



509. Golden plover decoy, so called "Morton Type", in good condition with OP on the breast and face and old working paint on the remainder. In use repair to the top left side of the head. Original bill has shrunk with age and is loose. Three stick holes in the bottom. Struck by a few shot. 2500-4500

510. Split tail black-bellied plover decoy ca early 1900's by Clarence Boyd, Seabrook, NH in XOC. Few surface rubs and a 1 in shallow dent on the left side of the body. Original bill, small hat pin glass eyes set inside carved eye notches. Unique tail split vertically and horizontally. 4500-6500

510A. Black-bellied plover decoy ca 1890-1910 from the south coast of Massachusetts. Carved wings and split tail with divided wing tips. Head and body carved in two pieces. Original bill with a small chip missing from left tip. Original paint with flaking to wood along grain lines and elsewhere. 2000-3000





510B



510C



510D



510E

510B. Early, large, split tail willet ca 1900. Probably from Virginia or Cobb Island. Bill may be a replacement. Original paint is very worn with the majority of the decoy worn to wood which has darkened with time. Chips from both ends of the split tail. Lightly hit by shot. Excellent form. 2500-4500

510C. Golden plover from Nantucket ca late 1800's. Crack on each side of neck at base with some small nail repairs in rear of neck. Lightly hit by shot. Original paint with light wear and rubs. Attributed to the Coffin family. 2500-3500

510D. Early two-piece solid bodied golden plover ca. 1880 from Nantucket, Mass. in vivid breeding plumage. Struck by either size 8 or 10 shot. In excellent original paint with in use wear usually found on 120 year old gunning shorebirds. 1400-1800

510E. Herters, "Model Perfect" - "True to Life" crow, made by Chicago Novelty Co. (see p 202 in Trayer). Deeply incised, detailed, feather and wing carving. Fine original paint with very light gunning wear and a few small rubs to wood. Both glass eyes have small cracks. 400-600
Provenance: Howard Waddell Collection.



511. Golden plover decoy attributed to Harris from Nantucket ca late 1800's with rusted tack eyes and good old original paint. Made with two found pieces of wood one being a section attached the right side of the breast. Small sliver from the tail with touchup. Old collection sticker on the bottom has "32." typed on it.
1400-2200

511A. Plover possibly from Cape Cod or the Islands in immature or fall plumage ca early 1900's. Tip of bill break. Paint is old and yellowed from sunlight or smoke. Very little wear.
1400-2200

512. Nantucket "Rocker" or "Banana" two-piece lesser yellowlegs ca 1900 decoy in mellow OP with painted eyes. Tail has sliver chip from the top. Rig mate to lot 511A.
1500-2500

512A. Golden plover ca late 1800's from Hingham school. Split tail and very interesting and somewhat unique thigh carving. Tack eyes and original bill. Original paint shows overall light wear with some light rubs to high points on the surface. Old catalog number in ink by stake hole. Outstanding decoy.
2500-4500



511A



512



512A

Shorebirds at work





512C



512B



512D



512E



512F

512D. Classic split tail “Lothrop Holmes” yellowlegs ca late 1800’s from Kingston, Massachusetts. Thin, tight crack in neck and bill is a replacement. Hit by shot. Few substantial dents in breast. Old original paint with heavy wear and rubs to wood which have darkened with time. Paint has yellowed and has a thin coat of sealer. 2500-4500

512B. Running split tail yellowlegs ca 1900 from Martha’s Vineyard. Baleen bill. Largely original paint with light to moderate wear and a few rubs to primer. Lightly hit by shot on left side. Surface has darkened and mellowed with age. Great folk art. 3500-5500

512E. Golden plover acquired from the Pease family of Martha’s Vineyard ca late 1800’s. Original bill and very good structural condition except for light shot hit. Original paint with moderate wear to red primer and or wood. 500-1000

512C. Greater yellowlegs. Glass eyes with a square nail bill. Original paint with light wear and a few rubs and scratches. Old catalog number in ink by stake hole. 800-1200
Provenance: X Ken Reed collection.

512F. Golden plover ca late 1800’s from the Pease family of Martha’s Vineyard. Interesting vertically split tail. Two-piece construction. Bill is replaced. Original paint with moderate overall wear. Dent in chest and rub over left eye. 500-1000

513



514



515



516



517



513. Very early bold fat black-bellied plover decoy ca late 1800's from Long Island, NY. from the famous "Thorne Rig". It has characteristics usually found in the best Verity and Dilley decoys. Nicely carved wing outlines, glass eyes, and a squared tail. Neck joint appears to be glued tight. There are a few age checks on the side of the face. The check on the bottom above the stick hole has been professionally restored and t/u. lightly struck by a few shot. 2500-3500

514. Early robin snipe or knot ca late 1800's from Long Island, NY from the "Thorne Rig". Wonderful old working paint with crazing and light flaking. Struck by a few shot. Two slivers of wood missing from the bottom possibly "in the making". Excellent example of an early working shorebird. 1200-1800

515. Unusual two piece turned head Long Island willet with a sharply turned head. ca 1900. Fitted with glass eyes and carved heart shaped wings. Stringing hole in the tail, XOC. Small amount of putty missing near the neck seam and a very small chip is off the top of the head near the convergence of the bill and neck dowels. 4500-6500

516. Golden plover by Chief Cuffee with applied pegged wood oval on one wing and an in use repair to a knot which may have been glued back in place. Appears to be XOC with exception of t/u on the repair on the side. Carved eyes, dropped wing tips. One shot hole on the back. 1500-2500

517. Black-bellied plover decoy from NJ in old working paint with original. Painted eyes and a solid body. Struck by a few shot. Nice detail to carving around the tail. 1500-2500



518C. Rare "tinnie" ruddy turnstone decoy. No dents or rust. Appears unused. A few tiny minor flakes and chips from edges. Excellent original paint. Ruddy turnstones are among the hardest of the "Tinnies" to find in any condition.



500-1000

Provenance: Powell collection

518D. "Tinnie" golden plover decoy. No rust. A few small chips and flakes along edges and two $\frac{3}{4}$ " (approx) circular dents on left shoulder where shot bounced off the bird. Original paint is strong and vivid.

200-300

518E. "Tinnie" dowitcher decoy. No dents or rust. Original paint is in a wonderful state of preservation with only a few small chips and flakes to edges.

200-300

518F. "Tinnie" yellowlegs decoy. A few dents on bill with light overall surface rust. Original paint remains bold with light wear.

100-200

518G. Yellowlegs "tinnie" shorebird. Original stake. Small dent in bill has been straightened. Practically no rust. Original paint is crazed but is in overall very good condition. Surface has darkened with time and may have received a thin coat of sealer.

100-200

518. Tiny plump peep from Virginia. Carved with a variety of double leg holes to vary the pose. Two or three shot marks on right side and one small scar on back. Original paint with overall very light wear. Tiny rub to end of the original bill.

3500-5500

518A. Yellowlegs by George Harvey, Rumford, New Jersey. (Collector information supplied). Alert pose with a downward gaze. Bill replaced. Deeply carved shoulders and pinched breast. Old paint under a thick coat of sealer which has dulled and darkened with time. Written near stick hole; "Geo. Harvey – Rumson – 1890" and the catalog number "134". Collector tag indicates that the bird was originally found by Adele Earnest.

500-750

Provenance: X Lasbury collection

518B. Raised wing yellowlegs ca 1890-1900 from LI. Probably by Southard or one of the Veritys. Pinhead glass eyes. Repainted beautifully by Mark McNair. Tiny chip on the underside of the tail.

500-1000



519

520



521



519. Extremely rare and one-of-a-kind, life size carving of a passenger pigeon by Tom Schroeder (1885-1976), Detroit, MI. Head turned slightly to the right. Finely carved wings, wing tips, tail and thighs. Original paint which is Schroeder's finest. Mint, original condition. Comes in its custom box for transport. A stunning example of this carvers abilities. 6500-8500

520. English wood pigeon decoy. Carved shoulders and wings. Screws and grommets for eyes. Original paint with moderate to heavy wear with some rubs to wood and slight roughness to right side of head. 200-400

521. English wood pigeon decoy by an unknown maker. Fitted with glass eyes. The wings are carved, and it is carved with the bill open. 200-400



Painting not for sale

522. Extremely rare and important loon by the lighthouse tender Albert Orne of Sheepscot Bay, Southport, Maine.

This is the sole rig mate to the famous Joel Barber loon so prominently discussed in his seminal 1934 reference, "Wildfowl Decoys". Cecil Pierce, Orne's grandson, told the owners of the loon whom he gifted it too, that his grandfather made only two loons. Barber's loon was among his favorites and was exhibited in numerous shows and ultimately lost in transit, never to be seen again. The loon was one of thirty-four decoys picked up by a moving and storage company from a folk art gallery in New York City for delivery to Barber's home. "If I could have only one of the lost birds back, this would be it," laments Barber. Finding the "lost loon" has been the holy grail of the decoy collecting community for decades. Barber was so taken with the loon he painted several watercolors of it that are now at the Shelburne Museum collection in Vermont. This decoy has been retained by the family and close friends

since it was carved and is now, for the first time, available for public auction. We believe this decoy to be an exemplary piece of folk art in its truest sense. Decoys Unlimited is proud to have been selected by the family to sell, for the first time, this cornerstone piece of decoy history. Decoy is uniquely carved with the neck and head in two pieces. The head is designed to swing gently in the current via a wire "keel" that extends through the neck and body of the bird and thus provide animation to the rig. The body is slightly longer than life size measuring twenty two inches long. It has a graceful upsweep to the tail and breast to calmly ride the rough ocean swells off the Maine coast. There are a few tight checks that run through the body. The dark body paint is all original with some areas rubbed to wood attesting to its working life. Accompanying the decoy is the original, family made display case in which the decoy has been kept.

75,000-95,000



522A



522B



522C



522D



522E



522F(4)



522G

522A. An early round swing handle basket ca 1860-1870, 7 1/2" diameter X 5 1/2" height made of yellow cane with wooden ears. It is in excellent condition, with one minor cane imperfection. 6500-7000

522B. Oval swing handle basket with metal ears ca 1860-1870, 12 1/2" x 8 1/4", 5" deep. This basket is perfect. Attributed to Landsbury b 1830-d 1902, who was a lightship keeper for 21 years, 9 years as a mate and 12 years as a master. 8000-1200

522C. Pencil sketch 3 3/4" x 6 3/4" of Gloucester seaport dated 1913 by Richard Haley Lever (1899-1958). Lever is a well-listed artist who was one of the leaders in American art of the first half of the twentieth century. He was born in Adelaide, Australia in 1876, and died in Mt. Vernon, New York, in 1958. His oil paintings sell in the \$3000 to \$5000 range. Nicely framed. 400-500

522D. Watercolor of a freighter at anchor in Boston Harbor. Unsigned, Nicely framed, SS 13 1/2" x 18". 400-600

522E. Watercolor of the ocean liner Aquitania in Hamburg Harbor by German Artist Otto Walther, ca 1924. Beautifully executed and nicely framed with a copy of the dedication on the back of the painting affixed to the paper backing. Excellent original condition. 11 3/4" x 17 1/4" sight size. 600-900

522F. Lot of four original woodblock prints from the Gaspee peninsula in Canada signed Sim. Excellent condition, Nicely framed. Purchased in the 1940's. 5 3/4" x 4" sight size. 600-800

522G. Print of "Cotuit and Santuit" by Ralph Cahoon, (1910-1982). Done in black and white. SS 47 1/4" x 22 1/4". Shrink wrapped. Excellent condition. 200-400



526(PR)



523. **Eider hen by Gus Wilson.** Two piece construction and possible hollow. Well carved bill, eyes, and wings with a deep ice groove. Fairly heavily hit by shot with a narrow check on right wing and old tight crack in neck. A few tiny knots visible. Paint appears to be the original under a coat of wax or sealer. Moderate rubs to wood on right wing, head and bill. 5000-7500

524. **Very rare bufflehead hen by Gus Wilson.** Inlet head, carved wings, and concave carving under tail. Original paint with heavy gunning wear and numerous small areas rubbed to wood. Old in-use neck repair. Four or five small “pegs” to flaws in the wood by Wilson. A few tiny checks and chips. An extremely appealing old veteran. 2500-4500

525. **Very nice eider drake from Maine or the north shore of Massachusetts.** Mostly fine original paint with some small areas of wash to the black on the head. Old crack in bill has been repaired. A few very thin, tight checks in body. 500-750
Provenance: Waddell collection.

526. **Pair of old squaws from the upper coast of Maine.** Inlet heads. In old, crusty, paint with moderate gunning wear. Both have tips of bill broken. Old filler visible in a portion of a check which was original to the carving. 500-750
Provenance: Fairbank collection

527. **Hollow turned head red-breasted merganser drake by Captain Gerald Smith, Marblehead, MA.** Glass eyes. Carved wing outlines and tail detail. In XOC. Branded “G. B. Smith Decoys, Marblehead” and numbered “799”. A fine example. 900-1200



527A



528



529



530

527A. Life size Baltimore Oriole by A. E. Crowell, (1862-1952), East Harwich, MA. In excellent original condition. Large carved wooden "stone" base with rare "A. E. Crowell, East Harwich, MA", "High Class Decoys of Every Description" ink stamp on the underside. Bird has great clear color and wonderful presence. 5500-7500
Provenance: Talbot collection

528. Very plump well fed life size Bob-White quail on a carved rock base by A. E. Crowell. Beautifully applied and blended original paint with very light wear. A very nice example of this quintessential Cape Cod bird. Retains strong rectangular stamp and a signature that appears to read "Mary W. McArarney - August 27-1932". 15,000-25,000
Provenance: Waddell Collection.

529. Life size kingfisher on a carved rock or driftwood base. Raised wings, fluted tail feathers with carved crest feathers and well executed bill. Wonderful Crowell paint. Light crazing evident on breast with very light wear to a few high points on the paint. Professional repair to right rear of tail and gesso on right thigh. No stamp. 15,000-25,000
Provenance: Waddell Collection.

530. Rare life size orchard oriole on a carved rock base by A.E. Crowell. Dropped wings. Original paint with some strengthening on the left side from the bill to the underwing area. Repair to gesso on two toes of the right foot. A few small scuffs and crazed areas on rock base. Pencil signature on base "A.E. Crowell - Cape Cod" as well as "orchard oriole" and "M Lang". 9000-12,000
Provenance: Waddell Collection.



531. Delightful pair of life size whistlers standing on a carved rock base by Homer Lawrence of Norwalk, CT. ca early 1900's. Mr. Lawrence carved his birds and his wife painted them. Both heads turned; hen slightly to the left and drake slightly to the right. Both have crossed wing tips and the hen has a split tail with tail feather detail. Beautifully applied and blended original paint on both birds. A small amount of sap bleed on both heads with a small, minor drip stain on breast of hen and a few small "spatters" or fly speck on right rear of drake. Carved on base of hen: "Homer Lawrence" as well as the ink "S. Riffe". 4000-6000

531A. Life sized robin by Gus Wilson. Open bill with dropped wing tips. Tail feathers and primaries delineated. In excellent original structural condition with practically pristine original paint. Very tiny rub to left tip of tail and some minor flyspeck on back. 2000-3000
Provenance: Powell collection

532. Pair of ruddy ducks by Holger Smith of Mattapoisett, Mass. All original paint. Hen has small area of paint loss on right side of head and both have minor rubs to high spots on tail. Other signed "Holger Smith, 22 Fairhaven Rd., Mattapoisett, Mass. 1979." And both have the "H.G. Smith Decoys" hot brand. 300-450

533. Widgeon drake decoy by Holger Smith in XO with a few rubs on the surface. Signed "Holger Smith, 22 Fairhaven Rd., Mattapoisett, Mass." And hot branded "H.G. Smith Decoys" on the bottom. 200-300

534. Bufflehead drake by Marty Collins, Cape Cod, MA. Head turned slightly to the right. Fine, all original paint and condition with a few small scuffs and dings from light shelf wear. X Colby Wood collection. 200-400

535. Hollow Connecticut bluebill bobtail drake. Consignor info indicates that this is a working Joel Barber decoy as part of his "modern decoy" series. Chip carved surface with inlet bottom board. Paint is all original to carving with extremely light wear. A few hairline checks in body and head. 300-500

536. Expertly done American merganser drake by Charlie Prinz. Head turned sharply to left with detailed bill and "sleepy eyes". Carved wings and wing tips. Finely detailed original paint in excellent condition. Signed on bottom "Charlie Prinz" with the "C Prinz - 2004" stamp. 300-500



536A. Early preening mallard drake by Paul Gibson. Notation on bottom indicates that the decoy was made for the Crow Haven Gun Club on the Eastern Shore of Md.. Original paint with overall light wear. Small rubs to wood on top of head and edge of tail with lesser rubs on both sides. Knot and hairline checks on right breast. Some pale spatters on lower breast. Branded on bottom: "RHR". 500-1000

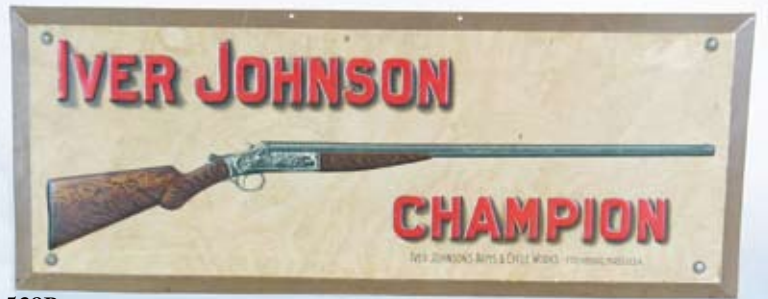
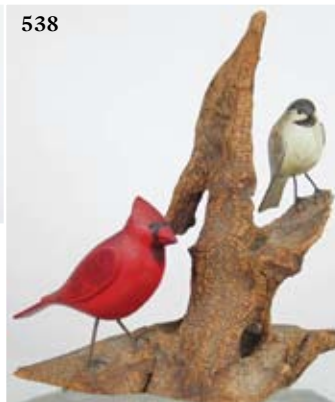
536B. Alert high head wide body canvasback drake by Norris Pratt. Strong original paint with a number of scuffs from shelf wear as well as a few very small rubs on typical high points. On bottom in pencil: "Norris Pratt - 1968". 300-500

536C. Early canvasback drake by Madison Mitchell. Original paint with light overall wear. Four small ripping shot scars on body and head. Few thin, tight, partial hairlines on breast. Nail slightly visible on top of head. On bottom in marker: "Madison Mitchell - 1948, Havre De Grace - Md.". Also stamped on bottom: "HmMcM". 300-450

536D. Canvasback drake by Madison Mitchell. Old tight crack in neck, thin grain check on left wing and small chip from edge of tail. Original paint with light overall wear. Unusual "shadow" of a paint pattern on back. 200-400

536E. Redhead drake attributed to Jess Urie of Rock Hall Md. Paint appears to be original with light to moderate wear and a few scuffs and rubs to primer or wood, especially on tail edge and sides. Small chip missing from tail and a partial, thin, tight check runs down rear right back. Surface has thin coat of sealer. 200-400

536F. Canvasback drake by Captain Jess Urie of Rock Hall Maryland. All original paint with light wear showing elaborate blending of colors under a coat of sealer. Small, tight partial hairline check in left tail area and knot visible under tail. Hit by shot on left side. Thin check on left bottom extends slightly to breast. On bottom in marker: "Capt Jess Urie - 1950 Rock Hall Md.". 200-400



539B



539C

537. Undersized, hooded merganser decoy with carved and raised wings and tail. Small tight check in bottom. All original paint with very light shelf wear. Signed on bottom "Ornamental Wildfowl Decoys – Merganser drake by Wes Gordeuk – Glastonbury, Connecticut – 1969". 150-200
Provenance: Waddell Collection.

538. Near life size carvings of a chickadee and a cardinal on the same base by a member of the Burr family probably Alston Burr. In XOC. Nicely carved and painted with tiny glass eyes and wire legs and feet. Wing outlines are carved and the base is an unusual piece of driftwood. Signed "E. Burr Hingham, Mass" in ink. 300-450

539. Scarlet tanager by Gigi Hopkins. Done in a composition of some sort, probably a resin. In XOC. 200-400

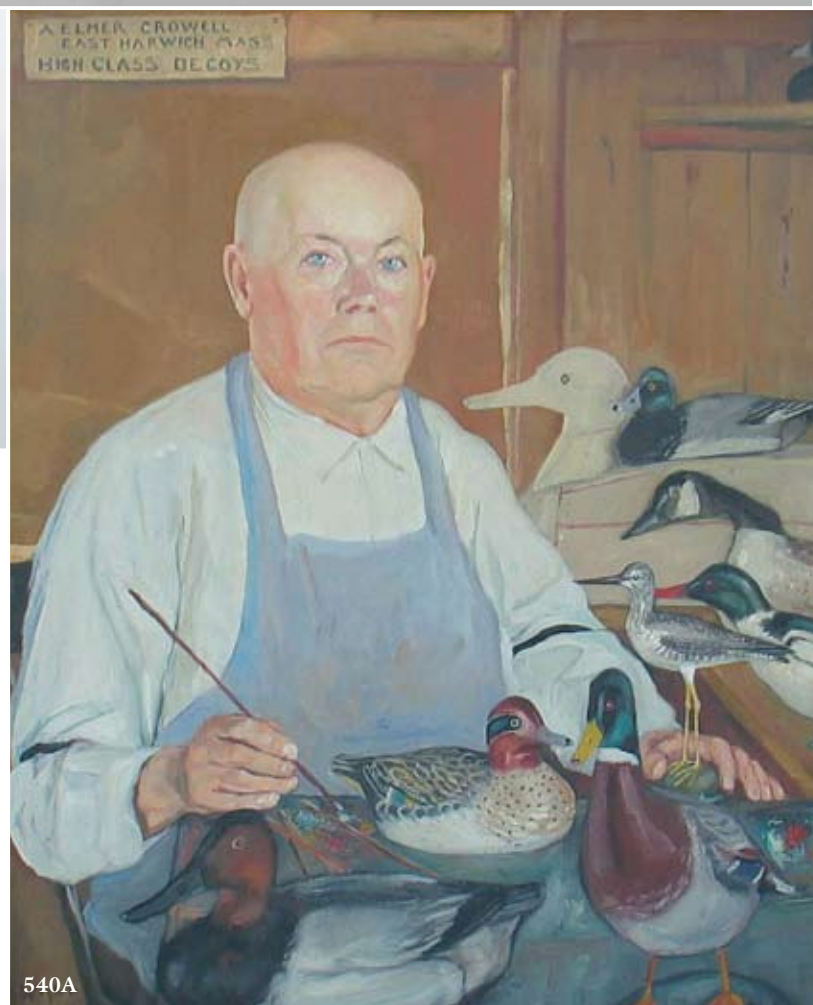
539A. Original, oval, double sided cutout trade sign by the Iver Johnson Arms and Cycle Co., Fitchburg, Massachusetts. Subject is a revolver with its hammer being struck by a carpenters hammer along with the wording "Hammer the Hammer". Sign is in excellent condition with no rust or dents. Colors remain vivid and clear. Measures approximately 15 ¾" wide by 11 ¾" tall. Not a reproduction. 2500-3500
Provenance: Waddell collection

539B. Original metal, embossed trade sign by the Iver Johnson Arms and Cycle Co., Fitchburg, Massachusetts. Subject is an ad for the Iver Johnson, "Champion" shotgun. Sign is in excellent overall condition with a few miniscule chips, scratches or rust spots. One small dent over the "N" and "S" in Johnson as if someone tried to bang a small nail through the sign. Colors are strong and vivid. Manufactured by (info lower right) Kaufmann and Strauss Co., N.Y. Measures approximately 21 ¾" wide by 8 ½" high. Not a reproduction. 2500-3500
Provenance: Waddell collection

539C. Large, Bellamy style eagle. Measures 47 ½" (approximately) from wing tip to wing tip. Eagle is gold and is clutching a red white and blue stars and stripes banner in its talons. Some fading and light chipping and crazing to the banner. Gold surface is predominantly intact with a few small areas of loss behind head and some small chips at some feather or banner tips. One small gouge on top of right wing. 250-450

Early carver





539D. Double hammer, large bore, fowling piece by Child Pratt and Co., St Louis Missouri. Double barrel, muzzle loading shotgun of approximately 8 gauge (?) with original wooden ramrod. Fifty six inches overall length with a forty one inch barrel and quite heavy. Family history as related to the present owner is that it was a goose gun used in the St. Louis area. Child Pratt & Co. is listed in the 1860 St. Louis directory. Overall condition appears very good with what appears to be the original finish on the stock and the original browning on the barrel. Little surface rust on some of the metal parts and a small chip out of the stock at the front of the left side plate and an old crack in the right forearm area. Engraving is crisp. Working condition unknown. Comes with a small animal horn powder horn. 500-1000

540. Very folky carving of a quail with four young on a birch base. Large quail has tin feet. OP with light wear except for a small area of scratches on one of the chicks. Bottom is signed "Quail + Young". 100-200

540A. Painting O/C by Frederick Wight (1902-1986), Chatham, MA. Noted Cape Cod portrait artist. In XOC. Framed 35" x 29". The portrait is of the famous Cape Cod decoy maker A. E. Crowell at the workbench with a paint brush in his hand and surrounded with carvings. Wight was born in New York and settled with his family in Chatham, MA in 1910. He also worked Harvard's Fogg Art Museum and UCLA where the Art Gallery was named for him at the time of his retirement. He died in Los Angeles in 1986. A number of his portraits are in the collection of the Chatham Historical Society. 12,000-14,000

540B. Carving of an owl on a piece of driftwood which has been made into a lamp by Peter Peltz, Sandwich, Mass. Owl has head turned 90 degrees to the left. Raised ear tufts and carved wings with delicate drop tail. Small split in drop portion of tail which may be original to the carving. Tiny separation along the lines of the two pieces of wood which were joined to make the carving. All original paint in excellent condition with very minor rub to one ear tuft. Signed on rear of base: "Peter Peltz". 700-900



540C-540D



541



541A



541B



541C

540C. Three carved life-sized chickadees by Peter Peltz on a driftwood branch which has been made into a lamp. Overall height approximately 25". All the chickadees are in animated poses with cross wing tips and are in excellent original paint and condition except for some minor paint loss on the eye of two of the birds. Signed on back of lamp base: "Peter Peltz". 400-600

540D. Carving of a great blue heron by Peter Peltz. From the same estate as the prior two lots. 1/2 to 1/3 size measures approximately 16 3/4" overall including base. Carved wings and shoulders with split tail and delineated primaries. Paint is excellent and original except for extremely minor rubs to bill and tail tips. No signature. 300-500

541. Carving of a dolphin by Rick Harris, So Dennis, Massachusetts. Well carved with open mouth and animal arching to the left on a chip carved base meant to simulate a wave. Approximately 9 1/2" overall length. Overall excellent condition. Signed on base in pencil: "Dolphin - By - Rick Harris - So. Dennis - Cape Cod, Mass." 300-500

541A. Delightful early American diorama ca 1900 with a cottage and landscape to the right and two fishermen, one on the shore and one in a boat. A small steamboat is in the distance. Unsigned, old textured frame with glass. Frame has a repair on the left side. Sight size is 6 1/4" x 15 1/2". 400-800

541B. Brown trout on plaque with a painted "Birch Bark" background by Lawrence Irvine, Winthrop, ME ca 1950-1980. XOC. 22 in long. In XOC. 2500-3000

541C. Lake trout on a natural wood backing by Lawrence Irvine by Lawrence Irvine, Winthrop, ME ca 1950-1980. In XOC. 23 1/2 in. long. 2200-2800



541D



542(PR)



542(PR)



542A



542B



542C



542D



543(3)

542B. **Small trout ice decoy.** Carved tail mouth and gills with metal fins. Measures approx. 7 1/4" overall. Single line tie and double recessed weights. Original paint with light wear and light rust on fins. 400-600

542C. **Sunfish ice decoy.** Carved tail mouth and gills with metal fins. Measures approx 5 3/4" overall. Single line tie and single recess weight. Original paint with light wear and rust on fins. 350-450

542D. **Sunfish ice decoy.** Carved tail, mouth and gills with metal fins. Measures approx. 7" overall. Single line tie and single recessed weight. Original paint with light wear and rust on gills. 250-450

543. **Lot of three contemporary ice fishing decoys.** All have applied metal fins. One has a carved wooden tail and two have inserted metal tails. Yellow fish has carved gills and applied sequin scales. Some paint loss on some fins and light wear to bodies. Two are approximately 9" and one is approximately 7" in length. 200-400

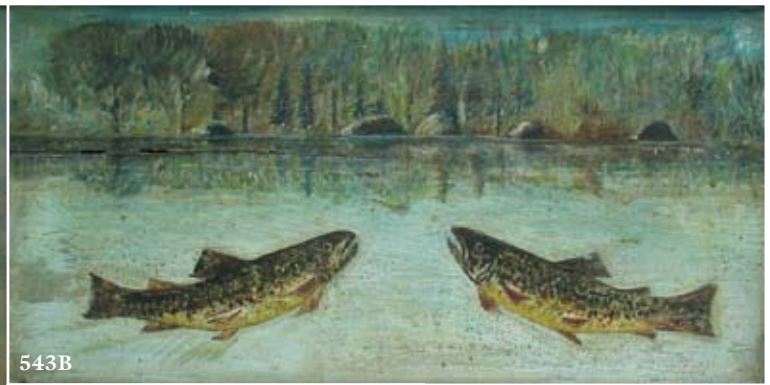
541D. **Oval wooden plaque landscape with a pair of carved wooden flying green-winged teal by Phillippe Sirois (1892-1979), of Bath, ME.** In XOC. 10" x 19 1/2". This plaque is pictured on page 14 in the May/June 2000, issue of decoy magazine. Article written by Gene & Linda Kangas.

500-1000

542. **Lot of two fish by talented artist/carver Mike Valley of Prairie de Chein, MN.** Both are mounted on painted decorated plaques and signed by the artist on the reverse.

500-800

542A. **Trout ice decoy.** Carved tail, mouth and gills with metal fins. Measures approx. 11" overall. Twisted wire, triple line tie and double recessed weight. Original paint with light wear and rust on gills. 400-600



543A. O/C of a pike leaping for a fly. Color remains bright, numerous small restorations, pinholes, and paint flaking with t/u along the edges. Attractive period frame. Signed lower right "Max W. Muller, 1908". 21 ½" X 13 ½" sight size. 1500-2500

543B. Primitive O/B of two leaping trout with a landscape in the background. Unsigned. Board is partially checked with filled cracked. Sealer has yellowed and crazed. 12 ½" X 25" sight size. 300-500

543C. Primitive oil on masonite of a Maine fisherman with a landlocked salmon on the line. By Phillippe Sirois. Stamped on the back. Framed. 12" X 15" sight size. 300-500

543D. Lot of two prints of salmon flies, matted and shrink wrapped with description and instructions for tying on the back. Good condition, with a few rubs. Colorful. 5 ¼" X 7 ¼" sight size. 75-125

543E. Hand colored Currier and Ives print titled "Brook Trout Fishing" SS is 8 ½" X 12 ½" in an old frame under glass. Light foxing in the lower margin. "Published by Currier and Ives" "125 Nassau St., New York" in the lower margin. 200-400

544. Miniature pewter sculpture of "Mallard Duck and Ducklings" by F. K. Davis 1977, cast by Chilmark Fine Pewter. Limited Edition of 3032. Few rubs on the circular wooden base. 25-50

544A. Impressive framed watercolor of "Canvasbacks at Dawn" pitching in by J. D. Knap. SS is 13" X 18 ½". One of his very best efforts. There is a very small blemish in the upper right corner, about 1/2" X ¼". Knap won the Federal Duck stamp competition in 1937-38. Signed lower left. Signature partially hidden by the mat. 1400-1800



544B



544C



544D



544E



544F



545



545A(PR)

544E. "Lone pintail". Drypoint, (1930) by Frank Weston Benson. In very good condition. SS is 4 1/2" X 6". Signed LL. 1200-1600

544F. A framed color lithograph on paper of two setters on point by Leon Danchin (1887-1939). SS 14 1/2" X 29 1/2". Signed LR. In excellent condition. 400-600

544B. Important etching in excellent condition, "Snipe at Dawn" LL, by Aiden Lasalle Ripley (1896-1969). SS is 10" X 14 1/2". Minor line wrinkle in the margin on the right. Signed A Lasalle Ripley, LR. 1500-2500

544C. "Alert", a 4 7/8" X 7" framed etching by Frank Weston Benson (1862-1951) of three canvasbacks. Signed lower left. 1200-1800

544D. Etching of nine waterfowl including pintails and widgeon by Frank Weston Benson. SS is 10 3/4" X 8 1/2". Some over all foxing. Signed lower left. 800-1200

545. Life size wall mount of a flying bob-white quail by the late R. G. Jansson of Cummaquid, MA on Cape Cod. Mouth open with carved wing and tail feathers. All original paint and condition with no repairs or wear. Weak "R.G. Jansson - Cape Cod" brand on back. 500-1000

545A. Pair of 3/4 size bob white quail by R. G. Jansson of Cape Cod. Male and female on separate pieces of driftwood. Open mouths with raised wing tips. All original paint and condition with no wear. Hen has darkened slightly. Both bear a strong "R.G. Jansson - Cape Cod" brand on base. 500-1000



545B. Carving of a running or fishing egret by noted Virginia carver Grayson Chesser. Carved shoulders and wings with crest delineated. Original antiqued finish by Mr. Chesser is in excellent original condition. Thin check in left side of bird. Carved "C" under tail. 400-600

545C. Lot of five running yellowlegs. All have split tails. All original paint and condition in overall very good to excellent condition. Possibly by Harry Shourds III. 300-500

546. Unusual Wildfowler Factory jewelry box with a miniature mallard drake affixed to the top. Box is in excellent condition and the tiny bird is in OP with crazing on the back and some flaking under the tail. Tiny rub to the top of the head. 200-300

Provenance: Fairbank collection

547. Attractive, copper colored metal powder flask. Top and spout are brass or copper. Front has an embossed leaping deer with vines and what may be a lighthouse. "LYMAN" in raised letters across bottom of front. Working condition unknown. 100-200

548. Lot of three powder cans. All are by the Dupont, Co. One round 6 $\frac{3}{4}$ oz "Smokeless Shotgun" with label on one end. One 8 oz. rectangular green "Bulk Smokeless" – with tape repairs to paper label. One rectangular "Demours - - For Every Type" - - with water damage to labels on both sides. Overall condition fair. 50-100

549. Large powder horn ca 1850 from Fresh Water Bay, between the US and Canada in the Pacific Northwest. In XOC. "Joseph Parsons, Fresh Water" scrimmed into the side. Original carved wooden end is pegged into place. 500-1000

550. Allouette (Lark) decoy from the south of France by the Trucel Co, Lyon, France. XOC with a few surface rubs. Makers brand on the side shows a shield with a "T" in the center and a lion and unicorn on each side. Consists of a spinner and the stick with a modern mount. Lark hunting is now illegal in France but in the day larks were attracted to areas with nets by the spinning "Allouettes". Some had mirrors or other reflective devices attached to the spinning apparatus. Allouette pate was a delicacy to the French. 20 in tall with the base. 200-300



551(2)



552(2)



553



554(2)

554(2)



555

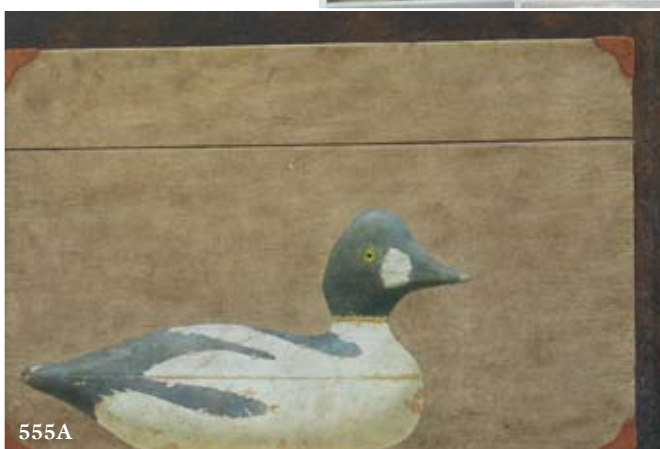
551. Lot of two interesting three dimensional folk art carved black musicians. One is playing the saxophone and the other is playing the trumpet. Approx 12 ½ in tall. Great carving and well painted. Few age checks and bases on both have been cracked and glued. Trumpet player has "WC" carved into the lapel of his jacket. OP. 200-400

552. Lot of two small carved wooden dogs probably not by the same maker. One is standing (4 in at the head) the other is sitting (3 in at the head). Both are in natural wood. 100-200

553. Lot of three oval wooden tole painted boxes. Appears to be a souvenir from travels. Made of thin strips of wood with paper linings and delightful floral decorations. Largest is 4 ½ x 3 in, medium is 3 ½ x 2 ¼ in, and smallest is 2 ¾ x 1 ½ in. 75-125

554. Lot of two owl carvings from the Midwest. A small (8 ½" tall including the base) snowy owl with a turned head. Carved feather detail with very nice original paint. Tag on the bottom signed "Chadwell". A 17 ½" tall great horned owl in XOC made to be mounted on a stick. Carved eyes and nice mellow paint. Small chip to the back corner of the base. 200-400

555. Lot of hunting calls. A Herter deer call with original box and instruction sheet. XOC. Glynn Scobey mallard duck call in the original box with the instruction sheet. XOC. A Lohmann Goose call, no box, XOC. Four P. S. Olt, Pekin, IL calls. A goose, a widgeon, and two others in used condition. 200-400



555A



555B



555C

555A. Still life by noted artist Joseph Cibula. Joseph Cibula was born in 1946 in Meriden, Connecticut. Egg Tempera of a goldeneye drake. Cibula Still Life. 14¼" X 20". 1000-2000

555B. O/C of a hunter, setter and a fall landscape signed HWC lower left corner. Nicely framed. Good condition. SS 11 ½" X 17 ½". 200-400

555C. Delightful oil on masonite. A primitive of mallards jumping from a stream with landscape in the background by noted fish carver Phillippe Sirois from Bath, Maine. SS 12 ½" X 18". In a wooden frame. 300-500



555D



555E



555F(2)



555F(2)



555G



555H



555I

555D. Watercolor on paper of a hunter and a pond with ducks flying and on the water. Good Condition, framed and matted, signed "G McKenzie" lower right. 10 ¼ x 13 ¼ sight size. 200-400

555E. Hunting and fishing Magazine cover Dec. 1926 of a feeding moose. Framed and matted. Oak Frame. SS is 11" X 8". 100-200

555F. Lot of two limited edition etchings by Walter E. Bohl (1907-1990) Chicago, IL. Winner of the Federal Duck Stamp Competition in 1942. 1. Pair of bobwhite in flight titled "Bobwhite" "29/100" signed lower right "Walter E. Bohl" in pencil. SS is 10" X 7", 2. Wood ducks in flight titled Federal Duck Stamp Design-1943" signed "Walter E. Bohl" in pencil lower right 6" X 8" image size. Both in good condition, matted and shrink wrapped. 200-400

555G. Puzzle made in France showing three children on the bank of a stream fishing titled "Les Petite Pecheurs" (The Little Fishermen). Good condition with minor loss and some slight staining. SS is 14 ½" X 10". 50-75

555H. Pennsylvania folk carving of a cock pheasant. Minor surface imperfections. Couple flakes of paint rubbed off the tip of the crest. About 10 1/4" from the tip of the bill to the tail. Surface protected with sealer. 300-500

555I. Folk carving of a lifelike cardinal from Pennsylvania. Probably by the same hand as the prior lot. Surface protected with sealer. 300-500



556



557



558

556. **Mallard drake by Crowell** ca 1905-1910. Head turned to the right and nice rasping to rear of head. Original paint shows some crazing under a coat of sealer. Professional touch up to a very small area of a check on back. 14,000-18,000

557. **Canvasback drake by A. E. Crowell.** Head turned to the left. A nice, bold, large example with rasping to rear of head. Stylistically dates to just after the "cross-wing" period with an almost complete oval stamp. Numerous coats of over paint have been professionally removed by Ken DeLong to reveal the original Crowell paint which shows a number of very tiny dings and scratches. Hit by shot with a tiny chip missing from left bottom edge of bill. 15,000-22,000

558. **Early, shelf tail, low head model of a hen bluebill by Keyes Chadwick.** Certainly one of Chadwick's most accomplished designs that he used early in his career when carving in the style of his mentor Benjamin Smith. Dark areas are original paint with light wear and a few rubs. A few shallow imperfections on back and a dent in tail edge from use.

3500-5500



558A. Brant decoy by Jackson-Crowell-Roberts. See page 74 in "Martha's Vineyard Decoys" by Stanley Murphy. Like the example pictured in plate 55, this one is also void of paint. There is a check in the lower neck. Otherwise structurally sound. 300-500

559. Mallard duck with strong attribution to Capt. Osgood of Salem, Massachusetts. Old crack in neck as well as a number of grain checks in head. Two piece, hollow body with the seam about 1/3 of the way up the body. Numerous old nail holes along body seam. Shoe button or tack eyes with right eye missing. Original paint with moderate gunning wear and some small rubs to wood, most notably on head and at tail. Branded twice on bottom "E. Schubert". Decoys in this oversize style have also been attributed to Frank Adams of West Tisbury, Martha's Vineyard. 1200-1800

559A. Small stickup Canada goose or brant. Collector info attributes the bird to the Norton family of Martha's Vineyard. Repair to neck. Paint has some original with much gunning touchup. Some filler loss at top of head. Very folksy form, especially when viewed as a stick-up. 300-500

560. Miniature (approx. 1/3 to 1/2 size) old squaw drake by Allen Mortimer of Edgartown, Mass. Carved wings and dropped wing tips with perky tail, typical of the species. Original paint with some darkening from time. Tip of tail and right wing tip have been professionally repaired. Numerous labels on bottom identifying the species and noting "not for sale" as well as "Allen M. Mortimer - Edgartown - Martha's Vineyard, Mass." 150-300

560A. One third size surf scoter by Allen M. Mortimer of Martha's Vineyard, Massachusetts. Wings and wing tips delineated. In excellent structural condition. All original paint with a few small chips to primer on head and bill. Numerous labels on bottom read: "Allen M. Mortimer - Edgartown Martha's Vineyard, Mass". "Surf scoter - - Male", "not for sale"; "\$60.00". 150-250

560B. Lot of three paintings on wood by Allen M. Mortimer. The first is of fish with underwater vegetation and measures approx. 12 1/8" X 8 1/4". Excellent condition with a little darkening from time and smoke. The second is a small circular plywood table with unsigned painted top by Allen M. Mortimer. Subject is butterflies and ferns. Measures approximately 20 5/8" in diameter by 16 3/4" high. Numerous small dings and scuffs on the surface from use. Has the "Small Craft - Edgartown - Martha's Vineyard, Mass." paper label on bottom with clear tape. The third is a large signed painting on chipboard. Subject is fish and blue shell crabs with underwater vegetation. Measures approximately 15" W X 29 1/2" high. Appears to be in excellent original condition. Signed lower right. Retains original paper label on top edge which reads: "Allen M Mortimer - Edgartown - Martha's Vineyard, Mass." Mr. Mortimer was an artist from Edgartown, Martha's Vineyard, Massachusetts and would sit by the boat docks carving birds or painting these whimsical pictures on wood. Only one pictured. 150-250



561



562



562A



563



563A

561. Wonderful example of a working cork and pine black duck by Charles E. "Shang" Wheeler, Stratford, CT, ca 1936. Body is made of darkened dense cork with an inlet wooden tail and a turned wooden head with glass eyes. In use wear to the cork with missing pebbles on the breast and back. Wear on the top of the head and a sliver of wood missing under the bill. Great scratch painted head detail. Considered one of the finest working decoys from this area. Sold with a letter of authentication dated December 13, 1972 and signed by Tom Marshall, a contemporary of Wheeler. Letter reads "To Whom It May Concern: This is to certify that this is one of 18 black duck decoys made for Tom C. Marshall by Charles E. Wheeler (Shang), Stratford decoy maker in 1936."

3000-4000

562. Working cork bluebill hen by Shang Wheeler. Original paint on head with a few very light rubs. Cork body has been left natural and shows a few cracks from time and age. Pegs which fasten keel to body are visible on back.

400-600

562A. Sleeping mallard drake decoy from the coastal area of CT. Head is nicely laid across the back with the bill buried. No eyes, keel removed, struck by a few shot mostly on the right lower side. OP with some crazing, nice comb painting on the sides and a few flakes missing nears the tail and near the neck. Very appealing form.

400-600

563. Swimming black duck ca early 1900's with outstretched head. Head turned sharply to the right. Of Connecticut origin. Several old tight checks in back. Original paint with moderate gunning wear and a few rubs to wood on high spots.

300-400

563A. Hollow preening merganser drake by Mark McNair. All original McNair paint which has been intentionally distressed and antiqued. Horse hair type crest. Excellent original condition. Carved on bottom "M*McNair".

1500-2500

563B. Exceptional turned head life sized swan decoy by the noted folk artist Mark McNair from CT and VA. Solid body with extended neck, carved eyes and two piece head. There is a check in the bottom and a thin check on the left side of the body. Surface appears to be 100 years old. A wonderful example of his earlier work. 1500-2500



563B

563C. Contemporary carving of a shorebird with head and neck bent to right. One of the earliest pieces done by Mark McNair when he was in high school. Natural finish with painted eyes and bill. One or two minor scratches to surface. Tip and portion of lower half of bill broken and missing. 300-450



563C

563D. Racy carving of a drake wood duck by Cameron McIntyre. Elongated tail and deeply carved wings. Accentuated crest and forehead. All original paint with a few shelf rubs to edge of tail, wing tips and right wing. Two nails visible on breast may be intentional. Overall excellent condition. Carved on bottom: "CTM". 2000-3000



563D

563E. Yellowlegs on two wire legs in the Toronto harbor style by Mark McNair. Carved wings and wonderful McNair paint. In excellent original condition. Carved "McNair" under tail with the number "6". 1500-2500



563E

563F. Folky and bold carving of a yellowlegs decoy by Mark McNair. High head or so-called "grass bird" style. Two piece head and body. Excellent original paint and condition. Carved "McNair" near stake hole. 1500-2500



563F



563G



563H



564

563G. Solid preening surf scoter by Cameron McIntyre in the Albert Laing style. Excellent original paint and condition with a few intentional rubs to high spots and some very light shelf wear. Bottom has carved "CTM". 1500-2500

563H. Hollow American merganser drake by David Ward in a Martha's Vineyard style. Head turned slightly to the right. Shallow ice groove. Original paint which was aged to appear old with additional shelf wear from time. An early piece by this noted carver. Stamped on bottom "DBW-77". 800-1200

564. White-winged scoter by Gus Wilson, Portland, Maine. His early so-called Monhegan Island style with graceful head and carved wings. A number of small grain checks in both body and head. Crack runs down center of back and through tail. Old tight crack and small chip in bill. Usual knots and roughness in block typical of Wilson's work. Original paint with light to moderate wear. White areas may have been strengthened in use. Surface protected with a coat of wax. 7500-9500



565



565A



565B



565C

565. Excellent example of a Gus Wilson black duck. Head turned to the left with deeply carved wings. Thin tight crack in neck and a partial tight check behind head. Few tight hairlines in body as well as very minor blemishes which are original to Wilson's choice of wood for the carving. Excellent original paint with Wilson's seldom seen speculum and feather painting. Paint shows practically no wear. 2500-4500

565A. Canvas over frame white-winged scoter by Joseph Lincoln of Accord, Massachusetts. This is Lincoln's rare, oversize loomer version of this model. For a nearly identical rigmate see page 48 of the Vinal reference. Canvas is all intact with three or four very minor areas where tacks have pulled through. Professional repair to crack in lower right neck to refasten an old chip. Original paint shows light gunning wear with one small area on right side of head where it appears an old paint drip may have been removed. Some fly speck on body. Original Lincoln pad weight and fore and aft rigging. 3000-4500

565B. Canvas over frame white-winged scoter from the south shore of Massachusetts. Some knowledgeable collectors attribute this bird to Lothrop Holmes. Well carved "Bump-in-nose" head turned slightly to the left. Original canvas has one small piece re-glued to the left breast and some of the tacks on the back have pulled through. Original paint with the possibility that some overpaint on head has been removed to reveal the original. Very early example of a regional style. Two partially obliterated brands on bottom appear to read "E.A. Crocker". 1200-1600

565C. American merganser drake from Maine or the north shore of Massachusetts. Reminiscent of the style of George Huey. Inlet head with a small chip missing from rear quarter of base. Sliver missing on back appears to very old and is probably original to the carving. Slight blunt and puppy chew to edge of bill. Dry old paint is heavily crazed but the paint pattern remains strong and bold. Never rigged. 1000-1500



566. Goldeneye drake ca 1900 attributed to Oscar Bibber of South Harpswell, ME. Very expressionistic head turned slightly to the right. Nice old original paint shows moderate gunning wear with some rubs to wood along sides, top of head and along grain lines. A very nice honest old decoy with very appealing lines. 1500-1800

567. Large Maine whistler drake. Crusty white areas show much original paint under gunning touch up. A few thin old checks in body. 300-500

568. Maine eider drake by Amos Wallace. Stylish head with a bulbous body. Old, mostly original paint with some small areas of possible touch up. Repairs to break in neck, front of neck seat and bottom tip of bill. Shot hits, mostly on right side of head with a fairly large size shot. Thin check in bottom. 2500-3500

569. Eider drake with inlet head. Five part, horizontal layer body construction. Paint looks old with numerous scratches and some rubs to wood. 800-1200

570. Paddle tail eider drake decoy from Nova Scotia in good old working paint. Nicely carved bill detail. Old neck check, chip from underside of the bill and chips from the tail. Original rigging rope attached. 300-500

569D. Eider drake ca 1900 by an unknown but talented carver from Maine. Well fit, inlet head with bill carved in a manner typical of the species. Old crack in neck has been glued and bottom of bill has been repaired. Paint is excellent and original. 2000-4000



571. **Old squaw drake from Maine.** Inlet head and “rocker” style body – probably from the upper coast. Original paint with numerous tiny areas where it appears, the white has been “spot treated” to simulate feathering. Some in-use rubs and dings with a sliver missing from right side of head and a check down the middle of the back. Rigged as part of a string. Old illegible label on bottom. 800-1200

572. **Tiny, very appealing Massachusetts old squaw drake.** Made in the Duxbury, Kingston, style. Old crack in neck and head is slightly loose. Old original paint pattern is still bold but has darkened appreciably with time and worn to wood in the white areas. A few light rubs and tiny dings. 400-800

573. **Maine whistler drake.** Mostly original paint with some old in use touch up and heavy gunning wear. Bill has been over painted. A number of thin checks in body and rear of head. 200-400

574. **Scoter from Maine ca early 1900’s with a folky set back inlet head and neck.** OP with an old second coat on the wing flash. Circular white patch on the back of the head. Made for double duty as both a surf scoter and a white-winged scoter. Struck by a few shot, filler over the nail heads missing on the inlet. Writing on the bottom states that this is a surf scoter. 200-400

575. **Black duck stripped to natural wood.** Carved wings and inlet head. Made in the Willy Ross style, but with slightly raised wings. Head and neck either made in two pieces or one part may be a replacement. Tiny chip in tail. 100-200



576. **Oversize hollow American merganser drake from Massachusetts.** Possibly from the Kingston, MA. area and by a member of the Holmes family. Front half of bill replaced. Area of roughness over right eye. Over painted years ago and the existing paint is tight with very little wear. Branded on bottom: "L.A. Francis" as well as a long string of numbers. 500-1000



577. **Early, pinched breast, red-breasted merganser hen from Massachusetts.** Paint appears to be original with light wear. Original crest. Old cracks in what seems be an original patch in the wood on right side. 1000-1500



578. **Large stylish merganser hen.** Found in upstate New York. Carved wing and tail detail with a well carved crest. Mate to lot 166B in our December 2007, Milwaukee sale. Paint is mostly original. Bill was broken in shipment and has been professionally reset. 500-1000



579. **Nice honest pair of mergansers from the Long Island.** Good original paint with moderate gunning wear. Areas of flaking of paint to wood with additional rubs to high spots. Very good structural condition. 500-1000



580. **Excellent swimming brant by Joe Lincoln.** Excellent physical condition with a very small, very tight hairline check in the back. Original feathers on lower sides may have been enhanced. Upper body is in repaint. Possibly some original paint on the neck and breast. The white patch on the neck has been re-struck. Still, a very appealing decoy by a Massachusetts master carver. 1500-2500
Provenance: Waddell collection.



581



582



583

581. Exceptionally rare and fine old squaw hen by Orlando (Os) Sylvester Bibber of South Harpswell, Maine (1882–1971). Os made decoys only for his own use and, to quote noted Maine decoy authority Dr. John Dinan in the Maine chapter in Enger's, reference "The Great Book of Wildfowl Decoys": "Bibbers bird's are the best carvings on the (Maine) coast". This delicate example must rate among the best of this species and sex ever found. The decoy is in about pristine condition. The tip of the bill had been damaged and that has received professional repair. There are three or four small rubs or dings in the surface on the back and left side as well as a small (approx. 5/8" X 1/4") dent and flake to wood, also on the left side. Paint is all original with subtle blending of colors on the breast. Wear is very light with some tiny "spatters" on back. Rigged but obviously used very little or with great care.

25,000-35,000

582. White-winged scoter by Gordon Mann of Rockland, Mass. His early and desirable "pear shaped bottom" style. Strong original paint with a rubs to wood over left eye and tail edges. Other smaller rubs on both sides. Back and top of head have numerous mostly small "spatters" of white paint. Excellent structural condition. A painting of this very decoy by Steven Allely of South Dakota is included with the purchase of this decoy.

500-1000

583. Very appealing hollow brant from Connecticut. Carved very much in the Stratford style showing the influence of Shang Wheeler and Roswell Bliss. Head tucked back in a peaceful pose. All original paint with minimal shelf wear and minor "mildew-like" discoloration. Unrigged and unsigned.

500-1000

583A(PR)



584



585



586



587



588

583A. Charming pair of competition grade bluebills by Castle Day of Somers, Conn. Ca 1948. This is the exact pair that won second prize in the 1948 Madison Square Garden show and so noted on the bottom. Cork bodies with pine bottom boards and heads. Cork is of the highest grade and is beautifully smoothed and painted. All original paint with no wear. Nice feather paint on the back of drake. Unique, inlet anchor tie-offs. A wonderful pair of early "Stratford Style" decoys. 600-900

584. Preening New Jersey black duck. Two thin check runs down middle of back with another small thin check at rear of head and on bottom. Slight separation at body seam. Original paint with light to moderate gunning wear and a bit of paint "spatter" on back. 500-1000

585. Solid body two piece American merganser drake made in the "Dawson" style with a nicely carved crest and an inlet lead weight. Possibly by Sam Archer of Bordentown, NJ. Tiny glass eyes with some OP and repaint with some surface wear. Few minor flakes and rubs. X Mackey collection sold at the 8/2004 Willis Henry Sale. See plate 647 on page 185 & 256 in New Jersey decoys by Fleckenstein. 300-500

586. Red-breasted merganser drake by Gene Hendrickson, Lower Bank, New Jersey, ca 1950. Hollow body with carved and raised crest and typical inlet weight. Very light wear to original paint with a few minor rubs to high spots and some very light shelf wear on bottom. Overall excellent and original. 1300-1500

587. Bluebill drake by Harry V. Shourds. Hollow carved with some small amount of filler visible along seam line. Original paint with gunning wear showing rubs to wood along sides which have darkened nicely with age. Old, 1/4" (approx.) dent with original filler on right side. Some crazing and minor flaking on head and neck. Decoy appears to be in original "out-of-rig" condition. 1000-1500
Provenance: X Conover collection

588. Hollow carved Canada goose by J. G. Downs. Carved with a prominent ice groove. Small chip from right tip of bill and an old repair to mid neck region. Attractive old gunning repaint with some original. 500-1000



589. Wildfowler “New Jersey Shourds Model” brant. Rigged but used very little if at all. All original paint and condition with a few very minor rubs or mars. Hairline check at base of neck and some very tiny sap blisters to paint on head. No stamp. 300-500

590. Hollow brant decoy with glass eyes by Chris Sprague or Rowley Horner. In working repaint with some original possibly on neck and head. Light wear to the edges of the tail. Square lead weight and the collection number “183” on the bottom. 300-500

591. Swimming brant by Lloyd Johnson, Bay Head, New Jersey. All original paint and condition. Some rubs to primer, mostly on back, breast and head, from in use wear. Small crack in neck filler on right side. Very small, almost unnoticeable chip on lower right side and minor roughage to underside of bill tip. Partially illegible notes on bottom state in part: “doing his best work”. 500-1000
Provenance: X John Hillman collection.

592. Sleeping black duck by an unknown New Jersey carver. Typical hollow construction. Old paint with t/u, light crazing, and light gunning wear. Small rubs to wood on high spots. 200-400

593. Early matched pair of whistlers by Hurley Conklin. Hen has head turned slightly to the left and the drake is turned slightly to the right. Both have carved wing tips and shallow ice grove. All original paint and condition with very light shelf wear. Never rigged. Both branded “H. Conklin”. 600-800

593A. Racy red-breasted merganser drake by Bob White, Tullytown, Pa. Head turned slightly to right with carved wings and inserted crest. In excellent original paint and condition with no appreciable shelf wear. Mr. Whites logo quail on lead weight and signed on bottom “Bob White – 1998”. 800-1200



594(PR)



595



596



597



598(PR)



599



599A

594. **Pair of hollow pintails by John Holloway from NJ.** In excellent original condition. 300-450

595. **Blair school black duck** in a swimming posture. Thin, tight, partial hairline check on rear third of back and tail and another similar on bottom. Fine original paint with very light wear and a few light rubs on top of head and along sides.

800-1200

596. **Bluebill drake by William Joeckel, Long Island, New York.** Decoy appears to be from Mr. Joeckel's personal gunning rig. Original paint with moderate gunning wear. Rubs to wood on top of head and a small chip missing from left edge of bill. Branded on bottom: "JOECKEL" and signed "Bill Joeckel - 1955". Also bears the Starr collection stamp and the inventory number "BB - 106" which was Dr. Starr's notation that this was the 106th example of this species that he collected. See a pair of Joeckel on page in the Adele Earnest reference. 500-750

597. **Black duck by Hurley Conklin from the early period.** Signed on the bottom. In original paint. 300-500

598. **Wonderful pair of blue-winged teal by John Baker of Bristol, Pa.** Carved in the classic Delaware river style with raised wings and fluted tails. Both heads slightly turned, drake to the right and the hen to the left. Fine original paint with no wear under a fairly heavy coat of sealer. Some light heat and/or solvent bubbles to sealer coat. Stamped on weight: "John Baker - Bristol Pa." and both have the "J Baker" brand. 500-1000

599. **Bluebill drake by Charles Birch ca 1900.** Some separation at rear of body seam. Nicely restored with light shelf wear. 400-600

599A. **Black duck by Charley Birch ca 1900 of Willis Wharf, VA.** In fine structural condition. In a mix of original paint and T/U. 400-600

Mid West Decoys



600



600A



601(PR)



602



601(PR)

600. Illinois river mallard hen by Hiram “Hy” Hotze (1886-1879). In good original paint with a little wear, line marks, and dings from use. An area at the base of the neck may have some work done to the finish. Weight removed and screw holes filled. Finish protected with a clear finish as is typical of Illinois River decoys. See page 151 in “Top of the Line Hunting Collectibles” by Tonelli. 2000-3000

600A. Hollow mallard drake ca 1890 by Robert Elliston from Metamora, Illinois. One small chip under tail as well as a small dent on right shoulder and a small blemish over right eye. Original paint with a few very tiny areas of strengthening to chips on breast and otherwise light overall wear.

6000-8000

601. Matched pair of wood ducks by Virgil Lashbrook. Hen has head turned slightly to right and is tucked on breast in a preening pose. Drake has head turned to left. Fine original paint with light shelf wear. Never rigged. Hen signed “Lashbrook” and drake signed “Virgil Lashbrook”. Both have “Decoys by Lashbrook” brass plate. 1500-2000

602. Blue-winged teal drake decoy by Jack Musgrove. Tucked head with carved and raised wings as well as carved primaries. Original paint with practically no wear. Has “JM” stamp/brand in bottom as well as notation “Jack Musgrove – pre 1940”. Musgrove wrote the chapter “Iowa”, pages 193-223, in “Wildfowling in the Mississippi Flyway” by Connnett. See some of Musgrove’s decoys pictured there on pages 208 and 217. 2500-3500

602A(PR)



603



602A. Pair of gunning mallards by Marty Hanson of Prior Lake, MN. Drakes head turned slightly to the left and delineated tails on both birds. Hen hit by shot on right side. Small chip from very tip of tail on drake. All original paint with very light wear. Both bear the "JDC" hot brand. 750-1250

603. 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

604



604. Rare widgeon drake by Ben Schmidt, Centerline, Michigan. Head turned slightly to the left. Carved wing tips with carved and stamped feather detail. Excellent original paint with very light rubs on tail tip, bill edge and some high spots. Very unusual species for this carver and one of his better efforts. 3500-4500

605



605. Canvasback drake by Ben Schmidt. Fine original paint and condition. Some very light wear to the white on the sides and a few small fingerprint type smudges on lower left edge. Conjoined "JRN" brand on bottom. 1200-1800

606



606. Bluebill hen ca mid to early 1900's by Benjamin Schmidt of Centerline, Michigan. In good original paint with honest in use gunning wear. Still retains glass eyes and weighted keel. 600-900

Miniatures and Decorative Bird Carvings

607-608



609-610



611-612



613-614-615



607. Woodcock by Robert Morse of Ellsworth, Maine. Dropped wing tips. Break in middle of bill professionally glued tight and touched up by Steve Weaver. Excellent original paint. Signed on base: "R.Morse" with "Woodcock" on bottom. 2000-3000

608. White-crowned sparrow by Robert Morse of Ellsworth, Maine. Excellent original paint with nice mellow surface. Very fine rubs to primer on edges of tail. Signed on base "R. Morse" and "White-crowned sparrow" on bottom. 1500-2500

609. Miniature Atlantic puffin by Harold Gibbs. Tiny carved, raised wings. All original paint except for tiny area on each thigh where the cracks in the birch legs have been glued and T/U professionally. Noted on bottom: "HG" and "1951". 500-1000

610. Earliest period ca 1910 miniature tern by A. E. Crowell. The only example we have seen mounted on a carved soft shell clam base as opposed to the more common quahog or rock base. Fine original paint with t/u to a tiny spot on top of head. The bill and tail tips of the tail were blunted and t/u professionally. Written on bottom "Tern". *Provenance:* Talbot collection. 1500-2500

611. Miniature sanderling or peep on driftwood by Crowell. Excellent original paint and condition. No stamp. 2000-3000

612. Unique running brant on a carved base by Crowell. Unusual in that the head *and* neck are tilted to the left. Fine original paint with no noticeable wear. Bottom bears the notation in Crowell's hand "Brant / 6". Has the rectangular stamp. 2000-3000

613. Running miniature yellowlegs ca 1940-50 by Howland Parker of Duxbury, MA. Original paint in excellent condition except on bill where a break in the tip has been professionally repaired. Wooden base has a paper applied to imitate sand. Stamped on base: "Howland Parker" and the pencil notation, "Greater yellow legs". 300-500

614. Running miniature yellowlegs ca early 1900's on a burl mount by Russell Pratt Burr. One of his best carvings. Carved split and raised wings and wing tips. Primaries carved on both wings. Excellent and original in all respects. Stamped on bottom (partially illegible) "Russ Burr - Miniatures - Hingham, Mass." 500-1000

615. Miniature running mallard hen by James Lapham. Carved split and raised wing tips. Beautifully blended original paint is in excellent condition except for a professional glueing to a tight seam in the bill. Minor imperfections on the bottom. Signed on base "Mallard - Hen - J. Lapham - Dennisport - Mass." 500-750



Two carvings by Carl Maelstrom of Longcove Maine. See page 172 in "Handicrafts of New England" by Allen H. Eaton for information regarding the Maelstrom family of carvers.

617. Pair of miniature mallards ca mid to early 1900's on a branch by Carl Malstrom. Well carved shoulders and wings with the "curl" of the drake's tail indicated in the carving. Mostly original paint with a mellow patina. One or two tiny dots have t/u. 800-1200

616. Emperor penguin by Charles Hart, Gloucester, Mass. Hart made penguins in many sizes and this is one of his medium size measuring approximately 6 7/8" tall overall. Uplifted head with outstretched wings and carved feet. Excellent structural condition. All original paint with some rubs to bill tip. Finish protected with a coat of original sealer with some tiny bubbles. Signed in pencil on base: "Charles Hart - 159 Essex Ave. - Gloucester - Mass." 5000-7500

616A. Pair of half model mini mallard flyers by Roy Conklin of Alexandria Bay, New York. In excellent and all original paint and condition. Each stamped on back: "(indecipherable) RAC". 500-1000

616B. Decorative turned-head ruddy turnstone in the manner of the Ward Brothers in Crisfield Maryland. Possibly by "Toots" Lawson. In excellent original paint with a few dots of paint missing from the edge of the tail. Glass eyes. Carved raised wings. 800-1200

618. Pair of outstanding pintails in excellent original condition by Carl Malstrom of Longcove, Maine. Length of drake is 12" and the hen is 9 1/2". Signed on bottom with original price \$35. Title of carving is "Going for Bug". Malstrom's wife often helped with the painting of his waterfowl. 1600-2200

618A. Miniature bufflehead drake by Harold Gibbs, Barrington, RI. In XOC. Signed "H. N. Gibbs, 1969", in pencil on the bottom of the base. 500-1000

618B. Miniature pintail drake by Harold Gibbs, Barrington, RI, in XOC. Signed "H. N. Gibbs, 1968", in pencil on the bottom of the base. 500-1000

618C. Miniature wood duck drake by Harold Gibbs, Barrington, RI, in XOC. Signed "H. N. Gibbs, 1969", in pencil on the bottom of the base. 500-1000



618D(PR)



619



618E(PR)-618F



619A-619B-619C

618D. Extremely tiny pair of miniature mallards by Charles Perdew, Henry, III. Drake has wings up and is approaching the hen which resembles a little Perdew decoy with carved and raised wings. Mounted on a small burl. Individual birds only measure 1 3/8" long. In XOC in all respects. Drake's legs were re-mounted. 1500-2500

618E. Pair of miniature mallards on circular carved wooden bases in XOC. Nicely carved and painted. "Mallard (Female), Carver - Bartlett, Art-Garniss, Cape Cod, Nov. '62" and Mallard (Adult Male), Carver Bartlett, Art-Garniss, Cape Cod, Dec. '62" on the bottom of the respective bases. 200-400

618F. Calling Canada goose by James Lapham. Open mouth with inserted tongue. Raised, split and crossed wing tips. Original paint with very light shelf wear. Signed on bottom: "Canada - Goose - J. Lapham - Dennisport - Mass." 500-1000

619. Earliest period life size Baltimore Oriole by A. E. Crowell. A classic Crowell carving from his earliest period. Tiny tail chip restored, light crazing on the neck. The early "High Class Decoys of every Description" ink stamp is still clearly visible on the bottom. There is a tiny rub on the bill and very few age imperfections. 5500-7500
Provenance: Talbot collection

619A. Miniature brown thrasher by A. E. Crowell, East Harwich, MA on a carved wooden "stone" base in XOC. Impressed rectangular brand on the bottom of the base. 1500-2500

619B. Miniature blue catbird by A. E. Crowell, East Harwich, MA in XOC with the impressed rectangular brand and #20 in pencil on the bottom of the base. 1500-2500

619C. Miniature warbler by A. E. Crowell, East Harwich, MA in XOC. Either a Kentucky or a Nashville warbler. Impressed rectangular brand on the bottom of the base with #3 in pencil and #84 in red ink. 1500-2500

619D-619E-619F



620-621



621A



622-623-624



625-626-627



619D. Miniature feeding canvasback drake by A. E. Crowell, East Harwich, MA in XOC. Nice plump example. Impressed rectangular brand on the bottom of the base.
2000-3000

619E. Miniature canvasback hen by A. E. Crowell, East Harwich, MA in XOC. Nice plump example. Impressed rectangular brand, "Canvasback Female" in ink. "#14" in pencil on the bottom of the base.
2000-3000

619F. Miniature blue-winged teal drake by A. E. Crowell, East Harwich, MA in XOC with exceptional paint. Nice plump earlier example. Impressed rectangular brand and "#18" in pencil on the bottom of the base.
2000-3000

620. Early miniature chickadee by A. E. Crowell (1862-1952), East Harwich, MA. In XOC with "Chickadee" in ink on the bottom of the base.
1500-2500

621. Early miniature bluebird by A. E. Crowell (1862-1952), East Harwich, MA. XOC with "Bluebird" in ink on the bottom of the base.
1500-2500

621A. Owl miniature by A. E. Crowell. One ear tip restored professionally. Mounted on a chip carved rock base. Rectangular stamp on the bottom.
4500-6500

622. Early miniature pine warbler by A. E. Crowell, East Harwich, MA "PINE WARB" on the bottom of the base in ink. There is a concave imperfection in the wood near the legs present in the making and a tiny flake off the top of the head.
1500-2500

623. Early miniature chipping sparrow by A. E. Crowell, East Harwich, MA in XOC with "CHIPPING SPARROW" in ink on the bottom of the base.
1500-2500

624. Early rare red-winged blackbird by A. E. Crowell, East Harwich, MA in XOC with great paint. "RED WING" in ink on the bottom of the base.
1500-2500

625. Miniature evening grosbeak by Jess Blackstone, Concord, NH in XOC. Raised separated wings and beautiful bright paint. "66", "Evening Grosbeak" and typical "JB" signature on the bottom.
1200-1500

626. Miniature white throat sparrow by Jess Blackstone (1909-1988), Concord, NH in XOC. "#2", "WHITE THROAT SPARROW" and typical "JB" signature in ink on the bottom of the base.
1500-2500

627. Miniature black and white warbler by Jess Blackstone (1909-1988), Concord, NH in XOC. "#4", "BLACK & WHITE WARBLER" and typical "JB" signature in ink on the bottom of the base.
900-1200

628-629-630



631-632-633



634-635-636



637

628. Miniature nuthatch by Jess Blackstone (1909-1988), Concord, NH in XOC. Heavily damaged by a cat chews, bill broken. "330", "NUTHATCH" and Typical "JB" signature on the bottom of the base. 200-400

629. Miniature Kinglet by Jess Blackstone (1909-1988), Concord, NH. 400-600

630. Miniature goldfinch by Jess Blackstone (1909-1988), Concord, NH. Break on the tip of the bill, tiny rubs on each side of the tail, otherwise excellent. "#160", "GOLDFINCH" and typical "JB" signature in ink on the bottom of the base. 500-1000

631. Miniature bluebird by Jess Blackstone (1909-1988), Concord, NH. Minor ding on the tip of the bill, otherwise excellent. "#561", "BLUEBIRD" and typical "JB" signature in ink on the bottom of the base. 500-1000

632. Miniature chickadee by Jess Blackstone (1909-1988), Concord, NH. Blunting on the tip of the bill, otherwise excellent. "#2370", "CHICKADEE" and typical "JB" signature in ink on the bottom of the base. 500-1000

633. Miniature purple finch by Jess Blackstone (1909-1988), Concord, NH. Tiny rub on the end of the tail, otherwise excellent. "#227", "PURPLE FINCH" and typical "JB" signature in ink on the bottom of the base. 500-1000

634. Miniature purple finch by Jess Blackstone (1909-1988), Concord, NH. Ding on the tip of the bill, otherwise excellent. "#257", "PURPLE FINCH" and typical "JB" signature in ink on the bottom of the base. 500-1000

635. Miniature goldfinch by Jess Blackstone (1909-1988), Concord, NH. Break on the tip of the bill, tiny rubs on each side of the tail, otherwise excellent. "#5", "GOLDFINCH" and typical "JB" signature in ink on the bottom of the base. 500-1000

636. Miniature chickadee by Jess Blackstone (1909-1988), Concord, NH. Tiny rub to side of the tail and ding on the tip of the bill, otherwise excellent. "#1099", "CHICKADEE" and typical "JB" signature in ink on the bottom of the base. 500-750

637. Carved gull by McFarland on natural wood base. Raised wings and open bill. Original paint is fairly heavily crazed, especially on upper portion of the carving. Signed on bottom "By G.T. McFarland – South Bristol – Maine". Documented carvings by this maker are not common. Ref. Handicrafts of New England, pages 173, 174. 250-300
Provenance: Waddell Collection.

638-639-640



640A-640B-640C



640D-640E-640F



638. Miniature pheasant by James Lapham in XOC. "Cock Pheasant, J. Lapham, Dennisport, Mass" in ink on the bottom of the driftwood base. Great color and form.

500-100

639. Miniature green-winged teal drake by James Lapham in XOC. "Green Wing Teal Drake, James Lapham, Dennisport, Mass" in ink on the bottom of the base.

500-1000

640. Miniature mallard drake by James Lapham in XOC. "Mallard Drake, J. Lapham, Dennisport, Mass" in ink and the Donald B. Howes Antiques collection ink stamp on the bottom of the driftwood base. One of Lapham's best efforts.

500-1000

640A. Yellow warbler by Peter Peltz in excellent condition. Head turned slightly right. Mounted on wood.

400-600

640B. Miniature saw whet owl by Peter Peltz of Sandwich, MA. Mounted on driftwood tip with head turned ninety degrees to the right. Carved wings, deeply recessed eyes and dropped tail. Excellent example. Signed on bottom: "Peter Peltz".

500-1000

640C. Life size Peter Peltz semi-palmated plover with the head turned slightly up and right. Chip tip of tail and putty cracked on the leg "Semi Palmated Plover" and Peter Peltz" on the bottom of the base. In XOC.

500-1000

640D. Red-breasted nuthatch by Jess Blackstone. In a downward running pose typical of the species. All original paint has a nice patina. Stylized "JB" Blackstone initials on base with the number "128".

500-1000

640E. Chickadee by Jess Blackstone. Chip to right rear edge of tail and very small blunt to tip of bill. Original paint slightly yellowed. Bottom reads: "557 - Chickadee" and the stylized "JB".

500-750

640F. Miniature goldeneye drake in the style of A. E. Crowell by Anthony Hillman. Excellent original condition with some grain lines showing through the white paint. Signed on base: "Anthony Hillmann - Goldeneye male - 1999 - Cape May Ct Hse - N.J." as well as a phone number.

500-750

Southern Decoys



641



641A

641. Superb period swan decoy ca 1900 possibly from North Carolina. Hollow carved to a thin shell. In very old paint over original. The place on the bottom where the balance weight was removed is quite dark and crusty. Swan decoys are usually solid carved. Hollow examples are rarely found.

7500-12,500



641A. Exceptionally rare and possibly one-of-a-kind redhead drake by Ivy Stevens, Back Bay, Virginia ca 1910. Mr. Stevens (1876-1947) made decoys for the Cedar Island Hunting Lodge in Back Bay, Virginia. More information on Stevens can be found in the Johnson and Coppedge reference. All original paint which is in a remarkable state of preservation for a bird of this age. A few areas of wear on both sides of body, mostly along high points of the spoke shave lines. Additional areas of light wear and rubs on both sides of head and right breast. Excellent structural condition with no cracks or checks. Three or four light shot hits on right side and a 5/8" dowel in body behind head. Two thin, old drips of some liquid under right tail. It is almost impossible to find decoys by this maker in excellent original condition such as this. A fine southern decoy.

22,000-28,000



642



642A



643



643A



643B

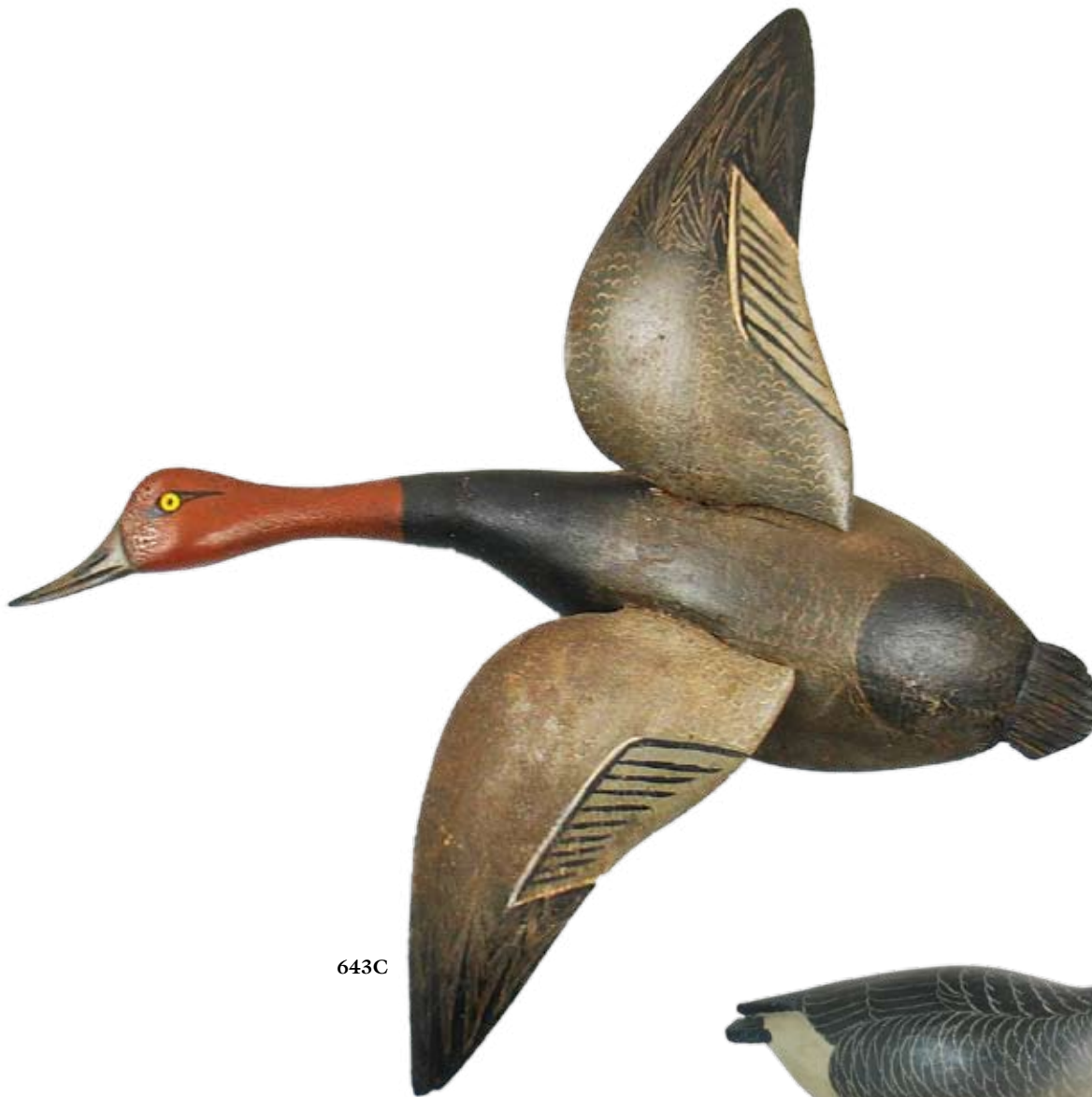
642. Fresh water coot decoy by Ned Burgess (1869-1962), Duck, NC. Special order made for the Currituck Club with red eyes added. Good working condition with some flaking on the back. 2500-3500

642A. Carolina battery canvasback. In a combination of stripped paint and worn gunning repaint. Crack in neck and large split in rear of head. Old cast iron weight on bottom with a small carved "F". 200-400

643. Bluebill hen in the Crisfield Maryland style. Reminiscent of the works of Tyler and Sterling. Head turned slightly left. Suburb original paint with a surface that has been left rough or textured to reduce glare. Very minor rub to rear of head. Excellent structural condition. Unrigged. 400-600

643A. Hollow brant by Charles Birch, Willis wharf, Va. Two old cracks in neck join behind head. Inlet weight has been removed. Restored paint. 500-1000

643B. Black duck by Doug Jester (1876-1961), Chincoteague, Va. All original paint with fairly heavy gunning wear and rubs to wood which have darkened to a nice patina with age. Thin split in back leads to a small chip in left tail. Two thin grain checks on right side and a small rub/blemish over left eye. Appealing form. 400-600



643C



643D

643C. Rare, flying redhead drake by Ira Hudson, Chincoteague, Va. To quote the recognized authority on Hudson in his reference *Ira D. Hudson and Family – Chincoteague Carvers*, “Of all of Hudson’s carvings, his flyers, standers, and walkers are his greatest contribution to the folk art community.” His flying redheads are rare and no flying redheads are pictured in the Stansbury reference. Small area of roughness to tip of left wing and two or three tiny chips from bottom edge of tail which are not visible unless the bird is turned over. A few very minor rubs to wood along edges of wings. All of the rubs have darkened with time to a mellow patina. All original paint with the pattern and detail strong. Surface has some crazing, most notably on the head and neck. Feet have broken off many years ago. This is the very bird that hung over Bill Mackey’s fireplace for many years. When asked

to choose between a pintail and a redhead 40 to 50 years ago, Mr. Waring picked the redhead. A well known collector from the eastern shore made the comment that it was Ira at his best.

35,000-55,000

Provenance: X William Mackey collection, X Anthony Waring collection.

643D. Slightly oversize standing Canada goose by Greyson Chesser of Jenkins Bridge, Va. Carved with split tail and wonderfully detailed head and bill carving. Head turned slightly to left. Piece of decoy corn mounted on base to simulate the bird standing in a field. All original paint with some light crazing and bubbling of paint on head and neck. Few rubs to wood on bill and tail tips. Large carved “C” for “Chesser” on bottom of the mount.

1200-1800



644. Very rare and authentic working widgeon decoy. Carved and painted by Delbert Hudson in the 1950's. This is the exact bird pictured on page 137 of the Hudson reference by Stansbury. All original paint with moderate gunning wear. Some rubs, flaking and minor paint loss as would be expected from a gunned over decoy. Widgeon decoys by any of the Hudsons are very difficult to locate in any condition. 500-1000

645. Black duck attributed to Ira Hudson. Classic form with ice groove. Never rigged yet shows what appears to be moderate to heavy shelf wear under a coat of sealer or wax. Some fairly large rubs to wood on back and sides as well as bottom have darkened with age. Old repair to chip at base of neck. 1500-2500

646. Lot of two brant shadows. One by Cris Sprague of Beach Haven, New Jersey and one attributed to Jonas Sprague. Both are in original paint and condition. The Cris Sprague shows very little wear with a few small rubs on an occasional edge. This bird is also stamped "SGH". The one attributed to Jonas shows much more wear but the paint pattern remains bold and vivid. 400-600

647. Canvasback drake by Will Heverin. In excellent original condition with light in use wear. 250-350

648. Pair of preening redheads by Charles Joiner, Chestertown, Md. Both are in immaculate original paint and condition. Both are signed on bottom: "Charlie Joiner – Chestertown, Md. – 2005". 500-1000

645A. Pintail hen by the Ward brothers of Crisfield, Maryland. Head turned sharply to the right. Decoy has been entirely repainted by Lem Ward and his paint is in very good to excellent condition. A few very old, tight, hairline checks are barely visible under the paint on the back. Written on bottom in ink "Pintail Hen – Made By – Ward Bros., - Crisfield, Md. – 1935". Also has the signatures of Lem and Steve Ward. Old Bull collection brand and this bird was lot 595 in session two (March, 1983) of the Bull collection sale. Copy of the auction catalog will accompany the decoy. 2500-4500
Provenance: X Bull collection.



649. Stevens factory, early humpback redhead drake. In lightly worn old paint with original. Recessed rigging staple and inlet weight. Old, tight crack in bill and a few nail repairs to base of head. Protected with a thin coat of sealer. 800-1200

650. Rare, extremely early style Stevens factory tack eye bluebill drake. May pre-date the so-called classic 1870-1880 tack eye period because of the rare notch in the middle of the back (see top of page 57 in Newell). Structural condition is excellent. Lightly worn paint appears to be a combination of some original and ancient gunning touch up. Combing is still visible on the back just aft of the notch. Stippled paint on back extends to underside. 800-1200

650A. Black duck by Julius Mittlesteadt, Buffalo, N.Y. ca 1945. Head turned to right. Original paint with overall light gunning wear and crazing under a coat of sealer. Few dents and rubs from use. Chip along grain lines on tail is fractured but still firmly attached. Shelf rubs on bottom. 1200-1800

650B. Whistler hen by George Bacon, Burlington, Vermont (1861-1925). Bacon is considered the dean of the Lake Champlain carving school and decoys by him are not easily obtained. Head is loose and swivels on body. Small chips missing from top of head and right edge of tail. Paint appears to be original with in use repaint. Old collector note on bottom states that the bird was found by a R. Holt on the shores of Lake Champlain. 300-500

651. Bufflehead drake decoy from St. Clair Flats area. Solid body with glass eyes. In excellent original paint with a few flakes missing along the edge of the tail. 600-900

651A. Bufflehead drake with glass eyes by an unknown maker from Tenants Harbor, Maine ca 1910. Repair to area of some shot damage to bill. Paint is original with moderate gunning wear. Paint pattern remains bold. Partially readable brand on bottom appears to end in "---heed". 300-500



652 Detail



652



652A



652A Detail

652. Magnificent bufflehead drake ca early 1900's from the Erie/New York border area. The sides were sharply chined to give it stability in the water much as one would do for a small boat. Outlines were carved on the head and body for ease in re-painting if necessary. Built similar to the Buchman decoys from Erie, PA. Recessed eye sockets are fitted with glass eyes. Bill features nostril carving and a flaired out bill tip which is painted with light and dark gray. Wings tips are cut separately and precisely inlet into the body. They are about 3 ½ inches long and are attached with two tacks on each side. There is a small area between the wings where something spilled on the surface. A classic American bird decoy. 8000-12,000

652A. Unique and possibly one-of-a-kind whistler hen or immature drake by an unknown but extremely accomplished maker. Probably from the Ohio/NY area. Carved shoulder groove and uniform fluting to delineate the tail feathers on the underside of the tail. Delicate "ridge" runs down both rear sides of the decoy to possibly simulate wings. Well carved head has shifted slightly on its shelf to the right. Most unique feature is a "Jack knife" type swing weight which folds up and fits neatly into the bottom of the decoy when not in use. Strong and bright, all original paint has a few light rubs to head and along the chine line created by the "ridge" and tail. Some additional light flaking on the back. Body surface protected by a coat of sealer. Similar to the bufflehead in lot 652. 2500-3500

Provenance: John Delph collection



652B



652C



653



653A

652B. Hollow black duck by John R. Welles, Toronto, Canada (1861-1953). Typical very light construction with a thin bottom board. A few shallow scrapes or shot marks on body and top of head along with a couple dents. In XOC with light rubs to wood on high spots. Very light line wrap wear on neck. Overall a very nice example of a black duck by this highly regarded maker. 4000-5000

652C. Special order bluebill drake by J.R. Wells. Hollow with a thin bottom board. Head turned very slightly to the right. Original paint with light wear. Some small rubs to wood on tail and top of head as well as some smudges on rear of head. Strong combed vermiculation on back. 2000-3000

653. Boldly carved bluebill hen ca. 1925, by Orel Leboeuf (1886-1968) of St. Anicet, Quebec. In excellent original paint with light wear. See plate 218 on page 129 in "Decoys, A North American Survey" for a photograph of a similar hen and plate 220 on page 131 for a top view of the detailed wing and feather detail. See Kangas reference. 2500-3500

653A. Whistler hen by Sam Hutchings, Jones Falls, Ontario c 1915. This is the exact decoy pictured on the bottom of page 19 in the May-June issue of Hunting and Fishing Collectibles magazine (The "Hutchings" Family Decoys by Larry Lunman). Exhibits the classic deep gouging and carving to the wings and major feather groups that is so unique to Hutchings. All original paint with light gunning wear and a few minor rubs to wood on high points. Very lightly hit by shot and surface protected with a coat of sealer. Copy of the Magazine article will accompany the decoy. 1200-1800



654



654A



655



656



657



658(PR)

654. **Bluebill hen** ca 1940-1950 by **Ken Anger** of **Brockville, Ontario**. Excellent structural condition showing nice rasping to head and delineated wings. All original paint a few small rubs to tail tip and sides. 900-1200

654A. **Bluebill drake** by **Ken Anger**. Worn and weathered original paint with fairly heavy crazing and flaking on both sides. Rubs to wood on bill. Large chip missing from right edge of tail and three drips of white paint on right side. 200-400

655. **Snow goose** decoy with **wing molding in the center of the body**. Tip of the bill restored. Tight neck check. Glass eyes. Maker **Andre Brousseau**. 400-600

656. **Delicate hollow bufflehead drake** decoy ca late 1800's from **St. Clair Flats, MI**. In XOC with tiny red bead eyes. A few nails are visible along the body seam. 400-600

657. **St Clair flats goose** by "**Brussard**". Carved in the classic St. Clair flats style. Original paint with very light wear and some minor fly speck or "spatter". A few small rubs to top of head and tip of tail. Tiny chip in tail. 300-500

658. **Folky pair of goldeneye** decoys ca early 1900's by **Tom Glover, Ganononque, ONT, Canada**. In fine OP, a few shot marks on both. Glass eyes and distinctive tucked heads and triangular bills. Light wear, a few scrapes on the surface, and a small chip on the edge of the tail on the hen. 2000-3000



658A

658A. Hooded merganser drake by F. Buchanan, Bassano, Alberta, Canada. OP hit by a few shot, Glass eyes, ca 1930-1940. Used as a confidence decoy with a rig of mallards. 500-1000



659

659. Black duck by Evaniste Savage of Valleyfield Quebec. Also written on bottom, "Brockville, Ontario". Tack eyes Nicely grained and combed original paint with typical Quebec feather detail. Few rubs to high spots, tight check lower neck and lightly hit by shot. 300-500

Provenance: X Roy Bull collection.



660

660. Excellent canvasback drake ca early to mid 1900's with glass eyes from Upstate, NY. Fitted with a lead balance weight attached in a keel like manner. 300-450



661

661. Michigan, "bob tail" canvasback drake. High, alert head. Original paint with light gunning wear and some shelf rubs. Bears the "Hy Dahlka" hot brand. 300-500



662

662. Solid body, redhead drake by Ben Schmidt of Centerline, Michigan ca 2nd quarter, 20th century. Nicely carved wings and wing tips with rasping to head. Two tight, hairline cracks in back. Fine original paint with a few rubs to edges and high points. Minor roughage to left bill edge. Original keel. 950-1250



663

663. Canvasback decoy. Appears to be a Dodge factory head on a Bill Bowman body or a special order Dodge. Paint in both instances appears to be original with some moderate wear under a fairly heavy coat of sealer. All neck filler missing and some chips in top and edge of tail. 300-500





663A



664



665



666

663A. Rare and very desirable sanderling decoy with ca 1850-1890 by Lothrop Holmes, Kingston, Mass. A “peeker” with the classic split tail design. Made as if looking at incoming shorebirds. Professional restorations to thin diagonal crack in neck and chip on tip of tail. Bill may have been reset. Original paint with moderate gunning wear and rubs to wood on both sides. Paint pattern remains bold. Chip missing from lower portion of tail and area of roughness on top of head. Lightly hit by shot. Found in an attic in Sandwich MA on Cape Cod a few years ago. 4500-6500

664. Earliest period A E Crowell shorebird decoy with a fair amount of gunning wear. Fitted with glass eyes. Originally found and sold with an old iron bill. Replaced professionally with a curlew bill as the consigner and restorer believe it was originally intended to be a curlew. 8000-12,000

665. Curlew from Cobb island Va. Tail and wing edges carved in the classic Cobb Island form with a strong ridge running down the middle of the back. Painted eyes. Original paint with moderate gunning wear and a few chips and gouges. Some areas of heavier wear have developed a pleasing patina. Bill is a professional replacement. 4500-6500

666. Yellowlegs with tack eyes ca.1860 by Ephraim Hildreth of Rio Grande, New Jersey. Head and neck made from two pieces and the nails which join the pieces are visible. Bill appears to be a replacement. Original paint has darkened considerably with age but patterns remain bold. Overall light wear with a few very small gouges. One larger dent just to rear of stake hole. Lightly hit by shot. 3500-5500



666A



668



669



670



667(PR)

666A. Shorebird from the Virginia area. Hole through tail for stringing. Paint with heavy wear appears to be all original. Large chip on rear of head and heavily hit by shot. Large chips to left side of bill. 800-1200

667. Pair of very folkly decorative egrets ca late 1900's mounted on driftwood. Illegible signature. 300-500

668. Decorative split tailed yellow-legs carved in the manner of George Boyd. Head turned to the left. Old crack in neck. Paint is original with numerous small rubs to primer. Signed on bottom: Henry Oakes and Sara(?)Oakes. The Oakes were from Gloucester Mass. and were friends of Charlie Hart. 400-600

669. Split tail plover from Massachusetts. Bill seems to have been carved to attract a wide range of species. Paint may be original under a heavy coat of sealer. Good structural condition. 1500-2500

670. Yellowlegs from Long Island ca early 1900's in XOC. Thin check in right side. Paint protected with a coat of sealer. Tiny white dots on upper body. Light flaking to primer on lower body. 800-1200



671. **Lot of two.** A chip carved flatie yellowlegs, possibly from New Jersey. Nail bill is a replacement. Thickly applied original paint retains some old drips. A few small dings and gouges and some pale spots on left side. Flatie sanderling or peep from New Jersey. Bill may be an old replacement. Original paint shows moderate to heavy wear. Appealing form. 300-500

672. **Yellowlegs with downswep tail from the mid Atlantic region.** Two piece head and body. Paint appears to have been taken down to reveal the original which shows some light crazing and moderate wear. Bill is a replacement. 600-900

673. **Oversized upland plover from Westport, Massachusetts.** So-called grass bird. Flat sides and 1 7/8" thick. Original paint with light wear. 500-1000

674. **Unknown Wisconsin crow carved in the manner of Charles Perdew.** Bird has been left somewhat textured to cut down on glare. Original paint is in overall excellent condition except for very minor rubs. One or two small gouges in the wood are original to the carving and its textured finish. 400-600

675. **Pair of meadowlark decoys.** Part of a set sold at auction in the 80's. Carved wings. Paint is original to the birds and is starting to flake in places. Considered by many to not be period decoys. Supposedly found in a quiver by a furnace in a home on Staten Island, NY. 500-750



676

676. Large solid-bodied swan decoy ca early 1900's used in MA. Old working paint with some wear and flaking. Oblong lead patch weight on the bottom. Few age checks in the body. This decoy was owned and used by Arthur E. Edgerton, Pembroke, MA. Several areas have in use repairs with filler. 500-1000



677

677. New England whistler hen ca 1900. Appears to be a Maine decoy. Tight check in neck with old nail repair and two piece bill. Horizontal joined two-piece body construction. Original paint still exhibits combing to the black. Light to moderate gunning wear. 300-500



677A

677A. Maine whistler drake by Amos or Alton Wallace. Good structural condition with one small (approx. 3/16" X 1") dent on back. Paint appears to be mostly original with the possibility of a light wash to the white. Light wear overall. Small rub to wood on top of head and four small white spots on back. Very bold, large and deep "A. Wallace" brand on bottom. 300-500



678

678. Vineyard style Monomoy brant by A. E. Crowell. Head lifting slightly with old nail repair. Bill appears to be one of the replacement bills made by Crowell and kept in baskets at brant clubs. Narrow check on right side and bottom and a thin check on back. Original paint mixed with over paint. Moderate to heavy wear. Crowell made these quickly and in large numbers. He roughed out and finished them with just a hatchet. 300-500



678A

678A. Merganser hen with glass eyes ca. early 1900's by Luther Nickerson of Cotuit, MA. Nickerson made mostly mergansers and goldeneye decoys for local waterfowlers and the "sports" from the big cities. The "paddle" tail is carved separately and attached with a dowel to the body. Wings are carved in relief. This decoy is from the family rig that was split up equally and given by Luther to his grandsons Stephen, Howard, and Harry. In original Luther Nickerson paint with in use repaint by the maker. Struck by a few shot. Couple 5 inch tight checks in upper body. Paint worn to wood with the greatest loss on the left wing. Used almost exclusively in Cotuit Bay, the Narrows, and Popponessett Bay in Cotuit-Mashpee. 600-900

678B. Black duck by Henry "Keyes" Chadwick (1865-1958) of Oak Bluffs, Martha's Vineyard. In excellent original near mint paint by Chadwick. In perfect structural condition. The head may have been painted at a later date. The bottom has never been painted. Three original corrugated fasteners were inserted in a tight body check on the top and two fasteners were inserted in a tight check on the bottom. 600-900



678B



679



680

679. **Green-winged teal drake by A. E. Crowell.** Head turned slightly to the right. His "Challenge grade" model with relief carved tail feathers. Light rasping to rear of carved crest. In near mint all original paint with one tiny blemish to the paint on the left edge of side at the base, (approx 3/16" X 1 1/4"), and one small area that may be a knothole at the end of the left wing. One tiny smudge of white paint 3/4 of the way down left wing. Base stamped twice with the rectangular stamp.

15,000-25,000

680. **Early red-breasted merganser hen by A. E. Crowell.** Head turned to right. Crack in bottom extend to center of bird under the tail. Portion of bill replaced and repair to small areas on rear of head and on right side near speculum. Base of neck touched up. Small gouge on left edge of tail and some minor roughness to top of head. Crusty, crazed original paint with moderate to heavy gunning wear. Some wear to wood which has developed a dark patina to match the rest of the surface. Surface has a partial coat of sealer. Retains complete, deep and clear oval brand.

3500-5500

Provenance: Connie Crowell Estate



681

681. **Hollow magnum white-winged scoter from Massachusetts by an unknown carver.** Nice bulbous head and high "hump" back. Few hairline checks on back and a small grain check on left side otherwise excellent structural condition. Original black paint with some light crazing and overall light to moderate gunning wear. Few rubs on back of head and a few scars from anchor wrap on back. White may have been touched up in use. Few drips of something on top of tail.

1200-1800



682



683



684



685



686

682. Wonderful sculpture of an eider with flowing lines from the Penobscot Bay area of the mid coast of Maine ca 1890-1900. Professional restoration to lower front portion of bill with touch up to the white in that area. Old nail repair to crack in neck. Knot with ancient crack/blemish in tail area are original to the carving. Second coat of gunning paint most of which has been dry chipped away on the left side to reveal the original. Absolutely great form and a classic Maine decoy. A rig mate to the one sold last summer in our July sale.

12,000-18,000

683. Blue-winged teal hen by the late Cape Cod carver R. G. Jansson. Head turned to right with carved and raised wings and detailed bill carving. All excellent original paint and condition. Branded on bottom "R.G. Jansson - Cape Cod". Also on bottom, small original paper label that reads "Blue winged Teal - 25".

300-500

684. Hollow bluebill drake by William V. Lattin (d1934) of Stratford, Conn. All original paint showing moderate gunning wear with some light flaking mostly along wood grain lines. Small rubs to primer and flakes to wood. Diagnostic "V" carving on top and bottom of tail.

600-900

685. Hollow bluebill drake by Charles Ralph Welles, Stratford, Conn. (1895-1979). Head turned slightly to left. Original dry paint with combed feather paint on back with some possible touch up to the white on sides. Excellent structural condition. Branded twice on bottom: "CRW".

300-450

686. Whistler drake by Roswell Bliss. The style obviously influenced by the Stevens Factory or George Bacon from Burlington, VT. Made by Roswell E Bliss, Stratford, Conn. (1887-1967). From his own collection and carved by him. All original paint in near mint condition except for some light spotting on the right side. Excellent structural condition and never rigged. In pencil on bottom: "From R. E. Bliss collection - 1966".

750-1250

Provenance: Roswell Bliss collection



687(PR)



688(PR)



689(PR)

687. Extremely rare pair of early hollow carved pine or cedar eiders by the Wildfowler Factory, Old Saybrook vintage. Both have bottom boards. All original paint with light to moderate gunning wear with a few small scratches and rubs to wood on both birds which have darkened nicely with time. Head slightly loose on drake. Three small knots visible on hen as well as a small drop of a white substance on back. Surface protected with a coat of sealer as was common with decoys from the original Massachusetts collection. Original keels with no stamp. Personally, I have never seen a better pair of Wildfowler decoys than this pair. Both are wonderful sculptures.

1500-2500

Provenance: Winward Prescott collection

688. Pair of mallards by Richard and Marion Harris, Old Saybrook, Connecticut. Mr. and Mrs. Harris worked for Wildfowler Decoy company and with Ted Mullikens blessing went on to ultimately open their own decoy business ca 1955. Both heads turned slightly, hen to left, drake to right. These may have been shop samples as each has the pencil notation on the bottom which reads "30.00 ea". Fine original paint and condition. Signed in electric pencil on bottom: Richard and Marion Harris – Old Saybrook, Conn." And in pencil: "Mallard hen" (on hen only) and "1969" (on both).

500-900

689. Pair of canvasbacks by Richard and Marion Harris, Old Saybrook, Conn. Both heads turned slightly, hen to right and drake to left. Wildfowler influence is obvious. Label on felt lined bottom indicates that these were "her show model(s) 1967". Fine original paint and condition with some small shelf rubs. A thin light drip of some liquid on left side of drake is barely visible. Signed under the tails.

500-900



689A



689B(PR)



690(PR)



691(PR)

689A. Mason challenge grade widgeon drake. In some original paint that has been attractively in-painted. Some small rubs, flakes, and touch up. Surface coated with a sealer and/or wax. Very good structural condition. 800-1200

689B. Pair of Hays Factory glass eye canvasbacks. Drake has had professional neck filler replacement and a thin check in bottom has been professionally restored. Small dent over left eye and two tiny dings on right back as well as one on right base of neck. Original paint with light overall wear. Hen has had a portion of the neck filler replaced and a small part of a thin check on the lower left side has been filled. Original paint with light overall wear. Two or three tiny paint drips on back. 1400-1800

690. Matched pair of early Dodge Factory bluebills. Neck filler loss on both birds. Small dent on head and areas of roughness to bill of hen as well as tiny chips to edge of tail. Shallow sliver of wood missing from back of drake with a few other small areas of paint loss, some at right base of neck. Knots visible under both tails. Original paint with overall light

wear under a coat of sealer. Some small areas of strengthening to the breast and right side of head of drake. 500-1000

691. Dodge Factory pair of blue-winged teal. All very nice original paint shows moderate gunning wear to wood and these areas have darkened with time. Thin tight check in back of drake as well as a nail repair to base of neck. Small area of roughness to tip of bill on hen and a very tiny sliver missing from left side of bill of drake. Outstanding pair of a very rare specie for Dodge. 5500-7500



692



694



696

693(PR)



695(PR)



692. **Very rare hollow carved Dodge Factory pintail hen.** Original paint with moderate gunning wear. Wing patches may have received some in-use touchup. Area on right shoulder worn to wood. Old crack in neck and some minor roughage and paint loss on bill. Lightly hit by shot. 800-1400

693. **Pair of Mason factory, Chesapeake Bay model canvasbacks.** Alert high heads. Both have swirled, original paint with moderate wear. Hen has some rubs to wood, mostly on back and at base of neck. Knots visible on right side and left breast and bird hit by shot. Drake hit by large size shot, mostly on right side. Fairly light wear to original paint with some scratches and a small tight check and knot on left side. Small chip in left tail edge and small check in bottom which extends through tail and lightly on to the back. Check or line midway on the bill of the hen. It does not appear to be replaced. Drake branded "BPC" and hen branded "DWH". 6000-8000

694. **Challenge Grade canvasback hen by the Mason Decoy Factory, Detroit, MI. ca. 1910.** Decoy is in original paint with a snaky head style. The bottom is branded "Bryant" and has a check. There is a tight check in the back and the decoy has been hit by some fairly large shot several times on the right side. The neck has been cracked and glued in place. This is an attractive decoy with great style. 1200-1800

695. **Pair of Mason Factory tack eye bluebills.** Drake has had a partial touch up to the neck filler on the right side and has a partial hairline check on left side. Original paint with very light wear. Few small shallow dings on head and tail as well as light rubs in these areas. Hen has had most of neck filler replaced and a thin check on back has been professionally repaired. Two thin hairlines on lower left side. Small blemishes on top of head and near the rear of each wing. Small area of puppy chew on tail. Lightly hit by shot. Original paint with light wear. 600-1200

696. **Mason standard grade tack eye mallard drake.** Original paint with overall light gunning wear. Some rubs to wood on head and approximately 1/2 of the neck filler missing. "E. Taylor" stamped into bottom. 500-1000



697



698



699



700



701(PR)



702(PR)

697. **Mason Factory Challenge brant decoy with some original paint and old in use t/u.** Two narrow checks in the back and one in the lower right side and lower left side. Glass eyes, very nice form. Old collectors tag on the bottom reads "Brant, Mason Factory, Nantucket, from the rig of Geo E. Andrews". 2500-4500

698. **Mason Factory glass eye mallard drake decoy in original paint with moderate wear on the sides of the body, top of the head, and edges of the tail and bill.** Neck filler cracked and most is missing. Right side has a narrow checked filled and touched up. 800-1200

699. **Wildfowler Factory balsa canvasback drake.** Original paint with moderate to heavy wear and rubs to wood, especially on back and tail edge. Small knot visible on nicely carved head and a small blemish in the wood on the center of back. Paint on bottom appears to read "KAULL". 250-450

700. **Wildfowler tucked head mallard hen.** Appears to be of Point Pleasant vintage. Balsa construction with light gunning wear to original paint. Rubs to tail tip and top of head as well as some paint loss on bill. Slight roughage to edge of tail. No stamp. 200-400

701. **Pair of Wildfowler buffleheads.** Original paint with light gunning wear. Some small rubs to wood at high spots. Both have minor specks, the keels removed, and the "Point Pleasant" stamp. 300-500

702. **Pair of balsa Wildfowler canvasbacks.** Both are in original paint and both bear the Old Saybrook stamp. Hen has light wear with a few small rubs to wood, mostly on tail edge, and lower right side. Small bit of paint wear on bill tip. Drake has much of head rubbed to wood. Breast paint has weathered and there is some wear and roughage to right side as well as some shot hits. 300-600



703



703A



703B



703D



703C

703. Magnum Coastal Model balsa Wildfowler black duck. In very nice original condition. Some light wear along the edges of the tail and bill tip. Several minor surface rubs. 200-400

703A. Widgeon drake by Harry Ross when he lived in Connecticut and built his decoys in the Wildfowler/Mulliken style. Ross was hired in 1945 as the shop foreman and worked for Wildfowler for about 10 years. See pages 51 and 52 in the Cowan & La Fountain reference. It is mentioned there that he won multiple ribbons for his highly prized decoys. This is a hollow carved gunning decoy and a competition decoy contest winner. Ribbon has been mis-placed and is not available at this time. Head turned to right. Hollow with an inlet bottom board. There is a mid body horizontal tight seam that is well above water level and a deep rolling wing groove that starts behind the head. Glass eyes. Original paint with practically no wear. Keel removed. 900-1400

703B. Pintail hen by the Wildfowler Factory. A superb example of their best work. In excellent original condition with very light wear and minor age imperfections. 300-450

703C. Wildfowler green-winged teal drake. Finely sculptured back, wings, and wing tips. Fine original paint. Neck check that has been professionally tightened and touched up. Rare, small 1" X 1" "Quoque" – paper label on felt covered bottom. Outstanding example by Wildfowler. 400-800

703D. Sperry Factory (New Haven, Conn. Ca 1920-30) American goldeneye drake. Head turned slightly to right which is a little unusual for Sperry. Original paint with overall light wear. Fairly large area of paint loss on right side of head and a large crack in right side. Possible t/u to bill. 200-400



703E. **Miniature redhead** decoy by **Ken Harris**. In good OP. Bill check glued tight. Stamped "Made by Ken Harris, Woodville, NY" on bottom. Approx. 6" long. 150-250

704. **Lot of two**. Early style swimming brant by Hurley Conklin, Manahawkin, N. J. and a painting of this very decoy by A Tayler that is signed and dated "A. Taylor SS '86" 16" X 12". The decoy is an early gunning decoy by Conklin. All original paint with overall light wear. A few minor rubs to wood on bill and tail tips and a very small area of paint loss on right neck. Tight neck check. 800-1200

705. **Wood duck print 11/35 DU Mass duck stamp print color remarque 2004**. SS is 10 1/2" X 13 1/2". 300-450

706. **MA state duck stamp print 1995 DU 36/50 with color remarque signed LR**. In XOC. SS 9 1/2" X 12 1/2". 300-450

707. **14/50 1993 MA duck stamp print "red-breasted merganser drake by William Harris" with color remarque by the artist Donald Little, framed and matted**. In XOC. SS 9 1/2" X 12 1/2". 300-450

708. **MA duck stamp of a feeding yellowlegs attributed to Fred Nichols of Lynn, Massachusetts**. SS is approximately 10" X 13". 300-450

709. **Official 1974 limited edition MA duck stamp print of a Lincoln wood duck drake by Milton Weiler in the original folder with the unsigned stamp included. #63 of 600**. Includes the certificate of authenticity signed by Weiler. SS 11" X 14". 300-450

The following decoys and miniature bird carvings were carved by carvers Roger and Brian Mitchell, (father & son), in the traditional local New England gunning style. Both father and son were strongly influenced by the early New England carvers including Elmer Crowell, Lothrop Holmes, Joseph Lincoln and other notable makers.



710



711(PR)



712(PR)



713(PR)



714



715

710. Racy red-breasted merganser drake by Roger Mitchell, Kingston, MA in XOC. Signed "R. C. Mitchell" on the bottom. 250-450

711. Pair of Bibber style mergansers by Roger Mitchell, Kingston, MA in XOC. Oval ink stamp on the bottom of each reads "R. C. Mitchell, Kingston, MA". 500-750

712. Pair of hooded mergansers by Roger Mitchell, Kingston, MA in XOC. Oval ink stamp on the bottom of each reads "R. C. Mitchell, Kingston, MA". 500-750

713. Pair of pintails by Roger Mitchell, Kingston, MA in XOC. Oval ink stamp on the bottom of each reads "R. C. Mitchell, Kingston, MA". 500-750

714. Wood duck drake by Roger Mitchell, Kingston, MA in XOC. Oval ink stamp on the bottom reads, "R. C. Mitchell, Kingston, MA". 300-500

715. Widgeon drake in the Crowell style by Roger Mitchell, Kingston, MA in XOC. Oval ink stamp on the bottom reads "R. C. Mitchell, Kingston, MA". 250-350



716. Wood duck decoy by Brian Mitchell. Signed.
In XOC. 250-350

717. Widgeon decoy by Brian Mitchell, signed, in
XOC. 250-350

718. Preening pintail decoy in the Crowell style.
Signed, In XOC. 250-350

719. Miniature sleeping pintail decoy by Roger Mitchell,
Kingston, MA. In XOC. 250-350

720. Miniature feeding hooded merganser decoy by
Roger Mitchell, Kingston, MA. In XOC. 150-250

721. Miniature oldsquaw decoy by Roger Mitchell,
Kingston, MA. In XOC. 150-250

722. Perky miniature house wren by Roger Mitchell,
Kingston, MA. In XOC. 150-250

723. Miniature ruddy turnstone by Roger Mitchell,
Kingston, MA. In XOC. 150-250

724. Miniature willet by Roger Mitchell, Kingston, MA.
In XOC. 150-250



725. **Redhead drake by Pittman.** Strong paint shows very deep and detailed combed feathers on back. Few scuffs on rear of head and near left wing. Small rubs to primer on tail. Three small rust colored drips or stains on back. Thin, hairline crack on neck. Never rigged. Indecipherable note on old small collectors tag on bottom. 300-500
Provenance: X Pennington collection.

726. **Preening redhead by Madison Mitchell.** Original paint with overall light wear. Small scuffs on head, face and tail. Thin tight hairline checks on bottom, breast and right shoulder. Knot visible on front left side, Signed on bottom in electric pencil: "R. Madison Mitchell – 1955." 300-500

727. **Oversized cork black duck by Madison Mitchell.** Wooden head, bottom and inserted keel. All original paint in about mint condition. Cork in its natural state with one tiny (< 1/4") blemish on back and a small blemish in cork on left side that is original to carving. 200-400

728. **Nicely carved New Jersey black duck by an unknown maker.** In fine original paint with two or three small blemishes and one small rub to primer over left eye. 200-400

729. **Wildfowler, Atlantic coast model black duck.** Heavy balsa body and pine head. All original paint with light wear under a fairly heavy coat of sealer. Two tight factory seams barely visible on back and a scattering of tiny, shallow dings. Original keel with no stamp. 200-400

730. **"Turtleback" whistler drake from Nova Scotia.** Old tight crack in neck and splined dowel visible on top of head. Black paint is original with some in use touch up to areas of the white. 200-300



731. “Turtleback” scoter from the Canadian Maritimes. Large chip missing from both sides of neck base as well as other chips on head. Head loose. Bill blunted and tiny chip on tail. Mostly gunning repaint with some wear and light paint spatter. Rub to wood on top of head. 200-300

732. Nova Scotia, “helmet head” style whistler attributed by some to Captain Edwin Backman (1872-1914), Lunenburg, Nova Scotia. Small blemish or shot hole on right shoulder. Original paint with light wear. Minor rubs to wood on bill and tail. 1000-1500

733. Swimming brant, possibly from the Virginia/Carolina area. Two piece construction at base of neck to achieve the swimming posture. Small chip from tip of bill otherwise good structural condition. Dark areas are mostly original paint while most of white is a gunning over paint (most recent life was as a Canada goose). 300-450

734. Elongated red-breasted merganser drake primitive ca early 1900’s from the Maritimes. Carved eyes and crest. Probably from the Indian Point area of Nova Scotia. Orrin Hiltz style head. Few tight checks in body. Head and neck carved in two pieces. Paint appears mostly original with probable t/u to the white areas. 500-750

735. Very interesting black duck from Maryland by an unknown maker. Two tight cracks in neck. Original scratch feather paint with one or two tiny blemishes. Never rigged. 250-450



Louisiana Decoys



736



737



738

736. **Pintail drake** by Mark McCool Whipple (1884-1961). Mostly original paint with moderate wear and a few small rubs to wood. Paint on bottom of bird may be an in-use touch up. Hairline tight crack in bill. Small crescent shaped grain check on left side. Hit by shot.

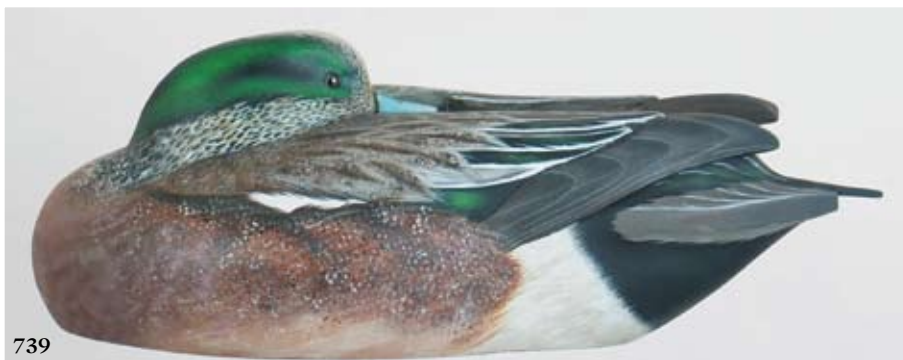
3000-5000

737. **Mallard hen** by an unknown Louisiana carver from the mouth of the Mississippi river. Deeply carved heart shaped shoulders wings and wing tips. Prominent ridge runs down middle of back. Bottom board of decoy has an oval area of repaint. Crack through face has been glued tight and t/u professionally by Steven Weaver. The head was loose and re-attached to the seat as well with t/u. (touch-up). Remainder of the paint is original with light overall wear. Elaborately detailed feather painting.

3000-5000

738. **Louisiana mallard drake** ca early 1900's from the Lac Des Allemands-Bayou Gauche area. Accentuated up-swept tail and strong ridge running down the middle of the back. Predominantly original paint with moderate gunning wear. A few small areas of black over paint on tail. Tiny chip missing from left tip of bill.

1200-1800



739. **Sleeping widgeon drake by Roy LeGaux (b 1939) from Meraux-Slidell, LA.** Carved raised wings and primaries and thin, extended tail. Bill nestled under right wing. Beautifully painted with no visible wear. Signed on bottom “Roy LeGaux Sr.” and the notation “Bill(?) – Thanks – Ray!”. Also carved “Roy LeGaux – St Bernard, La. – 2002”. Mr. LeGaux is one of Louisiana’s most talented living decoy makers. 1000-1500

740. **Three quarter size sleeping pintail drake by Roy LeGaux.** Carved and raised wings and primaries. Long, down-swept tail. Bill nestled under right wing. Beautifully painted with no visible wear. Signed on bottom “ Bill(?) thanks! – You have the only carving of this size. – Thanks, Roy Legaux Sr. – St Bernard, La”. 1000-1500

741. **Pintail hen with the head turned to the left by Xavier Bourg from Larose and Montegut, LA. (1901-1984).** Relief carved wings with the typical serrated lower wing edges. In excellent original condition with little wear. 1200-1800

742. **Mallard drake ca. mid to early 1900’s with nicely formed head and body.** Shallow ice groove runs down most of back. Original paint with heavy wear with large areas worn to wood or primer. Roughage to left top of head and a chip missing from left bill edge and tip of tail. 500-1000



743. **Outstanding green-winged teal drake by George Fredrick(1907-1977) Davant, LA.** Delinated wing tips. Thin crack in neck has been glued. Original paint with no noticeable wear. A few tiny drops of "spatter" on bill. Never rigged. 1200-1800

744. **Mallard hen by Augustan "Cook" Cantrelle (1885-1955) from Larose-Galliano, LA.** Some roughage to forehead and a chip missing from rear of head and upper tip of tail. Four or five ½" (approx.) abrasions on back and a thin tight grain check. Large nails visible at base of neck. Paint appears to be original with moderate wear. 1500-2500

745. **Mallard hen by Omar Perez (1857-1951) from Pointe a la Hache, LA.** Carved wings and shoulders. Paint appears to be a very old second coat by a talented hand. The paint has darkened with age and show light crazing and a few small area of rubs. Thin check in bottom. 1200-1800

746. **Pinch breast pintail hen by Eddie Logel (1876-1942) from New Orleans..** A number of small dents/nicks in top of head. Old repair in area of right neck seam with some paint loss in that area, mostly on right side. Minor roughage to edge of tail. Head slightly loose on body. Very strong original paint with overall light wear and a few small flakes to wood. 1500-2000

747. **Turned head mallard drake by Eddie Granier, Vacherie, Louisiana (1900 – 1943).** All original paint with some light to moderate nicks and rubs from gunning wear. Rub over right eye and a thin, partial check and scar on left back. Small dent in left cheek is original to the carving of the decoy. For more information on this early Louisiana commercial carver see page 113 in the Cheramie reference. 1200-1800

748. **Swimming blue-winged teal by Eno Elliot (1920-1982) from Algiers, LA.** Heart shaped shoulders, wings and wing tips. Crusty original paint shows light to moderate gunning wear with some small rubs or flaking to wood. 800-1200



749



750



751



752

749. **Mallard hen with split and raised tail.** The bill has been off and re-attached to the head. Probably a gunning repair. Small chip to rear edge of lower tail. Original paint with light to moderate wear and some small areas of rubs to wood.

800-1200

750. **Swimming mallard by Elliot.** Heart shape carved wings and shoulders. Original paint exhibits heavy wear with most of decoy worn to primer or wood. Overall very good structural condition.

400-600

751. **Ringbill drake of Louisiana origin.** Delimited wing tips. Original paint with some small scuffs and rubs from wear. Excellent and original structural condition.

400-600

752. **Sleeping mallard hen of Louisiana origin ca mid to late 1900's.** # 303 copper tag on bottom. Probably x collection of Charley Frank of New Orleans, LA. All original paint with light scuffs and scratches from shelf wear. Appears to never have been rigged.

200-400

753. **Lot of approximately 30 assorted Lang's fishing tackle auction catalogs and Great South Bay Co. many with resultant price keys.** Dates vary, mostly in the 1980's and 1990's. Very good to excellent condition. Not pictured.

50-100

754. **Lot of twenty five Richard A. Bourne Inc. auction catalogs.** Approximately 22 are from decoy auctions and approximately three are from fishing or Americana auctions. Dates vary from 1975 to 1991. Very good to excellent condition. Not pictured.

100-200

755. **Lot of approximately 9 auction catalogs from various firms including the Collins Galleries.** Dates vary from late 1990's to 2004. All deal with sporting topics. Very good to excellent condition. Not pictured.

50-75

756. **Lot of approximately 29 Decoys Unlimited Inc. auction catalogs.** Various dates from the 1980's to 2004. Very good to excellent condition. Not pictured.

100-200

757. **Lot of approximately eleven decoy auction catalog from either James D. Julia and Guyette Inc. or Guyette and Schmidt Inc.** Dates vary from the mid 1980's to 2002. All deal with decoys. Very good to excellent condition. Not pictured.

75-125

758. **Lot of approximately eleven Richard W. Oliver fishing catalogs.** Dates vary with most in the early 1990's. Very good to excellent condition. Not pictured.

75-125

759. **Lot of approximately eighteen Richard W. Oliver Co. decoy catalogs.** Dates vary. Very good to excellent condition. Not pictured.

75-125

760. **Paper lot of approximately twenty-seven early decoy references.** Approximately 16 issues of the now out-of print North American Decoy" magazine as well as assorted "Toller Traders" and exhibition catalogs. Not pictured.

100-150

End of Sale



Decoys for Private Sale



1A(PR)



1A(PR)



2A



3A

1A. Magnificent pair of preening pintails by Clovis “Cadice” Vizier (1879-1976), Galliano, Bayou Lafourche, LA. To cite the authoritative Brian Cheramie reference, “Louisiana Lures and Legends” Vizier decoys are considered “Classics from the chopping block.” A pair of his decoys won second place in the 1951 North American Decoy Makers Contest at the National Sportsman’s Show in New York. These birds have graceful outstretched head and necks which arch back over the left wing and hover above the carved raised wing tips. The upward sweeping tails are anatomically correct and fluting there and on the wing feathers add realism and detail to the overall carving. There is one thin check on the left wing of the hen and both birds have small dings from years of active service on the marsh. The paint is original with light wear including minor scrapes and rubs to the high points such as head, wing tips, and/or tail edges. An outstanding pair of decoys by one of Louisiana premier artisans. *Price on request*

2A.. Mallard drake by Nicole Vidacovich Sr. (1853-1945), Sunrise, LA. Upright head, carved wings and perky tail. Structurally excellent condition. Paint is original with some light wear. Slightly more wear on head and neck from line wrapping with some additional rubs to wood on head. Some minor roughage to tip of bill on right side and two or three small blemishes from gunning wear on right side of head and neck. In addition to being a master carver, Vidacovich also guided at “The Delta Duck Club”, one of the most exclusive and prestigious clubs in North America. *Price on request*

3A. Pintail drake by Robert Murphy (1899-1973) of New Orleans, LA. Murphy was an architect by trade and his profession shows in his astute handling of line and form in his decoys. Erect, alert head, carved wings, and pronounced tail. Two tiny blemishes on right side and a very small dent on left base of bill otherwise structural condition is excellent. Paint is original with the “possibility” of the remnants of some very old white touch up on the breast. Some rubs on neck from line wrap. *Price on request*

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