

Decoys Unlimited, Inc. Theodore S. Harmon

Ted and Judy Harmon
of
DECOYS UNLIMITED, INC.
presents our

Milwaukee Auction

starting at 10 AM
Saturday, December 8th, 2007
at the
Country Springs Hotel
Pewaukee, WI
Telephone: 1-262-547-0201

www.decoysunlimitedinc.net
e-mail: theodores.harmon@comcast.net

PREVIEW: Friday, December 7 • 6-8 PM
Saturday, December 8 • 8 AM - 9:45 AM

SALE: Saturday, December 8 • 10 AM

Phone and Absentee Bidding Information
See Directions in Back of Catalog

For absentee or phone bidding please call Ted Harmon – (508) 362-2766

<p>TERMINOLOGY: XOP - Excellent Original Paint XOC - Excellent Original Condition OP - Original Paint T/U - Touch Up</p>

For more information contact: Ted Harmon, P.O. Box 206, West Barnstable, MA 02668 • (508) 362-2766

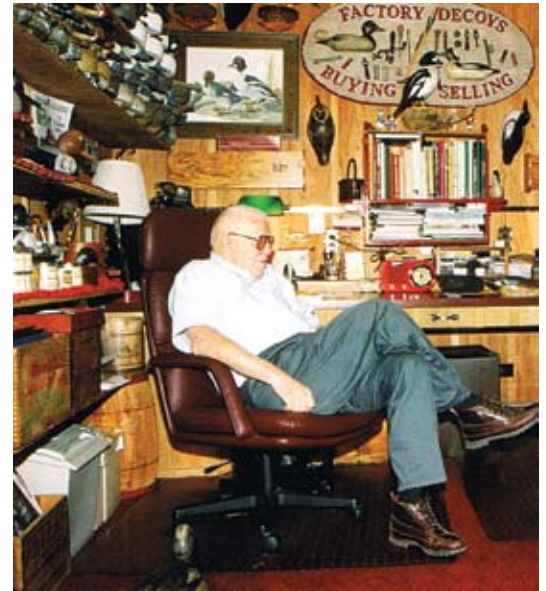
See Conditions of Sale – Back of Catalog

To Decoys Unlimited Inc.,

I want to thank Judy and Ted Harmon of Decoys Unlimited Inc. for their work performed in the liquidation of the Harvey Pitt collection. It was done in a professional and businesslike manner. Thanks Again.

Also, I want to thank the buyers for their support and hope they enjoy the decoys they purchased from the Pitt collection as much as Harvey and Mickey Pitt enjoyed them.

*Ed Dunham,
Executor of the Pitt Estate*



Harvey Pitt

Note from Ted and Judy Harmon

We would like to extend our heartfelt thanks to Ed Dunham, his brother Bill, and Scott Billhartz of McKendree College for all their help in preparation of the auctions. We also wish to offer our condolences to the many dear friends of Mickey, Harvey's wife, who passed recently. They will both be missed by the many friends and collectors who knew and loved them.

We are also pleased to be able to offer the decoy collection of the late Arthur Hansen of Waterford, WI together with additions by supporters of the Milwaukee Decoy Show. In addition to the Pitt and Hansen collections we are proud to also offer approximately 160 decoys from all the major gunning areas of North America.

*Thank You,
Ted & Judy Harmon*



Ted & Judy Harmon and grandchildren

SATURDAY, December 8th, 2007 • 10AM



1. **Rare and highly desirable Mason challenge grade Brant.** Rich thickly swirled original paint shows light to moderate wear with some small areas worn or rubbed to primer or wood on back and head. From a Nantucket rig used on Tuckernuck Island. An outstanding example.

5500-7500

2. **Very rare Grey Coot by the Evans factory ca. 1930.** In excellent original paint. Retains strong Evans stamp. Evans coot are rare and this would make a wonderful addition to an Evans collection.

2000-3000



3. **Mason premier grade black duck.** Excellent original condition with strongly swirled vibrant paint. Seam line at body halves slightly visible. Tight back check and an illegible owner/collectors brand on bottom.

3750-4750

4. **Excellent example of an oversized canvasback drake by the Evans Factory.** Very strong original paint with light gunning wear. A few very small rubs to paint on head and tail tip. Minor separation at neck seam where a 4 1/4" long oval piece was laminated onto the left side as part of the construction process. "BM" brand on bottom and "156" stamp.

750-1150





5 (PR)

5. **Pair of bluebills by Evans Decoy, Ladysmith, Wisconsin.** C.1927-1934. Solid, standard grade. In original paint with a few shot scars and even, overall wear to the surface which has been protected with a thin coat of wax. Glass eyes and a clear "EVANS DECOY" stamp on the bottom of both. Early collection tags on the bottoms read "EVANS SMALL BLUEBILL DRAKE (HEN), PUR CAMPBELL, BEAR LAKE MINN 1975". 1000-1400



6 (PR)

6. **Pair of canvasback by Evans Decoy Factory.** Standard, solid grade. In original paint with moderate gunning wear. Rubs to bill and tail tips. Small blemishes in the wood are original to the construction of the decoys. Both have very small hairline crack and neck filler missing. 1250-1750

7. **Pair of bluebills by the Evans Factory.** Standard, solid grade. Birds are in original paint with moderate to heavy gunning wear. Overall very good structural condition with extremely small, tight bottom checks. Both retain large amounts of neck filler. 1000-1250



7 (PR)



7A



8

7A. **Very rare blue-winged teal hen by Otto Weinert, Oshkosh, WI. ca. 1920.** Head turned sharply to the right with feather painting applied to enhance the pose. Excellent original paint and condition. Unique rigging concept with two recessed anchor tie-offs. A wonderful addition for the discriminating Wisconsin collector. 4750-5250

8. **Mallard drake by Evans.** Standard solid grade. In strong original paint. White neck ring may have been strengthened and there is a small drip of a varnish like substance on the left rear side which extends across the bottom. Strong "Evans Decoy" stamp on bottom. 750-850

9. **Excellent, early example of a rare Peterson Black Duck ca. 1890.** Light wear to original paint with some small areas of rubs to primer or wood, especially under tail. Professional repairs by Paul Fortin to tail chip and neck filler. Two or three 1/4 in. circle dots or smaller areas have been touched up on head and extremely tiny areas of a tight back check have been filled. There is a small "M" or "W" carved into the back of the bird. A very desirable decoy. 3500-5500

10. **VERY RARE example of a special order, solid bodied, oversize Atlantic Coast model black duck by the Mason decoy factory (see page 28 of "Mason Decoys" by R. Goldberger and A. Haid for a similar example).**

Original paint with relatively light wear. Hit by shot on right side. Left glass eye and neck filler missing. Crack on left back of body and some small cracks (but no repairs) to tail tip. This mammoth decoy was carved with a typical "Massachusetts type" ice grove in the back. An extremely hard to find example and a must for the serious Mason collector. In as found in rig condition. 2500-3500



9



10



10A. Standard grade glass eye pintail drake by the Mason Decoy Factory ca. 1905. Long stylish tail carving. Rigmate to prior lot. Excellent original paint with minimal wear. Very small tight check in bottom. 2500-3500



10B. Standard grade glass eye pintail hen by the Mason Factory ca. 1905. Long stylish tail carving. Bone dry original paint with minimal wear. Neck filler has been replaced and three or four tiny spots on the top of head have been professionally touched up. 2500-3500



10C. Mason Factory Standard Grade tack eye black duck. Excellent original paint. Thin crack in back. Tiny chip on left bill tip, shallow body dent, and some wear to tail tip. Never rigged for use. 1250-1750

10D. Glass eye standard grade redhead drake by the Mason Decoy Factory. Excellent original paint with very light gunning wear. Minor restoration to the neck filler and a tight check runs the length of the bottom. 900-1100

10E. Pair of redheads by George Peterson, Detroit, MI. ca. 1885. Drake is in fine original paint with very minimal gunning wear for a decoy of this vintage. "KH" painted on bottom. Hen has had the neck filler redone and repairs with overpaint to back, head, and right side. Lightly hit by shot. Bottom stamped "AFD". 2800-3200





10F. **Mason Factory Standard Grade glass eye canvasback drake ca. 1910.** Some neck filler replaced and a check in the bottom has been filled. Excellent original paint with light wear and some small rubs to wood. 900-1100

11. **Mason Premier can with an early repair to a triangular shaped chip 1" X 2" on the lower right side.** From the Manning rig found years ago in upstate NY. The Manning hot brand is on the bottom. Couple shot marks, rubs, and dings but in overall very pleasing original condition. Bill tip roughage. Wear to wood on the tail. 1600-1800



12. **Mason Premier redhead drake in excellent original dry condition with the original Mason weight on the bottom.** The Manning hot brand is on the bottom. Struck by several shot on the right side. 2500-3500

13. **Oversize pair of Mallards by Hank Walters of Anchor Bay, Mi. (collector info on bottom).** Both birds are in original crazed paint with light to moderate gunning wear. Nicely carved wingtips (double on hen) and a slight wing separation on both. Signed on bottom of both "Hank Walters - 1959". 600-900

14. **Pair of oversize mallards by Julius Worm, Milwaukee, Wisconsin (Collector info on bottom).** Bold, vivid original paint shows some crazing and light to moderate wear. Numerous individual feathers have been laboriously painted on the hen and both birds exhibit nice blended paint technique. Excellent structural condition. 600-900





15. **Pair of standard grade glass eye bluebills by the Mason factory.** Very good original paint on both birds. Drake has a check in the bottom. Hen has had some touch up to the white sides and on the white wing patches as well as a small check on the bottom and some grain checks. Hen lightly hit by shot. Separation at neck seam on hen and minor separation at neck of drake. One glass eye may be a replacement.

800-1000

16. **Life size pair of half-model mallards mounted on a framed plaque by Ben Schmidt, Detroit, MI.** Both are fully rigged as decoys and are in excellent original condition.

Provenance: Role collection, Bracher collection. 1500-2500

17. **Hays canvasback drake in good original paint with average in use wear and surface rubs.** Slice of wood out of the upper right side of the head. Struck by a few shot.

Provenance: Pitt Collection

200-400

Literature: Collecting Antique Bird Decoys and Duck Calls by Luckey & Lewis.



18. **Mason Factory Premier canvasback drake in very good original paint with surface rubs and shot marks.** This is the exact decoy pictured on page 175 in Luckey & Lewis book. Glue shows near two checks at the base of the neck.

800-1200

Provenance: Pitt Collection

Literature: Collecting Antique Bird Decoys and Duck Calls by Luckey & Lewis.





19



20



21

21. Wonderful example of a boldly carved black duck in the manner of Frank Schmidt of Detroit Michigan. Raised and separated wing tips with deep gouging and feather stamping. Fine original paint shows light gunning wear and rubs. 400-600

22. Michigan bobtail canvasback hen. Old collector tag on bottom attributes the decoy to "Fred Plicka --- Detroit River ca 1900". Old paint appears original with light wear. Lightly hit by shot. Keel appears to have been made such that the body of the decoy was able to swing or turn in the current. 300-450

19. Factory black duck in fine condition with original paint that shows some light to moderate wear to the head. Possibly Gundelfinger or Sperry factory. One glass eye cracked. 100-200

20. Mallard hen by Ben Schmidt, Centerline, Michigan. Excellent original paint. Extensive feather carving and stamping with undercut wing tips. Tiny, tight check to right base of neck. Signed on bottom in Schmidt's own hand "Benj. J Schmidt". 800-1200
Provenance: X John Purvis collection

22A. Unusual Canvasback drake with a cast aluminum head. Old collector information on bottom indicates that the bird was made by "Jim Kelson --- 1914" however the bird strongly resembles the work of Ralph Reghi (see fig 47, page 37 in Walsh and Jackson). Good original comb painting with some in use touch up. Small, tight check on upper left back. 200-400



22



22A



23

23. **High head canvasback from the Wisconsin area.** Surface has been heavily rasped to achieve a feathered texture. Original paint shows light overall wear to high spots. Small rubs to head. Tiny tight check to right side of neck. Unusual drop weight. 100-200



24

24. **Well crafted canvasback drake in crazed old paint with light wear.** Lightly hit by shot and a tiny tight check on right side. Possibly Lake Ontario origin. 200-400



25

25. **Bobtail bluebill.** Old collector tag on bottom reads "Redhead (?) by Arthur Humphries, who came to the St Clair Flats from Toronto in the eighties. He was famous as a punter and market shooter. This block was made in the early eighties". Gunning repaint with wear. Hit by shot. 200-300

26. **Striking turned head example of an early Frank Strey, (Oshkosh, Wisc.) "black" freshwater coot with raised tail carving from the 30's.** Wonderful original paint with only very light overall wear. Structurally fine with great form. 800-1000

27. **Rare oversized Black Duck by Frank Strey.** Head turned slightly to the right. Excellent original paint and condition except for one very small crack (aprox. 5") on right side which has been professionally repaired. Bears the "Hall" brand. This is an outstanding example of only eight or nine of this model known to have been carved by Strey. 1250-1750



26



27



28



29 (PR)



29 (PR)

28. Mallard drake with slightly turned head and carved, raised wings by Louie Loboda who was a contemporary of Owen Gromme and worked at the Milwaukee Public Museum in the 1930's. He was also a world class taxidermist. Original paint with light gunning wear. There are a few small varnish drips present. Tight crack in neck and a larger crack on left side. 1500-2000

29. Charming and diminutive pair of bluebills by James Walton, Milwaukee Wisconsin. One is gazing up to the left and the other has its head tucked in a resting pose. Carved and/or crossed wings on both birds. Light gunning wear with a few chips and rubs on both and each has been hit by shot. A few tiny varnish drips on the top of the tail on the tucked head example. This is a very appealing pair and they are rigmates to the pair sold in the December 2006 auction. 900-1200

30. Canvasback drake by Enoch Reindahl, Stoughton, WI, ca. 1927-28. This rare decoy is one of the earliest examples by one of Wisconsin's decoy masters, Reindahl made very few canvasback decoys as most of his limited production consists of "puddle" ducks. This solid, working decoy is signed by Enoch and has a well carved head and eyes, and the typical paint pattern of his canvasbacks. 5000-6000

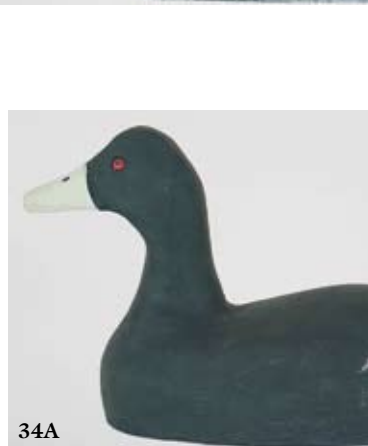


30

31. Alert redhead, possibly by the Realistic Factory in Kewaunee, WI. Original paint with light to moderate gunning wear and rubs to high spots. Lightly hit by shot. 200-400



31



32. **Mallard drake from the upper Midwest.** Carved shoulders and lightly carved wing tips. Two piece and possibly hollow. Old tight crack at base of neck. Original paint with some possible old touch up to the head area and some of the white. Lead strip weight stamped "Mc Eymann Dwight Ill." 400-500

33. **Pristine example of a hen mallard by C.V. Wells Decoy Factory, Milwaukee, Wisc.** Canvas covered with a wooden head and bottom board. Thickly applied and swirled paint is rich and vivid. No structural flaws. Bears the crisp "C.V. Wells" stamp on the bottom. Bird is possibly unique and is as fine an example by his maker as one could ever hope to find. 800-1200

34. **Mallard hen.** Old collector tag indicates the carver to be a "Frederick Edwards - Lansing, Michigan ca. 1920" Old paint appears to be the original with light to moderate wear. Carved in a fashion similar to the Tully Lake, Calif. Decoys. 75-150

34A. **Fresh water coot by Ron Koch in excellent original condition.** 100-200

35. **Mason standard grade, glass eye bluebill drake.** Original paint light wear. Neck filler replaced and a tiny repair to right bill tip. Old tight check in back. 400-600
Provenance: John Purvis collection

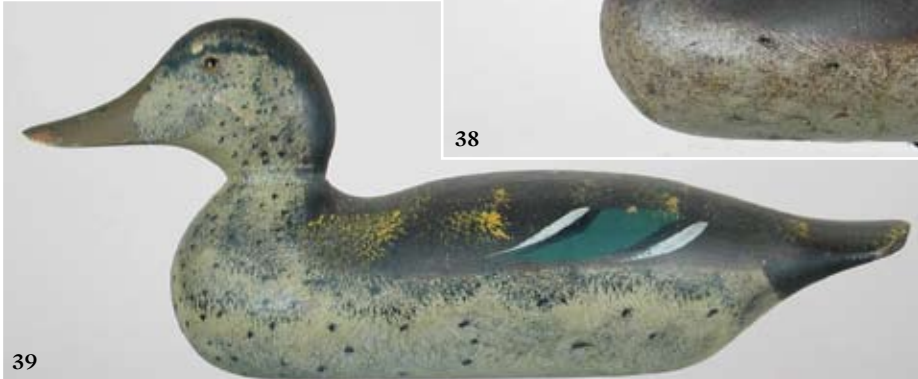
36. **Mason or Peterson standard grade, tack eye, mallard drake.** Very good original paint with overall light to moderate wear, especially on the head. Small area of old "varnish drip" on left, rear side. Neck filler replaced and glass eyes cracked or replaced.. Has "B (D?) Taylor" stamp on bottom. 300-500

37. **Standard grade mallard drake.** Head paint appears to be strengthened and neck filler replaced. Body is in original paint with overall light to moderate wear with shot hits. Has "Raymond, Chicago, Ill. lead strip weight." 200-400





38



39

38. **RARE Peterson Factory merganser hen once gunned over at Tuckernuck Island on Nantucket, Massachusetts.** Good original paint with overall light to moderate wear. Minor professional repairs to base of neck, 3 small dots on left side and a small portion of a tiny check in the back. Hit by shot. Wonderful form and a rare piece of coastal Massachusetts gunning history. 2500-4500

39. **Mason standard grade glass eye mallard hen.** Small, tight check in back. Original paint is vivid and bold. Good example of Mason sponge painting. A very good example that has probably never been floated. 500-1000

40. **Mason challenge grade bluebill hen.** Very good original paint with light to moderate wear. Tight check on left side and bottom. Hit by shot on right side. 500-750



40



41

41. **RARE Peterson Factory black duck in excellent original paint.** Wear to edge of bill and minor gunning. Professional restoration to age crack along the back and some neck filler replaced by Paul Fortin. The balance weight is an old printers plate that is nailed to the bottom. 2500-3500

42. **Whistler drake by Sperry Factory, New Haven, Conn.** Original paint with light overall wear and rubs to high spots. Tight crack in bottom. 350-450



42



43 (2)

43. **Two widgeon by the Wildfowler Factory.** Drake is of solid balsa construction and the hen is hollow pine or cedar. Both are in good original paint with original keels. Drake has light to moderate gunning wear with rubs to high spots as well as a few tiny insect holes and paint drips. Hen is in very good to excellent condition with very light wear. 400-600

44. **Green-winged teal drake of balsa by the Wildfowler Factory, Old Saybrook, CT.** Some spots, possibly mildew or flyspecks, on body. Otherwise in very fine original condition. Keel removed. 500-1000

Provenance: Fairbank collection



45



44

45. **Early blue-winged teal drake with nicely carved wingtips and primaries by the Wildfowler Factory of Old Saybrook, CT.** Original paint with surface dirt. In overall fine original condition. A few tiny "varnish" drips on head.

Provenance: Fairbank collection 500-1000

46. **Rare surf scoter by the Wildfowler Factory, Old Saybrook, CT.** Standard size with textured feather finish. Mostly original paint with moderate wear. White patches have received in use touch up.

Cedar body, pine head, small crack running length of back. Original keel. 300-450

Provenance: Fairbank collection

47. **Mallard drake by the Wildfowler Factory, Old Saybrook, CT.** Paint appears to be all original with moderate overall wear and a few tiny dings to bare wood. Overall surface dirt with a small area of insect or paint drips on left shoulder. Unpainted bottom and no keel. Appears never to have been rigged. 300-500

Provenance: Fairbank collection



46



47



48 (PR)



49 (PR)



49 (PR)

48. Pair of oversize canvasback by the Wildfowler Factory, Old Saybrook, CT. Hollow pine or cedar. Fine original paint with light gunning wear dings and rubs. Tight crack in neck of hen. Back of drake has tight grain checks. Evenly matched rigmates. 400-600

Provenance: Fairbank collection

49. Pair of Wildfowler factory Wigeon. Balsa bodies. Original paint with heavy wear on both birds. Left eye missing on drake as well as a small bill chip. Original keels. Drake bears "Old Saybrook" stamp. 200-400

50. Wildfowler mallard hen in fine original condition with the exception of a tight neck check and in use touch-up to a check near the tail. 150-250

Provenance: Pitt collection

51. Bluebill drake by Wildfowler, Old Saybrook, CT. Heavy balsa construction with original keel. Original paint with a few small areas of very professionally done in use touch up. Overall light to moderate wear with two or three very small dings and one or two small and tight grain checks to rear of head. 200-350

Provenance: Fairbank collection

52. Pair of No 1 smooth grade Mallards by the William E. Pratt Co. Fine original paint with overall light to moderate wear. Small area where solvent has dripped on back of hen and small area flaked to wood on breast of drake. Tight crack in neck of hen and rear of head on drake. Tiny tight body cracks in both birds. Right glass eye cracked on drake. Both retain excellent original Pratt keel weights. 500-750



50



51



52 (PR)



52 (PR)



53. Pair of duck bookends by the Wildfowler Factory. Stained and varnished natural wood finish. Tight crack in both necks. Felt base. 100-200



54. Pintail drake by the Wildfowler Factory, Old Saybrook. Appears to be hollow pine or cedar. Original paint shows moderate overall gunning wear. In use repair to cracks in neck. Retains original keel. 300-500
Provenance: Fairbank collection



55. Heavy balsa bluebill drake by the Wildfowler Factory. Light to moderate wear on original paint with some possible light in use touch up to black on breast and head. Retains original keel and Wildfowler stamp. From the "MARKHAM" (Oconomowoc, Wisc.) rig and so branded. (See Decoy Hunter Magazine July/Aug 1994 for a discussion of this rig). 200-300

56. Atlantic coast model oversize black duck by the Wildfowler Factory, Old Saybrook. Original paint with some possible in use touch up to area of crack on neck. Tight crack in back. Retains original keel. Balsa body, pine head. 200-400
Provenance: Fairbank collection

57. Pair of Mallards similar to and possibly by the Potevin or Benz factory. Lightly to moderately worn original paint with good factory combing on the hen. 200-400

58. Ken Harris black duck. Balsa body, pine head. Deeply combed original paint is worn to wood in numerous small areas across the back. Structurally very good condition. Retains original keel and "Made by "Ken" Harris Woodville, N.Y." 200-400

59. Rubber Owl decoy ca. 1940 by an unknown maker in excellent original condition with a few very small rubs. Holes in tail and ears for mounting. See article "Crow Hunting with Decoys and Calls", Decoy Magazine, Jan/Feb 1996. 200-400





59A

59A. Hollow preening widgeon drake decoy in excellent original condition by the Ward Brothers of Crisfield, MD. Beautifully carved wings with very detailed feather carving and paint. Bottom reads *"Preening American Widgeon, L. T. Ward, Crisfield, MD 1962, Hollow Cedar"*. 6000-9000
Provenance: Pitt Collection

59B. Elegantly carved raised wing turned head "Summer" oldsquaw drake decoy by the Ward Brothers of Crisfield, MD. In excellent original condition with a couple minor tiny wood flaws. Bottom reads *"After a half century of carving wildfowl birds in wood, this is the last oldsquaw in summer plumage my hands will ever create.- Lem Ward"*. 6000-9000
Provenance: Pitt Collection



59B





59C. Early "Beavertail" style pintail drake decoy by the Ward Brothers. Bottom reads "-1936-, Repainted for my best friends, Heis and Margaret McCall, 1967" "Beavertail Style same as pair # 142 in Sessions I and II, Collection of William J. Mackey Jr. sold at R. A. Bourne Auctions". Few rubs and a tight check in the back. Glass eyes. 5000-7500
Provenance: Pitt Collection

59D. Outstanding reaching red-breasted merganser drake decoy with a carved fish in the bill by Lem and Steve Ward, Crisfield, MD. In excellent original condition. Signed on the bottom: "Shooting Stool, made by Steve, painted by Lem, Ward Bros -1966-", "Norris Pratt's Collection"
Provenance: Pitt Collection 5000-7500





59E. Wonderful “Bull Head” canvasback drake decoy by the Ward Brothers, Crisfield, MD. Bottom reads “1973- L. T. Ward Bro, Crisfield, MD, Lem Ward - Steve Ward, *There must be some thing after death; Behind the toil of man, There must exist a God devine, Whose working out a plan; In this brief journey; That we know as life must really be; The gateway to a finer world, That some day we shall see.-Lem-* Provenance: Pitt Collection 6000-9000

59F. Delicate hollow goldeneye hen decoy with a sharply turned head by the Ward Brothers, Crisfield, MD. In excellent original condition. Bottom reads “-1968- L. T. Ward Bro, Crisfield, MD -Lem Ward- -Steve Ward”- *It often does happen openions are wrong when ever men praise or blame. But I know there’s a critic who travels along; Who knows every step that I came; What ever my friends or my enemies might say; In volumns up there on the shelves; The thing that will count on that ultimite day is the record I keep of myself.- Lem-* Provenance: Pitt Collection 6000-9000





60



61



62



63

60. **Deep-bodied mallard hen by an unknown Milwaukee school carver.** Carved wingtips and tail. Four piece laminated body construction with a rasped finish. Fine original paint shows light to moderate gunning wear. Old tight diagonal crack in neck. 500-700

61. **Dettmann school Milwaukee black duck by an unknown carver.** Carved heart shaped shoulders and wingtips. Fine original gunning paint with elaborate scratch feathering. Loose crack in neck. A few small rubs to wood and a few drips on back. 400-600

62. **Canvasback drake by August "Gus" Moak, (1852-1942) Tustin, Wisconsin.** Bird is in well worn, out of rig condition. Mostly original paint is worn to wood in spots. Heavily hit by shot with an old metal strip repair to cracks in the neck. "FRACTION" painted in large black letters on bottom. A battered yet bold veteran. 300-500

63. **Oversized, high head, canvasback drake with distinctive and bold bill carving by J. Worm.** White areas have been redone and there is a small repair to left wing area otherwise paint is original with light gunning wear. No structural flaws. Bears "J.J.W." brand. 750-1000

64. **Bluebill drake from Wisconsin or Upstate New York.** Original paint with moderate wear and some small chips in the paint to wood. Slight separation at neck seam and a small check that goes around the lower sides. 200-400

65. **Mallard drake, attributed to the upper Midwest.** Two piece body construction with upswept tail. Original paint with light wear. Several small areas where a clear liquid has been spilled on the bird. 200-350



64



65



65A. Freshwater coot by Marvin Strahota, Marquette, WI. Excellent structural condition. Original paint or possibly a second coat by Strahota which was not uncommon for him (See page 149 in Decoys of the Winnebago Lakes by Koch). 400-600

68. Mallard drake by Gus Nelow of Omro WI. C1945. Strong original paint with light to moderate overall wear. Tight wood check visible on the right side with 1/8" strip of paint missing in a 5" strip along the check. Some minor separation at neck seam. 300-500

66. Freshwater coot by Gus Nelow, Oshkosh, and Omro, WI. Crazed and moderately worn old paint covered with a coat of sealer/wax. Slight separation at neck seam and two or three small cracks on left side. 350-450

68A. Pair of green-winged teal by D. R. Koch. In excellent original condition with a couple minor rubs. 200-400

67. Canvasback drake by "Swede" Swedesky, Neenah, WI. Original paint with light wear and some small rubs and chips to bare wood, especially on breast. Plumage pattern cut into body to facilitate painting. 400-600

69. Large redhead drake by Frank Strey of Oshkosh, WI. In fine original condition with minor rubs. Tight neck check. 400-600





70



71



72

70. Alert hollow redhead from the St Clair Flats by Tobin Meldrum, Pearl Beach, ca. 1900. (Collector info on bottom and see page 147 in Walsh and Jackson). Original gunning paint with some in use touchup is crazed and worn to wood in numerous areas. Tiny chip to top of bill.

Provenance: Joe French collection 500-1000

71. Lowhead canvasback drake. Balsa body, pine head. May be by Jim Kelson but is very likely a Kelson/Ralph Reghi collaboration (see page 33 in Walsh and Jackson). Lightly carved wings with some feather stamping. Light to moderately worn paint may be original or some of white may be old in use touchup. Head carved from two piece lamination. Hit by multiple shot on right side. Original keel. Bears multiple Colburn Wood collection stamps.

Provenance: Joe French collection 200-400

72. Matched rig mate pair of canvasback from the Lake Ontario area. Hens head turned slightly to the right. Well executed bill carving accurately depicts the species. Original paint shows light gunning wear. Both bear "FHP" brand.

Provenance: Fairbank collection 400-600

72A. Bluebill drake from Ohio attributed to John Jay. Mostly original paint except with some wear and rubs to tail, head, and sides. A knot on right side had become loose and has been refastened at some point in the past. Some touch up to area of knot and possibly some of black on breast. Finish has been partially "varnished" and bird has been waxed.

2500-3500

72B. Canvasback drake in good, original paint by Mike Pavlovich, Monroe, MI. ca. 1950 (collector info). Head turned to the left with good bill carving.

300-400



72B



72A



73



74 (PR)



74 (PR)

73. **Hollow pintail drake by William Lohmann of Peoria II.** (Old collector tag on bottom). Combination of mostly original and some gunning repaint. Original weight. A large working Illinois River decoy measuring 19 1/2". 700-1000

74. **Boldly carved pair of oversize mallards ca. 1930 by Carl Sattler, Iowa.** Both are in a restful pose with the hen in a "snuggle-head" position. Boldly carved wings, shoulders and wing tips. Vivid paint pattern is mostly original with some possible touch up to the top of the white sides on the drake and a few tiny areas on the hen. 2250-3000

75. **Midwest mallard hen by an unknown maker.** Old collector info on bottom indicates that the bird may be from the Burlington, Iowa area. Old crazed paint appears to be original but may be a very old gunning repaint with average wear. Boldly carved heart shaped wings. Old tight crack in neck and slight separation along body seam. 300-500
Provenance: Fairbank collection

76. **Green-winged teal drake.** Raised wingtips. Original paint with almost no wear. "ATB" carved in bottom. 200-300

77. **Preening pintail drake by Brian Mitchell Carved in the Crowell style with crossed wingtips.** In XOC. An almost invisible 1" check is original to the carving on the right side. Carved "B Mitchell" on bottom. 200-300

78. **Swimming merganser drake in the style of A. E. Crowell by Brian Mitchell.** In excellent, all original condition. "B. Mitchell" carved in bottom. 200-300

79. **Hollow whistler drake from the St. Clair Flats area.** Old crazed paint appears to be the original or a very old second coat. Light wear with a few very tiny rubs, dings, and shot marks. There appears to be a possible brand under the balance weight. An illegible signature is scratched into the bottom that may be "F. H_mp_f?". 200-400
Provenance: Joe French collection



75



76



77



78



79



80



81



82



83

80. **Petite and absolutely wonderful whistler hen from upstate New York.** Probably Ogdensburg. Head turned strongly to the right. Bulbous hump back with a small paddle tail. Crazying and wear to the paint and an old bill repair do not detract from the folk art appeal of this tiny decoy.

Provenance: Fairbank collection

300-500

81. **Whistler hen by Ed McNeil of Gananoque (Lansdowne), Ontario (collector info on bottom).** Bird may be in original paint or in a combination of original and old gunning repaint. Light overall wear with a tiny chip to left bill edge. Has a unique small “three corner” inlet weight.

300-400

82. **Folky whistler hen by unknown carver and origin.** Distinctively carved head and cheeks with a pronounced paddle tail. Paint appears to be a combination of original and old gunning touchup with more recent touchup to the black under the tail and rear sides. Old crack in bill.

100-200

83. **Canada goose by Wildfowler, Old Saybrook.** Similar to the original Atlantic coast model. Cork body with pine bottom board. Original paint with feather finish to neck and head. Tight crack in neck and keel missing.

400-700

Provenance: Fairbank collection

84. **Balsa body canvasback drake by Wildfowler, Old Saybrook.** Original paint is slightly yellowed and worn. Wood dough at neck appears to be original to factory. Some water staining to rear of head and keel removed.

300-500

Provenance: Fairbank collection

85. **Wildfowler mallard drake, Old Saybrook.** Two piece pine or cedar feather finish. Lightly worn original paint. with rubs to tail, top of head, & high spots. No keel.

300-500

Provenance: Fairbank collection



84



85



86. Atlantic coast model, heavy balsa, black duck by Wildfowler, Old Saybrook. Lightly worn original paint with fairly extensive water stains and a few tiny dents/dings. Two tiny chips on top of bill. Original keel and possibly original "Bridgeport" weight. 300-500
Provenance: Fairbank collection

87. Rare pintail hen by Tule Lake Decoy Co., Sacramento, Ca. 1920-25. Very strong original paint which demonstrates the factories scratch technique. Light overall wear with small rubs to tail tip, bill edges and top of head. Neck filler missing with a small amount of paint loss in this area. Light splattering of white (ceiling paint?) white dots. Retains strong "Woodward's Semi Hollow" stamp and painted "W.E.S." on bottom. 200-400

87A. Pintail drake from a later period by the Wildfowler Factory. Possibly Point Pleasant or made when they returned to LI. Their "Ward" model with head turned slightly to the left. Good original paint with some yellowing and scuffs. Very minor separation along body seam. Appears never to have been floated. 200-400

88. Hollow, New Jersey black duck by Walter Bush with head turned slightly to the right. Gunning repaint with possibly some original very light wear. Excellent structural condition with a carved "WLB" and an "X" on the bottom. *Provenance:* Joe French collection 300-500

89. Hollow carved, bulbous, New Jersey black duck in moderately worn original paint with tack eyes. Typical gunning rubs to head, tail, high spots, etc. Small ding on right side of head as well as very old, tight, grain checks. 300-500
Provenance: Joe French collection

90. New Jersey black duck with scratch feather details. Appears to be in gunning repaint with some original which shows overall light wear. Tight crack in neck. 300-450

91. New Jersey bluebill drake ca. 1910 by Harry M. Shourds. In old, gunning repaint which is moderately worn with some flaking to wood on the left side. Tight crack in neck. Brand on bottom under the paint which may or may not be "HLINE". 400-700
Provenance: Fairbank collection





91A



91B



91C



91D



92

91A. Hollow carved black duck by John Updike, Green Bank, N.J. Old gunning repaint on body with some possible original visible on head. Very old repair to small neck crack. Old "ESJ" carved between wings on back. 300-500

91B. Black duck ca. mid to early 1900's by Harry Fennimore, Bordentown, NJ. In fine original paint with a little wear on top of the head and tip of the tail which is fluted. Some tiny paint spatters on the body. A one inch dent on right side of the body and on the lower edge just below. 600-900
Literature: Huster & Knight "Floating Sculptures".

91C. New Jersey brant by Larry Ricca. Original paint with moderate overall wear. Balsa body with a pine head. A few surface nicks and dents on the body. Signed "Larry Ricca, Stockton, N.J. September 1964" also on bottom "gifted 12/03" 200-400
Provenance: Pitt collection

91D. Bluebill decoy by an unknown New Jersey maker ca 1910. In mostly original paint with in use wear. Tip of bill missing. The two body halves are separated and the manner in which the decoy was hollowed can be observed. A very nice study piece. 200-300

92. Wood duck decoy by carver Paul Emile LaCombe from Louisville, Quebec. Ca. mid 20th century. Nicely carved wing and tail detail in the Quebec style. Head turned to the left. Eyes appear to be carved. This is by far the finest LaCombe we have seen. In excellent original condition in all respects. 400-600

93. Oversized canvasback decoy by The Evans Factory, Ladysmith, WI. Strong original paint in fine condition with moderate wear. A few small areas rubbed to primer or wood. Lightly hit by shot on right side. Retains original Evans stamp on the bottom. 1000-1500



93



94. Early, Mason, “snaky head”, challenge grade black duck. Good, lightly worn, original paint with feather detailing and swirling visible. Original hunter/user tail chip reset and a small amount of neck filler replaced by Paul Fortin. A couple of small body dings darkened. Old tight check runs from breast to tail. Retains remnants of two old stencils on bottom, “Challenge” and “U.S. Patent Office”. 3000-5000

95. Challenge grade redhead drake by the Mason Decoy Factory. In fine original paint with typical Mason swirled paint. Moderate wear with rubs to primer or wood. Head a little loose with a small crack in the front of neck. In as found in rig condition. 2000-3000



96. Mason Detroit Grade tack eye merganser from a Martha’s Vineyard rig. Found in the Frank Adams barn. Typical circular inset Vineyard weight in the bottom. Original paint with grain line flaking on the back and side of the body. A couple dents and knots are on the back. Lower right side has had some original filler replaced. 1500-2500

97. Mason Premier grade mallard drake. Original paint with strong swirls and moderate wear. Small area of old repair on left wing tip and one or two additional small areas of possible touch up. Tail chip with rubs and minor shot hits on the right side. 600-900





97A

97A. Excellent example of a Mason Challenge Grade brant ca. 1910. Rich paint shows thick swirls and very minimal wear. Old crack in side has been professionally filled and a tiny neck crack has been reset.
4750-5250
Provenance: X Roy Bull collection with the "Bull" brand.



97B

97B. Mason Premier Grade redhead drake ca. 1910. In excellent original paint. A thin crack has been filled in the back. A small area of professional touchup to paint/solvent damage on lower edge and bottom. Lightly hit by shot.
3500-4500



97C

97C. Mason Premier redhead hen in excellent original paint. Minor rubs. Filled shot scrape on bill. Very small tight check on back and a tight check on bottom reaches a little bit onto breast.
3500-4500

97D. Hays Factory glass eye pintail drake decoy in fine original paint with light wear. Thin check to the lower left side of the body from the breast to the area under the tail. Stain Approx 1" X 1.5" on the right breast with a small amount of paint missing.
600-900



97D

97E. Pair of Mason Factory Challenge Grade mallard decoys in mostly OP with t/u and overall wear. Drake has wear to the wood on the top of the head, Neck filler is replaced with t/u, check to the bottom, and the right side of the face. Hen has a tail chip repair and neck filler replaced with touch up to the paint. Check on the left side of the body, knot on the left seam line, struck by a few shot, neck filler replaced and touched up. Bottom is repainted.
1200-1800



97E (PR)



98. **Mason premier grade black duck in excellent original paint with minimal wear.** This outstanding decoy is in out of rig condition with a few minor rubs and imperfections. An original tail chip has been reset by the hunter/owner who also made a few whittle marks on the top of the tail which have darkened with age. 2500-3500



99. **Oversize early Wildfowler Canada Goose.** In fine original near mint paint except for wear above and just below the neck seam. Early Old Saybrook vintage. From the rig of Phil Fairbank. 300-500
Provenance: Fairbank collection

101. **Brant by the Wildfowler Factory.** Very good original paint with an area of sealer on right breast and possible sealer or wax under the tail. Tight grain check at left base of neck. Bears the Point Pleasant ink stamp. 300-500

100. **Pair of solid canvasback decoys by the Wildfowler Co.** Original paint with light to moderate wear and a few tiny chips in the paint to wood. Slight separation at neck seam of drake. Unusual weighted keels may have been a special order or a hunter's modification. No stamp. 500-1000





102



103



104



105



105A

102. **Bluebill drake by the Wildfowler factory.** Balsa or similar construction. Strong original paint. Knot beginning to show at top of head. Original keel and no stamp. Illegible printing on bottom may read "L. Faine". 150-250
Provenance: Pitt Collection

103. **Mallard drake by the Gundelfinger Wood Products Co., St. Louis Missouri.** Original paint with moderate wear and some rubs to high spots on the textured finish and a few small chips in the paint to wood. Small knot visible on the right upper wing. Minor separation at neck seam. 200-400

104. **Harlequin drake by the Herters Factory.** "1893" model and so stamped along with "Herters Inc.". Original paint is covered with a coat of sealer which may be original. Small, tight grain check near the tail. 200-400
Provenance: Pitt Collection

105. **Green-winged teal drake by Jim Pierce.** Head turned slightly to the left. Fine original paint with very minor wear and flaking. Nail on top of head just visible. Signed on bottom "Jim Pierce" with two "P's" and a "JP" stamp. Retains original rigging. 200-400
Provenance: Pitt Collection

105A. **Blue-winged teal in fine original paint.** A small flake is off left side of neck seam. Signed "R. Madison Mitchell 1983". 200-400
Provenance: Pitt Collection

106. **Painted eye Chesapeake redhead hen.** Distinctively carved flat bottom. Original paint shows light to moderate wear with a thin coat of a varnish like substance covering the bottom, sides, some of head. A few tiny dings to primer or wood in head area as well as a tight crack in neck. 200-400
Provenance: Pitt Collection



107



106

107. **Madison Mitchell bluebill drake with head turned slightly to the right.** Original paint with light overall wear. Small tight check in base of neck on the right. No weight. 200-400
Provenance: Pitt Collection



108. **Factory pintail drake in very good to fine original paint with very light wear.** This may be the exact bird pictured on page 484 in the Lucky and Lewis. 200-300
Provenance: Pitt Collection

108A. **Redhead drake from the Chesapeake Bay.** Mostly gunning repaint with wear and dings. Lightly hit by shot and a small crack in back. Weight and staple removed. 200-400

108B. **Outstanding pair of redheads by Madison Mitchell.** Fine original paint with very tiny chip to top of head of drake. Felt pad on both bottoms and both are signed in electric pencil "R Madison Mitchell - 1982". 400-600

109. **Lot of 2 decoys both with Animal Trap stamp.** A bluebill hen in original paint with wear. Slight neck seam separation. Glass eyes missing. 2. A bluebill drake with the (Tenite) head. Original paint with moderate wear. Head slightly loose. 200-300
Provenance: Pitt Collection

110. **EXCEPTIONAL RARE early Mason Premier black duck ca 1900 is as good as they get.** Showing moderate to light wear overall with some thin spots on the body. Minor touch-up to one small ¼ inch circle on the head and a few small spots on the body. Some of the white outlines around the wing flash have been strengthened. This is a great decoy for the serious collector of these stylish early period Masons. 4000-6000





111. **RARE early Mason Premier mallard hen.** Possibly made for D. B. Day but it does not bear the “Day” brand on the bottom. In original paint with restoration to paint around the neck seam and touch up or a wash on parts of the body and head. 2000-3000



112. **Pair of hard to find matched pair of Mason standard grade glass eye buffleheads.** Some of white areas on the sides of both **may** have a white wash. Drake has small scuffs and rubs to paint. Short tight check in back and upper left side. Neck filler appears to be the original. The hen has small scuffs and rubs to paint. 1200-1800

114. **Green-winged teal drake by the Wildfowler factory.** Highest grade with detailed wing carving. Excellent original paint with no discernable wear. Bottom is unpainted and may have originally been mounted on a lamp. 500-1000

113. **Mason, Challenge grade goldeneye “whistler” drake.** Dark colors are original and white has had in use touch up most of which has worn off to reveal original. Moderate to heavy wear overall. Chip to top of head, neck filler missing and crack in bottom. 600-900

Provenance: Ex. Joe French Collection

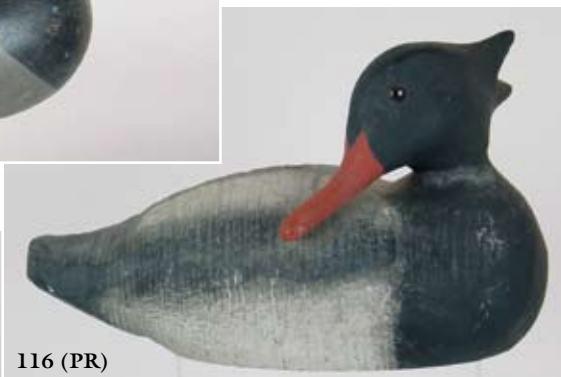




114A



115



116 (PR)



116 (PR)



117

114A. **Redhead drake by Madison Mitchell.** Head turned slightly to the left. Original paint with light wear. There is an area on the back where some clear liquid may have been spilled in bird. Small chip on bottom where rigging staple has been pulled. Weight removed. Signed on bottom in electric pencil "R. Madison Mitchell – Harve de Grace Md. – 1977".

300-500

115. **Early blue-winged Teal hen by Madison Mitchell or possibly Harry Jobes.** Original paint shows moderate wear with some areas of wood visible, especially at rear of neck. Grain checks visible, especially on right side.

200-300

116. **Very rare merganser pair by the Animal Trap Co.** Light wear with minor rubs to crest, tail and high spots. Hen is a very rare preener. Both have the "Animal Trap Co.- Pascagoula Miss." stamp on the bottom. **Mergansers by this company are rare and preeners even more so.** See page 16 in North American Factory Decoys by Ken Trayer for information.

300-500

117. **Exceptionally rare preening merganser hen by the Animal Trap Co.** Light wear with minor rubs to crest, tail, and high spots. Bears the "Animal Trap Co. Pascagoula, Miss" stamp. May be a second coat of paint on the head and breast.

150-250

118. **RARE example of a freshwater coot by Ken Anger of Dunnville, Ont.** Head turned slightly to the right. Original paint shows moderate overall wear with some rubs and wear to wood on head and neck. Both glass eyes are cracked.

600-900



118



119



119A

119. **Black duck by Ken Anger of Dunnville, Ont.** In excellent original paint and condition with one small blemish to the paint on the top of the head. 500-1000

119A. **Mallard hen by Cecil V. Anger of Dunnville, Ontario.** In excellent original paint with very light wear. Stamp on bottom reads: "Made by Cecil V. Anger, 438 Main St. West, Dunneville, Ontario, Canada". 500-1000

120. **Ringbill drake by Cliff Woodcock of Peterborough, Ontario.** In excellent original condition in all respects. This is a very detailed carving with relief carving on the wings, wingtips, and head. There are also punch stamped tiny dot patterns behind the wings. Partially hollowed from below with two 2 1/8" holes. 300-500

121. **Canvasback hen by Charles Reeves from the "Long Point Company" gunning club.** Old gunning repaint with moderate wear. Some small tight checks and shot hits. Bottom has the large "O" brand. 400-600



120

122. **Mallard hen ca. mid to early 1900's by David W. Nichol, Smith Falls, Ont.** Fine original paint with dry surface and a slight thinning of body paint. Some water staining and paint loss under tail and right rear side. Beautifully carved wing tips and individual feather carving on tail and shoulders. 400-600



121



122



123. **RARE bufflehead drake ca. 1890-1900 by the Stevens Decoy Factory, Weedsport, N.Y.** In good original paint that shows wear and some chipping to wood or primer. Narrow check on left side and on bottom. Head slightly loose. A very desirable specie by this important decoy maker.

3500-5500

123A. **Attractive and appealing St. Clair Flats black duck by the same maker as that pictured on page 43 of Barney Crandall's book.** Hollow with a bottom board. Excellent original paint with light wear to high spots and grain lines on left side. Branded "A.H. Buhl" for the Detroit industrialist who was a member of the St. Clair Flats Co. 1800-2200

124. **Whistler hen from the Lake Champlain area possibly painted by Archie Bodette, West Addison Vt. (see Harrell ref).** The paint is strong and crisp with some minor wear to primer on head. Covered with a coat of wax or finish feeder.

300-500

125. **Canvasback drake ca. 1900 or earlier from Heron Lake MN.** Carved or owned by James Dalziel. Decoy is branded "JD" and stamped in black ink (left side and almost illegible) JM Dalziel. Dalziel was one of the signers of the original "Gentleman's Agreement" (rules) governing hunting on the lake and his name is listed on the original document from 1906. It shows traces of original paint with some extremely old gunning repaint all of which shows considerable wear with large areas of wood showing. Crack in back with chips in bill and head. Condition aside, this decoy is an important artifact from this region's gunning history.

400-600

126. **Classic horse-head style canvasback drake from Heron Lake MN. ca. 1910 with great form.** Decoy is worn almost entirely to bare wood with only vestigial remnants of original paint remaining. Small tight crack in bill tip held together temporarily with tape. Left glass eye cracked. Diver decoys from Heron Lake are difficult to find in any condition.

500-800





127



127A



128

127. **Fine mallard drake by Charles Perdew of Henry, IL. ca. mid to early 1900's.** Fine original paint with overall light wear. Small areas of rubs to wood on breast, under tail, and along waterline. Two or three ¼" "dots" of possible touch up on back and top of head. Small inconsequential ¾" crack in right breast. In total, a very nice example by this highly sought after carver. 6000-8000



129

127A. **Crow call by Charles Perdew in very good working condition.** Stamped, "Chas. H. Perdew, Henry, ILL" just above the circular turnings at the bottom as shown. Also stamped, "Pat. Nov. 2, 1909". 200-400

128. **Hollow painted-eye pintail drake ca. early 1900's attributed to Perry Wilcoxon of Liverpool, IL.** In very fine original paint which shows moderate overall wear and rubs. Tight neck check. 1500-2000
Provenance: Pitt Collection

129. **Bufflehead drake by Virgil Lashbrook.** Head turned slightly to the right. Fine original paint with some very minor paint imperfections on back and some minor rubs to paint on bottom. Miniscule hairline check in paint at right base of neck. Stamped "V. Lashbrook" on bottom and keel impressed "Lashbrook, Pekin Il." 800-1200

Provenance: Pitt Collection

130. **Wood duck pair by Virgil Lashbrook.** Drake's head turned slightly to left and hen has bill down on breast. In fine original paint. Both are signed "Virgil Lashbrook" and both bear a small brass plate which reads "Decoys by Lashbrook". 2000-3000



130 (PR)



130 (PR)



131



132



133 (PR)



134

131. This deep-bodied black duck is an example of Ben Schmidt at his best. Light to moderate wear to original paint. Lower half of bill has had in use hunter repair with glue and possibly wood dough where it is attached to the head. The bill check should be professionally restored as it is one of the finest, earliest, and boldest examples of an early Ben Schmidt black duck decoy that we have ever handled. A small tail chip has been refastened. Keel removed and coded ID mark is carved into bottom. 400-600

132. Small bobtail bluebill ca. early 1900's. Head turned and tilted to the right. In old gunning repaint with spatter finish on back. Tight crack in neck. Decoy is smaller than average measuring only 9 3/4" long. Possibly by "One Arm Kellie". 300-500

133. Pair of (7 3/4") redheads by Michigan's Frank Schmidt. Fine original paint with light wear. Refastened crack in neck of hen and nail visible in top of both heads. One eye missing on drake in addition to a small knot being visible on back. 300-500

134. Nicely carved Gibian dove decoy measuring about 13.5" from bill to tail. Nice early example with good paint and patina. A few tiny rubs along edge of tail. Carved "Gibian" on bottom. 600-800

135. Nice preening dove decoy with raised and split wings. Measures approximately 13" in length, breast to tail. Very good overall paint and condition. 300-500

136. Dove decoy with blue bill. Carving measures approximately 11.5" and is carved from what appears to be tupelo or cypress root. Overall very good condition. A few visible knots in wood date to the time of manufacture. 200-300



135



136



137



138



139



140

137. **Drop tail dove with a spring clothespin attached for mounting in the field.** Good original paint with very light wear. Painted eyes. It also has a conjoined inscription "TE" on bottom. 200-300

138. **Ruffed grouse by noted Virginia folk artist Frank Finney.** 1/3 lifesize. Detailed crest, wings, and tail feathers. In XOC. Serif "F" for Finney on base. 300-500

139. **Golden plover with head turned slightly to the left by noted carver Frank Finney, Cape Charles, VA.** 1/3 lifesize. Excellent original paint and condition with carved split wings and tail. Very animated carving. Serif "F" on base. 300-500

140. **Small (possibly wo-man's or child's) leather, native American Moccasins.** High top with detailed beading on fronts. Some loose and missing stitching in the toe area of one. 400-600

141. **RARE wood duck drake decoy by A. E. Crowell.** Head turned slightly to right with rasping to rear of head and breast as well as relief carved tail feathers. In fine original paint with nice patina. Two rectangular "A.E. Crowell" stamps on bottom. 15,000-25,000
Provenance: Connie Crowell Estate.



141



141A. Lifesize standing greater yellowlegs with glass eyes on a carved and painted “wooden stone” base by A. E. Crowell of East Harwich, MA. Crazing areas on body. Leg putty has a few age cracks. Great form, oval brand on the bottom of the base. 18,000-22,000



141B. Exceptional early miniature cock pheasant by A. E. Crowell of East Harwich, MA in excellent original condition. Retains brightly colored plumage pattern with a round painted base. “50” in pencil on the bottom. Tiny rub to the underside tip of the tail. 4000-5000

141C. Mallard drake by A. E. Crowell. Nice patina to wonderfully executed feather paint that is in excellent original condition. A few very tiny imperfections. Smooth head with a lightly rasped breast. Bottom has been painted gray by Crowell as this decoy at one time had many nails hammered into the bottom to attach it to a floating wooden triangle. This was a commonly used technique of setting out decoys in threes in the early to mid 1900’s. One decoy would be nailed to the top of a wooden V and one decoy each would be nailed to both ends of the V. The gray paint could be removed. There is a jelly label on the bottom with the word mallard on it that is glued to the bottom and written on the bottom is “A. E. Crowell Cape Cod”. 12,000-16,000

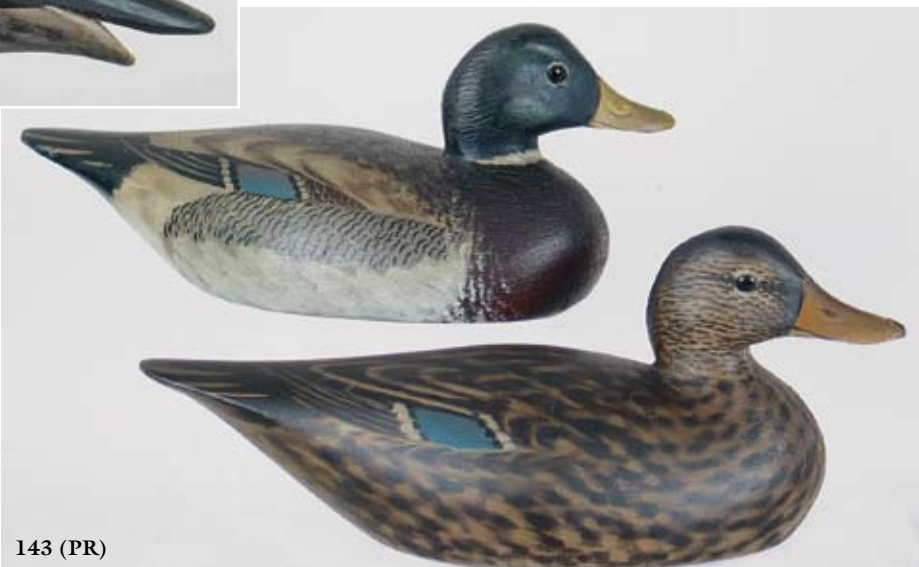




141D. Outstanding split-tail black-breasted plover ca. 1890-1900 by Joseph Whiting Lincoln of Accord, Massachusetts. Same stylistic period as those pictured on page 66 in Cap Vinal's book. All original paint with almost no wear. Bill is original. 7500-8500
Provenance: Joseph W. Lincoln by Cap Vinal



142. Rare magnum black duck by A.E. Crowell. All original paint retains vivid feather detailing for which Crowell is so justly famous. Bird shows overall light to moderate wear with tight checks in the body visible. A small hole in back has been repaired where the decoy may at one time have been a lamp. Oval stamp partially visible under pad weight. "BRR GUN CLUB" scratched into lower left side. This is for the "Bass River Rod & Gun Club" on Cape Cod. Finish protected with a coat of wax or sealer. Oversize blacks of this size are very rare. 5000-6000



143. Pair of half-size (about 10³/₄" overall) mallards by A.E. Crowell. Drake has head turned to left. In superb wet on wet dry brushed original paint. Two recessed lead weights in bottom. Tiny tail chip restored by Delong. Hen has head turned slightly to the right and is in excellent original paint with two tiny white flecks on the back. Tight lower neck check. There is one rectangular stamp and an old jelly label stating "female mallard" on the bottom. 10,000-14,000

144. Outstanding and rare pair of folksy red-breasted merganser decoys in the Lunenburg County style. Possibly by Bachman. They are slightly undersized with wonderfully executed crest, delicate paddle tails, and carved wings. Fanciful original paint shows only two small faint sealer drips to the right side of the head of drake. Old break to tail of hen has been repaired with some glue showing under the tail area. This delightful pair fulfills every requirement of the best of folk carving. 5000-7500





145



146



147

145. **Merganser drake by Frank Dobbins of Jonesport, Maine.** In fine original paint with patina. There are a few very tiny spatters on back. Very minor blunting to rear of crest and tail. 300-450

146. **Red-breasted merganser hen from Martha's Vineyard or the possibly Nantucket.** Carved wing outlines. Original body paint with in use touch up to white on wings. Old repair to crack and split in head/neck area. Partially inlet weight. 500-1000

147. **Alert canvasback drake by Ira Hudson.** Dry original paint shows light wear with minor rubs to sides and one or two small ($\frac{1}{2}$ ") paint flakes. Never rigged. 1500-2500

148. **Spectacular animated carving of a mallard drake by an unknown Louisiana maker.** Carved with a turn to the right. Deeply carved crossed wings are set off center to the left with the right wing tip boldly raised off the body. The entire tail is offset to the right giving a fluid sense of motion to the carving. The paint appears to be all original. Old crack in neck has been reset. Check in bottom is original to the carving. 2000-3000



148



149



151

149. **Mallard hen by Adam Ansardi (1855-1953), Davant, LA.** Very delicately delineated wingtips and head carved leaning slightly forward. Original paint is well worn with areas of wood visible. Old break to bill tip has an in use repair. Overall great form. For more on Ansardi see pages 198-202 in Lures and Legends by Brian Cheramie.

1500-2500

150. **Masterful carving of a pintail drake by James Curtis Roussell, Shell Beach, East New Orleans, LA.** Pinched breast and exquisitely carved wingtips and primaries clearly distinguish this decoy as a remarkable example of Louisiana folk art. Lightly worn original paint only enhances the appeal of this wonderful working decoy. See pages 260-263 in Lures and Legends by Cheramie for information regarding this talented maker.

2000-3000



150

151. **Swimming mallard hen by Omar Perez (1857-1951).** Nicely delineated wing carving with head thrust forward. Old crusty and crazed original paint with light to moderate wear. Old crack in neck has been repaired. See pages 252-255 in Lures and Legends by Cheramie for information about this early Louisiana maker.

1500-2500

152. **Ringneck drake by Jules Frederick Sr. (1870-1954).** Carved shoulders and double row of wing tip carving. No eyes. Moderately worn original paint with a few small chips and dings. Multiple labels on bottom indicate that the bird was shown extensively in the mid 1970's.

800-1200

153. **Pair of canvasback drakes by an unknown Louisiana maker.** Simplified body carving with detailed bills. Paint shows moderate to heavy wear on what may be a gunning repaint. Broken bill tip on one and a repair in progress to one of two breaks in the neck of the other. Conjoined JH on the bottom indicated that these decoys were once in the collection of the late well known collector Jimmy Hanneman of New Orleans.

400-600



152



153
(PR)



154. **Swimming mallard drake** by Charles “Napoleon” Armstrong (1887-1954). Shoulders and wing tips are carved in shallow relief. Original paint shows moderate wear and crazing. Small old chip on right top of head. See pages 212-218 in Lures and Legends for more about this important Louisiana maker. 1500-2500



155. **Mallard drake** by William “Bill” Howard (1880-1950). Carved shoulders. Original paint on body with moderate gunning wear and a few shot hits. Old break in neck has been repaired and a sliver is missing on right side with glue visible. Large carved “L” on bottom. For more about Howard see pages 161-163 in Lures and Legends by Brian Cheramie. 1500-2500



156. **Blue-winged teal hen with raised carved wings and head turned to right** by Xavier Eloi Bourg (1901-1984). Unique layering of paint to simulate feathers. Paint appears to be lightly worn original but of unknown age. Pencil “J” on bottom. See pages 70 to 75 in Lures and Legends by Cheramie. 500-1000

157. **Slightly oversized teal** by Sylvester Duplessis. Delineated wing carving with a small area of damage to the wood on the right side. Original paint exhibits light wear and may have been covered with a thin layer of sealant of some sort. 800-1200

157A. **Green-winged teal drake ca. late 1800’s in excellent original condition with very minor wear for a decoy of this vintage.** Carved by the man many consider to be Louisiana’s finest decoy maker, Nicole Vidavovich Sr. (1853-1945) of Sunrise, Louisiana. The bill had some roughage and that has been restored and the bill repainted. This is a superb specimen with flowing lines with great attention to detail. The wing shaping begins behind the neck and joins in a narrow raised wingtip above the tail. 4500-6500





158. **Canada goose by George Boyd of Seabrook, NH., ca. 1910.** An outstanding slightly oversize decoy with a strong presence. The bill has either been partially re-attached or restored. Usually Boyd joined the bill about an inch from the beginning of the head. Some minor wear to canvas. In fine, mostly original paint. Some wear along the edges. A very desirable decoy that has obviously not seen a lot of use.

12,000-18,000

159A. **Strong sculpture of a bluebill hen decoy by Orel LeBouef of St. Anicet, Quebec.** In excellent condition in all respects. Very light wear with several small insignificant rubs and dings. See plate 218 on page 129 in "Decoys, A North American Survey". By Gene and Linda Kangas for a photograph of a hen like this one.

3000-5000

159. **Great example of an early and RARE SWIMMING brant decoy in near mint original condition.** Bold crisp paint from the tip of the bill to the tip of the tail. A few very minor dings exist on the right side of the body and along edges. Obviously used sparingly if at all. Made ca. 1880-1900 by Joseph Whiting Lincoln (1858-1938) of Accord, MA. Fitted with dark taxidermy quality glass eyes. The smoothly carved bill is found only on his earliest duck and goose decoys. The neck is joined at the body and just above that area in the front is another join that angles sharply upward to about 2 to 2 ½" inches above the back of the neck. This is cleverly done to give the swimming head position strength.

15,000-25,000



159A



159



160 (PR)

160. **Pair of sturdy bluebills by Gus Nelow, Omro, WI.** Original paint with some areas of old in use touch up, mostly on the lower sides. Overall light gunning wear. Hen hit by shot on left side and drake has a knot visible on left side. Dowels on head visible on both. Nicely matched pair and probably 800-1200

161. **Pair of canvasback decoys by James Walton, Milwaukee, WI. ca. 1940's.** Drake is the lowhead or tucked-head style. Both exhibit carved wingtips and wing primaries. Thickly applied paint is all original and shows no wear. Area of fly specks to rear of drake. Both retain original pad weights. Collector info on bottom indicates that Mr. Walton was the "Headmaster of the Sherwood Opportunity School".

1200-1800

Provenance: Drake X Markham rig, Hen X Willis Pennington collection.



161 (PR)

161A. **Canvasback drake.** Collector info on bottom indicates that this decoy may be by Joseph Kempinger, of Oshkosh, WI. Exhibits nicely detailed bill carving. Original paint similar to an Evans can pattern shows moderate overall wear with some minor rubs to the surface. Excellent structural condition. "RT" painted on bottom. 300-500

161B. **Fine preening mallard drake by Burt Lange.** Good original paint with some crazing and light to moderate wear and rubs. Two very thin slivers of wood are missing from lower left edge and these do not detract significantly from the decoy. Tight crack at base of neck and a thin crack in bottom. Inlet strip weight. 600-900



161A



161B



161C. Swimming hollow hen mallard. Carved in the Milwaukee Reindahl/Homme style. Three-piece laminated construction. Multi-layered carved wingtips and primaries with nicely done tail carving. Head loose. Fine original paint with light wear. One very small knot which dates to time of carving is visible on back. Keel removed. 500-1000



161D. Interesting black duck attributed to Walter Pelzer of Milwaukee ca. 1939. Carved, separated and slightly raised wings. Stamped feather detail and carved wing primaries. Original paint with small rubs and scuffs, especially in the head and bill area. 400-600

162. Pair of Widgeon with heads turned to the left by William Schultz. Carved wings and wing tips. In all original paint with moderate wear and rubs to drake. Light overall wear to hen. Notation on bottom indicates that they were purchased in 1968 and they were winners in the 1966/67 National Decoy Contest (see page 99 in 1968 DCG) *Provenance:* Ex. Joe French Collection 1200-1800



163. Pair of plump and very appealing bluebill decoys. Old collector tag on bottom indicates that the birds are by "J. Francis, Mich.". In a combination of original and gunning repaint which is crazed and crackled, especially on the head and neck areas. Some small knots visible. Overall good structural condition. 500-1000

Provenance: Ex. Joe French Collection





164



165



166 (4)

164. **Bluebill hen** ca. early 1900's from Alexandria Bay, NY. Possibly by Sam Denny. In old paint over original. Neck check on right side, shot marks, old bill repair. Comb painting is visible under the overpaint. 250-450

165. **Black duck decoy with glass eyes** ca. early 1900's with nice old paint with some comb painting from the Alexandria Bay area of New York. Check visible on the right side of the body. Some flaking on top of head, edge of tail, and along check. 250-450

166. **Four very folky goldeneye drakes in old working repaint with glass eyes.** Possibly from Massachusetts. Made with pine heads and cork bodies. 300-500

166A. **Freshwater coot** ca 1900 by Charles Schoenheider Sr. (1954-1944). Paint is very old and appears to be original with some possible very old strengthening to white areas. One glass eye missing. In remarkable condition for a decoy of this age. 500-1000

Provenance: Ex. Joe French Collection

166B. **Large stylish merganser drake.** Found in upstate New York but possibly from New England. Carved wing and tail detail with a well carved crest. Fine, tight checks to breast area and forward right side. Paint is a combination of original and areas of touch up or white wash in several places. Decoy has a coat of sealer of some sort which is beginning to yellow in areas. 1500-2500



166A



166B



166C



166D



166E



166F

166C. Widgeon drake tip up. Carved with raised wingtips and primary feather detail. Excellent original paint with some possible in use strengthening to the white flash. Unusual anchoring holes would have allowed the decoy to swivel and dip in the water. Stamped "Carter Smith, Springhill, Ala."

Provenance: Ex. Joe French Collection 200-400

166D. Fish decoy that appears to be a brook trout. Measures 13" overall. Original paint with some touch up to areas of the large metal fins and a few small areas on the lower body. 200-400

166E. Fish decoy that appears to be a sucker. Measures 13" overall. Original paint with touch up or overpaint to dorsal fin area and lower rear fin area. Some touch up likely to some edge areas of the large metal fins. 200-400

166F. Rare Pratt Factory Back Bay Model canvasback drake in original paint with wear. Checks in the body. Some separation at neck seam. 800-1200

Provenance: Pitt Collection



166G

166G. Canvasback drake with head turned slightly to the right by Madison Mitchell. Fine original paint with practically no wear. One 3/8" knot beginning to "bleed through" on back. Signed on bottom "Madison Mitchell - Havre de Grace". 200-400

Provenance: Pitt Collection

166H. Hays glass eye redhead drake in good original paint. There is a small tight check in the bottom. 500-1000

Provenance: Pitt Collection

166I. Balsa black duck by the Wildfowler Factory. Original paint with light to moderate overall gunning wear with tiny blemishes and dents to surface. Minor rub to tail. Retains original keel and "Saybrook Conn." stamp. 200-400

Provenance: Pitt Collection



166H

166J. "Dead Shot" gunpowder tin. Original crazed finish. 100-200

166K. Miniature pintail drake by Bob McGaw ca. early 1900's. Havre De Grace, MD. Chip off top of tail. In as found condition. Needs a minor tail chip repair and a cleaning. Couple neck checks. 250-450



166I

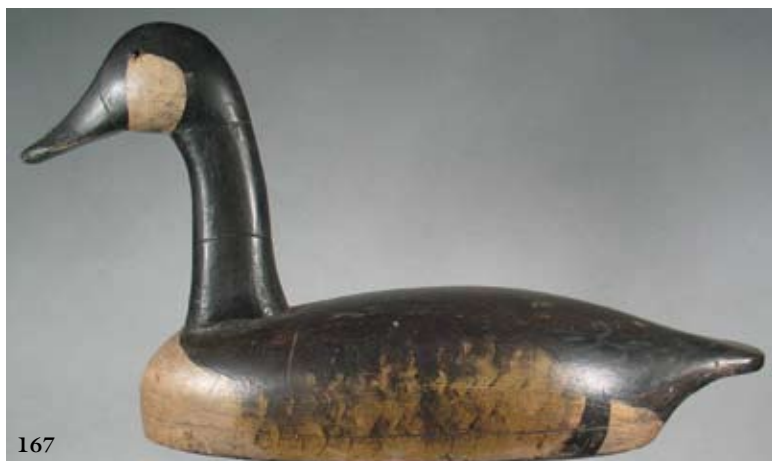


166J



166K

THE FOLLOWING LOTS ARE FROM THE ESTATE OF THE LATE ART HANSEN
OF WATERFORD, WISCONSIN, WITH ADDITIONS CONSIGNED BY SUPPORTERS
OF THE WISCONSIN DECOY SHOW.



167

167. Very rare and early Canada goose by an unknown Wisconsin maker ca. 1940's. Hollow with bottom board construction. Appears to be all original paint. Slight separation of bottom board with a few minor dings and scratches. Crack in neck.

700-800

Provenance: Arthur Hansen Collection

168. Pair of C. V. Wells turned head bluebills ca. 1940's. Strong wet on wet original paint. Drake has some small rubs on head with some minor wear to edge of tail. Hen has a few small rubs to wood on head and tail with especially strong wing delineation. Both structurally fine with original stamps.

Provenance: Arthur Hansen Collection

800-1000



168 (PR)



168 (PR)

169. Horsehead style canvasback drake by Gus Nelow, Omro, WI. ca. 1930. Original paint with a few tight checks and rubs to wood. A small section at the base of neck has been reglued.

450-550

Provenance: Arthur Hansen Collection

170. Horse head canvasback drake by Gus Nelow, Omro, WI. In original paint with very modest wear and a few small rubs. Small crack in bottom. Great form & appeal.

550-650

Provenance: Arthur Hansen Collection

171. Chesapeake Bay Model Mason Premier canvasback hen. Tight body check as well as a check below the neck seat with a nail repair. Couple of splits in bill. Wear to top of head and tail edge. Branded "WP" (X Winward "Bud" Prescott collection).

500-1000

Provenance: Arthur Hansen Collection



169



170



171



172. **Chesapeake Bay Model Mason Premier canvasback hen with nice sponge paint detail.** Wear to tail edge as well as two shot marks on upper body with a few pieces of wood out. Rubs to paint. Sliver of wood off of lower right side of neck seat. Partial check in lower neck. Couple of tight checks on bottom.

1200-1800

Provenance: Arthur Hansen Collection



173. **Canvasback drake by Marvin Strahota, Marquette, WI. ca. 1930.** Cork with wood bottom board. Original paint with wear. Used on Lake Puckaway. (see Koch page 149).

Provenance: Arthur Hansen Collection 500-600



174. **Mallard drake by Burt Lange, Beaver Dam, WI. ca. 1930.** Original paint with light wear. Tight checks on right side and the inlet weight has been removed.

600-700

Provenance: Arthur Hansen Collection

174A. **Outstanding swimming red-breasted merganser drake by A. E. Crowell, East Harwich, MA. early 1900's.** Decoy is in excellent and original condition with very strong paint and minimal wear. Bottom is hot branded with early oval Crowell brand. There is a tight crack in the bottom which extends slightly under the tail and into the breast. Head is turned slightly to the right. There is a small chip missing from the very tip of the bill and in the filler at the front of neck.

35,000-45,000





174B. Extremely rare swimming red-breasted merganser hen by A. E. Crowell, East Harwich, MA. early 1900's. Very few swimming merganser hens are known to exist. Decoy is in excellent and original condition with strong paint and light wear. Bottom is hot branded with a very early and full oval Crowell brand. There are no cracks in this decoy but there are some minor rubs and dings. A small area on the lower right side is rubbed to the bare wood. 22,000-26,000

174C. Wildfowl Wall Plaque by unknown maker, ca. 1890's. This plaque was a wedding present to Rudolph and Edith Johnson Glaser from two Johnson uncles. The Johnson uncles traveled worldwide with partner, John Jacob Astor, the renowned American financier. The Johnson collection now resides in the Johnson-Hamrikhouse Museum in Coshocton, Ohio and is considered one of the finest museums in the world. Provenance provided by S. Jane Abbott, a grand daughter of Rudolph and Edith Johnson Glaser. 700-900

174D. Cast metal wildfowl wall plaque by unknown maker, ca. 1920's. This bird on this plaque is cast of metal complete with the hanging thread. It is nicely mounted on a wood plaque. This item is in original and outstanding condition and will make a fine display piece. Many carvings and castings of this type and the prior lot were done by Alexander Pope from Boston, MA. 300-400



175. Mallard hen in the rare preening posture by Burt Lange, Beaver Dam, WI. ca. 1930. Original paint with light wear. Knot hole damage on both sides. 600-700
Provenance: Arthur Hansen Collection





176. Black duck by Burt Lange of Beaver Dam, Wisconsin.

In original paint with some rubs to wood. Solid with a bottom board. In use repair to neck seat with glue needs to be cleaned professionally. Chip in tail and a slight separation at bottom board.

150-200

Provenance: Arthur Hansen Collection

177. Pair of bluebills by an unknown Michigan maker.

Sturdy birds in original paint with some light wear, dings, and scratches. Dowel in head with original keels. Both branded "G.W.K."

350-450

Provenance: Arthur Hansen Collection

178. Kelson/Reggi canvasback drake. Some original paint with body repainted.

100-200

Provenance: Arthur Hansen Collection

179. Oversized, Frank Schmidt (Michigan) black duck with typical stamped feather pattern. Slight rub on head and rubs on body. Check in lower corner of neck.

300-500

Provenance: Arthur Hansen Collection



180. Oversized, Michigan black duck in excellent original paint made in the manner of Frank & Ben Schmidt. Stamped feather pattern with slight wear to the top of the body. Nicely painted head.

300-500

Provenance: Arthur Hansen Collection

181. Modernistic canvasback drake ca. early 1900's. Typical hollow construction with a bottom board. Struck by a few shot. Original paint with some areas possibly taken down to original.

300-500

Provenance: Arthur Hansen Collection





181A. Canvasback drake by Gus Moak, Tustin, WI. ca. 1930's. Rigmate to lot 181B is in outstanding paint and condition with a very attractive head and pronounced chest. From the Hamilton rig, the drake is marked "EPH" on the bottom. Tight crack in the neck and a rub to the edge of the tail. There is possibly some minor touch up to the accent paint on the tail.

4500-5500

181B. Canvasback hen by Gus Moak, Tustin, WI. ca. 1930's. Rigmate to lot 181A is in outstanding paint and condition with a very attractive head and pronounced chest. From the Hamilton rig, The hen has a tight crack to the neck and a rub to the edge of the bill. The paint has been removed from the bottom. There is possibly some minor touch up to the accent paint on the tail.

4500-5500

181C. Rare Mallard pair by Joseph Gigl, Fremont, WI. ca. 1930. This rigmate pair of decoys is made of wood as compared to Gigl's much more common cork birds. Both birds are in original but worn paint and have "G.L." brands on the bottoms. Hen has a slight body separation and a tight check under the tail. Drake has a crack in the bottom and some damage to the bottom edge of the decoy. Both decoys have some wear and rubs to the bare wood. A rare and folky pair.

1200-1500





181D. Bluebill drake by Gus Moak, Tustin, WI. ca. 1930's. Moak bluebills are rare when compared to canvasbacks and it has a unique "sunburst" paint pattern. Decoy is in strong original paint with the exception of overpaint to the white of the wing speculums. There is a significant hunter made repair to the right side of the neck with filler visible. The decoy has been lightly hit by shot and has a rub on the left side of the tail. The paint has been removed from bottom. 2500-3500

181E. Bluebill drake attributed to Maynard Sherburne, Fremont, WI. ca. 1930's. A rigmate to this bluebill appears in Koch's "Decoys of the Winnebago Lakes" page 141 but many believe these to be Joe Gigl decoys painted by Gus Moak. The bottom has a painted "CK" and "NK" which represents the Charles and Norbert Kullnick rigs which were primarily Moak decoys. There is a small tail chip to the right side and slight dings, rubs and shot scars. 600-800

181F. Bluebill pair by Gus Moak, Tustin, WI. ca. 1930's. Moak bluebills are relatively rare in comparison to canvasbacks and hens are especially hard to find. These matched decoys possess a flatter body style with long tails. The drake is in strong original paint and is marked "CK" on the bottom for the Charles Kullnick rig. The decoy has been hit by shot on the left side and minor dings and rubs are present. The hen is in excellent and superb condition in all respects. It has a slight body seam separation under the tail and a slight rub to the left chest. 8,500-10,000





182



184

182. **Michigan bobtail canvasback hen.** Several body checks with some filler loosened. Crazed and cracked combination of original and working overpaint. 200-400

Provenance: Arthur Hansen Collection

183. **Canvas over kapok filled factory decoys.** Two mallard drakes and one mallard hen. All in good original condition with degrees of fading and wear to the paint. 200-400

Provenance: Arthur Hansen Collection

184. **Early hollow Wildfowler mallard drake with oval inlet bottom board.** Earlier inlet head. Strong original paint with rubs on top of head and left side of neck. 300-500

Provenance: Arthur Hansen Collection



183 (3)



183 (3)



183 (3)

185. **Pair of canvasback by the Wildfowler factory, Old Saybrook, CT.** Hen made with a cedar body and a pine head. In very good original paint with a few minor surface rubs. Oversized canvasback drake in fine original paint with a little in use wear. Retains keel and stamp on bottom. 500-900

Provenance: Arthur Hansen Collection

186. **Early Wildfowler redhead hen in original paint, likely of Old Saybrook vintage.** Chip off top of head with shot marks on body. Tight check in head. 200-400

Provenance: Arthur Hansen Collection



185 (PR)



185 (PR)



186



187. Early hollow Wildfowler bluebill drake with inlet oval cutout. No.2 feather finish with some paint loss on tail area, head and breast. Structurally sound. 200-350
Provenance: Arthur Hansen Collection

188. Wildfowler redhead drake in good original paint with moderate in use wear on top of head, lower neck, and edges. 200-400
Provenance: Arthur Hansen Collection

189. Pair of early C. V. Wells Canvasbacks ca. 1930's. Original dry brushed body paint with some minor rubs on eyes and bills. Canvas over cork construction with bottom boards. Hen has re-glued head with a tight check and touch up to that area. Both retain original stamps. 1000-1200
Provenance: Arthur Hansen Collection

190. Huge, hollow, New Jersey black duck with great lines. Most of the paint is missing. Wood damage behind neck with a small piece of wood missing. 200-400
Provenance: Arthur Hansen Collection



191. (Three decoys) A rig mate pair of mallards by an unknown maker ca. 1940 from Fremont, WI. Both are in original paint. Hen has some paint loss at the neck seam. The drake has a crack in the bottom and some paint spatters on bill with rubs to wood in other areas. The third mallard drake is in good to excellent original paint with a slight rub to neck seam. Very folksy with a primitive appeal. 400-600
Provenance: Arthur Hansen Collection

