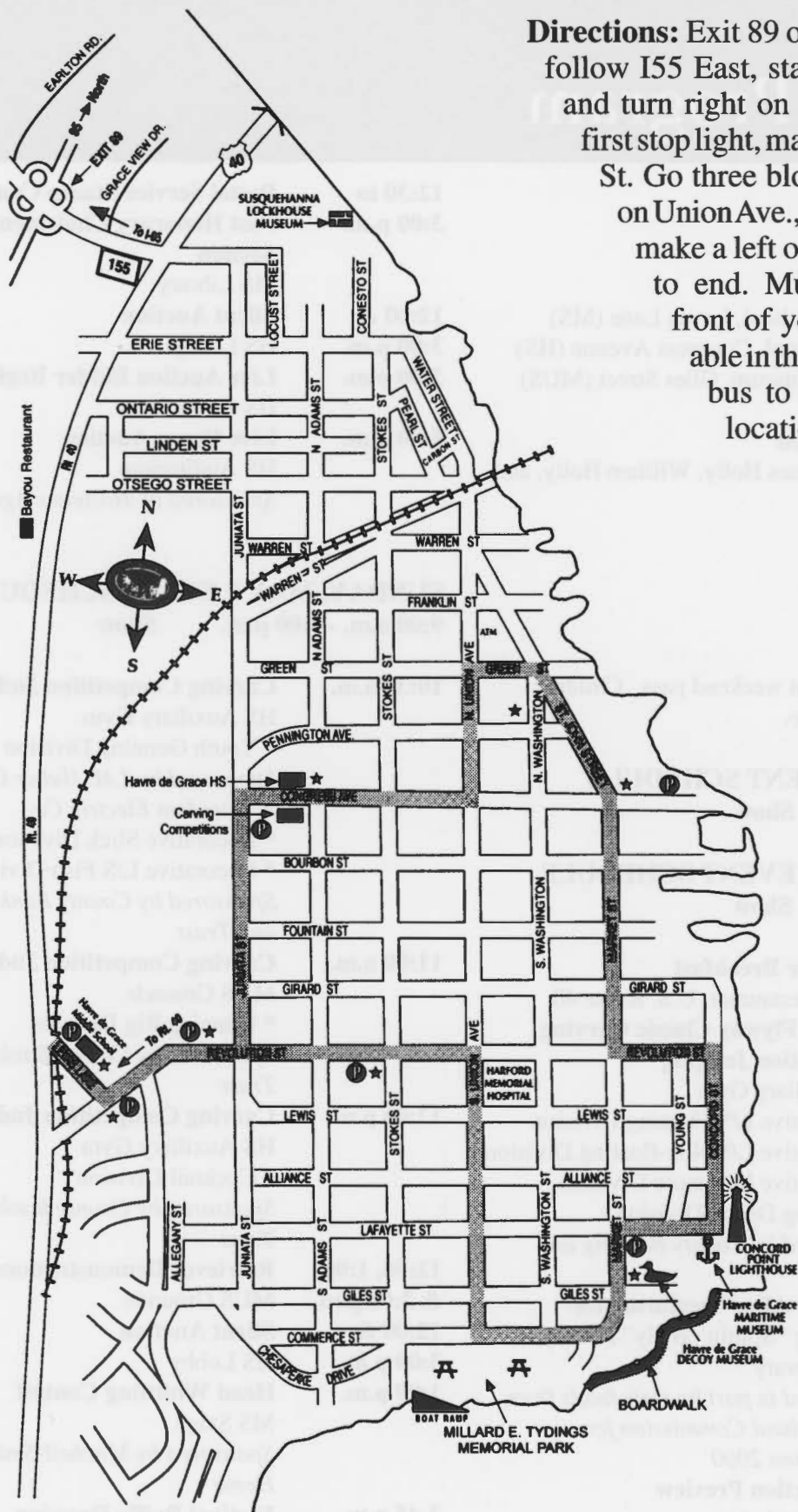
Festival Raffle Drawing

MS Lobby

4:00 p.m.

Festival Closes

Directions: Exit 89 off of Interstate 95, follow I55 East, stay in the left lane, and turn right on Juniata St. At the first stop light, make a left on Otsego 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.



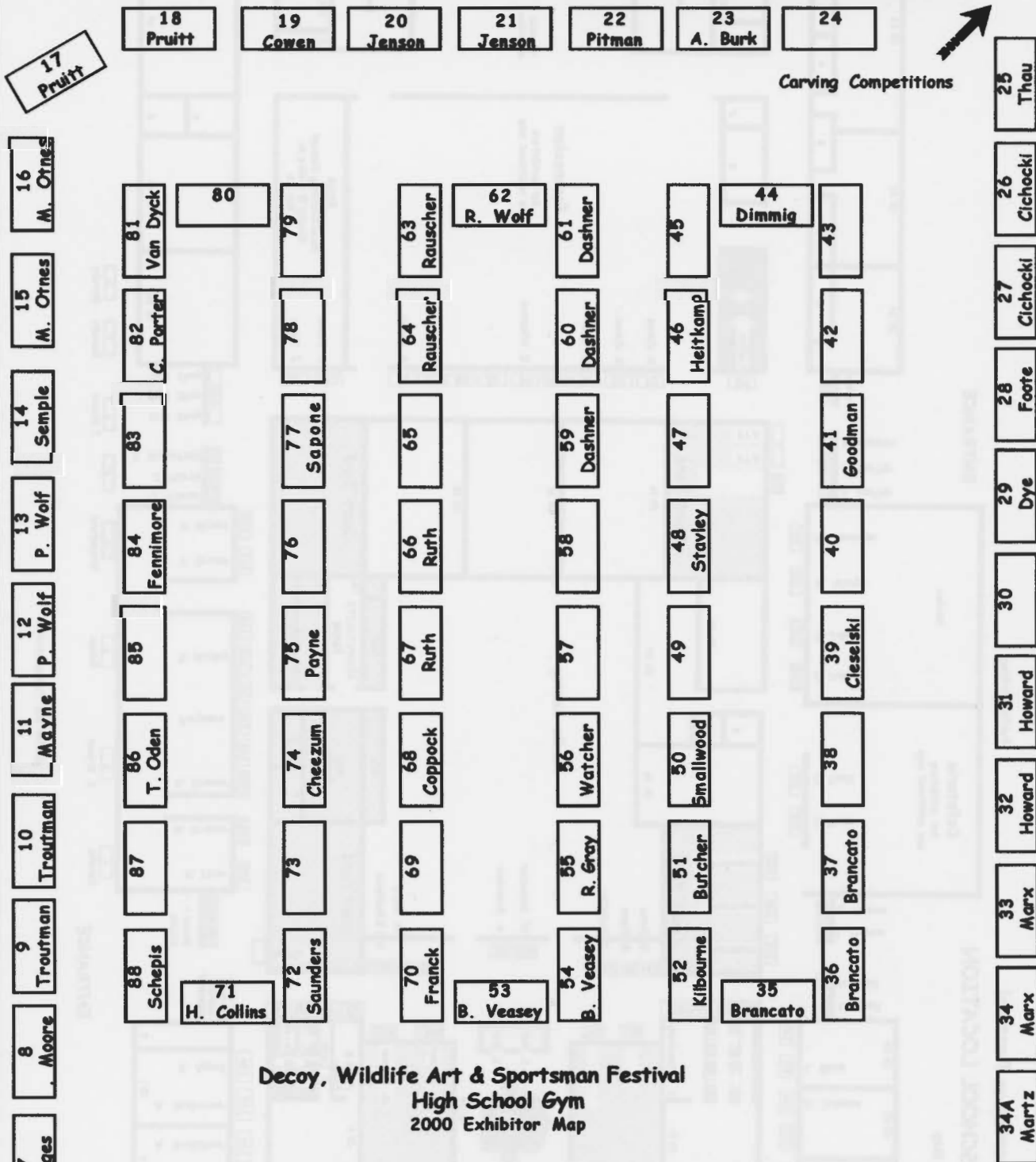
Legend

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

Competition Entrance

Tables 5

Chairs 10

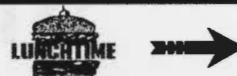


Decoy, Wildlife Art & Sportsman Festival
High School Gym
2000 Exhibitor Map

- 6 Gift Shop
- 5 Gift Shop
- 3 C. White
- 2 Leslie
- 1 Leslie

Ducks Unlimited
Susq. Waterfowl

Hospitality Room



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

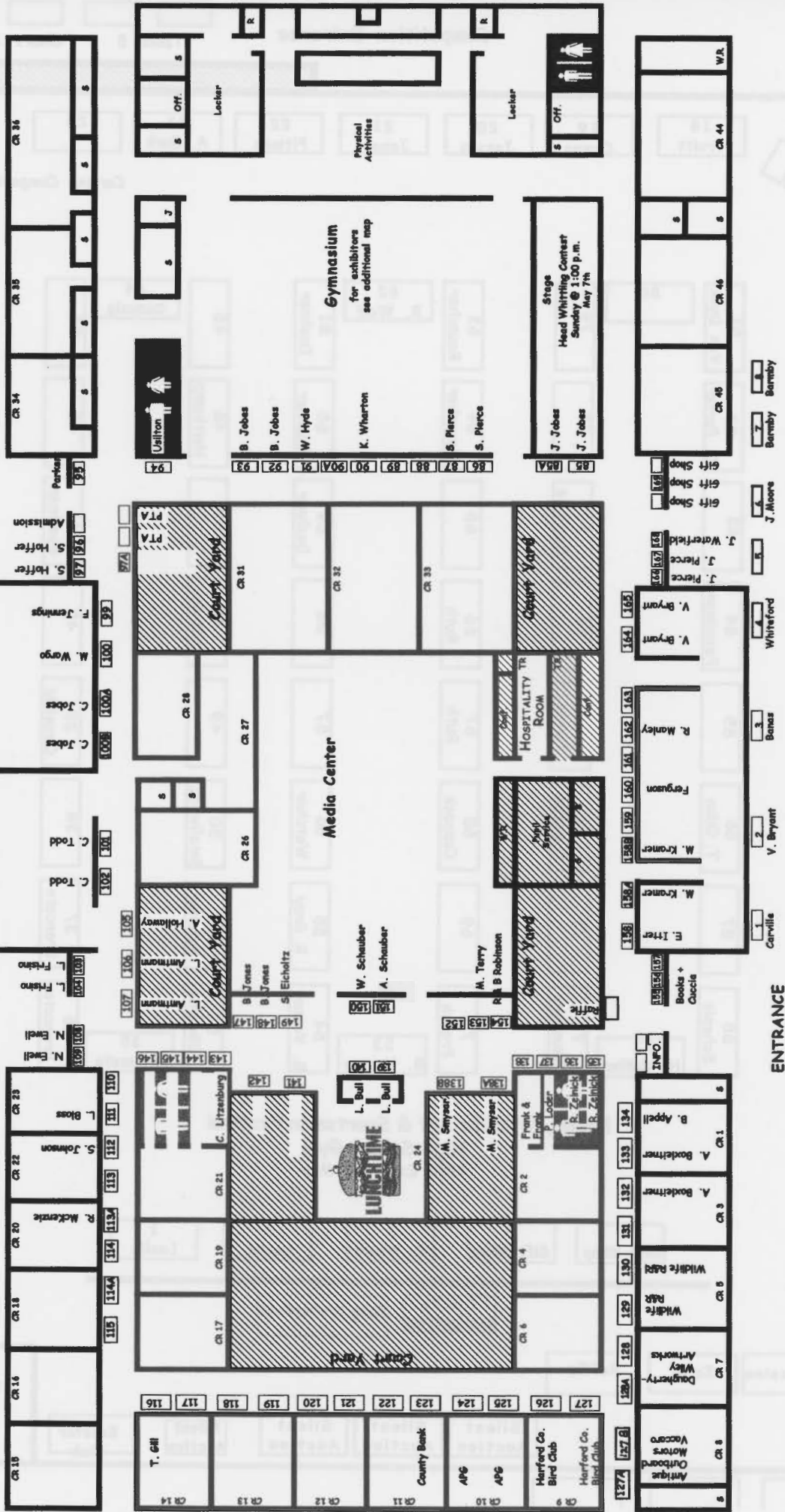
Decoy, Wildlife Art & Sportsman Festival

HAVRE DE GRACE MIDDLE SCHOOL LOCATION

2000 Exhibitor Map

Public Parking

ENTRANCE



Decoy, Wildlife Art & Sportsman Festival MIDDLE SCHOOL GYM 2000 Exhibitor Map

STAGE - TABLES

Holly Display 30
Holly Display 29

Mengel 28
Mengel 28 A

1 Bolen
2 Falk
3 H. Jobs
4 H. Jobs
5 Straubung
6 Straubung
7 J. Collier
8 J. Collier
9 B. Berle
10 B. Berle

36 Sinclair
35 Sinclair
31 L. Troyer
32 Weaver
33 Purner
34 Purner

54 53
6. Wagoner 6. Wagoner
52 49 W. Gibson
50 Kerlin
51 D. Coleman

72 Sullivan
71 Oberender
67 Sullivan
70 Belinke
68 Fleckenstein
69 Fleckenstein

11 S. Ley
12 S. Ley

42 R. Gerard
37 R. Gerard
41 Malchione
40 Malchione
38 Holecheck
39 Holecheck

60 P. Moore
59 Robinson
58 Robinson
55 Clark
56 Clark
57 Ingolia

78 C. Fennimore
77 W. Cleavenger
76 W. Cleavenger
73 Bauer
74 Bauer
75 Engers

13 D. Walker
14 D. Walker
15 D. Walker

48 Vincenti
47 Vincenti
43 Vincenti
44 Vincenti
46 Burcham
45 Burcham

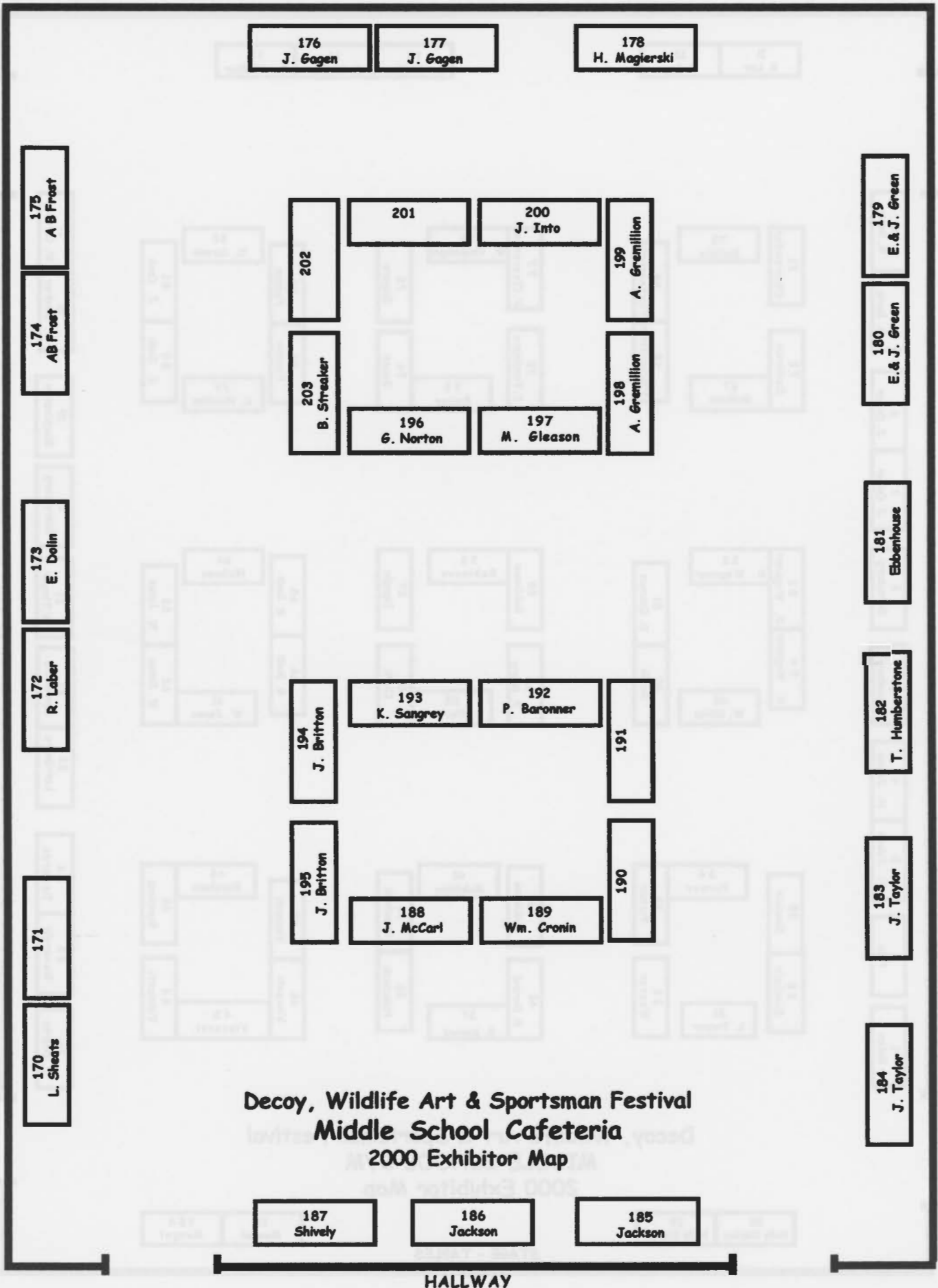
66 B. Bodt
65 B. Bodt
64 Hickson
61 W. Jones
62 W. Jones
63 W. Jones

84 Fannon
83 Fannon
79 C. Hawkins
80 J. Cook
81 J. Cook
82 D. Carson

26 P. Shertz
25 Denardo
24 Denardo

23 Larrimore
22 Larrimore
21 W. Thayer
20 Bahrenburg

19 Blackinton
18 W. Cardrey
17 W. Cardrey



**Decoy, Wildlife Art & Sportsman Festival
Middle School Cafeteria
2000 Exhibitor Map**

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1987 - 2000

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2000 HAVRE DE GRACE DECOY FESTIVAL AUCTION

Saturday, May 6, 2000

Preview begins at 12:00 noon.

Bidder Registration begins at 3:00 p.m.

Havre De Grace High School Auditorium

**FOLLOWING IS THE AUCTION LIST AS
OF MARCH 31, 2000. FULL LIST AVAILABLE AT
FESTIVAL.**

- | | | | |
|-----------|--|-----------|--|
| 1. _____ | Canada Goose by Capt. Harry Jobes, signed. | 18. _____ | Bufflehead Pair by Bill Porterfield, signed. |
| 2. _____ | Ringneck Pair by Jim Pierce, 1983, signed and dated. | 19. _____ | Redhead Drake by Madison Mitchell, 1950. |
| 3. _____ | Shoveller Pair by Pat Vincenti, 1984, signed and dated. | 20. _____ | Coot by Clarence Bauer, 1987, signed and dated. |
| 4. _____ | Canvasback Drake by Charlie Bryan, 1969, signed and dated. | 21. _____ | Redhead Drake, Great Lakes/Lake Champlain, 1930. |
| 5. _____ | Bufflehead Pair by Evans McKinney, 1989, signed and dated. | 22. _____ | Wood Duck Drake by Clarence Bauer, 1981, signed and dated. |
| 6. _____ | Black Duck Sleeper by Jim Pierce, signed. | 23. _____ | Scaup Hen by Howard Furacher, 1991, signed and dated. |
| 7. _____ | Ringneck Pair by Jim Pierce, signed. | 24. _____ | Scaup by Ira Hudson (1893-1949), circa 1930s. |
| 8. _____ | Pintail Pair by Charlie Bryan, 1997, signed and dated. | 25. _____ | Wood Duck Pair by Ed 'Pop' Sampson, 1981, signed. |
| 9. _____ | Bufflehead Pair, miniature by Oliver Lawson, 1958, signed and dated. | 26. _____ | Ringneck Pair by Bob Litzenberg, 1988, signed and dated. |
| 10. _____ | Redhead Drake by Charlie Byran, 1992, signed and dated. | 27. _____ | Pintail Pair by Jimmy Pierce, signed. |
| 11. _____ | Goldeneye Pair by Evans McKinney, 1989/1990, signed and dated. | 28. _____ | Blue-winged Teal Pair by Bob Litzenberg, 1989, signed and dated. |
| 12. _____ | Scaup by Charles Bryan, signed. | 29. _____ | Mallard Drake by Cap'n Roger Urie, 1994, signed and dated. |
| 13. _____ | Mallard Drake, miniature by JR Townsend, 1991, signed and dated. | 30. _____ | Cinnamon Teal Pair by Bob Litzenberg, 1990, signed and dated. |
| 14. _____ | Hooded Merganser Pair by Dick Robinson, 1991, signed and dated. | 31. _____ | Canvasback Wooden Wing Duck by Scott Jackson, circa 1905, (Bob Litzenberg collection from the sink box rig of Dick Armour, Charlestown, MD). |
| 15. _____ | Pintail Pair by Dick Robinson, 1987, signed and dated. | 32. _____ | Redhead Drake by M.D. Gates, Chestertown, MD., 1994, signed and dated. |
| 16. _____ | Mallard Pair by Roger Urie, 1994, signed and dated. | 33. _____ | Redhead Hen, oversize, by R. Madison Mitchell, 1952, signed and dated. |
| 17. _____ | Spotted Sandpiper by Ernie Mauldin, 1992, signed and dated. | 34. _____ | Goose by R. Madison Mitchell, 1982, signed and dated. |

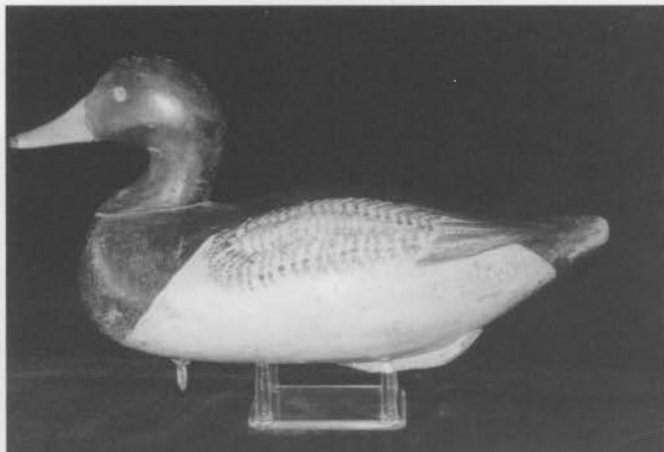
The Auction Committee of the Havre de Grace Decoy Museum believes that the information provided is true and correct. Such information, though believed accurate, is not guaranteed. All Auction Items Are Sold As Is!

Terms of Sale: cash, personal check, Visa, and MasterCard. A 10% buyers premium and 5% sales tax will be added to all winning bids.

Buyer's premium benefits the Havre de Grace Decoy Museum. Many thanks for your support of the auction and the museum.

Auction Sponsored By: Hostetter Agency Inc.

35. _____ Canvasback Hen, circa 1910, attributed to Barnard family, (used on Susquehanna Flats).
36. _____ Canvasback Drake, Holly body, branded J.S.M., circa 1900.
37. _____ Black Duck, cork, Havre de Grace style, circa 1950s.
38. _____ Pintail Pair, half-size, by Ed Sampson, mounted on bases, circa 1950s.
39. _____ Canvasback Drake by Paul Gibson, circa 1940s.
40. _____ Canvasback Drake by John B. Graham, circa 1905.
41. _____ Bluebill by Norris Pratt, painted by Lem Ward, circa 1950s.
42. _____ Blackhead Drake by R. Madison Mitchell, circa 1957.
43. _____ Pintail Pair by Bill Joiner, 1986, signed and dated.
44. _____ Wood Duck Pair by Ron Laber, 1993, signed and dated.
45. _____ Blue-winged Teal Drake by Zack Ward.
46. _____ Wood Duck Pair by Willard Caudill, signed.
47. _____ Baldpate Pair by Bill Joiner, 1986, signed and dated.
48. _____ Mallard Drake by Mike Affleck, 1985, from Mitchell D.U. Dinner, 1985, signed and dated.
49. _____ Baldpate Drake by R. Madison Mitchell, 1979, signed and dated.
50. _____ Bluebill Hen by R. Madison Mitchell, 1969, signed and dated.
51. _____ Pintail Drake, sleeping, by Capt. Harry Jobes, 1982, signed.
52. _____ Canvasback Drake by Roe Terry, 1990, signed and dated.
53. _____ Black Duck Pair, cork, by Cigar Daisey, 1986, signed.
54. _____ Widgeon Pair by Charlie Bryan, 1993, signed and dated.



Scaup drake, attributed to Bob McGaw.

55. _____ Scaup Drake, working decoy by Madison Mitchell, circa 1960s.
56. _____ Canvasback Drake, old working decoy, Chesapeake Bay area.
57. _____ Canvasback Drake, Herters Factory Decoy, circa 1970s.
58. _____ Scaup Drake by Joe Fitzwater, Potomac, MD, old working decoy, cork, circa 1920s.
59. _____ Mallard Drake, Mason Factory Decoy, standard painted eye, original paint.
60. _____ Goldeneye Drake, Mason Factory Decoy, standard glass eye, repaint, shot holes (VT. Bacon Style).
61. _____ Canvasback Drake, Mason Factory Decoy, standard glass eye, repaint.
62. _____ Scaup Drake, old working decoy, Chesapeake Bay area.
63. _____ Scaup Drake, 'folksy' old working decoy, Chesapeake Bay area.
64. _____ Black Duck, old working decoy, repaint.
65. _____ Scaup Drake, old working decoy, Chesapeake Bay area.
66. _____ 2 Scaup Drakes, old working decoys, New Jersey area, hollow body, original paint, stamped J.A.F. - pegged, with anchors and line.
67. _____ Black Duck, cork, by R. Madison Mitchell, 1956, signed and dated.
68. _____ Limited Edition Print, Decoy Makers of the Susquehanna Flats, 1977 (273/1200); signed by R. Madison Mitchell, Paul Gibson, Jim Pierce, Severn Hall, Harry Jobes, and Evans McKinney.
69. _____ Black Duck, cork, by R. Madison Mitchell, circa early 1960s.
70. _____ Canvasback Pair, 1/2 size, by Michael Affleck, Havre de Grace, MD, 2000, signed and dated.
71. _____ Black Duck Pair, 1/2 size, flying birds on painted landscape plaque, by Michael Affleck, Havre de Grace, MD, 2000, signed and dated.
72. _____ Redhead Pair by Clarence "Titbird" Bauer, 1990, signed and dated.
73. _____ Canvasback Drake, attributed to Paul Gibson, repaint by Severin Hall, shot in wing.
74. _____ Scaup Drake, attributed to August Heinefield, Rock Hall, MD.
75. _____ Canvasback Drake by Capt. Roger Urie, 1991, signed and dated.
76. _____ Canvasback Drake by Leonard N. Lipham Jr., 1991, signed and dated.
77. _____ Redhead Drake by Bill Collins, 1991, signed and dated.

78. _____ Scaup Pair, sponge paint, by Charlie Bryan, 1990, signed and dated.
79. _____ Scaup Drake, attributed to Robert F. McGaw, Havre de Grace, MD.
80. _____ Scaup Drake, attributed to John Glen, Rock Hall, MD.
81. _____ Canvasback Pair, flying, metal wings, by Charles Jobes, 1996.
82. _____ Canvasback Pair by Clarence Bauer, 1953, signed and dated.
83. _____ Redheaded Canvasback, attributed to Daddy Holly (1813-1892), Havre de Grace, MD. (Used on 'Susquehanna' Gunning Rig, circa 1875).
84. _____ Canvasback Pair, killed, by Allen W. Purner, signed.
85. _____ Canvasback Pair by Joey Jobes, 1992, signed and dated.
86. _____ Canvasback Pair, miniature, Charles Jobes, 1994, signed and dated, with stands, with anchor line.
87. _____ Canvasback Pair, half-size, by Leonard N. Lipham, Jr., 1993, signed and dated.
88. _____ Canada Goose, cork, by R. Madison Mitchell, 1956, signed and dated.
89. _____ Canada Goose by R. Madison Mitchell, 1967, signed and dated.
90. _____ Black Duck, cork, by R. Madison Mitchell, circa 1950s.
91. _____ Canada Goose, canvas, by Harry DeMaul, Havre de Grace, MD, circa 1950s.
92. _____ Mallard Drake by Hars Graham, circa 1960.
93. _____ Canvasback Hen Wing Duck by Robert Litzenberg, Elkton, MD., 1986, signed and dated.
94. _____ Canvasback Drake by Robert McGaw, circa 1930s.
95. _____ Redhead Pair by Robert Litzenberg, Elkton, MD., 1987, signed and dated.
96. _____ Coot by Robert Litzenberg, Elkton, MD., 1986, signed and dated.
97. _____ Canvasback Pair by Clarence "Titbird" Bauer, 1990, signed and dated.
98. _____ Bluebill Drake by Robert F. McGaw, circa 1940.
99. _____ Bluebill Hen by R. Madison Mitchell, circa 1940, original paint.
100. _____ Blackduck by R. Madison Mitchell, circa 1948.
101. _____ Canvasback Drake by Robert F. McGaw, circa 1940, all original.
102. _____ Canvasback Drake by Taylor Boyd, Perryville, MD, circa 1918.
103. _____ Canvasback Drake by William Y. Heverin, circa 1915.
104. _____ Coot by Jim Pierce, circa early 1980s, signed.



Scaup pair, sponge paint, by Charlie Bryan, 1990.

105. _____ Brant by Jim Pierce, circa early 1980s, signed.
106. _____ Bluebill by Jim Pierce, circa early 1980s, signed.
107. _____ Redhead by Jim Pierce, circa early 1980s, signed.
108. _____ Canvasback by Jim Pierce, circa early 1980s, signed.
109. _____ Green-winged Teal Pair by Jim Pierce, early 1980s, signed.
110. _____ Blue-winged Teal Pair by Jim Pierce, early 1980s, signed.
111. _____ Cinnamon Teal Pair by Jim Pierce, early 1980s, signed.
112. _____ Pintail Pair by Jim Pierce, early 1980s, signed.
113. _____ Common Merganser Pair by Jim Pierce, early 1980s, signed.
114. _____ Limited Edition Print, Decoys by Jim Pierce, by Valerie A. Lloyd, 1989 (73/700).
115. _____ Blackhead Pair by Charlie Bryan, 1957, signed and dated.
116. _____ Blackhead Drake by Bob McGaw, with original 'dog bone-shaped' weight, circa 1930s.
117. _____ Wood Duck Drake by George Schaub, Towson, MD, circa 1960s.
118. _____ Old Squaw Drake by George Schaub, Towson, MD, circa 1960s.
119. _____ Ruddy Duck Drake by George Schaub, Towson, MD, circa 1960s.
120. _____ Canvasback Pair by Ed Muhler, Parkville, MD, circa 1960, and repainted by Charlie Bryan in 1995.
121. _____ Canada Goose, canvas, old decoy, Chesapeake Bay area.
122. _____ Redhead Pair by Ed Sampson, circa 1970s, signed.
123. _____ Green-winged Teal Pair by Ed Sampson, circa 1970s signed.

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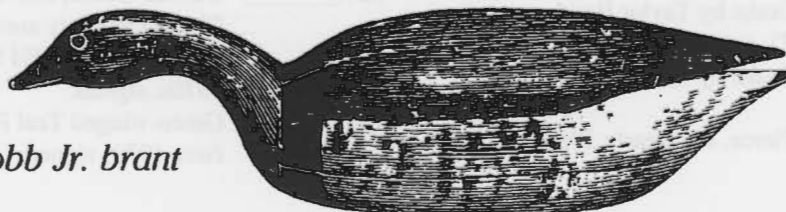
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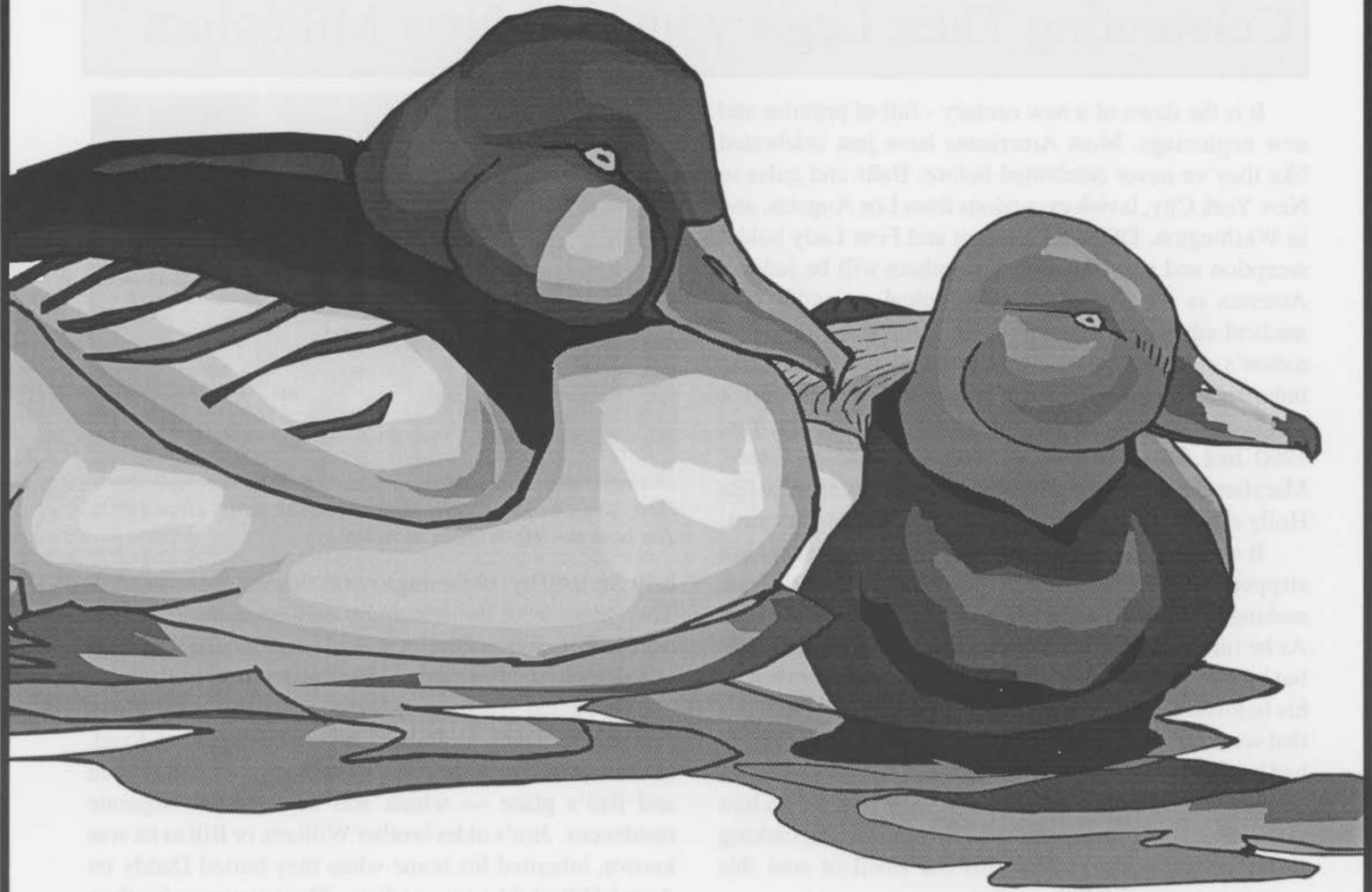
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The Holly Family of Havre de Grace

Celebrating Their Legacy into the New Millenium

It is the dawn of a new century - full of promise and new beginnings. Most Americans have just celebrated like they've never celebrated before: Balls and galas in New York City, lavish excursions from Los Angeles, and in Washington, DC, the President and First Lady hold a reception and party by which all others will be judged. America is on top, with technological, scientific and medical advances occurring at an astonishing rate. Our nation's mega-corporations and innovative economic and industrial systems are the world standard. Americans are looking forward to a future of growth and prosperity. Yes, 1900 had finally arrived — and in Havre de Grace, Maryland, hardworking boatbuilder and waterman Jim Holly shared the pride and optimism of his countrymen.

It was early on a brisk morning in late February. Jim stepped out the front door of his Market Street home, making the short two-minute walk to his brothers' place. As he turned right onto Alliance Street, he couldn't help but look to his left — taking in the majestic winter view of his beloved Susquehanna Flats. He looked past the boats that were moored there and paused. Indeed, these waters had been good to him - and he was grateful. He continued his stroll up Alliance, realizing that there was only a hint of snow now left on the ground. He heard a dog barking in the distance and noticed that the smell of coal this morning was particularly strong.

While his gait appeared leisurely, his busy mind was racing. He thought back on some of the many projects he had recently completed: three boats for the U.S. Fish Commission, two boats for Hayward and Bartlett (the wealthy pair of gunners for whom his father had made so many bluebills and redheads), and one boat for Jess Poplar — certainly one of the greatest wingshots Jim knew. His mind then turned to the projects at hand: Poplar wanted another boat (and that would be fine — Jess could



Holly and Drennen family members at the shore, circa 1890s. Jim is on the left, William at right.

help pay it off by continuing to work down at the boatshop). Then there were the seemingly endless requests for his decoys from some of the local (and not so local) guides and gunning clubs. Jim smiled. Business was good.

He passed Washington Street, where his good friend and fellow "Ducking Police" officer Sam Barnes lived. He crossed over Lodge Alley to the back entrance of John and Bill's place — which was actually two separate residences. Jim's older brother William, or Bill as he was known, inherited his home when they buried Daddy on Angel Hill eight years earlier. Their younger brother, John, had moved into the house next door years before, in 1881. Bill and John were already at work out back — readying their tools and brushes for another day of painting and wallpapering. The pair were well known in and around Havre de Grace for their mastery of painting and artful wood-graining. The three brothers talked about work, about Clarence Pusey's latest attempt to unseat Mayor R.K. Vanneman, and of the rumors they were hearing about Baltimore and Bel Air Telephone Company coming to Havre de Grace. And on that beautiful February morning, the Holly brothers also talked about gunning —

By Chad Tragakis



William, Jim (with grandson Charles "Stewart" Drennen on lap), and Jim's daughter Rachel. James Holly Drennen (Uncle Holly) is seen playing front right. Circa 1910-1912.

and decoys.

One hundred years later, at the dawn of the new millennium, waterfowling historians and decoy collectors gather regularly at the Havre de Grace Decoy Museum — not far from where the three brothers lived and worked all those years ago. This time, however, it is we who are talking about them — and about their decoys. If Havre de Grace, Maryland is indeed the "Decoy Capital of the World," then its "First Family" would have to be the Hollys. For over a century now, the Holly name has been synonymous with Upper Chesapeake Bay decoy making and waterfowling. Beginning with John W. Holly, Sr. (1813-1892) — best known to his family and the decoy collecting community as "Daddy" Holly — and continuing with his three sons, William, James and John, Jr., the four men were a decoy-making dynasty of sorts. This dominance stretched 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 and historians today. Indeed, the Havre de Grace style decoy and the "school" of R. Madison Mitchell (1901-1993) owe everything to the Holly Family and their legacy.

Family legend suggests that the Havre de Grace Hollys were of English and Welsh ancestry. According to historical records, Bernard Holly, possibly 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 on March 24, 1813, spending his entire life in the waterfront town. Little more is known about Daddy's immediate family — although it is known that he had a sister close in age, Hannah Holly, who married into the local Boyd family.

Census records list Daddy's occupation as a carpenter (in 1850) and as a commercial fisherman (in 1880). In addition, we know he gunned for the market and made decoys for his own use and for sale to local gunners and guides. By 1853, Daddy had already earned a reputation as one of the premiere gunners at the Head of the Bay. *Kreider's Sporting Anecdotes*, published in Philadelphia that same year, states that: "Below Havre de Grace, on the western side of the swash . . . Mr. John Holly, another expert duckshot, belonging to the same place, killed one hundred and nineteen of the same species [canvass-back, and red-heads] on Devil's Island; and it is said that several thousand ducks were brought into the town that day, by the different parties engaged in shooting on the flats."

Daddy married his sweetheart, Amanda Parsons, in



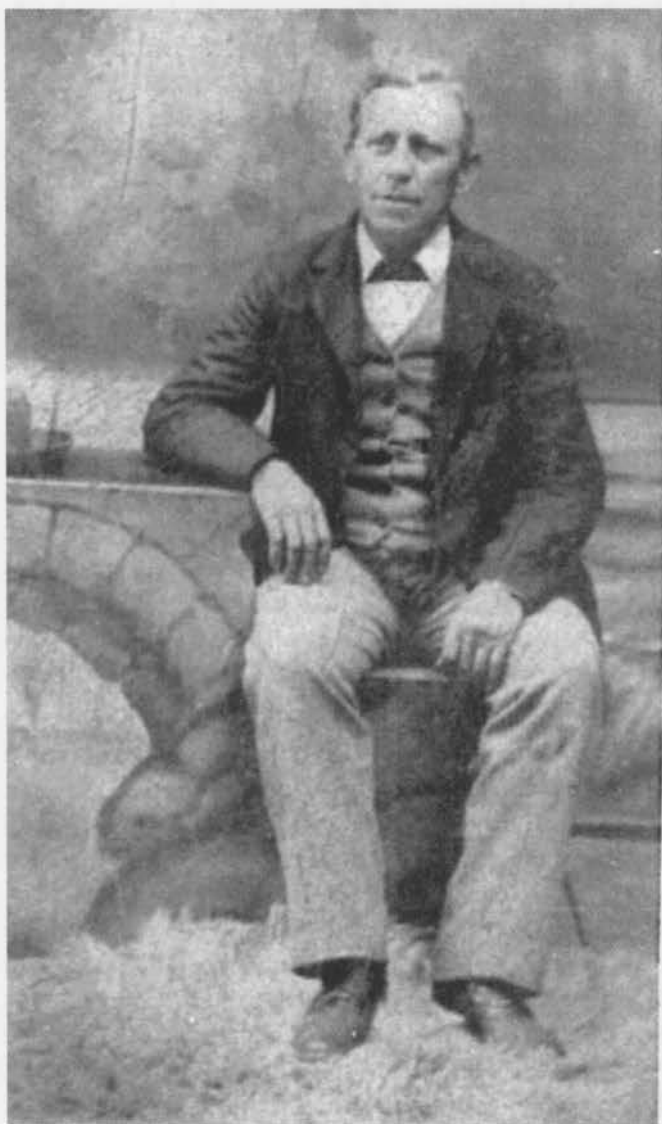
James Thomas Holly and his wife Irene E. Cobourn. Circa 1880.

Harford County in 1846. They purchased their Alliance Street home twenty years later, in 1866. Exactly where the couple and their children lived before that is unknown. At some point during this early period, they may have rented an apartment in town — or lived with relatives. Since many professional watermen lived on their boats year-round, however, some historians, including C. John Sullivan, Jr., believe this may have been the case with Daddy's family as well. Harford County Court records indicate that Daddy owned two boats around this time (the William W. Hopkins and a sloop aptly named the Jumbo), both spacious enough to provide comfortable accommodations for his growing family. Four children were born to Daddy and Amanda: William W. in 1847, James Thomas on March 25, 1849, John W. Jr. in 1851, and Amanda in 1853.

Today, Jim's ninety-one year old grandson and namesake, James Holly Drennen (known to family and friends as Uncle Holly) remembers that, "All of his friends and anyone who knew him well would call him Jim . . . they called William, 'Bill,' and I never heard [John] called

‘Junior,’ just John.” Uncle Holly is somewhat doubtful that the three boys ever graduated from Havre de Grace High School — but he can’t be certain. “I can’t say what their education was. I never did know,” he recalls, “but, at that time, they didn’t consider a high school education as an important thing.” Nevertheless, if they did attend Havre de Grace public schools, none of the brothers had any formal education beyond the high school level.

Jim married the love of his life, Irene Elizabeth Cobourn in 1879. Like many parents, Jim’s mother-in-law



William W. Holly. Formal portrait circa 1890s.

was especially protective of Irene and initially wasn’t sure that Jim was the best match for her daughter. He certainly proved that her concerns were unwarranted. The couple had a long, loving, and happy marriage — and Jim’s hard work, intelligent business decisions, and wise investments ensured that his family was well taken care of. Jim and Irene had two daughters, Mary Edith Holly (Drennen)

born on March 27, 1882, and Rachel McClure Holly (Marshall) born in 1892.

Great-granddaughter Betty Langley has only distant memories of Jim Holly, but she recalls that, “He was a smallish man with a big mustache. I remember sitting on his lap and playing with his watch.” Uncle Holly visited his grandparents’ home regularly for family meals and events and when running errands. He remembers Jim Holly affectionately: “My grandfather didn’t drink — but he had a decanter of whiskey in the living room. And I guess after he had an especially tough day, he would knock off a swig! He didn’t really drink [though], but he smoked cigars. He was quite a character — joyful and active. Great to talk to and great to be with — he was a wonderful grandfather.” Uncle Holly adds that, “He was very active all year round doing one thing or another. He must have been busy all the time with all that he tried to do. Of course, it was very rough during the winter months. He couldn’t do much of anything [then]. He didn’t even have heat in his workshop. If he had had it, he



At the fishing shore. John, Jr. is leaning on the nets at right — his brother William is crouching closest to him. Circa 1880.

probably would’ve worked all winter too!”

Regarding William and John, Uncle Holly states that, “Uncle Bill and Uncle John lived together. I remember them well. They never married. They did work for homes in town — wallpaper hanging and wood-graining. They did a nice, pretty job on wood-graining. They’d make an ordinary door look like an oak door, so there must have been talent in their blood too. They did whatever work was available, and they also had a shop where they made decoys.” He further recalls that, “Bill and John didn’t drink. They didn’t smoke cigars either. They had their workshop to piddle around with — and they had a big vegetable garden . . . they grew their own vegetables.” The 1880 census lists William’s occupation as “painter” and John, Jr.’s as “housekeeper.” Incidentally, not much more is known about William and John, whom Uncle Holly describes as “sort of loners.” Jim’s great granddaughter,



Holly family circa 1900. Jim is at front on the right. The young women in the second row are Jim's daughters Rachel and Edith.

Arlene Holly Thayer, has made a wonderful and rewarding hobby out of her family genealogy. She feels that Jim may have been closer to his brother William than he was to John, Jr. Unlike their brother Jim, John and William were not very involved in community activities, according to Uncle Holly. "William and John weren't outward — they didn't really say much and kept to themselves," he recalls. "They didn't get around much, and they didn't really do anything." Still, he remembers that the three brothers were quite close and got along well.

Like her four siblings (Elizabeth "Betty" Langley, Joan Drennen Dorsey, Richard Stewart Drennen, Sr., and Arlene Holly Thayer), great-granddaughter Edith Drennen Porter refers to Jim Holly affectionately as "grandpappy" or "grandpap." She has developed a true appreciation for the life and work of both her great-grandfather and great, great-grandfather. "I don't know when he had time to make all the decoys they attribute to him," Betty wonders, "because basically, he was a boat builder." This astute observation may best be explained by both his longevity, and thus, lengthy period of active decoy production — and the fact that he employed numerous assistants in his boat building business (and presumably, his decoy making endeavors as well). Still, Jim's boat business was his single greatest source of income — and the central focus of his professional life.

"He made many boats," Uncle Holly remembers, "and he did it the hard way — all hand tools. No power tools. He never caulked a boat. Every plank, every piece of wood, fit perfectly — never needed caulking. When my brother (Charles "Stewart" Drennen, Jr.) and I were kids of seven or eight, we spent many an hour in his boatshop — getting in his way, until he got tired of us and chased us out. And he shooed us out of there many times! But we liked him, he liked us — we got along very well. The boatshop was in his backyard on Market Street. That's

where he did all of his woodwork — boat building and decoy making." Uncle Holly adds that, "His biggest output was bushwhack boats, which were considered the best there were in his day."

Grandsons Holly and Stewart would occasionally follow Jim into the woods around Havre de Grace, searching for chestnut limbs and branches that would make the sturdy ribs or "chines" for his boats. Until the chestnut blight in the late 1920s, Jim's bushwhack boats were made of white cedar or white pine (for the planking), had chestnut chines, and oak gunnels.

Maryland law mandated that bushwhack boats be no less than 16-feet long and 20-inches high at their lowest point. Jim's standard bushwhack boat was between 17 and 18 feet long. He built his grandsons a 14-foot boat, essentially a scaled down version of his standard bushwhack model, which the boys used primarily for fishing. "We were all over the Upper Bay with that boat," Uncle Holly vividly remembers, "and we didn't have a motor either. Stewart developed his shoulders and arms [with that boat] and so did I. We did a lot of rowing!"

Jim Holly made his last boat in the late 1920s. Great grandson Richard Drennen recalls that, "Grandpap was building boats and Baily Moltz worked with him towards the end." It is interesting to note that Moltz was also a notable Havre de Grace decoy maker. "Moltz got grandpap's patterns, and then he was able to build boats on that pattern as well," Richard recounts. "My last bushwhack boat was built by grandpap and Baily Moltz." Joe Dye, Jr., grandson of the legendary Ben Dye and a famed Flats gunner in his own right, was a close family friend of the Hollies. He was practically a second father to young Richard. In 1953, Richard loaned his prized boat to Joe who used it one cold afternoon in very rough weather. The heavy waves broke some pieces out of the stern, and Joe and Richard struggled to pull it up shore toward the park, where they turned it over. Richard planned to come back the next day to repair it, but evidently, a group of men



The Fleetwood circa 1890s — built by Jim Holly.

fishing on the beach came by, broke it up and used it for firewood. Truly, a sad and unfitting end for one of the last boats to be built by the able hands of James T. Holly.

According to his business ledger, Jim and his crew of assistants built several types of boats over the years. These included one-man gunning skiffs, the kind used to deploy the deadly punt and battery guns, and both single and double sinkboxes. In his May 11, 1935 obituary in *The Havre de Grace Republican*, he is credited with having “designed and built the first coffin-shaped sink box for duck shooting on the flats.” History reveals that this probably isn’t true, however, as sinkboxes (some resembling coffins are known to have been used on the Susquehanna Flats by the early 1850s, in New York before 1839, in Ohio before 1852, and on the Potomac River as early as 1850 (as pictured in *The Illustrated London News* on December 4th of that same year). He undoubtedly did perfect the design of the sinkbox and is known to have produced some of the most notable outfits ever to see service on the Flats. What is also likely is that he originated and designed what we know today as the bushwhack or “sneak” boat. This probably grew naturally out of the numerous gill skiffs (or gilling skiffs) he produced and for which he was quite renowned. These small general-purpose boats were used for fishing, for ferrying hunters to and from sinkboxes, for setting and retrieving decoys, and for retrieving dead and wounded ducks. Records also show that Jim sold used boats and sinkboxes, presumably ones he would refurbish and prepare for another season of use.

In the course of running such a large and successful enterprise, Jim employed over 30 assistants, among them Ed Pearson, John Barnes, and Havre de Grace gunning legend Jess Poplar. Brother William is also listed in Jim’s ledger of hourly employees. It stands to reason that John, Jr. worked for Jim as well; however, although the ledger appears to list an abbreviation that may represent him, it is not conclusive.

Jim also produced a handful of small cabin boats known as sharpies (or “down-the-baysharpies”), most notably, the *Fleetwood*. Uncle Holly agrees remembering that, “He built a couple of larger boats, cabin boats. One of them he used to go out into the Bay on the Flats — and towed the sinkbox or bushwhack boat. Whatever they intended to use [that day], they towed behind the cabin boat. When the ‘sports’ came down by train from Philadelphia and New York to gun, grandfather took them out in his cabin boat and they did all the shooting. But he acted as a guide. I don’t know what he got for it, but the men that could afford to do that must have paid him pretty well.” Just before the turn of the last century,

“sports” were paying between \$35 and \$40 a day for complete outfit services (which included among other things: guide fees, meals, lodging, ammunition and accommodations).

Jim absolutely loved gunning the Susquehanna Flats. He gunned for sport, for the market, and again, served as a guide. He utilized every method of Upper Chesapeake Bay waterfowl hunting that was popular in his day, and excelled at each. Jim’s favorite and most trusted shotgun was a #10 gauge Remington Model 1889. His brother William, who gunned only occasionally, used a sturdy 10 gauge Richards shotgun, made in the 1870s.

It was a short two-minute stroll from the back of Jim’s Market Street home to the waterfront — and there seemed to be an endless stream of ducks brought up to the house from the shore after a successful day on the water. Uncle Holly remembers this vividly: “We’d go down to the shore in the evening after my grandfather, and whoever was with him, had been gunning on the Flats — to meet them when they came in. Well, most of the time they had so many ducks! When they came ashore, where they tied up, they’d tie these ducks up in pairs and throw ‘em over oars — forty ducks at a time. And two men would take two oars full of ducks and carry ‘em up to the house. They’d make two or three trips with ‘em. Canvasbacks, redheads, blackheads . . . you’d lose count, how many ducks! He had an outside shed that was insulated, where he hung these ducks. And he’d sell them - he just sold them as they were.”

Richard recalls that his friend and mentor, “Joe Dye



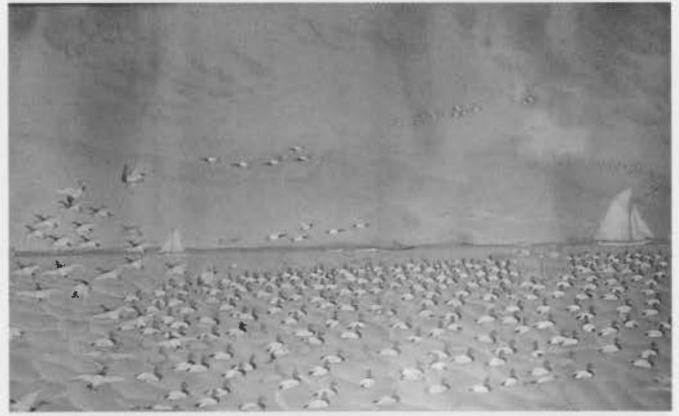
Jim and Irene Holly, about 1920.

used to see Jim Holly out there gunning, and he told me he used to gun a lot by himself — bushwhacking. And when it was raining, he said he'd look over and see grandpap with a big old black umbrella sitting up there in the boat. That was strange you know, for someone to do that." But this was not Jim's only unique take on traditional gunning. Richard recalls that whereas most gunners used binoculars to locate flocks when bushwhacking, Jim Holly used a collapsible, brass spyglass. He is the only gunner ever thought to employ a telescope in this way. It is interesting to note that Richard's father (Jim's grandson), Charles Stewart Drennen, Jr. and Joe Dye, Jr. were among the last men to sinkbox on the Flats . . . legally anyway.

While his uncle, James Holly Drennen, shares the name, Richard claims a different connection to his famous great-grandfather. "Joe always told me that as long as I was living, that Jim Holly would still be around — because he thought I sounded and acted like him. I guess I reminded him so much of him, because Joe knew him so well." And the name lives on: Betty's grandson, James Holly Pierce, is currently serving in the United States Navy. It is fitting that he is the namesake of his great, great, great-grandfather — another man who made his life on the water.

Around the turn of the last century, commercial fishing was an important, though seasonal, occupation for many in Havre de Grace — Jim Holly included. The season often lasted less than a month each spring — as the shad and herring returned to their breeding grounds in the Susquehanna River. Fish were usually salt-cured and packed into barrels. Then, like the canvasback, that other bountiful delicacy native to the Flats, they were transported by train to restaurants and shops in Baltimore and Philadelphia and south to Petersburg and Richmond, Virginia.

While the days of large-scale floating fisheries run by family-owned firms were coming to an end, enterprising men like Jim Holly profited from modest, small-scale operations. Uncle Holly remembers, "There was a large wooden float that he and another man had — and jointly, they fished commercially for herring in the spring. They hired six or eight men to pull in the nets and dump 'em on the shore. When we were about 10 or 12 years old, my brother and I would go out there with him to help get the shad out of the nets . . . we thought that was a lot of fun. There were a lot of fish at that time . . . a lot of fish!" For all the success that his hard work and business acumen brought him, Jim Holly did not bet his future solely on the water. He was a forward-thinking man, and financially astute at a time when average Americans did not own



Jim's famous painting, "Canvas Back Duck Shooting on the Susquehanna Flats," completed in 1881.

stocks or bonds. "There were very few cars around at the time, but when General Motors stock was first offered publicly, he bought some," remembers Uncle Holly. "I don't know how long he held it, but he didn't keep it — too bad he didn't. Other stocks he owned were very conservative — oil stocks and things of that kind. My mother inherited some of them, and I inherited some of them from her." Uncle Holly also recalls that Jim's portfolio contained some land holdings: "He bought a plot of ground near the city park — half of a full block. He broke it into building lots and sold it off for a good profit."

Uncle Holly remembers that his grandmother Irene also had a special talent and a good head for business: "She was a seamstress — she was so good at it. [In those days] ladies didn't go to department stores, or any other kind of stores for dresses, they had them made from scratch. Jacob Tome, who founded Port Deposit, made millions in the quarry and lumber businesses — he built schools, churches, homes . . . and he had a mansion up there. My grandmother would take the train in Havre de Grace and change in Perryville. She'd take the railroad line that ran up the river to Port Deposit and do fittings for Mrs. Tome. As wealthy as they were, they must have paid her pretty well."

Jim and Irene's business sense must have been hereditary. Their daughter Mary Edith and her husband Charles Stewart Drennen, Sr. owned and worked in Drennen's Barber Shop and Beauty Parlor in Havre de Grace. This was also where a famous painting by Jim hung for so many years. As his obituary states: "One [picture] in particular is 'Canvas Back Duck Shooting on the Susquehanna Flats,' which may be seen in the business establishment of his son-in-law, Mr. Charles S. Drennen." They also owned and managed several rental properties in Havre de Grace, and ran a five and dime store in nearby Aberdeen, Maryland.

Jim's artistic talents, however, were not limited to his



James Holly. His last formal portrait, circa 1930.

sculptural decoys. As stated in his obituary, "Although Mr. Holly never studied art he was accomplished both with the pen and brush and has a number of copyrighted pictures of his own making." Uncle Holly relates that, "It's well known that my grandfather was an art amateur. He didn't have any formal training. My mother and James Holly's other daughter, Rachel, must have inherited his talent." Both of Jim's daughters painted, and Rachel studied art in Europe and at the Baltimore Institute of Art."

Three pictures are known to have been painted by Jim Holly, and all have remained in the family's possession. The first is a painting of a sinkbox hunting scene as viewed from about twenty-five feet away titled, *Canvas Back Duck Shooting on the Susquehanna Flats*. The medium appears to be oil on board, and the work measures 22 by 38-inches. This painting, completed in 1881, is Jim's most famous work and has been reproduced in numerous books and magazines. A companion piece, which hung in the Drennen barbershop, was a sinkbox scene as viewed from about fifteen feet away. This large-scale work (also 22 by 38-inches) dates from around the same period (circa 1880s) but appears to have been produced with pen and colored artist's pencil. The third known work is an oil painting of a sailboat racing scene titled, *America's Cup Racing*. Unfortunately, this work, also completed in the 1880s, was lost in a fire some twenty years ago. A copper photo-engraving plate of Jim's famous oil painting (the image

size reduced to approximately six by ten inches) remains in the family's possession. For years this plate was stored in the attic of the old family home. Photo-engraving is a process by which a picture or image is transferred photographically onto a copper letterpress printing plate. It is unknown exactly when Jim might have produced and used the plate or how many editions have been printed from it, but a handful of copies (which appear to have been run off the plate seventy-five to one hundred years ago) have surfaced over the last decade.

Other artwork by Jim Holly may exist; however, since all known works have remained close to home, it is likely that if there were others, they too would be in the possession of the family. Additionally, because his style is so identifiable, if these works were large in scale, we would probably know about them as well. Again, an extremely forward-thinking man, Jim copyrighted every work of art he created.

Jim was an avid and skilled ice skater — a fact to which many old-timers in Havre de Grace who saw him in action can attest. He especially enjoyed skating with his daughters out on the Flats. "He was a great fancy skater," Uncle Holly recalls, "he could do a lot of things on skates — all kinds of tricks, and he drew a crowd too! The last time I saw him skate was in Washington, DC — on the Lincoln Memorial [Reflecting] Pool. He was visiting his daughter — my mother's sister, Rachel — and he and I went down to the pool which was frozen. He really drew a crowd [that day]. By this time [the late 1920s], he was in his late seventies or early eighties."

His obituary further states that: "He was an expert ice skater and even at an advanced age could perform better on the ice than the average skater . . . When he celebrated his eighty-sixth birthday only a few weeks ago, Mr. Holly told this writer he felt 'fine as a fiddle' and that he could still cut the 'high-dutch' on the ice and could kick higher than his head." Jim used adjustable, strap-on ice skates, patented in 1885. Highly portable, it is easy to see how he could have taken them anywhere he went during the winter months. But the small skates appear neither comfortable nor forgiving, making his legendary feats on them all the more remarkable.

Ever the renaissance man, Jim played drums in *The Bayside Cornet Band*. This Havre de Grace ensemble seems to have been active between 1895 and 1915. Uncle Holly remembers them well: "That was something — they were good too! They played march music — John Philip Sousa, [on] a bandstand in the City Park, it's still there. We used to go stand around and watch them and listen to them many times — Fourth of July, Memorial Day . . . My Grandfather could really bang that drum!"



The Bayside Cornet Band, circa 1890s. Jim is at far left with snare drum.

There is a story that has been passed down through the family, suggesting that Jim served as a Union drummer boy during the Civil War. Although he was of an appropriate age to have done so, an extensive search of veteran records and service rosters reveals that he never served in an official capacity. He could have participated in some unofficial way — or may simply have marched behind the troops as they traveled through town.

As the Twentieth Century reached its second decade, the Holly legacy began its slow, steady fade into history. William died in 1923. John, Jr. followed in 1927. Jim's wife, Irene, passed away in 1923. He joined her twelve years later on Friday May 3, 1935 after a brief illness. He was eighty-six. Jim was buried in Angel Hill Cemetery, where he was reunited with his father and brothers. His passing marked the end of the Holly Family decoy-making dynasty and closed a long, memorable, and most important chapter in Chesapeake Bay waterfowling history. 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 continues to be, tremendous. 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 decoymaker in the generations since. His prowess with shot and shell are the stuff of legend, and "Daddy" Holly will forever be remembered in the annals of waterfowling lore.

Though the legacies of William and John, Jr. are less celebrated than those of their father and brother, their endeavors and contributions to Havre de Grace decoy-making and waterfowling must not be discounted. They undoubtedly produced many exceptional birds in the great Holly style and tradition, and these decoys and the service they saw merit them an honorable and important

place in Havre de Grace waterfowling history. Jim is remembered for so many things. Like Daddy, he greatly influenced the "Havre de Grace School" of carving through the refinement and mastery of his father's style, which many collectors feel is unrivaled among all Upper Chesapeake Bay makers. Jim Holly decoys that have been collected in New York, Ohio, North Carolina and Pennsylvania are testament to the widespread use of his exceptional birds - and of the stellar, seemingly national reputation that both he and they enjoyed. He will always be remembered as an artist — best perhaps for his famous original oil painting depicting sinkbox shooting on the Susquehanna Flats. But eclipsing even his fame as a decoy maker is Jim's place in history as a designer and builder of boats and sinkboxes. Through his incredibly successful and long-standing boat-building enterprise, he had, arguably, a greater impact on Upper Chesapeake Bay waterfowling than any of his contemporaries. Finally, he left a lasting impact on the people of Havre de Grace and on the town he loved so dearly. His obituary states that, "Mr. Holly was one of the most widely known and best liked citizens of Havre de Grace." Indeed, he was.

It is wholly appropriate then, that as we celebrate the new millennium, we too celebrate the life and the work of the Holly Family. They have made innumerable contributions to the culture and development of Chesapeake Bay waterfowling and American decoy making. Their lasting legacies make Daddy, James, William, and John, Jr. most worthy to serve as the Honorary Chairmen of the 2000 Havre de Grace Decoy, Wildfowl Art & Sportsman Festival. For Havre de Grace truly *is* the "Decoy Capital of the World" — and the Hollys, most certainly, *are* its "First Family."

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Like FATHER, Like SONS? Redux

THE DECOYS OF THE HOLLY FAMILY

By
Chad Tragakis and
Chris Nelson

Between the mid-Nineteenth and early Twentieth century, the Susquehanna Flats was the place to be for American waterfowling — and there were, arguably, more decoys used there during this period than anywhere else in the country. Market gunners, “sports,” and casual hunters all took full advantage of the abundance of waterfowl attracted to the wild celery and eel grass native to the area. This on-going and concentrated endeavor resulted in the deployment of approximately seventy-five sinkbox rigs (each using between 300 and 700 decoys) and over fifty bushwhack rigs (each using between 75 and 125 decoys). Still more decoys were used in conjunction with the area’s many blinds. This amounts to a total of between 30,000 and 40,000 decoys — a fantastic demand by any calculation, but particularly great when one considers the hand-crafted nature of their production.

Familiar with their use and skilled of hand, John “Daddy” Holly stood ready to fill a large part of that demand. His birds saw use off of countless gunning scows and were a particular favorite of many notable Upper Bay gun clubs. The demand for quality decoys continued as Daddy’s sons reached adulthood, and naturally, Jim, William, and John, Jr. saw good reason to follow in his footsteps. Many experts believe that the four worked closely together over the years (either regularly or at least occasionally), and it is therefore not surprising that many clearly Upper Chesapeake Bay decoys exhibit a mixture of accepted Holly “styles.” Not surprisingly, firmly differentiating the work of family members has been, and continues to be, problematic — and is often controversial. That said, working with the facts and collective wisdom at hand, there are several basic attributions that many of today’s collectors and historians accept. [For a more in-depth discussion and analysis, it is recommended that the reader consult “Like Father, Like Sons?” Identifying the Decoys of The Hollies of Havre de Grace, by Chris Nelson and Chad Tragakis, published in the Spring 1999 and Summer 1999 issues of *The Canvasback*.]

Experts agree that Daddy was making decoys by the early 1850s. Some collectors refer to these ancient examples as his “early classic” decoys. They have short, relatively “fat” bodies in the ten to eleven-inch range and were originally fitted with iron keel weights. Heads found on these early birds seem to be either of the so-

called “snaky” variety or of Daddy’s more typical style: a shorter but nicely curved neck, a rounded, and, from the side, somewhat rectangular head, and a relatively thick bill. Tails on “early classic” decoys appear similar to the typical “paddle” style of the eastern side of the Flats but with slightly more upsweep. Another interesting characteristic of Daddy’s older birds is that they all seem to have a flat plane on the upper breast on either side of the neck.

Many collectors feel that Daddy’s “middle period” decoys (circa 1870s) have the same style heads found on earlier birds, including the earlier “snaky head,” but that the bodies are generally larger. Around this time, Daddy also appears to have begun to streamline his overall body design, including the tails, into the more modern “Havre de Grace style,” later made famous by Madison Mitchell. It is Daddy’s “late classic” decoys (circa late 1880s) that many experts feel approach an almost pure “Mitchell” style. Indeed, Mitchell claimed to his biographers that his handsome birds were inspired not by the work of Samuel “Sam” Treadway Barnes (1857-1926), with whom he apprenticed in the mid-1920s, but by Daddy’s innovative style. It is also in these “late classic” decoys that the influence Daddy had on his son Jim’s elongated, streamlined carvings is most evident.

Few collectors challenge the basic Jim Holly attributions. With few exceptions, his birds are sleek and stylish, extremely well made, and close in some ways to those of Barnes. His birds are thought to exhibit a rounder breast than those of Barnes, however, and much finer tail carving (often exhibiting a thinner, very confident upsweep). In profile, however, they are often difficult to differentiate from some Barnes decoys.

Collectors and historians have identified at least two separate styles for Jim Holly. The “early classic” Jim Holly decoy (1880s) often resembles Daddy’s typical “late classic” style. Differentiating the late decoys of Daddy from the early birds Jim made in his father’s finest style is a point of particularly strong conjecture among today’s collectors. And with good reason. If attributions are correct, Daddy’s late output shows a tremendous influence on Jim’s earliest work.

Further complicating matters is a beautiful greenwing teal decoy (circa 1890) still in the hands of Daddy’s descendants. This bird was originally passed down by Jim himself to his grandson Stewart — and was firmly identi-

fied by Jim as having been made by his father, Daddy. In fact, "Dady" is carved into the bottom. What is so significant about this "Daddy Holly" decoy, is that it clearly exhibits the styling and characteristics that nearly every expert today attribute to Jim. What better provenance does a Holly decoy have than an identification by Jim himself? Certainly he would know that it was his father's work and not his own. In any case, the decoy collecting community is left with a mystery to ponder — a mystery with wide-reaching ramifications. For, if this attribution is correct, it might prompt collectors and historians to reevaluate the prevailing theories on "typical"



Jim's chest of woodworking tools. If only these planes and spoke-shaves could talk, the stories they would tell!

Daddy and Jim Holly decoys. Because of a number of stylistic similarities to the teal in question, this new evidence further suggests that the original attribution of the Holly canvasback pair sold at Sotheby's January 2000 sale of the James McCleery collection was correct. It is certainly plausible that Daddy did in fact make the record-setting birds, as was originally believed by many collectors.

Some of Jim's later birds (or "late classic" works), again, appear close to the accepted classic style of Sam Barnes. These decoys are almost always fitted with

Barnes-like poured lead weights. Often, a Jim Holly body has an original Barnes head, and presumably, examples of Barnes bodies with original Jim Holly heads are to be found as well. The heads on Jim's later decoys also tend to have the characteristic "flat sides" of Barnes' birds.

It is important to note once again the working relationship between Jim and his contemporary Sam Barnes. They pair lived only two blocks away from one another and served together as members of the "Ducking Police" for the Harford County side of the Susquehanna Flats. Many collectors feel that this relationship extended, at least to some degree, to their decoy-making as well. Jim's ninety-one year old grandson, known affectionately as Uncle Holly, recalls that, "Sam and my grandfather were very friendly. Sam and Jim lived within two or three blocks of each other in Southern Havre de Grace. One of Sam's sons, Robert, was my age, and we were very close friends growing up. We did a lot of work around Sam Barnes' decoy shop — some of the rough work, like cutting out the blocks and sanding. Yeah, I spent many an hour down there."

Uncle Holly remembers that, "Sam's decoy shop was right next to William and John's workshop. Their backyards met [on Lodge Alley]." This opens up the possibility that in addition to working with (or for) their brother Jim, William and John may also have worked with (or for) Barnes. This may further help to explain some of the many puzzling decoys encountered today that present a mix of accepted Holly family and Barnes characteristics. It is also worth noting again, that in the course of his boat-building business, Jim employed among his assistants Jess Poplar, Ed Pearson, and Baily Moltz. These men and other such "hourly employees" most certainly may have assisted in some aspect (or aspects) of his decoy-making, again, perhaps explaining why many birds encountered today look and feel almost — but not quite — like Jim Holly decoys. It is also interesting to note that since craftsmen in Jim's day didn't waste anything, excess wood from boat production may very well have ended up in the decoy shop. This may help explain the subtle differences in size of some Holly birds (even of the same species) and the relative difference in weight one sometimes encounters between two decoys of similar proportions.

Although their primary sources of income came from their painting business, Uncle Holly recalls of William and John that, "Yeah, they made many decoys out of their own shop." Many experts also believe that William and John painted decoys for several Havre de Grace makers - and repainted birds for gunners and guides each season. Historians agree that after Daddy passed away in 1892, John, Jr. and William filled his remaining orders and

effectively took over his decoy-making business. Experts disagree, however, regarding whether or not William and John, Jr. "styles" can be earnestly identified.

If expert attributions are correct, John Jr.'s decoys exhibit a "chunky" body much closer to Daddy's work than to Jim's classic style. Additionally, some believe that his heads are uniformly bigger than anything we typically associate with Daddy or Jim, although some appear quite similar (but thicker). Other examples attributed to John, Jr. look somewhat like the work of Jim — but not quite. While the head carving on some of these examples approaches that of his brother, the bodies seem to lack the sleek finesse and upsweep to the tail that we associate with Jim's birds. Other attributed examples appear to resemble Daddy's redheads but again have slightly thicker heads.

Many decoys attributed by scholars and collectors to William Holly are difficult to differentiate from the accepted style of his brother Jim. Indeed, most "William



A beautiful greenwing teal decoy, circa 1890. According to Holly descendants, Jim firmly attributed this bird to Daddy. For years, experts have ascribed Holly decoys of this style and with these characteristics to Jim.

Holly" decoys pictured in reference works look like they easily could have come from Jim's hand. Although some are not quite refined enough to be considered "classic" Jim Holly, there are of course a multitude of factors that affect what a maker's output might look like on any given day. Additionally, the heads on many "William Holly" decoys look virtually identical to those made by Jim (perhaps supporting the theory that the brothers worked in close tandem). Still, if these birds are in fact by William alone, then clearly he was influenced more by his brother Jim than by his father (or seemingly anyone else for that matter). In any case, given what we know, it appears far more difficult to establish an acceptable "William" style than a probable "John, Jr." style.

It is vital to note that even if John, Jr. and William did create their own attributable styles of decoys (albeit only slightly unique — and heavily influenced by Daddy and/or Jim), they too, worked closely with one another and presumably with their father and brother for many years.

Again, Jim is known to have worked with makers Barnes, Pearson and Moltz (among others). Similar working relationships may also have been established by John, Jr. and William. Thus, even if we identify examples of what we collectively postulate to be "typical John, Jr." and "typical William" styles, there remain myriad examples of decoys with multiple characteristics forever denying absolute attribution. This bittersweet truth — the product of what was simply the joint-production of watermen's tools by friends, colleagues and family — is at the same time clarifying and beguiling.

A final noteworthy point that we must not forget is that for two generations, Holly family birds were *the* decoys to have if you were a gunner or guide in the Upper Chesapeake Bay region (and elsewhere for that matter). In many respects, they were the benchmark by which all others were judged. The Hollies were truly the innovators of the "Havre de Grace style," and such strong and long-lasting influence must not be discounted. There were probably dozens of makers, professional and otherwise, who tried their hand at fashioning their own rigs of "Holly" decoys — some more successfully than others. Again, this may help to explain some of the countless decoys encountered today that echo the Holly design, albeit softly.

Given the influence Jim had on Madison Mitchell, it is ironic, and somewhat fitting, that Jim's great grandson, Richard Drennen, worked in Mitchell's shop — alongside famed makers Jim Pierce and Harry Jobes. "I worked in Madison Mitchell's shop beginning in 1953-1954. I was sanding, puttying, and priming . . . I was at the bottom," he recalls, laughing, "I was around 14 or 15 then. That was back when Madison was really working too — he was right in there with us. We made pintails, mallards, baldpates, blackducks, canvasbacks — we made 'em all. We just had racks and racks of 'em up there." Interestingly, Uncle Holly recalls that, "Madison Mitchell knew my grandfather very well, but I don't remember him talking about him." In the great Holly tradition, Richard still spends all the time on the water that he can — gunning, fishing, and crabbing.

As is evident by Richard's work for Mitchell and his Uncle Holly's labor for Barnes years before, it was difficult to grow up in Havre de Grace fifty or one hundred years ago and not be touched in some way by decoys. From the first moment Daddy raised steel to wood, shaping and bringing forth the bird waiting within, his life and the lives of his sons were forever changed — touched by decoys. Having left their mark on decoys, waterfowling, and the rich history of Havre de Grace, today, it is we who are touched by the Hollies — and by the beautiful work they left behind.



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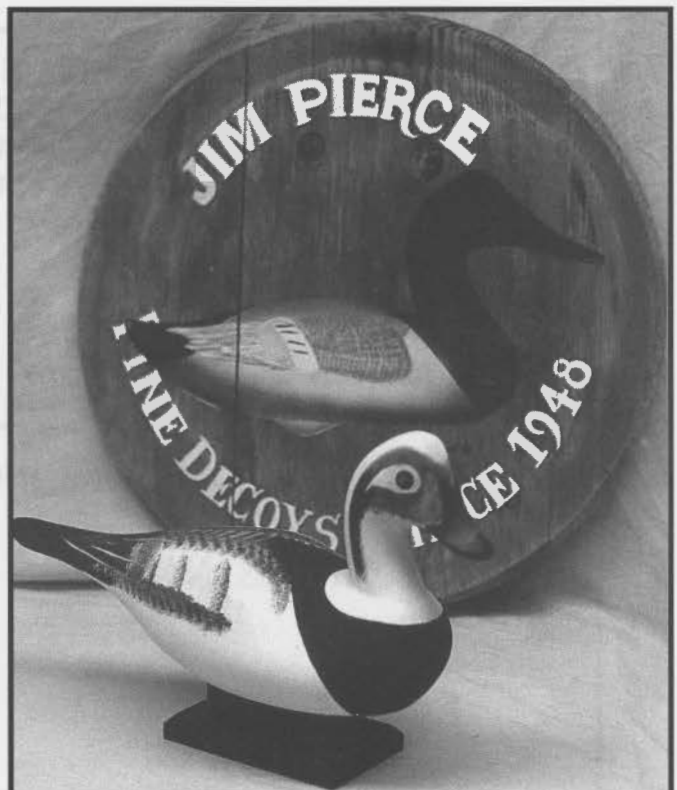
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A Helping Hand for the Rebecca T. Ruark

By
Jennifer Jones

There is a remarkable spirit of community that unites those who have built their lives around the Chesapeake Bay. Springing from a respect for a collective heritage and an understanding of the uncertainty of a livelihood dependent on nature, this sense of kinship ensures that when one waterman encounters a challenge, others will be there to lend a helping hand. Such is the case with the recent partnership between decoy carver Charles Jobes of Havre de Grace and skipjack captain Wade H. Murphy, Jr. of Tilghman Island.

A third-generation skipjack waterman, Captain Murphy had sailed the *Rebecca T. Ruark* for fifteen years when it sunk in a storm last November. Built in 1886 on Maryland's Taylor's Island as the last of the round-bottomed oyster boats, the *Rebecca T. Ruark* was the oldest working skipjack on the Chesapeake Bay and the winner of numerous sailing competitions. Captain Murphy

chartered the vessel for family excursions, special occasions and overnight trips, all of which featured authentic oyster-dredging demonstrations. Sailing the skipjack and sharing his heritage with the public was Captain Murphy's life.

But on the afternoon of November 2, all of that was lost when the *Rebecca T. Ruark* foundered in the Choptank River after 40 mph winds and 55 mph gusts ripped her sails and broke her boom. The Captain and his crew were rescued, but the skipjack could not be. The following morning at 2:00 a.m., a distraught Captain Murphy returned to the river and searched for the vessel, which he finally located when he spotted the tip of its mast jutting out of the water. Several early attempts to raise the ship failed. Ultimately, the State of Maryland recognized the historical significance of the skipjack and provided funding for Martin G. Imbach, Inc. to raise the vessel. Perhaps

Charlie Jobes proudly displays the tip of the Rebecca's mast, which he will keep, and one of the canvasbacks carved from the mast.



the future of the *Rebecca T. Ruark* could be salvaged, but Captain Wade Murphy would have to find some way to cover the costs of restoration, which were estimated at \$50,000 to \$60,000.

It was to that end that Captain Murphy approached carver Charles Jobses with a proposal at the Easton Waterfowl Festival, where Jobses was exhibiting his decoys. Trained in the art of decoy making by his father, Captain Harry Jobses, Charles has been carving since he was seven years old and has become one of Havre de Grace's most respected artists. In fact, the entire Jobses family is devoted to the art and to the Chesapeake Bay. Although Jobses was only casually acquainted with Captain Murphy, he is, like Murphy, a waterman who helps support his family by fishing and crabbing. When Captain Murphy asked him to make decoys from the mast of the *Rebecca T. Ruark* and donate the proceeds to the restoration of the skipjack, Jobses responded enthusiastically.

In all, Charles Jobses carved eighty-four canvasback drakes from the mast's wood. The task proved a bit of a challenge due to the fact that the mast was made of Oregon pine, a heavy wood with a hard grain that makes carving more difficult than the white pine that Charles favors. Still, it took only two weeks for Jobses to carve and paint all eighty-four birds. Each decoy was signed by both Charles Jobses and Captain Wade Murphy, numbered, and accompanied by a certificate of authenticity. Jobses himself asked only \$55 per decoy in compensation. His real motivation in carving the decoys was his desire to help preserve a piece of the heritage that is so central to his life and that of his family.


The wider community also lent their support to the project. Before Jobses had even finished making the decoys, the first twenty birds sold for a price of \$500. The remaining canvasbacks, priced at \$1000 each, proved equally popular, selling out within an incredible four to five days in late February. Not only were buyers eager to own one of these limited-edition keepsakes, they were

Charles Jobses at work on one of the final canvasbacks carved from the mast of the *Rebecca T. Ruark*.




anxious to support Captain Murphy's restoration effort. Now, with the money raised from the sale of the decoys, work toward the restoration of the *Rebecca T. Ruark* can proceed. Sadly, the skipjack will not be ready for this year's oyster season, but, barring complications, the *Rebecca* will be sailing the Bay by next spring. As is so often the case when those who love and depend upon the Chesapeake Bay come together, there is hope for the future.

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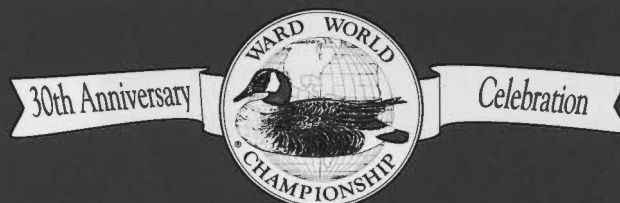
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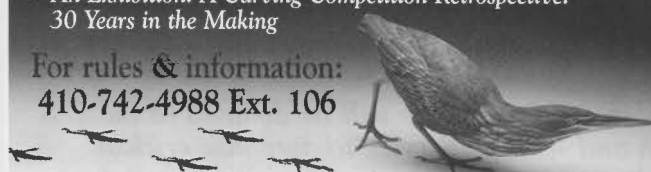
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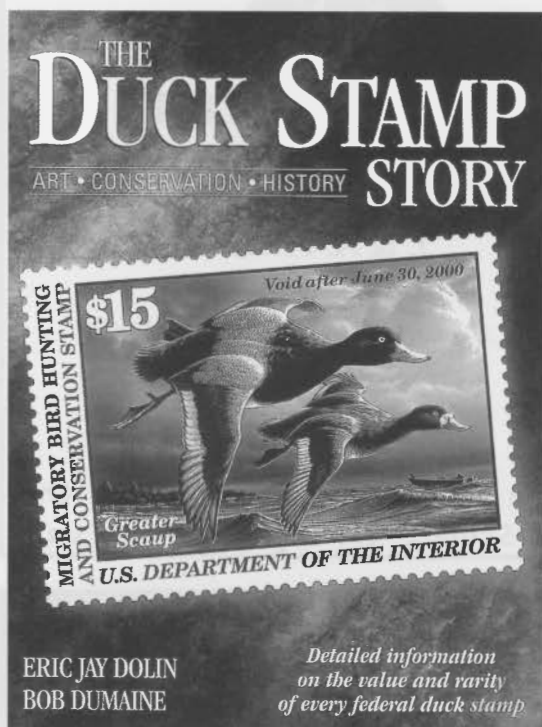
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As a small institution, the Decoy Museum relies upon its volunteers to make its programs possible. If you would like to help, please contact Heidi Schnakenberg at (410) 939-3739 to discuss your interests and availability.



Bob Jobes volunteering for a school tour, June 1997.

Ocean City in Black and White

By C. John Sullivan, Jr.

Photos from the collections of C. John Sullivan, Jr.
and Henry A. Fleckenstein, Jr.

There is a line in an Elton John song that says “all my pictures seem to fade to black and white.” My earliest and best memories of Ocean City, Maryland are always in black and white. It was June 1949, and my family went to the ocean on our summer vacation. We arrived on the Boardwalk and Twelfth Street in time to check in and dress for dinner. I wore a little black suit and white shirt. We sat at a round, white-cloth-covered table, and black men in black suits and white shirts waited on us. I ordered white toasted bread with jelly for dinner. I put my white head on the white tablecloth and went to sleep. The Mayflower was sided with wooden shingles almost black. The smell of the new black creosote on the boardwalk, blended with that wonderful smell of white sand and surf, filled the air. The beach was always bright when you were three, and sunglasses were not available for such a small head.

My first exposure to that bright white beach and the sound and smell of the surf became ingrained in my memory and draws me back to Ocean City each year. Crossing the Sinepuxent Bay and having the smell of the ocean fill my head blinds my sight to the modern high rises and takes me back to the Ocean City of my youth. While many Ocean City vacationers of today share these memories with me, most of us can only dream of what this seaside resort was like for those who visited it in the early 1900s.

Long before my first sight of the beach, William

Walker’s family had discovered the joys of Ocean City in the early twentieth century — not the joys of arcades or boardwalk amusements, but the natural joys of the surf, sand, fish, and fowl.

In 1910, William Walker built a cottage for his family on unpaved Baltimore Avenue at Seventh Street. The cottage was named “Romarletta” in honor of his three children: “Ro” for Robert, “Mar” for Margaret, and “Letta” for Letitia. This served as the Walkers’ summer home for many years, with their sojourns usually lasting from mid-



Frank Walker in Ocean City.

June until mid-September.

The Walkers’ annual pilgrimage to the ocean included many days filled with sport, with shooting the primary sport. They shot targets, both fixed and flying.

For practice, they threw clay targets over the ocean, the marsh, and open fields. They shot wildfowl from the beach and over the marsh. During the months of Robert Walker's vacation, the birds in season were the migrating shore birds. Shorebird shooting along the Atlantic Seaboard was one of the most popular shooting sports of the nineteenth and early twentieth centuries. Sport hunters and market hunters harvested millions of these birds. The



"Brownie" and his master by the marsh.

market hunters sold their kills to markets in the big cities. The sport hunters shot for the mere sport of it, to test their skills against nature's, and to feast on the delicious fowl with family and friends. Shorebirds were served up as delicacies at fine restaurants.

The successful shooting of shorebirds required the use of decoys. The shorebird hunter on the beach would place the decoys at the surf's edge and dig a sand pit as a blind. If natural materials such as driftwood or grasses were available on the beach, the shooter would further disguise himself. The marsh hunter would place his decoys in shallow water and build a blind of grasses and brush. Decoys are a unique accessory of North American waterfowl shooting. They have been used more exten-

sively here than anywhere else in the world. The use of decoys can be traced back to the Native Americans. They used natural bird skins or birds formed of marsh grasses as decoys. Mimicking the Native Americans, the earliest settlers formed shorebird likenesses of wood. Typically, carvers created these decoys from pine or cedar. Some were merely "flaties" or silhouettes, while others were full-bodied, painstakingly carved with great care and detail. The early decoy makers did not have patterns to follow, so they utilized freshly killed specimens of each species as the perfect patterns taken from nature. While sport shooters and market hunters were creating their own decoys, entrepreneurs recognized the tremendous demand and began to produce decoys in factories. Several factories manufactured shorebird decoys in great quantities before 1890. These creations were both practical and



Young Frank Walker with his single barrel.

beautiful.

William and Robert Walker carved both flaties and full-bodied decoys for their rig. Photographs taken by the Walkers of their decoy rig show flaties, factory decoys, and handcarved full-bodies. Young Robert Walker also created flat sheet tin or iron decoys, carrying on the patterns of his father. Sometimes nature provided the

decoys. Robert reported using oyster and clam shells along with his decoys. Positioned upright in the sand, these shells mimicked small shorebirds.

The Walkers did not confine their shorebird hunting to Ocean City proper. They traveled by boat south to



Tingles Island and north to the Isle of Wight Bay and the present Fenwick in pursuit of game. They hunted at places named Reedy Point, Grassey Island, Sandy Point, Big Spit, Dog and Bitch Islands, Alecks Pines, and Zippies Creek, some of which remain while others have disappeared. Robert carefully recorded the details of these hunting trips.

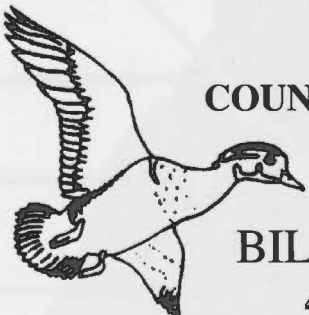
The fascination with the sport of hunting waterfowl

was not limited to the male of the species. Despite the appearance of delicate femininity suggested by the long dresses, large hats, and parasols of the day, many ladies who vacationed in Ocean City at the turn of the century hunted shorebirds with the same enthusiasm as their male counterparts.

William Walker loved shooting, not just birds, but photographs as well. While some find it hard to believe that Ocean City was the site of shore bird hunting, I find it harder to believe that one family took the time to document this important part of Maryland's history in black and white.

Through the kindness of C. John Sullivan, Jr. and Henry A. Fleckenstein, Jr., we have pictures of the Walker family and their friends as they enjoy summer by the shore in the early part of the twentieth century. It is a rare photographic look at the beach before there was a Bay Bridge.

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success**

Museum News

Boys and Girls Club Carving Classes

Once again this winter, students from the Harford County Boys and Girls Club participated in carving classes at the Havre de Grace Decoy Museum. During February and March, twenty middle school students from the Havre de Grace, Edgewood, and Aberdeen chapters of the youth organization took advantage of this opportunity to learn the traditional folk art of decoy production from two of the Upper Chesapeake Bay's masters. On Wednesday afternoons, Vernon Bryant instructed the Havre de Grace students, and on Thursdays, Leonard Burcham helped a combined Edgewood/Aberdeen group produce their birds. Although the instructors provided the students with roughed-out bodies, the participants were responsible for



Vernon Bryant helps students from the Havre de Grace Boys and Girls Club attach heads to their decoys.



Students from Aberdeen and Edgewood learn the art of head-whittling.

all other steps in the process, from head-whittling to painting. By the end of the five week course, each student had crafted a decoy that he or she could take home.

The Havre de Grace Decoy Museum has partnered with the Harford County Boys and Girls Clubs to offer this opportunity since 1998. The program is very popular with the students, and the quality of decoys produced is very exceptional. Each year, several students enter their decoys into the youth carving competition held at the annual Decoy, Wildlife Art & Sportsman Festival. Perhaps most important is the sense of pride and accomplishment the project inspires in the students. Last year, one participant in the spring class was so pleased with his work that he tucked it away until Christmas, when he presented it to his mother as a special gift.

Thank you to all who helped make this program a success! The Decoy Museum looks forward to the continuation of its partnership with the Boys and Girls Club in the fall. For students not involved in the Boys and Girls Club, the museum would like to offer youth carving classes this summer. For more information, please call (410) 939-3739.

Temporary Exhibits

In conjunction with the 2000 Decoy, Wildlife Art & Sportsman Festival, a sample of decoys carved by members of the Holly Family will be on display at the Decoy Museum through May. Please stop by and take a look! In June, two new temporary exhibits will be installed in the main gallery. The first will present a sample of William Veasey's decoy collection, which was donated to the museum last summer. In particular, the exhibit will feature birds that were included in *The Making of Hunting Decoys*, a book written by Mr. Veasey. The second display will honor the work of a local carver to be named later.

Decoy Identification Day

On Saturday, March 11, the Decoy Museum held Decoy Identification Day, the second program in its 2000

Memorial Donations

Donations to the Decoy Museum have recently been made in memory of the following:

Betty Jane Coakley

Elsie Shank

Glenna Brown



Decoy experts C. John Sullivan, Jon Frank, and Henry Fleckenstein identify the decoys of three visitors during Decoy Identification Day.

Education Series. Over seventy visitors brought birds for analysis by decoy experts Henry Fleckenstein of Cambridge, Maryland, Jon Frank of Howell, New Jersey, and C. John Sullivan of Fallston, Maryland. Some visitors

traveled from as far as New York, Connecticut, and North Carolina to participate in the event! In all, more than 130 decoys were examined, including birds by the Ward Brothers and the Holly Family. To help visitors gather as much information as possible about their treasures, the museum also provided an opportunity for individuals to peruse books and auction catalogs from its library. As a result of the public's enthusiasm for the event, the museum plans to offer Decoy Identification Day as an annual event. We hope to see you next year!

Tour Guide Training

The Decoy Museum will offer a short series of training classes in June for all those interested in becoming tour guides. The class will introduce techniques and principles used in museum education and will help participants become familiar with the museum and suggested tour formats. Museum guides, or docents, conduct tours of the museum for adult groups and/or lead interactive programs for schoolchildren. Schedules are very flexible. For more information about the classes or volunteer opportunities, in general, please call (410) 939-3739.

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Species Spotlight

The Black Duck

Black ducks have been the most admired and studied species of North America's waterfowl. They were once referred to by eastern waterfowlers as the "gold standard" of the Atlantic Flyway. Black ducks traditionally had been the most numerous species in the Atlantic Flyway waterfowl harvest, but in 1969, they were surpassed by the mallard and in 1971, by the wood duck. Biologists had been concerned since the early 1960s, when Winter Survey data indicated a downward trend in wintering numbers.

At a time when most waterfowl have benefited from four straight years of excellent breeding conditions, the number of black ducks continues to decline. Wintering population numbers in Maryland have dropped from over 100,000 in the mid-1950s to just 25,900 in January of this year. The decline has not been just with migratory black ducks; local resident populations have declined as well.

States from Maryland south have suffered the biggest decline in wintering birds — numbers are down seventy-five percent since 1955. States from New Jersey northward have seen populations holding their own, with some showing slight increases. Populations of black ducks wintering in the most northern New England states have remained virtually unchanged during the past forty years. Trying to determine why some populations have remained stable while others are on the verge of disappearing is quite a challenge. Waterfowl biologists have offered four possibilities to explain why we have fewer black ducks. They include over-harvesting, loss of breeding habitat, loss of wintering habitat, and competition with mallards.

Over-harvesting does not appear to be a significant factor contributing to the decline. Black duck numbers have steadily declined despite strict one-bird bag limits in the Atlantic Flyway during the past decade. Sixty-five

percent of immature black ducks die during their first year of life, and forty percent of those surviving are lost each subsequent year. With no hunting at all, a yearly mortality rate of forty percent of immature birds and a twenty-two percent mortality rate among adults would still occur.

Loss of breeding habitat is not believed to be a great factor either. Black duck reproduction is associated with forests and beavers. Beavers provide vital habitats for black ducks and other species by the damming of streams and the flooding of forest bottomlands. In areas of greatest

decline, such as Ontario and the mid-Atlantic states, forest cover has remained nearly the same since the mid-1950s. Beaver numbers have increased dramatically during the last twenty-five years. In some areas, they are a major nuisance, causing flooding and damage to trees in residential areas. With the increase in beavers and forest remaining nearly unchanged in the prime breeding areas, habitat has actually improved.



On the other hand, wintering habitat for black ducks has decreased. Black ducks are birds of wild, isolated places. Unlike mallards, they are shy and will not stay in areas of human encroachment. High rates of coastal loss in the upper Atlantic Flyway are a result of densely populated areas. In the Chesapeake Bay watershed, there has been a decline in islands due to erosion and the rise of the sea level. Islands provide excellent habitat for black ducks. Their isolation from predators and humans provides the birds with excellent wintering and breeding habitat. Cedar Island, located in Tangier Sound near Crisfield, is home to more wintering black ducks than any other area in the state. Cedar Island encompasses nearly 3,000 acres of tidal marsh, ponds, and creeks.

Competition for breeding habitat between black ducks and mallards is considered by many experts to be the primary cause for the decline in black ducks. Both species often interbreed, resulting in hybridization. With mallards far outnumbering blacks, they could easily disappear as a

By Fred Gillotte, Jr.

distinct species over time.

Mallards and black ducks prefer the same type of wetlands and habitats for breeding. Their breeding cycles coincide, and they compete for the same spots to nest. Mallards used to breed only in the prairies, but they have now started to nest in the eastern portions of the United States, encroaching on the black duck's main nesting area.

Why the mallard started nesting on the Atlantic coast is a question up for debate. A primary reason may be the large numbers of mallards that have been raised in captivity and released into the wild. Both state-supported and private release programs were used to bolster duck numbers in the Chesapeake Bay region for hunting purposes. Since 1940, an estimated one to two million birds have been released. With the large number of resident mallards now present in the Bay area, the black duck finds itself in strict competition for habitat.

Mallards are much more adaptable and willing to nest and raise young near human structures. Black ducks are described as ecologically incompatible with humans, whereas mallards do not seem to mind human intrusion. Black ducks simply cannot adapt to the human landscape.

Despite the declines in the wintering population,

black ducks overall still remain among the most abundant waterfowl in the upper Atlantic Flyway. Restoring their numbers to former levels is a great challenge for waterfowl managers. Aggressive conservation measures must continue to improve and restore critical nesting and wintering habitats to insure population stability and perhaps growth. With hard work, it is hoped black duck numbers will rebound, once again elevating these fine birds to the "gold standard" status.



Poster Contest Winners

Each year, the Havre de Grace Decoy Museum holds a contest to select the artwork for that year's Decoy, Wildlife Art & Sportsman Festival Poster. Art students from Harford and Cecil County High Schools are asked to submit two-color drawings related to decoys or waterfowl, which are then judged by members of the museum's Festival Committee. The winning image is featured on the Festival's commemorative poster, which is displayed around the county and is offered for sale at the Festival. The winning artist receives \$100.00. Second and third place winners receive \$50.00 and \$25.00, respectively, and each winner is awarded a ribbon.

This year, students from Havre de Grace High School and Northeast High School participated. The winners of the contest are:

First Place	Andleeb Khan Havre de Grace High School	Donald Hawkins Havre de Grace High School
Second Place	Mara Jonas Northeast High School	Michele Hawkins Havre de Grace High School
Third Place	Shawn Forton Havre de Grace High School	Victoria Paxton Havre de Grace High School
Honorable Mention	Matt Gilman Havre de Grace High School	Zach Stigliano Northeast High School

Special thanks to everyone who submitted entries. The quality of this year's submissions was outstanding. The Decoy Museum would also like to express its appreciation to Sentman Distributors, the sponsors of this year's Poster Competition.

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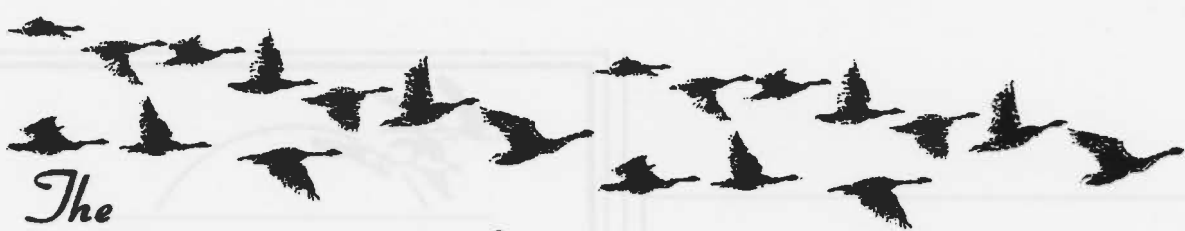
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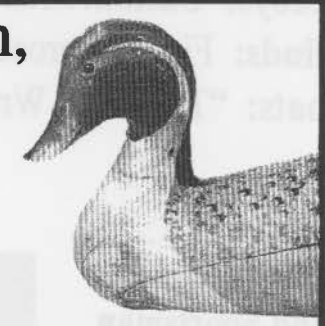
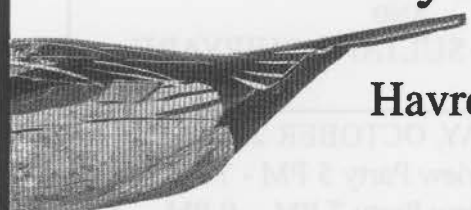


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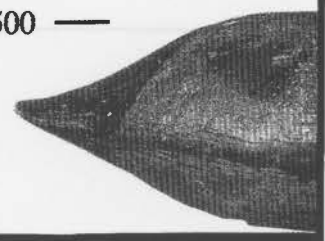
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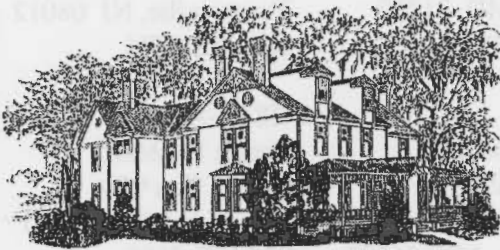
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HS 17, 18
Karen C. Pruitt
P.O. Box 152
Nassawadox, VA 23413
757-442-2727

HS 63,64
Frank Rauscher
1361 Karen Lane
Radnor, PA 19087
610-964-0642

HS 66,67
Linda & Bill Ruth
Lost Bay Carvings
9463 Doral Drive
Pittsburgh, PA 15237
412-366-5926

HS 77
Nick Sapone
P.O. Box 33
Wanchese, NC 27981
252-473-3136

HS 72
Warren Saunders
5950 Palmer Mill Road
Hurlock, MD 21643
410-943-3962

HS 88
Richard F. Schepis
2808 Woolley Road
Wall, NJ 07719
732-681-5777

HS 14
George S. Semple
302 Harvard Avenue
Collingswood, NJ 08108
856-854-8036

HS 50
William H. Smallwood
3609 Mahan Corner Road
Marydel, DE 19964
302-492-1951

HS 48
Dave Stavely
40 Mount Pleasant Ave.
Easton, MD 21601
410-822-3115

HS Lobby
Sherrie Shatzer
Susquehanna River
Waterfowlers' Assoc.
112 James Lane
Mechanicsburg, PA
17055
717-795-9595

HS 25
Bob & Susan Thau 108
Touhey Drive
Stevensville, MD 21666
410-643-2022

HS 9,10
Mary Lou Troutman
Cozy Cupboard
PO Box 230
Dameron, MD 20628
301-872-5807

HS 81
Harold Vandyck
4146 Holletts Corner Rd.
Clayton, DE 19938
302-659-0660

HS 53,54
Bill Veasey
16 Gill Drive
Newark, DE 19713
302-738-5451

HS 56
Barb Wachter
109 N. Earleton Road
Havre de Grace, MD
21078
410-939-1904

HS 3
Chris White
70 Waterwheel Drive
Port Deposit, MD 21904
410-939-4779

HS 46
D. Heitkamp and
Wm. Lemly
276 Wakely Terrace
Bel Air, MD 21014
410-838-7592

HS 62
C. Ronald Wolf
501 Marstellar Road
Apt.3
New Park, PA 17352
717-993-0147

HS 12,13
Paul H. Wolf, Sr.
RD6 Box 290
Sugarman Road
Coatsville, PA 19320
610-383-8676

Middle School (MS)

MS 174, 175
AB Frost Collection
Box 181
Bedford Hills, NY
10507
914-764-9125

MS 106,107
Linda Amtmann
411 Vogts Lane
Baltimore, MD 21221
410-391-1217

MS 124, 125
APG Directorate of
Society, Health &
Environment AMSSB-
GSH-ER
Aberdeen Proving
Ground
Aberdeen, MD 21005
410-436-4841

MS 134
Bruce Appell
12 Hillman Court
Aberdeen, MD 21001
410-272-3839

MS 20
J. Malcolm Bahrenburg
4270 Windrush Road
Oxford, MD 21654
410-226-5425

2000 HAVRE DE GRACE DECOY, WILDLIFE ART, AND SPORTSMAN FESTIVAL EXHIBITOR LIST

Middle School (MS)

- | | | | |
|---|---|--|--|
| MS 192
Paula Baronner
331 Durant Street
Johnstown, PA 15906
814-535-2464 | MS 1
Clovis & Ramona Bolen
749 Tydings Road
Havre de Grace, MD 21078
410-939-2440 | MS 55,56
John Clark
John Clark Decoys
333 Old Bay Lane #16
Havre de Grace, MD 21078
410-939-5889 | MS 123
County Banking & Trust
P.O. Box 100
Elkton, MD 21922 |
| MS 73,74 Clarence
"Titbird" Bauer
742 Linden Lane
Havre de Grace, MD 21078
410-939-5191 | MS 132,133
Art Boxleitner
18 Main Street
Willow Street, PA 17584
717-464-2513 | MS 76, 77
Walter M. Clevenger
6590 29th Ave. N.
St. Petersburg, FL 33710
727-321-1283 | MS 189
William B. Cronin
Model Ships
1798-A Bay Ridge Ave
Annapolis, MD 21403
410-269-7852 |
| MS 70
Donna Belinko
105 Craydon Road
Baltimore, MD 21212
410-377-2191 | MS194,195
Jim Britton
2707 Pineridge Lane
Powhatan, VA 23139
804-598-4370 | MS 141, 142
R. C. Coffey, III
Retriever World
107-C W. Nashville Dr.
Nashville, NC 27856
886-464-0114 | MS 155,156,157
Luke Cuccia
Books Plus
P.O. Box 731
Lodi, NJ 07644
973-777-7110 |
| MS 9,10
Beatrice C. Berle
P.O. Box 546
Corolla, NC 27927
252-453-2718 | MS164,165
Vernon Bryant
90 Greenbank Road
Perryville, MD 21903
410-287-8548 | MS 51
Don Coleman
1300 Dexter Corner Road
Townsend, DE 19734
302-378-4574 | MS128,128A
Daugherty-Wiley
Artworks
RD#6 Box 631-A
New Castle, PA 16101
724-924-2619 |
| MS 19
David Blackiston
300 Truslow Road
Chestertown, MD 21620
410-778-0943 | MS139,140
Linda J. Bull
Custom Ceramics & Woodcrafts
2317 Bowersox Road
New Windsor, MD 21776
410-875-2260 | MS 7,8
John M. Collier 636
Kensington Ave.
Severna Park, MD 21146
410-315-9787 | MS 24,25
Laura Denardo
3404 Elliott St.
Baltimore, MD 21224
410-558-1493 |
| MS 111
Larry F. Bloss
11907 Homewood St.
N.W.
Cumberland, MD 21502
301-777-0743 | MS 45,46
Leonard Burcham
703 Market Street
Havre de Grace, MD 21078
410-939-2971 | MS 80,81
Joseph L. Cook
949 Chesapeake Drive
Havre de Grace, MD 21078
410-939-3714 | MS 173
Eric Jay Dolin
The Duck Stamp Story
P.O. Box 534
Garrett Park, MD 20896
301-949-5695 |
| MS 65,66
Bryon Bodt
2917 Churchville Road
Churchville, MD 21028
410-734-7702 | MS 82
Dan Carson
14 Matte Lane
Havre de Grace, MD 21078
410-939-5723 | MS 17,18
William Cordrey
PO Box 651
Barnegat Light, NJ 08006
609-494-8677 | MS181
Ralph Ebbenhause
Franklin Becker Antiques
PO Box 516
Crownsville, MD 21032
410-370-9170 |

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Middle School

(MS)

MS 149
Skip Eicholtz
605 Elm Street
Stevensville, MD 21666
410-643-2182

MS 75
Joe Engers
Decoy Magazine
PO Box 787
102 Second St.
Lewes, DE 19958
302-644-9001

MS 108, 109
Ned Ewell
4 Moorepack Court
Cockeysville, MD 21030
410-666-1841

MS 2
William A. Faix
19 School House Lane
North East, MD 21901
410-287-2033

MS 83, 84
Dave Fannon
14048 Lee Highway
Amissville, VA 20106
540-937-3981

MS 78
Clarence Fennimore
250 Schoolhouse Road
Wrightstown, NJ 08562
609-758-7272

MS 160
Leonard Ferguson
100 Francis Street
Havre de Grace, MD
21078
410-393-3818

MS 68,69
Henry A. Fleckenstein, Jr.
P.O. Box 577
Cambridge, MD 21613
410-221-0076

MS 138
Frank & Frank Sporting
Collectibles
422 Lakewood-
Farmingdale Road
Howell, NJ 07731
732-938-2988

MS103,104
Louis Frisino
7862 W.B.&A Road
Severn, MD 21144
410-551-5440

MS176,177
Joyce C. Gagen
6 Cragmoor Drive
Shamong, NJ 08088
609-268-1926

MS 37,42
Robert S. Gerard
PO Box 2153
Setauket, NY 11733
516-941-4270

MS 49
William Gibian
93 Market Street
Onancock, VA 23417
757-787-8341

MS 116
Terry Gill
T.A.G.'s Taxidermy
987 May Post Office
Road Strasburg, PA
17579
717-687-6487

MS 197
Michael Gleason
Decorating Quacks
4 Slavin Court
Baltimore, MD 21236
410-661-4340

MS 179,180
Ed and Judy Green
E. & J. Green, Ltd.
P.O. Box 656
Riderwood, MD 21139
410-663-5848

MS 126,127
Harford Bird Club
315 Tareyton Court
Bel Air, MD 21014
410-879-0642

MS 79
Chris Hawkins
112 Susquehanna Court
Havre de Grace, MD
21078
410-939-2726

MS 64
William Hickson
11718 Three Bridge
Branch Road
Cordova, MD 21625
410-822-0821

MS 38,39
Mark Holecheck
1122 Ridge Road
Pylesville, MD 21132
410-836-3095

MS 105
Ann Holloway
1302 Robin Avenue
Salisbury, MD 21804
410-742-9396

MS 96, 97
Sam Huffer
P.O. Box 607
Manassas, VA 20113
703-368-5092

MS 182
Tom Humberstone
2081 Coon Hill Road
Skaneateles, NY 13152
315-685-6819

MS 91
William Hyde
306 Hamilton Avenue
Pennsville, NJ 08070
856-678-7067

MS 57
John Ingolia
220 Alliance Street
Havre de Grace, MD
21078
410-939-6248

MS 200
John Into
Into Things, LLC
P.O. Box 54
Wittman, MD 21676
410-745-5954

MS 158
Edward E. Itter
8098 Ventnor Road
Pasadena, MD 21122
410-255-7226

MS 185,186
Bradley Jackson
2195 Reservoir Road
Weathersfield, VT
05151
802-263-5240

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Middle School

(MS)

MS 99
Forrest Jennings
426 Oak Shade Road
Shamong, NJ 08088
609-268-8032

MS 92,93
Bob Jobes
721 Otsego Street
Havre de Grace, MD
21078
410-939-1843

MS 3,4
Cap't. Harry Jobes
77 Baker Street
Aberdeen, MD 21001
410-272-2055

MS 100A,100B
Charles Jobes
855 Otsego Street
Havre de Grace, MD
21078
410-939-3005

MS 85, 85A
Joey Jobes
619 Bourbon Street
Have de Grace, MD
21078
410-939-1807

MS 112
Stephen R. Johnson
3076 Kings Lane
Lancaster, PA 17601
717-898-0375

MS 147, 148
Bob Jones
Bob Jones Classic
Carvings
12508 St. Hwy. #37
Waddington, NY 13694
315-388-5611

MS 61,62,63
Walter & Candy Jones
Flyway Decoys
2586 Route 563
Egg Harbor City, NJ
08215
609-965-6524

MS 50
Barry Kerlin
1585 W. Lisburn Road
Mechanicsburg, PA
17055
717-766-1438

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Mort & Carol Kramer
3707 Gardenvue Road
Baltimore, MD 21208
410-484-3321

MS 172
Ron Laber
Ronald C. Laber & Son
2404 Hoopers Island
Road
Fishing Creek, MD
21634
410-397-3485

MS 22, 23
Butch & Mary Carol
Larrimore
Boring Waterfowl
P.O. Box 102
Boring, MD 21020
410-429-2989

MS 11, 12
Steve Lay
1110 Bern Drive
Havre de Grace, MD
21078
410-939-4014

MS 143
Corrine Litzenberg
60 Oldfield Acres Drive
Elkton, MD 21921
410-392-3825

MS 137
Paul R. Loder
P.O. Box 444
Odessa, DE 19730
302-378-2122

MS 178
Anne & Hank Magierski
Artistry In Glass
32 Ship Drive
Little Egg Harbor, NJ
08087
609-296-3505

MS 40, 41
John & Veronica
Malchione
Malchione Sporting
Collectibles
110 Bancroft Road
Kennett Square, PA 19348
610-444-3509

MS 162
Richard Manley
Traveler II Charters
4798 Piney Neck Road
Rock Hall, MD 21661
410-639-7420

MS 188
Joe McCarl
449 Erie Street
Sharon, PA 16146
724-347-1058

MS 113A
Ray S. McKenzie
937 S. Fifth Street
Chambersburg, MD 17201
717-264-2583

MS 28, 28A
Nelson Mengel
714 Plater Street
Aberdeen, MD 21001
410-272-4908

MS 60
Patricia Moore
14243 Kentmore Park Rd.
Kennedyville, MD 21645
410-348-5145

MS 196
Gil Norton
709 City Park Avenue
Portsmouth, VA 23701
757-465-7716

MS 71
Evelyn Oberender
Box 353
Monkton, MD 21111
410-343-1329

MS 95
Butch & Ruth Parker
Parker's Decoys
114 Pencroft Drive
North Holtwood, PA
17532
717-284-3273

MS 86, 87
F. Steiner Pierce
738 Tydings Road
Havre de Grace, MD
21078
410-939-5556

MS 166, 167, 168
Jim & Charles Pierce
Pierce Decoys
318 N. Lapidum Road
Havre de Grace, MD
21078
410-939-2272

2000 HAVRE DE GRACE DECOY, WILDLIFE ART, AND SPORTSMAN FESTIVAL EXHIBITOR LIST

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MS 33, 34 Marshall L. Purner 20 Church Point Road North East, MD 21901 410-287-2117	MS 138A, 138B Mike Smyser Mike Smyser Decoys 25 Broadway Ave. Manchester, PA 17345 717-266-7294	MS 35, 36 David R. Sinclair 719 Earlington Road Havre de Grace, MD 21078 410-939-0254	MS 52, 53, 54 Gilmore B. Wagoner 4310 Webster-Lapidum Road Havre de Grace, MD 21078 410-939-5655
MS 58, 59 Dick & Linda Robinson Robinson Decoys 1319 Plymouth Road Bel Air, MD 21015 410-838-7545	MS 170 P. Lloyd Sheats 209 Thomas Landing Rd. Middletown, DE 19709 302-378-8554	MS 21 Wayne E. Thayer 3802 Elmcroft Road Randallstown, MD 21133 410-922-7317	MS 13, 14, 15 David Walker 221 N. Lapidum Road Havre de Grace, MD 21078 410-939-4310
MS 187 Thomas H. Shively 8 Tee Jay Drive Mt. Holly Springs, PA 17065 717-486-7655	MS 26 Paul Shertz 922 Laura Lee Circle Bear, DE 19701 302-834-8427	MS 101, 102 Claude & Margaret Todd 628 Yarmouth Road Baltimore, MD 21286 410-321-6628	MS 100 Michael Wargo Michael's Decoys 178 Hospital Road Wernersville, PA 19565 610-670-5545
MS 154 Ranae & Barry Robinson Robinson Photography 3800 Breidenbaugh Court Jarrettsville, MD 21084 410-692-2222	MS 153 Mark Terry 10837 N. Main Street Archdale, NC 27263 336-431-2114	MS 31 Lisa Trayer Brickerville Antiques 117 E. 28th Div. Hwy. Lititz, PA 17543 717-627-2464	MS 168 John and Patty Waterfield 1670 Wright Lane Virginia Beach, VA 23451 757-425-7865
MS 193 Ken Sangrey 58 Hart Street Manheim, PA 17545 717-665-4411	MS 5, 6 Vance Strausburg P.O. Box 657 St. Michaels, MD 21663 410-745-9566	MS 94 Chuck Usilton 1119 Dr. Jack Road Conowingo, MD 21918 410-378-3528	MS 32 William Weaver 34 Patterson Avenue, Box 123 Perryville, MD 21903 410-378-3474
MS 151 Allan Schaubert 708 Truslow Road Chestertown, MD 21620 410-778-6991	MS 203 William Streaker Bill's Decoys P.O. Box 308 Northeast, MD 21901 410-287-5134	MS 127A, 127B Frank Vaccaro Antique Outboard Motor Club 560 Anchor Drive Joppa, MD 21085 410-679-8801	MS 90 Kevin Wharton 919 Rocklyn Road Springfield, PA 19064 610-343-1909
MS 150 William Schaubert 708 Truslow Road Chestertown, MD 21620 410-778-6991	MS 67, 72 C. John Sullivan P.O. Box 193 Fallston, MD 21047 410-879-1850	MS 43, 44, 47, 48 Patrick Vincenti Vincenti Decoys 303 West Lane Churchville, MD 21028 410-734-6238	MS OS 6 Jeff Moore Fowl Play Studio 153 Old Elm Road Northeast, MD 21901 410-287-5253
	MS 183, 184 Jim Taylor 1231 Providence Road Towson, MD 21286 410-825-9158		

2000 HAVRE DE GRACE DECOY, WILDLIFE ART, AND SPORTSMAN FESTIVAL EXHIBITOR LIST

Middle School (MS)

MS OS 2 Vernon Bryant 90 Greenbank Road Perryville, MD 21903 410-287-8548	MS OS 4 Street Whiteford Chesapeake Decoy Works 8307 Alston Road Towson, MD 21204 410-296-1746	MS 135, 136 Ronald Zelnick 1251 S. Highland Street Mt. Dora, FL 32750 352-735-7650	MS OS 1 John Carville The Decoy Shop RR1 Box 2368 Richmond, ME 04357 207-588-0181
MS OS 3 Roger Banas P.O. Box 475 Sparta, NJ 07871 973-398-5276	MS 129, 130 Wildlife R&R, Inc. 1512 Harkins Road Pylesville, MD 21132 410-836-1129	MS OS 7, 8 Scott Barmby Duck Duck Goose 11129 Windsor Road Ijamsville, MD 21754 301-607-6014	MS OS 5 Kelly and Laurie Gadus 2840 Luverne Road Oregon, OH 43616 419-693-5943

2000 Havre de Grace Decoy, Wildlife Art & Sportsman Festival Acknowledgements

Festival Chairman	Jim Pierce	Gift Shop	Heidi Schnakenberg
Festival Coordinator	Kay Morrison	Honoring the Masters, II	Walter Smith
Museum Director	Jennifer Jones	Raffle	Norm Smith
Exhibitor Packets	Clovis Bolen	Middle School	
Silent Auction	Pam Smart	Coordinator	Wayne Perry
Live Auction	Brenda Dorr	High School Coordinator	Catherine Hepler
	Sherry Ramey	Buses	Harford County
Volunteer Coordinator	Madelyn Shank	Security	Havre de Grace Police Department
Promotion	Allen Fair	Exhibitor Breakfast	Bayou Restaurant
	Bill Pyle		Ken Lay
Festival Poster		Refreshments	Carl's Catering
Competition	Terran Miller	Retriever Demonstrations	Jim Carrion
Sponsor Coordinator	Patrick Vincenti		Gene Byrd
Information Table	Mert Street	"History Alive" Program	Richard Pawling
	Vicky Ferguson	Poster Designer	Andleeb Khan
Hospitality Rooms	Bill Smart	Sponsors	Clark Turner Companies
	Pam Smart		County Banking and Trust
Head Whittling Contest	Jim Pierce		Coca-Cola
	Mitch Shank		Cytec Fiberite
Finances	Julia Hawkins		Foredom Electric
	John Carriere		Hostetter Agency
	Ron Levinson		J. M. Huber Corporation
Autograph Sessions	Madelyn Shank		Ice Dreams
Carving Competitions	Andy Speer		Lower Susquehanna
	John Carriere		Heritage Greenway
	Ken Clodfelter		MacGregor's Restaurant
	Arthur Frank		Maryland Commission for
	Fred Gillotte		Celebration 2000
	Ken Lay		Maryland Portable Concrete
	Jim Pierce		Mitchell-Smith Funeral Home
	Norm Smith		Sentman Distributors
	Mark Stohman		Tool & Die Specialties
	Ed Watts		Upper Chesapeake Health Systems
	J Freeman Wright		

CALENDAR

April

28-30

30th Annual Ward World Championship. Held at the Roland E. Powell Convention Center in Ocean City, MD. Over 1000 wildlife artists will display and sell their work. Wildfowl carving, fish carving, and painting competitions, floor demos, and auctions. Tour the commemorative exhibition, *30 years in the Making: A Carving Competition Retrospective*. For more information, contact Candy Bradshaw at (410) 742-4988, ext. 104, or visit www.wardmuseum.org.

May

5-7

19th Annual Decoy, Wildlife Art & Sportsman Festival. Produced by the Havre de Grace Decoy Museum. Held at the museum and the Havre de Grace Middle and High Schools. Features 200 wildfowl carvers and artists on exhibit, decoy and fish carving competitions, retriever demonstrations, live decoy auction. Friday 6 pm - 9 pm. Saturday 9 am - 5 pm. Sunday 9 am - 4 pm. For more information, call (410) 939-3739.

6-7

"Fantasies in Wood Carving." 3rd Annual Show. Held at the Westfield Center, Westfield and West Road, Trenton, Michigan. Presented by the Michigan Carvers & Collectors Association. Competition in decoys, fish, and other wood carvings. Demos in wood carving both days. Vendors and exhibitors wanted. Contact Jim Canterbury (734) 675-9395.

June

3

Havre de Grace Decoy Museum Volunteers and Carvers Appreciation Day. Held at the Decoy Museum. An afternoon picnic and awards presentations to honor carvers and other volunteers who so faithfully serve the museum. Friends and members welcome. Tickets \$20.00 per person. For more information, call (410) 939-3739.

11

Free Lecture at Havre de Grace Decoy Museum. Historian Ellsworth B. Shank will ask the question "Is Havre de Grace Really the Decoy Capital of the World?" Held in the museum library. Admission free. 3:00 pm. Please register by calling (410) 939-3739.

July

15

Decoy Museum Yard Sale. Held on Decoy Museum Grounds. Antiques, rare finds, books, and oddities of all sorts for sale. Donations welcome. 8:00 am - 2 pm. For more information, call (410) 939-3739.

27-28

Annual Summer Decoy Auction at the Cliffhouse, Ogunquit, ME by Guyette/Schmidt. Indoor Buy, Sell & Swap meet held July 26, 27 & 28. Approximately 800 investment quality lots of decoys and related items. Consignments will be accepted for this auction until June 1, 2000. Color Catalog \$32.50. For more information or to consign decoys: Gary Guyette (207) 778-6256 or Frank Schmidt (207) 625-8055.

30

Havre de Grace Decoy Museum's 4th Annual Sporting Clays Event. Held at Alexander Sporting Farms in Golt, Maryland. Lewis Class, Ladies Class Awards. Quail Flush and 5 Stand. Includes prizes, a live auction, and a raffle. Registration fee: \$50.00 per 50 targets. Registration 9:00 a.m. - 12:00 p.m. For more information, contact David Walker at (410) 939-4310 or the Decoy Museum at (410) 939-3739.

To have your event included in this calendar, simply mail us your information. Inclusion in the calendar is free. The deadline for submission for the Festival issue of *The Canvasback*, due out in late July, is June 1, 2000.

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4TH ANNUAL SPORTING CLAYS EVENT

SUNDAY, JULY 30, 2000

ALEXANDER SPORTING FARMS

GOLTS, MARYLAND

LEWIS CLASS, LADIES CLASS AWARDS

QUAIL FLUSH AND 5 STAND

PRIZES, LIVE AUCTION & RAFFLE

REGISTRATION FEE: \$50.00 PER 50 TARGETS

FOR MORE INFORMATION CONTACT:

**DAVID WALKER 410-939-4310 OR
HAYRE DE GRACE DECOY MUSEUM 410-939-3739**

ANNUAL SPORTING CLAYS PRE-REGISTRATION

NAME: _____

ADDRESS: _____

CITY & STATE: _____ **PHONE:** _____

PLEASE MAKE CHECKS PAYABLE TO: HAYRE DE GRACE DECOY MUSEUM

MAIL TO: HAYRE DE GRACE DECOY MUSEUM 215 GILES STREET HAYRE DE GRACE, MD 21078

Weekend Carving Demonstrations

at the Havre de Grace Decoy Museum

April 1	Art Boxleitner
April 2	Bill Streaker
April 8	Joe Cook
April 9	Dick and Linda Robinson
April 15	Barb Wachter
April 16	Paul Loder
April 22	Ken Clodfelter
April 23	John Nickle
April 29	George Stram
April 30	Steve Lay
May 6	Bill Collins
May 7	Bill Collins
May 13	Ken Clodfelter
May 14	OPEN
May 20	Bob Hess
May 21	Butch and Mary Carol Larrimore

May 27	Dan Baker
May 28	OPEN
June 3	Charlie Pierce
June 4	Leonard Burcham
June 10	Mike Gleason
June 11	George Stram
June 17	OPEN
June 18	John Nickle
June 24	Charles Pierce
June 25	Butch and Mary Carol Larrimore

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

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, 215 Giles Street, Havre de Grace, MD 21078.

FOR SALE: Hand carved decoys by Wilfred Bush. Three different sizes, twenty different kinds. Prices start 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.

FOR SALE: 1981 Maryland Duck Stamp Print. Remarque by Lem Ward & Jack Shroeder. Special edition. Call Jim Kelly at (410) 825-1522.

WANTED: New Jersey, Delaware River, Crisfield, Sterling -Wards, Illinois River, Ducks, Geese, Swans & Mergansers. Call Herb at (212) 861-1414.

FOR SALE: 30 Mitchell Decoys auctioned at the First Annual Decoy Festival in 1982. Special Shertz print mounted 6' x 8'. \$20,000. (410) 939-4536.

WANTED: Ducks and geese of the East Coast, New Jersey, N.Y., New England, and Illinois River. Call Herb (212) 873-2004.

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

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.

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

WANTED: The Havre de Grace Decoy Museum seeks donations or loans of decoys carved by members of the Holly family. Call Brenda Dorr, curator at (410) 939-3739.



John "Daddy" Holly reproductions

410-287-8548

e-mail:

Vbryant@eclipsetel.com

VERNON BRYANT

DECOYS-GUNS-BOATS



Is Havre de Grace really the Decoy Capital of the World?

A Free Lecture by Historian Ellsworth B. Shank

Sunday, June 11, 2000

3:00 p.m.

Havre de Grace Decoy Museum Library

*To attend, please notify the museum at (410) 939-3739
at least two days in advance.*

Donations encouraged.



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