Havre de Grace Decoy & Wildlife Art Festival

Spring 2003 Vol. 12, No. 2

HAVRE DE GRACE DECOY MUSEUM

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Havre de Grace Decoy Museum



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

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ON THE COVER

"Quiet Waters" by Ned Mayne.



FROM THE DIRECTOR



Dear Members and Friends,

The breath of Spring is upon us and things are already looking better. The 10th Annual R. Madison Mitchell Endowment Dinner was a resounding success. The endowment board of directors, 200 (or so) guests and small museum staff had a rousing time through the wonderful meal, decoy lottery, live auction and silent auction. The museum was given the gift of two decoys for our collection. The first was a Bob McGaw Canvasback Drake and the second was a R. Madison Mitchell Black Duck. The Directors of the R. Madison Mitchell Endowment are to be commended for their hard work and superb management of the endowment.

While the museum staff is flying ahead with big plans for this year's Festival, Clay Shoot and Duck Fair, the museum's board is busy working on new fund raising ideas that sound both creative and fun for all. I've been busy in my own right working with Delegate James's office trying to resolve our 1998-2001 building debt while working closely with the staff of The Chesapeake Bay Gateways organization to apply for funds to "finally" update and complete the "What is a Decoy Gallery".

This is a tough time for everyone and most particularly those of us dedicated to the humanities. But, when I am witness to the good nature and positive out look of people like those of you who supported this year's Endowment Dinner and those of you who work so hard to support the museum in the many fine ways that you do, I try to collect that positive energy and channel it towards the future of our museum. I want to thank each of you for your continued support and impress upon you, how helpful it is to experience your continued positive encouragement in everything we do. Thank-you, everyone!

Sincerely,

Dana d Perrea

Debra L. Pence

Executive Director and Editor



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

From the President



Dear Member.

There is great anticipation for the festival this year. We are always looking for new programs and exhibits to enhance our Decoy Festival. Because of the strong history of decoy carving on the upper Chesapeake Bay, we continue to place emphasis on old working decoys. With the help of Jim Trimble and Joe Engers and a group of volunteers, we are pleased to be hosting the First Annual Old Decoy Contest. The entries will represent some of the best known carvers from Maryland, Virginia and New Jersey areas. While the contest will create a wonderful display for the Festival, we anticipate at least some of the winners coming to the museum for a summer exhibit as well!

The Board staff and volunteers continue to work on all of the museums special events for this year and next. Please remember to check our calendar for upcoming events and new programs. Your participation and support are essential for their success.

Through these difficult times we want to be sure to remember all of the service men and women and their families in our thoughts and prayer.

Sincerely,

Patrick Vincenti Board President

Tax deductible contributions can be made to the Havre de Grace Decoy Museum. The museum was incorporated in 1981 as a non-profit organization which exists to document and interpret waterfowl decoys as this art form applies to the social and economic life of the upper Chesapeake Bay region.

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1993	William "Bill" Schauber and Allan Schauber	
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1995	J. Evans McKinney deceased	Potet F. W. Gaw Je.
1996	Harry V. Shourds II	
1997	Ronald Rue	
1998	Lem and Steve Ward deceased	
1999	Oliver Lawson	
2000	John "Daddy" Holly, James Holly, William"Bill", and John Holly Jr. deceased	
2001	Charles Nelson Barnard deceased	Charles nelson Barns
2002	Patrick Vincenti	

Ned Mayne

2003

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Spring Canvasback 2003

9

PROGRAMS

Dates - May 2 - 3 - 4, 2003

Locations

Havre de Grace Decoy Museum, Giles Street (DM) Havre de Grace Middle School, Lewis Lane (MS) Havre de Grace High School, Congress Avenue (HS)

2003 Honorary Chairman - Ned Mayne

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

Friday, May 2 Event Schedule

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

Saturday, May 3 Event Schedule

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

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

American Legion Post #47 501 St. John Street, Havre de Grace

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

HS Auxiliary Gym

Decorative L/S Floating Division
Decorative L/S Non-Floating Division
Decorative Miniature Division
River Gunning Division - MUS 11:00 a.m.
Sponsored by County Banking & Trust

10:00 a.m. 4:00p.m. Antique Weapon Demonstrations

Friends of Jerusalem Mills will be conducting antique weapon demonstrations at the Decoy Museum.

12:00 & 3:00 p.m. Silent Auctions

HS Lobby

12:30 to 2:30p.m. Paint a miniature Mallard

DM Grounds

This 2 hour workshop will be led by noted Havre de Grace carver Noble Mentzer. Come and paint a miniature Mallard drake. Adults and children are welcome. Cost is \$5.00 per person. *Limited to 10 people.

1:00, 2:00 & 3:00 p.m. Retriever Demonstrations

DM Grounds

Oakdale Retrievers with Vicky Trainor & friends

1:00 p.m. Live Auction Preview

HS Auditorium

1:00 p.m. Old Decoy Contest

MS Stage

4:00 p.m. Live Auction Bidder Registration -

HS Auditorium

5:30 p.m. Live Decoy Auction

HS Auditorium

Jay Edwards auctioneer- Sponsored by Hostetter Agency, Inc.

Sunday, May 4 Event Schedule

10:00 a.m. - 4:00 p.m. Show

10:30 a.m. Carving Competition Judging

HS Auxiliary Gym

Youth Gunning Division -Sponsored by

Foredom Electric Co.

Decorative Slick Division

Decorative L/S Fish Division

Gunning Decoy Division

10:30 a.m. to 3:00 p.m. Antique Weapon Demonstrations

Friends of Jerusalem Mills will be conducting antique weapon demonstrations at the Decoy Museum.

11:00 a.m. Gunning Rig Division

DM Grounds

12:00 p.m. Cocktail Division

HS Auxiliary Gym

Carving Competitions sponsored by County

Banking & Trust

12:00 & 3:00 p.m. - Silent Auctions

HS Lobby

1:00 & 2:00 p.m. - Retriever Demonstrations

DM Grounds

Oakdale Retrievers with Vicky Trainor & friends

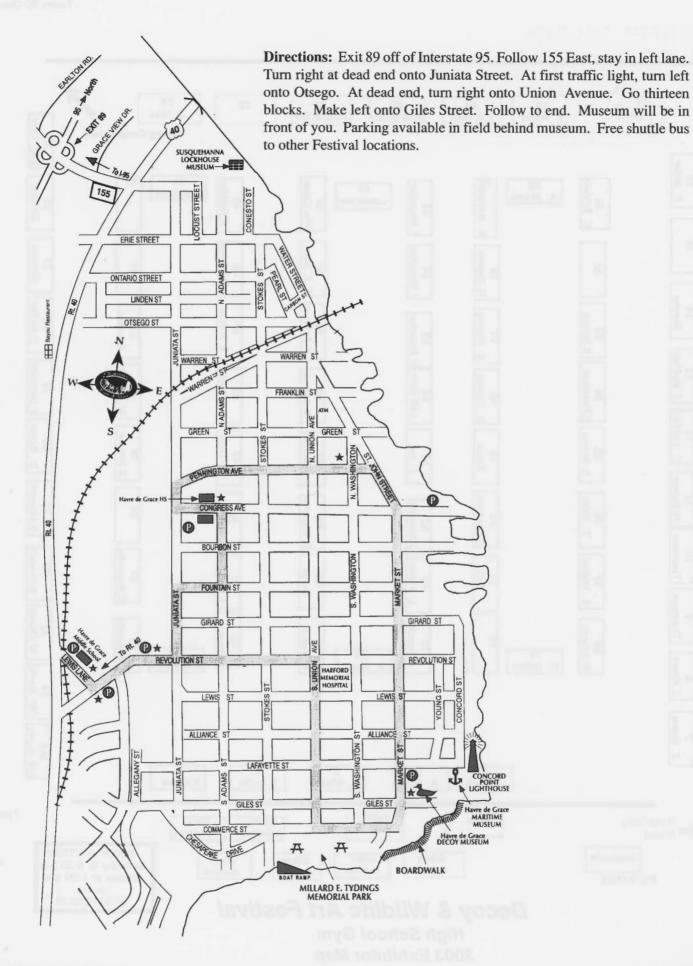
Story Time - A short children's story will be read after each retriever demonstration. Come and join us.

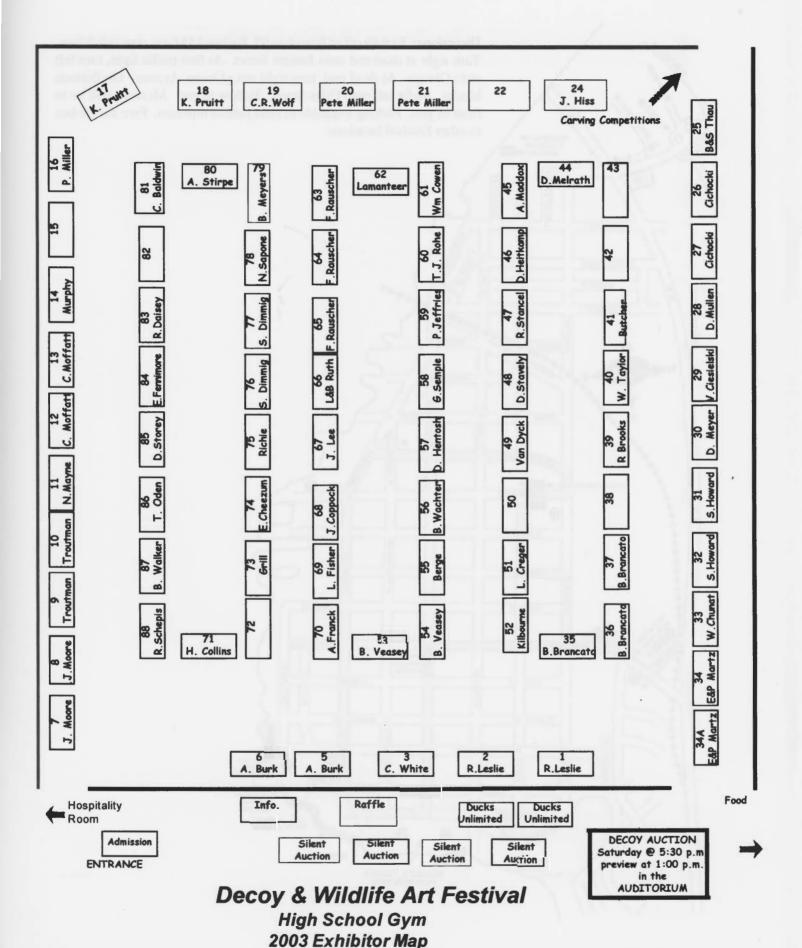
1:00 to 3:00 p.m. Children's Crafts at the Decoy Museum

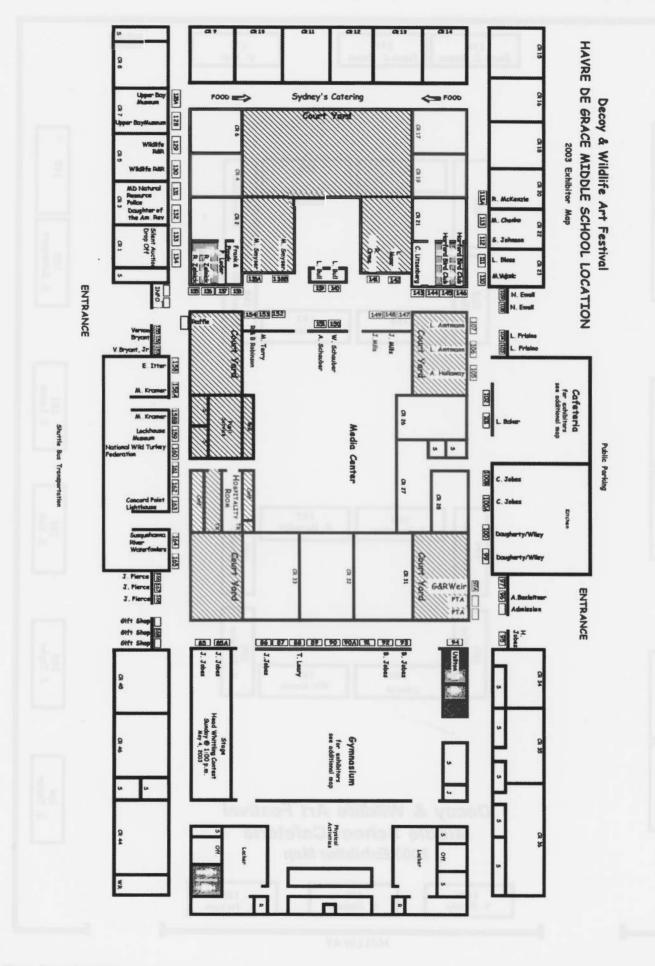
3:45 p.m. Festival Raffle Drawing

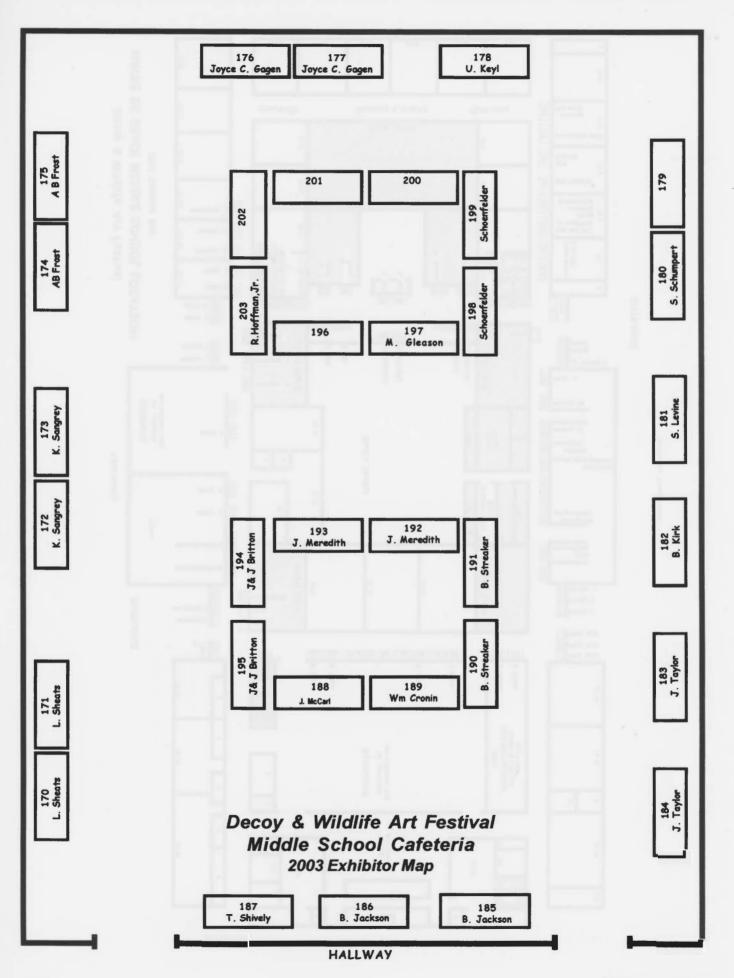
MS Lobby

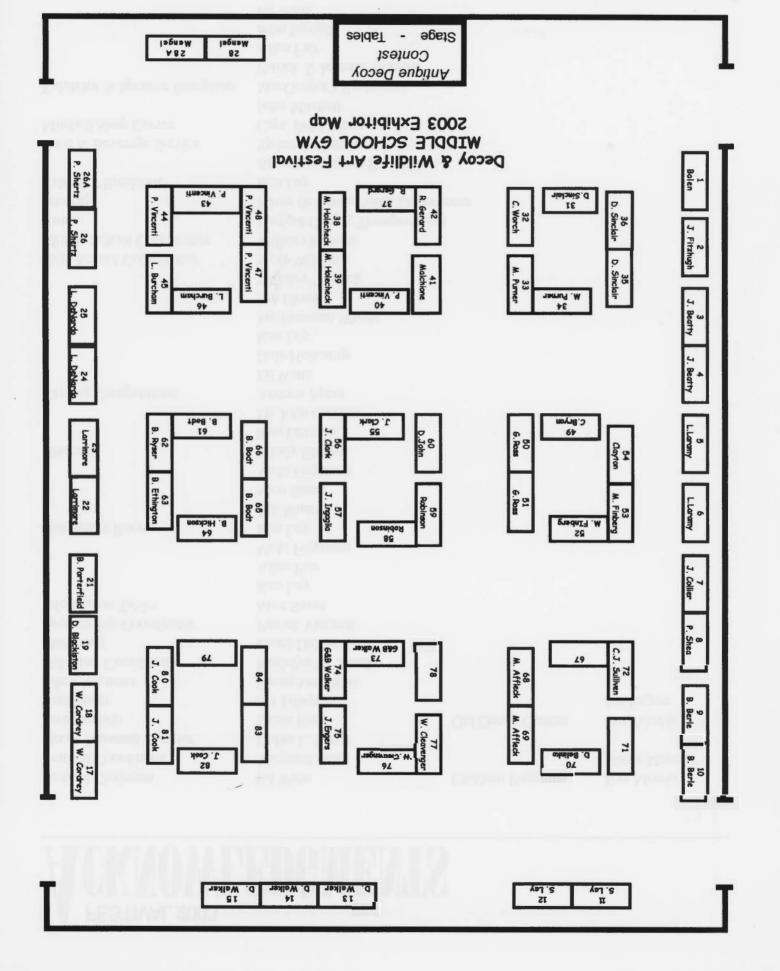
4:00 p.m. Festival Closes











ACKNOWLEDGMENTS

Festival Chairman Festival Coordinator

Decoy Museum Director

Live Auction
Auctioneer
Silent Auctions
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HS 35, 36, 37

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HS 39

Rich Brooks 298 Ash Ave Langhorne, PA 19047 rich@darkwaterdecoys.com 215-757-8492

HS 5, 6

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HS 41

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HS 57

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HS 45

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HS 14

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HS 63, 64, 65

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HS 9,10

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HS 53,54

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HS 56

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HS 87

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HS3

Chris White 70 Waterwheel Drive Port Deposit, MD 21904 cwstudio@magnus.net 410-939-4779

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MS 106.107

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MS 3, 4

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MS 55.56

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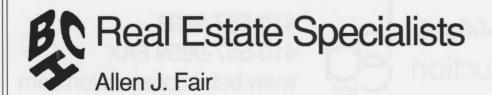
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Raymond Hoffman Jr. 15 Main St. Bridgeport, NJ 08014 856-467-6658

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MS 85, 85A, 86

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Sol Levine 110 Skylark Way Raleigh, NC 27615 naturpix@mindspring.com 919-676-3740

MS 143

Corrine Litzenberg 60 Oldfield Acres Drive Elkton, MD 21921 flocktales@yahoo.com 410-392-3825

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Winter Canvasback 2003

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Nelson & Wanda Mengel 714 Plater Street Aberdeen, MD 21001 410-272-4908

MS 192, 193

John Meredith 11975 Still Pond Road Worton, MD 21678 410-348-2291

MS 148, 149

Jack Mills 4001 Windward Key Ct Chesapeake Beach, MD 20732 jackmills@earthlink.net 301-855-0975

MS 160

National Wild Turkey Federation c/o Joe Squires 1599 Nobles Mill Ct Darlington, MD 21034 410-734-4432

MS 142

Lyn Moser Studio 18 Cleaver School Rd Boyertown, PA 19512 443-786-0206

MS 141

Russ Orme Middle Earth Studio 713 East Goldsborough Street Apt. C Easton, MD 21601 410-310-8180

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William L. Porterfield 3650 Bull Rd York, PA 17404 717-292-9681

MS 166, 167, 168

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Pierce Decoys
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Havre de Grace, MD 21078
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MS 58, 59

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MS 154

Ranae & Barry Robinson Robinson Photography 1005 Deer Creek Church Rd Forest Hill, MD 21050 barryranae@aol.com 410-838-3130

MS 50, 51

Gary Ross 3262 Rosemary Lane P.O. Box 85 West Friendship, MD 21794 daiseyduck@mindspring.com 410-953-1177

MS 62

Beverly K. Ryser 140 Rumson Place Little Silver, NJ 07739 philandbev.ryser@verizon.net 732-741-4033

MS 172, 173

Ken Sangrey 58 Hart Street Manheim, PA 17545 717-665-4411

MS 151

Allan Schauber 106 Elm St. Chestertown, MD 21620 crframing@hotmail.com 410-778-5099

MS 150

William Schauber 708 Truslow Road Chestertown, MD 21620 duckbill@dmv.com 410-778-6991

MS 198, 199

Mark Schoenfelder 6418 Whistling Word Way Mt. Airy, MD 21771 oldebaytrader@earthlink.net 301-829-2135

MS 180

Susan Schumpert 10112 Tamarack Dr Vienna, VA 22182 susanschumpert@att.net 703-255-9816

MS8

Patrick Shea 16 Arosa Court Greenlawn, NY 11740 pshea@psiart.com 631-261-4455

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Lloyd Sheats 209 Thomas Landing Road Middletown, DE 19709 smsheats@aol.com 302-378-8554

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Paul & Debbie Shertz 922 Laura Lee Circle Bear, DE 19701 paulshertz@aol.com 302-834-8427

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Mark Terry 10837 N. Main Street Archdale, NC 27263 ducksnglas@aol.com 336-431-2114

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Chuck Usilton 1119 Dr. Jack Road Conowingo, MD 21918 410-378-3528

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Brian Walker Chesterfield Craft Shop 18 Old York Rd Trenton, NJ 08620 609-298-2015

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Dave Walker 221 N. Lapidum Road Havre de Grace, MD 21078 410-939-4310

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Ronald Zelnick 1251 S. Highland Street Mt. Dora, FL 32757 407-353-7484



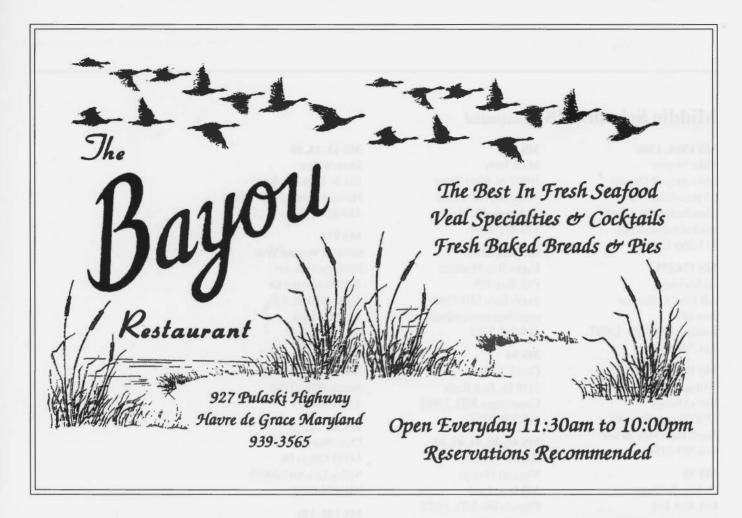
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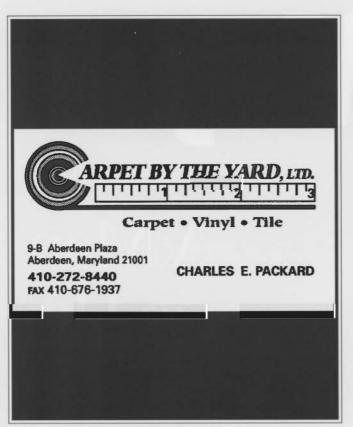
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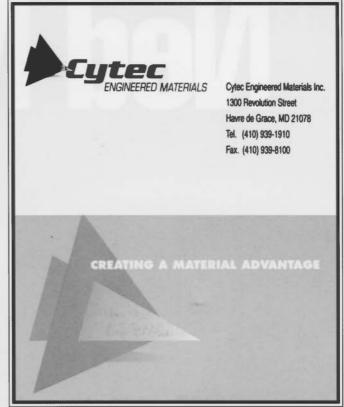
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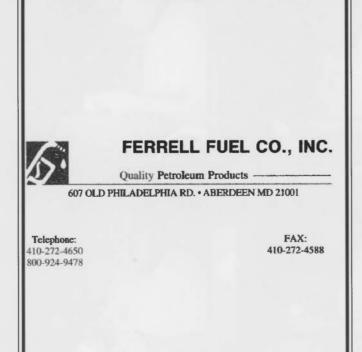
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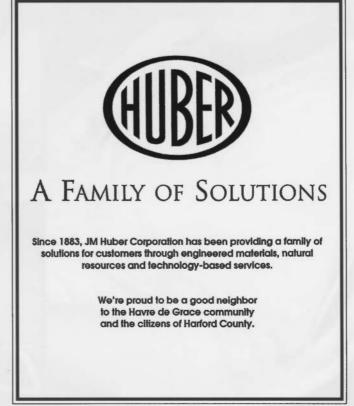
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Ned Mayne

Natural Artist

A Man in His Environment

by dipence









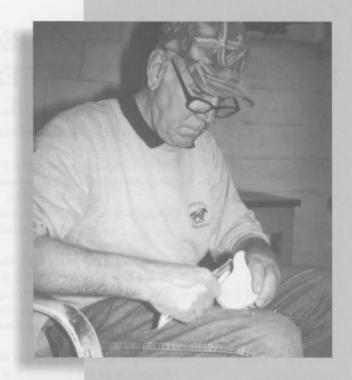
ed Mayne's innate artistic abilities, bring to life everything he carves, paints and creates. His representation of birds, animals and the natural environment is characterized by his attention to minute detail and his ability to create the patterns he sees with his hands and brushes. Ned blends the science of anatomy and the natural beauty of distinct color and patterns together in his work.

While talking to Mel Stout of Wilmington, DE, a good friend of Ned and writer of Ned Mayne's personal life story, reprinted in this magazine, I begin to hear words and descriptions that set Ned's artistic style apart from others. Mel starts with the definitions of the words "caricature" and "musculature". Keeping these words in mind, he reminds us to remember the rich experience of Ned Mayne's outdoor life and his total love of the natural environment. Entwined with his artistic ability is Ned's practical experience with hunting wildfowl and practicing taxidermy.

Ned's work is recognized by his ability to identify individual characteristics of the different species of wildfowl, bringing a subtle quality of "caricature" to the animals and birds he carves and paints, by creating a slight exaggeration of some prominent feature of the animal. Ned's re-creation is further enhanced by his detailed study of the animal's musculature. With years of taxidermy experience, Ned is able to transfer his first hand knowledge of the bird's or animal's body beneath feathers and skin into an identifiable characteristic of his artistic style. These are two of Ned's "signatures", witnessed in both his flat work and hand carved decoys.

Mel contends that Ned is his own worst critic. Spending time studying both the art of others and continually incorporating subtle changes in his own "style" keeps Ned's work fresh and always interesting. Both Mel Stout and Jeannie Vincenti of Vincenti Decoy's in Havre de Grace, express tremendous respect for Ned's painting ability. There are few carvers that possess the skill and consistency with the "tiny detail brush" that Ned commands.

Jeannie further expresses the insight of Ned's use of house paints for his decoy work as an old tradition, nearly abandoned by other carvers. Some of our readers will not be aware of Ned's skill on canvas. He has created several notable paintings (including our cover piece) and the first "Delaware State Duck Stamp". Compared to the notable Severn Hall for his very distinct style, I feel we will all be rewarded with the opportunity to view Ned's work on display at this year's Havre de Grace Decoy and Wildlife Art Festival. A longtime friend, teacher and benefactor to the museum the Havre de Grace Decoy Museum is proud to have Ned Mayne as this year's Honorary Festival Chairman.





HAVRE DE GRACE DECOY MUSEUM 22nd ANNUAL DECOY FESTIVAL AUCTION

Saturday, May 3, 2003 Havre de Grace High School Auditorium

Preview begins at 1:00 PM.

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

Auction at 5:30 PM.

All Sales Transactions will begin at close of auction.

Auctioneer: Jay Edwards

Terms of Sale: Cash, Personal Check, Visa and MasterCard.
A 10% Seller's Premium will be applied to all consigned items.
A 10% Buyer's Premium and 5% sales tax will be applied to all items auctioned.
(Consignors will be charged 20% of the auction price for all buy backs.)
All proceeds from this event go to benefit the Havre de Grace Decoy Museum.

Following is the Auction List as of March 26, 2003. An updated list will be available at the Festival.

Lot	Price Realized	Item
1.		Bufflehead Pair by Joe Revello, Essington, PA, signed.
2.		Green-winged Teal drake by Norman H. Williams, signed.
3.		Green-winged Teal pair by G. Williams, signed and dated 1990.
4.		Bufflehead drake, maker unknown, "W.M" marked on underside.
5.		Green-winged Teal hen by Jack Franco, Assonet, MA, signed and dated 1976.
6.		Blue-winged Teal pair by James F. McInteer III, signed and dated 1995.
7.		Green-winged Teal pair by James F. McInteer III, signed and dated 1989.
8.		Green-winged Teal pair by Phil Hudson, Elkton, MD, signed and dated.
9.		Green-winged Teal pair by Joe Revello, signed.
10.		Blue-winged Teal pair by Giannetto, branded.
11.		Goldeneye drake by William L. Porterfield, Holtwood, PA, "WLP" carved on underside, signed and dated 1984.
12.		Pintail drake by William L. Porterfield, Holtwood, PA, signed and dated 1984.
13.		Brant by David Blackiston, Chestertown, MD, signed and dated 1990.
14.		Canvasback pair by David Blackiston, Chestertown, MD, signed and dated 1989.
15.		Black Duck pair by David Blackiston, Chestertown, MD, signed.
16.	1	Lesser Scaup pair by David Blackiston, Chestertown, MD, signed.
17.		Redhead pair by David Blackiston, Chestertown, MD, signed and dated 1988.

18.	1/2 Size Common Loon, by Karl W. Yankey, signed and dated 1983.
19.	Miniature Canvasback pair (1990) and miniature Mallard drake (1991), by Clarence Bauer, Cocoa, FL., signed and dated.
20.	Redhead drake by Patrick Vincenti, signed and dated 1992.
21.	Goldeneye drake by Patrick Vincenti, signed and dated 1992.
22.	Canada Goose by Capt. Harry Jobes, Aberdeen, MD, signed and dated 1979.
23.	Redhead pair by Charles Bryan, Middle River, MD, signed and dated 1992.
24.	Cinnamon Teal pair (hen sleeper) by Charles Bryan, Middle River, MD, signed and dated 1996.
25.	Bluebill drake by Charles Bryan, Middle River, MD, signed and dated 1970.
26.	Coot by R. Madison Mitchell, Havre de Grace, MD, signed and dated 1962.
27.	Blue-winged Teal pair by Paul Gibson, Havre de Grace, MD, with "F" brands, signed and dated Maker & Painter 1980.
28.	Four unfinished duck decoy heads by Delbert "Cigar" Daisey (Black Duck, signed), Robert Litzenberg (Teal, signed and dated 1990), Capt. Harry Jobes (Redhead, signed and dated 1990) and James Frey (signed and dated 1992).
29	Brant by Bill Porterfield, Holtwood, PA, signed.
30.	Mallard pair (decorative, flat bottom) by Patrick Vincenti, signed and dated 1993.
31.	Canvasback pair (sleepers, decorative, flat bottom), by Patrick Vincenti, signed and dated 1992.
32.	Cinnamon Teal pair by Bill Schauber, Chestertown, MD, signed and dated 1993.
33.	1/2 Size Redhead drake (sleeper) by Allan Schauber, for R. Madison Mitchell Endowment Fund 1999, signed.
34 35	Wood Duck drake by Bill Schauber, for R. Madison Mitchell Endowment Fund 1999, signed. Rare Brant (hollow, flat bottom) by Bill Schauber, Chestertown, MD, signed and dated 1993.
36	Framed photograph of Redhead Drake by Zygmunt C. Gromadzki.
37.	Framed 1977 Federal Duck Stamp print by Martin Murk, #2604 of 5800, signed.
38.	First of State of Pennsylvania Duck Stamp, Wood Ducks by Ned Smith, 1983, signed and framed.
39.	Original pen and ink, Western Grebe by Don Bashore, 1983, signed and framed.
40.	Canada Goose by Capt. Harry Jobes, Aberdeen, MD, signed and dated 1971.
41.	Canvasback drake by Jim Currier, with old repaint, good condition.
42.	Redhead drake by Jim Currier, original paint.
43.	R. Madison Mitchell Decoy print by Paul W. Shertz, signed by R. Madison Mitchell and Paul W. Shertz, #505 of 750, 1977.
44.	Mallard hen by Art Boxleitner, branded.
45.	Chesapeake Bay Oldsquaw hen, maker unknown, circa 1940s.
46.	Canvasback drake by William Heverin.
47.	Old Susquehanna River Teal, branded "FRITCH".

Winter Canvasback 2003 31

48.	Canvasback drake by Lum Fletcher, Havre de Grace, MD, with old working repaint, from the Rig of Alonzo Decker.
49.	Cork Canvasback drake by Sam Barnes, Havre de Grace, MD, with old working repaint, from the Rig of Alonzo Decker.
50.	Canvasback drake by Norris Pratt, Kemblesville, PA, circa 1950's, with old working repaint.
51.	Canvasback drake by Paul Gibson, Havre de Grace, MD original paint, circa 1950's, excellent conditon.
52.	Bluebill pair by Evans McKinney, Elkton, MD, Circa 1950, repaint by Capt. Jess Urie.
53.	Canvasback drake by R. Madison Mitchell, Havre de Grace, MD, original paint, signed and dated 1969, good condition.
54.	Canvasback hen by R. Madison Mitchell, Havre de Grace, MD, original paint, circa 1960s, fair condition.
55.	Bluebill drake by Bob Litzenberg, Elkton, MD, original paint, circa 1950s, excellent condition.
56.	Bluebill hen by Bob McGaw, Havre de Grace, MD, circa 1930s, repaint by Severn Hall.
57.	Canvasback drake by Holly Family, Havre de Grace, MD, circa 1920s, with old working repaint, from the Rig of Bennett Keen, branded "J L Breese".
58.	Canvasback Drake by R. Madison Mitchell, Havre de Grace, MD, original paint, circa 1970, good condition.
59.	Canvasback drake by Henry Lockard, Elk Neck, MD, circa 1930s, repaint by Bob McGaw.
60.	Pair Redheads by Howard "Duck" Foreaker, North East, MD, mint condition, original paint, signed and dated 1994.
61.	Canvasback drake by Paul Gibson, Havre de Grace, MD.
62.	Old working decoy, maker unknown.
63.	Early Canvasback drake by Paul Gibson, Havre de Grace, MD, 1948.
64.	Early Canvasback hen by Paul Gibson, Havre de Grace, MD, branded.
65.	Long-billed Curlew (hollow, on stand) by Boulter, marked "Boulter "93".
66.	Curlew, maker unknown, possibly from Virginia.
67.	Black duck by Allan Schauber, Still Pond, MD, original paint, signed and dated 1988.
68.	Canvasback drake sleeper by Capt. Harry Jobes, Aberdeen, MD, original paint, signed and dated 1977.
69.	Black duck by R. Madison Mitchell, Havre de Grace, MD, original paint, 1948.
70.	Jar genuine R. Madison Mitchell duck dust, signed by R. Madison Mitchell, photograph on label.
71.	Canvasback drake by Paul Gibson, Havre de Grace, MD.
72.	Green-winged Teal hen by R. Madison Mitchell, Havre de Grace, MD, signed and dated 1960.
73.	Pintail hen by R. Madison Mitchell, Havre de Grace, MD.
74.	Canada Goose by R. Madison Mitchell, Havre de Grace, MD.
75.	Canvasback drake sleeper, by Capt. Harry Jobes, Aberdeen, MD, signed and dated 1985.
76.	Pair Canvasbacks by J. H. Breslin and R. P. Sutters, Susquehanna River, signed and dated 1957.

77.	Pair Canvasbacks by J. H. Breslin and R. P. Sutters, Susquehanna River, signed and dated 1957.
78.	Canvasback drake high-head, maker unknown, metal tag on underside "Bill Eckert, Peach Bottom".
79.	Canvasback drake, maker unknown, metal tag on underside "Bill Eckert, Peach Bottom".
80.	Print "Decoy Makers of the Susquehanna Flats" by Paul W. Shertz, signed by R. Madison Mitchell, Capt. Harry Jobes, Paul W. Shertz, J. Evans McKinney, #875 of 1200. Frame made of wood from the life-saving station at Corolla, N. C.
81.	Ward Brothers Print, signed "L. T. Ward Bros. Lem - Steve, Crisfield, MD 5/19/79".
82.	R. Madison Mitchell decoy print by Paul W. Shertz, signed by R. Madison Mitchell and Paul W. Shertz, #95 of 750, 1977.
83.	Canada Goose (canvas covered wire frame) by Frank N. Muller, signed and dated 2003, branded "FNM".
84.	Swan (canvas covered wire frame) by Frank N. Muller, signed and dated 2003, branded "FNM".
85.	Early Canvasback drake by Sam Barnes, Havre de Grace, MD, branded "GLM" (Glen L. Martin), repaint by Cameron McIntyre.
86.	Canvasback drake by August Hienfield, Rock Hall, MD, with old working repaint, possibly by R. Madison Mitchell.
87.	Canvasback drake found on the Eastern Shore, maker unknown, with old working repaint, branded "LHC".
88.	Cork Canvasback drake by Sam Barnes, Havre de Grace, MD, from the Rig of Alonzo Decker, Money Point Farm, Earleville, MD.
89.	Canvasback drake by Allen Purner, original paint, good condition.
90.	Canvasback drake circa 1910, with old working repaint, possibly J. Graham.
91.	Black duck by M. E. Affleck, Jarrettsville, MD, signed and dated 1985.
92.	Rare Goldeneye hen by Charles Bryan, Middle River, MD, signed and dated 2001.
93.	Black Duck, by MAson Decoy Company, Detroit, MI, Circa 1910.
94.	Mallard drake by Bob Berry, Delaware River style, signed and dated 1984.
95.	Canvasback hen by Bob McGraw, circa 1940.
96.	Mallard drake trophy by R. Madison Mitchell, Havre de Grace, MD, 1st Place, Lions Club Regatta 1969.
97.	Ring-neck pair by Charlie Joiner, Chestertown, MD, signed and dated 1997.
98.	Oldsquaw pair by Joe Cook, Havre de Grace, MD, signed.
99.	Cinnamon Teal pair by Bob Litzenberg, Elkton, MD, signed and dated 1990.
100.	Wood Duck drake by Bill Schauber, Chestertown, MD, or R. Madison Mitchell Endowment Fund 1999, signed.
101.	¹ / ₂ Size Redhead drake (sleeper) by Allan Schauber, for R. Madison Mitchell Endowment Fund 1999, signed.
102.	Minature Canvasback pair by Capt. Bill Collins, for R. Madison Mitchell Endowment Fund 1998, signed and dated.

The Havre de Grace Decoy Museum believes that all information is accurate.

All items are sold as is.

The Evens McKinny Old Decoy Contest

The 1st Annual Old Decoy Contest to be held in conjunction with the 2003 Havre de Grace Decoy & Wildlife Art Festival will be held Saturday, May 3rd at the Middle School Gym. Entries will be accepted at the stage area from 10:30 a.m. until 1:00 p.m. judging. 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 the 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. 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.

*Best Upper Bay Hi-head

*Best Jim Holly Decoy

*Best Eastern Shore Bluebill

*Best Wood Wing Duck

*Best Upper Bay Matched Pair

*Best Chincoteague Merganser

*Best New Jersey Brant

*Best Back Bay VA/NC Diving Duck

*Best Unknown

*Best Upper Bay Canvasback – with old known market gunner, gunning yacht, or gun club brand

There will be no restrictions as to those who can participate. Any questions, please contact contest chairman Jim Trimble @ 703-768-7264 or potomacduck@cox.net



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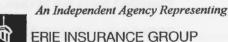
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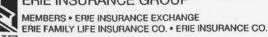
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Ned Mayne

Renaissance Man Keeps on Keeping On

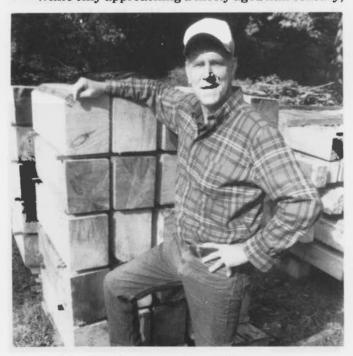
By Mel Stout

When one is asked to write an article about a man who has made significant contributions to the field of decoys and decoy carving it is a mild shock to hear that the subject has an interest in carving a carousel horse. Anyone who knows Ned Mayne of Wilmington, Delaware should not be shocked at anything he wants to do or has done. He is, in great measure, a renaissance man.

Ned is widely known for his decorative working decoys. It is fair to say that he is probably among the top dozen makers and painters of decorative cork working decoys in this country. It is also fair to say that he is a pretty fair painter of waterfowl pictures, judging by his 1980 painting of a pair of black ducks being chosen as the winner of the first Delaware duck stamp print. He has more recently, been widely sought out for the carving knives he makes.

Now he is drawing plans in his mind for making skiffs or gunning boats like the traditional Delaware "Ducker." When asked if anything else is coming forth from his active mind, he replies, "I'll never run out of things to do."

While only approaching a nicely aged half century,



Ned Mayne. Photo by Mel Stout.

it seems that he crammed two lifetimes of activity into that time. It had a very young beginning. At around six years of age he began following along after his father with his trusty Red Ryder BB gun as they pursued rabbits, quail, deer, pheasants, and ducks. His damage to this quarry was very small but the memories are very large. He developed an appreciation for the outdoors and the environment that still steers his ship today.

He graduated from the BB gun to the doublebarreled shotgun that gave him a huge bruise on his face and game upon which to practice his new love of taxidermy. Taxidermy, he says, gave him an education as to what was under the skin and feathers, lending a qualified eye used in the carving and painting he does now.

His entry into the field of decoy carving was very traditional. Like most carvers of working decoys, he needed a rig and couldn't afford to buy one. Thus, upon returning from the army, he decided he needed some goose decoys, got some old black Portuguese cork and roughed out the bodies. His plan was to buy some heads, but it was too late in the season and no one had any for sale, so he chose the only remaining option—make them himself.

By now he was a student at the University of Delaware which had a woodworking shop for university carpenters. He traced a goose head pattern from an existing decoy and drew it on an appropriate thickness of wood. Hoping to look like a university carpenter, he strode boldly into the shop, encountered no objections, and "borrowed" their bandsaw to cut out his first goose heads.

The second head he carved, he remembers, "...was better than the first one." A rather gracious way of saying that the first one was rudimentary. "Each head thereafter," he recalls, "was generally better than its predecessor."

About that time he met Norris Pratt, a noted and respected carver and collector of working decoys. Norris he says, ". . .was the largest single influence on my carving." Norris was a warm and gentle man and Ned remembers other Delaware carvers such as Bob Biddle, Dick Dobbs, and Jay Polite having a friendship with him. Pratt had the distinctive ability to duplicate the head and body of anybody's decoys and repaired many "cripples" to their original state.

Pratt was generous with his time and access to his



Some of Ned Mayne's decoys. Photo by Mel Stout.

decoys to these young carvers, allowing them to study his own birds as well as those of other carvers that he had. When Pratt died in 1976, Ned lost both a confidant and mentor.

Although Ned carves wooden birds, his preference is cork and the cork birds represent about seventy-five percent of his work. He feels that carvers around this area are blessed with the location of Wiley Cork Company on the east side of Wilmington. They are very cooperative with carvers and provide the best quality cork Ned has ever found. The cork is made primarily for expansion joints in highway construction, but is of excellent consistency for him to work with. The cork is very finely grained and is held together with a phenyl resin, making it virtually indestructible. "You can," he says, "bounce it off cement and it will hold up to weather with no paint or preservatives."

Once the cork is bandsawed into a rough shape, he finds two tools—a rasp and a sharp knife—to be the only tools you need to shape the final bird. Although you can finish the cork in many ways, he prefers to sand it with 80 grit sandpaper, followed by 120 grit. The cork dust helps fill the voids and makes it easier to paint. Once it is sanded, a coat of primer is applied and sanded again, this time with 220 grit, giving a smooth painting surface. The wooden heads are attached and the painting begins.

Although he has never had a carving lesson, he learned from "anybody and everybody." "Observation of what others do will eventually shape your own carving technique." One of the many people he spent time with was another well-known carver, Harold Haman, of Port Penn, Delaware. Harold has been a prolific carver of decoys, numbering by his estimation, at "about 100,000." Ned and Harold began doing "helping out" favors for each other and, in time, began working together. Ned remembers he and Harold turn-

ing out sixty cork goose bodies in one day and doubts anyone can realistically expect two men to do more. Ned remembers them getting together because he was making vee board decoys and Harold had a special talent for making the hinges work right. One thing led to another and the pair of them pretty much worked together for about two years, making and selling cork decoys, mostly geese.

He is quite proud of a recently completed project. One customer ordered a set of four drakes (which he gives as gifts) of every duck species, either native or foreign, that is ever seen in America. He has just finished this task and now has his eye set on doing the same thing with geese. He was so intrigued with this assignment that he also included pelicans, penguins, ospreys, loons, and eagles and probably others that he could not quickly draw to mind.

He grew dissatisfied with the quality of carving knives he was using, and in typical Mayne fashion, decided to make his own. He watched a friend, Milo Clark, turn out a knife and decided he could do the same thing. He does not particularly care for making blades from old straight razors because the quality among manufacturers was not consistent. Some, he said, were outstanding but others varied greatly in quality. Since the straight razors were hollow ground you could not use all the blade so he chose to use power hacksaw blades put out by the Milwaukee Tool Company. The knives, like his birds, are marketed solely by word of mouth and are sold to customers throughout the eastern seaboard. He prefers the hacksaw blades because they will take an edge and hold it. He is his own worst critic about the quality of his knives and instructs every buyer to return any knife they are unhappy with. That none have been returned is a testament to their quality.

Among many satisfying honors that have come his



Decoys by Ned Mayne. Photo by Mel Stout.

way, one is particularly special to him. In 1988 he was asked by the Delaware Ducks Unlimited state committee to donate a painting to be given as incentives to new DU sponsors. It pleased him because anyone that was turned on to Ducks Unlimited would be automatically one more person that was turned on to his idea of environmental concerns. The author, as a twenty-five year member of DU, has been accused by his wife of working very hard to "feed a target" but she knows it is much deeper than that. It is a pretty safe bet that any committed waterfowler is sensitive to the environment.

His concern for the environment is both real and deep. It bothers him that there has been too little done too late to prevent overharvesting by commercial fishermen. Too little has been done, he also maintains, to prevent agricultural pesticidal run-off into the major waterways around our Delmarva peninsula. The Delaware Coastal Zone Act, he feels, has too few teeth in it and that we must remain vigilant against development in sensitive environmental areas. Ned spends a great deal of time in Dover, Delaware, the state capital, actively lobbying on behalf of these issues to keep the environment on the state government's agenda.

As a demonstration of his convictions, he stopped hunting waterfowl with the coming of steel shot regulations. "It is a crippler of ducks and geese and it is a sin to shoot them without killing cleanly." He might get back into it he says, if ever the new non-toxic bismuth shot is approved in this country as it has been in several countries throughout the world. Besides, he believes that it is also very difficult to spend so much time sitting idly in a duck blind when he has been doing so much sitting while carving and painting.

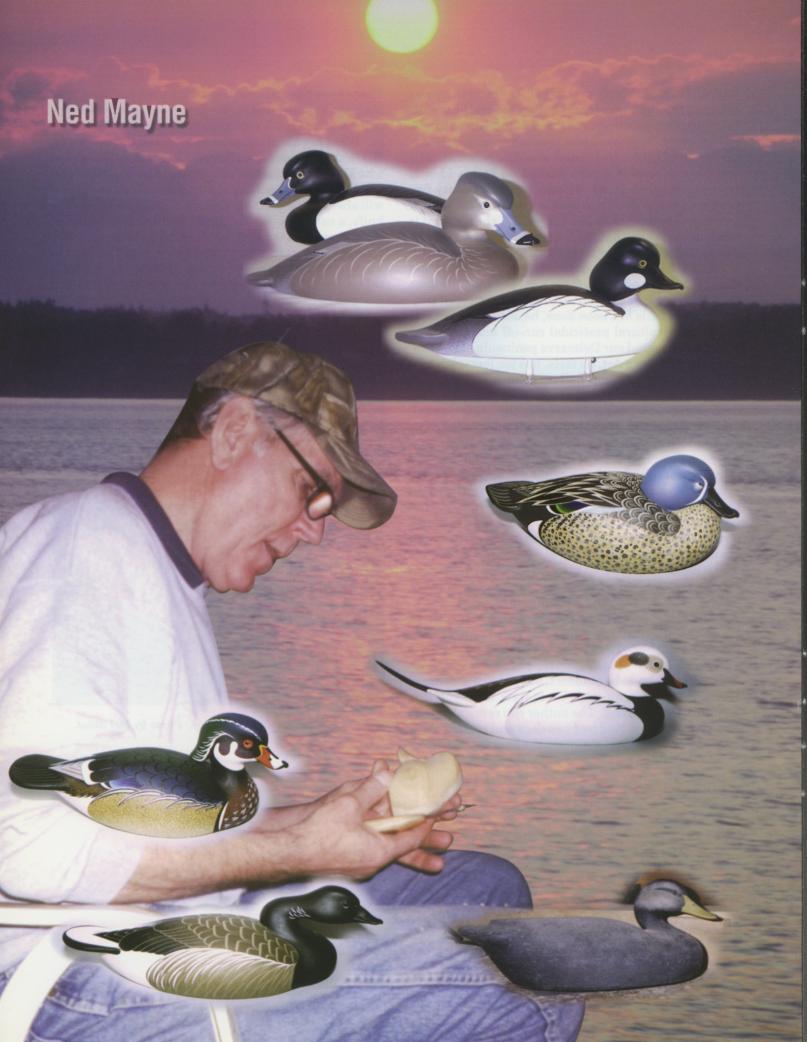
As usual, Mayne has a Plan B. In the early 80's he bought his first bird dog puppy and spent considerable time training her. Then he began to hunt all varieties of upland game—quail, grouse, pheasants—and indulges his desire to be outdoors, but not in a sedentary fashion. He loves, he says, "...to walk all day" if it is behind a good bird dog. The author can remember that as a younger man, Ned had two dogs and rotated them because they could not maintain the pace that he could.

There have been several dogs since then and they, like Ned, are happiest out in the field looking for one more point and one more explosion of feathered wings.

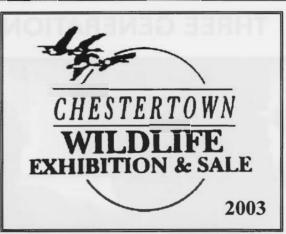
What are his plans as he approaches the magic 50? His first response was to "keep on keeping on" but those who know this talented, easy-going man doubt that he will be carving a rocking chair for his own use. There will always be something new for Ned Mayne—a better knife, a new waterfowl medium, another boat to build, another picture to paint, another decoy to carve. This rennaissance man who cares so very much about his world and its environment will still be there, doing things for us, or whatever he can to make it a better place to live.



Ned Mayne working on a decoy. Photo by Mel Stout.







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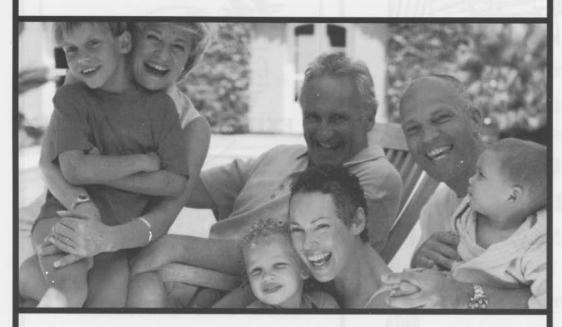
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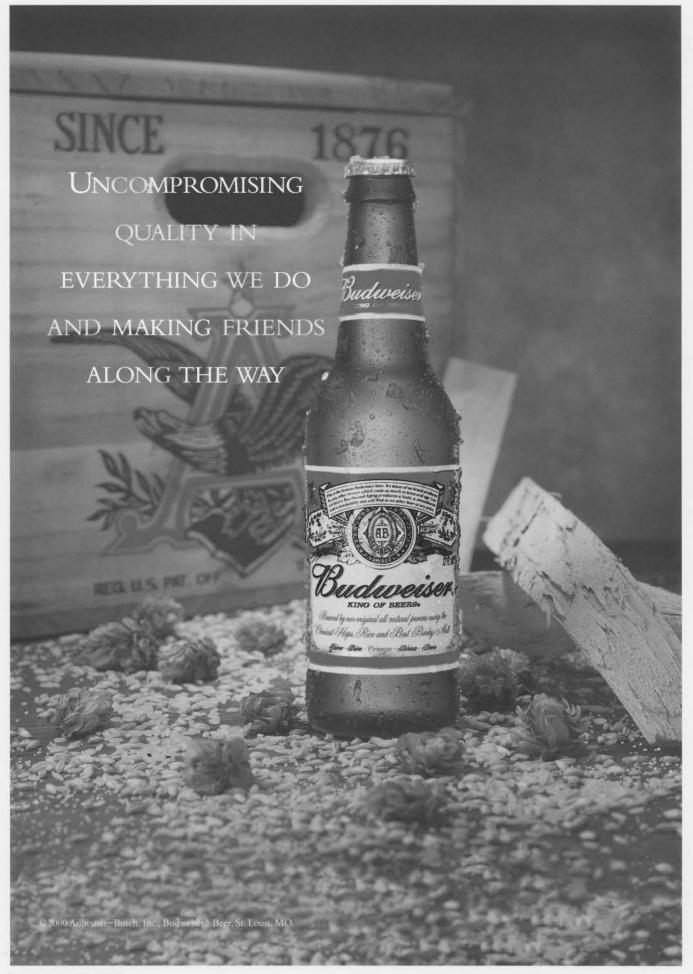
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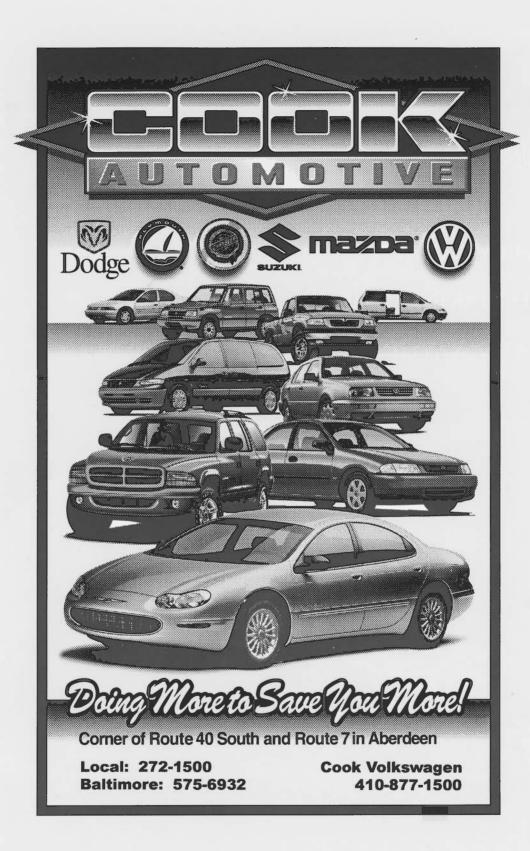














afternoon train as it steamed past the station at Swan Creek. It was a sound the boy knew well. And though he could not have known it at this young age - because of the fish and ducks sent via boxcar from Havre de Grace to Baltimore, Philadelphia, and New York; because of the sportsmen who rode the train from those same cities to gun the famous Susquehanna Flats; and because he himself would later help maintain the rail bridge that crossed the Susquehanna River - that train and the others that followed it would play a huge role in his life. Columbus Paxton Fletcher, known to friends and family simply as "Lum," was born to William Harrison and Laura Virginia Marshall Fletcher in Swan Creek, Maryland on November 1, 1867. Fletcher family descendants had come to Maryland from England several generations before, and had become as much a part of this land as it had them. Lum had five brothers; William M., Edward Ellsworth, Harrison Lorenzo, James Archer, and Alford Burnum, and three sisters; Sarah Emma, Lillie May, and Laura.

um heard the distinct whistle of the

Growing up in Swan Creek, Lum developed an early love for the Susquehanna Flats, and for the wildlife and natural beauty that were central to it. As a young man, Lum was good with his hands and he quickly developed carpentry skills that would remain with him throughout his life. Jobs were scarce, so he found work wherever he could. Invariably, this included harvesting the bounty of the bay. It's doubtful that he made any decoys around this time, but he most certainly became familiar with them and with their use in the long days he spent hunting and fishing and working the water. Like most young men of his day, work forced Lum to grow up quickly. He stood about 5-feet 8-inches tall and carried an average build. Average, but incredibly strong - almost scrappy. Granddaughter Peggy Hinkle recalls that, even as an old man, he had all of his own teeth and was always very clean. Notable traits for a carpenter and waterman of his day. She remembers her grandfather as a quiet, mellow man, not very demanding. He drank every day of his life, she recalls, but he was always a "sweet loving fellow." Lum was originally a redhead, but after recovering from a bout of scarlet fever as a child, his hair grew back coal black. The mustache he later grew, however, stubbornly remained red. Three of his brothers were not as fortunate as Lum in surviving the numerous childhood ailments of the day; William, Edward, and Alford were lost at far too early an age. Lum exuded a cool stoicism, but these losses (and others that would follow) had a lingering impact on him, serving as a constant reminder of the fragility of life.



Three girls believed to be Lum's daughters Grace, Ruth and Norma Lee in front of the Concord Point lighthouse, a short walk from the Fletcher home. Circa 1915.

Photo courtesy of the Fletcher family.



Lum's wife, Julia Troutwein Fletcher, circa 1890s. Photo courtesy of the Fletcher family.



Lum Fletcher with granddaughter Peggy and her dog, sitting on the front steps of the family's Chapel Road home circa 1941. This is the only photo of Lum Fletcher known.

Photo courtesy of the Fletcher family.

In the early 1890s, he went to work for a miller in the Oakington area named Edward Troutwein. Around 1888, Troutwein had moved his family from Saint Aubert, Missouri, a tiny river town to the west of St. Louis, to take a job operating a large mill in Harford County. It was here that Lum was to meet the love of his life, the proverbial miller's daughter, 22-year old Julia Katherine Troutwein. The two were married on June 1, 1892, settled in Swan Creek, and had their first child, son Columbus Francis ("Frank"), a year later on March 29, 1893. Lum worked as a millwright and continued to find additional work where he could, including carpentry and seasonal work on the water. By 1895, Lum and Julia were making their home in nearby Oakington and second child William Ellsworth ("Ells") was born there on January 22 of that year.

Around this time, Julia's father Ed returned to Missouri, this time to Tilsit in the southeastern part of the state, and convinced his daughter and son-in-law to follow him there soon after. Settling in Lutesville, not far from Tilsit, Lum found work again as a millwright while Julia raised the boys and a daughter, Lillian Virginia, who joined the family on August 24, 1897. Sadly, Lillian died of a childhood ailment only a year and a half later on September 13, 1898. Marilee Fletcher Moore, Lum's granddaughter and the keeper of family records and genealogy, notes that the couple was finally blessed with another daughter, Grace Isabelle, on October 4, 1901. When Julia's father Ed passed

46

away on September 24, 1902, one of the principal reasons for the Fletcher family's move to Missouri left with him. After weighing all their options, Lum and Julia decided to return to the Maryland shore. It was where they met, and for Lum, it meant a return to roots, home and family. Perhaps the draw of the Susquehanna Flats was just too strong for him to resist.

Turn-of-the-Century Havre de Grace was a bustling village and for honest, hardworking folks, jobs were plentiful in the seafood and canning industries, with the Pennsylvania and B&O railroads, and on the water. So Lum opted to settle his family there rather than in Swan Creek or Oakington. (They may have lived for a short time in Aberdeen before proceeding to Havre de Grace.) The family rented a small house on the water in the 600 block of Concord Street for a time, before moving on to a larger home at 250 Alliance Street. Both were a short walk to the shoreline, the log pond (a shallow lagoon where lumber logs were collected), and the Concord Point lighthouse. Lum worked at a variety of odd jobs to provide for his family, but found steadiest work in carpentry and on the water. It is believed that Lum worked as a hand on one of the large commercial fishing floats operating out of Havre de Grace at this time. His son Ells, too young to fish for the shad and herring that made up the bulk of the commercial catch, served as a ship's cook. On November 15, 1908, Julia gave birth to twin girls - Ruth Aleine and Dorothy. Child and infant mortality was,

unfortunately, not uncommon at this time, and sadness struck the family again as Dorothy was taken shortly after birth. Still, Lum and Julia took great pleasure in their growing family of four. Their fifth and final child, daughter Norma Lee, was born on September 23, 1910.

Lum chewed tobacco, but no one remembers him ever smoking. He was, however, a very, very heavy drinker. He bought at least a pint of whiskey every afternoon. In Lum's day, there was no shame in living with the bottle. Drinking was simply something that many hardworking, hard-living waterman did. Today, we would recognize him as an alcoholic, and although he was sweet natured - never violent or quarrelsome - Lum's drinking was a problem in that it prevented him from realizing his full potential. This created unfortunate tensions within the Fletcher family. We'll never know why Lum sought solace in the bottle. Perhaps it was the loss of two children and three of his siblings. Or perhaps he may have suffered from depression, or the stresses of providing for a large family in uncertain times. We'll never know.

Regardless of why he drank, unfortunately, Havre de Grace was not a particularly good place for someone tempted by the bottle at this time. In 1912, the now long-defunct but still famous horseracing track was built on 132 acres of what was formerly part of the Old Bay Farm. Edward J. Burke, a wealthy New Yorker who was well connected in racing circles saw great potential in the relatively modest town of Havre de



Canvasback drake decoy used on the Bush and Gunpowder Rivers around 1930. Believed to be one of Lum's rougher hewn birds.

Decoy courtesy of Nelson Mengel.

Grace. Perhaps word of its charm, easy rail access, and general tolerance (by both citizenry and law enforcement) reached Burke through some of the many dozens of New York "sports" who traveled there to gun the "Flats" each season. Champion horses including Citation, Man O' War and Seabiscuit circled the track at Havre de Grace. The destination was so popular, in fact, that the B&O and Pennsylvania railroads operated special "racing" trains to Havre de Grace from New York, Philadelphia, and Baltimore. Needless to say, the racetrack quickly became a boon to Havre de Grace businesses, but it brought with it a seediness one might associate with the side streets and back alleyways of larger cities. Gamblers, thieves, hustlers, and prostitutes found there way to the sleepy waterfront town and seeped into the woodwork. Already, prior to Prohibition in 1919, Havre de Grace was one of the few places in Harford or Cecil Counties where the sale of liquor was permitted, resulting in perhaps more bars and saloons than a town its size might otherwise have. And this wasn't good for Lum.

Lum was a member of at least two of the many fraternal organizations that were popular in his day. These included the Junior Order United American Mechanics - a workers' rights society founded in 1885 providing insurance benefits and hosting regular social events; and the Patriotic Order of Sons of America a group founded in 1847 by descendants of veterans of the American Revolution to promote patriotism. While he enjoyed the benefits and organized social opportunities these groups afforded him, Lum was happier still with the informal circle of friends he formed. He spent countless enjoyable hours with them at the too numerous watering holes in Havre de Grace, especially in his later years. And again, Havre de Grace was full of bars. Even during Prohibition, legend has it that bootleggers were tolerated if not treated with kid gloves by town authorities. Perhaps the powers that be knew what was best for a contented (and prosperous!) town.

Seeking to avoid the turmoil his father's drinking caused, oldest son Frank left home at an early age to seek work.

Canvasback hen minature attributed to Lum Fletcher. This wonderful little bird, measuring just over fourinches long, exhibits the characteristics of Fletcher's full-sized decoys. Photo by Drew Hawkins.



The Concord Point lighthouse circa 1916-1917, around the time Lum's daughter Grace briefly served as lighthouse keeper.

Photo courtesy of Michel Forand.

A Family Epilogue

Between 1902 and 1924, the Fletcher family lived a few short blocks away from the Concord Point lighthouse. In 1917, Lum's aptly named daughter, Grace, earned a very special distinction in Havre de Grace history. Grace used to walk down to the lighthouse to chat with the keeper at the time, Captain Henry E. O'Neill. The 76-year old O'Neill, who had served as a Union officer during the Civil War, was a big man with a huge, full mustache. Aside from all the O'Neill family history and mystique, this famously jolly fellow who spent almost every waking hour hunting and fishing was undoubtedly a fascinating character to an inquisitive young person.

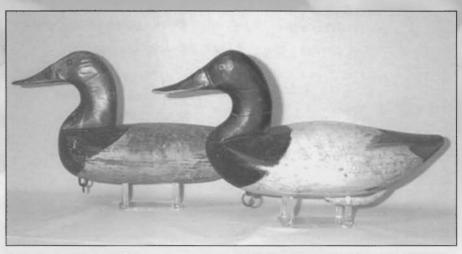
Spending so much time at the lighthouse, she became familiar with its function and the duties involved in operating it. In 1917, Henry fell quite ill (he would die a few years after this in 1919). He asked Grace if she would step in in his stead. The fifteen-year-old girl readily accepted and ably performed all the responsibilities associated with running the lighthouse. In so doing, she became one of the only women, one of the youngest people and one of the only non-O'Neill family members ever to serve as lighthouse keeper in Havre de Grace. She was thrilled upon learning later that O'Neill actually intended to pay her for doing something she so enjoyed! Payment was a 1915 two-and-a-half dollar gold piece—a very tidy sum, to say the least, in 1917.

Happy and eager to make her contribution to the family's limited budget, with pride, she mailed the coin to her brother Ells, then serving with the U.S. Army in wartime France. The thrifty soldier held on to the coin and it saw him safely through the Argonne Forest, numerous other engagements, and back to the States at the end of the war. Ells worked incredibly hard to put each of his sisters through high school something still uncommon for young women from working families at the time. As the ultimate gesture of his thoughtfulness, upon her graduation, Ells presented his sister with the very coin she had earned from O'Neill years earlier. Lum's granddaughter Marilee Fletcher Moore reports that, today, the family continues the tradition of presenting the special coin to graduating seniors in the family. May it continue to bring luck to all who earn it!

This left Ells to fill the void and take care of the family in Lum's stead, forcing him to grow up more quickly than perhaps he should have. Ells became a tremendous provider for his family - keeping food on the table, enabling his sisters to attend school, providing money for clothing and rent, and later, even building a new home for the family. But all of this left a chip on his shoulder that would last for the rest of his days.

Despite his drinking, Lum remained a proud man and continued to work at the occasional carpentry job and on the water. It is also around this time that he occasionally served as a guide or guide's assistant for hunting and fishing parties of wealthy "sports" from New York, Philadelphia and Baltimore. It is believed that he served in this capacity off and on throughout the teens and 1920s. Beginning on August 1, 1911, Lum found regular work as a bridge carpenter with the Pennsylvania Railroad. And there was plenty of work to be done. Havre de Grace had established itself as a significant transportation center decades earlier, and it was the central rail route across the Susquehanna River. So much traffic crossed here in fact, that in 1909, the Pennsylvania Railroad built a replacement for the bridge of its predecessor, the Philadelphia, Wilmington, & Baltimore (PW&B) line, which itself had been formed from four other rail lines: the Baltimore & Port Deposit; the Delaware & Maryland; the Philadelphia & Delaware County; and the Wilmington & Susquehanna. Although it was less than two years old when he reported for duty, the new bridge required constant maintenance and upkeep and occasional repair services Lum's skilled hands made him perfectly suited to render. Interestingly enough, the original PW&B bridge, the first railroad bridge across the Susquehanna, was opened on November 20, 1866 - nearly one year to the day before Lum was born.

Lum probably made his first decoy a few years after his family's move to Havre de Grace in 1905. Here, at one of the true centers of market and sport gunning where the demand for wooden birds was quite strong at the time, he would have been surrounded and possibly influenced by other makers not to mention the lure of supplemental income that they might generate. It is believed that his production, which was never great, was limited to the occasional bird or rig until around 1915, when many collectors feel he started making decoys in earnest. The



Canvasback pair by Lum Fletcher in excellent original paint. Circa 1920s. Collection of Mark Holecheck. Photo by Diane Rees.

most popular form of gunning on the "Flats" at this time was sinkbox shooting. Sinkboxes, outlawed in 1934 because of their severe impact on waterfowl populations, were effectively floating coffins in which hunters would lie - shotgun in hand - in wait of approaching ducks. The sinkboxes themselves, submerged to water level, were surrounded by rigs of between 300 and 500 decoys, which often took hours to lay out. No one knows whether Lum sensed and then met the need or whether some sinkbox gunner suggested it to him, but he soon began making canvasback decoys that filled a special and important niche. With heads that were usually quite a bit higher than those of other makers, Lum's decoys became popular with sinkbox owners and club managers who used them close to their boxes to help conceal the gunner's box. The wooden "wing ducks" Lum made (decoys with thin, flat bodies used to conceal the gray canvas "wings" of sinkboxes) also exhibit slightly higher than normal heads, and would have made equally effective lures. As Lum was an occasional guide for gunning parties, assisting sinkbox owners and operators, it is not hard to imagine how this firsthand knowledge might have inspired him.

Lum made what could be called a typical Havre de Grace style decoy . . . but with a few twists. The wood stock he used, like that of his contemporaries, came from a number of sources including white pine logs, planks and beams collected along the shoreline and from scrap wood from renovated buildings. Additionally, Lum's carpentry work and railroad job likely afforded him access to some

stock culled from bridge renovations and repair. Starting with white pine cut into fourteen or fifteen-inch blocks, his bodies were all hand-chopped with a hatchet, roughed out with a spokeshave, and finished with a wood rasp and drawknife. Fletcher never used a duplicating lathe, and so although they follow along very similar lines, there can be a significant degree of variance from bird to bird. Lum's decoy bodies have been compared to those of his neighbors and contemporaries Bob McGaw (1879-1958) and Sam Barnes (1857-1926) and with good reason. Lum's sturdy solid bodies generally feature straight, slightly blocky sides; exhibit wide, sloping backs with a shallow sweep; and have broad, rounded but almost square tails. They exhibit a slight rise from the chine line, which is just above the middle of the body, to the center of the back averaging between thirteen and fourteen inches long, five-and-a-half to six-and-three-quarters inches wide, and three-and-a-half to four-and-a-half inches thick, with bottoms that tend to be smooth and rounded. The bodies generally do not feature shelf carving for head placement.

Lum's heads were almost always on the high side (collectors would call them semi-high heads), ranging on average from four-and-a-quarter to almost five-inches high. Some Fletcher decoys have been found with heads higher still than these. Lum also carved his heads with the same thickness (between one-and-a-half to one-and-five-eighths inches) from the base of the neck to the crown. His necks were usually carved thick and hearty. Unlike many Havre de Grace makers who crafted well-rounded heads,



Canvasback drake decoy wingduck. This bird, circa 1920s, was originally collected by Evans McKinney. Photo by Drew Hawkins.

Lum's heads are generally on the flatter side. Some, though slightly rounded, appear almost blocky with flat sides puffing slightly at the cheeks. Some heads exhibit a characteristic full slope from bill to crown; others, seemingly hens more often than not, are found with delicate, almost dainty heads and with impossibly thin bills. Lum's fine bill carving coupled with the thick necks to which they were attached has resulted in a number of broken bills found on many surviving Fletcher decoys. Some collectors have compared the relief-carved styling of Lum's bills to the famous "Roman nose" found on many decoys made by Jim Currier (1886-1969), a neighbor of Fletcher. And there is a straight but angled line running under the chin and bill, lending the beaks a distinct triangular

Interestingly, a handful of Fletcher canvasbacks, which follow his accepted lines and style exactly, have been found with slight but obvious raised shelf carving at the headrest and with nostrils and mandibles carved in the bills. The vast majority of Fletcher decoys found today do not exhibit these characteristics, however, suggesting perhaps that they were the result of artistic expression, a customer request, experimentation, or perhaps just a whim. Also of note, many Fletcher bodies are found today with heads made by his neighbor Sam Barnes, which appear to be original to the birds. What is not known, however, is whether Barnes purchased finished bodies from Lum or if Lum purchased finished heads from Barnes. Like Barnes and Currier, Jim Holly (1849-1935) and many other decoy makers of note lived within a few short blocks of Fletcher, and the sale or purchase of heads and bodies by any of these men to help complete orders in time for gunning season is not only plausible but probable. This cooperative-like exchange may also help to explain some of the countless decoys by these makers encountered today, exhibiting seemingly original marriages of head and body. Fletcher's heads were typically attached to the body with two large nails through the top of the head (though examples are known with only one) and with two smaller nails on the front sides of the base of the neck.

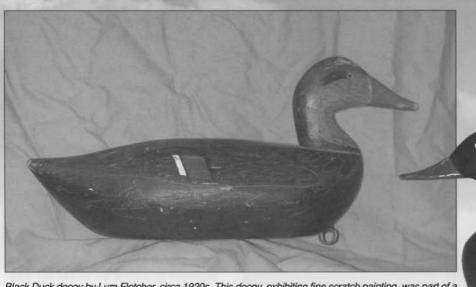
While the decoys attributed to Fletcher usually follow along the same general lines and exhibit most of the telltale characteristics discussed above, they often display varying levels of either proficiency or time investment. To decoy collectors, rougher hewn birds are sometimes thought to be the work of either novice makers or from the hands of older, shakier craftsman. It is the belief of some Susquehanna Flats decoy collectors, however, that in Fletcher's case, the cruder decoys were not made while he was young and inexperienced (or geriatric and infirm), but were in fact made during his carving hey-

day, just with less care, simply to ensure prompt delivery to waiting gunners and guides. It is also not outside the realm of possibility that these birds were made while Lum was drinking.

Most Fletcher decoys seem to have been primed before painting and either white or gray paint was used for this. Wing detail appears to be most evident on hens, but some collectors have encountered drakes, which appear to be in original condition, featuring delicate, layered primary feather painting. Many hens in original paint exhibit simple primary feathers and speculum detail painted with smaller slashes in the basic Havre de Grace style. Occasionally, light shading was employed to suggest the rest of the wing. Painted eyes in red or black are usually present, although examples in original condition are known without eyes. Most Fletcher decoys must have been used quite hard because examples in original paint are very scarce.

Rigging usually consisted of the classic ring and staple and a basic sand-cast lead ballast weight (perhaps not surprisingly, similar to those of Currier and Barnes) usually attached with two nails. Weights of several other types that all appear to be original have also been found, including several types of flat strip lead, suggesting that Fletcher may have supplied unweighted decoys to customers at a reduced rate - much the way William Heverin (1863-1951) was doing around this same time across the river in Cecil County.

Granddaughter Peggy recalls that although they brought much-needed income to the family, Lum found pleasure in making decoys and he took pride in the quality of his workmanship. "He always enjoyed doing things with his hands," she remembers. His joy in the work and satisfaction with his ability to express a duck's likeness in wood is evident in the sculptural carving and artful painting exhibited in each of his decoys. He was no doubt thrilled that so many sinkbox gunners eagerly sought out and purchased his birds. Making decoys was often a family affair for the Fletchers, as family accounts suggest that at least two of Lum's children regularly helped him with production. Son, Ells would help with painting and other jobs around the shop. Norma Lee helped with sanding bodies and heads. In fact, Lum was so appreciative of her assistance, that he acknowledged her efforts by paying her a nickel per head, a tidy sum for a young girl at that



Black Duck decoy by Lum Fletcher, circa 1920s. This decoy, exhibiting fine scratch painting, was part of a marsh duck rig owned by Major Richard O. Shackleford. Photo by Drew Hawkins.

time. Since decoys helped put food on the table from time to time, it is certainly possible that his other children and even Julia may have occasionally assisted Lum with some aspects of their construction as well.

Nearly all of the decoys Lum made were canvasbacks and nearly all of these saw service on the Susquehanna Flats. In the fall of 1924, Lum sold nearly \$1,000 worth of canvasback decoys for 90 cents each. From this fact, we can estimate that, in a good year, he made about 1,000 birds. Lum's greatest decoy production probably dates from the late teens through the mid-1920s. With the sinkbox outlawed in 1934, the demand for decoys in Havre de Grace plummeted. Lum was not immune to this reality and his last birds probably date from around this time.

Several Fletcher canvasback wingduck decoys have survived and are found in notable collections today, suggesting that he made a fair number during the heyday of sinkbox gunning. At least a handful of these were later retrofitted to floating decoys with the addition of a fitted bottom board. A small number of bluebills (perhaps a few dozen) with a Fox Island Gun Club brand are known. Most, if not all, are heavily repainted. These birds all seem to be from the same rig and are believed to be the only decoys of this species Fletcher ever made. Lum's "blackheads" generally follow the lines and style of his canvasback decoys, but are proportionately a bit smaller (with bodies from ten to eleven inches long, about five-and-a-half inches wide, and three-and-three-quarters

inches thick, and with heads slightly shorter than those on his canvasbacks, though still higher than most maker's bluebill heads). There are no redhead decoys known by Fletcher, but it is certainly possible that he may have made some.

Lum appears to have made at least one rig of black ducks sometime in the 1920s or 1930s. This was not common, but most notable Upper Chesapeake makers of his day turned out at least a handful of lures for the wary and wily Anas rubripes. Two have surfaced, both in very appealing original scratch paint. These birds exhibit most of Fletcher's telltale carving characteristics, but the handchopped bodies (roughly measuring thirteeninches long, five-and-one-quarter-inches wide, and three-and-one-quarter-inches thick) are a bit thinner and more streamlined than his canvasbacks. The head carving is indistinguishable from that of his canvasbacks. Interestingly, both birds were found in the rig of Major Richard Shackleford, an army officer who had been stationed at the Aberdeen Proving Ground. Shackleford, whose decoys were all marked "ROS," gunned a small marsh duck rig in the 1940s and early 1950s. Most, if not all, of the Harford County-made birds in this rig appear to have been purchased or otherwise obtained second hand by Shackleford. An early, repainted mallard drake is also known to have been made by Fletcher, suggesting that even if it didn't start life off as a greenhead. Lum may have made a few other marsh ducks in addition to the black ducks.

Bluebill or "blackhead" decoy by Lum Fletcher. This bird, from a small rig used by the Fox Island Gun Club, was originally collected by Evans McKinney. Photo by Diane Rees.

Fletcher canvasbacks, along with other Havre de Grace birds of similar vintage are also known to have been used at several gunning clubs along the Potomac River - notably, the famed Blue Wing Duck Club in Aquia Creek, Virginia. But it is likely that these decoys found their way south after use on the Upper Chesapeake Bay. With a decrease in wild celery and other waterfowl food sources, and the prohibition of sinkboxes in 1934, there was a glut of decoys from the Susquehanna Flats region that were put to use elsewhere.

One canvasback hen miniature - with all the characteristics of Lum's full-sized birds (and with a similar paint pattern) - is known and is attributed to Fletcher. It is likely that this four-inch long carving with thick original paint was matched with a drake at one time, but the whereabouts of that bird, sadly, is unknown.

In late 1924, fire struck Lum's Alliance Street home. Ironically, and fortunately for the Fletcher family, earlier that year, the Havre de Grace fire department had purchased a slew of new equipment including two Stutz pumper trucks (which could deliver 600 gallons of water per minute), a smaller pumper, and a service vehicle. These



Close up of a Fletcher canvasback drake head. Note the hearty neck, slightly rounded sides, and distinct triangular look to the bill.

Photo by Drew Hawkins.

purchases represented the most significant upgrades for the Susquehanna Hose Company since its founding on January 21, 1902. The fire department responded swiftly and bravely saved the entire family and many of its possessions. But the rear of the home was lost, and the family was temporarily displaced. Neighbors and relatives kindly took the family in until the house was restored and they were back on their feet.

On December 16, 1931, a back injury forced Lum, about 65 years old at the time, to give up bridge carpentry. Upon retirement, the Pennsylvania Railroad provided him with a small pension, a railroad lantern, and a pocket-watch. Granddaughter Marilee notes that earlier that year, while working full-time as a carpenter and guard at the nearby Perry Point military installation, Lum's son Ells began building the family a new home on the outskirts of town. Gathering much of the lumber from Aberdeen Proving Ground surplus, Ells completed all the work himself (including pouring the foundation) with the exception of plastering and electrical. After two-and-a-half years of evening and weekend work, the family's Chapel Road home was finished. The problem was, Lum was not welcome here. Ells doted on his mother, but over the years, a fierce animosity had built up between father and son. It took Julia's gentle intervention to smooth the sour relationship. She told Ells that she wouldn't move in without her husband. Ells finally relented, but he banished Lum to a basement room and the porch in the back of the house, insisting that he take his meals there alone, away from the kitchen. Members of the family were asked not to talk to him, but not having shouldered the burden that Ells had, and seeing only the warm, loving, gentle side of the aging waterman, they would sneak as much time with him as they could. The family's three dogs, loyal and nonjudgmental, no doubt also provided Lum with much-needed companionship through these years.

Julia died on February 12, 1937, after suffering a heart attack around midnight. She was 66. Earlier in the day, she had traveled to Baltimore on a shopping trip. Lum was lost without her, and though family and friends remained, it would be a lonely and trying five years until he would join her. Toward the end of his life, Lum relied on a cane to steady his walk. Granddaughter Peggy fondly remembers greeting her grandfather down at the railroad tracks each afternoon as he made his way back home from running errands or visiting friends in town. In his later years, he would often spend afternoons drinking, playing cards, and reminiscing with railroad and waterman friends in the bars and taverns downtown. His best friend at this time was a fellow known around Havre de Grace as "Windy" Warner. Windy, who enjoyed a nip from the old bottle perhaps even more than Lum, was a notoriously sloppy drunk. Peggy recalls that on his way home from the bar, "he used to fight with every telephone pole he saw." Lum, ever the gentle soul and kind friend, always saw to it that Windy made it home in one piece.

Lum suffered a sudden stroke on a Sunday morning, February 8, 1942. He died in his home a short time later. He was 74. After a Baptist service at the family's Chapel Road home, he was buried in Grove Cemetery in Aberdeen - not far from Swan Creek where he was born some 75 years earlier. Among the friends and relatives who carried Lum to his final resting place were Harry Cooling, Charles Baker, Robert Himes, Harvey Thompson and Harry Pyle.

Like every man, Lum had his challenges in life. But unlike so many men, despite these difficulties, he exhibited a proud spirit, loyalty to those close to him, and craftsman's hands until the day he died. At rest and at peace today, Lum and Ells have certainly reconciled. They were more alike than they were different; Ells followed in his father's footsteps working as both a carpenter and a railroad man and they had worked together on the water and in crafting remarkable decoys. Having found the common ground that all fathers and sons share, they assuredly are looking down on their beautiful hometown and on all those who remember them warmly. Lum Fletcher's legacy in the annals of Havre de Grace is solid and his place in Chesapeake Bay decoy-making history is secure. He made far fewer decoys than many of his contemporaries, but those wonderful working sculptures that have survived remain true extensions of the man who created them. And just like Lum, though they may be worn and weathered, his decoys are proud and sturdy. With heads held high.

The author wishes to express his sincere appreciation to members of the Fletcher family, specifically Marilee Fletcher Moore and Peggy Hinkle, for so generously sharing their memories, photographs, and information. They truly made this article possible. Thanks also to Mary Lynn Snyder, Jim Pierce, Dick Robinson, Nelson Mengel, and Allen Fair for research assistance.

7th Annual



Sporting Clay Classic

aí

J&P Hunting Lodge, Inc., Sudlersville, Maryland Sunday July 13, 2003 9am - 12pm 75 Targets, Lewis Class

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SNOW DAYS



The February 17 snow caused us to close for a while, but doesn't seem to have caused any damage to the building.



The big snow a few days later.





VOLUNTEER AND CARVER'S APPRECIATION RECEPTION

by Margaret Jones

PHOTO AT RIGHT: Paul Howshall provided very pleasant background music for the evening.

It was February 22nd and it was a dark, wet, foggy evening. An inviting light was shinning in the window of the museum and from outside the window the sounds of laughter, music and enjoyment could be heard. Such was the night of the Carvers and Volunteer Appreciation reception.

Despite the weather, fifty seven guests enjoyed music by Paul Howshall, food, wine and the chance to applaud their friends, fellow carvers and volunteers for another job well done.

Madelyn M. Shank and Kay Morrison proudly presented the Carver of the Year to Jeanne B. Hiss and Volunteer of the Year to Warren Hiss. Vicky Ferguson (who was unable to attend) was awarded Special Event Volunteer, for all her help with the Festival and especially for the Friday evening Exhibitor and Sponsor Reception. They received jackets (or will as soon as the back order for the jackets arrive) that has the museum logo, their name and their volunteer position embroidered on them.

The exhibits featuring Capt. Harry Jobes and Charlie "Speed" Joiner were dedicated. Mr. Joiner did the honors and cut the ribbon, officially launching the museum's newest permanent exhibits in the Masters' Gallery. Each case displays the marvelous works of each Master Carver. This added the perfect touch to the evening's events.

There is a poplar bumper sticker seen around Havre de Grace that reads "I love my career, I'm a volunteer." Each weekend a carver is working hard, meeting, greeting and putting on wonderful demonstrations in the R. Madison Mitchell Shop for our many visitors. There is a volunteer in the museum who does whatever is needed to help things run smoothly. Then there is the volunteer who makes a difference at a special event by doing more than "an extra mile". The museum is very fortunate that such a group of people have made a career of being a volunteer here.

Thank you, for what each of you do for the museum. The staff is looking forward to working with all of you throughout the year.



Jim & Patty McMillan enjoying the evening with Ed Watts.



Carvers, John Ingoglia, Ned Mayne, and Leonard Burcham, with his wife, Gail, were among the guests at the reception.



EDUCATION CORNER

with Kay Morrison

We are planning to increase our educational programming over the course of the next months. I would like to offer some new activities for our school tour groups and also some special programs relating to nature studies. If anyone has ideas they would like to offer, please call. I would very much appreciate loans or donations of items such as bird nests, magnifying glasses, dip nets, etc, that could be used in educational programming. After this very long winter, I am looking forward to taking the children outside to discover the wonders we have right here in our backyard!

We will be offering a beginner's decoy carving class beginning on Wednesday, July 9 and running for five weeks. The class is for ages 12-18. Class limit is 10 students and registration is requested by June 20. Leonard Burcham will be the instructor and Jeanne Hiss will be the assistant instructor. Other talented carvers will help them from week to week. The students had a great time last year. If we can find another instructor, we could offer an additional class. There has been interest in an intermediate class for students, who have already completed one of the class sessions at the museum, so if anyone is interested in leading that class, please call us at (410) 939-3739.



Two Canada Geese in "snacking" pose. Photo by Kay Morrison.



TENTH ANNIVERSARY OF THE R. MADISON MITCHELL ENDOWMENT TRUST BANQUET

The Bayou Restaurant was filled to capacity with people and decoys the evening of March 14th. An unprecedented crowd of over 210 carvers, collectors and museum supporters, gathered together for an evening of education and fun! Master of Ceremonies, Mitch Shank, led the program bringing insights and a sense of heritage to the event. Guest speaker, Larry J. Hindman, brought us closer to the environment by sharing the results of studies of the Mute Swan problems of North America. The lottery for the Mitchell Canada Geese and the live auction were both, lively, entertaining and profitable for the Trust coffers.

The museum and the R. Madison Mitchell Endowment Trust Directors thank the following individuals for their generous donations to the auction; Mr. Charlie Joiner, Mr. Charlie Bryan, Capt. Bill Collins, Mr. Bill Schauber, Mr. Allan Schauber, Mr. Richard Tillman, Mr. Richard Tillman, Jr., Mr. Mike Affleck, Mr. Joe Mitchell, Mr. Allen Fair and Mr. Dave Hagan. Without their generous donations the auction would never have been the success that it was for this year's event.

Directors of the R. Madison Mitchell Endowment Trust include R. Madison Mitchell, Jr.—President, Dr. William K. Brendle—Vice - President, Patrick Vincenti —Treasurer, Jeannie Vincenti—Secretary, Joseph W. Mitchell Sr.;

R. Madison Mitchell, III; E. Mitchell Shank, Madelyn Mitchell Shank, and Dr. Louis Silverstein.



Bob Haase in conversation with members of the Mitchell family. Photo by Kay Morrison.



Larry J. Hindman, Waterfowl Project Leader, Maryland Department of Natural Resources, Wildlife and Heritage Service. Photo by Leo Heppner.



Debra Pence and Ed Watts accepted Bob McGaw Canvasback and R. Madison Mitchell BlackDuck as donations to the museum from the Endowment. Photo by Leo Heppner.



Smiles abounded at tables all around the room. Photo by Leo Heppner.

DECOY MAGAZINE

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- Features on carving regions, fish decoys, sporting art
- Complete auction coverage
- Classified section for buying, selling, trading
- National calendar of all decoy shows
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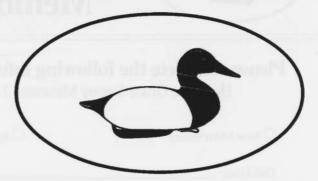
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Spring Canvasback 2003

Havre de Grace Decoy Museum

At A Glance 2002



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

Quick

2002 Attendance: 16,927 visitors

Total Group Tours: 65 groups

Statistics:

2001 Membership: 1147

Total Volunteers: Appx. 175

Founded 1981, Opened 1986

Operating Budget \$300,000.00

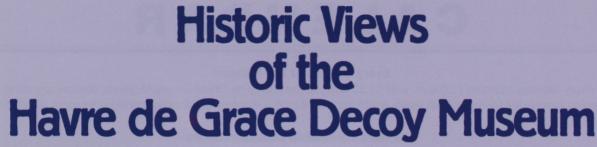
Facilities include: Three Main Galleries and a fully preserved authentic 1940's Carver's Workshop, Full Research Library, two fully equipped modem Carving Workshops, a museum Gift Shop, Visitor's Information area and Offices.

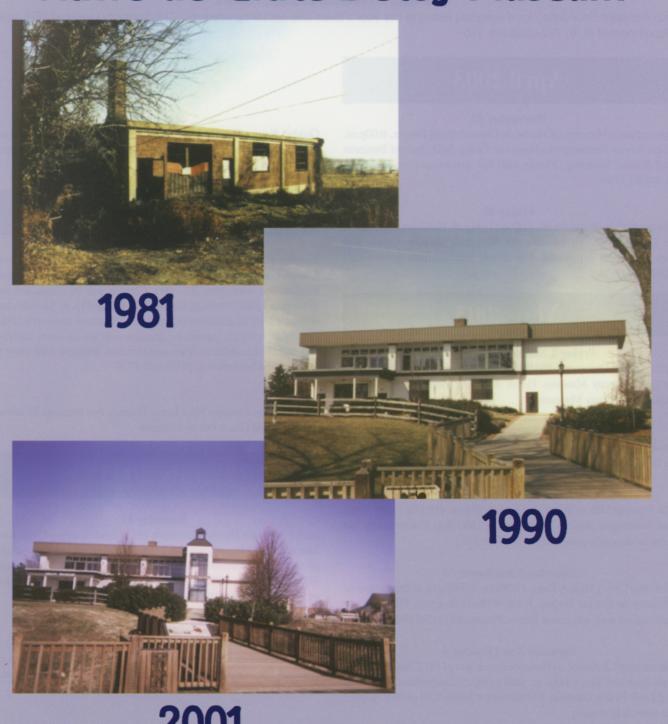
Operations: The Havre de Grace Decoy Museum is open everyday except New Year's Day, Easter, Thanksgiving, and Christmas. The hours are 11:00 am to 4:00 pm daily. Group discounts and flexible tour schedules are available with advance reservations. Contact the museum at (410) 939-3739 for more information.

Membership: Supporting the Havre de Grace Decoy Museum with a membership is an important way to demonstrate your interest in preserving the historic art of decoy carving and waterfowling on the Susquehanna Flats and Chesapeake Bay. Our museum is unique, in that our mission is to preserve the art and history of working decoys.

Gift Memberships: Give a membership to the Havre de Grace Decoy Museum as a gift to family or friends. Anyone who enjoys the many aspects of decoys, folk art, hunting, Havre de Grace history and the heritage and life-ways on the Susquehanna Flats and Chesapeake Bay will appreciate a membership with the Decoy Museum.

Volunteer Opportunities: The Havre de Grace Decoy Museum is a non-profit organization dependent on volunteers in many aspects of our operations. If you believe you may have an interest in becoming a part of our team, please check the box on our membership information form or give us a call at (410) 939-3739. We'll be happy to send you a brochure and application form describing the opportunities for participation with our museum.





CALENDAR

Every Monday At The Museum

Meeting every Monday morning 7:30 a.m. until 11:30 a.m., at the Havre de Grace Decoy Museum, classes are conducted by award winning carver, Jeff Moore. All skill levels are invited. Contact the museum on Monday mornings for more detailed information. (410) 939-3739

The Ward Foundation Education Series

Call the Ward Foundation for a complete listing of this year's class and workshop offerings. Call Salisbury University Education Department at (410) 742-4988 ext. 110

April 2003

Wednesday 23

Susquehanna Museum of Havre de Grace Annual Dinner, 6:00p.m. at the Bayou Restaurant in Havre de Grace, MD. Annual Business and Social Meeting. Please call for prices and reservations (410)939-5780

Friday 25

Annual Bull & Oyster Roast. 7:00 to 11:00 p.m. Hutchins Park, Havre de Grace, MD. To benefit the Skipjack Martha Lewis and its education programs. For ticket information, please call (410) 939-4078.

May 2003

Friday 2, Saturday 3 & Sunday 4

22nd Annual Decoy and Wildlife Art Festival. To benefit the Havre de Grace Decoy Museum. Havre de Grace High School, Middle School and Decoy Museum.

Saturday 3

Antique Street Fair. 10:00a.m. to 5:00p.m. Franklin Street, in Havre de Grace, MD. For more information please call (410) 939-3200

Saturday 3

The Musical Mile of Havre de Grace. 5:00p.m. to 8:00p.m. St. Johns and Washington Streets. Sponsored by HdG Arts Commission. For more information please call (410) 939-2100

Saturday 3 and Sunday 4

Civil War Living History Days. 11:00a.m. to 5:00p.m. at Steppingstone Museum on Quaker Bottom Road in Havre de grace, MD for more information and admission prices. Please call (410)939-2299

Saturday 3 and Sunday 4

Reenactment & Attack on Havre de Grace War of 1812. Sat. 10:00a.m. until dusk and Sun. 10:00a.m. until 3:00p.m. Susquehanna Museum and Lock House Grounds, 817 Conesteo Street. Call (410)939-1873 for more information

Saturday 17

Guided Nature-History Walk 1 hour guided walk meet at the Lock House on Conesteo Street at 9:30 a.m. Call 939-5780 for more information at 410-939-3739.

June 2003

Register Now for Havre de Grace Decoy Museum's Youth Carving Classes Co-sponsored by the Harford County Recreation Department Registration ends June 20, 2003. Classes will be conducted each Wednesday June 9 through August 6, 1:00 to 3:00 p.m. Students must be ages 12-18. Registration is limited to 10 students and cost is \$50.00 for children whose parents or grandparents are museum members and \$65.00 for children from non-member families. Call Now for Registration Information, (410) 939-3739

Watch For an Exciting New Event Coming this Summer To Benefit The Havre de Grace Decoy Museum

July 2003

Saturday 13

Havre de Grace Decoy Museum's 7th Annual Sporting Clays Event Join the Fun! Lots of great folks, fun, and food not to mention great prizes. Competition to be held at J&P Hunting Lodge in Sudlersville, MD. Registration will begin at 9:00 a.m. Call the Decoy Museum for more information (410) 939-3739

Friday 18, Saturday 19 and Sunday 20

35th Annual Decoy and Wildlife Art Show and Auction to benefit the Thousand islands Museum in Clayton, New York, Competitions and Auction. For rules and competition details contact Tom Humberstone at (315)685-6819 or Art Knapp at (315)639-6748

Fall 2003

New School and Group Tour Options. Be sure to have your children's or grandchildren's teachers call the museum to set up an educational tour! We can address the subjects of history, art and environmental education. What a great place to teach nature enthusiasts how to identify a wide variety of Bay waterfowl. Be sure to call the museum for more information, 410-939-3739.

Weekend Carving Demonstrations

at the Havre de Grace Decoy Museum

FESTIVAL WEEKEND

Sat. May 3 Bill Collins & John Mitchell

Sun. May 4 Bill Collins & John Mitchell

Sat. May 10 Joe Cook

Sun. May 11 John Ingoglia (MOTHERS DAY)

Sat. May 17 Jeanne Hiss Sun. May 18 Frank Muller

Sat. May 24 Butch & Mary Carol Larrimore

Sun. May 25 Robert Hess Sat. May 31 Richard Moretz

Sun. June 1 OPEN
Sat. June 7 OPEN

Sun. June 8 John Ingoglia

Sat. June 14 Joe Cook

Sun. June 15 OPEN (FATHERS DAY)

Sat. June 21 Robert Hess Sun. June 22 Frank Muller Sat. June 28 Richard Moretz Sun. June 29 Allan Schauber

Sat. July 5 HdG Independence Day

Celebration

Sun. July 6 OPEN

Sat. July 12 Barb Watcher

Sun. July 13 John Ingoglia

Sat. July 19 Joe Cook

Sun. July 20 OPEN

Sat. July 26 Noble Mentzer

Sun. July 27 OPEN

Sat. Aug 2 Jeanne Hiss

Sun. Aug 3 OPEN

Sat. Aug 9 OPEN

Sun. Aug 10 OPEN

Sat. Aug 16 Barb Wachter

Sun. Aug 17 John Ingoglia

Sat. Aug 23 Noble Mentzer

Sun. Aug 24 OPEN

Sat. Aug 30 Butch and Mary Carol

Larrimore

Sun. Aug 31 OPEN

Sat. Sept 6 Joe Cook

Sun. Sept 7 OPEN

Sat. Sept 13 DUCK FAIR

Sun. Sept. 14 DUCK FAIR

Special Thanks is extended to Loren Kelly for her work on scheduling the 2002 and 2003 Weekend Carver Demonstrations. If you are interested in becoming a weekend carver or can carve on any of the "OPEN" weekends please contact Loren or Patrick Vincenti at 410-734-6238. Thanks!

DID YOU FIND IT?

"It is our policy to include something for everyone. Since some people like to find errors, we regularly include a few in our publication to meet this expectation."

Well, did you?

CLASSIFIED

For our members, we offer free classified ads to buy or sell, decoys and related objects. Please keep ads under 15 words. For non-members, the cost is \$5.00 for 15 words. Mail your classified ads to: Decoy Museum, 215 Giles Street, Havre de Grace, MD 21078.

FOR SALE: Basswood, Kiln dried nom. Sizes 4x6 and 5x7 any length. \$1.75 board foot. Call (410) 939-1904

WANTED : Pair of Madison Mitchell size Mallards. Call Bob @ (443) 807-1273

WANTED: Pair of Ward Brothers size Pintails. Call Bob @ (443) 807-1273

FOR SALE: 1970 26' Penn Yan SPORT FISHERMAN Twin 350 inboards \$4,000.00 value. Call Bob @ (410) 939-3739 (this sale to benefit the museum - Sale, by bid, closes May 19.)

FOR SALE: Nine Jim Beam Duck Stamp Bottles. Call Ken Heisey at (717) 867-1545.



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