

A photograph of a pond with many ducks and bare tree branches. The ducks are mostly white with dark heads and necks, swimming in the water. Bare tree branches are visible in the foreground and background, some with small, dried leaves. The water is a light blue color.

The Canvasback

Winter 2001
Vol. 10, No. 1

Havre de Grace Decoy Museum

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

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ON THE COVER

Canvasbacks visit an Eastern Shore pond.
Photo by Dave Walker

FROM THE EDITOR

When I assumed the position of Executive Director of the Havre de Grace Decoy Museum nearly a year and a half ago, I did so with little knowledge of and no real fascination with waterfowl. My, how things can change!

One December afternoon, a visitor reported seeing a Canvasback in the water off of Concord Point, and the entire staff hurried to the promenade to search for the elusive Canvasback beyond the ice. None of us had ever seen one before. After scanning over the huddled mallards and coots for several minutes, we finally spotted a lone Canvasback drake floating apart from the other birds.

I never would have thought it possible for me to get so excited about a duck. I actually pointed my finger and shouted excitedly, "There he is!" For the rest of the week, I made at least two trips a day out into the sub-freezing temperatures to search for Canvasbacks. At times there were more than a hundred of them scattered far out in the river. Their coloring is so distinctive, and their carriage almost regal. I tried to picture hundreds of thousands of these birds blanketing the water as they did years ago, and it saddened me to think that such a sight will probably never be seen again.

By the start of the new year, our Canvasbacks had moved on, and it was back to work as usual on budgets and grants and program planning. But I have gained a new appreciation for the heritage of this area, and I now see why people talk with such reverence about the good ole days on the Flats. I have seen the Canvasbacks for myself.

Jennifer Jones

Valerie Lloyd

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Valerie Lloyd is an American artist and illustrator who specializes in creating primarily with color pencil. Although she has illustrated a variety of subjects, Valerie's main focus of work is based on real people, real stories, and real life. A sample of this and her unique style can be seen in her newest release titled, "A Fulfilled Life."

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Artist Statement:

I would like to express my sincere appreciation to the Hitchens family for allowing me to portrait the late John WM. "Bill" Hitchens Jr. and his wonderful collection of Gibson decoys.

Valerie Lloyd



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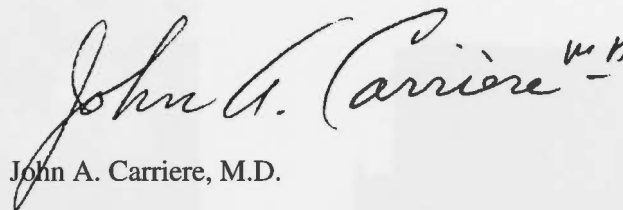
*From
the
President*



Dear Museum Member,

I would like to thank every member for their efforts in helping us obtain accreditation by the American Association of Museums. This recognition by the AAM would not have been possible without the cooperation of the membership over the past twenty years. Details of our recent accreditation are found in an article by museum Executive Director Jennifer Jones on page seven of this issue. Again, let me say thank you!

Yours truly,



John A. Carriere, M.D.

P.S. Isn't it nice to have someone else tell us how good our museum is?!

*In Loving Memory
of
Dolores Bungori
Decoy Museum Volunteer and Friend*

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 decoys as this art form applies to the social and economic life of the upper Chesapeake Bay region.

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Havre de Grace Decoy Museum Earns National Honor

Jennifer Jones

The Havre de Grace Decoy Museum has received the highest honor a museum can receive — accreditation by the American Association of Museums. Accreditation certifies that a museum operates according to standards set forth by the museum profession, manages its collections responsibly, and provides quality service to the public. It is the profession's seal of approval.

The achievement of accreditation places the Decoy Museum in the company of the nation's elite collecting institutions. Of the 8,000 museums nationwide, only some 750, or nine percent, are accredited. Of the over 140 museums, historical societies, and science centers in Maryland, only ten have achieved this standard of excellence. These institutions include the Baltimore Museum of Art, Calvert Marine Museum, Historic Annapolis Foundation, the Jewish Museum of Maryland, the Maryland Historical Society, the National Aquarium in Baltimore, the St. Clements Island-Potomac River Museum, the Walters Art Gallery, and the Washington County Museum of Fine Arts.

This accomplishment is especially gratifying in light of the years of hard work that it required. Dr. John Carriere, President of the Decoy Museum, remarks, "Accreditation has been the overriding goal of the Board of Directors for over three years. The process required considerable effort on the part of the Museum board and staff, both past and present."

Founded in 1906, the American Association of Museums (AAM) is a national organization with over 15,800 active members. Its programs address the needs of institutions of all types and sizes, from art, history, natural history, and science museums and centers, to aquariums, arboreta,

planetariums, and zoological parks. Accreditation is one of several programs offered by the AAM to help museums achieve and maintain current standards of quality and excellence. In order to even be considered for accreditation, institutions must be not-for-profit entities that are essentially educational in nature, have at least one full-time professional staff person with museum knowledge and experience, present regularly scheduled programs and exhibits that use and interpret objects for the public according to accepted standards, and have a formal and appropriate program of documentation, care, and use of collections.

Museums that meet these criteria participate in a rigorous process consisting of self-study and peer review that usually takes up to three years to complete. An institution must first complete an extensive questionnaire that examines its mission, history, governance structure, policies, scope of collections, collections management procedures, exhibit quality, and educational programming. In addition, the questionnaire probes into the organization's operations, including financial stability,

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In recognition of its:
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Commitment to continued institutional improvement;
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mission.



Thomas DeVany
Chair, Accreditation Commission
Fred A. Nicholson
Chairman of the Board, AAM

Issued in 2000

adequacy of physical facilities and security measures, existence of long range plans, and the composition of its staff, board, and volunteer corps. The institution is asked to supplement this report with over fifty pieces of supporting documentation.

If the AAM finds the museum's responses to this questionnaire acceptable, a team of museum professionals visits the museum to conduct an on-site evaluation and interview key individuals. Finally, the AAM's Accreditation Commission, which meets twice a year to consider accreditation applications, uses the materials submitted by the museum and the report submitted by the on-site evaluators to determine whether the institution in question has achieved the level of professionalism and excellence expected of accredited institutions. To meet all of these rigorous standards is an accomplishment indeed!

Of course, accreditation is an honor that brings with it a heightened degree of accountability. The AAM expects accredited museums to continue to improve their collections, exhibits, and programming. A challenge that the Havre de Grace Decoy Museum welcomes. "We will

work to continue to improve our museum and maintain the high standards that have been recognized by the AAM," Dr. Carriere vows. As reported in previous issues of *The Canvasback*, the museum has embarked on the revision of its introductory exhibit, seeking to infuse the displays with more educational content. In addition, the museum is working hard to further develop its programming so that there is a full calendar of opportunities for both adults and youth to learn more about the art of decoy production and the cultural heritage of the Upper Chesapeake Bay.

We must thank our loyal members and supporters for helping to make this achievement possible. The Decoy Museum was founded by concerned volunteers, and donated services from its volunteers and philanthropy from its membership sustained the museum through the always difficult first years. Now, twenty years later, the community's support is as strong as ever. Thank you for believing in our mission and helping us to fulfill it! Together, we have made the Decoy Museum an educational institution nationally recognized for excellence.

You are cordially invited to attend the

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Remembering Evans McKinney

Chad Tragakis

We lost one of the true pioneers of decoy collecting and preservation when Joseph Evans McKinney passed away in his hometown of Elkton, Maryland on August 14, 2000. Evans is survived by his wife, Janet, two sons, two grandsons, and countless friends.

I'll never forget the day I first met Evans McKinney. It was late morning on a Saturday at an outdoor decoy show in Cecil County. The air was crisp, the sun warm, and the sky a rich blue. Evans was sitting comfortably in a weathered folding chair behind his table, his wares displayed proudly before him — two long rows of worn but sturdy Upper Chesapeake Bay decoys. I glanced at Evans for a moment before approaching him. This was the old gentleman, the expert I had heard so much about. As I walked up to him, I saw in this elderly man the enthusiasm of a boy in a candy store with a five-dollar bill. He was so obviously excited by the whole affair, but at the same time, relaxed — as if soaking it all in. I am convinced that on that day, at that moment, there was nowhere else in the entire world Evans would rather have been.

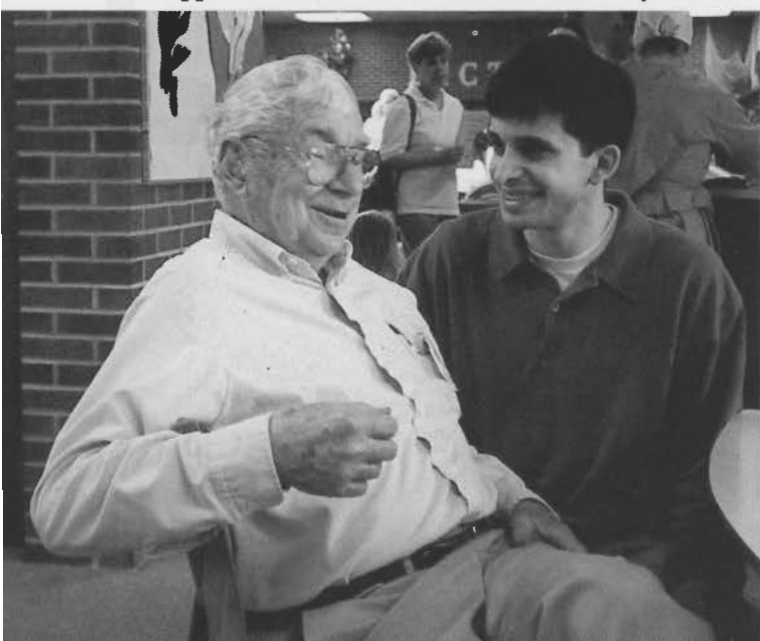
I approached his table and introduced myself. He

smiled that deep smile he always seemed to muster and said hello. After commenting briefly on the beautiful day, he asked me if I would like a Coke. At that time, I was a total stranger to him. But generosity like that was nothing unusual for Evans. That was just the kind of thing he did. I don't know if it was the weather, the atmosphere of the show, or the incredible conversation that quickly ensued, but that was the most refreshing and satisfying Coke I've ever had.

Evans quickly noticed a decoy in my arms. It was an old Upper Bay clunker I had brought, in the hopes that it could be identified by someone at the show. I was honored to relinquish the relic of a bird to the foremost scholar of Susquehanna Flats decoys. He held the bird like a Ming vase and lovingly scrutinized it — as if it was the first decoy, the only decoy he had ever seen. The battered old bird turned out to be an early, re-headed John Graham. Certainly not worth very much money, but to Evans, it was priceless. To him, the value of a decoy was not synonymous with its price. These wooden birds were treasures to Evans, and he felt that we were indeed privileged to get to take care of them for awhile. They held a deep and special significance for him — history, his love of the outdoors, memories of friends and days gone by, mystery, nature, craftsmanship. Evans knew more about Susquehanna Flats birds and the men who made them than perhaps anyone else. But he was never content with his vast knowledge of decoys. He always wanted to dig deeper, look harder, handle more birds, continue to learn. This attitude was the beginning of my decoy education.

TOP: A handsome pair of Evans' ruddy duck decoys. Sturdy and well-sculpted, these are wonderful examples of his later, hand-chopped birds.

LEFT: Sharing a laugh with Evans.



A few months later I met up with Evans at a show in Havre de Grace and asked him to sign my copy of *Decoys of the Susquehanna Flats and Their Makers*. I felt so proud when I looked down and read what he had written: "Signed with pleasure for a fellow collector . . ." To me, being a fellow collector of Evans McKinney was akin to being on the same ball team as Cal Ripken — or in the same blues band as B.B. King.

In 1997, I interviewed Evans extensively for a *Decoy Magazine* article on William Heverin. As a boy, Evans and his brother Charles would often visit Will and John Heverin near their waterside fishing shanty. When the McKinney boys were old enough for a new canvasback rig of their own in 1928, they purchased seventy-two birds from Heverin at a cost of thirty-five cents each. Of those birds, Evans once wrote that, "Since that fall I have hunted over many other decoys, but never have I felt as satisfied or elated as with those first new decoys." Appropriately, Evans purchased the last decoys Heverin ever made in 1945. He fondly remembered Heverin as "a real fine gentleman" and always claimed he had a strong personal influence on him. He also inspired and influenced the renowned birds Evans made. In the 1940s, he patterned his first decoys, a rig of hand-chopped canvasbacks, after Heverin's. Most of his circa 1950s-1960s decoys were modeled after Madison Mitchell's pattern and were, in fact, turned on Mitchell's lathe. His later, hand-chopped birds were once again, 100% Cecil County. Handsome and sturdy, they are decoys that Heverin would surely be proud to have inspired.

Like most of the makers documented in his classic book, Evans had firsthand knowledge of Heverin. His stories and reminiscences practically transported me back in time. I must say, standing at the head of the Chesapeake Bay with Evans, hearing firsthand the history, the stories — and watching him as he pointed out across the Flats from Havre de Grace to Carpenter's point — that is an experience I will always, always treasure.

Evans led a full and fascinating life. Born in 1913, he came of age at the end of the sinkbox era and was raised to respect and enjoy the outdoors. Aside from gunning the Flats and the North East River, Evans held a commercial fishing license. After graduating from Elkton High School and West Nottingham Academy, he attended Johns Hopkins University in Baltimore. In 1936, Evans went to work for the U.S. Army Corps of Engineers and was stationed on the Chesapeake and Delaware (C&D) Canal and at the New Castle Air Base in Delaware. Toward the end of World War II, he went to work in the explosives and industrial chemicals department of DuPont, the company from which he retired in 1974.

Evans' presence at decoy shows and festivals was



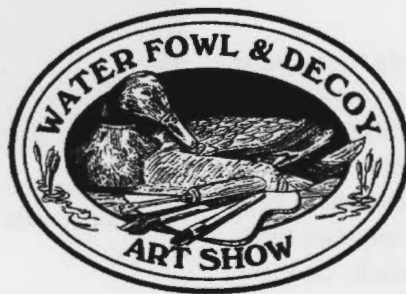
While the maker remains a mystery, this superb c. 1890 blue wing teal from the Susquehanna Flats was one of Evans' favorite decoys.

legendary. For three decades, his arrival at such events was as constant as the return of migrating waterfowl each year. His expertise and generosity benefited the Havre de Grace Decoy Museum and the Upper Bay Museum in immeasurable and innumerable ways. He was a life member of both institutions. Evans was also a member of the Maryland Historical Society, the Cecil County Historical Society, Ducks Unlimited, and the Cecil-Harford County Hunters Association. For years, Evans was active in local and state politics, serving on the Cecil County Democratic Central Committee and the Elkton Town Board of Commissioners.

While Evans is no longer with us physically, his spirit will always be with us. His legacy is secure, for he touched so many lives. The knowledge he shared so freely and so frequently — the advice he gave to both novice and seasoned collectors alike — leaves many of us indebted to him. His labor of love, *Decoys of the Susquehanna Flats and Their Makers*, is a worn edition on every collector's shelf. His legacy also lives on in the many wonderful birds he made. But perhaps most of all, it lives on in the countless decoys that Evans thoughtfully collected and documented all those years ago — some of which now reside on our shelves. Some of my favorite decoys are birds that once passed through his careful hands. I only hope that I will always be able to look at them with the same appreciation and enthusiasm that he had.

At a recent outdoor decoy festival I realized just how much I miss Evans. Some friends and I were examining a wonderful old canvasback which, curiously, seemed to exhibit characteristics of both the Cecil and Harford County styles. While we each advanced our own theories as to the origins of the decoy, the bird's maker and history remain unknown. I sure wish he had been there. Still, the weather perfect, the tables full of old decoys, I could almost feel Evans looking down on everything . . . and smiling.

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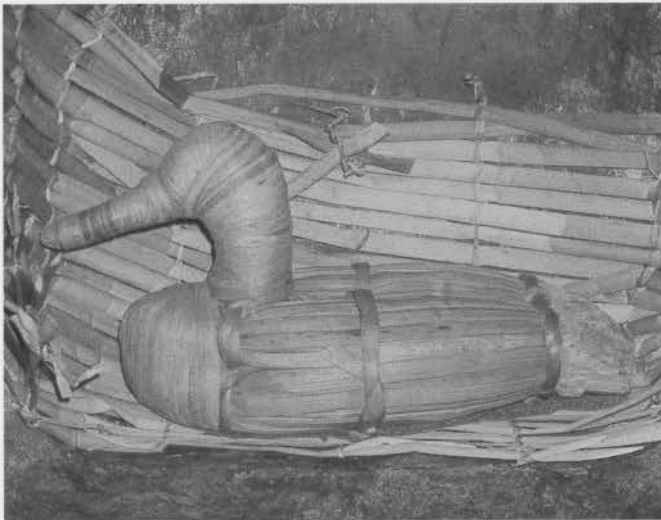
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The Antiquity of the North American Waterfowl Decoy



An 1,800 year-old tule decoy on display at the National Museum of the American Indian. Photo by Brenda Dorr Guldenzopf.

by
Brenda Dorr Guldenzopf

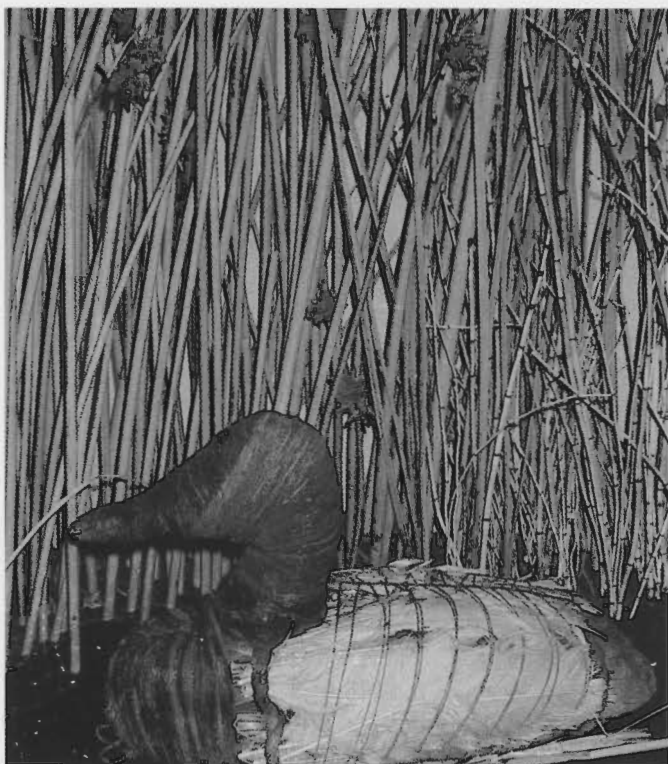
The heritage of decoys is much richer and far longer than many decoy carvers and collectors may realize. Much has been written about the “greatest wildfowl hunt in history,” which lasted for nearly one hundred years from the early Nineteenth to the early twentieth centuries. During its heyday, the combination of the growing demand for wildfowl meat, improved technology, and a seemingly inexhaustible population of birds left an unforgettable mark in American history with the slaughter of thousands of wildfowl and extinction of several species, such as the Labrador Duck and the Passenger Pigeon (Mackey, 1965). The end result, however, was the birth of a popularly supported conservation movement—which sought to limit the number of birds that could be hunted and to protect the diminishing wetlands and marshes—and a new-found appreciation of the decoy as a work of art.

Much of our knowledge about the use and making of American decoys has been focused on these last two hundred years, as the decoy became the essential tool for the successful waterfowl hunter and later evolved into a rich American folk art tradition. However, the history of the decoy as a hunting lure and art form goes back much further in time. As long as people have observed their natural surroundings and learned how to harvest its bounty, replicas and effigies of birds and animals have been made either as a form of artistic expression or as a hunting device.

To gain a more complete understanding of the history of decoys in North America before this well recorded period of time, one must look for other lines of documentation. Is there any archaeological evidence to support the use of decoys by Native Americans? Is there mention of the use of decoys in the earliest historic records? Is there any Native American oral history which documents the making or use of decoys? The following is a brief review of each of these lines of evidence regarding the antiquity of the North American waterfowl decoy.

ARCHAEOLOGICAL EVIDENCE

In 1924, archaeologists sponsored by the Heye Foundation’s Museum of the American Indian in New York City carefully excavated wildfowl decoys from Lovelock Cave in western Nevada which have been radio-carbon dated to 200 B.C. These decoys, found perfectly preserved in this dry cave site, were stored as a cache in a pit four feet below the floor of the cave, hidden from view. They were found placed together and wrapped in a basket beneath several layers of rush matting and large stones (Loud & Harrington, 1929). Perhaps this cave was used as a residence during hunting season, and these decoys



Several of these ancient decoys from Lovelock Cave may be seen on exhibit at the National Museum of the American Indian in New York City. Photograph by Brenda Dorr Guldenzopf.

were carefully stored awaiting the next hunt.

These decoys, the oldest, well-dated decoys in North America, were constructed by two very different methods. The first kind was made from native tule — a lengthy, western variety of the common bulrush. The body was formed by bending a bundle of twenty-five or thirty large tule stems, binding them together with split tule, and then the ends were cutting to simulate the duck's tail. The head was also constructed of rushes, smoothly bound with split tule, and then sewn to the body so as to attain a realistic pose. These bulrush decoys were then painted using black and reddish-brown native paints to simulate the colors of the canvasback. Many had white feathers attached to the sides of the body with fine native cord or Indian hemp, and one lacked any paint or feathers (Loud & Harrington, 1929).

The other kind of decoys found in the cave are of uncertain species and were made by mounting stuffed skins and the heads of actual birds into lifelike poses. The body of the stuffed type was made in approximately the same way as the painted type, but the breast was not bound. Instead of a fashioned tule head, a sort of rush stub projected from the body to which a complete stuffed head of the bird was fastened, with its natural skin, feathers, and

bill. Sometimes there was enough body skin attached to the head to cover the tule body. If not, small bunches of feathers were attached by sticking the quills into the tule body (Loud & Harrington, 1929).

Several lines of evidence indicate that these carefully crafted wildfowl effigies were indeed decoys made for hunting purposes. Some of the tule-made canvasbacks have a loop of cord on the breast; while others have small pieces of cord attached to the tail, probably for the attachment of an anchor line. Some of the stuffed smaller birds were mounted on sticks, which may indicate that they were used by sticking these mounted decoys into the hunting ground. Lastly, a number of bird bones were excavated from another part of the cave. The remains of mergansers, sprigs, white-fronted geese, ring-necked ducks, Canada geese, and pelicans were identified and were likely used by the cave's inhabitants who ate the meat and used the bones for tools and feathers for adornment and the making of decoys. Indeed the extreme care that these early hunters took in the preservation of their decoys suggests the critical importance to them of duck hunting, and the obtaining of the meat of wildfowl must have been an important factor in their survival.

The Native Americans who made these decoys probably used a combination of hunting techniques to capture their game. They developed the first duck calls using whistles and reeds to imitate the sounds of ducks, thereby attracting them to their hunting ground. Small stone projectiles or arrow points were fashioned and attached to a wooden shaft which would be thrown like a spear or shot with a bow. Throwing sticks or stones were also utilized. Nets were also constructed to be thrown over the unexpected prey.

The archaeological evidence for the use of decoys by Native American groups prior to European colonization is supported by the decoys excavated from Lovelock Cave and other similar archaeological sites, such as those from Walker River and Pyramid Lake, Nevada (Fowler, 1990). The archaeological record is bolstered by written documents of the early contact between Europeans and native North Americans.

EARLY RECORDS

It is likely that Native Americans all across North America have used decoys as part of their hunting methods since ancient times. Besides the decoys recovered from Lovelock Cave, there is further documentation of their use in old diaries, letters, and journals. When the first European explorers and settlers came to North America, their survival was just as dependent upon hunting wild

game for food as that of the first Americans. It didn't take them long to notice the various methods the native peoples used to lure and capture wildfowl. They noted that native peoples made many types of decoys by crafting them from reeds and feathers, skinning their kills and floating them on wooden frameworks, piling up stones, modeling mud or clay figures, and making simplistic wooden forms.

An early account of the use of decoys and a bird blind by Native Americans in the northeast is contained in *New Voyages to North America* by Baron Lahontan (1666 - 1715), the Lord Lieutenant of the French colony in New Foundland. His letters contain "an account of the customs, Religion and Strange Opinions of the Savages of that Country." In a letter dated May 28, 1687, he describes a hunting trip with the Indians in the marshes of northern Lake Champlain:

"In the beginning of September, I set out in a Canow upon several rivers, marshes, and Pools that disemboque in the Champlain Lake, being accompany'd with thirty or forty of the Savages that are very expert in Shooting and Hunting and perfectly well equipped with the proper places for finding Water foul, Deer, and other fallow Beasts. The first Post we took up was upon the side of a Marsh or Fen of four or five Leagues in Circumference: and after we had fitted up our Hutts, the Savages made Hutts upon the Water in several places. These Water-Hutts are made of the branches and leaves of Trees, and contain three or four Men. For a Decoy they have the skins of Geese, Bustards, and Ducks, dry'd and stuff'd with Hay. The two feet being made fast with two Nails to a small piece of a light plank, which floats around the Hutt. This place being frequented by wonderful numbers of Geese, Ducks, Bustards, Teals, and an infinity of other foul unknown to the Europeans; when these Fouls see the stuff'd skins swimming with the Heads erected, as if they were alive, they repair to the same place, and so give the Savages an opportunity of shooting 'em, either flying, or upon the Water; after which the Savages get into their Canows and gather 'em up."

Lahontan also noted that wildfowl were evidently not common fare for the Native Americans, but a special treat or delicacy. "When they killed Partridge, a Goose, or a Duck . . . , they never failed to present it to their oldest Relations." "Turtle-Doves," however, were exceptionally numerous. Lahontan told how they so filled the trees during the eighteen or twenty days of their migration that a thousand men might have eaten of them heartily (Lahontan, 1703).

Alexander Wilson, who wrote the first American

ornithology in the early 1800s, described Native American decoy practices in some detail:

"The Geese, which he has killed, he sets upon sticks, as if alive, to decoy others; he also makes artificial birds for the same purpose. In a good day, for they fly in very uncertain and unequal numbers, a single Indian will kill two hundred."

"In some ponds frequented by these birds (mallards), five or six wooden figures are painted so as to represent ducks, and sunk by pieces of lead nailed to their bottoms, so as to float at the usual depth on the surface ..."

John J. Audubon, during his travels up and down America in the 1840s, also mentioned Native American duck hunting in his journals. Notably, he wrote of receiving a present of six young mallard ducks a young Indian woman had caught by swimming after them in the Missouri River and grabbing them by their feet (Earnest, 1981).

ETHNOGRAPHIC EXAMPLE

One can discover more about Native American use of decoys by finding ethnographic examples of American Indian tribes. Anthropologists, along with tribal historians, have documented wildfowl hunting and the use of decoys among many tribes throughout North America, including the Washoe, Klamath, Modoc, Maidu, Shoshone, Bannock, and Ute. The decoy craft is still flourishing among such tribes as the Cree of the northern Great Lakes and the Northern Paiute from the Great Basin.

In 1853, John Bartlett, a United States Boundary Commissioner, observed duck decoys in a tule-covered house in California's Central Valley along the Sacramento River. Anthropologist A.L. Kroeber and other observers of California Indian life noted that the decoys of ducks and geese which were stuffed with grass were used in conjunction with nets to capture waterfowl (Fowler, 1990).

The decoys made today by the Northern Paiute Indians of Nevada, show a striking similarity to the ones at Lovelock Cave, both in the materials used and in the type of construction. The use of duck decoys for hunting by the Paiute was documented early. Captain J. H. Simpson in 1859 noted beautifully made skin-covered decoys on the shore of Carson Lake. Tribal records indicate that they used decoy hunting, snaring, netting, and driving to capture adult waterfowl. The Northern Paiute made decoys to resemble redheads, American wigeons, buffleheads, northern pintails, common mergansers, and most com-



This diorama at the Mission San Juan Capistrano in California shows how early Native Americans used decoys and nets to hunt waterfowl. Photograph by Brenda Dorr Guldenzopf.

monly, canvasbacks. Sometimes these floating decoys were anchored by a stone tied to a string, the other end of which was fastened to the bill. Numerous documented oral histories record hunting canvasbacks, redheads, and tundra swan. In one, Mrs. George, a Northern Paiute tribal member recalls that her father,

“always had 10 decoys that he kept together in a large tule bag. He would carry them to the marsh — usually an area of open water, such as at Dutch Bill Lake — and tie them by their front tether strings to lines that were attached to a willow stick driven deep into the mud. When the water was cold, he used his tule boat to find a suitable place to tether them. Otherwise, he waded to a suitable spot. The decoys, thus tethered, would then fan out with the current and continually move back and forth around the stick in a life-like manner. He would then conceal himself, often by cutting tules and cattails and building a small dome-shaped blind. There he would await the arrival of the ducks. Although rifles are used now, in the past, he had used arrows foreshafted with greasewood. These usually had a carved, bulbous area just below the

tip; if not, they were long and sharp or had a small obsidian point. They were referred to a ‘pihiponossa,’ duck arrow(s). The hunter aimed at the water immediately in front of the duck, and the arrow glanced up to strike the breast. The arrows were not tethered, so that the hunter had to wade or pole his boat into the water to retrieve his quarry” (Fowler, 1992).

The Northern Paiute have been making tule duck decoys for as long as they can remember. While in the past they have made two types — the painted, feathered decoy and the skin-covered decoy — today they focus on an unembellished, plain tule decoy as federal law prohibits the sale and transport of feathers from migratory waterfowl (Fowler, 1992). The Paiute decoys are constructed in a similar manner to the ones found in Lovelock Cave, which demonstrates the long standing decoy tradition in this region. A recent example of this type of decoy, made by Joey Allen, a descendant of well-known Paiute decoy maker Jimmy George, may be seen on exhibition at the Havre de Grace Decoy Museum.

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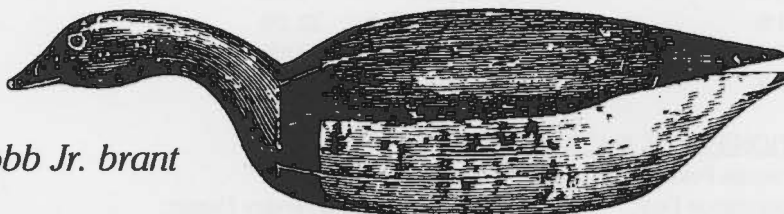
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20th Annual Decoy and Wildlife Art Festival

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CONSIGNMENTS WANTED

Saturday, May 5, 2000 at 5:30 p.m.
 Havre de Grace High School Auditorium
 700 Congress Avenue, Havre de Grace, MD

The Festival Committee is now accepting consignments of fine quality decoys to fill 100 lots. The commission rate will be 10% from the seller and 10% from the buyer. All proceeds will benefit the Havre de Grace Decoy Museum.

Consignments must be received by March 16, 2001



Interested parties please contact:

Brenda Dorr
 Curator
 Havre de Grace Decoy Museum
 215 Giles Street
 Havre de Grace, MD 21078
 (410) 939-3739

ANNUAL REPORT

JANUARY 1, 2000 - DECEMBER 31, 2000

MISSION

The Havre de Grace Decoy Museum exists to collect, document, preserve, and interpret waterfowl decoys as this art form applies to the heritage of the Chesapeake Bay. Within this context, the Museum will strive to study styles of decoys, seeking to understand the decoys' artistic and social values and to pass on this heritage to our future generations. The Museum will also educate, present, and document the influence that the surrounding environment, the Susquehanna Flats and the Chesapeake Bay, has had on decoy history.

STATISTICAL SUMMARY

VISITATION: 18,731

GENERAL VISITATION: 11,861

| | | | |
|----------------|-------|-----------------|-------|
| Adults: | 32.5% | Members: | 5.5% |
| Children 9-18: | 3.1% | Gift Shop Only: | 22.2% |
| Children 0-18: | 3.2% | Group Tours: | 19.6% |
| Seniors: | 12.7% | Other: | 1.3% |

SPECIAL EVENTS VISITATION/PARTICIPATION: 6,870

| | | | |
|---|------------|---|--------------|
| Decoy, Wildlife Art & Sportsman Festival: | 4572 | Duck Fair: | (est.) 1,400 |
| Carvers and Volunteers Appreciation Day: | 73 | Anniversary Dinner: | 102 |
| Yard Sale: | (est.) 200 | Candlelight Tour & Carvers Celebration: | (est.) 450 |
| Sporting Clays Shoot: | 73 | | |

MEMBERSHIP: 1,310

| | |
|-------------------|---|
| Member Residence: | 67% Maryland |
| | 20% Other Mid-Atlantic States |
| | 13% Other U.S. States & Foreign Nations |

VOLUNTEERS: 3027 hours of donated service

- 3 weekly admissions/gift shop volunteers
- 62 carving demonstrators
- 4 docents
- 1 youth education specialist/librarian
- 45 special events volunteers
- 10 volunteer writers and editors

ACCOMPLISHMENTS

ACCREDITATION

In November, 2000, the Havre de Grace Decoy Museum received the highest honor a museum can receive — accreditation by the American Association of Museums. Accreditation certifies that a museum operates according to standards set forth by the museum profession, manages its collections responsibly, and provides quality service to the public. Of the 8,000 museums nationwide, only some 750 are accredited. By earning accreditation, the Decoy Museum becomes one of only 11 institutions in Maryland to achieve this standard of excellence.

COLLECTIONS ACQUISITIONS

- Railbird skiff with oars (Donated by Dr. and Mrs. David Collins)
- 1934 Duck Stamp Print (Donated by Dr. Harry Olynick)
- L. Pomeroy Shotgun (Donated by Jay Freeman Wright)
- Holly Print (Donated by Anne Coale Glover)

- Mitchell and McGaw Weights (Donated by Anne Coale Glover)
- State Duck Stamps (Donated by Amos and Kathy Waterfield)
- Pair of White-winged Scoters (Donated by Charlie Bryan)
- Replica of Joiner 1941 Black Duck Decoy (Prestone Can) (Donated by Madelyn Mitchell Shank)
- Litzenberg Decoy Patterns (Donated by Butch Parker)
- "Ducks in Flight" mural (Donated by Carol Sobczyk)
- 6 Prints of Duck Stamp Contest Entries (Donated by Jim Gerweck)
- 5 Mitchell Decoys and 1 Joseph Sleeper Decoy (Donated by Joseph C. Sleeper, Jr.)
- Library Resources (Donated by Margaret and Claude Todd)
- Bill Collins Decoys (Donated by Bill Collins)
- 24 Reference Books (Donated by Ken Clodfelter)
- 2 Archival documents (Donated by Allan Purner)
- Library Resources (Donated by John Levinson)
- Auction Catalogs (Donated by Gary M. Guyette)
- Holly Family photographs (Donated by the Holly/Drennen Family and Chad Tragakis)

PERMANENT EXHIBITS

- Permanent installation of Robert McGaw Collection in "Honoring the Masters" gallery
- Permanent installation of Bill Collins Collection in "Honoring the Masters" gallery
- Initiation of revision to the "What is a Decoy?" introductory gallery

TEMPORARY EXHIBITS

- A "Darling" Idea — the History of the Federal Duck Stamp (July to December)
- The Decorative Carvings of Ken Clodfelter (January to June)
- The Decoys of John Clark, 2000 Duck Fair Honorary Chairman (July to October)
- The Holly Family of Havre de Grace: A Tribute (April to September)
- The James Collection of Antique Waterfowl Decoys (January to June)
- Making a Fish Decoy: Unfinished Carvings of Lee Tate (October to March)
- Master Carvers of the Atlantic Flyway (July to December)
- Blue-winged Teal Decoys: From Folk Art to Fine Art (October to March)

EDUCATIONAL PROGRAMMING

Inauguration of the Adult Education Series — 144 participants

- Calling Their Bluff: Radiology and the Detection of Forged Decoys (January 14, 2000)
Dr. A. Everette James, Jr., noted North Carolina collector and author, addressed the use of X-ray technology to authenticate decoys and recognize fakes. Presented in conjunction with the opening of three new temporary exhibits.
- Decoy Identification Day (March 11, 2000)
Visitors brought in decoys for identification and analysis by decoy experts Henry Fleckenstein, Jr., Jon Frank, and C. John Sullivan.
- Is Havre de Grace Really the Decoy Capital of the World? (June 11, 2000)
Local historian Ellsworth B. Shank considered Havre de Grace's unique role in the history of decoy production and usage.
- The Duck Stamp Story (October 28, 2000)
Eric Jay Dolin, co-author of the recently published *The Duck Stamp Story*, delivered a slide presentation that examined the origins, purpose, and artistry of the Federal Duck Stamp Program.

Carving Classes

- 24 individuals participated in weekly adult carving classes that provided an opportunity for carvers to hone their skills under the guidance of award-winning carver Jeff Moore
- 30 middle school students from the Aberdeen, Edgewood, and Havre de Grace units of the Boys and Girls Clubs of Harford County participated free-of-charge in after-school carving classes led by carvers Len Burcham and Vernon Bryant
- 5 youngsters participated in a six-week session of summer youth carving classes taught by Jeff Moore

Docent-Led Programs

- 1009 adults and seniors participated in group tours
- 1311 school children participated free-of-charge in programs consisting of group tours, carving demonstrations, craft projects, and video presentations

Other Activities

- Docent Training Class (June 2000) — 2 Individuals participated in a two-day training class for tour guides and are now successfully providing tours to Museum visitors.
- Internship Program — An undergraduate student from the College of Notre Dame successfully completed a curatorial internship during the summer for college credit.

SPECIAL EVENTS

- 19th Annual Decoy, Wildlife Art & Sportsman Festival — Honorary Chairmen: the Holly Family
- 13th Annual Duck Fair — Honorary Chairman: John Clark
- 4th Annual Sporting Clays Shoot
- 6th Annual Yard Sale
- 13th Anniversary Dinner
- Carvers and Volunteers Appreciation Day
- Candlelight Tour, Sale & Carver Celebration

FINANCIAL STATEMENT**TOTAL ASSETS: \$1,097,343.34**

Includes cash, investments, inventory, land and leasehold improvements, furniture and equipment, accumulated depreciation, and the value of the museum collection.

TOTAL LIABILITIES AND CAPITAL: \$1,097,343.34**TOTAL LIABILITIES: \$49,215.65**

Includes line of credit, accrued expenses, and sales tax payable.

TOTAL CAPITAL: \$1,048,127.69

Includes unrestricted net assets, restricted net assets, and net income.

2000 REVENUES : \$302,552.41

| | | | |
|--------------------|--------|-----------------------|-------|
| Gift Shop Sales | 25.26% | Raffles | 5.17% |
| Decoy Festival | 18.25% | Corporate Sponsors | 3.95% |
| Grants | 14.76% | Private Donations | 3.56% |
| General Admissions | 7.48% | <i>The Canvasback</i> | 3.18% |
| Memberships | 6.56% | Other | 3.12% |
| Other Events | 6.39% | Educational Programs | 2.32% |

2000 EXPENSES: \$293,340.74

| | | | |
|----------------|-------|-------------------------|------|
| Administration | 48.9% | Collections | 5.1% |
| Gift Shop | 14.5% | Other Events | 3.4% |
| Maintenance | 12.5% | Educational Programming | 1.6% |
| Decoy Festival | 7.3% | Exhibits | 1.0% |
| Publications | 5.7% | | |

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Havre de Grace Decoy Museum 2nd Floor

7:00 p.m. - Exhibit Opening
Official Opening of the NEW
R. MADISON MITCHELL EXHIBIT
in the "Honoring the Masters" Gallery

8:00 p.m. - Lecture
Presentation by Mr. Charles Robbins,
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PUBLIC WELCOME
FREE DECOY APPRAISALS

MUSEUM NEWS

Fall Boys & Girls Club Carving Classes

This fall, the Decoy Museum once again hosted students from the Havre de Grace Unit of the Boys and Girls Clubs of Harford County for a series of carving classes. Under the instruction of well-known Havre de Grace carver Len Burcham, each student whittled, sanded, and painted his or her own plover decoy, and the results were very impressive. Several of the boys and girls have carved duck decoys during previous classes and have become quite accomplished young artists. Congratulations to Russell Capute, Kyle Glover, Justin Hall, Morgan Jones, and Nathan Wassmer for completing the session successfully! We look forward to working with groups from the Aberdeen, Bel Air, and Edgewood Units of the Boys and Girls Club this spring.

Special thanks to the Harford County Cultural Arts Board for funding this important program.



Justin Hall, Russell Capute, and Nathan Wassmer finish their decoys under the expert eye of carver Len Burcham. Photo by J. Jones.

Duck Stamp Lecture a Hit

On Saturday, October 28, author and duck stamp enthusiast Eric Jay Dolin delivered a presentation on the



Author Eric Dolin's slide presentation captivates his audience. Photo by J. Jones.

history of the Federal Duck Stamp Program in the second-floor library. The final event in the museum's 2000 Adult Education Series, Mr. Dolin's lecture focused on the intriguing origins and difficult first years of the Duck Stamp Program and paid special attention to Jay Darling, the man responsible for successfully establishing the program. Mr. Dolin drew most of the material for his presentation from *The Duck Stamp Story: Art, Conservation, History*, which he co-authored with noted Duck Stamp expert Bob Dumaine. By supplementing his lecture with slides, Mr. Dolin wonderfully illustrated the artistry of Duck Stamps and captivated the audience. Those who missed the lecture will want to pick up a copy of the *The Duck Stamp Story* in the museum gift shop!

2nd Annual Decoy Identification Day

Back by popular demand, Decoy Identification Day was held at the museum on Saturday, January 13. Professional decoy appraisers Jon Frank of Howell, New Jersey and Henry Fleckenstein of Cambridge, Maryland returned to examine decoys brought in by members of the public. Each participant talked at length with the appraisers about their birds' history and rarity and were able to consult the museum's auction catalogs and reference books for further information. Thank you to all who participated and to Mr. Frank and Mr. Fleckenstein for their services.

Decoy Museum Welcomes New Board Members

The Havre de Grace Decoy Museum extends a warm welcome to the three newest members of its Board of Directors. John Ingoglia of Havre de Grace, Maryland has long been affiliated with the museum and worked as a volunteer at numerous Decoy Festivals and Duck Fairs.

He is also a decoy maker himself who works in Patrick Vincenti's decoy shop. In October, he joined the board and will chair the Membership and Volunteers Committee.

Kevin Peel and Andrew Speer were appointed to board membership in December. Kevin is a United States Army major who is a very active sportsman and hunter and a member of numerous waterfowling organizations. He will chair the Sporting Clays Shoot Committee. As a volunteer, Andrew has chaired the museum's Carving Competition Committee with great success for years, and the museum is very pleased that he has agreed to serve on its board. He has jumped into his role as a board member and is already hard at work on the 2001 Festival's carving competition.

Congratulations to these men for their election to the Board of Directors. We appreciate their belief in the importance of the museum's mission and their dedication of time and service!

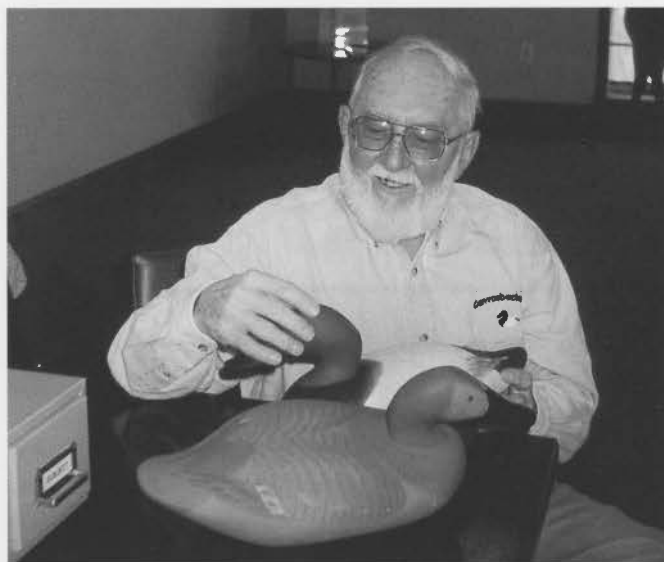
Candlelight Tour and Carvers Celebration

The Decoy Museum was again a stop on the annual Candlelight Tour of historic Havre de Grace. Sunday, December 10 was a gray and rainy day, but our guests were in good holiday spirit! Several hundred people visited the museum as part of the tour. Museum members had an extra incentive for coming to the museum — twenty-five percent off all gift shop purchases for one day only. What an opportunity for holiday shopping!

As usual, the museum combined the Candlelight Tour with its annual Carvers Celebration. Carvers Joe Cook, Mike Dedekind, Michael Gleason, Jeanne Hiss, and John Nickle exhibited and sold their work in the "Honoring the Masters" gallery on the museum's second floor. Guests had the opportunity to visit with these carvers at length and purchase special gifts for the holiday.


The long-awaited drawing of the Fall Raffle took place at the evening's close. Michael Chonko of Cumberland, Maryland won the first prize of a pair of R. Madison Mitchell working Canvasback decoys. Mary Charlton of Germantown, Maryland won the Gibson flat-bottomed decorative Canvasback drake, and Michael Hudson of Newark, Delaware won the framed print of Mitchell's decoy shop by Paul Shertz. All of the winners were pleasantly surprised to receive the call notifying them of their good fortune.

A special thank you goes to Dr. William Brendle for setting up the famous "Duck Head" Christmas tree. The tree always draws many comments from visitors. There are still a few "branches" on the tree that could use



Michael Chonko with Fall Raffle first prize, a pair of R. M. Mitchell canvasback decoys.

decorating, and we welcome any interested carver to contribute a head. Thank you to everyone who helped decorate the museum and to volunteers GeorgAnn Pabst, Angela Davis, Elly Coale, Ken Lay, and Kevin Peel for their assistance during the event.



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EVENT WRAP-UP

14TH ANNIVERSARY DINNER

Kay Morrison

SATURDAY, NOVEMBER 4, 2000

The 14th Anniversary Dinner of the Havre de Grace Decoy Museum was held at the Bayou Restaurant on Saturday, November 4, 2000. The Bayou's staff provided a wonderful meal for one hundred two members and friends of the museum. The museum's Board of Directors was especially honored to have past Honorary Chairmen Charlie Bryan, Charlie Joiner, Jim Pierce, Allan Schaubert, Bill Schaubert, and Harry Shourds in attendance. Mrs. Evans McKinney was also present.

Sources of entertainment abounded at this year's event. The evening's speaker was Mayor Philip Barker, who eloquently addressed the future of Havre de Grace. On a lighter note, guests could spend the cocktail hour bidding on items in an oyster can raffle. And, thanks to the generous donations made by Dr. John Carriere, Charlie Joiner, Jim Pierce, and Harry Shourds, an impromptu auction directed by Allen Fair became part of the evening's entertainment. But, even with all of this activity, there was something more exciting in store.

The 2000 Anniversary Dinner promised to be special as early as last February. Ed Watts, Chairman of the event, reported that the museum's Mitchell Shop Committee, chaired by Pat Vincenti, had forged a plan to produce an extraordinary group of "Decoy Museum Decoys." These birds were to be produced in the R. Madison Mitchell Shop by local carvers who had trained under Mitchell, plus a few board members who offered their assistance. In homage to its historic importance to the Susquehanna

Flats, a canvasback drake was chosen as the first bird in an ongoing annual series. The funds raised from the sale of these decoys would benefit the Decoy Museum's exhibits and programming.

On July 15, 2000, plans became reality with the first work ses-

The Decoy Museum canvasbacks wait patiently to be taken to their new homes. Photo by J. Jones.



sion! On that afternoon and over the next few months, Capt. Bill Collins, Capt. Bobby Jobs, Capt. Harry Jobs, Casey Jobs, Ken Lay, Charlie Pierce, Jim Pierce, Pat Vincenti, David Walker, and Ed Watts produced twenty-five decoys for the dinner. A special museum brand and a numbered brass plate were used to mark each bird, and each was accompanied by a certificate of authenticity. All of the decoys were painted by Charlie "Speed" Joiner, a gesture of true generosity from this great friend of the museum.

During the dinner, Ed Watts presented Jennifer Jones, the museum's Executive Director, with a prototype of these special Decoy Museum canvasbacks. The committee decided to auction the number one decoy at the Anniversary dinner, and it sold for \$630. The remaining twenty-four birds were sold by lottery for \$250 each. Only those who attended the dinner had an opportunity to be included in the drawing for the option to buy these remaining decoys. An additional ten birds were completed after the dinner and sold out instantly in the museum gift shop.

Once again, the Anniversary Dinner was filled with good food, interesting conversation, and many smiles. The availability of the beautiful and unique Decoy Museum canvasbacks made the evening even more wonderful! Thank you to everyone who attended the dinner. Your loyal support of the Decoy Museum is most appreciated. We hope to see you all at next year's celebration, when an edition of Decoy Museum redheads, painted by Charlie Bryan, will be available for purchase.



Capt. Bobby Jobs and son Casey work on a body for a Decoy Museum canvasback. Photo by K. Morrison.

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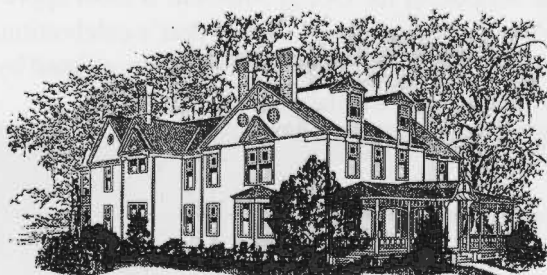
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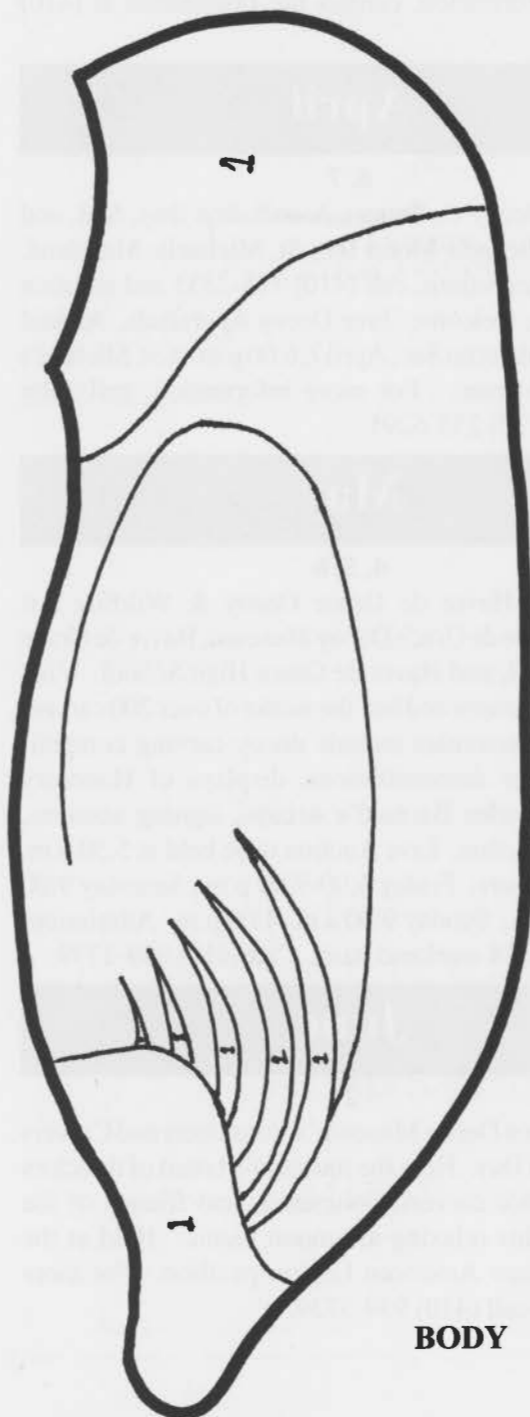
Making a decoy is a process that involves many steps! Carvers first shape the body with hand-tools like the draw knife and spoke shave or a machine called a lathe that spins a block of wood to cut it to a specific pattern. Next, they cut out a piece of wood in the rough shape of a duck's head and use their carving knives to whittle the wood so that it looks just right. After sanding the body so that it is smooth and perfectly shaped, the carvers attach the head to the body with nails. Finally, it is time to paint the decoy to look like a real duck!

IT'S YOUR TURN MAKE A CANVASBACK!

(A) Cut out the pieces below along the thick black lines.

(B) Use glue to attach the head to the body. Then glue the weight to the bottom of the body. Finally, glue the anchor ring to the front part of the decoy's bottom. Your duck should look like the ones at the top of this page.

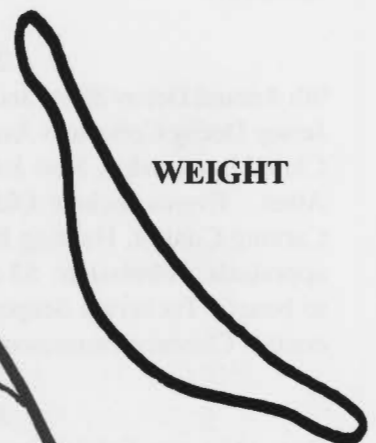
(C) Use a black crayon to color all areas marked "1." Use a red-brown crayon to color all areas marked "2."



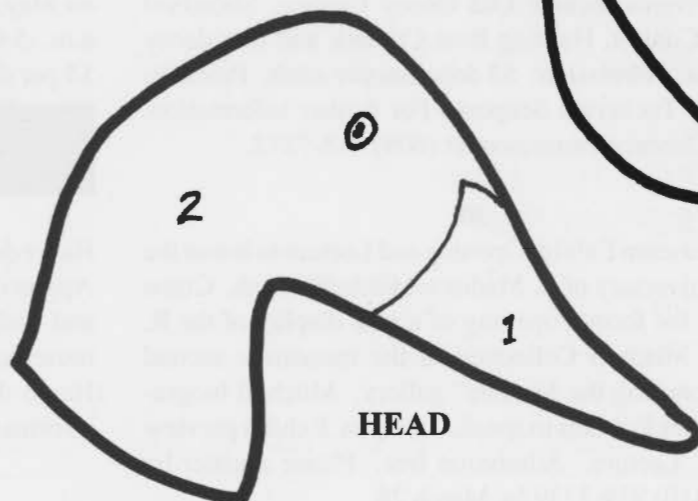
BODY



ANCHOR
LOOP



WEIGHT



HEAD

CALENDAR

February

February 28-March 3

32nd Annual Wisconsin Decoy Collectors Show. The Pioneer Inn, Oshkosh, Wisconsin. Features old and new decoys, wildlife paintings, prints, and related arts. Room to Room selling Wednesday, Thursday, and Friday Evenings. Tables \$40. Open to the Public on Saturday, March 3, 8:00 a.m. - 3:00 p.m. For more information, call LaVerne Brauer at (920) 921-2711.

March

9

R. Madison Mitchell Endowment Dinner. Bayou Restaurant, Havre de Grace, Maryland. On the 100th anniversary of R. Madison Mitchell's birth, support the art of decoy carving by attending the major fundraising event for the R. Madison Mitchell Endowment. Although not officially related to the Decoy Museum, the Endowment generously provides resources for the acquisition of decoys for the museum's collection. 6:00 p.m. Social hour, 7:00 p.m. Dinner, 8:00 p.m. Program. Tickets available at the Decoy Museum or by calling Madelyn Shank at (410) 939-3947.

24

9th Annual Decoy Show and Sale. Produced by the New Jersey Decoy Collectors Association. Manahawkin Elks Club, Manahawkin, New Jersey. Featured Carver: Russ Allen. Events include Old Decoy Contest, Shorebird Carving Contest, Hunting Boat Contest, and free decoy appraisals. Admission: \$3 donation per adult. Proceeds to benefit Tuckerton Seaport. For further information, contact Clarence Fennimore at (609) 758-7272.

30

Decoy Museum Exhibit Opening and Lecture to honor the 100th anniversary of R. Madison Mitchell's birth. Come celebrate the formal opening of a new display of the R. Madison Mitchell Collection in the museum's second floor "Honoring the Masters" gallery. Mitchell biographer Charles Robbins to speak. 7:00 p.m. Exhibit preview 8:00 p.m. Lecture. Admission free. Please register by calling (410) 939-3739 by March 28.

March

March 31-April 1

3rd Annual Decoy and Waterfowl Art Show. Presented by the Greater Bel Air Community Foundation and the American Red Cross. Bel Air High School, Bel Air, Maryland. Saturday 10 a.m.-4:00 p.m., Sunday 10:00 a.m.-4:00 p.m. For more information, contact the Foundation at (410) 836-6366.

April

6, 7

East Coast Decoy Collectors Association Buy, Sell, and Swap. St. Michaels Motor Inn, St. Michaels, Maryland. For room reservations, call (410) 745-3333 and mention event. Public welcome. Free Decoy Appraisals. Annual Meeting/Cookout on Sat., April 7, 6:00 p.m. at St. Michael's Maritime Museum. For more information, call John Clayton at (732) 255-6291.

May

4, 5, 6

20th Annual Havre de Grace Decoy & Wildlife Art Festival. Havre de Grace Decoy Museum, Havre de Grace Middle School, and Havre de Grace High School. Visit the Festival to enjoy and buy the works of over 200 carvers and artists. Activities include decoy carving competitions, retriever demonstrations, displays of Honorary Chairman Charles Barnard's decoys, signing sessions, and a silent auction. Live Auction to be held at 5:30 p.m. on May 6. Hours: Friday 6:00-9:00 p.m., Saturday 9:00 a.m.-5:00 p.m., Sunday 9:00 a.m.-4:00 p.m. Admission: \$5 per day or \$8 weekend pass. Call (410) 939-3739.

June

2

Havre de Grace Decoy Museum's Volunteers and Carvers Appreciation Day. Help the museum's board of directors and staff honor carvers, volunteers, and friends of the museum at this relaxing afternoon picnic. Held at the Havre de Grace American Legion pavilion. For more information, call (410) 939-3739.



Geoff Tristram's exquisitely detailed paintings have earned him an international reputation, and his latest print, Ducks Deluxe is a fitting subject for his skills. Decoys are fast becoming recognized as the true folk art of America and Canada, and are now realizing very high prices at auction.

The decoys in Ducks Deluxe are some of the rarest in North America. The ultimate examples of the carver's art. Geoff is recording for posterity the work of other artists, long gone, but not forgotten.

This stunning watercolor is available as a limited, signed and numbered edition of 1200, plus a 'deluxe' edition of only 50 artist proofs, complete with original pencil sketch 'remarque' by the artist. Both versions are printed on 350gsm acid-free top quality artboard with lightfast inks. Each print will come with a certificate of authenticity and is available either tastefully framed with a double mount, or unmounted.

A portion from the sale of each print will go directly to Delta Waterfowl for their many research and conservation programs.

Image size: 17½ x 15 inches. Sheet size: 24 x 18½ inches.
Frame size: 30 x 25 inches.



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Weekend Carving Demonstrations

at the Havre de Grace Decoy Museum

Sat. Feb. 3 Frank Muller
Sun. Feb. 4 John Ingoglia
Sat. Feb. 10 Butch and Mary
Carol Larrimore
Sun. Feb. 11 Dick Robinson
Sat. Feb. 17 Joe Cook
Sun. Feb. 18 Wayne Thayer
Sat. Feb. 24 Mike Gleason
Sun. Feb. 25 Bill Schaubert

Sat. Mar. 3 Charlie Pierce
Sun. Mar. 4 Bill Meyers
Sat. Mar. 10 Joe Cook
Sun. Mar. 11 Bryon Bodt
Sat. Mar. 17 John Nickle
Sun. Mar. 18 Bill Meyers

Sat. Mar. 24 Butch and Mary
Carol Larrimore
Sun. Mar. 25 John Ingoglia
Sat. Mar. 31 John Clark

Sun. Apr. 1 John Clark
Sat. Apr. 7 Mike Gleason
Sun. Apr. 8 Dick Robinson
Sat. Apr. 14 Bill Meyers
Sun. Apr. 15 Easter Sunday -
Museum Closed

Sat. Apr. 21 Wayne Thayer
Sun. Apr. 22 Paul Loder
Sat. Apr. 28 Butch and Mary
Carol Larrimore
Sun. Apr. 29 Charlie Pierce

Sat. May 5 Charlie Bryan
MUSEUM DECOYS

Sun. May 6 Charlie Bryan
MUSEUM DECOYS

Sat. May 12 OPEN

Sun. May 13 Frank Muller

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

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: Paul Gibson's complete Decoy Collection (eleven pairs plus the swan and goose) with a framed and signed print of the collection. All pieces signed. All in mint condition. Telephone (703) 524-8298 and/or e-mail aberdeene1@aol.com

FOR SALE: *When Ducks Were Plenty* by Ed Muderlak. Duck shooting from Frank Forester's 1840s to William Hazelton's 1920s. 400+ pages, 115 old-time photos and etchings. Limited edition (500) slipcased \$65 post paid. Old Reliable Publishing, Box 4, Davis, IL 61019.

WANTED: The Havre de Grace Decoy Museum seeks donations or long-term loans of decoys carved by members of the Holly family, Bob McGaw, and Charles Barnard for inclusion in our exhibits. Also seeking decoys from the Pacific, Central, and Mississippi Flyways. Call Curator Brenda Dorr, (410) 939-3739.

FOR SALE: Chesapeake Bay Decoys -- many makers -- call Jim at (703) 768-7264 or potomacduck@aol.com

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

FOR SALE: 8 Jim Beam Duck Stamp Bottles. Flat-bottomed Canada goose by Madison Mitchell, 1978. Decoy Makers of the Susquehanna Flats by Paul Shertz, print 507/1,200, 1977. For information, call Ken Heisey at (717) 867-1545.

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