

33RD ANNUAL HAVRE DE GRACE

Decoy & Wildlife Art Festival

HAVRE DE GRACE DECOY MUSEUM

Spring 2014
Vol. 24 No. 2

The Canvasback

\$10.00



Bob Jobes

Honorary Chairman



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can•vas•back (kan'ves bak'), *n., pl. -backs*, (esp. collectively) — **back**.

1. a north american wild duck, the male of which has a whitish back and a reddish-brown head and neck. **2.** a style of decoy made famous by carvers of the Susquehanna Flats region. **3.** a quarterly publication of the Havre de Grace Decoy Museum.



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*Maryland State Arts Council •
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The Museum was incorporated in 1981 as a 501(c)(3) 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. Contributions made to the Havre de Grace Decoy Museum Tax may be deductible.



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ON THE COVER

Bob Jobes, the Honorary Chairman of the 33rd annual Havre de Grace Decoy & Wildlife Art Festival, is shown against a backdrop of past honorees—each of them like the generations of decoy carvers before them—mentored by masters and in harmony with an instinct to create. Turn to page 9 to learn more about Bob and to page 22 to learn about the previous honorees.

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The Canvasback

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From the President

Dear Museum Member,

It has been a brutal winter, and for the first time in many years, the view across the Susquehanna Flats from the deck of the Decoy Museum was ice as far as one could see. Even the hardy Canada geese who are now year-round residents were shivering.

Everyone has now thawed out, and the Havre de Grace Decoy & Wildlife Art Festival is only a few weeks away. We are making all of the final preparations, including this spring issue of *The Canvasback* that is always dedicated to the Decoy Festival. We are fortunate to have a terrific group of dedicated volunteers who always pull together as a team and make the Decoy Festival a great success.



Photo by Leo Heppner

We had a great night for the R. Madison Mitchell Endowment Trust banquet on Friday, March 14th. As usual, it was very well attended with 270 supporters present. One of the highlights of the evening was the gift from the Endowment to the Museum of a green-winged teal that Joseph Couden in Aiken, Maryland made in the 1930s for Dr. McGraw in Perryville, Maryland. This important decoy was a gift to the Endowment from renowned New Jersey decoy collector Jim Doherty, who recently passed away, and his wife Pat, both dear friends of the Decoy Museum.

The Museum was also the grateful recipient of several generous cash donations: \$2,700 from chapters of Delta Waterfowl in Lancaster County (Pennsylvania), Central Maryland, New Jersey, and North Carolina; \$2,000 from January's Susquehanna Flats Vintage Hunting & Fishing Collectibles Show; and \$4,000 from Ed and Jane Zimmer to continue their very welcome support of *The Canvasback* magazine.

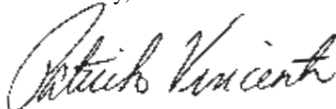
In-kind gifts are every bit as important as monetary gifts, and Woody and Betty Frey were given special recognition for their very generous donation of over 260 decoys. The Endowment is vital to the future of the Museum, so thanks to everyone who contributed, attended, or otherwise helped make it a successful fundraiser. This year's banquet was truly a winning proposition for both the Endowment and the Museum.

We have a new exhibit that you should make an opportunity to come and see. The Gillis family has graciously loaned the Museum a collection of both full-size and miniature decoys that were made by their grandfather, Herb Barnes, and his father, Sam Barnes. These wonderful decoys are now up in the Carver's Gallery. Thanks to Glenn Gillis, his son Mike, and his siblings Alan "Bud" Gillis and Barbara Gillis Jacobs for their generosity.

We are very happy that Todd Pauliny has agreed to join the Board and fill the chair left empty by the death of his father-in-law Ed Funk. We need to appeal to a younger demographic, and the insights of younger professionals will help. Todd is with RBC Wealth Management and brings a solid financial background to the table, too.

Thanks to each of you—our loyal members, volunteers, and other supporters. We appreciate the things you do. I look forward to seeing you and our visitors at the Decoy Festival on May 2nd, 3rd, and 4th.

Sincerely,



Pat Vincenti

PROGRAM

May 2nd, 3rd & 4th

Locations

Havre de Grace Decoy Museum, Giles Street (DM)

Havre de Grace Middle School, Lewis Street (MS)

Havre de Grace Activity Center, Lewis Street (AC)

2014 Honorary Chairman

Capt. Bob Jobes

Admission: \$8.00

Friday, May 2

**6:00 – 9:00 p.m. Carvers, Exhibitors,
and Vendors**
All locations (see posted schedules)

6:00 – 9:00 p.m. Artisan Crafters
AC

**6:00 – 8:00 p.m. Carving Competition
Registration**
AC

Saturday, May 3

**9:00 a.m. – 5:00 p.m. . . Carvers, Exhibitors,
and Vendors**
All locations (see posted schedules)

9:00 a.m. – 5:00 p.m. . . Artisan Crafters
AC

**10:00 a.m. Old Decoy Contest
Registration opens**
MS stage

10:00 a.m. – 3:00 p.m. . Raptors
*MS: Inside near rear
admission entrance*

10:00 a.m. – 12:00 p.m. Silent Auctions
*MS Hallway by front
admission entrance*

**10:30 a.m. Atlantic Flyway Classic Carving
Competition Judging**
AC
Decorative L/S Floating Division
Decorative L/S
Non-Floating Division
Decorative Miniature Division

Whitey Frank Decorative
Slick Division
Decorative L/S Fish Division
Youth Gunning Division
Cocktail Division
Shorebird Division

Noon & 2:00 p.m. Retriever Dog Demonstrations
*MS front field facing
Revolution Street*

1:00 p.m.—3:00 p.m. . . Silent Auctions
*MS across from front admission
desk facing Revolution Street*

1:00 p.m. Gunning Rig Division
DM Grounds

12:00 p.m.—1:00 p.m. . Old Decoy Contest
MS Stage

1:00 p.m. Live Auction Preview
AC back of Gym

**4:00 p.m. Live Auction
Bidder Registration**
AC back of Gym

5:30 p.m. Live Decoy Auction
*AC back of Gym
(sponsored by Hostetter Insurance)*

Sunday, May 4

**10:00 a.m.—4:00 p.m. . Carvers, Exhibitors,
and Vendors**
All locations (see posted schedules)

10:00 a.m.—4:00 p.m. . Artisan Crafters

CONTINUED ON PAGE 7

FESTIVAL 2014

PROGRAM

CONTINUED FROM PAGE 6

10:30 a.m. Carving Competition Judging

10:30 a.m. Gunning Decoy Division
AC

**10:30 a.m. River Gunning
Decoy Division**
DM Grounds

11:00 a.m. River Gunning Division
DM Grounds

3:30 p.m. Festival Raffle Drawing
MS Lobby

4:00 p.m. Festival Closes

Mark Your Calendar

ANNUAL



SPORTING

Clay Classic

SATURDAY

JUNE 14, 2014

Pintail Point
Queenstown, Maryland.

Event to be governed by NSCA Rules —
Lewis Class System will be used.

J. Evans McKinney Old Decoy Contest 2014 COMPETITION

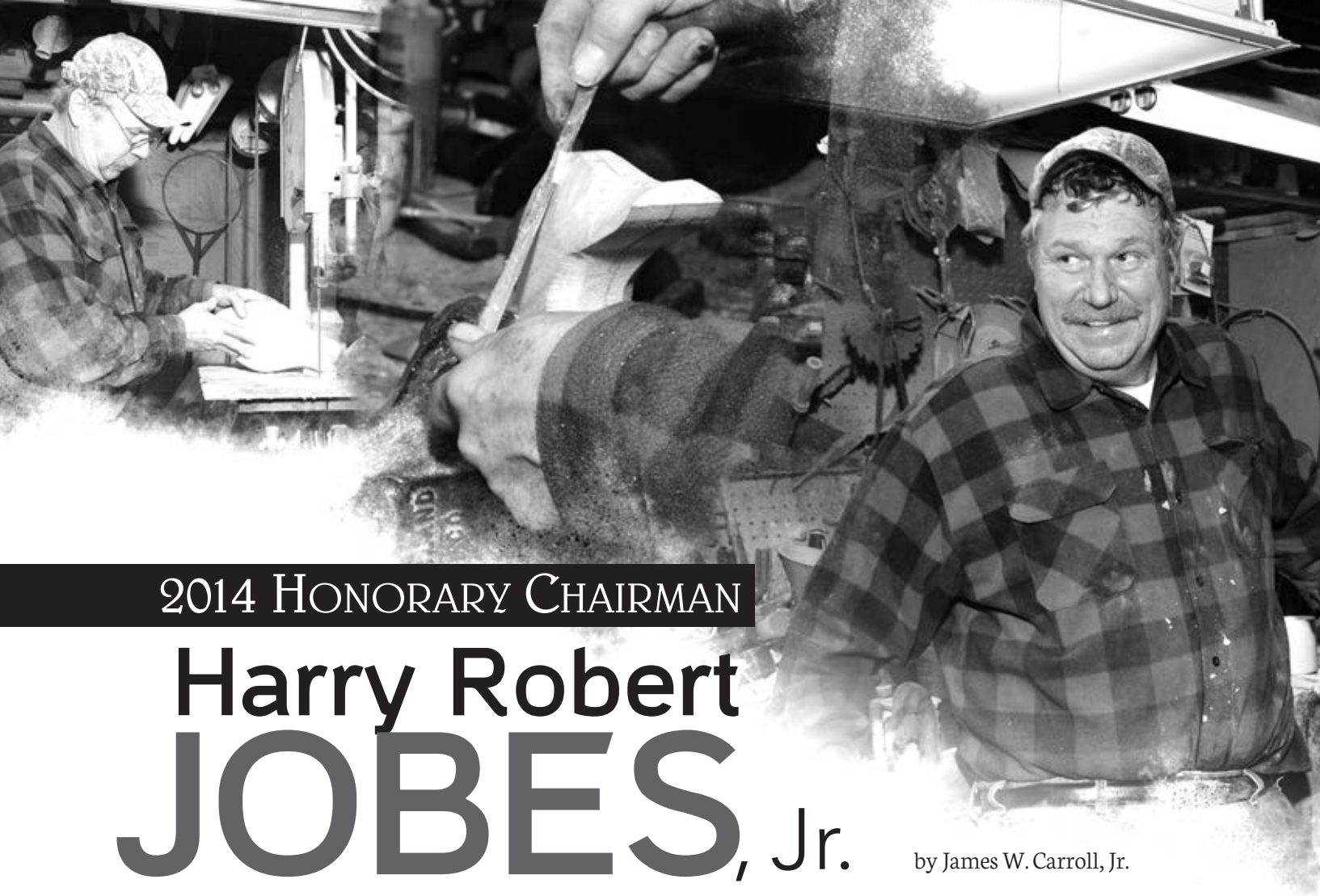
The 12th annual J. Evans McKinney Old Decoy Contest will be held on Saturday, May 3rd at the Middle School Gym in conjunction with the 2014 Havre de Grace Decoy & Wildlife Art Festival. Entries will be accepted at the stage area from 10:00 a.m. until judging at noon. Joe Engers, Editor and Publisher of Decoy Magazine, will head up a three-member judge's panel. A blue ribbon will be awarded for each of the ten competition category winners at right, and the panel will also select a best in show winner. Winners are requested to display their decoys and ribbons at the Havre de Grace Decoy Museum for three months.

- | | |
|---|--|
| 1. Best William Heverin diving duck | 6. Best Leonard Pryor — <i>any species</i> |
| 2. Best Madison Mitchell diving duck | 7. Best Ward Bros. pair |
| 3. Best Henry or George Lockard decoy— <i>any species</i> | 8. Best Ira Hudson decoy |
| 4. Best Jobes Family Decoy— <i>age requirement waived</i> | 9. Best Delaware River or Jersey Coast decoy |
| 5. Best Dick Simperts canvasback | 10. Best Unknown |

Rules: Last year's winning birds are ineligible for entry, regardless of category. 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 and each decoy will be limited to one category only. Participants must make a good faith effort to ensure that all decoy entries were made prior to 1950. Matched pairs entered in other than a Matched Pair category will be considered as one entry. 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. Competition issues will be resolved at the sole discretion of the contest chairman and/or the chief judge.

Questions? Please contact contest chairman Jim Trimble (703-768-7264 or potomacduck@cox.net).





2014 HONORARY CHAIRMAN

Harry Robert JOBES, Jr.

by James W. Carroll, Jr.

“Folk art is a result of ordinary people expressing themselves through their creation and construction of utilitarian objects that convey meaning and value to themselves or others within their culture.”

The story of decoy making—“real art by real people”—is the story of folk art. It is the story of watermen whose livelihood was on the Bay. It is the story of travail and of workdays that were never defined by the hands on a clock. It is the story of eager boys who spent their spare time sweeping floors, priming bodies, or sanding heads in order to learn gradually from the masters every aspect of decoy creation.

Bob Jobs is one of those stories, a true folk artist, as we shall see.

Folk art can be said to be of the people, by the people, and for the people. It is rooted in traditions that come from community and culture. It is made by people who receive no formal artistic training. Its purpose is utilitarian rather than aesthetic—it is made to be used rather than admired. What could be more utilitarian than a decoy? Whether one was an individual hunter, a guide, or a market gunner, there was a time when decoys were essential to keeping food on the table and a roof over a family's head.

Folk art primarily reflects the local community's cultural identity. With respect to decoys, the average person will quickly learn to recognize regional distinctions or stylistic differences (Havre de Grace style, Barnegat Bay style, etc.) before noting the idiosyncrasies of individual carvers. While present day decoys are generally put on the mantelpiece rather than put overboard, they are nonetheless a part of the local cultural tradition.

Decoy-making skills have historically been learned by apprenticeship, by mentoring, by imitation, and by the timeless method of trial and error. These skills are passed down from one generation to the next in a community, often from father to son, so the introduction of stylistic influences from outside the local community culture is limited and gradual rather than rapid and widespread.

The informal transfer of decoy-making knowledge over the past 150 years has been seamless, within families and among friends and neighbors, starting in the mid-1800s with watermen like Ben Dye and son Joe, John Graham, Capt. Billy Moore (father-in-law of Bob McGaw), Daddy Holly and his sons,



Sam Barnes and sons, Bob McGaw, Paul Gibson, R. Madison Mitchell (a protégé of Sam Barnes and Billy Moore), and on and on with names that are so familiar.

Madison Mitchell's decoy shop on Washington Street in Havre de Grace was a stepping stone between the 19th and 20th centuries where Civil War-era skills were acquired, enriched, and passed on. The shop had the attributes of a classic atelier, or artist's workshop, and was much like the Susquehanna Flats that begin only a few blocks away—a spawning and breeding ground for a new generation of carvers who learned from him and from each other. One such carver was Capt. Harry Jobs who, in turn, mentored his sons Bob, Charles, and Joey.

Bob Jobs is the quintessential Havre de Grace waterman and decoy carver. “Waterman” is not a common term outside of the Chesapeake Bay area, and it encompasses all of the ways that one can make a living off of the Bay in much the same way that the term “farmer” encompasses all of the ways that one can make a liv-



ing off of the land. The life of a waterman has always been defined by the changing seasons, the vagaries of the weather, government regulations, and the abundance or scarcity of crabs, oysters, fish, and waterfowl.

Bob's life and livelihood are similarly defined. Summer means tending crab pots on the Bay or monitoring the peelers in his shedding tank for coveted soft crabs. After crab season, fair weather will again find him back on the water looking for rockfish and yellow perch. Whitecaps, lightning, rain, or frigid weather mean back to the house and the shop mending pots and nets, turning decoy bodies, carving heads, and painting.

Bob and Debbie's home on Otsego Street is where his great-grandparents and grandparents raised their families and is now the one that their own grandchildren—the sixth generation—regard as the family's home. Their son Donnie Gividen (38) and his wife Kim have two boys, Drake and Grant; daughter Shelly (26) and boyfriend Rob are expecting this summer; and son Casey (22) and fiancée Ashlie have one girl, Kaylie. Donnie is a lieutenant with the Harford County Sheriff's Office, Shelly is also working locally at Aberdeen Proving Ground, and Casey has just begun as a crew-member on a tugboat out of Philadelphia, drawn to the water like his father and grandfather.

Bob's shop behind the house is by usual standards chaotic and cluttered with woodworking machines, paint, brushes, baskets of heads and bodies, finished decoys, fish tags, nets, shotguns, and more. Wood chips are everywhere and everything is liberally coated with sawdust. But on a bitter winter afternoon with the thermometer tickling “zero”, a dog on your lap, another at your feet, and a fire going in the woodstove, it feels timeless.

The Jobs and Mitchell families were close.

They spent a lot of time together in the shop and otherwise, and Mr. Mitchell looked out for Bob. “As a kid” he would go with his father, Capt. Harry, to the shop and help him and Mr. Mitchell after school. In those learning years, the Mitchell shop was full of other names that are now familiar to many: Eddie Mauldin, Paul Gibson, Pop Sampson, Jim Pierce, Clarence “Titbird” Bauer, Capt. Bill Collins, Billy “Wolfie” Boyd, Steve Lay, Dave Walker, Butch Wagoner, and Pat Vincenti.

Young carvers learned the elements of decoy creation and started with those chores that had the widest margin for error—in terms of both personal safety and in not ruining a work in progress. As an 11-year old, Bob regarded the duplicating lathe with apprehension,

Carvers are artists who want to be recognized for their own work, and inevitably, they want to strike out on their own.

so he started priming unpainted decoys and later moved on to shaping heads and bodies with a draw knife and spokeshave. He sat and watched Mr. Mitchell paint and learned by imitating his feathering techniques.

Bob's first year's effort in 1970 earned him a grand total of \$50 as Mr. Mitchell's traditional Christmas payout. Madelyn Mitchell Shank recalled Bob as a conscientious worker who got along well with her father. Her dad's shop was on the first Havre de Grace Christmas candlelight tour, and young Bob was eager to help and

tors with the balky entry door and to spokeshave some heads so the visitors could see a carver at work. As it turned out, a woman showed up in a mink coat. Impressed by her elegance, Bob turned to Mr. Mitchell and asked, "Now aren't you sorry you made me change?"

Bob remembers good times in Mr. Mitchell's shop. Hunting had instilled in him an appreciation for the beauty of the ducks and geese, and the challenge of decoy making offered the satisfaction of creating that same beauty in wood. One of Bob's early favor-

Bob Jobes and a helper aboard Bob's Bay Prowler off Ragged Point in the Potomac River. Note the decoys along the gunwales and atop the cabin. Charles Conklin (left) and Charles Jobes are in the foreground, getting ready for some layout shooting.



to make a good impression. Mr. Mitchell had asked him to go home and "clean up". Unbeknownst to Mr. Mitchell, he cleaned up the shop, washed the windows, went home, and returned later freshly bathed and wearing a newly acquired coat and tie.

Reminded of the occasion, Bob recalls that "Mr. Mitchell and Titbird laughed and laughed at me." While appreciative of the effort, Mr. Mitchell told him he wanted him to "clean up, not dress up" and sent young Bob Jobes home to dress in a way that looked more like decoy making and less like Sunday school. He explained that he only wanted Bob to put on some clean pants and help visi-

tes was making miniature decoys. On one occasion well-known Pennsylvania decoy pioneer Norris Pratt came down to see Mr. Mitchell.

He was making a model bushwhack boat and needed some miniature canvasbacks made to scale—about an inch and a half long. Mr. Mitchell immediately said, "Bob can make those for you," showing his early confidence in a novice carver.

Pratt paid one dollar each for the miniatures, and soon everyone wanted some. One of the Mitchell family members asked for 30 to take on a vacation trip. But they were novelties, and the market in those years was more interested in full size decoys, both for gunning and as collectibles.

When asked about early influences and how he got into making decoys on his own, Bob chuckled and recalled Mr. Mitchell's habit of taking the bodies that came off the duplicating lathe with knots, cracks, and other imperfections and throwing those "seconds" under a "Christmas tree" outside the shop door. Local carvers understood that they were welcome to pick through the pile and take any bodies that they found suitable for their purposes.

Bob was clever enough to throw some good bodies under the tree occasionally and to retrieve them later to work on at home. At the age of 13, he made 35 bluebills in this way. He hunted over those decoys for a while and then traded them with Emerson Mitchell—who owned a sporting goods store in Havre de Grace—for some baseball gear.

Carvers are artists who want to be recognized for their own work, and inevitably, they want to strike out on their own. That was the case with Bob's dad, Capt. Harry, who decided in the mid-1970s to build his own shop behind the family home in Aberdeen. Bob spent lots of time working in his dad's shop after that. The Jobes shop attracted its own group of young carvers, including Dave Walker of Havre de Grace. Bob and Dave, only a year apart in age, hunted together on the Flats over their own decoys, and Bob has good memories of those times.

After finishing high school Bob began working for Mr. Mitchell full time and continued until Mr. Mitchell sold the shop about 1981. That pivotal event prompted Bob to strike out on his own and pursue a livelihood on the water. He and brother Charles continued producing decoys in his present shop for about ten years until marriages and children inevitably necessitated separate homes and workspaces, albeit only a block apart.

The great popularity of decoys through the latter decades of the twentieth century provided a comfortable income and growing recognition for Bob and other talented and dedicated carvers. In 1995, the home-shopping show QVC was sponsoring an "American tour" where they would feature five items from each state. Such was their reputation, Capt. Harry and brothers Bob, Charles, and Joey were invited to appear on the show from the QVC studio and demonstrate the creation of their decoys.

The 600 decoys that they had made sold out in seven minutes. QVC invited them to come back on the show again and asked them to make an additional 800-900 decoys. Those also quickly sold out. QVC then asked if it would be possible for them to make quantities more than ten times that amount. That was beyond their production capabilities without literally setting up a decoy factory, but it was a ringing endorsement of both the quality of the Jobes family's artistry and the popularity of decoys as folk art.

At that time, it seemed that there would be no end to the demand for decoys. However, if there is one certainty in life, it is change. Environmental changes have drastically altered migration patterns, and gunning on the Flats declined. Technological changes have yielded improved factory decoys made of plastic and foam that compete favorably with the traditional wooden decoys. Decoy collecting peaked and demand found a lower comfort level.

Collecting has now moved upmarket with collectors—and, increasingly, women collectors—looking for more finely-rendered decorative decoys. And the rhythm of life in general

changes for both collectors and carvers as we all age. All too often the passion for collecting this distinctive folk art is constrained by the common limitation of horizontal space on which to display it.

Following the market and these changing rhythms, Bob has shifted his focus back to the miniature decoys that influenced his style decades ago. Asked for a decoy that he felt particularly fond of as a representation of his skill as a carver, Bob selected for the Decoy Festival a pair of miniature preening hooded mergansers that he recently made for his wife, Debbie.

Bob reflected on over 40 years of making decoys and said he never dreamed that making decoys would support him and his family for as long as it has. However, it is not just about making decoys—it is also a reflection on being a waterman and having the Bay and decoys as a central part of how he lives every day of his life. He clearly enjoys each of those days and remembers with fondness all of the experiences, all of the different and interesting people he has met along the way, and all of the influences each has had on his life.

It is said that history repeats itself. But it is more the case that the present rhymes with and is in harmony with the past. As we consider the nature of folk art and the history of decoy making in the Upper Chesapeake region over the past 200 years, one can sense the rhythm and harmony with the carvers and the imperatives of the 19th century. Poet Wendell Berry wrote of communities guided by local culture:

"We can perhaps speak with a little competence of how it would begin. It would not be imported from critically approved cultures elsewhere. It would not come from watching certified classics on television. It would begin in work and love. People at work in their communities three generations old would know that their bodies renewed, time and again, the movements of other bodies, living and dead, known and loved, remembered and loved, in the same shops, houses, and fields. That, of course, is a description of a kind of community dance. And such a dance is perhaps the best way we have to describe harmony."

From the Hollys to the Jobes, Havre de Grace had its own duck dynasties long before one was popularized on TV, and each has created decoys that have inspired carvers, hunters, and collectors alike for nearly 200 years. Already a third generation of Jobes carvers has taken up the drawknife. Like generations of decoy carvers before them, they are mentored by masters and in harmony with an instinct to create.

The Decoy Museum strives to preserve the harmony of our local culture and a form of folk art that makes Havre de Grace the Decoy Capital of the World. The Decoy and Wildlife Arts Festival is but one of the ways that we contribute toward that goal. Recognizing and encouraging the masters and mentors—past and present—is an important part of those efforts.

We ask you to join us in thanking Bob Jobes for his devotion to maintaining harmony with the past and for being an important part of continuing our community dance. ■

EXHIBITORS LIST

Alphabetical

Michael Adcock*Wildwings in Wood*

1105 E. Perch Road
 Monroe, VA 24574
 434-384-5513
 wildwings2@ntelos.net

MS 202**John Alexander**

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 Whiteford, MD 21160
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411 Vogts Lane
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 410-391-1217

MS 106, 107**Jocelyn Beatty***Jocelyn Beatty Studio*

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 jocelynbeattyart@gmail.com
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 Newark, DE 19713
 410-441-1014
 dbell1000@comcast.net

MS 036**Bea Berle***Scavenger Duck*

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 454-263-4347

MS 010**Josh Blanchette***Blanchette Decoys*

47 Swan Street
 Aberdeen, MD 21001
 443-356-2274
 blanchettedecoys@gmail.com

MS 098**Bryon Bodt***Bodt Decoys LLC*

2917 Churchville Road
 Churchville, MD 21028
 410-734-7702
 bryon@bodtdecoys.com

MS 061, 065, 066**Jim Britton***Jim Britton Decoys*

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 holmesb@nnwif.com

MS 170, 171**Woodrow Brown***Woody's Decoys*

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MS 149**Vernon Bryant Jr***Vernon Bryant Decoys*

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 vbryant@atlanticbb.net

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 Perryville, MD 21903
 410-287-8548

MS 157**Sandie Butt***Sandie Butt Carvings*

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MS 204**Nelia Cheney***Round Hill Art*

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MS 103, 104**Vincec Ciesielski***Fine Feather Studio*

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 finefeather@verizon.net

MS 195**Capt. Bill Collins***Capt. Bill Collins Decoys*

2718 Ruthsburg Road
 Centerville, MD 21617
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MS 005, 006**Richard Dahl***Eternal Life Taxidermy*

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 Rising Sun, MD 21911
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MS 097**Exhibitors** continues on page 14

EXHIBITORS LIST

Alphabetical

Exhibitors continued from page 13

Rosalyn Daisey

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MS 110

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MS 180

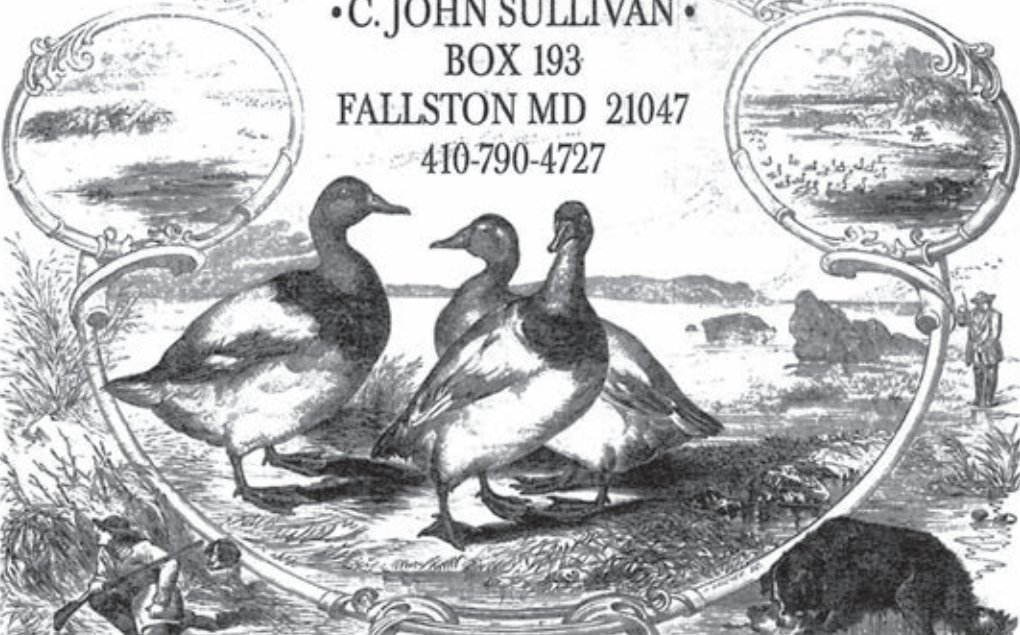
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Exhibitors continues on page 18

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THE 21ST ANNUAL

R. MADISON
MITCHELL

ENDOWMENT TRUST
BANQUET

R. Madison Mitchell was not only one of the most famous and prolific decoy carvers of the past 200 years, he was also a driving force behind the creation of the Havre de Grace Decoy Museum and the Decoy and Wildlife Art Festival, now in its 33rd year, where he was recognized as the first Honorary Chairman. He established the Endowment Trust before his death in 1993.

This year's R. Madison Mitchell Endowment Trust banquet was held at the Bayou Restaurant on Friday, March 14th with 270 supporters attending. The Board of the Trust recognized many people for their valuable contributions, not just of money, but also of time and effort. The silent auction, live auction, and raffles drew generous participation, and a fun evening was enjoyed by all to support a cause dear to everyone's heart.

Each year the Trust has a lottery that enables the fortunate winners to buy some very special items. This year the Trust had 15 of Mr. Mitchell's wigeon drakes (1960s) and 15 of his redhead drakes (1940s through 1960s). One of the highlights of the evening was the gift from the Endowment to the Museum of a green-winged teal (*shown above*) that was made in the 1930s by Joseph Couden of Aiken, Md. for Dr. McGraw in Perryville, Md. This important decoy was a gift to the Endowment from renowned New Jersey decoy collectors Jim Doherty, who recently passed away, and his wife Pat who have both been dear friends of the Decoy Museum.

The Endowment is vital to the future of the Decoy Museum, so thanks to everyone who contributed, attended, or otherwise helped make the banquet a success. ■



The R. Madison Mitchell Endowment Trust, a charitable corporation, was established by Mr. Mitchell to provide a permanent, long-range source of support to the Havre de Grace Decoy Museum. The Trust exists solely to aid the Decoy Museum's acquisition, interpretation, and preservation of decoys, waterfowl artifacts, and other appropriate projects.

Mr. Mitchell's original goal was to raise \$50,000 in order to begin to give back to the Museum. He thought that would take about seven years—but it only took three years. To date, the Trust has raised over \$1 million. Mr. Mitchell would be enormously gratified by the support given to his modest ambition.





HONORARY CHAIRMEN

We've supplied some... see how many other signatures you can get at the Festival!

1982

R. Madison Mitchell

Havre de Grace, Maryland

1901–1993

R. Madison Mitchell was one of the most renowned and prolific decoy makers ever known. Steve Ward, another celebrated carver, described Mr. Mitchell as making "the best canvasback decoy on the Chesapeake Bay."

Waterfowl historians estimate that Mr. Mitchell made over 100,000 finely crafted decoys. Mr. Mitchell left a large footprint in terms of his surviving decoys, the Decoy Museum, the R. Madison Endowment Trust, the Decoy and Wildlife Art Festival, and the countless decoy makers who learned the "Mitchell

R. Madison Mitchell



style" in his shop. With the assistance of an old duplicating lathe, R. Madison Mitchell changed forever the design and production of Upper Chesapeake Bay decoys. He, more so than anybody else, made Havre de Grace "The Decoy Capital of the World".

1983

Paul Gibson

Havre de Grace, Maryland

1902–1985

"Carving decoys here is like the water; it's almost the same as your religion. It's what you were brought up in. It's how you were raised." This is how the second Honorary Chairman of the Festival described the relationship between Havre de Grace

Paul Gibson



residents and decoys. All of his decoys were hand-made until he bought Mr. Mitchell's old lathe. Gibson's sturdy decoys have chunky features and heads of white pine. He carved in the "Havre de Grace style", but the bodies and tails of his birds are thicker than usual and have shorter necks. Gibson could carve any species, but was locally famous for his swans.

1984

Charles Bryan

Middle River, Maryland

1920–2008

Charlie Bryan was born in Baltimore County, Maryland. He took a liking to hunting for ducks and geese and became an avid water fowler on the Susquehanna Flats. At the age of 36, he began to carve decoys and make bird silhouettes. When he first started making decoys, he had never seen anybody do it. He later met Madison Mitchell and eventually made other carving friends in Havre de Grace. Over the next fifty years, Charlie became a skilled and well-known carver in the Havre de Grace style.

Charles Bryan



1985

No Honorary Chairman

1986

Robert "Bob" Litzenberg

Elkton, Maryland

1910–1997



Bob Litzenberg started with a love of hunting. He was raised four miles from the Elk River near Elkton and began hunting in the Depression era. During his lifetime, he hunted ducks by bushwhacking, from a sinkbox, and from a duck blind. As with

Robert H. Litzenberg

most people at that time, he didn't have much money. If he was going to hunt, he needed to make his own decoys. He eventually met and befriended noted carver Will Heverin who hand chopped his own bodies and carved his own heads with a knife. Litzenberg followed suit and never did use a machine to make a decoy.

1987

Charles "Speed" Joiner, Jr.

Chestertown, Maryland

Born 1921



Joiner's nickname of "Speed" is usually attributed to his deft skill at carving and painting; however, he claims that he inherited it from his father and its origin is unknown. He began decoy making as a teenager and is regarded as one of the most inter-

esting and important carvers of the Upper Chesapeake Bay. A long-time friend of R. Madison Mitchell and Steve and Lem Ward of Crisfield, Maryland, he has stated that his style of carving and painting is a combination of their styles. He is credited with literally thousands of decoys but considers the canvasback his carving specialty.

1988

Captain Harry Jobes

Aberdeen, Maryland

Born 1936

Born in Havre de Grace, Harry Jobes spent considerable time in the shops of decoy makers Charles Nelson Barnard and Jim Currier. After Barnard died, he worked for Madison Mitchell for 28 years and says he was influenced the most by his painting and carving. Like his fellow carvers, making decoys was an avocation. He spent much of his life working on research vessels and piloting a patrol boat at Aberdeen Proving Ground. He is easily spotted at shows and other events in his signature outfit of Panama hat, suspenders, duck pants, and hand knitted "Captain Jobes" sweaters.



1989

Captain William E. "Bill" Collins

Centreville, Maryland

Born 1949

Born at Perry Point and raised in Perryville, Bill Collins began hunting and repairing decoys at an early age under the encouragement and tutelage of his older brother. Not long after graduating from high school, Madison Mitchell hired him for a job in his funeral home and then informed him that they would be working in the decoy shop between funeral duties. In 1981, Collins bought the Mitchell shop and opened it as Upper Chesapeake Bay Decoys. In 1987, Collins sold Mitchell's lathe, machine tools, and fixtures to the Decoy Museum, and the shop was reconstructed on the Museum property.



1990

Captain Roger Urie

Rock Hall, Maryland

1933–2002

At thirteen, Roger Urie began painting and making decoy bodies and heads for Captain John Glen, his next-door neighbor. His father, Captain Jess Urie, also started to make decoys, and Roger showed him how to mix colors. They used Glen's patterns initially and later designed their own with a flat bottom. In 1955, Roger built "a decoy machine", and all the bodies were turned on the lathe after that. In 1967, the Uries started to make miniature decoys. Urie decoys were all signed by Captain Jess Urie until his death in 1978. Following that, Roger made only miniature decoys.



Capt. Roger Urie

1991

James Pierce

Havre de Grace, Maryland

Born 1934

Jim Pierce was raised two blocks from Paul Gibson's shop, and his grandfather lived next door to Bob McGaw's. He and his friend Harry Jobes visited Madison Mitchell's shop where Jim worked doing "a little bit of everything". He later set up his own shop where he and his son Charlie continue to work and train younger men, as Mitchell trained him. Jim describes his style of carving as the Flats Connection: "The body and head are patterned after a Holly, and I use McGaw and Heverin painting." In 1980, he agreed to help some friends put together a decoy festival in Havre de Grace using the profits to start a decoy museum. The first Havre de Grace Decoy and Wildlife Art Festival was held in 1981. When the Havre de Grace Decoy Museum opened in 1986, Jim was named president.



1992

James A. "Jim" Currier

Havre de Grace, Maryland

1886–1971

Jim Currier is one of the most prominent carvers of the Susquehanna Flats, widely known for navigating the Susquehanna Flats in his 40-foot boat to serve the Northern "sports" who came down to hunt canvasbacks. He carved his decoys in a workshop behind his house, working alone. Bodies were hand chopped and finished with a drawknife. Most of his decoys portray low head or contented positions, but with some high-necked canvasbacks. The distinctive heads and feather-like painting set Currier's decoys apart from others. Very few of his decoys are left in the area.

James A. Currier



1993

Bill Schaubert

Chestertown, Maryland

Born 1938

Allan Schaubert

Chestertown, Maryland

Born 1957

The Schauberts are father and son, but they do not make decoys together. They have similar painting styles, but father Bill focuses on full-size decoys while Allan, who grew up watching his father make decoys, produces miniatures and half-sizes. Learning from his father was somewhat complicated by the fact that Allan is left-handed and his father is right-handed. Bill and Allan both claim to be strongly influenced by their mentor Charlie Joiner, and they all three span the transition from working decoys to the "slick" decorative decoys so prized today.



1994

Robert F. McGaw, Jr.

Havre de Grace, Maryland

1879–1958

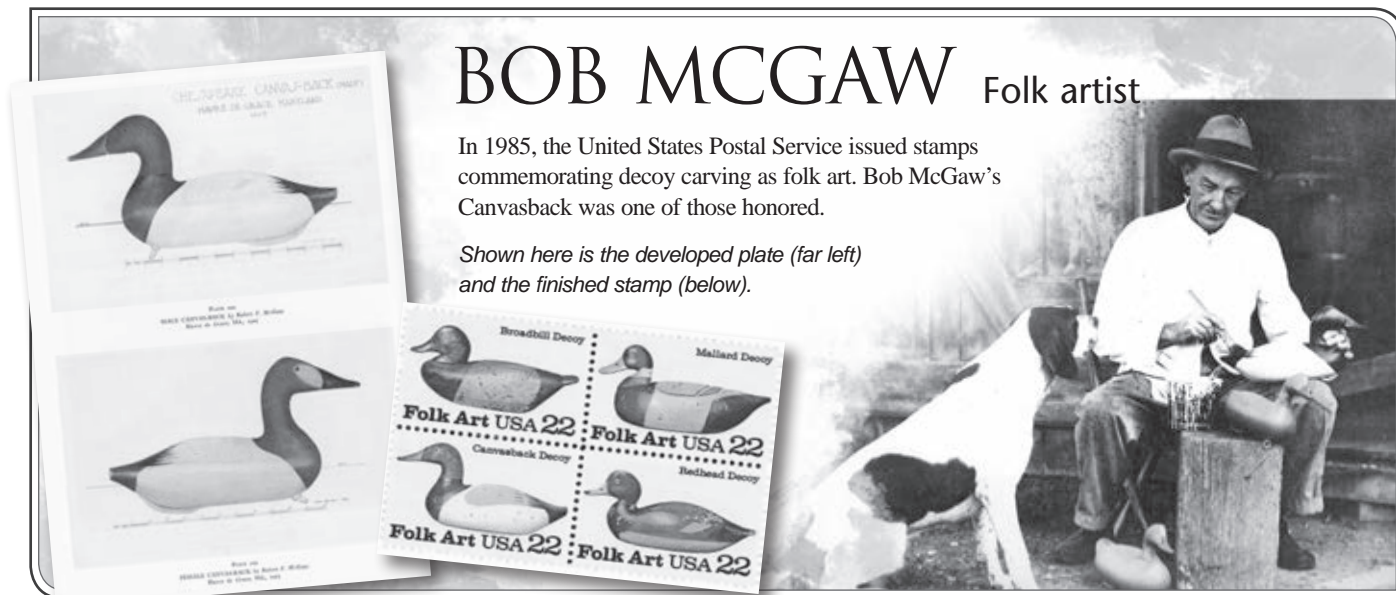
Born on Spesutie Island, Bob McGaw and his wife moved to Havre de Grace in 1919 and set up two decoy shops behind their house. In 1929, he bought an old rifle-stock duplicating lathe and was reputedly the first local carver to use such a machine in the production of decoys. That lathe was later sold to Madison Mitchell and then to Captain Bill Collins who sold it to the Havre de Grace Decoy Museum. McGaw's painting style reflects the influences of Sam Barnes and the Holly family and is said by C. John Sullivan to be "among the most realistic to ever float on the Susquehanna Flats."



BOB MCGAW Folk artist

In 1985, the United States Postal Service issued stamps commemorating decoy carving as folk art. Bob McGaw's Canvasback was one of those honored.

Shown here is the developed plate (far left) and the finished stamp (below).



1995

J. Evans McKinney

Elkton, Maryland
1913–2000

Evans McKinney was a native of Elkton where he began both gunning and decoy collecting in 1927. McKinney met and made friends with master decoy maker Will Heverin. The hours he spent observing his mentor came in very handy, and McKinney decided in 1944 to try his own hand at it. He typically hand chopped his decoys, except for a period in the early fifties when he traded blocks of wood to Madison Mitchell for turned bodies. McKinney put together a collection of over 500 decoys and published his signature book "Decoys of the Susquehanna Flats and Their Makers" in 1987.

J. Evans McKinney



1996

Harry V. Shourds, II

Linwood, New Jersey
Born 1929



The first Honorary Chairman from outside Maryland, Shourds is a third generation carver and the grandson of the noted carver Harry V. Shourds (1861-1920) of Tuckerton, New Jersey. He started carving as a teenager in his father's decoy shop observing how it

was done by a man who was considered by many to be the finest decoy maker in the New Jersey. Harry carves a classic hollow Barnegat Bay working decoy, like those of his father and grandfather, hand-chopping bodies from western cedar. He also carves several species of shorebirds, some miniatures, and songbirds.

1997

Ronald Rue

Cambridge, Maryland
1931–2005

Ron Rue made his first decoys as a teenager around 1948. His first decorative decoy was a merganser he made in 1953 or 1954. He was so proud of it he took it to Lem and Steve Ward of Crisfield, Maryland, which was the start of an enduring friendship. Their mentoring influenced his carving and painting. He carved most species of shorebirds and waterfowl, all hand chopped. Rue's carvings won many awards in the major East Coast contests, and he passed along his expertise by judging competitions or teaching others how to carve, which he enjoyed for over 30 years.

Rue



1998

Lem Ward

Crisfield, Maryland
1896–1984

L.T. Ward & Bro.

Steve Ward

Crisfield, Maryland
1895–1976

Stephen H. Ward

The two Ward brothers, barbers by occupation, are regarded by many as the founders of this folk art form. It is said they produced more than 25,000 decoys and decorative birds. At first, carving decoys was just spare-time handiwork, but word got out and business began to grow. They never advertised except for a sign outside their shop saying "L.T. Ward & Bro.—Wildlife Counterfeiters in Wood." Steve did the carving, and Lem did the painting.



The Ward Foundation in Salisbury, formed in their honor to exhibit their work, opened the Ward Museum in 1977. The Museum director at the time said, "Lem and Steve Ward were two of the most important men in American art history."

1999

Oliver "Tutsy" Lawson

Crisfield, Maryland

Born 1938

Tutsy Lawson began making decoys when he was ten or twelve, spending his spare time with his neighbors Lem and Steve Ward watching them carve and paint decoys. By the age of seventeen Lawson was earning good money carving and painting full size and miniature decoys. Tutsy works from nature, reference books, and bird skins. He carves waterfowl, shorebirds, upland game, and songbirds and, on occasion, crabs and other wildlife. His tools include a hatchet, chisels, and knives, but what sets him apart from most of his colleagues is his talent for painting.



2000

The Holly Family

Havre de Grace, Maryland

**John "Daddy" Holly (1818–1892);
William W. Holly (1847–1925);
James T. Holly (1849–1935);
and John W. Holly, jr. (1851–1927)**

John "Daddy" Holly and his three sons were the innovators of the "Havre de Grace style" and made decoys in the tens of thousands. Daddy was making decoys by the early 1850s, and the Holly men worked closely together producing decoys from then well into the 20th century. Jim was a market gunner and made decoys for his use and for sale to local gunners. He refined his father's style, gaining a national reputation that placed him in the forefront of Upper Chesapeake makers. Chad Tragakis writes, "If Havre de Grace, Maryland, is indeed the 'Decoy Capital of the World', then its 'First Family' would have to be the Hollys."

2001

Charles Nelson Barnard

Havre de Grace, Maryland

1876–1958

Charles Nelson Barnard was taken out of school in the fifth grade to work on his sea-captain father's scow. There is no record of when he began carving, but it is believed that he worked alone on most of his decoys. His production probably consisted of only a few thousand pieces, and his work is in demand among collectors. He most enjoyed making miniature birds, some only an inch and a half long. His best-known works are his high neck canvasbacks. C. John Sullivan says, "Barnard birds achieved (better than any) the true look of a canvasback duck."



Charles Nelson Barnard

2002

Patrick Vincenti

Churchville, Maryland

Born 1954



Pat's family moved from New Jersey to Havre de Grace when he was a baby. In 1975, he went to work part-time in Madison Mitchell's decoy shop and set up his own shop in Churchville a year later. Pat began carving full-time in 1986 and was joined in 1987 by Captain Bill Collins, who described Vincenti as "the best painter of production decoys in the Upper Bay region." He turns out approximately 1200 decoys a year—mostly for collectors. Pat has long been a member of the Board of Directors of both the Havre de Grace Decoy Museum, currently serving as its President, and of the R. Madison Mitchell Endowment Trust, currently serving as its Treasurer.

2003

Ned Mayne

Vienna, Maryland

Born 1954

Ned Mayne is known for his decorative decoys, 75% of which are cork. He also has a reputation as a painter – his painting of a pair of black ducks was chosen for the first Delaware duck stamp. Ned began hunting with his father as a child and started carving because of his need for decoys. His interest in environmental issues now causes him to spend a lot of time in Dover, Delaware. Mayne has stopped hunting waterfowl because of steel shot regulations claiming, "It is a crippler of ducks and geese, and it is a sin to shoot them without killing cleanly."



2004

Grayson Chesser

Jenkins Bridge, Virginia

Born 1947

Grayson Chesser is a carver and collector on Virginia's Eastern Shore who acquired an interest in decoys at about age 12. He began carving seriously in 1976, and has carved full-time since 1984. Chesser carves hollow decoys designed to look as if they are old and hunted over even though most will never be on the water. He uses machinery to cut out the bodies, but finishes them with hand tools. Chesser has appeared on PBS, has judged Federal Duck Stamp competitions, has had decoy exhibitions at the Smithsonian, and co-authored a book titled "Making Decoys the Century-Old Way".



2005

Jim Britton

Reedville, Virginia

Born 1934

Jim Britton carves "a hundred or so birds" per year in a workshop separate from his house near Reedville. His flat-bottomed birds are made to look like working decoys, but they are shaped and painted with the detail required for display. Knowing that his birds will most likely never go in the water, he gives more attention to detail and paint since he does not have to spend time on flotation or the placement of weights. Though he prefers diving ducks, Britton also carves "tippers", herons, egrets, pelicans, and some songbirds.



2006

George Williams

Dover, Delaware

Born 1942



George Williams has been making decoys for about 40 years, mostly from shop space in his home. Like so many other decoy makers, he figured it would be cheaper to make his own gunning decoys. The bodies are cork and the heads and tails are cedar. George finds that cork carves faster, sits better in the water, and is easier to repair when it gets shot. He was inspired by Madison Mitchell, Roger Urie, and the Ward Brothers and makes over 150 decoys per year—"pretty much everything in the Atlantic flyway." He encourages younger carvers, preferring to "mentor rather than teach."

2007

Joseph Coudon of H

Perryville, Maryland
1860–1947

Joseph Coudon was a gentleman farmer and truly a renaissance man. He started carving birds and making decoys when he was still in his teens and created some of America's finest waterfowl art. Coudon's solid-body decoys—primarily canvasbacks—were typical of Cecil County style with flat bottoms and squat, undersized, compact bodies that slope gently downward into a broad tail. He made about 300–500 per year. Coudon is also widely accepted as the originator of the Chesapeake Bay-style folding silhouette decoy. They are wonderfully folky and a joy to behold.



2008

Bryon Bodt

Churchville, Maryland
Born 1963



Bryon Bodt began carving decoys as a teenager in 1977 and spent three years in the early 1980s as an apprentice to Havre de Grace decoy maker Jim Pierce. Bryon's present style is also patterned after R. Madison Mitchell, Paul Gibson, Charlie Bryan, and Bob McGaw. He and his father, Bernie, produce over 20 species of ducks, as well as geese, heron, and swans. Bryon is featured in the book "Upper Chesapeake Bay Decoys and Their Makers" and has displayed his decoys at many shows and festivals. His decoys have been selected as part of the Maryland Ducks Unlimited state art package several times.

2009

Bill Veasey

Elkton, Maryland
Born 1932

Bill Veasey got his start when his brother-in-law, an accomplished artist in his own right, insisted Bill meet the late Pennsylvania carver, Harry Waite. Bill works with students and teaches them the basics of carving a traditional hunting decoy. He has written and published fourteen books about carving and painting, and he has helped other authors get over two hundred additional books published. Exhibiting his unique working and decorative decoys is one of Bill's joys. He says, "The important thing is that we preserve this legacy." Bill currently serves on the Board of Directors for the Decoy Museum.



2010

Dave Walker

Havre de Grace, Maryland
Born 1958

Dave Walker began carving at fourteen. He would ride his bike to Jim Pierce's shop where he did the "dirty work" and learned from the bottom up. Dave also worked at the shop of R. Madison Mitchell and knew all the carvers who came through the doors to work or to talk and share. Dave says that each of the carvers "was a mentor in his own way." Charlie Joiner took Dave under his wing and showed him how to transition from working decoys to decorative decoys. He learned many secrets from Joiner who, in turn, had learned from the Ward Brothers. Dave is a past Director of the Decoy Museum.



Past Chairmen continues on page 32

2011

Thomas Humberstone

Skaneateles, New York

Born 1946

Tom Humberstone is from an area that is home to many migrating waterfowl. Tom started hunting in 1965 and became an avid waterfowler, collector, and carver. He carves in the style of the St. Lawrence River carvers and has produced many different species since 1975, preferring black ducks and canvasbacks. He was inducted into the NY State Outdoorsman Hall of Fame in 1995 and was honored by NY State Ducks Unlimited as Conservationist of the Year, 2010. He and his wife Betsy are great supporters of the Decoy Museum, the R. Madison Mitchell Endowment Trust, and the Decoy Festivals.



four for New Jersey and the first-ever stamp for Idaho. He likes to paint everything related to waterfowl. He says, "I think it is important to paint what you love to paint, not create art to cater to the market." He considers "the Havre de Grace Decoy Show a perfect match for me." We share the feeling!

Allen Fair is a prominent Havre de Grace entrepreneur who has been collecting for nearly 40 years. He says that you should collect what you like—what strikes your fancy. He has been a key supporter of the Decoy Museum since the earliest days and has



been a driving force behind its healthy growth. Allen has served on the Museum Board in several positions, including president. He is dedicated to making Havre de Grace a great place to live, work, and play. Allen has helped to rekindle the pride of residents and to make the city a destination for visitors—The Decoy Capital of the World.

2012

Rob Leslie

Turnersville, New Jersey

Born 1947

Allen J. Fair

Havre de Grace, Maryland

Born 1934

Rob Leslie and Allen Fair are both longtime members of the Havre de Grace Decoy Museum with an interest in the beauty of decoys, art, waterfowl, and wildlife. Rob is a creator and Allen a collector, but both are stories of passion and remaining true to one's self.



Rob Leslie's passion for painting wildlife began in his native Wisconsin as a young boy growing up in a family of duck hunters. He began entering competitions in 1985 and won the Delaware Duck Stamp in 1986. Rob now has about 20 state duck stamps in his portfolio, including

2013

John Meredith

Worton, Maryland

Born 1946



John Meredith is an Eastern Shoreman who has been both carving decoys and guiding hunters for over 50 years. He carved his first decoys when he was twelve. "Carving decoys has always been a part of me," says John. His flat-bottomed style is typical of Eastern Shore carvers,

and he names the Ward brothers and Charlie Joiner as key influences. All of his decoys are hand chopped, and he is producing about 400 decoys annually. He also carves miniature decoys. John can be found in his shop in Worton seven days a week doing what he loves—creating gunning and decorative decoys and other wildlife art. ■

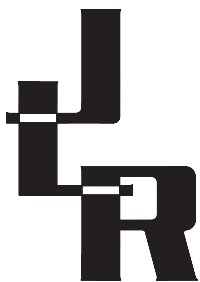
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SUSQUEHANNA FLATS VINTAGE HUNTING & FISHING COLLECTIBLES SHOW

BY JIM TRIMBLE

This show kicks off the new season of decoy shows for the mid-Atlantic decoy collector; fueling his passion and love for wooden ducks, geese, and other waterfowling artifacts. It is a re-connect and a chance to gab, learn and share information with similar minded collectors.

The show was held Saturday, January 25th at the Level Fire Hall, just outside of Havre de Grace, Maryland. However, deep freeze, ice, snow, and the last day of Maryland hunting season impacted show attendance. Show sponsors Pat Vincenti & Chuck Usilton packed the fire hall with 80 or so seasoned vendors displaying primarily antique waterfowling equipment with some oyster, fishing, and upland game stuffs in the mix.

Show proceeds from table rent, door admission, and raffles held throughout the day were for the benefit of the Level Volunteer Fire Department Company and the Havre de Grace Decoy Museum where Vincenti serves as the Museum's President. Wives Jeannie Vincenti and Lynn Usilton collected the money, ran the raffles and dealt with the logistics of vendor tables and visitors.

Vendors were primarily from the mid-Atlantic region with their decoy inventory reflecting the same. Several vendor tables had battery birds and other Virginia/North Carolina decoys from the two 2013 Chincoteague Refuge Museum liquidation sales. Vincenti and Usilton also

worked as vendors with nice offerings of vintage upper Chesapeake Bay decoys.

Carver/historian Jim Pierce along with son Charles had a good mix of old decoys and some new. The senior Pierce took the time with collectors to identify decoys and discuss upper Chesapeake Bay waterfowling history.

The auction houses of Zeb Barfield and Guyette, Schmidt & Deeter were on hand with displays of decoys for forthcoming auctions. Besides decoys, Joe Engers, Editor/Publisher of *Decoy Magazine*, had a table full of his magazine issues that featured primarily local Chesapeake Bay carvers.

Waterfowl historian John Sullivan displayed some fine decoys including a matched pair of Henry Lockard preening canvasbacks in Severin Hall gunning paint that garnered comments and were admired by many. Sullivan, besides selling old decoys, also sold a variety of his published waterfowl related books, which he inscribed for the collector.

Show visitors packed the table aisles all morning long, many carrying duck acquisitions, but the crowd thinned considerably by early afternoon. Most vendors seemed pleased with their activity. A big thank you to Vincenti and Usilton, seasoned collectors from the upper Chesapeake Bay region, who insist on tables of primarily vintage stuffs, and know how to run a decoy show! ■



Pennsylvania father/son collector/vendors Jeff & Derrick Cross with a nice offering of old decoys—many from the Chesapeake Bay area.



Show sponsor & Havre de Grace Museum President Pat Vincenti displaying a long-necked Madison Mitchell canvasback decoy; a used gunner with drop-down keel.



Maryland vendor/carver/collector Jim Pierce examining an upper Chesapeake Bay canvasback with Pennsylvania vendor/collector Randy Tyler of Flyway Antiques.



Susquehanna River father & son vendor/collectors Clair & Scott Zinn examining a Susquehanna River bluebill; an old gunner in nice paint.

33RD ANNUAL DECOY FESTIVAL AUCTION LIST



Shown is a sampling of a complete collection of Clarence "Titbird" Bauer miniatures—thirty-six species of waterfowl in pairs—being offered with a reserve price. Call or email for details.



George Bell: Merganser, stylized



Charles Bryan: Snow Goose, miniature



Charles Bryan: Wigeon, signed pair



Vernon Bryant: Green-Winged Teal, donut duck



Dan Carson: Canvasback, pair



Allan Chaffee: Hooded Merganser, cork

33RD ANNUAL DECOY FESTIVAL AUCTION LIST



John Clark: Wigeon, pair



Bill Collins: Black Duck, dated 1994



Tom Humberstone: Mallard, drake



Bob Jobes: Blue Goose



Bob Jobes: Harlequin, pair



Bob Jobes: Mallard, pair



Bob Jobes: Redhead, pair



Bob Jobes: Wigeon, pair



Bob Jobes: Wood Duck, drake



Bob Jobes: White-Fronted Goose



Bob Jobes: Black Duck, marked #12 of 50 dated 1981



Bob Jobes: Black Duck, marked #40 of 50 dated 1998



Bob Jobes: Barrows Goldeneye, pair



Bob Jobes: Gadwall, pair



Bob Jobes: Snow Goose

33RD ANNUAL DECOY FESTIVAL AUCTION LIST



Bob & Charles Jobs:
Ruddy Duck, pair



Bob and Charles Jobs: Swan,
full-size dated 1995



Charles Jobs: Mallard,
miniature drake



Charles Jobs: Wigeons, pair of min-
iatures



Charles Jobs: Mallards, pair of min-
iatures



Harry Jobs: Scaup (Blackhead), drake



Harry Jobs: Canvasback, sleeper



Joey Jobs: Oldsquaw, drake,
dated 1998



Charles Joiner: Canvasback, pair



Charles Joiner: Brant Goose, signed



Lillian Lay: Original Water Color of
Mallards Flying



Steven Lay: Canvasback Drake



RM Mitchell: 1st edition book with
original signature and bookends



RM Mitchell: Endowment Swan 2001
marked 15 of 25



RM Mitchell: Shingle Placque

33RD ANNUAL DECOY FESTIVAL AUCTION LIST



Frank Muller: Mallard, canvas pair



Frank Muller: Swan, canvas



Lenny Palictina: Mallard, hen



Bill Schaub: Pintail, #15 of 75



Urie: Canada Goose, miniature



Urie: Mallard, miniature hen



Patrick Vincenti: Pintail



Patrick Vincenti: Black Duck, sleeper dated 1996



Barb Wachter: Bufflehead 2001



Barb Wachter: mini Loon 1992



John & Patty Waterfield: Puffin, miniature on setting



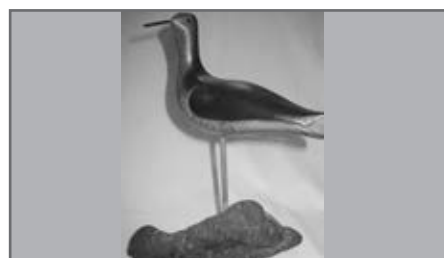
Unknown Carver: Flying Geese, pair of miniatures on setting



Unknown Carver: Flying Goose, miniature on setting



Jim Pierce: Mallards, pair of miniatures



Unknown Carver: Shorebird with Nail Bill Stamped "H"



Samuel Treadway Barnes



IT IS NOT possible to have a discussion regarding the history of Havre de Grace decoys without talking about Samuel Treadway Barnes (1857-1926) who was part of some of the oldest families to settle what became Harford County. Sam Barnes was known for his hand-carved, sturdy, and functional working decoys of all local species.

In 1890 Sam Barnes made some swan decoys that are regarded as the most famous of all of his carvings. One swan in particular, now in the collection of the Shelburne Museum in Vermont, was once regarded as the most exhibited and photographed of any decoy in the world.

In 1924 the Second Annual Exhibition of Wild Fowl Decoys by American Sportsmen was held in New York City. A pair of Samuel T. Barnes canvasbacks won the “Best in Show” award based on the “practical use and maintenance of decoys.”

Those canvasbacks, a program from that show, and the blue ribbon that they were awarded were donated to the Havre de Grace Decoy Museum by Sam’s granddaughter, Dorothy Jaenicke. Noted author and historian C. John Sullivan says, “The substance of all of Barnes’s decoys is best summarized by, practical use. The practicality and strength of these decoys are proven in the number of examples that have survived.”

Sam Barnes’s great-grandchildren, siblings Glenn and Allan “Bud” Gillis and Barbara Gillis Jacobs along with Glenn’s son Mike have loaned the Museum a number of excellent examples

of carvings by Sam and his son Herbert Barnes’s that are now on display in the Carver’s Gallery.

Interestingly, Mike Gillis, Sam’s great-great-grandson met a lovely woman in college and soon discovered a decoy connection. Nichole Bryant Gillis, now Mike’s wife, is the daughter of Vernon Bryant, a Cecil County waterman, carver, and head of the Upper Bay Museum in North East, Maryland.

Vernon introduced Glenn and Mike to a forgotten heritage—hunting on the Flats. Glenn says, “One of the best days in my life was the day that my son and I hunted in water that our family likely hunted, over our own spread of decoys that included a Samuel T. Barnes canvasback.” Underscoring Sullivan’s point regarding practical use and strength—a Barnes canvasback was back in the water a century later doing what it was made to do.

In this issue, we also honored Bob Jobes. We noted that the present rhymes with the past and that the history of folk art and decoy carving is pervaded with a special harmony. Even in this short narrative, the rhythm and harmony are unmistakable. Glenn said, “The Gillis family wanted to make sure that Sam and Herbert Barnes are remembered for their part in preserving this legacy.” We remember, and we are grateful to the Gillis family and all others who cherish our important history. Don’t miss these remarkable decoys.

Thanks to C. John Sullivan, Jr. ■

Sam Barnes was...

A house carpenter, a waterman, a decoy carver, and a Duck Policeman.

Married to Sadie K. Gilbert.

Grandson of Amos Barnes (1792-1865), a tailor, and his wife Ann Catherine Mitchell.

Son of William Ford Barnes (1816-1886), also a house carpenter, "duck shooter", and Duck Policeman, and his wife Sarah Eliz. Hollis.

A contemporary of Ben Dye and the Hollys.

Mentor to the masters Bob McGaw, R. Madison Mitchell, Paul Gibson, and others.

Father of Herbert Barnes (1888-1965), house builder, boat builder, and decoy carver.



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Honorary Chairman, Capt.
Bob Jobes**



← 2ND PRIZE

**Wood Ducks (pair) by Dave
Walker**



← 3RD PRIZE

**Mallard Hen by
Patrick Vincenti**



← 4TH PRIZE

**Canvasback Drake
by John Clark**

5TH PRIZE →
**Valerie Lloyd print
of "Decoys by Jim
Pierce" signed by
Valerie and Jim**



Winners drawn at 3:30 pm. Sunday, May 4th, 2014, during the
33rd Annual Havre de Grace Decoy & Wildlife Art Festival at the Havre de Grace Middle School.

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TICKETS ARE AVAILABLE AT THE MUSEUM AND HAVE BEEN MAILED TO MEMBERS.

For more information, please call the Museum at 410-939-3739

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JIM HACKETT

ALAN HAID & FAMILY

RONALD & GWYNETH HANN

JOE & BETTY HARDIN

CAROLYN HARGIS

TED & ROBYN HOFFERBERT

RON HOFFMANN

JEREMY W HOUSER & FAMILY

DANIEL P IBELE

EDWARD R KEENE

JACK KEMP

SCOTT H KRIEGER

GLENN LANG

NELLIE A LISANTI

ARTHUR & KATHERINE LONG

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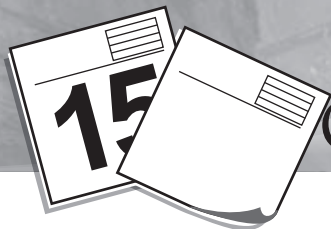
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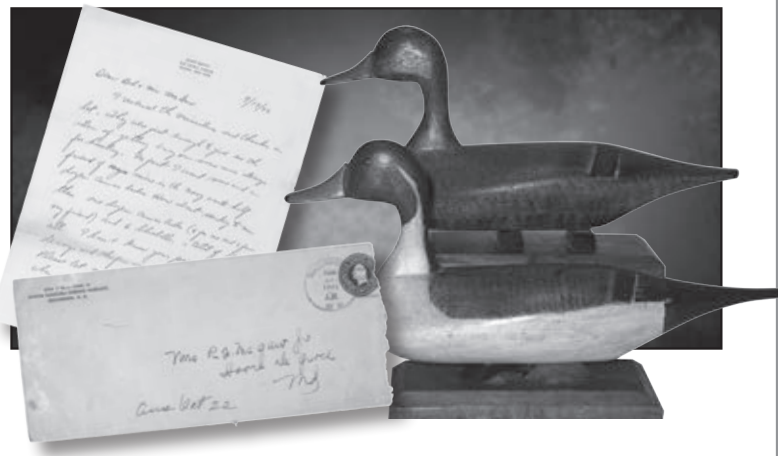
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CALENDAR OF EVENTS

CURRENT EXHIBITS

- ▶ THE GILLIS FAMILY'S COLLECTION OF GUNNING AND MINIATURE DECOYS BY SAMUEL TREADWAY BARNES AND HIS SON HERBERT BARNES
- ▶ THE NEW JIM PIERCE DISPLAY
- ▶ THE EXTRAORDINARY PAIR OF "DADDY" HOLLY CANVASBACKS, A GIFT FROM THE MICHAEL FAMILY.
- ▶ "TOOLS OF THE MARKET GUNNER" EXHIBIT FEATURING A NUMBER OF PUNT AND BATTERY GUNS
- ▶ THE "GUNNING THE FLATS" EXHIBIT
- ▶ THE "WHAT IS A DECOY?" EXHIBIT
- ▶ POTOMAC DECOY COLLECTOR'S ASSOCIATION TEAL EXHIBIT
- ▶ AN EXHIBIT OF FACTORY DECOYS, A GIFT FROM DR. MORT KRAMER
- ▶ "POP" SAMPSON'S HOMEMADE DUPLICATING LATHE FOR MAKING MINIATURE DECOY BODIES
- ▶ "LETTERS TO BOB MCGAW," A GIFT FROM JOEL B. PUSEY



- ▶ A BEAUTIFUL DECORATIVE EASTERN BLUE BIRD CARVED BY MASTER CARVER BARB WACHTER
- ▶ A BEAUTIFUL DECORATIVE CANVASBACK FAMILY MADE BY MASTER CARVER J. NOBLE MENTZER
- ▶ A LIFELIKE ROCKFISH (STRIPED BASS) CARVED BY MASTER CARVER LEE TATE, SR.

Tour Reservations

Talk to your children's or grandchildren's teachers and scout leaders about educational programs and tours of the Decoy Museum. Harford County school system classes are free, and we will also welcome your home schooled children! Tours can be tailored to the curriculum and different age/grade levels. Book your tours early by emailing Margaret Jones at information@decoymuseum.com or by calling (410)-939-3739.

AROUND TOWN

HAVRE DE GRACE RECREATION COMMITTEE'S EASTER EGG HUNT AT TYDINGS PARK. April 19th. Noon.

BUNNY RUN 5K. April 19th. Race start 8:00am.

ANNUAL RIVER SWEEP ALONG LOWER SUSQUEHANNA HERITAGE GREENWAY. April 26th. 8:30am-1:00pm.

CITY-WIDE YARD SALE. April 26th. 8:00am - 4:00pm.

WOMEN'S 5K BY THE BAY. April 27th. 8:00am.

HAVRE DE GRACE DECOY & WILDLIFE ART FESTIVAL. May 2nd, 3rd, and 4th. See page 45 for details.

WAR OF 1812 COMMEMORATION AT THE LOCKHOUSE. May 3rd. 10:00am-5:00pm.

NORTH PARK TRAIL WALK. May 17th. 10:00am-5:00pm.

RACING TO FEED THE HUNGRY. May 17th. Race start 8:00am.

AMERICAN CANCER SOCIETY: RELAY FOR LIFE OF HAVRE DE GRACE. June 6th and 7th. 6:00pm-6:00am.

UPPER CHESAPEAKE HOSPICE REGATTA. June 7th. 5:00pm-10:00pm.

4TH ANNUAL CAR & TRUCK SHOW AT AMERICAN LEGION POST 47, 501 Saint John St. June 21st.

HAVRE DE GRACE INDEPENDENCE CELEBRATION CARNIVAL. July 1st-5th.

PIRATE FEST WEEKEND. July 11th and 12th.

4TH ANNUAL CAR & TRUCK SHOW AT AMERICAN LEGION POST 47, 501 Saint John St. July 12th. 9:00am-3:00pm.

While you are out and about in town, come visit the Decoy Museum!

FOR MORE INFORMATION VISIT

www.hdgtourism.com



The Ward Foundation Education Series

Call the Ward Foundation for a complete listing of seminars, classes and workshops at 410-742-4988 ext 110 or visit their website at www.wardmuseum.org.



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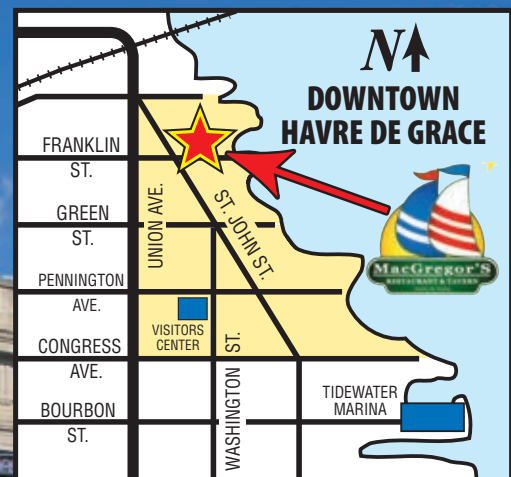
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