The Canvasback

Spring 2001 Vol. 10. No. 2 Havre de Grace Decoy Museum

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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

Charles Nelson Barnard artifacts from the collection of C. John Sullivan. Photo courtesy of C. John Sullivan.

FROM THE EDITOR

Here on the banks of the breathtaking Susquehanna Flats, buds are sprouting on the trees, the first little ducklings are venturing out beyond the grasses, and boats are returning to the water. We're also seeing signs of life within the museum! The winter months have been a quiet time for the museum, when staff could tackle big projects and make exciting improvements, such as the installation of the new R. Madison Mitchell tribute exhibit and the new flyways exhibit. But the first robins brought renewed energy to our institution. As early as March, daily attendance began to rise and the chatter of school groups once again filled the galleries. Spring is here!

And, of course, spring always means the Decoy and Wildlife Art Festival. The 2001 event promises to be especially wonderful as we celebrate the show's twentieth anniversary. Last year marked the first Festival experience for everyone on the Decoy Museum's freshly assembled staff. This year, we've worked out the "kinks" and are planning an extra-special event.

The festival will include all of the old favorite activities, as well as several new elements. An impressive display of more than two dozen decoys made by Honorary Chairman Charles Nelson Barnard's, most from the collection of C. John Sullivan, will be on display at the Decoy Museum. In conjunction, a videotaped interview with Nelson Barnard's son and other descendants will be available for viewing in the museum's library. The Barnard exhibit will also be accompanied by a display of antique Upper Chesapeake Bay decoys on loan from several well-known collectors for the Festival weekend only! At the Middle School, Jack Manning will graciously share a display of railbird skiffs and decoys on the gymnasium stage, and children's author Corinne Litzenberg will present a special talk for children and adults in the media center.

As you can see, there will be much to see and do at the 20th Annual Decoy & Wildlife Festival and plenty of new attractions to enjoy at the museum itself. Mark your calendars for May 4, 5, & 6! We look forward to seeing all of our members and friends at the Festival!

Jennifer Jones

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

From
the
President



Dear Museum Members and Friends:

The arrival of the Festival always seems like the start of a new museum year to me — more so this year, now that we have been accredited by the American Association of Museums. We anticipate that being accredited will open new doors for us, enabling the museum to complete its five year strategic plan on schedule.

All has not been "peaches and cream," however. Recurring structural problems with the facility have slowed us down. Plans for restabilization of the building are complete and work is underway.

The loses of volunteers Dolores Bungori and Jeanne Turner leave a void that can never be filled. Both worked hard for the museum and were always a pleasure to be around.

Our museum cannot function without volunteers like Delores and Jeanne. The future of the museum depends on our members and friends offering their talents in any number of ways, either on a regular or occassional basis. I wish all of you would consider donating some time to the museum. From joining our board to assisting in the daily activities at the museum, new volunteers bring new ideas. New ideas can only improve the museum and prevent it from becoming stagnant.

Again this year, the R. Madison Mitchell Endowment has been generous with the donation of artifacts and funds to complete an educational tape of Mr. Mitchell and his making decoys.

n a. Carrière " "

Sincerely,

John A. Carriere, M.D.

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.

Festival Program

Dates

May 4, 5, 6, 2001

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)

2001 Honorary Chairman

Charles Nelson Barnard

Admission Prices

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

FRIDAY, MAY 4 EVENT SCHEDULE

6:00 - 9:00 p.m.

Show

SATURDAY, MAY 5 EVENT SCHEDULE

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

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

American Legion Post #47

501 St. John St., Havre de Grace

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

* River Gunning Decoy Division

Museum (11:00 a.m.)

Sponsored by County Banking and

Trust

11:00 a.m. "Flock Tales from the Flats"

Special talk for children and adults by

Corinne Litzenberg

MS Media Center

2:00 & Silent Auction

3:00 p.m. HS Lobby

12:30 to Postal Service Stamp Cancelling &

3:00 p.m. Past Honorary Chairmen Autograph

Session

MS Media Center

1:00 p.m. Live Auction Preview

HS Auditorium

2:00 & Retriever Demonstrations

3:00 p.m. MUS Grounds

4:00 p.m. Live Auction Bidder Registration

HS Auditorium

5:30 p.m. Live Decoy Auction

HS Auditorium, Jay Edwards auctioneer Sponsored by Hostetter Agency, Inc.

SUNDAY, MAY 6 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, Cytec Fiberite & Foredom Electric Co.

* Decorative Slick Division

* Decorative L/S Fish Division

* Gunning Decoy 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 Retriever Demonstrations

& 2:00 p.m. 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

1:30 p.m. "Flock Tales from the Flats"

Special talk for children and adults by

Corinne Litzenberg MS Media Center

3:45 p.m. Festival Raffle Drawing

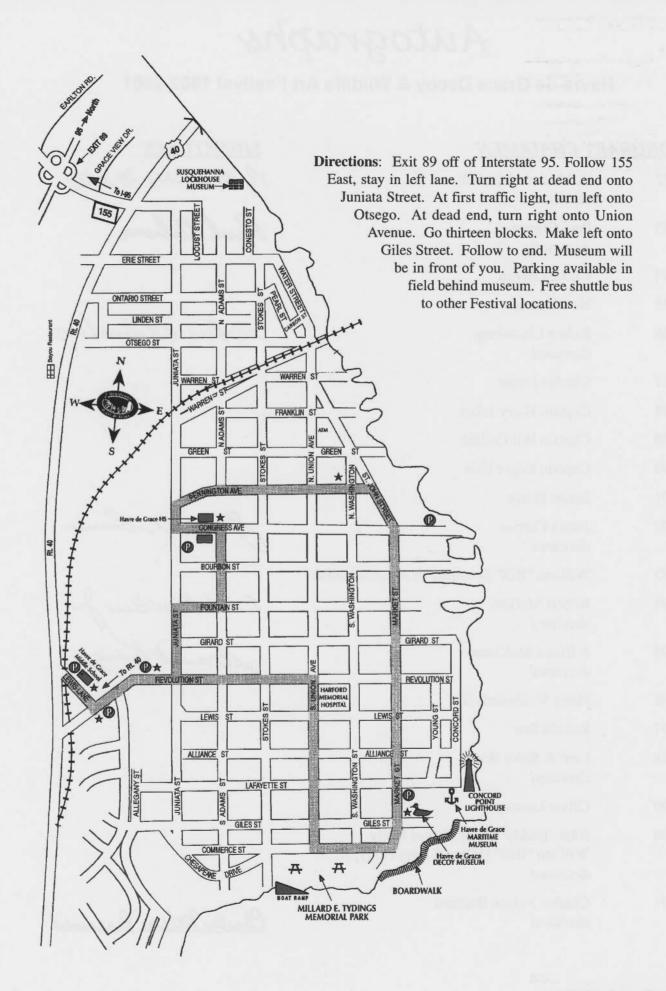
MS Lobby

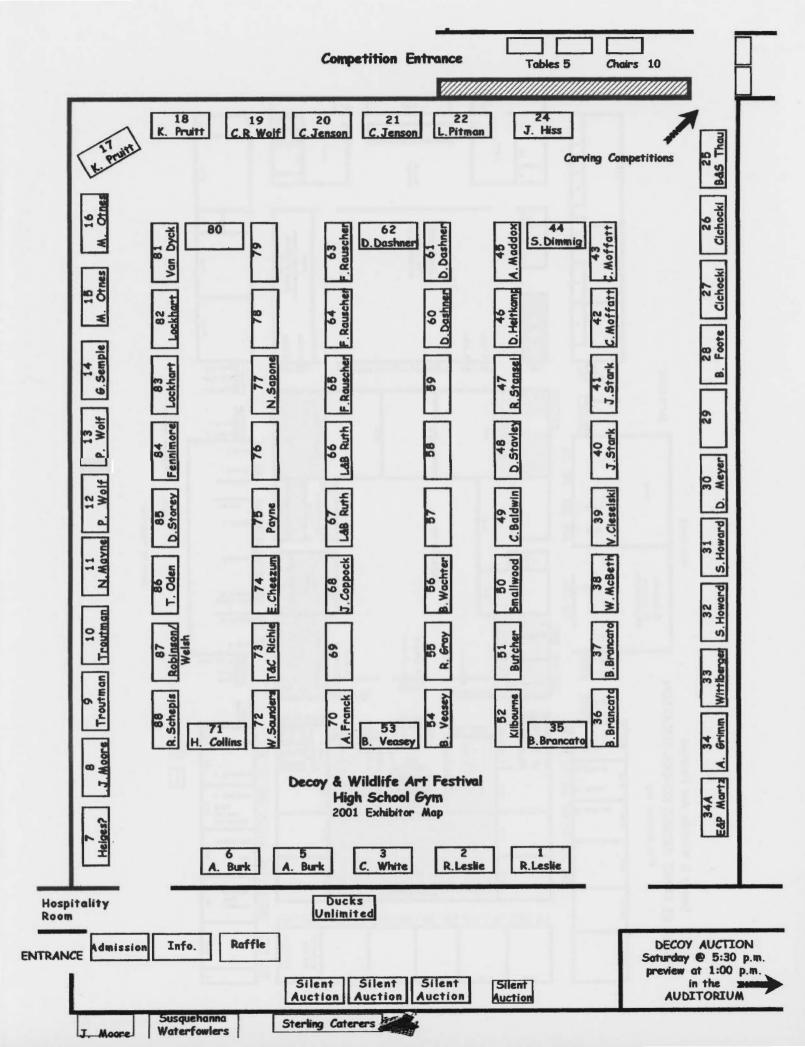
4:00 p.m. Festival Closes

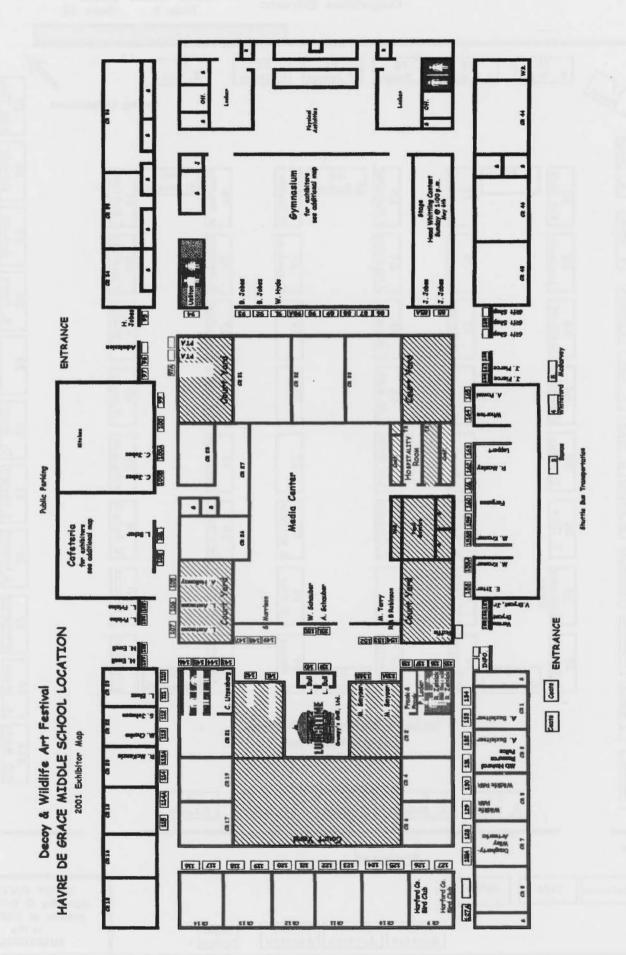
Autographs

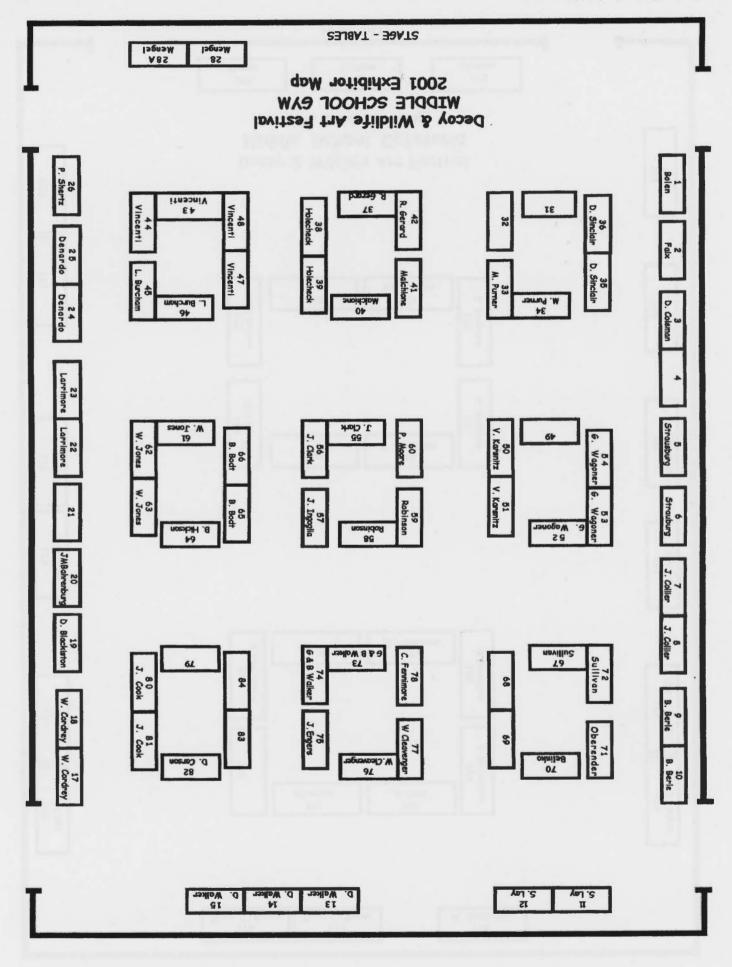
Havre de Grace Decoy & Wildlife Art Festival 1982-2001

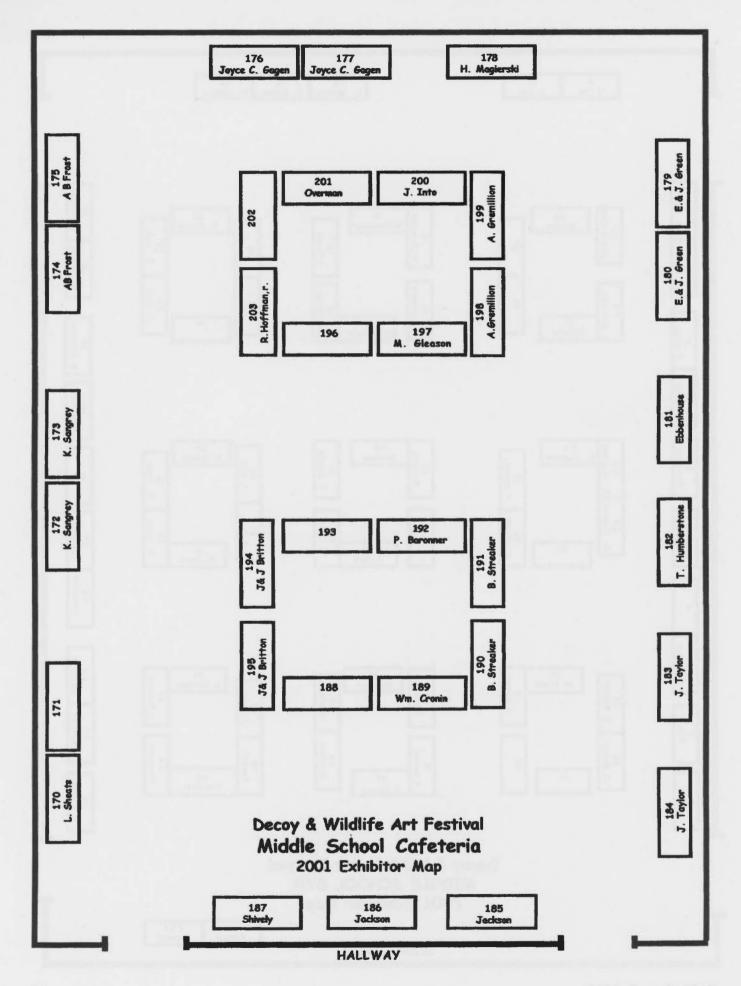
HONOR	RARY CHAIRMEN	<u>SIGNATURES</u>
1982	R. Madison Mitchell deceased	R. M adison Material
1983	Paul Gibson deceased	Paul Gibson
1984	Charles Bryan	
1985	No Chairman	
1986	Robert Litzenberg deceased	Bobus & Literberg
1987	Charles Joiner	
1988	Captain Harry Jobes	
1989	Captain Bill Collins	
1990	Captain Roger Urie	
1991	James Pierce	
1992	James Currier deceased	James a Bunier
1993	William "Bill" Schauber & Allan Schauber	
1994	Robert McGaw deceased	Potet f. W. Gan Je.
1995	J. Evans McKinney deceased	Frans Whiney
1996	Harry V. Shourds II	
1997	Ronald Rue	
1998	Lem & Steve Ward deceased	
1999	Oliver Lawson	
2000	John "Daddy" Holly, James Holly, William "Bill" Holly, & John Holly, Jr. deceased	
2001	Charles Nelson Barnard deceased	Charles Melean Barners











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2001 HAVRE DE GRACE DECOY FESTIVAL AUCTION

Saturday, May 5, 2001

Havre De Grace High School Auditorium

Preview begins at 1:00 PM.

Bidder Registration begins at 4:00 PM, personal identification required.

Auction at 5:30 PM.

All Sales Transactions will begin at close of auction.

Auctioneer: Jay Edwards

Terms of Sale: Cash, Personal Check, Visa and MasterCard. A 10% Seller's Premium will be applied to all consigned items.

A 10% Buyer's Premium and 5% sales tax will be applied to all items auctioned. (Consignors will be charged 20% of the auction price for all buy backs). All proceeds from this event go to benefit the Havre de Grace Decoy Museum.

Following is the Auction List as of March 26, 2001. Updated List will be available at the Festival.

Lot	Price Realized	Item	13.	1/2 size Black Duck by Bill Schauber, 1989.
1.		Canvasback Pair by John Stark of Perryville, MD, signed and dated, 2001.	14.	Goose Silhouette V-board by Charlie Bryan, used on Susquehanna Flats, 1957.
2.		Common Goldeneye Pair by John Stark, signed and dated.	15.	Blackhead by Bill Schauber.
			16.	Blackhead by Allan Schauber.
3.		Barrow's Goldeneye Pair by John Stark, signed and dated.	17.	Blackhead by Henry Davis.
4.		Blackhead Pair by Charlie Bryan, signed and dated, 1957.	18.	Black Duck by R. Madison Mitchell.
			19.	Canvasback Hen by Bob Litzenberg.
5.		Blackhead by Bob McGaw, circa 1930, repainted by Charlie Bryan.	20.	Upper Bay Canvasback Drake, unknown carver.
6.		Redbreasted Merganser Drake by John Clark, signed and dated, 1997.	21.	Bluebill Drake by Bob McGaw, old working decoy, repaint in McGaw style.
7.		Folksy Seagull, unknown maker.		working decoy, repulle in rive our beyon.
8.		Paper-mache Mallard Pair by General Fiber,	22.	Mallard Hen by R. Madison Mitchell, original paint, excellent condition, 1979.
0.		Ariduk.		original paint, excellent condition, 1777.
9.		New Jersey Redhead Pair, Wildfowler Point Pleasant.	23.	Widgeon Hen by R. Madison Mitchell, original paint, good condition, circa 1950s.
		ricasant.	24.	Black Duck by R. Madison Mitchell,
10.		Cork Black Duck by Charlie Bryan, signed and dated, 1960.		original paint, excellent condition, circa 1970s.
			25	1/2 size Mallard Pair by Ed Sampson,
11.		Mallard Drake by Jim Pierce, signed and dated, 1981.		original paint, excellent condition, signed, circa 1950s.
12.		Mallard Pair by Charlie Bryan, signed and dated, 1976.	26.	Canvasback Pair by Paul Gibson, original paint, excellent condition, circa 1950s.

27	High neck Canvasback Drake by Milton Watson, old working decoy, repainted, good condition, circa 1950s.	38.	Highhead Canvasback Pair by Bill Collins, signed and dated, 1993.
28.	Canvasback Drake by Henry Lockard,	39.	Mallard Pair by Bill Collins, signed and dated, 1995.
	repaint by Paul Gibson, good condition, circa 1930s.	40.	Black Duck by Bill Collins, signed and dated, 1996.
29.	Canvasback Drake by Will Heverin, old working decoy, repaint in Charlestown style, circa 1920s.	41.	Goldeneye Drake by R. Madison Mitchell.
		42.	Baldpate Drake by R. Madison Mitchell.
30.	Canvasback Drake by Will Heverin, with tack eyes, old working decoy, repaint in Charlestown style, circa 1930s.	43.	Framed Print of Canvasback Duck Shooting on the Susquehanna Flats by James T. Holly.
31.	Canvasback Drake by Ben Dye, repaint by Severin Hall, good condition.	44.	Blackhead Pair by Robert Litzenberg, original paint, signed and dated.
32.	Canvasback Pair by Bryan Bodt, original paint in good condition, 1986.	45.	Canvasback Drake Wooden Sinkbox Decoy by Leonard N. Lipham, Jr., 1995.
33.	Oversize Canvasback Drake by R. M. Mitchell, old working decoy, repainted, circa 1940s.	46.	Canvasback Drake, half size by Ed Sampson and Clarence Bauer, signed and dated, 1984.
24	Oversize Canvasback Drake by Ken Sipes	47.	Green-winged Teal by Joey Jobes, signed and dated, 1991.
34	or Ralph Gipe, Susquehanna River Decoy, original paint, great condition.	48.	Hooded Merganser Pair by Joey Jobes,
35.	Redhead Drake carved by R. Madison Mitchell and painted by Charlie Joiner, signed, circa 1958.	49.	signed and dated, 1991. Red-breasted Merganser Pair by Joey Jobes, signed and dated, 1994.
36.	Redhead Pair by Bill Collins, signed and dated, 1992.	50.	Blackhead Pair by Joey Jobes, signed and dated, 1989.
37	Blackhead Pair by Charlie Bryan, signed and dated, 1990.	51.	Common Goldeneye Pair by Joey Jobes, signed and dated, 1993.
		52.	Sleeping Canada Goose, 1/4 size by Charles Jobes, signed and dated, 1990.
		53.	Blue-winged Teal Pair by Joey Jobes, signed and dated, 1990.
		54.	Bufflehead Pair by Joey Jobes, signed and dated, 1989.
		55.	Cinnamon Teal Pair by Joey Jobes, signed and dated, 1990.
		56.	Canada Goose by R. Madison Mitchell in original paint.
		57.	Mallard Pair by Harry Jobes in original paint, signed and dated, 1980.

58.

Charlie Bryan bluebills.

Sinkbox Canvasback Pair by Robert Litzenberg in original paint, signed.

59.	Mallard Drake by the Jobes family, signed	84.	_ Iron Canvasback Pair by Jim Pierce.
	Dad & boys.		
60.	Canvasback Pair by Sam Barnes.	85.	 Decorative Canvasback Pair by David Blackiston of Chestertown, Maryland, 1989.
61.	Canvasback Hen by R. Madison Mitchell in original paint.	86.	Canvasback Drake, old working decoy, repainted.
62.	Redhead Drake by Jim Currier in original paint, signed.	87.	Cork Brant Decoy by R. Madison Mitchell.
		88.	_ Black Duck Decoy, keeled by Jim Pierce.
63.	Redhead Pair by Charlie Bryan, signed and dated, 1992.	89.	Canvasback Drake, old working decoy from Susquehanna River, repainted.
64.	Pintail Hen by Joe Revello, 1984.		Susquenanna River, repainted.
65.	Mallard Pair by Art Boxleitner, 1992.	90.	Styrofoam Canvasback Decoy by Charlie Bryan of Middle River, Maryland.
66.	Red-breasted Merganser Drake by S. Pierce.	91.	Canvas Canada Goose, old decoy by Harry DeMall.
67.	Pintail Drake by Steve Lay.		
68.	Canada Goose Silhouette Decoy by Jess	92.	Canvasback Drake, old working decoy, repainted.
	Urie.	93.	_ Canvasback Hen by Clarence 'Titbird'
68.	Blue-winged Teal by Butch Parker.		Bauer, signed, 1987.
69.	Blackhead Drake by Ed Sweet.	94.	Factory Brant decoy by Wildfowler, circa 1940.
70.	Snow Goose by Jim Pierce, signed.		1940.
71.	Merganser Pair by R. Belote, signed and	95.	Canvasback Drake Wooden Wing Decoy by Leonard Lipham, signed, 1995.
	dated, 1991.	96.	Black Duck by Doug Jester of
72.	Blackhead Pair by Charlie Bryan, signed and dated, 1990.		Chincoteague, Virginia, circa 1940s.
		97.	Black Duck by Will Heverin circa 1930;
73.	Blue-winged Teal Pair by Evans McKinney, signed and dated, 1990.		repainted by Madison Mitchell circa 1950, from McMullen gun rig.
74.	Green-winged Teal by Charlie Bryan, 1989.		
75.	Widgeon Drake by Jim Pierce.		
76.	Pintail Pair by Jim Pierce, signed.		
77.	Dove by Jim Pierce.		
78.	Redhead Pair by Jim Pierce, signed.		
79.	Black Duck Drake by Foracher, signed and dated, 1991.		
80.	Green-winged Teal Hen by Jim Pierce.		
81.	Highhead Canvasback Pair by John Geasey of York, PA.		

Canvasback Hen Wing Decoy by Bob

Canvasback Drake, old working decoy from

Litzenberg, circa 1930s.

Susquehanna Flats, repainted.

Gibson canvasback pair, original paint, 1950s.

82.

83.

98	Black Duck by Bob McGaw circa 1940, repainted by Titbird Bauer.	120.	Roothead Coot by unknown maker, branded DO on bottom, circa 1920.
99.	Canvasback Drake by Holly family, circa 1900, branded "Time Piece".	121.	Decorative Canvasback Hen by Jeff Moore, 1996.
100.	Green-winged Teal Pair by Bob and Charles Jobes, 1991.	122.	Mallard Drake by Bud and Kevin Hammell, 1997.
101.	Blue-winged Teal Pair by Bob and Charles Jobes, 1991.	123.	Redhead pair by Bill Schauber, limited edition (#46/75), 1998.
102.	Cinnamon Teal Pair Green -winged Teal by Bob and Charles Jobes, 1991.	124.	Black Duck pair by Bill Schauber, limited edition (#46/75), 1998.
103.	Canvasback Pair by Bob and Charles Jobes, 1991.	125.	Canvasback Drake by Madison Mitchell, 1954.
104.	Redhead Pair by Bob and Charles Jobes, 1991.	126.	Redhead Pair by Madison Mitchell, 1958.
105	Blackhead Pair by Bob and Charles Jobes,	127.	Blackhead Pair by Madison Mitchell, 1975 and 1978.
106.	1991. Black Duck Pair by Bob and Charles Jobes,	128.	Blue Snow Goose by Madison Mitchell.
	1991.	129.	Canada Goose by Madison Mitchell, 1972.
107.	Coot by Bob and Charles Jobes, 1991.	130.	Pintail Pair by Harry Jobes, 1975.
108.	Canvasback Pair by Gilmore "Butch" Wagoner.	131.	Pintail Pair by Paul Gibson, 1975.
109.	Blackhead Pair by Gilmore "Butch"	132.	Swimming Blackhead Pair by Harry Jobes, 1979.
110.	Wagoner. Redhead Pair by Gilmore "Butch" Wagoner.	133.	Canada Goose, older style, by Butch Wagoner, 1984.
111.	Sleeping Canada Goose by Jim Pierce, circa 1994.	134	Canada Goose by Lloyd Sterling.
112.	Goldeneye Drake (#355) by R. Dedekind, 1987.	135.	Highhead Canvasback Pair by John Meredith.
113.		136.	Canvasback hen by Charlie Bryan, painted by Bob Coleman.
114.	Mallard hen of folding fiberboard by William R. Johnson Co., Inc., Seattle, WA, excellent condition, circa 1940-1950.	137.	Canvasback Drake, older working decoy by August Heinefield, circa 1930s.
115		138.	Canvasback Drake, older working decoy by August Heinefield, circa 1930s.
116	Sleeping Green-winged Teal by Alan Easton, 1995.	139.	Decorative Merganser, unknown carver from New Jersey.
117.	Canvasback Drake by Bob McGaw, well gunned over, circa 1929.	140.	Mallard Decoy, originally rigged, from Cecil County, MD.
118.	Bufflehead Pair by Jim VanBrunt, circa 1950s.		race Decoy Museum believes that all information
119.	Canvas Goldeneye Drake by William Moseley of Wilmington, NC.	is accurate. All i	items are sold as is.

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CHARLES NELSON BARNARD Havre de Grace Decoy Maker, 1876-1958



By C. John Sullivan

I can quickly recall the single decoy auction I consider to be the best. It was not in Maine, Hyannis Port, or New York City, but in my own home county of Harford. The auction ad said, "Perryman, Maryland, July 26-27, 1980, selling antiques, antique guns, and old ducks." It was a hot day on the Bush River at George Gabler's waterfront crab house. Tables filled with a collection of hundreds of salt and pepper shakers sat next to antique oak china closets, large-bore fowling pieces, iron sink box decoys (referred to by the auctioneer as door stops), two cast iron coot decoys, and the largest group of decoys by Charles Nelson Barnard that I had ever seen. Noble canvasbacks, diminutive yet jaunty little bluebills, and a single spectacular black duck branded "Spesutia Island Rod and Gun Club." The smallest of the bluebills measured a mere nine inches in length. My lifelong friend and mentor Henry A. Fleckenstein, Jr., was "on" those Barnards like nothing the huge crowd of auction regulars had ever seen. When the auctioneer had dropped the gavel on the last of the decoys, the Big Boys divvied up the spoils, Bobby getting a few, Dick getting a few, Henry toting off decoys by the bushel basket, and me, the new kid on the block, walking away with two great little pairs of Barnard bluebills. As it has turned out in the twenty years that have passed since then, I've seen maybe three other bluebills by Barnard, but all of the "good ones" were sold that day.

Charles Nelson's brother Joseph C. Barnard was a friend of George Gabler, steamed crabs with him, fished with him, and went duck hunting over his brother's decoys with him. In the summer, Joe and his wife Phoebe lived in front of Gablers' shore on the Bush River in a skipjack that Joe had converted into a sharpie. During the winter months, Joe and Phoebe lived in the historic Lock House in Havre de Grace.

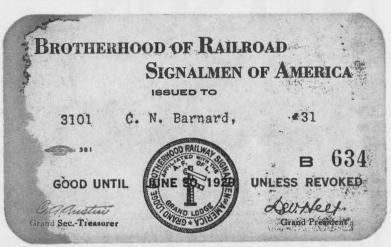
Charles Nelson Barnard was born in Havre de Grace, Maryland, in 1876. Born into a waterman's family, he sailed and worked the Chesapeake Bay and Susquehanna River on the *Ella Barnard*, the scow belonging to his father, Captain Charles Thomas Barnard. Charles Barnard was taken out of school while in the fifth grade to work on the *Ella Barnard* and vowed as a youngster that he would leave his father's ship upon reaching the age of twentyone. Shortly after his 21st birthday, Barnard moved to Baltimore City, where he was employed by the American Can Company. Apparently, city life did not agree with the country boy, as he returned to Singerly, near Elkton, in Cecil County in the late 1890s.

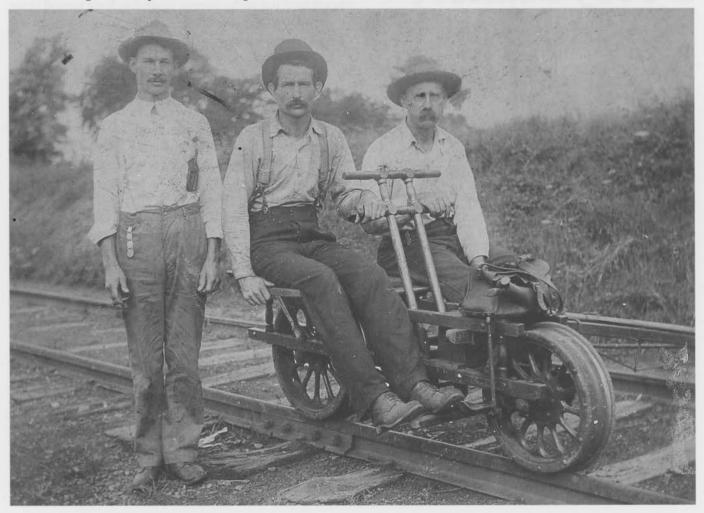
Unlikely as it may seem, this native waterman turned to the rails, as did many of his contemporaries. He went to work for the Baltimore and Ohio Railroad in 1915 and rapidly reached the level of signalman. He retired from this position in 1950. Also in 1915, Barnard moved to



Colt 10-gauge breech-loading shotgun used on the Susquehanna Flats by decoy makers Charles Nelson Barnard and Thomas P. Barnard, circa 1890.

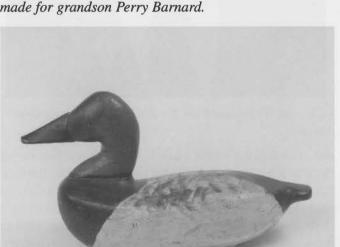
C. Nelson Barnard, is shown at the center of this photo taken along the B & O Railroad line near Aiken, Maryland in 1910. Mr. Smallwood, the foreman is shown to the left and Uncle Charlie Botts is sitting on the 'Speeder' to the right.







Canvasback drake, 1950, Charles N. Barnard, Havre de Grace, MD. Decorative, glass-eyed, hollow-carved model made for grandson Perry Barnard.



Canvasback drake, 1946, Charles N. Barnard, Havre de Grace, MD.



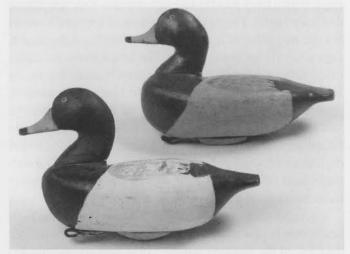
Canvasback drake, 1928, Charles N. Barnard, Havre de Grace, MD.



Canvasback pair, 1939, Charles N. Barnard, Havre de Grace, MD. Rare low neck, thin body model.



Canvasback drake, 1915, Charles N. Barnard, Havre de Grace, MD.



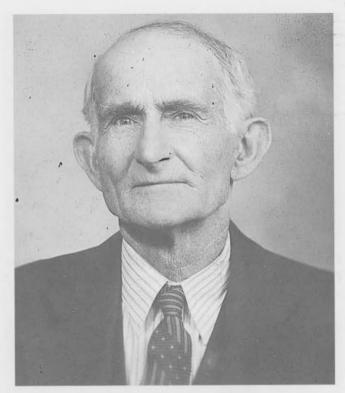
Bluebill pair, 1939, Charles N. Barnard, Havre de Grace, MD. George Gabler's rig.

Havre de Grace, purchasing the property at 609 Stokes Street, where he resided until his death in 1958. It was here that Barnard raised his five children — three daughters and two sons — Edna, Emily Marie, Lola, Frederick, and Homer.

There is no documentation verifying when Barnard started to carve. This writer feels the most accurate date would be a few years prior to the 1915 move to Havre de Grace. This would answer some of the questions concerning the Barnard style. By beginning to carve on the Cecil County side of the Susquehanna River, he was undoubtedly influenced by some Cecil County carvers. The number of carvings is also subject to conjecture, but most knowledgeable decoy students agree that his production was no more than a few thousand pieces in all. One detail that is well documented is that of the last major rig he produced. In 1937, he carved 300 decoys for United States Senator Millard Tydings. Barnard and Tydings had been friends as young men, and Tydings continued to be a decoy customer and occasional visitor to the Barnard shop. Barnard enjoyed making miniature decoys and produced several different styles and sizes. I have seen one totally unique example of a hollowed-out miniature with a liftoff top. This delightful piece was obviously made as a jewelry box or pocket watch holder. Some of his miniatures measure a mere one and one-half inches in length. The Barnard family used many of the miniatures in their Christmas garden, with some resting on a mirror to simulate ducks on the water.

Barnard's decoys follow few of the characteristics of the typical Havre de Grace bird. Each decoy is a handchopped creation with a shelf rising from the body to support the head. Unlike most Havre de Grace decoys, there is no rise to the tail. It leaves the body perfectly straight, with a clear, crisp, ridge line found in the center. The decoys, with a truly paddle-like tail, are like very few Havre de Grace birds. The most well known of Barnard's works are the magnificent high neck canvasbacks, some reaching nearly six inches in height. The best-known examples of the famous high necks were reportedly made for use by Joel Pusey of Swan Creek. These birds were used as "tollers" and placed at the front of the rig of decoys surrounding a sink box. John M. Michael Pusey, with his father Joel, who gunned from a sink box, told me that depending on wind and other conditions, they would sometimes lead off a sink box rig with a pair of tollers some three quarters of a mile away.

An opposing theory on the appropriate use of the high heads was to place them close to the sink box as a further disguise of the box and hunter. One famous photograph of John Pusey shows him shooting from his sink box with a Barnard high head perched on the box. The actual best



Charles N. Barnard on his fiftieth wedding anniversary.

use existed in the hunter's mind, and this may have varied the actual usage. Whatever the case may be, the Barnard birds achieved (better than any) the true look of a canvasback duck. Whether sitting in the water or on a collector's shelf, they are without equal. No one living can attest to the actual number of high necks produced by Barnard, but one dozen seems to be generally accepted. In the Maryland magazine of the autumn of 1991, a feature article on Chesapeake decoys said this of the high necks: "Collectors of Upper Bay decoys consider his high-neck canvasbacks to be the finest example of a working Upper Bay decoy, possessing exquisite form with a simplistic but very serviceable paint pattern." In their Classic Hunting Decoys and Sporting Art Exhibit of September 1994 to January 1995, the Ward Museum of Wildfowl Art described Barnard's work by saying, "These distinctive high-necked canvasbacks exemplify his best work."

In addition to these high neck canvasbacks, ducks with several other neck heights were produced, including one with a very low neck and thin body which achieves the posture of a contented or resting bird.

Barnard made redheads, bluebills, and black ducks in addition to his canvasback production. Only one example of his ruddy duck decoy has appeared, but no one known to this writer has yet to uncover one of his coot decoys. Several examples of hollow-carved birds exist, a very atypical decoy for Havre de Grace. Barnard's youngest son, Homer, remembers clearly the pleasure his father



Redhead pair, 1930, Charles N. Barnard, Havre de Grace, MD.



Canvasback drake, 1910, Thomas N. Barnard, Havre de Grace, MD. Rare high neck.



Canvasback pair, 1915, Charles N. Barnard, Havre de Grace, MD. High neck models.



Canvasback pair, 1915, Charles N. Barnard, Havre de Grace, MD. High neck models. The hen was the last high neck kept in the family.



Black duck, 1910, branded "Spesutia Island Rod and Gun Club." Solid Taylor Boyd body with Barnard's head.



Black duck pair, 1910, Charles N. Barnard, Havre de Grace, MD. Hollow carved.

found working on a very novel approach to a hollow-carved decoy. He placed in the cavity a round lead ball. The lead ball was mounted to a small section of spring, the idea being that if the water moved the decoy, the ball would bounce against the inside cavity walls with the spring causing a rebound from side to side. This would give the decoy additional motion, achieving a more natural, lifelike action. The whereabouts of this decoy remains a mystery, but three or four examples of hollow-carved black ducks and redheads have surfaced.

Barnard's patterns changed over the years. He produced four very distinctive styles of canvasbacks, the last pattern dated in Barnard's hand "1946," but only one style of redheads and bluebills. The black duck style remained constant, as well.

The last full-size decoy carved by Barnard was a hollow-carved canvasback drake. Barnard made this decoy with a much different purpose than his working decoys; it was created for his grandson, the late Perry Barnard, in 1950 as a three-year-old's own special decoy. It was made not only hollowed out for weight for a young boy's hand but also with glass eyes and extra attention to the paint details. It was Barnard's only effort at a full-size decorative carving. It stands as an example of the durability of his work that after many years of use by a young boy, it quickly was transformed into a decorative piece on the young man's shelves.

Charles Nelson Barnard was not the only member of his family to carve. His older brother, Thomas P. Barnard, resided on Ontario Street in Havre de Grace and also carved decoys. His production was apparently much more limited than that of his younger brother. Thomas also carved miniature decoys. He produced flying canvasbacks with applied metal wings. Thomas died in 1927 after a bout of pneumonia. Charles' oldest son, Frederick T. Barnard, worked in his father's shop as a young man and produced several hundred decoys during his lifetime. The only species known to have been carved by either brother Thomas or son Fred was the canvasback. Fred Barnard was responsible for introducing to the decoy carving world one

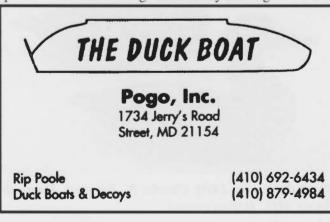
of the most prolific carvers to come from Havre de Grace, Captain Harry Jobes.

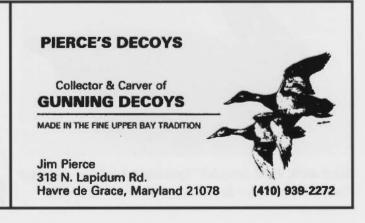
There has been much discussion among students of Upper Chesapeake Bay decoys concerning which carvers actually worked together or influenced one another. For example, did the Holly family actually produce the enormous quantities of birds that are attributed to them or did others work for the Hollys much like many young men have worked for Madison Mitchell? Was there a time when Robert McGaw, Paul Gibson, and Madison Mitchell worked together or was the strong similarity in their carvings simply a manner of influence? It is without question that Charles Nelson Barnard worked single-handedly on the majority of his decoys. However, the family tells me with great detail of Charles' brother Thomas Barnard exchanging baskets of carved heads and bodies with brother Charles. Those decoys attributed solely to Thomas have a more subtle paddle tail, with barely a hint of a ridge on the tail near its center.

Decoys from the Upper Chesapeake Bay have been described over the years in many terms: graceful, sleek, sturdy, practical, and even stately. Some collectors and enthusiasts from other regions of the country become confused when studying Upper Chesapeake Bay decoys. A few have gone so far as to say that they all look pretty much the same. They frequently ask how you can tell one carver from another. There is always one exception to this, and that is Charles Nelson Barnard.

Barnard's work is highly sought after by collectors. His decoys have been displayed at the Ward Museum of Wildfowl Art, the Chesapeake Bay Maritime Museum, and the Havre de Grace Decoy Museum. Examples of his work have now been sold by all of the decoy auction houses as well as Sotheby's in New York City.

If Upper Bay decoys are stately, Barnard's birds are dignified. If the Susquehanna Flats produced decoys that are sturdy, Barnard produced work that was forthright. If one studies closely the very few photos that exist of Charles Nelson Barnard, the same dignity and pride show in the man that appear in his carvings.







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 18¾ inches. Frame size: 30 x 25 inches.



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The Value of the Havre de Grace Decoy Museum's Collections

By Brenda Dorr Guldenzopf, Curator

To understand the value of a museum's collections, one must look at the role the museum plays within the community and society as a whole. Why do museums have collections? Museums have been created to showcase and preserve significant parts of our cultural and natural heritage. Whether at the local historical society or the Smithsonian Institution, collections are composed of objects that have been acquired through donation or purchase and are the basis for public education. These institutions are based on the fundamental belief that objects, whether they be a quartz crystal or General Washington's sword, are an irreplaceable source of information that is worthy of collecting, maintaining, researching, and interpreting. Hence, what makes museums unique among other educational organizations is that they develop and maintain collections that form the foundation for their varied scholarly, instructional, and exhibition programs.

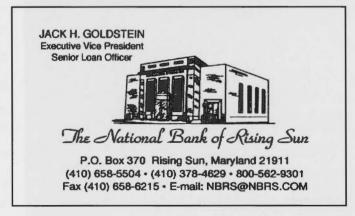
The Havre de Grace Decoy Museum's mission is to collect, document, preserve, and interpret waterfowl decoys as this art form applies to the social and economic life of the upper Chesapeake Bay region. Thus, the bedrock of this institution is its historic collections — the decoys, hunting accouterments, carving tools, and related documentation. Indeed, the museum was founded on the desire to preserve this irreplaceable heritage or decoy culture. Preservation at the museum involves collecting, conserving, caring for and storing these important objects for future generations.

Integral to the preservation of the physical objects is the preservation of the culture, which can only happen through its very interpretation. The museum can accomplish this in a variety of ways. Using the museum's carefully catalogued and stored collections, permanent and temporary exhibits can be developed, exploring a wide range of themes. Educational programs, including carving classes, lectures, children's programs, hands-on activities and guided tours can also be developed using the items in the collection as the touchstones.

The museum relies primarily on donation of these important artifacts to fulfill its mission. It is important to stress that storage of donated collections not only insures their preservation, but also provides the essential resource from which to develop interpretive exhibits and programs. While the museum acknowledges that it can and does exhibit borrowed collections from other museums, private individuals and organizations, the museum places a higher priority on utilizing its own permanent collections. Therefore, the museum's educational exhibits and programs are developed thematically from the museum's permanent collection and not from adhoc temporary loans from private collections.

The Havre de Grace Decoy Museum would like your help in preserving this valuable heritage by donating important artifacts and documentation. There are many benefits to your donation such as receiving a tax deduction, a free year's membership, and invitation to special events recognizing donors. Become a partner in our preservation program. For more information, call the museumat (410) 939-3739.

In Boving Memory
of Jeanne Turner,
Decoy Museum Friend & Volunteer



Spring Canvasback 2001

A new magazine for serious collectors!



magazine serves as a Clearing House of information for the many different specialty clubs and associations that exist within the H & F arena. H & F C publishes "Contact Person" info for the various groups as well as "Time & Place" announcements for their upcoming shows and events.

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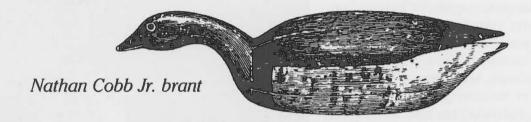
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MUSEUM NEWS

Black Decoy Makers of the Chesapeake

On Saturday, February 10, the Decoy Museum hosted historian Vincent O. Leggett, President of the Blacks of the Chesapeake Foundation, Inc., for a discussion of African-American contributions to the folk art of decoy carving. During this presentation, Mr. Leggett focused on Pied Jones and his son, Sherman, two African-Americans who carved in Crisfield, Maryland during the first half of the twentieth century. After explaining blacks' historical participation in the wider culture of Chesapeake Bay watermen, the speaker presented what little is known about the Joneses' lives and careers. Sherman Jones, the better known of the two gentlemen, was quite a prolific decoy maker and did much of the carving for white Crisfield carver, Lloyd Tyler. Following his talk, Mr. Leggett introduced Douglas Gibson, a contemporary black carver from Milford, Delaware, who addressed his own experiences as an African-American decoy maker. This event drew a diverse audience of over thirty visitors, making it one of the most successful lectures of the Adult Education





Historian Vincent Leggett discusses the contributions of black decoy makers. Photo by J. Jones.

Delaware carver Douglas Gibson shares his experiences with the audience. Photo by J. Jones. Series.

In conjunction with this program, the Decoy Museum is displaying an exhibit of loaned decoys carved by Pied and Sherman Jones. The exhibit showcases a very rare canvasback decoy carved in 1915 by Pied Jones, as well as a series of shorebirds by Sherman. The display will run until June, 2001.

R. Madison Mitchell Endowment Dinner

On Friday, March 9, friends and admirers of R. Madison Mitchell gathered at the Bayou Restaurant in Havre de Grace to celebrate the 100th anniversary of this legendary carver's birth. The event was sold out weeks in advance, and the room buzzed with excitement as guests made silent auction bids and purchased their raffle tickets. This year, the Endowment's Board of Trustees was honored to present Mr. Julius Wall, Chairman of the Board of Ducks Unlimited National, as the evening's featured speaker. Earlier in the day, Mr. Wall had toured the Decoy Museum, and his speech drew parallels between the missions of Ducks Unlimited and the museum. He stressed the interconnectedness of the environment, the watermen's culture, and the folk art of decoy carving and urged the audience to strive to educate the public about conservation issues.

One of the Endowment's primary objectives, of course, is to support the Havre de Grace Decoy Museum's efforts to build its collection. Following Mr. Wall's address, Pat Vincenti, Treasurer of the R. Madison Mitchell Endowment, presented Jennifer Jones, the museum's Executive Director, with several Madison Mitchell decoys for accession into the museum's collection. Among the birds donated were a pair of canvasbacks, a pair of scaups (or blackheads), and a pair of goldeneyes, all made in the 1970s. The endowment has also pledged funds for the production of a videotape about Mr. Mitchell. The entire Board of Directors, staff, and membership is very grateful for the Endowment's high level of support!

Volunteers & Carvers Appreciation Day Picnic

Each year, the Decoy Museum honors its volunteers and carvers by treating them to a tasty barbecue picnic. This year's celebration will be held from 4:00 p.m. to 7:00 p.m. on June 2 at the Havre de Grace American Legion pavilion on the banks of the Susquehanna River. Following the meal, the museum will present the Volunteer of the Year and Carver of the Year awards to two individuals whose contributions have been extraordinary over the past year.

We cordially invite our members and friends to join

us in showing our appreciation for all of the hard work contributed by our volunteers! Tickets are \$20.00 per person. For more information, please call the Decoy Museum at (410) 939-3739.

Winners of Student Poster Contest Announced

The Festival Committee of the Havre de Grace Decoy Museum is pleased to announce the winners of the Decoy & Wildlife Art Festival High School Poster Competition. A record-high sixty three students from Havre de Grace, North East, and Rising Sun High Schools submitted entries this year, and the quality of the work made it quite difficult for the committee to select winners. After much deliberation, the committee awarded first place to Ambyr Hodges of Havre de Grace High School for her rendering of a Canada Goose and Black Duck. Miss Hodges' artwork has been printed as a poster and is being posted throughout the region to advertise the Festival. Second place went to Rick Young, also of Havre de Grace High School, and third place went to Douglas Barry, Jr. of North East High School. Honorable mentions were awarded to Randy Eastridge and Charlotte Chatham of North East High School and Dawn Gordon and Chris Schwartz of Havre de Grace High School. All winning entries will be on display at the Decoy Museum during the Decoy and Wildlife Festival on May 4, 5, and 6. Congratulations to all who entered the competition!

The museum would like to thank Mrs. Jenna Zimmerman, Mr. Dean Gilger, and Ms. Robin Potter for encouraging their students to participate in this year's contest.



Poster contest winner Ambyr Hodges.

Joseph Coudon of H



By Charles L. Robbins, Sr. With Michael Affleck

Joseph Coudon of Henry (there was also a Joseph Coudon of Joseph, hence the distinction) spent his entire life on his farm overlooking the Susquehanna Flats. He was certainly one of the most versatile and prolific carvers on the bay. The sheer variety of his work is amazing, from full-bodied decoys, to his much sought after folding decoys, to songbirds and even alligators for his children and grandchildren.

Born just prior to The War Between the States, he was in the right place at the right time. Gunning on The Flats was absolutely superb, and he soon became a splendid marksman. He not only witnessed the clouds of Canvasbacks but saw, and later painted, the great flocks of Passenger Pigeons.

Very early in the 1900s the need arose for larger and hopefully lighter decoys. Coudon responded with his famous lightweight folding decoys. In one small box you could easily carry twelve at a time. They became an instant success, and he was soon shipping as many to the Mid-West as he did around the bay. His slogan, "they are light-and alright," proved how functional and effective these decoys were.

Failing eyesight and the dearth of waterfowl in the 1930s caused Coudon to nearly cease his work. He did, however, continue to carve owls, shorebirds, and songbirds for his own amusement and for his children.

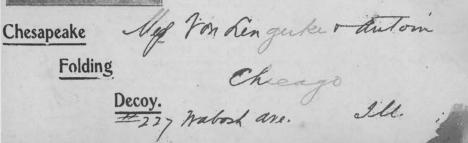
Joseph Coudon of H died at his home "Ellersie," in Cecil County, Maryland in 1947.



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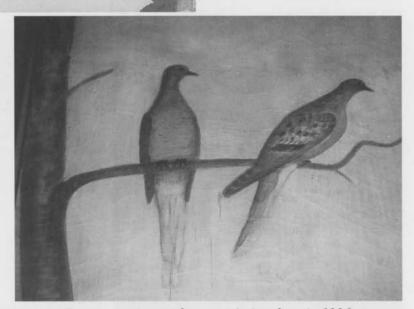


Stationery describing "Chesapeake Folding Decoys."





Henry F. Coudon with his father's shotgun, gunning coat, and pocket full of folding decoys in 1909.



Passenger pigeons from a painting done in 1936.



Undated photo showing Joseph Coudon setting out his folding decoys off of Carpenter's Point.

Literature mailed to dealers throughout the country in 1886.

Parts are interchangeable and can be ordered by mail for repairs.

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About Decoys

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are wooden profiles joined with brass rods in groups of three. In use they spread out and form a triangle. Out of use they fold flat.

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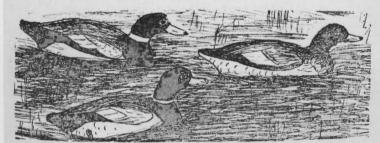
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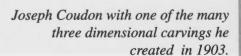
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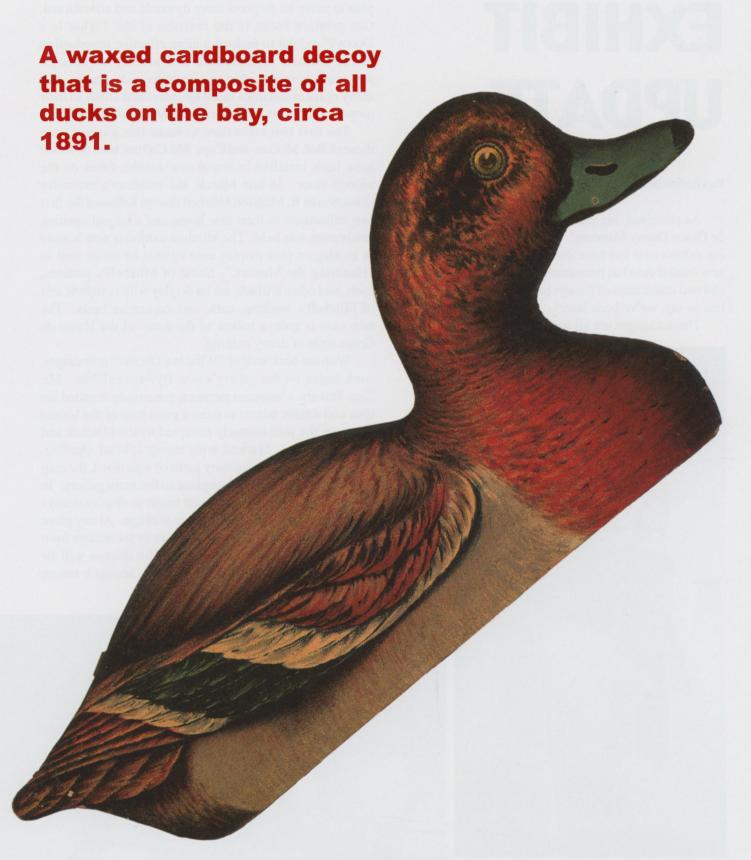
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Full bodied passenger pigeon, carved in 1892, on the steps of "Ellersie."





Special thanks for the use of photos and ephemera from the collection of Mrs. Ann C. Robbins, grand-daughter of Joseph Coudon.

EXHIBIT UPDATE

Revitalization of Permanent Exhibits

As promised, big changes are underway at the Havre de Grace Decoy Museum! Since our last issue, an existing exhibit case has been dismantled on the first floor, a new exhibit case has been constructed on the second floor, and two collections of decoys have been relocated. Needless to say, we've been busy!

These changes are all part of the museum's two-year



Mr. Tom Shively, a loyal museum member and very gifted artist, begins work on the new flyways exhibit. Photo by Ken Lay.

plan to make its displays more dynamic and educational. Our primary focus is the revision of the "What is a Decoy?" exhibit to make it a more effective introduction to the historic significance and artistry of decoys. Accomplishing this objective requires us to finally shift many of the collections made by individual artists to their proper places in the "Honoring the Masters" gallery.

The first two collections to make this journey were those of Bob McGaw and Capt. Bill Collins, both of which have been installed in brand new exhibit cases on the second floor. In late March, the museum's extensive collection of R. Madison Mitchell decoys followed the first two collections to their new home and a formal opening celebration was held. The Mitchell exhibit is now housed in an elegant pine display case against an entire wall in "Honoring the Masters." Some of Mitchell's patterns, tools, and other artifacts are on display with complete sets of Mitchell's working, cork, and decorative birds. The new case is quite a tribute to the dean of the Havre de Grace style of decoy making.

With the back wall of "What is a Decoy?" now empty, work began on the gallery's new flyways exhibits. Mr. Tom Shively, a museum member, generously donated his time and artistic talents to paint a giant map of the United States on the wall formerly occupied by the Mitchell and McGaw cases. Marked with topographical shading, waterways, and the migratory paths of waterfowl, the map is quite an impressive centerpiece to the main gallery. In the near future, the museum will begin to display decoys on the map according to their place of origin. At any given time, visitors will be able to view five or six decoys from each North American flyway, and the decoys will be changed regularly to ensure that there is always a reason to visit the museum one more time!



The flyway exhibit in late March. Photo by J. Jones.

The museum would like to extend its sincere gratitude to all those individuals who have contributed to this effort, either monetarily or through physical labor. Special thanks to Dr. John Carriere, Allen Fair, Ken Lay, Jim Pierce, Madelyn and Ellsworth Shank, Patrick Vincenti, and the Constellation Energy Group for their generous donations of funds. We must also express our gratitude to the many gentlemen who have donated their time and expertise to construct the new exhibits. These gentlemen include: Tom Shively, Jim Pierce, Ed Watts, Andy Speer, John Ingoglia, Bob Mech, Rodney and Richard Boggs, and Ken Lay. We never could have come this far without you!

Temporary Exhibits

While the Decoy Museum concentrates its efforts on permanent exhibits over the next two years, it will schedule fewer temporary exhibits than usual. Nonetheless, there are currently two very exciting, high quality, temporary exhibits open in the museum's main gallery.

To celebrate the life and work of Festival Honorary Chairman Charles Nelson Barnard, the museum has on exhibit more than twenty exquisite examples of Barnard's work. C. John Sullivan, owner of the most impressive collection of Barnards anywhere, has generously loaned the museum most of the decoys and artifacts on display. Members of Mr. Barnard's family have also generously loaned items for the exhibit. We thank them both.

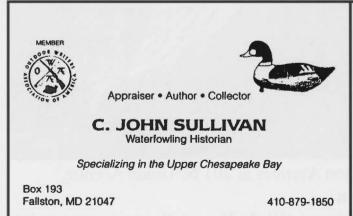
In conjunction with the lecture on black decoy carvers, the museum has assembled ten waterfowl and shorebird decoys made by Sherman and Pied Jones, two African-American carvers who carved in Crisfield, Maryland in the early part of the twentieth century. These birds are very rare and have never before been on display together. The museum thanks Mr. Henry Stansbury, the Chesapeake Bay Maritime Museum, and the Tawes

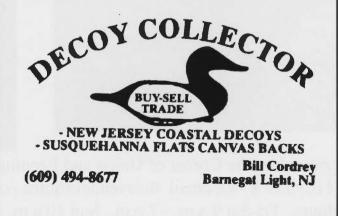


The Decoy Museum has created this region's first exhibit of decoys carved by African-Americans. Photo by J. Jones.

Museum for sharing these special decoys with us.

Remember to take a moment during the Festival to visit the Decoy Museum. You'll be amazed by what you see!





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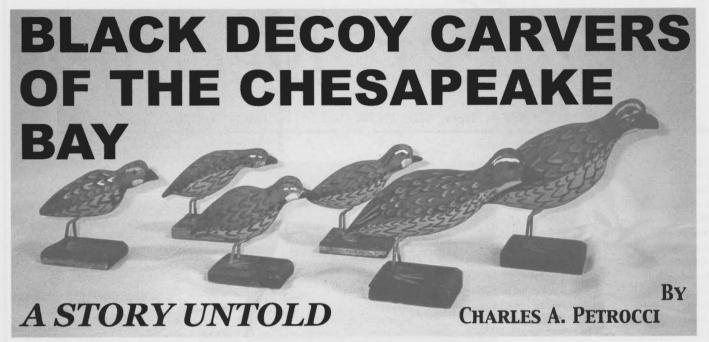
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Since colonial times, African-Americans have worked in traditional industries throughout the Chesapeake Bay region. Many of those industries were water related. They worked on the Bay as watermen and on land in the seafood industry. They worked on skipjacks, crab boats and as oyster tongers. They made gear and equipment for the maritime industries that were so vital to the economic stability of many Chesapeake Bay communities. They also fished and hunted in the myriad of marshes that lined the Bay. And since hunting was such an important activity in the Chesapeake region, especially around the Eastern Shore, blacks became proficient hunters, sometimes served as guides, and sometimes even carved decoys.

For years, Chesapeake Bay decoy carvers have captured the imagination of writers, photographers, filmmakers, and others who find this region so rich in cultural heritage and traditional folk arts. The lone decoy carver, sitting ankle deep in wood shavings and surrounded by half-finished waterfowl pieces, evokes an image that is pure independence and rich in folklore.

Decoy carvers and their art work are quintessentially American. They are also an important part of the socioeconomic history of the Eastern Shore of Maryland. But when people think of decoy carvers, they rarely think of African-Americans filling that role. True, the trade is historically dominated by white males, but African-Americans have had a long, rich traditional association with the Chesapeake Bay, including hunting, fishing and decoy carving as well. Pied and Sherman Jones of Crisfield were

Quail family carved by Sherman Jones, painted by Lloyd Tyler, circa 1960. On loan courtesy of Henry Stansbury.

living examples of two of those black decoy carvers who contributed to the rich tradition of decoy art in this region. Though their background and history have gone largely unrecorded, there is enough evidence of their past work to prove that they should now be included in the cultural fabric of decoy carving on the Eastern Shore of Maryland.

CULTURAL PERSPECTIVE AFRICAN-AMERICANS AND WOOD CARVING

With the advent of slavery into the "new world," many of the slaves that disembarked along the mid-Atlantic coast were from West Africa — primarily Sierra Leone and Liberia. These two countries host a number of tribes that are rich in artistic tradition. And this includes wood carvings. Wood carvings in West Africa were used for decoration, festivals, animism rituals, trade goods, and in rites of passage. Clans representing family groups within tribes usually had one or more traditional carvers that filled the role of wood craftsmen. Their duties included making farm implements or building houses and boats. West Africa is blessed with abundant forest habitat, which produces an assortment of wood types that were frequently used to create wood objects from effigy carvings to houses. So wood craft was no stranger to them.

It is safe to speculate that many slaves to arrive in the new world were wood artisans and brought their skills with them. It is likely that these skills were recognized by their owners and that these men were pressed into service as structural carpenters (homes) or creating agricultural implements such as farm tools, etc. There is also some evidence that early slaves, brought directly from Africa or



Lesser scaup drake by Pied Jones, circa 1915. On loan courtesy of Chesapeake Bay Maritime Museum. Photo by J. Jones.

via Barbados to the Chesapeake region, indeed carved various figurines or animistic carvings, representing a linkage to their cultural past. This is well supported by archaeological data. Some of these figures were related to fertility or wildlife. Thus, we can make the assumption that early groundwork was laid for a cultural connection between the folk arts of Africa and those about to arise in the American colonies.

So far there has been little correlation between African art influence and American decoy making. One exception may be the Caines brothers, who lived on Hobcaw Barony, a coastal South Carolina plantation once owned by the famous philanthropist Bernard Baruch. Baruch hired the brothers as hunting guides, and they also carved decoys. The detailed carving in some of their birds hints of an African influence, and their style is considered to be one of the finest examples of American folk art. It is believed the Caines were of mixed blood ancestry.

The post Civil War era saw African-Americans become more assimilated into American society. They became associated with all kinds of water-related activities such as boat building, fishing, and trapping. Areas such as the Chesapeake Bay and along the southern coast as far south as Louisiana also offered subsistence opportunities in waterfowl hunting. Blacks now had access to weapons and took full advantage of the great waterfowl hunting that took place in these areas. Waterfowl and shorebirds augmented their diets and offered them the opportunity to harvest animals to be consumed, with the excess being sold off to niche markets (e.g. other family members). And like all waterfowl hunters of their time, African-Americans had only two ways to harvest birds: either by-jump shooting or hunting over decoys.

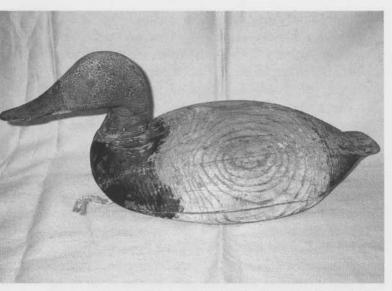
In some cases, it may be theorized that blacks must

have carved their own decoys for hunting, ranging from migratory waterfowl to shorebirds. This may be more evident in the coastal islands of the south and mid-Atlantic region. For example, there is documented evidence that the barrier islands of Virginia had at least one active African-American carver/hunting guide.

A sport hunting writer (initials "C.B.") recalled for Forest and Stream Magazine in August of 1873 how he traveled by boat from New York City all the way to Hog Island, located on Virginia's Eastern Shore. He engaged the services of a black hunting guide and decoy carver by the name of Jake (no last name was given) who had a temporary shanty on the island. There the writer met Jake, "the landlord of the locality who lived in a rough shanty and makes you welcome." The writer continued, "Though an ardent sportsman, Jake's imitative faculty as far as the manufacture of decoys went was not pre-eminent, therefore our stool-birds were of the most peculiar ornithological character, though Jake said they would do. Jake showed himself 'a master of his art,' and piped the willet's cry with a skill which was inimitable." Old Jake must have been good at his work because the writer added, "By ten o'clock I had eighty six snipe."

The author went on to give the following day's account of hunting with Jake for curlew (willets) on the other side of the island. "This time Jake's stools, if not perfect as to form, were better as to color, having been freshly painted. Jake again gave me the benefit of his acquaintance with the curlew, using a bandanna handkerchief tied to a stick which he waved to and fro attracting the birds. I had seen this particular dodge tried before, but never with the same success. I shot for about three hours, killing some thirty two birds." The writer also reported that he and Jake went "sea-eeling," but he fell overboard in the process. As a final note the writer adds: "Having lost my pen I write this with a bill of a curlew. I softened it first with vinegar, then split and nibbed it nicely, and it makes a good stylus." So from this account, we know that African-Americans were active just after the Civil War, not only as hunting guides, but also as decoy carvers.

Certainly around the Chesapeake Bay, there must have been other African American hunters or guides who carved their own decoys for use in the field about this time. Many blacks were associated with some of the finest gun clubs in the region at the turn of the century, working as cooks, stewards, boat handlers, and possibly as guides. Thus it is safe to assume that they have been part of the cultural fabric of waterfowl hunting around the Eastern Shore for generations. So Pied and Sherman Jones were not the first black decoy carvers to evolve in this region, but they were certainly some of the first to be associated with Crisfield's important decoy heritage.



WILLIAM "PIED" JONES AND SHERMAN JONES

Both William Jones and his son, Sherman, grew up in an era of fluctuating economies and hard times. Faced with economic uncertainty and difficult race relations, they lived in a town that's sole lifeline was the Chesapeake Bay. Like most people of their era, both black and white, they worked jobs that created cash flow. And that meant working various jobs according to the opportunities of the seasons.

The seafood industry was the driving economic force in Crisfield, and many people's livelihoods were tied to its productivity. But like most natural resources, its bounty fluctuated, causing people to seek work in other sectors between the harvest seasons. Pied and Sherman Jones knew that one had to have a variety of skills to stay alive in this demanding economic environment. Fortunately, both men had similar traits for survival: they were skilled wood craftsmen and avid hunters. Also, both men lived through the experience of the Great Depression. In some ways, they may have fared better because they were resourceful and knew how to hunt. For them, like so many during that time, they turned toward the Chesapeake for their livelihood and survival.

Evidently, they made a number of decoys during their time, especially Sherman, who sold many of his birds as roughed-out folk art. Both carved during an era when no one signed their birds to identify them. Pied more than likely carved enough birds to satisfy his needs for hunting and may have made others for friends and family. Sherman carved many of his birds in rough form to be later finished and credited to another carver. But unfortunately their decoys are difficult to locate today. There are only a handful known to exist, some in museums, most in private collections. So their physical imprint in the decoy art world today is minimal.

Canvasback drake by Pied Jones, circa 1920. On loan courtesy of Tawes Historical Museum. Photo by J. Jones.

William "Pied" Jones (1880-1953)

Pied Jones lived in a modest house in Lawsonia, just outside of Crisfield. It was a time of some prosperity for Crisfield, as a growing seafood trade found roots in this small bay-front town. But its prosperity trickled down in increasingly small amounts among the workforce. So for him, subsistence hunting and fishing provided a critical alternative income. He was considered a good carpenter and occasionally worked on home construction or building boats. He shucked oysters in the winter months for the Sterling and Hickman Oyster Company. Pied also did some fishing and oystering to supplement his income.

The most important fact known about Pied is that he is credited as being one of the earliest black decoy makers in the United States. A little known decoy carver, even in his day, Pied Jones made birds that were distinct in having finely carved, large heads on slender necks and round bodies. His birds were flat bottomed, wide, and indicative of the Crisfield tradition of his day. For the most part, his decoys represented a utilitarian form, made to be used in the field. It is believed he concentrated on local indigenous species such as black ducks, canvasbacks, gadwall, pintail, and other bay-side birds. Most of his birds were for personal use and possibly a few more were passed on to others.

Pied was an avid hunter. He enjoyed upland hunting for rabbits, raccoon, quail, and other game species. He was also an active waterfowl hunter, taking advantage of the birds found in the marshes and creeks that surrounded his home. He evidently hunted from both a boat and the shoreline, and his weapon of choice was the 12 gauge shotgun. Thus, he had first-hand experience with the waterfowl he turned out in wood. The birds he produced were simple in form, but functional. It is not known if he occasionally sold some. More than likely, his decoys made their way into other people's hands. He may have also turned his talents to carving other species as well. He was a man of many talents and reportedly a hard worker. He was also well liked in the community.

Sherman Jones (1900-1964)

One of four children by Pied Jones, Sherman was considered a jack of all trades by some of his peers. He, like his father before him, was an accomplished carpenter and outdoorsman. He was known to periodically help in house construction, fishing boat construction, and general car-

pentry. Sherman also had his own boat for hunting and fishing.

By all accounts, Sherman took full advantage of the natural bounty the surrounding marshes, creeks and bays had to offer. He liked to hunt and spent much of his time in the field. He would hunt ducks and geese in the cooler months and upland species in the fall and spring. It is not known if he used a blind or just hunted from his boat. Hunting for him was more than a sport, as it also played a vital role in his livelihood.

Sherman, or "Sherm" as he was known to go by, was also an expert trapper. Muskrats, fox, raccoons, and even rabbits supplemented his income. He made his own tanning boards, and evidently his shed always had skins hanging up to dry. During his day, there was demand for skins to support the fur trade. Sherman was an accomplished decoy carver. He carved birds for his own use, possibly gave some to family and friends, and occasionally sold some finished birds to buyers. He produced primarily waterfowl, shorebirds, and some upland species such as quail. He was also talented in creating "folk art" style decoys, and his services were engaged by fellow Crisfield carver Lloyd Tyler.

Tyler, born and raised in Crisfield, was a genuine American folk artist of considerable talent and diversity. For decades he provided thousands of decoys to hunters, gun clubs and collectors around the Eastern Shore and beyond. Carving in the typical Crisfield style, his birds were roughly carved and rasped into shape and then sim-

ply painted. Though they may seem rough in form, many of his decoys are a true representation of the living bird. Today, major dealers and collectors recognize that Tyler's decoys are a great example of American folk art and considered very collectible.

Lloyd Tyler called himself the "Coy Duck King," because he could make a decoy in a matter of minutes. He also referred to himself as the "poor man's decoy maker," since his decoys were much cheaper than those of his neighbors, the Ward Brothers. His clients included the Watts Island Gun Club, Cedar Island Gun Club, and the Pocomoke River Gun Club, among others. How many of these birds were of Sherman Jones origin is undocumented.

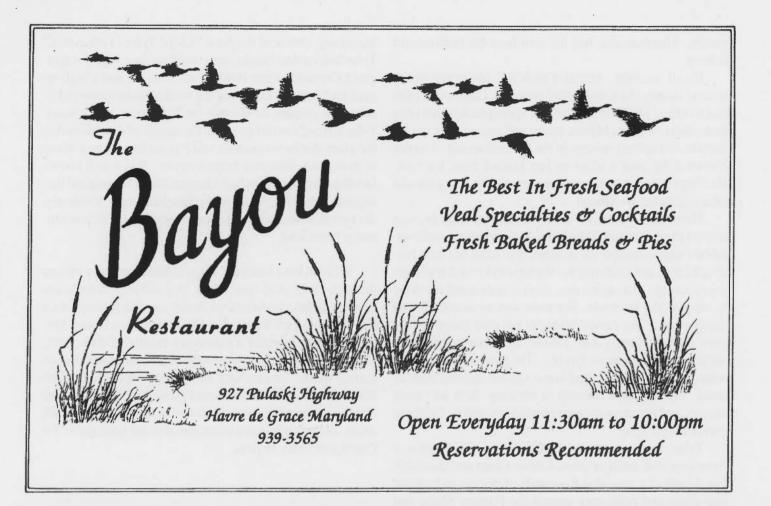
According to Henry

Stansbury, author of the book "Lloyd Tyler - Folk Artist," Tyler befriended blacks, very unusual in a highly segregated Crisfield of the 1940's and '50s. He had a high regard for Sherman Jones and his work. Sherman carved an unknown number of decoys for Tyler over many years. Tyler himself carved possibly thousands of decoys during the years that he was active, and it is not known how many of these birds Sherman helped create. It is a well known fact that Sherman supplied a large number of roughed out, unpainted birds to Tyler to be finished later. Evidently, the two men enjoyed a working relationship that was mutually beneficial.

William Pied Jones and his son, Sherman, have proven through their skill and talent that African-Americans deserve a place in American decoy carving history. As a reminder of their legacy, the Havre de Grace Decoy Museum has put together a temporary exhibit of their work. This exhibit includes ten waterfowl and shorebird decoys carved by the Joneses and will be on display until June 2001. It is hoped that this small exhibit will facilitate additional interest and awareness of other unrecognized black decoy carvers who have contributed to the heritage of the Chesapeake Bay region.

Yellowlegs carved by Sherman Jones, painted by Lloyd Tyler, circa 1950. On loan courtesy of Henry Stansbury.







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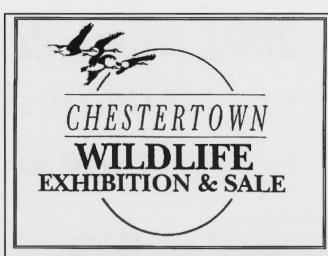
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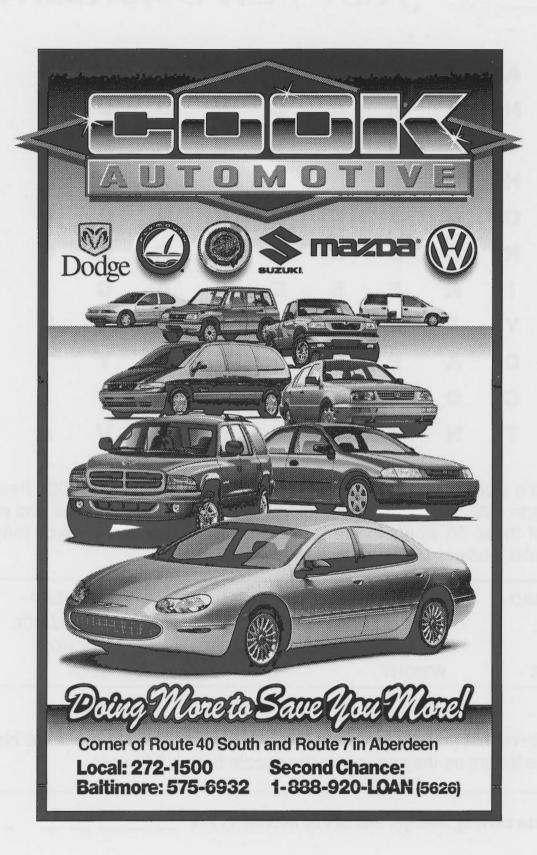
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Spring Canvasback 2001 57



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L	C	Н	0	1	Y	R	A	A	E	A
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F	C	0	0	T	E	S	A	T	1	C
K	т	Н	G	-1	E	W	В	V	A	L

This little word search puzzle will help you learn about our 2001 Festival Chairman. Who was he? What did he do? See if you can find and circle each of these 16 words in the table of letters above. The words may be horizontal, vertical, diagonal, and even backwards!

BARNARD	HIGHNECK	DECOY	REDHEAD	
UPPER	CHESAPEAKE	BAY	BLACKDUCK	
PAINT	CARVER	BLUEBILL	ANCHOR	
HONOR	WEIGHT	CANVASBACK	COOT	
	CARVER	BLUEBILL	ANCHOR	

The letters that you did not circle finish the sentence below! Fill the blanks with the letters as they appear in the puzzle from left to right.

Celebrate carving, decoys, and art by attending the		
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VOLUNTEERS & CARVERS APPRECIATION DAY PICNIC

Saturday, June 2, 2001 4:00 p.m. to 7:00 p.m. Havre de Grace American Legion Pavilion

Join us as we honor our Decoy Museum volunteers and carvers at this barbecue on the banks of the beautiful Susquehanna!

Tickets: \$20.00 per person For tickets or more information, please call (410) **238**-3738.



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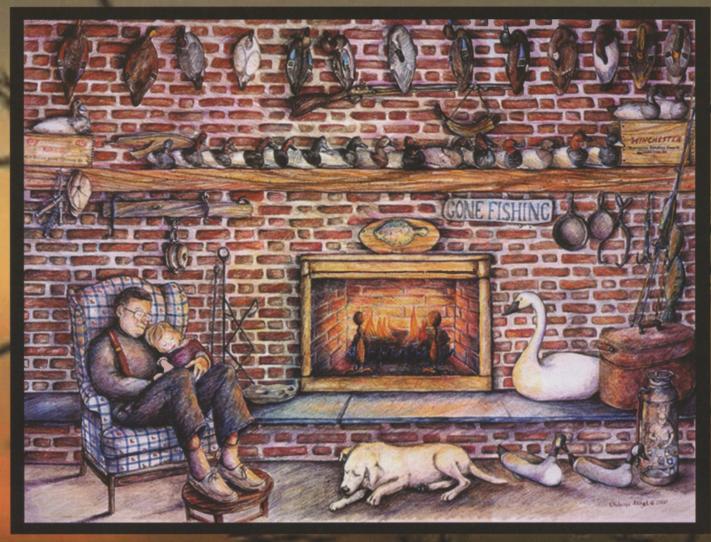
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Valerie Lloyd proudly presents a new release "A Fulfilled Life"



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."

This content scene of a grandfather relaxing in his favorite chair, surrounded by his life-long passion and his grandchild sleeping soundly in his arms is sure to become a true

This handsome drawing is available as a limited, signed and numbered edition of 150, 50 of which are remarqued by the artist with an original pencil rendering of a Canadian goose. Also available, Valerie offers this drawing in an 18 by 24 and 8 by 10 opened edition.

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Send this order form along with check or m/o payable to Valerie Lloyd's Studio, and mail to 517 North Adams Street, Havre de Grace MD 21078 *All limited editions are signed & numbered by artist and come with a certificate of authenticity

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



CALENDAR

April

26-27

Guyette and Schmidt Annual Spring Auction. Pheasant Run Resort in St. Charles, Illinois. For more information, contact Gary Guyette at (207) 778-6256 or Frank Schmidt at (207) 625-8055.

27-28

36th Annual National Antique Decoy and Sporting Collectibles Show. Pheasant Run Resort in St. Charles, Illinois. Sponsored by the Midwest Decoy Collectors Association. Hours: Friday 2:00 p.m.-8:00 p.m., Saturday 9:00 a.m.-3:00 p.m. For more information, contact Herb Desch at (312) 337-7957.

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.

12-13

Waterfowl Weekend at Horsehead Wetlands Center, Grasonville, MD. 10 a.m.-5 p.m., \$5, children under 12 free. Preview and auction Friday evening by invitation. Featuring well-known artists from Maryland and neighboring states including decoy carvers, painters, and sculptors. Shooting stool competition on May 12th at 11 a.m.; registration at 8 a.m. Exhibits, nature walks, and food vendors. Hosted by Kent Island Carvers and Horsehead Wetlands Center. 410-827-6694.

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.

June

30

1st Annual Tuckerton Seaport Carving and Decoy Show. Sponsored by Barnegat Bay Decoy and Baymen's Museum and the Long Beach Island Wood Carvers. Free admission. Hours: 10 a.m.-5:00 p.m. For more information, call Butch Krause at (609) 492-1134.

July

20-22

33rd Annual Decoy & Wildlife Art Show & Auction. Recreation Park Arena, Clayton, New York. Exhibit hours: Friday 10:00 a.m.-6:00 p.m., Saturday 10:00 a.m.-6:00 p.m., Sunday 10:00 a.m.-4:00 p.m. Show Contests: Art Knapp International Hunting Decoy Contest, Ken Harris Gunning Rig Contest, and Vintage Decoy Contest. Collector's Auction on Sunday at 1:00 p.m. For more information, please call (315) 686-5794.

22

Havre de Grace Decoy Museum's 5th Annual Sporting Clays Event. Held at Alexander's Sporting Farms in Golt, Maryland. Lewis Class, Ladies Class Awards. Quail Flush and 5 Stand. Includes prizes, live auction, and raffle. Registration fee: \$50 per 50 targets. Registration 9:00 a.m. - 12:00 p.m. For more information, contact the Decoy Museum at (410) 939-37.39.

September

8-9

14th Annual Havre de Grace Decoy Museum Duck Fair. Held on the grounds in front of the museum. Features 60 carvers and wildlife artists exhibiting and selling their work, retriever demonstrations, children's decoy painting, live and silent auctions, head whittling contests, and a carving competition. Free admission. Hours: Saturday 9:00 a.m. - 5:00 p.m., Sunday 10:00 a.m. - 4:00 p.m.

15-16

15th Annual Middle Creek Wildfowl Show. Middle Creek Wildlife Management Area Visitor Center (2 miles south of Kleinsfeltersville on the Lancaster/Lebanon County Line). Decoy contest, Pennsylvania State Goose Calling Championship, Retriever Demos (twice daily), Silent Auction, Collectibles, Decoys for Sale. Stand holders inside and outside (under a tent and open air). Some spaces available. Free admission. For more information, call (717) 733-1512 and ask for Al or leave a message.

Weekend Carving Demonstrations

at the Havre de Grace Decoy Museum

Sat.	May 5	OPEN	Sat.	June 9	Jeanne Hiss	Sat.	July 14	Jeanne Hiss
Sun.	May 6	Charlie Bryan (2001 MUSEUM	Sun.	June 10	OPEN	Sun.	July 15	OPEN
		REDHEADS	Sat.	June 16	Bill Schauber	Sat.	July 21	OPEN
			Sun.	June 17	John Ingoglia	Sun.	July 22	Bill Collins
Sat.	May12	OPEN						
Sun.	May 13	Frank Muller	Sat.	June 23	OPEN	Sat.	July 28	John Ingoglia
			Sun.	June 24	Capt. Harry Jobes	Sun.	July 29	OPEN
Sat.	May19	Joe Cook						
	May 20	Vernon Bryant	Sat.	June 30	OPEN	If y	ou are	interested in
	•		Sun.	July 1	No carver	bed	coming	a weekend
Sat.	May 26	Jeanne Hiss				cai	ver on	any of the
Sun.	May 27	Capt. Harry Jobes	Sat.	July 7	OPEN			es, please
				July 8	OPEN			at Vincenti at
Sat.	June 2	Joe Cook					0) 734	
Sun.	June 3	OPEN					anks!	-0200i

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 aberdeene 1 @ 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.

FOR SALE: White Pine antique full-size swan bodies in Havre de Grace style. Price range \$35-\$50. Call Parker's Decoys at (717) 284-3273.

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.

WANTED: The Havre de Grace Decoy Museum seeks donations or long-term loans of decoys carved by members of the Holly family and Bob McGaw for inclusion in our new 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

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