

# *The Canvasback*

HAVRE DE GRACE DECOY MUSEUM

Vol. 14 (2005) No. 4

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## *The Life and Decoys of Taylor Boyd*



*Also Inside*

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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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## FROM THE DIRECTOR



Research and collections are at the heart of a museum and necessarily precede the other, more public activities of exhibits and educational programs. This issue of *The Canvasback* presents new research on one early carver of the Upper Chesapeake region as well as highlighting new additions to the Museum's collections.

Taylor Boyd lived his life before decoy collecting created an interest in the carvers themselves and he is one of those many otherwise ordinary individuals who lived largely below the level of historical scrutiny. Author Chad Tragakis has assembled the skimpy facts, unearthed family recollections, and analyzed the physical evidence offered by the decoys themselves to create an engaging biography that will tell you as much about the era and locale as it does about the carver himself.

Elsewhere, you'll read about some nifty new acquisitions ranging from factory decoys to a dramatic diorama. Don't miss learning about the 6th graders that benefited from a highly successful cooperative program we did with our neighbors, the Lighthouse and Maritime Museum.

Research, collections, and education are what we or any good museum are all about. I hope you enjoy this issue! I can promise you that with gifts, aggressive fundraising, and a major new exhibit later this year, there are some exciting times ahead!

Richard W. Flint  
*Executive Director*

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### ON THE COVER

*Decoys by Taylor Boyd—until recently, one of Maryland's least documented makers.*



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## *From the President*



Dear Museum Member,

What are your plans in the year 2006? Take the time to bring a family member, neighbor or a friend to the Havre de Grace Decoy Museum.

The coming year will be a most memorable one for the Havre de Grace Decoy Museum. Our museum will celebrate 20 years of having our doors open to the public.

During those 20 years many changes have been made—a second floor, gift shop and an elevator just to name a few. Many of you have been with us all the way.

Also the Decoy and Wildlife Art Festival will be our “25th”, 25 years of exhibitors and people from all over the country visiting with us.

The 25th Decoy and Wildlife Art Festival is already in the planning stage. We are asking our Honorary Chairman to carve a special decoy, signed to commemorate the 25th year. These special decoys will be put in our auction, imagine owning this collection.

New exhibits will be in place and more are being planned. Many new things to see and share with friends and neighbors. Join us in 2006.

Sincerely,

A handwritten signature in dark ink, appearing to read 'Ed Watts'.

Ed Watts

*Funded in Part By:*

Maryland State Arts Council • City of Havre De Grace • Harford County

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.

# Taylor Boyd

BY CHAD TRAGAKIS

## The Life and Decoys of Taylor Boyd: One of Maryland's Most Acclaimed, yet Least Documented Makers

For many collectors, a decoy is worthy of attention and praise completely on its own terms and aesthetic merits — regardless of maker, history of use, or provenance. Certainly, this is a viable, enjoyable and wholly legitimate approach to collecting. For many students of the wooden fowl, however, getting to know a decoy's maker helps us better understand and, indeed, appreciate the bird. And even for those less concerned with a decoy's provenance, history, or usage — who merely admire the paint and form and lines of a bird — digging deeper into the maker can tell us scores about when a particular carving was made,

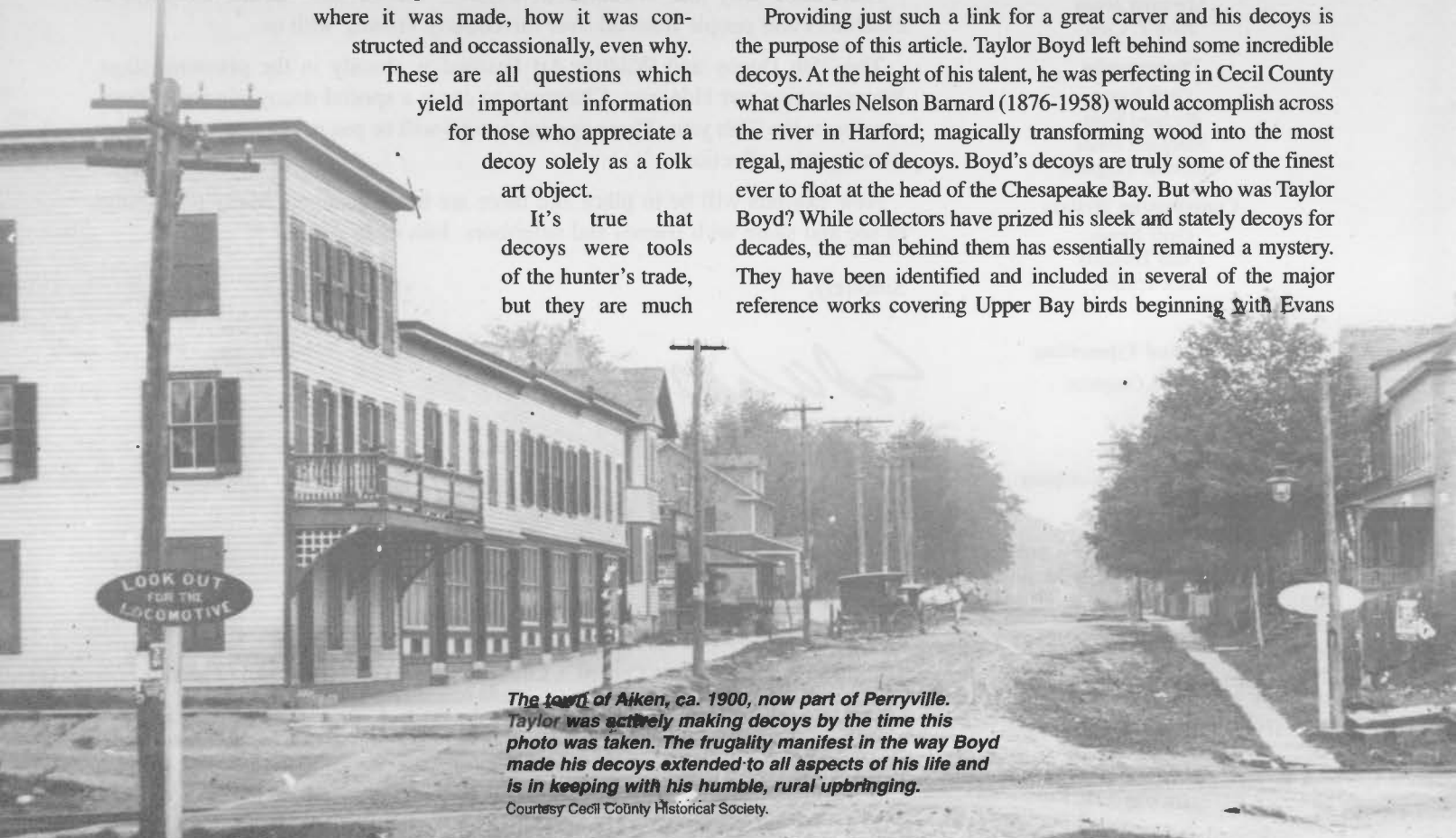
where it was made, how it was constructed and occasionally, even why.

These are all questions which yield important information for those who appreciate a decoy solely as a folk art object.

It's true that decoys were tools of the hunter's trade, but they are much

more than that. Decoys are extensions of those who create them, expressions of a maker's personal style and unique capability. For those of us holding them in our hands and pondering their past, decoys are also distant reflections of those who fashioned them. Like the history of a bird's original owner or user and its later entry into the collectors' marketplace, knowing and understanding something about its maker adds depth to a decoy and brings it to life. This helps connect us to those who made and used them, somehow making decoys more than mere objects, but links to our American past.

Providing just such a link for a great carver and his decoys is the purpose of this article. Taylor Boyd left behind some incredible decoys. At the height of his talent, he was perfecting in Cecil County what Charles Nelson Barnard (1876-1958) would accomplish across the river in Harford; magically transforming wood into the most regal, majestic of decoys. Boyd's decoys are truly some of the finest ever to float at the head of the Chesapeake Bay. But who was Taylor Boyd? While collectors have prized his sleek and stately decoys for decades, the man behind them has essentially remained a mystery. They have been identified and included in several of the major reference works covering Upper Bay birds beginning with Evans



*The town of Aiken, ca. 1900, now part of Perryville. Taylor was actively making decoys by the time this photo was taken. The frugality manifest in the way Boyd made his decoys extended to all aspects of his life and is in keeping with his humble, rural upbringing.*

*Courtesy Cecil County Historical Society.*

McKinney's *Decoys of the Susquehanna Flats and Their Makers* in 1978 and Henry Fleckenstien's *Decoys of the Mid-Atlantic Region* in 1979. However, in both of these excellent works, the few that have followed, and within the institutional memory of the collecting community, little is known or presented about Boyd the man.

So sparse has the documentation been in fact, that some knowledgeable collectors have, in recent years, questioned the original attributions and entertained the notion that Boyd's decoys may either be misattributed as a distinct style of another known Cecil County maker, or, that their true maker may never be known. The fact is, Taylor Boyd did make decoys—many hundreds of wonderful decoys—and it is hoped that this article and the research it contains will forever quash any notion to the contrary. Furthermore, it is hoped that this insight into Boyd's life and decoys will provide collectors and students of Chesapeake Bay decoys with new appreciation for and additional enjoyment from the works he has left to us to preserve and celebrate.

Perhaps it is useful to explore why so little is known about Boyd and why he has remained a relative mystery for so long. First, for as much knowledge as was initially gathered by McKinney, Fleckenstein, and others, Boyd's decoys seem never to have enjoyed the attention or acclaim of those by makers such as Jim Holly (1849-1935), William Heverin (1863-1951), or John Graham (1822-1912). Therefore, as a maker on the fringe of collector interest, few have gone beyond basic attribution and carving characteristics or have studied him beyond the surface level. There also appears to have been confusion over the name. His only son was also named Taylor Boyd and this most certainly contributed to challenges and possible mix-ups both in eliciting recollections of people who knew them and in reviewing historical records.

Further exacerbating these issues are: the fact that he was born nearly 150 years ago, the significant gap in birth order between Taylor and his oldest siblings, and the apparent estrangement between his part of the family and others. This meant that few, if any, of his descendants knew him well and most of those who did have been gone for many years. Additionally,

much time has passed between the research originally performed by early historians, later efforts at documentation, and research conducted in more recent years. Finally, there has been confusion over which of the Boyd family lines were directly connected to Taylor.

### **The Boyds of Maryland**

The Boyds are truly one of Maryland's founding families. Of Scottish and Irish origin, the history of the Boyds in America is closely intertwined with the history of the State of Maryland. A notable member of the family, James Alexander Boyd, even settled a community in the middle part of the state that today proudly bears the family name, Boyds. Members of the family are known to have been settled in the Chesapeake Bay region since the late 1600s, and early documents show that a John and Hugh Boyd (possibly brothers), were conducting business in the lower part of Cecil County as early as 1699.

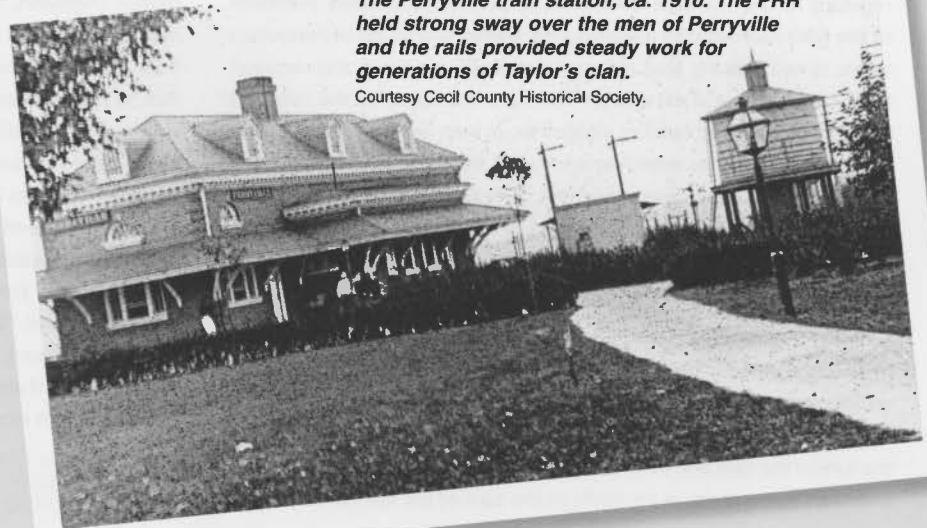
It was to one of these early families that Alexander Boyd (1715-1780) was born in Port Deposit. To genealogical scholars, Alexander is significant because he is one of the first documented members of the Boyd Family in Maryland. Most, if not all, Boyds living in Cecil and Harford Counties today can trace their roots directly to him. It was to Alexander's grandson, Hugh Boyd (1767-1811) and his wife Jane Steel Boyd (1773-1852), that Taylor Boyd's father, William Henry (1805-1875), was born in what is now Perryville.

William Boyd was married to Sarah Ann White (1812-1879) on September 27, 1837 by Reverend Greenbanks, a member of the family from which Cecil County's well known Greenbanks Farm is believed to have taken its name. William worked primarily as a laborer on the vast farms in the area and as a sawyer. Seven children were born to William and Sarah: Martha in 1840, John in 1844, George in 1846, William Thomas in 1849, Jefferson in 1850, Rebecca in 1853, and Taylor Lyons Boyd in 1856. Taylor does not appear to be a name common to the Boyd clan, but there were several prominent Taylor families living in Cecil County at the time, including one well established family in nearby Aiken (now part of Perryville). A familial connection or friendship may have inspired or influenced William and Sarah in the naming of their youngest child. As was typical in rural America in the middle of the 19th century, formal schooling for any children was limited, but boys especially began work at an early age and left home as soon as they could establish themselves. Eldest son John began working beside his father as a farm laborer full-time when he was just 16.

### **Growing Up Fast**

Born in the middle of the 19th century, Taylor Boyd grew up just as the War Between the States erupted, endured and came to a final, portentous end. Around

*(Taylor Made continued on page 8)*



**The Perryville train station, ca. 1910. The PRR held strong sway over the men of Perryville and the rails provided steady work for generations of Taylor's clan.**

*Courtesy Cecil County Historical Society.*

this time, Perryville's prosperity was tied largely to the region's farming economy, but this was giving way to new industries that included ice harvesting, fertilizer and iron works. The bounty of the nearby Susquehanna Flats also provided a steady and important source of sustenance and livelihood for many of the region's men. All of this burgeoning commerce, coupled with the town's location directly across the Susquehanna River from Havre de Grace, made it an attractive transportation hub. By the 1870s, Perryville was quickly becoming a railroad town, largely shaped by the mighty Pennsylvania Railroad

(PRR), its ancillary lines and forerunners. Down on the river shore, amidst the perennial gunning and fishing, young Taylor likely encountered his first decoy around this time. It's unlikely, however, that at this young age he tried his hand at making any.

When Taylor was just 16 or 17, he joined the PRR as a brakeman. The brakeman's job required tremendous skill and was by far the most dangerous of all tasks working the rails. Stopping the mighty iron horses in the days before air brakes required turning a wheel on each car that applied a mechanical brake to the wheels on the track. On freight cars, this wheel was actually on top of the car. Thus,

brakemen had to run along a narrow catwalk on top of a moving train, jumping from car to car, to access and set the brake wheels. On slick or windy days, it wasn't uncommon for a brakeman to collide with an overpass or slip and fall to his death. Brakemen were also responsible for connecting or coupling the huge cars using a sturdy link and pin system, and a brakeman could easily be crushed in the process. It was truly daunting, back-breaking work—requiring muscle, agility, a scrappy attitude, and nerves of steel. Taylor must have possessed exactly these traits, for he served among the ranks of the proud brakemen for nearly a decade (see *The Boyd Family Business*).

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## The Boyd Family Business

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Although many members of the Boyd family worked the water or as laborers on local farms, it was the railroad that provided steady work for generations of Taylor's clan. The Pennsylvania Railroad (PRR) held strong sway over the men of Perryville, and the Boyds seemed particularly susceptible to its siren-like call. Working the rails was a difficult, seemingly rootless existence. The lifestyle was perhaps best-suited for young, unmarried men, but in fact, the majority of those working for the railroad had wives and families. The railroads preferred married men, whom managers perceived to be hungrier for hard work, more stable and therefore, more loyal to the company. Coupled with the stark realities of railroad employment, this led to a series of challenges unique to railroad families and, in some cases, a vicious cycle of social and cultural issues.

Working for the railroad meant long trips away from home; women were often forced to manage households and families alone. Accidents and prolonged work-related illnesses were common, and families were regularly forced into debt. Even John W. Garrett (1820-1884), president of the B&O Railroad and namesake for Garrett Island, off of Perryville's shore, noted casually that railroad men were expected and required to "bear fatigue and exposure." Transfers mandated by the railroads sometimes uprooted families altogether, as men were forced to follow new lines and routes with heavier traffic. Irregular employment and periods of prolonged unemployment coincided with the seasonal demands of the railways. Men struggled to find steady work during the off-months. In Perryville, many PRR men were able to earn a decent supplemental income from working the water.

PRR families were tight knit and their shared station in life could, at times, dominate their existence. They often lived near each other, worshipped together, shopped at the same stores, and married into each other's families. With limited economic prospects, it is easy to see the lure of the rails and to understand why the PRR became the "family business" for so many in Perryville at the turn of the last century.

The plight of brakemen, like Taylor, was all too well documented. A dark account is made in an 1877 article in the *Baltimore American*: "In two instances, it is said, brakemen, after the loss of rest and under the depression of reduced wages, etc., have purposely thrown themselves under the wheels. Nearly all the men talked with said at one time and another when melancholy, they had meditated about stepping over the bumpers and meeting instant death." Clearly, it was physically demanding and mentally draining. And although it was a highly-skilled job, brakemen were the grunts of the railroad, on the lowest rung of the hierarchy. The difficult conditions of brakemen, in particular, helped spark the Great Railroad Strike of 1877, the single largest industrial uprising in American history.

Not surprisingly perhaps, drinking was central to the lifestyle of the typical railroad man. And chronic alcoholism only exacerbated the already strained households. In an 1869 issue of the *Locomotive Engineer's Journal*, the quarterly publication of the Brotherhood of Locomotive Engineers, America's oldest rail union, an anonymous railroad man paints a vivid picture: "[Railroad workers] would drink to soothe their grievances and demonstrate mutual sympathy; drink evil and bad luck to some obnoxious and tyrannical official and drink long life and continued prosperity to themselves." Even while working the rails, heavy drinking was prevalent. The same man recalls that, "the fever of excitement was kept up by the influence of strong drink; and many a man had gained the reputation of being a swift runner, and making almost impossible time when he was half drunk." This would have been especially perilous for brakemen like Taylor. At a trip's end, the article continues, "[the men] would congregate in grog shops and beer saloons to recount over their wonderful adventures on the road." This attitude toward and later reliance on alcohol was adopted by Taylor at a tender age. It would haunt him for the rest of his days.



The railroad bridge crossing from Perryville to Havre de Grace, ca. 1910. Taylor was a brakeman for the Pennsylvania Railroad and accounts suggest he later served as a PRR bridge carpenter upon his return to Perryville from Philadelphia.

Courtesy Cecil County Historical Society.

## Philadelphia Freedom

Small town life in Perryville gave way to big city adventure for Taylor, who followed the railroad—by way of his oldest brother, John—to the City of Brotherly Love around 1875. Taylor was 17. Philadelphia was a vital city for the Pennsylvania Railroad. The station at Thirtieth and Market Streets, built in 1864, was one of the principal stops for passengers traveling to New York or to most points west. And by the mid 1870s, Philadelphia was busier than ever.

In 1876, as a tribute to its role during the Revolutionary War and site of the First Continental Congress, Philadelphia was selected to host the country's Centennial Exposition, an immense celebration of America's emergence as a true world power (see *Putting America on the Map*). To handle the anticipated crowds, the PRR rushed to build a larger depot at Thirty-second and Market Streets. The new station, completed in barely two months, opened in May, 1876—in time to handle the Exposition's estimated 9 million visitors. This was an unimaginable number of people when one considers that the population of the U.S. at the time was only 46 million. For Taylor and his PRR co-workers, this onslaught of train traffic must have meant many months of exhausting, seemingly unending work.

Upon moving to Philadelphia, older brother John found a place in the heart of

the city, near South 17th and Carpenter Streets, several blocks away from the PRR station where Taylor and John worked as brakemen. Homes of railroad workers were typically small, narrow two-story rowhouses offering few amenities, and the Boyd residence was a crowded house to say the least. Aside from hosting Taylor, John and wife Mary had two sons, Walter and William, a daughter, Alicia, and another boarder, a fellow PRR brakeman.

It is important to note that throughout the 19th century, Philadelphia enjoyed a longstanding legacy of and ongoing connection to the best of American waterfowling. Some of the seminal early works on duck hunting, most of which reference gunning on the Susquehanna Flats, were published in Philadelphia between the 1820s and the 1890s. Among these are, *The American Shooter's Manual by a Gentleman of Philadelphia County* published in 1827, *The Cabinet of Natural History* in 1830, *Schreiner's Sporting Manual* in 1841, Elisha Lewis's *American Sportsman* in 1857, several works by the renowned Frank Forester (Henry William Herbert), America's first professional sports writer, and the first American editions of numerous British classics, including *The Sportsman's Library, Instructions*

(Taylor Made continued on page 10)

## Putting America on the Map

At the 1876 Exposition, officially called the "International Exhibition of Arts, Manufactures and Products of the Soil and Mine," Taylor would have seen some amazing things indeed: the first typewriter, a telephone, new electric lights, elevators, and a prototype of the new galvanized cable that would make construction of the Brooklyn Bridge possible. The centerpiece of the Machinery Hall was a 1500 horsepower double Corliss Steam Engine. Almost two stories tall, the state-of-the-art engine single-handedly powered nearly all the exhibits in the entire building.

Aside from the technological marvels, 37 international pavilions, the anthropological exhibits (which included live Native Americans), and historical artifacts from the nation's young history, there was the greatest display ever assembled up to that time of American fish and game birds and the weapons and tools used to lure, catch and harvest them. Taylor would have found this exhibit particularly fascinating and would have felt right at home amidst the boats, nets, tackle, guns, and decoys.

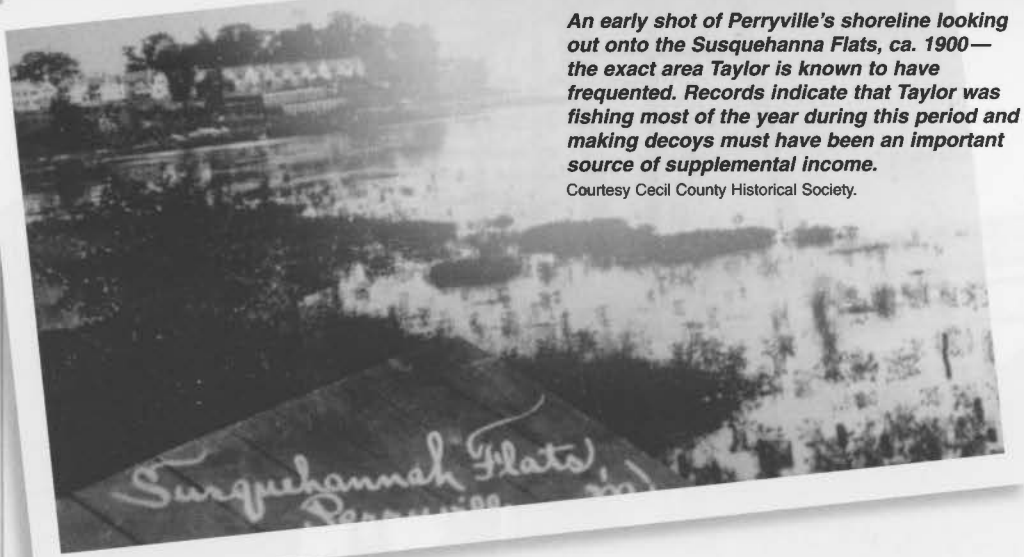
The Centennial celebration not only put the United States on the cultural and industrial world map, but prominently highlighted the best of the Quaker City. For the next several years, people from around the country and from throughout the world made a point to visit Philadelphia. This kept the pressure on the PRR and on railroad men like Taylor to keep the trains running smoothly and efficiently.

## Between Two Centuries

Living in Perryville during that linchpin period bridging the late 19th and early 20th centuries, Taylor Boyd witnessed social change and technological advances that, in many ways, must have seemed unimaginable to him. He may have watched as one of the first automobiles ever to drive through Cecil County passed by in 1900 and he was likely marveled when the Cecil Farmers' Telephone Company was incorporated in 1904, bringing phone service to his rural region. He may have seen the first airplane pass over Cecil County in 1911 and he must have been awestruck when electric lighting was first used in Perryville in early 1912.

During this period, he also witnessed and experienced triumph and tragedy in his tiny town and quiet county. He celebrated Perryville's incorporation by Act of the General Assembly in 1882. He was there when the Eureka Fertilizer Works at Perryville burned in 1886 and during Cecil County's worst blizzard in recorded history two years later in March 1888. He may have read the inaugural edition of the Perryville Record, first published in January 1893 and cheered the first class to graduate from the Cecil County High School in May 1897. He may have witnessed the fiery destruction of four large ice houses in Perryville in January 1906 and the collapse of the B&O Railroad Bridge two years later in 1908. Much to Taylor's chagrin, he learned that Cecil County residents voted 2,712 to 1,608 in favor of prohibition in 1914.

Daily life in Perryville at this time would have included shopping at one of the town's three stores: A. H. Owens' place, Jackson's Cash Department Store, and William H. Cole's store. When not working, weekends were spent rooting for Perryville's team in the Cecil County baseball league, watching the traveling medicine shows, attending local church revivals, and entering clay pigeon trap shooting contests.



An early shot of Perryville's shoreline looking out onto the Susquehanna Flats, ca. 1900—the exact area Taylor is known to have frequented. Records indicate that Taylor was fishing most of the year during this period and making decoys must have been an important source of supplemental income.

Courtesy Cecil County Historical Society.

(Taylor Made continued from page 9)

to Young Sportsmen, and Jorrock's Jaunts and Jollities. Additionally, famed sporting artist Arthur Burdett (A.B.) Frost (1851-1928) was born and raised in Philadelphia, and it was on his family's estate at Mill Grove, not far from Philadelphia, that John James Audubon (1785-1851) first hunted, studied and sketched American birds.

Philadelphia's many links to Perryville and the Upper Chesapeake Bay in general would not have been lost on Taylor. Perryville's market hunters supplied Philadelphia's finest restaurants and hotels with fat, delicious canvasback ducks. Members of Philadelphia's elite families—with names like Wanamaker, Ingersoll, and Cadwalader—flocked to Perryville, Havre de Grace and other towns and villages on or near the Susquehanna Flats each ducking season as "sports." Perhaps it isn't surprising then that many famed Chesapeake Bay gunning clubs including the Carroll's Island Club and the aptly named Philadelphia Ducking Club boasted chiefly Philadelphians among their members. It is also interesting to note that Philadelphia carriage maker and influential decoy carver, John Blair (1842-1928), would later call the town of Elkton, in Taylor's birthplace of Cecil County, his home.

It is quite possible that during his years in the Quaker City, Taylor ventured to the northeast corner of Second and Walnut Streets, and into the Sportsman's Depot, the city's premiere hunting and fishing outfitter. The business, once known as John Krider & Co., was founded by lifelong Philadelphian John Krider (1812-

1886) in 1839, and quickly grew into one of the most prominent purveyors of sporting arms and related goods in the entire country. Perhaps on some supposed brisk November morning in 1879, Krider inquired as to Taylor's relation to Charles Boyd, a prominent early Upper Bay gunner known well to Krider and whom he mentions in his 1853 masterpiece, *Krider's Sporting Anecdotes*, also published in Philadelphia. Or, perhaps on that cold fall morning, Krider and Taylor simply discussed the merits and challenges of gunning "the Flats," a place Krider had grown to love and would hold in reverence all of his life.

We can only wonder if Taylor, in his odd off-hours, ever tried his hand at fishing or hunting on the nearby Delaware or Schuylkill Rivers. It's doubtful that he made any decoys while living in Philadelphia, however, as he would have had little opportunity to either make or use them. But he most certainly saw them. During the Centennial Exposition, a group of handsome, durable decoys by Stratford, Connecticut's Benjamin Holmes (1843-

### SPORTSMEN'S DEPOT.



**JOHN KRIDER,**

Corner Second and Walnut Streets, Philadelphia,

IMPORTER, MANUFACTURER, AND DEALER IN

BREECH AND MUZZLE LOADING

**SHOT-GUNS, RIFLES, AND PISTOLS.**

*From Field, Cover, and Trap Shooting*

by Adam H. Bogardus (N.Y., 1878). Collection of Havre de Grace Decoy Museum.

1912), exhibited with the hunting and fishing implements, was awarded the gold medal in a juried competition. In Holmes' "gold medal" rig, Taylor would have seen decoys with sleek but meaty bodies and sloping front sides at the breast where the base of the head rests. If, as we might wish to think, he did see Holmes' birds, he would have appreciated the realistic mandible carving and sharp-edged definition where the tails meet the body. It is certainly possible that a young and impressionable Taylor was inspired by this marriage of form and function, and that he would later incorporate his interpretation of these characteristics into his own birds.

## Round Trip

Around 1880, Taylor bid farewell to Philadelphia and returned to his humble waterfront town (see *Between Two Centuries*). It isn't clear if he was still formally employed by the PRR when he left or if he maintained part-time employment with the railroad upon his return to Perryville. Family accounts suggest he may have worked occasionally as a bridge carpenter for his old employer. We know he was a skilled carpenter and this would surely help account for the craftsmanship and artistry his decoys exhibit. Not long after his arrival back in Cecil County, Taylor met Mary Elizabeth "Lizzie" Gillespie (1862-1894), the oldest of seven children of Peter and Amanda Gillespie originally from nearby Rising Sun. They were married on March 8, 1881. Taylor was 24, Lizzie was 18.

The next few years were full of change for Taylor and Lizzie, with the birth of their first child, daughter Emma, on August 15, 1883 and celebrating the birth of a son, Joseph, in August 1887. On July 6, 1894, a third child, Taylor, Jr., was born. Although records are not definitive, it appears Lizzie died around this time, possibly from complications related to childbirth. In need of support for his three growing children, Taylor, Emma, Joseph and Taylor, Jr. moved in with Lizzie's parents, Peter and Amanda Gillespie and two of Lizzie's younger sisters, Ammie and Susan, still living at home. The house on Susquehanna Avenue must have been a cramped and hectic place.

It was around 1890 that Taylor is thought to have first tried his hand at making decoys (see *A Notch Above the Rest*). From the way he utilized and conserved wood to the way he mixed and applied paint, we know that Taylor was very frugal in the production of his decoys. This trait likely extended to all aspects of his life and is certainly in keeping with his humble, rural upbringing. Census records and family anecdotes indicate that Taylor was fishing most of the year during this period (1890-1900) and making decoys must have been an important source of supplemental income, particularly when fishing was slow. Great-grandson George Lynch (b. 1930) recalls family stories that Taylor was

not a market gunner. "He fished to make money," George explains. "He was heavy into fishin', but he gunned just for sport and for food." This may have been the case, but it's likely that he did sell a few ducks to one of the local fish houses on occasion. It's also likely that he served as a guide for visiting "sports," if not on a regular or formal basis, then as a pick-up. Great-grandson Robert Lynch (b. 1934) recalls a family anecdote that, to help make ends meet, Boyd would occasionally work with the Patterson family of Perryville, which ran a local funeral home.

Family accounts also suggest that Taylor worked and possibly hunted with members of Perryville's Van Pelt family.

Taylor's seminal decoy-making years were also marked by numerous changes in state and local hunting laws. The 1880s saw a number of ordinances that set limits on the season and restricted the methods and locations for taking ducks. Laws in the 1890s attempted to create more uniformity in the hodge podge of local and jurisdictional regulations, and set the stage for the more vigorous enforcement of existing laws that was to come. In 1898, some of the first prohibitions

were placed on the purchase or sale of ducks and geese out of season. By 1916, bag limits of 25 ducks per day per person had been established and the season was further limited to a four and a half month period from November 1 to March 15. Despite the appointment of local "Ducking Police," which in Taylor's day included decoy makers Ben Dye (1821-1896) and Jim Holly among their ranks, many of these laws and ordinances were all but ignored. And in spite of the wanton decimation of their numbers, the flocks of canvasbacks continued to come. Compared with the waterfowl blackened skies of legend witnessed only a few decades earlier, they were severely diminished even by the turn of the last century. But still they represented a staggering bounty that is difficult to comprehend today.

The years following Lizzie's death were difficult for Taylor, and he was happy when daughter Emma met and married Jesse "Robert" Lynch and prepared to start her own family. But around 1905, tragedy struck Taylor again and he lost his son Joseph. Bewildered and unable to cope, Taylor asked if Emma would look after Taylor, Jr. She agreed, but when Robert needed to move the family to Wilmington, Delaware shortly thereafter for work, it meant Emma and Taylor, Jr. would see little of their father. Young Taylor, about 11 years old at the time, was devastated. He would never forgive his father for, in his eyes, abandoning him. Taylor remained in Perryville, settling near the Port Deposit border, where he spent the next few years fishing, gunning, and taking on carpentry and other odd jobs to make ends meet. Family accounts suggest he traveled regularly to Havre de



***A horse-drawn wagon clops down a Perryville street, ca. 1905. Accounts suggest Taylor was traveling regularly to Havre de Grace around this time, where he encountered and worked with Jim Holly and his network of friends, co-workers and contemporaries.***

Courtesy Cecil County Historical Society.

**(Taylor Made continued on page 14)**

# RECENT AUCTION ACQUISITIONS

## Important Factory Decoys Added to Collection

*Board member and Collections Committee Chairman Griff Evans recently journeyed to Easton, Maryland, for an important annual decoy auction. This is his account of his trip.*

By  
**Griff  
Evans**



▲  
**Wildfowler Brandt Tip-up**

Once again, my favorite time of year was quickly approaching. In several weeks I would find myself amongst good friends and fellow collectors at the annual Guyette and Schmidt, Inc. fall decoy auction and the Waterfowl Festival in Easton, Maryland. Thanks to a generous donation of \$5,000 from the R. Madison Mitchell Endowment Fund and an additional donation of \$500 from the Potomac Decoy Collectors Association, both earmarked for collection acquisitions, we had some money to spend. With the pending loss of a generous, longtime loan of factory decoys from collector and author Ken Trayer, the Collections Committee decided it would be best to focus on filling this void. Pursuing a variety of factory-made decoys would

also give us our “best bang for the buck”.

The first day of the auction dawned bright and sunny, a great start to the Eastern Shore’s “decoy week”. After studying the catalog for a couple of weeks we had identified several lots of interest, one of which would come up early in the bidding. This was a near mint pair of Hays Factory canvasbacks, a nice representation of that factory. Unfortunately, the bidding opened above high estimate and

the limit we had set. Strike one. Luckily, we had two more lots targeted for the following day.

The second day of the auction dawned bright again, but windy and not as warm—a beautiful November day, nonetheless. Early on we had set our sights on going after a bright and near-mint pair of Mason Factory glasseye, “Detroit-Grade” broadbills. These birds are unriggered, and true rigmates that have been together for nearly 100 years. They are really fantastic representations of the quality birds turned out by the Mason factory. We predicted that they would get a lot of attention and could sell for double high estimate. Luckily, they sold for slightly less and we were proud to be able to add them to our collection.

The final lot we had interest in would come up a little later. This lot consisted of two Wildfowler Decoy Factory “headless feeders,” one a mallard and one a black duck. These are interesting in that they demonstrate an innovative way to simulate feeding ducks and add realism to a hunter’s spread. They were also stamped as having been manufactured at two separate factory locations. The earlier of the two decoys had been made at the Old Saybrook, Connecticut, factory location and the other had been manufactured when the company moved to Point Pleasant, New Jersey. Once again we were successful and added them to our collection at a very reasonable price. At the end of the auction, we were pleased to have come away with two of the three primary lots we had targeted.

The next day, the festivities moved to the Waterfowl Festival in Easton. Although the Festival offers many wonderful ven-

ues, this author can never seem to get out of the high school's "Buy, Swap, and Sell" location. Having some money left and many holes still to fill, I perused the gymnasium's offerings. While discussing the possible future purchase of some crow and owl decoy sets, good friend, collector, and dealer Gary Campbell made a kind donation of a well-preserved pair of kapok-stuffed canvas pintails made by the Macall Dukoy Factory of Whidbey Island, Washington.

After talking to Gary, I hooked up with collectors Tim Sieger and Dick LaFountain (co-authors of the recent book *Wildfowler Decoys*). Based on a conversation we had had the day before, Dick and Tim had culled through their inventory to compile a representative sampling of various species, styles, and factory

location representations of the Wildfowler Factory. These were offered to us at a very reasonable price (thanks Dick and Tim!). A sampling of the birds chosen includes a rare and early snuggle-head pintail drake, a hollow pine mallard hen, and a tip-up brant "butt". These would go well with the other two Wildfowlers purchased at the auction.

Before the end of the weekend, we were able to add a rare, and early example of the canvas-over-cork decoys created by the Herters Factory around 1940. In all, with money to spare, we had added fourteen quality, all-original condition, decoys to the Museum collection. Along with a nice Mason Factory "Premier" grade mallard drake that collector Joe French had donated earlier in the year, we were now well on our way to restoring our factory decoy display, this time with birds that

we own.

In addition, we ended the weekend with the promise of an additional donation of some factory decoys from longtime collector and Museum supporter, Dr. Mort Kramer. In light of today's skyrocketing decoy values, donations are becoming ever more difficult to acquire. When many of us have our savings locked up in our collections, donations are often not feasible to make. With this in mind, the Museum is extremely appreciative of all donations that have been made in the past and all those yet to come. With the continuing support of our members, and hopes of future financial donations earmarked for our collections, we look forward to continuing to improve upon the Museum's permanent displays.

Photos by Griff Evans.



Wildfowler Feeder ▲



▲ Wildfowler Feeder



◀ Wildfowler Cork Mallard



Mason Glasseye Broad bills ▲ ▼



▲ Herter's Mallard



Grace around this time, picking up occasional employment there as well (see *Across the River*).

Years later, Taylor likely noted carefully the arrival of Cecil County troops in Cherbourg, France in 1918, for among those doughboys from Maryland was his son, Taylor, Jr. Upon his return from the war a few years later, Taylor, Jr. followed in his father's footsteps and adopted the Boyd family occupation, beginning a 44 year career as a conductor for the same railroad that had employed his father more than four decades earlier. Taylor, Jr. was popular with other PRR employees and with the regular passengers who came to know him. By 1920, Emma and her husband Robert moved back to Perryville, where Emma helped run a small hotel and boarding house. By this time, however, the two Taylors were gone. Her brother had moved to Philadelphia; her father, to Baltimore.

### Baltimore

By all accounts, Taylor was still deeply depressed after the loss of his wife and son and the distance and estrangement from the rest of his family. Looking for a change of scenery and a fresh start, he left Perryville and headed for Baltimore.

Taylor was well established by early February, 1920, renting a room with the Johns family on Stemmers Run Road in east Baltimore and employed by the city as a carpenter. The exact capacity of his occupation remains unknown, but it may have involved maintaining the city's transportation infrastructure. His years in "Charm City" were marked by great change in the region and coincide with events that would forever change the social, economic and political fabric of the country. Arriving around the end of the First World War, the city was still in the midst of an economic boom. Dozens of businesses benefited from government contracts, chiefly for clothing and other war-related textiles as well as steel and shipbuilding.

Knowing that Taylor left Perryville around the time of the First World War helps us date the end of his active decoy production to the mid to late nineteen-teens. While it is certainly possible that he fashioned a few birds while in Baltimore or upon occasional return trips to Perryville or elsewhere on the shore, this is highly unlikely. He never maintained his own residence in Baltimore and his working and living arrangements as a boarder would not have lent themselves easily to decoy production. Further, there would have been little practical value in his doing so. Additionally, family accounts indicate that he left Perryville and his family in some haste and under unpleasant circumstances to "begin again" in Baltimore. This being the case, trips back home had to be rare or nonexistent.

For Baltimore's wealthy elite, the 1920s were roaring indeed. Fetes at the city's finest hotels, such as the Rennert, were replete with oysters, terrapin and canvasback duck. The lively Hippodrome played host to the country's hottest musical and vaudeville acts. And during gunning season, it was a short trip to what author, social critic and renowned Baltimorean Henry Louis Mencken (1880-1956) dubbed, "the immense protein factory" that was the Chesapeake Bay, and to the hearty sport afforded by the sinkbox. For the working class like Taylor, however, Baltimore



**Broad Street in Perryville, ca. 1918, about the time Taylor left for Baltimore. He wouldn't return home until 1942.**

Courtesy Cecil County Historical Society.

was a very different place. He led a seemingly lonely existence, living alone in rented rooms in distant corners of the vast city. By April of 1930, an ailing 73 year old Taylor was living on Eastern Avenue, a few blocks away from his previous residence, this time, renting a room from the Mullen family. His home was a stone's throw from the tracks of the PRR line. Little did he know that if he followed those tracks north, he might have run into Taylor, Jr., still following in his father's PRR footsteps, now living with his wife Elsie on South 47th Street in Philadelphia.

In their heyday, Baltimore's famous Lexington and Richmond Markets were a feast for the senses and Taylor would have enjoyed the spectacle. The street names that were once alive with the commerce of the marketplace are familiar to anyone who has visited Baltimore's Inner Harbor or downtown area; Calvert, Camden, Eutaw, Franklin, Lexington, Paca, Pearl and Redwood streets, among them. Centre was a favored spot for the market's butchers and meat merchants. Walking along the sidewalk there in Taylor's day, one would have seen choice canvasback ducks hanging overhead in vendors' stalls or still packed in the flour barrels they had been shipped in from distributors on the shore. Amidst the ducks, it would have been common to see geese, turkeys, pheasants and partridge. Not far from Centre Avenue was a large open square that served as one of the city's prime fish markets. Here, Taylor would have seen and smelled the mountains of shad, buckets of oysters, baskets of crabs, and piles of trout, perch and mackerel.

In the midst of Prohibition, Taylor was a drinking man during a very dry time. But speakeasies and underground bars were common in Baltimore and he wouldn't have had any trouble finding a glass of whiskey or a cold beer. Still, he must have smiled at 12:01 a.m. on April 7, 1933, when he and thousands of others in Baltimore were able to take their first legal swigs in years. One can hope that Taylor found occasional respite from the pressures he faced and the difficult memories he left behind in Perryville. He would have been in Baltimore during perhaps the greatest match race in American History, the November 1, 1938 meeting at Pimlico between Seabiscuit and War Admiral. It would be nice to think he saw Seabiscuit win by four lengths and that he won a dollar or two on the race.

Taylor remained in Baltimore for more than 20 years, continuing his work for the city and possibly picking up occasional work in places like the fish market or performing odd carpentry

jobs. Toward the end of his time in the city, Baltimore was once again gearing up for war production. Even before Pearl Harbor, the nearby Glenn L. Martin aircraft plant, Baltimore's steel mills, shipyards and munitions factories were all preparing for the war everybody seemed to know was coming.

### **You Can Go Home Again**

In increasingly failing health and no longer able to look after himself, Boyd left Baltimore around 1942, and headed for the only real home he'd ever known, his beloved Cecil County. Taylor

must have sensed that he was nearing the end of his days and it's not surprising that he'd want to be surrounded again by family and the support that comes with it. Taylor, Jr. still wanted nothing to do with his father, but his sense of family duty ran deep. He made a cold if pragmatic agreement with Emma—if she would care for their father in his final years, he would pay to bury him. Taylor humbly moved in with Emma and Robert, who had settled in Marysville, Maryland (near Bay View), just above North East.

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**(Taylor Made** *continued on page 22)*

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## **Across the River: Taylor Boyd's Havre de Grace Connections**

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If you made decoys, built boats, or hunted ducks in the Upper Chesapeake Bay region at the turn of the last century, you knew who Jim Holly was. Taylor Boyd was no exception, and he maintained several connections to Holly and his network of friends, co-workers and contemporaries. Jim Holly's aunt, Hannah Holly, married into the Boyd clan, making the Boyd children of Taylor's generation Jim's first cousins. The pair could easily have met at extended family gatherings and celebrations.

Robert Lynch recalls a family account that Taylor worked with Jim Holly and that, "they knew each other very well." This is certainly possible. Family accounts suggest that Taylor worked for a time as a freelance carpenter in Havre de Grace and later, for a Havre de Grace boat builder not far from Holly's boatyard. Other accounts suggest he served for a time as a railroad bridge carpenter, and thus crossing into Havre de Grace on a regular and ongoing basis would not be difficult or unusual. The connections between Jim Holly and famed wingshot Jess Poplar and decoy maker Sam Barnes respectively are well established. That makes the Barnes redhead and bluebill decoys with original Boyd heads and Boyd ballast weights—and

the Boyd decoys bearing Poplar's famous brand, all the more intriguing. We also know that Taylor's brother, Thomas, married into the Poplar clan in 1873, tying the knot with Henrietta Poplar (1853-1922) of Havre de Grace. Joel Pusey, another acquaintance and customer of Jim Holly's, is also known to have used Boyd's birds in his rig.

Another interesting possible connection is a rig of five early Canada goose decoys that had been in the Boyd family and are believed to have been obtained directly by Taylor from Jim Holly around the turn of the last century. While most collectors feel certain the decoys are solely by Holly, some family members originally attributed these birds to Taylor Boyd. Other descendants claim that these birds may be the result of collaboration between the pair, with bodies by Holly and heads by Boyd. When examining the heads closely, they do bear an uncanny resemblance to the look, feel and style of Boyd's decoy heads and they feature some of the specific characteristics collectors associate with them, including a flatness to the slope of the forehead and a gentle lateral carving across the top of the notch where the bill meets the head. They do not have mandible carving as his other de-

coy heads do, but perhaps Boyd left this feature off of his goose heads. While we don't know what a Taylor Boyd goose head looks like or would look like, we do know that the heads on these five birds differ somewhat from those on other documented Holly geese.

Regardless of who made them, the geese actually raise many more questions than they answer. For instance, why would Boyd, a skilled decoy maker and craftsman in his own right, need to buy or otherwise obtain goose decoys from anyone? Perhaps having never made them before and needing only a few for his own use or for guiding visiting "sports," he sought out the talents of Holly. Perhaps he bought them with the intention of using them as patterns for his own goose decoys. Perhaps, if Boyd did in fact work in some capacity at some point for Holly, they were rendered as part of his payment. Or, perhaps they do represent some degree of collaboration between the pair. To further confuse matters, some collectors have speculated that Sam Barnes may have had a hand in making the five goose decoys. We have evidence of Boyd and Barnes collaborating on bluebill and redhead decoys; it's not outside the realm of possibility to think

they may have partnered on a rig of geese. Along with the goose decoys, several pairs of full-sized cast iron fireplace andirons in the form of geese are known, which some family members again feel may have been cast on Canada goose decoys featuring bodies by Jim Holly and heads by Taylor Boyd.

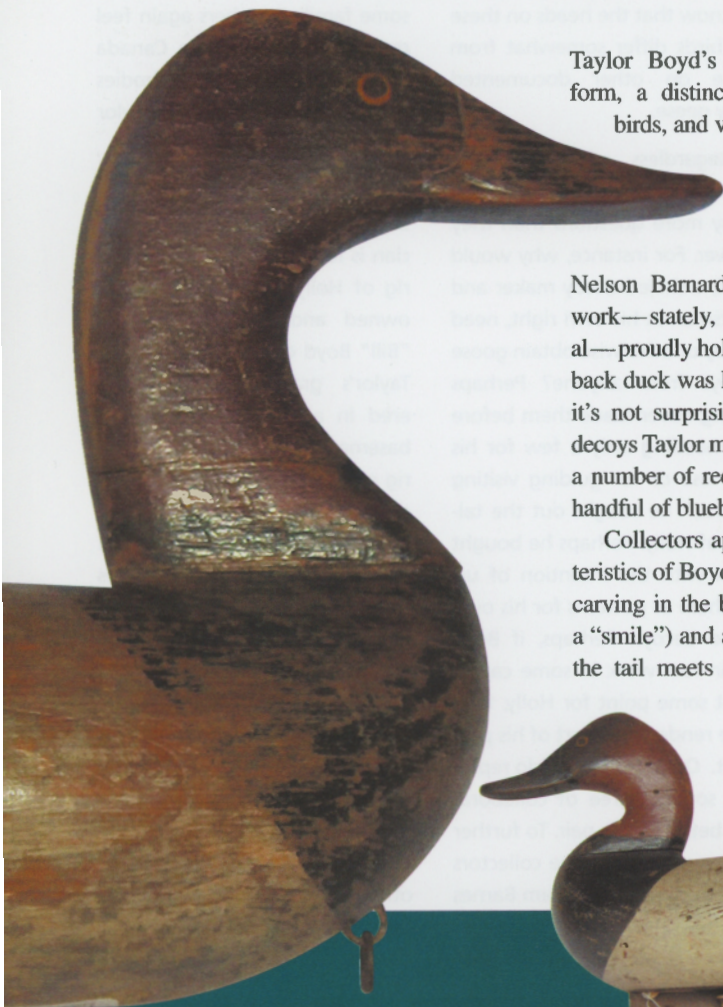
A related and intriguing link between Jim Holly and the Boyd clan is found in the now famous rig of Holly marsh duck decoys owned and used by William "Bill" Boyd of Elkton, Maryland, Taylor's grandnephew. Discovered in a barrel in Bill Boyd's basement in the mid-1970s, the rig of 18 mallard and black duck decoys dates to about 1890. Although locals recall Bill still gunned the rig, the early dates suggest it was probably inherited or purchased second-hand by the younger Boyd. Interestingly, Bill Boyd was a close friend and neighbor of Evans McKinney, and Evans received much of his initial background on Taylor Boyd from him. A final piece of the puzzle are heads found on a handful of other documented and very early Jim Holly marsh duck decoys that exhibit carved mandibles and other characteristics associated with Boyd's heads. The mystery continues...

# *A Notch Above*

BY CHAD TRAGAKIS

## *the Best*

### **The Decoys of Taylor Boyd**



Taylor Boyd's decoys exhibit wonderful form, a distinct style among Upper Bay birds, and very smooth, refined carving.

Many collectors feel they are very much underrated. When compared with the finest work of Charles Nelson Barnard (1876-1958), Boyd's best work—stately, elegant and truly sculptural—proudly holds its own. Since the canvasback duck was king of the Chesapeake Bay, it's not surprising that the majority of the decoys Taylor made were cans. He also made a number of redheads over the years and a handful of bluebills and blackducks.

Collectors appreciate the telltale characteristics of Boyd's decoys: incised mandible carving in the bill (which many refer to as a "smile") and a definite sharp notch where the tail meets the body. It is amusing to

watch, but almost universally, when picking up a Boyd decoy, collectors instinctively feel for the notch. Aside from these characteristics, most of his decoys (particularly his canvasbacks) also feature a definite flatness to the forehead. Taylor would bring the carving straight down onto the bill and then put a "V" notch in it—usually, with a subtly carved line across the top completing the triangle. The sides of the heads also show a sloping flatness. Representing Taylor's individual interpretation of what a duck decoy should look like, these characteristics—and his obvious attention to detail overall—demonstrate the care, skill and precision of a master craftsman.

Like most carvers in his day, Taylor used white pine in the construction of his decoys. He used literally whatever wood he could get his hands on, regardless of condition.



▲ Close up of a canvasback drake high head, ca. 1890-1900. Note the incised mandible carving in the bill and the definite flatness to the forehead. Boyd's head were fitted neatly onto a raised shelf and attached with one or two nails through the top and two at the base of the neck.

Collection of Chad Tragakis.

Canvasback drake with keel, ca. 1910. From the rig of the Potomac River's Gunston Cove Club on Occoquan Bay in Mason Neck, Virginia. Collection of Jim Trimble.

Black duck, ca. 1910. Boyd's black ducks exhibit an artful ridge down the back, lending them a form and look unique to Upper Chesapeake Bay decoys. Collection of Mark Schoenfelder.

The long, streamlined styling of this ca. 1915 canvasback lends itself well to being recast as a pintail drake. This example was used at the East Neck Island Club in Rock Hall, Maryland. Collection of Chris Worch.



Redhead drake ca. 1910 in mostly original paint. An excellent example of Boyd's rounder, fuller-bodied redhead decoys. Collection of Chad Tragakis.



Canvasback drake, ca. 1910. Although Taylor employed the typical Upper Bay style wing feather paint patterns on both his hens and drakes, he had a delicate, feathery touch—arguably better than most other makers on either side of the Susquehanna River. Collection of Jim Trimble.



Subsequently, he regularly relied on wood patches or “dutchmans” to replace defective sections. When he encountered knots or other defects, the entire section would be cut out and replaced with wood from a new piece. Such repairs have been found on numerous Boyd decoy bodies and in a few cases, nearly an entire half-side was made up of an inserted dutchman. Taylor even used dutchmans to repair small defects in the pieces he used to craft his heads. Patching wood in this manner calls for precise carving and extremely tight joints. It requires tremendous carpentry skills and few other carvers, even in Taylor's thrift-conscious day, employed them widely.

Over the course of his active carving career, Taylor produced primarily two styles of canvasback decoys—generally uniform in appearance, but not always in size. His earlier style was longer, thinner and more streamlined. Some have likened this style to small torpedoes, and the comparison is a fair one. His second, later style was slightly shorter with a bit more roundness to the bodies overall. His famous high-head decoys are only known in the longer, earlier style. He was generally very consistent in execution between his two principal styles, so it's probable he worked from patterns. Of course, as with any handmade item, collectors do encounter some variety in the size and style of his decoys and there are examples that don't fall into either of his two basic styles. Among his early style high heads, for example, are a handful of rare, oversized birds with streamlined bodies measuring nearly 20-inches long. Body length of the majority of his canvasbacks runs between 12-15 inches. Regardless of style, Boyd's cans feature flat, paddle tails that flow with the chine line, about two-inches below the highest part of the back. The chines have a sculptural, gentle slope.

Most of Boyd's canvasbacks were made with low or standard heads, although medium-high and high-head models are also found. Hand carved heads were fitted neatly onto a raised shelf with sides that always seem to flair down to a quick fade. This taper gives Boyd's decoys a unique “no shoulders” look. Shelf carving varies greatly in height from bird to bird, from as thick as 3/8” to almost none at all. Close inspection, however, will reveal that even when shelf carving is barely discernable, it's still usually present. Heads were attached with one or two nails through the top and two at the base of the neck. For years, collectors have also found Boyd heads on Sam Barnes' (1857-1926) bodies—particularly redheads, although occasionally on bluebill and canvasback decoys as well. Many of these decoys also feature Taylor Boyd lead ballast weights. The Boyd heads are completely original to these birds, suggesting there was some connection or working relationship between the two men.

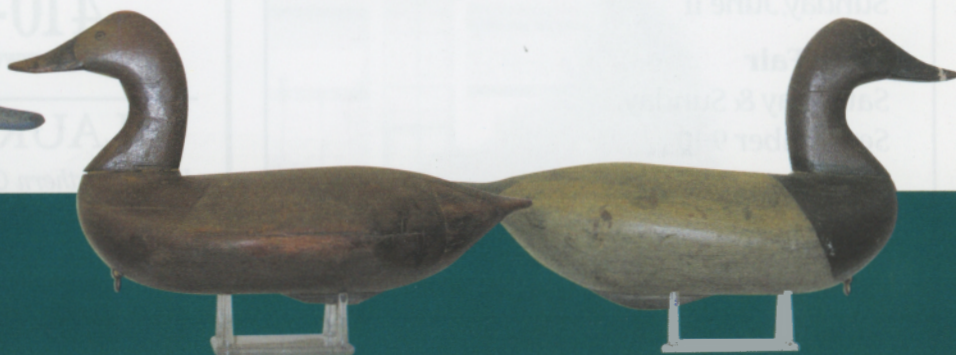
Boyd made two different styles of redheads; one type with much rounder, squatter bodies than his canvasbacks, and another more streamlined style which follow similar dimensions to his cans, only with shorter and slightly stockier bodies. Body length averages about 11-12 inches.

Boyd's bluebills remain very scarce today. Some have been found with a slightly more pronounced or extended paddle tail, while others feature tails that slope slightly down. The bodies generally are a bit more compact than his canvasbacks, with bodies averaging 11-12 inches in length. Boyd's Black ducks are extremely rare. These birds exhibit an artful ridge down the back, lending them a form and look unique among Upper Chesapeake Bay decoys.

(A Notch Above continued on page 18)



Bluebill drake, ca. 1915. Boyd's bluebills remain very scarce today. Some have been found with a more pronounced or extended paddle tail, while others feature tails that slope slightly downward. Collection of Pat Vincenti.



An outstanding pair of ca. 1900 Boyd canvasbacks in excellent original paint and condition. The canvasback duck was king of the Chesapeake Bay in Taylor's day, so it's not surprising that the majority of the decoys he made were cans. Collection of Mark Holecheck.

Another manifestation of Taylor's frugality was how thin he mixed his paint. He primed his decoys with a base-coat of battleship gray paint, but the main coat was applied in as thin a layer as possible. Consequently, when subjected to the harsh conditions associated with gunning the Flats in winter, his birds soon required repainting. Few survive in original paint today. Although Taylor employed the typical Upper Bay style wing feather patterns on both his hens and drakes, he had a delicate, feathery touch—arguably, better than most other makers on either side of the Susquehanna River. When found in original paint, his canvasback drakes usually feature yellow eyes (some with black pupils) and his canvasback hens feature black eyes (some with yellow pupils). Tack eyes have been found on some Boyd redheads, blue-bills and black ducks and are thought to be original to the birds.

Some early Boyd cans have been found with iron keel weights, but lead weights are found on almost all of his decoys. Taylor

sand-cast his own lead ballast weights, which are similar to the well-known Holly style weights, only slightly thicker. If original to the bird, they are almost always hammered flat on each end and attached with two nails, one per side. Many early Boyd decoys feature leather thongs for rigging attachment, but he used the traditional ring and staple line attachments on the majority of his birds.

Over the years, a handful of both cast iron and wooden wing ducks with Boyd's form and general characteristics have surfaced, though none seem to have ever been attributed to him. Given the timeframe and span of his carving career, however, it is probable that he fashioned at least a few wooden wing ducks—and given their popularity and artful form, it's likely that someone may have used them to create a mold for cast iron versions as well. In recent years, a few miniature decoys carved in Boyd's style have reputedly surfaced. Unfortunately, there are many reproductions of Upper Chesapeake Bay minis in the collector's marketplace, and these birds have been neither positively authenticated nor attributed to Boyd. Other collectors have encountered authentic Cecil

County miniature canvasbacks that come close stylistically to Boyd's full size decoys, but again, positive attribution to him hasn't been made.

It's likely that Taylor produced his decoys in a workshop or outbuilding near his home. One account suggests he made many of them near the old Rodgers Tavern, not far from the Perryville River shore. One of Taylor's notable contemporaries was Al Boyd, likely a cousin. Said to be one of the largest men in Maryland, Al ran a public house around the turn of the last century on Front Street, in Perryville's small commercial district, not far from Rodgers Tavern. One can almost smell the fresh pies, feel the cold of the homemade ice cream, and taste the savory fried oysters and oyster stews that Boyd's place was locally famous for. In the warmer months, local men would often gather at Al's place to sit on outdoor benches and talk.

In the 1880s, the PRR owned the Rodgers Tavern building and operated it as the Railroad Hotel. By the 1890s, it was divided into apartments. Al Boyd report-

(A Notch Above continued on page 29)

## HAVRE DE GRACE DECOY MUSEUM

### EVENTS FOR 2006

#### **Decoy & Wildlife Art Festival**

Friday, Saturday & Sunday,  
May 5, 6 & 7

#### **Sporting Clay Classic**

(held in Sudlersville, MD)  
Sunday, June 11

#### **Duck Fair**

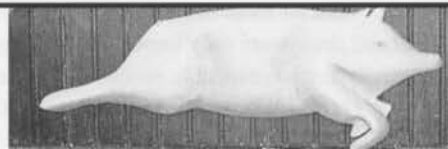
Saturday & Sunday,  
September 9-10

#### **Anniversary Dinner**

Saturday, November 4

#### **Candlelight Tour & Carver Celebration**

Sunday, December 10



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## Hundreds Flock to Annual Two-Day Duck Fair

Story by Richard Flint and Jim Trimble

Sunny skies and pleasant temperatures greeted the several hundred visitors that each day visited the Decoy Museum's 18th annual Duck Fair. The Philadelphia *Inquirer* newspaper cited the Duck Fair as a special family activity helping draw numerous first-time visitors from the Quaker City area. Thirty-six decoy vendors and exhibitors were set up outside the museum and on the old Bayou Hotel grounds, overlooking the Susquehanna Flats, for the first show of the fall season.

The museum was open throughout the two days of the free event, and a silent auction and bake sale ran both days throughout each morning and afternoon. The Oak Dale Retrievers provided demonstrations of their dogs' skills and museum volunteers Jeanne Hiss and Noble Mentzer conducted a Saturday decoy painting class for a full group of ten young people. Jeanne Hiss also served as the Honorary Chair of the Duck Fair.

Book authors also participated in the annual event. On Saturday, co-authors David Craig and Mary Martin signed copies of their new postcard history of Havre de Grace on sale in the museum gift shop. On both days, children's author Jim Wright read and discussed his book *Duck Enough to Fly* (also available in the museum gift shop) as well as sharing portions of his newest book now in process.

Most of the decoy vendors were from the surrounding area, and their tables were primarily filled with Upper Chesapeake Bay decoys. Among the birds on one table was an original paint canvasback by Jim Currier that was priced at \$750, and coincidentally, it was just across the street from Currier's house where the bird was made some 60 or so years ago and where it likely sold first for about \$1.50.

The crowd started swelling as 2:00 p.m. approached, the start of the live auction. Collector Jim Trimble of Virginia reported that "good old birds were at a minimum, and those by name makers, with the exception of a few Madison Mitchell decoys, were in repaint condition." One interesting decoy that drew many bidders, and a hammer price of \$320, was an attractive canvasback by Bob McGaw that appeared to be in original Jim Currier paint and was signed and dated, however, by Mitchell! There were a total of 81 consigned lots and Trimble felt the auctioneer moved them in a timely fashion. "By most standards," Trimble stated, "this was a casual get-together for collectors with few choice birds changing hands. But it allows us to assemble and encourages informal conversation, and the museum staff and volunteers are to be commended for those accommodations."

Photos by Richard Flint.



ABOVE: Noble Mentzer instructs children on painting decoys at the Duck Fair

BELOW: Children applying their newly taught skills to decoys





## **Sanctuary Diorama by Two Reinbolds**

Is Gift of Allen Fair, Artists Attend Reception

*Story & Photos by Richard Flint*

More than 70 guests were greeted by pleasant temperatures and a golden sunset over the Susquehanna Flats the evening of Friday, November 4, as they arrived to meet the artists who created a dramatic new diorama painting recently acquired by the Decoy Museum and now on exhibit. Sanctuary is the title of the impressive four-by-six foot three-dimensional painting depicting ducks flying over and landing in a marsh. It is the gift of Board member and longtime museum supporter Allen Fair.

The striking diorama is the combined effort of the brother and sister duo of Margaret "Peg" Reinbold Blair and William H. Reinbold. Their father, George Wilmer Reinbold (1885-1946), was a pioneer commercial wildlife artist and carver whose work was sold by the most popular and well known outdoor outfitters and galleries including Abercrombie & Fitch and others in New York and Philadelphia.

Reinbold's children began work in their father's studio and went on to study art and design. Bill Reinbold studied furniture design at the Philadelphia Museum School of Industrial Arts and worked as a furniture carver for many years. He began showing his wildlife creations at the Chestertown Carving Show in 1965 and soon devoted his full-time work to carving, both miniature and full-size bird and animal carvings. Although no longer actively carving, he continues to occasionally teach. His sister Peg has done both china painting and landscapes and her work has appeared in a numerous publications and shows. Sanctuary,



**ABOVE: Reinbold siblings with Allen Fair**



**ABOVE: The Reinbold opening**

completed only a few years ago, represents their most substantial and ambitious creation.

In addition to the exhibition of the newly acquired painting, a number of other examples of work by all three Reinbolds are on exhibit, thanks to a loan arranged by Allan Schaubert, providing the museum visitor with a good view of the variety of artwork undertaken by the Reinbold family.

## **Havre de Grace Sixth-Graders Spend Day Immersed in Local Waterfront History**

*Story by Richard Flint*

The entire 6th grade school population of Havre de Grace participated in a joint all-day educational program co-sponsored on a crisp October 20th day by the Decoy Museum and its two immediate neighbors, the Maritime Museum and the Concord Point Lighthouse. Approximately 150 students, teachers, and parent chaperones rotated in groups among six sites divided among the museums and along the promenade. At each location museum staff and volunteers discussed a variety of topics related to the Bay and to each of the museums.

Inside the Decoy Museum, students first learned about issues related to ecology and economy during the market gun-

ning era followed by a tour of the "Gunning the Flats" exhibit. The inquisitive sixth-graders then went to the museum's second floor to see how museum volunteer Jeanne Hiss creates her decorative decoys. On the waterfront promenade in front of the Decoy Museum, the students learned about another local food harvesting industry. "Fisherman Bob" Jones had his nets with him to remind the girls in the classes, for example, that it would have been their duty in earlier times to help keep the nets in good repair.

**(Havre de Grace Sixth-Graders continued on page 21)**



## Anniversary Dinner Debuts Museum Decoy, Salutes Volunteers

*Story & Photos by Richard Flint*

The 19th annual dinner celebrating the Anniversary of the founding of the Havre de Grace Decoy Museum was held Saturday eve-

ning, November 5, at the Bayou Restaurant. Close to 100 museum supporters attended the gala and banquet followed by the opportunity to bid on birds including the limited edition museum decoy for 2005.

This year's museum decoy is a Ringneck carved in the Upper Bay tradition by students of Madison Mitchell and painted by Joey Jobes, all of whom donated their services. The number one decoy in the limited edition series of 50 was purchased this year by member Don Young. In addition to the auction of the first numbered museum decoy, other auctioned items included a pair of Mallards by Charlie Joiner, a Charlie Bryan Goose, a Santa carved by Harry Shourds as well as several prints he donated, a Paul Gibson Bluebill painted by Charlie Bryan, and a pair of miniature canvasbacks made by Eddie Carroll and painted by Charlie Joiner.

Special recognition and announcements were made pertaining to several long-time museum supporters. Warren and Jeanne Hiss were recognized for their exceptional volunteer service for the year 2005 and were presented with a gift certificate to the Tidewater Grille. Pat Vincenti was given a special plaque for his past service to the museum. Pat steps down to become Vice-President of the Board changing position with long-time board member Ed Watts who is now the new Board President.



*(Havre de Grace Sixth-Graders continued from page 20)*

At another point along the promenade, Dianne Klair explained the many environmental issues that the Susquehanna River and Chesapeake Bay faces. The classes also visited the Maritime Museum to learn more about commercial fishing and boat building. Back on the promenade and in sight of the city's landmark lighthouse, the school's art teacher coordinated a craft project for each group. At the Lighthouse, volunteer John Narvell discussed its operation after which the kids were able to climb to the top. Nearby in the O'Neal House, the many youngsters learned about the life of the lighthouse keeper from volunteer Jack Davis. Other volunteers from the three museums also assisted in the logistics of the tour. Back at the school, handouts coordinated by Maritime Museum Director Brenda Dorr Guldenzopf were given to the students to work on a journaling project based upon what they learned during the day.

Teacher Glenn Ewart, who organized the educational expedition, spoke glowingly of the event: "All afternoon I kept hearing from teachers, parents, and students how impressed they were with all the activities and stations. It was a wonderful learning experience! In all the many years we have been doing this type of walking field trip, I do believe this was the best ever! The coordination between the various Havre de Grace museums, including the planning and organization, was excellent. Every time I asked a student what they thought of the trip they spoke in glowing terms about the experience. Many students, even without being asked, came up and told us of things they had learned. Their enthusiasm was the evidence of how rewarding this trip was for them."

Over the next two years, Taylor lived a quiet life, enjoying the company of his great-grandsons, George and Robert, and occasional visits with Joe Coudon (1860-1947), a dear old friend from his fishing and gunning days on the rivershore, with whom he reconnected upon his return to Cecil County (see *Rich Man, Poor Man*).

Looking back on the difficult life of his great-grandfather, Robert reflects that Taylor had a drinking problem. "He was poor as a church mouse when he died," Robert recalls, "but I guess that's what you get when you live with the bottle too much. If you had two, three young kids and you lose your wife . . . it's rough." Robert is proud that in spite of all the hardship Taylor faced, he still persevered. "Drinking got in his way," he says, "but he was always very handy, very good with his hands."

Elmira Boyd Eberhardt (b. 1917), Taylor's grandniece, remembers her father William regularly talking about his uncle Taylor. Having moved away to Baltimore, he was somewhat disconnected from them and others in the family, but there were always stories about "Uncle Taylor" and his exploits. "He was something of a family favorite," she recalls, "someone my father and others in the family admired and looked up to." Like most of the Boyd men around that time, Elmira's father, William Henry Boyd, was an active duck hunter and it isn't surprising that he and others in the family would revel in the stories surrounding his unique uncle.

George remembers his great-grandfather as, "a quiet old man, he didn't say much. He would occasionally sit back near the old oil stove and tell us stories about the old days, but he was generally very quiet." Unfortunately, most of Taylor's stories seem to have died with him. "I was just a kid then," George explains, "so I didn't pay too much attention to what he said. Boy, I wish I could remember some of those stories now." George recalls that, "He still liked a bit of booze whiskey toward the end, but I don't ever remember him smokin'."

No family photos are known of Taylor Boyd, so all we have are descriptions by the few relatives who remember him.

## Rich Man, Poor Man: Both Sons of Perryville

It had been nearly three decades since they were in regular contact, but upon returning to Perryville from Baltimore in the early 1940s, Taylor rekindled his friendship with Joseph "Joe" Coudon (1860-1947). Coudon was a wealthy gentleman farmer and decoy maker from Aiken, Maryland, once an independant Cecil County village, now part of Perryville. The pair had first met as young men while pursuing fish and waterfowl at the head of the Chesapeake Bay. Their enduring friendship transcended not only time and place, but class and social position as well. Although the two men came from very different economic backgrounds, they were within a few years of age of one another and had much in common. They shared a love of the outdoors, the water, the challenges of gunning, and the skill required to evoke winged life from blocks of wood. Coudon was delighted to see his old friend once again, someone who shared his understanding of and appreciation for a long forgotten time and a true passion for their beloved Susquehanna Flats.

In the late 19th and early 20th centuries, Coudon made a number of full-body canvasbacks, primarily for his own use, but he is best known for creating and popularizing the use of two-dimensional folding decoys. First patented by Coudon on June 25, 1901, he began a brisk business selling "Chesapeake Folding Decoys" directly to hunters and through a network of sporting goods dealers across the country. With the memorable advertising slogan, "They Are Light And Alright," his lightweight, high quality and, reportedly, very effective folding decoys found their way from Aiken to many popular duck hunting destinations of the early 20th century, most notably in the Mid-West.

Over the years, Coudon also demonstrated his immense gift as wildlife artist, creating beautiful flat works, relief carvings, and a wide variety of three dimensional decorative pieces. Upon Taylor's return



*Taylor Boyd's friend and contemporary, Joe Coudon, is best known for his two-dimensional folding decoys, such as this ca. 1915 set, shown here with a rare original shipping crate. Collection of Havre de Grace Decoy Museum.*

to Cecil County, Coudon carved a wonderful wooden Bobwhite quail, signed it with a warm inscription to Taylor, and presented it to him as a gift in 1943. Nearly all of Coudon's decorative output—which included owls, doves, quail, pigeons, songbirds, shorebirds and even an alligator—was produced expressly for his immediate family. The fact that he made a gift of one of his prized carvings to Taylor is testament to the esteem Coudon felt for him and the close bond they shared.

Aside from Taylor, there is another interesting Boyd-Coudon connection. While the exact relationship to Taylor remains unknown, records indicate that a Joseph "Buck" Boyd (likely a cousin) served as captain of a Perryville gunning scow, the Della B., owned by local livery owner and businessman Howard Dennison Jackson. Aside from entertaining Jackson's friends and clients, the ship hosted "sports" from New York, Philadelphia, Baltimore and Washington for sinkbox shooting at \$50 per day. When not in use during the gunning season, the Della B. was outfitted for crabbing parties and pleasure trips, often to the Betterton, Maryland area. Coudon, a friend and customer of Jackson's, allowed "Buck" Boyd to launch the Della B. from a sheltered cove on his vast estate, "Ellerslie," and dry-dock the boat there when the Flats were frozen over.

"He had a medium build and stood about 5-foot-10 or so," George says, thinking back, "he must have weighed about 180, 190 pounds. He was sort of round faced and his hair was gray when I knew him, but still good and thick. It would have been full and brown when he was a younger man." In his prime, with a full mane of brown hair and a body shaped by years working the water and the rails, Taylor must have cut quite a figure. He was clean shaven in his later years, but George recalls that in keeping with the fashions of his day, "I'm sure he had a mustache and maybe a beard in his young days." Robert notes that if anyone in the family had photos of Taylor, it would have been his uncle, Howard "Beef" Lynch, a former president of the Upper Bay Museum. "Beef was extremely proud of his direct relation to Taylor Boyd," he recalls, "that's why I'm sure if he or anyone in the family ever had photos of my great-grandfather, he would surely have put them in the museum."

Taylor died at Emma and Robert's house on Friday, October 13, 1944. He was 87. Today, Taylor is buried in a family plot at St. Mark's Episcopal Church in Perryville (then Aiken) with wife Lizzie, son Joseph and Lizzie's parents, Peter and Amanda Gillespie. Emma passed away in North East, Maryland on November 15, 1969; Taylor, Jr., in Upper Marlboro,



**The Boyd family tombstone at St. Mark's Episcopal Church in Perryville (formerly Aiken). Taylor is buried with son Joseph, wife Lizzie and Lizzie's parents, Peter and Amanda Gillespie.**

Maryland on November 6, 1988. Although married twice, Taylor, Jr. never had children, making Emma's family Taylor's only direct line of descent.

### The Legacy

Simply put, Taylor Boyd made some of the finest decoys ever produced. Collectors and contemporary carvers have long known how special, how remarkable these birds truly are. We now know how special and remarkable the man who made them was. And while questions remain and tantalizing mysteries regarding some of his decoys and exploits persist, we can place both Boyd and the birds he made firmly into the annals of Chesapeake Bay waterfowling lore. There is more digging to do, more leads to follow-up on and more possibilities to corroborate. But in the meantime, we have hundreds of

incredible decoys to study, appreciate and, if we're lucky, collect.

Besides the decoys he created himself, Taylor's legacy lives on through the birds of countless others who were and are inspired by his work. Several contemporary carvers point to Boyd's streamlined style, unique take on the traditional Cecil County school, and fine craftsmanship as a primary influence. Both George and Robert inherited the decoy making gene from their great-grandfather and made birds for many years. Robert's son, Jesse Robert Lynch (1957-2001) represented the fifth generation of Boyd-Lynch men to fashion waterfowl from wood and it's likely that this torch, originally lit by Taylor Boyd, has already been passed on to the next.

Certainly, the two Taylors—father and son—have long since put aside their differences, reconciled, and found the gifts of forgiveness and grace. For, having lived apart for so many years, they lived their lives in remarkable unison. They shared a name, but they had so much more in common. You can almost feel them looking down on the good people in their bustling hamlet, at the trains still roaring through Perryville and into Philadelphia, and at the ducks still flying at dawn over the Susquehanna Flats.

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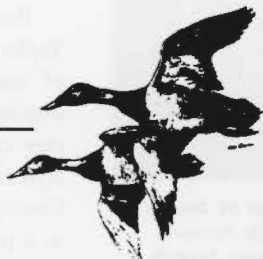
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The author expresses his deepest gratitude to: George Lynch, Robert Lynch, Melvin "Moke" Boyd, Elmira Boyd Eberhardt, Mert Owens, Helen McKinney, Mike Dixon and the staff at the Cecil County Historical Society, Jack Manning, Bruce McQuillin and Sadie Smith of the Upper Bay Museum, Bill Cordrey, Henry Fleckenstein, Perryville Town Commissioner Barbara Brown, Ann Brehme of St. Mark's Episcopal Church, Ronnie Newcombe, and Austin "Mack" Taliaferro.

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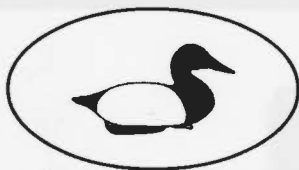
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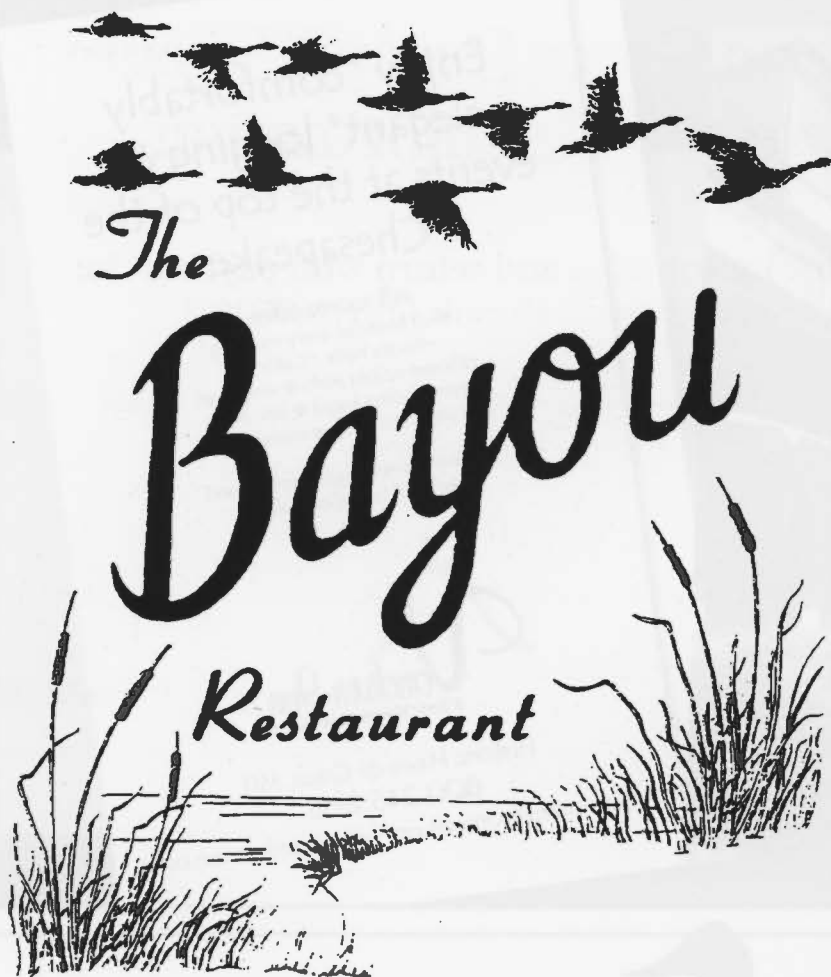
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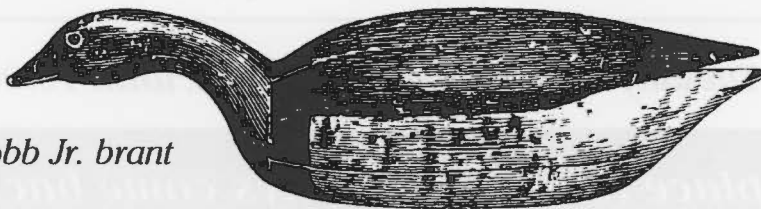
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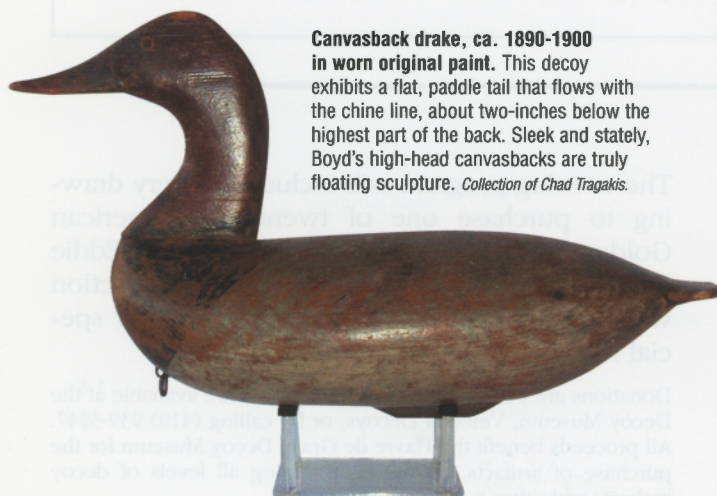


edly made his home in one of these units, and family stories suggest Taylor could often be found making decoys on the grounds of the historic tavern, near his cousin's home. It's not hard to imagine him sitting outside the old landmark, settled among his fellow watermen and PRR brothers, whittling a canvasback head while laughing at someone's joke or political commentary. Rodgers Tavern was centrally located between William H. Cole's fish house (and his huge ice-house stocked with fish and ducks) and the Wm. H. Cole general store, another favorite place for locals and visiting "sports" alike seeking outdoor apparel and hunting and fishing equipment. Most evenings, local men would gather at Cole's store to discuss the day's hunting or fishing, politics, and the next day's weather.

While other Boyd family members are known to have worked the water and to have made an occasional decoy for their own use, only Taylor is believed to have done so commercially.

"As far as I know, he was the only member of my family that made decoys to sell to others," said Melvin "Moke" Boyd (b. 1923), Taylor's great grandnephew and a longtime Perryville duck hunter and decoy maker. "There may have been a few others who made 'em for their own use, but at that time, most local duck hunters were making 'em. Uncle Taylor and the others, they were just ordinary people. They made 'em to shoot over."

Boyd's decoys turn up regularly and are known to have been part of some very notable rigs, including Jess Poplar's sinkbox rig, Joel Pusey's gunning rig, the Spesutia Island Rod and Gun Club, the rig of the Potomac River's Gunston Cove Club on Occoguan Bay in Mason Neck, VA (some with added wooden keels), and at the East Neck Island Club in Rock Hall, MD. There are no records available as to Boyd's output, only anecdotal evidence and the relatively moderate number of his birds that have survived. From family accounts and other documents, however, we can estimate Taylor's active decoy production to span from about 1890 to 1915. From this information, it stands to reason that he made several thousand decoys over this 20-30 year period.



**Canvasback drake, ca. 1890-1900 in worn original paint.** This decoy exhibits a flat, paddle tail that flows with the chine line, about two-inches below the highest part of the back. Sleek and stately, Boyd's high-head canvasbacks are truly floating sculpture. *Collection of Chad Tragakis.*

## J. Evans McKinney Old Decoy Contest

### 2006 COMPETITION

The 4th Annual J. Evans McKinney Old Decoy Contest to be held in conjunction with the 2006 Havre de Grace Decoy & Wildlife Art Festival will be held Saturday, May 6th at the Middle School Gym. Entries will be accepted at the stage area from 10:00 a.m. until judging at noon. Joe Engers, Editor & Publisher of *Decoy Magazine* will head up a three-member judge's panel. Participants must make a best faith effort to assure that all decoy entries were made prior to 1950. Each decoy will be limited to one category competition only. Matched pairs entered in other than a Matched Pair category will be considered as one entry. There is a competition ban, regardless of category, on last year's winning birds. Competition decoys will be kept in a highly visible roped-off secure area and will not be handled by the public. At approximately 1:00p.m., the public will be invited to review the roped off and secured tables once the judges have made their selections. A blue ribbon will be awarded for each of the following ten category winners. The three-judge panel will also select a best in show winner. Winners will be requested to display their decoys and ribbons at the Havre de Grace Decoy Museum for a three month period.

1. Best Upper Bay teal or ruddy decoy
2. Best John Graham decoy
3. Best Holly Family decoy
4. Best Charles Bryan decoy  
(old decoy age requirement waived)
5. Best Susquehanna "Up River" decoy
6. Best Delaware River/Blair or Blair School decoy
7. Best Mid Bay/Eastern Shore bluebill
8. Best Virginia or North Carolina diving duck
9. Best non-factory shorebird
10. Best unknown

There will be no restrictions as to those who can participate or number of categories entered, however participants are restricted to no more than three birds per category. Competition issues will be resolved at the sole discretion of the competition chairman and/or competition chief judge. Any questions, please contact contest chairman Jim Trimble at 703-768-7264 or [potomacduck@cox.net](mailto:potomacduck@cox.net)



# Calendar of Events

## Special Exhibits at the Havre de Grace Decoy Museum

*The Decoy Makers of Charlestown, Cecil County, Maryland, From the collection of Gerard William Wittstadt, Jr., Esquire, through May 2006*

*Celebrating the Decoy Festival: 25 Years in Havre de Grace, through May 2006*

*Dramatic Duck Dioramas: the Work of the Reinholds, through February 2006*

*Branded Decoys (in cooperation with the Potomac Decoy Collectors Association), through Winter 2006*

## Tour Reservations

Book your spring tours early. Talk to your children's or grandchildren's teacher now about signing up for educational programs and tours of the Decoy Museum. Harford County school system classes are free and we have several different tours to offer for different age or grade levels. Programs for scout programs and groups of home schooled children are also available.

FEBRUARY 9, 2006	APRIL 1-2, 2006
<b>Ellsworth B. Shank Historical Lecture</b> at HdG City Hall 7pm. <i>"Havre de Grace Women in the War of 1812"</i> lecture sponsored by Susquehanna Museum of HdG, free to the public.	<b>Spring Chesapeake Post Card Fair</b> at the HdG Community Center. Antique post card fair with over 35 dealers from around the US and Canada. Fri 10am-6pm, Sat 10am-4pm \$3 for both days.
FEBRUARY 10-11, 2006	APRIL 3, 2006
<b>East Carolina Wildlife Arts Festival &amp; North Carolina Decoy Carving Championships</b> sponsored by the East Carolina Wildfowl Guild. At the Civic Center, Washington, NC. Admission \$6 daily or \$8 weekend. Call 252-946-2897 or visit <a href="http://www.eastcarolinawildfowlguild.com">www.eastcarolinawildfowlguild.com</a> .	<b>Ted Brown "As Picasso"</b> at United Methodist Church, 101 S. Union Ave., HdG 3pm. Advanced tickets \$5 at the HdG Visitor Center 410-939-2100 or 410-939-2134. Tickets at the door \$7.
FEBRUARY 17-19, 2006	APRIL 13, 2006
<b>Southeastern Wildlife Exposition</b> showcases original paintings, carvings and sculpture by many gifted artists in the wildlife art genre, as well as photography, gifts and collectibles, conservation exhibits, family activities, and more. For its 24th year, the Expo features artist Heiner Hertling. At various locations throughout Charleston. Admission is \$15 daily or \$35 for all three days. Call (843) 723-1748 or visit <a href="http://www.sewe.com">www.sewe.com</a> .	<b>Ellsworth B. Shank Historical Lecture</b> at HdG City Hall 7pm. <i>"Havre de Grace Women of the 19th Century"</i> lecture sponsored by Susquehanna Museum of HdG, free to the public.
MARCH 9, 2006	APRIL 23, 2006
<b>Ellsworth B. Shank Historical Lecture</b> at HdG City Hall 7pm. <i>"Minerva Dennison Rodgers—Matriarch of Generations of Naval Officers &amp; Influential Havre de Grace Resident"</i> lecture sponsored by Susquehanna Museum of HdG, free to the public.	<b>"River Sweep—Earth Day"</b> on Susquehanna River & Chesapeake Bay 9am-12pm. Annual bi-county stewardship event for shoreline clean-up from the Conowingo Dam to Perryville and Havre de Grace; \$5 includes lunch and event t-shirt. 410-457-2482
MARCH 11-12, 2006	<b>"Earth Day Celebration"</b> at the HdG Maritime Museum. Learn about native plants, Bayscaping, ecology & the environment—lots of activities. 1-3pm; admission charged.
<b>33rd Annual Lancaster County Wood Carving &amp; Wildlife Art Show and Competition.</b> Lancaster County Woodcarvers offer hourly door prizes, awards, demonstrations, competition, and charity raffle of nativity scene. Millersville University Student Union Building, Millersville, PA. Sat 10am-5pm; Sun 10am-4pm. Admission \$4, children under 15 free with adult.	MAY 6-8, 2006
	<b>24th Annual Decoy And Wildlife Art Festival</b> —Premier carvers and wildlife artists, carving competitions; live and silent auctions, retriever dog demonstrations, and children activities. Free shuttle buses between event locations: HdG High School, HdG Middle School and HdG Decoy Museum. Fri 6pm-9pm; Sat 9am-5pm; Sun 10am-4pm; admission charged.

## The 13th Annual R. Madison Mitchell Endowment Trust Dinner

Friday, March 10, 2006 at the  
*Bayou Restaurant*

Route 40, Havre de Grace, Maryland

Cocktails at 6:00pm • Dinner at 7pm

The evening program will include a lottery drawing to purchase one of twenty-five American Goldeneye (flat bottom) decoys made by Eddie Carroll. In addition, there will be a live auction with the opportunity to bid on many other special items.

Donations are \$40.00 per person and tickets are available at the Decoy Museum, Vincenti Decoys, or by calling (410) 939-3947. All proceeds benefit the Havre de Grace Decoy Museum for the purchase of artifacts, decoys representing all levels of decoy makers, and other appropriate projects.

# 2006 Carving Demonstrations

at the  
HAVRE DE GRACE  
DECOY MUSEUM

## FEBRUARY

February 4, 2006.....Jeanne Hiss  
February 5, 2006.....open  
February 11, 2006.....Noble Mentzer  
February 12, 2006.....open  
February 18, 2006.....Leonard Burcham  
February 19, 2006.....open  
February 25, 2006.....open  
February 26, 2006.....open

## MARCH

March 4, 2006.....open  
March 5, 2006.....open  
March 11, 2006.....Noble Mentzer

March 12, 2006.....open  
March 18, 2006.....Jeanne Hiss  
March 19, 2006.....open  
March 25, 2006.....Leonard Burcham  
March 26, 2006.....open

## APRIL

April 1, 2006.....open  
April 2, 2006.....open  
April 8, 2006.....Noble Mentzer  
April 9, 2006.....open  
April 15, 2006.....Jeanne Hiss  
April 16, 2006.....Easter Sunday, museum closed  
April 22, 2006.....Leonard Burcham

## Carvers!

*It's time for the*

25TH ANNUAL  
**Decoy & Wildlife  
Art Festival's  
Carving Competition**  
**May 5-6-7, 2006**



If you have works that you would like to enter in the competitions, call the museum at 410-939-3739 and we will send you a copy of the rules and divisions.

## JEFFREY T. PELAYO



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## CLASSIFIED AD LISTING

**FOR SALE:** Jim Currier decoys: • 1 pr canvasbacks o.p. \$1,100; • 1 pr blackheads o.p. \$1,100. Joe Fallow miniatures, • complete set 21 pr.  
Call 410-939-4932 for more information.

## Auction Items Wanted

by March 17th  
for the

*Live Auction*

Saturday, May 6, 2006 at 5:30pm  
during the

25th Annual  
**Decoy & Wildlife Art Festival**

Havre de Grace High School Auditorium  
700 Congress Avenue Havre de Grace, MD

The Festival Committee is accepting consignments of quality decoys to fill 100 lots. The commission rate will be 10% from the buyer and 10% from the seller.

All proceeds will benefit the  
Havre de Grace Decoy Museum.

Consignments **must** be received by  
March 17, 2006 to be included in  
Festival catalog.



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Havre de Grace

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